

Jessie

Kleemann

Jessie Kleemann
Tiden løber løber tiden / Running Time
24.08. – 26.11.2023

Running



Time

Running Time

Introduction

Running Time. Jessie Kleemann's playful title points to the physical experience of time in a world that is undergoing rapid change. It is no coincidence that Kleemann expresses herself through images that are anchored in the body, letting us – as in the linguistic playfulness of the title – feel the weight and rhythm of the words. Being a performance artist, she is expert at expressing herself artistically through her body.

For three decades, Kleemann has been a significant figure on the contemporary art experimental scene with her original and expressive approach to video art, painting, experimental theatre, poetry and performance art. Her interdisciplinary practice presents us with important artistic outlook on the world, rooted in a trans-cultural identity that observes globalisation from a position very different than that of power and authority.

Kleemann has spent most of her life travelling between Kalaallit Nunaat (Greenland), where she was born and raised, and Denmark, where she lives and works today. Taking as her starting point the complex relations between the two cultures, she investigates how Greenlandic identity and tradition – the language, the culture, the DNA of the body, the country and nature – have changed over time.

In her art, Kleemann explores cultural objects and symbols from present-day multicultural Greenland, from colonial Greenland and from traditional Inuit culture. She examines the dog sledge and the kamik. Beads and amulets. Mask dances, myths and blubber. But she also turns her gaze towards colonial goods such as ship's biscuits, flour, rice, alcohol and coffee, as well as items from contemporary Western culture such as designer dresses and stilettos.

Thus, Kleemann does not indulge in nostalgic longings for the past or an original culture. Quite the contrary. She uses her cultural heritage as a living body of material that can be adapted, processed and given new meanings. In doing so, she challenges the exoticising dream of an unspoiled Greenland and the more stereotypical notions that often get embedded in discussions about colonised peoples. Her works are complex statements where you find a critical ambivalence towards the many events that have shaped Greenlandic identity, culture and nature, combined with a marked resistance to all fixed notions and norms – Danish as well as Greenlandic – that fail to recognise how culture is fluid and in a state of constant change.

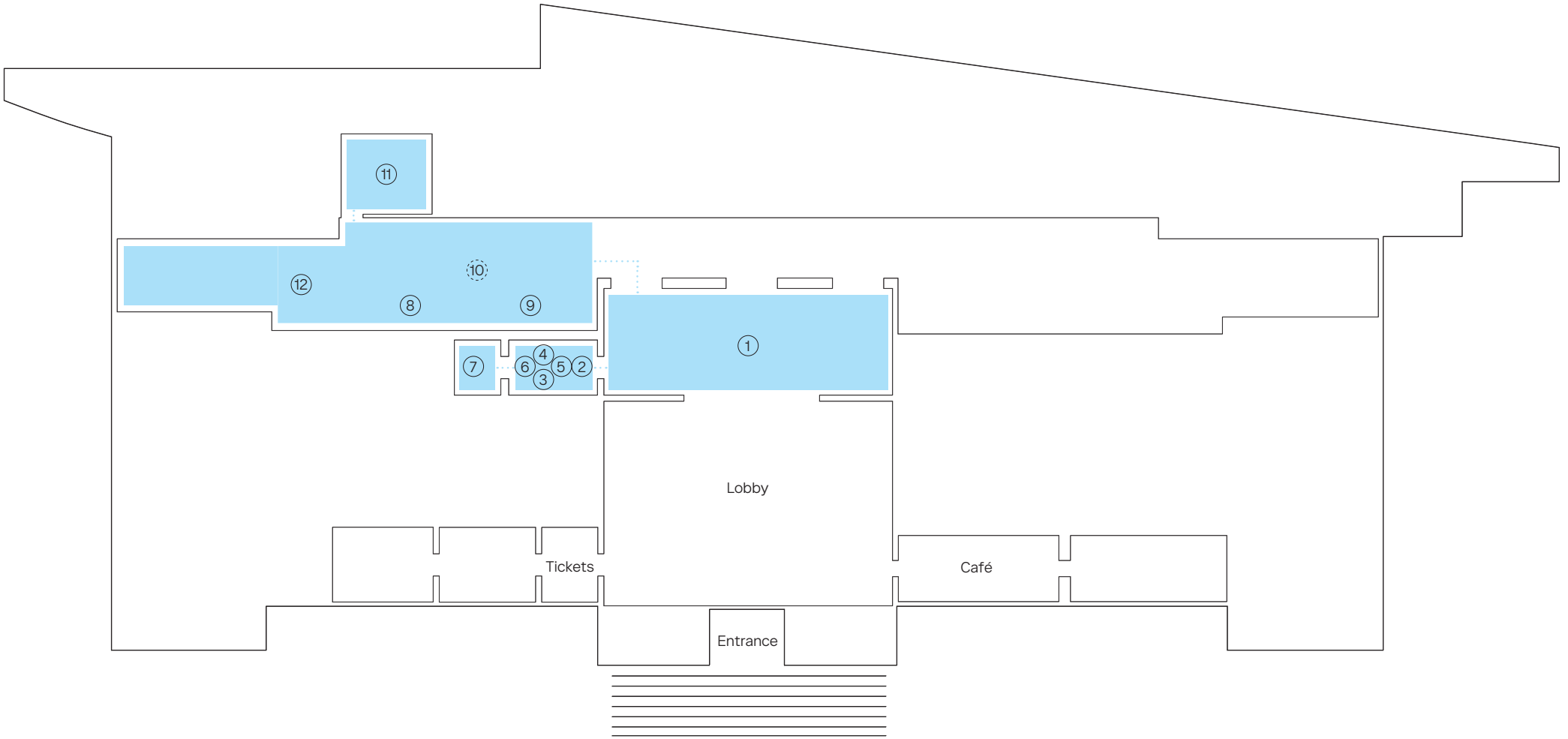
Focusing on issues of time and change, Kleemann's works pave the way for critical questions about colonisation, identity, climate and international politics, addressing them across cultural and national borders. Combining tragedy and humour, in equal measure she describes how the extensive consequences of colonisation and globalisation are perceived from the perspective of individual human beings. She does so by drawing on methods specific to performance art: as a time-based art form, it uses a series of actions to slowly and meditatively build up an image in the here and now. In her installations, she creates a strong sense of physical and bodily presence evoked through the nature of the materials used, their proportions and the associations they evoke. And in performances full of elaborate movements, she lets the audience share her physical battle and exhaustion by exploiting and exposing the body in a silent but expressive choreography that continually alternates between an alluring and seductive surface and its shadowy underbelly, with its associations of evil, pain and vulgarity.

