

Arnannguaq Høegh 1978-imi ujarlugu Looking for Arnannguaq Høegh in 1978

Allaaserinnittoq // By David W. Norman

1978-imi Sisimiut eqqaani Kissavaassani Aasi-vinnermi tupit ilaannut alakkaasut titartakkanik allaanerusunik takusaqartarsimassapput. Ukioq taanna Aasivimmi assilisat ilaanni takusinnaavarput Arnannguaq Høegh, titartakkamik iigaa-saliambut saqqummersitsivimmut peqqissaarluni nivinngarterisoq. Titartakkami avalequtit, timmissat siggui, isit amilimaartut, titarnerillu saat-tunnguit takuneqarsinnaaput. Titartakkap sinneranit naartuliaq eqiteqqasoq anillanganerutut isikkoqarpoq. Meeraq silarsualiap titartakkap qeqqaniittoq, immaqa? Titarnerilli peqqissaarlunnarnerisa, sangorarnerisa, silissusaatalu paasitippaatigut allaanerussuteqartoq, ilusaa quilertanartortaartoq, piviusuunanilu.

Høeghip eqqumiitsuliortutut oqaatigisimasaasa saqqummersinneqarsimasut ilaanni Pablo Picassomit oqaatigitinneqarsimasut atorlugit imminut nassuiarpoq: "Meeraq kinaluunniit eqqumiitsuliortuuvoq. Ajornaqutaa unaavoq, inersimasunngornermi eqqumiitsuliortuunermik attassiinnarnissaq."¹ Immaqa 78-imi Aasivimmi naqitikkatut ataqatigiissaartuliami siulliit ilaat nivinngarternerani aamma tamanna eqqarsaatersuutigisimavaa. Ataqatigiissaartuliani meeraallunili aallartissimasani. Pilikkimik, aqerluusamik qalipaatinillu titartakkat, 1970-imi aallartit-tut, takutippaat Høegh 14-inilli ukioqarluni namminerisaminik eqqumiitsulioriaatsimik ineri-artulereersimasoq. Titartagaani uumasorujuit ki-guterpassuallit aattagasut, eqqissinerup ilisarnaatai titarnerpassuilh. J alutornartut takussaap-put. Høeghip 80-ikkunni uumasuliani allaliori-aatsinilu ingerlateqqippai, Qikiqtaalummi, Nova Scotiami allanilu najugaqartarnermi kingorna nutaanik misileraanermut ingerlaqqittaraluarni-luunniit. Eqqumiitsuliortutut pisinnaasai periusi-nik nutaanik misigisanillu nutaanik ilaartorneqa-

Visitors to Kissavaassat near Sisimiut during the summer of 1978 would have encountered some unusual drawings among the Aasivik festival tents. In a photograph from the Aasivik gathering that year, we see Arnannguaq Høegh delicately positioning one such image onto a makeshift exhibition wall. A curled, fetal figure stands out from the drawing's gyre-like formation of branches, beaks, almond-shaped eyes, and ultra-thin pencil strokes that flutter across the page. A child at the center of a drawn universe? But the precise curves, thick outline, and perfectly spherical head convey an abstract quality, eerily geometric, too exact to be real.

In one of Høegh's only published artist statements, she introduced herself through remarks attributed to Pablo Picasso: "Every child is an artist. The problem is remaining an artist once one grows up."¹ Perhaps she was also reflecting on this at Aasivik '78 while she installed work from one of her earliest graphic series – a series she in fact began during her childhood. Ink, pencil, and pastel sketches dating to as early as 1970 confirm that Høegh was already developing a unique style of all-over line drawing at age fourteen. In one such image, the bodies of monstrous beings with gaping, toothy mouths branch off into peace signs and line after line of psychedelic vibrations. Høegh traced these same figures and patterns into the '80s, even as she ventured into increasingly experimental formats following residencies in Qikiqtaaluk, Nova Scotia, and elsewhere. While her artistic repertoire expanded to include new techniques and experiences, her images remained grounded in this distinct visual language.

raluartut, assilialiarisartagai suliaanut siullernut tunngaveqartuaannarput.

Sunarpiaq pillugu Arnanguaq Høeghip eqqumiitsulioriaaseq taanna ingerlatilersimaneraa eqqoriaannartarsinnaavarput. Nivi Christensenip allanneratuut, Høeghip 2020-mi toqoriaasaanera Kalaallit Nunaata eqqumiitsuliornikkut oqaluttuarisaanerani itersaliarujussuarmik pilersitsisimavoq, immerniarnissaalu ajornakusussalluni.² Suliaaniq uppersaataasinnaasut qppersagaliami apersorneqartarsimaneranillu nassaassaasut apeqqutinik nutaanik pilersitseqqiinnartarput. Inuttaata nipaa ilitersuisorinagu, ukiuni fooruni silassorilluinnarluni suliarisimasai pillugit, suliarisimasaalu privatusut (inuttaanut attuumalluinnartut) pillugit paasisassarpasuit pissarsiarinngisaannassavagut.

Immaqa Høeghip ukiorpassuarni suliarisimasai isiginnaaqqissaarnerisigut ataqqinninneq takutissinnaavarput. Allalersuutaasa misissoqqissaarnerisigut assilialiaasa eqeersimatilluta isiginnaarluarnissatsinnik qanoq qaaqqsitigineri siunersilersinnaavarput. Illlinniarnermimi isiginnaarneq pingaaruteqarluinnartut ilagaat, tamannalu Høeghip Eqqumiitsuliornermik Ilinniarnifimmi ukiorpassuarni aqutsisuunermini aamma miserratinginngilluinnarsimavaa. Assilialiaasa ilai paatsiveerunnartumik inissititerneqarlutik suliarineqarsimasut nassuiaruminaaginnavikkaluartut, silassorissusaa, pikkorissusaa, katiterinissamullu paasinnilluinnarsimanera takussajuarpoq. Suliaani siullerni tamanna aamma takussaavoq, taakkualu puigorneqaraluttuinnarnissaat ernumanassuteqarnerullutik. Taavami Høeghip aallartisarnenit, eqqumiitsuliortutut pileqqaarneranit titartakkat naqitikkallu isiginnaarnerisigut suna ilikkarsinnaavarput?

