

# Personal guided tour of the Bible

PERFORMANCE: Kirsten Dehlholm's conception of 'jesus\_c\_odd\_size' has finally come to Copenhagen

Jesus is an odd-size figure. Not one that can be easily integrated into widely-held norms. But are not all of us that? Like the tiny, homeless watchmaker, nicknamed 'Little Lord', up there under the ceiling of the Nikolaj Art Center, repairing clocks, or the young girl possessed by demons – completely oblivious of the concrete world around her.

It is Christ the man who is in focus at the Hotel Pro Forma performance 'jesus\_c\_odd\_size' in the Nikolaj Art Center in Copenhagen – and us as reflections of him. 'jesus\_c\_odd\_size' is an exciting, strange and stirring way of presenting Christianity.

Kirsten Dehlholm has said in an interview that Christianity is for present-day Danes "a room where you are allowed to stand on the threshold and look for a bit; always, though, with the possibility of taking your leave once more. You can enter the room completely, but there is always a rear door to leave by." It is precisely thus that she has constructed her entire concept of 'jesus\_c\_odd\_size'. One can enter history for oneself. Can discuss interpretations of the bible with the disciple Simon Peter, have another disciple, Bartholomew, tell one's fortune in the cards, take communion in a dimly lit corridor with an army chaplain – or how about a cup of coffee

and some mixed sweets along with the disciples' grandmothers, as well as a chat with them about their 12 grandchildren?

One can also simply go round, register, analyse and take in the many impressions. Think about the significance of the many papier-mâché figures of Jesus that have been borrowed from the film 'Songs from the second floor' and that now lie in a corridor along with a monotonously dangling Jesus. Listen to Henrik Sartou's ardent yet well-considered defence of Judas, situated in a sort of psychiatric cell with a mirror in the ceiling and a thick, thick rope as a memento of the conclusion. Observe the Last Supper at the end of the room and the various silent or whispering constellations the 13 round the table form bring the message of what is about to happen from one end of the table to the other, skirting the man in the middle, the lily-white, blond figure of Mike Diana as Jesus. At the highest point of the exhibition building is the continuation. In a unique installation hang three young, vacuum-packed men on their invisible crosses. While Maria Magdalena writes her story in sand and Dina Toft Jensen as the tantalisingly distant, gentle angel in a long orange-red robe floats around among us all. No visitor will get anything like the same out of a visit to 'jesus\_c\_odd\_size' – it is an utterly personal experience. But one will do oneself a service by daring to enter right into the experience, rather than remain standing on the threshold as an observer.

**BY RIKKE ROTTENSTEN**