Running Time sheds light on Kleemann's artistic practice, presenting selected works all the way back from her very first video performance in 1988, through significant works from the following decades to the brand-new installations and performances created especially for this exhibition. The exhibition shows how the universal, existential question 'Who am I?' is as an undercurrent in all her work. Over the years this question has been unpacked and unfolded with ever more nuances and specific cultural and political implications, which in Kleemann's latest works point playfully, though also laced with anger and pain, towards utopian and dystopian future scenarios.

Birgitte Anderberg
Senior Curator, SMK



Park





Orsoq, 2012
Installation (details)
Wood, nylon cord,
glass containers,
seal blubber
SMK



① Orsoq

Jessie Kleemann's installation titled *Orsoq* is inspired by the kind of drying rack which Greenlandic trappers have used for centuries to dry fish and animal hides and to raise their kayaks off the ground to keep them out of reach of dogs and other animals. The main structure of the work is built out of thin, rustic logs, a stark contrast to the synthetic turquoise-coloured fishing line from which hang a number of hand-blown glass vessels, all containing orsoq, seal blubber. Inside the glass, the blubber has assumed liquid form, becoming oil. Like whale oil, it can be used as fuel in oil lamps, making it one of the most valuable colonial commodities traded in the 1700s and 1800s.

Wood and glass are materials that came to Greenland with the colonisers, gradually becoming incorporated into the Greenlandic architectural tradition in exchange for goods such as blubber and sealskins. By working with these materials, Kleemann sheds light on the ways in which Greenland and Denmark have influenced each other through negotiation, trade and exchange.



Kinaasunga, 1988
B/W video with sound
12:00 minutes
Courtesy: Jessie Kleemann

② *Kinaasunga*

Kinaasunga is Jessie Kleemann's first video performance. The video shows her wearing very distinctive, graphic make-up – her eyes are outlined with black eyeliner, while a rectangular shape has been painted around her mouth in lipstick. On the one hand, the dark make-up is reminiscent of a piece of tape forcing her lips together, silencing her. On the other hand, the face paint speaks into the punk culture of the 1980s, where expressive make-up was used as a visual manifestation of resistance to norms and authorities.

The footage shows how Kleemann's scope for movement is restricted to a claustrophobic space between the camera lens and the white sheets on the wall and the bed, which serve as a background. By contrast, the accompanying audio track unfolds a tale of fleeting, unfettered movement, of the wandering mind's flitting between dream and reality. Here we hear Kleemann read the poem *Kinaasunga* in a voice that grows gradually distorted, accompanied by the notes of a bass guitar.

Due to the linguistic feature of the Greenlandic language known as *kalaallisut* – where subject and verb are fused – *Kinaasunga* can be translated both as 'Who I am' and 'Who am I?' This interplay between the assertive, self-aware self and the questioning self is characteristic of Kleemann's art practice, which rarely allows itself to be reduced to a single narrative.





