



THE GREEN LAND

En filminstallation af / A film installation by
Inuk Silis Høegh

N
B Nordatlantens
Brygge

10. JUNI — 10. SEPT

THE GREEN LAND I KØBENHAVN

DK Det er en stor glæde at kunne vise værket *The Green Land* af Inuk Silis Høegh i det gamle pakhus midt i København.

The Green Land er resultatet af et flerårigt *land art*-projekt, udført i Nuuk og omkring Manitsoq. Inuk Silis Høeghs drivkraft har været ønsket om at undersøge sit eget – og i mere almen forstand det moderne menneskes – forhold til naturen. Det grønlandske landskab kan virke uantasteligt og evigt, men også det er under forandring pga. klimaændringer og menneskets indgreb. *The Green Land* åbner op for overvejelser om Arktis i en global sammenhæng. Uudgrundeligt, smukt og foruroligende på samme tid.

Værket er opbygget i fire satser: jord, vand, ild og luft. Hver sats viser en midlertidig kunstnerisk intervention i det arktiske landskab, opnået ved brug af farve, røg eller andre enkle fysiske indgreb. Men selv uden computergenererede effekter udfordrer værkets filmiske iscenesættelse beskuerens virkelighedsopfattelse og inviterer indenfor i en drøm. Lydsiden er lavet i samarbejde med lydkunstner Jacob Kirkegaard.

Med *The Green Land* har Inuk Silis Høegh lavet en meditation over elementerne, og over vores egen flygtighed. En spirituel oplevelse, hvor skabelse og undergang spejler sig i hinanden.

Tak til Statens Kunstfond, Augustinus Fonden, 15. Juni Fonden og N. Eilersen A/S for generøs støtte.

Mai Misfeldt
Udstillingsansvarlig på Nordatlantens Brygge

THE GREEN LAND IN COPENHAGEN

EN It is a great pleasure to be able to show the work *The Green Land* by Inuk Silis Høegh in the old warehouse in the centre of Copenhagen.

The Green Land is the outcome of a multi-annual land art project, set in Nuuk and around Manitsoq. Inuk Silis Høegh was driven by the wish to examine his own – and more generally modern man's – relationship to nature. The Greenlandic landscape may appear eternal and pristine, but it is also transforming due to climate change and human intervention. *The Green Land* opens for contemplation of the Arctic in a global context. At once inscrutable, beautiful and haunting.

The land art project is divided into four stages: earth, water, fire, air. Each stage shows a temporary artistic intervention with the Arctic landscape, accomplished by using colour, smoke or other simple physical means. But even without the computer-generated effects, the filmic staging of the project challenges the viewer's perception of reality and invites them into a dream. The sound was made in collaboration with sound artist Jacob Kirkegaard.

With *The Green Land*, Inuk Silis Høegh has created a meditation on the elements as well as our own transience. A spiritual experience in which creation and destruction mirror each other.

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Mai Misfeldt
Head of exhibitions at Nordatlantens Brygge



Silaannaq (Air)



GREEN

LAND

Samtale med Inuk Silis Høegh
af Mai Misfeldt

I filminstallationen *The Green Land* samles fire *land art*-værker, udført i den grønlandske natur, i en magisk og dragende, måske ligefrem skræmmende, billedmeditation. De naturskønne billeder er forenet med en lydside, der både giver med- og modspil. Kunstneren bag værket, Inuk Silis Høegh, kommer fra en dobbeltpraksis som filminstruktør og konceptuelt arbejdende billedkunstner. Med *The Green Land* synes han at have forenet de to sider i ét værk: "Det har været som to forskellige verdner inde i mit hoved, to dele af min krop. Men i det her projekt mødtes de; alt det, jeg har lært og kan lide fra filmen, blev forenet med billedkunstens verden. Det blev *land art*-møder science fiction-film, og det var også en årsag til, at processen tog længere tid, fordi jeg skulle redefinere mig selv som kunstner".