What exactly prompted Arnanguaq Høegh to begin developing this ornate style, we can only guess. As Nivi Christensen has written, Høegh's sudden death in 2020 left a hole in Kalaallit Nunaat's art history that will be difficult to fill.² The few catalogue texts and interviews that document her work often raise more questions than answers about her formal and thematic decisions. Without her voice to guide us, there is much we will never know about the intellectual and deeply private images she produced over her forty-year-long career.

Perhaps one way to begin honoring Høegh's decades of work is simply to look. By studying the patterns that fill her images, we can begin to recognize how much her work invites active looking. Looking, after all, is an essential aspect of learning, something that Høegh no doubt recognized during her many years as leader of Eqqumiitsuliornermik Ilinniarnifik (Kunstskolen). Although some of her most perplexing compositions might remain stubbornly unexplainable, her intellect, skill, and appreciation for complexity are visible throughout her oeuvre, including in her earliest projects, which are particularly vulnerable to being forgotten. What, then, can we learn from looking at drawings and prints produced at the earliest, most formative moment in Høegh's practice?

Looking through print

Look at one image that was included in a group exhibition of women artists at the National Library in 1988 and you will notice a rectangular shape behind a bird's fan-like plumes. Although Bodil Kaalund interpreted this shape as a closed door juxtaposed over the landscape background,³ it more accurately

Naqitikkat isiginnaarlugit

1988-imi Nunatta Atuagaateqarfiani arnat saq-qummersitsineranni assiliaq ilaasoq isiginnaarukku, timmissap sulusia siaaqqasut tunuata tungaanni kipparissoq malugissavat. Bodil Kaalundip nunap assinganut sanilliullugu matutut matoqqasutut nassuiaasersimagaluaraa, assip iluani assitut isikkoqarneruvoq.³ Eqqumiitsulior-tup piarissutilliaa. Suli isiginnaarluarukku, takusavat kipparissoq kipparissup allap iluaniittoq. Assip sinaa, titarnernut marlunnut ikkunneqarsimasoq, soorlu asseq iikkamut nivinngagaq. Sinip iluani titarnerit qaarajunnertut ilusillit kiinatut isikkoqarsinnaapput, soorlu Thue Christiansenip 1980-ikkunni 90-ikkunnilu qalipagai, imaluunniit Picassop, Joan Mirop allalluunniit eqqumiitsuliornermi oqaluttuarisaanermi pingaarutillit suliaat, Høeghip ilinniarnermi anner-tuup ingerlanerani sammisarsimasai.

Suliarpassui allat assigalugit malugisassat qaleriiaartut pilersinneqarsimapput – naqitikkalik suliaqartartunut immikkut periarfissaasartoq. Assilissat arlallit assip ataatsip iluani inissinneqarsimanerisa takutippaat Høeghip naqitereri-aatsinik paasinnissimanera, tassa qaleriiaat ataasiakkaarlugit inissititernissaat pillugit paasinnilluinnarsimanera. Naqitereriaatsini amerlanerni titartaqqaakkamit naqitigassiamut nuuseriarluni pappialamut naqiterisarneq ator-neqartarpoq. Høeghip assilialiaa immikkuullarisoq naqitereriaatsinik assigiinngitsunik suliaavoq, tassa kanngussammit aammalu annoraaminermi naqiterineq, qaleriiaat pappialamut ataatsimut nuunneqarsimallutik.

Høeghip silassorilluinnarluni ilinniarnermi paasisimasaminik, qungujunnarsinnaasunik aammalu qanilaassusermik imaqartumik sulia-

resembles a recursive picture-within-a-picture, an artist's inside joke. Look closer and you will see that it is actually one rectangle within another – a frame – attached to two angular lines like a picture hung on a wall. Within the frame, a group of oblong curves might suggest the abstract portraits Thue Christiansen painted during the 1980s and '90s, or perhaps the line drawings of Picasso, Joan Miró, and other art historical figures Høegh studied in her extensive training.

Like much of her work, the image visualizes art's capacity to bring different layers of experience into contact – a capacity uniquely accessible to graphic artists. The illusion that multiple picture surfaces coexist within the image indicates Høegh's conceptual understanding of print techniques, which require the artist to repeatedly layer one surface onto another. In most forms of printmaking, images are transferred from an original drawing to the surface of a printing block or impression plate, and finally to paper. This particular image, moreover, is the product of *multiple* graphic techniques, etching and screenprint, each layered onto a single sheet of paper.

This is just one example of Høegh's ability to deliver sharp, academic observations of her chosen medium with a sense of humor and intimacy. Perhaps a desire for intimate contact was also what led her to trace a hand extending toward the highly ornamental bird, as if reaching into the picture from the outside world. When I see this, I remember how Stine Lundberg Hansen described Høegh's affection for birds, particularly ravens, which she called kammalaateeqqakka.⁴

qarsinnaassusaanik takutitsinnaasuni arlalip-passuarnit assilialiaq isiginnaagarput ilagiinnarpaat. Immaqa aamma qanilaassusermik pilersitserusulluni assak assilissap avataanillusooq timmissap pinnerarneqarluarsimaqisup tungaanut isaariartumik titartaasimavoq. Isigitillugu Stine Lundberg Hansenip Høeghip timmissanut asannissusaa pillugu allaaserisaa eqqaavara, ingam-mik tulukkanut asanninnera, taakkumi kamma-laateqqaaminik taajorsimavai.⁴

Aasivimmi titarnerit ingerlaartut

Aasivinni tupernut utissagutta, assilialiat qanilaassuseqartut aammali ileqqussanik malinnip-sattut allaallu ilisimatusarnermut tunngave-qarpasittut, kulturikkut politikikkullu Aasiviit sammisaqarfiusut, 1970-ikkunni pisoqarfioqisu-mi attuumatillugit, taakku assilialiat qanoq paa-sissavagut?

