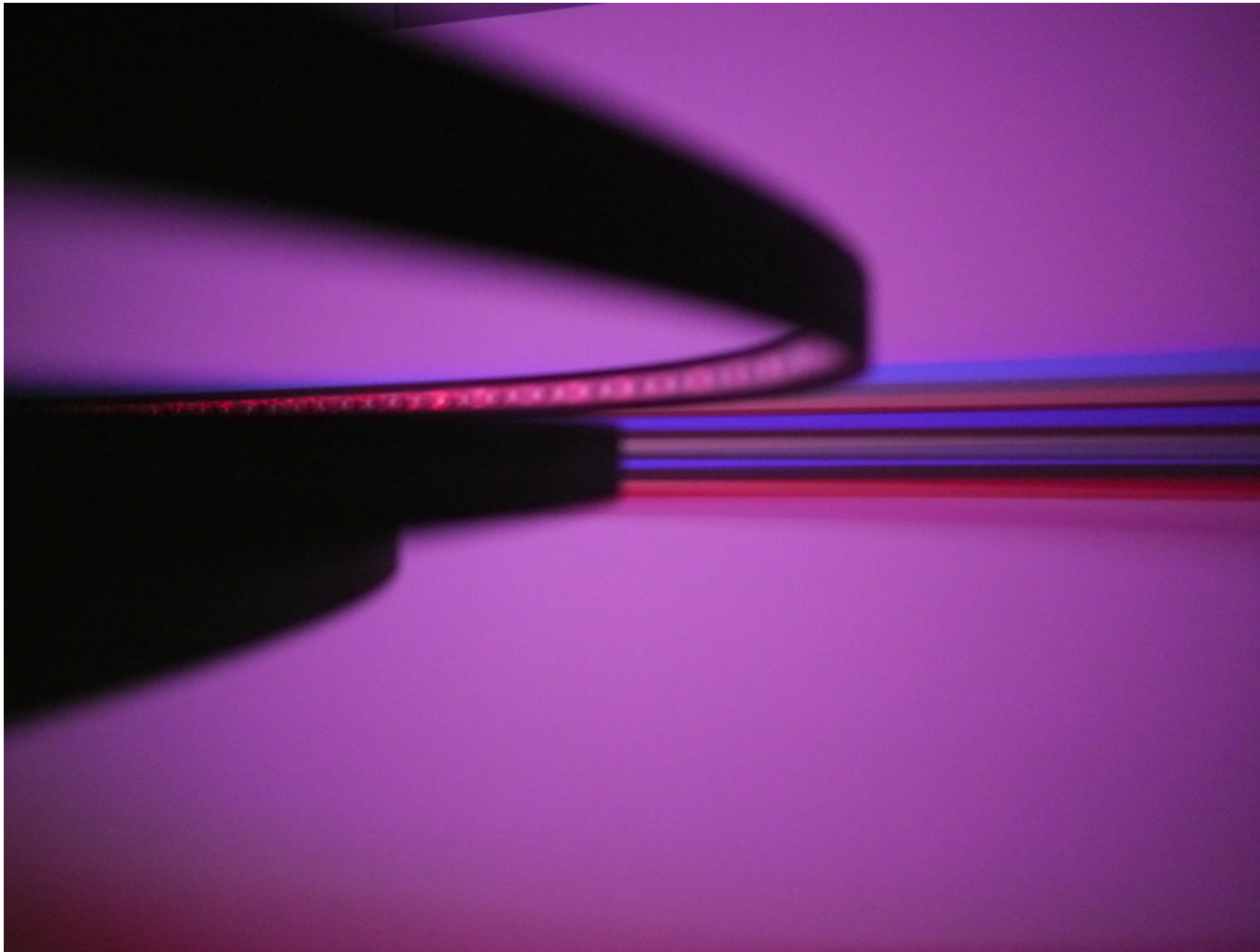
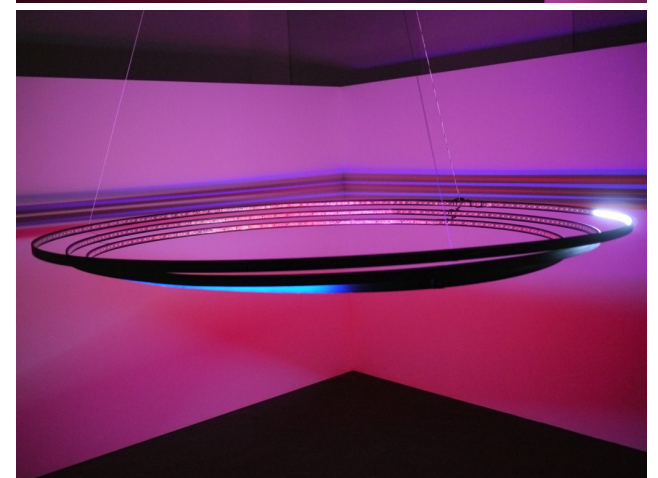


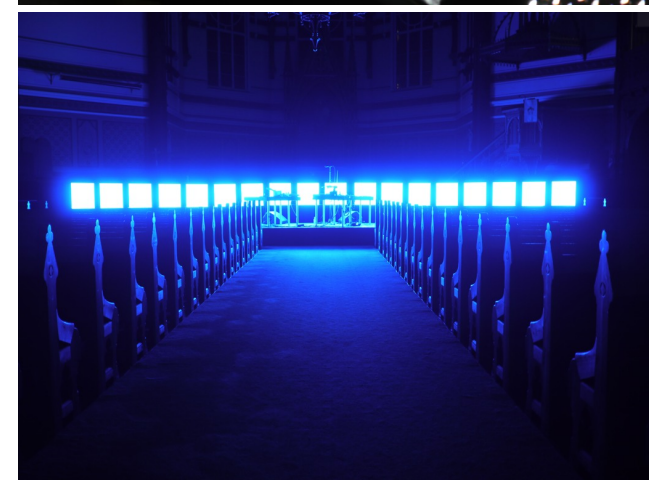
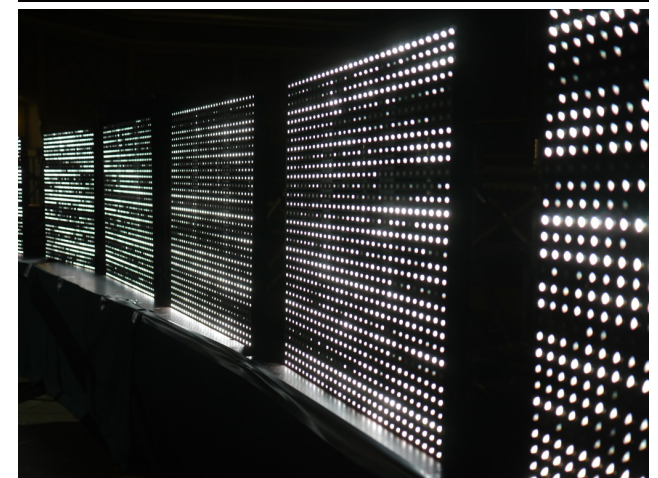
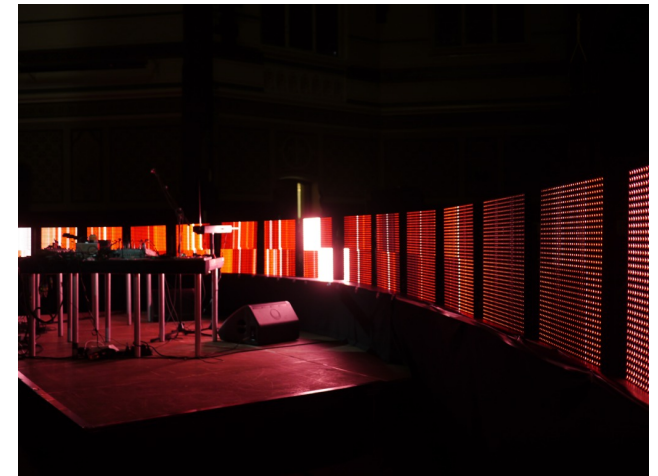
**HC Gilje  
selected works  
2000-2013**



## 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.

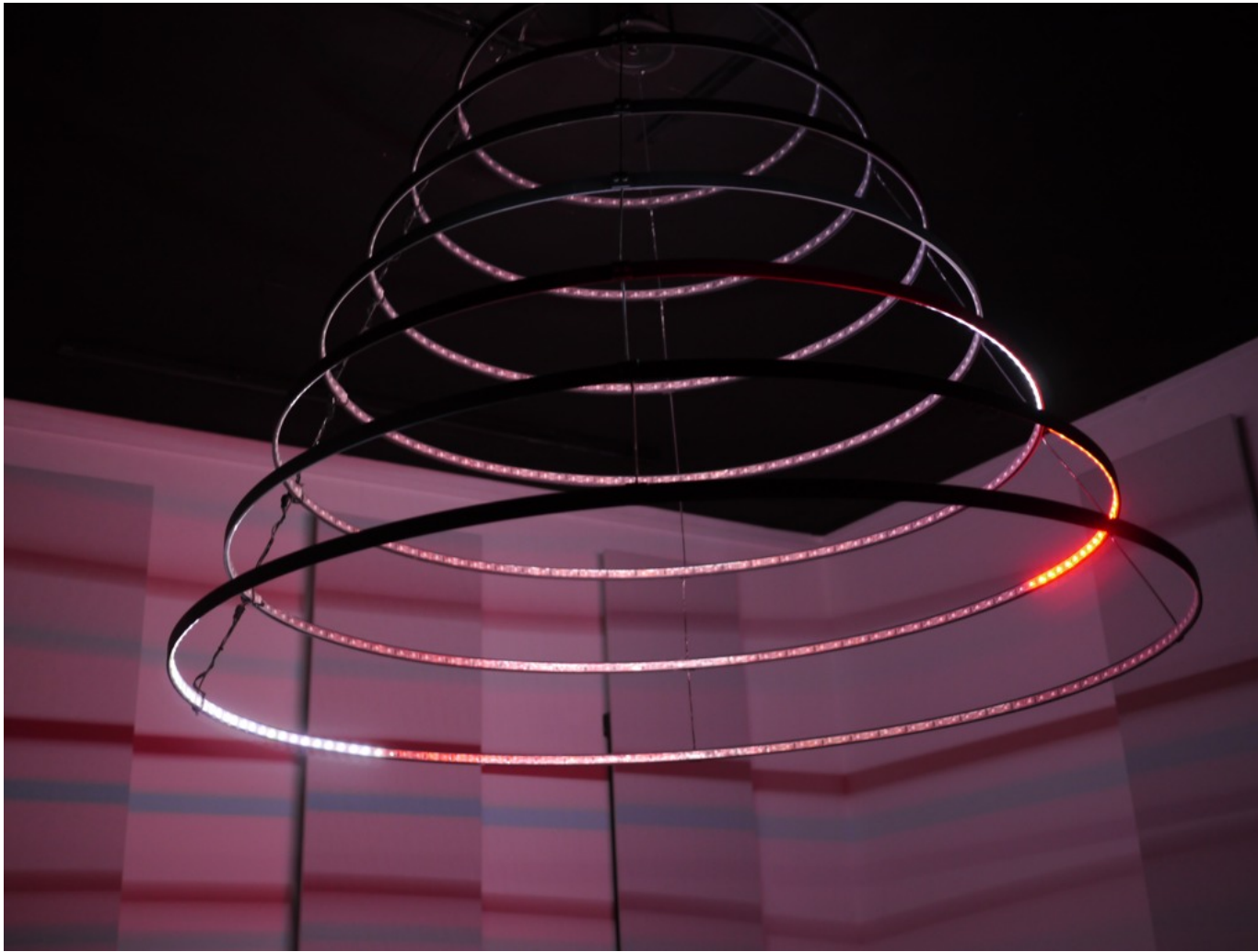




## maja ratkje - hc gilje (2012)

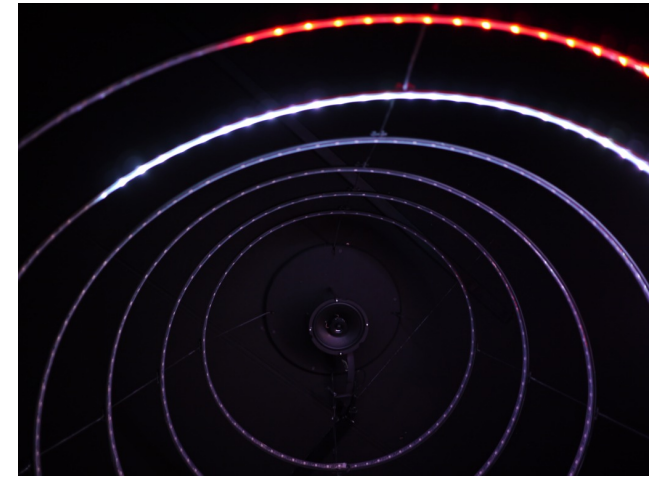
Almost 6 years after their previous collaboration Ratkje and Gilje joined forces again in May 2012 for a special concert at Johanneskirken as part of the annual Festspillene i Bergen. Gilje made a light/video installation based on video wall modules placed in an arc behind Ratkje on stage. The light 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.



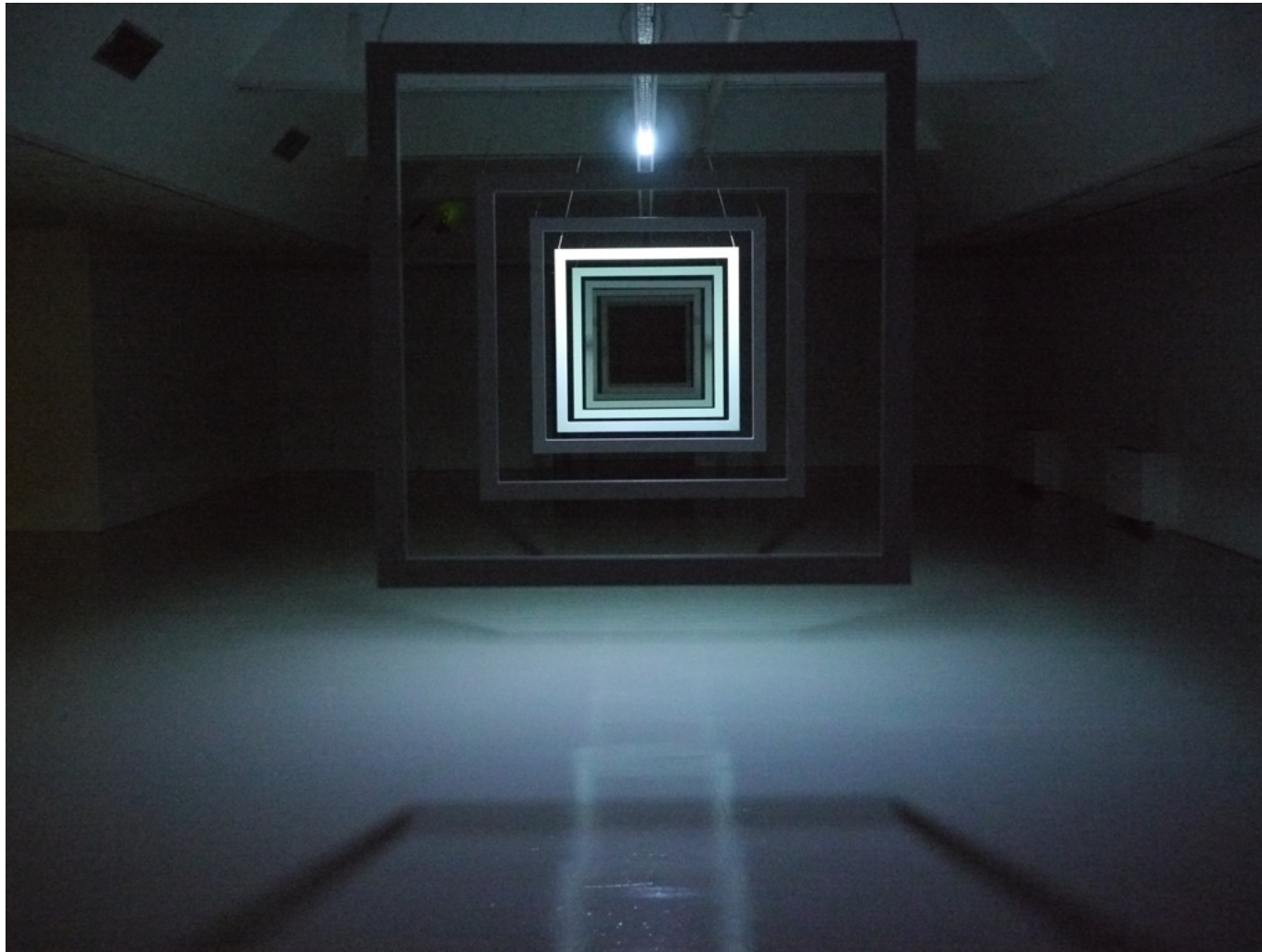


## 7 cirkler (2012)

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.

