



Chalisée Naamani presents fashion

by Piero Bisello

Chalisée Naamani's painterly installations expose what surrounds her today: the fashion-of-the-day that is not necessarily fashionable.

Everybody knows there are true gems hidden at the bottom of the Youtube ocean. One of them is the speech of Italian fashion designer Roberto Cavalli at Oxford University. Typical of the unfortunate blends only the web can produce, Cavalli and Oxford together are truly painful to watch. The British institution *par excellence* cannibalizes the fashion representative Cavalli, cunningly transforming it into a clown for the fun of the high-brow. At the same time, the hyper formal context allows the designer to give the worst of himself: true mass media entertainment of tears and laughter, worthy of the cheapest television program and delivered in bad English with no trace of self-consciousness. A note by artist Chalisée Naamani (born Paris, 1995) reminds us that fashion should be taken more seriously than that. She reminds us that the sociological and ecological implications of the industry make things less mindless than Cavalli at Oxford. We will see how this plays out in her artworks.



Chalisée Naamani, Cape et Gilet Jaune, taille M/L, (Survêtement de sport de récupération, impression sur jersey de sport, impression sur tissus enduit, chaîne et pendentif de récupération), 2020. Photo: Grégory Copitet. Courtesy: the artist and Ciaccia Levi Paris.

To be sure, we don't want to be a wet blanket. Let the fans of Zoolander and Bruno be amused if they so wish (and if there are still any left out there). The questions for the fashion industry raised by Chalisée Naamani are here to stay nevertheless. Despite her love for designing clothes, the young Parisian artist says she never wanted to associate her name with a brand. Her view on the industry is critical, putting forward a few points that are political and personal at once. For example, she says: "I have always dreamed of dressing men. Fashion has contributed to the emancipation of women, and to achieve this fully I am convinced that men's fashion should be revolutionized." She continues: "With the ecological troubles of today, there is a huge responsibility for the fashion industry, which is one of the most polluting on our planet. I take this issue very seriously."



Chalisée Naamani, Vestiaire, (Impressions sur jersey de sport, maillots et foulards de récupération, sac à dos à cordons en draps de coton blancs, ballons en mousse), 2019-2020. Photo: Grégory Copitet. Courtesy: the artist and Ciaccia Levi Paris.

Her tones are firm but not angry. Chalisée Naamani doesn't play the role of the grumpy moralizer. After all, how can we really bash something we've loved since childhood. To give some context, she tells us how the collection of Persian rugs at her Iranian parents' place in Paris was greatly inspirational, a textile initiation perhaps. She confirms she grew up in a culture of "proper dressing," where any occasion away from domesticity, even the most banal, asked for specific clothes and features. In the end, she confesses: "As a kid, everyone around me always felt I would become a fashion designer. It was too easy, so I didn't." Visual art is what follows.



Chalisée Naamani's studio in Paris. Courtesy: the artist and Ciaccia Levi Paris.



Chalisée Naamani's studio in Paris. Courtesy: the artist and Ciaccia Levi Paris.



Chalisée Naamani's studio in Paris. Courtesy: the artist and Ciaccia Levi Paris.

Applied artists are often amazed and terrified by the freedom granted to visual artists. This freedom of art, away from laws, commissions, seasons, functionality, etc. is often brought forward as the very difference between art and applied art. Freedom would be what makes an artwork an artwork. Chalisée Naamani doesn't think so. She goes against the grain and appeals to the concept of presentation: a piece of clothing can become a painting if presented in a certain way. But what is this presentation exactly? It has to do with composition, painting, and forbidden references.



Chalisée Naamani, Maillot Collector PSG/OM, 75x8x100 cm, (Impression sur jersey de sport, maillots, écharpe de récupération, cadre en plexiglas), 2020. Photo: Grégory Copitet. Courtesy: the artist and Ciaccia Levi Paris.

