

CHRISTINA UEBELEIN



Biography

Christina Uebelein was born in Maryland, raised in Europe, and moved to the Hawaiian Islands in 1967. She currently lives and works in Honolulu. She received a Masters in Architecture from the University of Hawaii at Manoa and was awarded The American Institute of Architects, Certificate of Merit for Excellence in the Study of Architecture. Her three dimensional artwork has been exhibited in juried shows internationally, nationally, and statewide. Among notable accomplishments was her winning entry in a long-running international wearable art competition (WOW) that challenges artists and designers from around the world to take art off the wall and onto the human form. Her entry in the Bizarre Bra section was among those chosen to appear on stage as part of the annual World of Wearable Art Show in Wellington, New Zealand. Further demonstrating her creative range, three innovative light fixtures designed and executed by the artist were chosen by juror Andrew Tang, to be displayed

in the Kagu Akari Slow Design show at Fishcake Gallery, in Honolulu. Most recently, several 3D, mixed media works (including both a magnetic chessboard and a mid-century modern inspired magazine rack) were on exhibit in the 4th annual "Architects as Artists" exhibition in Honolulu, showcasing the creative works of over 30 Hawaii-based architects, highlighting the personal artistic expression of industry professionals, and fostering public interest in architecture.

Artistic Statement

Assemblage, in my practice, becomes a form of tonal modulation. Found objects and recycled materials — cultural remnants of a throwaway society — are gathered and re-voiced. There is both warning and wonder, both critique and delight. Everyday materials are repositioned into everyday surrealism. Juxtaposition becomes my pitch-bend: vintage toys beside construction cast-offs, the innocent colliding with the industrial. The result is not chaos, but resonance. Like Mad Magazine, whose gleeful illogic and silliness echo through many of my titles, my sculptures embrace distortion as revelation. The titles are not afterthoughts; they are integral components — captions in space, akin to a New Yorker cartoon where image and language complete one another. If the object is the body, the title is its breath. Without it, the work would stand; with it, the work speaks. My art, like cartooning, is spare. Few words. Simple forms. But the simplicity is strategic. It clears the field so that lampoon and lyricism can coexist. Contemporary institutions and social trends become subjects not of heavy-handed indictment but of surprised delight. Humor opens the door that polemic would slam shut. Laughter becomes the entry point to reflection. From start to finish, my process challenges preconceptions — mine first, then the viewer's. The assemblage in this context is not purely wild; it is tuned. It implies attunement, a listening before sounding. Each tests balance, proportion, perspective — both physical and conceptual — until the disparate elements harmonize in tension. The distortion learned from The Twilight Zone and the comic logic inherited from Mad magazine are not mere stylistic flourishes; they are structural principles. They allow scale to slip, expectations to tilt, meanings to double back on themselves. In a sense, my artworks are not simply objects; they are events. Three-dimensional cartoons that ripple outward — humorous, dissonant, and unmistakably alive.

Social/Web Contacts

See more of Christina's art at: Instagram @tenthousanddreamsartstudio | Web www.tenthousanddreams.com



Detail from "The Game Has Begun" mixed, 4.5in x 18.5in x 18in, 2018, \$1300



"The Bell Tolls Not" Mixed media, 17.25in x 8in x 2.25in, 2021, \$750
Wooden vent cover, vintage tansu lock frame, plumbing part