

Half Hidden

"A thick layer of hygge blankets a hundred years of colonial history," says a speaker's voice – one of the many fragments of speech and visual layers constituting Anne Haaning's installation Half Hidden. Centring on an abandoned cryolite mine in the settlement of lvittuut in Greenland (Kalaalit Nunaat), the work re-contextualises a quantity of archival materials including myths, images and plans from the Danish National Archives, and other materials from lvittuut. With a fascination for forgotten places and structures that persist sibly as memories and the sediment

of time, Haaning examines technological development within a broader historical perspective on resource extraction, mining and imperialism. Denmark extracted the rare mineral cryolite in Greenland from the 1850s

until 1986. A revolutionary element in the mass production of aluminium, cryolite proved critical for the shipbuilding and aviation industries during World Wars I and II. The mineral was so important that

Greenland's cryolite mine was put under US administration until the end of WWII after Denmark was occupied in 1939. But this history has virtually been erased from the collective memory and consciousness of the Danes. Today the flooded mine stands as a scar in the Greenlandic landscape: a flat plane of water and an enormous geographical and symbolic void, concealing centuries of history.

Haaning's artistic practice employs media of many forms, combining sculptural, architectural and digital structures with conceptual research. Half Hidden includes animations, film clips, 3D reconstructions of the Danish National Archives, polarising film, myths about the stone spirits documented by the Danish-Greenlandic explorer Knud Rasmussen in 1923, and written correspondence between Haaning herself and the shaman Nakasuk who features in Rasmussens' records.

Without (obvious) condemnation, Haaning draws our attention to both a corner of



Anne Haaning

the shared heritage of Denmark and Greenland and to the story of modern technology and the consequences of its universal use. Here, she illuminates the connections between the extraction of resources and the ideologies underlying colonisation She views the experience of the void in the mine as a picture of the void we sometimes encounter in our dialogue with and through technology - including the very technology made possible by cryolite mining.

Half Hidden invites us to dive under the surface of the flooded cryolite mine and to contemplate the absence of knowledge and awareness of Greenland and Danish colonial history in today's Denmark. Half Hidden is important as a chronicle of a significant chapter of history far too often overlooked and as a story that invites new perspectives on our shared history and cultural heritage, essential to a complete understanding of our current predicament; timely as the eyes of the world are now turned to the Arctic.

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Tromsø Kunstforening

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28.6.-2.8.2020

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Anne Haaning holds an MFA from Goldsmiths, University of London and an MA from the Royal Danish Academy of Fine Arts, Schools of Architecture. The exhibition Half Hidden at Tromsø Kunstforening is the final presentation of the artistic research project she has been conducting as a PhD Candidate with the Academy of Arts, UiT The Arctic University of Norway in collaboration with Oslo National Academy of the Arts. Haaning's recent solo show at Den Frie Centre for Contemporary Art in Copenhagen was awarded by the Danish Arts Founda-tion. She was awarded by Anne Marie Telmányi Foundation for her practise in February 2020. Haaning has exhibited extensively at venues including Jing'an Sculpture Park, Shanghai; The Jerwood Space, London; Whitechapel Gallery, London; the Icelandic Biennale Sequences VII, CPH:DOX; Kurzfilmtage Winterhur, Nottingham Contemporary; FACT, Liverpool; and CCA, Glasgow International. She also participated in Jerwood/ Film and Video Umbrella Awards in 2014.

Anne Haaning Curator: Vsevolod Kovalevskij Exhibiton Desgin: Vsevolod Kovalevskij Technical team: James Lee, Erik Fallgren

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Kunstforening

Volwegian Artistic Research Programme Jet Pascua, Adam Carsten Pedersen, Elizabeth Price, Erik Rasmussen, Vilkolaj Friis Rasmussen, Alexander Rishaug, Gro Sarauw, Frank Sejersen, Ame Skaug Gro Sarauw, Frank Sejersen, Ame Skaug Gro Sarauw, Trank Sejersen, Ame Skaug Brunst, Leit Magne Tangen, Lisa Torell, Kunst, Leit Magne Tangen, Lisa Torell, Runst, Leit Magne Tangen, Lisa Torell, Runst, Leit Magne Tangen, Lisa Torell, Runst, Leit Magne Tangen, Lisa Torell, Kunst, Leit Magne Tangen, Lisa Torell, Kunst, Leit Magne Tangen, Lisa Torell, Frank Senter Tinne Zenner Norwegian Artistic Research Programme Trond Lossius, Per Martinsen, Kjell Magne Mælen, Helen Nishijo, Solmund Nystabakk, Joseph Noonan-Ganley, Emil fra Arktisk Kommando, Grønnedal, Vsevolod Kovalevskij, Gudrun Krabbe, Karen Kramer, Kunstakademiet i Tromsø, Kit Leunbach, Jørgen Lindø, Bjarne & Eva La Cour, Isambard Khroustaliov, Hanne Hammer Stien, Hanna Horsberg, Hansen, Toril Johannesen, Stine Hebert, Fjeldsø, James Gormley, Ag<mark>nes Haaning,</mark> Markus Degerman, Sebastian De La Cour, Katrine Dirckinck-Holmfeld, Anneli Drecker, Dina Vester Feilberg, Søren Bennun, Duncan Campbell, Jørgen Christensen, Sidsel Christensen, Ben Clement, Frederic Colette, Geir Davidsen, Thanks to
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