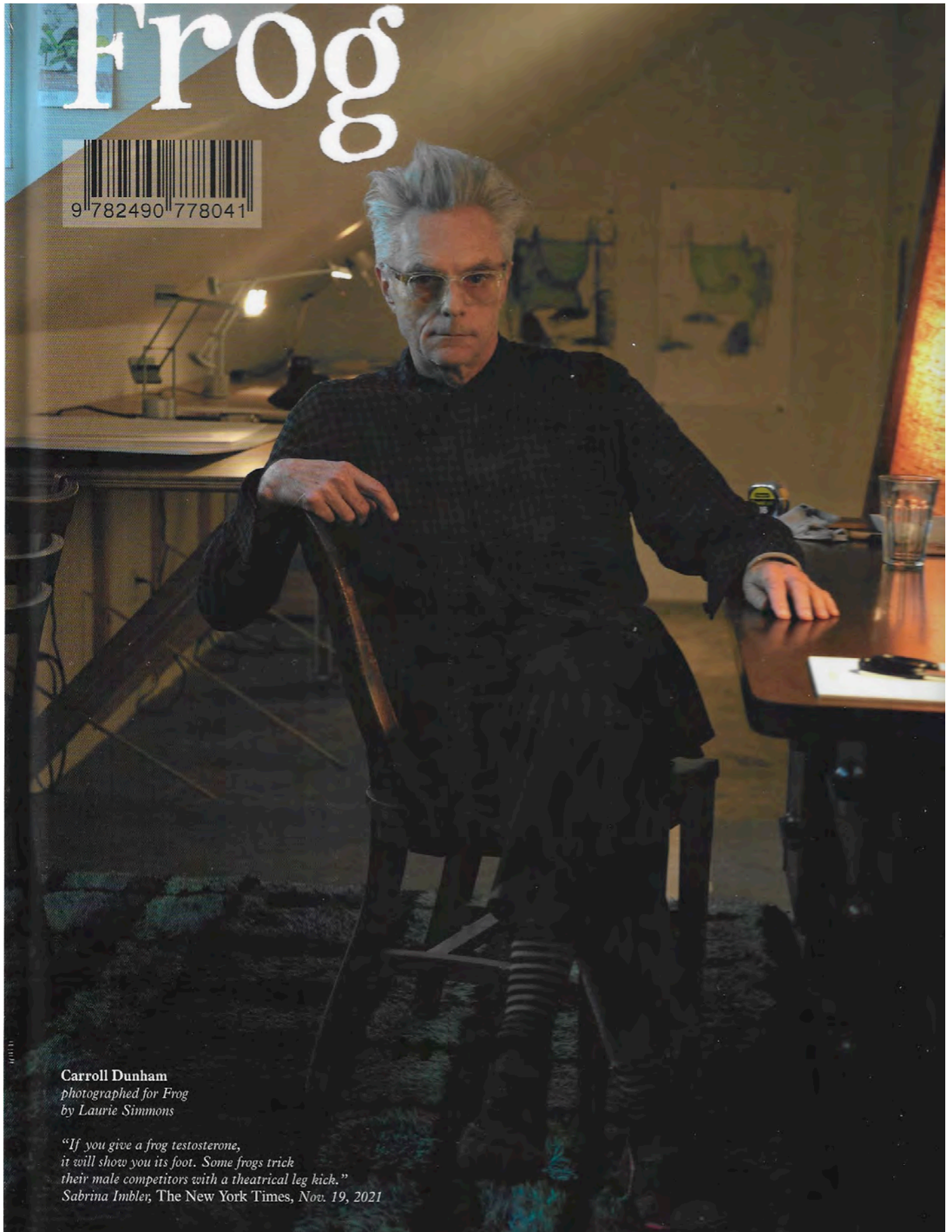


Frog  
Troncy, Eric: Interview Carroll Dunham  
April 2022



**Carroll Dunham**  
*photographed for Frog*  
*by Laurie Simmons*

*"If you give a frog testosterone,  
it will show you its foot. Some frogs trick  
their male competitors with a theatrical leg kick."*  
*Sabrina Imbler, The New York Times, Nov. 19, 2021*

# Carroll Dunham

**Y**ou were born in 1949: why did you decide to become an artist? It sounds like a stupid question today but I'm curious to know why someone in the 1970s decides to become an artist? Do you come from an artistic family?

