

# IMEQ – Eternal Flux

Mark Hutchison  
Girl in the Tangerine

An artistic reflection on the cycle of water, inspired by Greenland



30. october 2025 - 09. january 2026  
sumut.dk

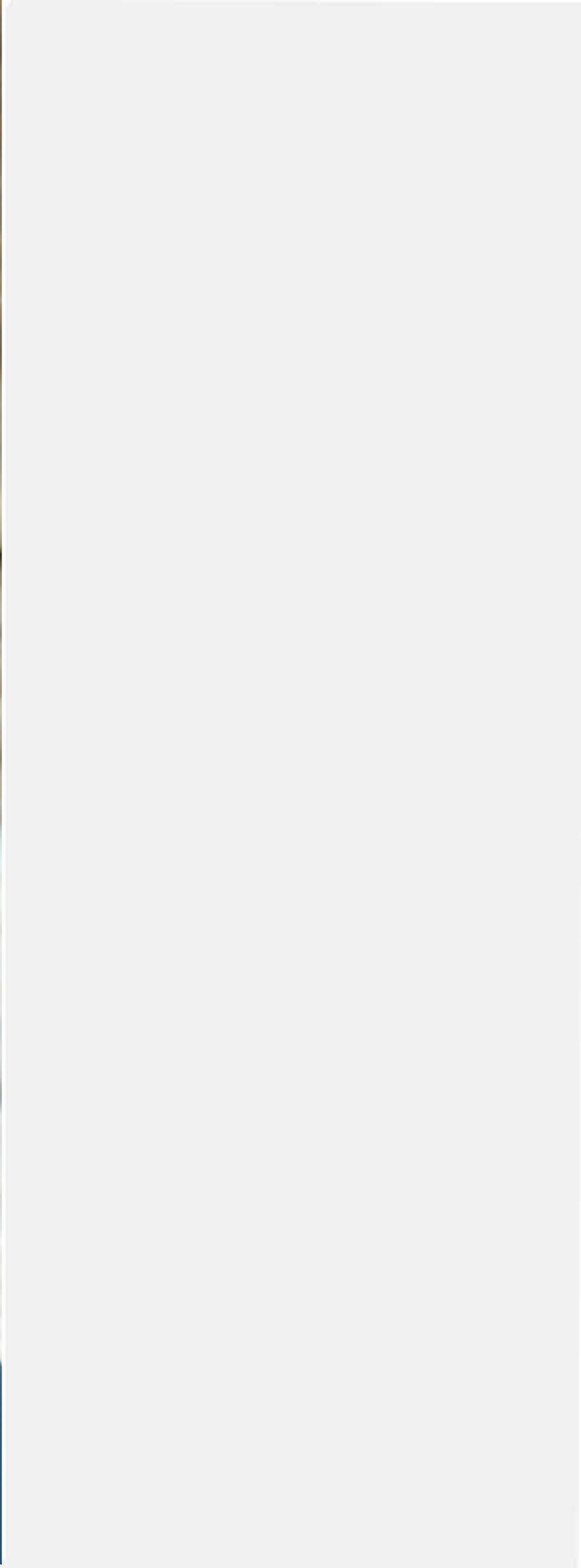


# IMEQ – Eternal Flux

Mark Hutchison – [mthstudios.wow.gl](http://mthstudios.wow.gl)  
Friederike Gründger – [girlinhetangerine.art](http://girlinhetangerine.art)

Exhibited at: Greenland House, Copenhagen  
2025 - 2026





# FOREWORD

Greenland House is a waypoint. A place of shelter for Greenlanders in Copenhagen, for conversation, conviviality, support and debate. We are a waypoint for Greenlandic culture, connecting the wider world to our community – an entry point. We serve many practical purposes and act to showcase all that Greenland has to offer, in its communities, and its outstanding natural beauty.

Over the years since Greenland House in Copenhagen was opened in 1974, global awareness of human's influence on the natural environment has increased considerably. Few places see the effects of a changing climate more keenly than Greenland and our Arctic neighbours. Necessity has always required a particular care of natural resources to pervade Greenlandic culture. However, now that the fingers of climate change reach the north, the fragility of natural resources becomes clearer still.

Water is at the heart of life and landscape. It is also one of the key metrics in understanding climate change – the melting glaciers, the changing weather systems. We are therefore very pleased to be able to present the exhibition IMEQ – Eternal Flux by the artists Mark Hutchison and Girl in the Tangerine (Friederike Gründger). 'Imeq' is the Greenlandic word for 'water'. Both artists have considerable experience in working and travelling around Greenland, with Mark having been based in Nuuk now for over ten years. As scientists, they see the natural world with a particular perspective – a perspective where personal observations are substantiated by numbers, by facts. It is these data which policy makers use to effect change, but as Mark and Friederike have experienced, art can be a powerful tool to engage all levels of the public with the wonder of nature.

The exhibition IMEQ – Eternal Flux is inspired by many places in Greenland, by the remote north and eastern coasts, the dramatic southern capes and the populated west, from the Inland Ice, to the open sea. At the heart of the land are the rocks, reflected in the geological components to Friederike's collages using geological maps from Denmark and Greenland's Geological Survey, and topographic maps published by Mark. However, what gives the landscape its form is the influence of water, even where it is absent, as in some of Friederike's dioramas. In Mark's works, the continual motion of ice, rivers, sea, rain and snow – the components we depend upon for life – are reflected in the very human characteristics in the water carved landscapes we see around us.

The exhibition IMEQ – Eternal Flux creates an environment to reflect on and discuss Greenland's natural wonders, its place in a changing world, and the fragility of its ecosystems. We hope that no matter the motivations you have had to visit Greenland House, that through art we can both challenge you and connect with you. Through dialogue and common goals, we can create positive change and work towards a more sustainable future.

Welcome and enjoy!

Lars Lerche | Exhibitions & Events, Greenland House



# The Artists



Friederike Gründger is a natural scientist and conceptual artist.

