Lilibeth Cuenca Rasmussen Inbetweeness Horsens Kunstmuseum

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En Samtale

Lilibeth Cuenca Rasmussen og Julie Horne Møller

Julie Horne Møller: Udstillingen Inbetweeness bygger videre på projektet Gaia, som du har arbejdet med i hele 2013. Kan du forklare hvad Gaia har indeholdt?

Lilibeth Cuenca Rasmussen: I Gaia projektet har jeg undersøgt kroppens identificering i forhold til den jord den befinder sig på, ud fra en fysisk- geografisk, geologisk-materielt, metaforisk – symbolsk størrelse.
Jeg tager udgangspunkt i min egen krop og historie, som ofte før set.
Gaia er en seriel stedsspecifik performancerække, der tager udgangspunkt i kulturel identitet og individets tilknytning til et sted og den jord, hvor det er født eller "befinder" sig på. Serien startede på Sorø Kunstmuseum med performancen Gaia Danmark, som jeg lavede sammen med min far og datter. Derefter opførte jeg Gaia på Filippinerne sammen med min mor og datter, på Ateneo de Manila. Begge steder danner baggrund for min kulturelle identitet. I Manila er jeg født og på Stevns er jeg vokset op som barn. De to første performances skiller sig ud fra de to efterfølgende, i henholdsvis Hamburg og Guangzhou. De to sidstnævnte steder, blev jeg inviteret til at lave nye værker på fremmed territorium.
Det er interessant for mig at arbejde serielt, det giver en overordnet ramme, der kan udvikle sig i vidt forskellige retninger. Set i bakspejlet, når jeg ser på rækken af videodokumentationer, er der stor forskel på de første performances i Sorø og Manila i forhold til de to sidste i Hamburg og Guangzhou. De to sidste er blevet mere politiske og fokuserer på materialernes metaforik og symbolik.
På udstillingen ses de fire lande repræsenteret på fire flag. Det røde mønster i hvert af flagene er markeret med håndaftryk afsat med svineblod. Til at starte med arbejdede jeg med blodet som en symbolik for det at skære sig fri af sine rødder. Jeg gik på kalksten fra Stevns, som et symbol på smerten ved at blive revet væk fra mine filippinske rødder, og at stå imellem to kulturer, som en tilstand af Inbetweeness.
Blodets betydning fik en ny drejning i Kina, og blev et symbol på nationens lov og ret overfor individets. Flagenes mønstre er derfor skabt ved hjælp af de blodige håndaftryk. Værket får en samfundspolitisk drejning i modsætning til min personlige, som i Sorø.

JHM: På den aktuelle udstilling har du videreudviklet din kunstneriske praksis, og arbejder nu med udgangspunkt i en totalinstallation, hvor hvert element er skabt med udgangspunkt i den performative praksis. Hvordan adskiller denne proces sig fra tidligere?

LCR: Inbetweeness er en totalinstallation, der er skabt igennem den performative praksis og det processuelle arbejde adskiller sig i høj grad fra min tidligere kunstneriske praksis. Her handler det om "det materielle" og "det efterladte" fra de performative handlinger, er prioriteret i forhold til performancen. I en performance er handlingen vigtigere end det forblivende og de efterladte spor bliver ofte smidt ud efter performancen.
Fællestrækket ved alle værker er, at det er materialer som jeg har arbejdet med og berørt under de fire Gaia performances. I Inbetweeness (gen-)optræder disse materialer igen i en bearbejdet form. Man kan sige de har materialiseret sig.
På to uger har jeg skabt de nye værker på baggrund af de i forvejen kendte materialer. Processen har været uforudsigelig da det ikke er alle materialerne, der har opført sig som forventet. Udstillingens processuelle opbygning ses blandt andet i de to store tjæremalerier 'Energi' og 'Ens rettet hed'. Oprindeligt opstod idéen om tjæremaleriet i Hamburg, hvor jeg sammen med den lokale kunstner Anik Lazar skabte et hagekors af tjærefodspor på hessian.
De to tjæremalerier er her skabt på hvid voksdug. Et materiale der ellers altid kan tørres rent på grund af dets smudsafvisende overflade. Tjæren er interessant at arbejde med fordi den ud over at indeholde en interessant metaforik, også er udfordrende at arbejde med. Hvor Hvert eneste fodspor forpligter og kan ikke ændres når det først er sat. Værkerne er fysisk hårde at skabe, dels fordi tjæren lugter meget skrapt og dels da man hele tiden skal være i bevægelse for ikke at sidde fysisk fast i maleriet. Der opstår på den måde et særligt nærvær i malerierne, hvor hvert aftryk er anderledes, selvom de er sat ud fra den samme repetitive bevægelse.

JHM: Udstillingens titel Inbetweeness betyder direkte oversat en form for "midt i mellemhed". Hvad indeholder denne tilstand for dig som kunstner?

LCR: Værket I mellem jorden og jord = Sa pagitan ng mundo at lupa er det værk der skildrer Inbetweeness mest konkret.
Her har jeg arbejdet med blåler og rødler. Arbejdet med leret stammer fra Hamburg, hvor jeg under en performance smurte mig ind i ler og sad placeret som den lille havfrue.
Her i Horsens har jeg valgt at tage en håndfuld ler af hver farve i mine hænder, og give det et hårdt aftryk. Denne proces har jeg gentaget gennem ti timer. Aftrykket handler for mig om at komme fra to forskellige kulturer, hvor jeg som person er en blanding af at være filippinsk og dansk. De to farver ler symboliser herved mine to etniciteter og de to "jorder" jeg kommer fra. I processen har jeg altså stået mellem de to farver jord, hvor jeg har givet mit aftryk på den jord der tidligere har mærket mig. Mit udgangspunkt er konkret, jeg sætter mit aftryk på leret og skaber unikke formationer.

JHM: Dine værker er alle skabt med udgangspunkt i en helt særlig materialenysgerrighed. Hvad betyder de enkelte materialer for værkerne?