Interview  
by  
Eric Troncy,  
portrait  
by  
Laurie Simmons

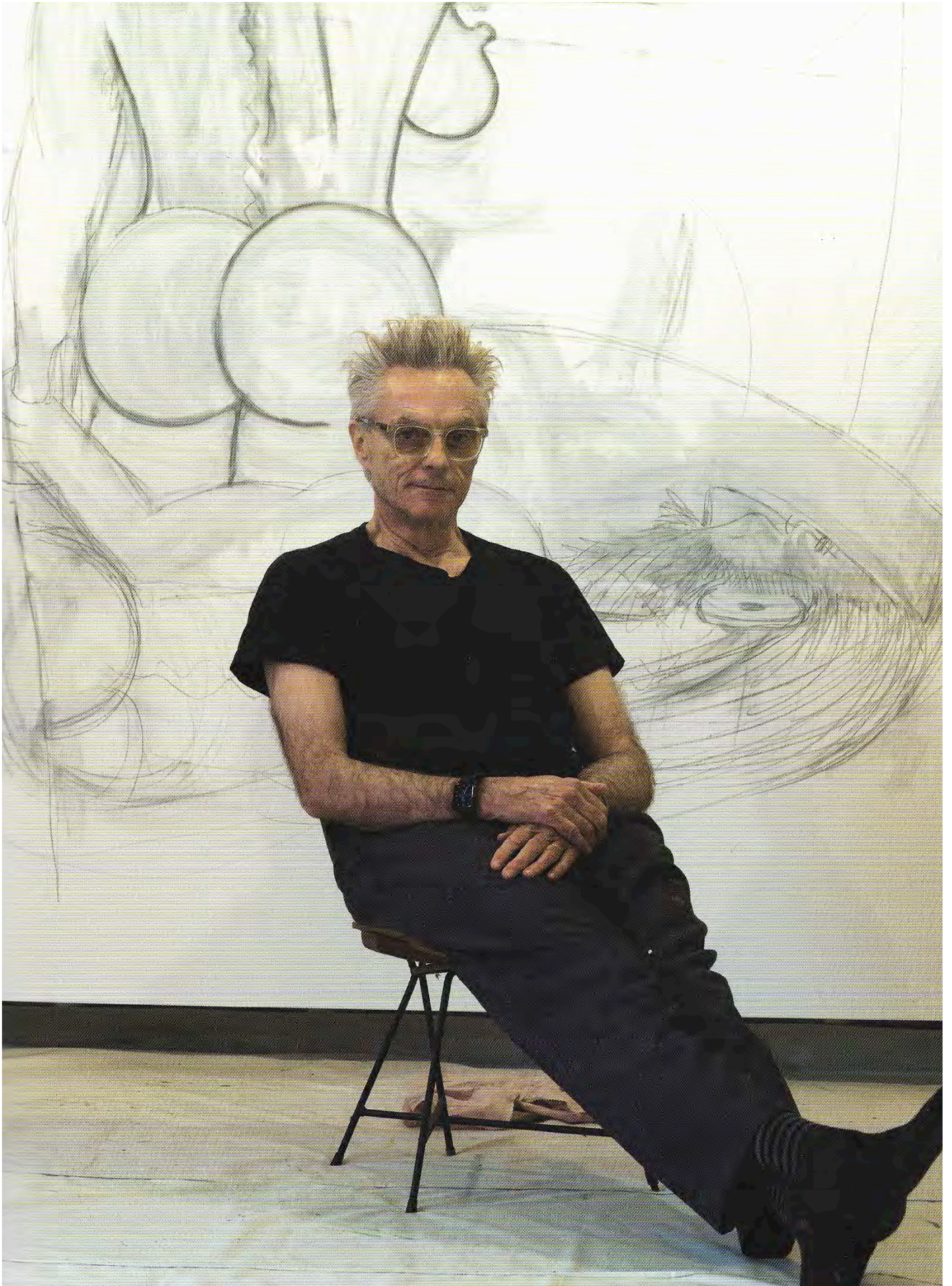
Not at all. I had an aunt who had a hobby, drawing and painting, seagulls, you know... I did have a grandfather who built boats and was a garage mechanic. So I, as a little kid, was around this atmosphere of things being made. But no, not an artistic family at all. I didn't really know that I was an artist until I was maybe 24 or 25 years old. I had these impulses, but I was very disorganized. I left school, for a while I thought maybe, I would study philosophy. That was impossible for me in an academic setting. Then I started to think about architecture. So I took some art courses in school, with the idea that I would go toward an architecture program. And I just really liked the art courses. I also think I knew that my personality would not be suited to it. The way architects work, having to collaborate with clients and things like that, I had too much of my own ideas about things. I was lucky, I ended up in a college in Connecticut, where one of the art teachers organized a program for us to work in New York for one semester as assistants—I guess we would now call internship—for different artists, and I ended up working in Dorothea Rockburne's studio for a few months. That was when I really had the idea of "oh, this is how artists live, and this is what they do." And I started to really see it as a possible life. But I didn't really take it on completely till I was 25.