During her five years living in Tromsø where she worked as a scientist, she became familiar with Arctic nature and learned to live within it. As an artist, she finds inspiration in the beauty of the far north, the cultural peculiarities of remote regions and the knowledge she has gained from her numerous journeys to different Arctic places.

Under her alias 'Girl in the Tangerine' she explores the many themes of topography – mountains and lakes, rocks and crevices in the ground, roads and buildings, the shape of a leaf or the structure of the bark of a tree, ice, geology. All these aspects of landscapes are united in Friederike's artwork.



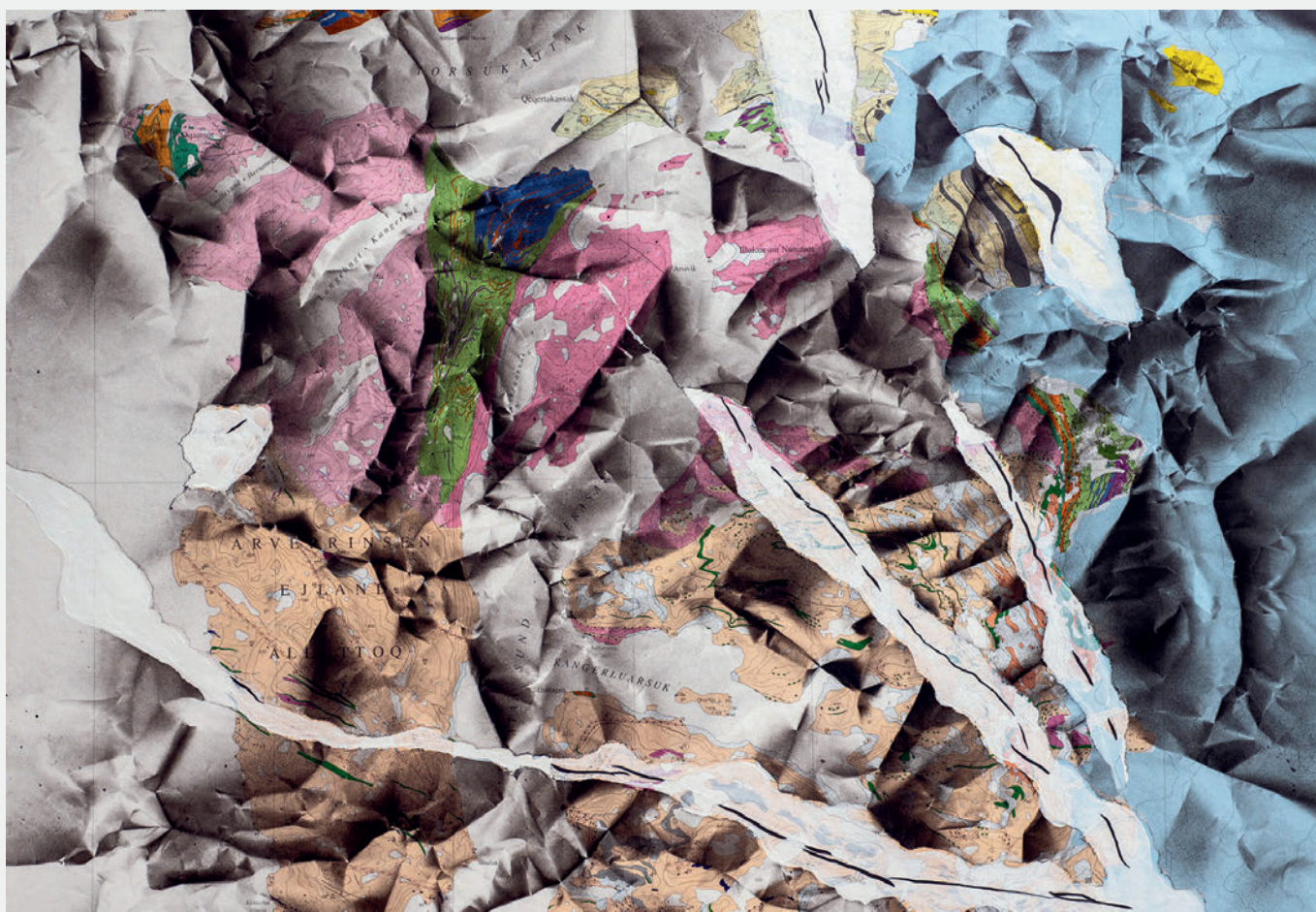
Mark Hutchison is an artist, cartographer and geologist.

He has lived in Nuuk for eleven years and as a scientist and minerals explorer, has travelled extensively to remote field locations all around Greenland over thirty years. Mark has a strong interest in community engagement, bringing the marvels of the Arctic to new audiences through science, art, map-making and tour guiding.

Mark uses his passion and fascination for Greenland and its people to inspire his artworks. Under the umbrella, mthStudios, and with a grounding in landscape and figurative photography, he develops his artistic themes via digital manipulation, projection and video.

**Imeq – Eternal Flux**, is the latest in their series of collaborative exhibitions

# THE THEME



Ataa No.1 | Printed paper on wooden board and acrylic | 72 x 55.5 cm | 2023





Sassuma Arnaa I | I(9) Editioned  
Diasec™ bonded ISO 9706 baryte paper  
48 x 67cm | 2024/2025

Water is the  
engine of  
Greenland.

The heart of the landscape,  
past, present and future.

Inspired by Greenland

Ice protects Greenland in watery mountains towering above the land. Ice made Greenland's coastline, gouging fjords, carving mountains, sculpting peaks. Ice to rivers to sea in a continuous flow. Rock to sand to beach. In Greenland, water touches all.

Water is the heart of Greenland. At the core of the people, from the very beginning. Mother came from water, from the sea. Sassuma Arnaa. The people, from her, the animals. From the sea. The sea sustains Greenland, through its bounty, the highways and network which connects its peoples. In Greenland, water is everywhere.

