Mineralriget: kasse, kamera, kammer og kranium

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The mineral realm: container, camera, chamber and cranium

Billeder og huse har et gammelt mellemværende. Det er som om de spejler sig i hinandens forskelle: Huskroppens tunge materialitet vil så gerne være et let billede (det er derfor vi ser ansigter i facadernes stirrende vinduesøjne og dør-munde), og det flade billede vil så gerne være et dybt rum, man kan gå ind i (det er derfor vi drømmer om at gå igennem spejlet ligesom Alice).

På samme måde har fotografiet et gammelt mellemværende med arkitekturen. De første fotografer rettede deres primitive kameraer mod huse, broer, trapper og andre bygningsværker. Noget der stod helt stille, stabilt i rummet foran apparatet, massivt og objektivt: Verden *er*. Og rundt om de hårde objekter på de gamle billeder: intet andet end et tågeslør, som tegner et flygtigt og utydeligt spor af bevægelsen af mennesker, hestevogne og levet liv. I dette univers er organisk bevægelse blot et midlertidigt blændværk. Menneskene og trafikken er blot by-kroppens flygtige tankespind; en drøm inde i en drøm.

Jesper Rasmussens billeder er arkaiske på en måde der ligner de tidligste fotografier. Også de lader bygningerne træde frem som mineralsk hvilende kæmper; huse med lukkede øjne der synker tilbage i sig selv som sovende, måske drømmende kroppe af sten. Kun enkelte botaniske væsener, hvis tavse langsommelighed modsvarer trægheden i det mineralske univers, har en plads i sprækkerne mellem stenene. Sådan ser byen ud når den glemmer sig selv.

Måske havde de tidligste fotografer allerede i begyndelsen af 1800-tallet intuitivt fornemmet, at det nye billedmedie var nærmere beslægtet med rumlige og performative kunstarter som arkitektur, skulptur og teater end med det flade maleri, selv om det oftest var dén sammenligning, både fotograferne og malerne måtte trækkes med. For skønt fotografiet var fladt som sine tegnede og malede forgængere, så var dets produktionsomstændig-

Slagtehal

The image and the building have an old score to settle with one another. Each reflects itself in the other's differences: the hefty materiality of the building longs to exist as a delicate, light image (which is why we see faces in the staring window-eyes and door-mouth), and the flat image longs to be a multi-dimensional, enterable room (which is why we, like Alice, dream of going through the looking glass).

In a similar way, photography has an old score to settle with architecture. The first photographers pointed their primitive cameras at buildings, bridges, steps and other construction works — objects that were static, stable within space in front of their cameras, standing solid and empirical: the world exists. And surrounding these hard objects in old photographs is nothing less than a veil of mist — a haze that portrays a fleeting and indiscernible trace of the movement of people and horse-drawn carriages and the life being lived around the static objects. In this universe organic movement is merely a passing illusion. People and traffic are nothing more than ephemeral figments of the city's mind: a dream within a dream.

The archaic character of Jesper Rasmussen's pictures harks back to the very earliest photographs. The buildings are accentuated as mineral giants in repose — buildings with closed eyes, withdrawn within themselves as if asleep, almost dreaming bodies of stone. Only one or two botanical beings are able to permeate the cracks within the stone, bringing with them a silent lethargy that parallels the inertia of the mineral universe. This is how the city appears when hiding itself from prying eyes.

Perhaps the very first photographers from the early 19th century had already intuitively sensed how their new medium was more closely related to spatial and performative art forms (such as architecture, sculpture and theatre) than to two-dimensional painting, with which — to the discredit of both media — it was most often compared. For although photographs were flat like the drawings and paintings that preceded them, the method of their production was then — as today — associated with the camera's physical presence within the same space as the subject being photographed. This *presence* represented — and continues to represent today — a dynamic contradiction in relation to other forms of pictorial representation, having been held up to substantiate the special authenticity of photography, which naturally is still an illusion. The image is no more 'true' simply because the photographer has positioned him- or herself in front of something, which later (with the aid of mechanical, optical, chemical and now digital interventions) becomes a photograph. Nevertheless, the consciousness of this presence continues to validate the photograph's authenticity — almost as a placebo effect that works despite the impotency of the pill.

