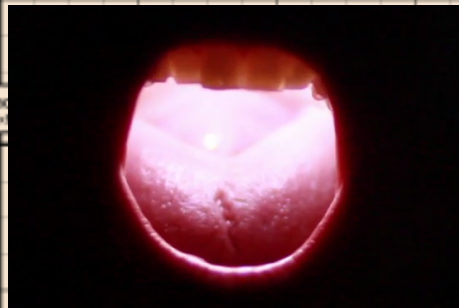
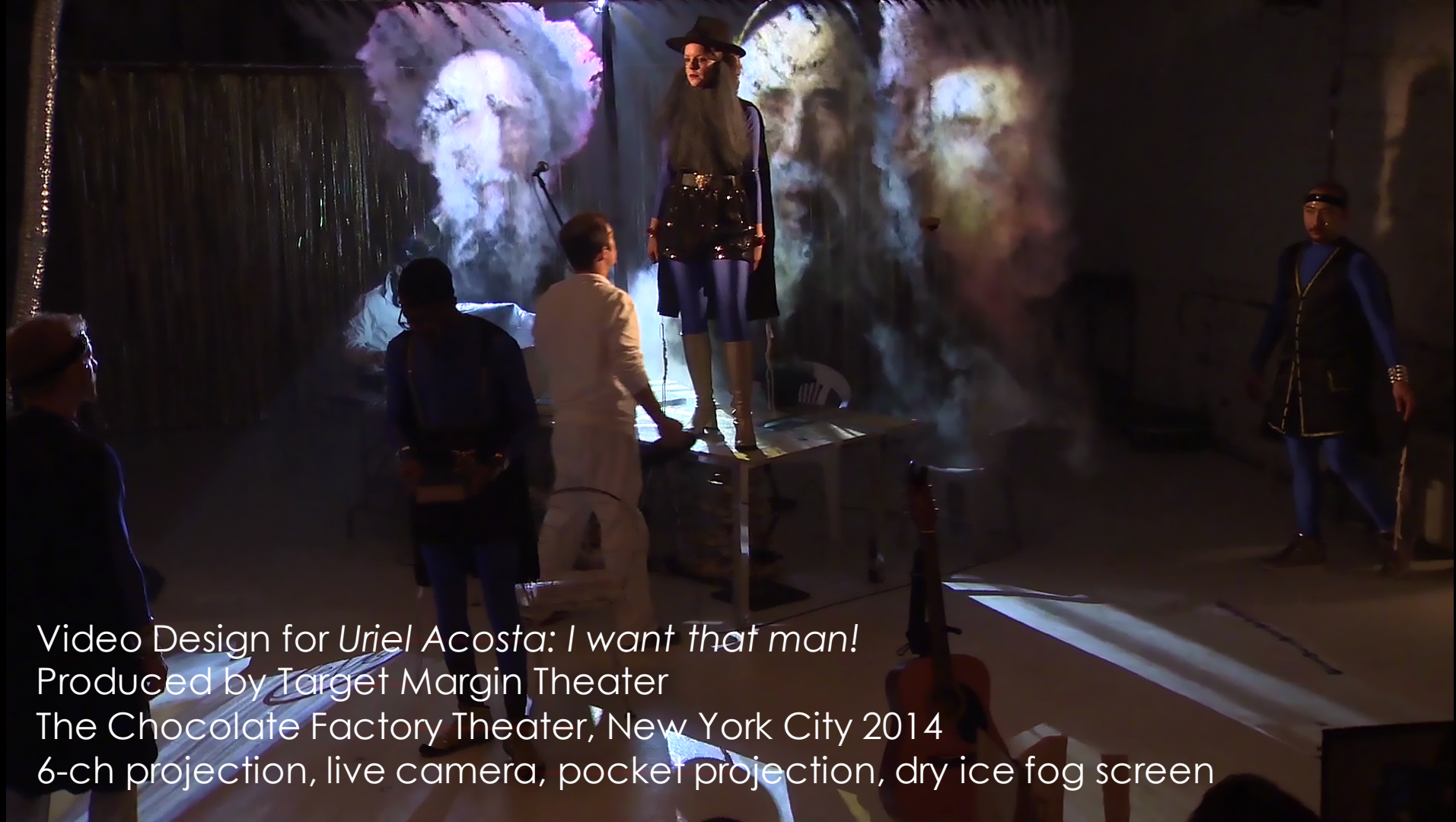


