



**Vol. C, Kunst
Numéro Homme Berlin,
Jeppe Hein**



Move

002-007, Vol. C, Kunst
Text: Finn Janning

JEPPE HEIN – HOW HE GOT OUR ATTENTION

Danish artist Jeppe Hein doesn't have a biographer, he has Finn Janning. The philosopher's two books *When Life Blooms* and *The Happiness of Burnout* serve as manifestos for understanding Hein's work. The following essay gives a first glimpse into this artist's mind.



ement = Life

I met Jeppe Hein for the first time in 1986, or perhaps in 1987, when we were 12 or 13 years old. He was wearing pink pants and had long curly hair and an earring. He looked different from the rest of the boys in the Danish provincial football club.

Some years later, as he reflected on his childhood, he told me that he always wanted attention, to be the center of the world, to be liked. Knowing that, I couldn't help but see—now as a young man—how well he had mastered getting attention, often through simple means like wearing colorful jackets or shiny shoes. Even today, as a mature man, he cares quite a lot about his look, that is, how he appears in the eyes of the others, although he does so much less than earlier.

Perhaps I can better describe who Jeppe Hein is as an artist by beginning in the middle. After all, the middle is where everything seems to pick up speed. In late 2009, he burned out. This incident illustrates that becoming is not about where someone—in this case, Jeppe Hein—originates or where he or she might arrive. His burnout was a process of becoming. In a way, this is obvious. The heroes of today's achievement-obsessed society are those who have suffered setbacks such as stress, depression, anxiety, or burnout and emerged stronger. Burnout produces new ways of relating to Jeppe Hein's previous art, just as it generated the possibility of novel ways of doing art.

For example, when I lived with Jeppe Hein in Copenhagen in the mid-nineties, he was trying to get admitted to the Royal Danish Academy of Fine Arts and launch his debut within the art world. He was a person with a clear goal: To become a famous artist!

For some, this may not appear extraordinary, especially today, when

many people dream of status, prestige, and fame. Yet, in the nineties—just before the internet would change how people would relate to, inspire, and push one other—things were simpler. Furthermore, in Denmark, even today, the attitude is often that people shouldn't think too much of themselves. Of course, Jeppe Hein was not the only one with dreams, but among the group of artists and writers who hung out together, he was by far the most explicit about it.

Yet, unlike some other artists, who place their work within a complex theoretical framework, Jeppe Hein's approach has always been intuitive and playful. He doesn't care that much about the distinctions among art, design, architecture, and spiritual guidance. Thus, if you combine his playful approach with his interest in pleasing and teasing in order to be liked, you get art that is easy to interact with. That doesn't mean that his work lacks layers to interpret; rather, it means that one of his great strengths as an artist is an immediate and unsophisticated approach to the world. He is rarely deliberately polemical or conflict-seeking in his art.

Some of his earliest works play with our habits, such as when he lifted the skirting boards from the floor to place them in the middle of the wall, or when he combined his interests in skating and carpeting (he is a trained carpenter) by building ramps where people could skate (or just sit and drink). Later, when he matured as an artist, his work *360° Presence* (2002) featured a 70-centimeter steel ball waiting, like a loyal dog, for the audience to appear before it started to roll, crashing into walls. This work has always been a striking critique of neoliberalism, in which our movements generate serious consequences. Another work, *Distance*

(2004), once again is activated by a sensory mechanism, illustrating how everything is constantly affecting and being affected. The moral is clear: Movement = life.

Many critics describe Jeppe Hein's art as playful. I have gradually come to think that what he really aims at is sharing a feeling of hanging out with life. He is a social human being who thrives on the energy he receives when he affects other people. The adventurous work *Modified Social Benches* (since 2005) might be playful, but it could equally be seen as annoying. If you're tired and you wish to sit down, you might just fall off one of these bended benches. Similarly, the *Invisible Labyrinth* (2005) invites people to listen carefully to small beeps in their headset while walking around in an empty room, but even when we walk around blinded, the others are there—somewhere in the darkness. Unfortunately, on a more personal level, Jeppe Hein often finds it difficult to dwell in the moment, enjoying the effect his work is having, because he feels he needs to do more, to maintain or expand his brand. Being an artist in today's world, I assume, also means running a business.

Returning to the middle, then, during this burn-out period of his life, he underwent psychoanalysis and began doing yoga and meditation, practices that he would gradually integrate into his art. He became more conscious about what he really wanted to use his artistic power and resources to do. And how! Instead of seeing himself as an artist in the romantic sense—the archetypes are the writers Salinger or Pynchon, individuals who created but otherwise rarely interacted with the world—Jeppe Hein still needs attention, feedback, and contact with other people.

Of course, he is aware that his ego, at times, might still get in the way;

yet, what matters is not necessarily to dissolve his ego, but to become less and less selfish. Most of his latest pieces should be seen in this light. They reach out as they try to involve others, and by doing so, he tries to tell himself that it is not about him. "It's not about me," is actually a sentence he will often use, sometimes adding with a smile, "or maybe it is."

This illustrates another of his characteristics: He is honest. Personally, I find this to be enormously liberating. Far too many people are too polite to be honest; the result is all kinds of misery. In this honesty lies a vulnerability that makes it easier for people to relate to his work. He collapsed, after all. The level of achievement demanded by society and his own ambition almost erased him. He is not perfect.