Qivittoq, 2006–2008
Live performances. Documentation
2006, Copenhagen, Nordatlantens Brygge
2006, Nuuk, Katuaq
2006, Copenhagen, The Danish Design School
2008, Copenhagen, The Danish Academy of Creative Writing

③ *Qivittoq*

A kamik on one foot. A high-heeled shoe on the other. In a series of performances, Jessie Kleemann uses the *qivittoq* figure as a metaphor for the mental state of being torn between two cultures. In her performances, the character typically goes through many transformations: from confidently superior to comically helpless, from menacingly malevolent to tragically suffering.

In Greenlandic mythology, the *qivittoq*, the mountain wanderer, is a hermit figure who has moved out into nature and gained supernatural strength and power there. Thus, the *qivittoq* has also left behind their home, their village, their families and communities – or perhaps they have been ostracised from society. In present-day Greenland, the term is occasionally used pejoratively to describe people who have moved from small settlements to bigger cities. Responding to the times and the general drift towards larger Greenlandic cities, Kleemann asks the question: Is a Greenlander by definition a *qivittoq*?

Kleemann puts different spins on the figure and the actions associated with it from one performance to the next. The changes depend on the space and context in which she enacts the performance: she actively uses each specific context to contribute new meanings. In one performance, she sprinkles herself with white flour, paints her cheeks bright red, learns to walk mechanically in high-heeled boots and splashes herself with Martini as if it were perfume. In another, she takes to the stage draped in white tulle like a bride. Shortly after, she carves out a white grouse from her chest, tears the feathers from the bird with an *ulo*, a Greenlandic women's knife, and then unwraps the tulle to extricate herself. The moment after she gets dressed again, this time in a black tuxedo jacket, before engaging in the next series of actions such as biting into the bird, painting her face black and wriggling her way out of all her clothes again. At the core of the many metamorphoses lies a depiction of what it's like to be a *qivittoq*.



ORSOQ, 2005–2015
Live performances. Documentation
2005, Copenhagen, Kalaallit Illuuttat / The Greenlandic House
2010, Amsterdam, WG Punkt Gallery
2010, Valby – BKS Garage
2015, *Subarctic Sushi*, Kulstof 15, Aalborg, Nordkraft



④ ORSOQ

Orsoq, seal blubber, is a raw material freighted with a whole gamut of historical, cultural, political and social signifiers. Since 2005, Jessie Kleemann has explored these multiple meanings in a series of performances, addressing the dual colonial gaze on the blubber which sees it partly as an enticing commodity, partly as a repulsive food. Kleemann also uses blubber as an image of the physicality, power and decay of the body.

In her 2005 *ORSOQ*, Kleemann primarily addresses stereotypical and oppressive notions attached to the Greenlandic body. Kleemann makes her entry through the audience – disguised as a heavily pregnant and double-headed figure with a mask on the back of her head. She holds a supermarket carrier bag in her hand, and from it she takes two ulo knives, beating them against each other like percussion instruments. She then proceeds to cut open her pregnant belly, pulling out large chunks of blubber. She holds it out to the audience, who recoils. Instead, she takes it into her own mouth, wraps it around her arms and puts it to her breasts.

In a performance from 2015 entitled *Subarctic Sushi*, the artist takes a more playful approach, examining exoticising and ethnocentric notions about Greenland with wry irony. She alternates between different mental states and attitudes, adopting different personas: the clown – posing with a high-end paper bag imprinted with the logo GD, Gourmet Design, on her head; the naïve one – putting her arms behind her as if she herself were a seal; the superior one – posing as an arrogant high-end model, wearing the blubber as if it were a diamond bracelet. Finally, she drapes herself in blubber, rolls herself up in plastic like a sushi roll and sprinkles herself with beads like caviar.

In connection with the exhibition at SMK Jessie Kleemann will perform a new version of *ORSOQ* on 22 November.



I'm interested in orsoq/blubber as a method. Why does it cause so much disgust when it decomposes?

Perhaps it is time itself that is unbearable?

ORSOQ

I'm interested in orsoq/blubber as a method. Why does it cause so much disgust when it decomposes? Because it smells (or begins to smell when you leave it out)? Perhaps it is time itself that is unbearable? The fact that we cannot stop it, stop the corruption, the decomposition entailed by our own physical decay? Blubber is also incredibly beautiful when cut from a freshly caught seal. So red, and yet so pale, so softly shiny, seductive to the touch, smelling of the sea. Surprise! For some people, it's pungent. So it's said to 'smell'. But it has still just been caught; it's entirely fresh. Time changes all the time. Just like colours and our senses. When do things smell bad? And when do they smell good? For example, the blubber smells good when it's on the table (mostly on the floor, actually) – when we eat it, sitting, squatting, with the help of our knife. There are so many aesthetic caveats.