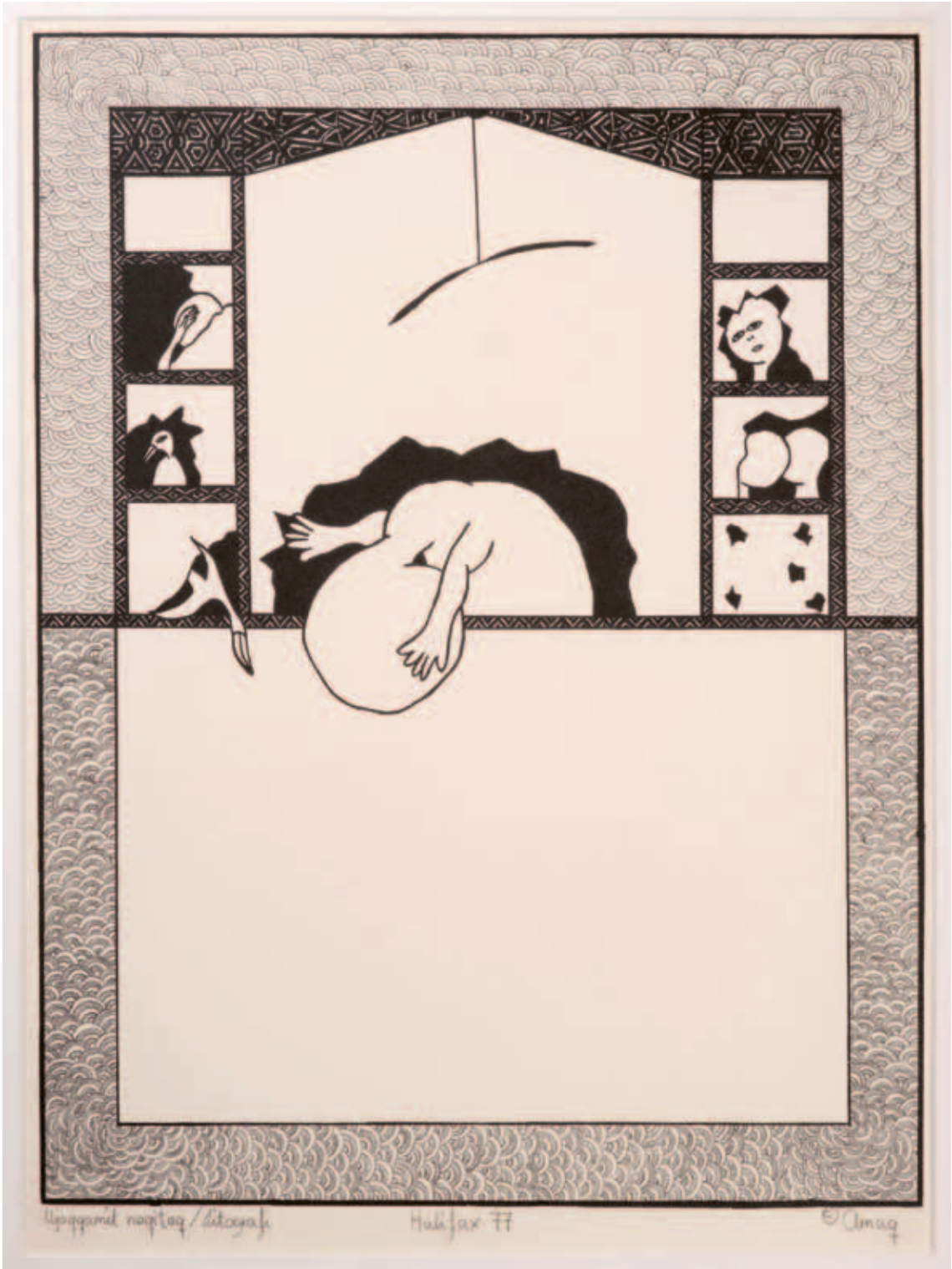
Høeghip naqitikkani titartakkanilu minnerpaa-mik Aasivimmi ataatsimi allami aamma takutin-nikuuai, tassa '80-imi Niaqornap Kuuani, Qoor-nup qanittuaniittumi, namminersulernissamik unammissuteqareernerup iluatsissimaneranit ukioq ataaseq qaangiuttoq. 1980-imi "Support Inuit Unity" sammineqarpoq, siullermeertumillu ICC-minngaanniit ilaasoqarpoq aammalu Ame-rican Indian Movementimiit (AIM-imiit) oqalugi-artartunut ilaatinneqarlutik.⁵ Høeghip eqqumiit-suliai ataqatigiit ilaatigut naqiterinermik sanna-vimmi ilisimaneqarluartumi Kinngaitimiittumi (Cape Dorsetimiittumi, maanna Nunavimmi Ca-nadamiittumi) ineriartortissimavai, tassuunalu isummanik siuarterinermik suliniuteqarnerup ti-tartakkallu imminnut attuumassuteqarnerat ersa-rinninngorpoq. Kingusinnerusukkut, Eqqumiit-suliornermik Ilinniarfimmi aqutsisuunermini, Inuit nunaanni kulturikkut paarlaateqatigiinnerit

Through-lines at Aasivik

Returning to the festival tent, how should we view these intimate yet formal, even academic images in a context like Aasivik, the cultural and political festival founded as a "people's forum" during the turbulent 1970s?

Høegh exhibited her prints and drawings dur-ing at least one other Aasivik, Aasivik '80 at Niaqornap Kuua, near Qoornoq, the year after the long struggle for home rule was won. The theme in 1980 was "Support Inuit Unity," and for the first time guests from ICC and the Ame-rican Indian Movement (AIM) were joining the usual Aasivik speakers.⁵ The connection be-tween this activist context and the drawings becomes clearer when we consider Høegh partly developed this series during a residency at the famous printmaking workshop in Kinngait (Cape Dorset), present-day Nunavut, Canada. Later, as director of Eqqumiitsuliornermik Ilinniarfik, she regularly supported cultural exchange across Inuit regions, even organizing a study trip for students to visit the renown carving workshop in Uelen, Siberia in 1990.

