

**Pia Ârkê, Lilibeth Cuenca  
Rasmussen, Ewa Einhorn &  
Jeuno JE Kim, Birit Haarla  
& Katja Haarla & Outi Pieski,  
Julie Edel Hardenberg, Hanni  
Kamaly, Lap-See Lam, Britta  
Marakatt-Labba, Fatima  
Moallim, Hans Rosenström,  
Sara Rönnbäck, Elsa Salonen,  
Magnús Sigurðarson, Erika  
Stöckel, Lada Suomenrinne**

# **Landscapes of Belonging**

**6.3.22 – 3.7.22**

**Curators:  
Kathrin Becker, Christine Nippe**

The word “colonisation” is usually associated with relationships of dependency and mechanisms of oppression by the North against the global South. Decolonisation processes in northern Europe, on the other hand, play a much smaller role in public awareness, even though the indigenous Sámi population in Fennoscandia—the area that is now Sweden, Norway, and Finland—and the Inuit population in Kalaallit Nunaat (Greenland), which was colonised by Denmark, still struggle for recognition and self-determination. Iceland, which was subjugated by Norway and Denmark, also fought for its independence until the middle of the 20th century.

*Landscapes of Belonging* takes these processes as a point of departure and presents works by artists from Northern Europe and Kalaallit Nunaat (Greenland) that deal with aspects of belonging and the collective shaping of locality. The exhibition examines how locality can be reconceived in terms of a lived experience (cf. Arjun Appadurai). How can relationships be established between indigenous, local and transnational positions and systems of knowledge? How can (post)colonial historiography be critically examined and forms of cooperation involving different communities be encouraged? Can locality be the basis for a social blueprint that everyone can work on together? *Landscapes of Belonging* also reflects on the role of the local environment in globalisation, especially in the wake of the pandemic and climate change. Finally, the exhibition asks who has the rights and opportunities to participate in the social and cultural shaping of spaces.

The participating artists deal with these fundamental questions in a variety of media, drawing from their own biographies, which often transcend national borders. The works address aspects of the history of colonialism and repression, such as forced Christianisation and the suppression of local systems of belief, the establishment of settled life as the norm, the measurement and control of bodies, and the prohibition of cultural practices and communities. At the same time, the artists in the exhibition develop hybrid

spaces that dissolve rigid constructs of identity and express belonging to different cultures. The exhibition also deals with the questioning of the self and our relationship to nature as a place of spirituality. The starting point of the exhibition is the iconic video work *Arctic Hysteria* by the artist Pia Ârkê, who died in 2007 at the age of only 48 and pioneered the examination of Danish-Greenlandic colonial history.

*Landscapes of Belonging* is accompanied by the three-part discursive programme entitled *Landscapes of Equality*. A keynote lecture, a panel discussion with artists, scholars, and the curators of the exhibition, as well as a multidisciplinary day of events in a variety of genres will question presence and equality as well as access to European museums and institutions for indigenous people and transnational artists today. What ethics do the cultures of curating in Northern Europe follow, and how can a new ethics of exhibiting be combined with greater opportunities for criticism? Details on the discursive programme are available on our website at [kindl-berlin.com/discursive-programme](http://kindl-berlin.com/discursive-programme).

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## Pia Ârkê

*Arctic Hysteria*, 1996  
Video, colour, silent, 4:3  
5:55 min.

In her work, Pia Ârkê (\*1958 in Uunartoq, Kalaallit Nunaat/Greenland, d. 2007 in Copenhagen) dealt with her own identity, the politics of remembrance, and the tense relationship between the country of her birth and her later home in Copenhagen. Ârkê was a pioneer in examining the Danish-Greenlandic colonial history. In her works she addressed both Western notions of “Greenland” and narratives from places from her childhood which were absent from official history books, and critically examined notions of “primitive art” and “Eskimo originality”.

Ârkê’s videotaped performance refers to “Arctic hysteria” (*pibloktoq*), a phenomenon that the American polar explorer Robert E. Peary claimed to observe in Inuit women, corresponding to the widespread belief in the innate weakness of the female mind at the turn of the century. Peary, who himself had no medical experience, also provided photographs to support his claims.