— Did you have the idea that it also might go wrong? It was a very difficult choice to make as a life project at the time.

I had that idea very much and I had jobs for 10 years. The last job I had was really a good job: I worked at Time magazine in the art department, and all my friends were jealous because I worked three days a week, and then I had four days off. I didn't really get any traction with my paintings. I had a lot to process: the time with Dorothea, all the influences from the art scene in New York in the 70s. So it took me 10 years really to get to a point where I wanted to show people anything.

— Who were you impressed by? We're talking about painting as if it was natural to paint when you're an artist, but at some point you had to make the decision to become a painter rather than a sculptor or any kind of forms that would be around.

Everything kind of led me there. When I was younger, I had this, I would say 'serious hobby' of photography. And so I knew about photography, I knew about photographic process and I thought a lot about pictures. But when I was studying art in school, I always thought about sculpture. That's what I assumed I would try to do, I thought painting was quite stupid, really old fashioned. And then I started to think differently because I couldn't find any place of my own to begin, you know, conceptual art was a big influence on my friends and me. This idea of a kind of dispersed installation would be the physical expression of that. Mel Bochner was an artist I was just fascinated by at that time. He was making stones and chalk writing on the floor and things like that. I couldn't find any way to really get traction with that, that felt like it was my own





## I'm a complete American WASP, Republican parents, you know, New England, white, white, white.

thing. I just kept thinking about how painting is so stupid and so limited. It really began as a kind of almost conceptual art project, thinking if I really just made little panels—I'd looked a lot at Robert Mangold and Agnes Martin. I had this idea that drawing could be an important part of it, a primary component in a painting. So I started working on painting, with all these limitations, a small flat rectangle made on a board, single color, single line. And it just felt comfortable to me, or comfortable enough to keep doing it. After that, I didn't really think much about anything else, I just went where this took me. I see it as completely continuous in my work, from the very first experiments to where I am now. People always say to me: "Well, your work looks so different from earlier to now". But to me, that wasn't my experience, there was always something in the work leading me to some other thing.

— *You mentioned that you admired a lot, in the 70s, the work of Robert Ryman, and that you had the feeling that it was, as I always say, of kind of "cul de sac", like Van Gogh. Once you're there, there is no going further, the only possible move is to come backwards.*

That's what it felt like to me. And I still am very interested in Ryman. I am very interested in art history not as a something to study precisely but just as a place to go for nutrition. I was not a good art history student but I loved the lectures, I was just looking at a lot of pictures and it was at that time that I started to really think seriously about art, that came probably during the time I was close with Dorothea. The idea was that history had this vector, almost like there could be progress in art. And the logical outcome of this was you take a path through, say, Barnett Newman or Rothko, or Agnes Martin, or Robert Ryman—these all were kind of logical steps in a way to bring painting to its essence. These ideas that painting has an essence or that there's a path to a kind of true painting were very influential and I realized quite early that that would kill me, you know, to really fully believe that. What do you do with that as a young guy? So I started almost perversely looking at things that I knew were not part of this story, and got very interested in earlier American modernism like Georgia O'Keeffe, Marsden Hartley, two artists I really love.

— *It was probably unusual to be interested in Georgia O'Keeffe's painting at that time.*

Yeah, nobody took it very seriously. I didn't even know if I should take it seriously, but I knew that it was real. And it was the same thing with earlier history. I got very interested in Italian mannerism, because the older artists I knew, like Bochner, knew a lot about art history. But there was no one really talking about things like mannerism or Roccoco painting. So, Watteau and Boucher seemed very interesting to me, because they were so anti puritanism—it's all about American Puritanism, really! I come from that background, I'm a complete American WASP, Republican parents, you know, New England, white, white, white. And I was looking for something very different in my artwork. So I started to look at a lot of earlier things, and it really opened up my idea about what was possible, things about color. Everyone I knew wanted to make gray paintings... Everyone's idea of a great artwork back then was like, a gray box with ideas inside. I wouldn't have thought it was possible for some of these things to come back and be interesting. I mean, if you look at Wade Guyton's work, in a way, a lot of it looks like empty reductive painting from the 70s except it's made in a completely different way and embodies a completely different idea.