The elongated line drawing that appears throughout images Høegh produced between 1974 and 1980 might suggest parallels with other artists working in Kinngait during this period, such as Kenojuak Ashevak and Pudlo Pudlat. Studying alongside a thriving, interna-tional Inuit graphic arts community undoubtedly influenced Høegh's artistic development, but this exchange only partly explains the images' complexity. In each example from this series, which Høegh began before travelling to Cana-da, stark lines break the image-space into irregular, abstract shapes, all filled with ex-



tapersertarsimavai, ilinniarfimmilu atuartut Sibiriami Uelenimi qiperuisarfimmut ilisimaneqarlurartumut 1990-imi angalanissaat suliniutigisimalugu.

Titartakkat takinerit 1974-ip 1980-illi akornani Høeghip suliarisimasai, Kinngaitimi piffissami matumani eqqumiitsuliortunut assigusortaqarsinnaavoq, soorlu Kenojuak Ashevakimut aammalu Pudlo Pudlatimut. Nunani tamalaani Inuit naqiterinermik suliaqartut peqatigalugit ilinniaqatigineri Høeghimut eqqumiitsuliortarneranut sunniuteqanngitsoorsimajunnangilaq, tamanali assilialiaasa imartussusaanik ilaannakortumik taamaallaat nassuiaateqarpoq. Kingusinnerpaamik aammalu 1970-imiik Høeghip assilialiai avisaartiterisunik titarnertaqartarsimapput, alannguusanik titarnernik aalisakkallu tataanik isikkulinnik titatarnernikimmerneqarsimasarlutik. Titartaariaasaa pappialami imaqanngitsortanik inissaqartitsineq ajorpoq, Canadap issituani kangiatungaaniittumi naqiterivinni imaqanngitsunik qaqortumik qalipaammilluunniit tunuliaquteqartarneq piffissami tamatumani atuukkaluartoq.⁶ (Aappaatigullu, Kinngaitimi eqqumiitsuliortoq ataaseq piffissami tamatumani Høeghitut kusanartumik suleriaaseqarpoq, assilialiai silarsuatta avataaneerpalaartunik suliaqartartoq tassaasoq Shuvinai Ashoona).

Høeghip Halifaximi Nova Scotia College of Art and Designimiinnerata nalaani (NSCAD-imiinnerani) titartarsimasai naqitersimasaalu 1977-imeersut sumiiffiinni assigiinngitsuni sulianut sanilliussinissamut periarfissiipput. Ukioq taanna ujaqqamit naqitigaani inoorpasittut eqqumiitsut assigiinngitsut sanileriaaqqapput. Sanileriaat imminnut ilisimarpasinngillat. Ataaseq sinaatunganut sammivoq, qania ammalluni,

tremely thin pencil strokes in the hatched and fish scale patterns she had drawn since at least 1970. Her lines leave almost no negative space on the paper, unlike most printmakers working in the Eastern Canadian Arctic at this time, who generally used white or color blocked backgrounds.⁶ (On the other hand, one contemporary artist from Kinngait whose otherworldly imagery beautifully complements Høegh's practice is Shuvinai Ashoona).

Several drawings and prints executed in 1977, during Høegh's time at the Nova Scotia College of Art and Design (NSCAD) in Halifax, offer other opportunities for cross-regional comparison. In one stonecut print from that year, an array of figures in various stages of abstraction appear side by side. None of them recognizes the presence of the others. One figure faces the page's outer edge, its mouth open as its voice reverberates away from the collective. "Qallunaat suliaannik isiginnaartuaravit," reads a line of text written above their heads. The passage undoubtedly alludes to colonial tensions between tilflyttere and Inuit pervasive in the pre-home rule decades – tensions fueled by nonreciprocal patterns of communication.

Besides reflecting Høegh's sensitivity to socio-political debates, the integration of verbal and pictorial language calls to mind certain experimental art practices that she may have been exposed to in Halifax. Her enrollment at NSCAD coincided with the school's legendary "conceptual years," a period when this remote art academy promoted cutting-edge pedagogy informed by systems theory, communication studies, and collaboration with leading figures

sanileriaat tunullugit oqaaseqarluni. "Qallunaat suliaannik isiginnaartuaravit", niaqusa qulaatungaani allassimavoq. Nunasiaateqarnerup pianik akerleriissutsinut tunngasoq qularisassaanngilaq. Nunasisut Inuillu akornanni akerleriissutsit namminersulernissamit ukiut qulikkaarut arallit sioqqullugilli akerleriinnerit pilersimasut – akerleriittarnerit attaveqatigeeriaatsit assigiingissusaannit tunngaveqartut.

Inuiaqatigiit pillugit politikkimut Høeghip mallussarissusaa assilialiami ersersitsigaluatoq, eqqumiitsuliami oqaatsinik atuinera assilialioriaatsillu atorsimasaata Halifaximi eqqumiitsuliornikut misileraasarnermut malinnaasimaneranut attuumassuteqarsinnaavoq. NSCAD-imi ilinniar-tunngornerata nalaani ilinniarfik allaanerusumik misiliivoq. Ukiut taakku ilinniarfiup ilisimaneqaateqarfigaat, taaneqartarlutik "conceptual years" (ukiut eqqarsaatersuuteqarnermik tunngaveqarluni eqqumiitsuliornermut tunngasut). Eqqumiitsuliornermik ilinniarfik NSCAD avingarusimasumi inissisimasoq, ukiuni taakkunani pædagogikkimik nutaamik aqqtissiuivoq, ilaattigut aaqqissuuseriaatsinik nassuiaanermik ilinniartitsineq (systemteori), attaveqatigiittarneq pillugu ilisimatusarneq aammalumi New Yorkimi conceptuel-imik minimalismemillu atuillutik eqqumiitsuliortut nuimanagerit suleqatigalugit ingerlanneqartumik. Taamani Sol Lewitt ujaqqanit naqterivimmi suleqataasut ilagaat, suliniummik Høeghip titartaanermik aallussisuuneranut tulluurtumik ingerlatsisimalluni. 1970-imi LeWittip titartaasartut malitassaliani najoqqutaralugit titartaaqusimavai: "Kipparissup iluani tomminik 20-nik angissuillip iluani aqerluusamik mangertumik qernertumik najoqquteqarnak titsintinik titarnernik titartaagit, qanorluunniit takitigisut, piumasassinnik."⁷ Atortorpassuaqan-