For the same reason, he can say, as he does in his neon-statements: *TO ME YOU ARE PERFECT* (2015) – *YOU ARE PERFECT AS YOU ARE* (2014).

For a while, he told himself that; now he tells everyone else who needs to hear this.

The last time we spent a few days together, he had just started being more active on his Instagram. "I like the relationship with people," he said, then adding, "How can I get more followers?"

The critical reader might think this was an expression of narcissism or egoism. Yes, it's still there. Of course, all human beings need some kind of recognition and love; it's obvious. Jeppe Hein just needs it more. Yet, there are two sides to this story. One is an urge to present himself in a certain light: the creative, playful, and spiritual artist. The other is that he wishes to share this approach—not just to be confirmed, but to pass on something that he finds useful in his life. What motivates him today is a genuine desire to make the world more

caring and empathic. He accepts that for some, his art brings to mind popular psychological and spiritual statements that urge each person to turn around and look at him or herself. For example, to quote some of his statements: *I AM RIGHT HERE RIGHT NOW* (2018) – *ALL WE NEED IS INSIDE* (2014) – *IN IS THE ONLY WAY OUT* (2016/2018) – *YOU CAN ONLY CHANGE YOURSELF* (2012).

All these have become small mantras for the artist. Mantras that he wishes to share.

He is conscious about his purpose as an artist.

Should art be normative? Is he moralizing? To be honest, I have no intention to prove that one form of being an artist is better than another. Personally, I feel less and less comfortable telling people how they might live better. I tend to become more uncertain or doubtful with age. Still, I can't say that this is proper approach; it's just another approach. Art can make us see the world differently. It can violate our previous assumptions and beliefs, forcing us to think.

So although I see Jeppe Hein as an artist who allows himself to become more normative, I also see a growing audience in need of guidance. There is, unfortunately, a demand for someone to tell people where to look, to tell them where they are and how they are. To say "Look inside; you're right here, and you're perfect." Seeing this, I admit, a part of me gets worried that we—as a society—have become so positive and optimistic that we are forgetting all the pain and suffering in the world. But then I look at Jeppe Hein, and he eases my concern, because he truly fits the cliché: His heart is in the right place. Furthermore, experiencing his work in action, I am filled with joy, as I notice the joy of all the others.

Lastly, it's important to mention how breath has become a key element in his most recent work. In the middle of it all, he literally had to take a timeout and learn to breathe again. Now, he shares this practice of breathing, not by guiding a meditation but by sharing some of the techniques he learned during his recovery from burnout: Painting his breath—one stroke, one breath.

While painting his own breath, he came to realize that maybe other people have forgotten that we are breathing beings. Once we stop breathing, we are dead. His work, *Breathe with Me*, is an event, a workshop, and a political statement all in one. People are invited to paint their breath on a canvas, next to other people's breaths, and so forth. In that sense, the breath both becomes an anchor that embeds each one of us in this world, here and now, and a way to experience that we are all related. Everything is interconnected.

So I am happy that, by finding his breath, Jeppe Hein has encountered what he had been looking for: something simple and direct but still powerful enough to catch our attention.



Finn Janning, PhD, is the author of two novels and seven works of nonfiction including *Happiness of Burnout – The case of Jeppe Hein* and *When life blooms – Breathe with Jeppe Hein*.

008–013, Vol. C, Kunst 10 MILESTONES

Every artist's oeuvre contains these special art works that mark a turning point in their career. Whether it's their breakthrough piece, the discovery of a new medium or a pivot in their practice. Looking back at almost 20 years as a professional artist, Jeppe Hein has created a body of work that goes into the mid-hundreds. Often in the public space, his art has reached an enormous audience. Some pieces have not only changed his path but – presumably – also that of their viewers. These are Hein's career-defining artworks – or "milestones" as he prefers to call them.

1

360° PRESENCE: In *360° Presence*, a rough steel ball 70 cm in diameter starts moving when a visitor enters the space where the work is installed. A sensor within the space detects physical presence and keeps the ball in motion, constantly roaming the room as a violent manifestation. Due to the largeness and weight of the ball, it creates a sense of hostility as it bumps into or slides along the walls, destroying parts of their surface and installations such as electrical sockets. After a short time, it creates a black horizontal line throughout the space on the level where it touches the wall. The visitor seems to have no control over or effect on the movement or direction of the ball, and is thus left without possibility to stop the aggression imposed on the space and himself. On the contrary, it is the visitor's presence that makes the ball move around and destroy the white cube. Only when the viewer leaves the room does the ball cease its movement.



Jeppe Hein, *360° Presence*, 2002

2

CHAKRA ENLIGHTENMENT: Seven individual objects made from stainless steel mirror and light hang from the ceiling in different heights. The objects refer to the artist's interpretation of the seven major Chakras, which are arranged vertically along the axial channel of the body. Proximity and distance, recognition and dissolution, self reflection and deflection are pairs of terms that spectators will be then dealing with once they themselves are engaged with the artwork. In a certain way the objects will become alive by the feelings and energies people will connect and attach to them.



Jeppe Hein, *Chakra Enlightenment*, 2015

3

APPEARING ROOMS: The work is a programmed water pavilion that comes across as a labyrinth made out of four outer water walls in the shape of a square which is sub-divided into smaller spaces by four independent walls within the structure. The 2,30-metre-high water walls randomly rise and fall, defining all possible right-angled configurations of the space in sequences of ten seconds before changing shape and appearance. The visitor is allowed to move within the structure from space to space, finding himself in differently shaped spaces inside, or suddenly on the outside, of the pavilion without any possibility to control or govern the confinement/exclusion.