— *In terms of storytelling, the evolution of your work is absolutely brilliant: starting with something that looks very abstract, and then suddenly elements of what could be a face appear, like a nose, a mouth, maybe from comics, and then slowly progressing towards some sort of non-realistic figuration.*

It's almost weird to me. If I look at my own website, and I look at the progression in my paintings, I think I should have just seen all of this in the beginning because it's so obvious! But believe me I didn't. I was absolutely clear that abstract painting is what is interesting, and that if I'm going to do painting that's the place. But as soon as I started to fuck with it, like to think about color in a more decorative way or to think to get away from grids and measurement and just say 'no more rulers', like "everything is freehand", whatever that means, as soon as I started with that,

Interview



you start to see things that are disturbing. I actually made a decision—and I remember precisely the painting. People had said to me, “Oh, these are very phallic shapes.” That annoyed me but then I thought, “What would happen if there really just was a cock in the middle of this painting?” I mean, I have a cock. I own that subject. That’s the body I live in. I did that in a painting—It’s a kind of abstraction with a hard on— and after that, everything was kind of different. I didn’t even notice it right away.

— *When was this?*

1983. And I was making those paintings on wood. I was very interested in the materiality of painting, but I didn’t want to use oil, paint all this obvious stuff. So I was working with casein, almost like tempera on these wooden panels. I wanted to avoid the cliché of oil on canvas... And I didn’t like canvas back then. Because it was bouncy. It annoyed me. Oil paint gave me a headache. So I tried to figure out these other ways to make things. And I was getting a lot of information back from these wooden panels, all the shapes and the grain of the wood, I would trace them sometimes. Again, these are old ideas from surrealism and even before. Leonardo did things like this. But I was looking at it through my interest in psychedelic culture and zap comics and things like that. It was like kind of these different things coming together. The idea of drawing a cartoon penis in the middle of this situation was a bit weird when I first thought of it, but then I got quite excited about it. And I thought it was kind of badass, so I did it. And then after that, that sort of thing just kept happening. I kept encouraging these kind of anatomical looking images to come forward in the paintings.

— *Were you influenced by Graffiti?*

I wasn’t thinking about that at all. It really pissed me off when I first started showing. I was interested in Kenny Scharf, but as something completely different, that had nothing to do with what I was doing. I was thinking about early American modernism, Kandinsky, his theories were very influential in my thinking. I was really thinking about another way to make abstract modern art. It was very serious to me, you know, Scharf and Keith Haring and those guys were doing something completely different to me. And when I first started showing my work, I remember the first review I had, it said this is okay, this is interesting, but it’s a little bit too much like Kenny Scharf. And it made me crazy. Now I really don’t care about things like that, because the misunderstandings are sort of interesting, but I was less secure then and the misunderstandings really upset me. So graffiti was not part of it. And I have powerful graphomania, I draw a lot and I make lots of small drawings but it’s a research thing for me. I’m influenced by the style of cartooning for sure.

— *So you could have been bringing graffiti in your work the same way you’re bringing cartoons or science fiction...*

I look back and actually there are connections. The further you go away from any period, you see what things have in common. You know, people thought minimal art and pop art had nothing to do with each other. Now, you look at Donald Judd and Roy Lichtenstein and think well, they’re both very clean and precise. But you couldn’t see that back then, it all seemed like different camps. And I was always in this little camp. The only other painter



I knew really well or had any dialogue with at that time was Terry Winters.

— *Did you have artist friends? Were you part of a group?*

I had a lot of friends, but I didn't have a lot of artist friends. As I said, a few of the people I went to school with came to New York at the same time. I'm still very close with a sculptor called Mel Kendrick, a very interesting sculptor. But part of what drew me to painting was that I didn't really know anyone who was painting. Then I met Terry, maybe in 1980/81, I'm not sure, and for a while we were in close dialogue. Our work has certainly gone in different directions but there was a time when you could see a kind of connection in the interest in abstraction and these kinds of organic shapes, things like that. That was nice to have another painter friend. When I met Laurie, my wife, her whole crew were making photographs, she was close with Cindy Sherman, I met Richard Prince at that time. We had a lot of fantastic conversations and I was really happy that they seemed to take what I did seriously because it was so different from what they did. It was strange to me you know, in the 80s, when all these painters started to get well known, like Schnabel and Salle or the Italian and German artists started to come to New York. I found all of that stuff, honestly, ridiculous at the time. I think more about it now than I did then. Again, I look back and I think I was being kind of defensive because I was so insistent on this idea that my project is different. But when I first saw Schnabel's work, I knew I was in front of something. It was very challenging, it got my competitive juices really going. But I didn't like it. And I didn't relate to it. And he and I, I think are almost the same age. And David Salle and I are

friends now but we weren't friends then. So I didn't know anything about that stuff. It kind of shocked me that there were all these people, mostly men, mostly white men, who had come to the same conclusion I had. The guys that went to CalArts like David Salle and Eric Fischl were exposed to the California version of what I was exposed to in New York. You know, John Baldessari was their big teacher, it was all this conceptual art stuff. They decided to make paintings.