**Imeq – Eternal Flux** is a collaborative exhibition between two artists, Mark Hutchison (mth Studios) and the Girl in the Tangerine, exploring the beauty and mystery of Greenland. Imeq, the Greenlandic word for water, holds a place of vital importance to the lives of modern and ancient Greenlanders, as seafaring peoples. But a coastal country represents only a tiny fraction of the importance of water to Greenland. The glaciers which we see today and the water that they hold, are the reason why Greenland is as it is. Even when we are inland, and are far from the sea, far from the ice, we are reminded that the landscape owes itself to water. And the terrain created by water continues to change, under the influence of rain, rivers, glaciers, sea, icebergs.

# THE EXHIBITION

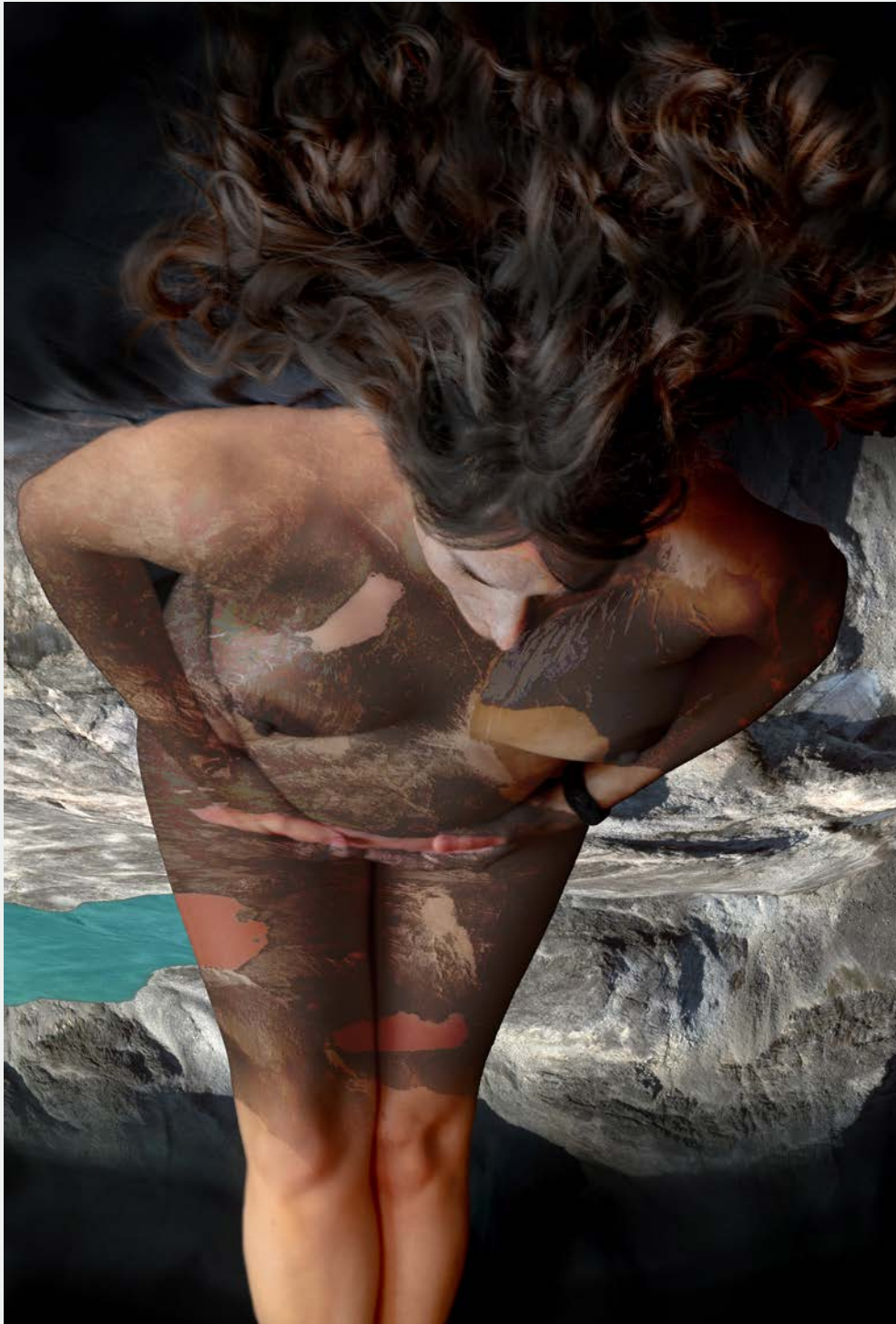
Cyclicality, interaction, intimacy,  
connection, interplay.  
These words are at the heart of  
the exhibition.

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The exhibition grows from a six year collaboration between the two artists. It showcases pieces from several projects representing different extents of artist interaction, from individual pieces, to works inspired directly by each other. All works reflect the theme of the exhibition – the eternal flux and ever evolving role of water on landscapes, humans and the environment, even the effect of its absence.

Mark's pieces draw from his Humano Terrarum series, including a large oeuvre of new artworks created for Imeq – Eternal Flux. By combining terrain with the human form he explores the dramatic and powerful impact of our water-formed landscapes on us as humans. We cannot live without water, just as water is an inseparable component of our landscape and environment.

Friederike presents her Water Sample installation, pieces from her Perpetual Cycle and Greenlandic Landscapes series, including new works for Imeq – Eternal Flux, and Dioramas. The Perpetual Cycle explores the present-day snapshot – where we are located in the cycle of ice and water imposed upon Greenland's vast geological timescale, the rise and demise of mountains, the influence of erosion through ice. Greenlandic Landscapes explores the diversity of geological features, their relations to the different types of water, and the role water plays—in the past, present, and the future. Water Sample is an audience-interactive piece with diminishing dimensions and Dioramas present collections of found objects.



Sagdliata portornga | 1(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 40 x 60 cm | 2024/2025

Human Terrarum grew from inspiration during collaboration with Friederike. In Friederike's works, Mark has collaborated by contributing to concept development, acquisitions and realisation. The works by the two artists, are displayed intermingled in the same way that water permeates every aspect of life and landscape in Greenland.

Both artists assert their rights of copyright to their works.