In *Arctic Hysteria*, Pia Ârkê crawls and wriggles naked over an oversized black-and-white photograph laid out on the floor. It shows a bay in Nuugaarsuk (Alluitsup Kangerlua), where she spent her childhood. In this intimate and powerful performance, she physically appropriates the photographed landscape with her body before destroying it by tearing it to pieces. With this radical gesture, she reclaims dominance over both her own body and her own territory.

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Courtesy  
Søren Ârkê  
Petersen and the  
Estate of Pia Ârkê,  
Copenhagen

# Lilibeth Cuenca Rasmussen

*Dragon Doll #2, 2019*

*Dragon Doll #3, 2019*

*Dragon Doll #4, 2019*

f. l. t. r.

Fine art print on paper, mounted on Dibond

For Lilibeth Cuenca Rasmussen (\* 1970 in Manila, lives in Copenhagen), the starting point of her installations, sculptures, films, and photographs is always the performative. In her artworks she deals with topics such as (trans)national identity, culture, religion, gender roles, and social relationships in a humorous and critical manner. Cuenca Rasmussen's own biography plays an important role here: Growing up in Denmark as the daughter of a Filipino mother and a Danish father, she addresses these different cultural backgrounds in her work.

In her *Dragon Doll* series, the artist refers to Nicolaj F.S. Grundtvig's poem "Folkeligheden" (1848), in which a person of indeterminate nationality is pejoratively referred to as a "dragon doll". Cuenca Rasmussen's character Dragon Doll bridges this divide through clothing as a form of expression. In sculptural costumes, various influences from traditional and iconic clothing become visible, with cowboy boots, the traditional Danish *kyse* bonnet, and the Filipino *terno*, a costume whose specific silhouette is based on Victorian fashion from the early 20th century.

As part of the accompanying discursive programme, Lilibeth Cuenca Rasmussen will continue her examination of ethnicity, identity, and nomadism at the KINDL on 2 July 2022 with the performance *Cocktails*, in which she uses the medium of performance to transcend the boundary between sculpture and clothing.

Courtesy  
Lilibeth Cuenca  
Rasmussen

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# Ewa Einhorn & Jeuno JE Kim

*Time is Taken: Whaled Women, 2013*

Digital print

*Sex & Taxes, 2015*

2D animation, colour, stereo, 16:9

7:56 min.

*Whaled Women, 2013*

2D animation, colour, stereo, 16:9

8:51 min.

Courtesy  
Ewa Einhorn &  
Jeuno JE Kim

In their films, Ewa Einhorn (\* 1977 in Kłodzko, Poland, lives in Malmö and Berlin) and Jeuno JE Kim (\* 1977 in Seoul, lives in Malmö) critically examine the political and cultural history of the North and its perception as a socio-political construct.

The animated video series *Whaled Women* and *Sex & Taxes* are set in Krabstadt, a fictional place in the Arctic to which social outcasts are banished. SchlopSchlop and KK, who work for the Office for Development, narrate the abstruse plots of the two episodes: unsuccessful attempts are made to integrate stranded women who are rejected by the majority of the indigenous population due to their peculiar headgear—an allusion to the ban on traditional Sámi headgear as a "symbol of Satan"—or to combat the rampant winter depression with state-subsidised pornography.

Using satire, the artists address current issues such as migration, integration, and gender equality, and question (outdated) concepts of normality and belonging.

# Birit Haarla & Katja Haarla & Outi Pieski

*Guhte gullá / Here to hear*, 2021  
2-channel video installation, colour, sound, 16:9  
Commissioned by the 2021 Helsinki Biennial

Courtesy  
Birit Haarla &  
Katja Haarla &  
Outi Pieski

This two-channel video work shows two young women on opposite walls dancing ecstatically to electronic sounds and ritual singing. They invoke the forgotten deities of the Sámi: Uksáhkká, Juoksáhkká, and Sáráhká. Outi Pieski (\* 1973 in Helsinki, lives there) deals with the history of the Sámi people in her artworks and uses motifs, shapes, and colours to depict their geographic and cultural landscape. In *Guhte gullá / Here to hear*, the artist gives female ancestors a voice in the present by combining borrowed cultural practices, objects, and *duodji* (Sámi handicrafts) with contemporary elements. A recurring element is the *ladjo*, a hat traditionally worn by women, which, after being banned as the “devil’s horn” in the wake of the forced Christianisation of the Sámi in the 17th century, is now a metaphor for resistance to the oppression of the Sámi and their culture and points to the new decolonial feminism. The video work is interspersed with a cross-generational dialogue that continues in the real-life mother-daughter relationship between Outi Pieski and the actors, Birit and Katja Haarla (both \* 2000 in Ohcejohka / Utsjoki).