The Green Land varer 34 minutter, men glider sømløst sammen i et loop. Inuk Silis Høegh er fascineret af cirkler og ting, der går i ring, ligesom i naturen. Med *The Green Land* ønskede han at skabe en anden

A conversation with Inuk Silis Høegh
by Mai Misfeldt

The film installation *The Green Land* brings together four land art works set within the landscapes of Greenland, creating a magical, alluring, at times perhaps even disturbing visual meditation. The scenic images are combined with a soundtrack that introduces notes of harmony and discord alike. The artist behind the piece, Inuk Silis Høegh, has a dual background, working partly as a film director and partly as a conceptual visual artist. With *The Green Land*, he appears to have united both practices in a single work: "It has been rather like having two different worlds inside my head, two parts of my body. But in this project they came together; all the things I have learned from – and like about – film have fused with the world of visual arts. The result was a land-art-meets-science-fiction situation, which was also one of the reasons why the process took longer than expected: I had to redefine myself as an artist along the way".

The Green Land has an official duration of thirty-four minutes, but the totality forms a seamless, endless



oplevelse af tid: "Filmen er cirkulær, og man opdager på et tidspunkt, at man er tilbage, hvor man startede. Ligesom man hver morgen starter en ny dag, på samme måde som dagen før, men samtidig gør dét, man oplevede dagen før, at hver ny dag føles anderledes".

Som billedkunstner har Inuk Silis Høegh tidligere arbejdet med store idébaserede projekter. Han har iscenesat en grønlandsk besættelse af Danmark og pakket bygninger ind som isfjeld. Hans værker begynder som en idé, og så kommer realiteterne til: "Det kan være en udfordrende proces, fordi jeg har idéerne, men hver gang skal begynde forfra med at lære en hel masse om, hvordan de specifikke virkemidler og teknik fungerer. Men jeg kan godt lide den udfordring, at det hver gang føles som at starte i børnehaven igen. Måske er det også en ubevidst flugtvej: Hvis det går galt, kan jeg altid sige, at det er første gang, jeg har gjort det!"

The Green Land tog sin begyndelse efter den grønlandske afstemning om udvinding af uran i 2013. Inuk Silis Høegh følte sig splittet. Han var imod minedrift, samtidig med at han erkendte, at en mine kunne betyde adgang til sjældne jordarter, som igen kunne være til gavn for grønne teknologier. Privat var han udmattet efter sit arbejde med dokumentarfilmen om bandet Sumé, hvor han havde oplevelsen af at have talt med hele Grønlands befolkning: "Det var både hårdt og fantastisk for en introvert person, nu drømte jeg om et filmprojekt uden mennesker overhovedet".

Inuk Silis Høegh bor i den grønlandske metropol Nuuk, men det bedste, han ved, er at være alene ude i naturen på jagt. Oplevelsen af at være det eneste menneske i 50 kilometers omkreds og føle sig som en søn af jorden giver ham fornemmelsen af en tydelig mening. Samtidig med at han som moderne menneske er sig bevidst om, at han ikke ville overleve en barsk vinter alene derude: "Jeg går ned alene.

loop. Inuk Silis Høegh is fascinated by things that come full circle, just like in nature. With *The Green Land*, he wanted to create a different perception of time: "The film is circular, and at some point you discover that you are back where you started. It's rather like how you begin a new day every morning, in the same way as the day before, but at the same time what you experienced the day before makes each new day feel different".

As a visual artist, Inuk Silis Høegh has previously worked with large idea-based projects. He has staged a Greenlandic invasion and occupation of Denmark and wrapped buildings up to look like icebergs. His works begin as an idea, and then real-life practicalities enter the picture: "It can be a challenging process because I begin by coming up with the ideas, but every time I have to start over by learning a lot about how the specific tools and techniques involved actually work. But I like that challenge: every time it feels like starting kindergarten all over again. Perhaps it's also something of a subconscious escape hatch: if things go wrong, I can always say that it's the first time I've ever done it!"