Jeppe Hein, *Appearing Rooms*, 2004

4

DISTANCE: The work is a site-specific installation that relates directly to the architectural configuration of the exhibition space. A modular design using steel tracks makes it adjustable to various spatial settings, and it is assembled to run through the entire building and/or the exhibition space. The work thus takes on different forms depending on the spatial conditions of the exhibition venue. When a visitor enters the space, a sensor reacts and releases a ball, which is set in motion and runs the length of the track, passing loopings, sharp curves and other dynamic sections within the circuit. At first, the visitor follows the white plastic ball on its route, but as multiple visitors trigger a new ball every 15 seconds, one soon loses track of one's own ball and starts experiencing the whole architecture as a moving and dynamic structure.



Jeppe Hein, *Distance*, 2004

5

I AM RIGHT HERE RIGHT NOW: *I AM RIGHT HERE RIGHT NOW* glows in blue neon letters behind a two-way mirror, layered with reflections of the visitors and the surrounding space. Combined with the two-way mirror in front of it, the appellative message seems to awaken viewers to the present moment and question their position in space and time.



Jeppe Hein, *I AM RIGHT HERE RIGHT NOW*, 2018
Photo: Studio Jeppe Hein / Jan Stempel

6

INVISIBLE LABYRINTH: The work is an imaginary labyrinth without physical walls directing the movement of the visitors. Instead, the maze structure is organized by infrared signals. In a big space, a fixed number of infrared emitters are mounted to the ceiling at equal distance to each other, forming a grid pattern. Each emitter can be switched on and off separately via a control board, allowing the creation of a new maze structure every day. At the entrance, the visitor finds a board with printed diagrams of the different pre-programmed labyrinths performed on different days during the week, and attached infrared sensor headsets, which react with a vibrating alarm when an infrared signal, equivalent to an invisible wall, is received. The visitor thus combines the visual information with the technologically produced invisible leads, recreating the labyrinth in his imagination. The invisible labyrinth is a new form of architecture or sculpture, since it is no longer a visible or physical tangible object, but a work of the imagination and thus only becomes a sculpture through the interactivity and psychology of the viewer.



Jeppe Hein, *Invisible Labyrinth*, 2005

7

MIRROR LABYRINTH NY: The accessible labyrinth is made of freestanding mirrored lamellae forming three curves that merge into one another. The heights of the lamellae vary creating an irregular form that refers to the skyline of Manhattan opposite to the park. The mirrored surfaces reflect not only the viewers and their surroundings, but also the adjacent mirrors. Physical space is visible in the gap between the vertical lamellae, and is inserted between the mirror images. The multifaceted reflection therefore produces a fragmented view of the space, surrounding the viewer with an unfamiliar and disorienting environment similar to that of a labyrinth. By echoing the skyline of Manhattan in its form and its reflection of the surroundings, including the skyscrapers on the opposite side of the shoreline, the Mirror Labyrinth New York builds a visual bridge between Manhattan and the Brooklyn Bridge Park offering an exceptional view of the city.



Jeppe Hein, *Mirror Labyrinth NY*, 2015
Photo: James Ewing, Courtesy Public Art Fund, NY

8

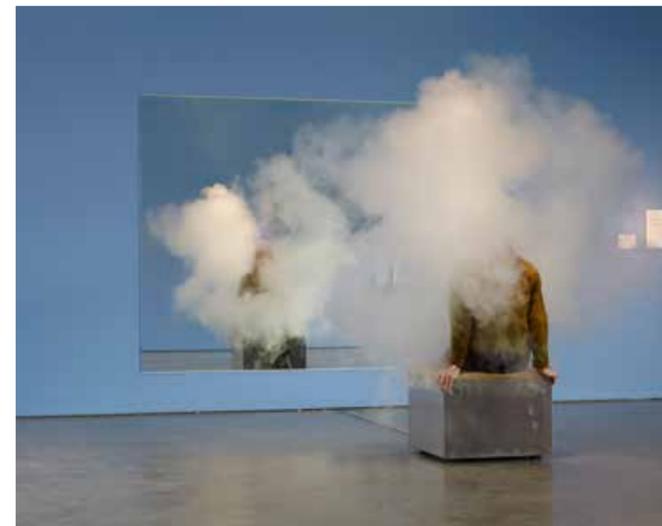
MODIFIED SOCIAL BENCHES: Out of investigating architecture, communication, and social behaviour in the urban space, a series of bench designs was born under the common title Modified Social Benches. The bench designs borrow their basic form from the ubiquitous park or garden bench, but are altered to various degrees to make the act of sitting a conscious physical endeavour. With their modifications, the benches transform their surroundings into places of activity rather than rest and solitude; they foster exchange between the users and the passers-by, thus lending the work a social quality. Due to their alterations, the benches end up somewhere between a dysfunctional object and a functional piece of furniture, and therefore demonstrate the contradiction between artwork and functional object.



Jeppe Hein, *Modified Social Benches 11-40*, since 2005

9

SMOKING BENCH: A large mirror hangs on the wall with a small bench positioned in front of it. Upon taking a seat on the bench, visitors observe their own reflections, only to find themselves enveloped in smoke moments later. A small trigger activates a fog machine within the bench, releasing smoke from small holes that surround the seat. While contemplating their reflections in the mirror, visitors see themselves disappear in a cloud of smoke, gradually reappearing only as the fog dissipates.