# The Perpetual Cycle

Everything is in a cycle.  
Interdependent. We as  
humans are inevitably part of  
this cycle.

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Ameralla | Printed paper on wooden board and acrylic  
55 x 80 cm | 2024



Qooqqut No. 2 | Printed paper on wooden board and acrylic  
39.5 x 63.5 cm | 2025

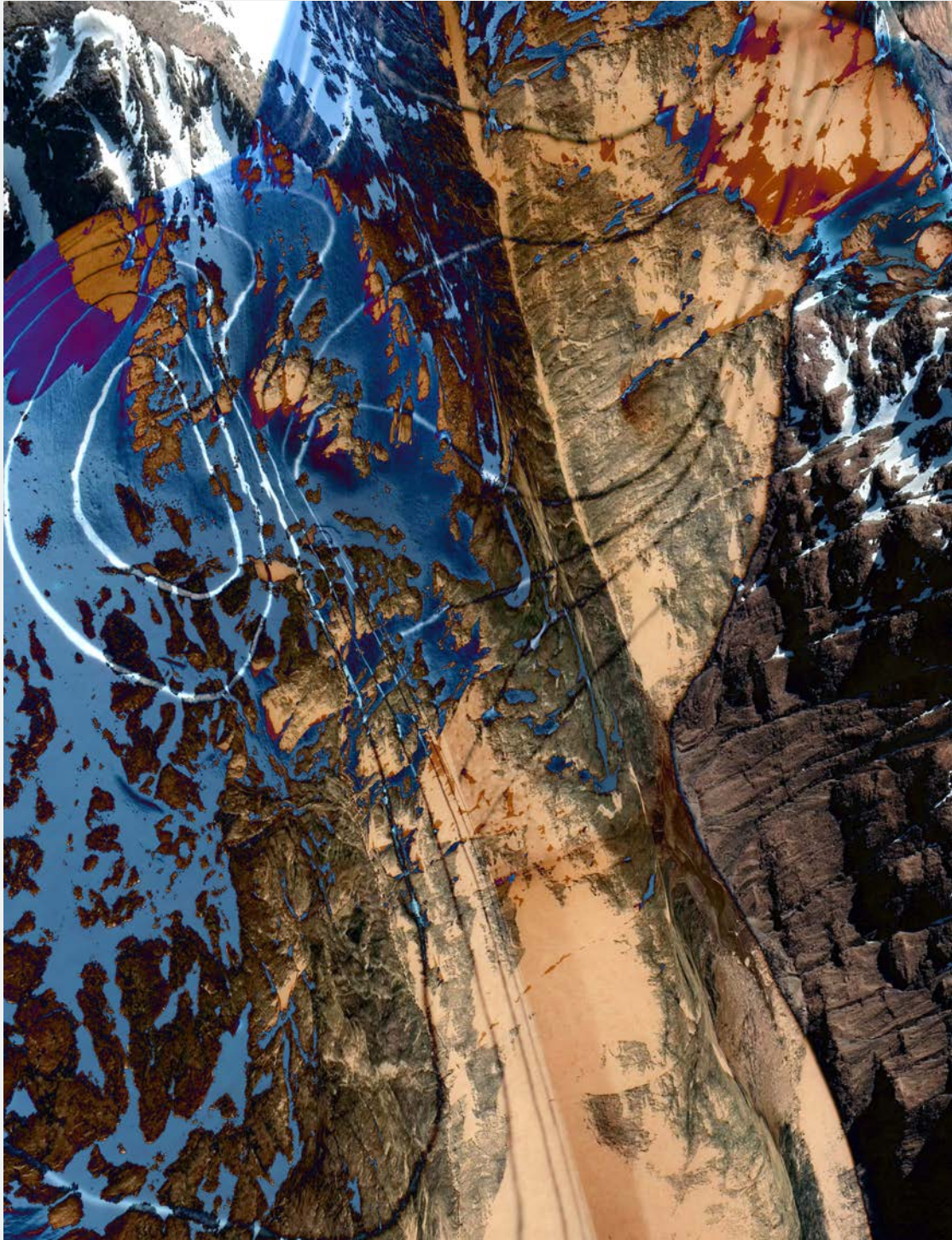


Akiata Kangial | Printed paper on wooden board and acrylic  
55 x 80 cm | 2025

The Perpetual Cycle incorporates the idea that the terrain reflects the three levels of time, all influenced by water - past, present and future. Geology shows how and from what material the top layer of our Earth was formed. Topography shows how we experience the landscape today, consisting of mountains, valleys and plateaux; it reflects the present. Ice, snow and sea are the future, constantly changing at a fast rate, they already show today where the landscape will develop. Everything flows, takes place simultaneously.

In 2020, Mark published the first modern and precise series of topographic maps of Nuuk and its surrounding fjordlands and mountains – [maps.wow.gl](http://maps.wow.gl). These publications contribute the background to The Perpetual Cycle works. Published geological maps from the Geological Survey of Denmark and Greenland (GEUS) contribute parts of the foreground.

# Humano Terrarum



Kajortoq II| I(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 46 x 60 cm |2020/2025



Kinaussaq | I(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 72 x 48 cm | 2024/2025

Inescapable. We are our  
environment. We are Earth.

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The artist and model explore the concept of how the landscape of our bodies presents a topography mirroring the water-formed landscape we inhabit.

By explicitly combining the human body with motifs and images of water, *Humano Terrarum* directly represents how water influences us – drawing on themes of origin, birth, change and cyclicity.



Sikup ikuallannera | 1(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 86 x 60 cm | 2024/2025

# Humano Terrarum – BLENDS

Several pieces combine the model as a landscape dusted in snow, with images from Greenlandic winter snowfall. In others, the model's body is contoured in ink with her curves acting as a template for digitally represented real-world locations married into the final pieces.

Artworks with aerial imagery use modified European Space Agency Copernicus Sentinel raster data from 2020. These data were draped over elevation data from The Polar Geospatial Center's ArcticDEM issued under CC-BY-4.0. The final images were digitally created by colourising and merging with still photography taken of the models.





