

**HC Gilje
selected works
2000-2024**



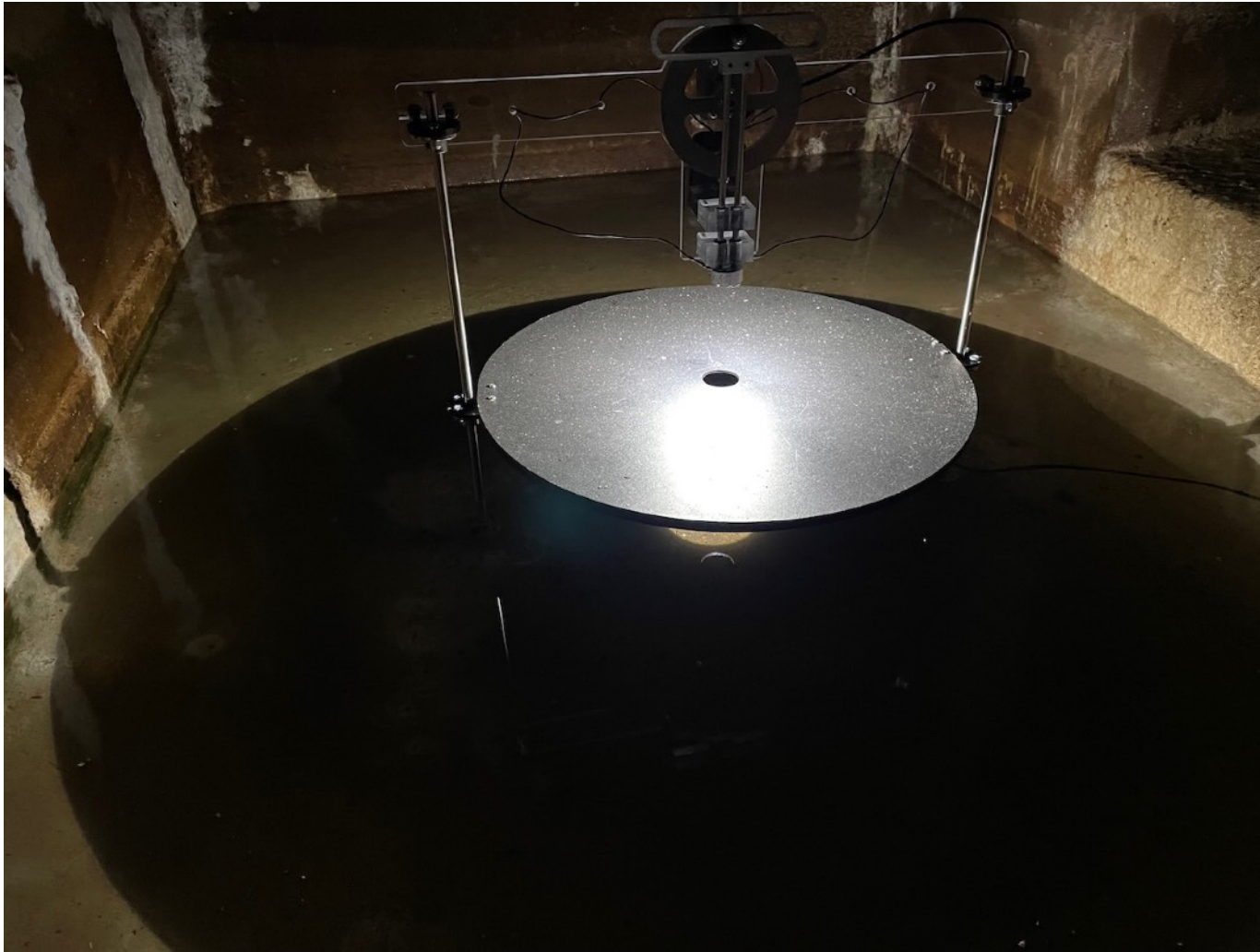
video: <https://vimeo.com/1019505702>

Horizons

Site specific kinetic light installation created for my solo exhibition at Regelbau411 sep 2024 - jan 2025. Horizons is a mechanical 360 degrees light-shadow projection apparatus, using a cam shaft mechanism to move three rings of acrylic up and down. The light circling around the static inner disk passes through these rings. The combination of the cycle of the light sweeping horizontally with the cycle of the vertically moving acrylic rings creates a wave of light and shadow patterns projected onto the surfaces of the room in the bunker.

This work is inspired by the kinetic installations of Reuben Margolin, Moholy-Nagy's light space modulator as well as my own installation «revolver»





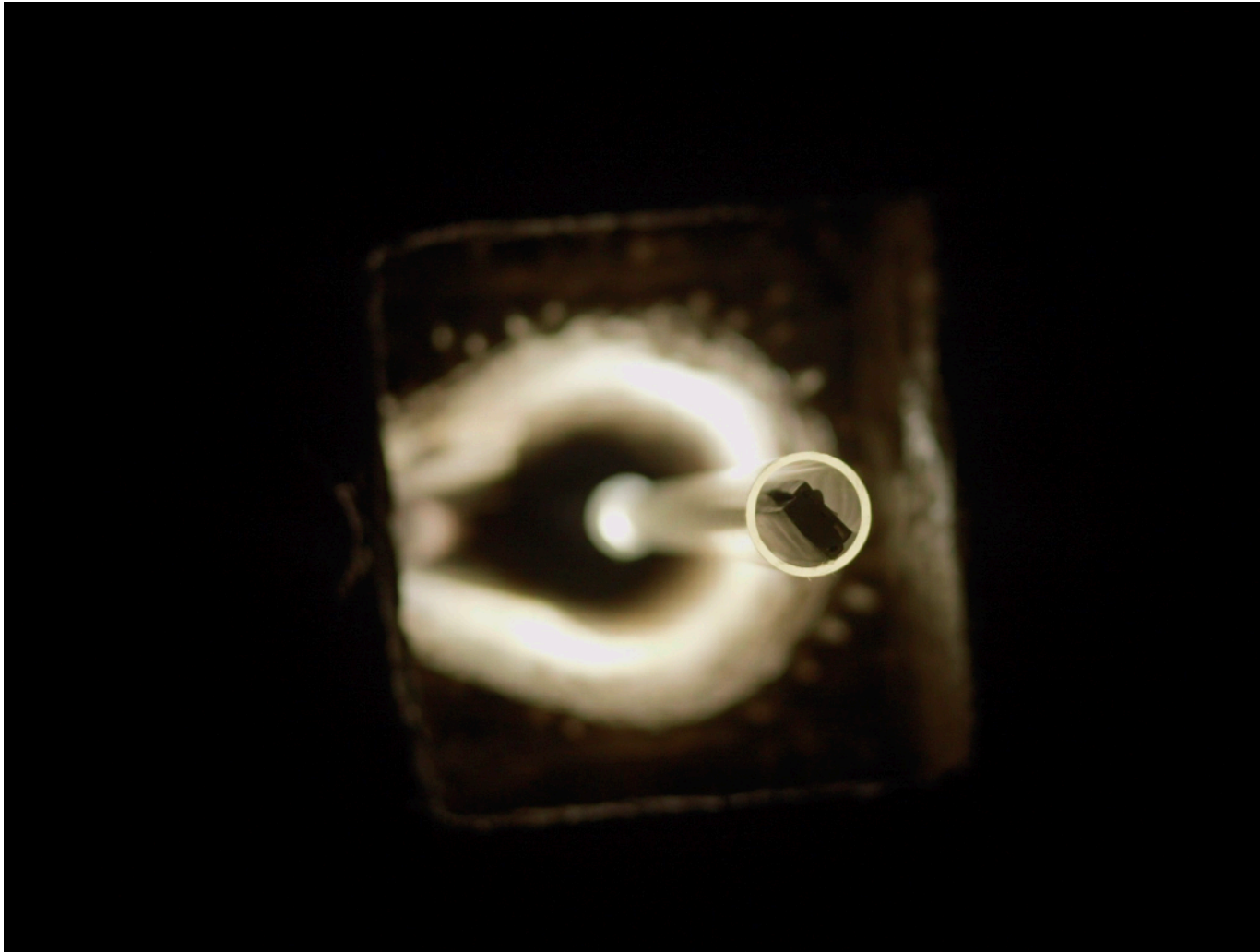
video: <https://vimeo.com/1019505933>

Offshore Northern Seas

Site specific kinetic light installation created for my solo exhibition at Regelbau411 sep 2024 - jan 2025. This is part 3 of my «The Dark is rising» installations, where a light source moves up and down in relation to a circular disk with a hole in the middle.

The first iteration was part of my exhibition Shadowgrounds, the second was made for silos in Drammen and Kunstrum Fyn

This time placed in the water as a light-dark extraction machine. The title refers to one of the biggest international oil extraction conferences.



video: <https://vimeo.com/1019506387>

Passages: periscope

A site specific light pulse installation created for my solo exhibition at Regelbau411 sep 2024 - jan 2025. It is one of two works that connects the inside of the bunker with the outside.

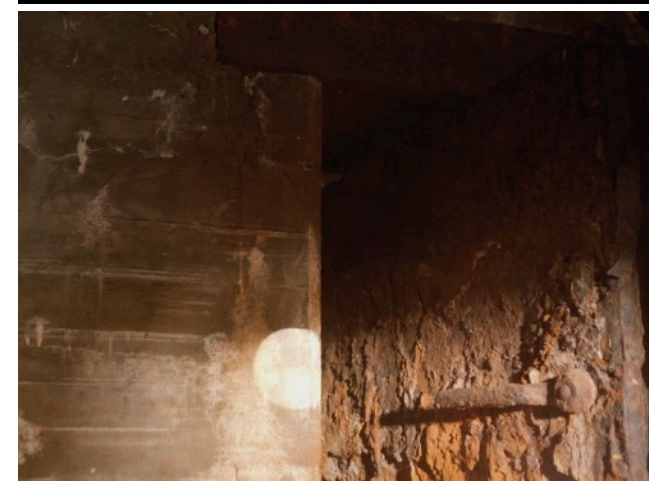
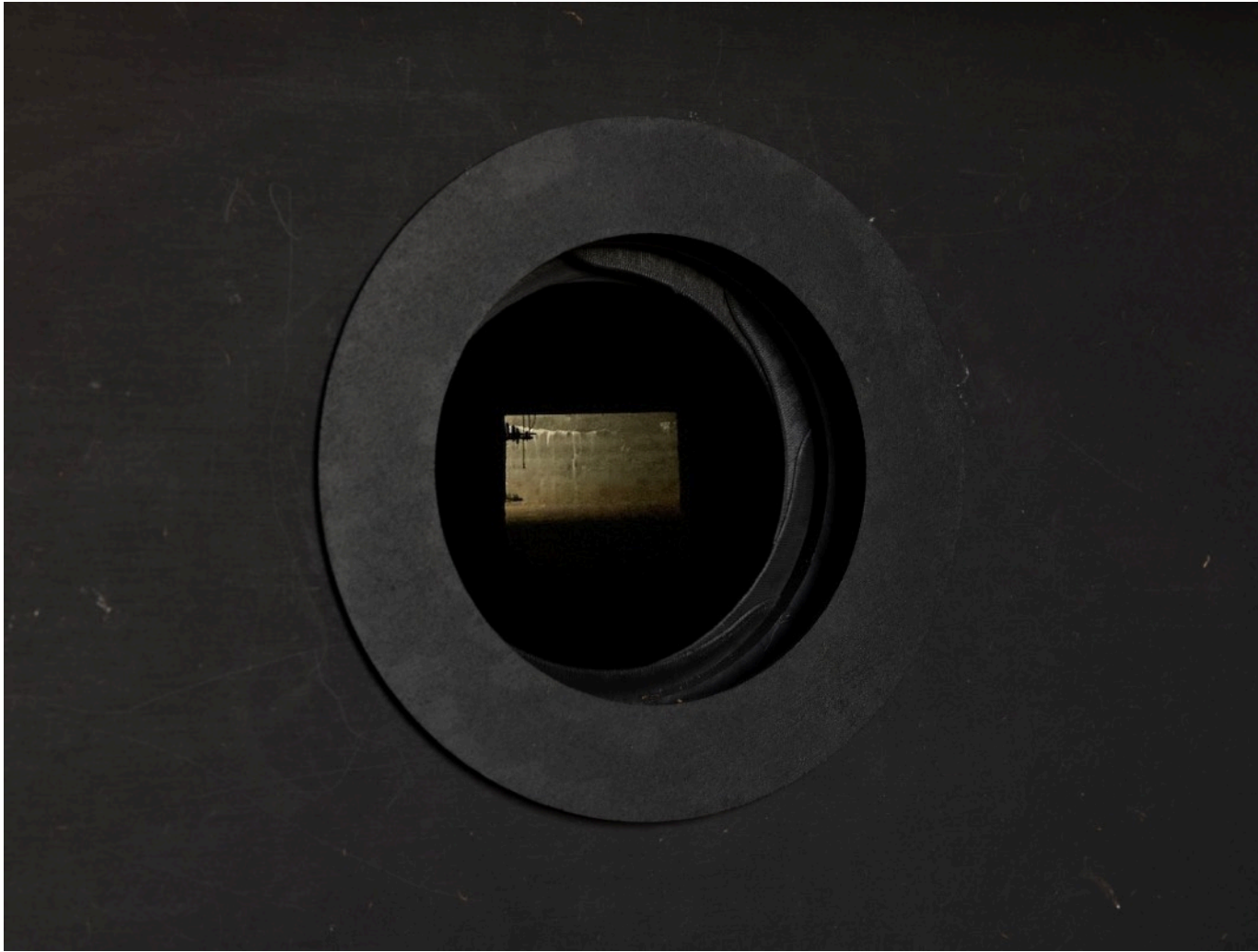
A vertical pulse of light that travels back and forth through the 2.5m (ca 8 feet) thick concrete roof, through a hole that was originally used for a periscope. It lights up the inside, the passage, and the vegetation on the roof.



The scrolls

video: <https://vimeo.com/1019506625?>

The scrolls is a time based sculpture created for my exhibition at Regelbau411. The patterns change over time, inspired by how traces of activities in the past can be traced in core samples, a sort of book or climate archive of the earth. It is also a work about slow, almost unnoticeable changes that can only be observed over longer stretches of time.



video: <https://vimeo.com/1019506478?>

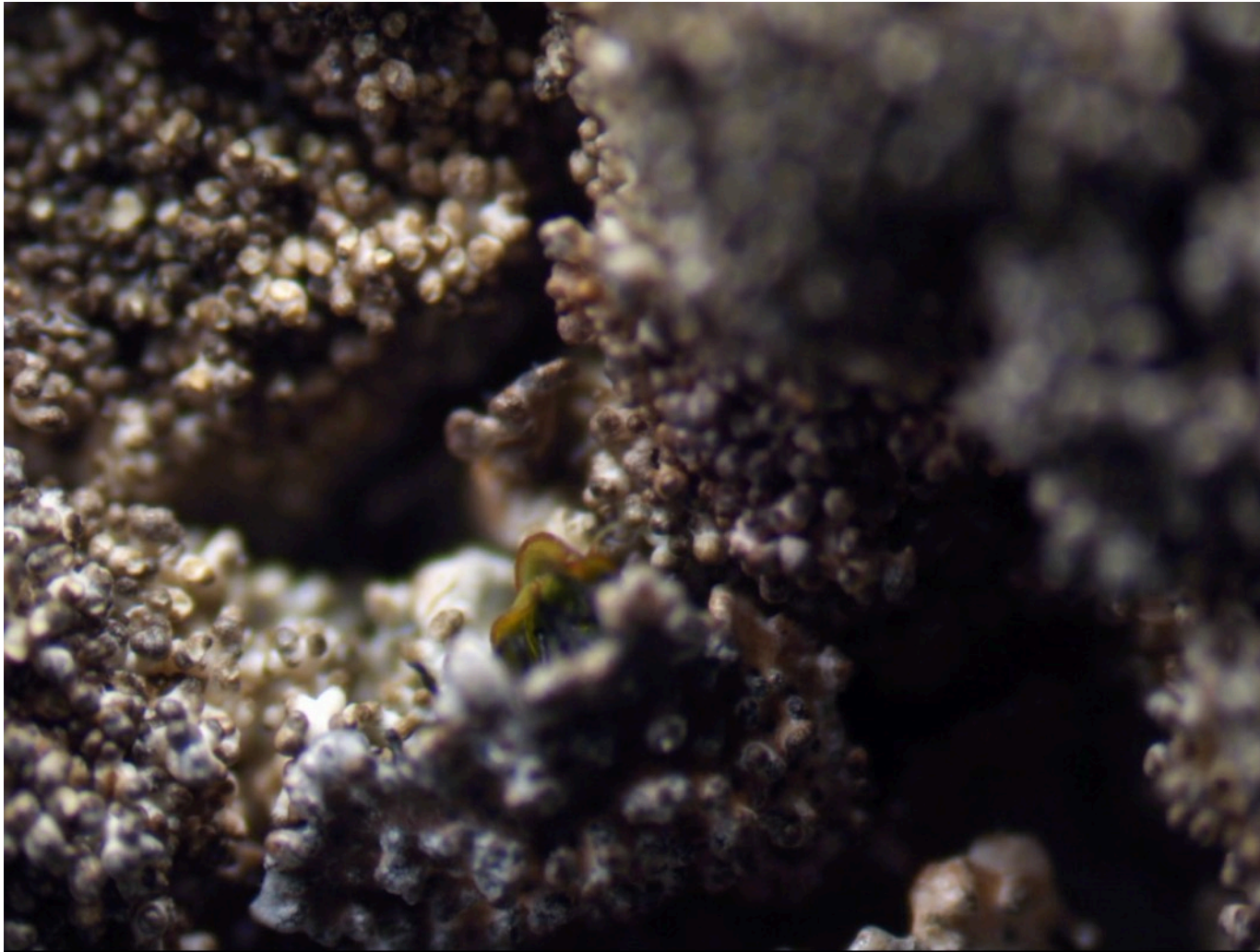
Passages: shutter

Site specific installation created for my solo exhibition at Regelbau411 sep 2024 - jan 2025.

It is one of two works that connects the inside of the bunker with the outside.

I constructed a motorized iris diaphragm shutter installed in one of the former gun slits in the bunker.

The shutter lets light into the inner rooms of the bunker, exposing the concrete and rusty iron structures. It also makes it possible to look from the inside of the bunker to the outside, as well as get a glimpse of one of the other works inside.



LAVSANG - song of lichens

video: <https://vimeo.com/900610589>

My second film looking at lichen through the microscope lens and highlighting the fascinating symbiotic life of lichen, as symbols of another way of thinking about individuals and ecosystems.

Presented in the Nordic Expo program at Minimalen Film Festival in Trondheim, Jan 2024



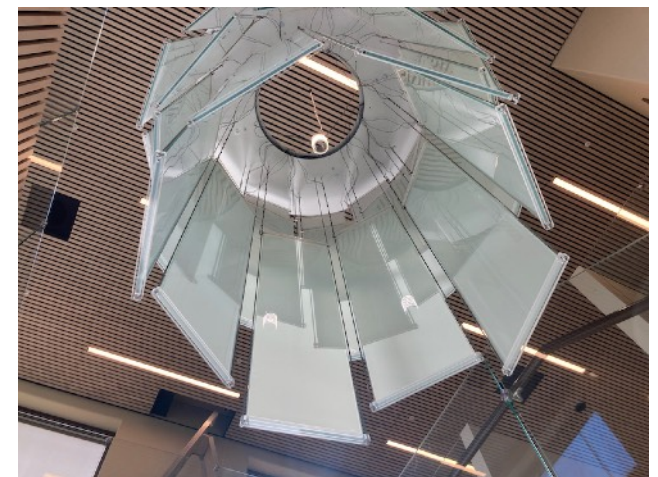
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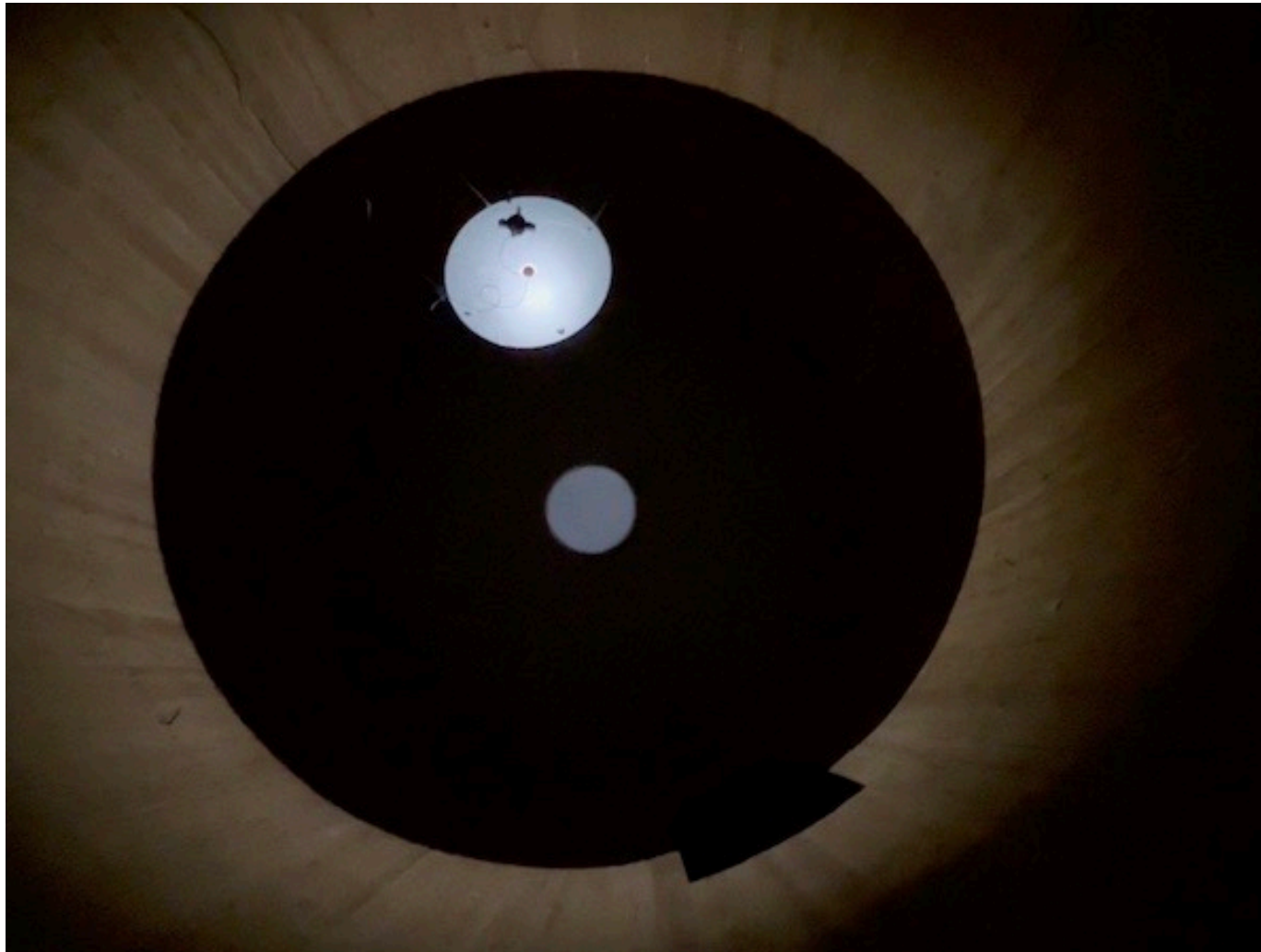
Skyen

A permanent public light sculpture commissioned by KORO for Drammen Tinghus.

It consists of a series of smart glass placed in three concentric circles which are suspended from a metal circle hanging from the ceiling.

Smart glass is a type of glass that can change between two states of being opaque or transparent. Inside the circle of glass panels there is a single light source. The light source is constant while the states of the smart glass panels change, creating a dynamic volume of light, shadows and reflection. The ambient light greatly affects how the work is perceived. In daytime, during office hours, the sculpture appears subtle and quiet, but as the darkness comes it becomes the focal point of the space.





ebb & flow

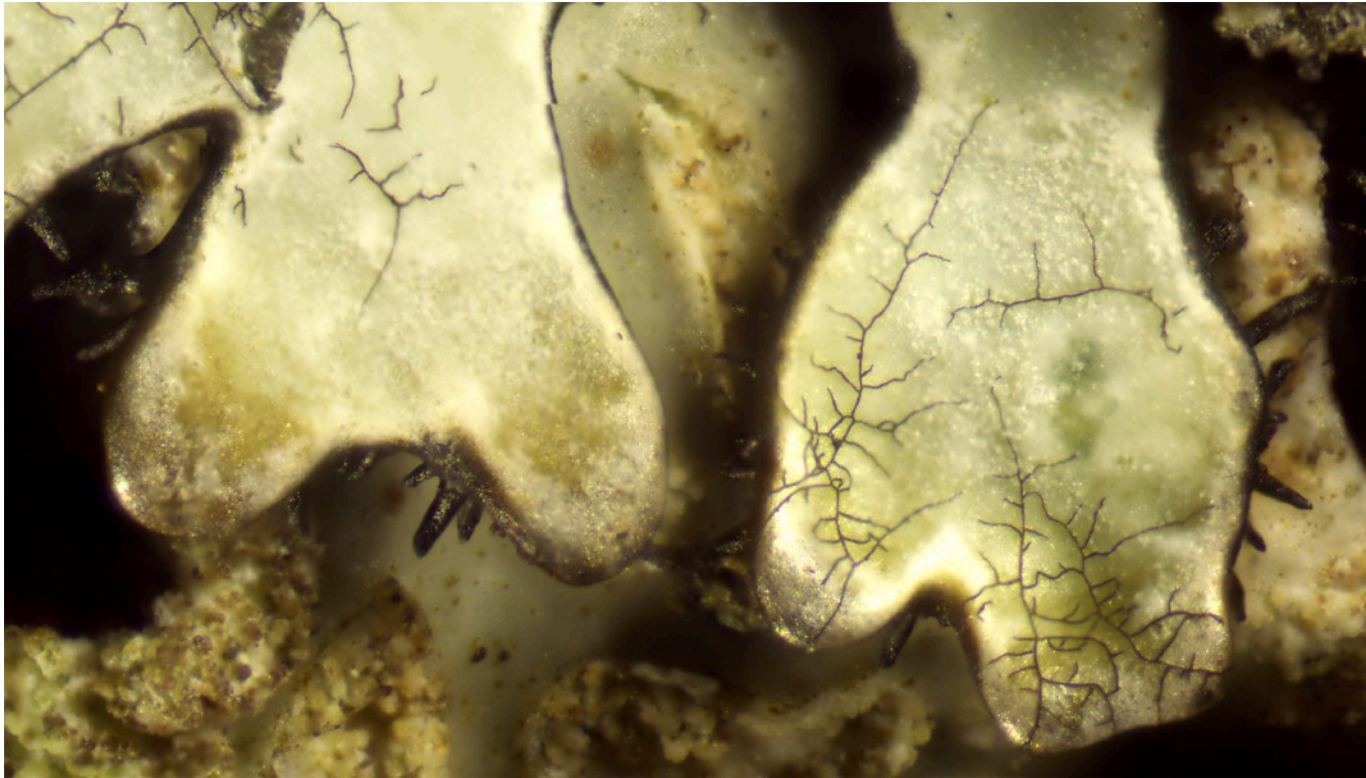
video: <https://vimeo.com/912518614>

A light-shadow installation created for the silo at Papirbredden, Drammen, as part of Østlandsutstillingen and for the silo at Kunstrum Fyn as part of Tårup Dark Sky Festival, both in 2023.

The installation consists of a light source moving vertically down towards a circular disk that is suspended in the air, then back up again, creating a growing and shrinking shadow.

The work grew out of my large scale underground installation at Semsvannet in 2020 as part of Factory Light Festival.



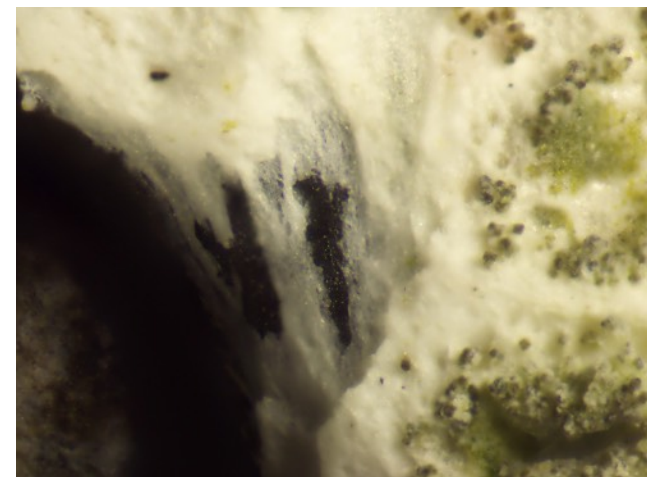


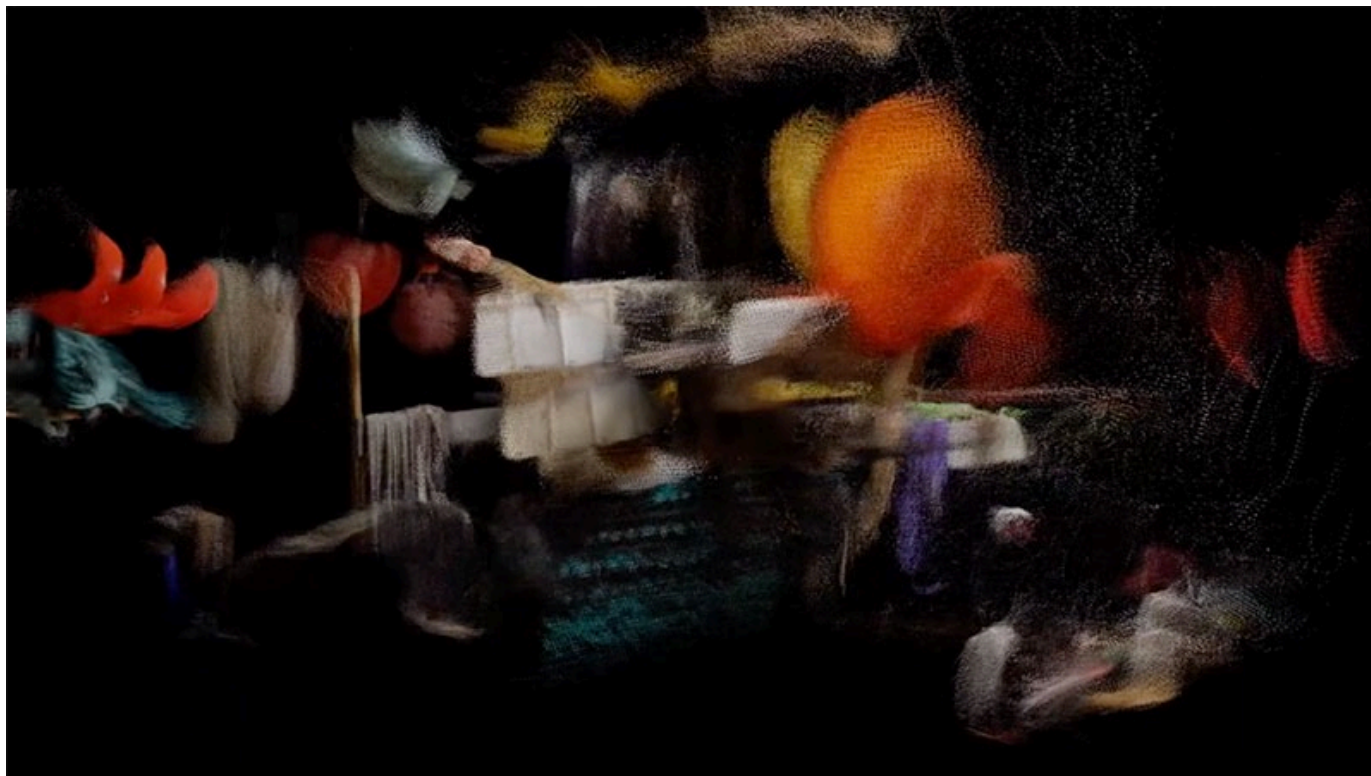
video:<https://vimeo.com/757097769>

The intimacy of strangers

An exploration of the microscopic landscapes of lichen living on one rock in the stone fence around Trondenes Kirke in Harstad, Norway. Beyond their fascinating variations in appearance, texture and colour, lichens pose challenges to individualist models of species evolution.

The film, commissioned by the Arctic Moving Image Film Festival, was created using a custom-made computer-controlled mechanical stage and a digital microscope. Almost 50,000 microscopic images were stacked and stitched together by Gilje.





video:<https://vimeo.com/685972205>

Vardø Kystopprøret 1-3 (2022)

In mid February 2022 I made a sort of mini art festival in Vardø in collaboration with NNKS Nordnorsk Kunstnersenter and a lot of great local venues and people. All the works I made grew out of field work done in Vardø, with focus on the coastal fishing community (which resulted in a series of 3d scan works) and a community green house project (light installation).

I made a series of works entitled Vardø Kystopprøret, based on 3D scans of some of the fishing equipment used by the coastal fishers. I was fascinated by the very intense colors of especially the fishing lines (which apparently have no practical value as they are used so deep in the ocean that there is no light), and how these very concrete objects turned into abstract point of colours.