— *This is very interesting because it sounds like all these major painters chose painting not for painting, but because it was a way to do unconventional art at the time.*

There's a lot of that, and also a way to find a focus.

— *And now people choose painting for painting. I have this idea that there is now contemporary art and there is painting. These are two different things. But at some point, maybe it was not too different.*

That's interesting. I, as a person who loves painting and the history of painting, am very committed to it. Most painting to me looks really horrible.

— *Are you talking about current contemporary painting?*

I'm talking about a painting that takes itself too seriously. That makes me sound like I want to be ironic, which is not the case. It's very hard to put it into words, it is something unexamined. I think that's what it is. Certainly if you think about somebody like Salle or Schnabel, whatever you think of their work, there was a kind of









## I was marginal in the sense that my friends and I took drugs and had long hair and, you know, fuck you, everybody.

reexamination of what a painting could be, almost like a hypothesis about painting. I was perfectly happy to be living in New York and the center of the world. You know, white guy in the United States, the greatest country, blah, blah, blah, blah. I mean, I was marginal in the sense that my friends and I took drugs and had long hair and, you know, fuck you, everybody. But it was all in the context of being perfectly happy to be a young American, I didn't know anything about what was going on in Europe.

— *Were you selling your work? Working with galleries?*

I had my first exhibition in New York in 1985. I was already 36 years old. It was at a gallery called Baskerville and Watson which existed for five years, maybe.

— *That was the middle of the the 80s, so this is when the freelance curator appeared, the Lower East Side situation, the artists owned galleries... Were they interested in your work?*

My wife and I were both very interested in that scene in the East Village. I was actually in exhibitions at International With Monument. That was before Meyer Vaisman became an artist full time. He was an art dealer then. And yes, we were all friends. It was a great time. It didn't last very long

— *It didn't last very long but it did change things.*

It did change things. And it was kind of a new model in several different ways. Particularly the fact that a lot of the galleries were run by artists. That was really a nice time, and I felt like I was very much part of that. I consider myself to have been very lucky, which is that my work found an audience but not too big an audience. I was able to sell enough work to quit my job but it

never got so crazy that it became this weight on me. I was very fortunate with the dealers I had, and after those guys closed, I joined Sonnabend Gallery for 10 years. It's always been good, but not crazy and that made it very easy for me to operate.

— *Good but not crazy is the definition of cool for you?*

Yeah, I wanted to be able to do my work and make a life. Laurie and I got married, we had kids, the whole time I was working. I'm not a workaholic, I'm actually quite a lazy person. I have to have a very organized life in order to be productive. Everything needs to be pretty happy for me, pretty quiet, if I'm going to be a productive person. And I've been lucky with that. I've been able to do that.

— *Do you remember the first time you said okay, I'm going to paint a human figure, an entire human figure?*

Yeah, it almost wasn't a decision.

— *Was it a shock for you? How did you react?*

Yes, it was a shock. It was an intriguing mystery, because it went against so many things that I thought I was doing. My work gradually developed these characters, it is what I always call them, they are kind of abstract shapes, but with very recognizable features like mouths or penises or hands holding guns or you know, things from the world of human bodies, but inside of this basically abstract realm. Late 90s, I started to draw this silhouette of this character that had a big cock coming out of its head and a hat and clothes. And I don't even know what I was thinking about. I started doodling this stuff. It was like a mixture of geometry and curvilinear drawing.



— *No one was really painting like that.*

Well, I just found it in my work. And, you know, I do a lot of printmaking, and a lot of things come just from playing around with printmaking. And somehow, I was doodling one day in the print studio, and I just made this drawing and I thought, well, that's weird. And I started to get obsessed with it and just drew it over and over. Also I was getting really tired of the kind of arbitrary idea about color that I was involved with, everything was starting to feel too much the same. So I somehow made this decision to make nothing but black and white work for a while. Through the turn of the last century, that's what I was doing.

Right around the time of the World Trade Center disaster, and all that stuff, I remember it very well, I started showing these things. Everything black and white, the silhouette of this character with the black hat. And they were in landscapes. But I still didn't think what I was doing was so called figurative painting, not at all. I thought it was a kind of collision of abstraction and fractured elements of humanity coming together. And after that, I worked in that direction for a time, and it started to seem almost like cowardly not to confront the idea of an actual human body. Also it appealed to me because it was so outside of the way I thought of my own work. And I have no ability to draw, I couldn't sit here and draw your portrait. I can't do that. But I thought if I could, if these things could be constructed out of my universe, like the way I make pictures, basically building from these very simple linear elements, that could be amazing and started out very, very crude, like just shapes with some pink paint to indicate flesh. It went

from there. I made this series of paintings called Bathers, I worked on them for a long time.

