

Herfra hvor vi står / From where we stand Horsens Art Museum 2019

Text by Julie Horne Møller

Lilibeth Cuenca Rasmussen was born in Manila in the Philippines in 1970 to a Filipino mother and a Danish father. When she was eight the family moved to Denmark and settled in Stevns in Zealand. Growing up in Stevns has given Cuenca Rasmussen a cross-cultural upbringing, and since childhood she has felt on her own body what it means to be of a different ethnic origin.

After graduating from the Royal Danish Academy of Fine Arts in 2002 she has worked with themes such as ethnicity, identity, culture, community and gender. Her approach to the themes is usually humorous and ironic and presents us with shrewd observations of and comments on our time.

Against this background Horsens Kunstmuseum has chosen to invite her to wrestle with the subject of national identity (and ethnicity) with a view to treating the theme from a multicultural artistic standpoint.¹

The last time Cuenca Rasmussen exhibited at Horsens Kunstmuseum was in 2014 with the solo exhibition 'Inbetweeness', where she presented a total installation with sculptures for the first time. In the course of a fortnight she created the works in the exhibition from scratch and on site with a focus on the imprint of the body and a vibrant presence. With a starting point in performative actions, and with a consistent preoccupation with temporality and transience, she created an exhibition that was manifested innovatively in works in the process of becoming.

Their remains became physical works, rather than simply memories or works documented by photography and/or video, which was earlier the primary approach Cuenca Rasmussen worked with.

In the spring of 2014 Cuenca Rasmussen said the following in connection with the exhibition: "Since 2011, that is after *Afghan Hound*,² I have begun to work with objects, sculptures and materiality. Before I began to work with performance, my works were two-dimensional, done in the form of video, photographs and drawings. The past seven or eight years of work with performance have given me a consciousness and experience of creating and filling out space, and moving on from there I have had the urge to create three-dimensional works and felt their power, and I'm very excited about this. But that doesn't mean I've done working with words."

'Inbetweeness' in other words opened up a path for Cuenca Rasmussen's further work with the creation of concrete, spatial works³ which were not exclusively channeled into performance and video; a path she still follows and uses as an important part of her artistic practice.

In 'From where we stand' Cuenca Rasmussen presents video, photography, sculpture, installation and performance. The works in the exhibition range from the early video work *Absolute Exotic* from 2005 through the photo series *I Want You Under My Skin* from 2010 and a series of full-size 'blood flags' from 2014 to a number of newly produced works.⁴

The power of words / *Absolute Exotic* from 2005

In the exhibition 'Lilabeth Cuenca Rasmussen. From where we stand' Cuenca Rasmussen presents the iconic video work *Absolute Exotic*. In front of a scenic backdrop created with felt templates showing exotic plants, turtles, butterflies and coconuts she dances barefoot wearing a grass skirt around her waist and with her neck and hair garlanded with flowers.

The melody is simple and rhythmic; the text is emphatic and begins with the following statement: "My ex has found a new witch – complained he got too little sex. And the little black pussy left our relationship in crisis".⁵ The text originally came from a personal narrative from Cuenca Rasmussen's own life, but the message and symbolism of the work extended much further than simple personal narrative. The ambivalence of the text on the one hand presented the artist's feeling of being reduced to an exotic icon, while the main character perpetuated the prejudiced, rigid stereotypes that the mentality of modern society generates. With sentences like "It's in to be a negro – out to be an Asian girl" and "Greenlanders don't notice, they've never kissed a wog",⁶ Cuenca Rasmussen points to one of the truly great taboos of our time in relation to ethnicity and nationality: the whole issue of the influence of our (original) nationality when we live in a country like Denmark.⁷ There is nothing that can divide people as much as the discussion of ethnicity and nationality, despite the fact that the world is becoming more and more globalized – so our acceptance and understanding of one another should also be improving. But when we look at some of the issues that have dominated the mediascape in recent years, themes like ghettos, the '24-year rule' and the waves of refugees are brought up, and point in the opposite direction. Whether this is due to ingrained fear, national feeling or something else again is a question neither the exhibition nor this text seeks to answer. The intention is to lay bare some of the themes that the concepts of nationality and ethnicity involve – viewed through Cuenca Rasmussen's lens.⁸

