



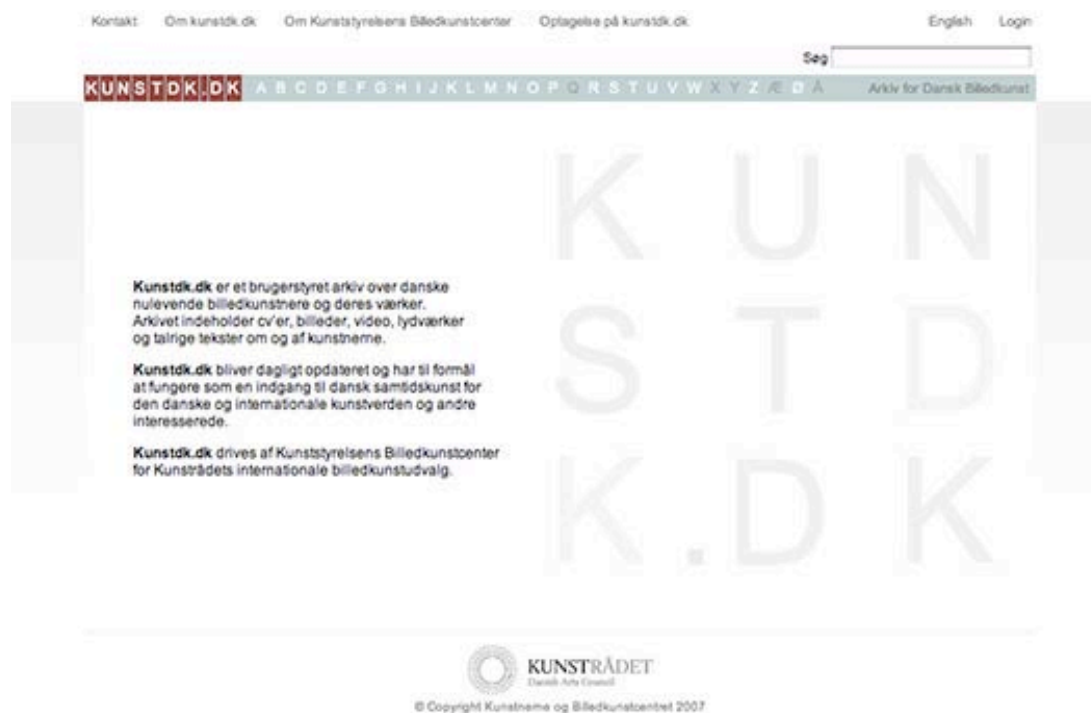
# KUNSTDK.DK – DIGITAL ARCHIVE PRESENTING DANISH CONTEMPORARY VISUAL ARTISTS

WEBSITE  
2007

www.kunstdk.dk is a digital archive presenting Danish contemporary visual artists and their work. The archive is continually expanded and consists the profiles of nearly 200 professional visual artists and artist groups presently active in Denmark and abroad.

www.kunstdk.dk aims to provide a diverse insight into the contemporary Danish art scene. This entails that the individual artist admitted in the archive has the full control over and the complete responsibility for the content of his or her profile within the frames for scope, formats and structure that are predefined and in conformity with the current legislation on copyright and publication.

www.kunstdk.dk is operated by the Visual Arts Centre in the Danish Arts Agency and funded by the Danish Arts Council's Committee for International Visual Arts.



Søg

Tags:

## Elsebeth Jørgensen

CV



**Cinemagic Tour #2: Scenes From An Imaginary Place** 2005



**Unpacking My Library** 2000

- Jacobi, Frans
- Jakobsen, Henrik Piønge
- Jakobsen, Klaus Thejll
- Jakobsen, Kåta Bjørn
- Jeisstrup, Dorte
- Jensen, Claus H.
- Jensen, Jakob
- Jensen, Per Bak
- Jensen, Søren
- Jensen, Mette Kit
- Jensen, Astrid Kruse
- Jensen, Johnny
- Jensen, Jan
- Jerichau, Vibeke
- Jespersen, Veo Friis
- Jespersen, Michael Sand
- Johansen, Frithiof
- Johansen, Charlotte Bergmann
- Just, Jesper
- Justesen, Kirsten
- Juul, Mette
- Jørgensen, Elsebeth
- Jørgensen, Henrik
- Jørgensen, Marianne Lipschitz