# Julie Edel Hardenberg

*Nipangersitassaangitsut /  
Hidden (suppressed) stories 2*, 2021  
Nylon flag, human hair

Courtesy  
Julie Edel  
Hardenberg

As an artist and author, Julie Edel Hardenberg (\* 1971 in Nuuk, Kalaallit Nunaat / Greenland, lives there) addresses the unequal power relations between Kalaallit Nunaat / Greenland and Denmark, which remain evident in various areas today. As the daughter of a Kalaaleq mother and a Danish father, and living in Nuuk, Hardenberg deals with linguistic dependency, among other topics. In English this is reflected in the much more common name of “Greenland”, which is derived from the Danish *Grønland*, in contrast to the Greenlandic Kalaallit Nunaat. Tensions around language policy within Greenland are also themes in her oeuvre: Today the Greenlandic language, Kalaallisut, is the only official language, while Danish, which was long dominant, is taught as a first foreign language.

With *Nipangersitassaangitsut / Hidden (suppressed) stories*, the artist refers unmistakably to existing postcolonial realities using the symbol of the national flag: the Danish flag with tufts of black hair applied to it becomes an expression of the failed reassessment of the Danish colonial period and of the suppression of the history and stories of the Greenlanders, which continues to this day.

# Hanni Kamaly

*HeadHandEye*, 2017 / 2018  
HD video, colour, sound  
17:45 min.

Art and art history as well as philosophy and anthropology have focused extensively on the human body parts of the head, hand, and eye. Hanni Kamaly (\* 1988 in Hama, Norway, lives in Stockholm) examines these disciplines in *HeadHandEye*, focusing on their rarely discussed colonial history. The video work assembles texts and images ranging from the Koran to Disney's *Aladdin*, from the French guillotine to the Talking Heads, and from display cases at the Royal Museum for Central Africa in Belgium to dashcam footage of the murder of Terence Crutcher by the police in Oklahoma in 2016, thus revealing a history of punishment and dehumanisation. This global perspective shows how power is exercised by controlling, destroying, and dividing bodies. *HeadHandEye* also demonstrates how body parts were kept in European anthropological museums and cabinets of curiosities. In this way, the work questions exhibition practices and the role of art and museums in the development of racial theories and colonialism.

*Trigger warning: This film contains content that may be disturbing to children, young people, and sensitive viewers.*