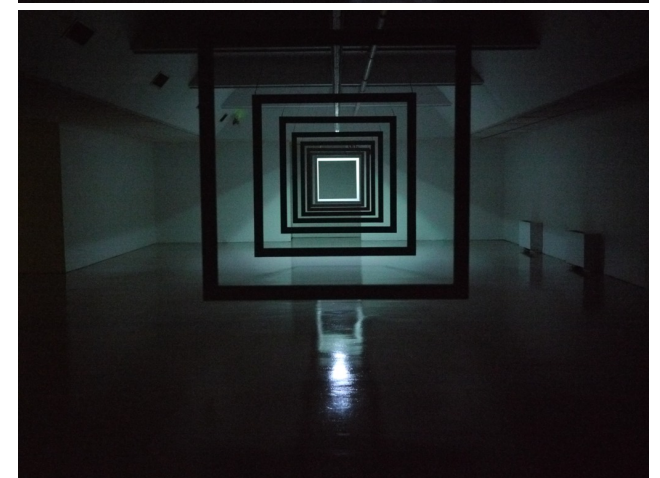
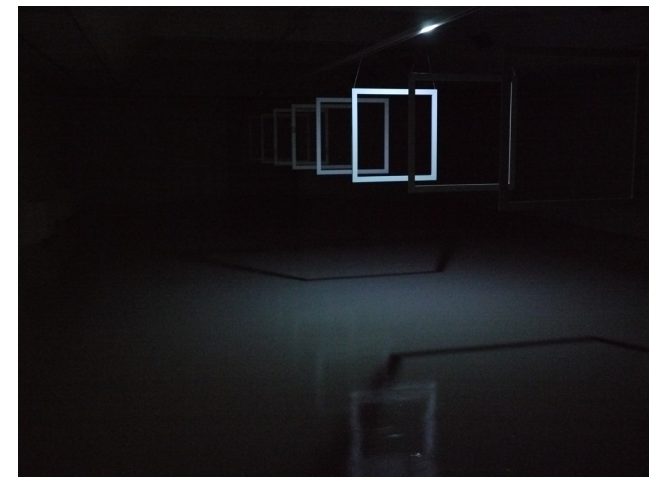


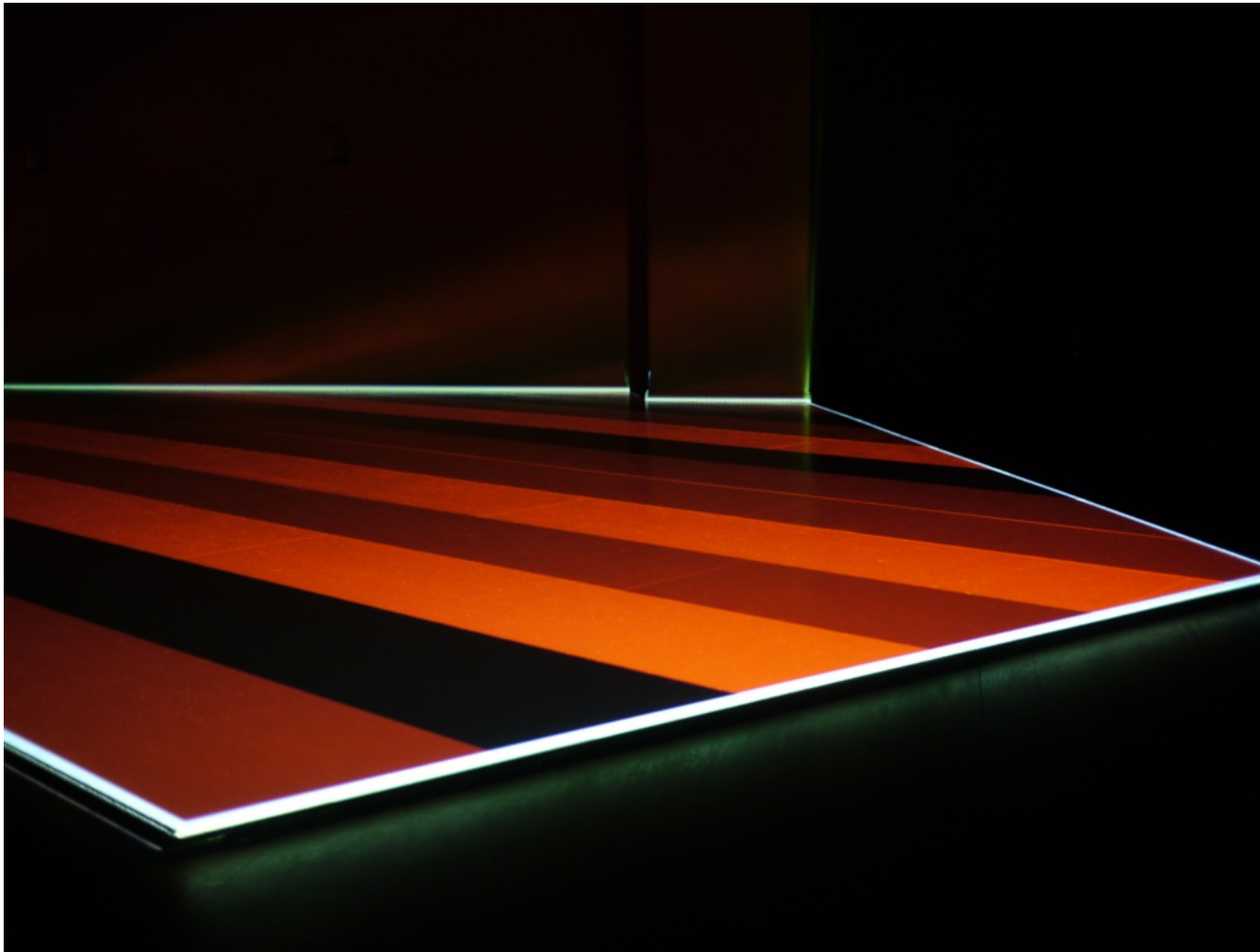




## in transit (2012)

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.

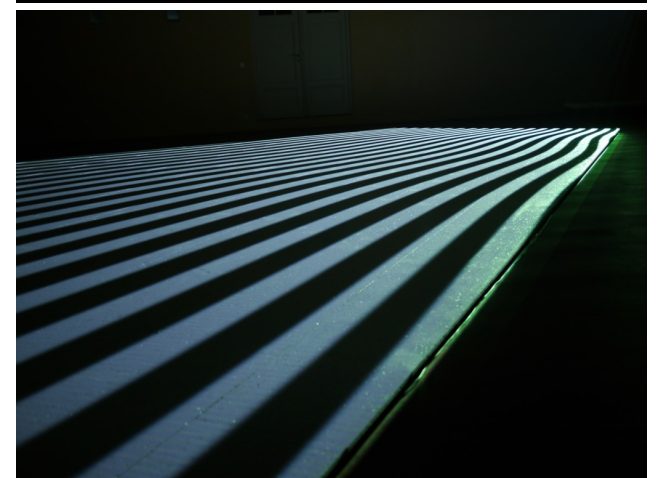
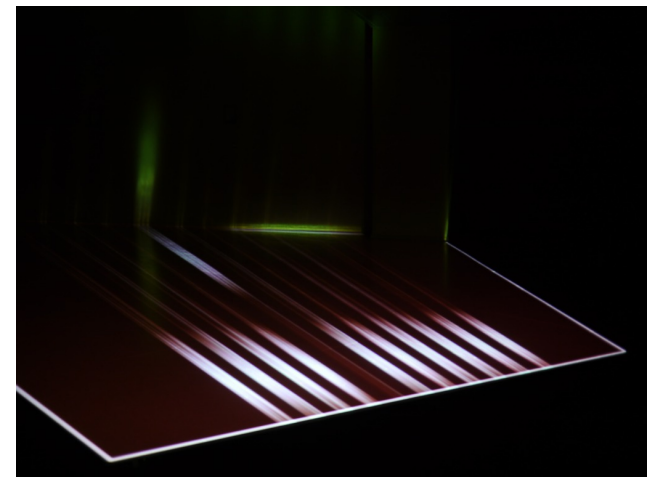




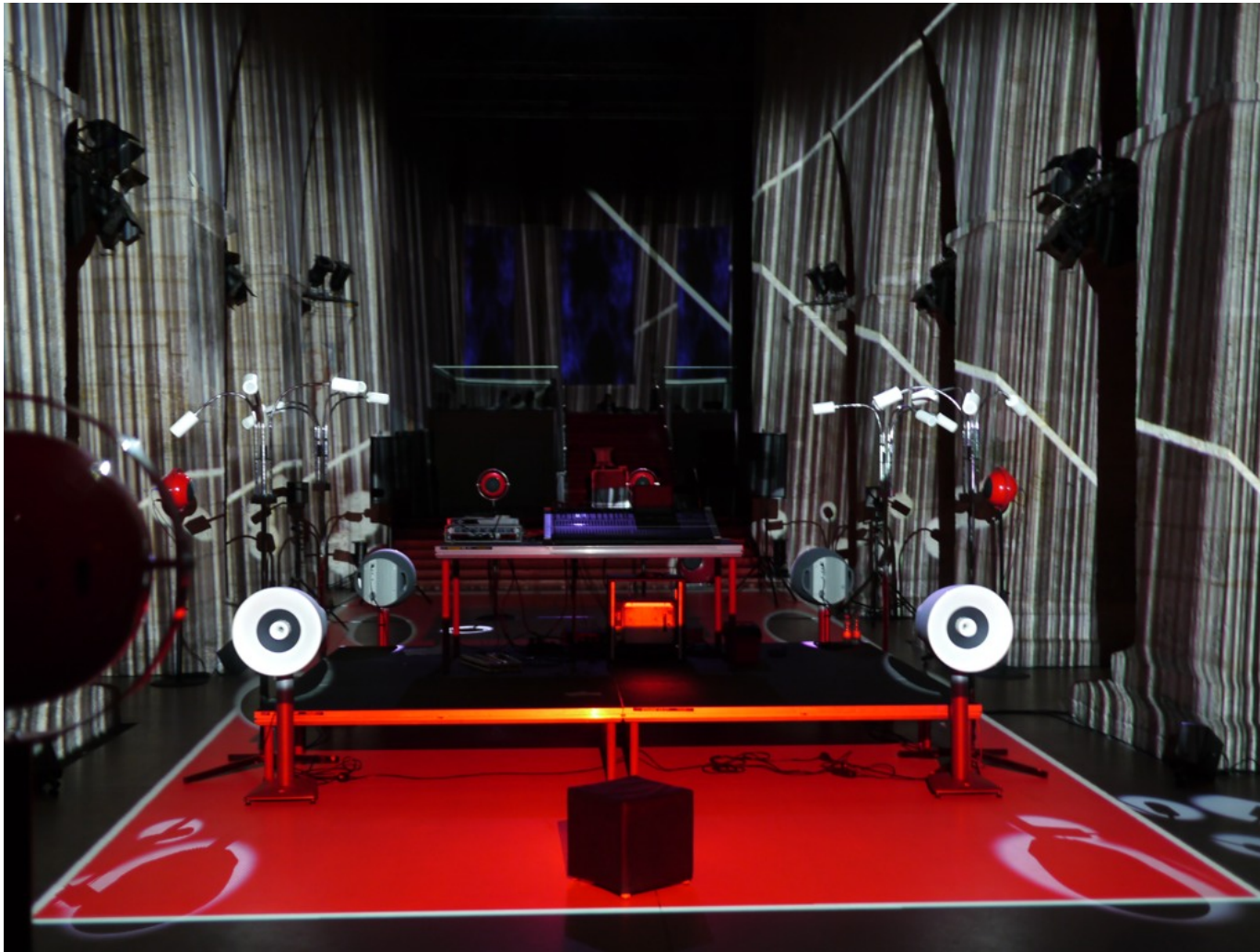
## Almost Cinema (2011)

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.

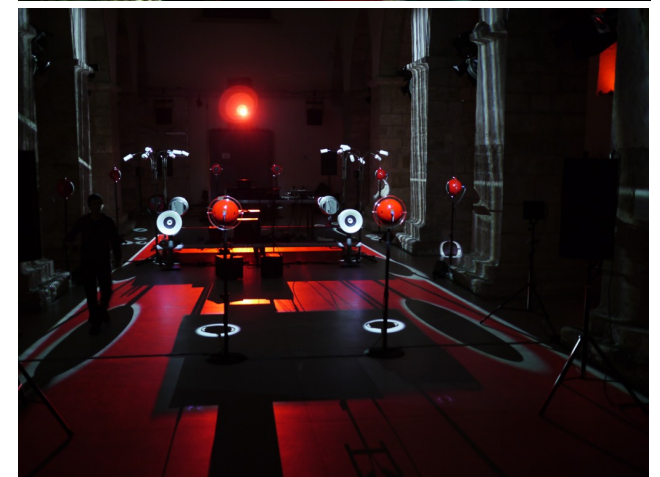




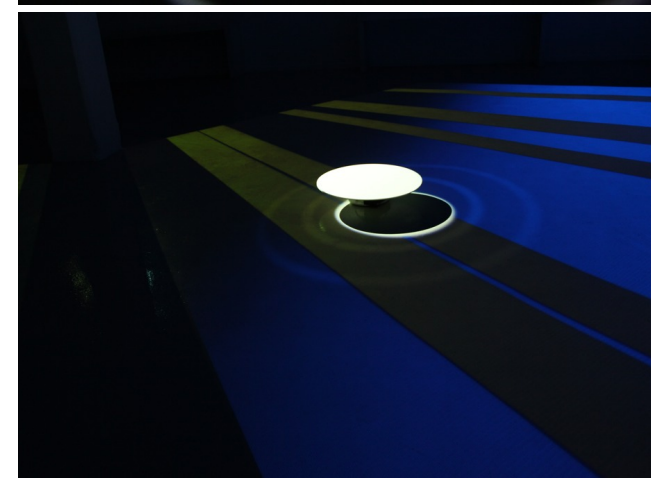
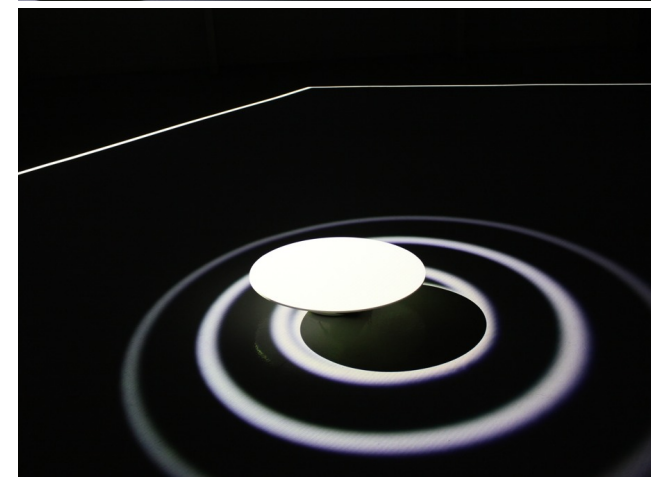
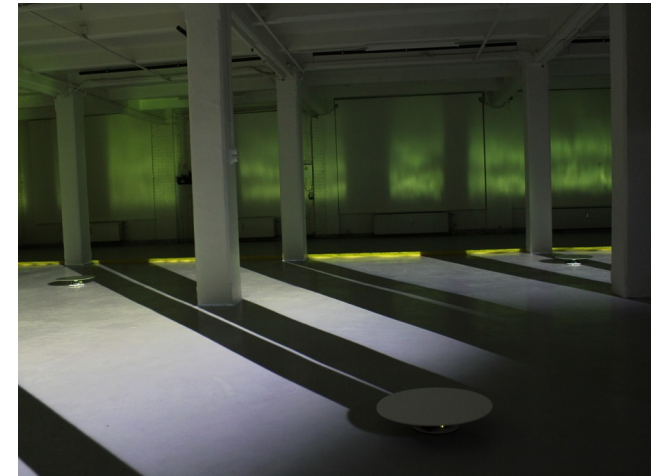


## Akusma (2011)

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.



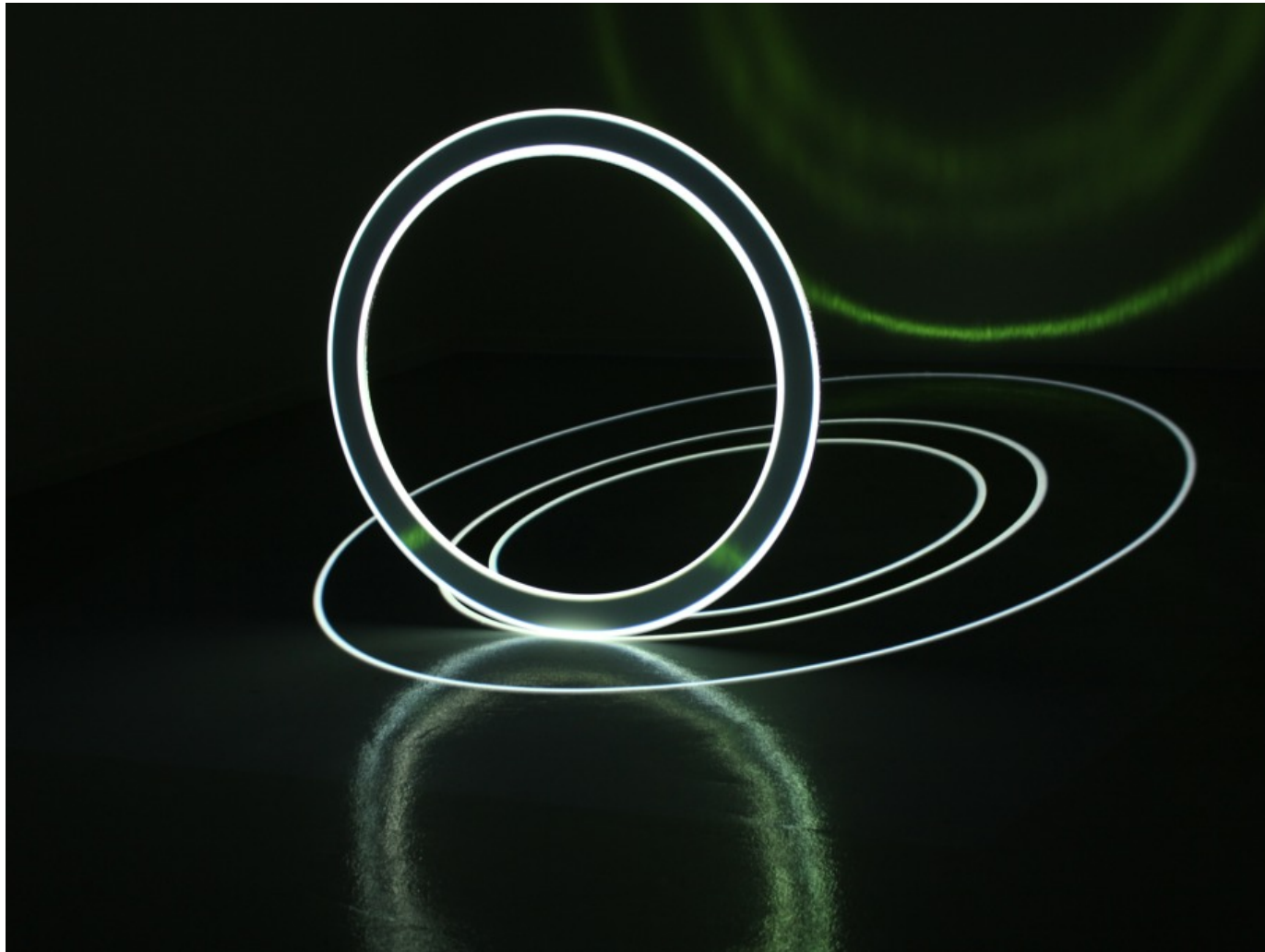




## Light Space Modulators (2011)

Light space modulator is a site-specific installation made for a 200 m<sup>2</sup> 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)

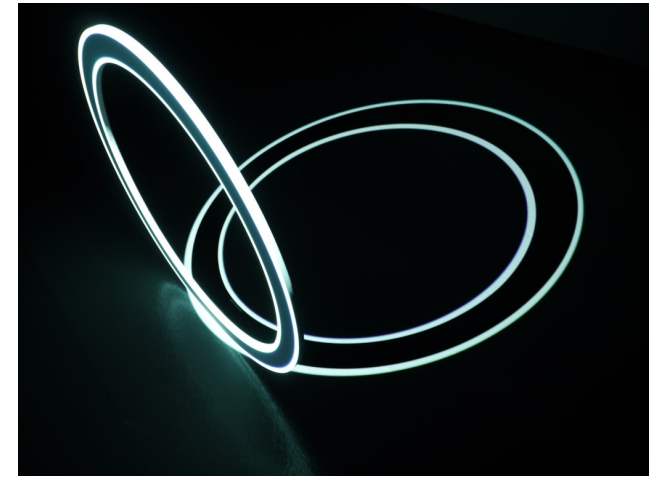
Circles explores through projection, light and reflection the inside, outside and perimeter of a circle mounted at a 90 degree angle to the floor. This is a first in a series of work creating dynamic volumes out of precisely cut flat shapes.