GIL SPERLING

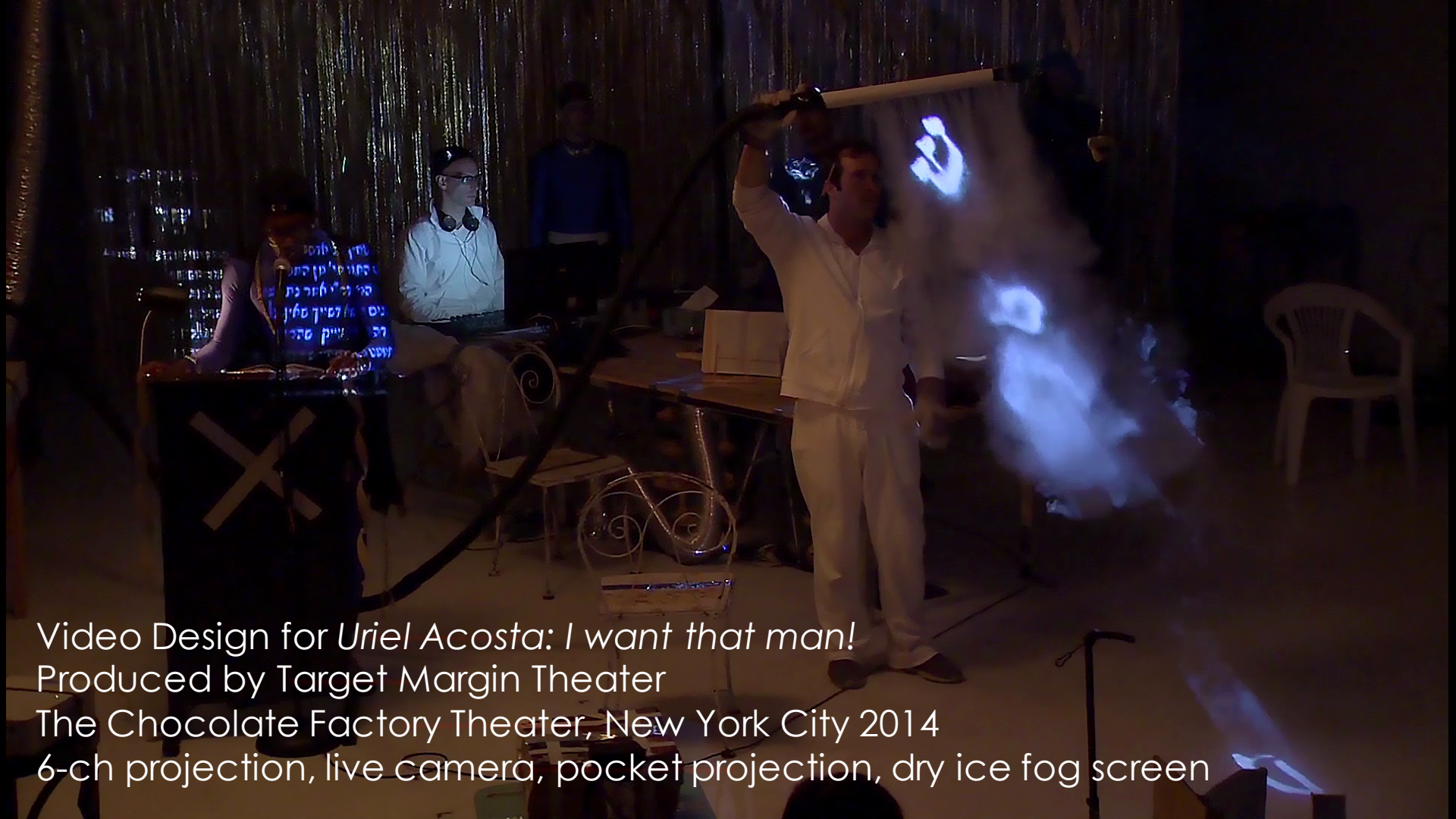
MULTIMEDIA DESIGN

PORTFOLIO

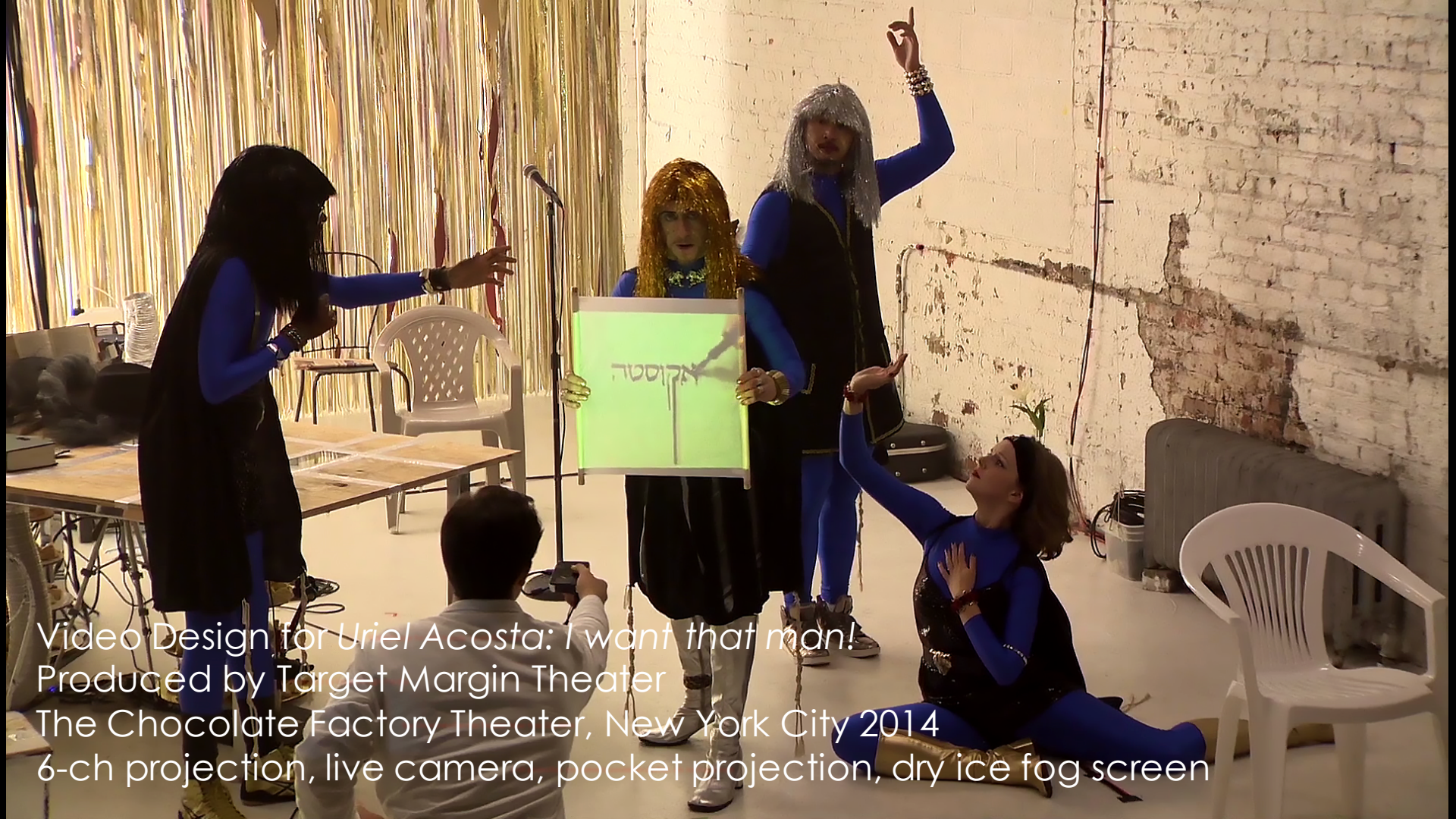




Video Design for *Uriel Acosta: I want that man!*
Produced by Target Margin Theater
The Chocolate Factory Theater, New York City 2014
6-ch projection, live camera, pocket projection, dry ice fog screen