The inception of *The Green Land* took its starting point after the Greenland vote on uranium mining in 2013. Inuk Silis Høegh felt divided on the issue. He was opposed to mining while also recognising that a mine could mean access to rare earths, which in turn could benefit green technologies. On a personal level, he was exhausted after his work on a documentary film about the band Sumé, feeling rather as if he had talked to every single person in Greenland along the way: "For someone introvert by nature, that experience was difficult as well as utterly fantastic, so by that point I dreamed of doing a film project without any people in it at all".

Forberedelse til / Preparation for *Issoq (Earth)*



Inneq (Fire)





Optagelse af / Filming of *Inneq (Fire)*

Jeg har brug for byen, jeg har brug for fællesskabet. Det er paradokser, man må leve med". Hans længsel efter den uberørte natur er, fortæller han, romantisk og fyldt med modsætninger. Han citerer musikeren Mikael Simpson: "I nat der lagde jeg tusind planer, men i morges, der gjorde jeg som jeg plejer", og konstaterer, at det er sådan, det er. *The Green Land* er lavet på en stor kærlighed til den store uberørte natur, som han er så fascineret af, men som han, ligesom alle os andre, er med til at ødelægge.

De fire indgreb eller kunstneriske interaktioner i *The Green Land* handler om ild, jord, vand og luft, der pludseligt optræder med en grøn farve. De fire elementer gav en ramme og en spirituel dimension, som også trækker tråde til alkymisternes verdensforståelse. Farven grøn kom med navnet, men mere vigtig var dens dobbelthed, der både signalerer miljøbevægelse, natur, vækst og håb, men samtidig kan være giftighed og falskhed. "Tænk på det lysende grønne plutonium, Homer Simpson har fat i!" siger Inuk Silis Høegh. "Dobbeltheden gav mig idéen til, at den grønne farve skulle snige sig ind i landskabet som en slange".

For Inuk Silis Høegh var det afgørende, at det, man ser i filmen, var det, der var: "Når man går ud og gør noget fysisk, sker der noget med én i processen, som påvirker værket. Vi var ude og flytte jorden, vi stod i fjeldet og lavede grøn ild". Han har ikke arbejdet med digitale effekter, så værkets eneste effekt er, at der indimellem lægges to billeder sammen og fades mellem dem.

For at optage *The Green Land* søgte det lille filmhold langt ud i fjeldet. Og det siger næsten sig selv, at tingene ikke blev som planlagt. Dels var det svært rent logistisk at arbejde så langt ude i fjeldet, at der f.eks. ikke var radiokontakt, dels er det ulige lettere at tegne noget på et foto end at realisere det i virkeligheden. I fjeldet vil vinden ikke som planlagt, og holdet blev

Inuk Silis Høegh lives in the Greenlandic metropolis of Nuuk, but his favourite thing in the world is being alone out in nature, hunting. The experience of being the only human within a fifty-kilometre radius and feeling like a child of nature gives him a sense of clear and palpable meaning in life. At the same time, he is aware – being a modern human being – that he would not survive a harsh winter alone out there: "I would perish on my own. I need the city, I need the community. These are paradoxes that you have to live with". His longing for unspoiled nature is, he says, romantic and full of contradictions. He quotes the musician Mikael Simpson: "Last night I made a thousand plans, but this morning I did what I always do", recognising that that is usually the way of things. *The Green Land* arises out of a great love for the vast, untouched nature which so fascinates him, yet which he, like the rest of us, is complicit in destroying.

The four interventions or artistic interactions in *The Green Land* are about fire, earth, water and air, which suddenly appear in a green colour. The four elements provided a framework and added a spiritual dimension that also points back to the alchemists' outlook on the world. The colour green was a natural choice given the title of the work, yet an even more important aspect concerned its duality: it can denote environmental awareness, nature, growth and hope, yet also stand for toxicity, falsehood and envy. "Just think of the glowing green plutonium Homer Simpson handles!" says Inuk Silis Høegh. "That duality gave me the idea of the green colour insinuating itself into the landscape like a serpent".