Chalisée Naamani studied at the prestigious Beaux-Arts de Paris. She freshly graduated from the painting atelier, although she was the only one there who never actually painted. There are no canvases in her entire body of work, which nonetheless she considers absolutely painterly. There is no paradox here but the realisation that painting can also mean attention to composition, or the creation of a unique piece away from the seriality of fashion. Her installations are formally balanced despite their maximalism. They have the aura of singularity allowed by the *arts plastiques*, maybe even those of quintessential painters. As the artist confesses: "Picasso and Bonnard are important references for me. They were forbidden to me at school but their paintings followed me during my adolescence, in the construction of my gaze and my artistic sensitivity. When I discovered that Picasso described Bonnard's painting as 'a medley of indecision,' I understood their difference but also why I was attracted by the work of both."



Chalisée Naamani, *Dressing*, 105x45x150 cm, (Portant, cintres, impressions plastifiées et mises sous-vide), 2018. Installed at "Crack a Cold one" group show at Galerie Derouillon, Paris, 2018. Photo: Grégory Copitet.
Courtesy: the artist and Ciaccia Levi Paris.

Alongside fashion, Chalisée Naamani's painterly installations are full of photographs that are not photography. No paradox here either though, just another material for the process of presentation described above. Through photography, fashion becomes fashionable, but not in a short-sighted sense of hype. Rather it is about exposing what surrounds the artist today: the fashion-of-the-day that is not necessarily fashionable. In the artist's words, photographs are there to bring on the visual culture in which the artist "evolves," going from Renaissance paintings to Kanye West to street vendors under the Eiffel Tower.



Chalisée Naamani, Foulard Bienvenue à Paris / Le vendeur d'images, 70×90 cm, (Impression sur soie artificielle, anneau en métal), 2019. Photo: Grégory Copitet. Courtesy: the artist and Ciaccia Levi Paris.

As artist Cinzia Ruggeri declared in the 1980s while exposing her newly designed series of dresses, “the only way to survive is not to have a temporal identity.” These words resonate in Chalisée Naamani’s effort against fashion seasonality: “I also realized that textiles are a very powerful memory vector, as strong as photography. In the era of fast-fashion and the obsolescence linked to consumption pushed to its climax, I want to offer lasting value to my pieces.” Naamani pinxit.

[Read more about Cinzia Ruggeri’s take on art [here](#). Ed.]

[A solo exhibition of new works by Chalisée Naamani opens on April 8 at [Ciaccia Levi in Paris](#). Ed.]

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Chalisée Naamani, « Nude selfies till I die* »

par Horya Makhlouf



**16 mai 2016, discours de Kim Kardashian recevant un prix lors de la 20e édition des Webby Awards.*

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Booba, 5G, 2020.

Sur le *feed* Instagram de [@chaliseenaamani](#) défilent des fleurs et des bouquets, des étoiles et des constellations, des tapis et des citations, des polémiques et des appels à candidature, des carrés de vêtements pailletés, décolletés, transparents ou découpés au laser, des photos du bout du monde et des pièces de tissus imprimés, cousus, déchirés, en gros ou au détail, haute couture ou *DIY*, des bribes de sourire ou de *duckfaces*, des morceaux de corps de toutes provenances – instagrameuses et instagrameurs, journalistes, victimes de violences policières, top models, amies et amis, *followers* – et de toutes formes : abîmés, assumés, bodybuildés, cachés, censurés, exhibés, floutés, pimpés, pixéllisés, retouchés, refaits... Les publications et les *stories* dévoilent, au fur et à mesure qu'elle *scrolle*, des horoscopes ou des actualités, artistiques ou politiques, en mode « public » ou « amis proches uniquement », la dernière soirée de [@kimkardashian](#) ou de [@rayanemcirdi](#), la dernière interview de [@rokhayadiallo](#) ou d'[@assa.traore_](#), la dernière toile de [@safiahahmedschwartz](#) ou l'ultime collection de [@marineserre_official](#), le mantra du jour de [@nadinejane_astrology](#) ou la prochaine expo de la galerie [@ciaccialeviparis](#) (*Spoiler Alert* : elle est consacrée à Chalisée Naamani et elle ouvre bientôt...).



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Le *feed* Instagram de Chalisée Naamani est un journal, un carnet d'inspirations et un moyen d'expression. Sur son profil à elle, elle montre rarement sa tête. Elle la cache derrière des fleurs ou celles de ses amies et amis, des souvenirs de ses voyages, des symboles et des motifs persans, des *#OutfitsOfTheDay* et, depuis qu'elle est sortie des Beaux-Arts, des photos de son diplôme, de ses travaux et de ses dernières pièces. Instagram, de journal intime et encodé à vitrine publique et portfolio...