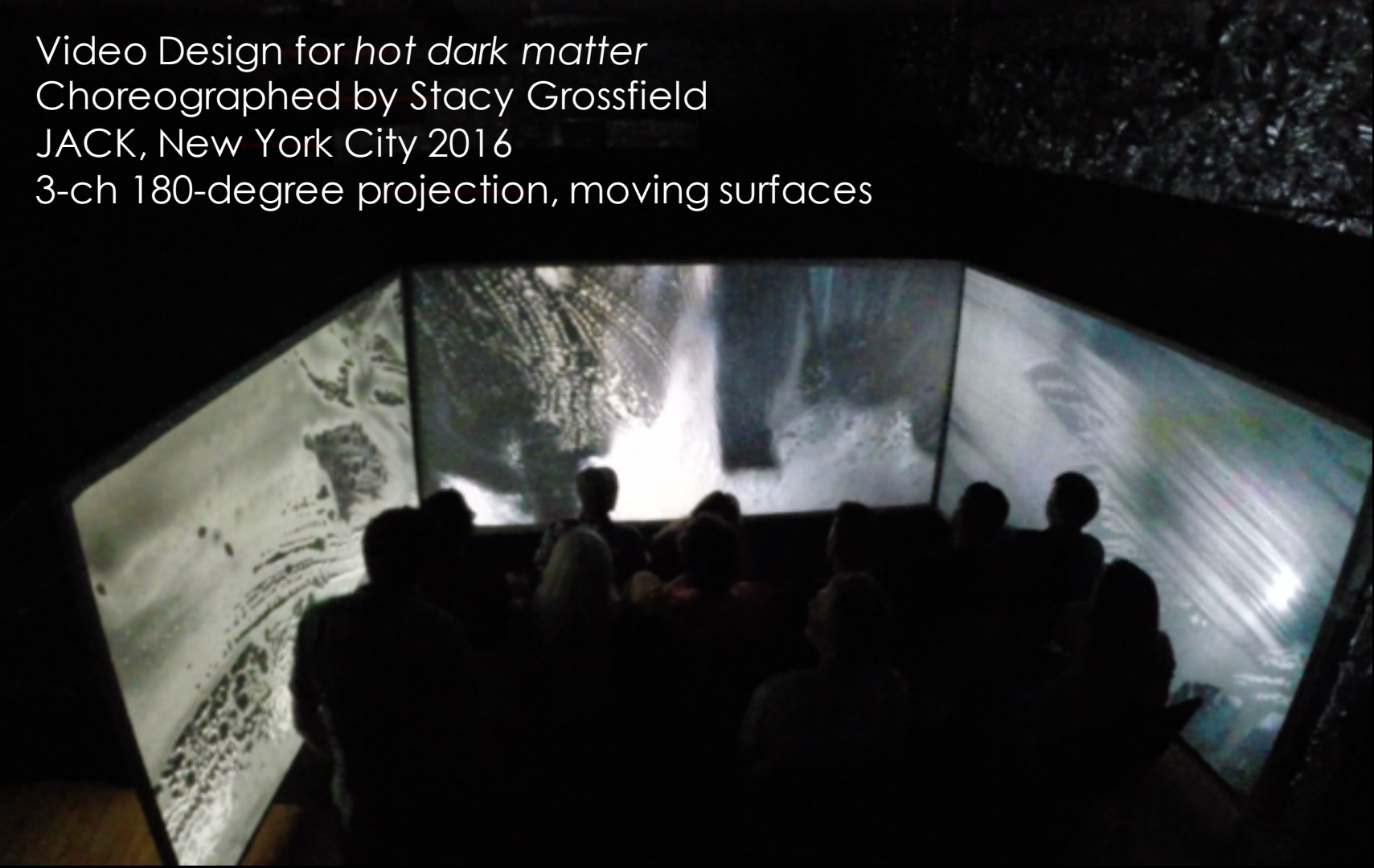


Video Design for *Uriel Acosta: I want that man!*
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6-ch projection, live camera, pocket projection, dry ice fog screen



