

Painterly Geology in Selected Filmworks of Per Kirkeby

Jordan Kriseman

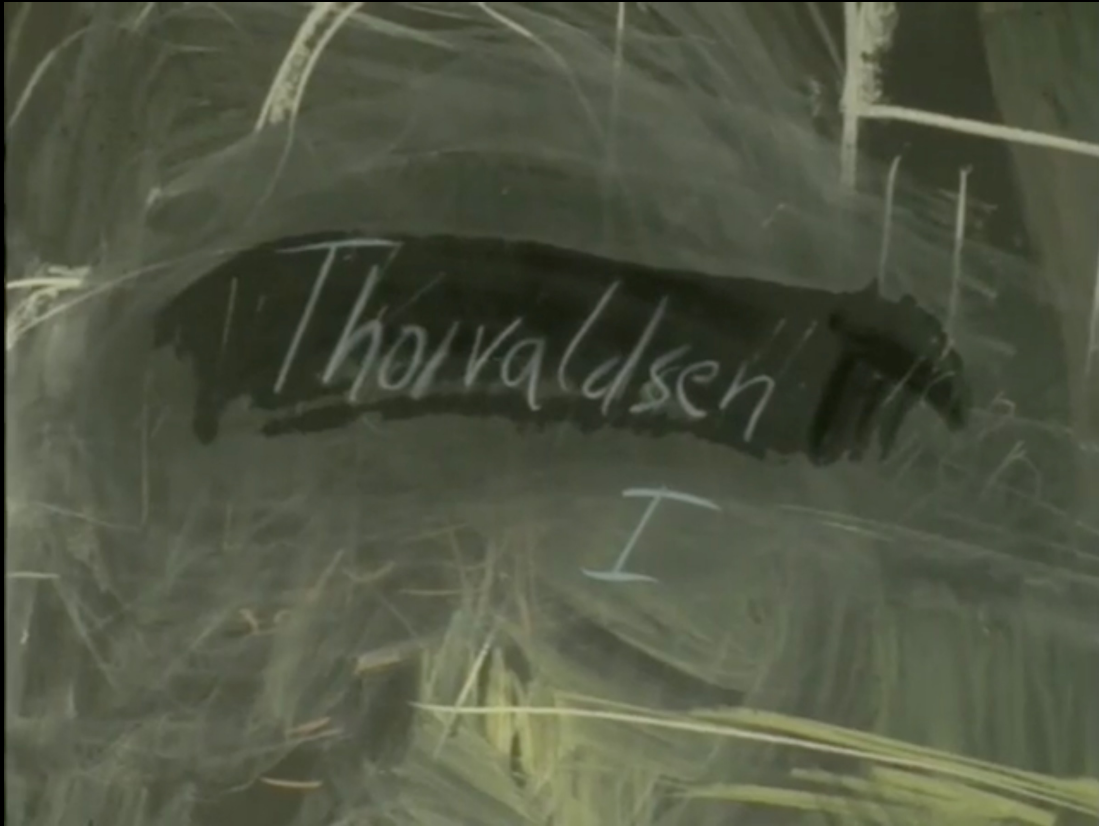
The University of Texas at Austin

“I am captive of painting
When full-green trees
become faded red
with odd and indeterminable abundance
quite unlike autumn
When the day turns into a great tapestry
A white city on the sea
An endless naiveté”

Per Kirkeby, “Nature Study,” in *Writings on Art*, ed. Asger Schnack, trans. Martin Aitken (Putnam, Connecticut: Spring Publishing, Inc., 2012), 46.



Per Kirkeby in his studio on Læsø, 2011.



Per Kirkeby, *Thorvaldsen*, 1980. Copenhagen: Kraka Film, 1980. Screen capture, 15:46.



Per Kirkeby, *Asger Jorn*, 1977. Copenhagen: Kraka Film, 1977. Screen capture, 00:15.



Lars von Trier, 1990



Per Kirkeby and Vibeke Windeløv, 1995

I. *Breaking the Waves*

“Sometimes, I dream about painting something that is nothing, because this ‘nothing’ is of course something: it is colors and shapes, and above all the material, the tangible material of which the picture is made.”

Per Kirkeby, “The painter’s daily iconoclasm,” in *Writings on Art*, ed. Asger Schnack, trans. Martin Aitken (Putnam, Connecticut: Spring Publishing, Inc., 2012), 30.