Timide, Chalisée Naamani ? Ses chaussures en vinyle argenté ou ses santiags roses, son tailleur en cuir léopard ou la robe requin toute moulante et liquide qu'elle s'est confectionnée pour recevoir les félicitations du jury de son diplôme de cinquième année aux Beaux-Arts de Paris, ont l'air de dire tout le contraire. « *I dress to impress myself* » a un jour twitté Kanye West. Qui Chalisée Naamani veut-elle impressionner ?

Quand je suis allée voir son diplôme de dernière année, j'étais sûre que c'était moi. Tapageur, *bling-bling*, somptueux, une référence à la Renaissance par-ci, à la dernière manif du Comité Adama par-là – il y en a pour tous les goûts, des fleurs gigantesques, en bouquets réels et figurés, d'autres tissées dans le fil de grandes tentures qu'elle avait répandues au sol et sur les murs. Heureusement que le Covid interdisait les buffets de célébration ; c'aurait été gargantuesque, c'est certain. Les images dégoulaient de partout dans la Galerie droite de l'école, comme si mille et un *smartphones* étaient venus y dégorger trop de données accumulées sans avoir eu le temps de les digérer. Chalisée Naamani maîtrise l'art de paraître en faire beaucoup trop. Je déambule dans son bazar d'images comme dans un *feed*

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prêtre en matériau jaune fluo réfléchissant sur lequel a été imprimée une image de la Vierge de Miséricorde de Piero della Francesca (1462) habille un cintre accroché à une patère, elle-même sortie du bouton d'une veste en jean, dont l'image est reproduite en gigantesque et marouflée sur le mur – première partie d'un polyptyque de papier peint qui tapisse toute la cimaise. Le deuxième panneau s'articule autour d'un portant de vêtements dont sont tirés les habits d'une séance d'essayage ; au-dessus, un précieux maillot de foot hybride est encadré sous verre, accompagné de son écharpe, pour compléter la panoplie. Il est fait sur mesure, à la fois supporter du PSG et de l'OM – il y en a pour tous les goûts, mais là c'est un peu blasphème, non ? Au sol, Chalisée Naamani a laissé tranquillement traîner des carrés de soie accrochés aux anneaux de laiton dans lesquels on les glisse quand on les achète chez Hermès... Pas de fleurs cette fois pour les imprimés ; l'artiste les a confectionnés d'après des images souvenirs du pied de la Tour Eiffel : les versions mini et porte-clés que ceux qu'elle appelle « les vendeurs d'images » y bradent aux touristes venues et venus, comme eux, des quatre coins du monde, et qu'ils trimballent, comme les carrés de soie, au bout de grands anneaux de métal.



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C'est le bordel, tout déborde, de partout. Est-ce qu'elle n'arrivait pas à choisir ? Il paraît qu'il y a plus de 35 000 photos, captures d'écran et images enregistrées dans la bibliothèque de son iPhone... Peut-être son horreur du vide vient-elle d'angoisses propres aux créatrices et créateurs, peut-être est-elle une conséquence de l'effervescence qu'il y a dans l'acte de *scroller*, ou de celle des tapis persans qui ornent les murs et les sols de l'appartement dans lequel elle a grandi. J'ai vu deux choses en particulier dans la surabondance d'images des pièces de Chalisée Naamani. D'une part, une tentative de saisir l'eau à deux mains. Capture d'un flux physiquement intarissable, impossible à suspendre, ne serait-ce qu'un instant. La *story* dure trente secondes, j'y réagis en DM avec des flammes ou des yeux en cœur ; dans vingt-quatre heures elle n'existera plus que dans les archives de qui l'aura enregistrée. Chalisée Naamani, elle, capture les *stories* de ses amies et amis pour qu'on ne les oublie pas. Elle en fait des coussins, qu'elle dispose au sol pour qu'on s'installe confortablement dans son exposition. C'est là la deuxième chose qui m'a marquée dans la surabondance assumée de Chalisée Naamani : une hospitalité à rare pareille. À la peur de manquer, de ne pas recevoir correctement, d'oublier quelque chose ou quelqu'un, l'artiste répond par l'excès de générosité, de mets délicats et raffinés, pour les yeux et l'esprit.