in New York-based conceptual and minimal art. Sol LeWitt, for instance, undertook a project at NSCAD's lithography workshop that particularly resonates with Høegh's commitment to the drawing medium. In 1970, LeWitt instructed the workshop's draughtspersons to produce a suite of images using only these directions: "Within a twenty-inch square area, using a black, hard crayon, draw ten thousand free-hand lines, of any length, at random."⁷ In keeping with the spirit of "dematerialized" practice, the command to produce line was the only conceptual foundation the artwork required. Ultimately, though, this context also fails to fully explain Høegh's practice. She undoubtedly drew inspiration from happenings on the other side of the Davis Strait, but her personal and political commitments to drawing had deeper roots.

The real surreal

Back in Kalaallit Nunaat, Arnanguaq Høegh was also contributing her distinct style to the social realist tendencies that flourished during the 1970s and 1980s among West Coast artists who, like Høegh herself, studied under the Danish painter Bodil Kaalund.⁸ The core principle of social realism is a commitment to representing the truth of daily life, from its uplifting moments to its most alienating and degrading conditions. Today, Høegh is most recognized for imagery that magnifies small details of quotidian objects and materials linked to realist themes.⁹ To many, the grainy close-ups that fill her later prints might appear more abstract than "real," but by enlarging the decorative texture that suffuses even the roughest objects and scenes, these images shed light on easily disregarded elements of everyday life that are

nginnissamik eqqarsaateqarnerup (dematerialisering) suleriaasaa alinneqarpoq, tassa titarner-nernik titartaaqquneqarnerup eqqarsaatersuuti-tut eqqumiitsuliaanissaanut pisariaqartutuaatil-lugu.

Naggataagullu Høeghip eqqumiitsulioriaasaata nassuiarnissaanut makkununga attuumassute-qarnera naammanngilaq. lkersuap Davisip illua-tungaani isumassarsiortarsimanissaa qularnan-ngilaq, titartaanissamilli imminermunit politikki-kullu pisussaaffeqarneranit itinerusuminngaaneerpoq.

Silarsuaq eqqumiitsoq ilumoortoq

Kalaallit Nunaanni Arnanguaq Høegh eqqu-miitsulioriaatsini immikkuullarissaq aamma atorlugu socialrealistiskiusunik (socialrealisme) 1970-ikkunni 1980-ikkunnilu eqqumiitsulior-tarpoq. Taamani eqqumiitsulior-tut Kalaallit Nunaata kitaani qalipaasup qallunaap Bodil Kaalundip ataani arlallit ilinniartuupput, Arnanguaq Høeghilu taakkunnunga aamma ilaalluni.⁸ Socialrealismemi inuiaqatigiinni qajannarnerusumik inissimasut sammineqartarput. Ulluinnarni pisartut unneqqarilluni takutinnissaa sammineqartarpoq, pisunit qiimmannartunit sungiusimanginnerusatsinnik takutitsinermut, pissutsinullu nikassaasunik takutitsinissaq sammineqartarluni. Høegh ulluinnarni atugaasunik immikkuualuttuaqqanik allanillu piviusuneersunik allisitsilluni assilialior-tariaatsini pillugu ullumikkut ilisimaneqarneruvoq.⁹ Arlalinnut assilialiai manii-lakuluppasittut, naqitigaani nutaanerusuni takuneqarsinnaasut, piviusorpalaarpallaarnatik ilisarsaangitsutut misinnarnerusinnaapput. Ulluinnarnili atortukujuit sukujuillu sannai alliserujussuarnerisigut, ulluinnarni soqutigineqar-neq ajoraluartut nutaamik saqqummersittarpai, paa-

rich with information and history. They also challenge us to question what is the proper style of a realist image.

By the 1990s, and perhaps earlier, Høegh began experimenting with phototransfer techniques such as photogravure and photopolymer that allowed her to further manipulate notions of realism. One image from the 1970s foreshadows this later interest in photographic references. Placed atop this drawing is a small, cropped photograph: a close-up of eyes peering directly into camera. A naturalistic arm seems to hold the photograph in the image's shallowest dimension, suspended in front of the wings of ornamental geese framing an assembly of abstracted people, their oval heads turned towards what must be the sun.

Held up to meet the viewer's gaze, the photograph gives the scene a presentational quality. These eyes confront us, acknowledge us. They make us aware that the artist is aware of us, looking. They tell us that we are not looking into an unmediated or "pure" scenario, but a construction: a synthetic, deliberately composed image. The framing devices accentuate this self-reflexivity, as does an electrical pole in the background, a fragment of the banal interrupting the scene's high drama. These disparate references – from vernacular objects to symbolist ornamentation that Høegh associated with ancestral heritage¹⁰ – somehow don't clash. They coexist in the image, as if they have assembled for the purpose of demonstrating that such diverse artistic forms can in fact share space.

Another work from this series presents an even



sissutissanik oqaluttarisaanermillu imaqartut. Aamma assilialiat piviusoorpalaartut qanoq isikkoqartussaaneriniq apeqqusersuitippaatigut.