"A POWERFULLY CARNAL LOVE STORY!"

- JANET MASLIN, THE NEW YORK TIMES



GRAND JURY PRIZE
CANNES FILM FESTIVAL

LOVE IS A MIGHTY POWER.

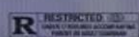


BREAKING THE WAVES

WRITTEN AND DIRECTED BY
LARS VON TRIER

OCTOBER FILMS AND LARS VON TRIER PRESENT A ZENTROPA ENTERTAINMENTS PRODUCTION

EMILY WATSON STELLAN SKARSGÅRD KATRIN CARTLIDGE JEAN-MARC BARR & UDO KIER DIRECTOR OF PHOTOGRAPHY ROBBY MÜLLER
PRODUCED BY VIBEKE WINDELØV AND PETER ANBLØK JENSEN EXECUTIVE PRODUCER LARS JØNSSON EXECUTIVE MUSIC PRODUCER RAY WILLIAMS 1ST ASS. DIRECTOR MORTEN ARNFRID
CASTING JOYCE NETTLES ART DIRECTOR KARI JULIUSSEN COSTUME DESIGNER MANDØN RASMUSSEN SOUND DESIGNER PER STREIT EDITOR ANDERS REHN CHAPTER SEQUENCES PER KIRKEBY
IN CO-PRODUCTION WITH TRUST FILM SVAR LIBERATOR PRODUCTIONS S.A.R.L. ARGUS FILM PRODUKTIE, NORTHERN LIGHTS A/S, SVT DRAMA STOCKHOLM, NORDIC FILM & TV-FUND,
LA SEPT CINEMA, VPRO TELEVISION, MEDIA INVESTMENT CLUB SUPPORTED BY DANISH FILM INSTITUTE, SWEDISH FILM INSTITUTE, NORWEGIAN FILM INSTITUTE, DUTCH FILM FUND,
COBO FUND, FINNISH FILM FOUNDATION, PHILIPPE BOBER, EURIMAGES  EUROPEAN SCRIPT FUND  MARKETING SUPPORTED BY SCALE STRATEGICS (MEDIA EU)




Original screenplay published by Robert and Fabrice

October Films, Web Site: <http://www.octoberfilms.com>




Breaking the Waves theatrical release poster, 1996

An aerial photograph of a mountain range. The foreground shows a rugged, brownish mountain peak. Below it, a vast sea of white, fluffy clouds fills the valley. In the distance, more mountain ranges are visible, partially obscured by the clouds. The sky is a pale, hazy blue.

Chapter One

Bess Gets Married






Chapter Two

Life With Jan



Screen captures from *Breaking the Waves*



Chapter Five

Doubt

A stone arch bridge spans a river in a mountainous landscape. The bridge is constructed from grey stone blocks and has a single large arch. The river flows through a rocky bed, and the surrounding hills are covered in sparse green vegetation. In the background, there are more mountains under a clear sky. The scene is captured in a cinematic style with soft lighting.

Epilogue

The Funeral





(Spot the car)



Per Kirkeby, *Uden Titel (Vinterbillede)*, 1995. Oil on canvas, 300 x 500 cm. Statens Museum for Kunst, Copenhagen. Photo by Statens Museum for Kunst.



Screen capture from *Breaking the Waves*. 1:00:59.

II. *Dancer in the Dark*

“I think of my paintings as a summation of structures. A depositing of thin, thin layers. Only in utmost desperation does a thick layer occur. In principle, an endless process of sedimentation.”

Per Kirkeby, “The painter’s daily iconoclasm,” in *Writings on Art*, ed. Asger Schnack, trans. Martin Aitken (Putnam, Connecticut: Spring Publishing, Inc., 2012), 28.