Qooqut | 1(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 86 x 67 cm | 2024/2025



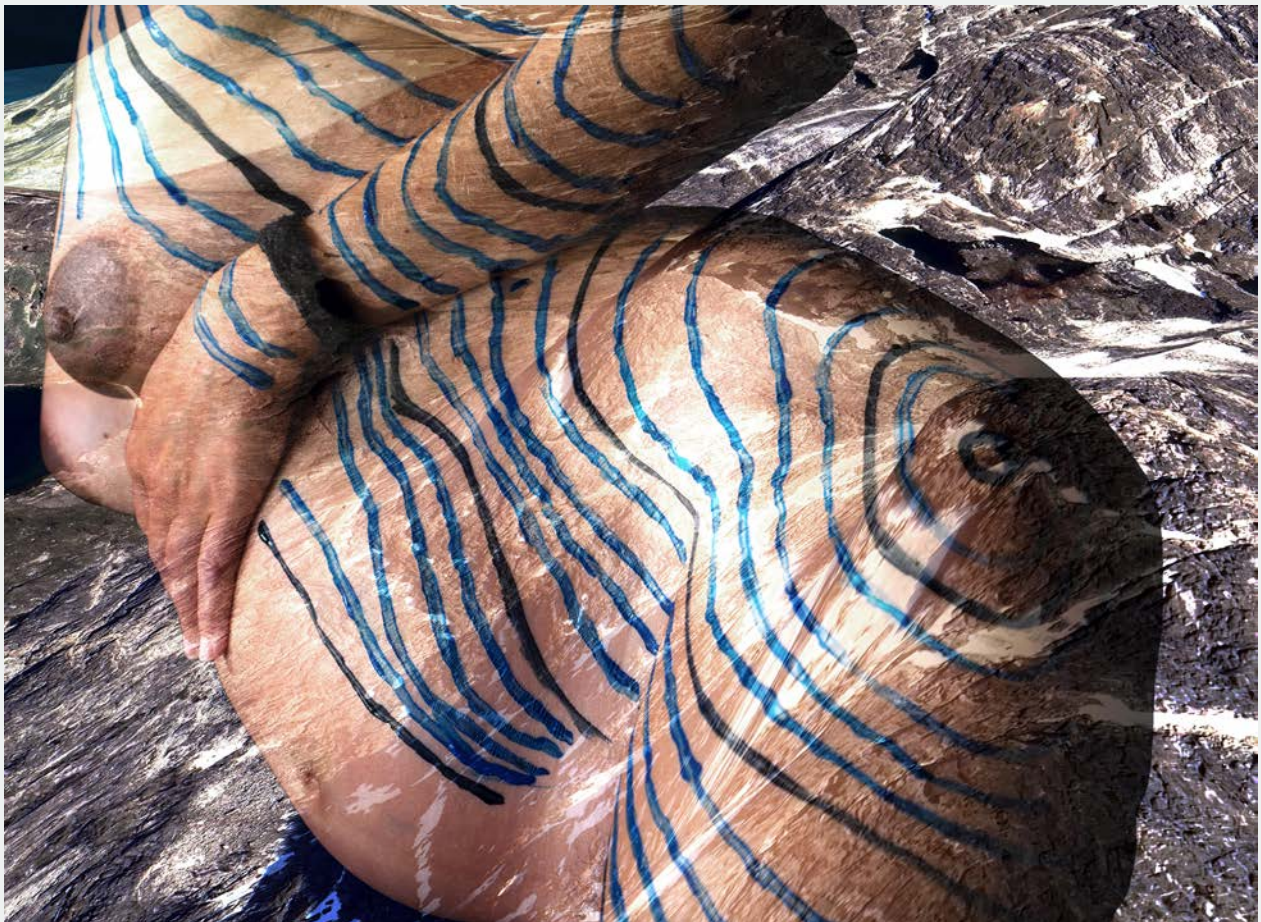
Nittaallat mikisut I | I(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 46 x 36 cm |2017/2025



Nittaallat mikisut II | I(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 46 x 31 cm |2017/2025



Nuka | I(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 72 x 46 cm |2020/2024



Ukkusissaq | I(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 65 x 48 cm |2024/2025

# Greenlandic Landscapes

Greenlandic Landscapes are about story-telling. The pieces tell stories of places around Greenland and their topographical features.

The bedrock of each piece is a printed geological map donated by the Geological Survey of Denmark and Greenland (GEUS).

These maps colourfully portray the geological diversity of Greenland's ancient landscapes. While the maps define the geology and boundaries of these regions, the collage emphasises their modern stories. What dynamism is evident in the landscape? What is the ice doing to the terrain? How, and why?

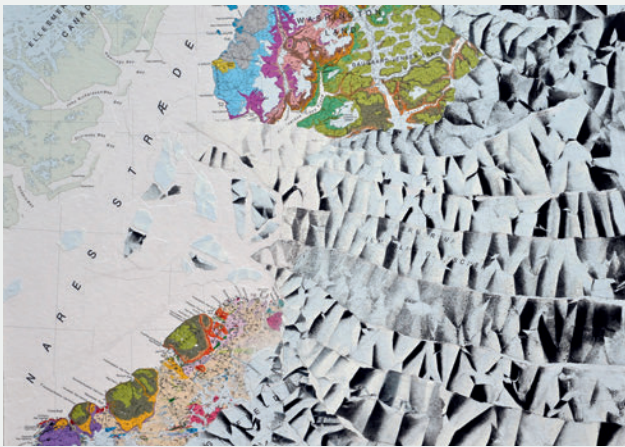
Here, the human component experiences the pushback of nature. The speed of ice-flow, the rapidity of the changing landscape, is clearly influenced by anthropogenic climate change.