A (re)reading of Grundtvig

In today's great debates about 'Danishness' and the issue of integration, the 19th-century understanding of the concept of "Danishness" comes up regularly and

shows that our view of Danishness is still closely tied to the Danish language; a view that was already of central importance in the 19th century. After Denmark had to surrender its naval fleet to the British in 1807 and the State Bankruptcy of 1813, the great defeat was equated with national humiliation and our concept of the nation went from being a state issue to a popular concern. People, language and history thus took on an essential meaning and Denmark's elite began to look more positively at the farmers and the ordinary population. There was also a development in the definition of 'the true Dane', as the Danish historian Rasmus Glenthøj, associate professor at the University of Southern Denmark, outlined in the text 'Danskhed – en moderne opfindelse' (Danishness – a modern invention) from Videnskab.dk in 2009⁹ – an issue, it must be said, that is still present in the discussion of identity and our understanding of Danishness.

In connection with the exhibition project, Cuenca Rasmussen has studied Nikolai Frederik Severin Grundtvig (1783-1872), the 19th-century Danish hymnodist and songwriter, churchman, historian, philologist, politician and educationalist.¹⁰ Grundtvig is considered one of the most important personalities in the intellectual life of the 1800s. His production of hymns and poetry counts more than 1500 titles and thus makes a striking contribution to the Danish cultural heritage. It was Grundtvig who was behind the extensive democratic and political empowerment of the Danish population in the 1800s, with both practical and economic results. The innovation was manifested first and foremost in his hymns, which created 'a revolt from below'. In classic fashion Grundtvig revitalized Christian and Classical themes that had almost been consigned to oblivion, and therefore created a conflict with the dominant theology and ecclesiastical spirit of the age.

In connection with her research for the exhibition, Cuenca Rasmussen has talked to the professor of educational theory and author Ove Korsgaard.¹¹ The conversation between Korsgaard and Cuenca Rasmussen can be read in the magazine *Herfra hvor vi står – 7 udstillinger om national identitet* (From where we stand – 7 exhibitions about national identity) which the seven museums involved have published in connection with the exhibitions. The conversation has been fruitful for her further reading of Grundtvig.

Korsgaard sets the framework: "Grundtvig, both in his own time and today, divides the population, because he is regarded as a nationalist. Yet nationalism was something radically different in the 1800s: it was synonymous with the struggle against the old social hierarchy in which we lived, until we were granted a constitution in 1849, with the aristocracy as the top class, the clergy as the second, the bourgeoisie as the third and the farmers as the fourth. Later the concept of nationalism has undergone a transformation: from a movement towards emancipation to

a conservative ideology opposed to the 'Workers' International' that made headway at the end of the 1800s. The third phase was the form the Nazis gave it. And it is that sinister form that we often associate today with nationalism. But for Grundtvig, national unity was associated with liberation, equality and the democratic spirit, which as an idea challenged a hierarchical society based on inequality."

Grundtvig's philosophy and thinking have been an absolute source of inspiration for the exhibition and the newly created performance *Dragedukke*.

Dragedukke ('mandrake') is not a word in common use today [the plant is now called *alrune* in Danish] and Cuenca Rasmussen found it in Grundtvig's poem 'Folkeligheden' from 1848, in which context it means 'a person torn between different national identities' – in Grundtvig's perspective, feeling more German than Danish.