**Windows!!! Århus / Windows!!! Amager** 1998

Jørgensen, Bertil Skov



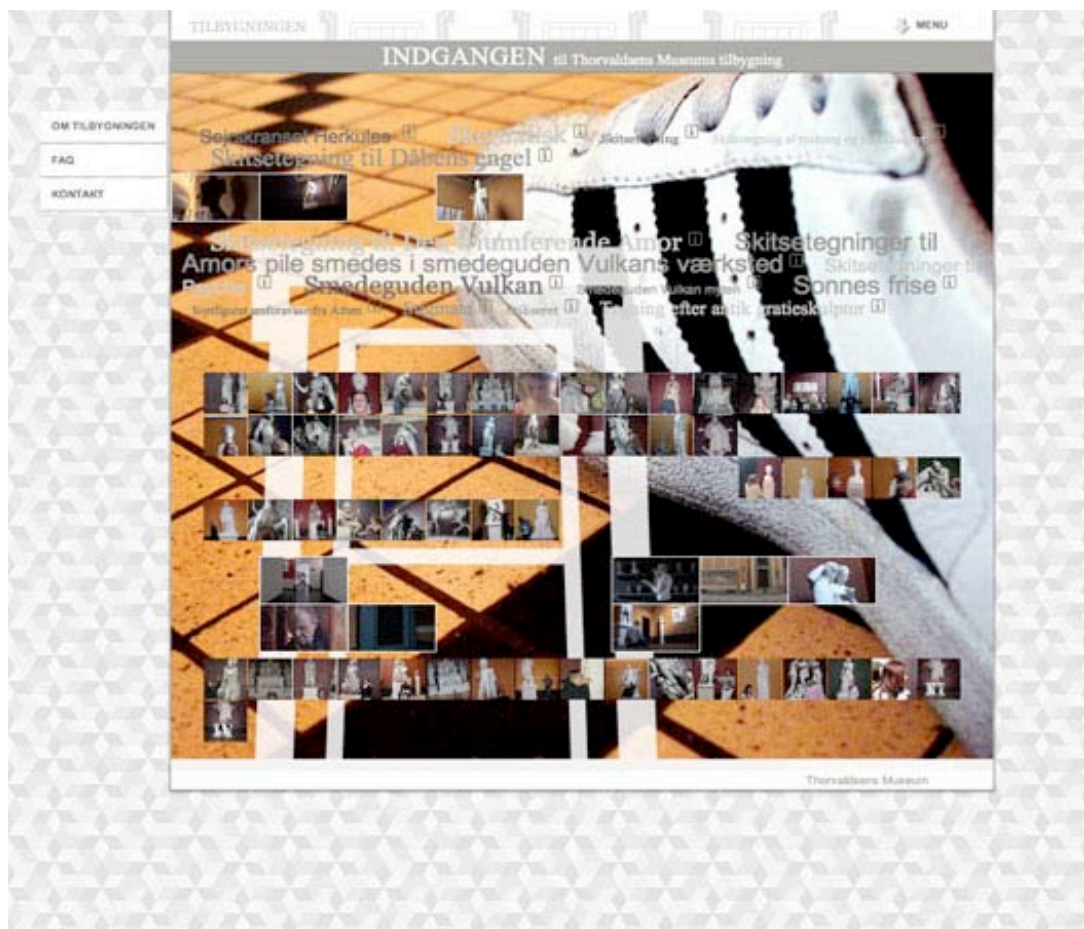
**Cinemagic Tour #1** 2003

Elsebeth Jørgensen, Ryesgade 111, B. 1.sal, 2100 København Ø  
Telefon: +45 25 26 73 56, Mobil: +45 25 28 54 80, elsebeth@spacememory.net  
www.spacememory.net

# TILBYGNINGEN.DK- A VIRTUAL EXTENSION OF THORVALSENS MUSEUM

WEBSITE  
2006

Tilbygningen.dk contains three main tracks which are three different angles to Thorvaldsens Museum, a fictive, a factual and a creative track. When the three tracks are blended a remix of content arises. Tilbygningen.dk is the setting for the user to construct his or her own track through the virtual building – tilbygningen.dk.