LCR: Hvert materiale har en historik og et symbolsk indhold, hvor referencerne både kan være almengyldige og personlige. Gennemgående relaterer alle værker til kroppen, materialerne har været igennem eller er berørt af krop. Eksempelvis er Seriel fordøjelse 1-3 malerier skabt af en kærnemælk, linolie og kalkblanding på ostelærred, som jeg har haft i munden, spyttet ud på billedfladen, "spist" og spyttet ud igen.
Jeg må indrømme, at jeg hader kærnemælk og efter at have lavet malerierne kan jeg faktisk bedre lide smagen af linolie end kærnemælk. En finesse ved dette smagsforhold er, at asiater generelt har svært ved at fordøje mælkeprodukter, hvilket kan være min undskyldning.
Selve blandingen er en gammel opskrift på maling fra tiden før den kunstige fremstillede maling. Blandingen blev først brugt til at danne udspytsformationer på et trælærred, men dagen efter havde træet suget alt olie og mælk til sig, hvilket betød at jeg måtte videreudvikle idéen og blandede kalk i for at bibeholde sporet.
De samme erfaringer gjorde jeg mig med serien af sneengle værker: Agnes, Joseph og Lucy. Værkerne er en forening af de tre materialer, kalk, sand og kokos. At lave sneengle kan sammenlignes med en performance, da både sneengle og en performance er skrøbelige i den forstand at de lægger sig som spor, som forsvinder igen umiddelbart efter.
Jeg finder det derfor interessant at materialisere det i nuet, hvor det giver en skæv drejning at materialisere dem i materialer som sand, kalk og kokos. Materialerne har hver et symbolsk indhold, hvor kalk repræsenterer Stevns og min opvækst, og kokos repræsenterer Filippinerne og mit ophav. Det tredje materiale, sand, symboliserer den sandstrand, der både omgiver Danmark og Filippinerne og på den måde fungerer som bindeled mellem de to lande og herunder min opvækst og ophav.

På baggrund af materialevalget har sneenglene bibeholdt deres skrøbelighed, idet sandet under udformningen skred og kokoset ikke bandt sig til træet. På den måde skabte materialerne en proces hvor det uforudsigelige, der opstod i arbejde med disse materialer, hele tiden skulle omdannes til noget konstruktivt, således at værkerne kunne føres ud i virkeligheden.

Seriel fordøjelse 1-3 og Agnes, Joseph og Lucy er alle monokromer, skabt ved hjælp af et minimalistisk greb, og samtidigt er de et ekspressivt udtryk af kroppen.

JHM: Hvordan vil du selv beskrive udstillingen her på Horsens Kunstmuseum?

LCR: Jeg synes udstillingen er blevet poetisk. Umiddelbart har jeg opnået det jeg gerne ville. Jeg ville gerne efterlade spor, der simulerer at kroppen lige har aflagt et flygtigt aftryk. Jeg synes at man fornemmer, at de fleste af værkerne er skabt til rummet, for eksempel er de to store tjæremalerier, så store at de faktisk ikke kan forlade lokalet igen. Jeg føler mig meget privilegeret, at jeg har fået lov til at arbejde på den måde. På trods af at hele processen har været performativ, er udstillingen endt med at være meget monokrom og stram. Den balancerer imellem det yderst ekspressive og et æstetisk stramt udtryk. Denne balance ses blandt andet i serien af blodflag. Her kører hænderne i en retning, men aftrykket bliver med tiden mere og mere ekspressivt.

JHM: På udstillingen ses videoskærme, hvor det er muligt at se performance fra de fire lande du har arbejdet med i Gaia. Er der en rød tråd imellem de enkelte performances?

LCR: Jeg arbejder med materialernes symbolikker og poesi, hvor de alle fire tager udgangspunkt i en rituel fremførelse.
Der er en klar forskel mellem de første to Gaia performances, som finder sted i forhold til mine to tilhørssteder og de to efterfølgende, hvor jeg befinder mig på fremmed territorium. I de sidste to er der tale om en frigørelse. Værkerne i Hamburg og Kina er mere politiske funderet og jeg ser stederne med nye fremmede øjne. I Danmark og på Filippinerne er jeg bundet af mine rødder, den nostalgi og smerte der følger med, det betyder at begge performanceinstallationer bærer præg af en mere spirituel karakter. Jeg vil gerne arbejde videre med den form, som jeg har skabt med Gaia. Lave undersøgelser af og besøge nye steder, deres historier, som jeg fordyber mig i og oversætter til materialitet. Denne undersøgelse ses for eksempel i værket Døds Mælk, der refererer til en gammel kinesisk torturmetode. Hvor man gav fangerne i fængslet en skål mælk med tætklippet hår i. Hårene gjorde kroppen forstoppet og fangerne døde. En helt forfærdelig måde at dø på. Menneskehårene i værkerne kommer derfor fra Kina.

JHM: Tidligere har dine værker fokuseret på sproget, f.eks. i Ego Song fra 2006 eller The-Artist´s Song fra 2007. Her står værkerne pludseligt helt uden ord. Hvad betyder ordløsheden for værkerne?

LCR: I arbejdet med Gaia har jeg "givet mig selv lov til" at frigøre mig fra ord. Ordet og sproget er noget der fylder meget igennem hele min værkproduktion. Jeg elsker at arbejde med ord. Men jeg havde behov for at træde et skridt længere ud, ud hvor jeg mister noget af kontrollen. Med Gaia har jeg prøvet at se, hvordan jeg arbejder uden ord.
Ordløsheden gør at materialerne får lov til at få deres egen stemme.
Historierne er blevet mere åbne, og får mulighed for til at manifestere sig. Man kan som beskuer gå ind og ud af værkerne uden at være bundet af tid. De visuelle elementer og sammensætninger står for sig selv og er derfor mere præcise og abstrakte på samme tid. Beskuerens blik og fortolkninger af værket er mindre styret af mig, end når jeg arbejder med ord.
På den måde kan man sige, at jeg sætter beskuerens fortolkning mere fri. I værkerne Lilith og Anonym har jeg arbejdet med udgangspunkt i det karakteristiske billede af at være dyppet i tjære og rullet i fjer. Her har jeg arbejdet med de samme slags hanefjer fra Filippinerne, som jeg gjorde i værket Cock Fight fra 2006. Lilith er navngivet efter den første kvinde som Gud skabte. En kvinde der ikke ville underlægge sig manden. På den måde refererer værket både til et tidligere værk og spiller på flere fortællinger og myter.

JHM: Dine kunstneriske produktioner har igennem de sidste år ændret karakter, vil du løfte sløret for hvor du er på vej hen?

LCR: Siden 2011, det vil sige efter Afghan Hound, er jeg begyndt at arbejde med objekter, skulpturer og materialer. Før jeg begyndte at arbejde med performance var mine arbejder todimensionelle, udført som video, fotografier og tegninger. De sidste syv – otte års arbejde med performance har givet mig bevidsthed og erfaring med at skabe og fylde rummet ud, herfra har jeg har haft lyst til at skabe tredimensionelle værker og erfaret kraften i det, og jeg er vild med det. Det betyder dog ikke at jeg er færdig med at arbejde med ord.

A Conversation

Lilibeth Cuenca Rasmussen and Julie Horne Møller

Julie Horne Møller: The Inbetweeness exhibition builds further on the Gaia project that you've been working with for all of 2013. Can you explain what Gaia has involved?