The poem refers to the National-Romantic period's growing feeling of a shared national identity which arose at the beginning of the nineteenth century. It should also be viewed in the light of two important events of 1848 – first the Schleswig-Holstein War of 1848-1850, and secondly the middle-class revolution that abolished Absolutism with the adoption of the Constitution in 1849.¹²

For Grundtvig this was the link to a higher awareness; a link that is also characteristic of Cuenca Rasmussen's performance practice, and which comes to expression in characteristic narratives and interpretations. On the one hand she raps and sings her narratives; on the other she plays all the roles in the story. At the same time she makes use of carefully deployed resources such as video, costumes and stringent stage design. As mentioned, Grundtvig has been a major reference and inspiration for the text of 'Mandrake', because his thoughts are both relevant and interesting in speaking of national identity – not least the Danish view of the subject. That an individual can feel strongly attached to one national identity, and at the same time identify with others, is on the whole the way our globalized world looks today.

With the performance 'Mandrake', Cuenca Rasmussen works with a point of departure in a number of texts by Grundtvig. She has given them a close reading, translated them into English and interpreted them further, and in the end translated them back into to Danish. In this way the texts come to include a hybrid of nationalities, interpretation and understandings, since translations, for better or worse, change the meaning of the words. The performance is built up like the rest of Cuenca Rasmussen's performance catalogue; with a bearing text, music and costume. The costume has its origin in traditional clothing from a variety of cultures, with features from the Filipino *terno* dress, as seen in the sleeves, a Danish or Dutch bonnet, American cowboy boots and the silhouette of the dress in the shape of a

Danish village church, Cuenca Rasmussen takes her cues from a wide range of symbolic associations.

Four different characters from the performance have also become four large photographs with the title 'Mandrakes'. The characters reflected in the photographs reappear in the music and the text, which are also divided into four sections. The text takes its point of departure in the concept of "I", where Cuenca Rasmussen recites and plays with the word "I" in a number of different languages. The second part of the text begins with the verse "*If your mother tongue is strong*" and elucidates the concept of the 'mother tongue' and the importance of the language for the individual expression that the language creates, while the third part, "*I am not*", again focuses on the "I" and all that the "I" is not, more specifically the feeling of inadequacy. With the fourth and last part of the text Cuenca Rasmussen focuses on freedom of expression by repeating the sentence "freedom of speech for" – followed by the names of a succession of world leaders taken the 55 countries that Cuenca Rasmussen has herself visited.

With the performance Cuenca Rasmussen presents us with her artistic elaboration and interpretation of Grundtvig's term "the mandrake", which in her terminology expresses a contemporary, hybrid view of the concept of national identity as several identities in one and the same figure.

Extract from Grundtvig's 'Folkelighed' from 1848:

To one folk do all belong
Of which they count themselves a part,
Have an ear for the mother tongue,
For fatherland a fervent heart;
The rest as mandrakes by themselves
From the people stand apart,
Another lineage proclaim,
Deny themselves a native name!¹³

FLAG – a national symbol

At the world level there are 216 different national flags that vary in motifs and colours. 215 of these flags are rectangular, while the flag of Nepal consists of two separate pennants. This consistent structure of the national flags means that we automatically equate each flag with a nation and a national feeling. The flag is

symbolically charged and we use it to represent the country, for example at the Olympic Games and similar major sports events, during visits by heads of state and at birthdays and funerals. We react vehemently when we see our national flag desecrated, for example in connection with the crisis of the 'Mohammed cartoons', when our flag was burnt on several occasions. In Denmark the use of the flag, the 'Dannebrog' is also surrounded by a number of specific guidelines, both statutory and customary. In the exhibition four 'blood flags' are presented: 'China', 'The Philippines', 'Germany' and 'Denmark'. The flags were created by the artist in 2014 in connection with the exhibition 'Inbetweeness' at Horsens Kunstmuseum and were also part of the overall exhibition and performance project 'Gaia' with which Cuenca Rasmussen worked in 2014.¹⁴ The flags were formed on white linen material by the artist's handprint in pig's blood forming the pattern on the flag in question. Cuenca Rasmussen has thus left her handprint on the flag, just as she left her physical imprint in the four countries that the flags represent – Denmark, Germany, The Philippines and China – in connection with the project Gaia.