An early example of this dates from the 1830s (before even the official patenting of the photograph in 1839).

heder dengang som i dag uløseligt forbundet med kameraets konkrete tilstedeværelse i det samme rum som det fotograferede. Denne *præsens* stod — og står stadig — i et dynamisk modsætningsforhold til andre billedtypers *re-præsentation* og blev dengang som nu taget til indtægt for en særlig autenticitet, hvilket naturligvis er en illusion: Billedet bliver ikke mere 'sandt', fordi fotografen har befundet sig foran noget, der senere ved hjælp af en række mekaniske, optiske, kemiske og nu også digitale mellemregninger bliver til et fotografi, men bevidstheden om denne præsens *virker* ikke desto mindre stærkt autentificerende — som en form for visuel placebo-effekt, der virker på trods af kalkpillens farmaceutiske uvirksomhed.

Et eksempel er den engelske opfinder af fotografiet, William Henry Fox Talbot, der i 1830'erne (altså *før* fotografiets officielle patentering i 1839) optog i hundredevis af fotografier af sit hus, det statelige gods Lacock Abbey i Wiltshire. I disse fotografiske inkunabler, der nærmest fremstår som meditationer over mødet mellem kameraet og arkitekturen, lader Talbot kameraet stirre nærsynet og menneskeforladt på facader og murværker. Jesper Rasmussens huse synes at være i en form for tavs dialog med Talbots bygningskroppe hen over tidsspandet på 170 år. Begge er optaget af bygningernes massivitet og form — deres 'skulpturelle' kvaliteter — og begge er interesserede i arkitektur-hudens krystallinske karakter: puds, sandsten, beton, glas og tegl.

Men hvis den grundlæggende impuls i Jesper Rasmussens billeder således er 'mineralsk' — en stadig stræben efter at afsløre bykroppenes tunge, hårde, inorganiske og i en vis forstand inhumane karakter — så er det omvendt lige så tydeligt, at denne impuls modsvares af de sprækker og revner, som karakteriserer stort set alle billeder. Disse sprækker og revner sættes ikke mindst i værk ved

Talbot

Here, William Henry Fox Talbot took hundreds of photographs of his stately home, Lacock Abbey in Wiltshire. In these photographic incunabula, which are almost meditations on the meeting between camera and architecture, Talbot allows the camera to stare myopically and devoid of all human presence at façades and brickwork. Jesper Rasmussen's buildings appear to be engaged in a form of silent dialogue with Talbot's buildings over a 170-year timespan. Both are preoccupied with the solid corporeality and form of the buildings — their 'sculptural' qualities — and both are interested in the crystalline character of the architectural 'skin': rendering, sandstone, concrete, glass and brick.

But if the fundamental impulse in Jesper Rasmussen's pictures is 'mineral' in character (an on-going quest to expose the corporeal urban mass's heavy, hard inorganic, and — to some extent — inhumane character) then conversely it is equally clear that this impulse is contradicted by the cracks and crevices that characterise almost all of the pictures. And it is not least botanical intervention that draws attention to these cracks and crevices — in the same way that irksome weeds permeate flagstone paving and as is imprinted on our consciousness through the romantic cliché of the smallest seed being able to break through the seemingly impenetrable asphalt. Some of his pictures feature scruffy and resolute plants that stick out like undesired hair growth protruding from the 'ears' and 'noses' of buildings (for some reason I always seem to perceive Rasmussen's buildings as being male), yet in the majority of his buildings we see vegetation extending itself in dialogue with the body of the buildings — sometimes as a chaotic counterbalance that stands in contrast to the architectural clarity. Often this takes the form of a mutual mirroring in which neatly trimmed hedges and

Politigården

det botaniskes mellemkomst, sådan som vi kender det fra dagligdagens irriterende ukrudt imellem parcelhusenes fliser og den romantiske kliché om det mindste frø, der gennembryder den hårde asfalt. I nogle af billederne optræder stive, forpjuskede planter nærmest som uønsket hårvækst, der stritter ud af næse og ører på bygningskroppene (hvorfor oplever jeg dem alle som mandlige?), men i de fleste billeder ser vi det botaniske liv udfolde sig i dialog med bykroppene — nogle gange som kaotisk kontrapunktisk kontrast til arkitekturens klarhed; lige så ofte som en form for gensidig spejling, hvor stramt figurklippede hække og buske mimer huskroppens massivitet og huskroppene omvendt ligner formet bøgehæk som i det smukke billede af Erhvervsarkivets rustrøde murstensbånd og snorlige bøgehæk.