Courtesy  
Hanni Kamaly

# Lap-See Lam

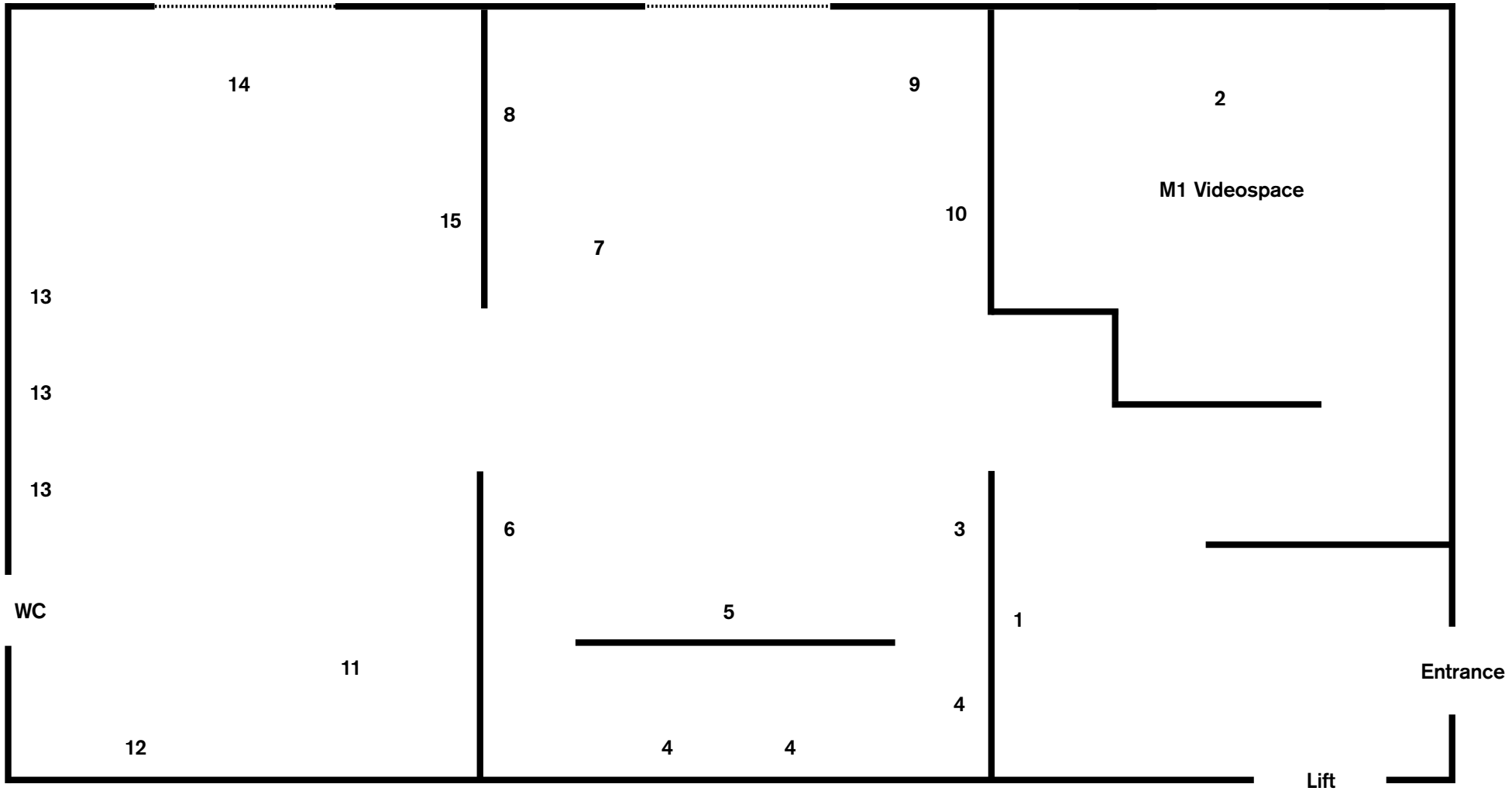
*Phantom Banquet*, 2019 – 2020  
VR 360° stereoscopic video, stereo sound, installation  
9:31 min.  
Commissioned by Performa 19

Original music and sound Design: Marlena Salonen; Sound mixing and mastering: Linus Hillborg; Voice actor: Ping-Kwan Lam; Translation and editing: Ping-Kwan, Yuk-Lin Lam, Lap-Yan Lam; Real Time Engine Consultants: Martin Christensen, Dennis Härmä; Motion Capture Studio: Devin-Sense; Producer: Sofia Curman

Lap-See Lam (\* 1990 in Stockholm, lives there) uses virtual reality, 3D scanning, and animation to explore the history of the Cantonese diaspora in Sweden. Her main subjects are Chinese restaurants in Stockholm and their interior aesthetics and cultural codes. With these establishments, Lam considers the role that such sites play in the construction of the identity as well as the history and heritage of a particular local community. She intertwines fictional narratives in complex immersive installations, combining sculptural ensembles with poetic stories in virtual reality. By making possible a space of shared collective memory and experience, Lam creates a sensitive anthropological study on the notions of heritage, metaphysics, technologies, and otherness.

Courtesy  
Lap-See Lam and  
Galerie Norden-  
hake Stockholm /  
Berlin / Mexico-  
City

Supported by



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# Britta Marakatt-Labba

*På väg*, 2018  
Embroidery and paint on fabric

Uppsala Art  
Museum  
Collection

Britta Marakatt-Labba (\* 1951 in Idivuoma, Karesuando, lives in Övre Soppero, Northern Sámi: Badje-Sohppar, Sweden) is a Sámi-Swedish textile artist who comes from a family of reindeer herders in Sápmi (Northern Sweden).