1990-ikkunni, immaqa aamma siusinnerusukkut, assiliivimmik assilisanik naqiterinermik Høegh misileraasalerpoq, soorlu naqitereriaatsit fotogravure aamma fotopolymer misilerarlugit. Piviusorpalaartunik assilialiorarnini tassuunatigut sulii allanngorlugu sammeqqissinnaalerpaa. Asseq 1970-ikkunneersup assilianik naqiterinermik soqutiginnilernissaa siulittuutigaa. Titartakap mikisup qulaatungaani asseq mikisoq aggugaq takuneqarsinnaavoq: isit qanillillugit assiliasat, assiliivimmut toqqarlutik isigisut. Asseq talermit assip ataaniq siaaqqasumit tigummineqarpoq, nerlerit pinnerisakkat suluisa saavatuangaannut inissinneqarsimalluni, nerlerillu sului nit inuit unguneqarsimasutut inisseqqasut assip iluaniinnerusumi takuneqarsinnaallutik. Inuit piviusoorpalaartumik titartagaannigisut, ammalloqisaartunik niaqullit, seqiniugunartumut sammisut.

Isit assimiittut uagut isiginnaartut isigut naapisallugit inissinneqarsimapput, assilialiarlu saqqummiunneqartutullusooq ittunngortillugu. Isit kiinarsivaatigut, paasitilluta isiginerput ilisimaneqartoq. Paasitilluta eqqumiitsuliortup isiginnaarnerput ilisimagaa. Paasitippaatigut isiginnaagarput aqqissugaasoq, nalaatsornerinnaanngitsaq; pilersitaasoq, eqqarsaatigineqarluni aqqissorneqarlunilu assilialiaq. Assilialiap sinilersorneqarsimanerata isiginnaartutut inissisimanitsinnik eqqarsaateqarnissarput sulii ersariseqqippaa, aammalu innaallagiamut sukaliap tunuatungaaniittup ersariseqqillugu. Sukaliap nalinginnaasuugaarnermigut assilialiap pisumik tiguaasumik takutitsinera akornuserpaa. Naleq-

more complex composition, with unoutlined owls and branches soaring into a fish scale-patterned sky. A humanoid figure whose head appears to be connected to wires stands beside a flock of geese, with partial faces floating eerily amid hatched waves or hills. In the lower left corner, an open door rises above an industrial harbor complete with oil storage tanks and satellites, perched atop terrain that dissolves into undefined pattern. The doorframe's telescopic illusion makes it unclear if it is receding or protruding into the scene, and whether whatever is entering or leaving is welcome.

Arnannguaq Høegh occasionally left clues like this that allude to deep, tumultuous emotions lying beneath the surface of her images. For instance, a statement printed to accompany her phototransfer project *Kotzebue à la '86 – Soornami* suggests that "on this exact spot," the site depicted in the artwork's eight repeated panels, "something disturbing and terrible once happened."¹¹ In another, earlier image, which was included in a poetry collection published in 1974,¹² a woman lies exposed, nude, beneath the wings of a bird, while a second figure sheds tears in the background. Their bodies, and the entire scene, are filled with countless lines, all of which Høegh would have strenuously traced by hand. The patterns are almost overwhelming.

In the drawing from 1975, the faces that emerge from a blizzard of lines, the wires that bind the figure's head, the open door above the cityscape – these details all convey a thoroughly ambivalent mood. Nothing is revealed for certain, but the image's visual subversion and optical labyrinths leave no doubt

qiussinerit assigiinngitsut – atortunit ulluinna-
palaartuninngaanniit ilisarnaatitut allartalersui-
nermut, Høeghip siuaaminut attuumatitaanut
aporaatinngillat.¹⁰ Assilialiami ataatsimoorput,
soorlulusooq eqqumiitsuliornerit assigiinngitsut
ataatsimoorsinnaanerit takutinniaraat.

Ataqatigiiaartuliani eqqumiitsuliaq alla sulii kati-
tigaanerumik aaqqiissuunneqarsimasooq taku-
neqarsinnaavoq. Uppiit avalequtillu aalisakkap
tattaanik qililiamut aarsaarput. Inuppalaartoq,
niaqua ledninginut atarpasittoq, nerlerit ilaati-
gut ilaannakortunik kiinallit eqqaani nikorfavoq.
Qaqqanit malinnilluunniit tukertutut ittunin-
ngaanniit nerlerit quilertanartumik aarsaartutut
ipput. Ataatungaani saamiata tungaani matu
ammasooq takuneqarsinnaavoq, umiarsualiviup
qulaatungaanut inissisimalluni. Umiarsualivimmi
uuliaasiviit qaammataasiallu (satellitsit) taku-
saapput, umiarsualivik nunamut avissaarsimasu-
mut inissinneqarsimalluni. Matup sinnaa alliaartor-
nersooq imaluunniit milliartornersooq nalunarpoq,
assimut isilersooq anillalersorluunniit tikilluaqu-
saanersooq nalunarluuni.

Arnannuaq Høegh ilaatigut takussutissanik
taama ittunik assilialiaminut ikkussisarpooq, misi-
gissutsinut akulerussuuttunut tunngasunik. Assi-
lianik naqitersimasaata ilaannut, "Kotzebue a la
'86 – Soorunami"-mik qulequtalimmi, eqqumiit-
suliortoq nammineq oqaaseqarsimavoq, tassa
"sumiiffimmi tassaneqqissaaq", naqitersima-
saani arfineq pingasuusuni, "tupannaqisumik
ajorluinnartumillu pisoqarsimavoq"¹¹. Assimi
allami, siusinnerusukkut assilineqarsimasumi,
1974- imi¹² atuakkiami taallanik imalimmi saq-
qummersinneqarsimasumi, arnaq mattaanga-
soq takuneqarsinnaavoq, timmiap suluisa
ataani inissisimasooq, inullu alla tunuata tungaa-

as to why Bodil Kaalund associated Høegh with
a surrealist impulse.¹³ Like the work of early
twentieth-century surrealists, the scene does
not represent a non-reality, but a denaturalized
expression of the everyday. (As André Breton
wrote in the first surrealist manifesto, the aim of
French surrealism was to express the direct
reality of the unconscious mind: "Surrealism
relies on the belief in the superior reality of
certain forms of association neglected until
now, in the omnipotence of dreams, and the
disinterested games of the mind."¹⁴) The un-
settling enigmas and hybrid creatures that
appear next to stylized fauna, ornamentation
that Høegh drew from ancestral material cul-
ture, and matter-of-fact depictions of urban
subarctic living: all of this speaks to the many
influences, and the ghostly ambiguity, sur-
rounding contemporary life.