PALME D'OR CANNES 2000
BJÖRK - PRIX D'INTERPRÉTATION

LARS VON TRIER

DANCER IN THE DARK

UN FILM COURT ET RÉALISÉ PAR LARS VON TRIER MUSIQUE COMPOSÉE PAR BJÖRK

BJÖRK CATHERINE DENEUVE DAVID MORSE PETER STORMARE JEAN-MARC BARR JOEL GREY

PRODUCTION: CINECITÄT, CINECITÄT FILMS, CINECITÄT TV, CINECITÄT MUSIC, CINECITÄT VIDEO, CINECITÄT DVD, CINECITÄT BLU-RAY, CINECITÄT DIGITAL, CINECITÄT ONLINE, CINECITÄT MOBILE, CINECITÄT SOCIAL MEDIA, CINECITÄT MERCHANDISE, CINECITÄT PARTNERSHIPS, CINECITÄT ADVERTISING, CINECITÄT EVENTS, CINECITÄT EDUCATION, CINECITÄT RESEARCH, CINECITÄT SPECIAL SERVICES, CINECITÄT TRAINING, CINECITÄT CONSULTING, CINECITÄT ANALYTICS, CINECITÄT INNOVATION, CINECITÄT EXPERIMENTATION, CINECITÄT COLLABORATION, CINECITÄT COMMUNITY, CINECITÄT ENGAGEMENT, CINECITÄT IMPACT, CINECITÄT SUSTAINABILITY, CINECITÄT RESPONSIBILITY, CINECITÄT ETHICS, CINECITÄT INTEGRITY, CINECITÄT TRANSPARENCY, CINECITÄT ACCOUNTABILITY, CINECITÄT TRUST, CINECITÄT CREDIBILITY, CINECITÄT AUTHORITY, CINECITÄT INFLUENCE, CINECITÄT REPUTATION, CINECITÄT BRAND EQUITY, CINECITÄT CUSTOMER LOYALTY, CINECITÄT ADVOCACY, CINECITÄT PARTNERSHIP, CINECITÄT ALLIANCE, CINECITÄT COOPERATION, CINECITÄT SYNERGY, CINECITÄT INTEGRATION, CINECITÄT CONSOLIDATION, CINECITÄT OPTIMIZATION, CINECITÄT EFFICIENCY, CINECITÄT EFFECTIVENESS, CINECITÄT PRODUCTIVITY, CINECITÄT PERFORMANCE, CINECITÄT PROFITABILITY, CINECITÄT GROWTH, CINECITÄT INNOVATION, CINECITÄT LEADERSHIP, CINECITÄT VISION, CINECITÄT STRATEGY, CINECITÄT EXECUTION, CINECITÄT RESULTS, CINECITÄT IMPACT, CINECITÄT LEGACY.



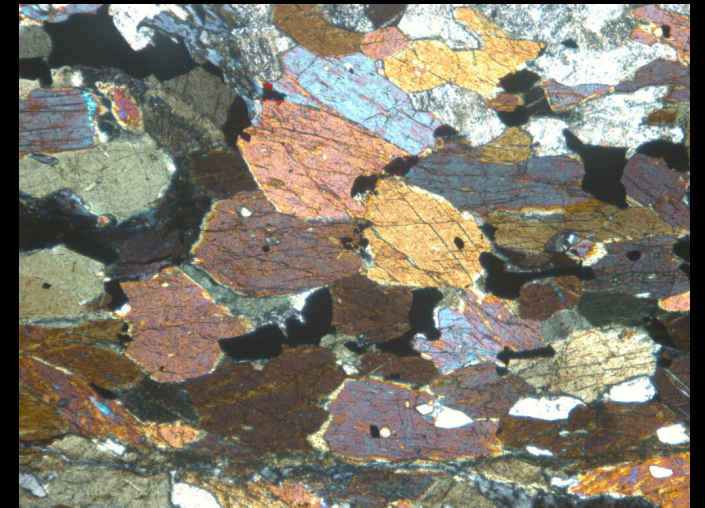
Dancer in the Dark theatrical release poster, 2000