Marakatt-Labba's embroidered drawing *På väg* [On the way] shows an isolated reindeer sleigh in the middle of a snowy landscape. The nomadic life of the Sámi, in which territorial borders do not play a role, and traveling through expansive, often untouched landscapes are central themes in the artist's life, which she captures in miniature worlds with needle and thread. The elementary importance of nature and the close relationship between humans and animals are evident in her visually recounted stories, as are political views of space and landscape as an environment and resource.

# Fatima Moallim

*Mjölkskrift*, 2021  
Drawing on linoleum

Courtesy  
Fatima Moallim

Fatima Moallim (\* 1992 in Moscow, lives in Stockholm) makes spatial perception the focus of her installations, performances, and drawings. In her work, which is shaped by her experiences of migration, she examines her personal relationship to spaces: What spaces does she find unappealing, what places stay with her in her memory, and which ones are forgotten? With her drawings, which are often applied directly to walls, she inscribes herself in the places she finds.

For *Mjölkskrift* [Milk writing] the artist created a delicate drawing on linoleum with a white pencil. The continuous line, a characteristic aspect of her works, develops into an urban landscape. Elongated, human-like figures appear almost indistinguishable from repetitive patterns or ornaments, thus questioning the familiar and the foreign, boundaries and relationships. Where do the self and the "other" end?



# Hans Rosenström

*In Dependent Structures*, 2012 / 2022  
 Sound installation; cloth, chair, headphones,  
 player, trigger  
 4:20 min.

Courtesy  
 Hans Rosenström

Hans Rosenström's (\* 1978 in Lohja, Finland, lives in Stockholm) conceptual and intimate work invites us to concentrate entirely on the exhibition space, the sound installation, and ourselves as the recipients of the work. Rosenström uses binaural recordings to create the illusion of a three-dimensional sonic space in which the elementary structures of the listening experience itself become perceptible. How does the human body produce its voice? How is this reflected by the walls in the exhibition? The sound installation deals with the physical and personal relationship to a specific moment and space. People are not isolated beings, but are constantly changing depending on the environment. Language, such as the text in *In Dependent Structures*, also shapes our thinking and the way we perceive our environment. This experience is tied to immutable material conditions, but is not transferable. Everyone must experience it for themselves.

# Sara Rönnbäck

*The walls through which we breathe*  
*The skin through which we see*  
*The ground through which we sense*  
*Or: the relationship between object, space and time*  
*Or: Je Danse, donc je suis, 2022*

Courtesy  
 Sara Rönnbäck

Site-specific installation. Pieces of walls, wool, cardboard, bark, rope, steel, text, soil, wood chips, fir needle, fabric, dried flower, plastic flower, plaster, pigments, paper, face mask, piece of a tent, wire, plastic mesh, hair, concrete

I dance, therefore I am. Sara Rönnbäck's (\* 1988 in Hammarö, Sweden, lives in Västra Ämtervik, Sweden) choreographic approach to her surroundings begins with this memorable statement.

In her performative installations, Rönnbäck explores the environment as she moves between central places in her life. In her artworks she reorganises collected materials from nature and assembles them into multi-part, site-specific installations. During her time in Berlin in 2021, the artist commuted between her apartment in Wedding and her studio in Kreuzberg and later in Prenzlauer Berg. In her installation at KINDL she combines sculptural and textile elements, materials collected during this time and found objects from Västra Ämtervik, where she lives. Using a variety of materials, she weaves a dense network of references to stages of her life and remnants of the past. In her work Rönnbäck calls on us to find our place, to question our changing relationship with our surroundings, and to see the urban outdoors through the eyes of sculpture.

# Elsa Salonen

*Pyhästä lehdestä vuodatettu väri, 2021 – 2022*

Stones, animal bones, plants, mushrooms, paints made from extracts or powder of these materials, glass, metal

Elsa Salonen's (\* 1984 in Turku, Finland, lives in Berlin) artistic practice is based on traditions of painting, installations and conceptual art, as well as scientific, animistic, and alchemical processes. She collected the natural materials for this site-specific work in the forests of southwest Finland. In Finnish folklore, these forests were sacred places where sacrificial festivals for the forest spirits took place. In the wake of Christianisation in the 13th century, Pope Gregory IX made the forests Church property and ordered that the sacred trees be cut down. Many of the oldest churches in southwest Finland were established in or near these holy groves. Salonen distills or grinds the pigments for her stained glass from the stones, animal bones, plants, and mushrooms she collects. For the artist, this use of natural materials is a way of understanding the environment, as well as her own connection with the world.