At the very beginning of her career, Høegh
asserted that geometric pattern, ancestral
heritage, industrial infrastructure, and unset-
tling, ambiguous forms are equally significant
subjects for artistic reflection. None of these
subjects appears more or less at home in her
images, more or less authentic to their kaleido-
scopic scenes. On a more general level, these
early drawings and prints indicate the curiosity,
experimentation, and intensive study that
Arnannuaq Høegh brought to her practice
throughout her lifetime. In them we see her
mastery of naturalistic figuration as well as
abstraction, her self-reflexivity, her sense of
history, her keen perception of her contempo-
rary moment on the cusp of Home Rule, with
all its uncertainty, possibility, and social tension.
In these images, and in many more she pro-
duced over the decades, Arnannuaq Høegh

ni inissimasoq, qullii kuuttut. Timai sunalu tamarmi titarnernik ulikkaarpoq, Høeghip assaminik maleqqissaarsimasaanik. Allalersornera uisuumminaannangajapoq.

1975-imi titartagaani, titarnerpassuarnit perserutut ittunit kiinnat nuisut, ledningit niaqumut ikkussimasut, illoqarfiup qulaatungaani matu ammasoq – immikkuualuttut tamarmik assiliali-ami marloqjusattut ittumik misigititsivoq. Sunaluunniit qularnarunnaarsillugu ersersinneqanngilaq, assiliali paasinanngitsortaata aammalu isiginiakkatsinnik tammartajaarnartortaata soq Bodil Kaalundip Arnannguaq Høegh surrealis-memit isumassarsisarsimaneramik oqaaseqarsimansoq nassuiaateqarfignaa.¹³ 1900-kkut aal-lartilaarnerani surrealismemik eqqumiitsuliortar-tut assingalugit assilialiaq silarsuarmik eqqu-miitsuliaannarmik takutitsinngilaq, ulluinnarmilli nikingasumik takutitsilluni. (Surrealisme pillugu nassuiaatit pingaarnerit siullersaanni Andre Bre-tonip allataani, surrealismep ilorpiatsinni ilisi-mangisatsinnik ilumoortuusut takutinnissaat si-unertaraa; "Inuit akornanni attuumassuteqartar-nerit piviusuusuni pingaarneruneri upperine-qarnissaat, maannamut imminiiginnarneqarsim-agaluartut, surrealismep tunngavigaa, aammalu sinnattut naalagaaneri tunngavigalugittaaq, isu-mallu soqutigittaalluni pinnguartarnera tunnga-vigalugu."¹⁴) Paasiniagassat isumakulunnartut uumasullu akuleriiaat, uumasut erseqqissumik ilusilersukkat, pinneraanerit Høeghip siuaasa-mi tigussaasumik kulturiannit aasimasai, aam-malu illoqarfinni issittumi inooriaatsinik piviu-sorsortunik assilialtersuineq; tamarmik ullut-sinni inuunerup aliortukkatullusooq ersernerlut-tortaqarneramik sorpassuarnillu sunnersimane-qarneramik oqaluttuartuupput.

left behind an open door, one we must pass through without her. Even without her voice to guide us, these images will continue to invite us to look.

¹ Tupaarnaq Rosing Olsen (ed), *Kimik – ukiut 20 år* (Nuuk: Milik, 2016), 38.

² Nivi Christensen, "Når en stemme går bort – en tak til Arnannguaq Høegh," *Neriusaaq 2020/2021*: 23.

³ The image is reproduced in the 1990 edition of Kaalund's book *Grønlands kunst*.

⁴ Stine Lundberg Hansen, "Når ravnene er," *Kunst.gl*, 26 January 2017, <http://kunst.gl/naar-ravnene-er/>.

⁵ An image of Arnannguaq and Aka Høegh at Aasivik '80 appears in Hjalmar Dahl's *Aasivik – inuit isumasioqatigiiffiat* (Nuuk: Atuakkiorfik, 2005), 177.

⁶ Ingo Hessel, "I Am an Inuit Artist: The Rise of the Individual Artist," in *Inuit Modern*, ed. Gerald McMaster (Toronto: Art Gallery of Ontario, 2011), 109.

⁷ Garry Neill Kennedy, *The Last Art College: Nova Scotia College of Art and Design, 1968-1978* (Cambridge, MA: MIT Press, 2012), xviii.

⁸ Arnannguaq's peers Aka Høegh and Anne-Birthe Hove have also been recognized for their realist imagery from this period. Jørgen Trondhjem, *100 års grønlandsk billedkunst – En introduktion til billedkunsten, kunsthistorien og kunstverdenen i Grønland siden 1900* (Copenhagen: Turbine, 2011), 60-63.

⁹ Noted in Camilla Augustinus, *Grønlandske nutidskunstnere – maleri, skulptur, grafik og fotokunst 2004* (Aalborg: Dansk-Grønlandsk Kulturfond, 2004), 40, and Bodil Kaalund, *Grønlands kunst* (Copenhagen: Gyldendal, 2011), 303-304.

¹⁰ In the artist's words, "I have always been fascinated by our ancestors' culture, ornamentation, aesthetics and carefulness." Quoted in Olsen (ed), *Kimik – ukiut 20 år*, 38.

¹¹ Charlotte Almsig, Annette Dyrhøj Møller and John Rosing, *The Red Snowmobile* (Copenhagen: Nordatlantens Brygge, 2005), n.p. The print includes eight tinted versions of one photograph of a sealer's shed in Kotzebue, Alaska, surrounded by fragments of a street map.