Lilibeth Cuenca Rasmussen: In the Gaia project, I have been examining the body's identification in relation to the ground on which it happens to be situated, on the basis of a physical-geographic, geological-material, metaphoric-symbolic dimension.
I take my starting point in my own body and history, which has often been seen before.
Gaia is a serial sitespecific sequence of performances that take their point of origin in cultural identity and in the individual's connection to a place and to the ground where it was born and where it "happens to be". The series was ushered at Sorø Kunstmuseum with the performance that was called Gaia Danmark, which I created in collaboration with my father and my daughter. Subsequently, I performed Gaia in the Philippines, at Ateneo de Manila, with my mother and daughter. Both of these sites form the background of my cultural identity: it was in Manila that I was born and it was in southern Sjælland that I grew up as a child. The first two performances were different from the next two presentations that were presented, respectively, in Hamburg and in Guangzhou. In these two latter places, I had been invited to create new works on foreign territory.

It's interesting for me to work in a serial way; doing so provides an overall framework that can move and develop in widely different directions. In hindsight, when I look at the sequence of video documentations, there is a vast difference between the first performances in Sorø and Manila and the next two in Hamburg and Guangzhou. The last two have become more political and were more focused on the materials' metaphoric and symbolic aspects.

What can be seen at the exhibition is that four countries are being represented by four flags. The red pattern on each of the flags is marked with handprints that were made with pig's blood. As a way of getting started, I was working with blood as a symbolic emblem for cutting oneself loose from one's roots. I walked on limestone from Stevns, Denmark, where I grew up as a child, as a symbol of the pain associated with being torn away from my Filipino roots and the pain associated with standing between two cultures, as a condition of Inbetweeness.

The significance of the blood took on a new twist in China and became a symbol of the nation's law and order versus the individual's law and order. The flags' patterns were accordingly created with the aid of the bloody handprints. In this way, the work underwent a socio-political twist, in striking contrast to the more personal inflection that permeated the earlier performance in Denmark.

JHM: For the current exhibition, you have carried your artistic praxis further and you are working now with your point of origin in a total installation, where every element has been created with a point of departure in the performative practice. How does this process differentiate itself from the earlier work?

LCR: Inbetweeness is a total installation that has been created through the performative practice. Here, the processual work differs greatly from that of my previous artistic praxis. What the piece revolves around here is "the material" – and "that which is left behind" from the performative actions is prioritized in relation to the performance. In a performance, the action is more important than that which remains – and the traces that are left behind are often tossed out after the performance is over.

The common feature of all the works is that they are composed of materials that I have been working with and have been in contact with during the four 'Gaia' performances. In 'Inbetweeness', these materials (re-)appear in an adapted form. You could say that they have become materialized.
In a period of two weeks time, I have created the new works on the basis of the previously known materials. The process has been unpredictable since not all of the materials behaved as they were expected to behave. The exhibition's procedural construction can be seen especially clearly in the two large tar paintings, Energy and One-Way. Originally, the idea of making a tar painting arose in Hamburg, where, together with a local artist named Anik Lazar, we created a swastika of tar footprints on hessian.
The two tar paintings have been created here on white oilcloth: a material that otherwise can always be wiped clean because of its dirt-repellent surface. It's interesting to work with tar because, in addition to containing an interesting metaphoric aspect, it's also a challenging material to work with. Each and every footprint places you under a certain

obligation – and it cannot be changed once it's been set down. The works are physically hard to create, partly because tar has a very sharp and pungent smell and partly because you've always got to be in motion so that you won't get physically stuck in the painting. What arises, as a result of this, is a special kind of presence in the paintings, where each imprint is different even though they might have been set down on the basis of the very same repetitive movements.

JHM: The exhibition's title, Inbetweeness could of course be taken to mean "in the middle of intermediacy". What does this condition mean to you as an artist?

LCR: The piece that delineates that state of inbetweeness in the most concrete way is In between Earth and land = Sa pagitan ng mundo at lupa.
Here, I have been working with blue clay and red clay. Working with the clay stems from an experience in Hamburg where, during a performance, I smeared myself into the clay and sat there, placed in the manner of The Little Mermaid.
For this performance, I chose to take a handful of clay of each color in my hands and to give each of two handfuls of clay a firm imprint. This is a process that I repeated for ten hours. For me, the imprint has something to do with coming from two different cultures where I, as a person, am a mixture of being Filipino and being Danish. The two colors of clay accordingly symbolize my two ethnicities and the two "lands" from where I come. During the process, I have thus been standing between the two colors of earth where I have put my imprint onto the earth that has previously left its imprint on me. My point of departure is, quite concretely, that I am placing my mark on the clay and creating unique formations.

JHM: All of your works evidently take their mark in a very special kind of curiosity about materials. What do the different materials signify in relation to the works?

LCR: Every material has a historic and a symbolic content, where the references can be both universally valid and personal. Generally speaking, all the works are related to the body: the materials have been through or have been in contact with the body. For example, there are the Serial Digestion 1-3 paintings, which were made on cheesecloth and with a mixture of buttermilk, linseed oil and lime that I have taken inside my mouth and eaten from the canvas and then spit out onto the picture surface.
I have to admit that I hate the taste of buttermilk and that after I made the paintings, I actually prefer the taste of linseed oil to that of buttermilk. One point about this factor of taste is that Asians generally have difficulty digesting dairy products; this could serve as my excuse!
The mixture itself is an old recipe for paint from the days before the artificially fabricated paint. I used the mixture, at first, to make expectoration-formations on a wooden canvas but already by the next day, the wood had absorbed all the oil and the milk and this made it necessary for me to develop the idea further: then I chose to mix in the lime, also, in order to keep the traces intact.

I followed a similar line of experience with the pieces entitled Agnes, Joseph and Lucy. The works are the amalgamation of the three materials: lime, sand and coconut. The concept of making snow angels can be likened to performance, since both snow angels and performances are fragile in the sense that they deposit themselves as trails that disappear immediately afterward.
For this reason, I find it interesting to materialize this in the present moment, where materializing them in materials like sand, lime and coconut provides an oblique slant. Each of the materials has a symbolic content, where lime represents Stevns and my upbringing while coconut represents the Philippines and my origins. The third material, sand, symbolizes the sandy beach that surrounds both Denmark and the Philippines and in this way, it acts as a link between the two countries and concomitantly my upbringing and origins.

As far as the background of my selection of materials goes, the snow-angels have retained their fragility, since the sand, as it was being shaped, caved in and the coconut would not stick to the wood. In this way, the materials fostered a process where the unpredictable, which arose in working with these materials, was constantly being converted into something constructive, with the result that the works could be carried out in reality.

The Seriel Digestion 1-3 paintings and Agnes, Joseph and Lucy are all monochrome works that were created with the help of a minimalist approach while at the same time, they are an expressive manifestation of the body.

JHM: How would you describe, in your own words, the exhibition here at Horsens Kunstmuseum?