Også i dette forhold taler Rasmussens digitale meditationer sammen med den tidligste fotohistorie. Talbots berømte fotografi af en høstak kan tjene som eksempel. Billedet indgik i verdens første fotografisk illustrerede bog *The Pencil of Nature* fra 1844 og viser netop (og ikke andet end) en simpel høstak, men en høstak formet som et hus, på hvis 'væg' skyggen fra en skråtstillet stige tegner sig knivskarpt; et naturligt *skiagrafi* (gr. skygge-skrift) på stråenes overflade, som det falder naturligt at tolke som et selvreferentielt udtryk for Talbots forståelse af sit eget, nye billedmedium som netop sådan en 'naturens blyant' — altså Naturen som en selvberoende, automatisk billeddannende kraft, der 'af sig selv' skaber både billeder og arkitektur. Intet tyder nemlig på, at der har været menneskehånd indblandet i fremkomsten af hverken bygningsværk eller stige-billede; også i dette forhold minder Talbots og Rasmussens billeder om hinanden og etablerer begge (men så at sige 'fra hver sin side' af historiens kronologi) en forbindelse til det surreelle; ikke så meget

Klintegården

bushes mimic the building's solidness and contrarily the body of the building resembles a clipped beech hedge, as in the picture of the Danish State Archive building's rust-coloured brickwork bands and meticulously straight beech hedges.

In this relationship also, Rasmussen's digital meditations converse with the earliest beginnings of photography. Talbot's famous photograph of a haystack serves as one such example. The picture, which featured in the world's first ever photographically illustrated book from 1844, *The Pencil of Nature*, depicts nothing more than a simple haystack. But it is a haystack in the form of a house, on the 'wall' of which the shadow of a leaning ladder stands out sharply. The image stands as a natural *skiagraph* (from the Greek *skia*, shaddow) on the surface of the straw and can be interpreted as a self-referring expression of Talbot's understanding of his own, new medium as being nature's pencil — here, Nature being a self-reliant, automatic image-creating force which, 'by itself' creates both images and architecture. Nothing suggests that human hand has been involved in the production of either the structure or the ladder-image. In this relationship, too, Talbot's and Rasmussen's pictures are reminiscent of each other and they both (albeit each from its respective end of historical chronology) establish a connection with the surreal — not so much as an art-historical style or grouping or limitation, but rather as an expression of a distinct modern sensibility, which, with passion or revulsion (and often with both), looks out onto a world where symbols and meanings seem to emerge and float around in the ether detached from the human being. Perhaps it is for this reason that pictorial references such as Giorgio de Chirico and Edward Hopper merge together with the *enfant célèbre* of surrealist photography Eugène Atget; the

Marselis

som kunsthistorisk stil, gruppering eller afgrænsning, men som udtryk for en distinkt moderne sensibilitet, der med vellyst eller gru, og ofte begge dele på én gang, ser ud på en verden, hvor tegn og betydninger synes at opstå og svæve omkring i materien løsrevet fra mennesket. Måske er det derfor, maleriske referencer som Giorgio de Chirico og Edvard Hopper melder sig sammen med surrealisternes yndlingsfotograf Eugene Atget, der, som den tyske kulturteoretiker Walter Benjamin skrev et sted, fotograferede Paris' morgenøde gader som et gerningssted. I disse gader, der er mindst lige så menneskeforladte som Jesper Rasmussens, emmer alt af spor; vi ved blot ikke af hvad.

Benjamin skrev i et berømt essay fra 1931, at de lange eksponeringstider i det tidlige fotografi lod de portrætterede "... leve, ikke ud fra øjeblikket, men ind i det; under den lange eksponeringstid voksede de ligesom ind i billedet." Processens langsommelighed umuliggjorde forstillede grimasser, og ansigtet faldt til ro i sine naturlige folder, ja "selv de folder, en klædning slår på disse billeder, holder længere," skriver Benjamin og fortsætter med at beskrive, hvordan jakkefolderne i et monumentalt portræt af Schelling "fortrøstningsfuldt kan bringes med ind i udødeligheden." Denne effekt var ifølge Benjamin kun mulig, fordi forbindelsen mellem aktualitet og foto endnu ikke var etableret. Det hastige, tilfældige, men også sært forjagede snapshot, der sidenhen berigede billedkulturen, var endnu ikke en mulighed. Kameraet var endnu ikke blevet et transportabelt apparat, man kunne have med sig i en taske over skulderen (eller som nu i mobilen i lommen), men en stor og tung kasse, der langsommeligt trak billedet af modellen, der ofte selv sad fikseret, fastspændt i skjulte nakkestøtter. Noget lignende kunne man sige om Jesper Rasmussens visuelle arkitektoner, som også synes faldet til ro i en form for langsommelighed. Nu ikke en tidlig teknologis langsommelighed, men en sen teknologis digitale møjsommelighed, der omhyggeligt har udraderet de portrætterede bygningers grimasser og ladet deres ansigter finde hvile.