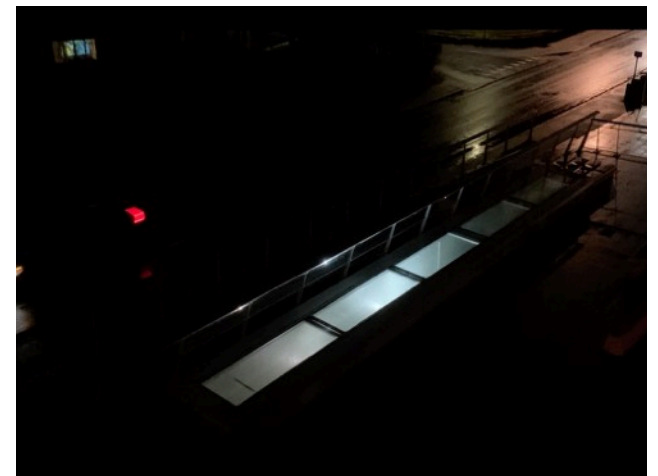


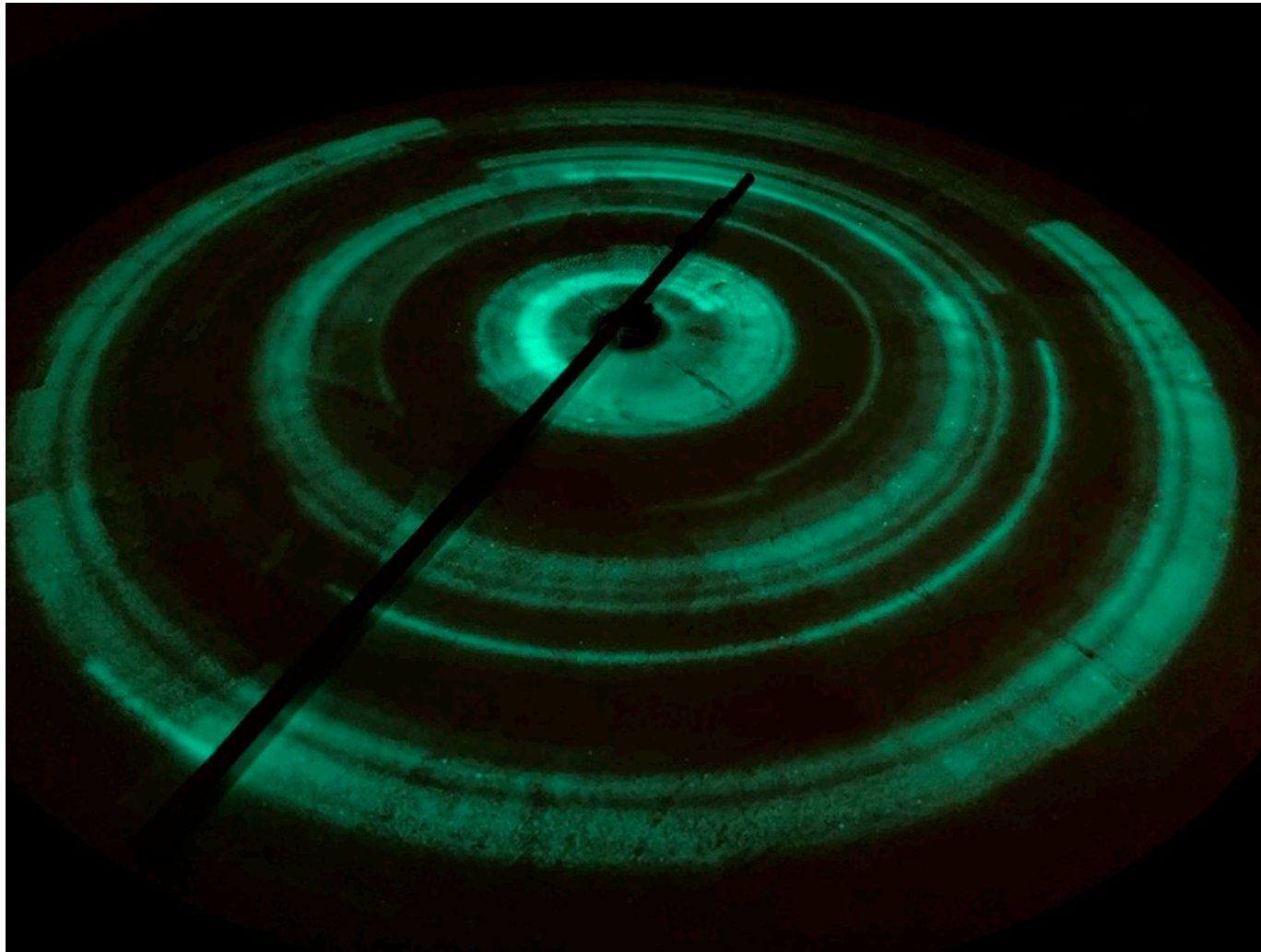
video:<https://vimeo.com/667664017>

light shaft (2021)

An installation made for my exhibition at Møre og Romsdal Kunstsenter in Molde.

It was made to be experienced from the outside, on the roof of the culture house where the gallery is located (Plassen). It consisted of a wave of light moving slowly back and forth, placed on the inside of the gallery pointing upwards through the windows of the light shaft.





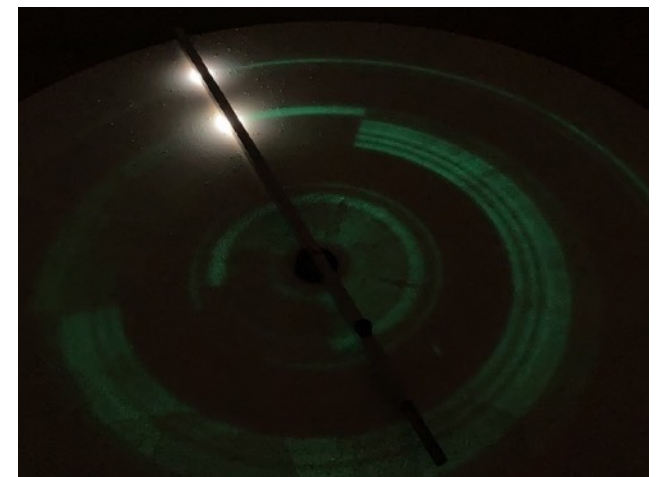
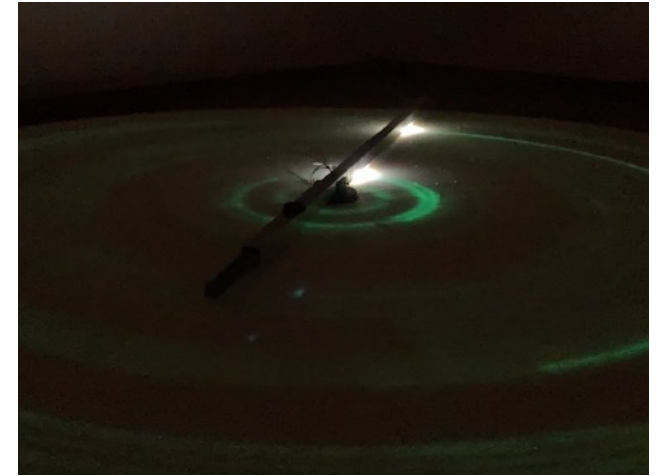
video:<https://vimeo.com/667659058>

light drawer 1 (2021)

An installation made for my exhibition at Møre og Romsdal Kunstsenter in Molde.

Light Drawer is a series of work combining mechanical movement of light across surfaces covered with phosphorescent pigment, pigment that captures light and releases it slowly as a green glow. Moving a point of light across the surface leaves traces of the movement, thus creating a drawing.

For this particular version I created a circular floor, with a rod of light mounted to a motor in the center of the floor, moving very slowly across the surface in a circular motion, creating bands of light.





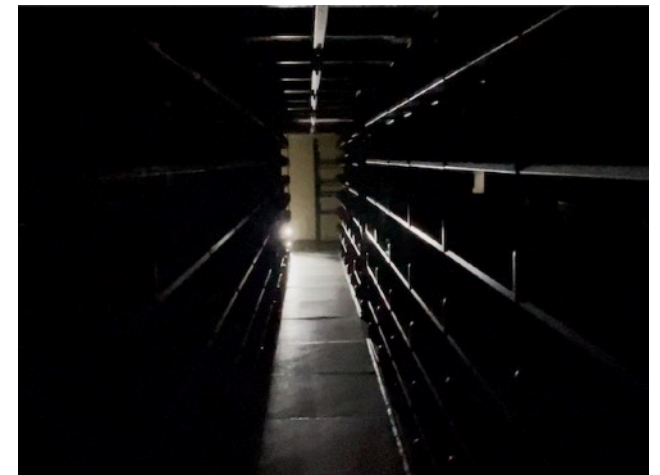
video:<https://vimeo.com/636211533>

magasin 3 (2021)

Light installation created for Oslo Negativ October 1-24th 2021, in the former main public library in Oslo aka "Det gamle biblioteket".

I worked in magasin 3, one of the storage spaces for books that were not shown in the public shelves. What is interesting is that the shelves continue on the floors below and above, so there is a gap in the floor and ceiling where light leaks through.

This was a very well attended festival with over 10000 visitors over a month.





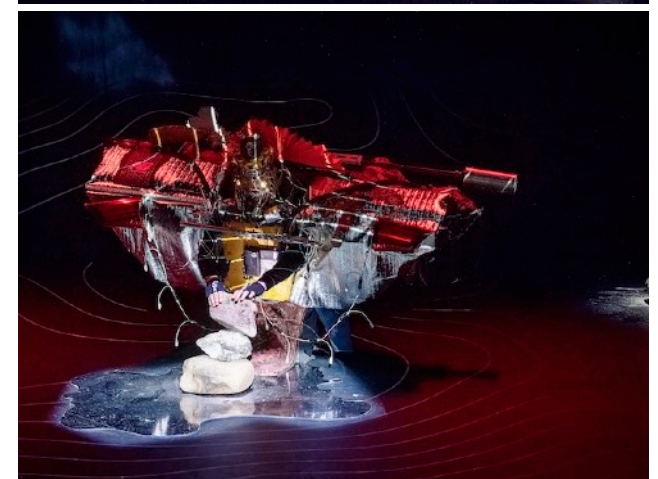
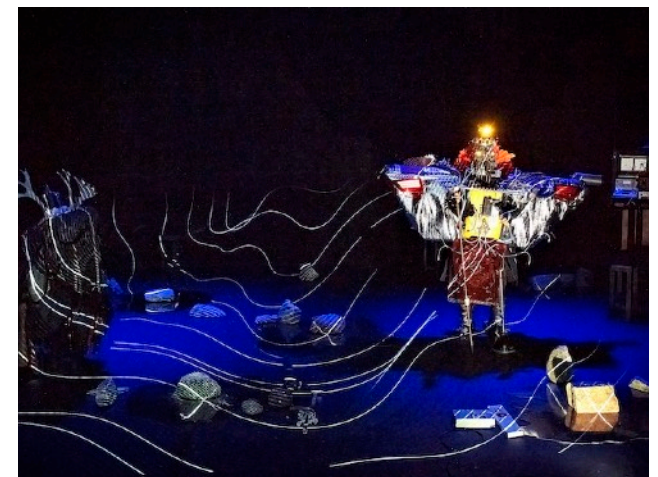
video:<https://vimeo.com/667662281>

Nye Krigere (2021)

A performance created in collaboration with Pål Bøyesen and Future daughter, with two characters loosely inspired by samurai warriors and Norwegian folklore. The performance follows the meeting of an old and a young warrior through the movements of the characters (not an easy feat with the big and very elaborate costumes) and objects, the sound, projection and light, as well as through sequences of video.

My contribution was light and projection, as well as creating the content for the video. This was based on 3d scans of the characters.

It premiered at Rosendal Teater in Trondheim in March 2021





video: <https://vimeo.com/482614777>

shadowgrounds left hall (2020)

One of two large scale installations made for Factory Light Festival in 2020, in a former underground water reservoir in the vicinity of Semsvannet in Asker.

Three shadow movers were mounted in the ceiling in a diagonal through the space.

Each shadow mover consists of point of light that moves mechanically up and down, and a black disc with a small hole that is suspended below the light. This causes a circular shadow to grow and shrink on the floor. Rings of clear acrylic were mounted onto some of the pillars, with a LEDstrip mounted on the inside rim of the acrylic, circling around the pillar. Associated with the motion of the light was a tone being played back. Because of the long reverb in the space a short single tone fills the space.





video:<https://vimeo.com/482626505>

shadowgrounds right hall (2020)

One of two large scale installations made for Factory Light Festival in 2020, in a former underground water reservoir in the vicinity of Semsvannet in Asker.

A track of LEDstrip placed on the floor of the hall following the outline of the space with the lights pointing inwards towards the center of the hall. Two pulses of light travelled in opposite directions around the track, animating the space with the shadows of the pillars. A very low frequent sound pulse filled the space.





video:<https://vimeo.com/399701466>

membran (2020)

a grid of 48 panels where each individual panel can be made either transparent or opaque.

This particular setup was made with the location and form of exhibition space in mind: A large glass facade facing a busy street. The installation is meant to be experienced both from the inside and outside of the gallery, in the daytime and at night.

A movement through the space is created by changing between the transparent and opaque surfaces. It will be a form and space in constant change, which opens and closes the view in and the view out. Both the gallery space and the space outside becomes part of the work.

First presented at Trøndelag Senter for Samtidskunst during the metamorf biennale in Trondheim.



video:<https://vimeo.com/399701385>

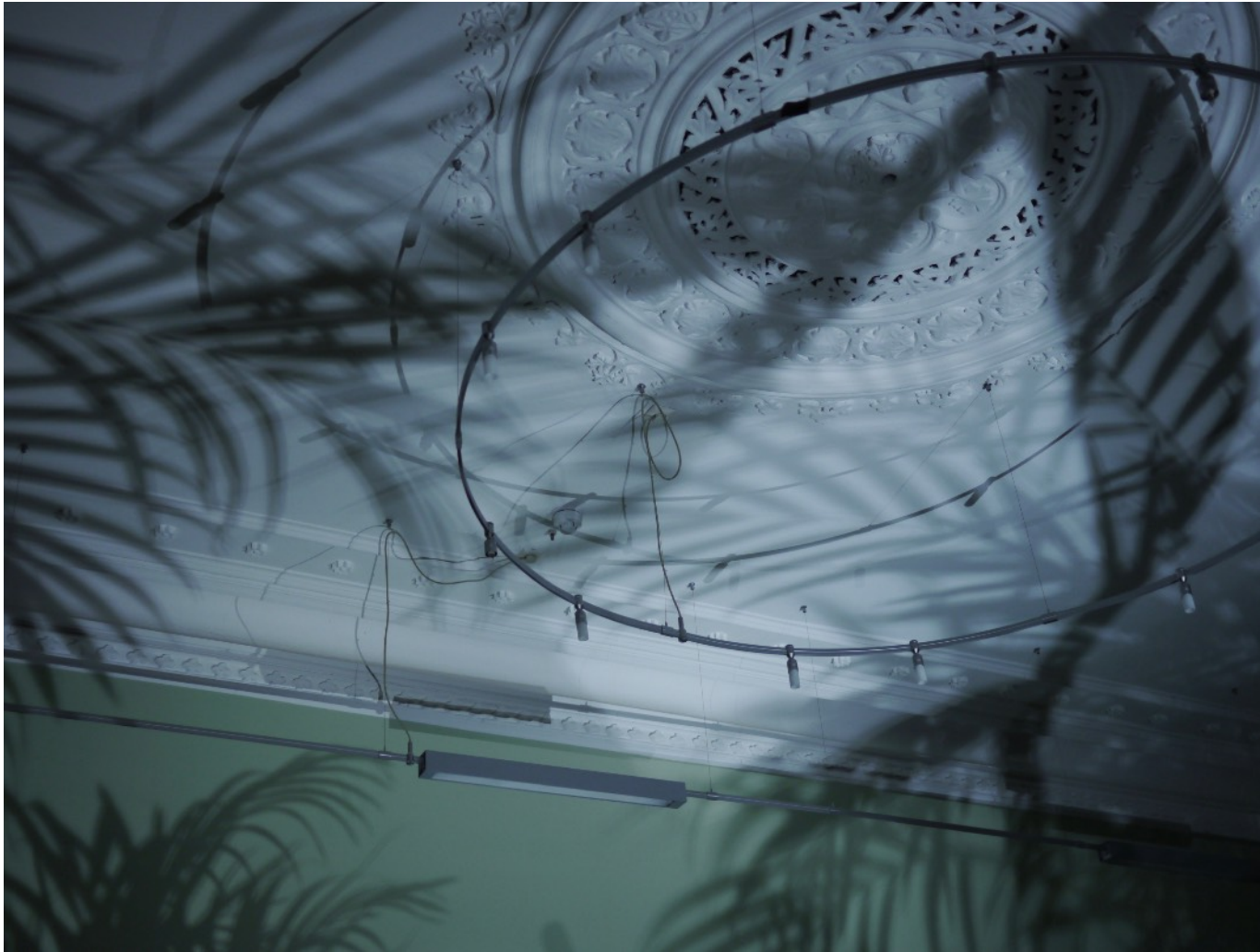
The Rise and Fall (2020)

a light installation with 4 rails of LEDstrip mounted vertically on transparent acrylic, hanging in the atrium of KODE1, one of the buildings of the KODE museum for art in Bergen.

The light pulses moved up and down the rails, starting from the floor and disappearing up into the 18m tall atrium. The light pulses moved at slightly different speed creating an always changing space of light and shadow.

A commission for the first edition of Bergen Lights in January 2020.



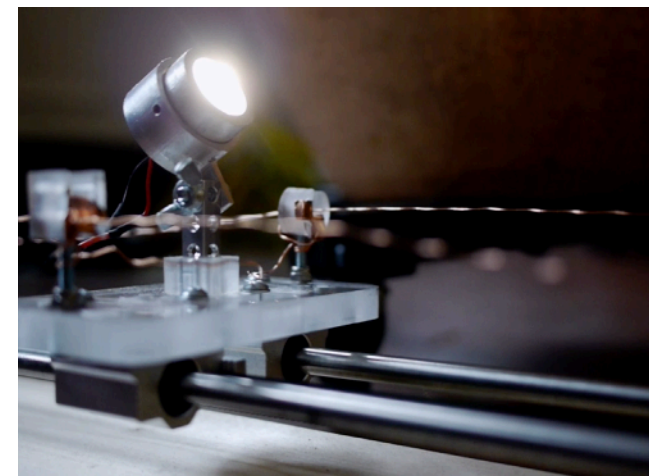


video: <https://vimeo.com/399695608>

night shift (2020)

A light installation created for the office space of Atelier Nord. It was a piece meant to be experienced from the outside after office hours: Shadows of plants growing to fill the space, maybe trying to establish contact with the trees in the park outside? Shadows of office furniture floating through the space. This was my first venture into mechanical moving lights. I created a system of carts on rails inspired by the trams passing by outside.

part of the group exhibition signalfeil at Atelier Nord January-March 2020





video:<https://vimeo.com/320291618>

origo (2020)

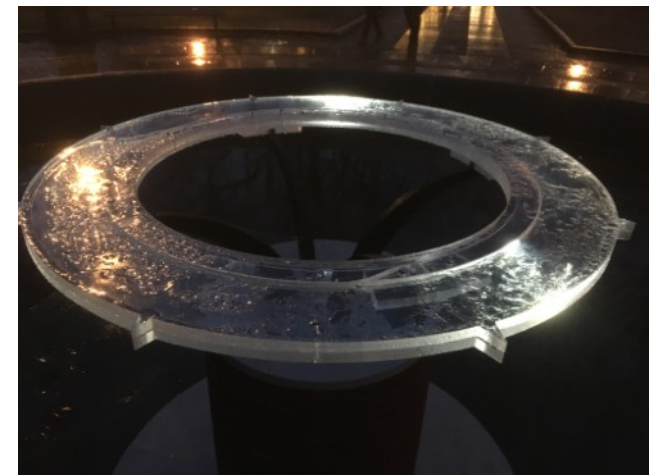
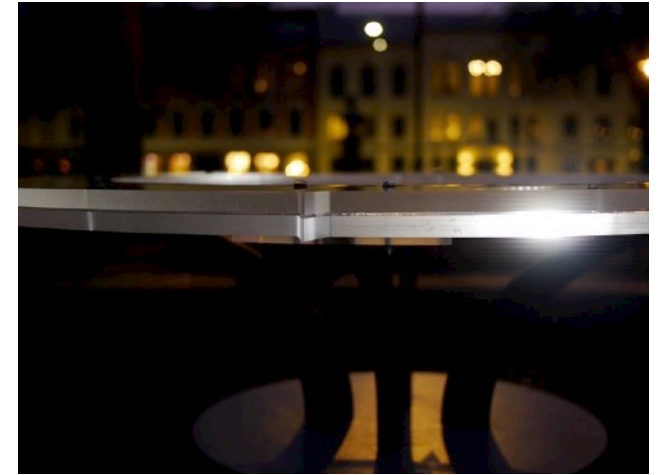
A light sculpture created for the fountain in the small park Olaf Ryes Plass in Oslo.

The park is oriented exactly on the North-South axis, with paths coming from NW, NE, SW and SE directions into the circular place around the fountain making it a quite busy pedestrian passage.

The work was inspired by the placement of the park and the flow of people past the fountain.

The sculpture consists of two thick transparent acrylic disks placed horizontally on four arms. Two light pulses travel along the circumference of the disks in opposite direction, the two pulses meet at slightly different points for every loop.

part of the group exhibition signalfeil at Atelier Nord January-March 2020





video: <https://vimeo.com/362276134>

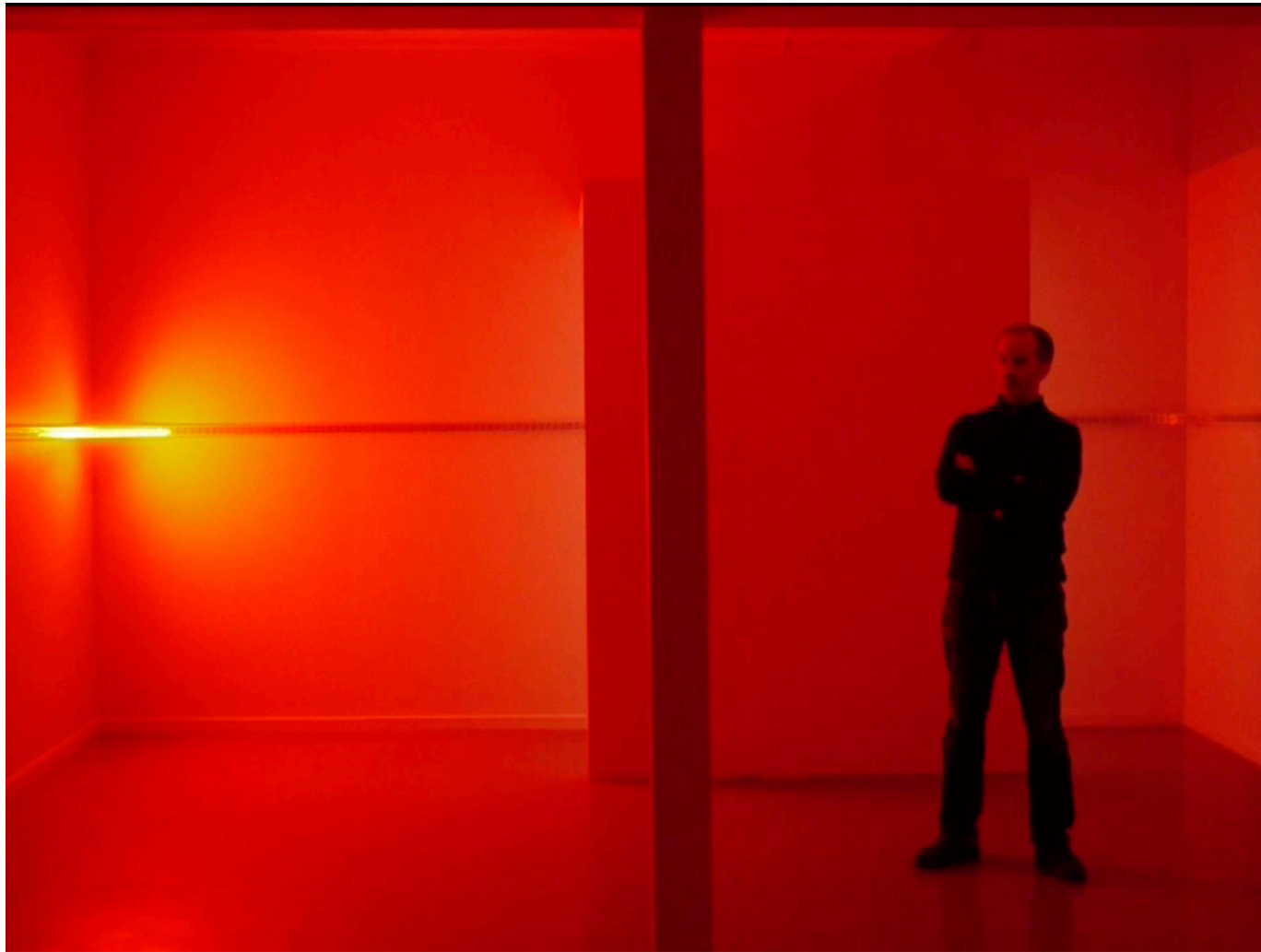
watching from a distance (2019)

A light installation made for a cave inside the fortress in Kongsvinger, Norway.

Light pulses from 3 circles mounted in the ceiling move over the stalactites. Square mirrors are placed on the floor, mirroring the ceiling onto the floor.

It was part of the group exhibition Festningen aug-sep 2019





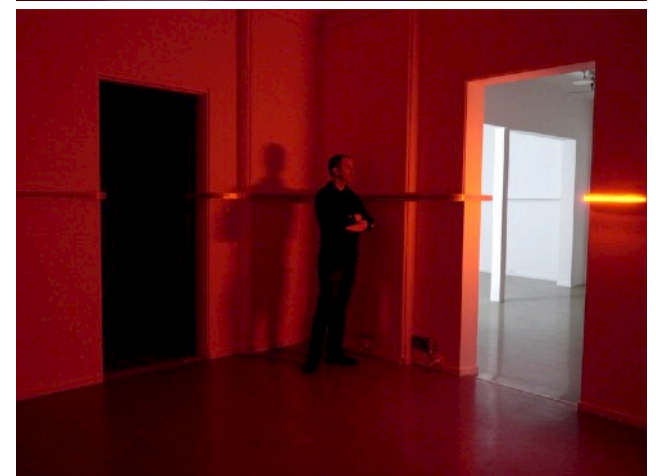
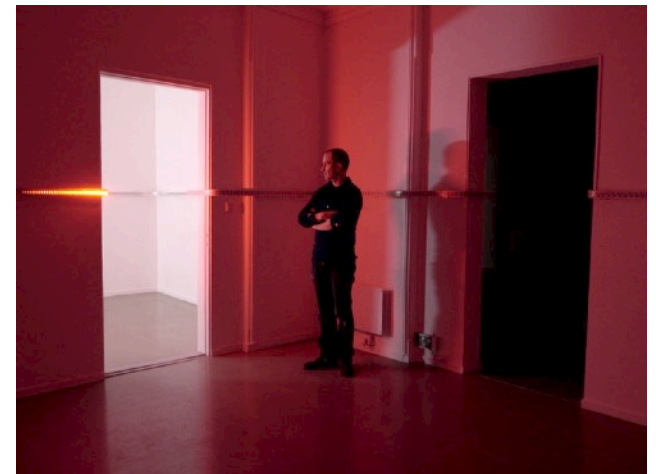
video:<https://vimeo.com/325828536>

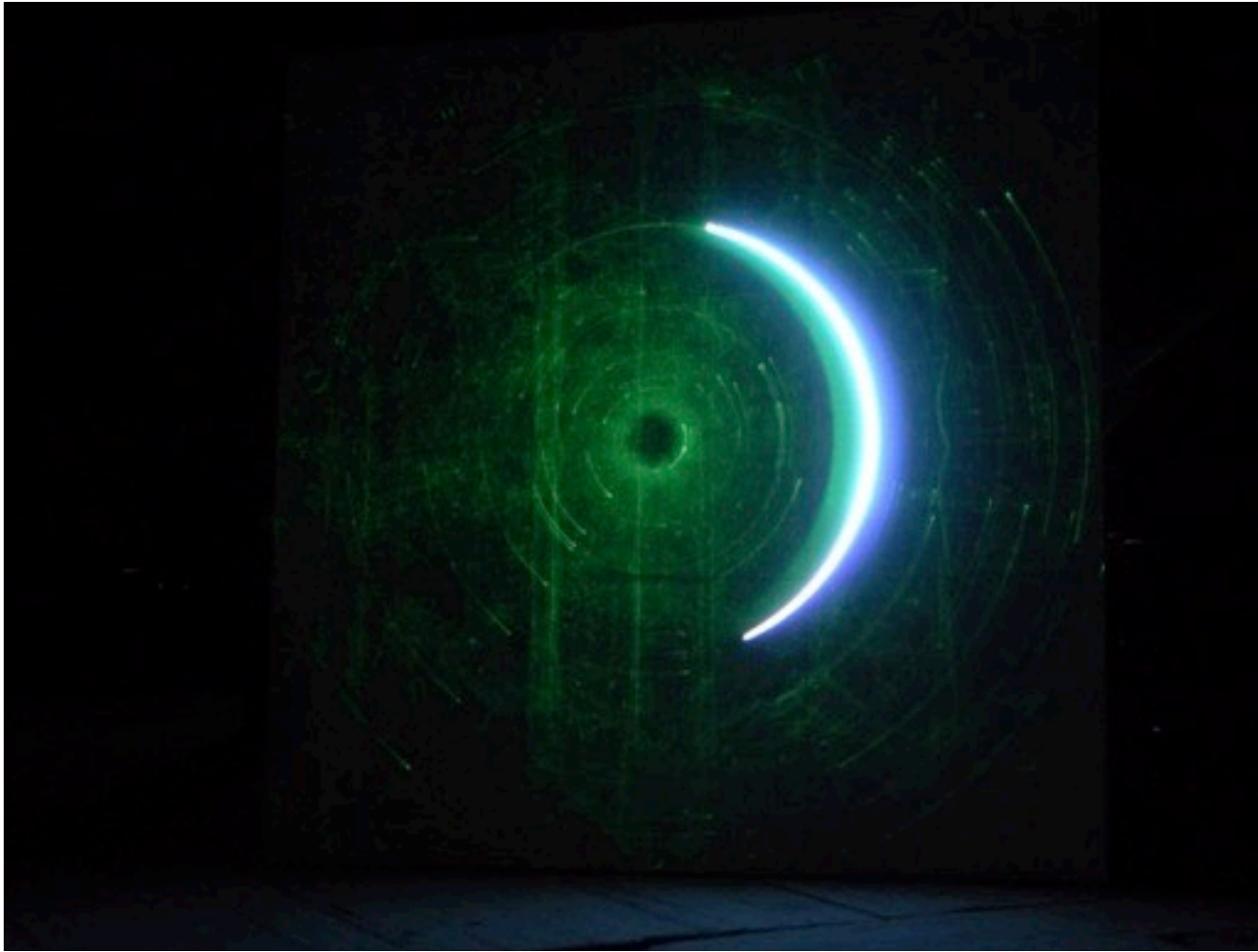
red white black (2019)

A light installation for the second floor of the Akershus Kunstsenter gallery.

A rail of light follows the outline of the four interconnected rooms, creating a space that expands, collapses, twists and turns in the light from a red and a white pulse of light that chases along the walls, corners and door openings of the space.

Part of the group Exhibition Truth is Flexible at Akershus Kunstsenter January-February 2019





video:<https://vimeo.com/288713427> video:<https://vimeo.com/320291618>

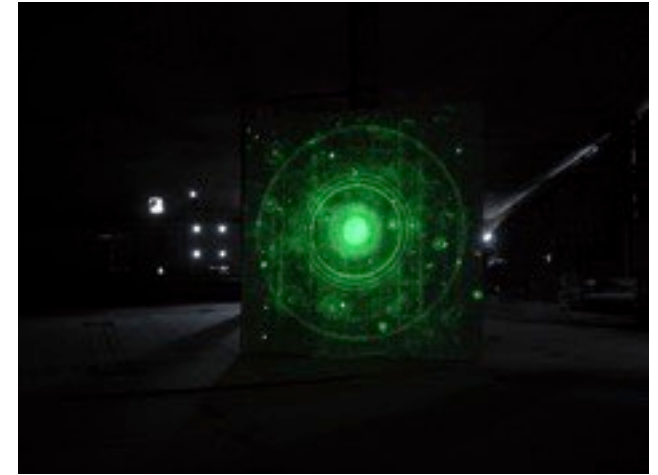
radiant (2018) / radiant live (2019)

A series of installations and live performances using laser and phosphorescent paint.

A white laser beam moves over a large surface and draws lines and curves which are only visible for a very short moment before they disappear, except that the ray of light leaves traces: The surface is covered with phosphorescent pigment which captures light and then emits a green shimmer which slowly fades out. The simple forms projected in bursts of light from the white laser are layered onto a constantly evolving web of green shimmering lines.

World premiere of Radiant installation at Berlin Atonal in august 2018.

World premiere of Radiant Live at Sonic Acts in Amsterdam in february 2019.



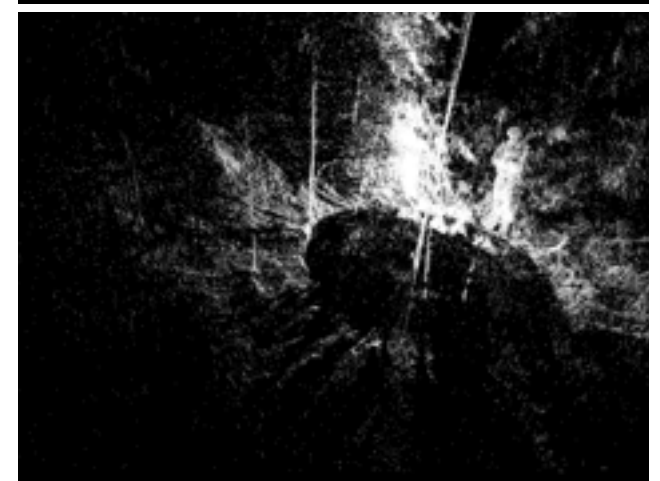
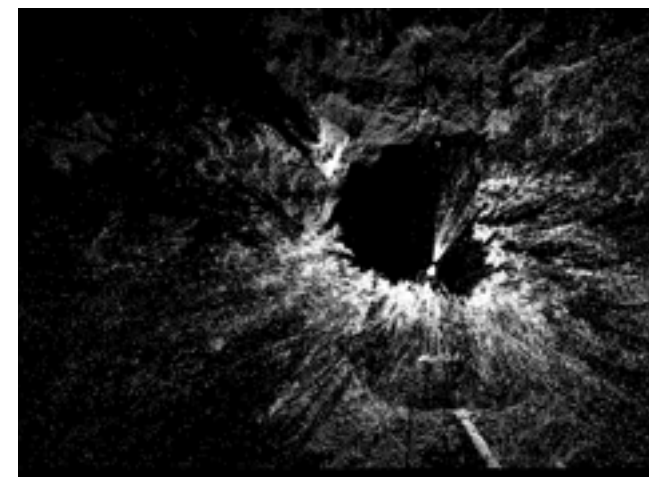
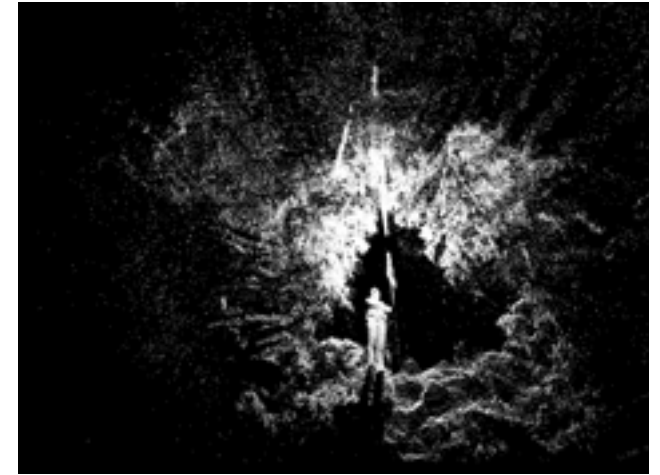


video:<https://vimeo.com/255452958>

entangled (2018)

In *entangled* Gilje has used a laser scanner to create a cast of himself in the forest - a frozen moment orbited by a virtual camera. The scanner sends out pulses of light which interact with the physical structures of the space and what is left is a thin shell, a virtual cast of the original space and the people in it. The white dots which outline the figure and the terrain are enveloped in endless black. The perspective is unbound by the body, the eye or a physical camera, reminding us that humans can only directly sense a small part of the world at any given moment.