— *This as a very classical subject*

That's what appealed to me. I had started writing a lot at that point. There was an exhibition of the late work of Renoir that I found fascinating, I wrote a review of it and that got me deeper into this idea that this is so wrong, for a straight guy my age, to paint naked women displaying their bodies in nature. But I know that it's not wrong for me. I have a wife, two daughters, if they hate this, if they think this is bad, I won't do it.

— *Did Bonnard ask his wife if it was OK to paint a woman in a tub? Thank God all these questions were not around at that time otherwise, he might have never shown or painted these.*

Or she might have said, "Yeah, it's cool, I'd like you to paint me in the bath." I mean, we don't know. But those paintings are just insane, and it's that kind of stuff that made me think you have to do this. Also you know, straight men are a big problem in the world but we're not all assholes. There's something important about owning your desire, you know, owning your real interest. I am truly fascinated by naked women. I mean, I'm sorry. But I'm not doing porn, that's a complete misunderstanding. You know, a lot of people when I first showed those things tried to make some connection, thinking this is a deconstruction of porn or something like that. It could not interest me less. I see it much more as: everyone has a mother, and since I was a little boy, I was trying to



understand how can I come out of that body? How does that work? You know what a mystery that is. I see all that in a lot of the French painters of the turn of the previous century, like in Renoir, and Cezanne. And I take that painting really seriously. It can't be bad now to connect to that work. I'm not making a claim that my work is as important or interesting as those things but I do think I'm allowed to talk to them through my painting.

— And also talk to a lot of other artists, because there is a very conceptual part to this painting. It seems to me that the human body also offers you the possibility of an alphabet of shapes and positions.

I appreciate you thinking that because that's how I think about it. It is like an alphabet that leads to a vocabulary.

— You could have been choosing, instead of people fucking, airplane signals...

International language of signs.

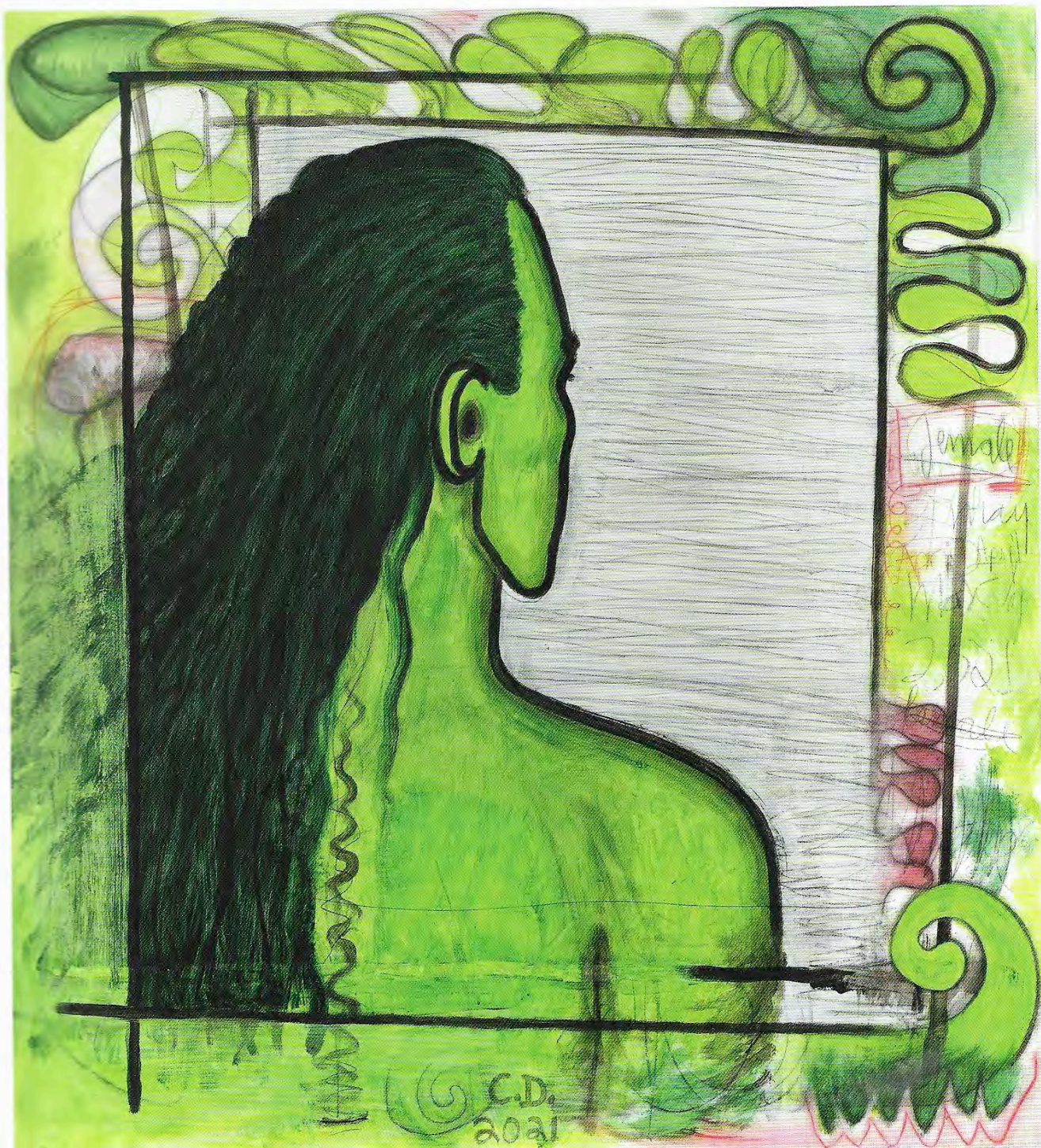
— It really looks like that, especially in these three new paintings, *Qualiascope*, *Coitus Diagrams*. One character is on top and like this, the next is on top and like that, arms like this, arms like that, etc. It looks like an alphabet.