On the research work for the present exhibition Cuenca says:

"I believe it's dangerous not to feel associated with a national identity, for that creates a rootlessness. With one foot in my other ethnic identity as a Filipino, I see how lacking a national identity can be self-destructive and detrimental to both personal and national self-esteem. If you are uncertain about your own standpoint and where you belong, you often become an easy victim of the power of others."

The flags in the exhibition thus point to national feeling and the way each of us relates to it. Because of their organic material, the flags in the exhibition have changed since 2014, since the blood does not continue to be red, but is now more brown.

Cuenca Rasmussen's work with the flag can also be linked to Grundtvig, something that Inge Adriansen, Ph.D., puts into context in the journal *Grundtvig studier* from 2006,¹⁵ where Adriansen points to Grundtvig's mentioning and use of the Dannebrog, for example in the hymn *Hil dig, vor fane* (Hail to thee, our banner) from 1837; this was at a time when the use of the Dannebrog was reserved for the State, which was the case until 1854. She points to Grundtvig's use of the Danish symbols and the influence it has had on development:

"All the same, this imagery has been of crucial importance to the development of national symbolism, because Grundtvig was the driving force behind the creation of the special interweaving of Christian, national and social identity that many Danes experience not just as a matter of course, but also as a natural

growth, something that has been here since the dawn of time”.¹⁶

The (ambivalent) meaning and power of the symbol

The relationship between the Christian faith and the Norse mythology was a major theme for Grundtvig throughout his life, as he worked with ways of reconciling the two main currents. Grundtvig’s Romantic awakening in 1806 led to what he himself called his “*Asa rapture*”, which culminated in a high-flown “*High Odin, White Christ! Blotted out is your dispute. Both are sons of the Father of All*”, where he comes close to equating the content of Norse mythology with Christianity. Later, though, he distances himself from formulations of this kind; but the question remains today, and Grundtvig for example worked with a thesis that Christianity and the Asa faith are in reality connected and come from one and the same culture.¹⁷

Several of the works in the present exhibition are similarly about fusions or hybrids of symbols and cultures from nature religions as against Christianity. This applies to works such as *Soundless (Ruff)*, and *Faith, Hope and Charity*, both from 2019, and *Prosperous Pal* from 2014. In these works Cuenca Rasmussen works with an ambivalent symbolism by giving them a content that uses several symbols at once.

Another approach or ‘attack’ that Cuenca Rasmussen works with is to distort and exaggerate a number of more or less familiar symbols. This comes to expression in among other things *Cornucopia* from 2019, in wickerwork, and the fibre-glass sculpture *Work Cycle* from 2019, which is a cast of the artist’s own arm shaped as a swastika. Here she uses the inherent symbolism of the objects to tell the story, while at the same time she points to relevant issues of our time.

Cornucopia, the over eight-metre long horn of plenty made of wickerwork, is among other things a symbol of Denmark as a country rich in resources, and can be read as a romanticized version of “small, beautiful Denmark”. But whereas the wickerwork tradition in Denmark can be traced back to the Stone Age, and has had a number of practical functions, the cornucopia is presented to the exhibition here in an oversized version and its utility value has been transformed into uselessness.

The sculpture *Soundless* from 2019 is made of 36 Greenlandic kayak paddles of wood arranged as a ruff. The ruff is worn traditionally by pastors in the Danish Protestant Church as part of their priestly vestments. The Greenlandic kayak paddles bear the name *piortoq*, which means ‘soundless gliding through the water. Cuenca Rasmussen’s juxtaposition of the Greenlandic paddle and the

Danish ruff is harsh and points back to Denmark's colonization of Greenland.

Work Cycle is cast from an imprint of the artist's own arm. The arm is bent and the hand clenched, and together the four arms of the sculpture create the shape of a swastika; an equal-armed cross with arms bent at right angles. The word *swastika* is composed of the words *svasti*, which means luck, and *ka*, together giving the meaning "bringer of luck." The sign is ancient among all peoples and a symbol of high hopes. In the western world, after World War II, the swastika has mainly been associated with Nazism, and is an example of how a single graphic sign can have intense, emotionally symbolic powers.

