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LILIBETH CUENCA RASMUSSEN (PHL/DNK)

Mis United

Performance: February 9 – 10, 2008 | **Lyrics:** Lilibeth Cuenca Rasmussen | **Composer:** Anders Christophersen | **Participants:** Lilibeth Cuenca Rasmussen, Pether Lindgren, Simón Robertson Salas, Angelica Asp, Marit Fahlander, André Persson, Kristian Persson & Andreas Hansson
Duration: 1 hour

*– No longer in disguise. NEVER need to think twice. It's a revelation.
My resurrection. A turning point. A new direction!*

Mis United is both a musical art tragedy and a complex, contemporary character without a secure foothold on life, always ready to change direction. Cuenca Rasmussen performs six newly written songs ranging between punk, rock and hip hop, while continuously changing guise.

The audience is invited to a private party where the artist together with her entourage of well-dressed hosts and hostesses bid welcome at the entrance. After a buffet, music and socialization, *Mis United* enters the huge stage in the middle of the room and gives a hybrid concert with elements of a catwalk show, demanding the audience to take an active part. To her assistance she has two female back-up singers in cocktail dresses, two male bodyguard-like back-up singers, an electric guitar player and a DJ. An invisible choir and a secret singer are also placed in the audience. The choruses are printed on two big banners hanging from the ceiling. *Mis United* makes the whole audience sing, over and over again: *Take a pill, get rid of it. Nobody wants your shit. Swallow your sorrow, forget it tomorrow.*

The works of Lilibeth Cuenca Rasmussen (born in 1970 in Manilla, the Philippines, lives and works in Copenhagen, Denmark) begin in text and develop with visual elements, where the set design is represented by the costume she wears. Like an anthropologist, she examines and describes various environments, rituals and subcultures. Cuenca Rasmussen stages herself and her multicultural background in documentary video works, video performances and performances. In the video *Absolute Exotic* (2005), she raps and dances barefoot in a grass skirt and a flower garland with two young white men backing her up. The choreography is inspired by dances from India, Hawaii and Africa.