Atget

German cultural theorist Walter Benjamin wrote of Atget that he photographed the deserted morning streets of Paris as though they were a crime scene. These streets are equally void of people as are those of Jesper Rasmussen — streets that exude myriads of traces, yet traces of exactly what we cannot tell.

In 1931, Benjamin wrote in a famous essay how the long exposure times in early photography allowed those being portrayed to live "not out of the moment, but into the moment; during the long exposure time they almost grew into the picture." The length of time required by the process made any sort of forced expression impossible, compelling the face to relax into its natural folds and creases; in fact, wrote Benjamin, "even the folds made by a garment last longer", continuing to describe how the jacket tails in a monumental portrait of Schelling "confidently can be brought into the realm of immortality". According to Benjamin, this effect was only made possible because a connection between actuality and the photograph had yet to be established. The quick, random, yet dispelled, snapshot (which has since enriched visual culture) was as yet not a possibility. The camera had not yet become a transportable apparatus that could be carried everywhere in a shoulder-bag (or as our mobile phones in our pockets today) but still remained a heavy bulky box, slowly stripping an image from the model who often sat fixated and strapped to concealed neck rests. Similar could be said about Jesper Rasmussen's visual architectons, which also seem to settle in a form of drawn-out slowness. Yet today, this is not a slowness of early technology but rather a later technology's digital slowness that has carefully erased the feigned expressions of the building being portrayed allowing its 'face' to settle into calm repose.

Talbot, who was a keen linguist and dedicated etymologist, was of course aware that the photographic *camera* that he had had built by a local carpenter was itself a small *camera* in its literal Latin sense, i.e. a small chamber or room. The central part of a modern camera, housing and screening the secretive light-sensitive part of the process, is sometimes still referred to as the camera chamber, even though modern digital cameras increasingly are robbed of the dark's magic and are squashed as flat as paper (such as in our mobile phones). The result is that photography has now lost the physical connection with the container, the box, the dark chamber and architecture that has otherwise been instrumental for our understanding of what photography is. Nor has Jesper Rasmussen, who himself has been a prolific producer of both large and small chambers (such as in his many installations throughout the 1990s) been blind to the link between the camera and the building. In the 1996 installation *Hemmeligheden ved tomhed og fylde (The secret of being empty and filled)*, we were invited to peek inside a cubic, monochromatic white chamber as part of his *Panoptikon* series. The box had been construct-

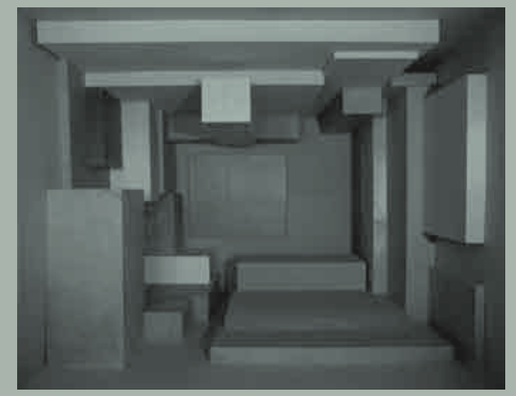
Talbot, der var en ivrig sprogforsker og dedikeret etymolog, har naturligvis været opmærksom på, at det *camera*, han havde ladet bygge hos en lokal snedker, i sig selv var et *kammer*, altså et lille hus. Vi taler stadig om *kamerahuset* som betegnelse for den del af apparatet, der huser og skærmer den hemmelighedsfulde lysfølsomme del af processen, selv om moderne digitale kameraer i stigende omfang bliver frarøvet mørkets magi og samtidig mast flade som papir (fx i vores mobiltelefoner) og således mister den fysiske og metaforiske forbindelse til kasser, bokse, mørke kamre og arkitektur, som har været så afgørende for vores forståelse af, hvad fotografiet er. Jesper Rasmussen, der selv har været en flittig konstruktør af store og små kamre, fx i en række installationsværker op gennem 1990'erne, har næppe heller været helt blind for forbindelsen mellem kameraet og husene. I installationen *Hemmeligheden ved tomhed og fylde* (1996) så vi således ind i et kubisk, monokromt hvidt kammer; en form for konceptuel kukkasse, der da også indgik i serien med titlen *Panoptikon*. Kassen var banket sammen af træplader og taglægter og den ene side var fjernet. Det åbnede rum var fyldt med sirligt arrangerede stakke af rent skrivepapir, omhyggeligt sammenfoldet klæde og kridhvide papkasser — som om man så ind i det indre af et kamera fyldt med ueksponeret fotografisk materiale. Naturligvis er denne 'fotografiske' læsning af installationen en sen efterrationalisering, men et œuvre læses altid retrospektivt, og set i lyset af de aktuelle arkitekturbilleder virker det oplagt, at der er (eller kan etableres) en forbindelse mellem visse af de tidlige installationer fra 1980'erne og 90'erne, Jesper Rasmussens skulpturelle værker fra 00'erne (fx ud-