Video Design for Uriel Acosta: *I want that man!*
Produced by Target Margin Theater
The Chocolate Factory Theater, New York City 2014
6-ch projection, live camera, pocket projection, dry ice fog screen

Video Design for *hot dark matter*
Choreographed by Stacy Grossfield
JACK, New York City 2016
3-ch 180-degree projection, moving surfaces



Video Design for *Everything you have is yours?*

Choreographed by Hadar Ahuvia

The 14th Street Y, 2018

3-ch projection, body projection mapping

Protocol of the meeting of folk dance creators 2.7.1967

Gurit Kadman

The question is, can you ask for royalties for something created for the nation, where in all other folklore it is the people's. The notion of a folk dance creator is a contradiction. But here's the thing, we call it folk dance but our dances aspire to become folk dances.

Rivka Sturman

...I saw in the US, they dance our dances, and they treat them as Israeli folk. And I was glad there, of all people they enforce copyright. The power of folk dances is that they lack the claim to copyright. But then the instructors get credit, rather than the creators.

Video Design for *Everything you have is yours?*
Choreographed by Hadar Ahuvia
The 14th Street Y, 2018
3-ch projection, body projection mapping



Video Design for *Everything you have is yours?*
Choreographed by Hadar Ahuvia
The 14th Street Y, 2018
3-ch projection, body projection mapping

And after 15 years, I have found that
begin to understand that I have
found a way to live. I have found
that the dance is not a performance,
that they have found a way to live.
I have found a way to live. For the
sake of attention, not for
competition.





Video Design for *Everything you have is yours?*
Choreographed by Hadar Ahuvia
The 14th Street Y, 2018
3-ch projection, body projection mapping

A group of performers on a stage, with a large projection of the Earth in the background. The performers are dressed in dark clothing, and one person is bowing. The stage is lit with blue and yellow lights, and the background is a large screen showing a blue and white image of the Earth.

Video Design for *Is Anybody Listening?*
by Peter Link
The Sheen Center, 2016
Single channel, converged

A group of nine performers, five men and four women, are standing on a stage. They are all wearing light-colored, possibly white or pale yellow, outfits. They appear to be singing or performing, as some are holding microphones. Behind them is a large video screen displaying a vibrant, abstract image of a blue sky with white clouds and bright, radiating light beams. The stage is framed by a large, arched structure, and the overall lighting is warm and focused on the performers.

Video Design for *Is Anybody Listening?*
by Peter Link
The Sheen Center, 2016
Single channel, converged

A group of performers, including men and women of various ages and ethnicities, are on a stage. They are holding microphones and some have their arms raised in a celebratory gesture. The stage is lit with purple and pink lights. In the background, a large video screen displays a graphic design featuring two portraits of Martin Luther King Jr. The screen is framed by a large, ornate archway. The overall atmosphere is one of a live performance or event.


Video Design for *Is Anybody Listening?*
by Peter Link
The Sheen Center, 2016
Single channel, converged



Video Design for *A Yiddishe Wagner*
The 14th Street Y, New York City 2017
1-ch, multiple live cameras




Video Design for *A Yiddishe Wagner*
The 14th Street Y, New York City 2017
1-ch, multiple live cameras

A theatrical performance scene in a dark space. A large, vertical projection on a screen shows a scene from Wagner's opera 'Die Meistersinger von Nürnberg', featuring Hans Sachs and Klingsor. In the foreground, a woman on the left is gesturing upwards with her hands, and a man on the right, wearing a dark cloak, stands looking towards the projection. The scene is dimly lit, with the primary light source being the projection itself.

Video Design for *A Yiddishe Wagner*
The 14th Street Y, New York City 2017
1-ch, multiple live cameras

A circular projection of a man's face, possibly from a film, is shown on a brick wall. The man has a surprised or intense expression. The projection is surrounded by a dark, swirling, tunnel-like pattern.