I'm sure that's the influence of conceptual art thinking that stayed with me. For a long time, I turned away from all of that. But I allow more and more systems into my work now. And that's a perfect example. In the paintings you're talking about, the

constants are this subject of people having sex, I mean, you can't really look at that image any other way. And the variables are not positions or narrative. The variables are very formal, it's just as you say, the head goes this way, or the hand is here, things that don't really affect the larger subject but they change the painting completely

— I read this hilarious story that you decided to paint them—because traditionally the characters in your paintings are not painted, so white—and you decided to paint them green. It came, if I understood correctly, from a very strategic decision to not use black because it would involve discourse about race, and besides, a green character is something very classical in science fiction. I even read somewhere that you mentioned that in *Avatar*, everyone is blue, and no one cares, right? But it was a hard decision to take to not paint black and white people...

I thought about it so much, because a part of me would like to. If somebody like me moved to a country where only black people live, and decided that my mission is to just make paintings of black people, I don't know what that would mean. That's not how I think about my work. But it's not against the law. And it doesn't mean that you're an evil person. I also don't think that politics and art have anything to do with each other. What I'm doing with my paintings, and what I think about the American political situation, for me, those things are apples and oranges. But I have to be able to make art that I'm comfortable making, that I can own in a real way, and I don't have the lived experience of being black in America. And I do have the lived experience of being a privileged white guy in America but I also know that and I know that things



have to change. So the original idea of making the people in my paintings white was, in a way, like the people in Kerry James Marshall's paintings that are literally black. I've written about him, I've said this in an essay, that's very profound, to me, they're not renderings of people. They're not naturalistic in any way. They're just black, as black as your turtle neck. At some point, I thought, well, I am working from the position of being a man of a certain age with a point of view, and culturally, I am white, that's how I'm identified. I thought it would be fascinating to just make the figures in the paintings blank, like white, empty space. And it didn't even occur to me that they would look like marble statues,

that was kind of the cherry on the sundae. So I started exploring it in some etchings I was making, it made a lot of sense to me formally and I just kept going. There was a whole second group of these Bathers paintings where the women were just white. Then I started drawing a lot on them, like putting tattoos and tribal markings almost, on the bodies. And it just reached a point where, actually like everything, you get a little tired of it. I wanted to make a much more complex situation that didn't have any obvious sociological reading to it, and the idea of green people came to me, probably because of all the science fiction that I've read, and because it's so weird. Yes they're green! Deal with it.

— *Green is the color of landscape. And these are portraits. And you've been doing series of trees.*

Oh, it has a lot to do with that. The last paintings with that tree motif were in the show that I had with Albert Oehlen in Germany a few years ago, the "Trees" show. The three most recent paintings of mine, the trees all had these faces in them, which surprised me when I made them, and it was before I started thinking about green people. But the trees became proper characters for the first time. And I thought, Okay, well, that's clear that that's the end of this, there's nowhere to go with that except fairytale illustration. I was happy with that, it was a kind of closure. Now, I think it was actually probably the beginning of my thinking about these green protagonists, that it was actually not the end of something, it was the beginning of something. So I think you're right. I know about green in the sense that it became a dominant color in all of those paintings.