LCR: I think the show has become poetic. As I see the situation right now, I have achieved

what I set out to do. My intention was to leave traces which simulate that the body has just set down a transitory imprint. I think that you can get a sense that most of the works were created expressly for the space: for example, there are the two large tar paintings, which are so large that they actually cannot leave the exhibition room again. I feel very privileged that I have been given the opportunity to work in this way. Despite the fact that the whole process has been performative, the exhibition wound up being very monochromatic and stringent. It balances in between the highly expressive and an aesthetically stringent expression. This balance can be seen especially distinctly in the series of "blood flags". Here, the hands are moving in a certain direction while the imprint is constantly becoming more and more expressive.

JHM: At the exhibition, there are four video screens on view, where it is possible to see the performances from the four countries you were working with in Gaia. Is there a common thread running between the different performances?

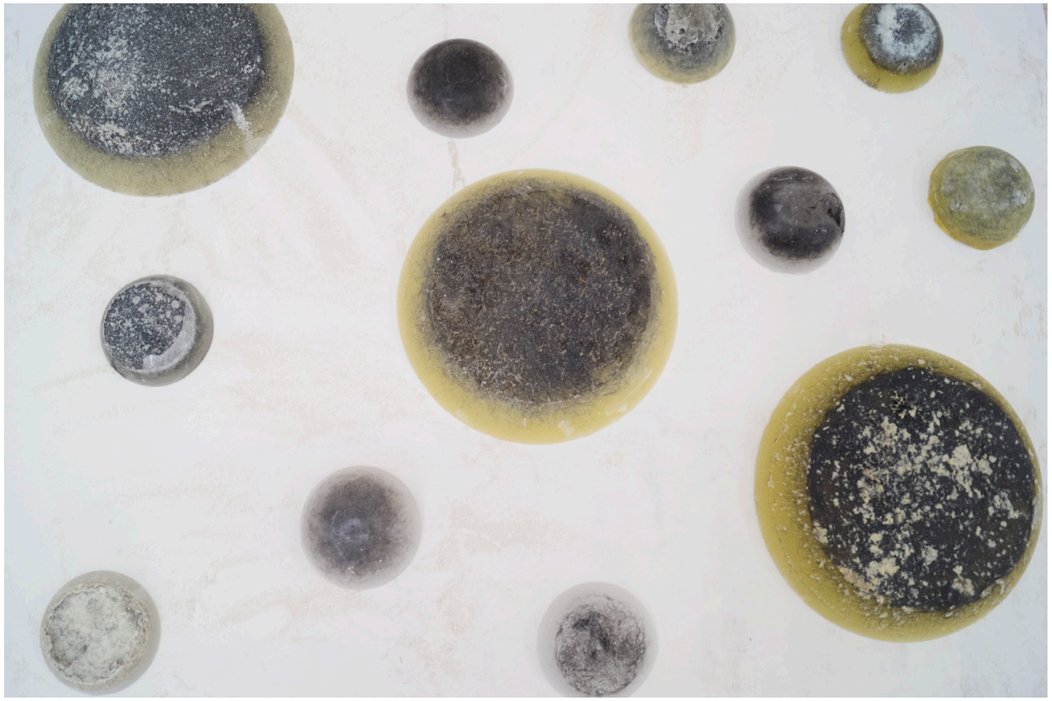
LCR: I am working with the materials' poetry and symbolic aspects, where all four of the performances are based in ritual presentation.
As has been mentioned before, there is a clear difference between the first two Gaia performances, which were unfolded at my two nationalities' sites and the two following performances, where I happened to be standing on foreign territory. In the latter two, there is actually some kind of disentanglement going on: the performances in Hamburg and China are more politically founded and I was seeing the places with new foreign eyes. In Denmark and in the Philippines, however, I am bound by my roots and by the accompanying nostalgia and pain: this entails that both of these performance installations bear the marks of a more spiritual character. I would like to work further with the form that I have created with 'Gaia'. I would like to make examinations of – and visit – new places, and get to know their stories, which I would immerse myself in and translate into materiality. This kind of examination can be seen, for example, in the piece entitled Death´s Milk, which refers to an ancient Chinese method of torture, where the prisoners in the jails were given a bowl of milk with close-cropped hair put into the liquid. The hairs, naturally, would cause the body to become obstipated then the prisoner would die. An altogether horrible way to die! The human hairs in the works accordingly stem from China.

JHM: Earlier on, your works were focused on language: for example, in The Ego Song from 2006 or in The Artist's Song from 2007. Now your art works are suddenly devoid of words. What does the wordlessness mean in relation to the works?
LCR: In working with Gaia, I "gave myself permission" to disentangle myself from words. The word and the language are entities that take up a lot of room and fill a lot throughout my output of work. I really love working with words. But I felt a need for taking a step further out, where I might lose some control. With 'Gaia', I have been trying to see how I can work without words.
The wordlessness causes the materials to eventually fill more. The materials are given the chance to have their own voice.
The stories have become more open and the materials have been given more of a chance to manifest themselves. As a viewer, you can walk into and out again from the works without being bound by time. The visual elements and the juxtapositions stand forth on their own terms and are therefore more precise and more abstract at one and the same time. The viewer's gaze and interpretations of the work are less controlled by me than when I am working with words.
In this way, it could be said that I am setting the viewer's interpretation free – to a greater extent. In the works Lilith and Anonymous I have been working in such a way that I take my mark in the characteristic image of being dipped in tar and rolled in feathers. Here, I have been working with the same kind of cock's feathers from the Philippines that I was using in my video piece, Cock Fight, in 2006. The work, Lilith, is named after the first woman that God created: a woman who would not subjugate herself to the man. In this way, the piece refers both to an earlier piece and plays on a number of tales and myths.

JHM: In the past few years, your artistic productions have undergone a change in character. Would you care to lift the veil on where you're headed?

LCR: Since 2011, which means to say after Afghan Hound I have started working with objects, sculptures and materials. Before I started working with performance art, my pieces were two-dimensional, brought forward in the form of videos, photographs and drawings. The last seven or eight years of working with performance art has instilled an awareness within me and given me the experience of creating and filling out the space and from here, I've been inspired to want to create three-dimensional works and I have learned to appreciate the vitality in doing this. I'm really wild about it. This doesn't mean to say, however, that I'm through working with words.