The title [Colour Shed from the Holy Grove] is a play on words: the Finnish word *vuodatettu* means "to spill", and the word *väri* (colour) is similar to the word *veri* (blood).

Courtesy  
Elsa Salonen

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# Magnús Sigurðarson

*Diamond over Helgafell II, 2018*

from the series *Icelandic Parrot*

Plasticine on marine grade plywood

Gudny  
Gudmundsdottir  
Collection, Berlin

Magnus Sigurðarson (\* 1967 in Reykjavik, lives in Miami) likes to claim that his native Iceland is the northernmost of the Caribbean islands. Accordingly, his colourful, oversize parrots do not convey a longing for a distant, lost paradise or for pristine nature, but are symbols of geographic and (colonial) historical ties. Indeed, Iceland and the Caribbean islands of St. Croix, St. John, and St. Thomas were all colonies of the Kingdom of Denmark. They are also connected by the Gulf Stream, which gives Iceland an unusually mild climate. Sigurðarson's painting represents the fantasy that parrots could also settle in Iceland because of this. In fact, there are parrots in Miami, where Sigurðarson currently lives. These too are neither original nor without their own history. The indigenous parrots were wiped out in the early 20th century, and the species that inhabit Florida today were imported.

# Erika Stöckel

*Normal Behavior, Behave Normal*, 2021  
Ceramic, stainless steel, fabric, wood

How do we look at others, and how does our gaze affect those at whom it is directed? What thought patterns are manifested through the gaze?

With her installation *Normal Behavior, Behave Normal*, Erika Stöckel (\* 1989 in Giron / Kiruna, Sápmi / Sweden, lives in Oslo) simulates the spatial situation of a class portrait, which is taken against an artificial background in an arranged setting. With the specific shade of blue in the backdrop, the artist subtly refers to historical photographs from nomadic schools in Sápmi. Beginning in late 19th century, the systematic assimilation of Sámi children was promoted there with the aim of weaning them from their cultural roots and practices as well as their language.

The ceramic objects placed on the benches refer to human bodies with their soft, organic shapes. The metal rods that brutally penetrate them reveal racial ideological practices such as measuring the circumference of the head, which was meant to be a pseudoscientific way of proving the “otherness” of the Sámi.

Erika Stöckel's ceramic objects signal vulnerability, while also resisting being brought into a standardised system of reference through their external form.

Courtesy  
Erika Stöckel

# Lada Suomenrinne

*Yet Only Sun Could Burn*, 2022  
Seventeen digital photographs

Courtesy  
Lada  
Suomenrinne

Lada Suomenrinne (\* 1995 in Murmansk, lives in Espoo, Finland) left northern Russia with her mother at the age of three to move to Sápmi in Finland. There she was adopted by her Sámi father. In her mostly black-and-white photographs, the artist explores the diversity of her cultural heritage and her Sámi, Russian, and Finnish roots.

Her photographs open hidden doors to the discourse about belonging and identity. In her imaginary landscapes, the artist appears both as a photographer and as the subject of her photographs. A mysterious dialogue develops between her and nature, in which her inner longings also seem to be expressed in nature. Suomenrinne's new photographic installation *Yet Only Sun Could Burn* shows her search for a place of sanctuary and security as an adopted indigenous woman.

6 March – 3 July 2022

*Landscapes of Belonging*

Pia Ârkê, Lilibeth Cuenca Rasmussen, Ewa Einhorn & Jeuno JE Kim, Birit Haarla & Katja Haarla & Outi Pieski, Julie Edel Hardenberg, Hanni Kamaly, Lap-See Lam, Britta Marakatt-Labba, Fatima Moallim, Hans Rosenström, Sara Rönnbäck, Elsa Salonen, Magnús Sigurðarson, Erika Stöckel, Lada Suomenrinne

Maschinenhaus M1 / M1 VideoSpace

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**Wed**

**12:00 – 20:00**

**Thu – Sun**

**12:00 – 18:00**