À bien y regarder, j'ai fait mien ce bazar, je m'y sens bien, accueillie, attendue. Elle qui voulait ressembler aux « codes » de l'art contemporain, épurés, aseptisés, « conceptuels », propres, lisses, blancs ; elle qui avait peur de faire des vêtements aux Beaux-Arts, et peur de faire de la peinture dans une école de mode ; elle qui

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autre. Le jour, elle joue le jeu de prétendants qui croient pouvoir l'abuser ; la nuit, elle défait, détisse et impose son propre rythme, écrit sa propre histoire. Chalisée fait mine de n'y rien comprendre, expose les sœurs les plus *followées* de l'histoire à côté des hommes les plus invisibles. Il ne faut pas attendre la nuit pourtant pour trouver le fil rouge entre les deux : de la tente Quechua, qu'elle a installée au milieu de la Galerie droite, elle a fait la petite maison-sac à dos de vêtements qu'elle avait vue en rêve. Dans « *L'habit(acle)* », comme elle l'a nommée, et auquel on n'accède qu'après avoir dépassé les carrés de soie et de tours Eiffel mentionnés plus tôt, c'est une photo de Kim et de Kourtney bien spéciale qu'elle a posée au sol. Les deux superstars d'Instagram de passage à Paris y ont fait un stop tout ce qu'il y a de plus typique au pied de la grande tour, dont elles achètent des versions miniatures à leurs enfants. La photo aux milliers de *likes* a été imprimée en format carte postale et n'est visible qu'à travers les grillages dont l'artiste a recouvert les fenêtres en plastique de la petite tente. Que reste-t-il dans les mains qui ont essayé de contenir l'eau de source Insta ? Des petits cailloux polis par le temps et par l'histoire, par les cultures et les identités qui s'y sont rattachées et qui les ont érigés en symboles. Des *likes* et des *reposts*, des publications enregistrées et des *screens*, petits cailloux en passe de devenir des monuments miniatures et digitaux, insidieux reflets des symboles identitaires de la *world wide web community*. 2020, Chalisée Naamani met gilet jaune et maillot de foot, slogans et poèmes, tour Eiffel et arc de Triomphe, Hermès et Quechua, Traore et Kardashian sur le même tableau.



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resserre les 10K (ou les 10Mio, tout depend de la taille du tapis) de nœuds qui le composent, comme les pixels une image. L'écraser, c'est *liker*, c'est « marcher sur [des] yeux » qui ont vu la beauté du monde et la restituent généreusement, c'est réveiller cette dernière comme on réveille les morts des cimetières en Iran en marchant sur leur tombe. Quand elle l'a fait la première fois, Chalisée Naamani croyait profaner ; mais elle n'a plus peur maintenant et n'attend plus qu'une chose : que l'on marche sur ses yeux à notre tour.

. . .

Texte initialement publié sur la revue en ligne de Jeunes Critiques d'art, le 6.04.2021, disponible à cette adresse : <https://yaci-international.com/fr/chalisee-naamani-nude-selfies-till-i-die/>

Toutes les images : Vue de « Soyez toujours bien habillés », diplôme de cinquième année de Chalisée Naamani aux Beaux-Arts de Paris, octobre 2020. Photo © Gregory Copitet

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Chalisée Naamani. I Still have a lot to do

It varies, it can come from a piece of clothing I wore or a detail about it that I would like to explore by printing it so I can start physically working on it. By deconstructing the original piece I find a way to create new ones. The past of the product will be a part of the final piece, it's a transformation. (Excerpt from Chalisée Naamani's Interview „I Still have a lot to do“)

**INTERVIEW: ERKA SHALARI & DANIEL LICHTERWALDT - PHOTOS: COURTESY OF
CHALISÉE NAAMANI & CIACCIA LEVI**





View of Chalisée Naamani's Studio. Photographer: Léa Scheldeman

D.L: Chalisée Naamani, can you describe for us your present working situation?