The video was first presented at Gilje's solo show at ANX in 2018.





flux (2018)

video:<https://vimeo.com/255381508>

A permanent light installation under the 150m long, 5000m² curved concrete roof Skalltaket in Odda on the west coast of Norway. Skalltaket is part of the former industrial plant in the center of Odda. The custom made lamps radiate lights in all directions: shadows from the concrete and steel structures are cast onto the curved roof, dark silhouettes against the lit up concrete surface. In contrast to traditional static facade lights Gilje started out with movement inspired by the former activity of the industry, the river that runs parallel to Skalltaket and the sky above in constant change.

Opened on jan 25th 2018. Commissioned by Odda Kommune

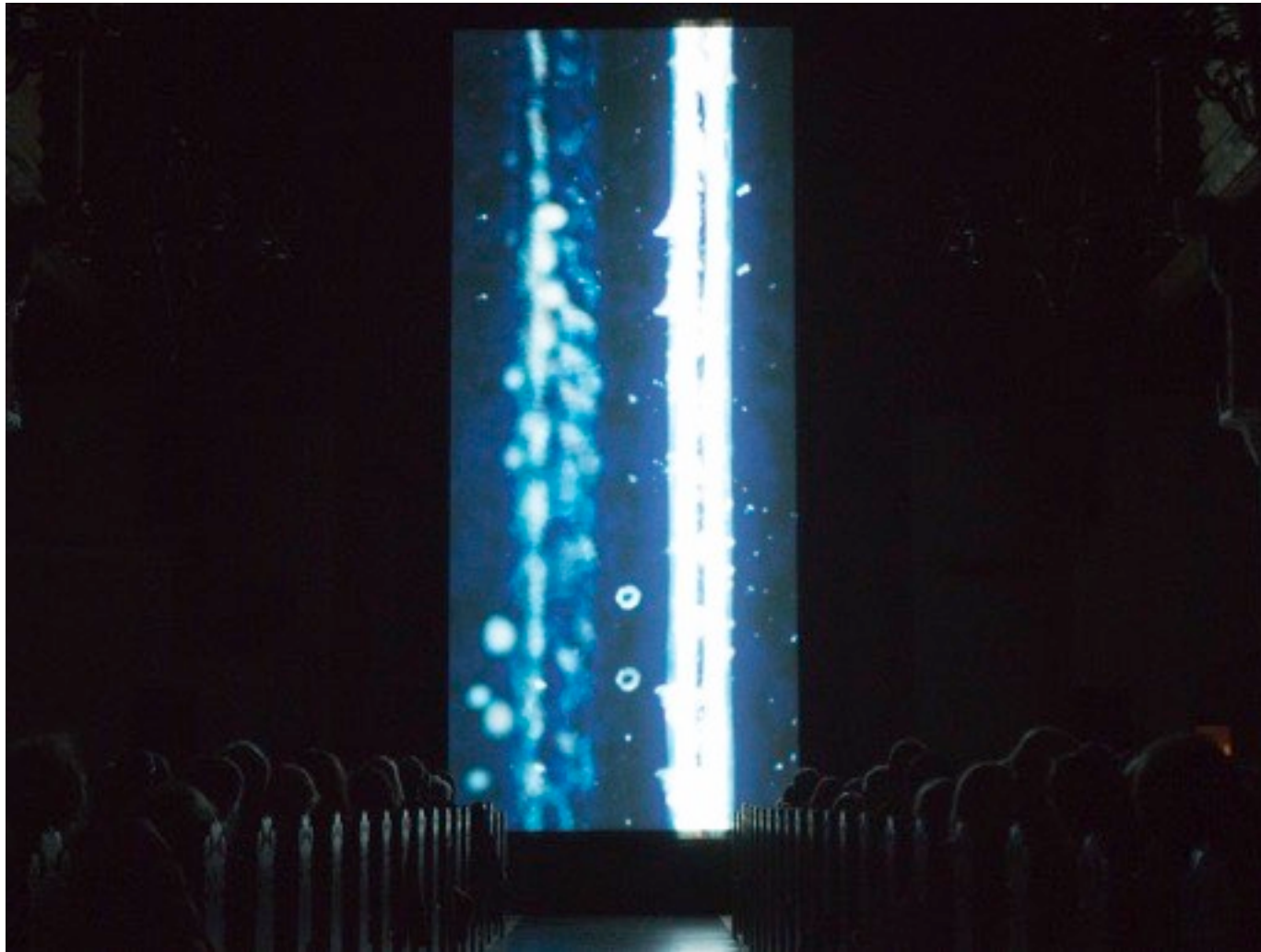


lysanger nr 1 (2017)

59°55'58.9"N 10°45'21.8"E atopia kunstlab
02.11.17 noon - 03.11.17 noon

video:<https://vimeo.com/255368429>

a camera was placed in the window of the gallery, facing away from the window catching the light entering into the space from the outside.
the camera rotates a full circle in 24 hours as the light goes from day to night to day again. A picture is taken about every 30 seconds, resulting in over 3000 still images stitched together to a video showing the changing light over the course of 24 hours.



video:<https://vimeo.com/255431135>

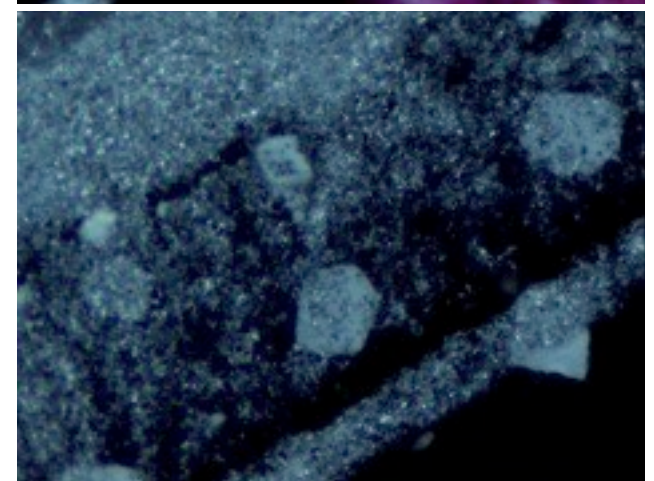
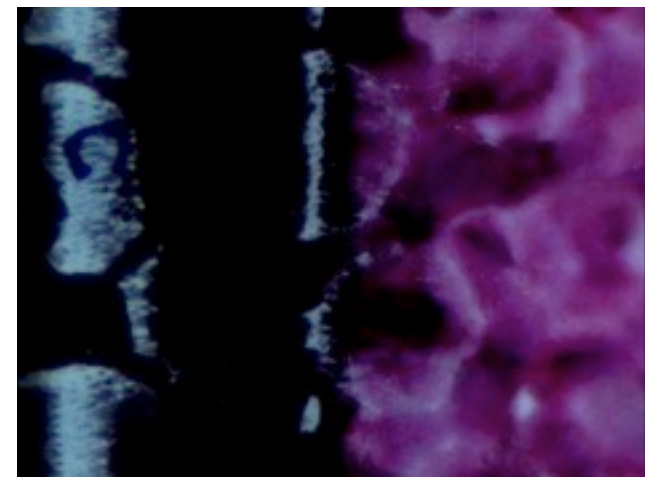
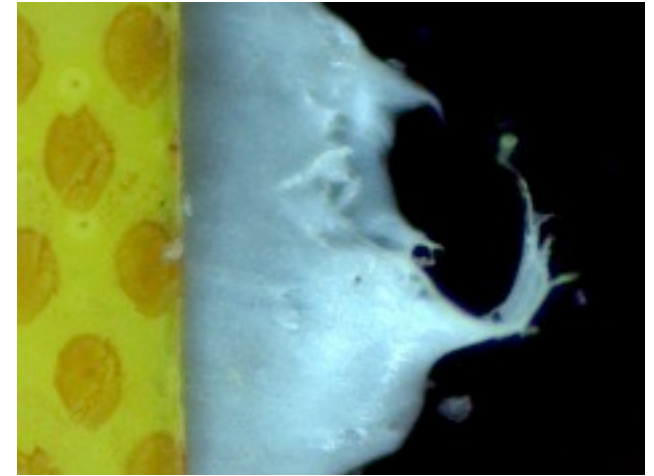
rift (2017)

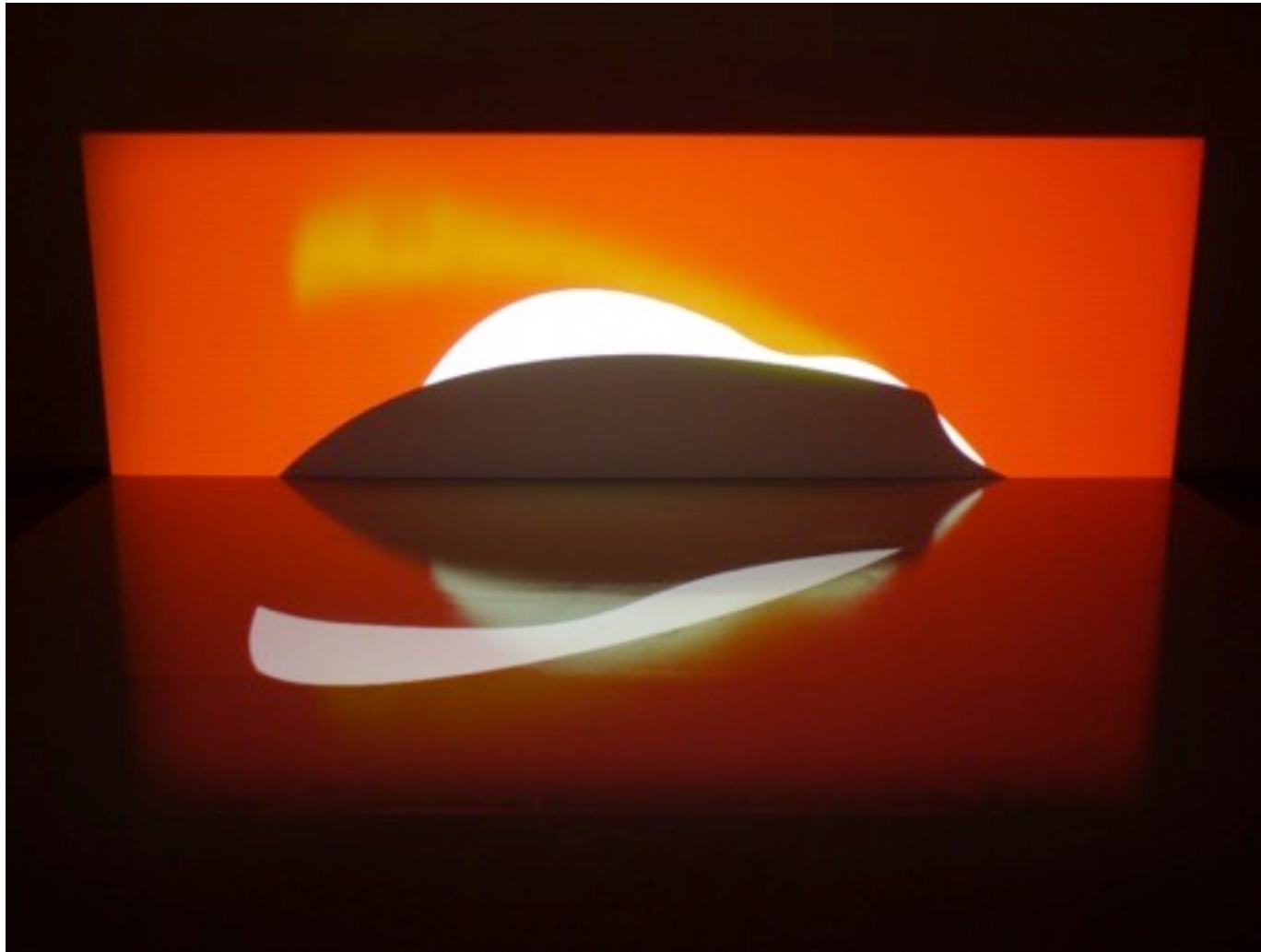
rift is a 35mm cinemascope film shown in the vertical format, commissioned by Dark Ecology for Vertical Cinema. It consists of over 10000 microscope images of plastic wrappings from consumables.

rift is a film about petrochemicals, the completely different durations involved in the process from plankton to oil to plastic to waste, and the relation between depth and time through the layers of the Earth. The film takes inspiration from the hand painted and colourful animation films that Len Lye made in the 1930s. With a soundtrack by Justin Bennett.

Premiere at Paradiso, Amsterdam during Sonic Acts feb 2017

Premiere of rift 2 (digital HD version) at ANX, Oslo i jan 2018





video: <https://vimeo.com/182521275>

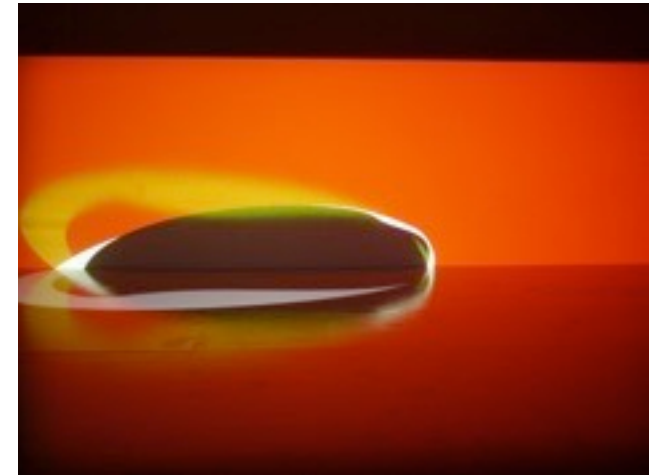
speiling (2016)

Speiling was created for the exhibition Mitt Landskap (My landscape) in Bodø 2016 where a younger generation of artists created works inspired by painter and sculptor Gunnar Tollefsen.

In his contribution Gilje created a light projection in a custom built space. Gilje was mainly concerned with the horizon: between ocean and the sky, the floor and the wall.

Two organic forms, one black and one white, move and transform on a red background. Projected Light bounces off the floor onto the wall, and light projected on the wall is mirrored on the shiny floor.

Thus new forms are created in the meeting between the floor and the wall in the line of the horizon.





video: <https://vimeo.com/182521274>

beacon (2016)

Three light projectors each create a beam of light that slowly scans the exhibition space.

The light projectors are made of a glass cylinder filled with water and a light that rotates around it. The water works as a lens for the light, and the combination of the glass and water gives the projected light a particular structure that changes subtly as the light moves around the glass.

Each light projector is like an inverted light house, the light beams illuminating the walls and the floor and casting shadows of the audience and the other light projectors onto the walls.

The installation was created for Gilje's solo show at Kristiansand Kunsthall in 2016.





video: <https://vimeo.com/176912614>

mikro (2016)

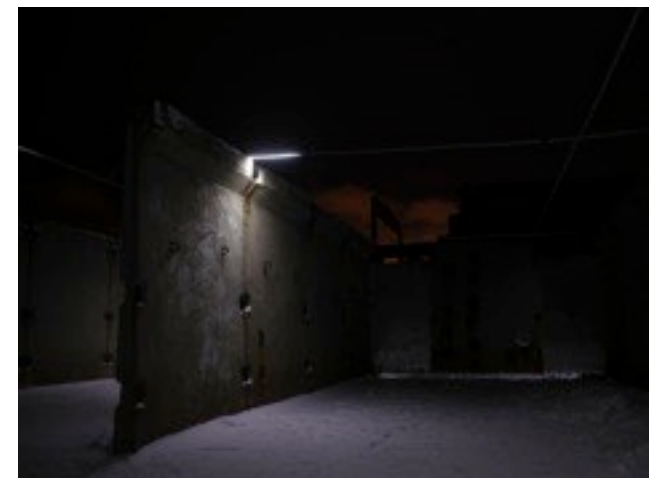
Mikro is a series of improvised collaborative performances between HC Gilje (video) and Justin Bennett (sound) that draws its raw material from the immediate surroundings.

Gilje uses a microscope to examine and capture textures of organic, mineral, synthetic, processed, dead and live materials that are combined into a flicker bonanza.

Sounds are created by manipulating found materials – metal, paper, plant material, stones, and other objects – to reveal their textures and resonances.

mikro 2016 commissioned by Dark Ecology. Also presented at Kristiansand Kunsthall.





the crossing (2015)

site-specific light-motion installation

Exploring and re-activating an abandoned construction site using light and motion: ephemeral light meets physical structures.

Pulses of light passing over an unfinished structure of concrete slabs sticking up from a frozen dam. A total of six lines of light were suspended over the 20x20m area in the industrial zone of Zapolyarny, Russia

Presented during the Dark Ecology journey end of November 2015

video:<https://vimeo.com/148986239>



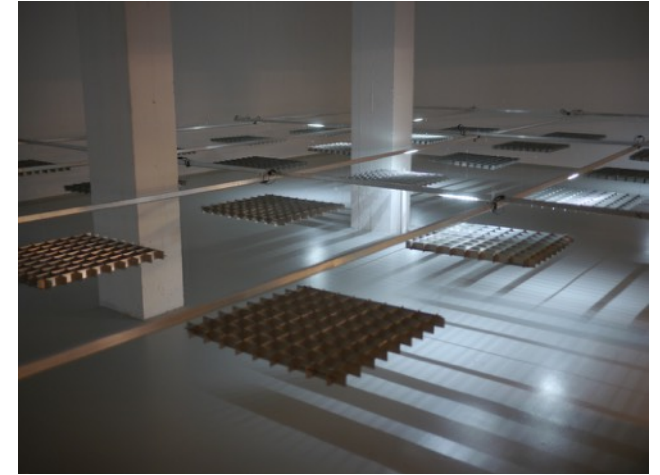
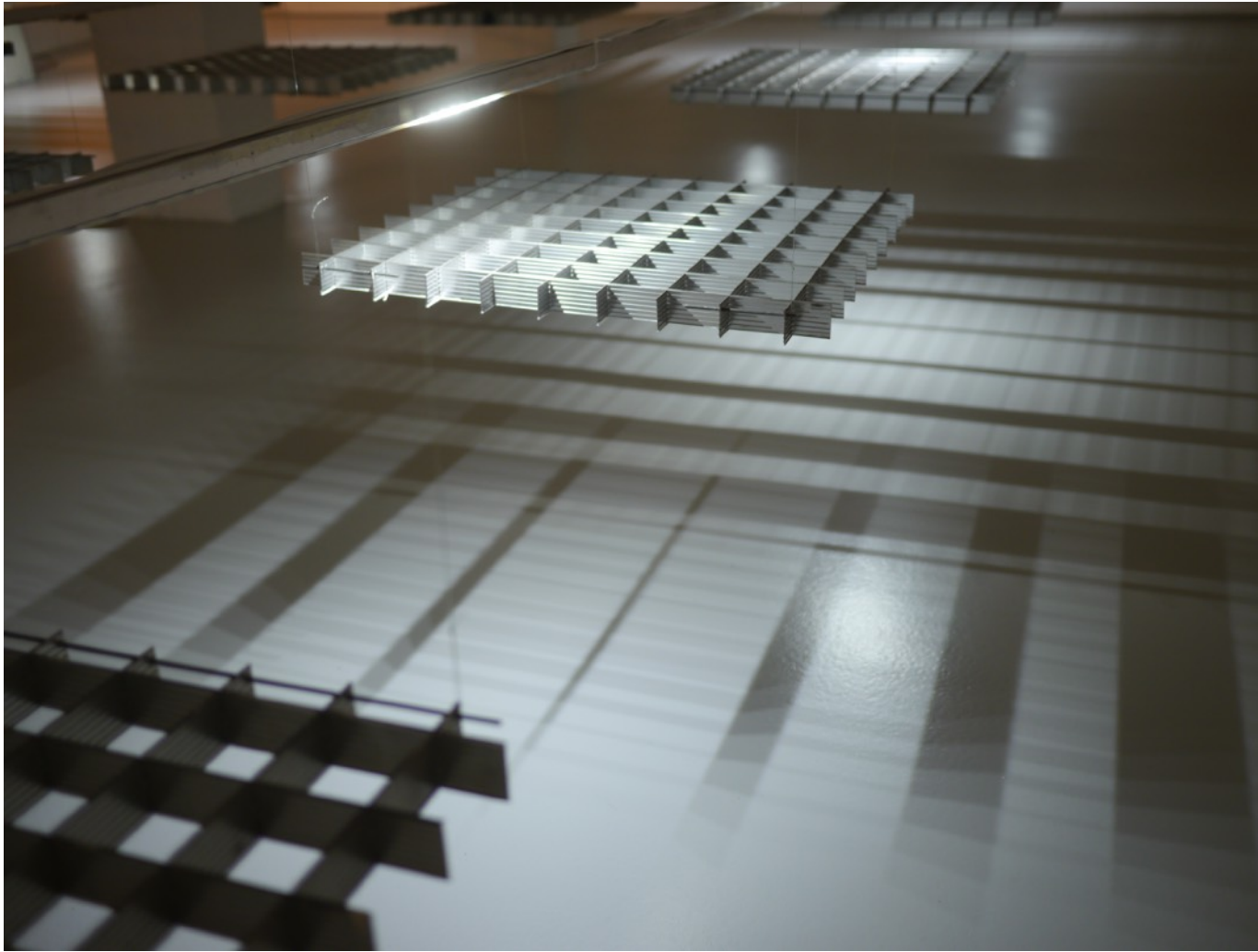
video:<https://vimeo.com/148778890>

barents (mare incognitum) (2015)

a view of the Barents Sea slowly rotating: up becomes down, east becomes west.
Invisible borders and thresholds, and the potential for disaster inherent in the ocean.
Filmed at the border between Norway and Russia, pointing towards the North Pole, using my custom built orbital camera. Orbital is based on an idea of exploring spaces and landscapes using a video camera that slowly rotates around its own axis, and captures the world that revolves around it.

Commissioned for the Dark Ecology journey end of November 2015, presented in Nikel, Russia.





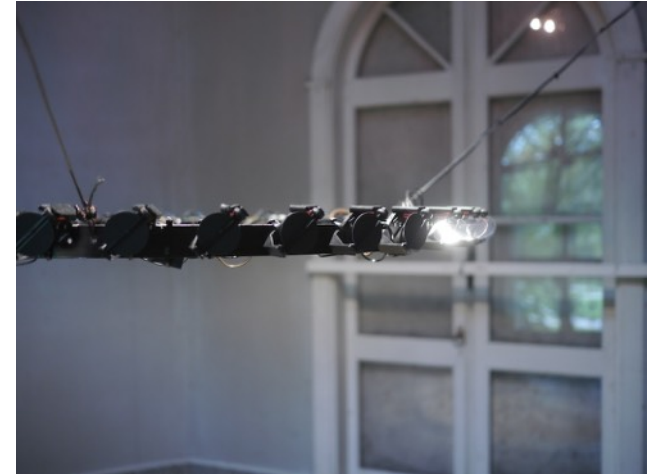
off-the-grid (2015)

site specific light-motion installation

The grids of the existing light fixtures in the gallery space are suspended about 1 m above the floor. 4x4 lines of light with synchronized light pulses passes over the grids, creating dynamic light-shadow patterns on the floor.

Prosjektrommet, Carl Berner metro station, Oslo

video:<https://vimeo.com/145916264>



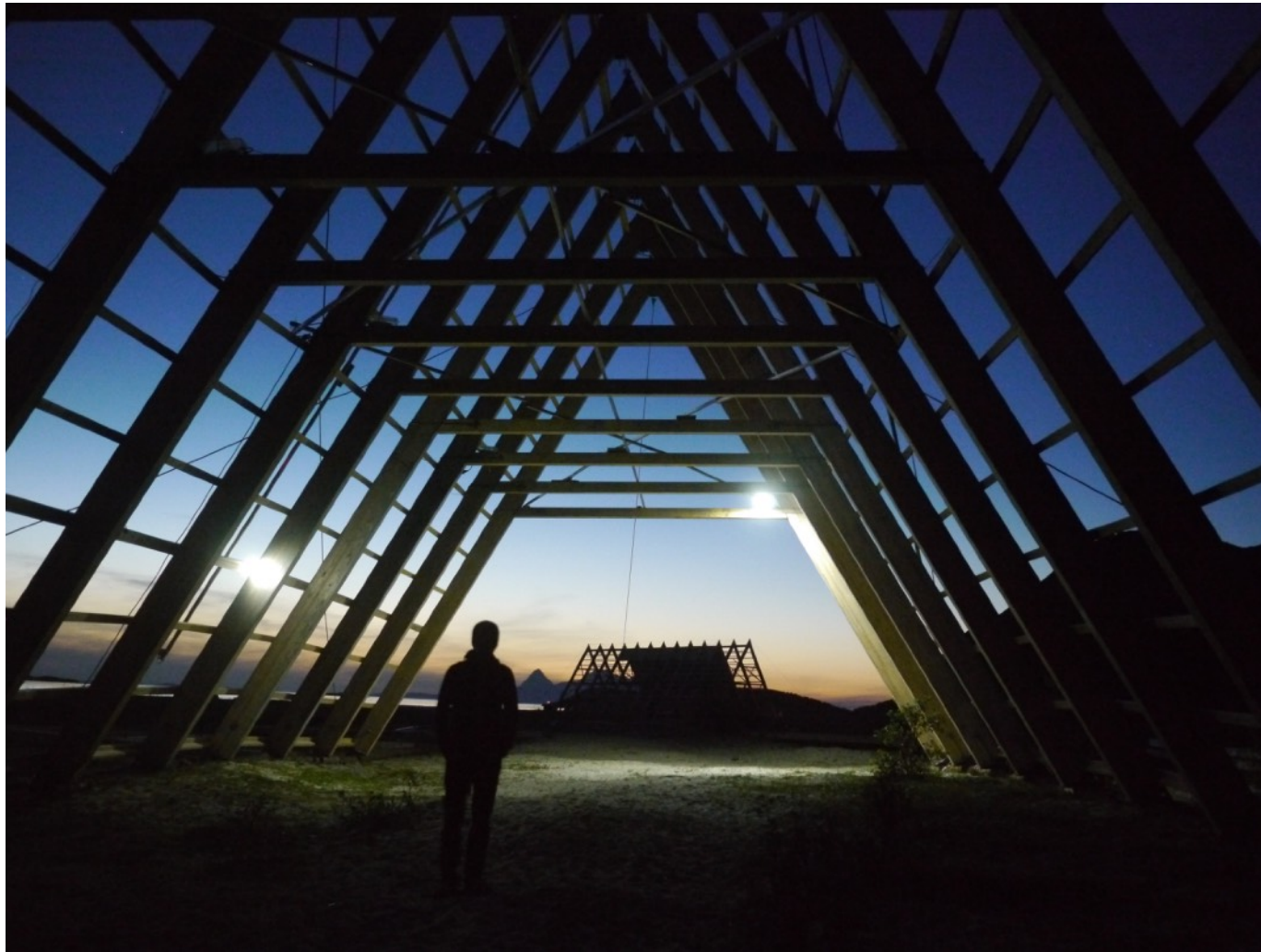
flip flop (2015)

site-specific kinetic installation

a mechanical repetitive motion propagating the room through sound, light and shadow.
A circle of flip dots suspended from the ceiling creating a motion that travels around the circle.
A light from above creates a shadow of the moving flip dot structure on the floor.

Presented at Gallery Lynx as part of the Norwegian Sculpture Biennale 2015

video:<https://vimeo.com/142787048>

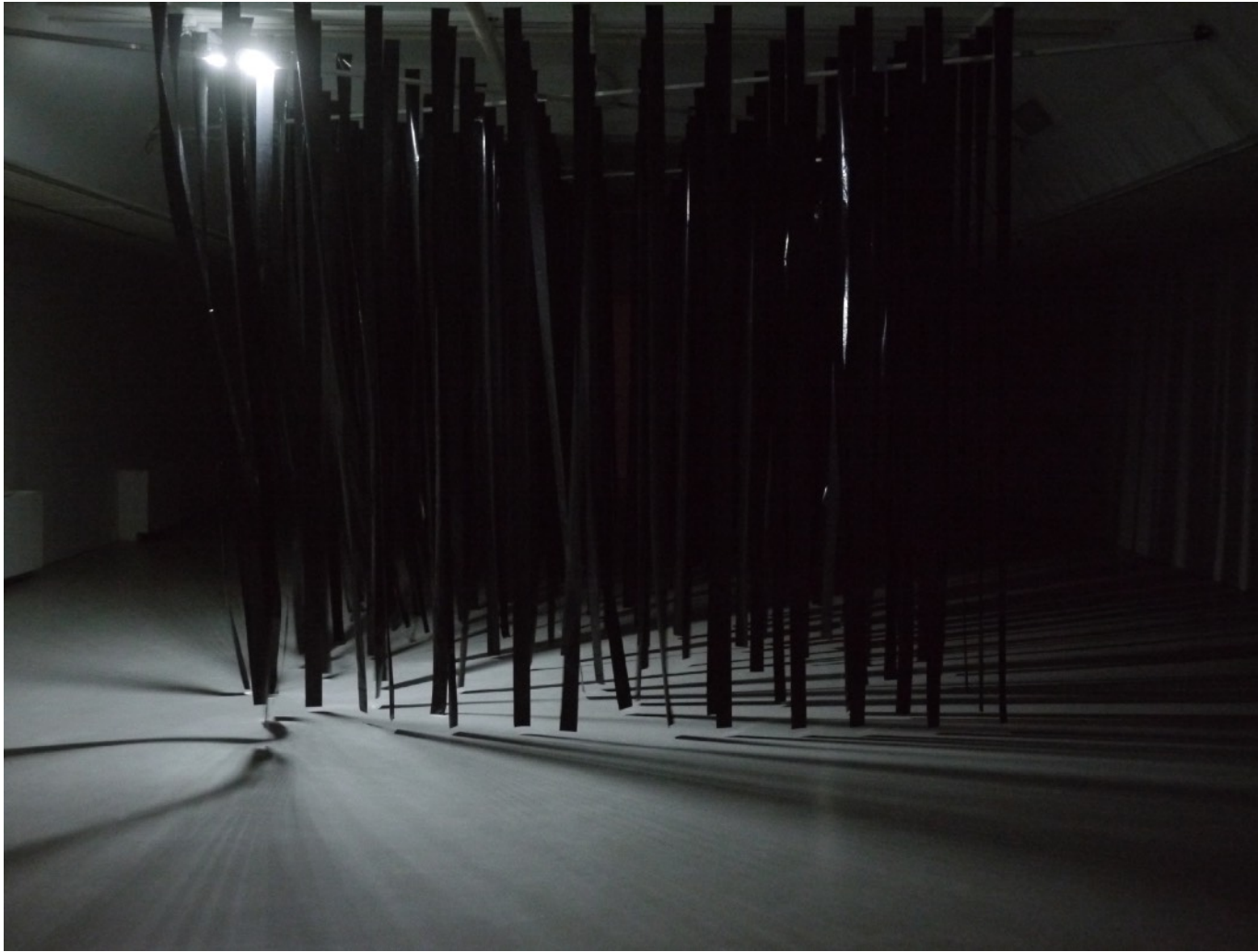


glimt (2015)

SALT commissioned Gilje to create a light-motion installation for the fish rack structure Pyramiden. From late August 2015 the work was on display and after dark gave life to the architecture and its surroundings through light, motion and shadows.

video:<https://vimeo.com/142846121>

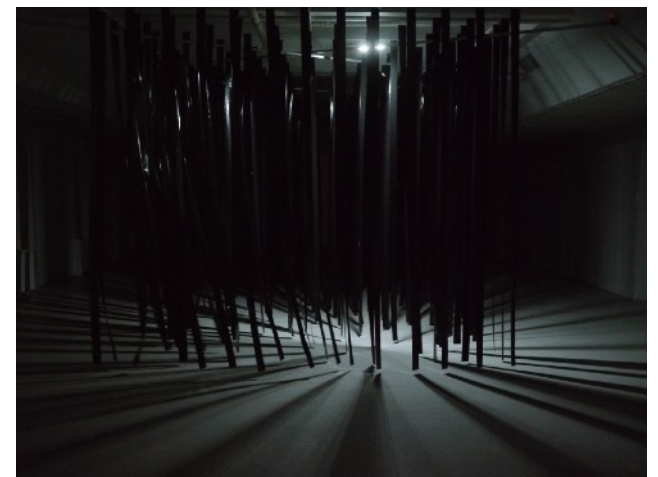


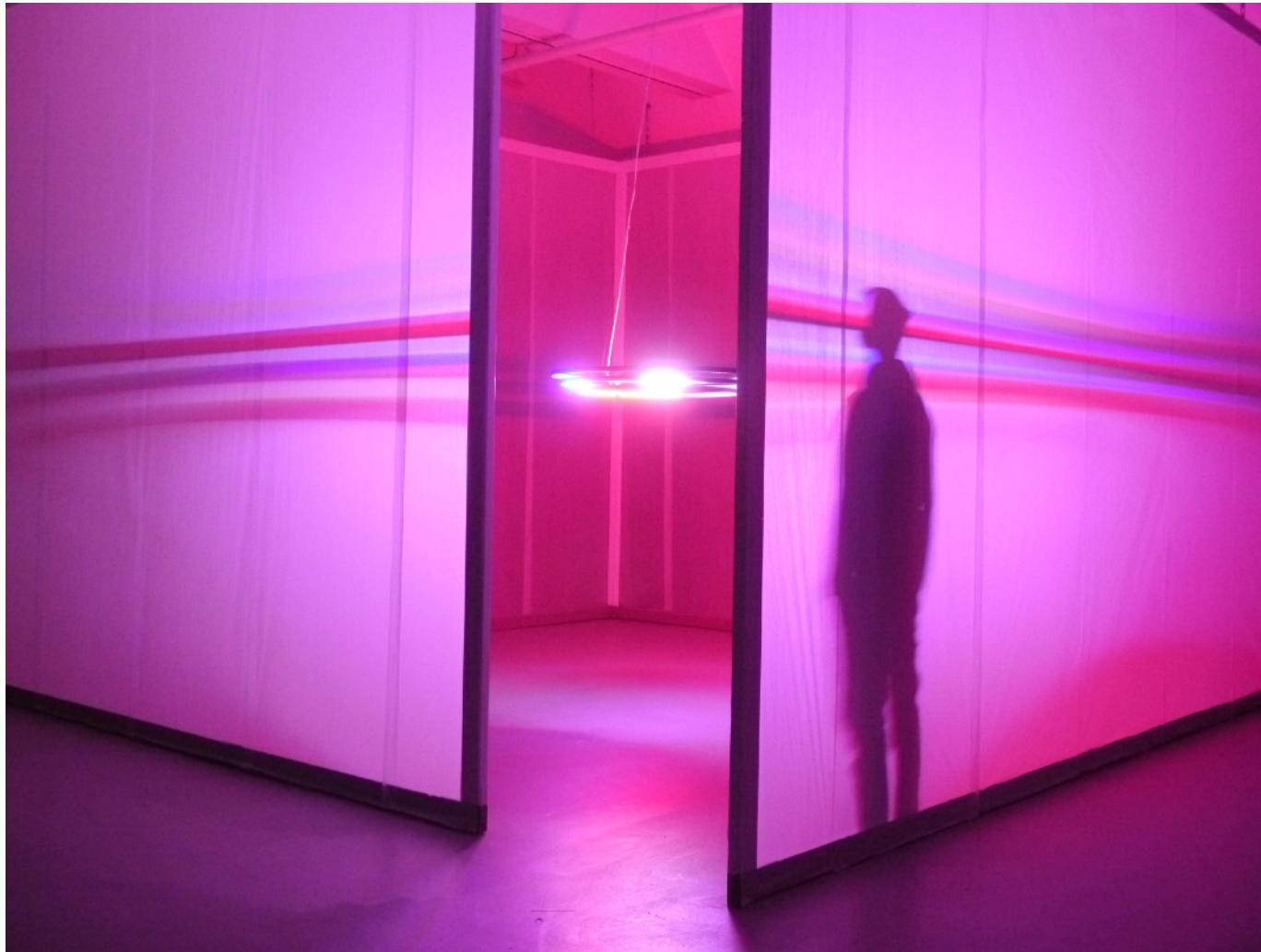


flimmer (2015)

light and wind passes through a volume of black strips suspended from the ceiling in the white gallery room of Wood Street Galleries, animating the space with light and shadows.

video:<https://vimeo.com/126889687>



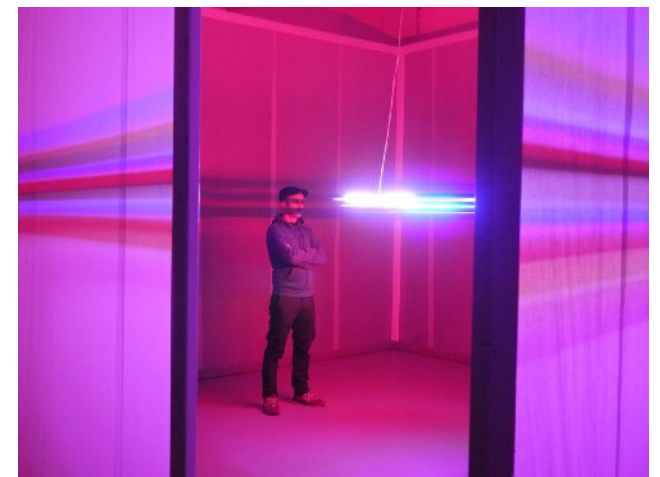
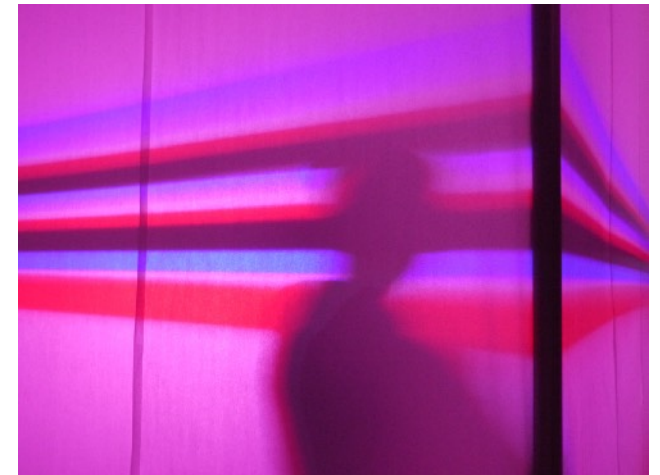
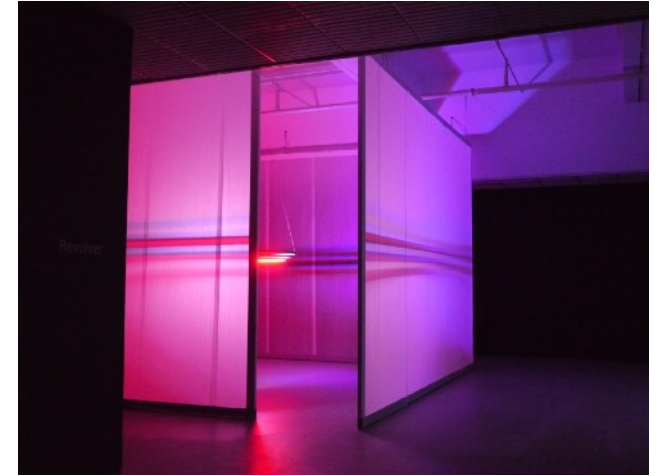


video: <https://vimeo.com/128174832>

revolver (2015)

A new version of revolver created for my solo show at Wood Street Galleries april 2015.