Seriel fordøjelse 1-3 . 2014
Seriel fordøjelse 1-3 . 2014 (detalje)



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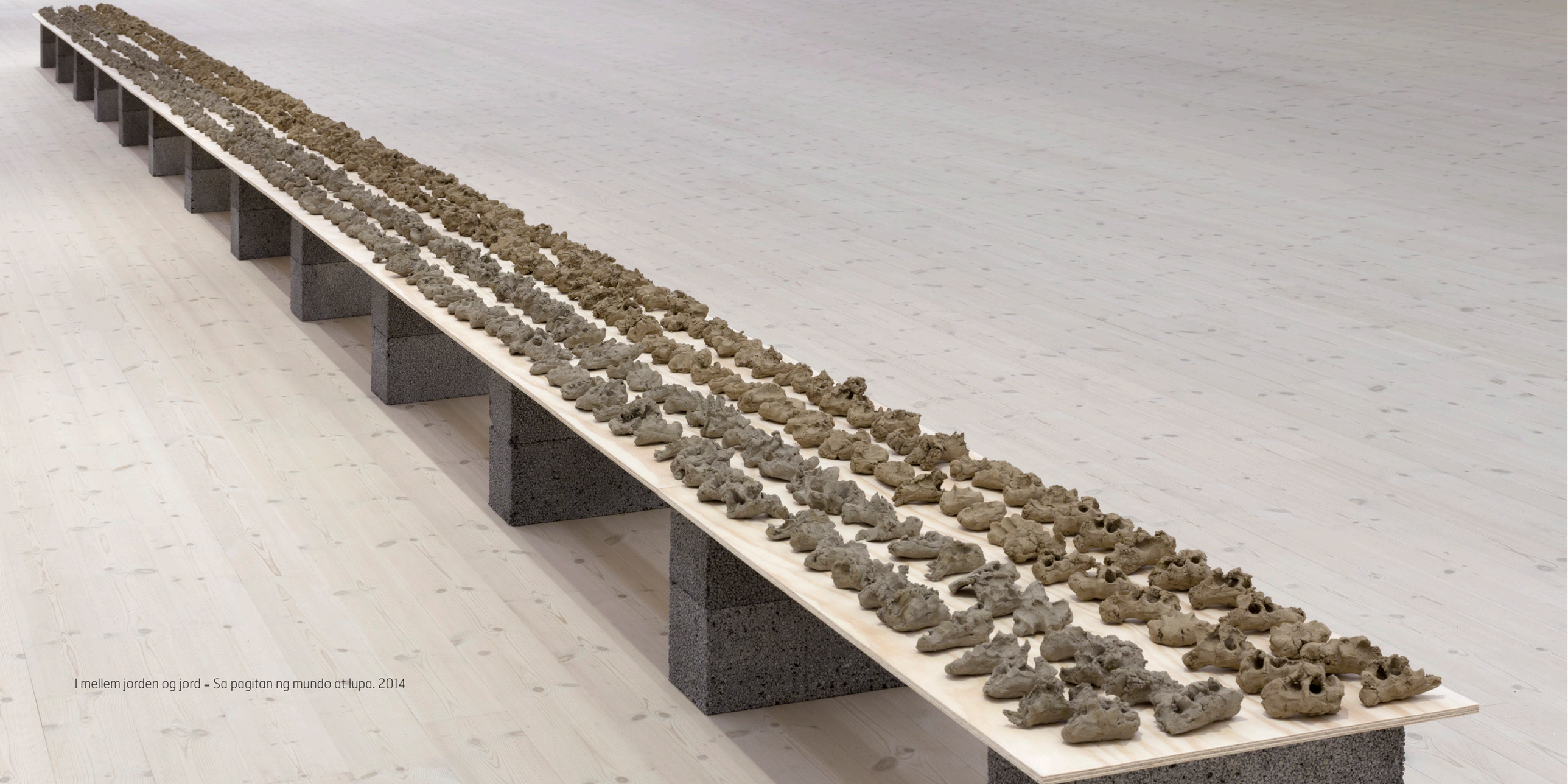
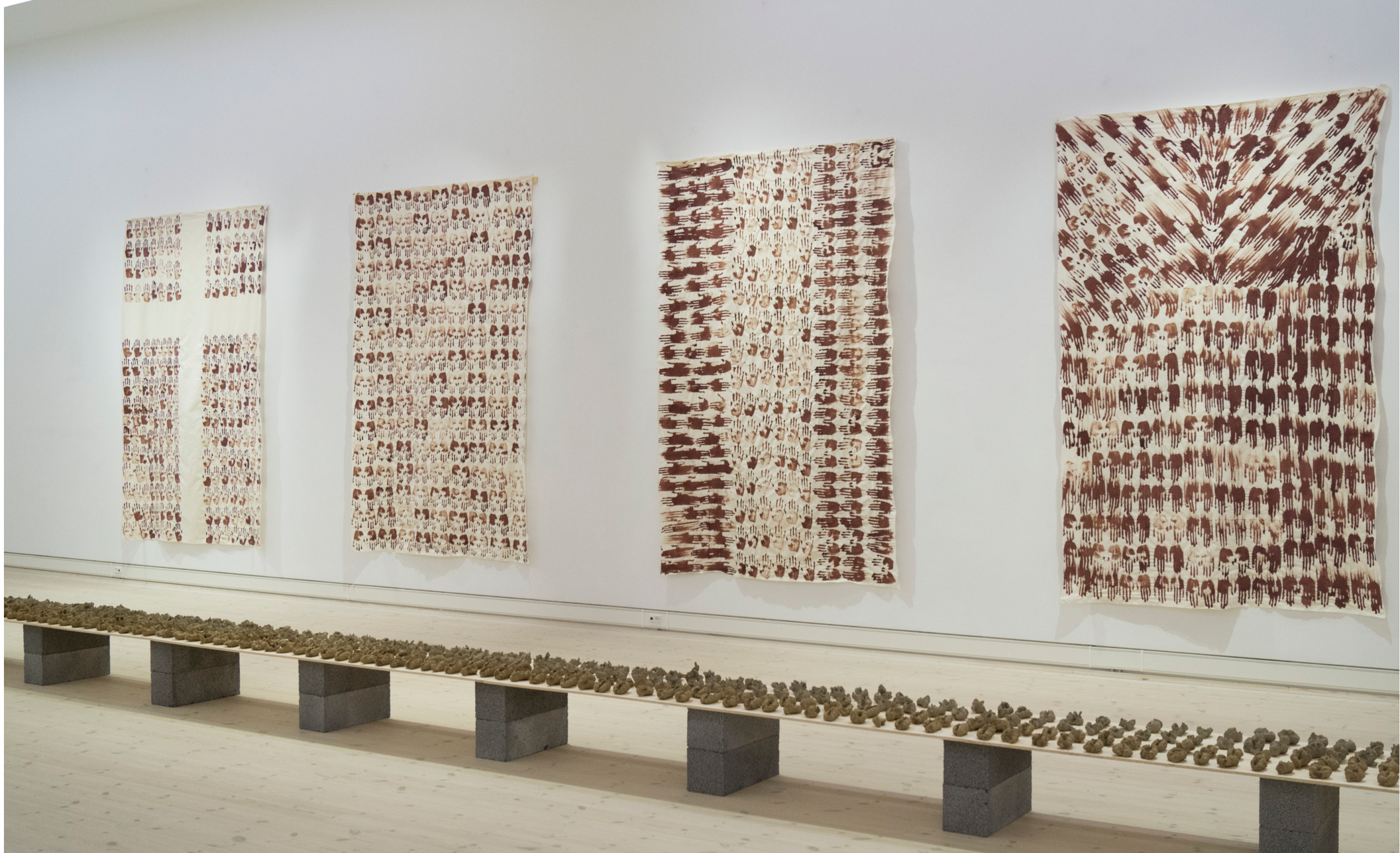
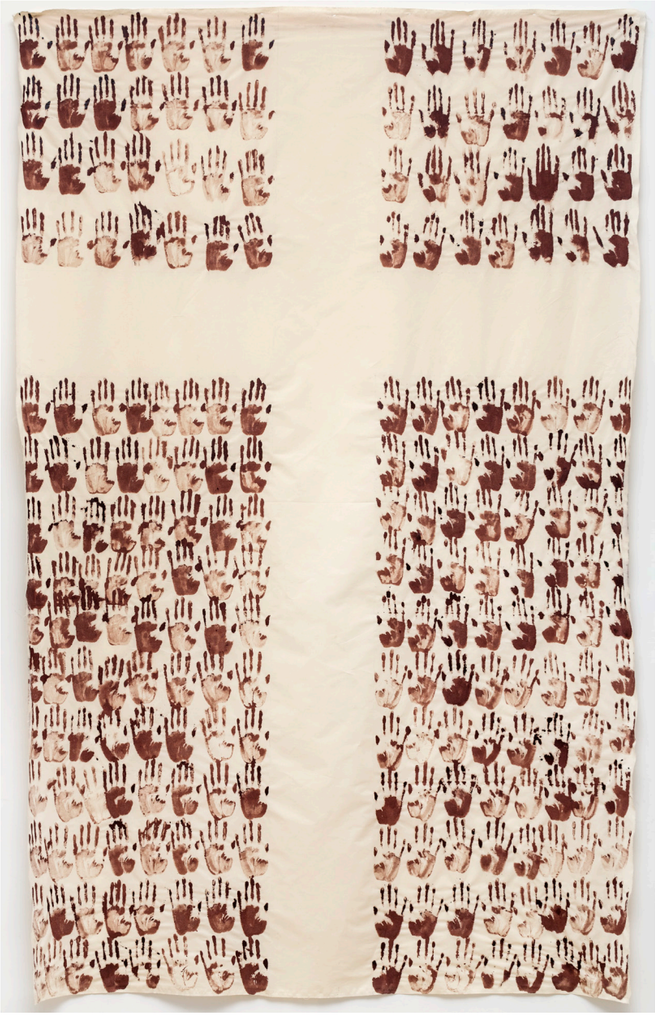