With the bending of her arms and her general posture Cuenca Rasmussen also refers to the energy and willpower of the working woman, as for example in the famous American poster from World War II of 'Rosie the Riveter'.¹⁸

The swastika is also an ancient sun symbol, seen and used in the North in connection with Thor and his hammer Mjölner. In excavations from the Viking Age the swastika has been found engraved on objects such as weapons and ornaments. *Work Cycle* has been created in the material fibre-glass and is hyper-realistic in expression and resembles Cuenca Rasmussen's arm with its skin and hair. With the work the artist wants to draw attention to human trafficking and the cheap labour from the Third World from which the western world profits. In this way the work becomes an ironic comment, since it is Cuenca Rasmussen's own 'half-Asiatic arm' that it depicts. The symbol is not as simple as one might immediately read it – as a Nazi swastika. It expresses a complexity and is read as follows: *Work Cycle* signals both strength and work, and evokes associations with the extermination of human beings during World War II.

In connection with the exhibition work Cuenca Rasmussen has said: "National identity and nationalism are often confused and interpreted as the same. One should not equate being a nationalist with being proud of one's culture and traditions, and fond of one's national symbols. The problem arises when one is intolerant of other cultures and excludes and at worst eliminates what is different from oneself. One reflects one's own national identity by comparison with the foreign, but one learns and is inspired, and this is where the cultures hybridize, grow and develop. The best thing about travelling to another country is to experience another culture's distinctiveness – visually, gastronomically, linguistically and culturally among other ways."

When nationality becomes a hybrid

The work *Faith, Hope and Charity* takes the form of a mixture of Thor's hammer, a Dagmar Cross, and an anchor, and refers to the fusion of the Asa faith and Christi-

anity. The anchor points back to the Viking Era and to Denmark as a maritime nation. *Faith, Hope and Charity* is an oversized ornament that relates for example to Leonardo da Vinci's 'perfect' human body or can evoke associations with the cross of Christ.

Thor's hammer, also called Mjölhnir, comes from Norse mythology, according to which the hammer always hits whoever it is thrown at. Although the hammer is a mighty weapon, it does not necessarily take up that much space. It can be so small that it can be hidden in the smallest pocket. The Dagmar Cross was mentioned for the first time in connection with the establishment of a new tomb in 1683 in the church of Saint Benedict in Ringsted and is considered one of Denmark's greatest national treasures.¹⁹

The sculpture *Meteorite* from 2019 depicts the artist's parents; her Danish father with his Scandinavian appearance, square chin and long nose; the Filipino mother with her round chin and flat nose. Side by side with them we see Cuenca Rasmussen herself, as a hybrid between a Nordic and a South East Asian appearance.²⁰ The three portraits appear out of a meteorite-shaped lump. A meteorite is a rock from space that has survived the journey down through the atmosphere. On the way down the lump is called a meteor or more popularly a shooting star. With the sculpture Cuenca Rasmussen points to the other side of the national identity, the side that is not cultural but visually evident and biological; a third curiosity – how people can visually look so much alike but in personality and mentality feel as if they are from different planets.

The sculpture *Prosperous Pal* was originally made for the exhibition 'Being Human Being' at Nikolaj Kunsthal in 2014.²¹ The model for the sculpture is a small amulet that the artist found in front of the famous Quiapo Church in Manila. Cuenca Rasmussen has taken the liberty of calling it a fertility amulet. It shows a *Santo Niño* (Christ Child), which is one of the favourite Filipino motifs. It is unusual because of the figure's erect penis, and for Cuenca Rasmussen it is a sign of how nature religion and Christianity fuse together. According to the artist this is a typical symbol that one sees in colonized countries where many symbols are 'hybridized' and merge together. She sees this not as criticism but as curiosity: a symbol of how things change when cultures and religions meet and when things that in a way are each other's opposites merge together and become one.