The gallery walls were black, and two rooms (the other with a version of spin) with half transparent walls were built for the installations so the they could be experienced both from the inside and outside of those rooms.



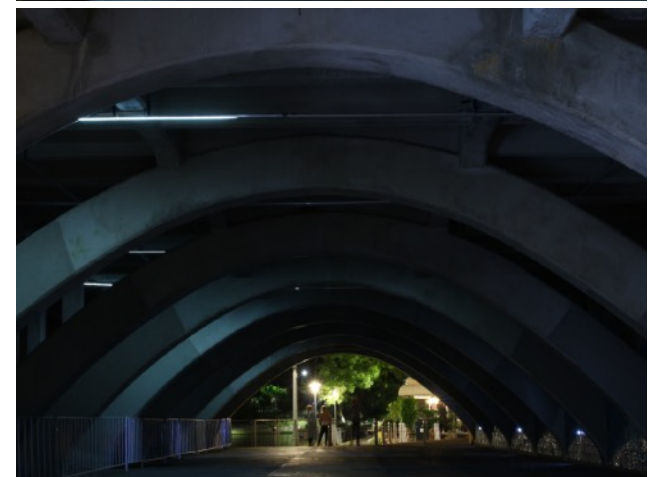


video:<https://vimeo.com/123657505>

junction (2015)

A 40 m (130 ft) long light motion installation placed under King William Bridge, Adelaide.
Presented as part of the blinc program during Adelaide Festival of the Arts 2015.

Photos by Paul Armour.





video: <https://vimeo.com/113081642>

revolver 2 (2014)

Revolver 2 is a light motion installation with three circles of light suspended vertically from the ceiling of Solund Church. It was part of Solund Light Art Festival 2014.

(large image by Sigve Lerpold, bottom two small images by Anne Marthe Dyvi)



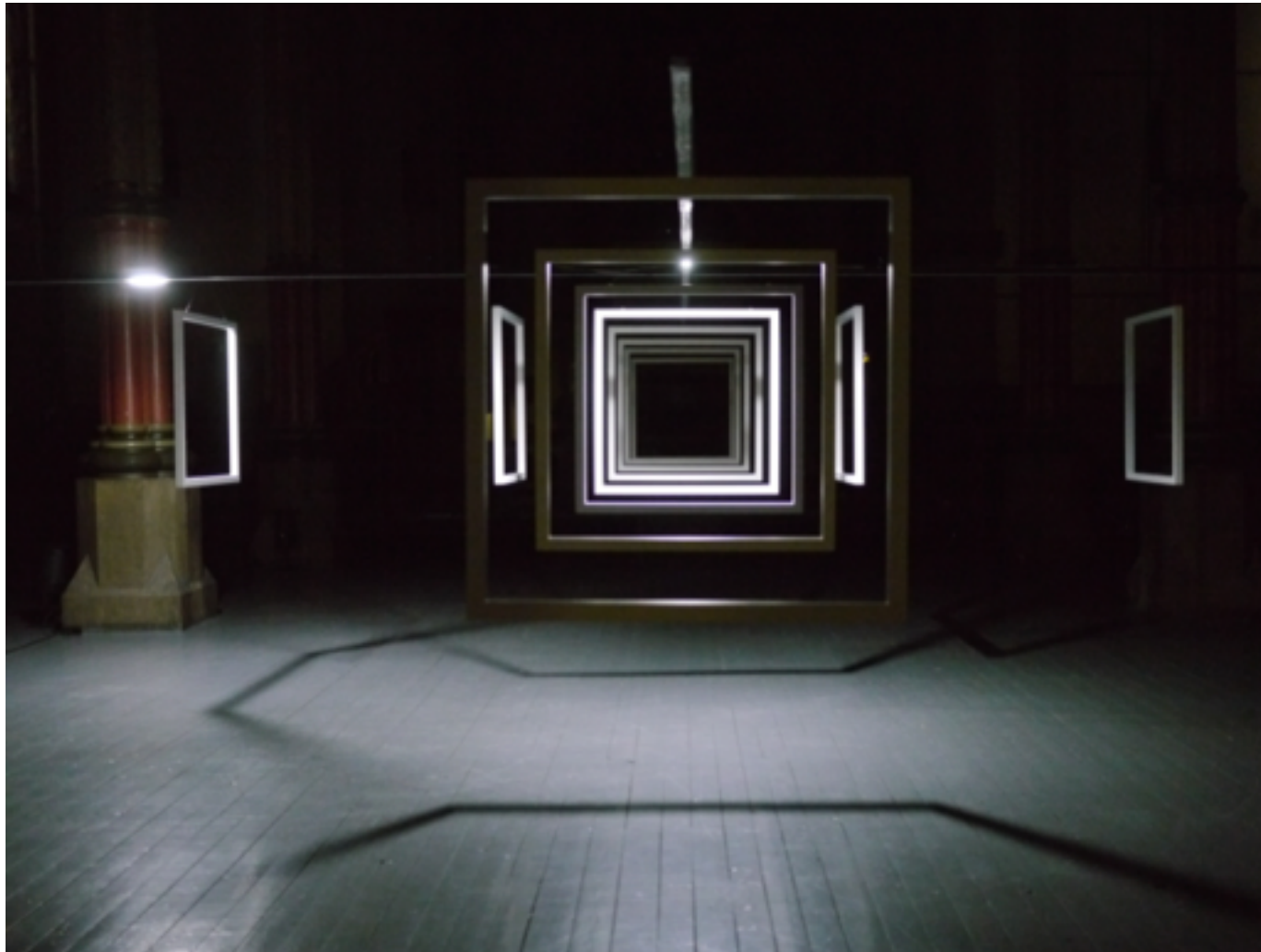
kile (wedge) (2014)

a light installation on an island in the harbour of Hardbakke. Part of Solund Light Art Festival 2014.

(All images by Anne Marthe Dyvi except bottom right by HC Gilje)

video:<https://vimeo.com/124111923>





video: <https://vimeo.com/51631340>

in transit X (2014)

A light motion installation created for Kulturkirken Jakob in Oslo october 2014, a continuation of in transit from 2012: A beam of light moves slowly through the space, lighting up a series of frames. The frames appears to be switched abruptly on and off in contrast to their shadows which move slowly across the floor.





video:<https://vimeo.com/107635913>

trace_TDA (2014)

a light-motion installation created for Today'sArt in Scheveningen outside den Haag, in the basement of the building previously used as archive for the war-crime tribunal for former Yugoslavia.
It is based on the installation created for LIAF 2013.



video: <https://vimeo.com/106478988>

spin (2009-2014)

24 lamps mounted in a circle, casting a shadow of anyone/anything placed within the circle. The light moves at varying speed and suddenly changes direction, creating an unusual relation between the subject and its shadow.

First shown at HKS in Bergen, later presented as part of the exhibition “Esemplasticism: The Truth is a Compromise” exhibition at CTM, Berlin 2010, Factory Light festival in Slemmestad 2014 as well as Solund Light festival 2014.





lightspan forest flares (2014)

Pulses of light passing through the forest, opening and closing spaces in the night.
light installation in forest, presented in Oslo feb/march 2014.

video: <https://vimeo.com/88856189>





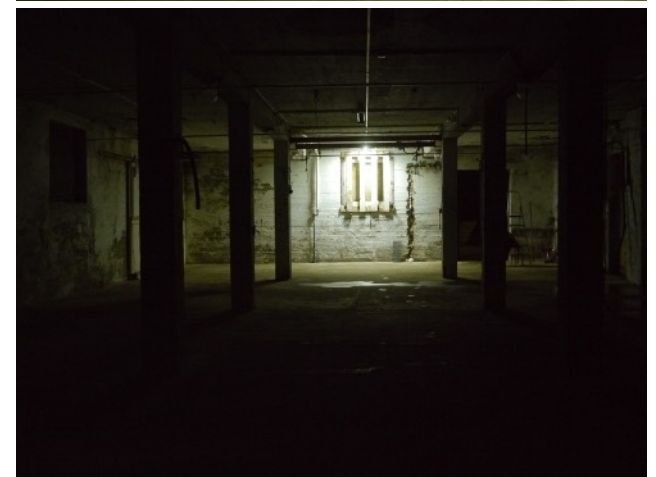
video: <https://vimeo.com/74304110>

trace (2013)

a light-motion installation commissioned by LIAF for the 2013 edition where I worked inside a run-down brick building, a former fish processing plant in spectacular surroundings in the Lofoten archipelago in the north of Norway.

As in many of my works the installation is a meeting between the ephemeral media of light and motion with the physical structure of the space. The light movements opens, closes, reveals and activates the space.

LIAF 2013 was curated by Bassam El Baroni, Eva González-Sancho and Anne Szefer Karlsen, with 26 artists from 15 different nations.

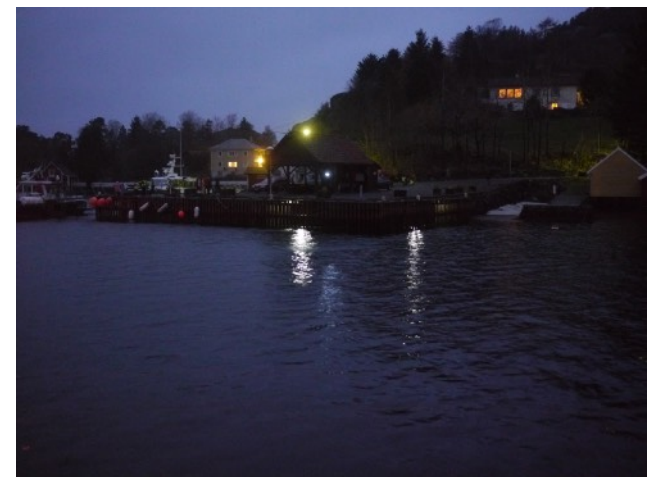


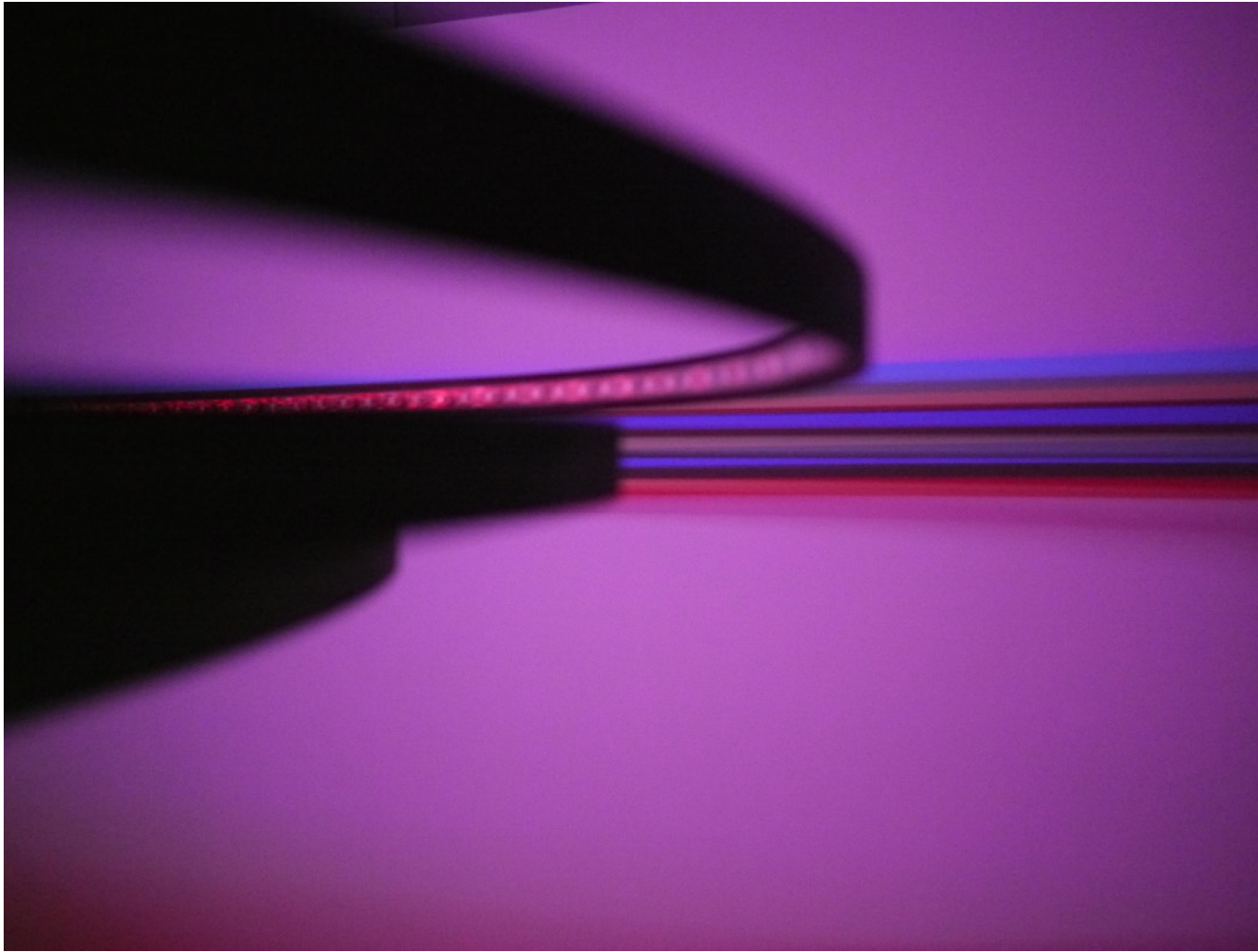


video: <https://vimeo.com/80555924>

sveip (2013)

lines of light moving under the pier in Hardbakke, Solund reflecting on the water in the harbor.

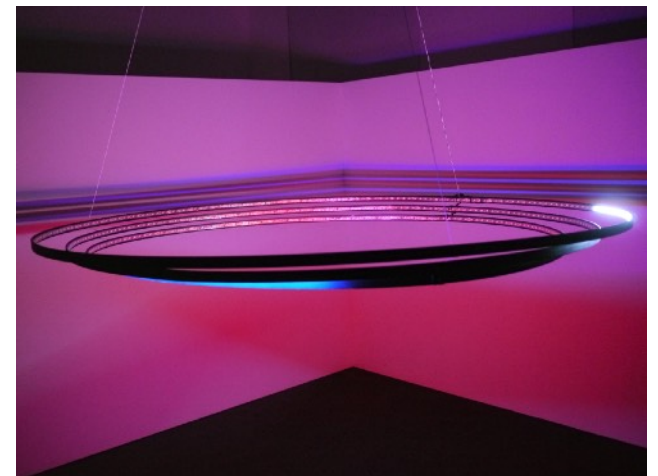


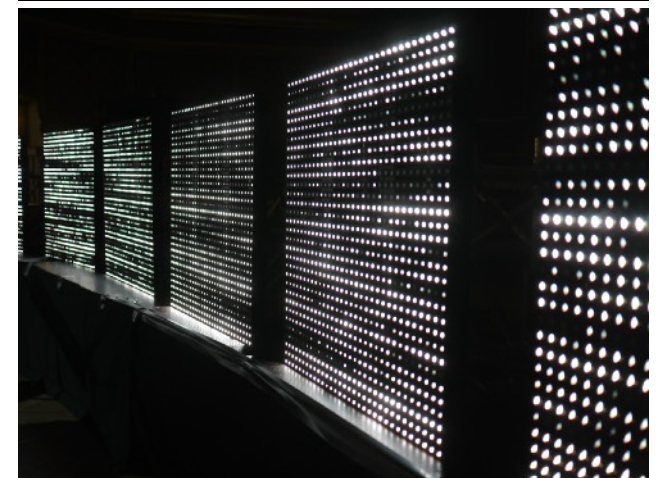
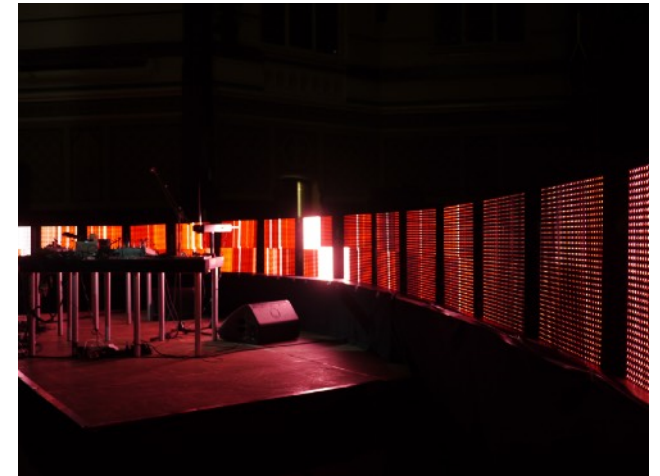


video: <https://vimeo.com/58397232>

revolver (2013)

Revolver is a new work by HC Gilje, commissioned by Sonic Acts and developed for The Dark Universe exhibition at NASA, Amsterdam. It evolved from Gilje's earlier light installation 7 Cirkler (2012). It is a structure of light animations using three circles of LED-lights. Combined together this produces complex patterns of light and shadow on the walls in the exhibition space. Meticulously adapted to the exhibition space, Revolver uses not only the shadows cast by the circles of LED-lights but also those of the visitors in the space. The ephemeral quality of the projected light transforms the physical space through a play of light and shadows.

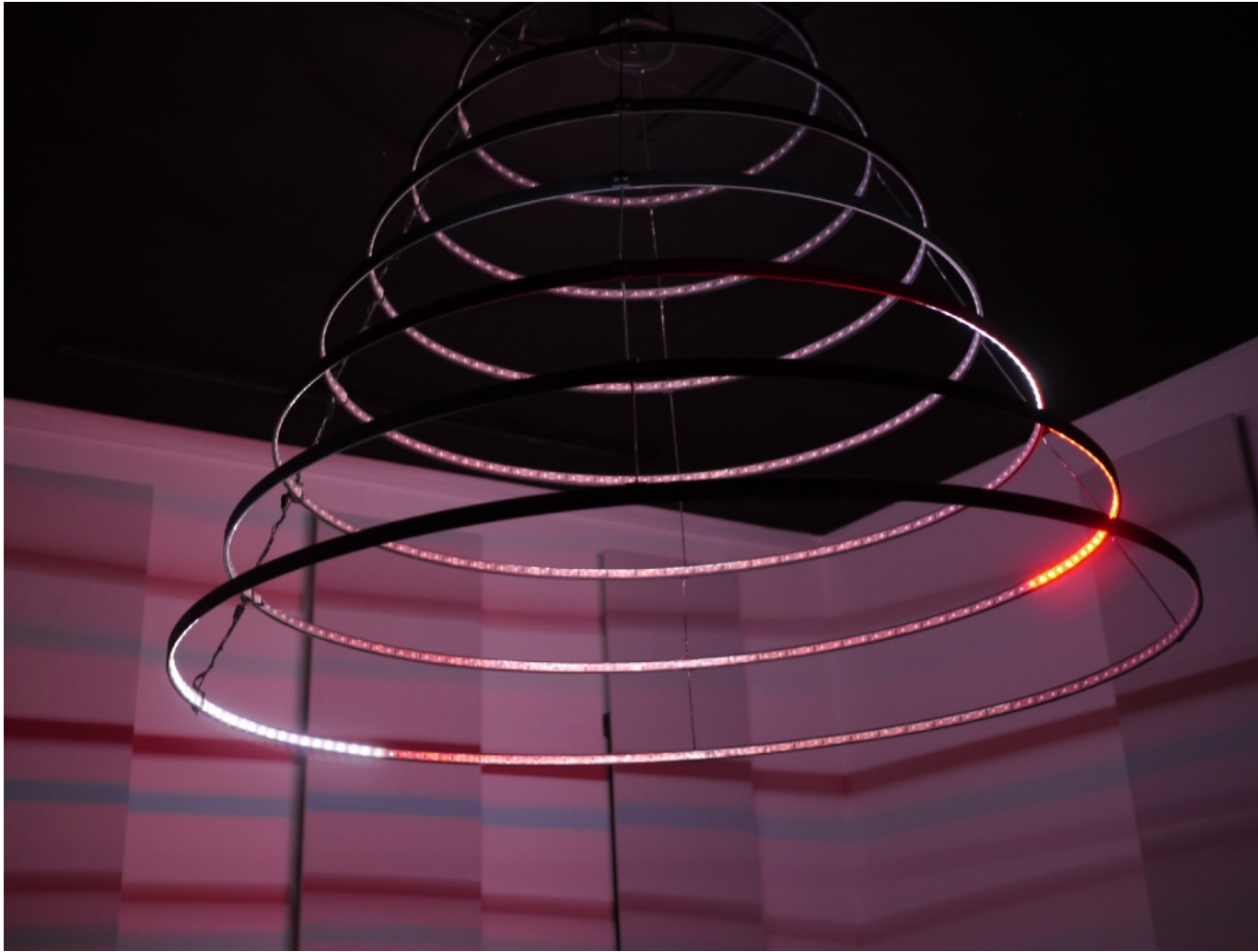




video: <https://vimeo.com/52389147>

maja ratkje - hc gilje (2012)

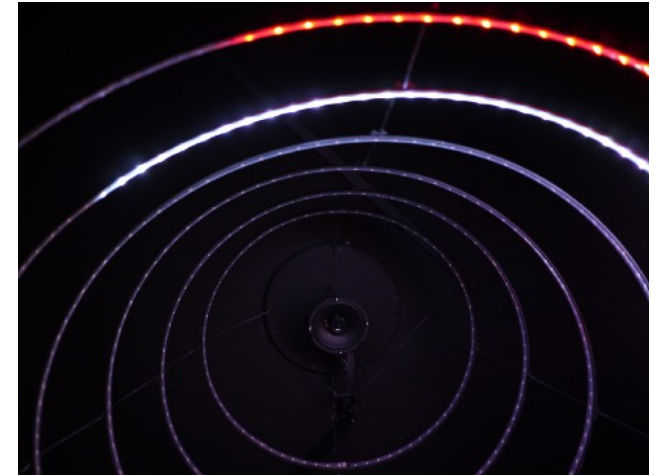
Almost 6 years after their previous collaboration Ratkje and Gilje joined forces again in May 2012 for a special concert at Johanneskirken as part of the annual Festspillene i Bergen. Gilje made a light/video installation based on video wall modules placed in an arc behind Ratkje on stage. The light from the video modules was bright enough to light up the whole church. Ratkje/Gilje performed a 1 hour improvisation in this environment. Other performances: Bozar in Brussels, sept 2012, the Kontraste Festival in Krems, Austria oct 2012 and Sonic Acts, Amsterdam feb 2013.

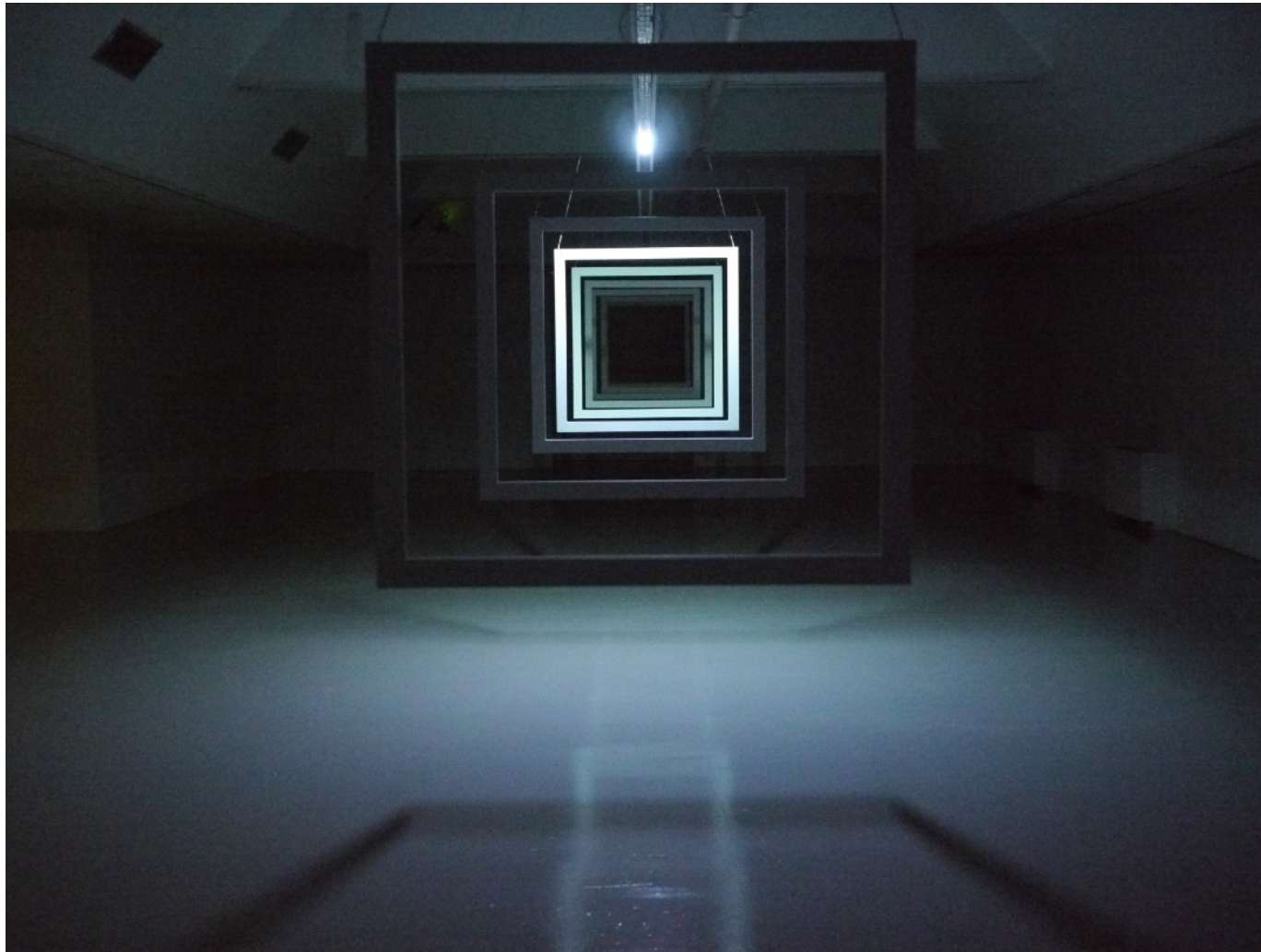


video: <https://vimeo.com/49716935>

7 cirkler (2012)

An installation made for «The un-heard avantgarde» which was part of the sound art exhibition at ZKM 2012. The music in the installation is from Danish composer Else Marie Pade, an electronic music pioneer. She composed 7 cirkler in 1958. Gilje followed the structure of the composition when making the installation of LED circles. The light moves slowly through the circles, first upwards in blue and white, then downwards in red and white. The light casts colored shadows of the circles and visitors onto the walls of the exhibition space.

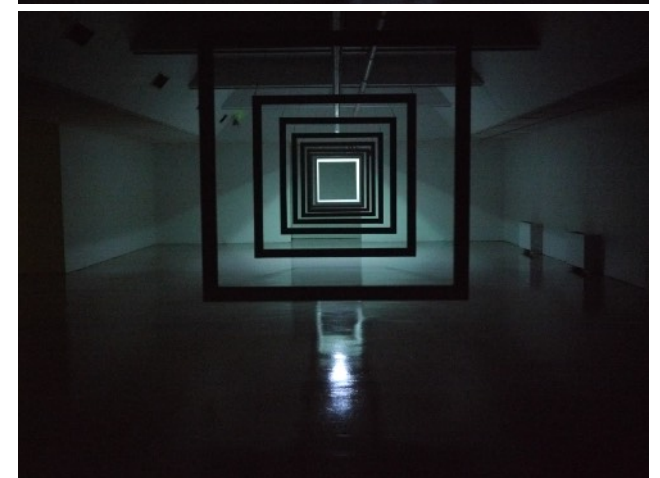
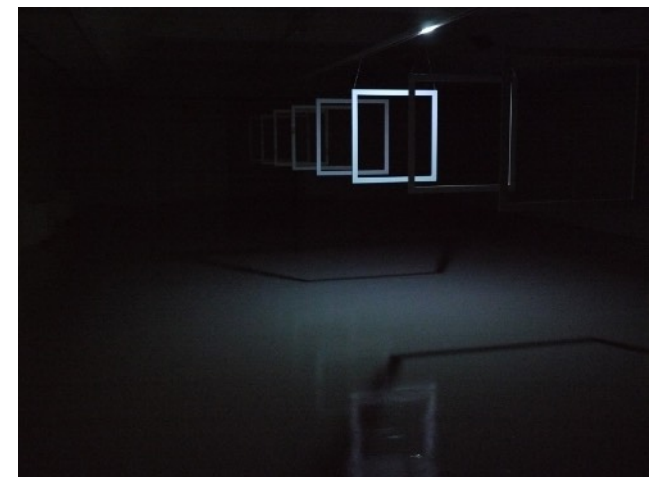


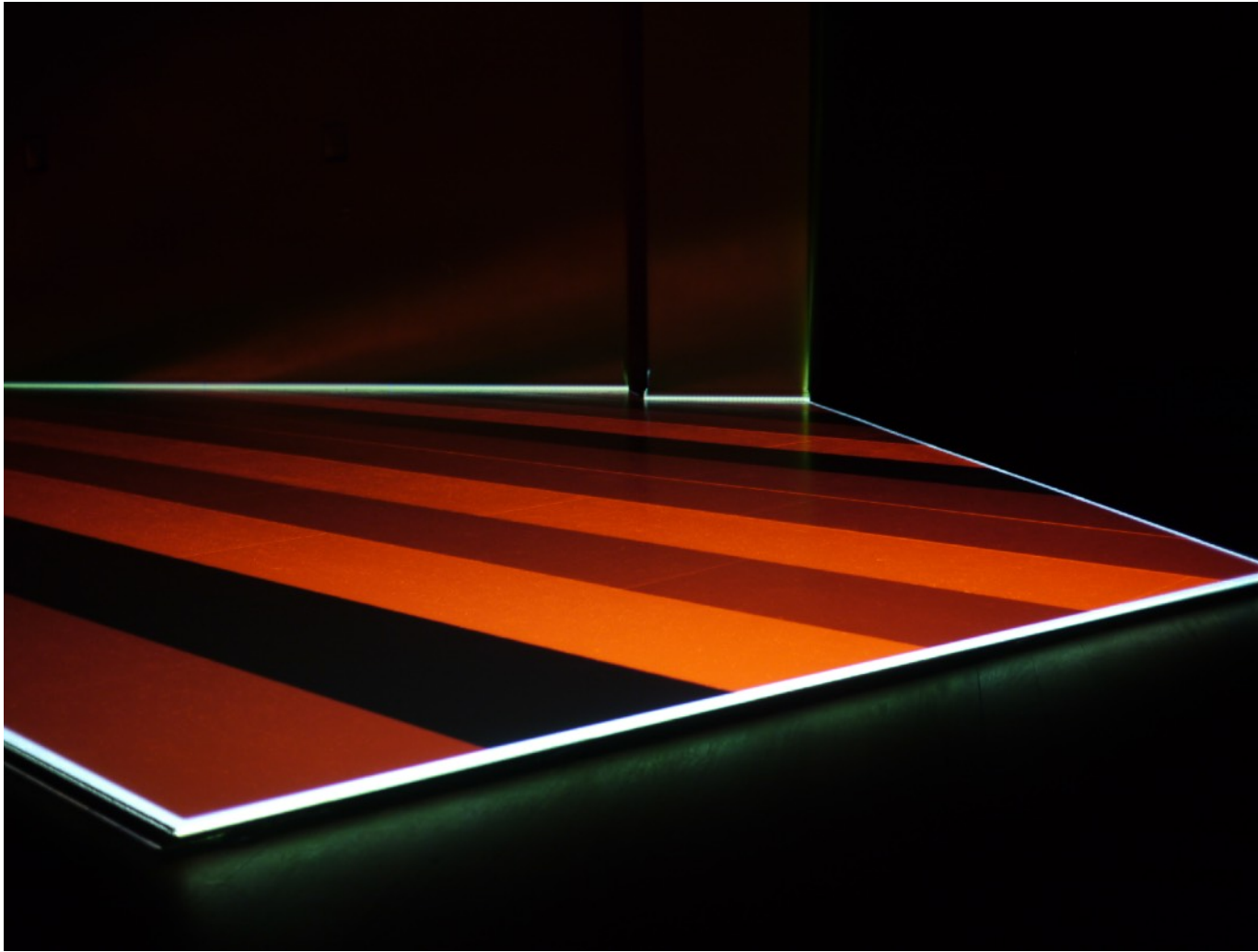


video: <https://vimeo.com/51631340>

in transit (2012)

For Gilje's solo exhibition at Woodstreet Galleries in Pittsburgh in the beginning of 2012 he made a 15m long light installation that ran through the space: A beam of light moves slowly through the space, lighting up a series of frames. The frames appear to be switched abruptly on and off in contrast to their shadows which move slowly across the floor. Gilje presented a new version of this installation at Almost Cinema in Ghent fall 2012.



