

A person is shown from the back, wearing a white dress and a large, flowing red veil that extends outwards in a wide, circular shape. The person is holding the top of the veil with their right hand. The background is a plain, grey concrete wall.

Lilibeth Cuenca Rasmussen

From Where We Stand

Horsens Kunstmuseum

Sep 21 2019 - Jan 19 2020

Lilibeth Cuenca Rasmussen

Cuenca Rasmussen was born in Manila, the Philippines in 1970 by a Filipino mother and a Danish father. When she was eight years old, the family moved to Denmark and settled down in a small town called Stevns. The years in Stevns have given Cuenca Rasmussen a cross-cultural upbringing, and since childhood, she has experienced on her own body what it means to be of another ethnic origin.

After graduating from the Royal Danish Academy of Fine Arts in 2002, she has worked on topics such as ethnicity, identity, culture, community and gender. The approach to the topics is most often humorous and ironic and presents us with sharp observations of and comments on our present day.

Cuenca Rasmussen was last exhibited at Horsens Art Museum in 2014 with the solo exhibition 'Inbetweeness'.



From Where We Stand - 7 exhibitions on national identity

The exhibition series 'From where we stand - 7 exhibitions on national identity', are displayed at seven art museums: Randers Art Museum, Skovgaard Museum, Holstebro Art Museum, Glasmuseet Ebeltoft, Skive Museum, the Museum of Religious Art in Lemvig and Horsens Art Museum. At Horsens Art Museum we put this concept in the light of ethnicity and how these two inform and influence each other. To investigate this, we have invited the Danish-Filipino artist Lilibeth Cuenca Rasmussen, to make an exhibition for the museum. At 'From Where We Stand' Cuenca Rasmussen presents both video, photography, sculpture, installation and performance, ranging from the early video work 'Absolute Exotic' (2005) to several new works produced specifically for this exhibition.



Grundtvig

In connection with the exhibition, Cuenca Rasmussen has researched the hymn and songwriter, pastor, historian, philologist and politician N.F.S. Grundtvig (1783-1872). Grundtvig is considered to be one of the most important personalities of the 19th-century spiritual life in Denmark. His hymn, song and poem production counts more than 1500 titles, making a significant contribution to the Danish cultural heritage.

It was Grundtvig who, with his great personality and drive, supported the ecclesiastical, popular and political developments of this time, which had extensive spiritual, practical and financial effects. His interest in Norse mythology and Danish history united with particularly optimistic confidence in the God-given abilities of man, made a strong appeal to large sections of the general Danish population for practical impetus in almost all areas of society. It was Grundtvig who advocated the freedom of diversity and the freedom of the individual to cultivate his Christian faith. He spoke for an increased enlightenment of the people, which was one of the most pressing issues of our time when it was precisely this which gathered and strengthened us as a real Danish people.

Absolute Exotic (2005)

Video: 4 min.

Installation: Blanket, bamboo stove, grass rug

The video 'Absolute Exotic' works with some ambiguity. The lyrics, on the one hand, present the artist's feeling of being "reduced to an exotic icon", while she, herself, maintain the prejudiced and rigid stereotype in her dance, mimicry, clothing and sharp wording.



Absolute Exotic (2005)



I want you under my skin (2010)

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Portraits on blankets

Each blanket 117 cm x 160 cm

Each person on the blanket has been asked to choose another nationality, and Cuenca Rasmussen has then transformed the eight people to someone else. The works speak to our understanding of nationality, culture and identity and how this expression is clear through our clothes and styling. This is particularly relevant at a time when the morality of cultural appropriation is being discussed.



Prosperous Pal (2014)

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Materials: Concrete and steel luminaire

Dimensions: 300 cm x 155 cm x 90 cm. Weight: 2 tons

Prosperous Pal is an enlarged version of a fertility amulet from the Philippines. The work and the amulet incorporate iconography from both natural religion, in the form of the erect limb, and Catholicism in the form of the Santo Niño (Jesus as Child) figure, a favorite motif in the Philippines.

China, Denmark, Germany, Philippines(2014)

Materials: Swine blood on cotton canvas

Dimensions: 4 flags of 200 cm x 300 cm

The work shows the four flags of China, Denmark, Germany, and the Philippines. The flags of the four nations are recreated with the artist's handprints in swine blood, pointing towards the (power) relationship between individual and state. The flag, which is the symbol of excellence for the nation, is literally 'built up' by the bloody hands of individuals.