Daugaard Jensen No.1 | Printed paper on wooden board and acrylic | 80 x 55 cm | 2023



Daugaard Jensen No.2 | Printed paper on wooden board and acrylic | 80 x 55 cm | 2023



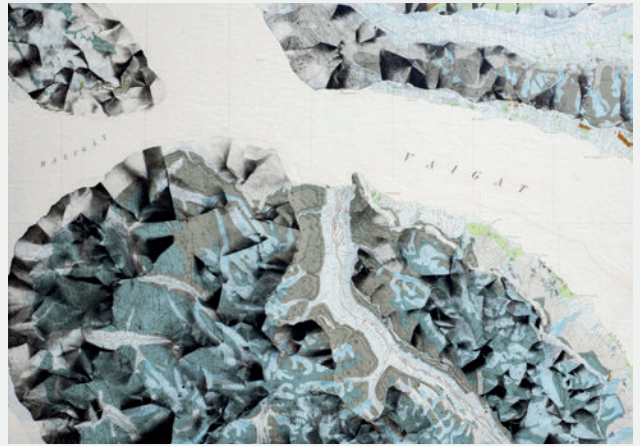
Humboldt No.1 | Printed paper on wooden board and acrylic | 72 x 55.5 cm | 2024



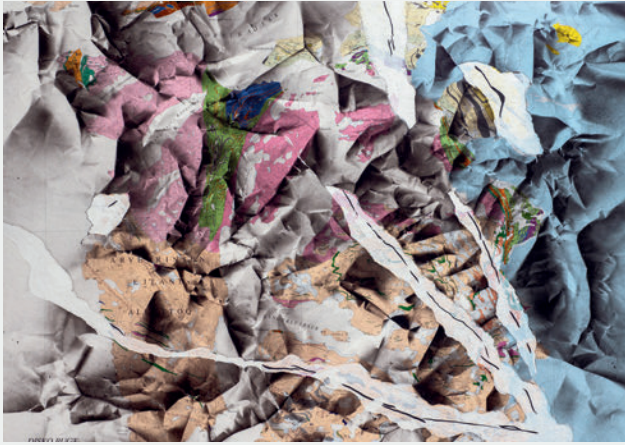
Humboldt No.2 | Printed paper on wooden board and acrylic | 72 x 55.5 cm | 2023



Mud Volcano No.1 & 2 | Printed paper on wooden board | 72 x 55.5 cm | 2023



Mud Volcano No.2 | Printed paper on wooden board and acrylic | 72 x 55.5 cm | 2023



Ataa No.1 | Printed paper on wooden board and acrylic | 72 x 55.5 cm | 2023



Ataa No.2 | Printed paper on wooden board and acrylic | 72 x 55.5 cm | 2023



Rolige Bræ No. 2 | Printed paper on wooden board and acrylic | 80 x 55 cm | 2023



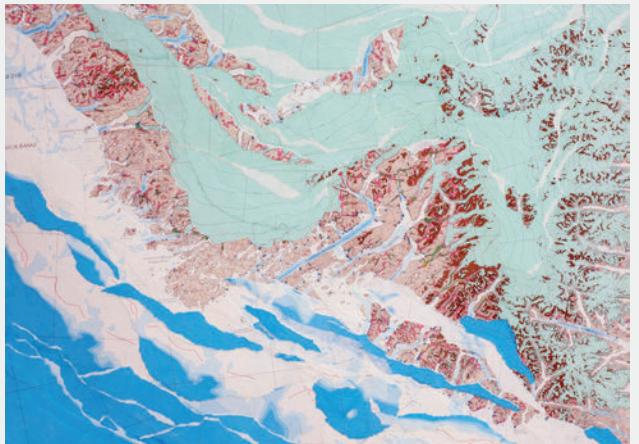
Monument | Printed paper on wooden board and acrylic | 80 x 100 cm | 2024



Niaqornarsuk | Printed paper on wooden board and acrylic | 80 x 100 cm | 2024



723 | Printed paper on wooden board | 69.5 x 58 cm | 2022



Sermilik | Printed paper on wooden board | 69.5 x 58 cm | 2022



Mapa Groenlandica MMXXV | Digital video | 1080p 9:16 50 fps 12:00 minutes | 2025

# Humano Terrarum – LIGHT

A digital projector drapes a series of still and moving images over the model's body – using her terrain as a topographic counterpoint to the projections.

In some artworks, contours representing the landscape of actual geographic locations in Greenland are projected, in several, natural aerial views are projected, while in one piece Greenlandic words representing water-influenced themes of the natural environment are draped.

The vernissage video installation presents an extension of the theme of water influencing and draped over landscape – the real-world landscape and the models' valleys and highs. The installation reminds us of the many forms water can take, from cold, slow and determined ice, to whimsical steam referencing Greenland's rare hot springs and the atmospheric cycle.

Contour lines, where projected on the model, were generated using data from The Polar Geospatial Center's ArcticDEM issued under CC-BY-4.0.





Ingerlaartuartoq IV | 1(9) Editioned |  
Diasec™ bonded ISO 9706 baryte paper |  
32 x 46 cm |2024/2025



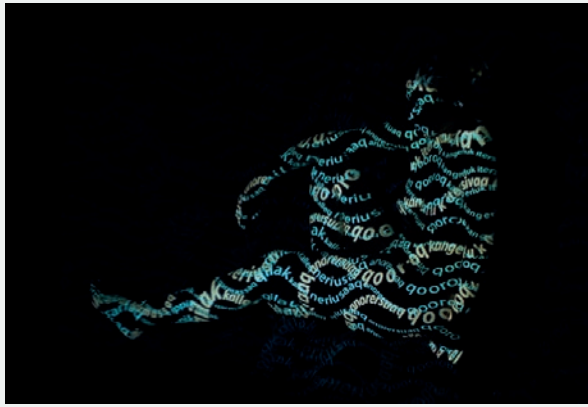
Ingerlaartuartoq II | 1(9) Editioned |  
Diasec™ bonded ISO 9706 baryte paper |  
35 x 46 cm |2024/2025



Qeqqussat | 1(9) Editioned |  
Diasec™ bonded ISO 9706 baryte paper |  
33 x 46 cm |2024/2025