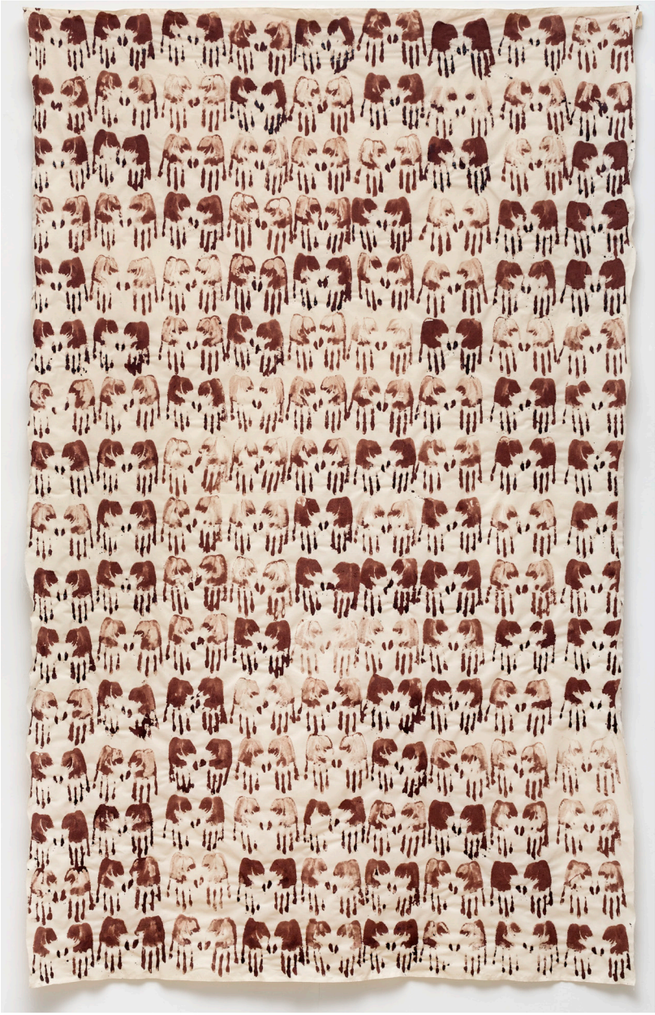
I mellem jorden og jord = Sa pagitan ng mundo at lupa. 2014

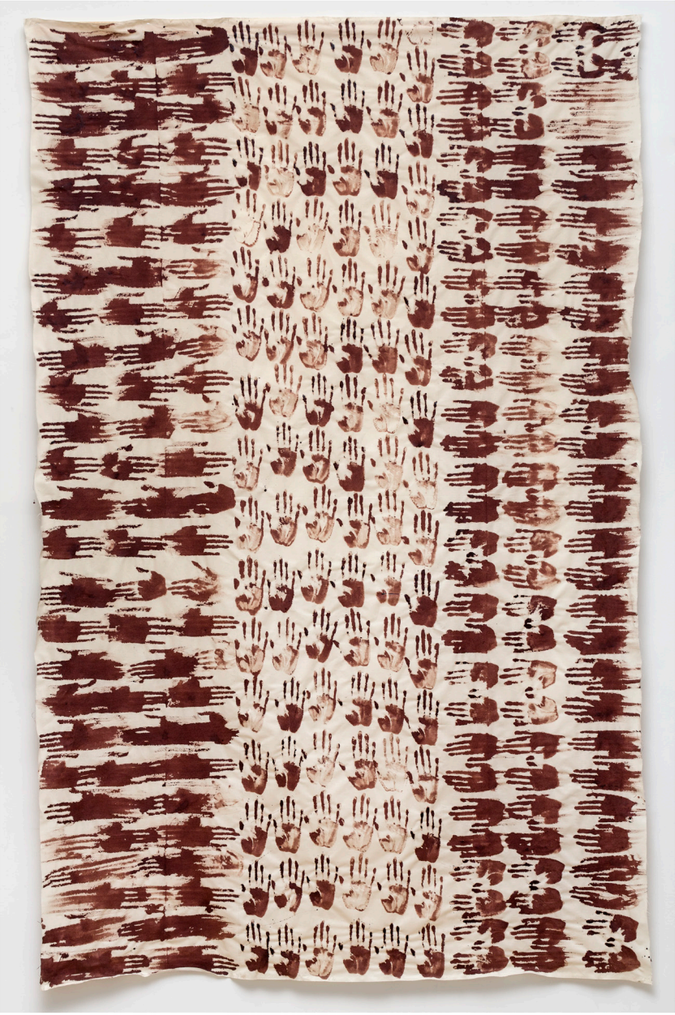
I mellem jorden og jord = Sa pagitan ng mundo at lupa. 2014. (detalje)