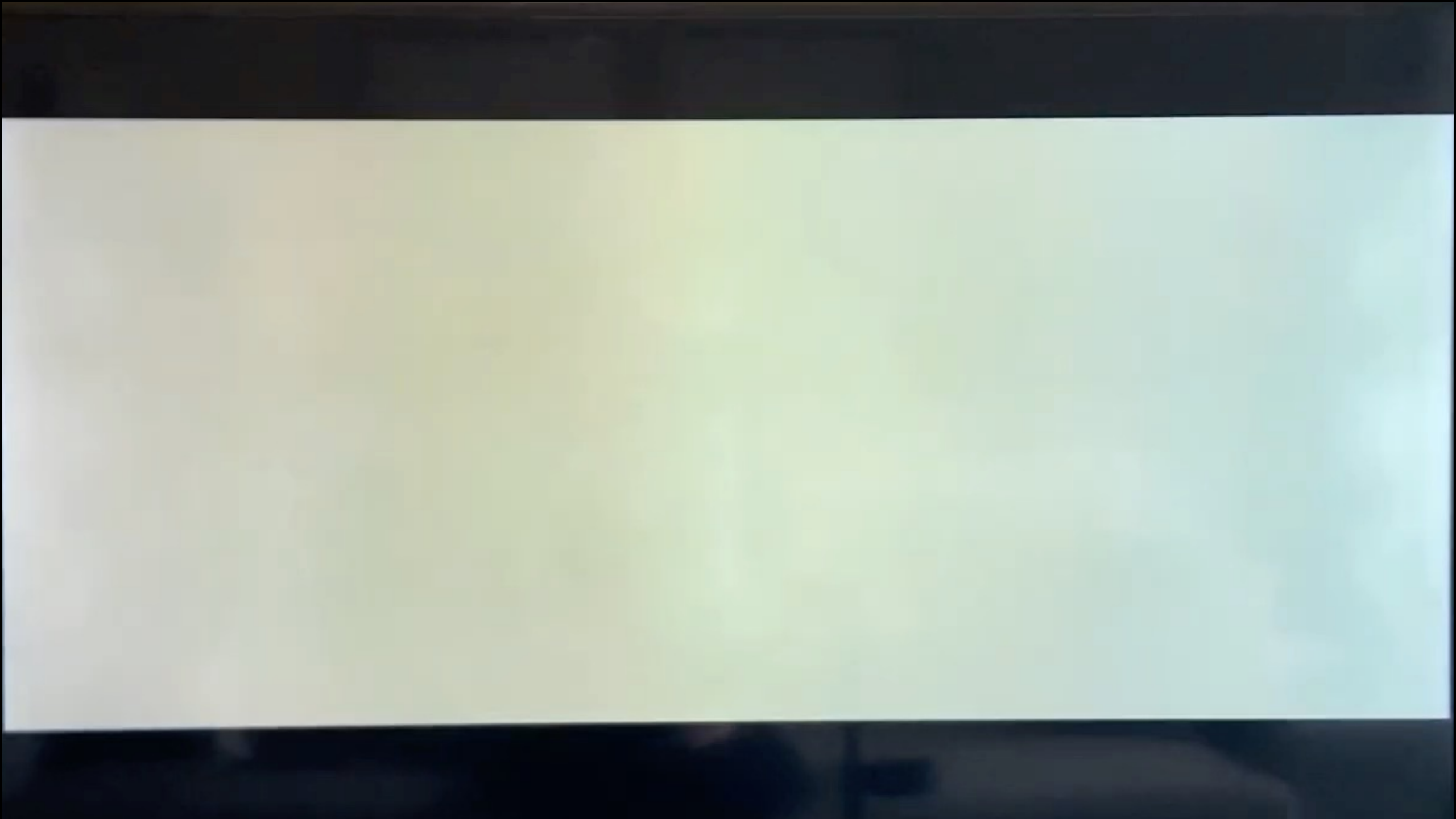
Screen capture, *Dancer in the Dark*.



Per Kirkeby, *Beatus Apokalypse*, 1989. Oil on canvas, 290 x 350 cm. Louisiana Museum of Modern Art, Humlebæk, Denmark. Image by Herning Museum of Contemporary Art.



Magnesiohornblende crystals from altered diorite from the Sarn Complex. Viewed under the microscope in crossed polarized light. Cardiff: National Museum of Wales. Photo by National Museum of Wales.



III. *Antichrist*

““The world is chaotic, textural, unfathomable, darkening mist. That’s what it looks like. Unfathomable, the attendant of reflection. But certainly chaotic and textural. It is not ‘reality.’”

Per Kirkeby, “The light,” in *Writings on Art*, ed. Asger Schnack, trans. Martin Aitken (Putnam, Connecticut: Spring Publishing, Inc., 2012), 61.