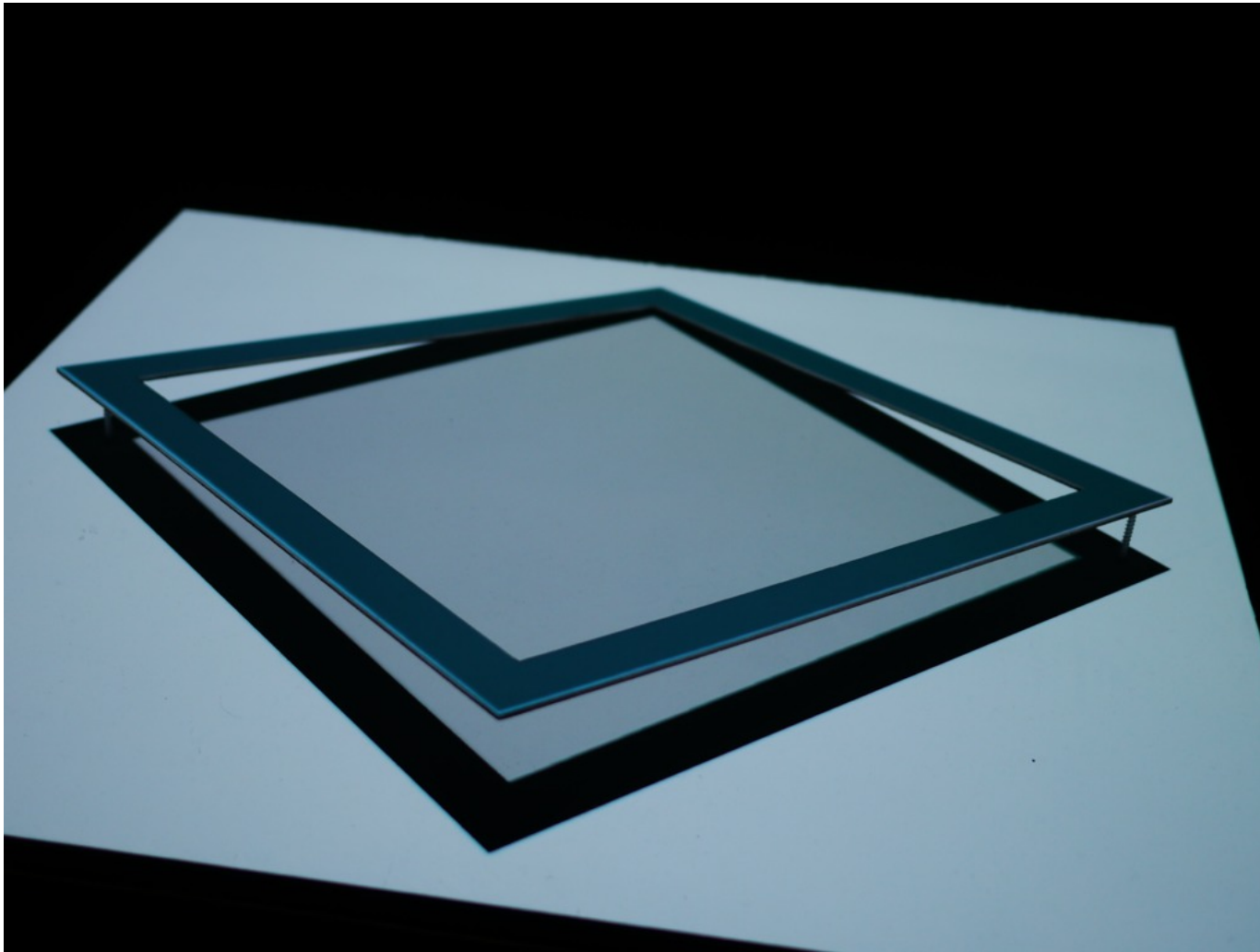
The installation blurs the border between projected light and physical space through a series of circular projections that constantly changes the perception of the physical circle.

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.



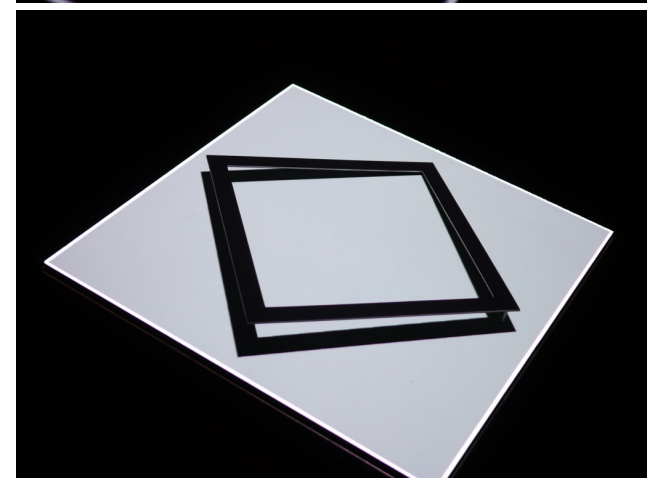
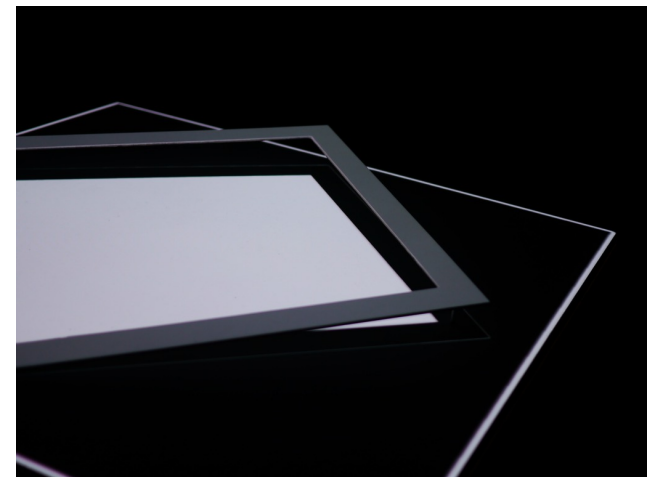
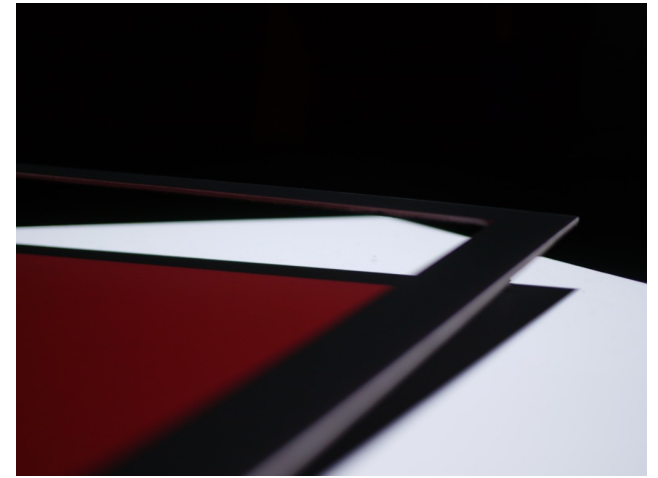


## Projected Light Objects: Frames (2011)

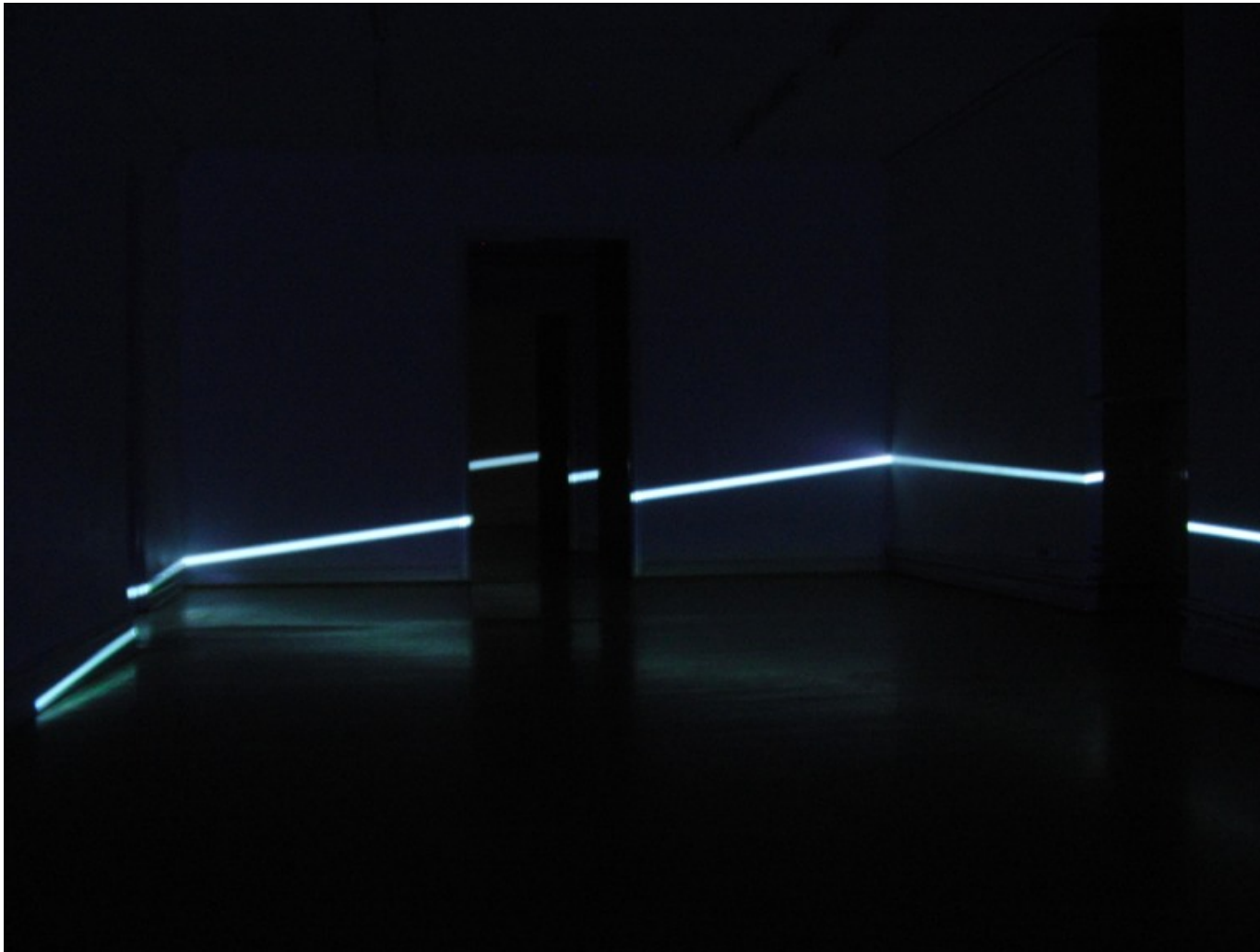
The frame of a square is placed at a 45 degree angle on and underlying square platform. The frame is resting on the platform with one corner. The projection constantly changes the relationship between the frame, its shadow and the background.

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

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





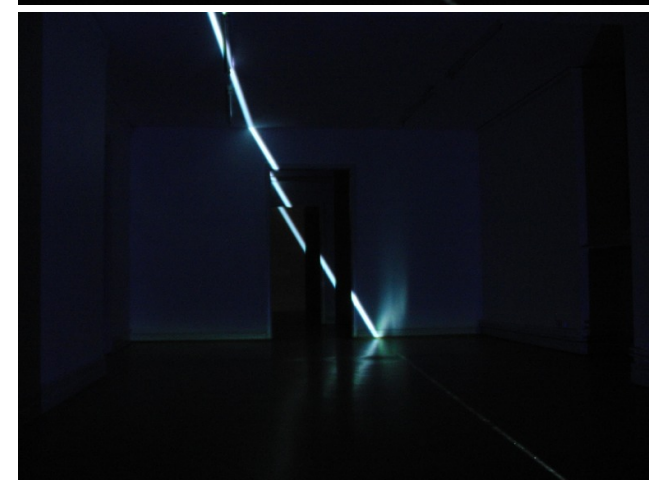
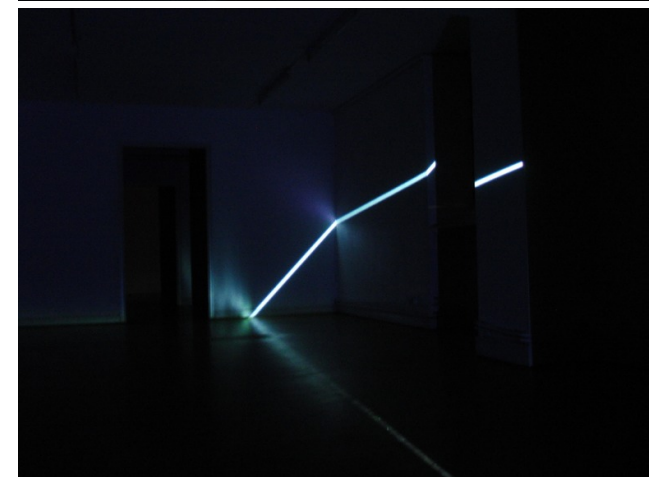
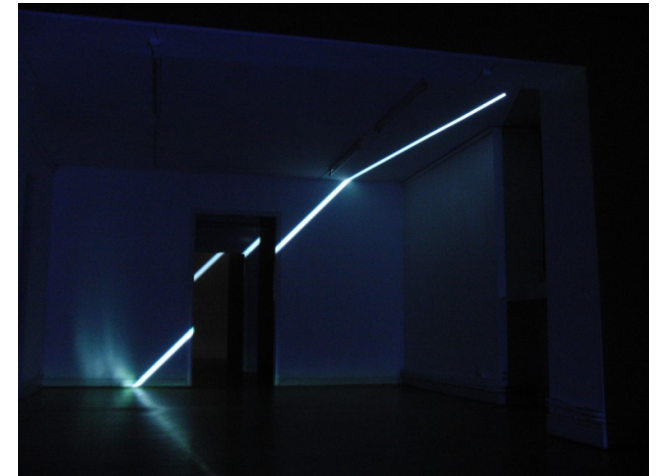


## snitt (2010)

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.

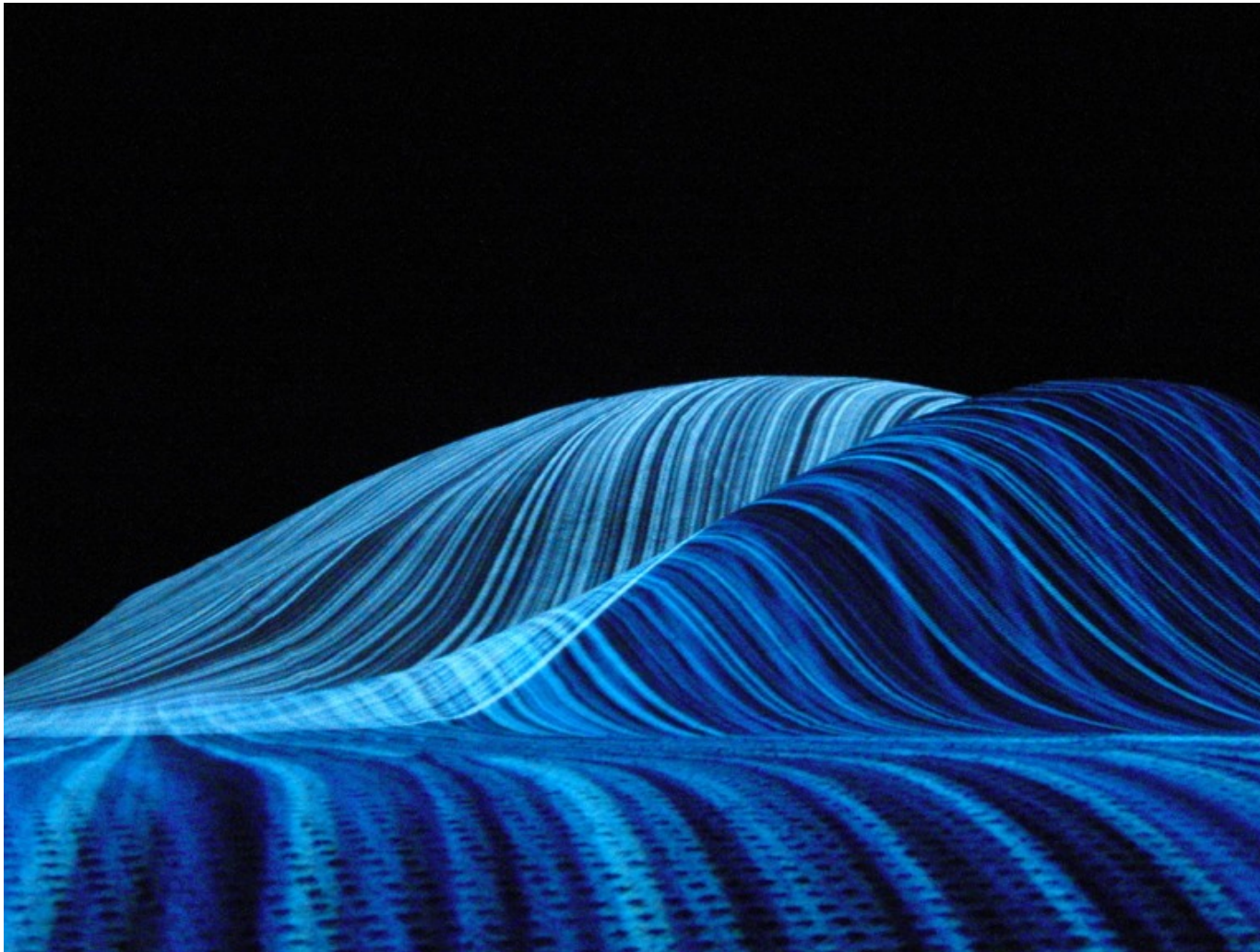




## Puls (2010)

A light installation commissioned for the Fantoft tunnel in the new city-metro Bybanen in Bergen. Two 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.