<http://tilbygningen.dk/korridorerne>

# THE CORRIDORS – A FILM MOSAIC

WEBSITE  
2006

The corridors are a film mosaic that contains 27 small films or scenes from Thorvaldsens Museum. All films circles about a visit at a museum as a theme. Through the fiction the films open up for the universe of Thorvaldsens Museum. The films are represented in a split screen, in a way so the user can follow the course of action in four films at the same time. The interactive logic is not constructed to create linear narrative but to help opening the story and creating a circular flow. The interactive navigation creates new contexts between the 27 scenes. It is in that context the meaning of the story is hidden. Therefore no click is indifferent.



<http://tilbygningen.dk/korridorerne>

## CREDITS:

Director and Scriptwriter: Morten Schjødt

Designer: Morten Westermann

Programmer: Mattias Bodlund

Photografer: Rasmus Arrildt, DFF

Composer: Antonio Tublén

Editor: Kiko Sjøberg

Sound Design: Jens Bønding

Boom: Michael Bing, Bo Brønnum

Content adviser: Line Esbjørn, Pernille Fønnesbech

Actors: Martin Buch, Laura Drasbæk, Tonny Landy, Thure Lindhardt, Karen Lise Mynster

## ONE-MINUTE MOVIES

### TABLE TENNIS TOURNAMENT FOR INCOMPATIBLE PERSONALITIES

INTERNET FILM PROJECT (108 film of 1 minute)  
2000

An interactive film project for the Internet, created by oncotype for n2art – n2art is a curated exhibition venue for Nordic Net art. <http://n2art.nu>

Interactive communication is the space of possibilities, but along with the possibilities, incompatibility simultaneously arises. How do we get technical standards to talk together, and how do we interact at all, when virtuality makes it difficult to relate to the other person? One-minute movies is an interactive film project where, as an art user, one creates small one-minute QuickTime films, through selection of different personality profiles. Each film is created when two personalities are confronted with each other and meet in a table tennis match. It is thus both a meeting between two people/Internet users and their choice of personality profiles, and also a meeting between two characters in a fictitious world. The users meet only in that they are dependent on each other's selection to be able to see a film. Their selection leaves traces in a database, which in this way effects other users' film experience. The variations in these selections create different dramatic and visual conditions. Behavioural patterns are repeated and the characters move in predefined templates, in a game about attention and the relationship to each other.



<http://oneminute.oncotype.dk/>

One-minute movies is an interactive film project for the Internet and thus an attempt to create a different film experience, outside of the usual time frame. The film experience has no start or end, even though it consists of small episodes of one minute each.

It is nearly impossible to get a sense of when one has seen everything. Nor is that the intention. It is more a matter of being a user of a film material that one can return to time after time. One-minute movies is one in a series of film projects under the title, Noodlefilm, in which oncotype experiments with the interactive film experience.

**CREDITS:**

Actors: Karin Rørbech – Regitze Schartau – Rasmus Botoft – Kenneth Carmohn

Director: Morten Schjødt

Photographer DFF: Rasmus Arrildt

Stylist: Soile Ludjoi

Design: Morten Westermann

Programming: Mattias Bodlund

Sound: Theis Dinesen

Production: Oncotype

One minute Movies is curated by Martin Pingel. Funded by Nordisk Ministerråd.

# FILM FOR FUTURE TECHNOLOGIES

INTERACTIVE FILM (DEMO)  
2006

Dignet Øresund invites in collaboration with Media Mötesplats Malmö prominent players from tv, animation and film business and people from commercial business and science to a meeting about how to create and increase development and use of new technologies, and formats for moving pictures in the region of Øresund.

Oncotype has made a demo of an interactive film that was presented at the conference.



## CREDITS:

Actors: Rasmus Botoft and Rafael Pettersson  
Concept and production: Oncotype

# SWITCHING – INTERACTIVE FEATURE FILM

DVD (130 minutes)  
2003

Switching is a different type of film that paves the way for new storytelling methods. Switching was specially developed for DVD video. The fascination with interactive expression basically originates in its potential to depict a more fragmented form of reality. The user of this film enters a narrative labyrinth simultaneously unfolding and disrupting the story. A film is now something you can change by touching it. Film has become 'pliable'.

There are three elements that explain why Switching departs from the linear form. The first is that the film can be changed at any time. Consequently, the user can jump back and forth in time and location. The second is the fact that interface and content are not divided; in other words, the screen has no buttons to click – the interface is transparent. The film itself is the clickable object. Accordingly, linear control and logic disappear. The third element is the fact that the narrative is structured around a circular system in which everything repeats itself. So it has no ending. The film continues forever in its circular universe.