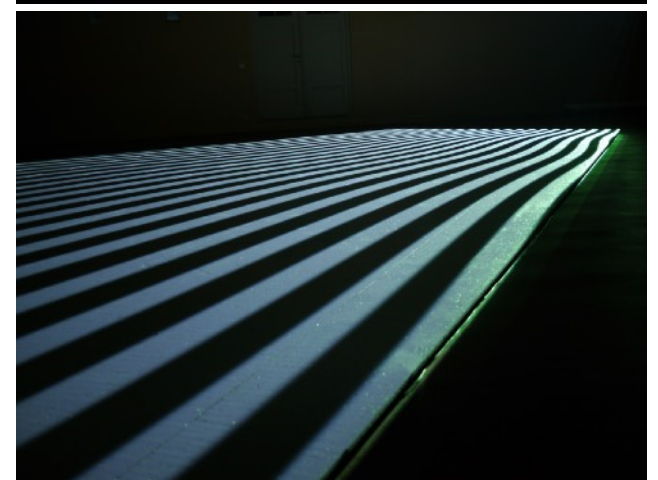
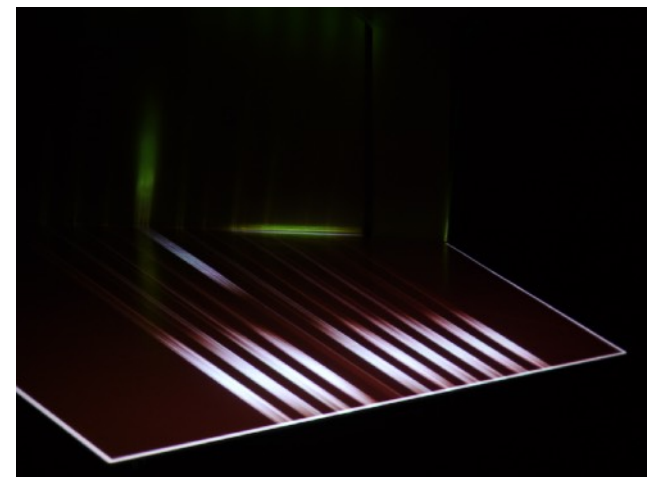


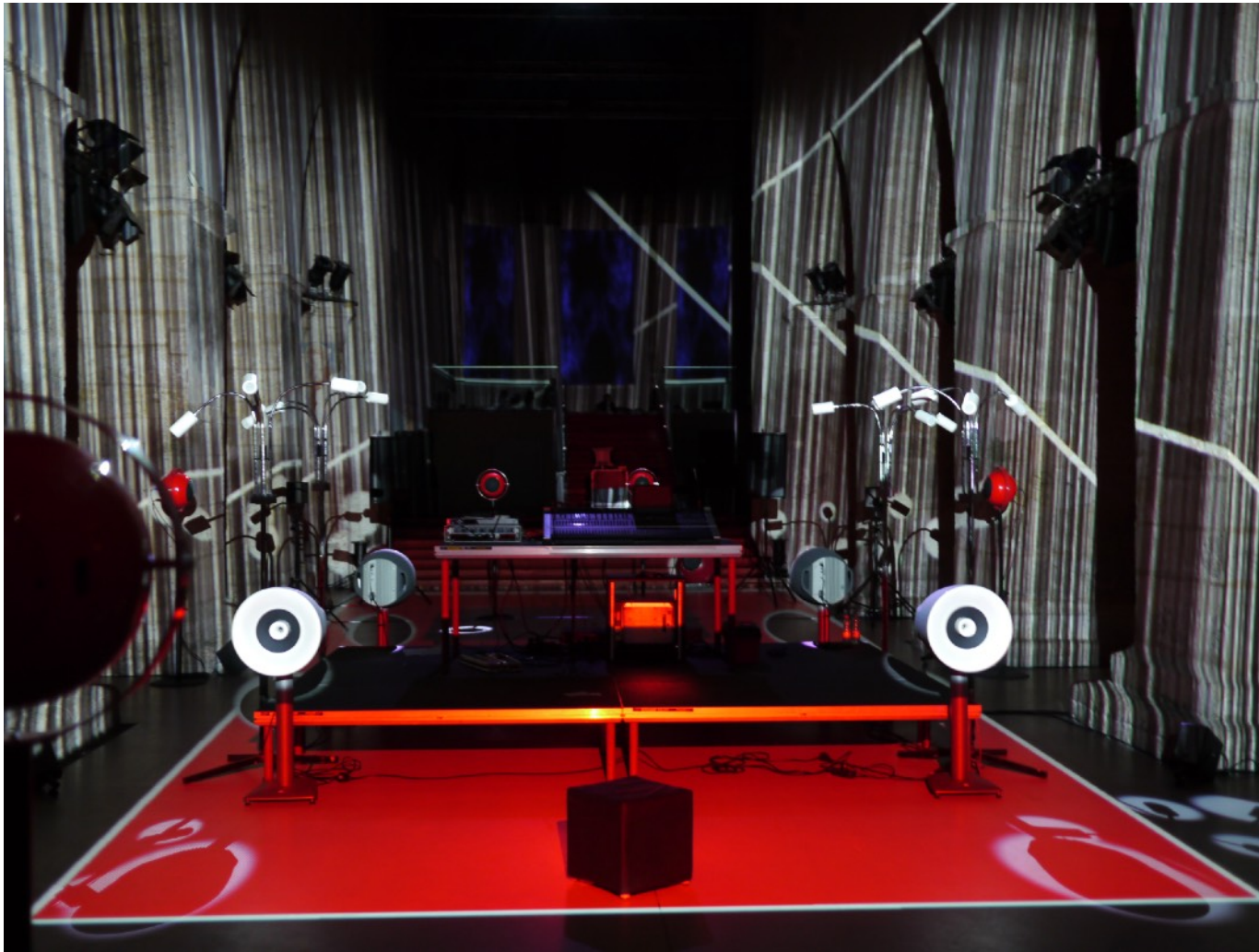
video: <https://vimeo.com/30842932>

Almost Cinema (2011)

A site-specific projection space departing from the blink installations. It was created for the Antiezkolder, one of the rooms in the unique Vooruit building in Ghent. An elevated shiny floor and a tall back-wall created opportunities for creating movement through the space using projection and reflection. The center-piece of the installation was a slowly oscillating waveforms moving on the floor.

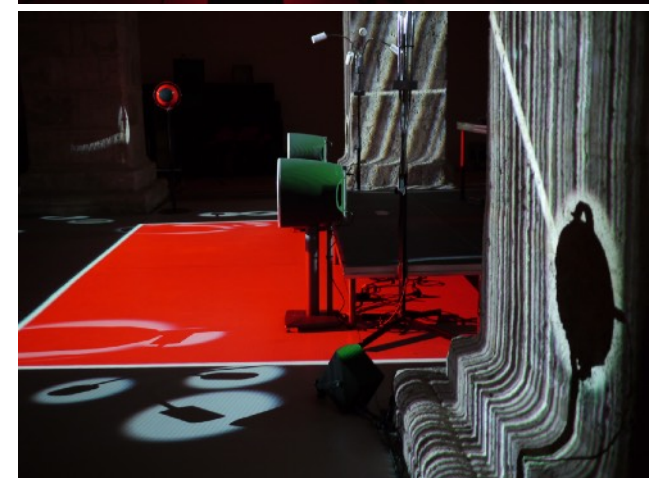
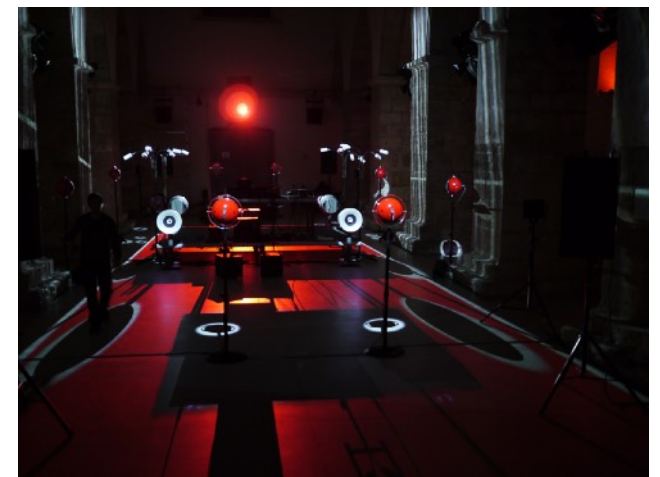
Almost Cinema was curated by Eva de Groote for Vooruit, and also included works by artists such as Diane Landry, Duncan Speakman, Julius von Bismarck, Kathy Hinde, Tina Tonagel and Wim Janssen.





Akusma (2011)

A projection environment commissioned by the Kontraste festival for a series of concerts with the french Acousmonium sound system. It took place inside Minoretenkirche in Krems, Austria October 2011.



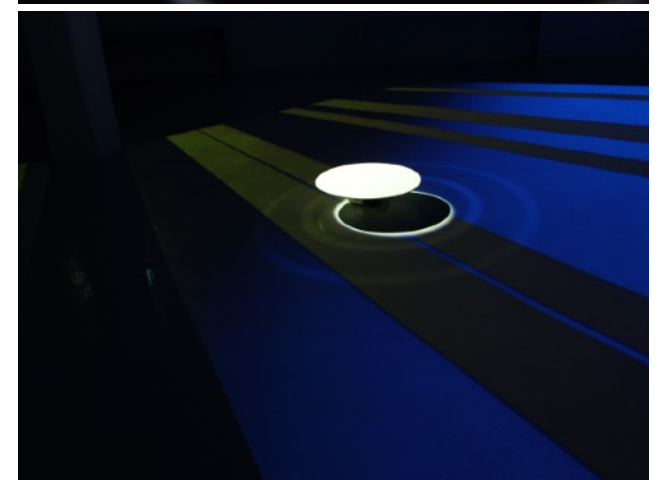
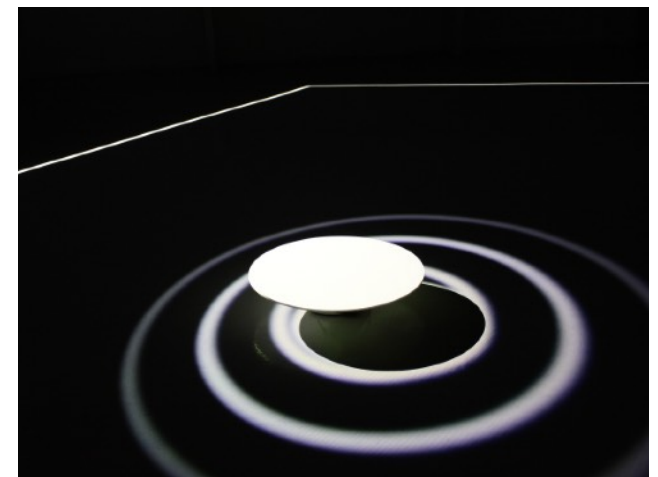
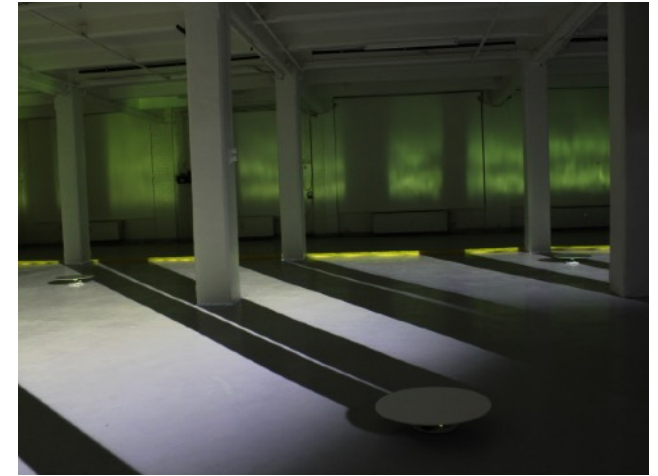


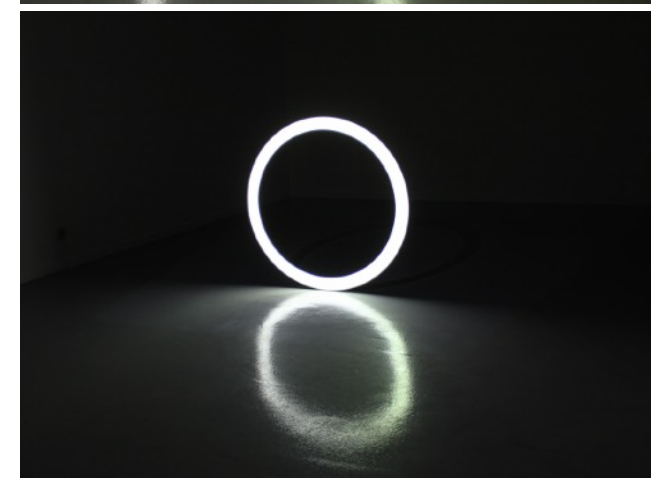
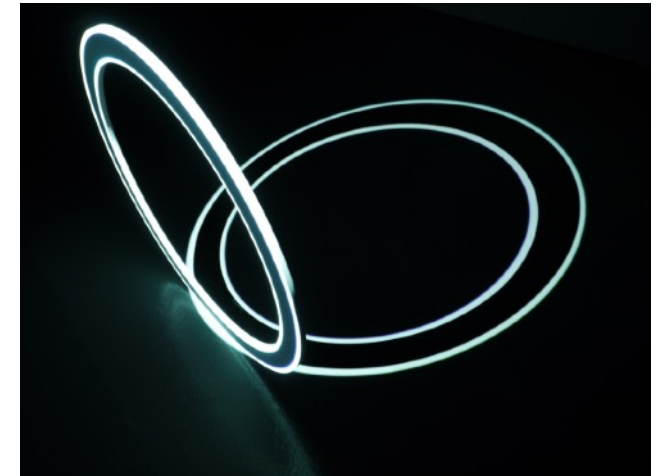
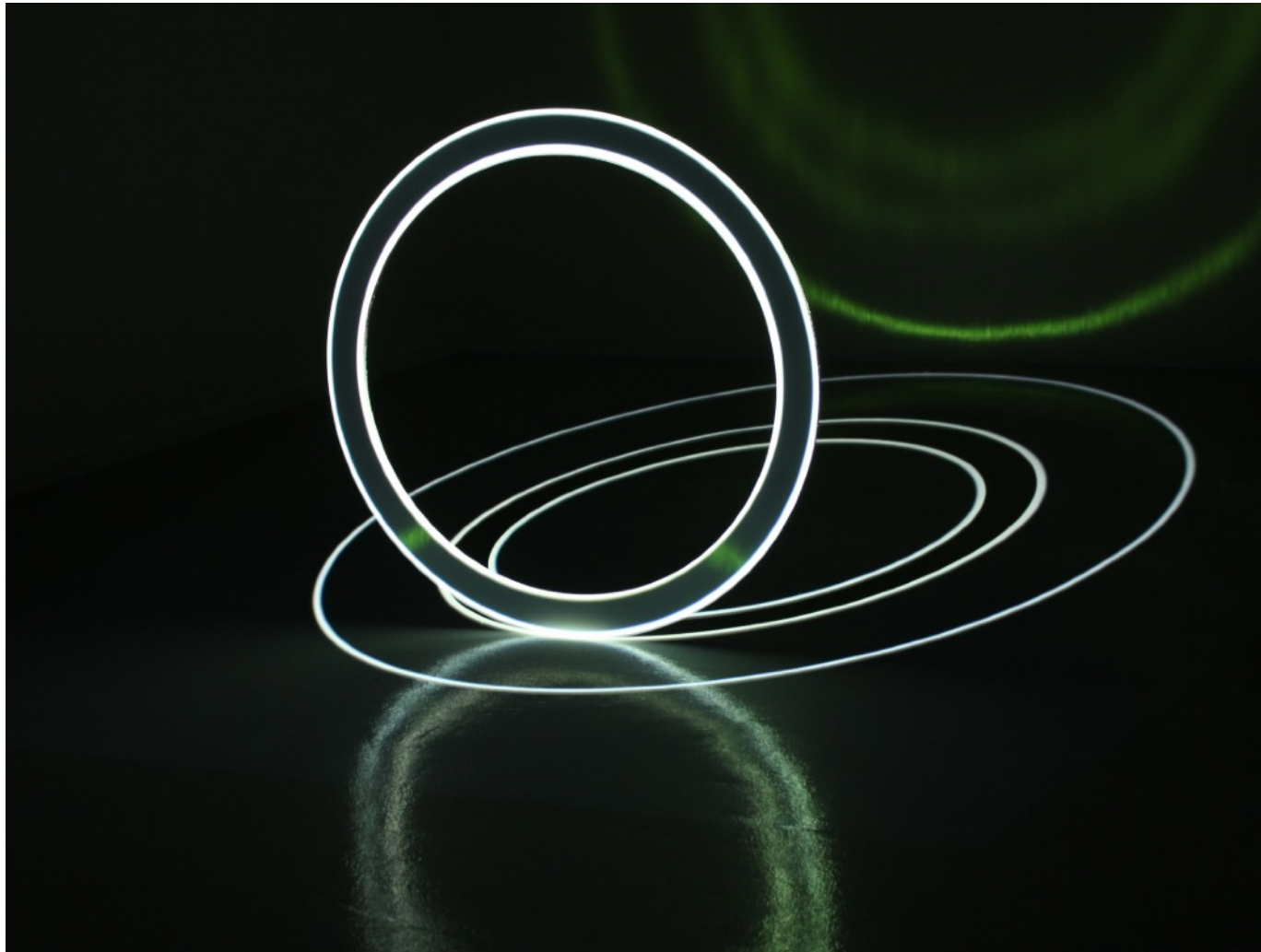
video: <https://vimeo.com/23527688>

Light Space Modulators (2011)

Light space modulator is a site-specific installation made for a 200 m² space with 12 columns, the main space of IMAL in Brussels.

The floor is painted in a glossy grey colour, and as in blink, light and sound is projected into the empty space, using the physical structure and texture of the space to transform the light and sound. At the same time the slow movements in light and sound is transforming the physical space into a contemplative environment. The circular discs are freestanding sound modules placed on the floor, thus becoming a central part also of the visual experience.





Projected Light Objects: Circles (2011)

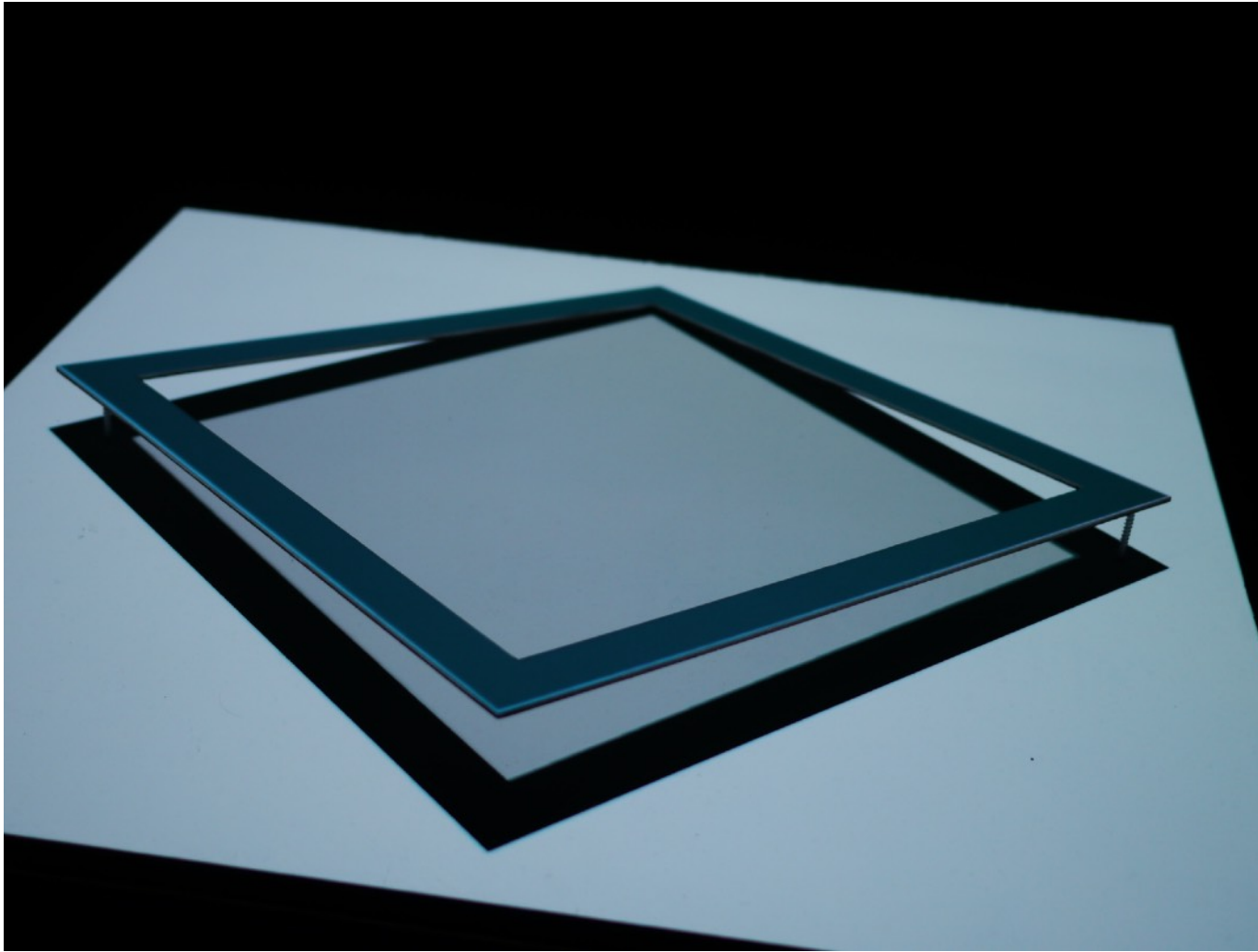
Circles explores through projection, light and reflection the inside, outside and perimeter of a circle mounted at a 90 degree angle to the floor. This is a first in a series of work creating dynamic volumes out of precisely cut flat shapes.

The installation blurs the border between projected light and physical space through a series of circular projections that constantly changes the perception of the physical circle.

Circle #1 was created for my solo show at IMAL in Brussels, April 2011.

Circle #2 was presented at the Wellington Lux exhibition in July 2011.

Circle #3 was presented at sensxperiment in Lucena, Spain October 2011.

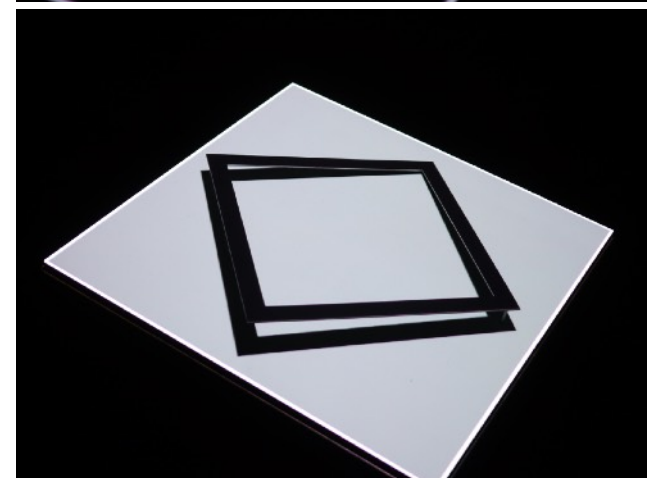
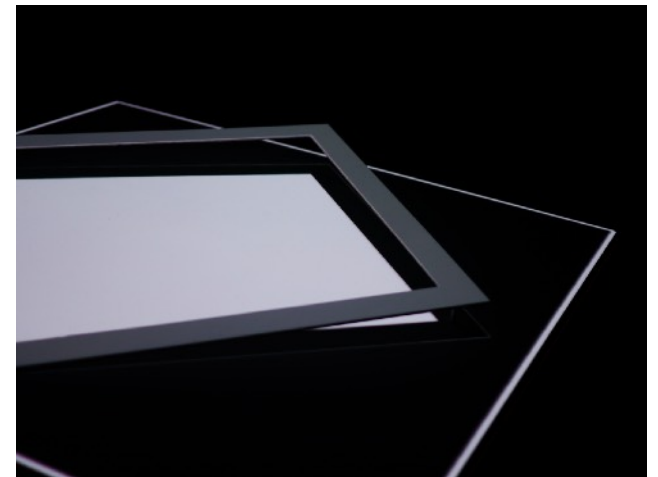
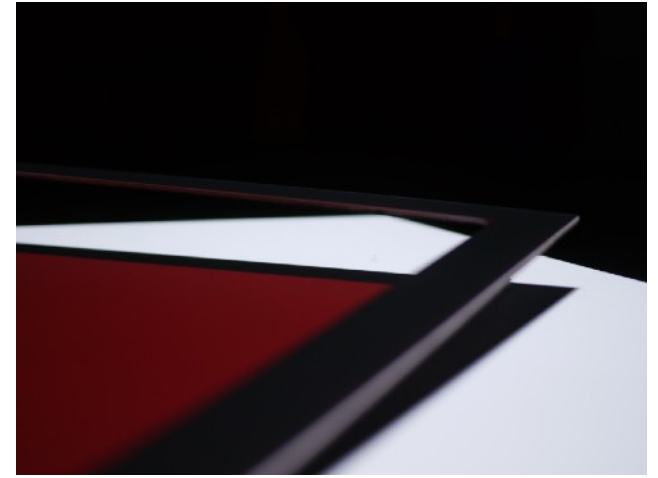


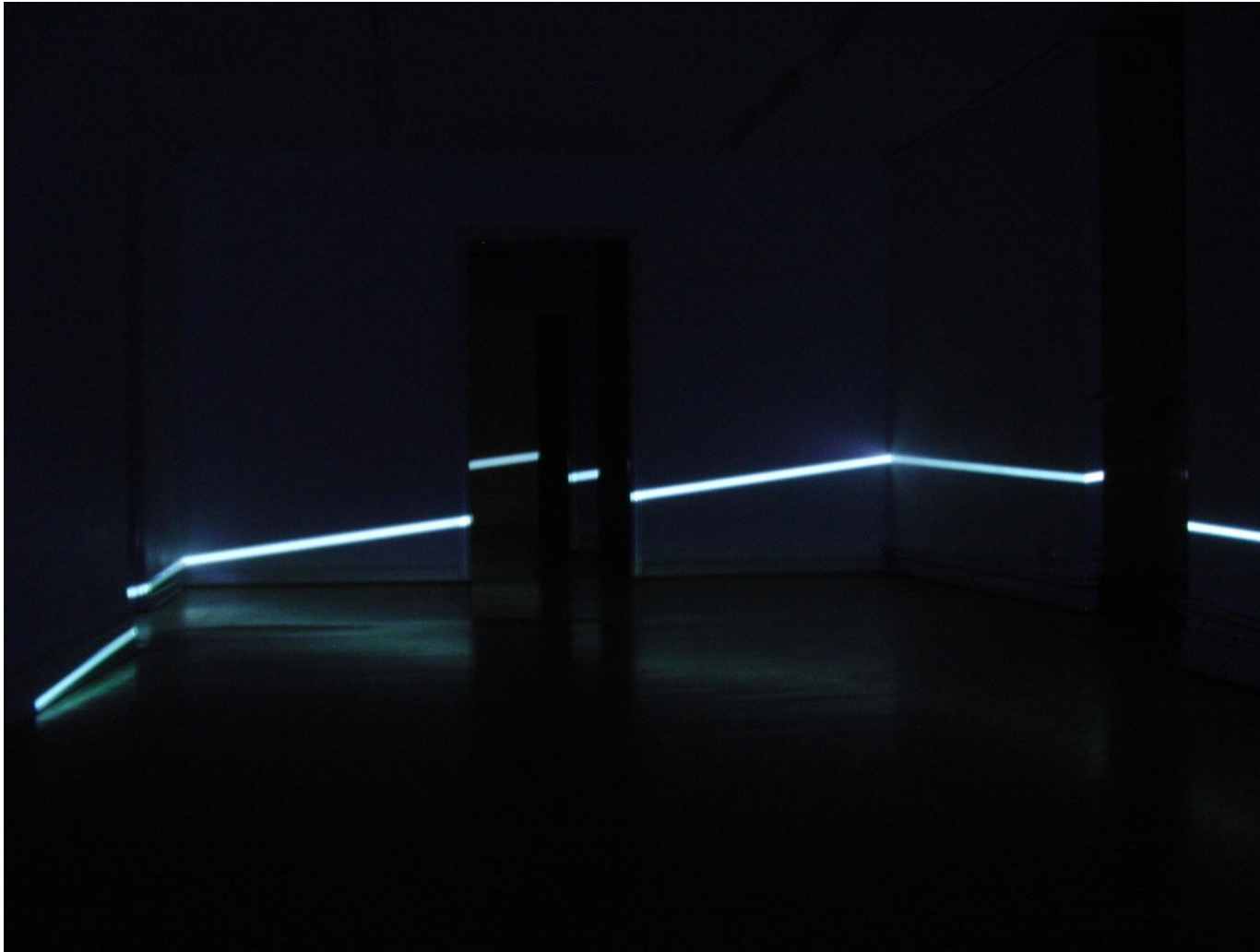
Projected Light Objects: Frames (2011)

The frame of a square is placed at a 45 degree angle on and underlying square platform. The frame is resting on the platform with one corner. The projection constantly changes the relationship between the frame, its shadow and the background.

Frame #1 was presented at ANX in Oslo, September 2011.

Frame #2 was presented at Woodstreet Galleries in Pittsburgh, jan-mar 2012.





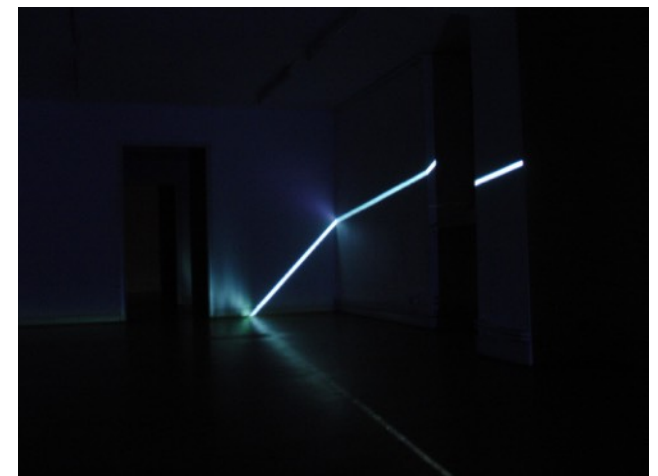
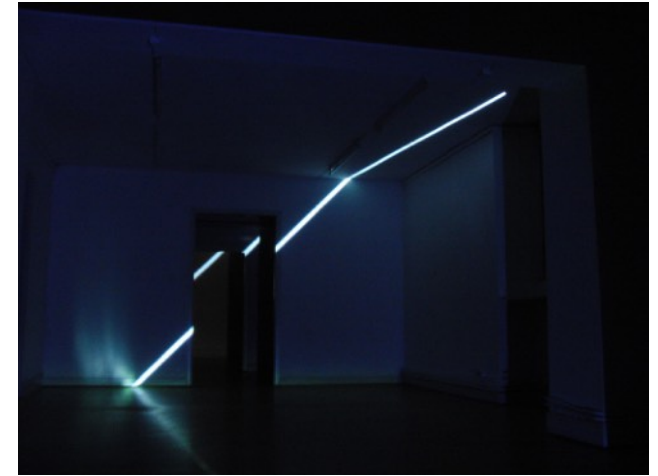
video: <https://vimeo.com/17185592>

snitt (2010)

Site specific installation at Galleri21, Malmö.

A straight line moves slowly through the three rooms of the gallery space, cutting the space into different sections (snitt). The movement of the line, “attacking” the space from different angles, focus the attention of the viewer on the physical qualities of the space.

The physical properties of the gallery space (the walls, ceiling, floor, door openings, light fixtures etc) modulates/breaks up the straight line into a continuously evolving pattern of line fragments, depending on the position of the viewer and the angle of the line in relation to the architecture.