¹² Jakob Janussen and Aqissiaq Møller, *Taigdlat – Grønlandsk digte* (Århus Kunstbygning: Århus, 1974). The collection was published in conjunction with the exhibition "Grønlandsk kunst idag" at Århus Kunstbygning.

¹³ Kaalund, *Grønlands kunst*, 303.

¹⁴ André Breton, "First manifesto of surrealism 1924," *Art in Theory 1900-1990*, ed. Charles Harrison and Paul Wood (Oxford: Blackwell Press, 1992).

Eqqumiitsuliortutut aallartikkamili allalersuutit geometriskiusut, siuaasanit kingornussat, ator-tulersuuteqarluni ataqatigiinnermut aaqqis-suunneqarnerit, ilusillu aarlerinarlutillu paasiu-minaatsut eqqumiitsuliornermi eqqarsaater-suuteqarnermut pingaaruteqarneri oqaatigisar-pai. Taakku tamarmik assilialiaani inissisimallu-arlutillu inissisimalluarneq ajorput, pisuni allan-gorartutut ittuni piviusuunerullutillu piviusuun-ginnerusarput. Arnannguaq Høeghip inuuner-mini alapernaatsuunini, misileraasuunini misis-suinertuninilu eqqumiitsuliortuunermi atortar-pai, tamannalu titartakkani pineqartuni malugi-neqarsinnaallutik. Piviusunik ilusilersuisinnaal-laqqissusaa ilisarnanngitsuliullaqqissusaa, su-miiffimminik eqqarsaateqallaqqissusaa, oqalut-tuarisaanermik ilisimasaqassusaa, Kalaallit Nu-naata namminersulernerata nalaani pisunik ma-luginiallaqqilluinnarnera, piffissaq taamani na-lorninartorpassuarnik pisoqarfiusoq, periarfissa-nik ulikkaartoq, inooqatigiinnilu akerleriissute-qarnerup nalaani pisunik maluginiallaqqinnera titartagaani takuneqarsinnaavoq. Assilialiamini taakkunanni, sulilu amerlanerujussuarni ukior-passuarni suliarisarsimasamini, Arnannguaq Høeghip matu ammasoq qimappaa, matu Arnannguaq ingiaqatiginagu isertariaqangarput. Nipaa ingiaqatiginngikkaluarlugu, assilialiaasa isiginnaartuarnissarput suli kaammattuutigaa.

- ¹ Tupaarnaq Rosing Olsen (aaqq.), *Kimik – ukiut 20 år* (Nuuk: Milik, 2016), 38.
- ² Nivi Christensen, "Nipi qimagukkaangat – Arnannguaq Høeghimut qujanaq," *Neriusaaq* 2020/2021: 23.
- ³ 3 Kaalundip atuakkiaani Grønlands kunst-imi, 1990 saqqummiussami, eqqumiitsuliaq takuneqarsinnaavoq.
- ⁴ Stine Lundberg Hansen, "Når ravnene er," *Kunst.gi*, januarip 26-at 2017, <http://kunst.gi/naar-ravnene-er/>.
- ⁵ 80-imi Aasivimmi Arnannguamik Aka Høeghimillu asseq Hjalmar Dahlip atuakkiaani "Aasivik – inuit isumasi-oqatigiiffiat"-ni takuneqarsinnaavoq (Nuuk: Atuakkiorfik, 2005), 177.
- ⁶ Ingo Hessel, "I Arn an Inuit Artist: The Rise of the Individual Artist," *Inuit Modern*, aaqq. Gerald McMaster (Toronto: Art Gallery of Ontario, 2011), 109.
- ⁷ Garry Neill Kennedy, *The Last Art College: Nova Scotia College of Art and Design, 1968-1978* (Cambridge, MA: MIT Press, 2012), xviii.
- ⁸ Arnannguup naleqatai Aka Høegh Anne-Birthe Hovelu aamma piffissami tamatumani piviusorpalaartunik sulia-qarnertik pillugu ilisimaneqarpyut. Jørgen Trondhjem, *Ukiut 100-it ingerlanerini Kalaallit eqqumiitsuliaat Kalaallit Nunaanni 1900-mit eqqumiitsuliornerup, eqqumiitsuliornerup oqaluttuarisaaneranik, eqqumiitsuliornerullu silarsuaanik ilisarititsineq* (København: Turbine, 2011), 60-63.
- ⁹ Camilla Augustinusimit allanneqartoq, *Grønlandske nutid-skunstnere – maleri, skulptur, grafik og fotokunst 2004* (Aalborg: Dansk-Grønlandsk Kulturfond, 2004), 40, aamma Bodil Kaalund, *Grønlands kunst* (København: Gyldendal, 2011), 303-304.
- ¹⁰ Eqqumiitsuliortup nammineq oqaasii: "Siulitta kulturiat, allalersueriaasaat, æstetikkiat peqqissaartuunerallu alutori-uannarsimavakka." Olsen (aaqq.), *Kimik – ukiut 20 år*, 38.
- ¹¹ Charlotte Almsig, Annette Dyrhøj Møller aamma John Rosing, *Den Røde Snescooter* (København: Nordatlantens Brygge, 2005), n.p. The print includes eight tinted versions of one photograph of a sealer's shed in Kotzebue, Alaska, surrounded by fragments of a street map.
- ¹² Jakob Janussen aamma Aqissiaq Møller, *Taigdlat – Grønlandske digte* (Århus Kunstbygning: Århus, 1974). Århus Kunstbygningimi saqqummersitsinermut "Grønlandsk kunst idag"-imik quleqalimmut atatillugu atuagaq saqqummersinneqarsimavoq.
- ¹³ Kaalund, *Grønlands kunst*, 303.
- ¹⁴ Andre Breton, "First manifeste of surrealism 1924," *Art in Theory 1900-1990*, aaqq. Charles Harrison aamma Paul Wood (Oxford: Blackwell Press, 1992).



May 1961



Photographs

"Trunklet"

May 1961