ZENTRON ENTERTAINMENTSZ AS Presents ANTICHRIST Written and directed by LARS VON TRIER. Starring WILLEM DAFOE and CHARLOTTE GAINSBOURG. Produced by META LOUÏSE, FOLKANGER. Executive producers PETER AALBAEK, JENSEN, PETER CARDE. Executive Co-Producers BETINA BROCKMEYER, MARIANNE SLØT. Co-produced by JENS JØNSSON, MADELINE FEMAN, ANDREA COMPAGNON, MALGORZATA SZCZYGIŁA, ELLE ESTEROWICZ. In coproduction with ZENTRON INTERNATIONAL, LUNA DANCE, DAUT WAREHOUSE, WOLFF FILM INTERNATIONAL AG, POLYNATIONAL FILM AG, LOOK FRED GAZ, ZENTRON INTERNATIONAL, POLINA. Also co-produced by DR. APPE, FRANCE CHOUA, ZIP-WOY, Waqar Chohan. ARIE ELI, FILM TANT, SYN Director of Photography ANDREW DUNN, WATTLE, VAN DER CAAYL, Director Editors LEE SANG, KRISTINA ROSTE, ANTONIETTE RIZZO. Editor ANDREW REYN. Screenplay KRISTIAN ROSEN, ANDREW PRODUCTION. Casting MRS. VOLFF, JONASSEN. Visual Effects Supervisor PETER HUSPFA. Art Director THOMAS COBURN. Costume Designer POLINA GAI, KEITH THOMAS SHAW. Creative Consultant ANDRÉS NEJA. Executive Producer ILO, ESTEROWICZ. Post and visual effects producer MAREN MARBERG. Live producer ANNE SANNE, ELISE. Live Producer by JONASSEN. REIN with participation of CENTRE NATIONAL DE LA CINÉMATOGRAPHIE, CANAL+, TRUSTARTISTEN, SF FILM, MONDO FILM CINEMA DISTRIBUTION, THE OD PROPERTORY ACTION OF THE EUROPEAN COMMUNITY. Downloaded with the support of THE MEDIA PROGRAMME. With support from DANISH FILM INSTITUTE - LEON HANSSON, WIRETON, FINESTUFFING, NORDISCHEN THEATER, DEUTSCHER FILM ÖRFEDRONS, NOROCC FILM & TV FOND - PHASE FILMHOUSE, POLISH FILM INSTITUTE - AGNIESZKA GOSKOWICZ, DANISH FILM INSTITUTE - LISA OLSEN. Danish Production Society. International Centre for Television - Co-RT International, Danish Film Institute, Danish Film Institute.

WILLEM DAFOE CHARLOTTE GAINSBOURG
Lars von Trier
ANTICHRIST
CHRIST ♀



Antichrist theatrical release poster, 2009

Lars von Trier

ANTI
CHRIST

Antichrist
Prologue

Antichrist
Chapter One
Grief

Antichrist
Chapter Two: Pain
(Chaos reigns)

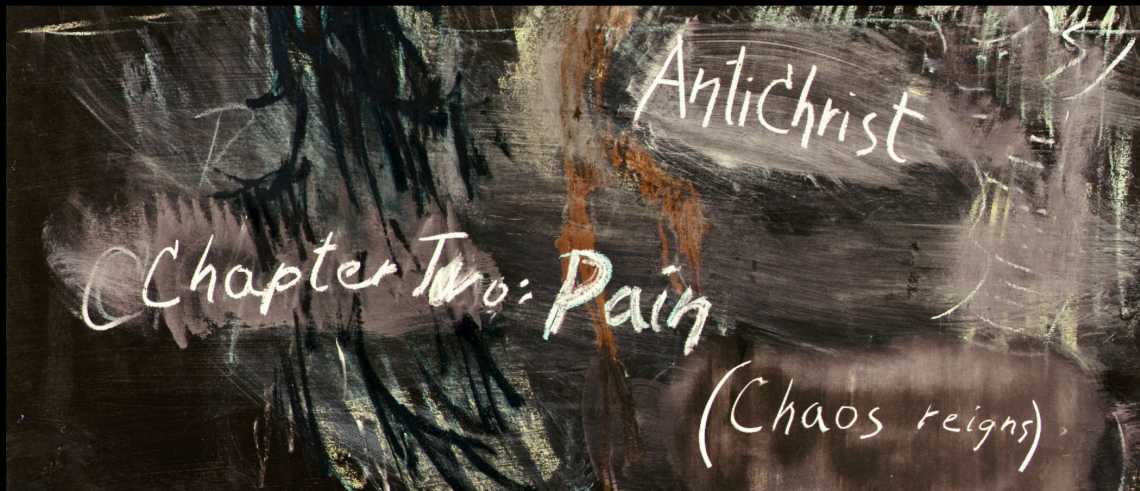
Antichrist
Chapter three: Despair
(Cynocide)