Jeppe Hein, *Smoking Bench*, 2002

10

I AM RIGHT HERE RIGHT NOW: *I am right here right now II* is a series of watercolours created over the past nine years. Starting with the date of origin and a breathing watercolour, it displays a wide variety of motifs, ranging from geometric shapes, simple forms and patterns to everyday imagery like socks, a recurring mountain and face. In between the pictorial drawings, excerpts of text record short scraps of thought in diary form. The writings express detained experiences and impressions of the artist that often question contemporary lifestyle and art in a sometimes humorous or ironic as well as serious way. In an attempt to start a dialogue between work and viewer, the watercolours directly address the viewer and give personal insight into the artist's relation towards his work and its public environment in the art world.



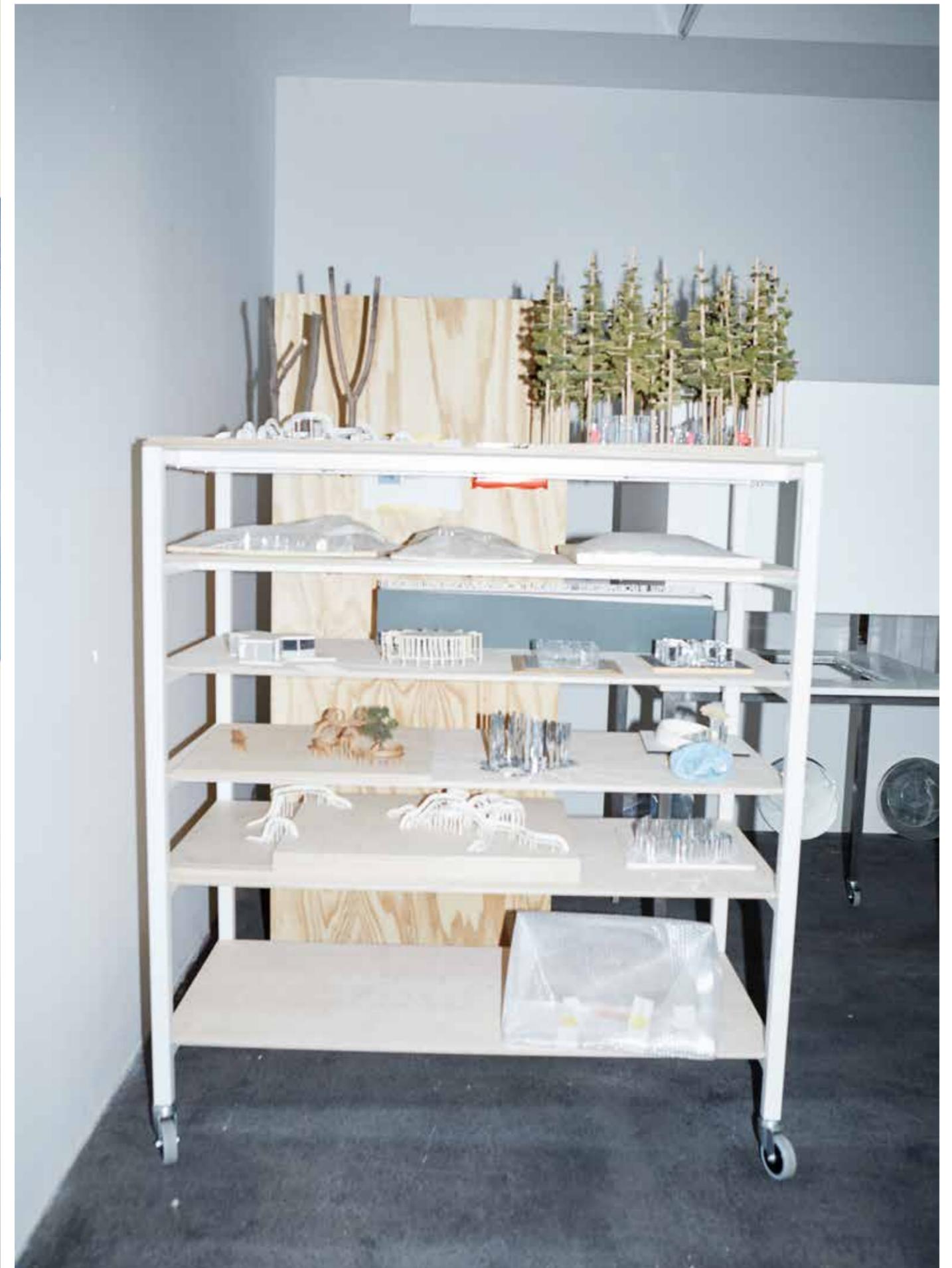
Jeppe Hein, *I am right here right now II*, since 2010