## **The Story**

They change their lives – you change the film  
Frida and Simon are in a relationship, but something has changed where they must make a decision. Can they live without each other or will they fight for intimacy. They find themselves wishing for change, yet that wish stands in the way of their wish to hold on to the past. Everything seems like a moment... without an ending. The user is caught in this moment and through his choices he encompasses their confusing condition, uniquely determining the users own film experience.

Switching is produced by Oncotype. Financed by and in cooperation with the Danish Film Institute, with the support of the Development Fund of the Ministry of Culture, the MEDIA Programme of the European Union and the DFI Film Workshop.  
Distribution: SF FILM A/S



## CREDITS:

Actors: Laura Drasbæk, Rasmus Botoft, Tonny Landy, Johan Widerberg, Kaya Brüel, Lærke Winther Andersen, Henrik Prip.

Director: Morten Schjødt

Manuscript: Morten Schjødt og Rasmus Arrildt

Composer: Antonio Tublén

Photographer: Rasmus Arrildt, DFF

Producer: Filip von Spreckelsen

Editor: Bettina Tvede Hansen

Sound design: Jens Bønding

Sound mastering: Henry Michaelsen

DVD mastering: Mattias Bodlund

Art director: Morten Westermann

Production company: Oncotype

## AWARDS, FESTIVAL AND LIVE PERFORMANCES:

2005: Prix Möbius Award, Helsinki

2004: Rotterdam Internationale Film Festival, The Netherlands

2004: Nemo festival #6, Forum des Images, Paris

2004: Durban International Film Festival, Durban, South Africa

2004: SPLIT International Festival of New Film, Croatia

2004: European Media Art Festival, Osnabrück, Germany

2003: Montreal International Festival New Cinema New Media, Cyberloup Award.

2003: Kiasma Stage, Helsinki

2003: "CODE - the Language of Our Time", Ars electronica, Linz, Aystria

## SWITCHING.DK

### WEBSITE

2003

Danish version

ONCOTYPE PRESENTS A NOODLEFILM PRODUCTION  
IN COOPERATION WITH THE DANISH FILM INSTITUTE  
AND SF-FILM

music

film noodles

film manual

A Noodlefilm 2003  
Interactive film specially developed for DVD

You slip into a storytelling labyrinth where you simultaneously unfold and disrupt the story. It is more a state of mind - a symbol of consciousness as a multidimensional, never-ending thought process.

**Switching**  
They change their lives - you choose the film.

**Laura Drasbæk Rasmus Botoft**  
Kaya Brüel Johan Widerberg  
Lærke Winther Andersen  
Tonny Landy  
directed by Morten Schjødt  
written by Rasmus Arrildt and Morten Schjødt

the film crew

Is there a time when love manifests itself completely and is perfect? But at the same time it crumbles and vanishes into a thousand different directions.

Danish Press

Buy Switching from the Danish Film Institute's online store.