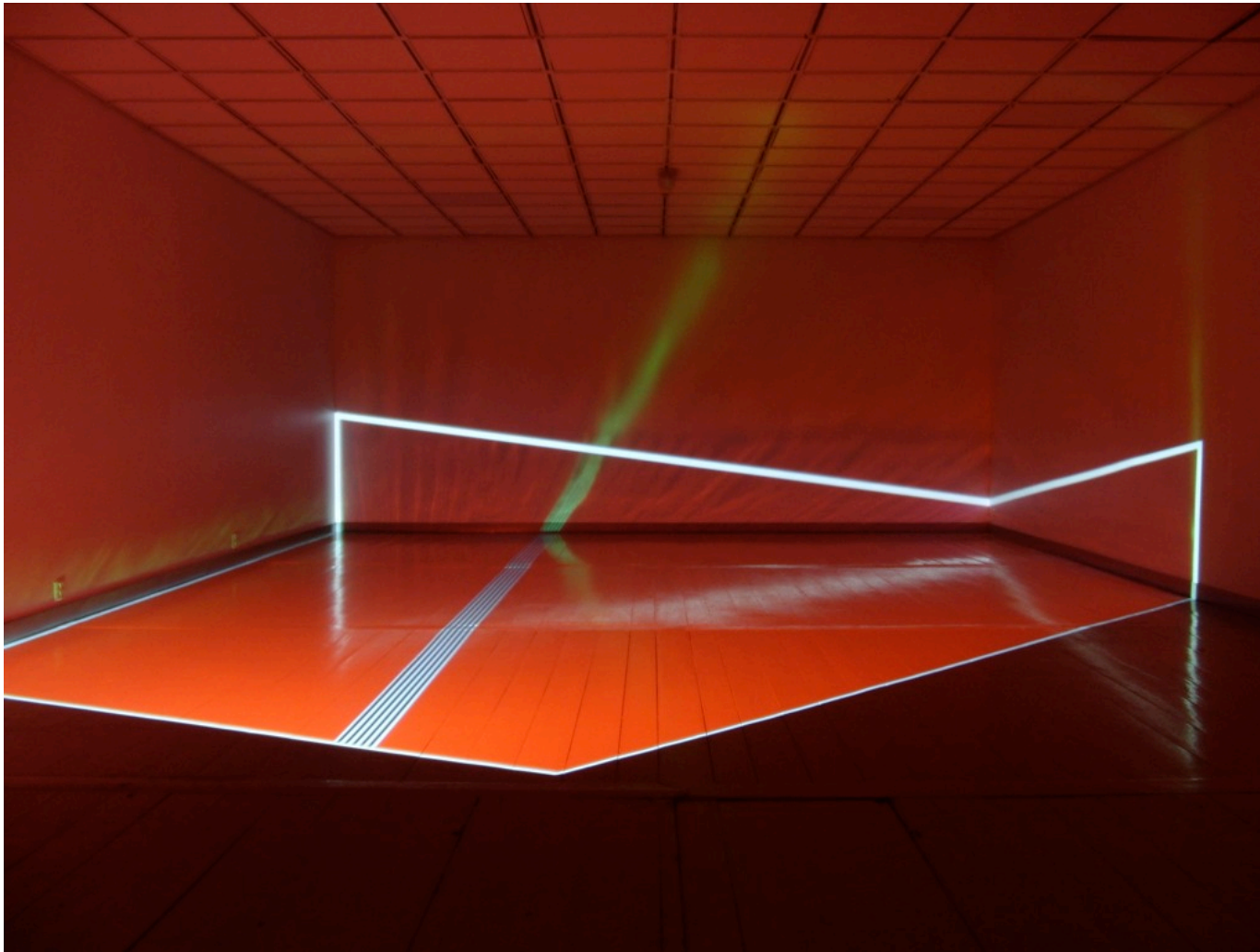


## Fuglane (2010)

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.







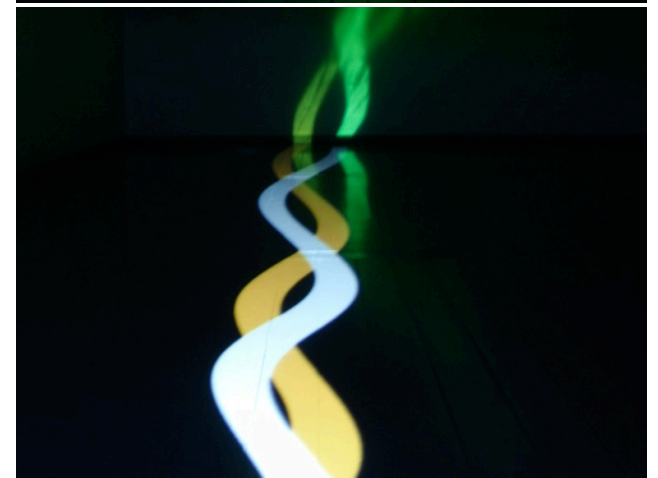
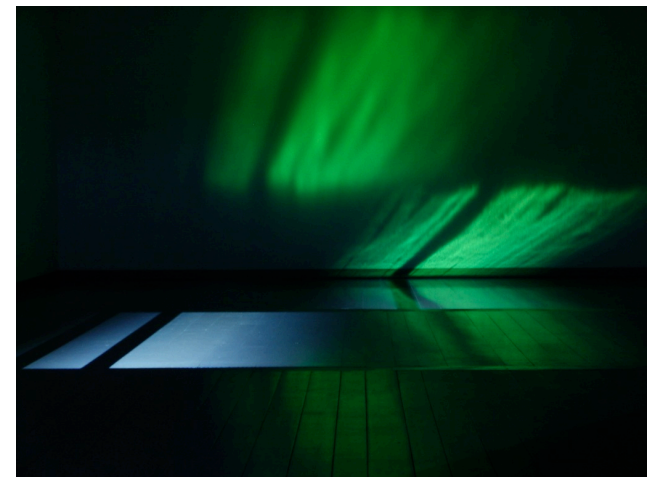
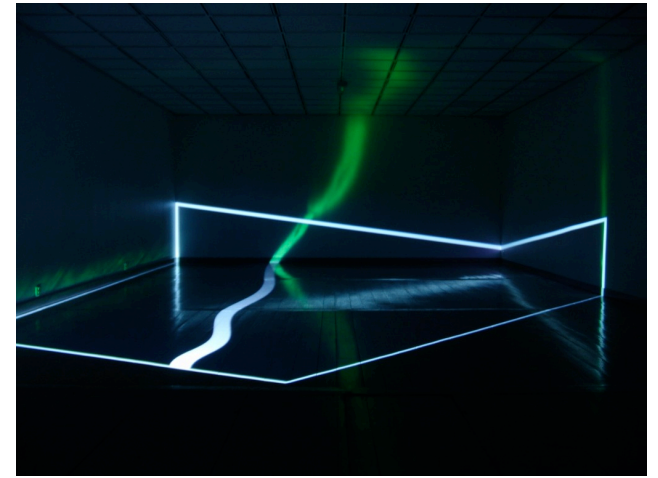
## blink (2009)

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.

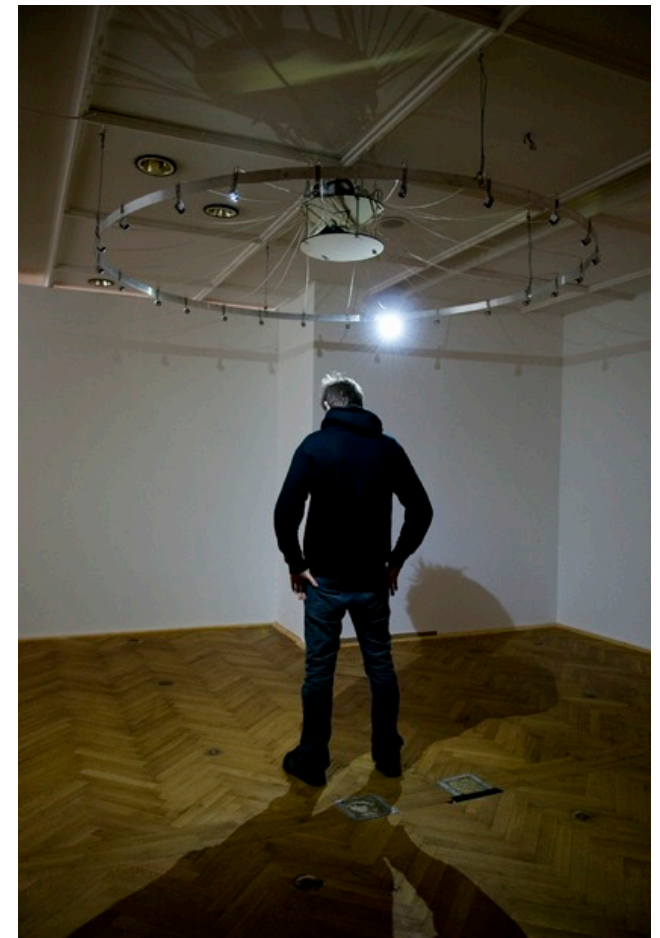
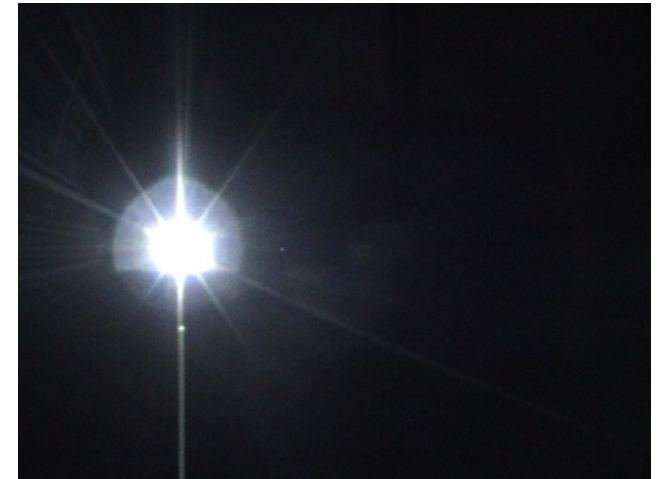




## blink blink (2009)

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.





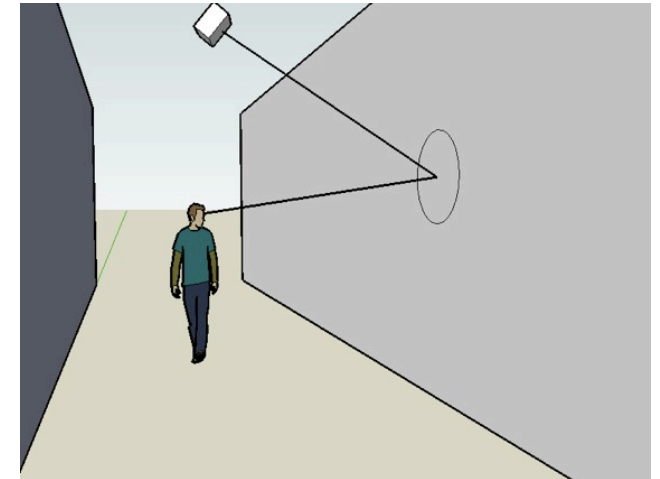


## Wind-up Birds (2008)

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.







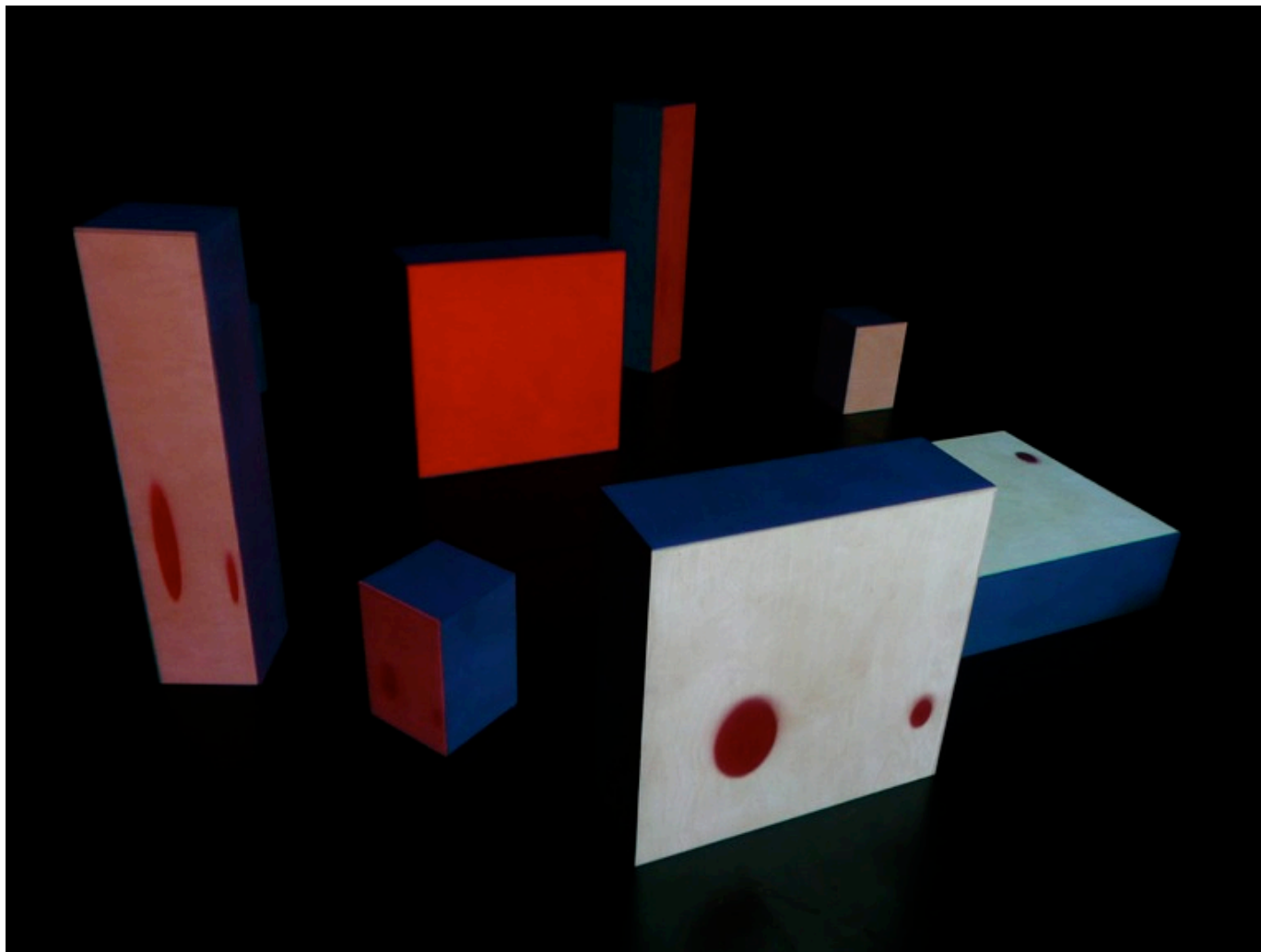
## Soundpockets (2007)

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.

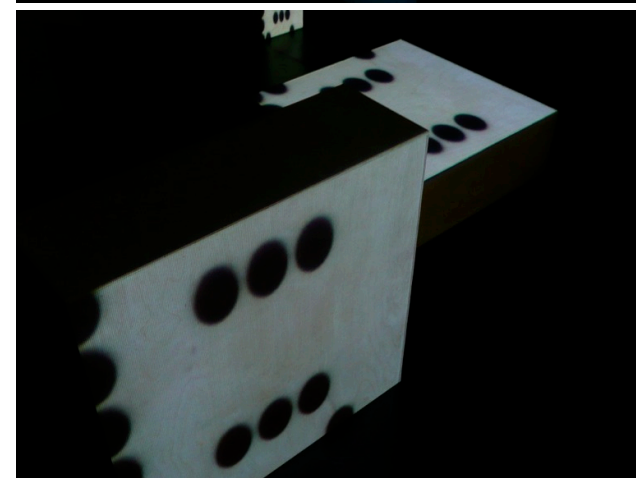
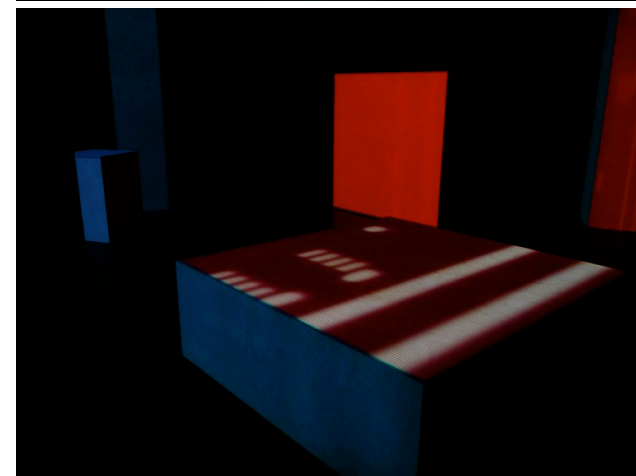
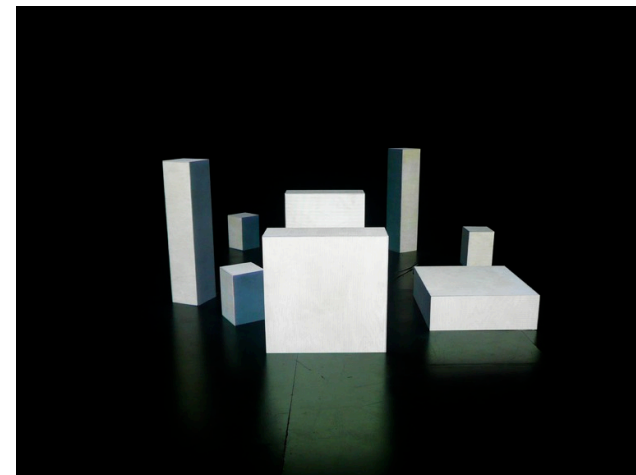