014-026, Vol. C, Kunst
Fotos: Ronald Dick

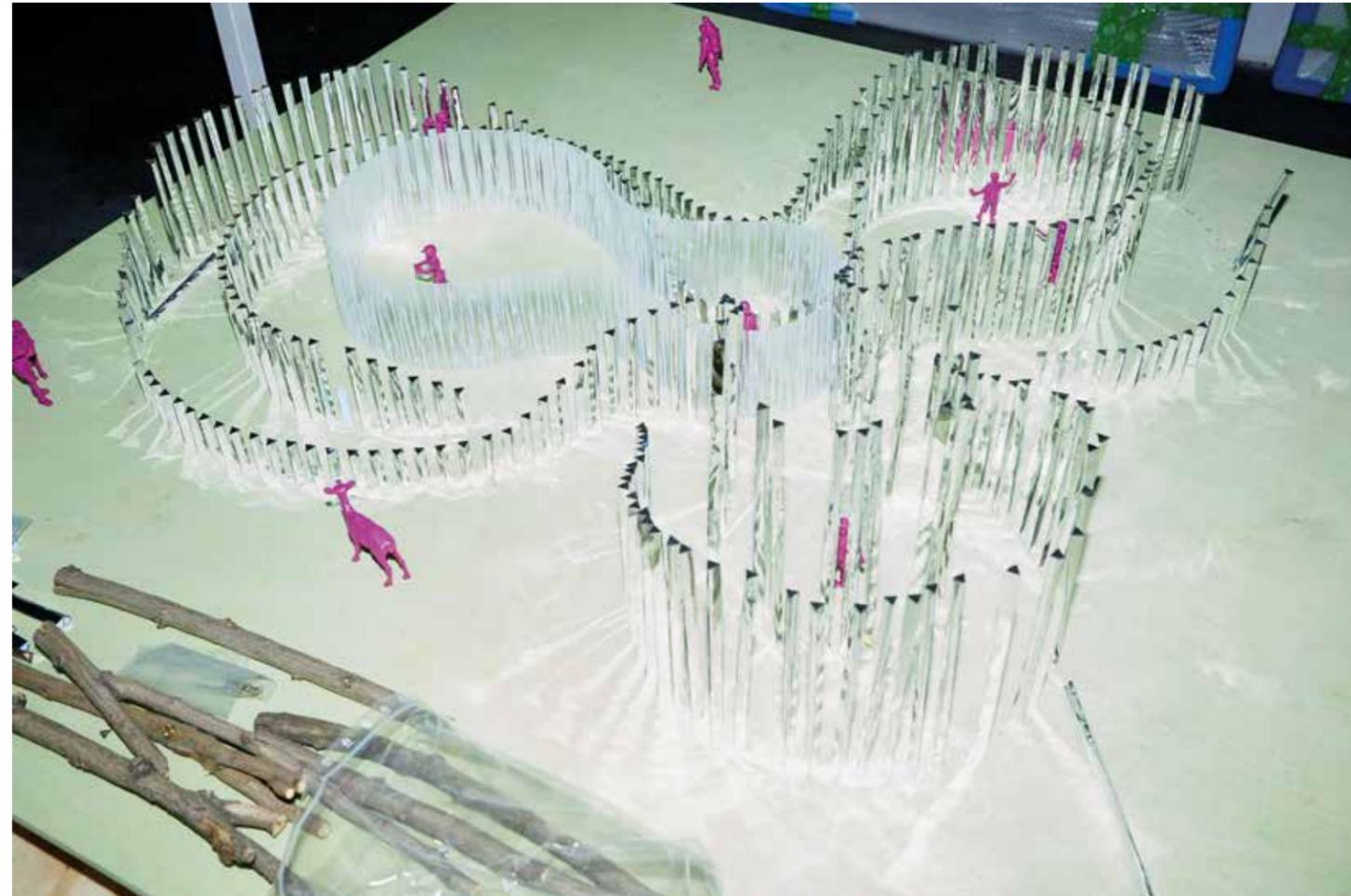


Studio Visit





"My benches create a playful space in which people dare to do something. Because the benches are in a non-art context, people's sense of reserve falls away."





"Since experiencing burnout, and the depression that came with it, I have been very involved with Buddhist and Hindu philosophy. This is how I discovered my spiritual side."

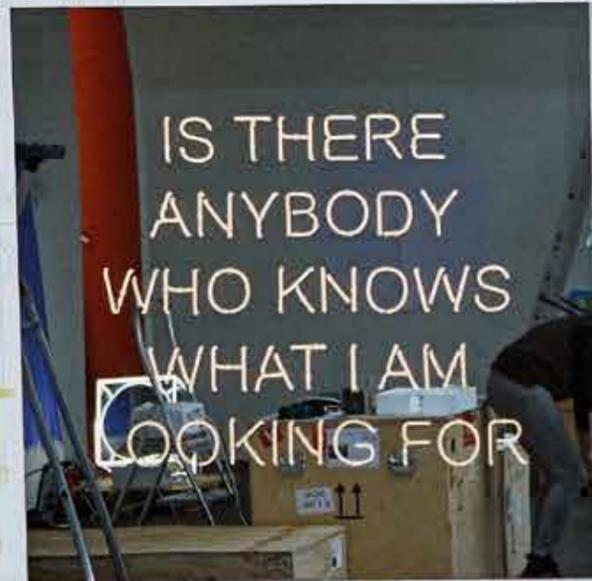
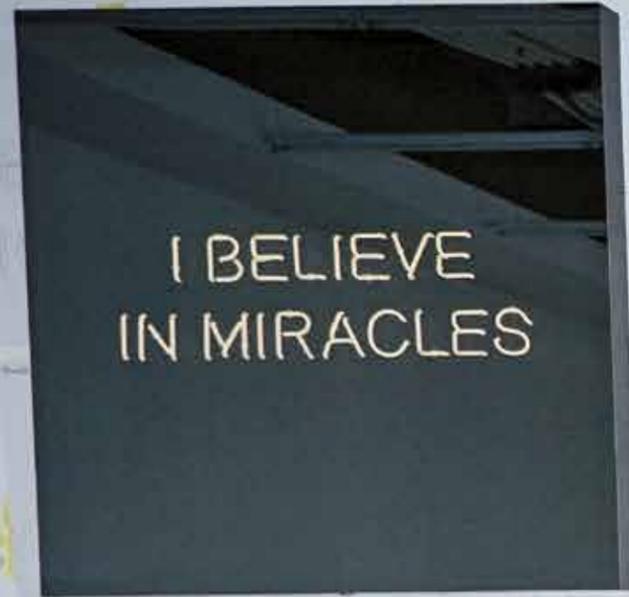