For Inuk Silis Høegh, it was crucial that what you see in the film is what was actually there: "When you go out and do something physical, something happens to you in the process – and that affects the work. We were out there moving the soil and earth; we were in

konfronteret med, at forestillingen om røg, der smøg sig rundt om en sten, ikke var så enkel, når vinden f.eks. bestemte sig for at trække frem og tilbage. Som Inuk Silis Høegh siger, var det helt i projektets ånd, at de blev nødt til at indrette sig efter naturen: "Nogle af de bedste ting i filminstallationen kom som gaver, der opstod på stedet, også fra mit team. Jeg havde den indstilling, at vi måtte være åbne omkring, hvad der skete, og prøve ting af. Det følte meningsfuldt, at naturen var medforfatter".

Undervejs kom lydkunstneren Jacob Kirkegaard med ombord, og det var en gave, at han blev projektets ører. Al lyden er optaget på stederne. Men, som man vil opleve, følges lyd og billedside ikke nødvendigvis ad. Kirkegaard og Høegh har arbejdet med ligheden mellem lyde; at smeltende is knitrer som ild, og med tidsforskydninger, en slags drømmetilstand, hvor man senere i filmen oplever at høre et ekko af noget, der skete tidligere. Det var inspirerende, at Jacob Kirkegaard kom til med sin viden om lyd. Filmens univers blev meget mere drømmende, siger Inuk Silis Høegh, som på det nærmeste fik en anden dimension af virkeligheden foræret, da Kirkegaard lagde øret til stenen. Kirkegaards metode virkede på én gang videnskabelig og magisk på ham. Pludselig blev inuits gamle forestilling om, at alting har en sjæl, nærværende på en ny måde, og at der blev lyttet til stenens tale, følte utroligt passende: "Jacob lyttede til stenen og fangede de vibrationer fra jorden og fra omgivelserne, som forplanter sig i den. Han fandt lyde, jeg ikke vidste eksisterede".

For Inuk Silis Høegh er der især en oplevelse, der blev skelsættende for hans forståelse af, hvad lyd betyder for ens oplevelse af verden. Han og Jacob Kirkegaard sad i en båd inde i isfjorden, der var blikstille, kun en svag knitren fra isen. Kirkegaard droppede sin mikrofon dybt ned i havet, og Høegh fik lov at lytte:

the mountains making green fire". He has used no digital effects; the only cinematic effect used in the work is an occasional use of letting two images be superimposed, fading from one to the other.

To shoot *The Green Land*, the small film crew ventured far into the mountains. It almost goes without saying that things did not go as planned. Partly due to the logistical challenges of working so far out in the mountains that, for example, no radio contact was available, and partly because it is very much easier to draw something on a photo than to make it happen in real life. In the mountains, the wind does not necessarily blow according to your plans, and the team had to face how preconceived ideas of smoke curling around a rock was not so simple to realise when, for example, the wind decided to gust back and forth. As Inuk Silis Høegh says, having to adapt to nature was entirely in keeping with the spirit of the project: "Some of the best aspects of the film installation came as gifts that arose on the spot – from nature and from my team. I took the position that we needed to be receptive to what was happening and try things out. Having nature as a co-author felt very meaningful".

