





2

I Came in Walking Backwards

In materializing fantasies and their memories, they leak to the outside world. I came in walking backwards to the intimate account of attachment with the abrupt following of separation. I am visiting a place outside, where the physical representation of my Greenlandic heritage is absent and where the attachment to heritage is defined by 'distance to' rather than 'touching of' a place. I am visiting a place within, where the bodily representation of my Greenlandic heritage is everywhere but bears no language and has no voice of expression. As a result, not only do I author this relationship to, but so do you, together with the collective judgment of the foreign, the outside—the distant.

In the distance of touching, I don't claim ownership of what has gone through another body before it reaches the ground.

*Cut, copy, paste, project, imitate, recreate, sugarcoat, 32
uncover, cover-up, construct, define, create, shape,
invent, rediscover, replace, maintain, freezing time in
image*.

I follow the lines with a pencil from the photograph
projected on the white flamingo surface.

The image does not cover the entire surface, so when
the motif is drawn, I move the projector higher, repeat
the motif, draw from the line I left off and continue. I
repeat the motif again. When the surface is entirely
covered with what is supposed to be the landscape
of Maniitsoq, I start cutting, displacing, and 'cut and
paste' cut out and replace—a repetition of movement
with a hobby knife. Now, I have a three-dimensional
landscape as a Styrofoam relief. With a white sticky
sugar mass, I mimic the textures of snow from the
landscape in the image and when the light falls on its
surface, it glistens like freshly fallen snow in sunlight.

In a figurative sense, I use a 'cut, copy, and paste' ap-
proach to understand the unknown and to create a
relationship with it¹²(Angela Arruda, 2015, pp. 131-133).
I take a sample of what I know and place it in a new

12 "In the movement to give the unfamiliar a more precise format, to eliminate its vagueness, is a cut-and-paste of those elements that the group/person can manage into a new object." Image, social imaginary and social representation, Angela Arruda, Chapt.: Figuration and production of meaning in social representation, p. 131, (Federal University of Rio de Janeiro 2015)

context, which is neither the unknown nor the known 33
but a fusion of the two. In this way, "the third place"
¹³(Pia Arke, 1995, pp. 44-45) or third imaginary (as I like
to name it) arises, which exists in the threshold be-
tween two or more cultures, languages, countries, and
traditions. Throughout my childhood, this threshold
remained undefined, to some extent imaginative, with
no firm ground to confirm its power to create realities
about my Greenlandic heritage - realities grounded in
the imaginative. By describing the process of a recent
work materialized from fragments of what seems to
be memories and stories from a very unconventional
yet still very Danish upbringing, I can understand how
I relate to this Other heritage of mine. It is a process of
selecting and constructing from what is available to
you, a testimony of what was at one's disposal when
growing up, and rather than revealing evidence of
presence, it is indicating the absence of it.

13 "(...) and if we are to belong some-
where, we must create it ourselves. We need
an expansion of the border for the creation
of the "third place", even if it disturbs the
logic of the relationship between the first
and third worlds.", (translated by the author
of this text), *Etnoæstetik* (Ethno-Aesthetics),
Pia Arke, p. 28, ARK, 1995