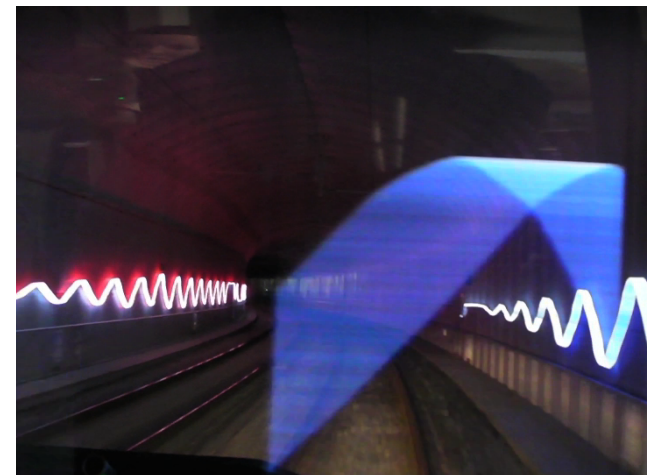


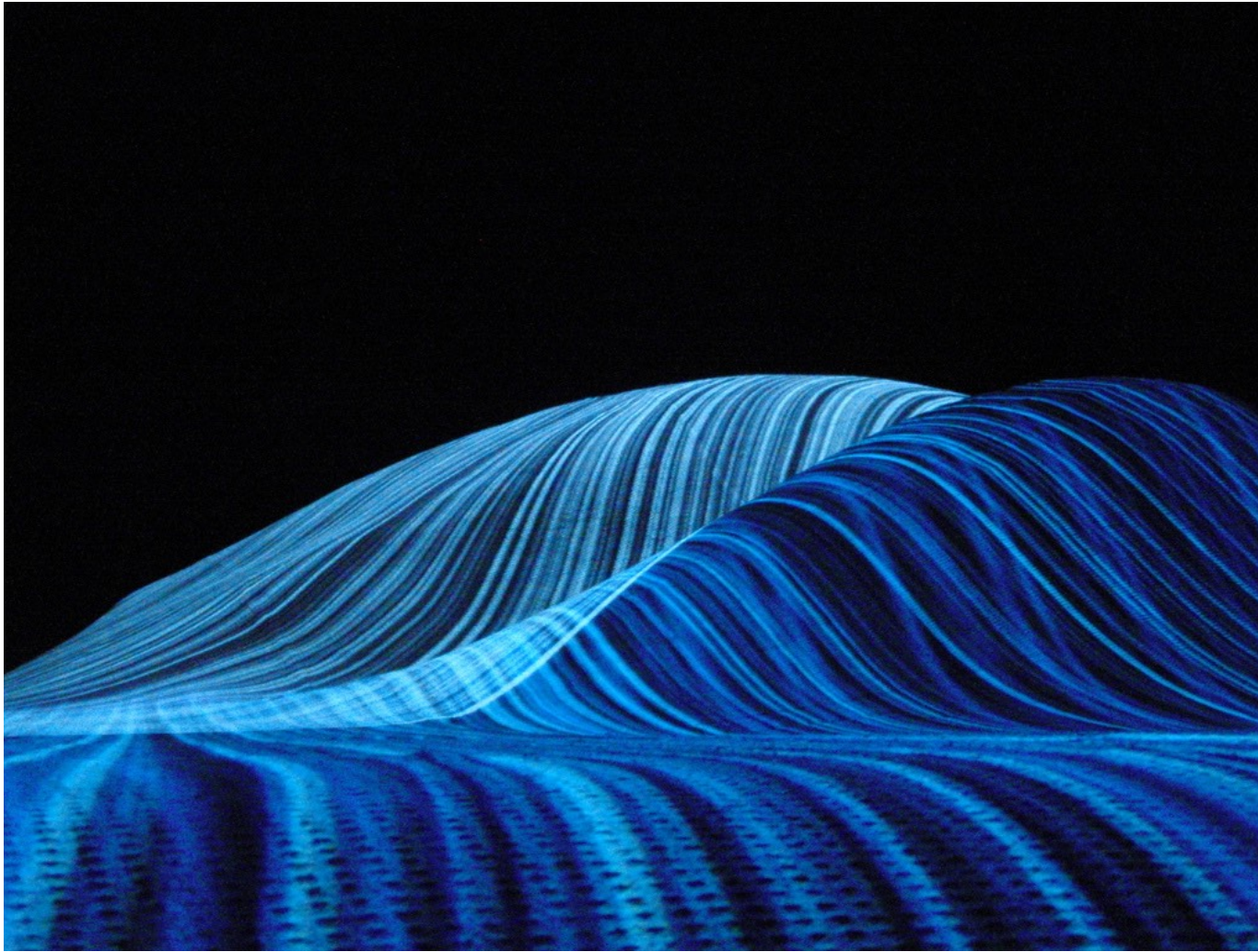


video: <https://vimeo.com/21230769>

Puls (2010)

A light installation commissioned for the Fantoft tunnel in the new city-metro Bybanen in Bergen. Two static waveforms, one side blue-white, the other side red-white, with a total length of about 400m. The movement of the train through the tunnel animates the waves.

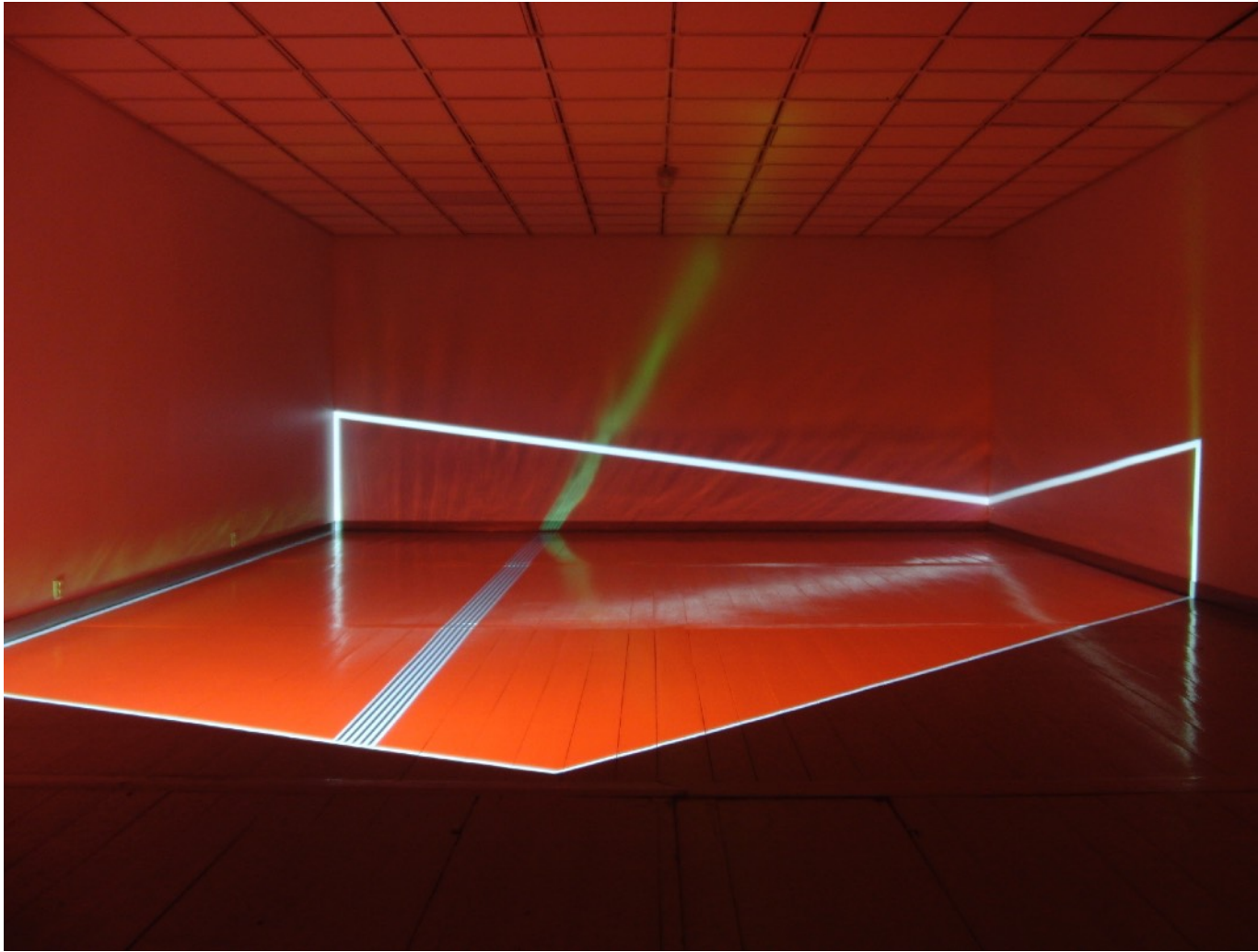




Fuglane (2010)

Set design combining a large organic shape with projections, creating a dynamic landscape which could both represent different physical locations as well as different mental states of the main character. Shown at Trøndelag Teater in Trondheim, directed by Harry Guttormsen.





video: <https://vimeo.com/7066012>

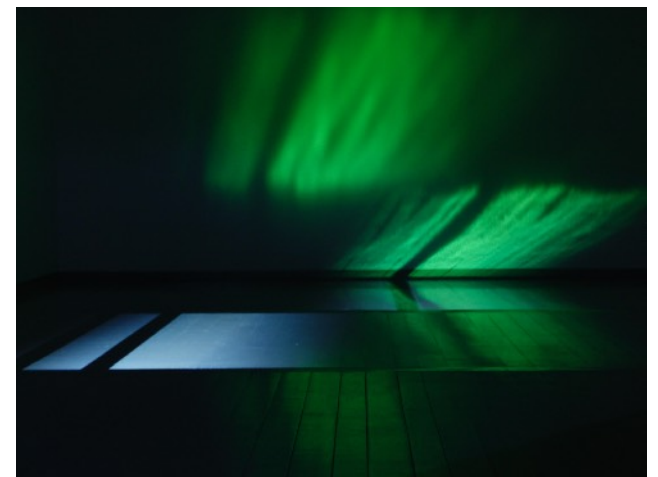
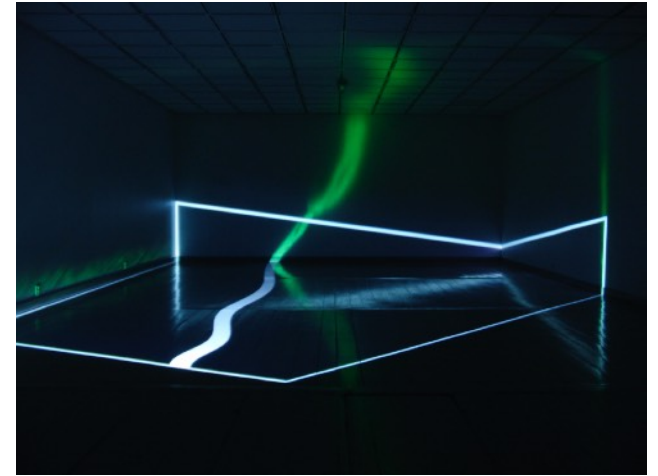
blink (2009)

Video is projected into the empty gallery space, transformed by reflections and the shape of the space into a abstract light painting.

A steady pulse of sound is coming from various speakers placed in the ceiling of the gallery space.

Originally made for HKS in Bergen in 2009, later recreated at NIMK in Amsterdam as part of Sonic Acts in 2010, as well as in the Trust exhibition at ISEA2010 in Dortmund.

Similar installations were created for Almost Cinema in 2011 and Woodstreet Galleries in 2012.



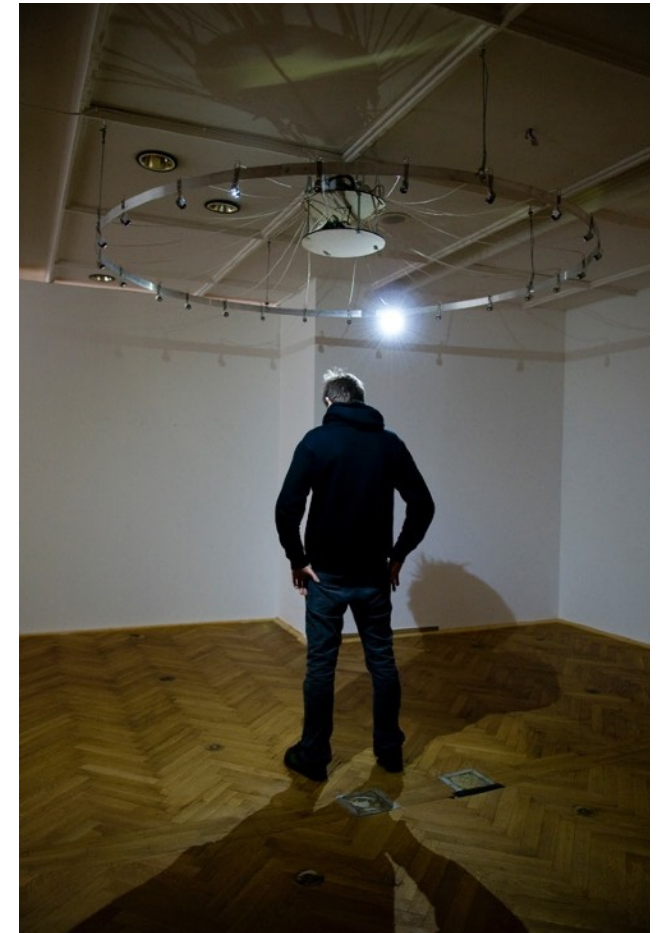
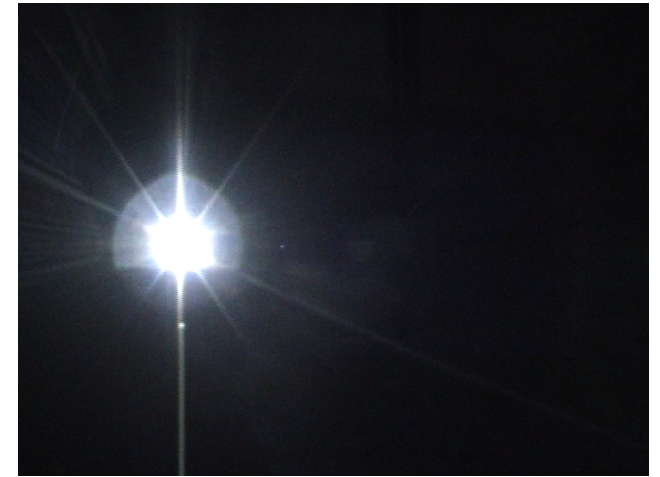


video: <https://vimeo.com/7238581>

blink blink (2009)

24 lamps mounted in a circle, casting a shadow of anyone/anything placed within the circle. The light moves at varying speed and suddenly changes direction, creating an unusual relation between the subject and its shadow.

First shown at HKS in Bergen, later presented as part of the exhibition “Esemplasticism: The Truth is a Compromise” exhibition at CTM, Berlin 2010. A different variation was presented at Galleri21 where I placed two stools in the center, thus the changing light created an interplay of the shadows between the two objects.



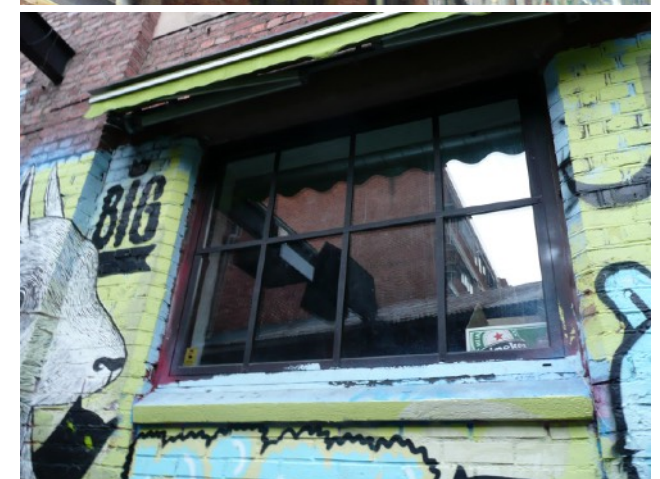
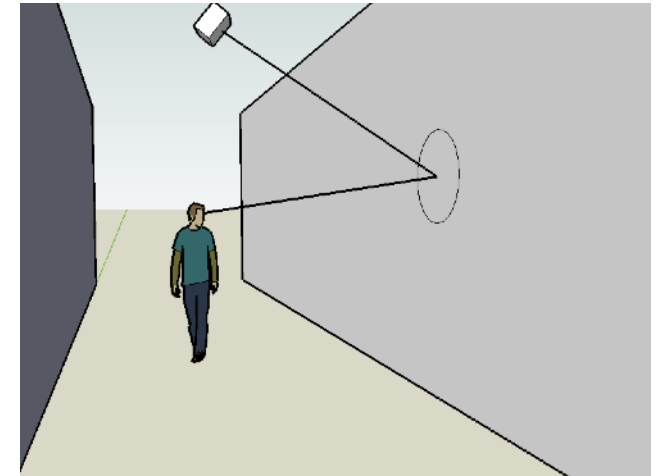


video: <https://vimeo.com/1660414>

Wind-up Birds (2008)

A network of mechanical woodpecker-like creatures, first seen in the forest in Lillehammer during the UT21 exhibition, later observed at Gardermoen airport and Rabat in Morroco (As part of The Brussels Biennale). Last observed in Fløiensvingene in Bergen during Festspillene in 2010.



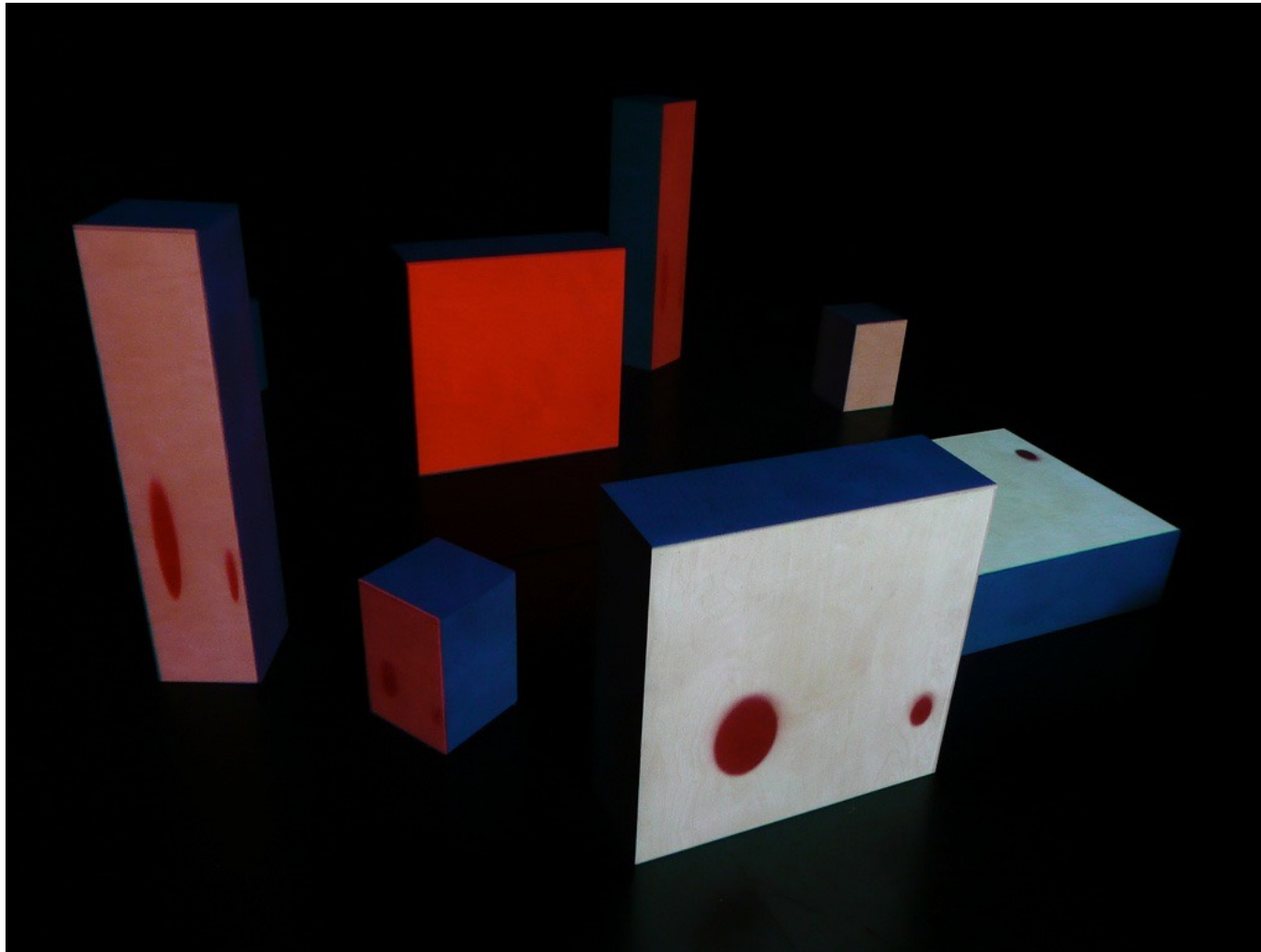


Soundpockets (2007)

A sound intervention part of the outdoor exhibition Urban Interface Oslo.

Using a directional soundbeam to project a localized sound into a public space, this sound being only heard by the people within the sound beam which can be as narrow as 50 cm in diameter. It is similar to a lightbeam, only being sound instead. When it hits a surface it is reflected, which makes the sound seem to come from a window, a wall, a hole in the ground etc.

Soundpocket 1 was installed in a narrow passageway in Oslo, connecting two parts of the city. The soundbeam was mounted on a pan/tilt head making it possible to place the sounds very precisely in the passageway.

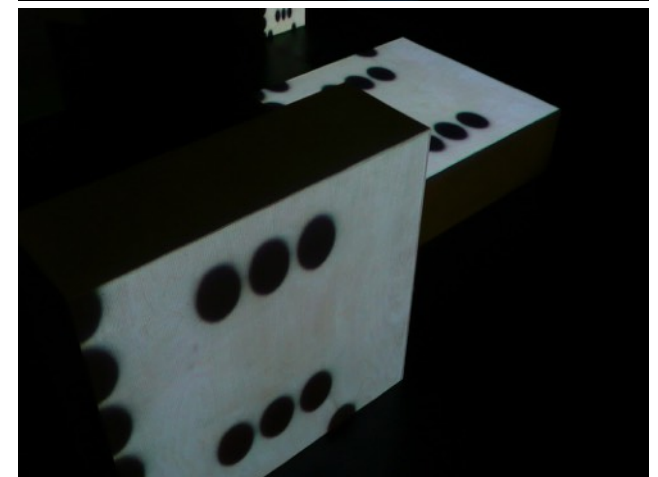
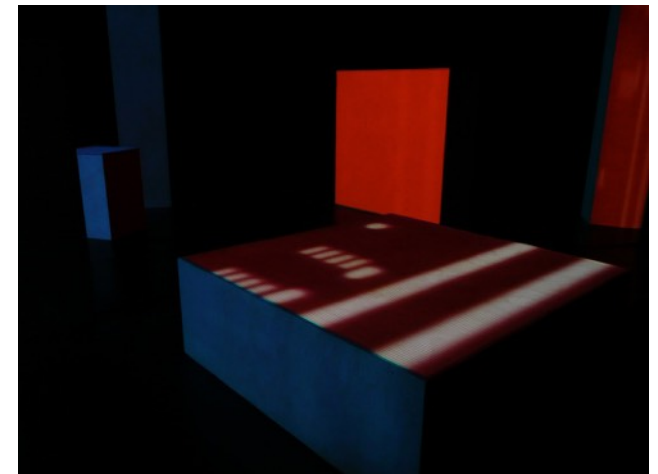
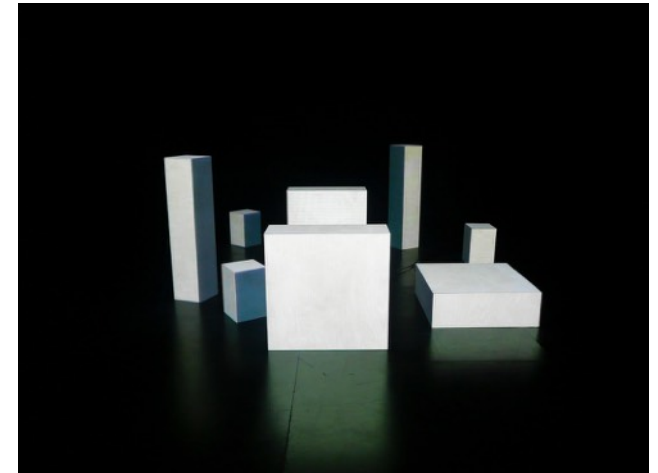


video: <https://vimeo.com/2048269>

shift (2008)

An audiovisual installation shown at Museet for Samtidskunst in Roskilde as part of the exhibition Total Action.

Projection on eight boxes of various sizes which also function as speakers. Shift is an installation exploring the idea of focusing a space through image, light and sound. I try to create dynamic spaces by projecting and placing video and sound into a three-dimensional physical space, and to create movement by moving image and sound from object to object in the space





video: <https://vimeo.com/4743965>

nodio five-aside(2008)

a realtime multichannel installation/composition shown at USF Visningsrommet in Bergen.
It is one of several installations based on nodio, a system I developed for creating works exploring the movement of image and sound across multiple screens and speakers. It has resulted in works ranging in size from 3 sources up to 12 sources.





video: <https://vimeo.com/3575068>

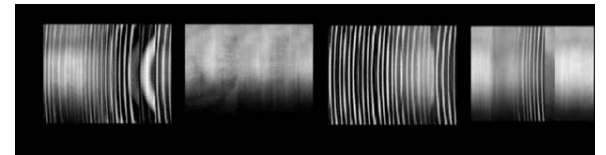
drifter (2006)

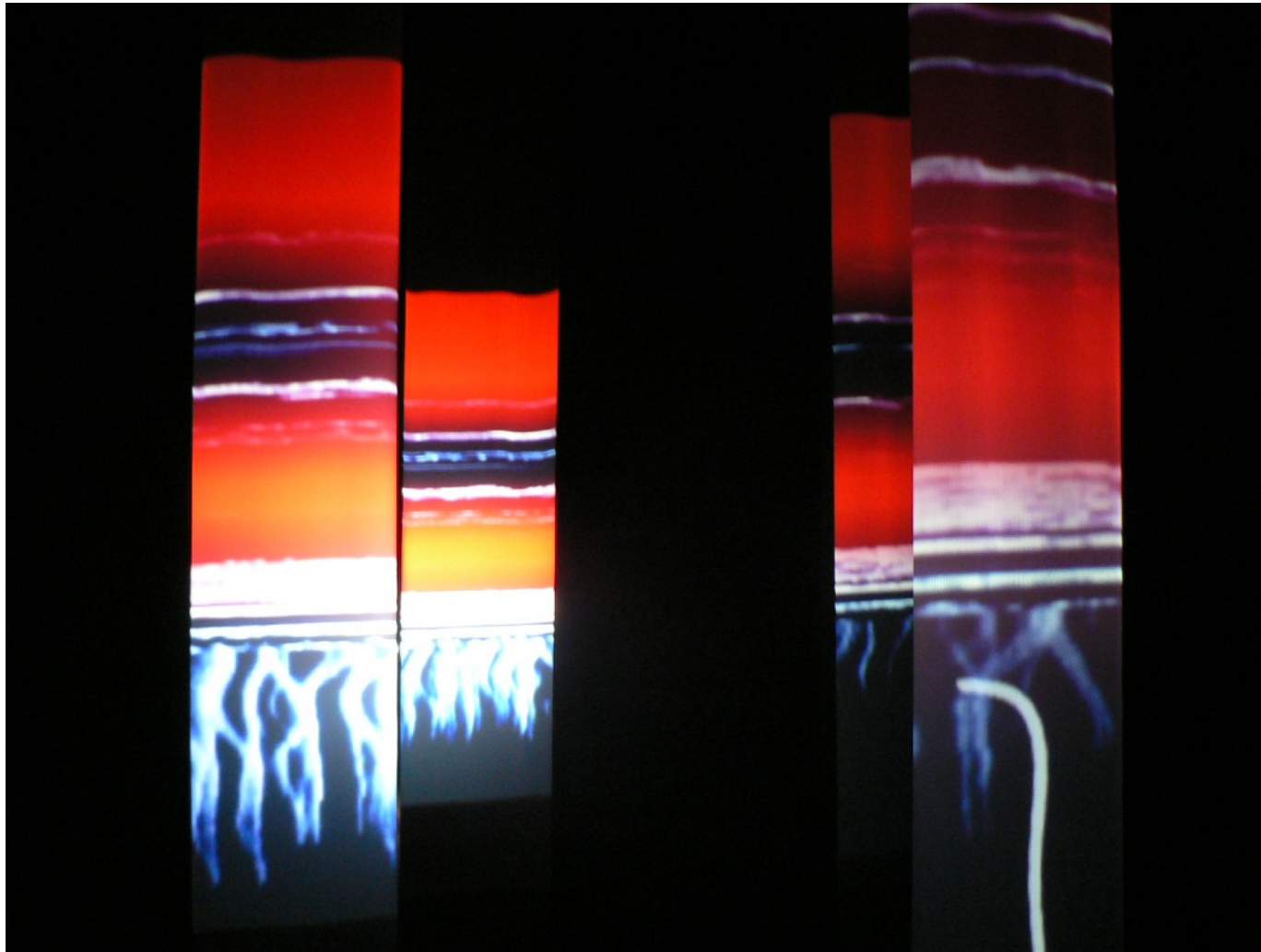
Audiovisual installation presented at TSSK and Rom for kunst+arkitektur.

12 nodes, each with a computer, flatscreen and speakers, are placed in a circle.

The nodes are connected over a wireless network, but each node only relate to its neighbour: It knows when a image is coming and knows where to pass it on to.

Images travel clockwise across the network. The images leave traces. The image and traces are processed in realtime individually on each node and a sound is generated from the video, based on a given frequency. There are 4 base frequencies for the sound distributed among the different nodes, creating chords.





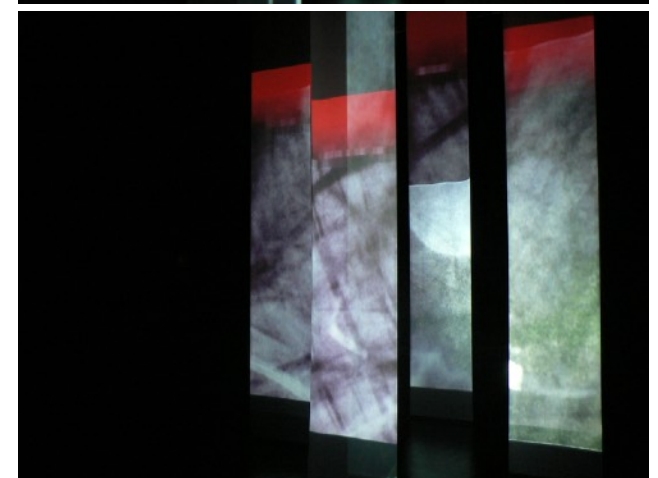
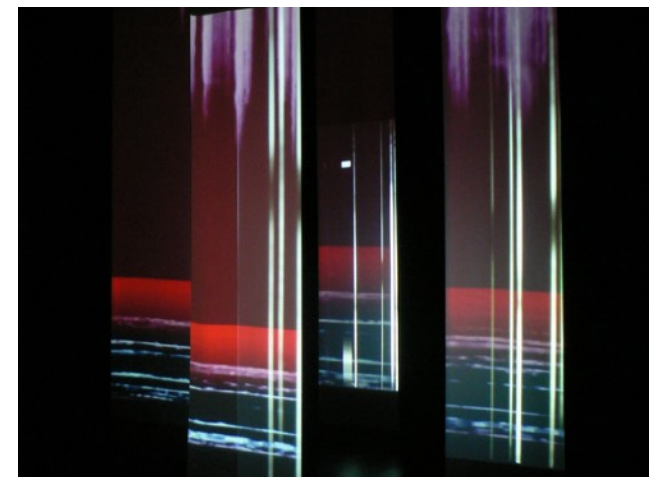
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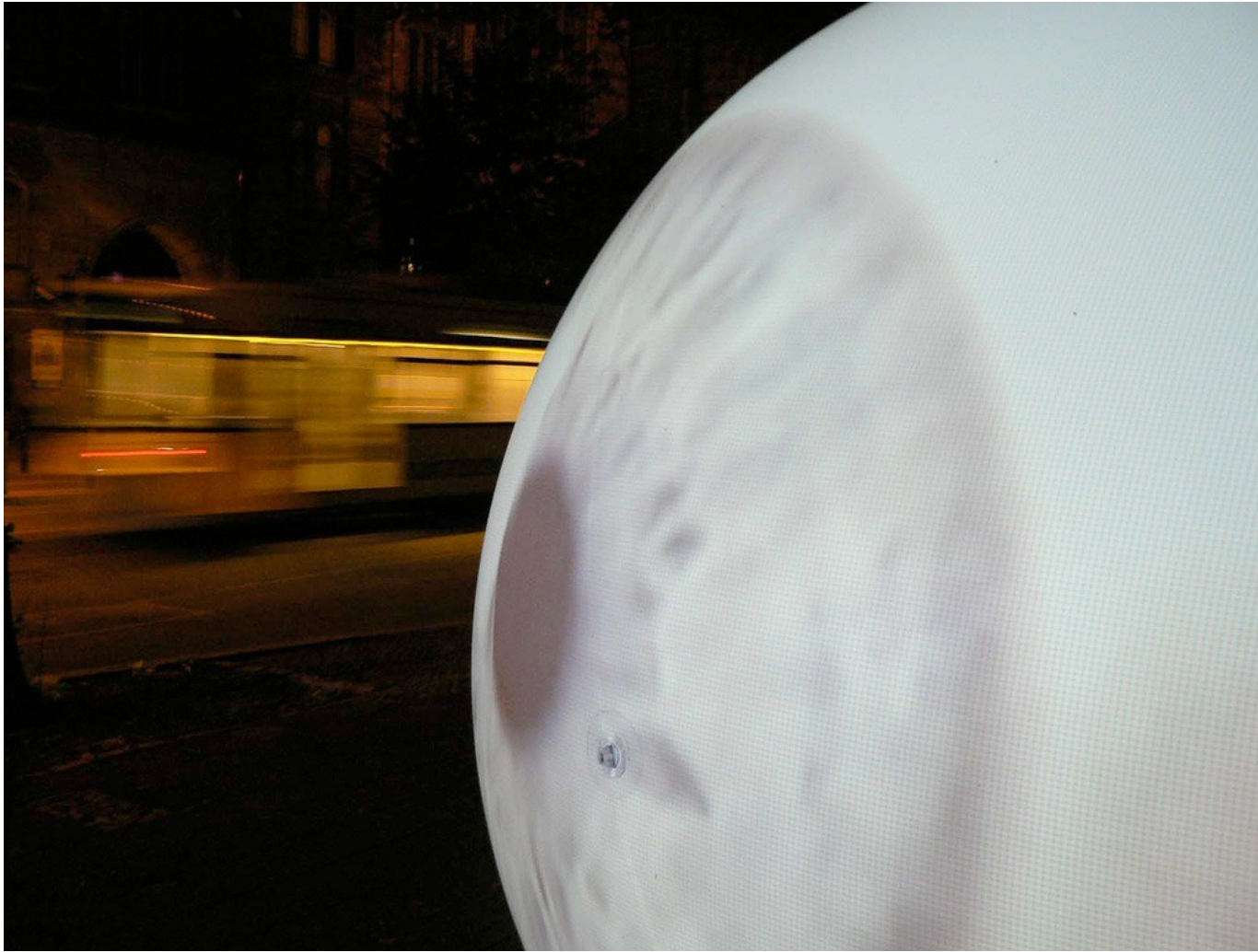
dense (2006)

An installation commissioned for Black Box Teater in Oslo.

