

Kristina Page

by-products and slow processes

7-29 August 2021

List of works, clockwise from left:

1. *pink crosses in grid*, oil, graphite and posca on canvas 127 x 102cm
2. *a series of elaborate dead-ends*, oil, tissue, shellac, pva on canvas, 166 x 136cm
3. *falling, fell*, graphite on canvas, 250 x 80cm
4. *lines and gaps. painting strips*, oil on canvas 112 x 102cm
5. *busy/empty*, pen and thread on Tervakoski paper, variable size
6. *skin strips*, oil and pva on tissue bits pulled from painting, variable size
7. *untitled*, teabags, ink, stitching, variable size
8. *untitled*, various teabags, stitching, variable size
9. *untitled*, teabag edges on blotting paper strips, 43 x 108cm

"Some of the works have been made in my studio, others were made at home. There is something in the fabrics that seem resilient, others that are easily torn, suggesting thoughts around strength or fragility. Surfaces, materials and how we read them make up much of our physical movement and inform how to respond. 'Can I trust this not to fall apart' could be the question behind every move." – Kristina Page, August 2021

Kristina Page has worked as an artist, choreographer, dancer, live artist and art therapist. She studied at Canterbury College of Art and Roehampton Institute, then went on to Goldsmiths and Institute of Group analysis. Her interest in tension and human interaction stemmed from R D Laing and his exploration around the confusions of communication. The question of private and social, of 'who says what' both (personally and politically) influenced her choreography, where she won the Time Out award and Bonnie Bird award. This theme continues in her art practice; layers of pattern and rhythm cut up, sanded back, re-organised; used to unsay anything previously suggested, to re-assess any possible meaning.

Kristina worked as choreographer with the Wapping Project over many years, collaborating with the late Jules Wright, Deborah Levy, and Anya Gallacio in the opera *Blood Wedding* and the performance of *Shiny Nylon*. She was part of Station House Opera, and choreographer in residence in Aarhus. More recently she took part in an audio performance of *Reading Klein*, a durational performance in a public toilet during Deptford X, 2019. She is currently part of Turps Correspondence Course 20/21 and recipient of the Pollack Krasner Foundation award.

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