I Want You Under My Skin

In the photo series *I want you under my skin* from 2010, Cuenca Rasmussen has investigated what happens when people visually transform from one national

identity to another. Eight people have undergone a transformation in clothing, hair, eye and skin colour and confront the camera lens with a different appearance from the one they normally see in the mirror. The series is presented at the exhibition as a reference to our view of national identity, seen here as caricatured stereotypes: the Japanese in a kimono, the African with braids and the woman from Afghanistan with the headscarf that covers everything except her eyes. With the project Cuenca Rasmussen has explored what happens by giving those portrayed a different appearance in purely visual terms. Can we assume a different nationality and ethnicity from the one we are born with? This is something the former president of NAPPS (the National Association for the Advancement of Colored People), Rachel Dolezal, has tried out on her own body.²² Over a long period of years she presented herself as of African/American descent with black curly hair and a mulatto skin colour, but in reality her hair colour was red and her skin white. In her official capacity at NAPPS she represented a number of nationalities of which she was not herself a part, and in the end it was her own biological origin that revealed her 'play-acting' to the public. She ended up being prosecuted for pretending to be of another origin than the one she is actually from.

With Dolezal's radical behaviour she went in and investigated what happens when we pass ourselves off as something we are not (biologically). In reality Rachel Dolezal may well feel black although, biologically and in appearance, she is not – in the same way as people who are born in the 'wrong' body. The case of Rachel Dolezal showed that it can have serious consequences to challenge the normative framework for national origin.

***Dragedukke_Mandrake* – Grundtvig's Church**

The exhibition's final work, the video *Mandrake*, was recorded in Grundtvig's Church in Bispebjerg, Copenhagen. The church was built in memory of N.F.S Grundtvig and its original name was therefore Grundtvig's Memorial Church, when it had been completed for consecration on 8th September 1940. The video begins with Cuenca Rasmussen moving through the sacral interior of the church. The movement is repeated again and again, and her body appears almost floating and transparent, while her voice plays again and again with the word 'I' in several different languages. The underlaid music is trippy and the video is like a mixture of a dream and a computer game.

In the video we follow the mandrake figure, which is the artist herself, moving through the massive architecture of the church interior. The mandrake's

costume has been created in many layers and throughout the video we see how the layers are stripped off; as in the rest of the exhibition, various symbols ('obsolete' as well as renewed) appear throughout the video, which as a whole can be divided into four layers. The first layer represents the colonial period. In the design of the costume and in the Greenlandic dance movements the second layer of the video points to the village church and the figure mimes the rigorous structure of the altarpiece with the movements of her arms, which can be seen as a symbol of the rules of the conventional church.

In the third part of the video / the third layer of the costume, a large red tulle skirt appears and the movements of the mandrake figure are seen as more wanton, while she dances around enveloped in the colours red and white, perhaps with a reference to the colours of the Danish flag. The first three layers of the video were all filmed inside the monumental space of the church, while the fourth and last layer of the video was filmed at the entrance to the church in front of the two large doors. There the figure dances dressed in white shorts and cowboy boots. The dance is wild and the body is free of the many layers of the costume and points in the direction of a feminist emancipation from gender and faith, when Cuenca Rasmussen in the end throws the white bonnet to the ground. While she dances, she blows a large horn. The video concludes with the character 'fading out' and ends back at the beginning of the video in the large church interior, after which the mandrake figure disappears altogether. Throughout the video we never see the mandrake's face, and in contrast to the exhibition's other video work, *Absolute Exotic* from 2005, which is also Cuenca Rasmussen's first performance work, we see a quite different approach to both stage design and the figure's interaction with the viewer.

In many ways the two videos work on the basis of the same themes of national identity, language, the self and our placing in the world.