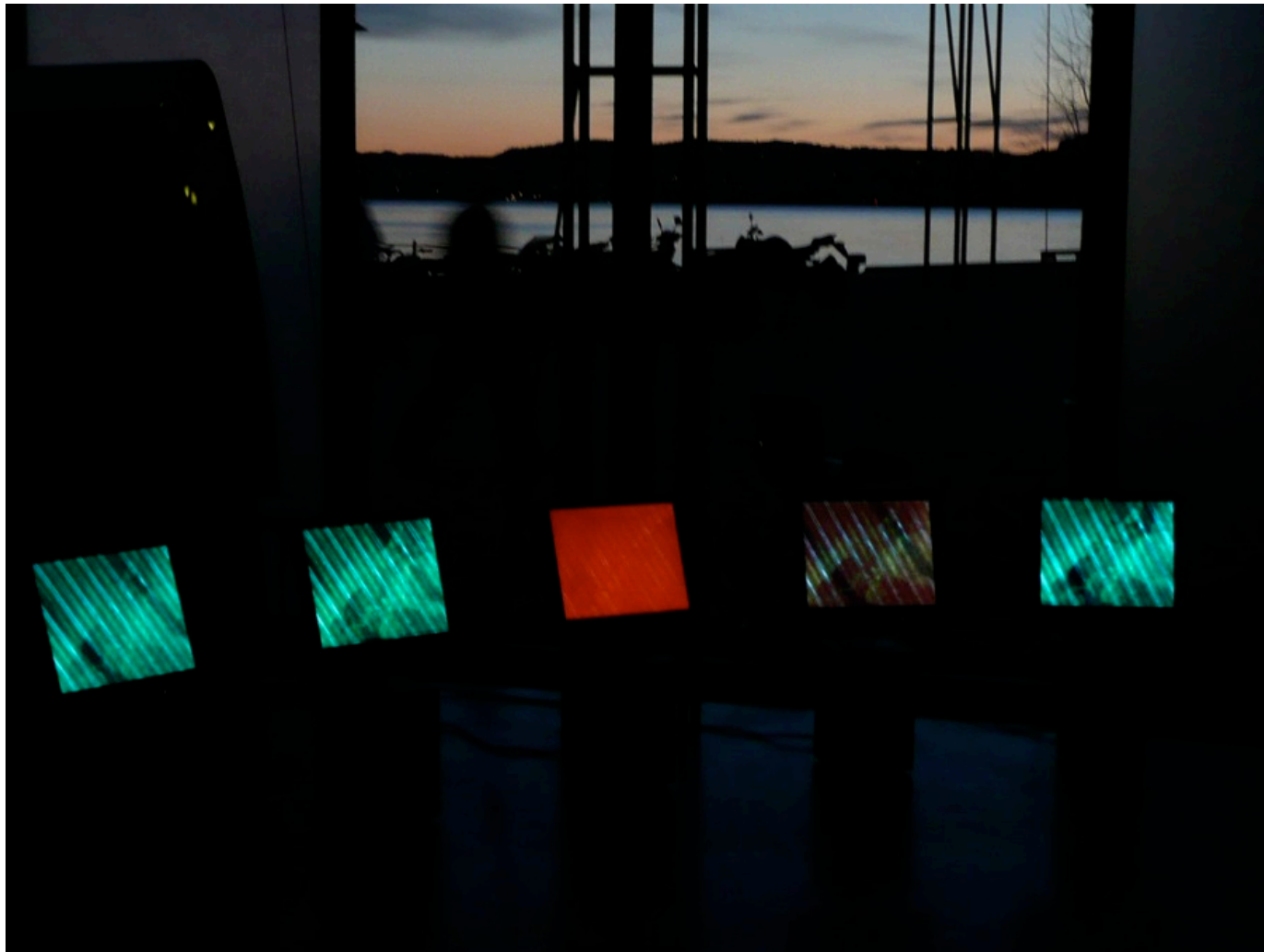
## shift (2008)

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

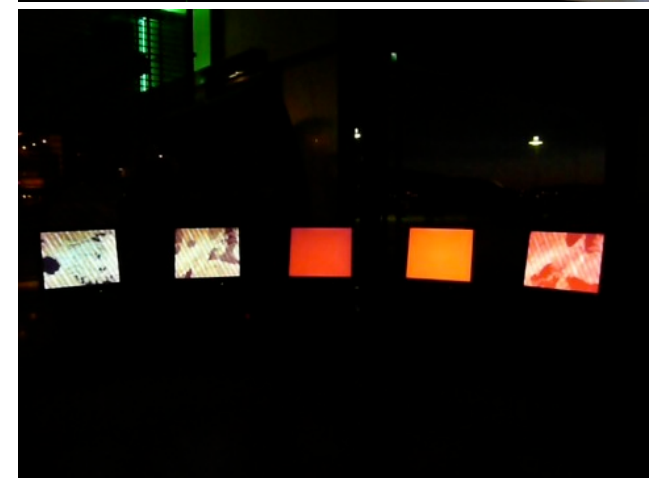






## nodio five-aside(2008)

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.





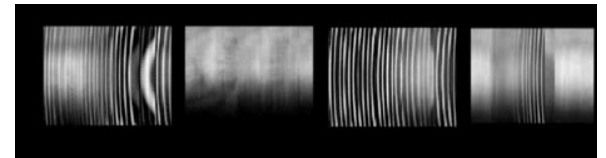
## drifter (2006)

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

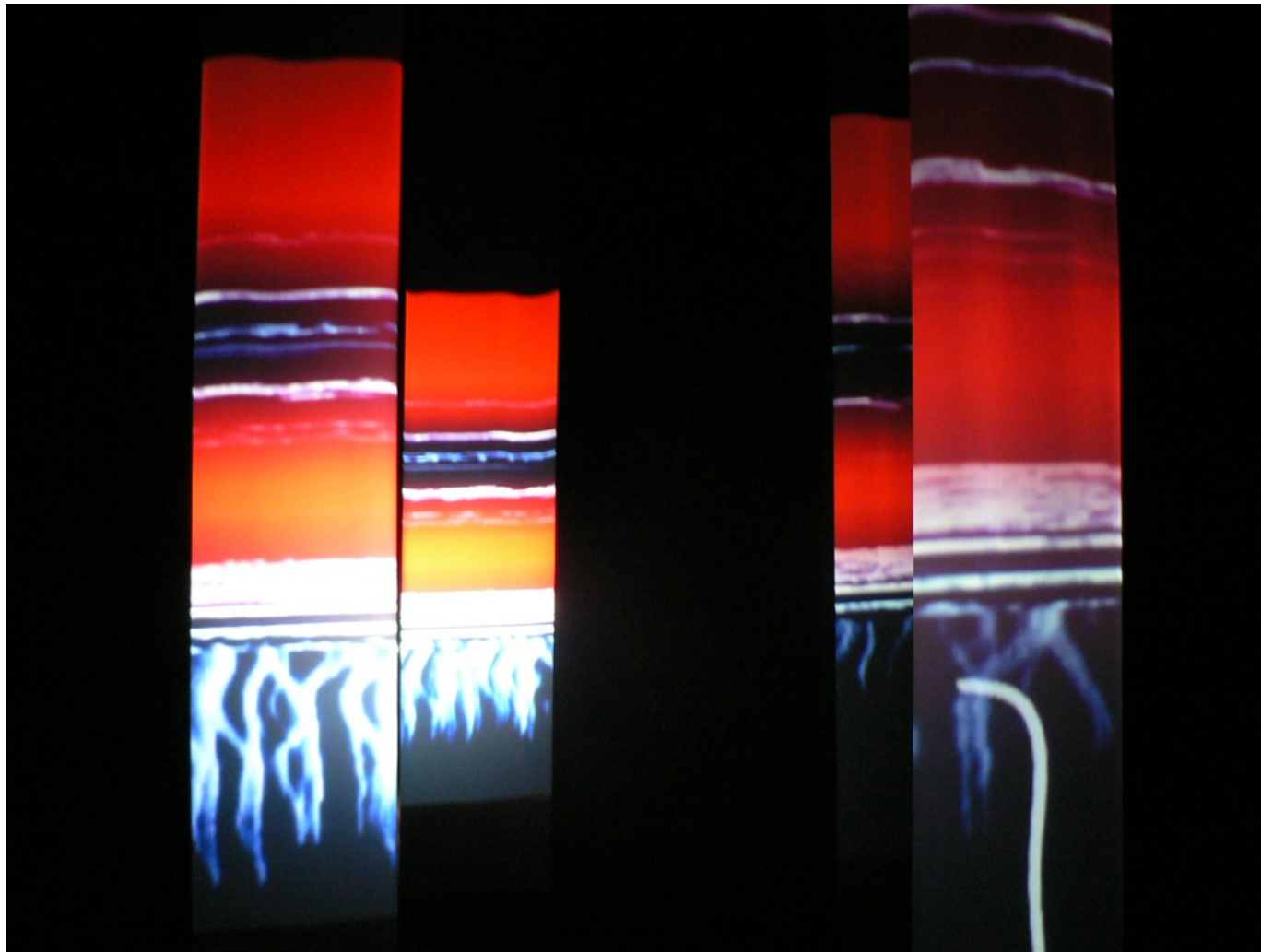
12 nodes, each with a computer, flatscreen and speakers, are placed in a circle.

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.





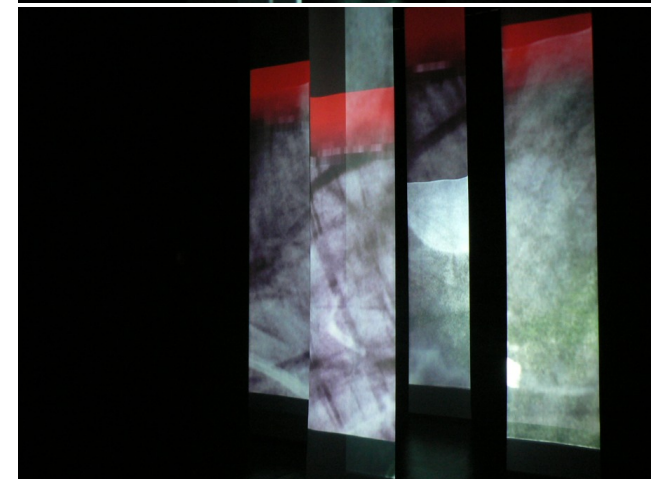
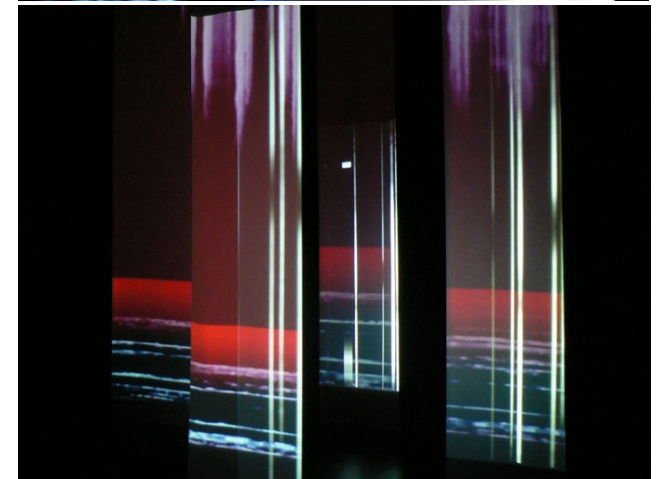


## dense (2006)

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.





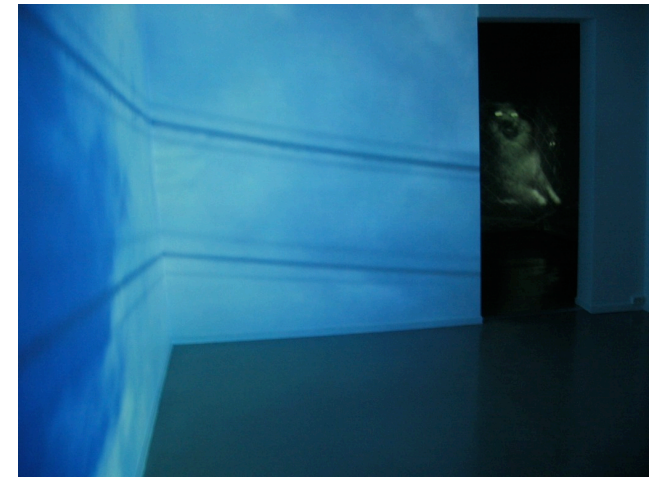
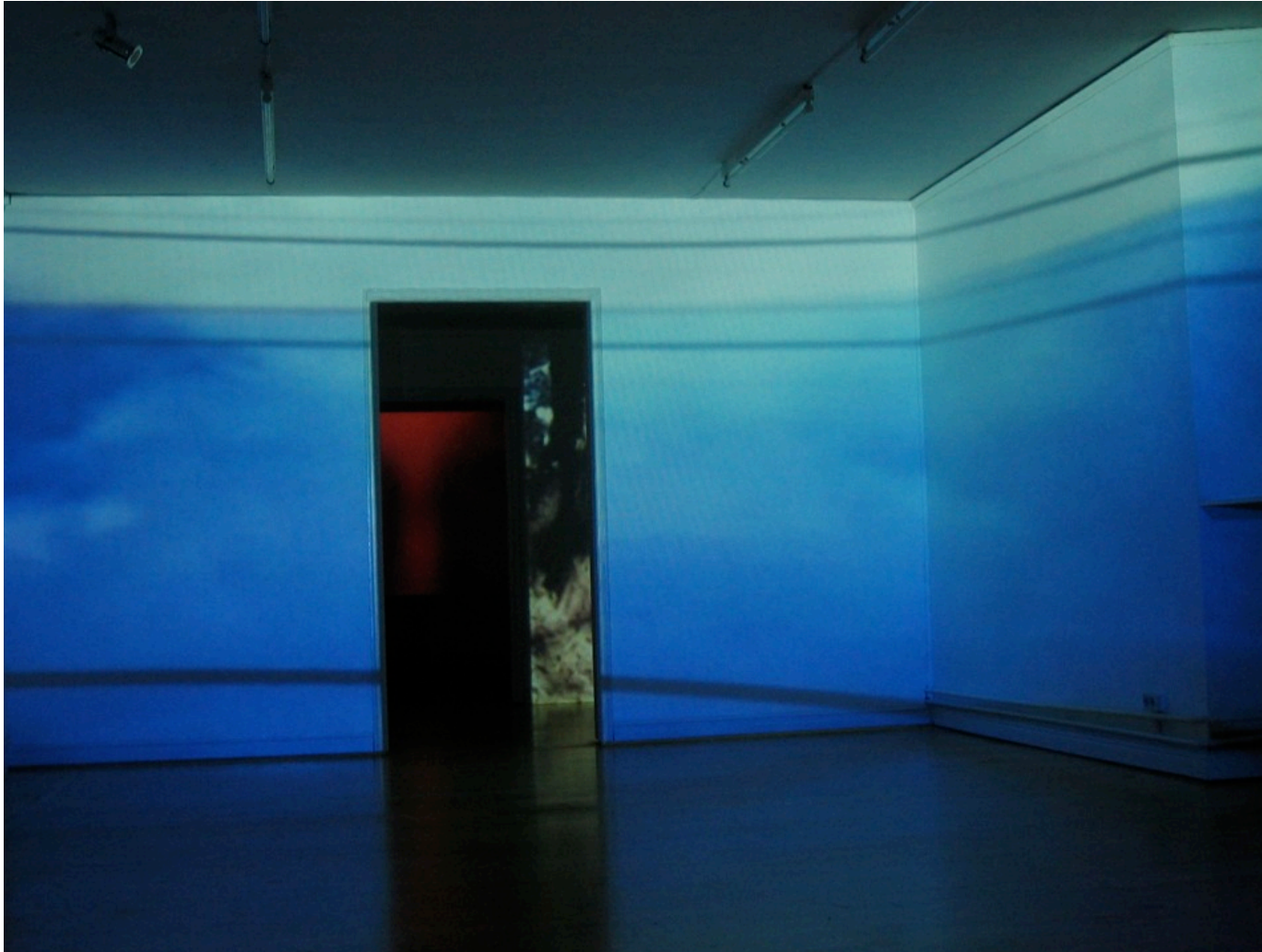
## iball (2001/2006)

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)

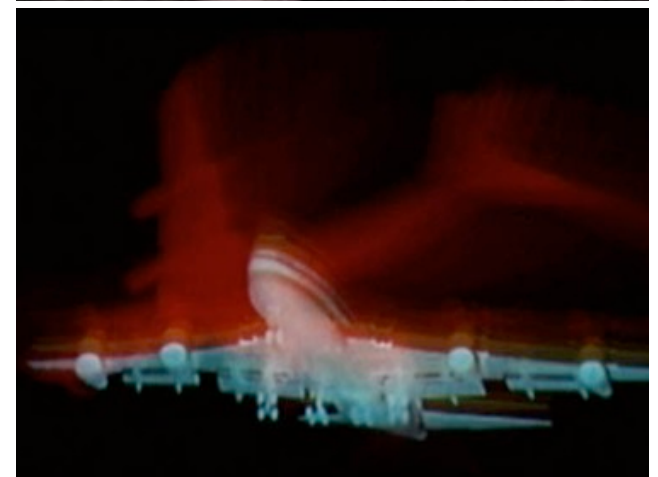
A series of installations which all depart from an intense video with close-ups of seemingly sleeping faces. The sound follows the flickering intensity of the video, giving the pulse to the whole installation. Presented as single-channel video, and large scale installation.

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.



## 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.



## night for day (2004)

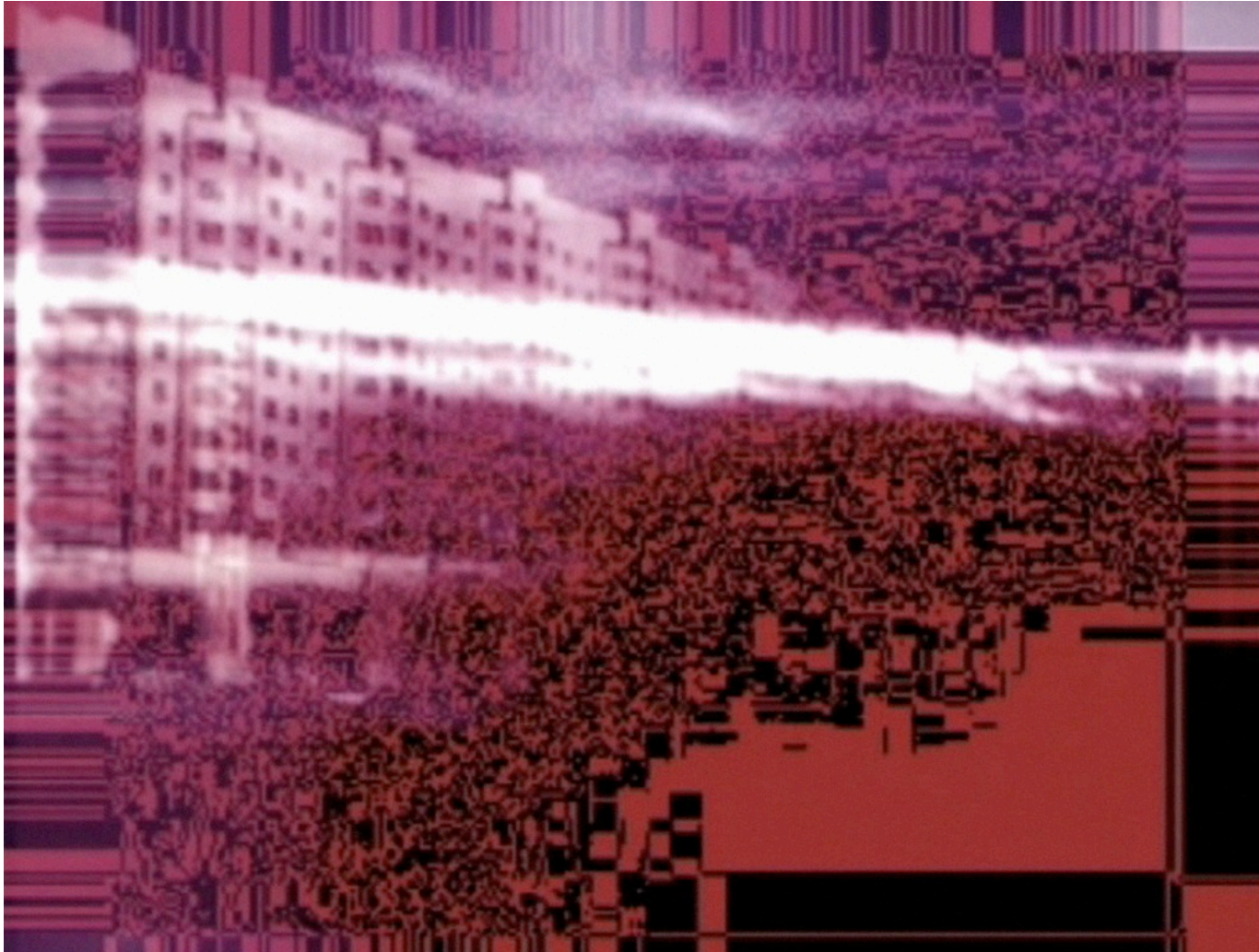
video 30 min.