"I am the playful kid on the sackline. Or the guy looking out idiotically from the mirror. At the same time, of course, I'm also insecure."

027-032, Vol. C, Kunst
Interview: Hans Bussert
Fotos: Ronald Dick



The Third Eye

Dessauer Strasse 6-7 in Berlin-Kreuzberg: A small parking lot flanked by commercial buildings on the left and the right. At the backside of the lot lies a single-story building with the name “Johann König” on the arched roof above the entrance. Art lovers know the site as the space formerly occupied by the Berlin gallerist – a stopover before he moved to his current location in the St. Agnes Church. These days, you’ll find Jeppe Hein’s studio here. Johann König and Jeppe Hein: two names that are often spoken in the same breath. After all, it was Hein’s work *360° Presence*, a steel ball 70cm in diameter, that rolled through the first gallery of the then still young art dealer in 2002 and heralded the breakout of both young men. The Danish artist and his gallerist are now among the top players in the international art world.

If you visit 44-year-old Hein in his studio, you’ll enter the typical factory of a successful artist: There’s a studio manager, an entire workshop team, architects, a cook. A team of around 25

people is working on several projects at the same time. Jeppe Hein is a spatial artist, one who engages and addresses the viewer with his installations in museums, galleries, and public spaces, making them part of the work. That’s sometimes challenging, sometimes a bit too pleasing perhaps – but for the most part, it works.

Hein gives off an air of being rather approachable and of course everyone in the studio only calls him Jeppe. Hein is of medium height, has short blonde hair, and is wearing a colorful scarf around his neck. The air he gives off is rather approachable, and of course everyone here just calls him Jeppe. He comes into the studio kitchen and says “hello” to some of the team before greeting me. On the way to his office, we walk by several of his best-known works: the boxes with neon writing, his shiny balloons – even one of the *Modified Social Benches* is here. He closes the door. The cardboard sign he uses to announce his meditation breaks stays down.

NUMÉRO HOMME BERLIN:

Your works demand interaction with the viewer. Does your art emerge only at these moments, or is it already art when no one is looking?

JEPPE HEIN:

It's already art if I've made it, even before I show it to the public. But of course, the art only works through communication. When does this communication begin? It starts when I release the work. But if it's standing alone in the park and no one comes by, if no one takes a photograph of it or sees a photograph of it, it's certainly still an artwork – but a sad one. My works want you to communicate with them.

NH:

Do you take the reactions into account? Or more specifically, do you rely on certain reactions and are you disappointed if they don't occur?

JH:

No, not at all. I have learned that you have to be totally open to the audience in public spaces or museums. Anything can happen, especially if you're dealing with an untrained viewer. I see this over and over again with my *Modified Social Benches*, how people talk about them, how they behave around them, or also make fun of them. This creates a playful space in which people dare to do something. Because the benches are in a non-art context, people's sense of reserve falls away. I find that exciting.

NH:

Are you afraid of rejection?

JH:

I used to be, but I'm not at all anymore. Sure, it's always nice when someone likes your stuff, no matter what you do. For example, I've been on Instagram for a few months now. At first I just looked at what other people did with my work under the hashtag #jeppehein, which is sometimes incredibly creative. Then

I started posting stuff from the studio myself under the heading "Moments of the Week" – usually just funny things. I met a younger artist a few weeks ago. We were sitting in a bar and I praised his book. Then I asked if I could film him briefly for Instagram. He said: "But your Instagram is so embarrassing." I was shocked at first, but then I noticed that it was really an issue for him and he had already discussed it with people.

NH:

That wasn't spontaneous.

JH:

No, but it was gut instinct. I said: "I can understand, but you know what? That's who I am." I am the playful kid on the sackline. Or the guy looking out idiotically from the mirror. At the same time, of course, I'm also insecure. *Can someone show me what the fuck is going on?* – that isn't written on one of my neon boxes for nothing. At some point, he understood that I'm not interested in creating a perfect image. I want to show what I am like. And I do it.

NH:

With "Behind Hein," you're inviting people to visit you here in the studio during Gallery Weekend to give insights into your working process. What can visitors expect?

JH:

The idea is to show the many facets of my work, but also to explain what is behind the individual works. There will be a wall with my boxes. Next to that, we're hanging plans and drawings and we're showing the materials we use for the boxes. Or we'll exhibit a lot of mock-ups that have never been seen before – basically building projects, the preliminary stages of art. Another aspect is showing what inspires me, for example which books and films am I dealing with. We just want to show a bit of the process and how communication happens here

in the studio – how my art emerges, from the first idea to the final execution.

NH:

You experienced burnout in 2009, a turning point in your life that you also address in your work – for example, in the watercolor series I am right here right now. How did your view of art and of being an artist change through illness?