— *It really shocked me when I saw the show: you rarely see green paintings in shows. When is the last time you saw a group of green paintings in a show?*

There's an American painter called Alexander Ross, who is a bit younger than I am, his paintings used to be only green. And when I saw Alex's paintings for the first time, it blew my mind. I felt like this should all be gray, but everything's green. They were completely abstract paintings, very creepy and scientific looking, very beautiful. And everything was green. So I have to give him some credit here because there was an artist before me who made entire exhibitions of green things, and it made a big impression on me. This is maybe 25 years ago. But you're right, you don't see it. At the same time where I live, in Connecticut, when it's not the winter, I'm surrounded by green, like I'm taking a bath in it every day, everywhere is trees, grass, flowers, green, green, green everywhere.

— *You're living halftime in New York, halftime in Connecticut?*

Not even half. I mean, really, I live in the country. I have an apartment in New York that I go to every few weeks because I like to see friends and look at art. But I don't have a studio in New York. It's all in the country. In an old barn, surrounded by trees, and the walls of my studio are wooden boards. I don't even work in a white room. So for me to see my own work in an exhibition situation is almost shocking. I like that. I like that change.

— *You paint vertically, right?*

These I have. I've done different at different times. But all these paintings I work on like in the normal, traditional way, leaning against the wall.

— *Of course everyone sees that there is a frame in these new paintings, which is according to me very sophisticated and very abstract, and what happens in that painted frame really looks like something from Carroll Dunham—if you know that painter. What I want to talk about is the wooden frame, this exquisite creme color wooden frame, that really caught my attention.*

What's interesting is that most of the people who have seen the exhibition with these works, have said nothing to me about these frames. I was worried, because I'm very interested in frames. I like to design frames and I think it's a beautiful question. For these ones I collaborated with a guy called Paul Bauman in New York

who I've collaborated with for a long time. Fortunately, he finds my ideas interesting, so we work a lot together, finding kinds of wood to use. But I always stress that the paintings are fine without the frames.

— *With these creme frames the paintings look very dressed up, it's a kind of tuxedo creme color...*

Well, it's a nice way to think about them! There's a curve to the shape of these frames which in an obvious way echoes some of the things in the drawing. And there's a way that they kind of come forward and then go back to the wall which I feel like makes them located more elegantly on the wall.

— *Your paintings are still objects ...*

Yes, they are objects and when I start with an empty canvas I see it as a kind of sacred object. This thing is going to become a painting, I have to deal with the shape and the scale, I have to deal with the edges, it's very old school in that way. I tried, when I was younger, to make paintings unstretched and then stretch them after. I did make a group of paintings that way. But even then, I had marked off where the edge of the field was. I can't stand it when I see the surface of a painting go around the edges. It drives me crazy.

p.50: *Qualiascope: Female & Male Captured Together*, 2021

Urethane, acrylic, crayon and pencil on linen

211 x 178.5 x 2.5 cm / 83 x 70 1/8 x 1 in

Exhibition view, Qualiascope Paintings and Related Drawings,

Galerie Eva Presenhuber, Maag Areal, Zürich, October 30, 2021

— January 29, 2022.

p.52: *Horizontal Green Drawings (6)*, 2020

Wax crayon, pencil and colored pencil on paper

43 x 53.5 cm / 17 x 21 in

p.53: *Horizontal Green Drawings (7)*, 2020

Wax crayon, pencil and colored pencil on paper

43 x 53.5 cm / 17 x 21 in

p.54: *Qualiascope: Coitus Diagrams (one)*, 2020–2021

Urethane, acrylic, crayon and pencil on linen

178 x 152.5 x 2.5 cm / 70 x 60 x 1 in

p.55: *Qualiascope: Coitus Diagrams (two)*, 2020–2021

Urethane, acrylic, crayon and pencil on linen

178 x 152.5 x 2.5 cm / 70 x 60 x 1 in

p.56: *Qualiascope: Box of Light*, 2021

Urethane, acrylic, crayon and pencil on linen

122 x 152.5 x 2.5 cm / 48 x 60 x 1 in

Exhibition view, Qualiascope Paintings and Related Drawings,

Galerie Eva Presenhuber, Maag Areal, Zürich, October 30, 2021

— January 29, 2022.

p.58: *Untitled*, 2021

Water-soluble crayon and pencil on paper

115 x 129.5 cm / 45 1/4 x 51 in

p.59: *Untitled*, 2021

Water-soluble crayon and pencil on paper

115 x 129.5 cm / 45 1/4 x 51 in

p.60: *Qualiascope: Female Taken Alone*, 2021

Urethane, acrylic, crayon and pencil on linen

129.5 x 117 x 3 cm / 51 x 46 x 1 1/8 in

All ©Carroll Dunham. Courtesy the artist and Galerie Eva

Presenhuber, Zurich / New York