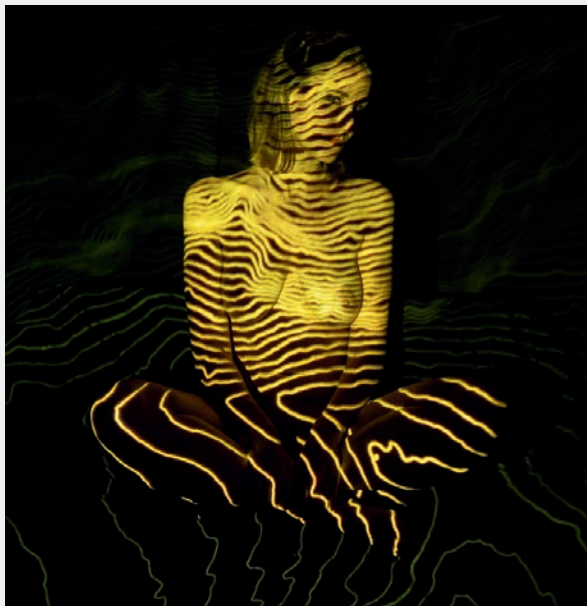
Qorlortoq| I(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 64 x 88 cm |2024/2025



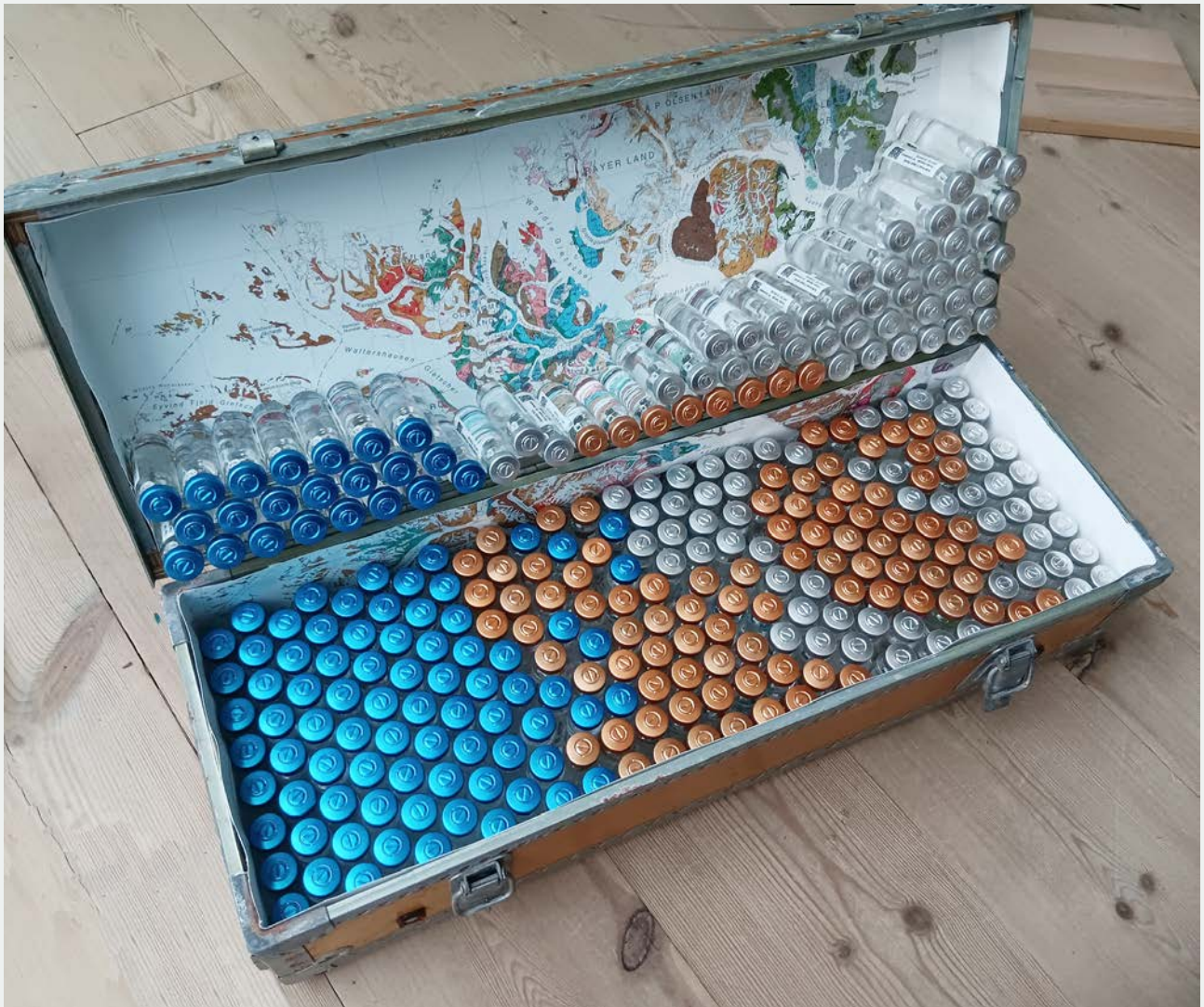
Nunap isikkua 2 | 1(9) Editioned  
Diasec™ bonded ISO 9706 baryte paper  
55 x 36 cm |2023/2024



Nuuk | 1(9) Editioned  
Diasec™ bonded ISO 9706 baryte paper  
68 x 54 cm |2023/2024



Sermilinguaq | 1(9) Editioned  
Diasec™ bonded ISO 9706 baryte paper  
54 x 54 cm |2023/2024



Water Sample | Crimp-sealed glass vials, Greenlandic water, printed paper  
Audience-interactive piece with diminishing dimensions | 2024

# Water Sample

When we think of Greenland, we might imagine a seemingly endless expanse, a scenery of ancient rock, snow and ice. The snow that has fallen over millennia and covered the landscape layer by layer, its weight has turned it into solid ice so thick and heavy that it forces the continent below to sink.

We might imagine large and small rivers meandering down from the melting mountain peaks, carrying particles, previously trapped in the ice, and sediment, picked up from the river bed. This valuable glacier flour becomes visible in the river delta by a wide brown plume, which gradually mixes with the surrounding seawater and thus contributes to the nutritioning of the coastal waters.