Hemmeligheden ved tomhed og fylde

ed using wooden boards and roofing battens with the one side removed. The open chamber was filled with neatly arranged piles of unused writing paper, meticulously folded clothing and pure-white cardboard boxes — as if peering into the innards of a camera filled with unexposed photographic material. Of course, this later 'photographic' interpretation of the installation is a later rationalisation, but any work is always interpreted retrospectively. Additionally, seen in light of the actual architectural images, it seems obvious that here there is (or that there can be) some connection with certain installations of the 1980s and 1990s, Jesper Rasmussen's sculptural works from the 2000s (such as *Udspring* at the University of Southern Denmark and the 2008 work *Trailer Architecton*) and the past decade's photographic works. All of these seem to explore the box as a secretive entity characterised by its strange ambiguity in terms of the relationship between void and content — the inner and the outer. Interest in the box motive was already shown by *Solkorset* (a group of artists) in their use of industrial containers as both gallery spaces and as gigantic building blocks, for example in their partially realised work in the 1980s to recreate the *Kaaba* or Noble Cube of Mecca in one of Copenhagen's major city squares, *Kongens Nytorv* (which was presented in a book appropriately entitled *Kubus*)

In terms of form, the box — both the very small and the very large — is interesting from a figurative and a sculptural perspective as it represents a form of ambiguous membrane or interface between the spatial and the visual, being both 'body' and 'skin' at the same time. Additionally, the box is psychologically interesting as it physically represents fundamental human experiences of transgression and loss in a quite banal, yet therefore all the more effective, way. The box disappears the moment we enter into

Panoptikon



smykningen *Udspring* på Syddansk Universitet fra 2007 og værket *Trailer Arkitekton* fra 2008) og fotografierne fra det seneste tiår: De synes alle at udforske kassen som en hemmelighedsfuld forekomst, der netop er karakteriseret ved en mærkværdig tvetydighed hvad angår relationen mellem 'tomhed og fylde' — det indre og det ydre. Kassemotivet kan ses allerede i kunstnergruppen Solkorsets store interesse for at benytte industricontainere både som udstillingsrum og som gigantiske byggeklodser, fx i det kun delvist realiserede arbejde fra 1980'erne med at genskabe Kabaen i Mekka på Kgs. Nytorv (der blev præsenteret i bogen med den sigende titel *Kubus*).

Kasserne, både de meget små og de meget store, er formelt interessante både i et billedligt og i et skulpturelt perspektiv, fordi de markerer en form for tvetydig membran eller interface mellem det rumlige og det visuelle; de er på een gang 'krop' og 'hud'. Samtidig er kasserne psykologisk interessante, fordi de gestalter grundlæggende menneskelige oplevelser af overskridelse og tab på en ganske banal, men derfor så meget mere effektiv måde. Kassen forsvinder, når du går ind i den; den trækker sig tilbage og bliver til vægge, overflader, billede. Det er formodentlig derfor, børn i sprog- og symbolbeherskelsens formative år er så optagede af hulelege, der netop helst skal foregå i provisoriske, midlertidige rumdannelser: tæppe-hud, papkasse-arkitektur. Her kan kassen nemlig uden besvær inverteres, vendes på vrangen, så det indre bliver det ydre og omvendt. *Udefra*: objektiv form, kropslig forhindring. *Indefra*: vægge, projektionsflader, symbolsk univers. *Inverteringens under:* objektivitetens forvandling til symbolsk billede og billedets symbolske tilstandsform objektiviseret i én bevægelse. Er Jesper Rasmussens arkitekturbilleder i virkeligheden udtryk for sådan en arkitektonisk invertering?