## SWITCHING – LIVE PERFORMANCES

DIRECTORS CUT / KIASMA STAGE – HELSINKI  
2005



AUDIENCE CUT / ROTTERDAM INTERNATIONAL FILM FESTIVAL  
2004

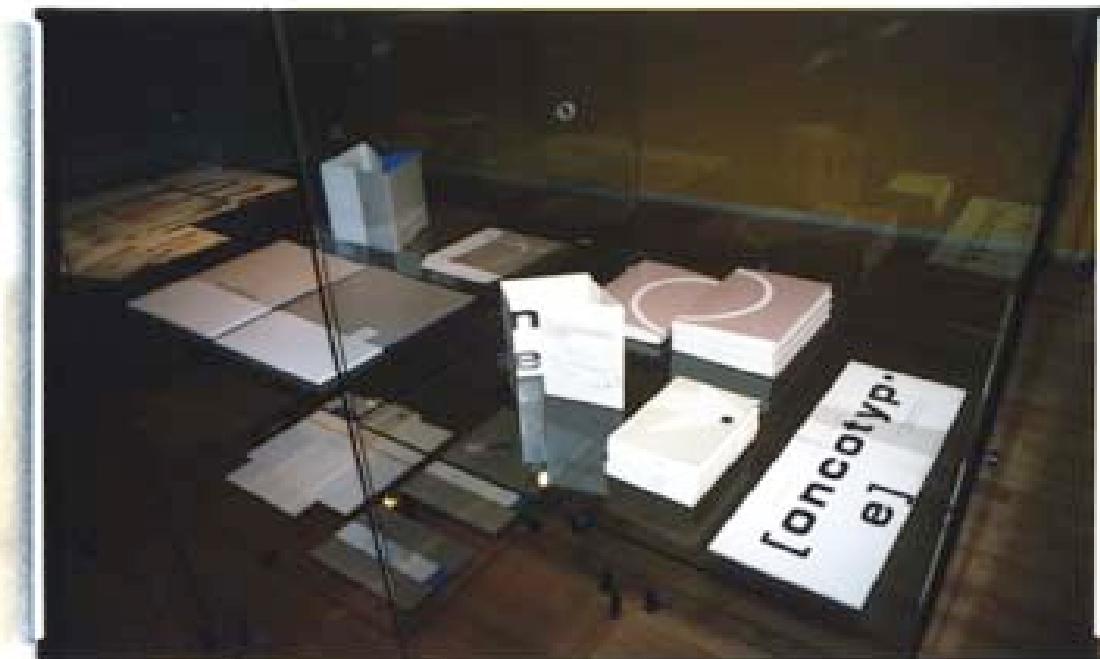


# EXHIBITIONS

THE DANISH MUSEUM OF DECORATIVE ART  
- DESIGN TO AN OPEN DIGITAL COMMUNICATIONFORM  
2007



DANISH DESIGN CENTER  
- MOVEMENT BETWEEN APPEARANCE AND DISAPPEARANCE  
2002



## ONCOTYPE PUBLICATIONS



CATALOGUE - WYETH ACADEMY  
2005



ILLUSTRATIONS - WYETH ACADEMY

2005



## DESIGN OF BOOK AND WEBSITE ABOUT LARS VON TRIER (GYLDENDAL) 2007

LARS VON TRIERS UNIVERS  
FORORD

# Lars von Triers univers

## Forord

Lars von Trier er en af europæisk films betydeligste instruktører. Alle hans film fra *The Element of Crime* (*Forbrydelsens element*, 1984) til *Direktøren for det hele* (2006) rummer en ambition kunstnerisk konsekvens, der dels gør hans filmværk essende i dansk film, og dels gør det særdeles velegnet som emne i de gymnasiale uddannelser. Hans film er indestående, provokerende, anderledes, ambitiøse, monumentale og grænsende til det irriterende i deres kunstneriske udsagn. Hvad man end mener om dem, kan man ikke undgå at have en mening om dem.

Litteraturen om Lars von Trier er omfattende, især når vi må formode, at han kun befinder sig halvejs i sin karriere. Centralt står Peter Schepelens to bøger *Lars von Triers elementer* (1997) og *Lars von Triers film – tung og befrædet* (2000), bøger, som jeg hermed erklærer at stå i gæld til. Schepelen har yderligere bidraget til emnet gennem en lang række interviews med Trier, der både omhandler de tematiske universer, han begynder sig ind i, og de særlige arbejdsmetoder, som han underkaster sig.

Hertil kommer bidrag fra instruktøren selv i form af dagbøger, interviews og statements. Det er, som om en del af filmoplevelsen er Triers egne udtalelser, der tider har karakter af at være manifeste. Endelig er der udgivelsen af manuskripter til flere af hans film. De tegner sammen med det øvrige materiale, herunder den enkelte film, billedet af et uhyre dynamisk, kunstnerisk, filosofisk og psykologisk værksted, som der med stor imødekommenhed er fri adgang til for de nysgerrige.

Der er med andre ord et rigt og dybt materiale at dykke ned i, når opgaven er at fremstille en undervisningsbog. Bogen står da heller ikke alene. Sammen med selv at skabe et fagligt og didaktisk værksted, hvor de studerende indbydes til selv at gå på opdagelse under vejledning.

Jeg skal derfor kort redegøre for bogens disposition og det øvrige materiales beskaffenhed. Bogen indledes med en præsentation af Triers filmunivers. Dognefilmen *Idioterne* (1998) tjener som illustration, da den rummer de bedste af Triers dyder og provokationer. Den beskæftiger sig med en række af de temaer, som han gang på gang vender tilbage til, den er nomineret og premieret ved adskillige prestigefyldte festivaler verden over, og den optræder på den kulturelle kanonliste – til Triers store fortrydelse (!). Den er tillige morsom, provokerende og skabt ud fra nogle ganske særlige spilleregler.