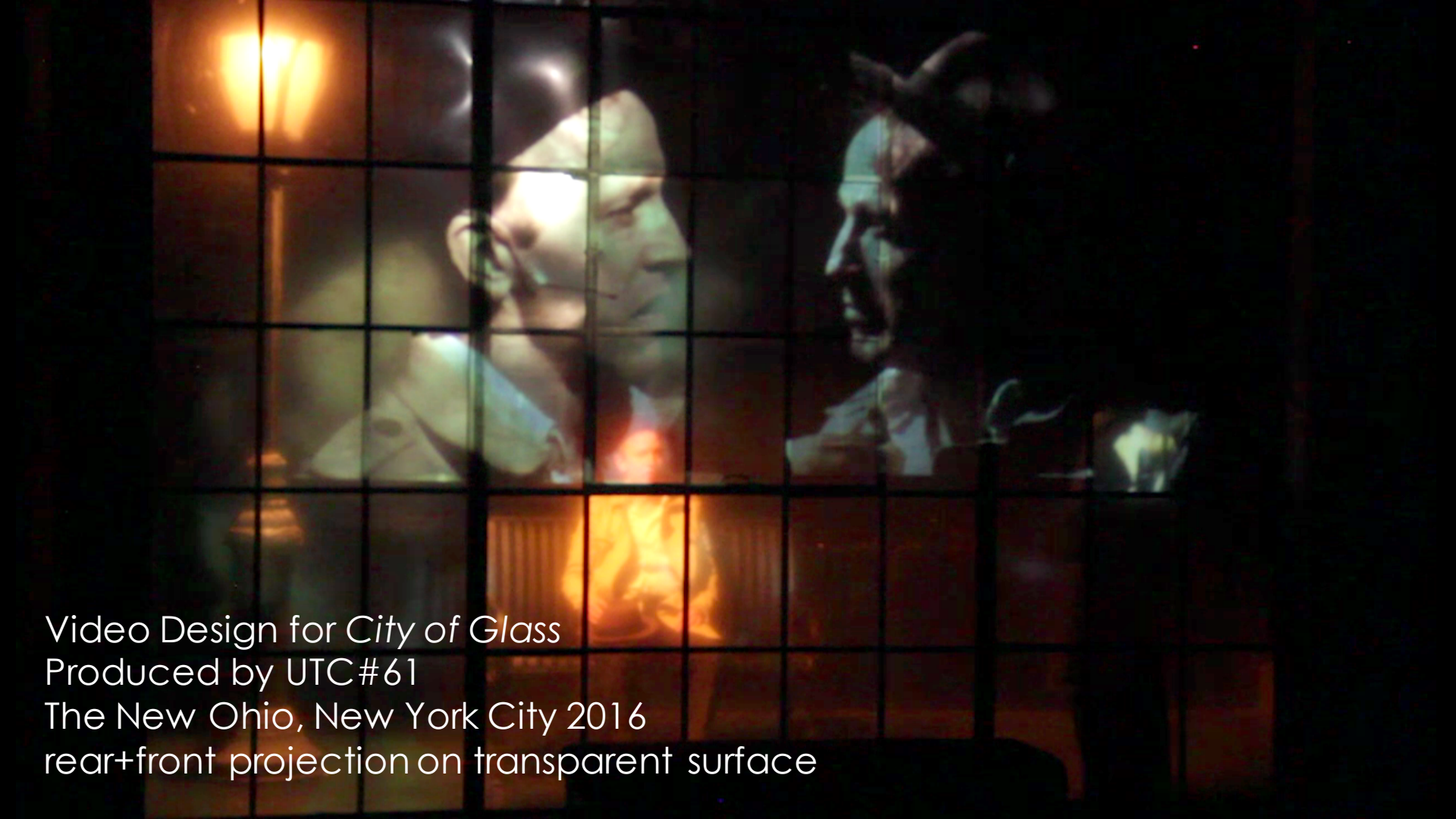
Video Design for *Shulamis, or The Well and The Pussycat*
Produced by Target Margin Theater
The Brick, New York City 2012
2-ch projection, live camera



Video Design for *Trade Practices*
Directed by Kristin Marting
HERE Arts Center, New York City 2014
Immersive 4-room video