Since I've been working from home with covid, I didn't manage to find a studio yet. I work between my parents' living room, with my mother helping me mostly with the sewing, and my apartment in Paris. It wasn't easy every day with the curfew, because days pass without going out at all but in a way I stayed very focused on my work. I work a lot on my computer, production periods are always starting with a long phase of research and composition of images on my softwares. So I don't need to spread out, since everything first lives in my head and my computer. As my work progresses, I need to hang something or have a fabric, a prototype, an image in my apartment and this is the starting point of a fierce period of production – so a typical day in my home studio is me sitting at my table in front of the computer.

E.SH: It is striking the way you display your works. How are the decisions taken and how do the works emerge?

My ideas always emerge either from a mental vision or they start from an object, a fabric, or a quote, from which I will develop something to tell. I accumulate a lot of photos I take and screenshots which represent the pool of images I get inspired from. On one hand I have my phone as my main working tool and on the other hand notebooks I write in as my work develops. I write a lot, nothing honorable but it helps me a lot to think and build my ideas. Once all the pieces of the puzzle are put together, I do photoshop maquettes and sketches before physically forming the piece. And to be very honest, it may seem like a personal detail, but I also have a few essential keys to my process: I always have my mother, my brother, my best friend and my boyfriend who I ask advice at all stages of how my work grows and evolves.





View of Chalisée Naamani's Studio. Photographer: Léa Scheldeman

E.SH: You use in your work a lot of photography. I really like what Piero Bisello says in his text „Chalisée Naamani presents fashion“ – Alongside fashion, Chalisée Naamani's painterly installations are full of photographs that are not photography. Can you elucidate a bit on the images on your work „Cape et gilet jaune“?

They are initially photographs but it is the way I use them that transform them. I think we don't look at photography in the same way depending on how it is presented and that's what interests me. I print images on fabrics that I integrate into garments that are part of an installation. There are multiple layers but everything for me remains an image, it's a collage in three dimensions and the hanging system will influence the perception of these images. Since dressing up has always been the most natural expression of my sensibility, I naturally wanted us to be able to look at a garment as we look at a painting or photograph. In „Cape et gilet jaune“ I was exploring how political movements can use a piece of clothing to represent their political claims. It is a very effective way to identify a collective and it is a very strong

identification tool for a movement. The yellow vest movement in France is a social movement of protest and the definition of a yellow vest is « high visibility clothing » – since at the base the yellow vest is a safety garment and is intended to improve visibility of a person moving along the edge of a roadway in a dangerous situation or on a construction site. The symbolism of the color yellow in Greek-Roman Antiquity it was a positive color, it symbolized wealth, fertility, light, heat, a beneficial color. It then gradually developed in the Middle Ages, it became the color of hypocrisy, betrayal, and that lasted until the 19th century when we repainted the house of traitors in yellow.

“ Conversely, the cloak covers the whole body and camouflages the person wearing it, I am thinking of the Harry Potter invisibility cloak for example, or the cape of a superhero: often a superhero has a secret identity in everyday life and the costume is there to protect the secret identity of the hero. It is high visibility clothing vs the invisibility cloak.

The image printed on the back of the Cape is a painting of „La vierge de la miséricorde » de Piero della Francesca. It is one of the iconographic variants of Christian painting of the theme of the Virgin Mary which signifies the benevolence and consolation of the Virgin Mary towards the humble and the weak. We see the Virgin offering protection through her cloak, which opens like a cape. On the front of the Cape, we see a representation of Saint-Augustin par Piero della Francesca. What interested me here are the little embroidered scenes on the edge of Augustine’s robe.

“ These scenes are carried over into the decorative textiles in the picture, in order to keep intact the illusion of a single, continuous space that Piero creates in the rest of his altarpiece and that flows between and around all its main panels.

D.L: What has been the most beautiful moments at the Beaux-Arts de Paris? How did it feel to be a student in the painting department and never apply painting in a classical sense?