Orsoq has an oily taste, but it's not even strong (olive oil often tastes stronger, depending on the variety!) – All sushi lovers pride themselves on loving the aromas of sea water, the sea smell, sea salt, fish ... yummm. It is ever so healthy, and ever so aesthetic. – After a few days, the very nature of the orsoq/blubber changes, its tissue begins to collapse (just like human skin) – it starts to change its smell. It also has the audacity to go a little redder than you'd like, as if it's bleeding! ... – and all the way it goes, from being red, to dark, brown, green, purple, blue and finally black. At the same time it transforms, it trickles down slowly like oil. ('It's a cruel death') It's that whole time thing again. And the oil thing, the black death. In the Arctic. Just for your information, many tons of blubber were traded during the earliest colonial period. For example, it was used to light the streets in Europe's big cities. Blubber was sourced from Greenland, the Faroe Islands, all of the Arctic. Whalebone was sourced for ladies' dresses and corsets. – Today, oil is extracted from underground, and it might be extracted near Greenland's waters, too. So yes, oil smells. Blubber smells. We smell.



Don't touch me, 2019
Undergarments, teeth from beluga whale, silver thread
Nunatta Katersugaasivia Allagaateqarfialu
Greenland National Museum & Archives

Without consent – with consent, 2019
Garter belt, beads from walrus tooth and cow's bones,
mother-of-pearl buttons
Nunatta Katersugaasivia Allagaateqarfialu
Greenland National Museum & Archives

Olie og amuletter (Oil and amulets), 2019
Bra, amulets of walrus teeth, beads from cow's bones, seal claws
Nunatta Katersugaasivia Allagaateqarfialu
Greenland National Museum & Archives

⑤ Don't touch me Without consent – with consent Olie og amuletter

Clothes play a major symbolic role in Jessie Kleemann's performances. This also holds true in this installation, where clothes become symbols of the Greenlandic body. Three pieces of artistically reworked underwear hang on a clothes line. The three works are Kleemann's response to US President Donald Trump's proposal to buy Greenland in August 2019.

The titles of two of the works take as their starting point sexually charged metaphors of assault and rape. One work, *Don't touch me*, consists of a pair of panties from which eight teeth from a beluga whale protrude menacingly like a *vagina dentata* – a vagina with teeth. In folklore, tales of such biting vaginas were supposed to deter men from getting involved with strange women and prevent rape. The second work of art is a garter belt with a chain of beads made from walrus teeth and cow bones, fastened with a mother-of-pearl button at the front and back like a thong. Entitled *Without consent – with consent*, the work points to a relationship characterised simultaneously by resistance and mutual exchanges. The third work, *Olie og amuletter (Oil and Amulets)*, consists of a bra with sewn-on amulets made of walrus teeth, cow bones and a row of seal claws underneath each of the cups. The work refers to the as-yet unexhausted stock of oil which, many speculate, is to be found beneath the surface of Greenland. The use of amulets is deeply personal to Inuit people, and the pieces are often hidden beneath clothing – just as oil is hidden away deep underground.



In memory of 'the good colony', 2023
42 x 59,4 cm
Courtesy: Jessie Kleemann

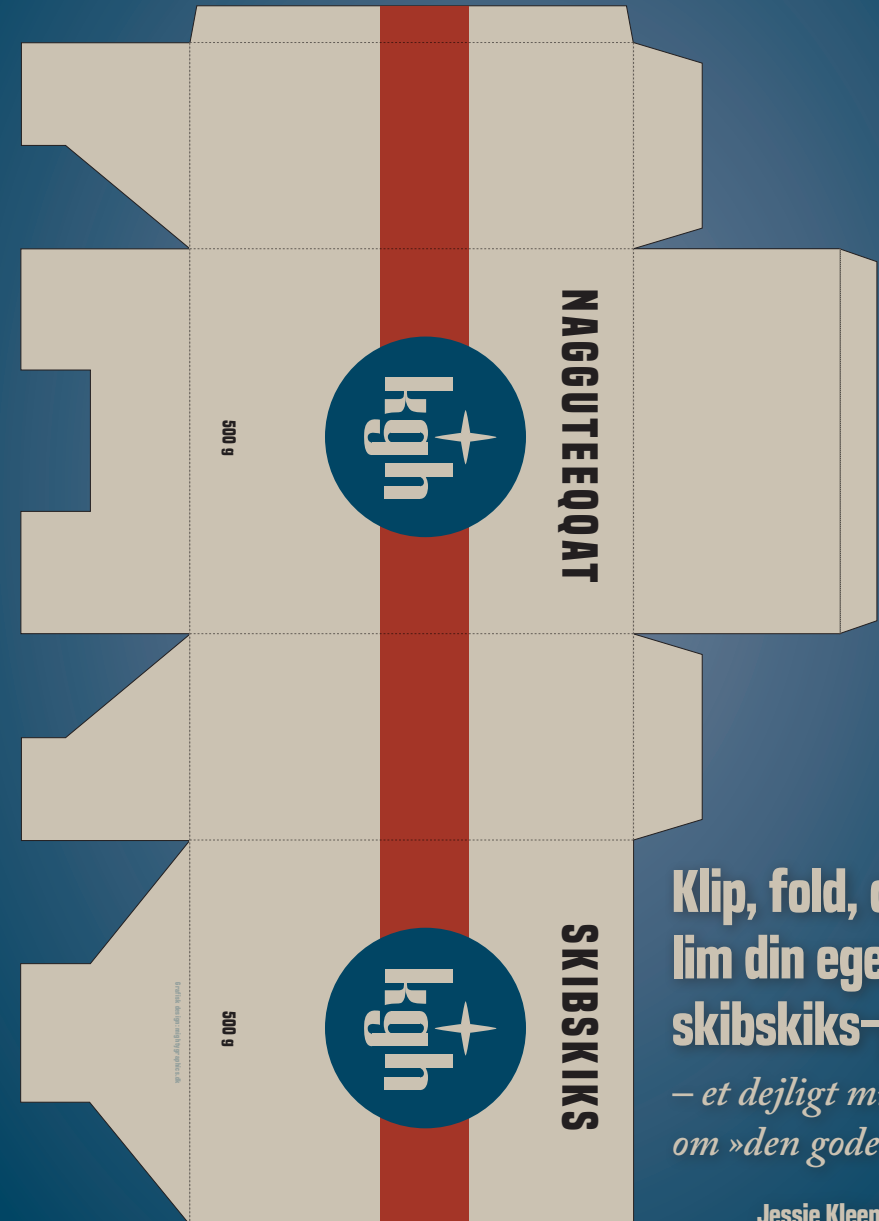
⑥ In memory of 'the good colony'