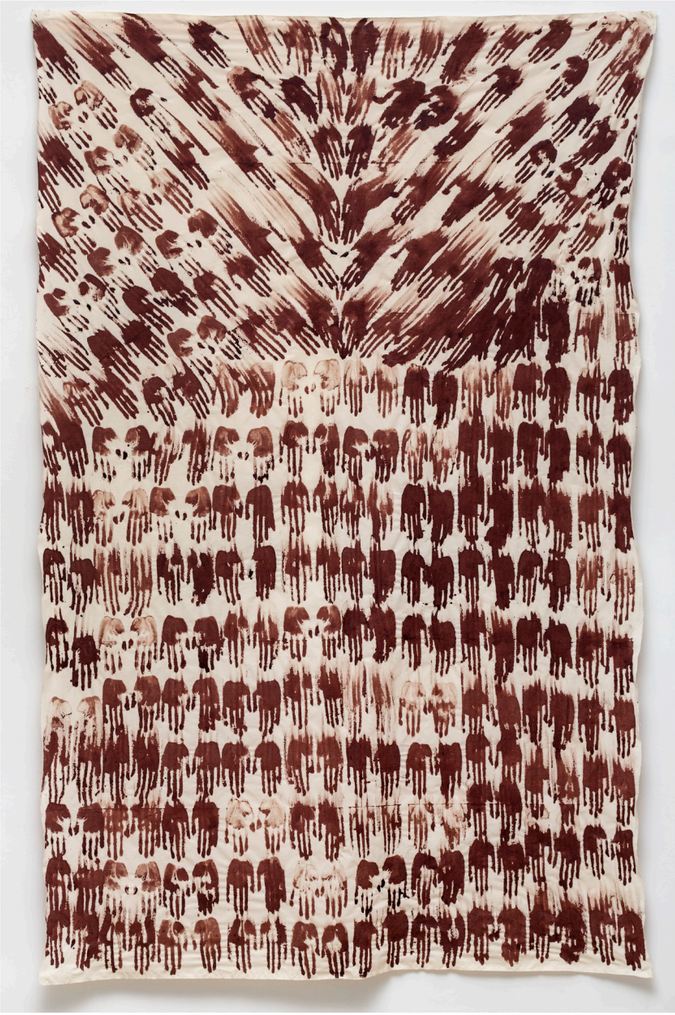


Danmark. 2014
Kina. 2014
Kina (detalje)
Filippinerne (detalje)
Tyskland. 2014
Filippinerne. 2014

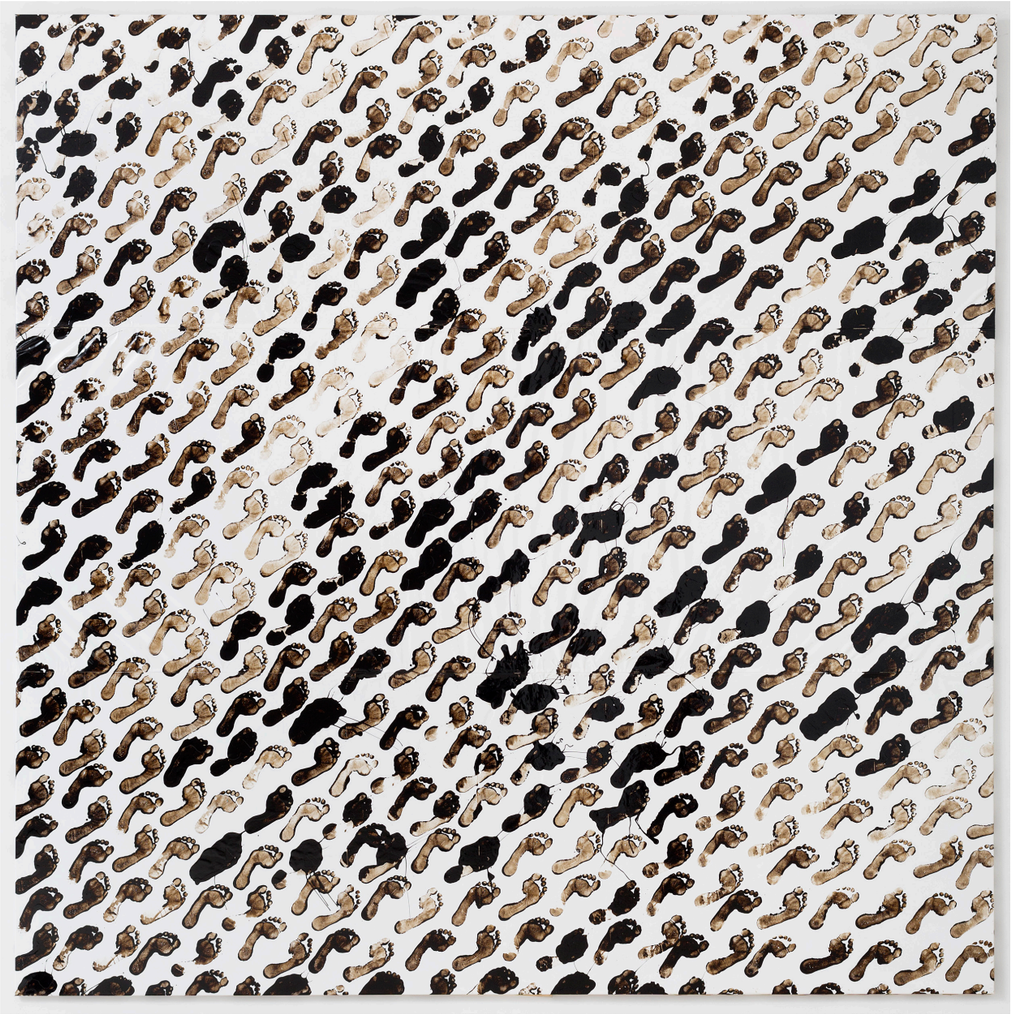








The Great Firewall of China . 2014, Ravne. 2014, Tremandskostume. 2014



Ens rettet hed. 2014

Energi. 2014

Lilith. 2014 Anonym. 2014

Serielle kaffevisioner. 2014

Er hu. 2014

Gu. 2014

Lucy. 2014
Agnes. 2014
Joseph. 2014

Uendelig samhørighed. 2014

Værkliste

Seriel fordøjelse 1-3 / Serial Digestion, 2014
Kærnemælk, linolie, ostelærred,træ / buttermilk, linolie, cheesecloth, wood. 300 X 100 cm
Afb. p. 22

