

V MAGAZINE

KATE
GISELE
NAOMI
EVA
CLAUDIA
DARIA
AND ALL
THE GIRLS
WE LOVE
IN THE...

SUMMER SWIMSUIT ISSUE

59

SUMMER 2009



Kate
♡

BY MARIO
TESTINO

KATE MOSS WEARS
MAISON MARTIN MARGIELA COAT
DAVID YURMAN EARRINGS



ECSTATIC PROCESS

THE PULSING, VISCERAL, LARGE-SCALE INSTALLATIONS OF SWISS ARTIST THOMAS HIRSCHHORN HAVE BEEN KNOWN TO MAKE VIEWERS UNCOMFORTABLE, BUT THEY SERVE AS NOTHING BUT A SOURCE OF PURE JOY FOR THEIR CREATOR

I love to do exhibitions. I love to set up my work. During the set up of my work, I am happy. The result of my work doesn't make me happy, nor does my happiness come from compliments, comments, critics, or reception. I am happy because I try to do my work, I am happy because I can do my work, and I am happy because I have the ability to do my work. I am happy because I have to face infinitude and impossibility in doing my work and in order to progress I have to say, Yes. Yes to form, Yes to production, Yes to insistence, and Yes to mobilization. I want to do my work in a kind of deliberate "nonconcentration." And to make a decision in "nonconcentration" makes me happy because it's a decision. A decision fixes things for a time, it does not resolve things, it does not take problems away, but it does make things definitive. During the setup of my work, it's not the choices or the options that make me happy, but the decisions I have to make and to stand for. It's about working and refusing any self-analysis of my work. Being at peace with my work, beyond success or failure, this privileged moment of loneliness during the setup does make me happy. That's why I love to do exhibitions. And during the setup of my work, I am tired, but I am never exhausted—that also makes me happy. Somebody asked me, "Are you happy?" Yes, I am happy, happy not "about" my work, and not "with" it, but happy to do my work. Happy to work.

Thomas Hirschhorn