We might imagine huge glacier fronts which, when they calve with a roar, release their icebergs into the fjords and send them on their journey into the Arctic Ocean. On this journey, they become smaller and smaller, refreshing and diluting the seawater surface as they melt.

Water Sample is an art installation that invites visitors to interact with the exhibition. By taking water samples from the installation, the disappearance of the Greenland ice sheet due to climate change and thus human intervention in the fragile nature of the Arctic is depicted.

Water Sample consists of Greenlandic water from glaciers, rivers and coastal sea areas bottled in 20-ml serum flasks, hermetically sealed and prepared for eternity. The label provides information about the place of origin, characteristics and history of the individual sample.

Follow the sign on the flask and learn more about the science behind the water cycle in the Arctic.



Trouble  
Wood, acrylic and found objects  
17 x 24 x 9 cm | 2023/2025



Tulugaq  
Wood, acrylic and found objects  
17 x 24 x 9 cm | 2023/2025



Seascape  
Wood, acrylic and found objects  
17 x 24 x 9 cm | 2023/2025

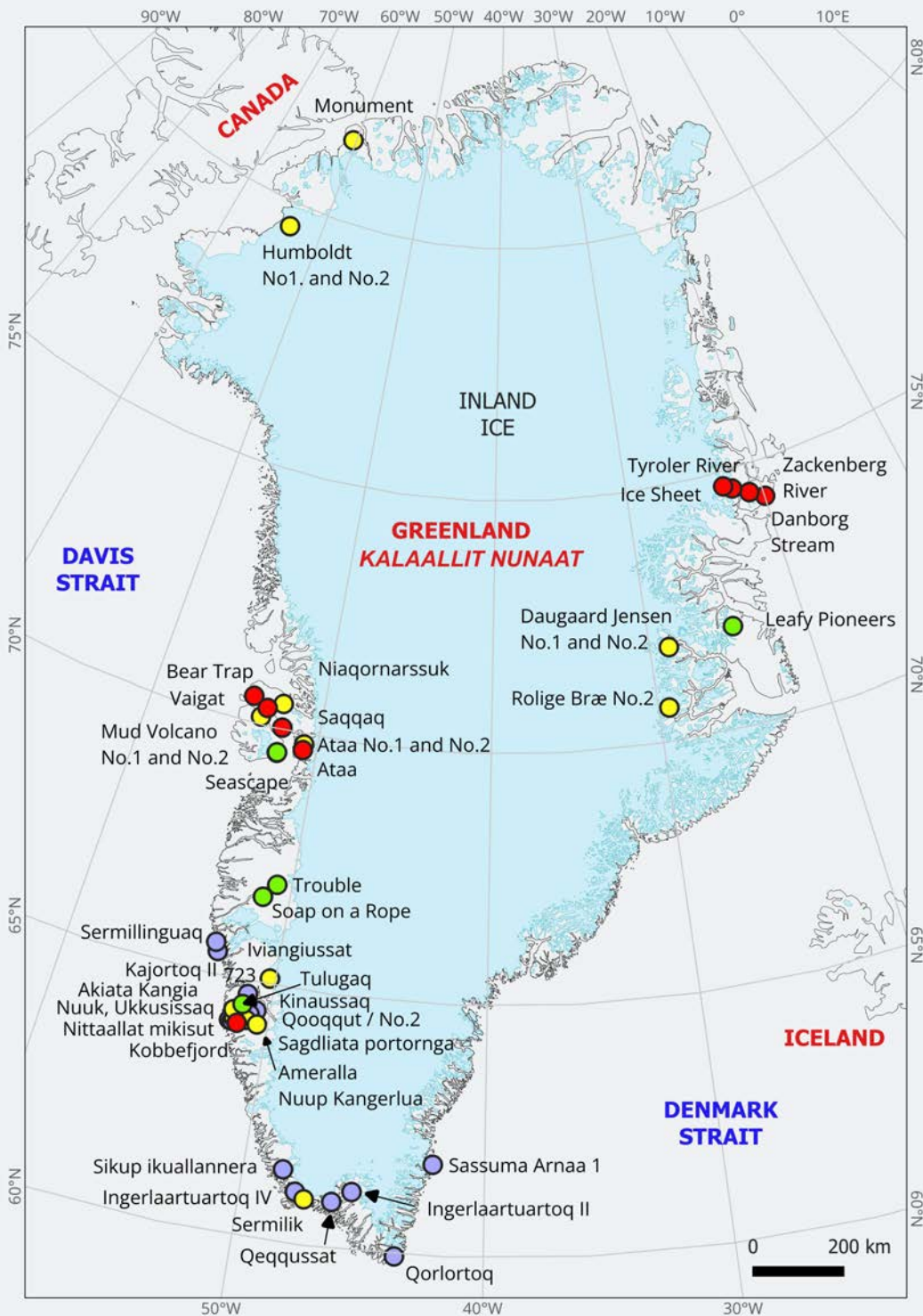
# Dioramas

Those little things we pick up here and there, something shiny on the pavement that catches our eye, an unusual-looking stone from the beach, a particularly blue shell, a few flower petals as we walk by because they smell so nice, a bird feather. But what happens to all these treasures when we get home? Some may remain hidden in the pockets of our jackets for months. Others are collected in small wooden bowls on the side table next to the door, or given to a friend on the same day with a colourful story attached. All these things have one aspect in common – the memories they evoke in us when we look at them a second, third or fourth time.

The dioramas are nothing more than an accumulation of objects collected during walks and hikes through the Greenlandic landscape. Each individual piece drew attention at some point and, as a result, ended up in the bag, was carried home, stored in a cardboard box on the shelf, only to reappear years later in a new arrangement, telling a story.

A story about the distant past, what has been left behind, myths of Nordic peoples, myths of Greenlanders.

All exhibits are united by an apparent absence of water. But, it is there....



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facebook.com/kalaallitoluutaat