

Presskit

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THE BIG
**ARCTIC
LOVE
PARADE**

WHERE DO WE DRAW THE LINE BETWEEN
LOVE, DESIRE AND OBJECTIFICATION
IN COLONIAL RELATIONS?



Have you met the Danes who fell in love with Greenland?

In *Arctic Love Parade*, Danes who have lived in Greenland exhibit their Greenlandic souvenirs. The filmmaker meets them in their homes, in a private and intimate sphere. The Greenlandic objects become a starting point for conversations on colonial dynamics.

In a set of portraits, we learn what Greenland means to these people on a personal level. Historical images and texts intersect with the interviews. In this way, the Danes' thoughts about being part of a colonising state, anchors in a shared colonial history.



[Click on the images to download]

Let's talk about colonialism!





The modernization-processes had a huge, destructive impact on the indigenous populations. Forced relocations and loss of language and culture led to scars that are still today open.

In summer 2020, the discontentment manifested in a makeover of the Hans Egede statue with red paint and the words “DECOLONIZE”.

The backstory:

Danish colonialism in Greenland

In 1721, three centuries ago, missionary Hans Egede initiated the colonisation of Greenland

Denmark’s involvement in Greenland was limited for the first couple of centuries, with focus on trade. After Second World War, Denmark decided to pull Greenland closer, in the constellation of the Danish Realm. A radical process of “modernisation” was initiated, with the aim of transferring a Danish society to Arctic grounds.

Arctic Love Parade is situated at the Danish side of this story. It tells about the Danish workers who were imported to create the superimposed Greenlandic welfare state. For many of these people, working in Greenland was a unique chance to better their livelihood.

In the film, we hear these people’s stories and see their treasured Greenlandic objects. The film looks with curiosity on the dreams, stereotypes and images connected to Greenland, whilst raising critical questions on the coloniser’s emotional involvement.



Director's statement:

With this film, I want to invite all colonial heirs, like myself, to reflect critically upon the positive emotions and experiences we can have of our participation in colonial structures.

I hope to contribute to a reconciling conversation about the past, present and future of colonial relations. What happens if we think of our fascination and attraction to the Other in the light of a broader historical perspective?

Is it possible to acknowledge our emotional investment in colonial structures, and the vulnerability this entails, whilst keeping in mind the harsh consequences for those on the other side of the equation?



Photo: Katerina Tsakiri

The director

Louise Hollerup has a M.Sc. in Visual Anthropology from Aarhus University. *Arctic Love Parade* is her graduation film from the MFA programme in Film at HDK-Valand, Gothenburg.

Earlier experiments include *Kikkut Qallunaajuppat? Who are the Danes?* (2016) and *The Hairy Stories Trilogy* (2018), three short films about body hair.

Louise is the third generation in her family to have lived in Greenland for a shorter period. She grew up with her grandparents' stories from their years as schoolteachers in Nuuk in the 1960s.

See more at www.louisehollerup.com

Fact sheet:

- Graduation film HDK-Valand, MFA
www.hdk-valand-graduation.se/louise-hollerup/
- Year of production: 2021
- Documentary short, runtime: 15 min.
- Country of production: Sweden and Denmark
- Danish speak, English & Greenlandic subs
- Available in all digital formats, inclusive DCP

Production info:

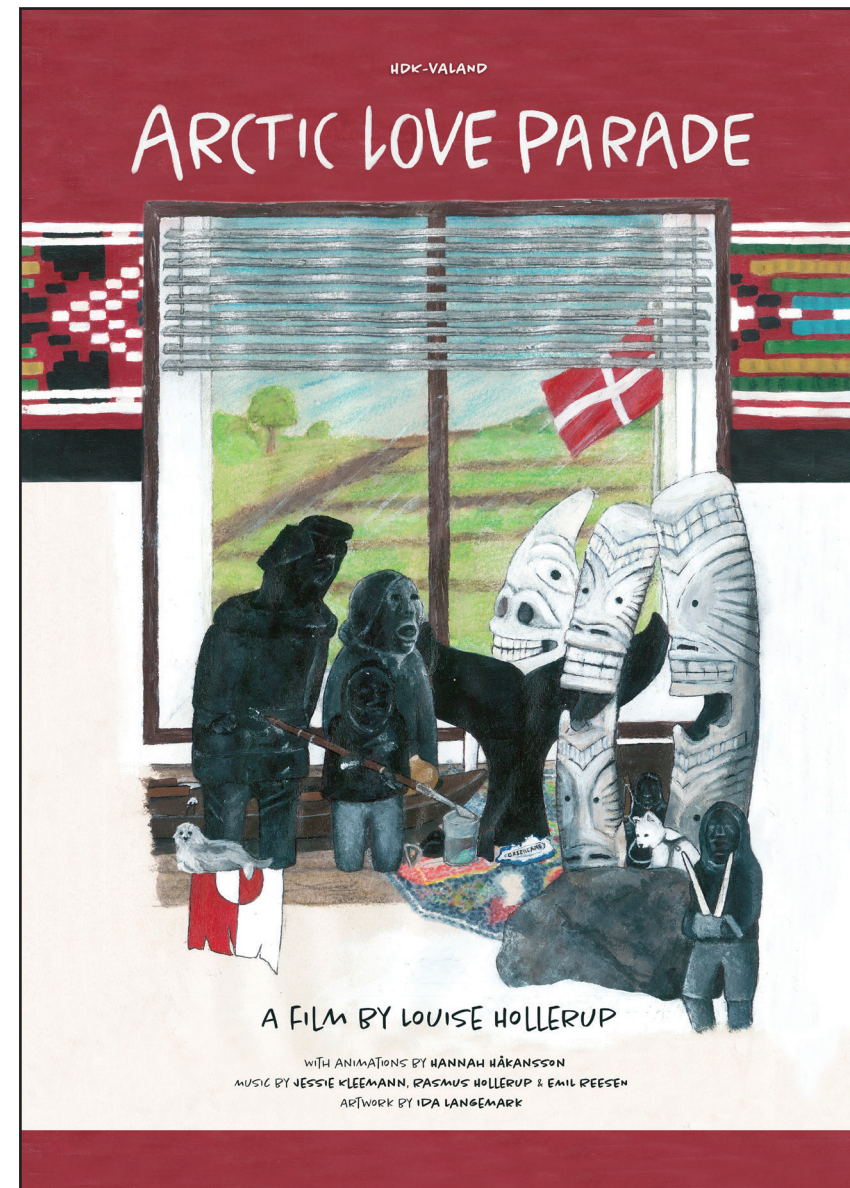
Produced and directed by Louise Hollerup

Cinematography and editing: Louise Hollerup

Animations: Hannah Håkansson

Music: Jessie Kleemann, Rasmus Hollerup & Emil Reesen
(original score from *The Wedding of Palo*, dir. Dalsheim 1934)

*In collaboration with the Danish Film Institute,
Danmark på Film and ANIDOX:LAB*





“ A strong and beautiful film exploring Danish colonialism from a point of view that has often been overlooked: fascination for the other, genuine interest, even love, but inescapably tainted by unbridgeable distance brought along by centuries of inequality and oppression ”

Professor and filmmaker Christian Suhr