Whereas the exhibition's earlier works, like the above-mentioned *Absolute Exotic*, *I Want You Under My Skin* and *Prosperous Pal*, in many ways communicate directly with the viewer through a confrontational gaze at us, the exhibition's new works point more towards the symbols and their inherent meaning. This gives us the possibility of taking a position on the exhibition's overall theme and title: 'From where we stand'. With the exhibition as a whole and the recently created performance *Mandrake*, Cuenca Rasmussen gives us a number of subtle proposals for and reflections on the concept of national identity viewed from a multicultural standpoint. One of the main aims of the project for Cuenca Rasmussen has been an ongoing investigation of where we come from and the meaning this has for our place in the world, which also comes clearly to expression in one of the

verses in the text for the performance *Mandrake*.

“With your heart you won’t go wrong
If your mother tongue is strong
Enlightenment through language
Will be to your advantage”²³

1. As mentioned initially, Cuenca Rasmussen works with the concepts of nationality and ethnicity side by side in several of the works and themes of the exhibition; whereas the project in general as conceived by the seven Jutland museums, works primarily with the concept of national identity.

2. The performance *Afghan Hound* was created by Lilibeth Cuenca Rasmussen for the Venice Biennale in 2011, which had the heading ‘Speech Matters’. In Horsens Kunstmuseum’s collection one can see the sculptures *Afghan Hound* from 2011, *Victoria* from 2012 and the performance video *Afghan Hound*, 2012, which are works derived from the Biennale contribution.

3. Primarily sculpture and installation.

4. The individual works are presented in the following text.

5. *Absolute Exotic* 2005

6. *Absolute Exotic* 2005

7. The text of the video is in Danish with English subtitles.

8. As pointed out at the beginning, Cuenca Rasmussen has grown up with two nationalities, Filipino and Danish, which means that throughout her life she has had two nationalities to work from, and although she lives in Denmark she often visits her family in the Philippines.

9. Rasmus Glenthøj (b. 1977) associate professor at the University of Southern Denmark, is a Danish historian specializing in 19th-century Danish history.

<https://videnskab.dk/kultur-samfund/danskhed-er-en-moderne-opfindelse>

10. Grundtvig worked with more or less all spheres of society. Korsgaard, Ove: *Grundtvig Rundt – En guide*, Gyldendal, 2018, p. 22.

11. Ove Korsgaard is the author of among other works *Grundtvig rundt – en guide* from 2018.

12. *Danmarkshistorien*, Aarhus University.

13. All Grundtvig’s publications *Danskeren* (1848-51) from 1848. *Folkeligheden* p. 381 (*Danskeren*, – *Et Ugeblad*, no. 24, 30 Aug. 1848, in *Danskeren – Et Ugeblad*, vol. 1, Copenhagen, 6 Sept. 1883).

14. 'Gaia' was presented in the four countries throughout the year 2014, and when the exhibition at Horsens Kunstmuseum opened, the 'Gaia' project had already been in China and the Philippines.

15. In the text "Grundtvigs bidrag til udviklingen af danske national symboler".

16. The journal *Grundtvig studier*, vol. 57, from 2006, in the text "Grundtvigs bidrag til udviklingen af danske national symboler", p. 1.

17. *Grundtvigsk forum*: <https://grundtvig.dk/grundtvig/kirke/mytologien/>

18. Rosie the Riveter is a cultural icon from the USA, a symbol of the American women who were factory workers during World War II. She is often used as a symbol of women's economic independence and a special type of female strength.

19. <https://danmarkshistorien.dk/leksikon-og-kilder/vis/materiale/dagmarkorset-ca-1000-1200/>

20. A focus with which Cuenca Rasmussen has worked several times in her oeuvre.

21. The exhibition was held in the autumn of 2014 about five months after the exhibition 'Inbetweeness' which the museum presented in the winter/spring of the same year. Some of the preliminary studies and experiments with which Cuenca Rasmussen worked in connection with 'Inbetweeness' were also associated with the exhibition 'Being Human Being'.

22. It should be emphasized that Rachel Dolezal presented herself as of African-American origin because she wished to be of that origin, not as an experiment or an art project.

23. *Mandrake*, text, Part Two.