Noget kunne tyde på det. Fokus er i hvert fald skiftet fra det ydre til det indre i seriens sene værker, hvor Jesper Rasmussen bogstaveligt talt renser *The White Cube*, udstillingsrummets tilsyneladende neutrale, hvide rum for alt overflødigt (dvs. kunstværkerne!), for kun at lade selve kubens indre form træde frem. I denne afpillede, hvidskurede form minder rummene om hule kraniekasser, hvis hårde, kalkrige, fint kanellerede lavninger forlængst er blevet forladt af deres oprindelige indbyggere. Eller næsten. For skønt der naturligvis er tale om en ikonoklastisk digital overkalkning, så forsvinder billederne aldrig *helt*; deres genskin spiller diskret i gulvenes lakerede overflader, og deres skygger klæber som spøgelsesagtige tankerester til væggene i disse rum, der er dedikeret til fremvisning af billeder.

Jeg tror det ville være en stor misforståelse at læse disse fotografier som en institutionskritisk afsløring af kunstmuseets kun tilsyneladende værdineutrale rum. Vi har allerede længe vidst, at det er en ideologisk konstruktion. Det ville også være en stor misforståelse af læse billederne af de hvilende arkitekturkæmper som udtryk for en pessimistisk begrædelse af menneskets fordrivelse fra kunsten. Nej, jeg vil langt hellere se dem som udtryk for en empatisk, animistisk forståelse for, hvordan disse huse og rum har det uden os. De er altså snarere øko-arkæologiske end politiske i traditionel forstand, og heri ligger formodentlig deres opbyggelighed; at de med nænsomhed udgraver sporene af husenes 'eget' liv og spørger os, om man kan være god ved menneskene (de bløde) uden samtidig at være det ved tingene (de hårde). Deres menneskeforladthed er altså ikke inhuman i moralsk forstand; tværtimod er disse billeders menneskelighed udstrakt til at omfatte det livløses mineralske domæne. Er det sådan der ser ud i et kunstmuseum på vej ind i en drømmeløs søvn?

it; it retreats and becomes walls, surfaces, images. It is presumably for this reason that children in their linguistic and symbol-filled formative years focus so much on creating and playing in small dens — dens which are formed in temporary, makeshift spaces with skin made of bedding or rugs and with cardboard box architecture. Here, the box can be turned inside out without any problem, making the inside the outside. *From the outside*: objective form, physical obstacle; *from the inside*: walls, projection surfaces, symbolic universe. *The wonder of inversion*: objectivity's transformation into a symbolic image and the image's symbolic state objectivised in one movement. Are the architectural images of Jesper Rasmussen really an expression for such an architectural inversion?

There is much to suggest that this is in fact the case. In the later series of works, the focus has been shifted from the outer to the inner. Here, Jesper Rasmussen literally cleanses the interior exhibition space in *The White Cube*, removing anything superfluous (i.e. the artworks) and allowing the inner form of the cube to stand out. In this peeled-back and whitewashed form, the room is reminiscent of a vacuous cranium, the hard, calcareous, grooved creations of which have long since been vacated by the original inhabitants … or almost. For despite the fact that here is a clear iconoclastic digital whitewashing, the pictures never disappear completely; their reflections pool discretely on the lacquered floor and their shadows stick like ghostly memories to the walls of these rooms which are dedicated to the showing of pictures.

I believe that it would be a huge misunderstanding to read these photographs as an institution-critical exposure of the apparently value-neutral rooms of the art museum. It would also be a huge misunderstanding to read the pictures of resting architectural giants as an expression of a pessimistic lamentation of the dehumannization of art. No, I would rather they be seen as expressions of an empathic, animistic understanding of how these buildings and rooms exist without us — more eco-archaeological than political in a traditional sense. And it is within this eco-archaeological tradition that their edification most likely lies — that they painstakingly excavate traces of the buildings 'own' life and ask us whether or not it is possible to be good to people (the soft elements) without simultaneously being good to things (the hard elements). Their abandonment of human beings is not inhuman in a moral sense; on the contrary, the humanity of these pictures is extended to cover the mineral domain of the lifeless. Is this what it looks like inside an art museum drifting off into a dreamless sleep?

Kunsthalle