Room #1-3 Meets...

Jette Gejl Kristensen, Artist
Peter Møller-Nielsen, Computer graphics
Wayne Siegel Composer, Composer
Jens Martin Højrup, Architect and 3D modelling

See video at www.waynesiegel.dk

Basic concept
All research within the sphere of science and art is based on previous experiences. The two fields of computer science and the visual arts have seldom merged, and therefore the collaboration between the computer scientist Peter Møller-Nielsen and the painter Jette Gejl Kristensen is unique and solely based on a good deal of mutual curiosity about one another's fields. In the four years that the two partners have worked on virtual media, they have amassed quite a few experiences – acquired through investigations and various experiments in virtual media. For the technical side of the process, they have chosen a dogmatic principle based on minimalistic ground rules, so that the works are established with as few means as possible. For the artistic side of the process, the starting point for the framework of their works is the painter Wilhelm Hammershøj (1864-1916) and the flat Strandgade 30, where he lived from 1898 to 1909. In this flat he painted many of the interior paintings for which he is famous today. It is especially the atmosphere, the tone, and the illusory tactile elements in these images that are the turning point for Peter Møller-Nielsen and Jette Gejl Kristensen's 3D installations, which are best experienced in CAVI's panorama cinema.

ROOM NR. 1…
In "ROOM NR. 1…", which takes place in the big front room, a carpet with a pattern of stones covers the floor. A transparent version of the carpet becomes visible through it, undulating up and down like the surface of the sea. When the undulating surface reaches halfway up the room, the room fades away and the spectator slides into the fluctuating surface, disappearing underneath it.

ROOM NR. 3…
In "ROOM NR. 3…", which takes place in the small front room, a net constructed from a "close-up" photo of blades of grass hangs from the ceiling. The spectator is moved around in the room in a sliding track, the net lightly swinging at first. Gradually, as the net descends farther and farther into the room, the oscillations increase and it begins looking like rolling landscapes and mountains, ultimately becoming a black imprint on the surface of the floor.