

Lilbeth Cuenca

Født 1970 i Manila, Filippinerne
Bor i København

Under titlen *How to Break the Great Chinese Wall* laver Lilbeth Cuenca en række 'reenactments', altså genopførelser af historiske performances fortrinsvis fra 1960'erne og 70'erne. Titlen refererer til *The Lovers, The Great Wall Walk* (1988), en performance af kunstnerparret Ulay og Marina Abramović, som skulle markere enden på deres 12 år lange kærligheds- og arbejdsrelation. I 90 dage gik kunstnerne fra hver deres ende af den kinesiske mur og mødtes på midten for derefter at skilles for altid.

Cuenca refererer til den kendte afskedsperformance for at signalere et vendepunkt i hendes egen kunst – en gøren op med og kommen videre i forhold til performancekunsten som medie og som del af 1970ernes politiske og feministiske projekt. Sammen med en partner opfører Cuenca en række performances, der præsenterer et antal fysiske sammenstød mellem mand og kvinde. I lighed med Ulay og Abramović handler det om at undersøge grænser for forskellige mellemmenneskelige relationer. Cuenca's undersøgelse begynder dog med en række kvindelige performancekunstnere fra 60'erne og deres radikale, ofte voldsomme opgør med maleriet. Niki de Saint Phalle gennemhullede lærredet med et haglgevær, Yayoi Kusama opløste maleriet i en sværm af polkaprikker, og Yoko Ono sendte publikum trampende hen over lærredet, hvorefter hun stak ild til det.

Når Cuenca på denne måde vælger at genopføre historiske performances, har det to konsekvenser. På den ene side aktualiserer hun performancekunstens oprindelige kritik af ideen om kunstværket som et konkret objekt. På den anden side medvirker genopførelsen til at gøre de historiske performances til en slags objekter i lighed med et stykke musik, der kan bevares og gentages. Hvilket selvfølgelig også er nødvendigt for at kunne diskutere fænomenet.

How to Break the Great Chinese Wall falder i flere forskellige dele. Nogle genopførelser kan opleves 'live' og derefter som dokumentation i en installation, mens andre udelukkende vil være tilgængelige som dokumentation på fotografi og video. Lilbeth Cuenca's genopførelser kan ses som en udforskning af performancekunsten som medie – hvordan den kan viderefremmes, oversættes og dermed leve videre i kunsthistorien og i vores bevidsthed.

—NH

How to Break the Great Chinese Wall II. Women on Painting, 5. september, kl. 18.30

How to Break the Great Chinese Wall III. Bed-in, Yoko Ono / John Lennon, 18. september, kl. 20, Carlsberg Tap E

Lilbeth Cuenca

Born 1970 in Manila, the Philippines
Lives in Copenhagen

Under the title *How to Break the Great Chinese Wall*, Lilbeth Cuenca presents an array of re-enactments of historical performances, mainly dating from the 1960s and 70s. The title refers to *The Lovers, The Great Wall Walk* (1988), a performance by the artist duo Ulay and Marina Abramović to mark the termination their 12-year long love and working partnership. For 90 days the artists walked from opposite ends of the Great Wall of China before meeting in the middle where they took their final leave of each other.

By invoking this well-known farewell performance, Cuenca signals a watershed moment in her own work – a taking stock and a moving on – vis-à-vis performance art as a genre and as a strand of the 1970s politico-feminist project. Together with a partner, Cuenca stages a series of performances that depict a succession of physical collisions between a man and a woman. Following Ulay and Abramović, the focus here is the interrogation of the boundaries of various kinds of human relationships. Cuenca's interrogations starts off, however, with a series that focuses on 60s female performance artists and their radical, often violent, reaction against painting. Niki de Saint Phalle shot a canvas full of holes with a shotgun. Yayoi Kusama obliterated a painting with a swarm of polka dots and Yoko Ono had the audience trample upon a canvas before she set fire to it.

In re-enacting historical performances, Cuenca achieves two things. She revives performance art's original critique of the idea of the artwork as a concrete entity. But further, with re-enactments, historical performances come to approach the status of musical scores – as objects that can be archived and repeated. As is of course required, if they are to be discussed.

How to Break the Great Chinese Wall breaks down into segments. Some re-enactments can be experienced live before subsequently appearing as documentation in installations; others will only be available as photographic and video records. Lilbeth Cuenca's re-enactments may be seen as an exploration into performance art as a genre – how it may be preserved, translated and so enabled to live on in art history and in our minds.

—NH

How to Break the Great Chinese Wall II. Women on Painting, 5 September, 6.30 pm

How to Break the Great Chinese Wall III. Bed-in, Yoko Ono / John Lennon, 18 September, 8 pm, Carlsberg Tap E

reforms, however, featured certain democratic and social elements that Chto delat? believes we should continue to build on today. Therefore, Chto delat? takes up the history of the recent decades in their installations, newspapers and lectures in order to make us reflect on how and by whom our own history is written. —HJC

Lilibeth Cuenca

Born 1970 in Manila, the Philippines
Lives in Copenhagen

Under the title *How to Break the Great Chinese Wall*, Lilibeth Cuenca presents an array of re-enactments of historical performances, mainly dating from the 1960s and 70s. The title refers to *The Lovers*, *The Great Wall Walk* (1988), a performance by the artist duo Ulay and Marina Abramović to mark the termination their 12-year long love and working partnership. For 90 days the artists walked from opposite ends of the Great Wall of China before meeting in the middle where they took their final leave of each other.

By invoking this well-known farewell performance, Cuenca signals a watershed moment in her own work – a taking stock and a moving on – vis-à-vis performance art as a genre and as a strand of the 1970s politico-feminist project. Together with a partner, Cuenca stages a series of performances that depict a succession of physical collisions between a man and a woman. Following Ulay and Abramović, the focus here is the interrogation of the boundaries of various kinds of human relationships. Cuenca's interrogations starts off, however, with a series that focuses on 60s female performance artists and their radical, often violent, reaction against painting. Niki de Saint Phalle shot a canvas full of holes with a shotgun. Yayoi Kusama obliterated a painting with a swarm of polka dots and Yoko Ono had the audience trample upon a canvas before she set fire to it.

In re-enacting historical performances, Cuenca achieves two things. She revives performance art's original critique of the idea of the artwork as a concrete entity. But further, with re-enactments, historical performances come to approach the status of musical scores – as objects that can be archived and repeated. As is of course required, if they are to be discussed.

How to Break the Great Chinese Wall breaks down into segments. Some re-enactments can be experienced live before subsequently appearing as documentation in installations; others will only be available as photographic and video records. Lilibeth Cuenca's re-enactments may be seen as an exploration into performance art as a genre – how it may be preserved, translated and so enabled to live on in art history and in our minds. —NH

Olafur Eliasson

Born 1967 in Holbæk, Denmark
Lives in Copenhagen and Berlin

Olafur Eliasson's installations are often the result of collisions between natural and cultural elements. A river is dyed green and artificial waterfalls are installed in museums or in the centre of New York. In *Double sunset* from 1999, installed in the Dutch city of Utrecht, Eliasson created a sunset of scaffolding, steel and lamps that mirrored the actual sunset. A sunset is an event with which we are all familiar but which elicits very different associations in each of us: romantic, natural or symbolic as the case may be. Any sense of the natural is punctured, however, by the fact that here viewers can walk behind the sun and see its construction. And yet, the image remains aesthetically beautiful and seductive. Eliasson challenges the notions of space and concepts that we normally take for granted, so that as viewers – and participants – we are invited to perceive what we have seen