Jessie Kleemann's *In memory of 'the good colony'* is a reproduction of a special cardboard box with ship's biscuits which she remembers from growing up. The box was lined with parchment-like transparent paper inside, while the exterior design featured the logo of KGH – Den Kongelige Grønlandske Handel, the Danish state-run trading company that held the exclusive rights to trade with Greenland from 1776 to 1950.

Ship's biscuits were originally a European product, and as such they were traded by KGH during the long period of Greenland being a Danish colony. The company purchased, processed and arranged for the export and resale of Greenlandic products such as seal oil (seal blubber turned into oil), fish and hides, which were typically purchased from Greenlandic fishermen and trappers. KGH also held the monopoly on trading European goods, such as ship's biscuits, in Greenland.

Urging the audience to 'cut, fold and glue', the work essentially becomes a kind of performance – one that we are all encouraged to perform ourselves.

Til minde om »den gode koloni«



**Klip, fold, og
lim din egen
skibskiks-pakke**
– et dejligt minde
om »den gode koloni«

Jessie Kleemann © 2023



Mask, 2023
Video without sound
7:15 minutes, loop
Courtesy: Jessie Kleemann

⑦ Mask

What does it mean to be a Greenlander in 2023? The question of identity has been an enduring preoccupation for Jessie Kleemann, who has explored the theme through countless performances. Issues of identity have taken on renewed relevance in recent years as many – especially young – Greenlanders revisit and reinvent traditional forms of body decoration such as Inuit tattoos, jewellery and clothing.

Kleemann examines the question from a new perspective in the video *Mask*. In the work we gain an insight into some of the many and varied aspects of the Greenlandic body and population, emerging here as a community of disparate parts. *Mask* consists of a succession of portraits of Greenlanders living in Nuuk. The faces are shown in a continuous sequence with one morphing into the other, so that all the faces – despite their differences and individual features – morph into one another to form a unity extending over time.

The faces are harshly lit, and filmed against the dark background, they become flat, without depth and body, making them mask-like. The title deliberately points to the mask, which along with masked dance has deep roots in Greenlandic culture and Inuit rituals. However, this work is far removed from those expressive, fierce and humorous dances. The stationary faces sliding in and out of each other represent a silent scan of the DNA of present-day Greenland.





The sledge on the way, 2023
Installation (detail)
Rare, precious wood, silk cord,
vinyl-covered plywood,
aluminium and ATV tires
Length: 22 metres
Courtesy: Jessie Kleemann

*whether the ice moves or
not whether the debate
is stomped to pieces we
become the new tourists
when the land moves and
splits into several parts and
meteorites fall into the tail
of my dog sledge the grey
diamonds shine in the track
along the horizon you can
hear the song*

*from afar they beep you
from the future your
ancestors and lure
you with meat*



Running against time, 2023
 Installation
 Video performance with sound
 9:30 minutes, loop
 Courtesy: Jessie Kleemann

⑧ The sledge on the way

⑨ Running against time

Running against time and *The sledge on the way* are two entirely new works conceived as an immersive installation for the exhibition *Running Time*. The dog sledge is deeply embedded in Greenlandic culture: it has been essential to trappers for centuries. There has never been just one type of dog sledge, but several – each designed according to the conditions in which they are driven. In West Greenland, the sledges are short and wide because they run over sea ice. In the hillier terrain of East Greenland, where the ice can also form hard ridges, the sledges are narrower and longer. But the ice is melting. The scope of the trappers' existence is being transformed.