China, Denmark, Germany, Philippines(2014)

Faith, hope and love (2019)

Material: Steel

Dimensions: 210 cm x 160 cm

The sculpture Faith, hope and love can draw the thoughts to the Danish Dagmar's cross, Thor's hammer and the anchor. The artist points to a link or relationship between the Asa faith and Christianity, a particular thought that Grundtvig also worked on.



Faith, hope and love (2019)



Meteorite (2019)

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Material: Concrete

Dimensions: 45 cm x 55 cm x 60 cm

The sculpture Meteorite is a family portrait of the artist and her parents. The mask-like nature of the portrait draws attention to - and gives a clear idea of the individual features of the three faces. The mother is from Southeast Asia and the father from Northern Europe - the artist herself is somewhere in between. The title may also draw the mind to the scientific hypothesis of panspermia; that life might have come to earth traveling on a meteorite.



Dragon Dolls (2019)

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Material: Hahnemühle print ultra-smooth on dibond

Dimensions: Series of 4 photos of 233 cm x 150 cm

Dragon dolls consist of four photographs depicting the figure 'Dragon Doll' in four different costumes. The costumes are of various national costumes and iconic garments; the cowboy boot, the traditional Danish headwear "kysen" and the Philippine "terno". Cuenca Rasmussen has borrowed the word 'Dragon Doll' from Grundtvig's poem "Folkeligheden", 1848. Dragon doll is a term for a person who feels divided between several national identities.

Silent (2019)

Material: 36 Greenland oars of Western Red Cedar and ash

Dimensions: Diameter approx. 280 cm

The sculpture consists of 36 Greenlandic oars of the type "Piortoq", shaped in the same form as the Danish priest's pipe collar. The pipe requirement is prescribed as part of the Danish Protestant priest's uniform for services. Piortoq means 'to silent slide over the water'.



Silent (2019)

Duty Circle (2019)

Material: Painted fiberglass

Dimensions: 110 X 110 cm

The work cycle is a 1:1 cast of the artist's arm rendered in the form of a swastika. The Svastika is one of the oldest and most widespread signs and can be traced back to most peoples, cultures, and religions; including Hinduism, Buddhism and Nordic mythology. Today, however, the symbol becomes almost exclusively associated with the Nazis who acquired it in the World War II. However, the sculpture also sends thoughts in the direction of Rosie the Riveter, who in the United States is a symbol and icon of feminism.



Duty Circle (2019)



Cornucopia (2019)

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Materials: Willow and iron

Dimensions: 810 cm x 250 cm x 250 cm

Cornucopia is a large horn made of arrowhead hanging from the ceiling. The horn of abundance as a symbol from antiquity - for example, the myth of Zeus's foster mother, the nymph Amalthea, and her goat's horn - and refers to opulence and nourishment. In contrast, the Horn of Abundance is not filled with anything; on the other hand, it is empty, perforated and unnecessarily oversized. The work is created in willow; a craft that dates back to the Stone Age and has been invaluable in a myriad of contexts. The work thus plays on the balance between the useful and the useless.



Dragon Doll (2019) Video

Dragon Doll (2019) Video

Duration: approx. 4 min

Composer: Pete Drungle Costume: Mich Dulce

Film: Sofie Grandt and Malik Bruun

Performance and concept: Lilibeth Cuenca Rasmussen

The movie 'Dragon Doll' is filmed in Grundtvig's Bispebjerg Church in Copenhagen. In the film, we see the 'Dragon Doll' move ghostly around the church. The choreography is inspired by movements from different dances spanning from Greenlandic folk dance to Spanish Flamenco. On the audio side, we hear the word "I" being sung in a variety of languages.

Randers Kunstmuseum August 10, 2019 - January 12, 2020

Horsens Kunstmuseum September 21, 2019 - January 19, 2020

Holstebro Kunstmuseum September 28, 2019 - January 26, 2020

Skive Museum September 28, 2019 - March 1, 2020

Skovgaard Museet October 5, 2019 - January 19, 2020

Museet for Religiøs Kunst October 6, 2019 - February 23, 2020

Glasmuseet Ebeltoft October 12, 2019 - March 22, 2020

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