



Jepe Hein: *Fusion of Movement #10*, 2004.

Steel. Approx. 5Unique: **436**

Jepe Hein: *Mirror Neon Cube*, 2006.

100 x 100 x 100 cm. Mirror and neontubes. Edition of 5: **437**

Jepe Hein: *Changing Neon Sculpture*, 2006.

150 x 150 x 150 cm. White neontubes. Edition of 5: **437**

Jepe Hein: *Broken Mirror Cubes*, 2005.

50 x 50 cm each. Wood, mirror, silicon. Ed. of 5+2AP: **437**

Jepe Hein: *Spiral Labyrinth*, 2006

80 high polished mirror plates and metal frame
Ø 525 x 600 cm. Each lamella 230 x 20 x 3,5 cm.

3 versions, each unique: **437**

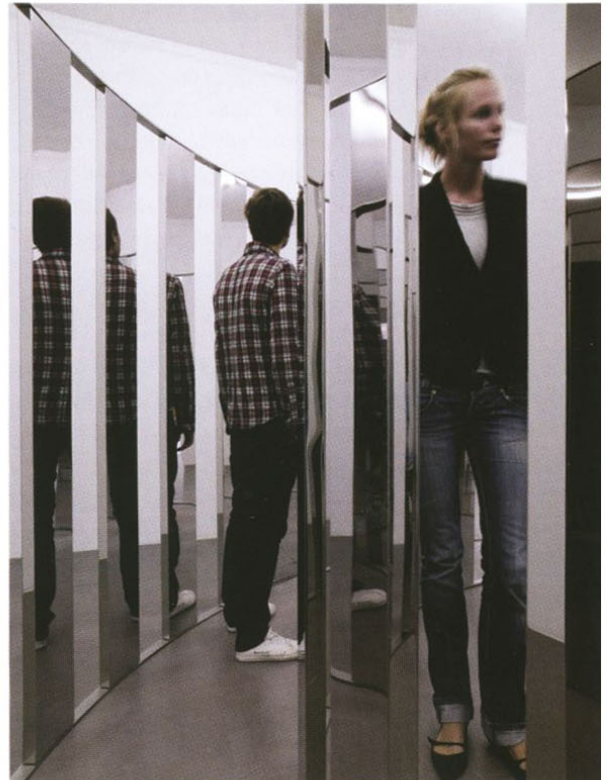
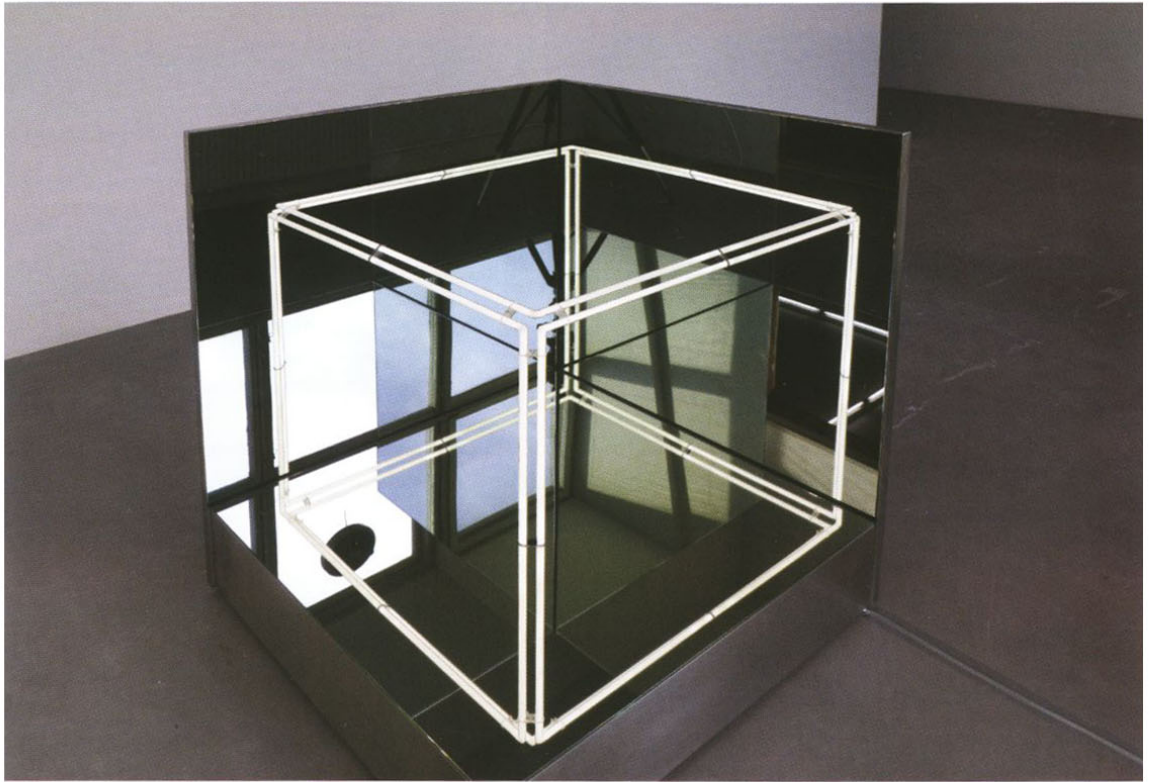
JEPPE HEIN (B. 1974) WAS EDUCATED AT STÄDEL HOCHSCHULE FÜR BILDENDE KÜNSTE IN FRANKFURT (1999) AND AT THE ROYAL DANISH ART ACADEMY IN COPENHAGEN FROM 1997-2003. HE LIVES AND WORKS IN COPENHAGEN AND BERLIN. HE IS REPRESENTED BY JOHANN KOENIG IN BERLIN, GALLERI NICOLAI WALLNER IN COPENHAGEN AND 303 GALLERY IN NEW YORK.