Jessie Kleemann has constructed a sledge for the changed landscape of the future. A landscape indelibly marked by human influence. As a subtle monument to humankind's constant drive towards industrialisation and growth, the sledge has here been adapted to a new way of life, taking a form reminiscent of a stretch limousine or an oversized tourist bus. The work is rather like a sledge in drag – sparkling and elegant with its beams of rare, precious wood, luminous silk cords, a glittering undercarriage and powerful ATV tires.

Set against this future scenario, Kleemann's performance unfolds in the picturesque landscape of Ilulissat, where she dives into the ever-changing land, nature and culture, becoming part of it. Throughout the cycle of the day – morning, noon, evening, night – she runs and runs through the landscape. Her breathing and the sound of feet in the snow are accompanied by the howling of the dogs. At first committed and optimistic, but after each repetition the steps become harder and harder, heavier and heavier, increasingly dogged and desperate. Like Sisyphus, she begins the endless movement over and over again, in an impossible pursuit or longing for something intangible and fleeting.



Lone Wolf Runner, 2023
Live performance
Duration: approx. 30 minutes
SMK, autumn 2023
See programme, p. 38

⑩ Lone Wolf Runner

The courses of action in Jessie Kleemann's performances are not predetermined. Rather, they unfold as responses to some simple choices of choreography, scenography and props that form the structure of the performance. As regards the actual subject matter, she says: 'I can't explain it. I enter something unknown. I step into a deep darkness, and I do so voluntarily. There are some reflexes at play, or it's something that I do for others'. (Stine Lundberg Hansen, *Samtale med Jessie Kleemann*, Antipyrine 2023).

In the live performance *Lone Wolf Runner*, the scenography centres on the huge, futuristic sledge installation and a soundscape that combines two elements: a composition based on sounds from Greenland's landscape, and the real sound she herself produces when she moves.

As in the video performance *Running against time*, the central choreographic action in the live performance is running. To run is an action charged with very different meanings nowadays: it can be seen as an athletic achievement, a struggle, a state of exhaustion or, more philosophically, as a meditative practice associated with freedom, purification and oblivion.

In the live performance, running becomes a race which, instead of relating to the cyclical time of day and night and the deep time of nature, is concerned with time as history. Kleemann's movements are suspended between the past from which she comes and the future to which she is moving. On her back, she literally carries a weight, a ballast or legacy of things of historical and symbolic significance, a load which she tries to shake off.



Ⓣ Arkhticós Dolorôs

The ice is melting. And it is melting in Jessie Kleemann's video performance *Arkhticós Dolorôs* (Arctic Pain), which was shot in Ilulissat in Greenland. As water trickles out from under the artist's bare feet, creating puddles and channels in the ice, she performs an insistent action with a large, black piece of nylon fabric, raising it above her head in the strong wind. The tenacious struggle with the wind grows increasingly challenging, and gradually the wildness of nature itself reverberates in her body.

The forces of nature are accentuated by the hand-held video footage, letting us feel the rustling of the wind through the camera's jerky movements and the whistling on the soundtrack. The angle of the camera hides neither the film crew nor the helicopter used to get the team onto the ice. These traits highlight the fact that the video is a documentation of the performance, one where the film crew was the audience, just as those of us who look at the work now are her audience.

In her 2021 poetry collection *Arkhticós Dolorôs*, Kleemann also works with the 'Arctic pain'. Originally written in Danish, the collection includes the following lines:

*the suffering of mother arctic
is the ice age of the new melting
now comes a time of war for the new descendants*



Arkhticós Dolorôs, 2019
Video performance with sound
12:00 minutes
Courtesy: Jessie Kleemann



Kamiit, 2023
Installation (detail)
3D print, three-colour PLA, coffee grounds
Courtesy: Jessie Kleemann

⑫ Kamiit

The ten pairs of kamiks in the installation *Kamiit* are copies of Jessie Kleemann's own sealskin kamiks, which have been passed down in her family – and which she herself has worn to the point of wearing them out entirely. The work speaks to a tradition of making reproductions of objects to be remembered: from the sentimental children's shoes cast in silver found in private homes to copies of famous works of art and monuments – such as bronze miniatures of the Eiffel Tower, posters of Monet's *Water Lilies* or casts of the bust of the Egyptian queen Nefertiti. Here, Kleemann has turned to one of the most recent reproduction techniques available, having her kamiks scanned and 3D-printed.

The work is poised between the authentic and the artificial. On the one hand, the copies of the kamiks are a testimony to Kleemann's lived life and to all the steps taken in the boots. On the other hand, the kamiks have lost their original purpose in the printing process, becoming glossy mass-produced objects of desire, as if they were souvenirs or designer goods in a shop display.