JH:

Before that, I thought I had infinite energy. Then it was gone, simply and suddenly not there anymore. First of all, the illness made me look at myself – really look in the mirror and only deal with myself and my own needs. It made me ask: Who am I actually? Where am I going in my life? I was 35 years old, and I had never done that once in my entire life. And then suddenly I found this new life in realizing that the art world had taken a lot out of me – because I had let it. I had enormous success and was so grateful for that, but suddenly I realized that it just couldn't go on any longer because I couldn't set any limits. I didn't know how to say no. Now I say no a lot – every day – to all kinds of fantastic things that I would like to do, but just won't work. I was also quite a control freak. My structure has a lot to do with control and the fear of losing control. I had to learn to accept that I can't control everything, that it's fantastic to be able to let go. That also involves running a studio, but at the same time realizing that I am only a part of it.

NH:

Your team continued to work while you took time out.

JH:

I have incredibly great people here. Whether the cook, the accountant, the architects, my craftsmen, or the cleaning lady: Everyone does an important job so that I can be creative. It's a huge dream and I'm thankful for it every morning. If I have the feeling something isn't going

well and I notice that I'm getting in a bad mood, I pause for a moment and think: "Actually, I'm fine. And if they take this all away from me, I'm still fine."

NH:

Has your art also changed because of this experience?

JH:

Since experiencing burnout, and the depression that came with it, I have been very involved with Buddhist and Hindu philosophy. This is how I discovered my spiritual side. Looking back, I would say my art already showed some of that. In 2001, for example, I made a neon object called *Enlightenment*. There have always been a lot of connections to spiritual themes, but I didn't notice them before. So I wouldn't say that you should necessarily examine each of my works for a spiritual approach or that everything is spiritually charged.

NH:

In this context, you once said that make art with your heart, not your head.

JH:

I work incredibly intuitively. The Hindus speak of the third eye, which sits in the middle of the forehead and with which one perceives differently. But you can also simply call it a gut feeling.

NH:

You have been working with Johann König, your gallerist, for almost 20 years. What kind of relationship do you have?

JH:

Johann and I met in Frankfurt. He was 17 at the time, I believe. That was in the evening at an opening at the Städelschule, where I studied in the late 90s. I had to go to Italy for an exhibition the next day and asked him if he wanted to join me. I picked him up in the morning, really early, we threw everything in the car and drove off. Somewhere just before Milan, he said: "I'm opening a gallery. Are you in?"

NH:

He said that at the age of 17?

JH:

Yes. He already had a certain reputation at the Städelschule because he bought a lot of art. His father Kasper was the rector there at the time and Johann was always around. He went to all the openings and visited every studio. Then I just said yes. I'm not claiming that I'm the reason why he opened the gallery, even though he says that sometimes. We had this energy from the beginning – it was like ping-pong. Then we also began a nice friendship.

NH:

How has your relationship developed over the years?

JH:

We definitely spent more time together at the beginning of our careers. Especially when our children were younger. But then like it goes, we both had a lot on our minds. When you do manage to get together, it's really great. You say: "We'll do it again next week!" And then weeks go by. Again. But the energy is always there. As his team grew larger and larger, it was very important for our employees to get to know each other. He came over here with everyone. That was very important for our communication. And I believe that he copied a thing or two from us about how we work here.

NH:

You mutually look to each other for advice.

JH:

Johann is incredibly clever. I'm a rather emotional person. That's good for our exchange – and not just when it comes to numbers. I'm simply not interested in that. I wouldn't say we're like ying and yang, but we've both learned a lot from each other – an incredible amount, and we're still learning.

NH:

Do you have many friends who are also artists?

JH:

