

Lilibeth Cuenca Rasmussen

Re-staging Stages

August 22 – October 7 2023

Andersen's is pleased to present Lilibeth Cuenca Rasmussen's second solo exhibition in the gallery, titled "Re-staging Stages. The exhibition delves into the artist's transformative process as she revisits, reimagines, and recontextualizes four of her earlier performance works, now presented as permanent stages, herby stepping aside as the performing body/subject. Over the past decade, she has been particularly interested in the juxtaposing of the ephemeral (performance) with the static (sculpture). In the exhibition all the works relate to the body, as the materials have gone through or have been touched by the body. Through the re-staging of "Looping the Hoop" (2023) "Cockfight" (2006), "Fatamorgana" (2021), and "Gynophobia" (2020), Rasmussen explores how to create a visual representation of physical motion.

When entering the exhibition two sculptures each consisting of several intertwined hoops, are staged next to 12 chalk drawn works exploring the cyclic as a figurative motif. The works draw attention to an examination of linear time contra cyclic time: breaking up masculine and feminine structures, forcing the linear into a circular shape, and looping it endlessly.

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Two flashing LED signs are hanging on the wall, stating "EXIT and "GYNOPHOBIA" (Gynophobia = the fear of women). Here, Cuenca Rasmussen invites the audience to lie down and engage in her sound work, where she claims to hypnotize the listener to help them overcome their gynophobia. The work dissects the history of gynophobia: from goddesses preceding Christ to wicked stepmothers and witches. As the hypnosis leads you further into the history of gynophobia, Cuenca Rasmussen dissects the fear (leading to hatred) that is subconsciously woven into the fabric of society.

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A 3-minute video intercuts documentary footage from a cockfight arena in Manilla (Philippines) with a performance featuring the artist dressed as a hybrid between woman and rooster. Here, Cuenca Rasmussen raps about a masculine culture dominated by men. The video installation is staged next to a sculptural assemblage of gilded rooster-cages, directly referring to cockfighting and gamecocks as the national sport of the Philippines, along with its violent, masculine, and suppressive nature. In doing so, she reflects upon the victim's role, both as animal and as a woman, and the cages become a symbol of a larger social structure.

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Three modified duvets hanging from the ceiling are staged next to four photographic works, examining nomadic life, domestication, ethnicity, and identity – themes Cuenca Rasmussen has been working with throughout her artistic praxis. The duvet as a material is airy and suspended – evoking associations with nomadic people in the Amazon who sleep in the trees. The nomad is characterized by not owning land, mirrored in the sculptures' lightness and intrinsic transformative potential. Their hybrid form, between sculpture, dwelling, and garment, carries a narrative of nomadic freedom and versatility, but also vulnerability. This vulnerability speaks not only to indigenous populations but also encompasses those without a stable home: homeless people in our streets and refugees forced to flee due to conflicts and disasters.

Lilibeth Cuenca Rasmussen (b. 1970, Manilla, Philippines). Lives and works in Copenhagen. Her artistic praxis is focused on performance art, also transformed into different materials and medias such as video, photography, sculpture, and installation.

Cuenca Rasmussen's work has in 2023 achieved great recognition and she has been awarded several medals including the Thorvaldsens Medal and The New Carlsberg Foundations art award.