Døds Mælk / Death´s Milk, 2014
Bivoks, stearin, parafin, mælk, hår/ Bees wax, candle wax, paraffin, milk, hair.
8: 12 x 5,5 cm
3: 31 x 4,5 cm
Afb. p. 26

I mellem jorden og jord = Sa pagitan ng mundo at lupa / Between Earth and Soil, 2014
Rød og blå ler, træ, sten / red and blue clay, wood, stone. 1490 x 40 x 61 cm
Afb. p 28

Danmark / Denmark, 2014
Kina / China, 2014
Tyskland / Germany, 2014
Filippinerne / The Philippines, 2014
Svineblod, ubleget bomuldslærred/ pigs blood, unbleached cotton canvas. 200 x 300 cm
Afb. p. 34,35,38,39

Tremandskostume / Costume for Three, 2014
Kostume af bomuldslærred på 3 giner / costume made of cotton, on 3 mannequins. 160 x 145 cm
Afb. p. 41

The Great Firewall of China, 2014
Pigtråd, 22 karat bladguld / barbed wire, 22 carat gold leaf. 35 x 35 x 150 cm
Afb. p. 41

Ravne / Raven, 2014
Trådnet, sorte fjer, tjære, metal struktur, ler / wire mesh, black feathers, tar, metal structure, clay. 250 x 186 cm
Afb. p. 41

Ens rettet hed / One-Way, 2014
Tjære på voksdug / tar on oilcloth. 390 x 390 cm
Afb. p. 43

Energi / Energy, 2014
Tjære på voksdug/ tar on oilcloth. 390 x 390 cm
Afb. p. 45

Lilith, 2014
Mannequindukke kvinde, tjære, hanefjer / dommy, tar, rooster feather. 180 x 50 cm
Afb. p. 47

Anonym / Anonymous, 2014
Mannequindukke mand, tjære, hanefjer / dummy, tar, rooster feather. 180 x 55 cm
Afb. p. 47

Serielle kaffe visioner 1-8/ Tasseography Visions # 1-8 2014
Kaffe grums, bomuld, træ / coffee grounds, cotton canvas on wood. 52 x 52 cm
Afb. p. 48

Er hu, 2014
Kinesisk strenginstrument, pigtråd, 22 karat guld / Er Hu, barbed wire, gold leaf. 85 x 18 x 14 cm
Afb. p. 50

Gu, 2014
Kinesisk tromme, salt / chinese drum, salt
32 x 14 cm
Afb. p. 51

Lucy, 2014
Kokos, lim, træ / coconut, glue, wood. 244 x 244 cm
Afb. p. 55

Agnes, 2014
Kalk, lim, træ / chalk, glue, wood. 244 x 244 cm
Afb. p. 56

Joseph, 2014
Sand, hessian, lim, træ / sand, hessian, glue, wood
244 x 244 cm
Afb. p. 57

Uendelig samhørighed / Interminable Cohesion
Salt, lim, bomuldslærred / salt glue, cotton canvas
140 x 100 x 1400 cm
Afb. p. 58

Videooversigt:

Dokumentation af Gaia 2013

Gaia # 1, Danmark / Denmark
(kalk, kridt, mælk, kaffe, blod, nelliker)
Varighed af video og live akt: 16:18 / 60 minutter
Videograf: Heine Kristensen
Klipper: Dempster Samarista

Gaia # 2, Filippinerne/ The Philippines
(vulkansten-og sand, kokosnødder, blod, sampaguita blomster, vandmelon, amuletter)
Varighed af video og live akt: 14:55 / 120 minutter
Videograf: Dempster Samarista og Martin Vidanes /
Klipper: Dempster Samarista

Gaia # 3, Tyskland/ Germany
(Elbmarshton -ler fra regionen, tjære, kartofler, sækkelærred, Altserwaßer)
Varighed af video og live akt: 40 / 30 + 120 minutter
Videograf: Sebastian Süß, Florian Kühnle
Klipper: Iris Stenzel-Uda

Gaia # 4, Kina/ China
Varighed af video og live akt: 2 timer 45 minutter / 8 timer
Videograf & klipper: Roland

Gaia # 5, Musical, Skuespilhuset: Det kongelige teater: musik, ursprog
Varighed af video og live akt: 51:30 / 30 + 65 = 95 minutter
Videograf & klipper: Christoffer Brekne

Biografi

Lilibeth Cuenca Rasmussen
1970: født i Manila, Filippinerne
Bor og arbejder i København
1996-2002: Uddannet på Det Kongelige Danske Kunstakademi, København

www.lilibethcuenca.com

Udvalgte seperatudstillinger

2013: Anger ist Power, Museet går i byen, Museet for samtidskunst Roskilde
GAIA, Wundergrund & Eventministeriet, Skuespilhuset, Det kongelige teater
Mobile Mirrors, Galleri Christian Larsen, Stockholm
2012: Afghan Hound, Galleri Christian Larsen, Stockholm
2011: Afghan Hound, Location One, New York City
2010: Heidelberger Kunstverein, Heidelberg
2008: A Void & Mis United, Renwick Gallery, New York City
Mis United, Lilith Performance Studio, Malmö
2007: A Void, Kirkhoff Contemporary, København
2006: EgoShow, X-Rummet, Statens Museum for Kunst, København
Woman in the Rhytym, Gävle Kunstcentrum, Gävle
2004: Life is Too Short, Kirkhoff Contemporary, København

Gruppeudstillinger

2011: Speech Matters, Den Danske Pavillon Venedig Biennale, Venedig
2010: Picasso Meets Degas, Museum Picasso, Barcelona
2009: The Present doesn´t exist in my Mind... The Future is already way behind,
Performa09, New York City. Turnei
2010: Hélio Oititica, Rio de Janiero, Verbo, Galeria Vermelho, Sao Paulo, Location1, NYC,
Statens Museum for Kunst, København, AROS, Århus
Once more with feeling, Tate Modern, London
re-act-feminism, Akademie der Künste, Berlin & Festival of Women, Ljubljana
2008: In Transit, Haus der Kulturen der Welt, Berlin
2007: Global Feminisms, Brooklyn Museum, New York
2006: A Tale of Two Cities, Busan Bienale, Busan

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