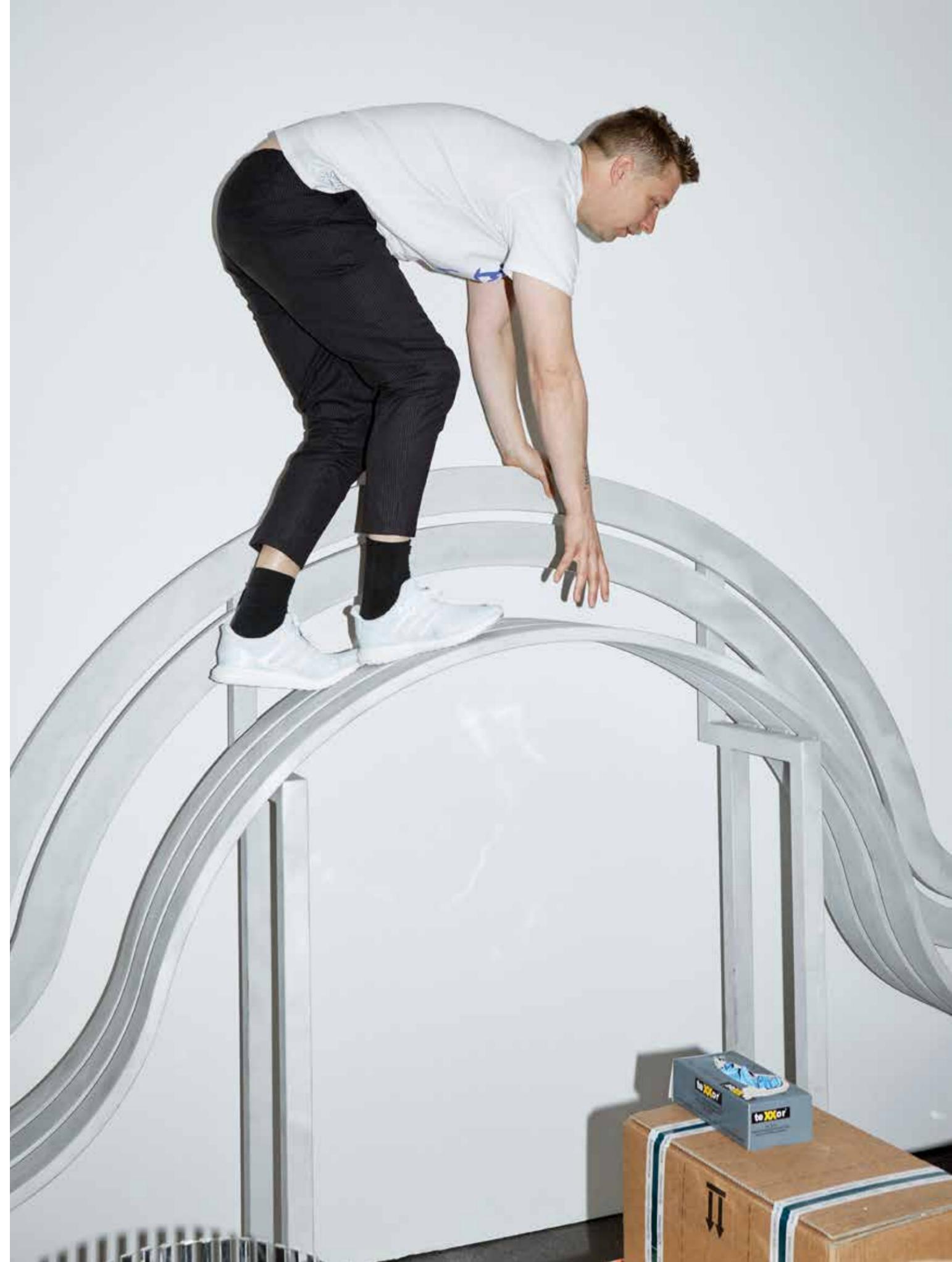
Absolutely. I don't see other artists as competitors. That's something I got from Dan Graham. I met him when I was a student. He said: "Get a lot of friends in the art world because when you get competitors you lose them all." We all meet again. Whether they're students or interns, they'll be sitting somewhere in ten years where I need them or they need me. Students and interns are just as important. That's also sometimes a problem – I'll talk to the student for an hour and only have two minutes for the curator.

NH:

We also have to wrap things up – lunch is being served here soon. Last question: How do you define success?

JH:

That's a big topic for me right now. The definition of success is often related to one's own ego. What do I want to achieve? How many people do I want to reach? For my project *Breathe with Me*, we will be working with people whose channels reach about ten million people. Does that mean success? Or do I want something completely different? Last week I was in New York and painted with people from the UN. Their head of press was there, a woman from England. She didn't want to take part at first, but I convinced her eventually. She started out a little tense, took her first conscious breaths, and painted the first lines. Suddenly she wakes up and is totally happy. She says: "You know, this was one of my nicest moments in my office ever." And we're talking about one or two minutes of breathing. For me, that's success – that I inspire people to observe their breathing and perhaps sense their true selves in the process.



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COURTESY: the artist and KÖNIG GALERIE

PUBLISHING HOUSE:
Off One's Rocker Publishing Ltd.
Kurfürstenstraße 31/32
10785 Berlin
T +49 (0) 30 28 88 40 43
F +49 (0) 30 28 88 40 44
info@off-ones-rocker.de

CEO: Hannes von Matthey
PUBLISHER: Götz Offergeld
PUBLISHING MANAGER: Anna Klusmeier

DISTRIBUTION:
PressUp GmbH
Wandsbeker Allee 1
22041 Hamburg
T +49 (0) 40 38 66 66 339
F +49 (0) 40 38 66 66 299
numero@pressup.de
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Feindruckerei GmbH
Hans-Böckler-Straße 52
30851 Langenhagen
T +49 (0) 511 87 41 51 60
F +49 (0) 511 87 41 51 66
info@feindruckerei.de
www.feindruckerei.de

SPECIAL THANKS TO:
KÖNIG GALERIE und Studio Jeppe Hein

Advertising

ADVERTISING DIRECTOR:
Oliver Horn
c/o Off One's Rocker Publishing Ltd.
Kurfürstenstraße 31/32
10785 Berlin
T +49 (0) 171 2239 119

ITALY:
Jeffrey Byrnes (CEO),
Francesca Fregosi
(Editorial and PR Director)
JB MEDIA SRL
Piazza Sant'Erasmus 1
20121 Milano
T +39 02 2901 3427
jeffrey@jbmedia.com
fra@jbmedia.com

FRANCE:
Eleni Gatsou Bureau
Eleni Gatsou, Marine Chaniai
64 rue de Turbigo
75003 Paris
T +33 (0) 1 42 72 02 19
eleni@elenigatsou.com
marine@elenigatsou.com

Die französische Ausgabe des Magazins NUMÉRO wird von NUMÉRO PRESSE SAS, Unternehmenssitz: 5 Rue du Cirque à Paris (75008), Frankreich herausgegeben.
Vorsitzender und Herausgeber: Paul-Emmanuel Reiffers.

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