A doublesided videoprojection on six vertical strips of half transparent material at different depths in a blackbox space. One projection creates downward movement and the other a movement from side to side, thus creating a video weave on the projection surface where the projections overlap.

The audio is generated by the changes in the video, horizontal movement creates a dry chirping sound, vertical movement a very loud, deep sound resonating in the space. Moving around in the space is like walking inside a videomixer, perception of image and sound changes dramatically as you move inside the installation.





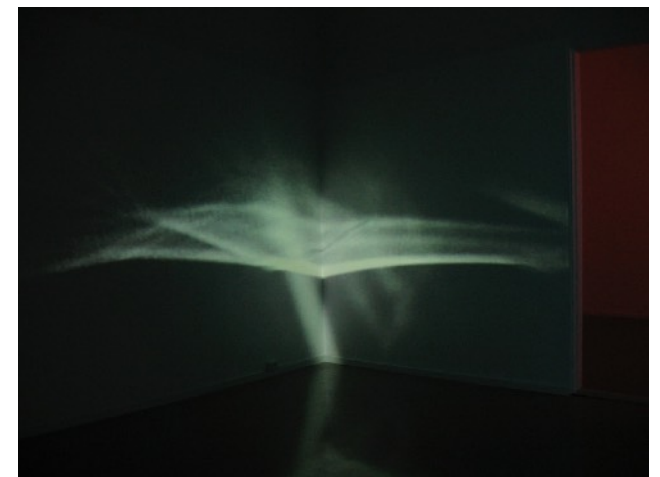
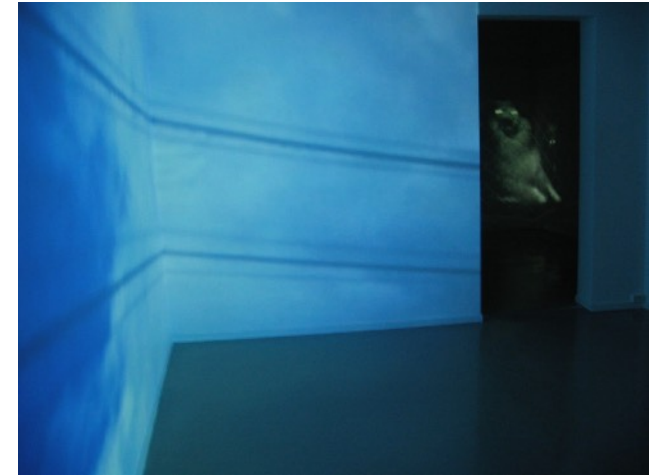
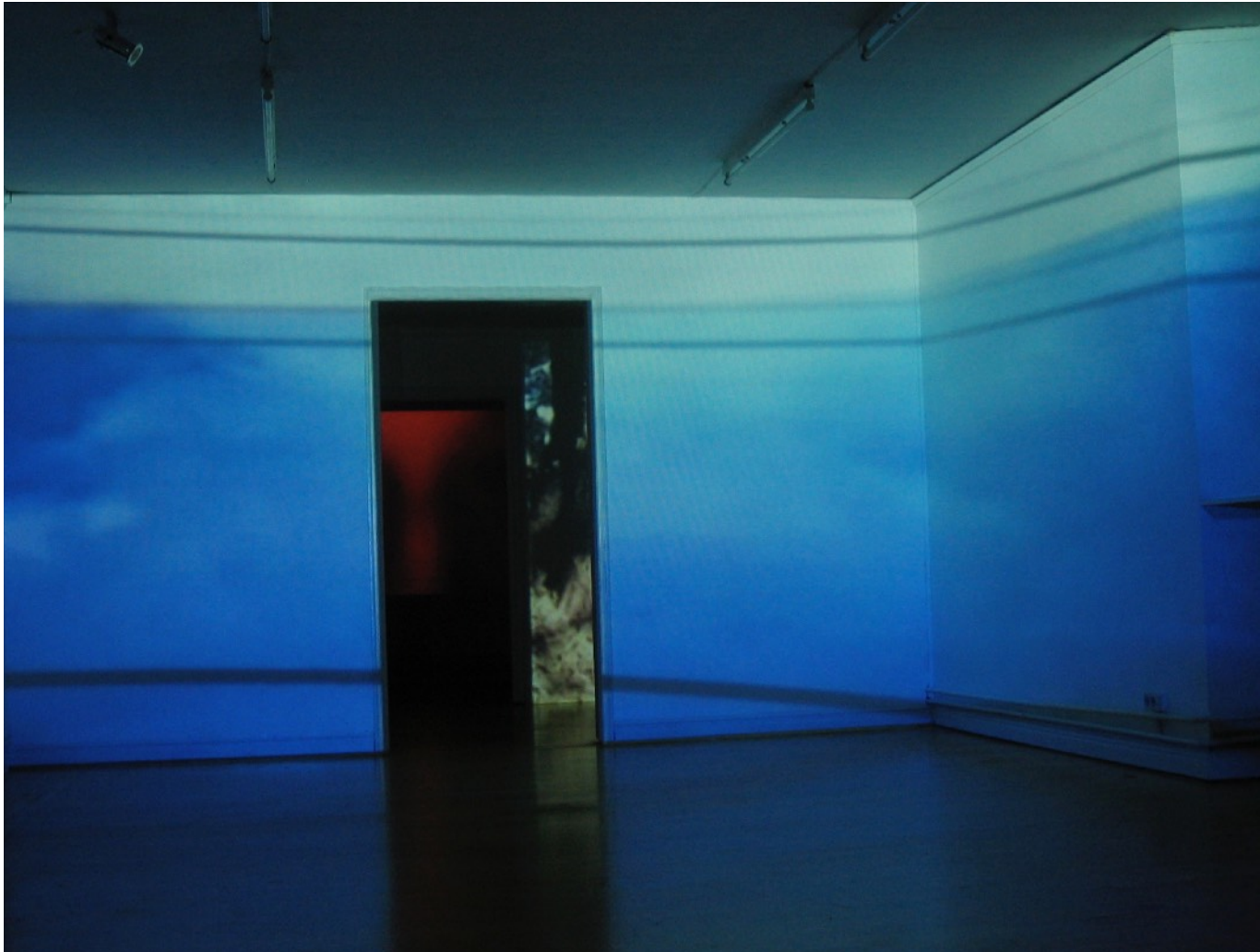
video: <https://vimeo.com/3333303>

iball (2001/2006)

Originally, Iball was an outdoor video installation that toured to over 30 locations in Norway as part of the theatre project Mensch!. The installation consists of a videoloop of an eye looking around, projected onto an inflatable sphere with a diameter of 2 meter.

In august 2006 I was asked to do a new version of Iball as the first project for Kunstraum Oranienburger, who wanted to use Oranienburger Strasse in Berlin as an arena for contemporary art.





Sleepers (2004-5)

A series of installations which all depart from an intense video with close-ups of seemingly sleeping faces. The sound follows the flickering intensity of the video, giving the pulse to the whole installation. Presented as single-channel video, and large scale installation.

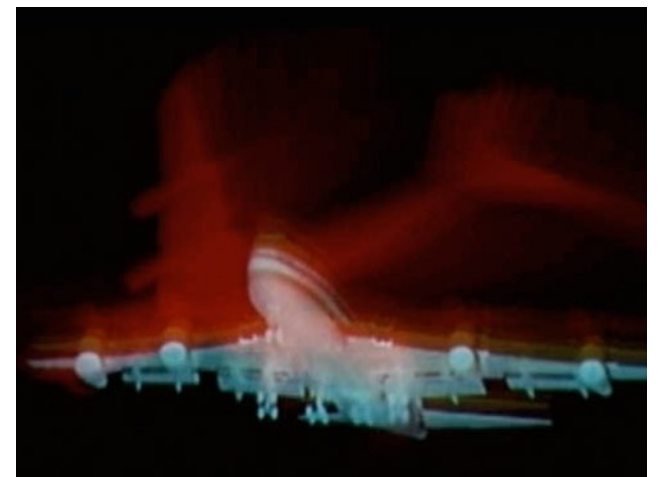
Shown at Kiasma and Museet for Samtidskunst in Roskilde as part of the Get Real exhibition in 2005, as well as for my solo exhibition at Galleri21 in 2004, and at Akershus Kunstnersenter in 2005.



video: <https://vimeo.com/3405826>

shadowgrounds (2001)

A video installation presented at Künstlerhaus Bethanien, Berlin in august/september 2001, a 10x4 m video projection filling the entire wall in a white room, with a series of dreamlike sequences being played back as a loop with variations. The exhibition was part of my one year residency at Künstlerhaus Bethanien.





Cityscapes DVD (2005)

DVD released on Paris label Lowave which focus on experimental film and video art, with a worldwide distribution network.

The dvd contains HKmark1, Crossings, Shiva and Night for Day, as well as an interview with the artist.



video: <https://vimeo.com/3333133>

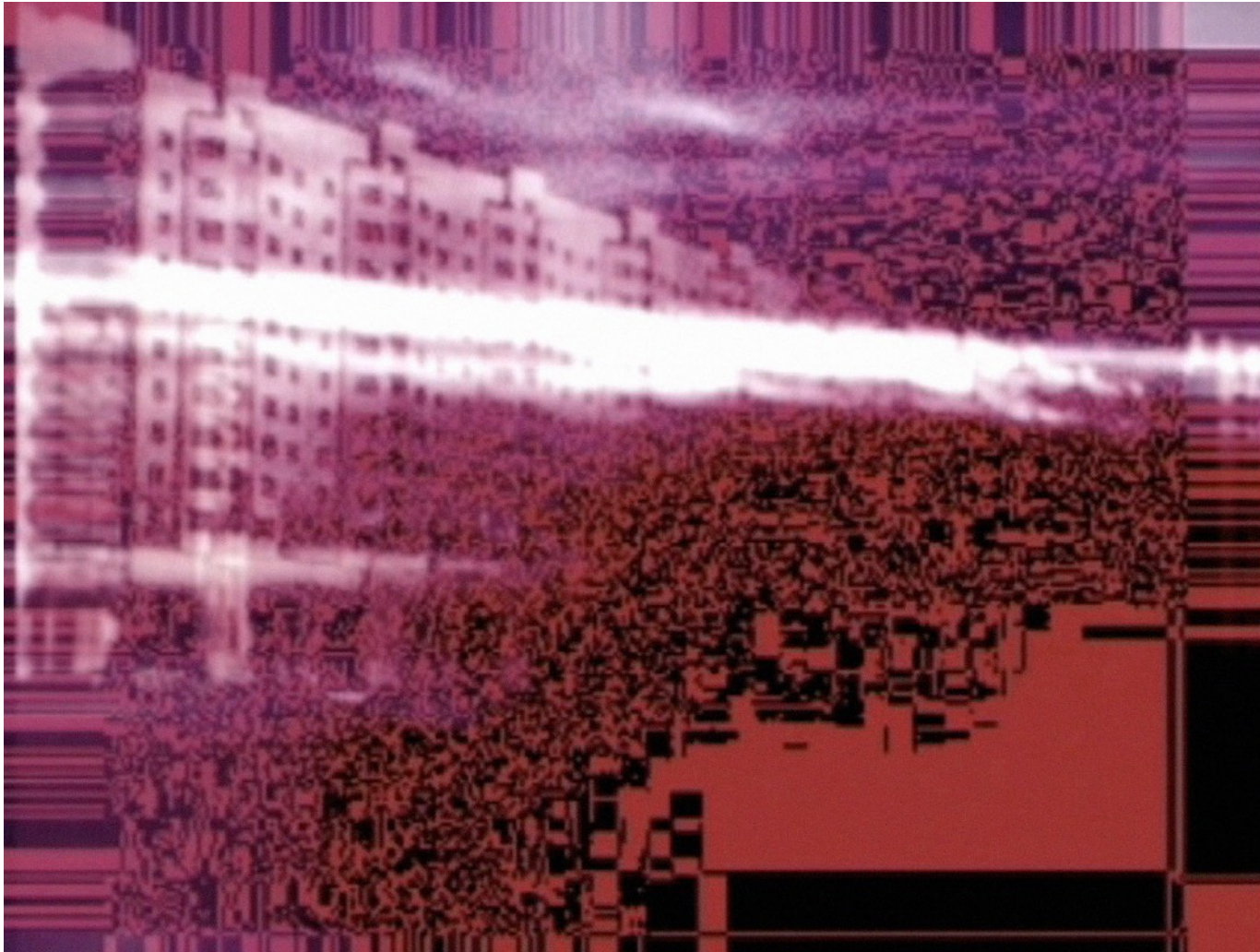
night for day (2004)

video 30 min.

Originally commissioned as a live performance for the randomness festival in Norway, *night for day* ended up as a half hour audiovisual composition in 13 parts. It is based on material shot and recorded in Tokyo, which through intense hours of improvisation and meticulous editing has been developed into something which can be described as expressionistic impressions from an urban reality, 13 audiovisual poems assembled into a surreal whole.

Night for day is a collaboration between video artist HC Gilje and the noise duo Jazzkammer.



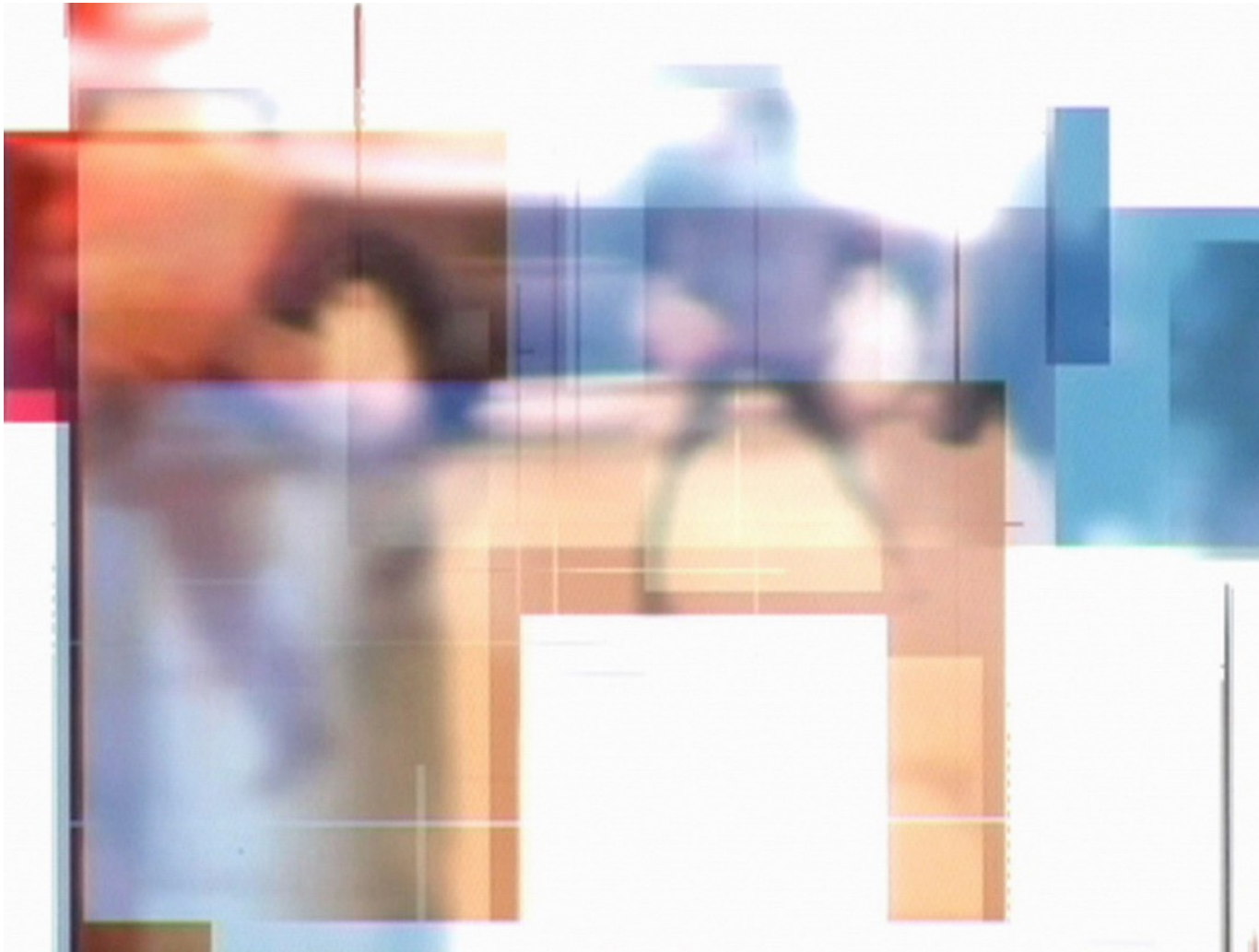


shiva (2003)

video 8 min.

dreamlike glimpses of an imminent destructive disturbance. Created using audiovisual improvisations from BLIND (Gilje+Davis) as raw material. Shiva was shown at transmediale04 in Berlin, and was one of seven videos selected for the international Transmediale touring program. It is part of the Cityscapes DVD.



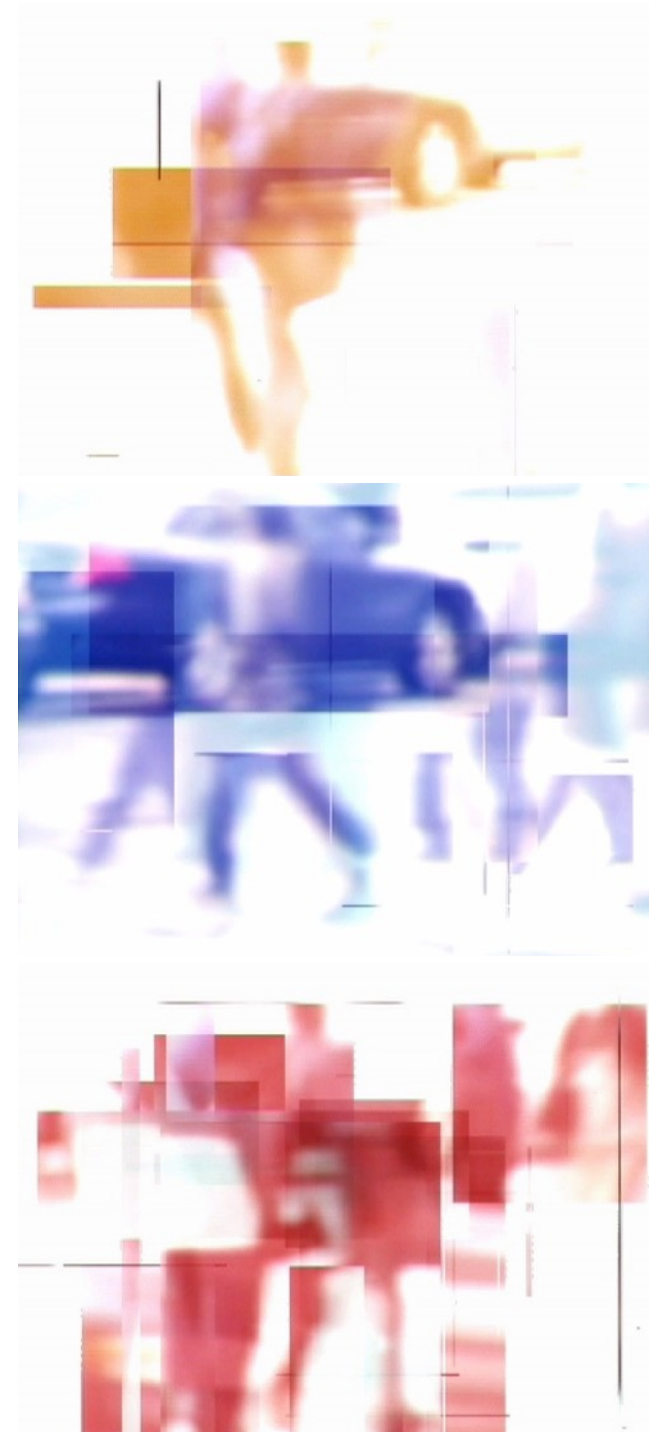


Crossings (2002)

video 4 min.

This video was created live during the tour with the video-impro-trio 242.pilots february 2002. It is based on the principle of taking just a small part of each video frame and building layers of these fragments on top of each other, the resulting image is a collage of different timefragments.

It appears on both the 242.pilots dvd and the Cityscapes dvd.

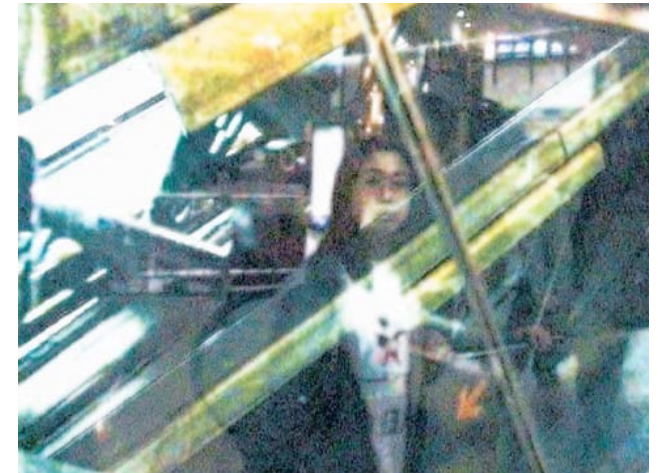


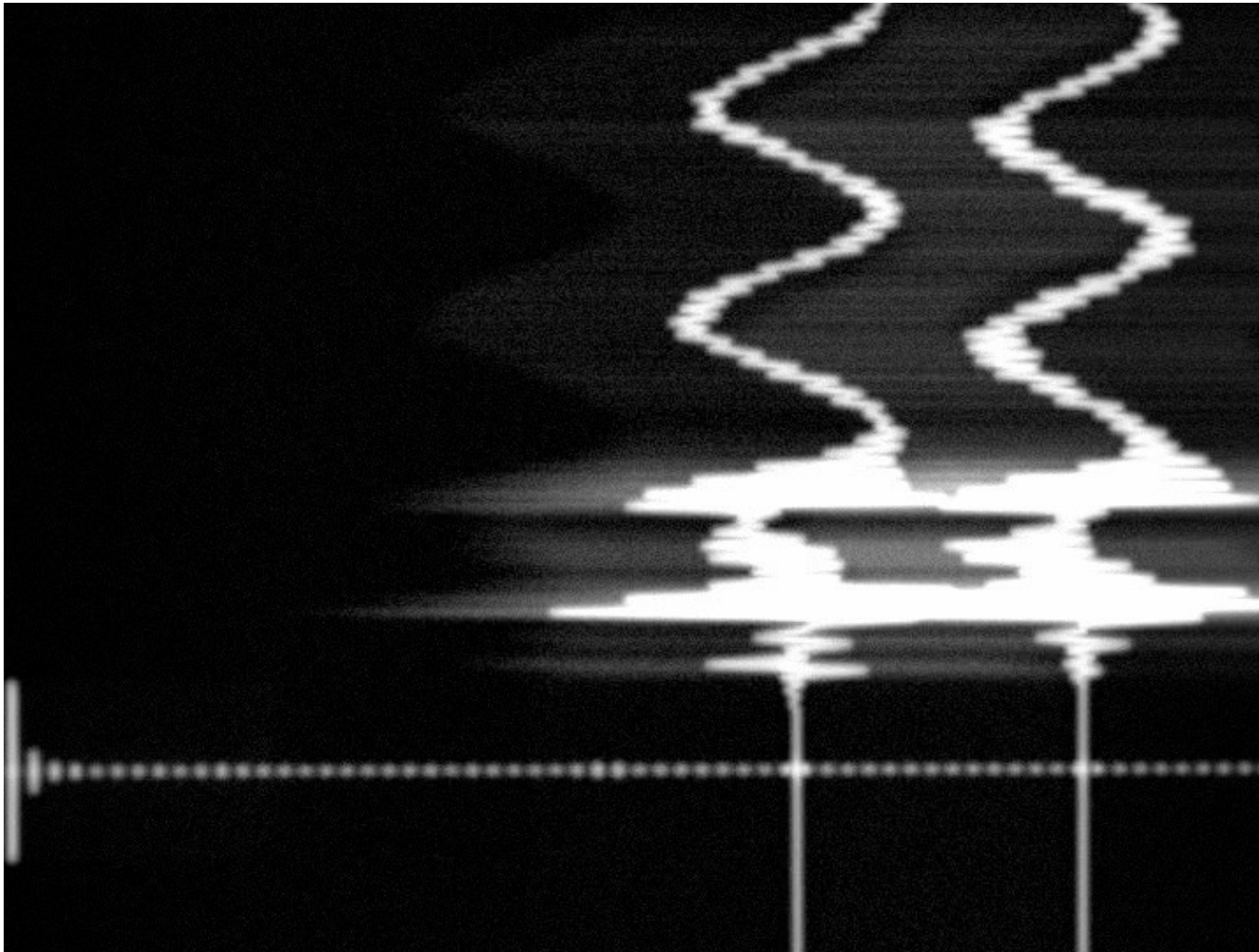


hkmark1 (1998)

video, 5 min

« A kaleidoscopic visual journey through the dense urban landscape of Hong Kong, in which the artist uses a variety of layering and image manipulation techniques to achieve a graphic visual quality with references to the tradition of oriental art. In the midst of the urban bustle, a Buddhist monk is a stark and compelling impelling image, like the still point at the center of the maelstrom. As with many electronic image works which focus upon the environment, either urban or natural, this piece returns our attention to the changing status of humanity's relationship with its habitat. » (from the Magnetic North catalogue)

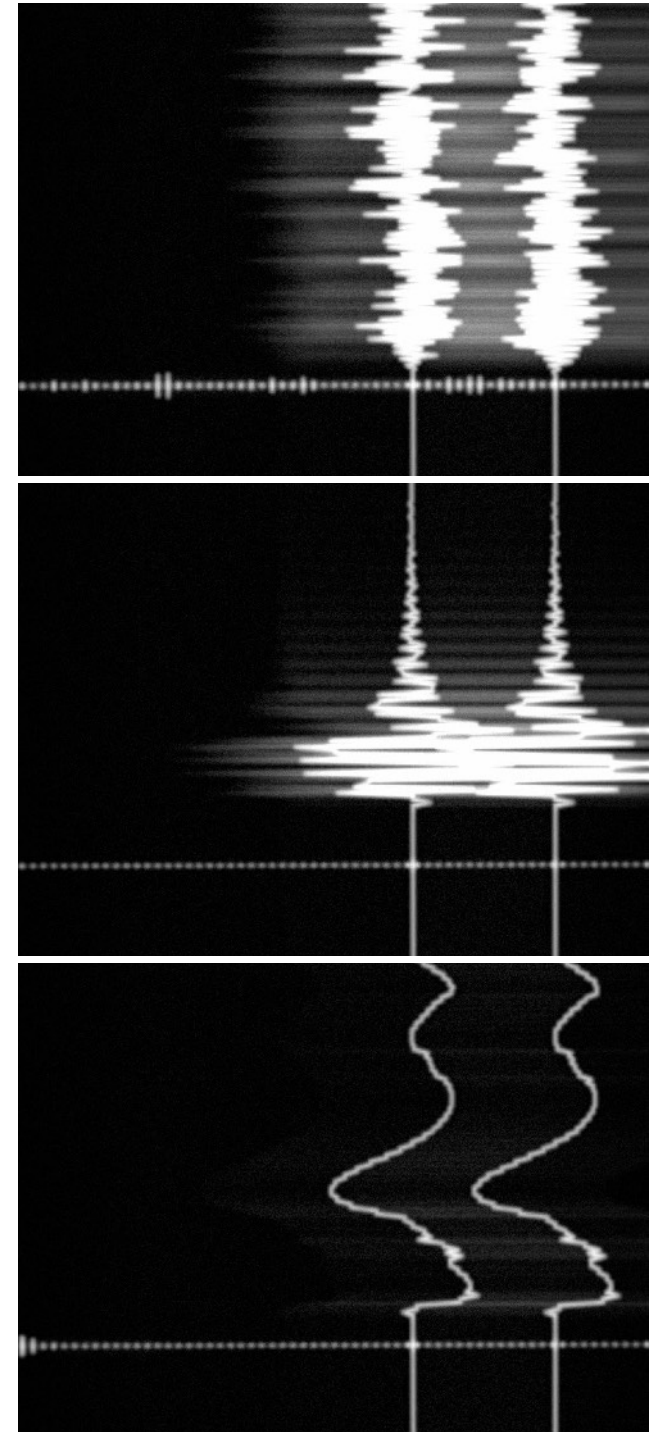


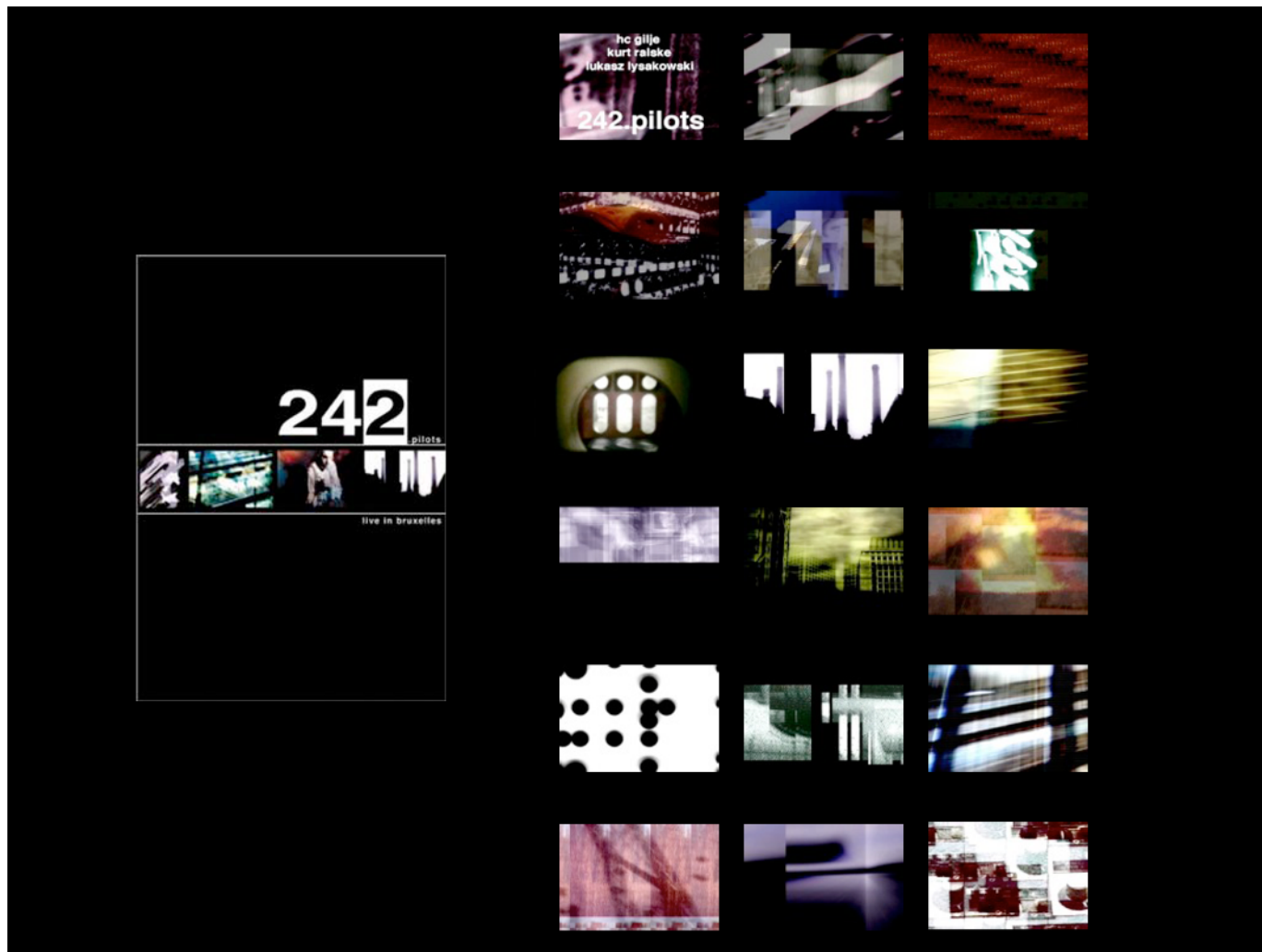


video: <https://vimeo.com/3333537>

Stacking of different natures (2002)

A minimalistic abstract video made for a track from Biomekano by Information.
The video won the clip-award as best experimental music video in Germany at the Back-up festival at the Bauhaus University in Weimar.





video: <https://vimeo.com/3333080>

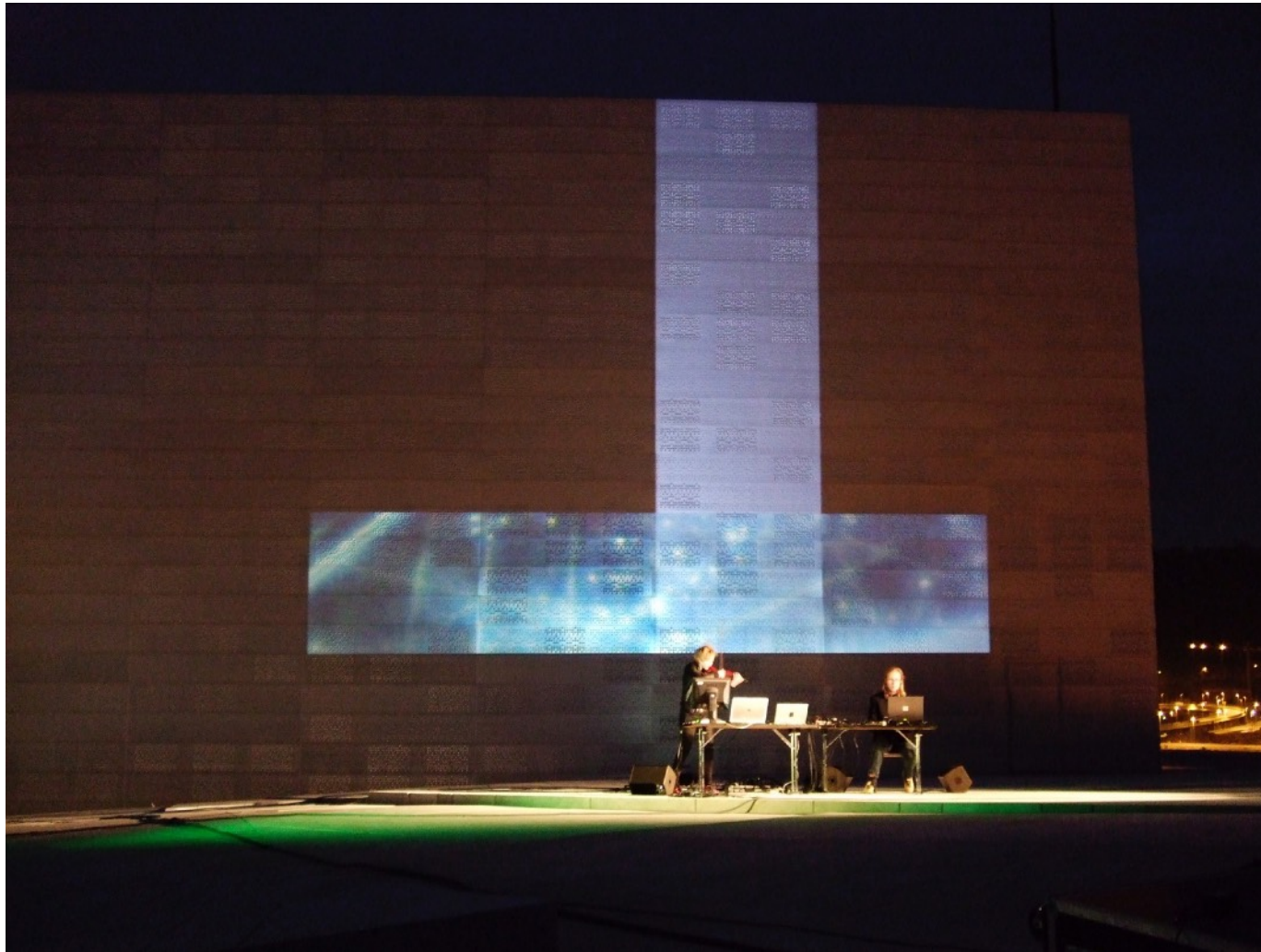
242.pilots live in bruxelles (2002)

242.pilots is a live video improvisation ensemble consisting of HC Gilje (Norway), Kurt Ralske (US) and Lukasz Lysakowski (Poland).

