

# KRISTIN HJELLEGJERDE



The Pieces that  
Have Inspired Me

— Established in 2012, Kristin Hjellegjerde Gallery quickly gained recognition in the contemporary art world for showing a roster of innovative, international artists, both emerging and established, with strong theoretical and aesthetic bases.

Named one of Blouin's 500 Best Galleries Worldwide in both 2016 and 2015, and The Londonist's Independent Gallery of the Year in 2014, the gallery showcases cutting-edge art in a cohesive, intimate space focused on the presentation of a concerted body of work.

Drawing on her own international background, Kristin Hjellegjerde seeks to discover and develop new talents by creating a platform through which they can be exposed to local and international clients.

Kristin Hjellegjerde acts as an art advisor for private and corporate collectors, as well as working closely with developers and architects. In this exclusive piece for After Nyne, Kristin selects the pieces that have inspired her in her career.

**Anselm Kiefer**  
*“The High Priestess-  
Zweistromland  
(Land Of Two Rivers)”*

As I come from the countryside of Norway, growing up, literature was often my escape to other worlds, but I wasn't as familiar with contemporary art. Walking into the Astrup Fearnley Museum and seeing Kiefer's High Priestess was like somebody clicked the lights on, and suddenly it all made sense to me. The beginning of attraction to contemporary art took shape and I had to take a deep breath. The artwork was presented as if an open book, and it just engulfed me, the literariness of it. Within this work Kiefer explores knowledge and how it was suppressed under fascism, and the book cases are named after the rivers Tigris and Euphrates in Mesopotamia, the cradle of Western civilisation. Each book could be taken down but they are so heavy one would need two people, which represents the weight of knowledge and the idea that our history is lived among others not singularly, which I love.

“I believe art has to take responsibility but it should not give up being art” Kiefer



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– ANSELM KIEFER



## Etruscan Sculpture

### “*Ombra Della Sera*”

(*Shadow of the Evening*)

When I was studying literature at the University of Oslo, I ended up arranging a semester during which three girls and I were able to live in Liguria, while being in touch with the professors back home. The four of us are still close friends to this day. During the stay we spent 18 days in Florence actively seeing as much art as we possibly could (among our wine and coffee breaks). It is a fantastic memory for all of us and has influenced our lives tremendously. One of these days was spent at the Tuscan Etruscan Museum in Volterra

Seeing the *Ombra Della Sera* (*Shadow of the Evening*), I was taken by how a figure of fertility from the time of the third century could seem so ultimately contemporary. Especially having just seen Giacometti at the Samtidskunst Museum in Norway prior to our trip. Realising later that it had been an inspiration for Giacometti of course made total sense (although Giacometti made his figures walk, this one is standing in the ground as a symbol of the fertility of the land). The fact that I had always assumed (as, I think many of us do), that ancient art veers more towards plump fertility figures, was quite a revelation.



## Lee Bontecou

### *Untitled*

It was fortunate to have a chance to experience the Lee Bontecou retrospective exhibition at the Hammer museum in LA in 2003. Her artwork I thought was quite masculine, heavy and dark with some of the wall pieces almost breaking loose out of their space and coming towards you as the viewer. Yet, there were also more feminine, lighter pieces hanging from the ceiling like small spectacular planets. I think especially an untitled work from 1966 made out of welded steel, canvas, leather and wire made me feel almost a bit afraid, like it had a military effect, as well as it had an unforgettable power. Wow, what power she had, and how daring she was. This is probably better explained in her own words, as she once said her goal was to “build things that express our relation to this country - to other countries - to this world - to other worlds - in terms of myself. To glimpse some of the fear, hope, ugliness, beauty, and mystery that exists in all of us and which hangs over all the young people today.” Just magic.



## *The Cremaster Cycle* with Matthew Barney at the Guggenheim

How I wish I could experience this exhibit again. It was like walking into an endless experimental setting after another. Luckily I was not that familiar with Barney's work beforehand, so the whole exhibition was one long breath of fresh air and discovery. Walking through the Guggenheim rotunda (probably still one of my favourite places to view art) you went through a five-part cycle of the Cremaster order. Filled with photographs, films, sculptures and drawings, it was sexual, brutal and poetic all at the same time. Absolutely breathtaking.

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