

Øystein Wyller Odden with Gaylen Gerber

*Variations on Gaylen Gerber at Myntgata 2 and Edvard Munch Studios,
Ekely, 2019/2024*

25:36 min., digital video; field recordings; composition for pipe organ based on a transcription of the most dominating frequencies at Ekely as of September 13, 2019
Dimensions vary with presentation

Camera by Marte Vold

Directed and edited by Øystein Wyller Odden

Sound recording at Ekely by Audun Rødsten & Sjur Lyseid for Mikkis Recording Company

Pipe organ recorded in Leveld Church, Ål, Norway, by Øystein Wyller Odden

Commissioned by OsloBiennalen, Oslo, Norway, 2019

Edition of 5 with 5 AP

Narrative description:

The First Edition of the osloBiennalen opened in spring 2019. Planned with the work of a number of artists, it was intended to be revealed over a span of five years from 2019-2024 with artists having the opportunity to present, revisit, amend and introduce new work to the exhibition over this period of time. Øystein Wyller Odden and Gaylen Gerber were among the artists that were a part of the inaugural manifestation of the exhibition. Øystein Wyller Odden's works *Power Line Hum (Composition for the Organ in Oslo City Hall)* and *Power Balance (Composition for Piano, Alternating Current and Orchestra)* were performed at Oslo City Hall during the opening ceremonies of the Biennalen on May 25, 2019 with the first piece continuing in situ. Gerber's work opened shortly afterward and occupied two distinct sites, one in the Myntgata quarter in the center of the city commonly referred to as the "Tyskerbrakka" or "German barracks" built by the Nazis during the occupation (1940-1945) and used as housing for German soldiers, and the other site located in the hills above Oslo in Edvard Munch Studio, Ekely. At Gerber's request and with the cooperation of the osloBiennalen, in the autumn of 2019 Øystein Wyller Odden visually documented Gerber's work together with photographer Marte Vold. He also made sound recordings in Gerber's exhibition at Ekely, with 16 microphones recording in situ overnight. Various events, such as the pandemic and the discontinuation of Biennalen not long after left this material untouched until the summer of 2021 when Øystein Wyller Odden made an initial edit of the material. The cut is simple, and there is no color correction. The bleak expression of the recording is due to the logarithmic color profile of the camera. Wyller Odden also composed a score performed on a pipe organ, instructed by the dominant frequencies in the recordings from Ekely. The composition «moves» in some degree through the

space based on the position of the microphones, with a reduction of the sound from every microphone to one note respectively. The sound on the document is a mix of an uncut part of the field recording and the organ composition. For different reasons, the cut was left on a hard drive until Øystein Wyller Odden revisited it recently. For Wyller Odden the distance in time between engagements with this material had treated the document favorably, and it felt closer to finished than he had remembered. He showed it to Gerber whose response was positive and Wyller Odden brought the artwork to conclusion spring 2024.