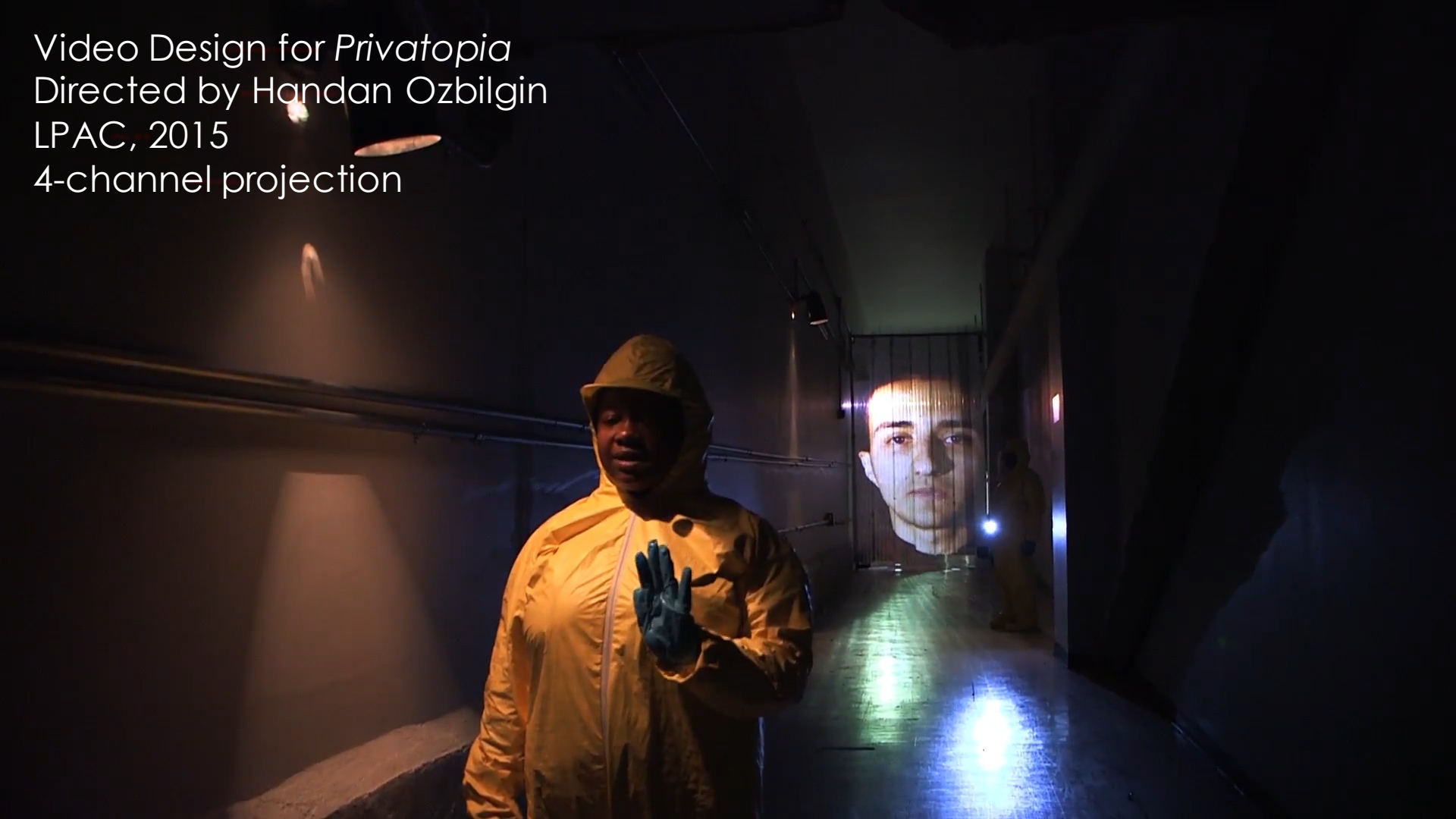


Video Design for *Trade Practices*
Directed by Kristin Marting
HERE Arts Center, New York City 2014
Immersive 4-room video