Antichrist
Chapter four: The Three Beggars

Antichrist
Epilogue



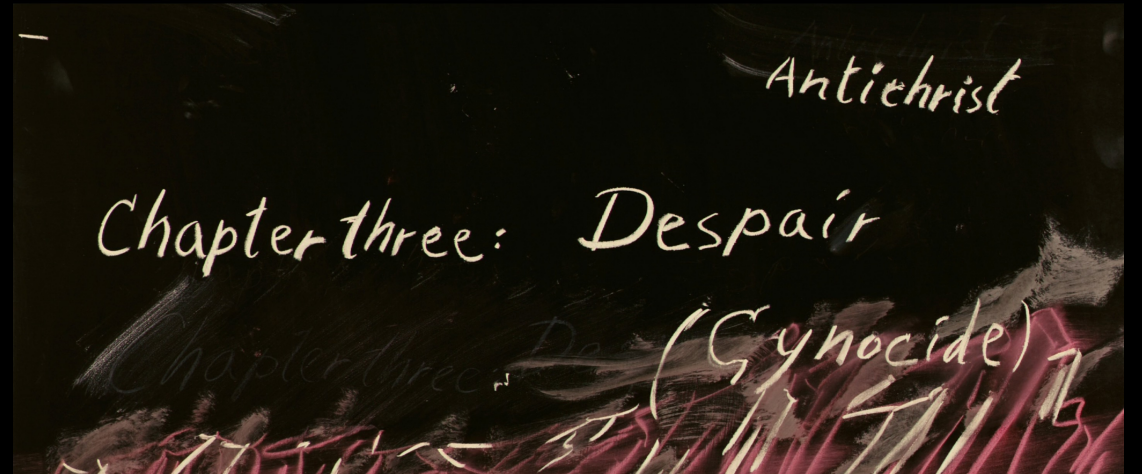
Screen captures from *Antichrist*



Screen capture from *Antichrist*



Per Kirkeby, *Uden titel*, 1992. Oil and chalk on blackboard, 122 x 122 cm.
Statens Museum for Kunst, Copenhagen. Photo by Statens Museum for Kunst.



IV. Conclusion / The structure underlying

“With my X-ray eyes I saw how ‘reality’ was permeated by strange ‘lines,’ that there was a *structure*, which in some terrible way underlies the ‘real motif.’ And this structure felt dense and approximate, stable, because the changes in the surface were as fleeing as wind and weather.”

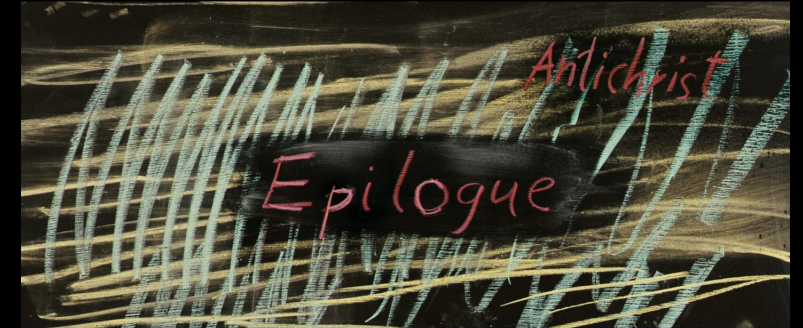
Per Kirkeby, “Berlin,” in *Writings on Art*, ed. Asger Schnack, trans. Martin Aitken (Putnam, Connecticut: Spring Publishing, Inc., 2012), 68-69.



Breaking the Waves



Dancer in the Dark



Antichrist



Per Kirkeby in his studio on Læsø



Per Kirkeby, *Dark Cave (The Dream about Uxmal and the Unknown Grottos of Yucatan)*, 1967. Oil and mixed media on masonite, 122 x 122 cm. Image by Michael Werner Gallery.



Screen capture from *Breaking the Waves*

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