Sound artist Jacob Kirkegaard was brought on board along the way, and having him act as the project's ears was a real boon. All sound was recorded on location. But, as you will find, sound and image do not necessarily align. Kirkegaard and Høegh have worked with the similarity between sounds, such as how melting ice crackles like fire, as well as with shifts in time, evoking a kind of dream state where you will occasionally hear an echo of something that happened earlier. Having Jacob Kirkegaard bring his knowledge of sound to bear on the project was a source of great inspiration. The film became much more dreamlike, says Inuk Silis Høegh, who was



Inuk venter udstyr og mandskab fra byen, og koordinerer over satellit-telefonen / Inuk is expecting equipment and assistance from the city, and coordinates via satellite phone

Jacob Kirkegaard og Inuk Silis Høegh på feltarbejde
/ Jacob Kirkegaard and Inuk Silis Høegh on field work





Optagelse af / Filming of *Silaannaq (Air)*

Inuk Silis Høegh og filmfotograf / and cinematographer Ulannaq Ingemann



"Jeg begyndte at tude, da jeg fik hørebofferne på. Der er en eventyr-huleverden dernede, der var så meget gang i den, rislende vand, små fjerne eksplosioner. Det overrumplede mig virkelig".

Tilbage til den grønne farve i *The Green Land*. Om man synes, den er giftig, eller om den peger på et håb? Inuk Silis Høegh ved det ikke, kun at vi er nødt til at kæmpe for klimaet sammen: "Vi er mennesker med følelser, og derfor kan vi ændre opfattelser af ting afhængigt af vores humør, men det betyder også, at vi måske ikke er de bedste til at tage beslutninger. Men, vi har været sammen om at komme hen, hvor vi er nu, og vi skal også være sammen om at løse de problemer, vi står i nu. Kan vi lave omelet uden at slå æg i stykker?"

granted insight into what is tantamount to another dimension of reality when Kirkegaard put his ear to the rock. Kirkegaard's method seemed at once scientific and magical to him. Suddenly, the old Inuit notion that everything has a soul took on immediate presence in a new way, and listening to the stone's speech felt incredibly appropriate: "Jacob listened to the stone and caught the vibrations from the earth and from the surroundings that resonate in it. He found sounds I didn't know existed".

For Inuk Silis Høegh, one experience in particular proved decisive for his understanding of what sound means to our experience of the world. He and Jacob Kirkegaard were in a boat on the ice fjord; it was eerily quiet, only a faint crackle from the ice could be heard. Kirkegaard dropped his microphone deep into the sea, and Høegh was allowed to listen: "I burst into tears when I put on the headphones. It is a fairy tale cavernous world down there, there was so much going on, rippling water, little distant explosions. It really took me by surprise".

Getting back to the green colour in *The Green Land*: is it poisonous, or does it point to hope? Inuk Silis Høegh does not know, only that we have to fight for the climate together: "We are human beings with feelings, so how we see things may change depending on our mood, but that also means that we may not be the best at making decisions. However, we got where we are now together, and we need to stand together to solve the problems we are facing now. Might it be possible to make an omelette without breaking any eggs?"



Inuk Silis Høegh (f. 1972, Qaqortoq) er kunstner og filminstruktør og arbejder ofte i et krydsfelt mellem de to discipliner. Uddannet fra Det Kgl. Danske Kunstakademi og Master of Arts i film og tv-produktion fra University of Bristol. Bor i Nuuk. Instruktør af filmen *Sumé - The Sound of a Revolution*, 2014. Medejer af Anorak Film (anorakfilm.gl) sammen med Emile Hertling Péronard.

Inuk Silis Høegh (f. 1972, Qaqortoq) is a visual artist and filmmaker who often works at the intersection of these two disciplines. Master of Fine Arts from the Royal Danish School of Visual Arts and Master of Arts in Film & TV Production from University of Bristol. Lives in Nuuk. Director of the feature documentary *Sumé - The Sound of a Revolution*, 2014. Co-owner of Anorak Film (anorakfilm.gl) together with Emile Hertling Péronard.

THE GREEN LAND

Inuk Silis Høegh
Lydside af Jacob Kirkegaard.

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Om / About The Green Land

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Field Recordings & Sound Mix - Jacob Kirkegaard
Composer - Jacob Kirkegaard
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