My most beautiful moments at the Beaux-Arts de Paris were without hesitation my two graduation exhibitions. It’s so overwhelming, in the good sense, because we are deploying for the first time in a space of our own everything we have imagined, worked on for several years, in our own corner in the studio. It’s like a children’s playground for me and it is also a celebration moment that we share with family and friends, these are the most precious memories to me. I entered Jean-Michel Alberola’s studio because my work was very pictorial which did not necessarily translate into the very use of painting but for Jean- Michel, as for me, my presence in the studio was never a question. I have looked at painting a lot, more than photography actually, I have always been fascinated by painters, I think we all have a fantasy about painters with his palette, his brushes in front of his easel. I loved watching them prepare their stretcher, their canvas. Obviously I sometimes felt out of place with my classmates, but it was not a negative feeling. What was difficult, however, was the gap

between their production time and mine. As I said, I work a lot on the computer, my place in the workshop was practically empty, I sometimes had images on my desk, or a piece of clothing hanging on the wall but we couldn't quantify my production since it was not created the same way.

“ When a painter doubts, he still has his canvas in front of him, there is a physical connection, the object exists even if it is mutating while me when I am blocked, or that I doubt, if I am in this period of research, I only have my screen, my work does not yet exist physically and the feeling of emptiness is greater.

D.L: Where do you find the materials that you apply in your works?

It varies, it can come from a piece of clothing I wore, or a detail about it that I would like to explore by printing it so I can start physically working on it. By deconstructing the original piece I find a way to create new ones. The past of the product will be a part of the final piece, it's a transformation.

D.L: What is the role of a calendar for you? How do you feel that your work is part of a such?

A calendar reminds me of advent calendars with chocolates inside. I am so honored to be part of yours and I thank you again for the opportunity. I couldn't wait to know the month that was going to be illustrated by my work, and it's May, spring! and since last May I became an aunt for the first time I am doubly delighted.





Chalisée Naamani Portrait. Photographer: Léa Scheldeman

D.L: What are you currently working on?

Last October I experienced performing on stage for the first time and would love to explore this new line of work. I realize that it allows me to align different mediums at the same level and even more exhaustively, similar to how Cinema works. I am working on a new body of work, I have produced a lot for two years: I had my graduation exhibitions in October 2020 and my first solo show at Ciaccia Levi gallery in September 2021. I did not stop working and each time I proposed new pieces, produced especially for the occasion. So I still have a lot to do, I feel like I have to push my thinking even further and see how to make exist physically. I consider myself very lucky, I have two gallery owners who believe in my work and an entourage who supports me in everything I do. I cannot rest on my achievements, I still have a lot to prove and beyond that I have so much to tell. It can be stressful because I'm such a perfectionist and very demanding with myself but so it is so exciting because i'm passionate and so happy with what i do.

The „This Time Tomorrow“ Calendar 2022 is now available in the LNR Shop.

Chalisée Naamani – www.instagram.com/chaliseenaaamani/

Address and Contact:

Ciaccia Levi Gallery
t34, rue de Turbigo, 75003 Paris
www.ciaccialevi.com

About the Interviewers: Erka Shalari (b.1988, Tirana) is a Vienna-based art author. She focuses on discovering independent young and emerging artists, unconventional exhibition spaces, and galleries that have deliberately broken new ground in their working methods. In

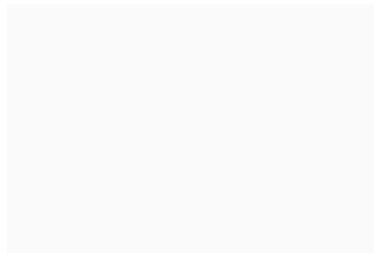
this regard, she relies on unorthodox publishing practices, coupling these with a nonchalant manner of writing. The work oscillates between articles for magazines, exhibition texts and press releases.

Daniel Lichterwaldt founded 2019 the art magazine Les Nouveaux Riches.

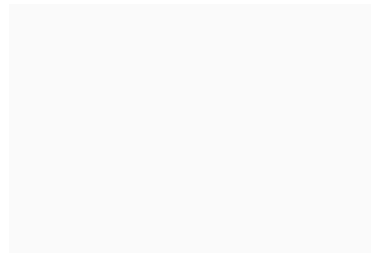
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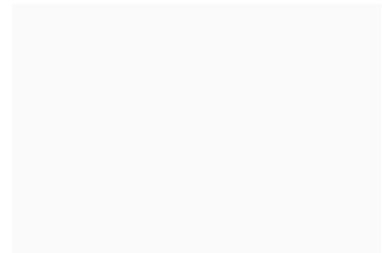
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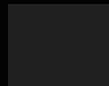
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