In the clothing industry, past trends often reappear in new versions adapted to a new era, and in her works Kleemann plays with the cyclical time inherent in clothing and in fashion in general. The kamiks are positioned as if carried by invisible spirits. The installation shows them moving along a narrow, dirt-like path made of coffee grounds, a nod to artist Pia Arke's installation *Soil for Scoresbysund*. Seemingly on their way to the horizon, they are haunted by nostalgic memories while pointing towards the future with their futuristic look.



About Jessie Kleemann

Born in 1959 in Upernavik in the north-western part of Greenland, Jessie Kleemann went to school in Nuuk before moving to Denmark to continue her education.

In 1977–78, at the tender age of seventeen, she applied to the then brand-new Tuukkaq Theatre in Fjaltring near Lemvig, the first recognised Greenlandic theatre programme. Rooted in the strong Greenlandic theatre tradition, the programme drew heavily on Greenlandic cultural heritage, on ritual, spiritual and artistic forms of practice such as the traditional mask dance (*uaajeerneq*), and on the expressive method championed by the Polish dramatist Grotowski (1933–99). However, Kleemann was equally influenced by her encounter with performance art – especially by the, to her, eye-opening and seminal performances by Marina Abramović (b. 1946) and Ulay (1943–2020). A particular highlight for Kleemann was the artist couple's final performance in 1988, where they ended their relationship in the middle of the Great Wall after months of walking towards each other from opposite ends.

In 1979 Kleemann enrolled at the Grafisk Værksted (Graphic Workshop) in Nuuk. In 1981, the place changed its name to the Grønlands Kunstscole (The Greenland School of Art), and Kleemann would go on to become head of the school from 1984 to 1991. During this period, the school's profile and structure changed, pursuing a more professional and broader artistic direction while adopting a cross-aesthetic approach and a focus on the social role and importance of art.

Through travels and collaborations, she has since established profound connections with art scenes among indigenous people in places such as Pannertooq, Pangnirtung in the former NWT, now Nunavut, Sápmi, Canada and Alaska. A network, which has nurtured a heightened aesthetic and political sensibility towards questions of cultural identity.

Her first solo show was in 1988 in Nuuk. Since then, she has exhibited widely, both solo and in collective and curated contexts, and has given poetry readings and staged performances in countless contexts, including with the international performance group Wolves in the Winter.

Notable recent exhibitions and performances include: Nuuk Art Museum and Nordatlantens Brygge, Copenhagen (*ATLANTIKUMI*, 2023); Armory Center for the Arts, California (*Exposure: Native Art and Political Ecology*, 2023), Nordatlantens Brygge, Copenhagen (*Perler på snor – en arktisk historiefortælling*), 2018); Achorage Museum, Alaska (*Without Boundaries: Visual Conversations*, 2016); KNIPSU Gallery, Bergen (*The Pleasure of Negative Emotions*, 2014); Museum Angewandte Kunst, Frankfurt (*The Weather Diaries*, NFB, 2014).

In 1997, she published her first collection of poems, *Taallat. Digte. Poems*. In 2021 she published the poetry collection *Arkhticós Dolorôs*.

Running Time is Kleemann's first solo show at a Danish art museum. Concurrently with the SMK presentation, Kunsthal Rønnebæksholm has an exhibition focusing on Kleemann's poetry and painting.

Sources and further reading

Iben Mondrup (ed.), *Jessie Kleemann – Qivittoq*, featuring essays by Randy Broberg, Brian Catling, Ivalo Frank, Aasne Linnestå, Niels Lyngsø, Mette Moesstrup. Hurricane, 2012

Ole Jørgensen, *Sjæl gør dig smuk: Om inuit menneskene*. Klim, 1993.

Stine Lundberg Hansen, <https://kunsten.nu/journal/jessie-kleemann-performances-med-traad-og-saelspaek/>

Stine Lundberg Hansen, *Samtale med Jessie Kleemann*. Antipyrine, 2023.

Mai Misfeldt and Laila Lund Altinbas, <https://kunsten.nu/journal/ugens-kunstner-jessie-kleemann-2/>