Using laptop computers and their own custom software, 242.pilots explore the outer fringes of experimental cinema. Since their inception in 2001, 242.pilots have performed at museums, galleries and theaters throughout Europe, Canada, and USA.

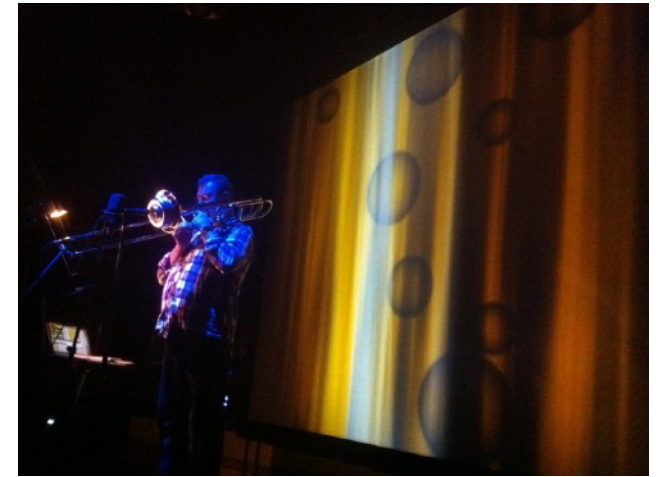
DVD released on New York label Carpark Records, based on a recording of a live performance in Brussels.

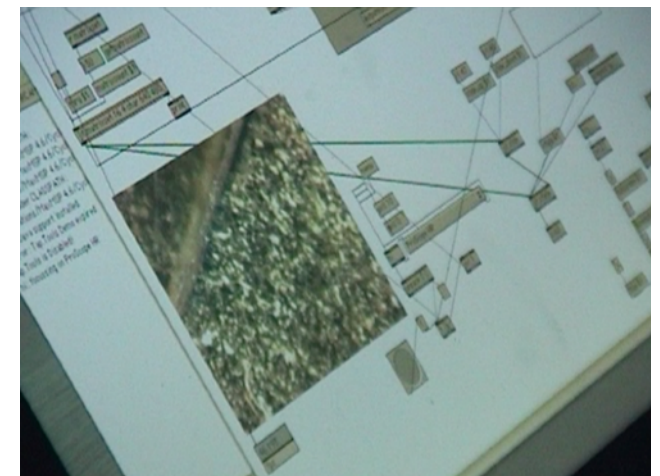
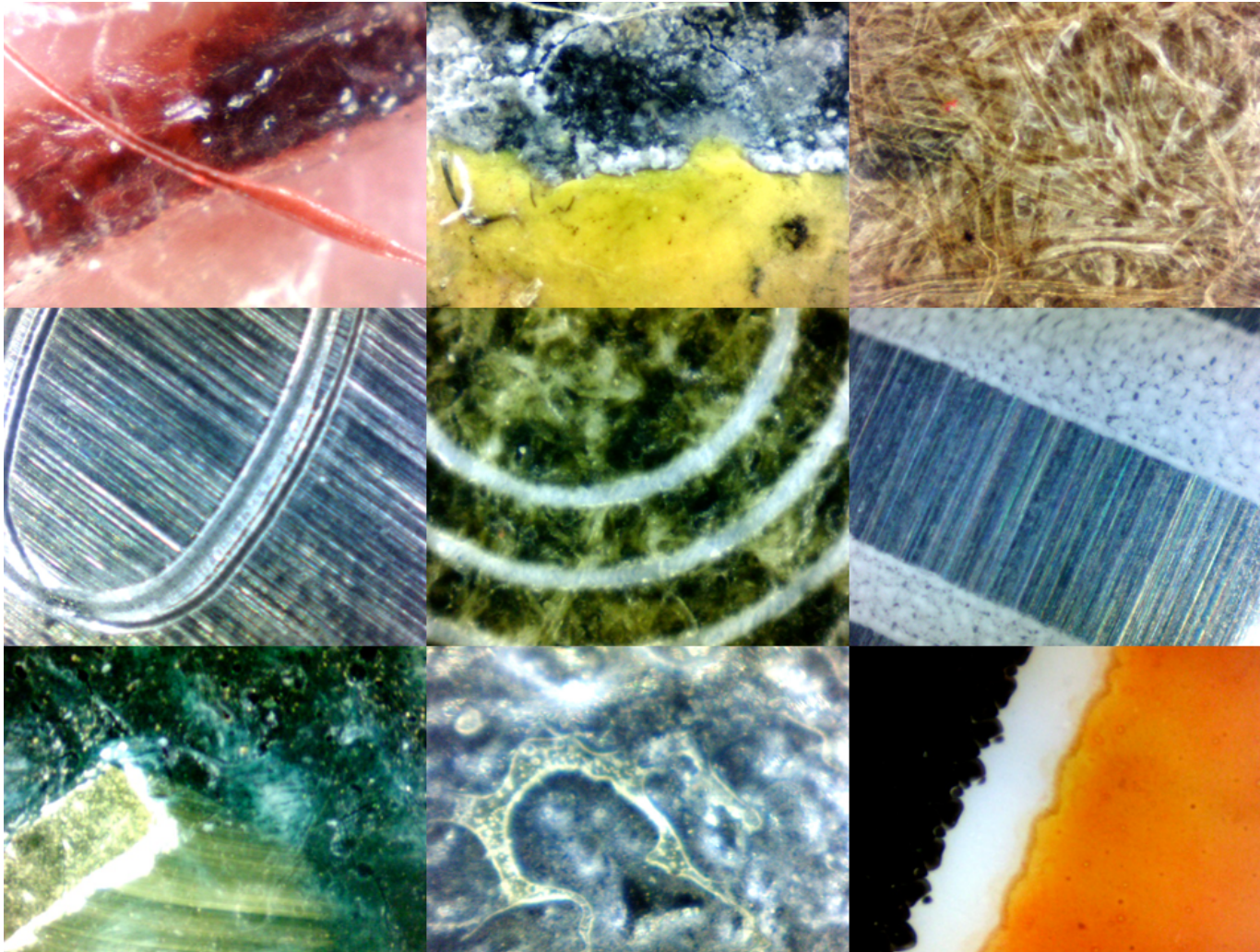
242.pilots won the prestigious Image Award for the dvd at Transmediale03 in Berlin, 2003.



multimorf 1-3 (2008-2011)

Three collaborations with composer Knut Vaage and sound designer Thorolf Thuestad. Multimorf 1 and 2 was written for electric violin player Victoria Johnson while Mulitmorf 3 was created together with trombone player John Arild Suther from BIT20. Multimorf has been performed on the roof of the Opera House in Oslo, Oslo Konserthus, Baroniet in Rosendal and at the Integra festival in Copenhagen.





mikro (2007)

live performance with hc gilje on video, justin bennett on sound.

Mikro is a series of improvised performances using the immediate surroundings as raw material: A microscope captures everyday objects and surfaces like wallpaper, coins, clothing, furniture, newspapers and transforms it into an explosive universe of textures. Contact microphones and electromagnetic sniffers pick up unheard sounds to create the live soundtrack.

video: <https://vimeo.com/1443742>



the queen is the supreme power of the

Audiovisual composition commissioned by ZKM in Karlsruhe and Musikfabrik in Köln in 2007.

A collaboration with Yannis Kyriakides based on old telegraph code books. I use scanned pages combined with microscope texture from these books and project onto the orchestra from two sides, using the musicians as screens in combination with a wide screen behind, trying to create a dynamic space using text fragments and letters as projected light.

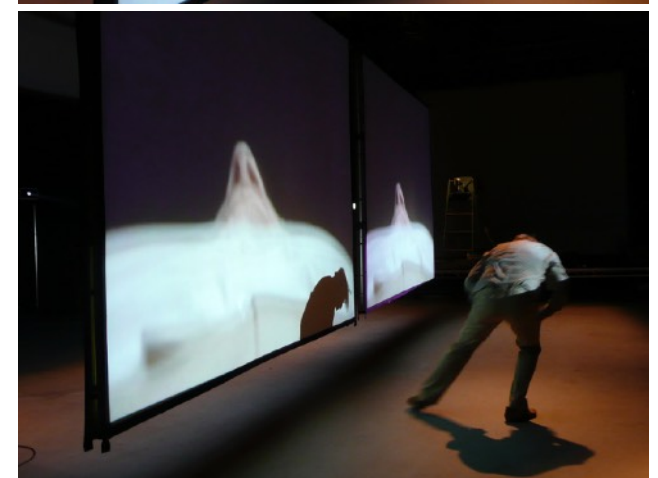
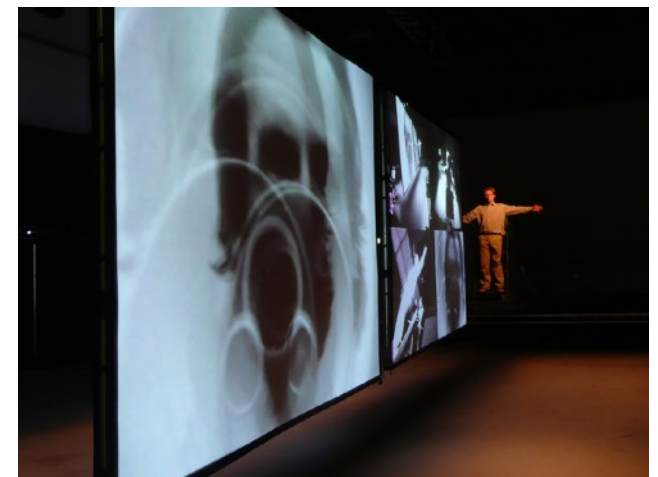
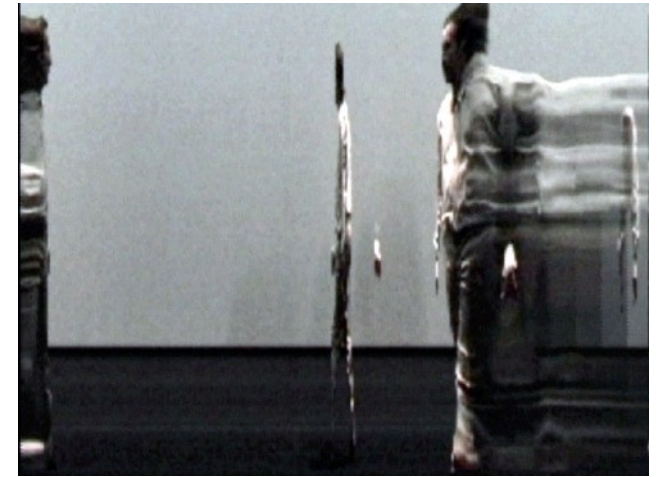


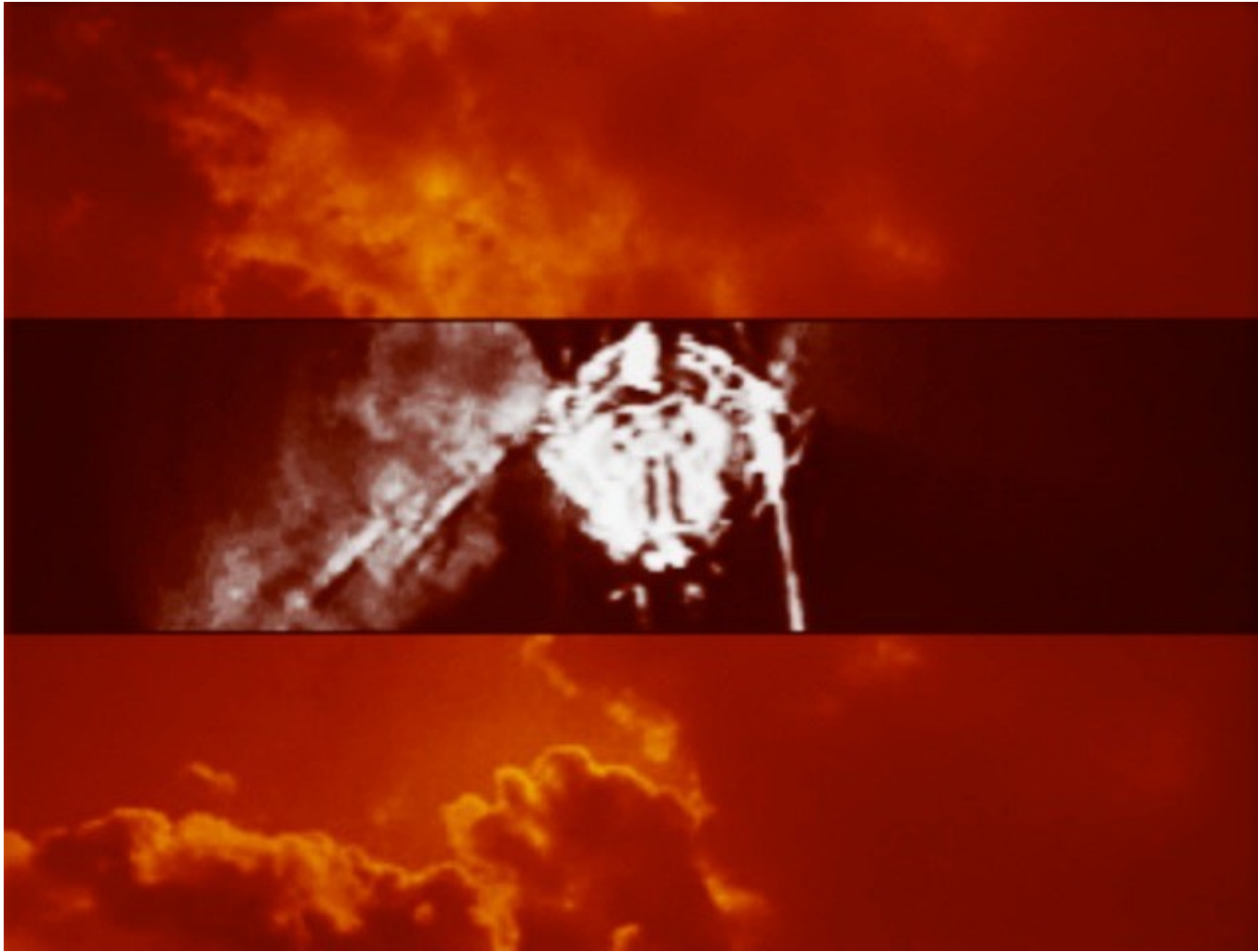
bufferzone (2004)

Music theatre. based on a concept by Yannis Kyriakides, video design hc gilje.

The Buffer Zone is an audio-visual work that explores boundaries of separation. The work is inspired by the UN Buffer Zone in Cyprus that runs across the island and divides the two communities.

In the performance the audience and the space is split into two halves by hanging video screens. On each side there is a musician (piano and cello) who play imaginary duets with a virtual instrument on the other side. The central character is a UN soldier (singer/actor) who guards the buffer zone and freely crosses from side to side.





video: <https://vimeo.com/3398800>

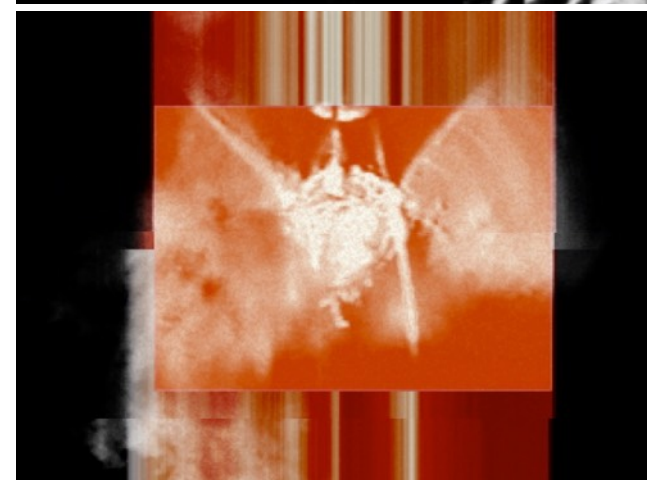
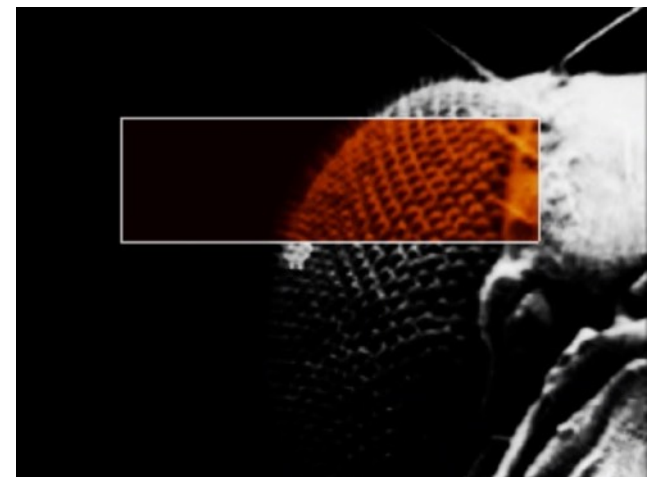
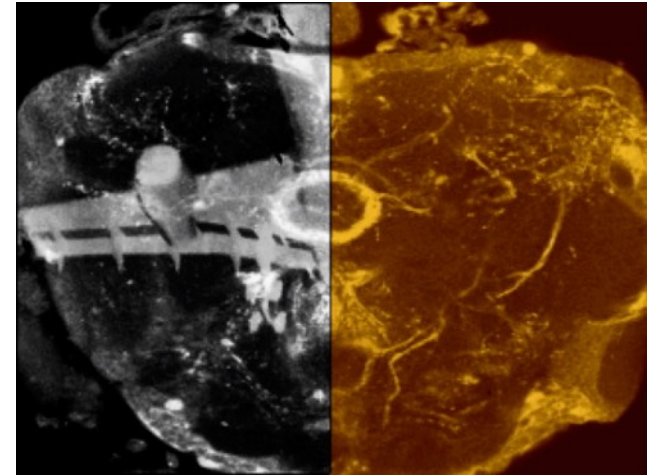
labfly dreams (2003)

live performed audiovisual composition 20 min.

Originally commissioned by BBC, labfly dreams is a collaboration with composer Yannis Kyriakides for the BIG NOISE tour with the Icebreaker and Volharding orchestras.

In february 2005 Lab Fly Dreams was remade for 1 percussionist (Claire Edwards), electronics and video and shown in the main space at Haus der Kulturen der Welt in Berlin, as part of Transmediale05.

Kyriakides and myself created our piece based on speculations that fruitflies might dream during their short lifespan, and we were wondering what they would dream about.





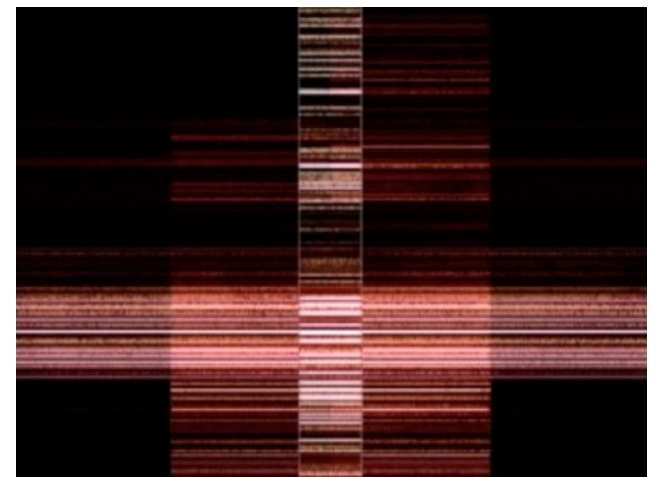
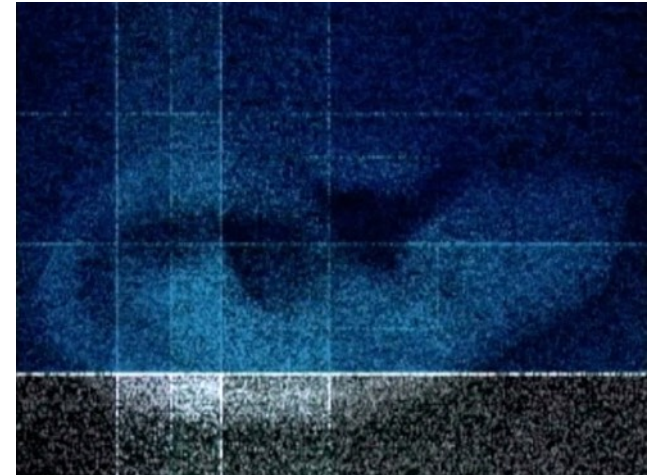
video: <https://vimeo.com/3397850>

voice (2003/2005)

Live collaboration with Maja Ratkje.

Voice is both a record by Maja Ratkje, a video based on our performance at ARS Electronica in 2003, as well as series of live collaborations in 2005 with performances at club transmediale05, the Zagreb biennale 05, the New Music Festival in Vancouver and the interferenze05 festival in a small village close to Napoli.

In 2012 a new collaboration between Ratkje and Gilje was presented at Festspillene i Bergen.



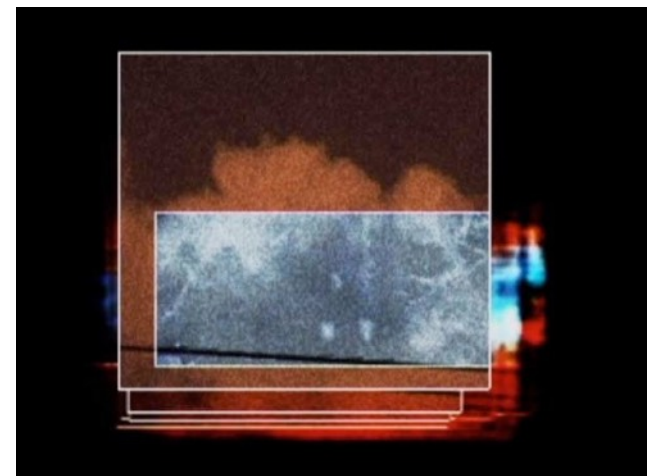
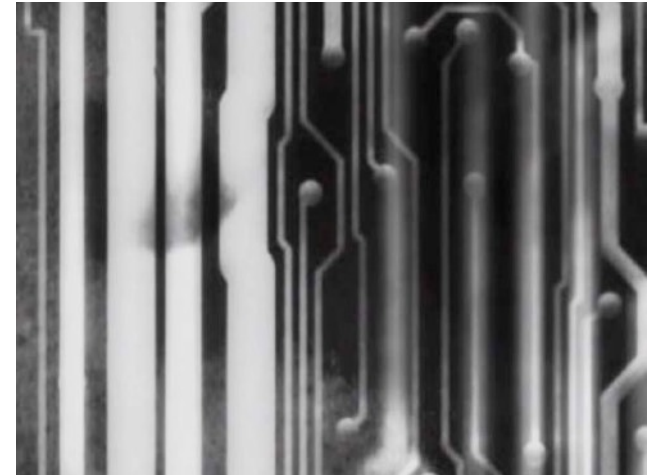


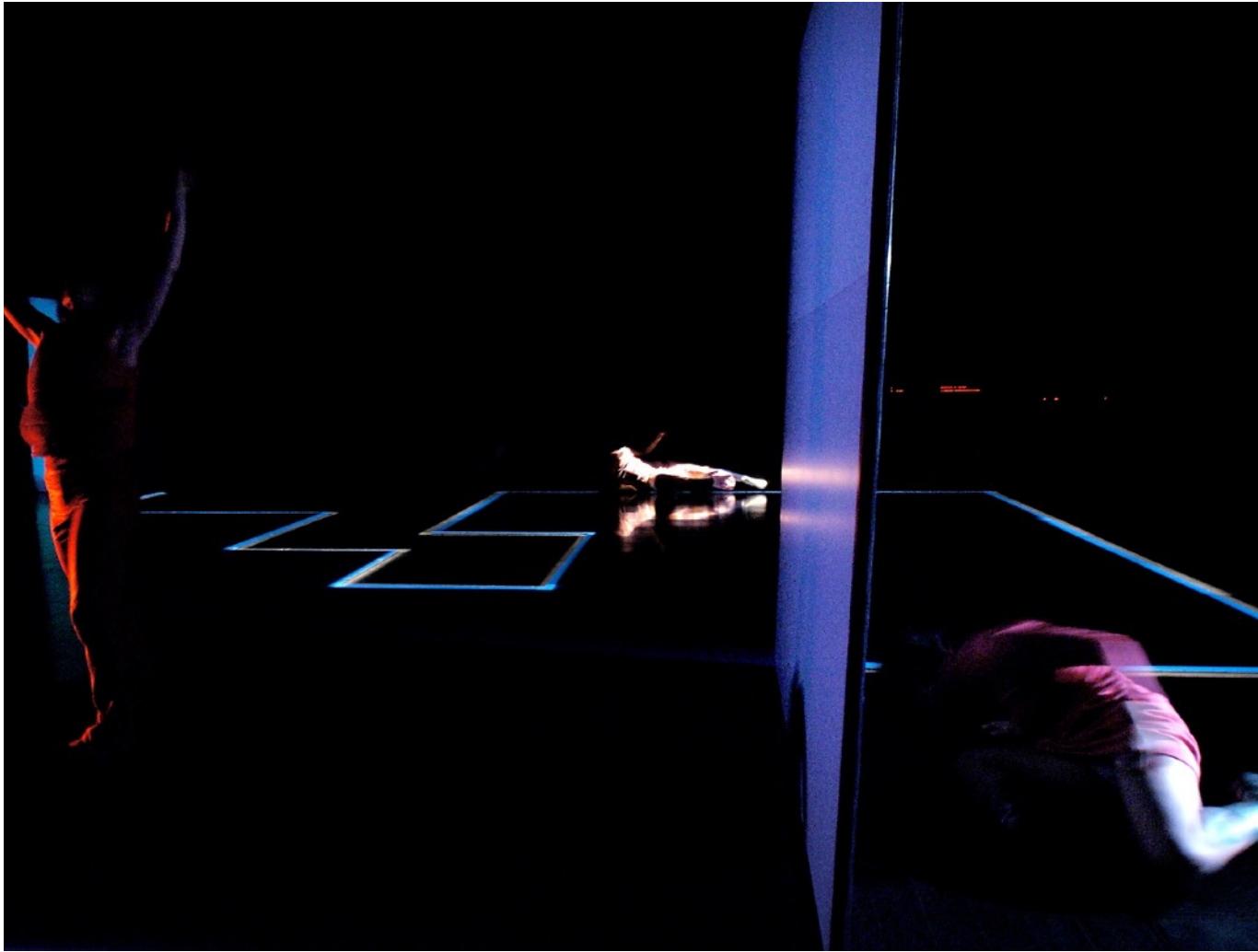
video: <https://vimeo.com/3333364>

blind

blind was an audiovisual improduo consisting of hc gilje on video and kelly davis on audio. They were active between 2002 and 2005, with performances at Podewil (Berlin), Kawasaki City Museum (Tokyo), ISEA 2002 in Nagoya, Flash Art Biennale in Prague, club transmediale (Berlin), dans for voksne (Oslo), Trondheim Matchmaking and generator.x (Oslo).

The video shiva is based on live recordings from different blind performances.
Kelly Davis created the music for the Kreutzerkompani performance Elevator.





video: <https://vimeo.com/3333244>

Kreutzerkompani: irre (2006)

Gilje and Richardsen continues to explore the spatial aspect of a performance. This time the audience were given foldable chairs so they could (re-)position themselves in relation to what is happening in the different parts of the space. The space is defined by a irregular shaped, shiny blue floor, with three quadratic videoscreens extending the room in different directions, two on the floor, and one hanging as a ceiling over a corner of the blue floor. The video treats the movements of the dancers, focusing on slow changes and short repetitions, which are also the dominating aspects of the music made by John Hegre (Jazzkammer). Hegre transforms the output from modified guitars to a unique noise-western soundtrack.





Kreutzerkompani: krets (2005)

Another collaboration between Gilje, Richardsen and Bennett, with focus on the space: a circle of artificial grass with half transparent plexidomes for light, and black domes for sound, and with the audience seated all around the circle. The idea was to create a selfcontained space, where the sound and light had a physical presence in form of objects, and where we could create patterns of light and sound.

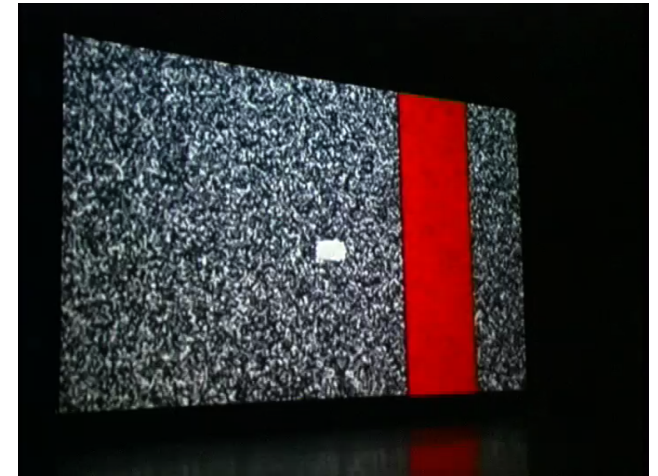




video: <https://vimeo.com/3575379>

Kreutzerkompani: twinn (2004)

A collaboration between Gilje (video, set design, light design), noiseduo jazzkammer and choreographer Eva Cecilie Richardsen, premiering at the new BlackBox theatre in Oslo, march 2004.
exploration of parallell lines of action, dualities and polarities in a space that sucks the audience into the stage.





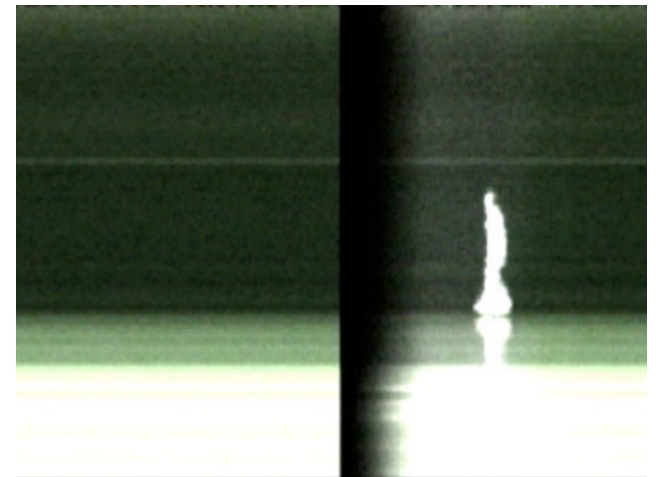
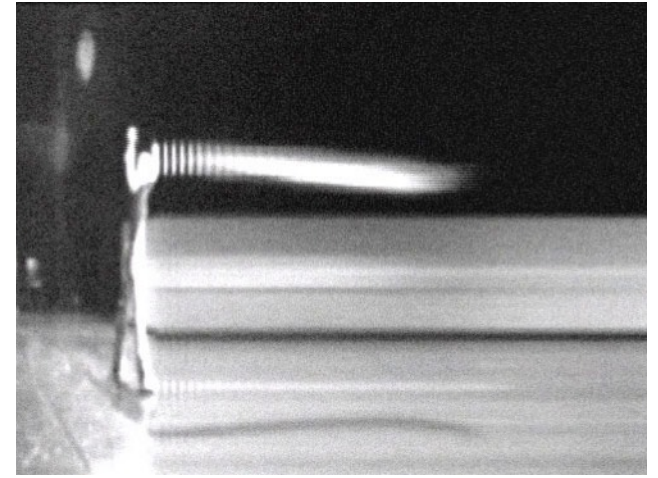
video: <https://vimeo.com/3575192>

Kreutzerkompani: elevator (2003/2005)

The raw material for the video is the motion of the dancers captured by two live cameras. The resulting video is backprojected on 3 3x1.2m black screens.

The video for elevator creates a spatial representation of time, by capturing slices of movement over time, using custom software.

Sound by Kelly Davis.





video: <https://vimeo.com/3333216>

Kreutzerkompani: synk (2000-2007)

A collaboration between Kreutzerkompani and Justin Bennett.

The idea of synk was that no prerecorded video or audio would be used, only material sampled during the performance was allowed, to investigate live as raw material : to impose a structure on a live situation to allow for unpredictable results within that frame structure. It deals with transformation of time ; distortion, displacement, delay, layering and buffering.

Synk has become the most toured piece of Kreuterkompani, with performances at the Ultima festival in Oslo, Kiasma in Helsinki, Kanonhallen in Copenhagen, podewil in Berlin, Xfilm festival in Sofia and many more.





videonervous (1999-2000)

A three-part project seeking to explore the possibilities of video as a live medium, through collaborations with already established live disciplines : music, dance and theatre.

The main focus of the project was to make use of the immediacy which the digital technology offers, and develop video as an instrument, but also to create fluid spaces through projections, and the ability of video to function as both a set design element and a narrative element.

This project was the departure point for much of Gilje's work up to 2006.