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.





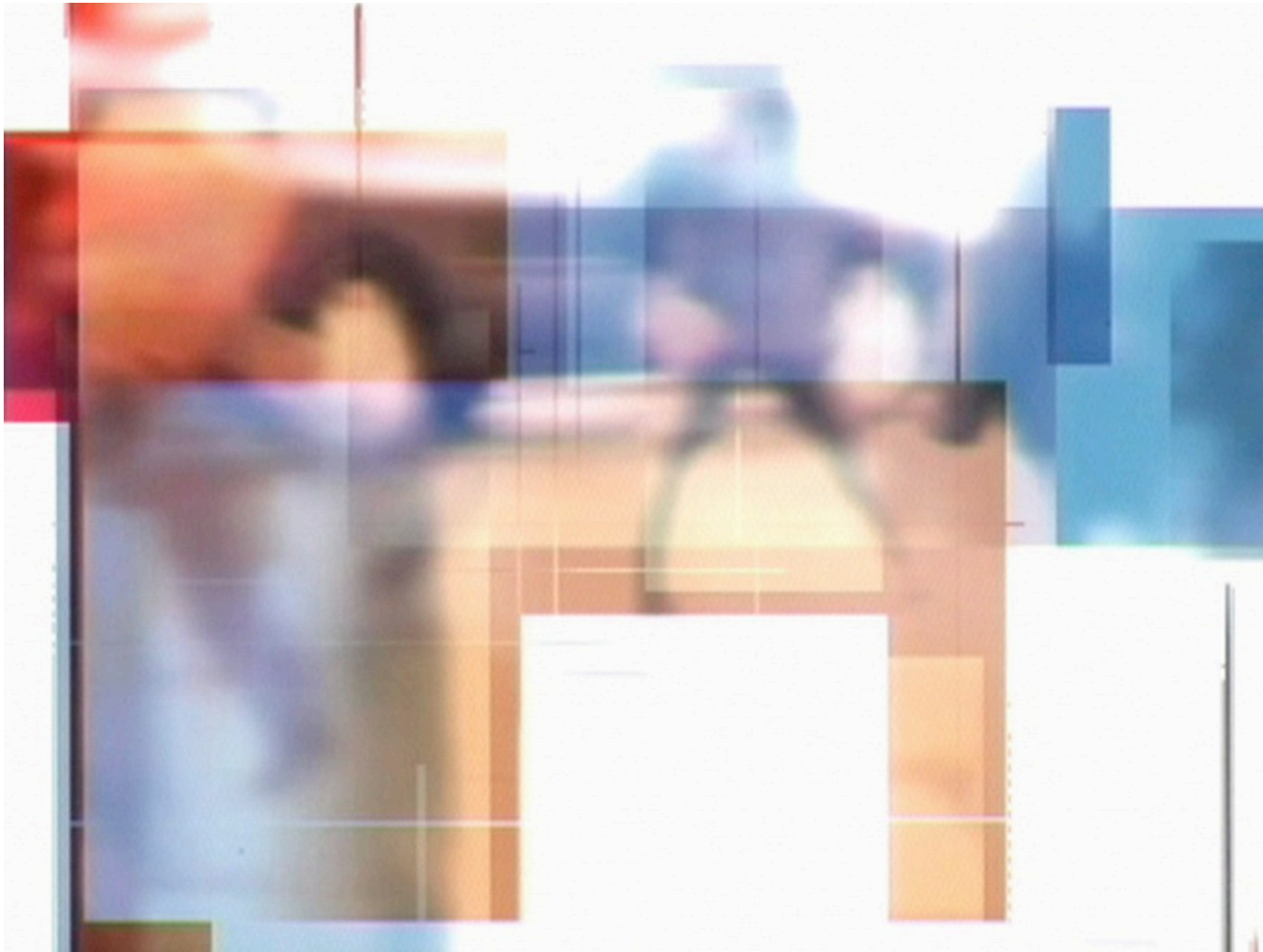


## shiva (2003)

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.



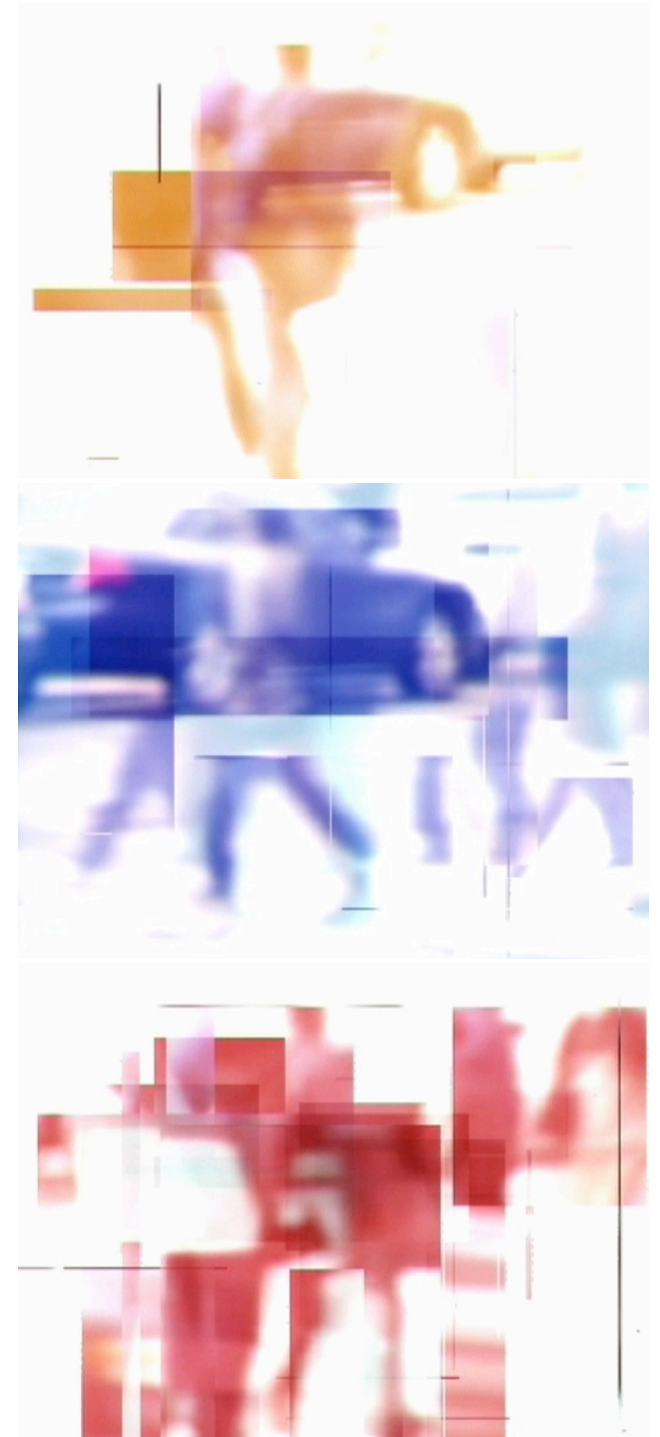


## Crossings (2002)

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.





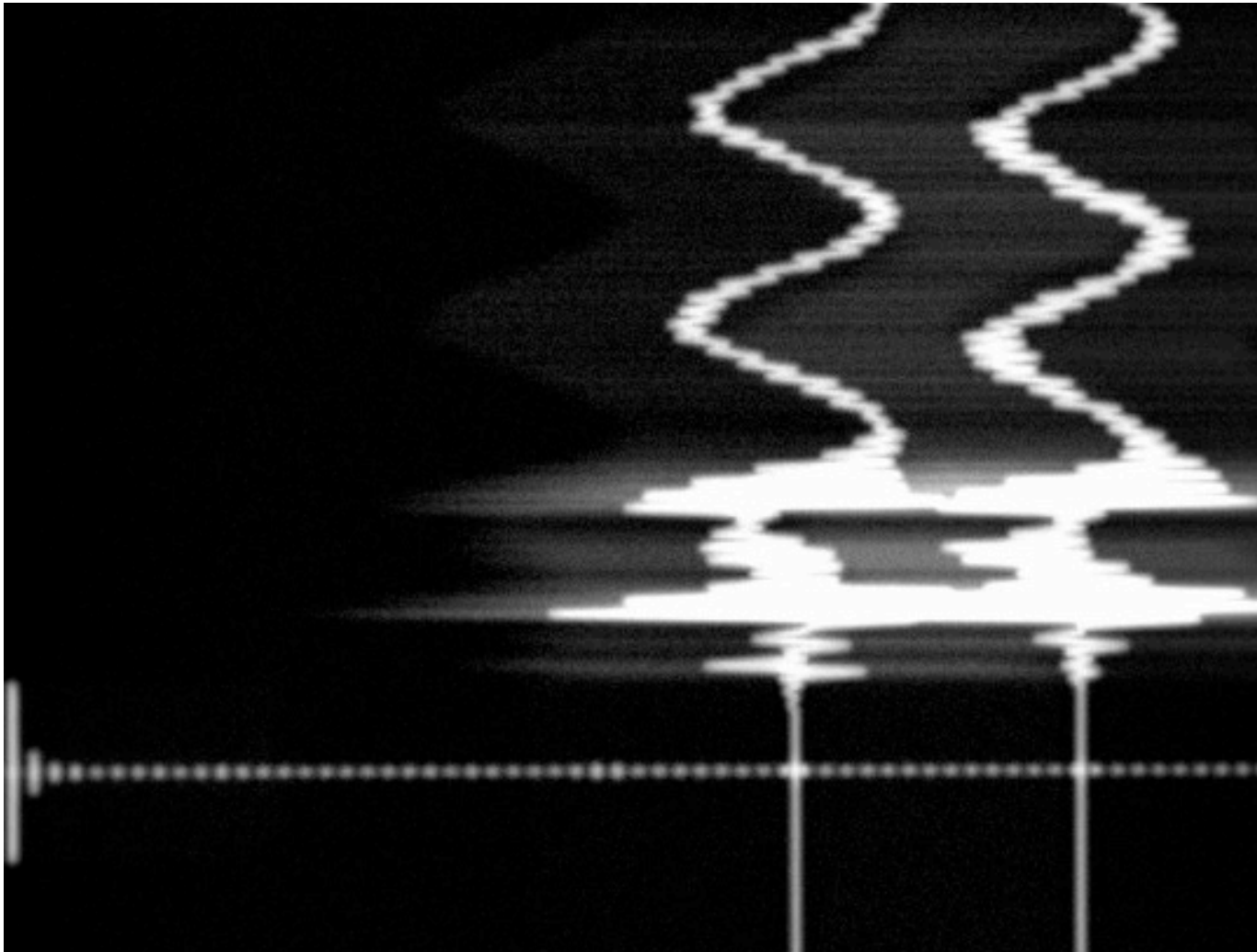


## hkmark1 (1998)

video, 5 min

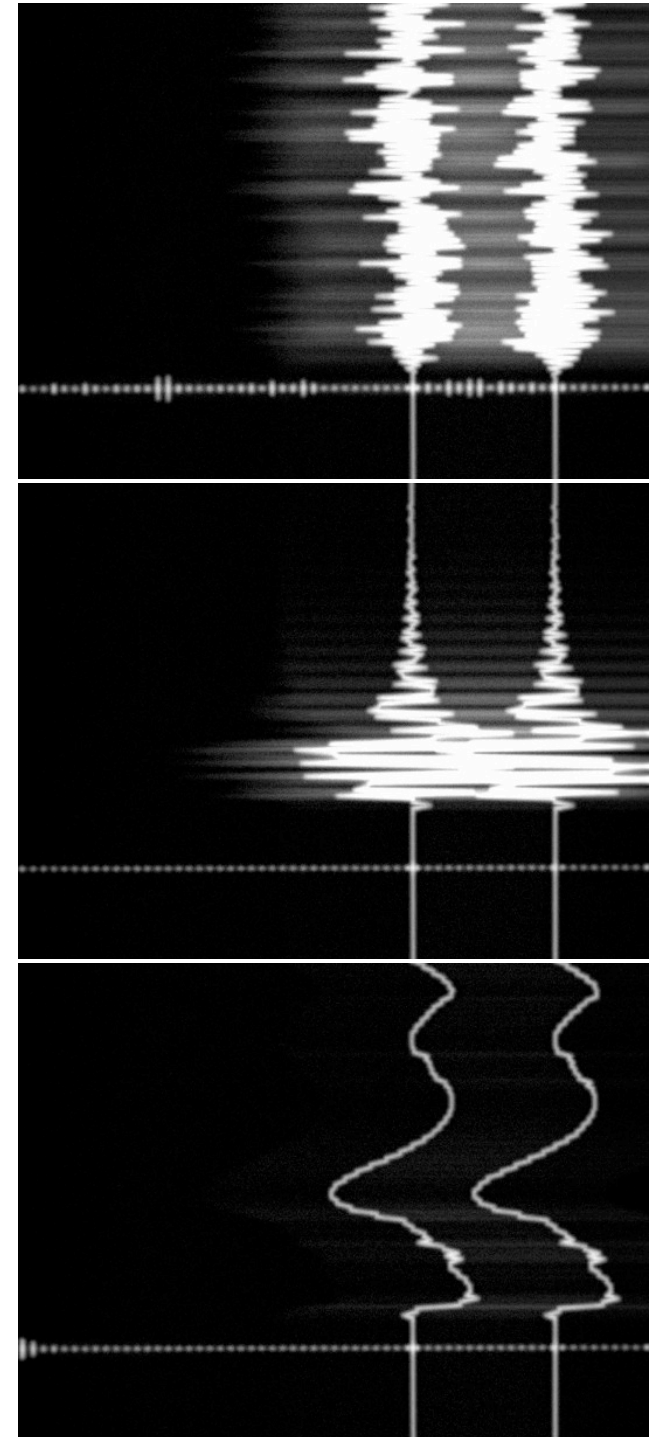
« A kaleidoscopic visual journey through the dense urban landscape of Hong Kong, in which the artist uses a variety of layering and image manipulation techniques to achieve a graphic visual quality with references to the tradition of oriental art. In the midst of the urban bustle, a Buddhist monk is 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)



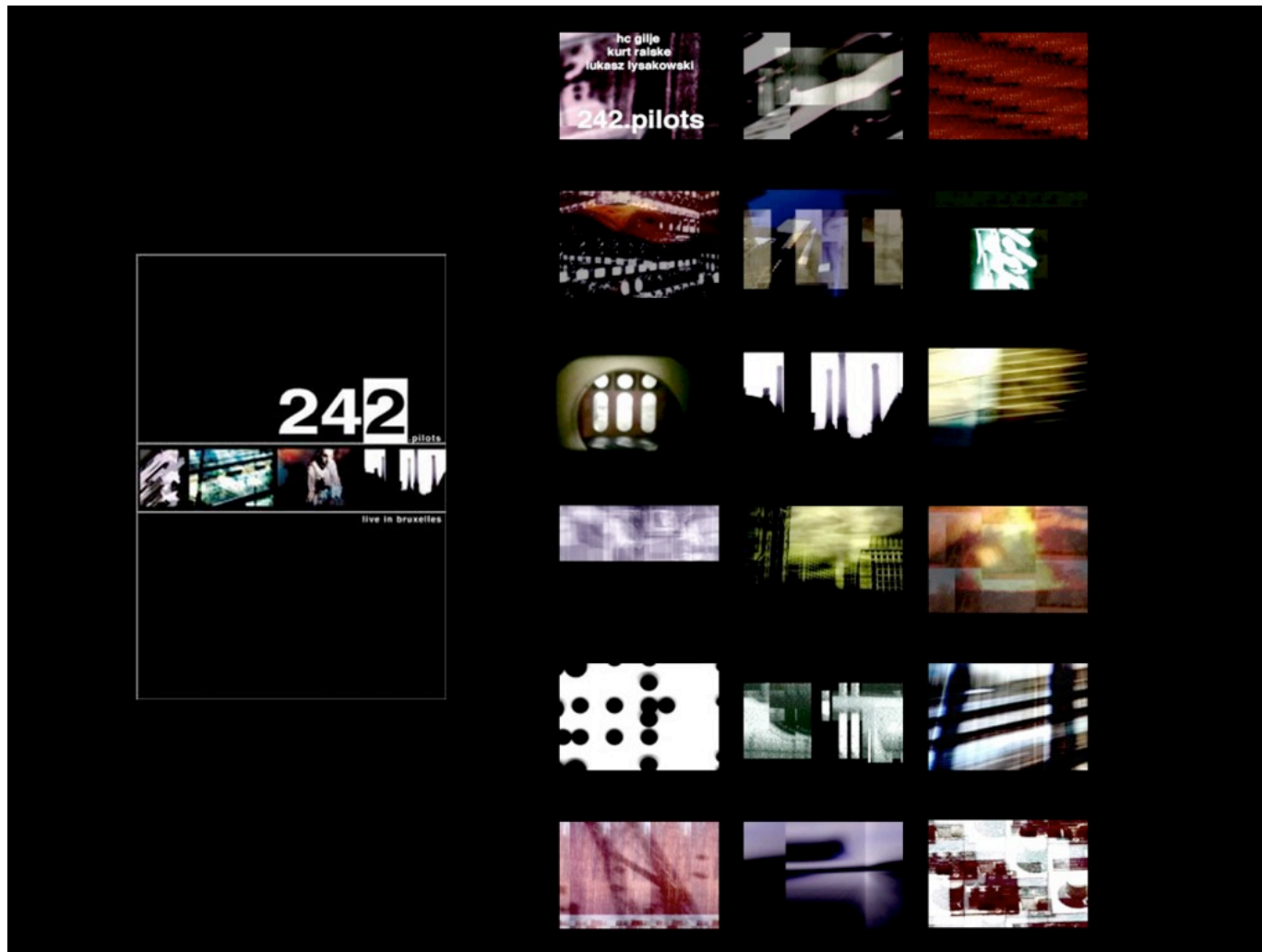


## Stacking of different natures (2002)

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.