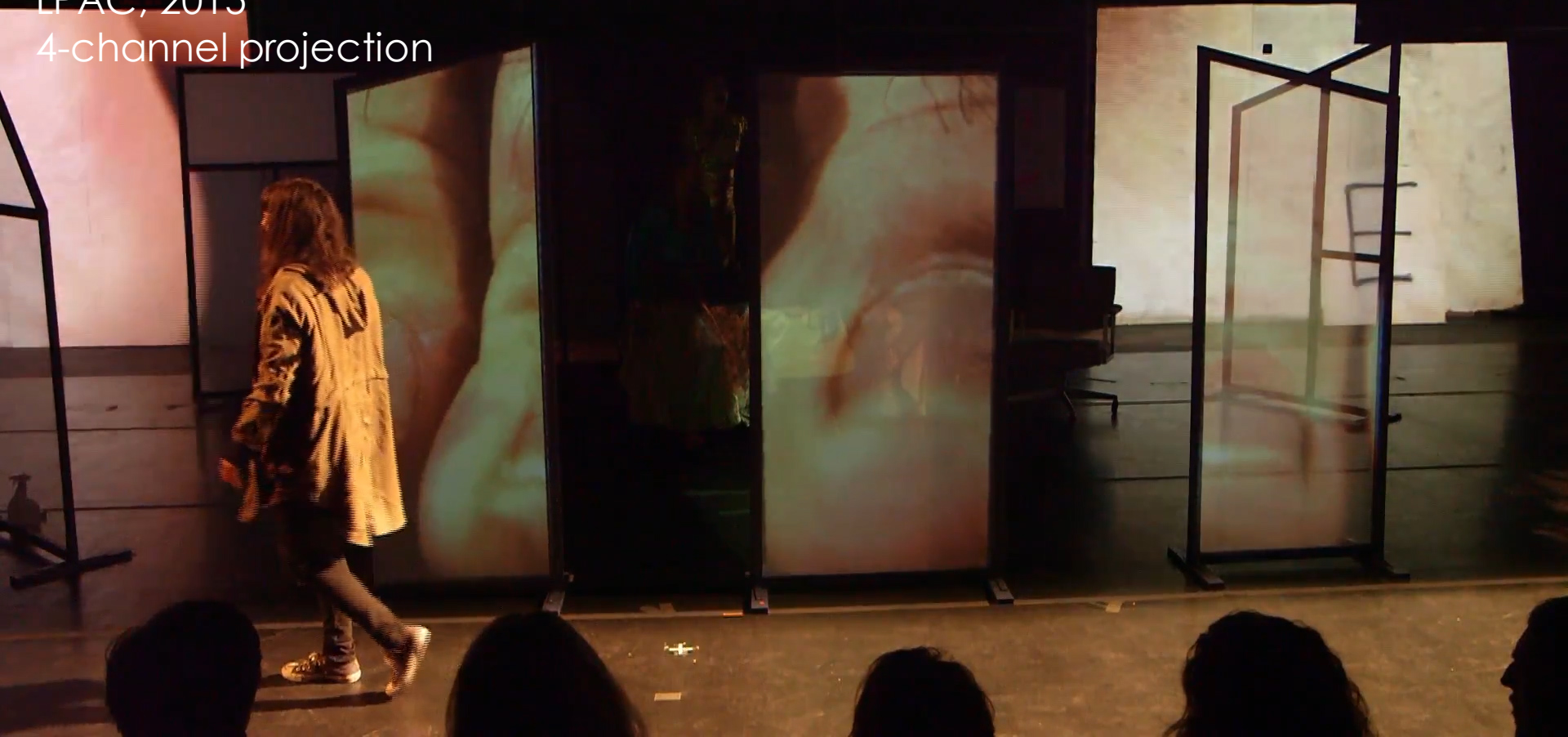


Video Design for *City of Glass*
Produced by UTC#61
The New Ohio, New York City 2016
rear+front projection on transparent surface

Video Design for *Privatopia*
Directed by Handan Ozbilgin
LPAC, 2015
4-channel projection



Video Design for *Privatopia*
Directed by Handan Ozbilgin
LPAC, 2015
4-channel projection



Video Design for *Privatopia*
Directed by Handan Ozbilgin
LPAC, 2015
4-channel projection



Video Installation *Modell*
Hellerau - European Center for the Arts
Dresden, Germany 2011
Mapping on architectural model