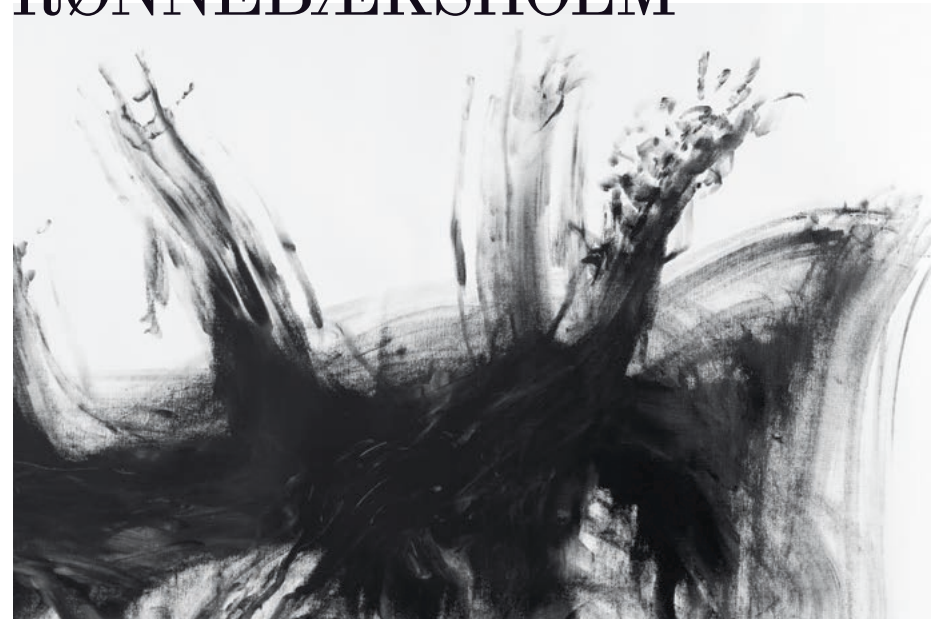
David Winfield Norman, 'En luktende diskurs. Jessie Kleemann og grønlandsk kunsthistorie mellom spekk og terpentin', in *Kunst og kultur* 101, no. 3, 2018: 149–165

David Winfield Norman, 'Jessie Kleemann's Art of Survival', in *Peripeti* 2022: 30–43

Louise Steiwer, <https://kunstkritikk.dk/maskedans/>

Kirsten Thisted, 'Blubber Poetics: Emotional Economies and Post-Postcolonial Identities in Contemporary Greenlandic Literature and Art', in *Sami Art and Aesthetics*, Aarhus University Press, 2017, 267–295

RØNNEBÆKSHOLM



Rønnebæksholm 1
4700 Næstved

Tors-søndag
12.00-17.00

Events in relation to the exhibition

Poetry Salon Saturday 16 September 14-16.00
This poetry salon is a conversation between the writers Jessie Kleemann and Shadi Angelina Bazeghi. The event is moderated by Stine Lundberg Hansen, who is a writer, critic and author and has most recently written a conversation book with Jessie Kleemann published by Antipyrine, which will be launched for this event.

Guided tours on Sundays at 2 p.m.

(in Danish)
3 September
10 September
1st October
8 October
15 October



Jessie Kleemann
**Lá. Læ.
Likkja. Magna.**
19 august – 29 oktober 2023

SMK wishes to thank:



PARK
MUSEER
NE

Programme

Saturday 26 August at 14.00:

Lone Wolf Runner

Live performance with Jessie Kleemann

**Saturday 9 September at 09.00
to 17.30:**

Research seminar: *Sialussuartut / Like a cloudburst / Greenlandic art history reimagined*

Arranged by David W. Norman and Anna Vestergaard

Wednesday 20 September at 17.00:

The Bikuben Foundation Vision Salon with Catherine Wood and Jessie Kleemann

Wednesday 27 September at 17.00:

Lone Wolf Runner

Live performance with Jessie Kleemann

Wednesday 4 October at 17.00:

Lone Wolf Runner

Live performance with Jessie Kleemann

Wednesday 15 November at 17.00:

Lone Wolf Runner

Live performance with Jessie Kleemann

**Wednesday 22 November at 17.00:
ORSOQ**

Live performance with Jessie Kleemann

Buy an annual pass today and get a full refund for your ticket.

The production of works is also supported by:

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The William Demant Foundation
The Knud Højgaard Foundation
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NAPA - The Nordic Institute in Greenland

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- Socialpædagogisk Seminarium, Ilulissat

Qujanaq / thank you:

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SMK 24 August - 26 November 2023

Curated by: Birgitte Anderberg,

Karen Ormstrup Søndergaard

Exhibition assistant: Sarah Pihl Petersen

AV and film production: Jon Lewis

3D consultant: Nicolai Erichsen

Communication: Sofie Linde,

Astrid Boye Wiik

Education services: Nana Bernhardt

Exhibition set-up: Staffan Boije

Conservator: Louise Cone

Art handling: Christian Jeppsson,

Morten Sørensen

Production of new works:

Concept: Jessie Kleemann

Producer: Louise Lassen Iversen

Installation design: Hans von Hirsch

Assistance: Aka Hansen

Graphics: Mighty Graphics

Camera and editing:

Christian Brems, *Løber mod tiden*

Thomas Seest, *Mask*,

Composer and sound: Søren Gemmer

© Jessie Kleemann

Exhibition guide:

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Thomas Seest pp. 22–23

Chelsea Reid & Tyler Levesque pp. 30–31

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