Jepe Hein has been in the spotlight many times during the past year. His innovative art projects continue to bring him international attention. With the opening of Karriere, his arty bar-restaurant in Copenhagen's trendy meatpacking district, Hein has been all over the Danish media recently. Not only has Copenhagen got a great new place to hang out, but Jepe Hein has brought the art of important international artists, such as Maurizio Cattelan, Dan Graham, Tino Sehgal, Ernesto Neto to Denmark.

Jepe Hein made Karriere's bar himself, and it is a work of art. It is twelve meters long and is placed in the middle of the room. The bar top moves almost unnoticeably, so that drinks, purses and jackets move slowly from person to person. This element of surprise and confusion is the point of the work. The guests become involuntary participants or victims of the work, as they are forced to interact with the artwork and each other.

Using different technology, Hein created another type of interaction in 2006 in the Danish National Gallery's X-Rummet (The X-room). Hein's exhibition was called *Usynlig Labyrint (Invisible Labyrinth)* and it looked like an empty room. In reality, *Usynlig Labyrint* was an interactive space programmed with six different types of invisible mazes that changed each day. There was a spiral maze inspired by Chartres Cathedral, a zigzag maze from the arcade game Pacman, a forest maze, and a reproduction of Stanley Kubrick's maze from the movie *The Shining*. The visitor stepped into what looked like an empty room where fields of sensors made up an invisible network of virtual walls. The visitor was guided around the maze by a headset that vibrated every time he ran into a virtual wall.

Usynlig Labyrint is a good example of the way in which Jepe Hein works. When experiencing the artwork, the visitor had to move around the empty space without being sure of what was going to happen. Since the visitor could not see anything, he was dependant on his entire body to discover where the work was. The work was only visible when there was a visitor trying to navigate through it. There was also a social dimension incorporated into the work whenever there was more than one visitor. Each visitor could see how the others discovered the virtual space and they learned how to navigate around in it by looking at each other. Jepe Hein's works appeal directly to our senses in a playful and thought-provoking manner. His work often requires our bodily involvement in order for us to experience them in a meaningful way. This is true of *Escaping Visions*, a fountain that was installed at Flæsketorvet in Vesterbro during the summer of 2008. At first glance, the water sculpture looked like a dense wall of water shooting vertically into the air. But curious visitors experienced that a sensor turned off the 2,3 meter high water column in front of them as they approached the wall, and they were able to step inside the fountain. Once the visitor was inside, the wall of water closed again and the visitor was surrounded by transparent walls of water. In making *Escaping Visions*,



Jeppe Hein: *Changing Space*, 2003. 3.30 x 7.50 m /variable
Motor timber, iron, dispersion, sensors, motor, wood. Ed. of 3: **439**
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Hein was inspired by the Minimalism of the 1960 and 70s, where artwork created a direct bodily experience of itself and the surrounding space.

At his latest exhibition at Galleri Nicolai Wallner in 2006, Jeppe Hein showed a work called *Changing Neon Sculpture*. This work consisted of neon tubes that lit up in changing cubic grid structures. The work paid homage to American

Minimalists Donald Judd and Sol Lewitt. It demonstrated the simple poetry of the cube, and celebrated serial geometrical systems. However Hein goes beyond the static shape reductions and spatial reflections of minimalism in his work. *Changing Neon Sculpture* also responded to the viewer's movement in the space. Every time a visitor approached the work, a movement sensor was triggered and the neon structure was interrupted, only to light up again as soon as the viewer moved away.

Arken museum has two similar geometrical constructions from 2004, *Moving Neon Cube* and *Fusion of Movement #11*. The sculptures *Moving Neon Cube* and *Fusion of Movement #11* are placed directly on the floor, both forming a horizontal, geometrical structure of shapes repeated at shifting angles. *Fusion of Movement #11* is made up of fifteen steel cubes that have been joined together to form a three-meter long twisting snake-like form. The fifteen shiny steel cubes interconnect and make a composite form.

A similar structure is found in the work *Moving Neon Cube*, which is made up of twelve connected cubes made out of neon tubes. The cubes light up sequentially for less than a second, creating the illusion that the cube of white light is continuously moving in a circle.

Both of Hein's two sculptures create the illusion of movement across the floor despite their static nature. By creating the illusion of cubes moving dynamically through space, Hein pulls the viewer out of the traditionally passive role of the spectator and encourages him to relate to the sculpture and the space they inhabit in a new way.

The sculptures relate freely and playfully to the geometrical form reductions of minimalism, as they experiment with the possibilities of allowing the solid shape to wander, so to speak. Hein inserts a personally experienced experience with the artwork as he encourages us to relate to it individually and analyze it with an outset in our own pattern of movement. Typically "Jeppe Hein'ish" his sculptures only really start our thought and realization processes once they are sensed bodily. This because he uses simple, almost discrete, means to create small social actions – small 'stories' that are shaped as incisions in our social patterns of behavior.

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