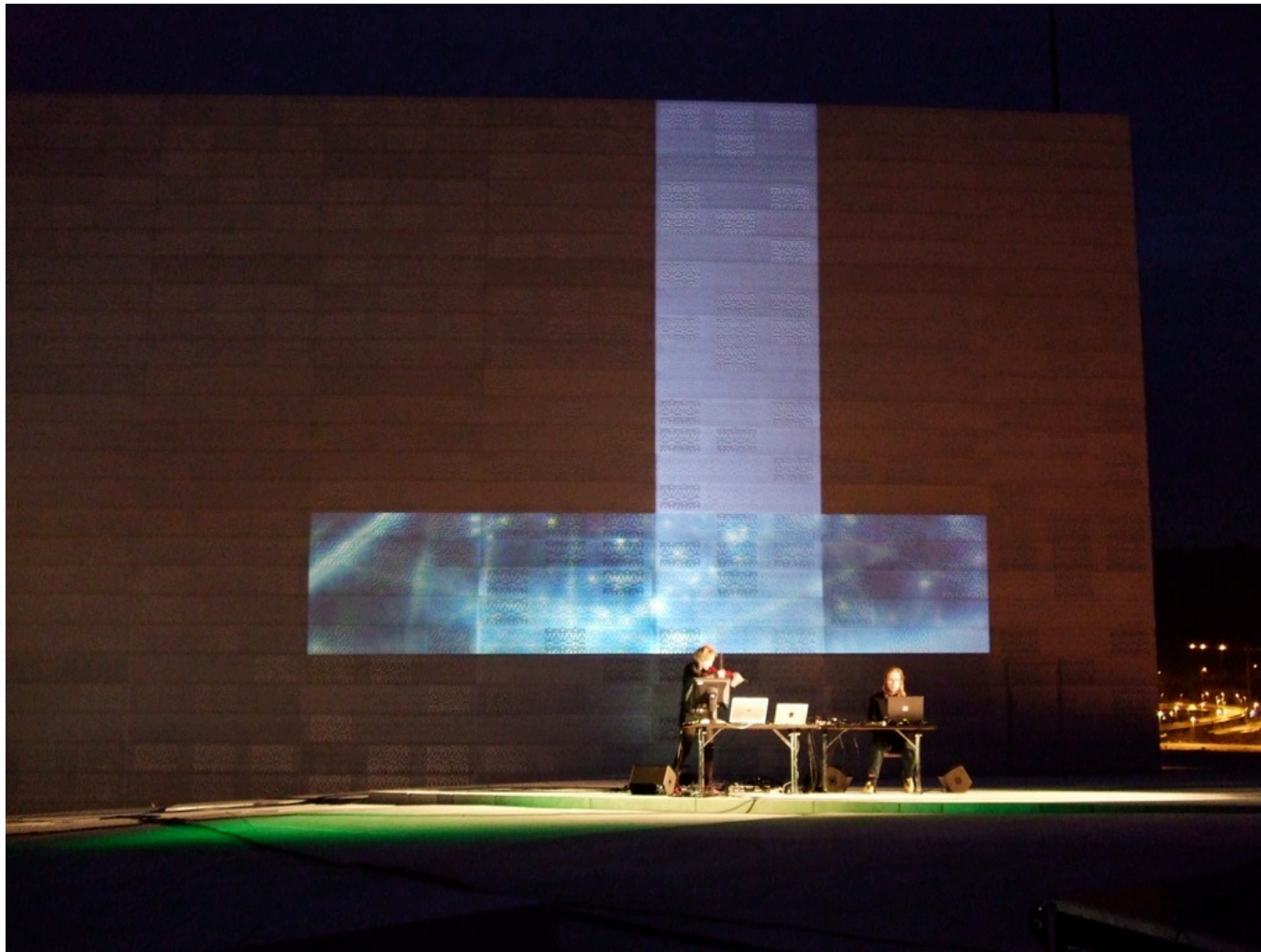
## 242.pilots live in bruxelles (2002)

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.

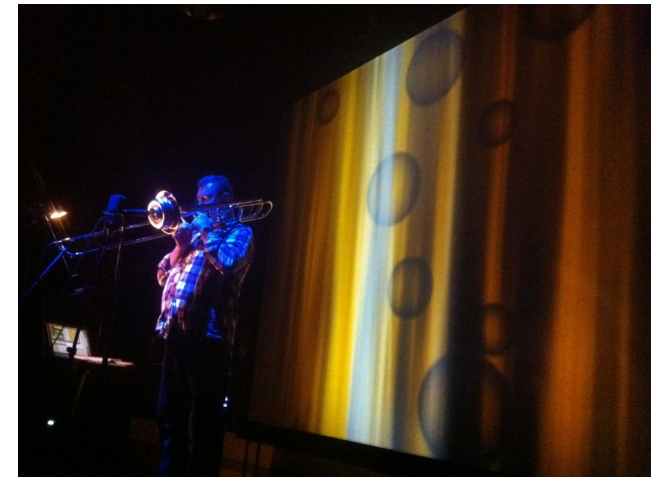
DVD released on New York label Carpark Records, based on a recording of a live performance in Brussels.

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

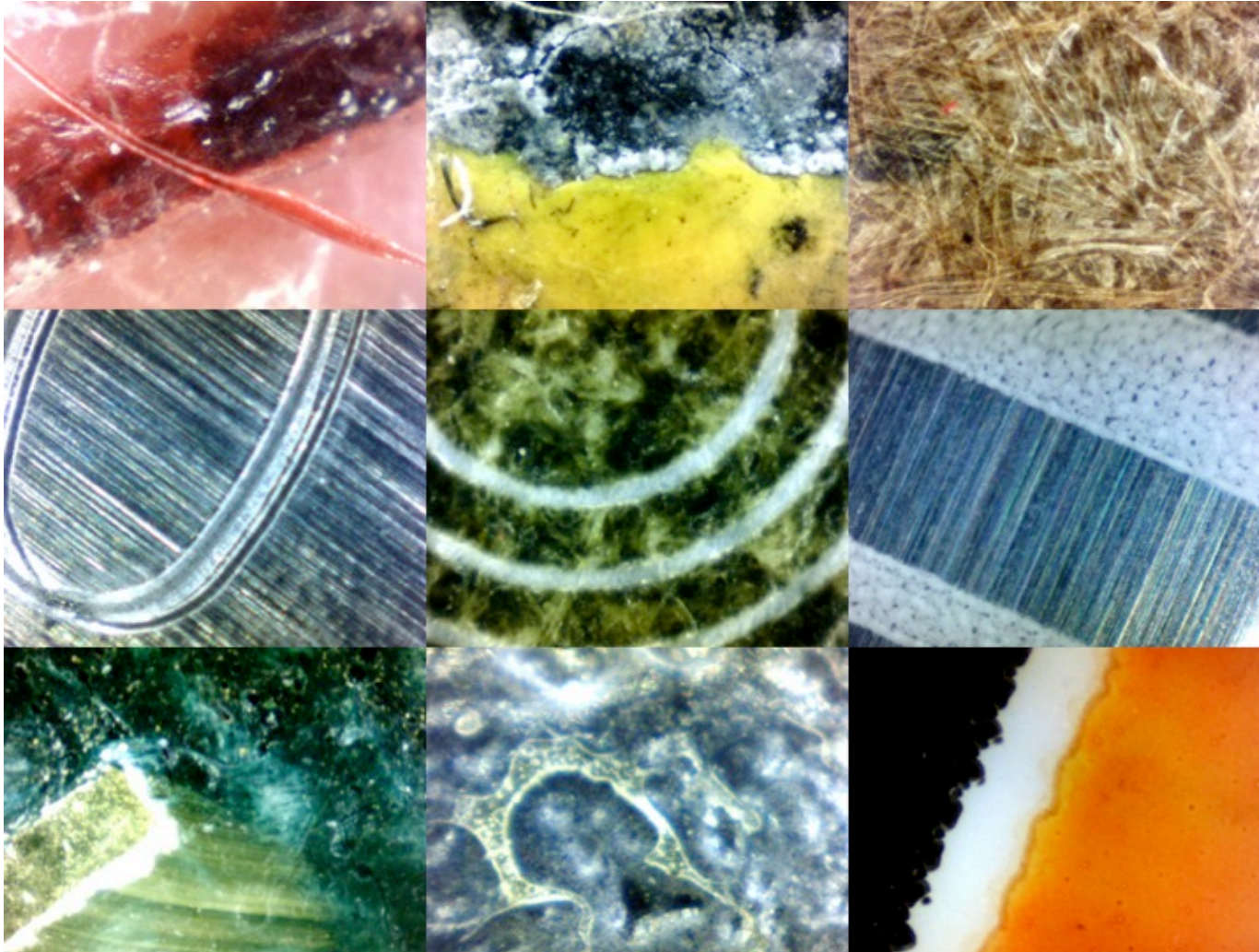


## multimorf 1-3 (2008-2011)

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.



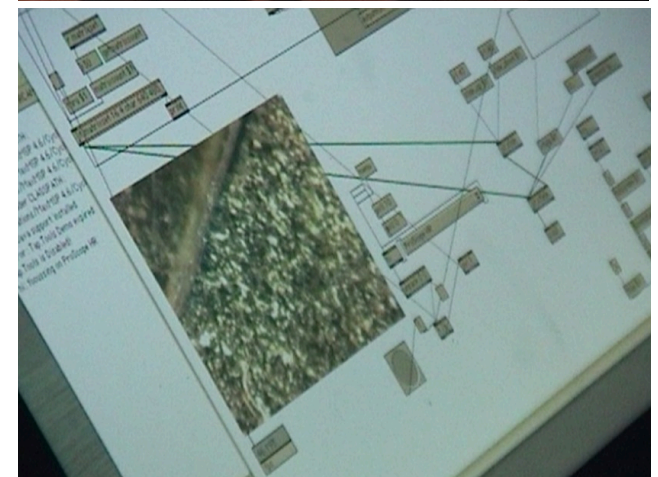
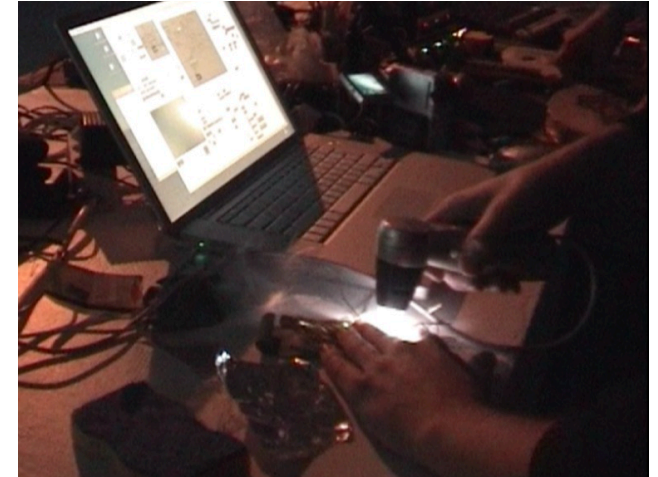




## mikro (2007)

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.







## the queen is the supreme power of the realm

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.



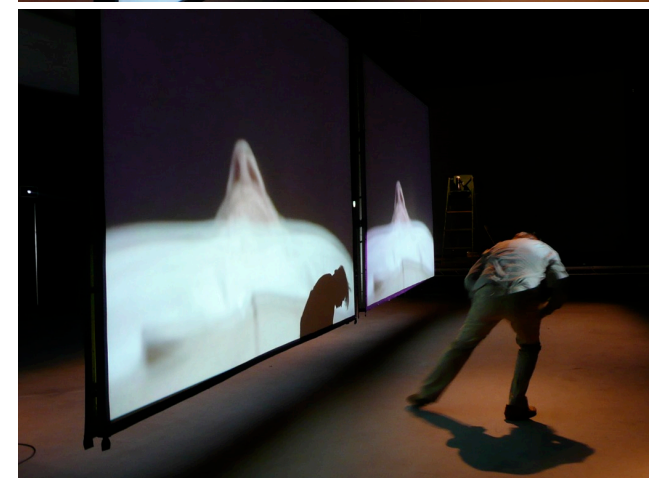
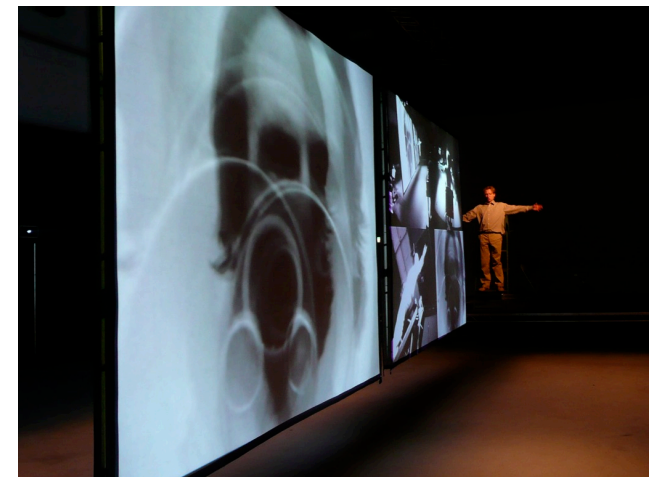
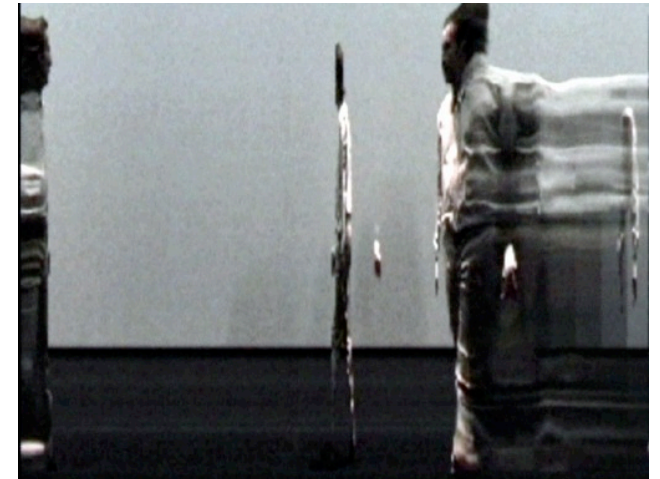


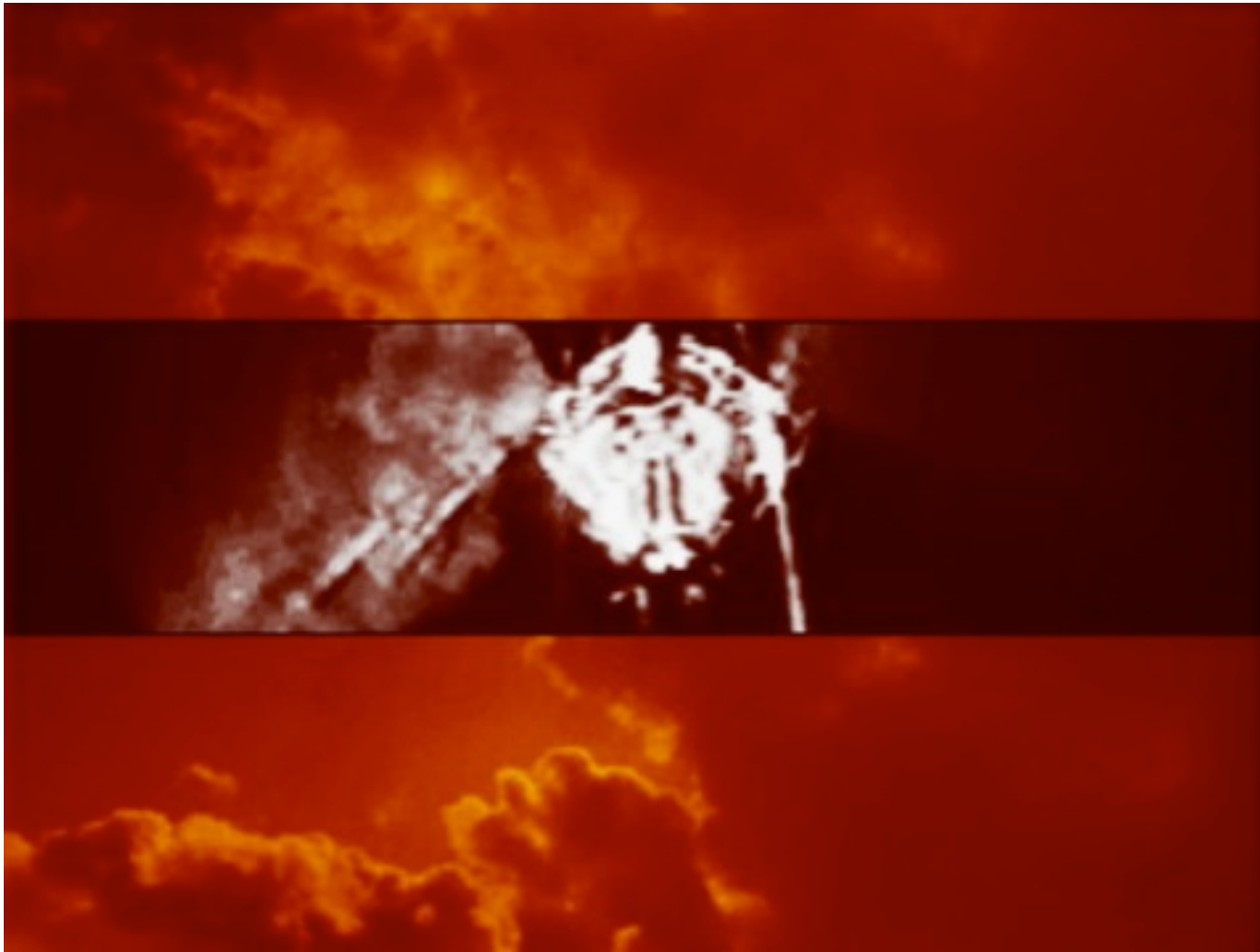
## bufferzone (2004)

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.