Det følgende kapitel beskæftiger sig mere indgående med disse spilleregler. Mest kendte er de såkaldte dogmeregler, men det er karakteristisk for måden, Trier arbejder på, at han hver gang underkaster sig en metode, nogle bånd, nogle regler for filmens produktion og udtryk. Disse spilleregler er et væsentligt i hans kunstneriske arbejde.

Tredje kapitel er bogens teoretiske kapitel. Triers film er bl.a. karakteristiske ved at imitere og citere fra andre kunstværker. De er spækket med skjulte eller direkte henvisninger til både filmens, litteraturens, teatrets og billedkunstens verden. Han trækker med andre ord på en stor kapital af europæisk kultur. Samtidig er hans film på mange måder et opgør med det traditionelle filmsprog. For at kunne arbejde med disse væsentlige træk, hvor traditionel filmanalyse hurtigt kommer til kort, introducerer jeg i kapitlet Jay David Bolter og Richard Grusin's begreber "immediacy" og "hypermediacy" samt begrebet "mediation". Bogens anden del er en gennemgang af de enkelte film fra *The Element of Crime* til *Direktøren for det hele*. Gennemgangen hviler på de foregående kapitlers teoretiske grundlag, men den overlader i stor udstrækning analyse- og fortolkningsarbejdet til de studerende selv. Materialet hertil findes på websitet og på dvd'en.

Trier siger selv, at han foretrækker rebasser frem for kryd-og-tvers'er. Kapitlet vil ikke rumme nogle møsterfortolkninger eller autoritative udlægninger, men anydninger og greb til en forståelse af filmens universer. Det gælderfald i filmene overlades til den enkelte egen fascination.

Bogens afsluttende del rummer forslag til bogens anvendelse. Det er klart, at Triers film, og dermed denne bog, først og fremmest er anvendelige i dansk og i mediefag, men netop fordi Trier trækker på en stor kapital af europæisk kultur, er det oplagt at inddrage andre fag undervejs. Det fremgår i øvrigt af de enkelte kapitler, hvilke fag der med udbytte kan indgå i et samspil med hinanden.

Websitet skal anvendes sammen med bogen. Flere af bogens opgaver kan kun løses her. Kort fortløb kombinerer websitet en streaming af en række klip fra Triers film med en hypertext på en sådan måde, at det er klippene, der styrer hypertexten. Links til den bagvedliggende tekst er tidskodet og dukker op, når de er relevante i forhold til klippene. Websitet rummer med andre ord et virtuelt studium, hvor de studerende på én gang kan møde "immediacy" og "hypermediacy" – oplevelse og analyse. Det er to kognitive processer, der normalt er adskilt i den traditionelle filmundervisning. Læs mere om det i kapitlet *V. Materialets opbygning og anvendelse*.

Mens klippene på websitet primært dokumenterer filmsproglige, tekstlige og medicinske forhold, så er klippene på dvd'en primært udvalgt til at demonstrere indholds- og tematiske forhold. Også her er det bogen, der leder hen til videre studier på dvd'en. Materialet kræver ikke særlige filmfaglige forudsætninger. Ord, der er forsynet med en asterisk (\*), er nærmere forklaret i et leksikon baget i bogen, og på websitet vil brugeren kunne lagte mange af begreberne i anvendelse.

Det første kapitel forudsætter, at man ser filmen *Idioterne* forinden og har adgang til filmen, mens man arbejder med stoffet. De øvrige film af Lars von Trier, der præsenteres i denne bog, kan ses i klip på [www.triergyldendal.dk](http://www.triergyldendal.dk) og på dvd. Men det vil selvfølgelig altid være en fordel for den fulde oplevelse og forståelse, at man har set alle filmene i deres helhed. De er alle tilgængelige på dvd, bortset fra tv-filmen *Medea*.

Som det fremgår af ovenstående, indgår Triers film fra Filmskolen, hans reklamefilm og hans indsatss om manuskriptforfatter og konceptmager ikke i bogens fremstilling.

Det samlede undervisningsmateriale har ikke kunnet stykkes sammen uden hjælp fra andre. Derfor tak til Lars von Trier, Meta Louise Fuldager, Katrine Sahjstrøm og Janus Schumacher