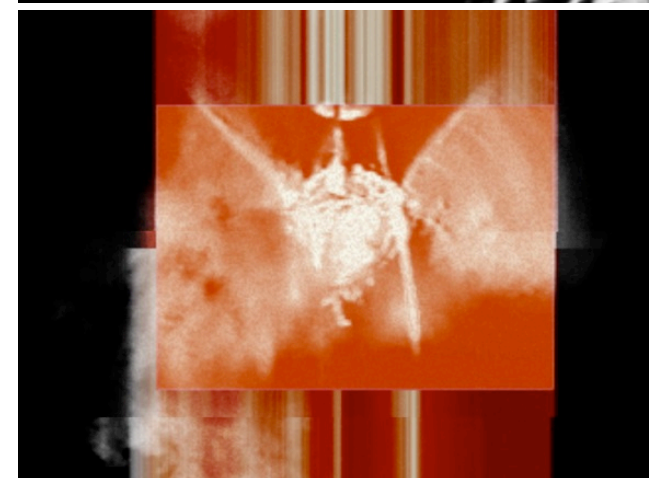
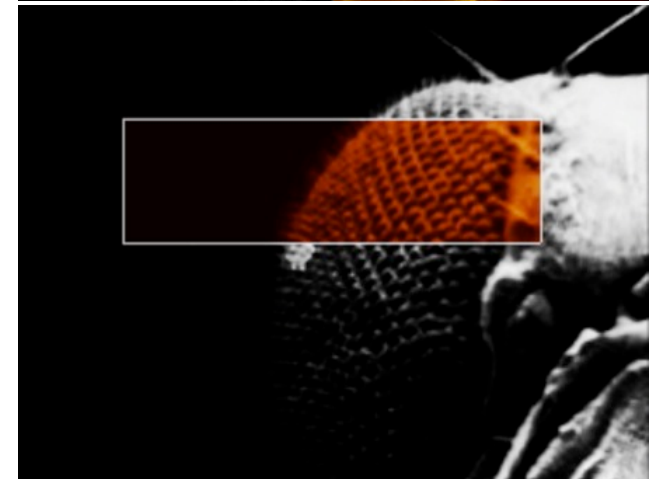
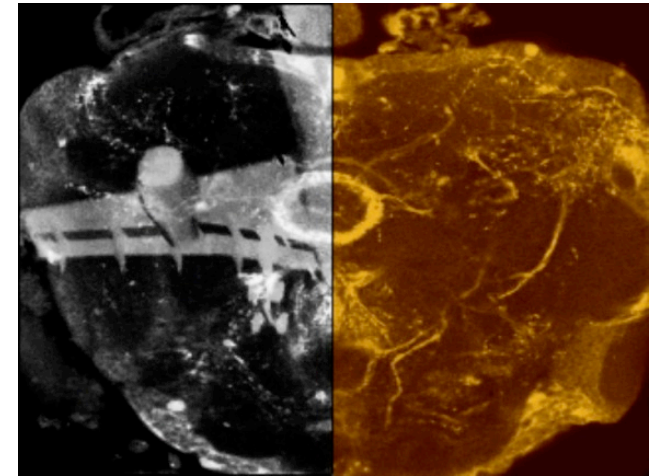
## labfly dreams (2003)

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.





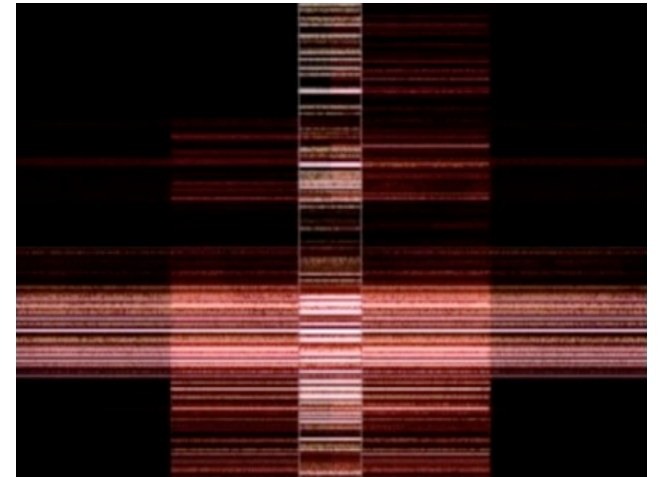
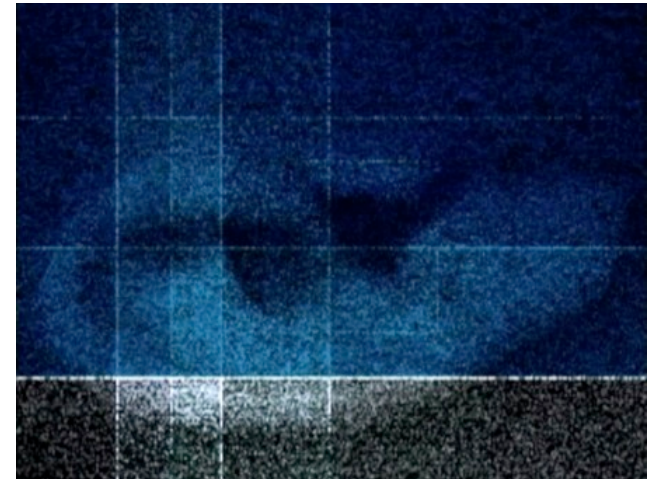


## voice (2003/2005)

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.

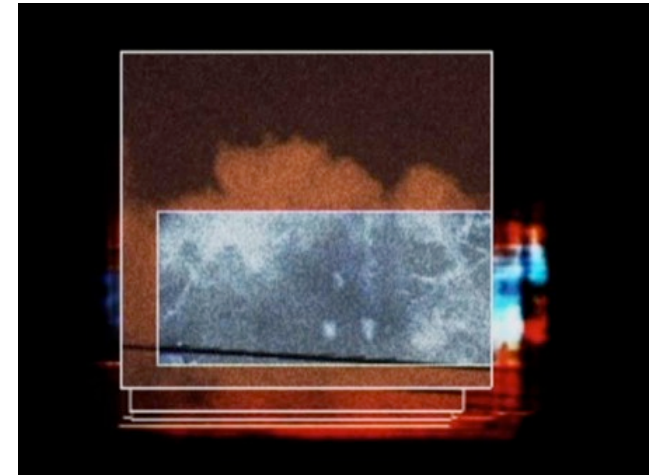
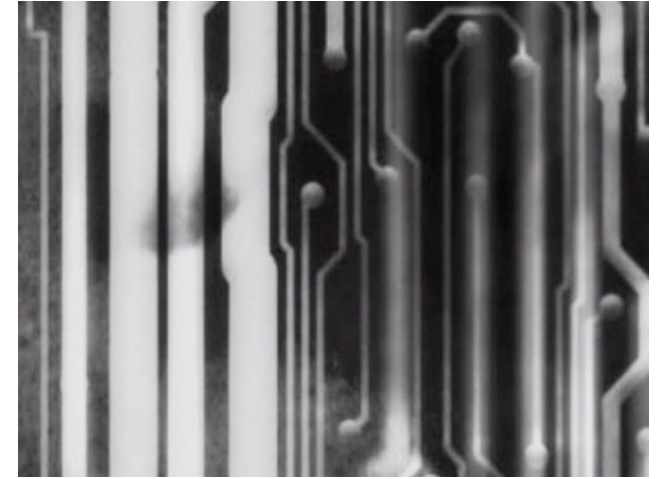




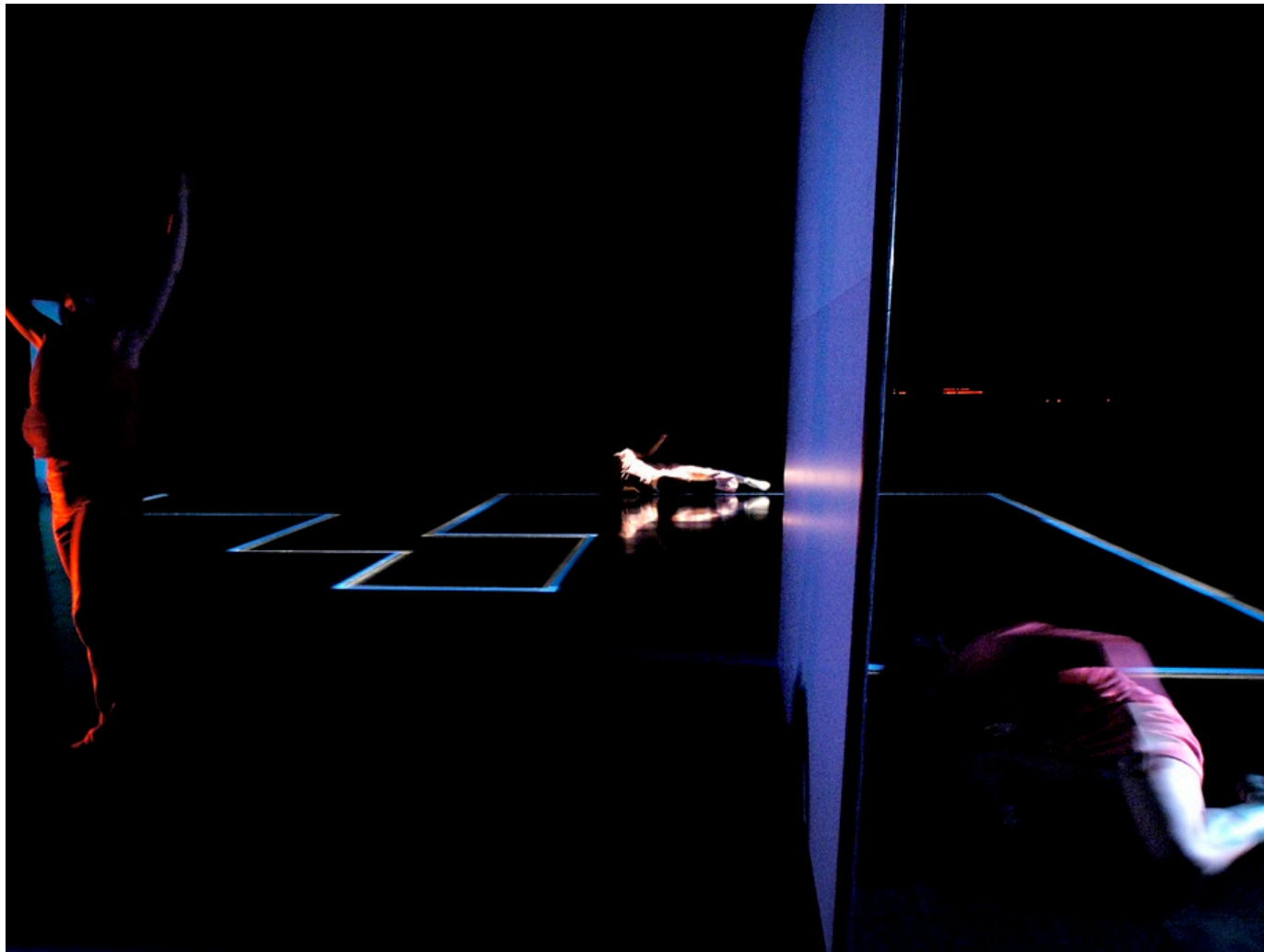
## blind

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.

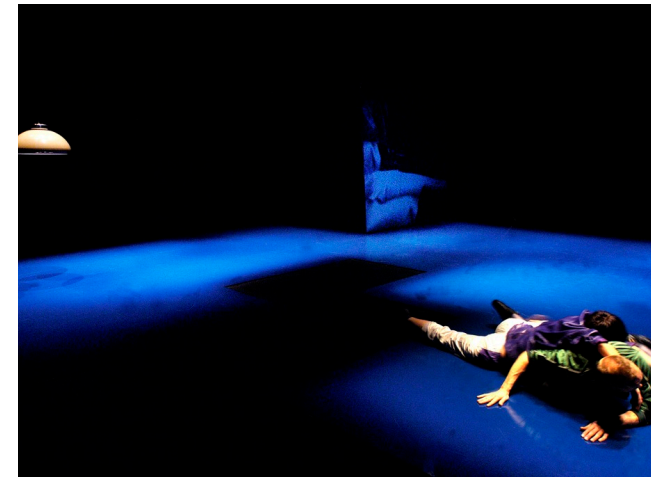






## Kreutzerkompani: irre (2006)

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.



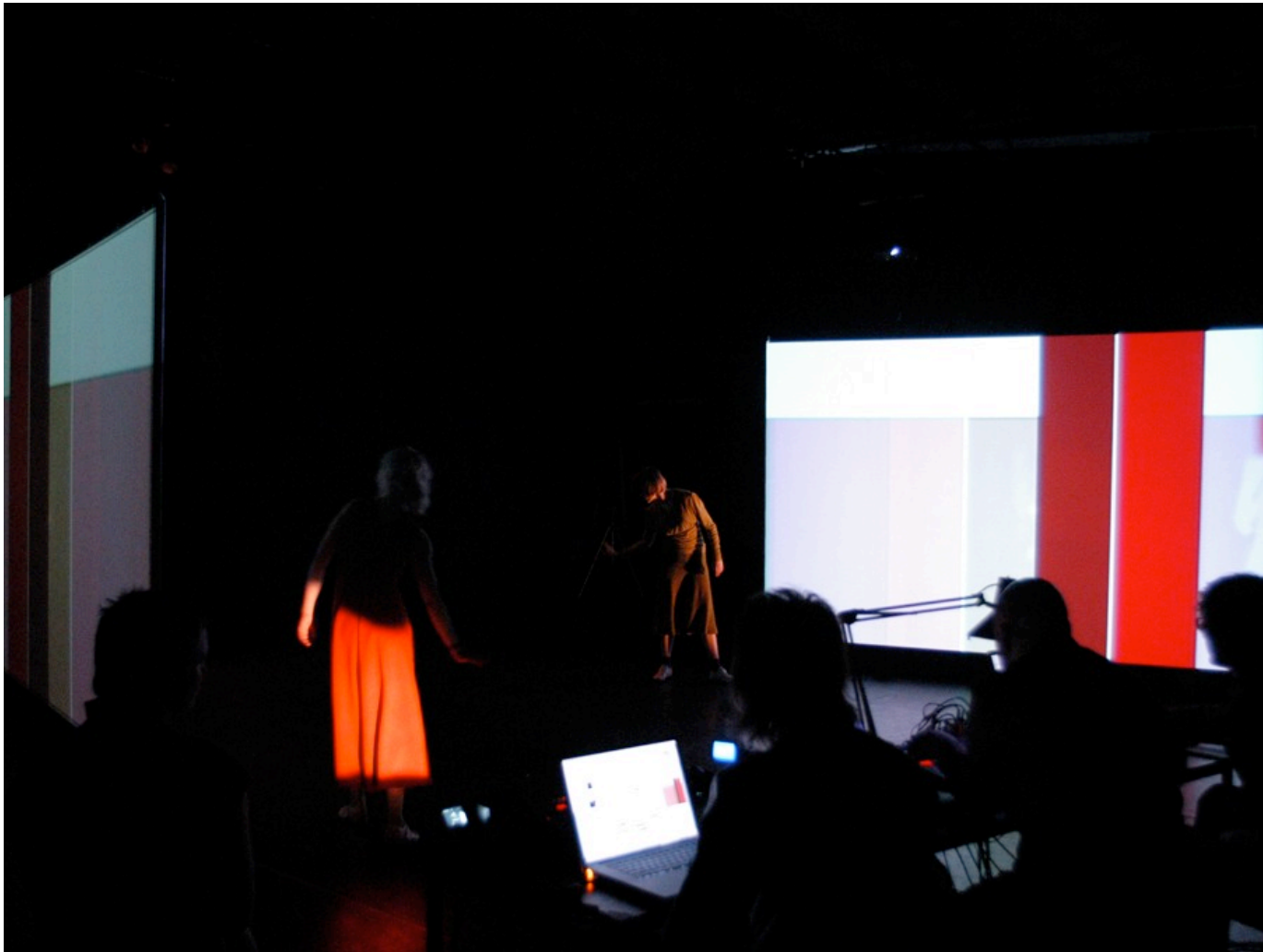


# Kreutzerkompani: krets (2005)

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.

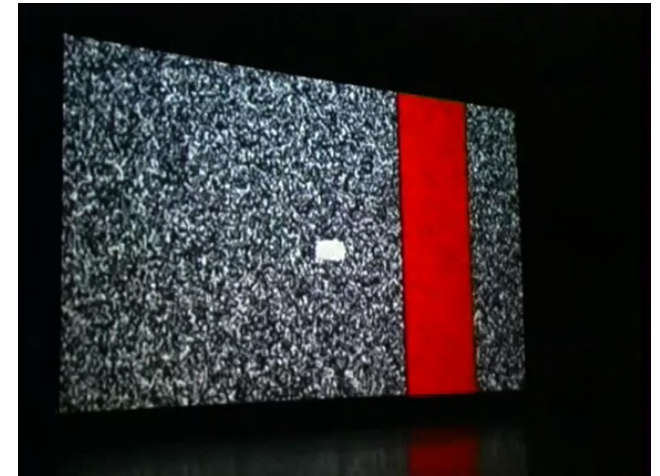






## Kreutzerkompani: twinn (2004)

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.



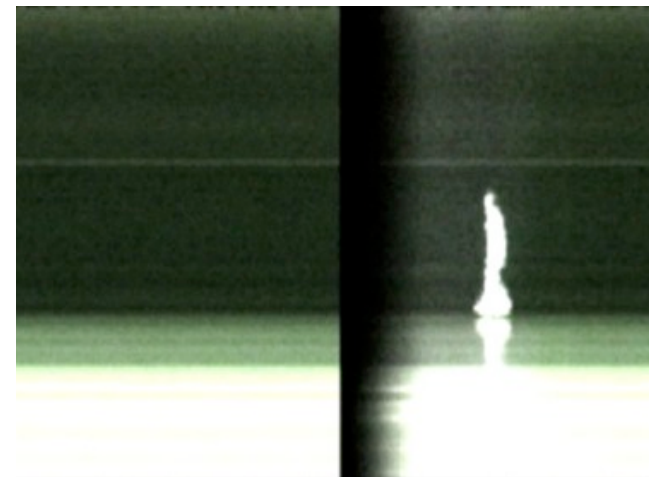
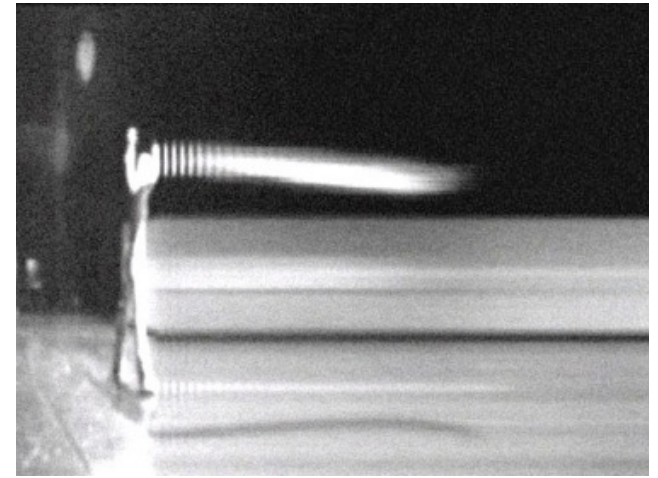


## Kreutzerkompani: elevator (2003/2005)

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.







## 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.

