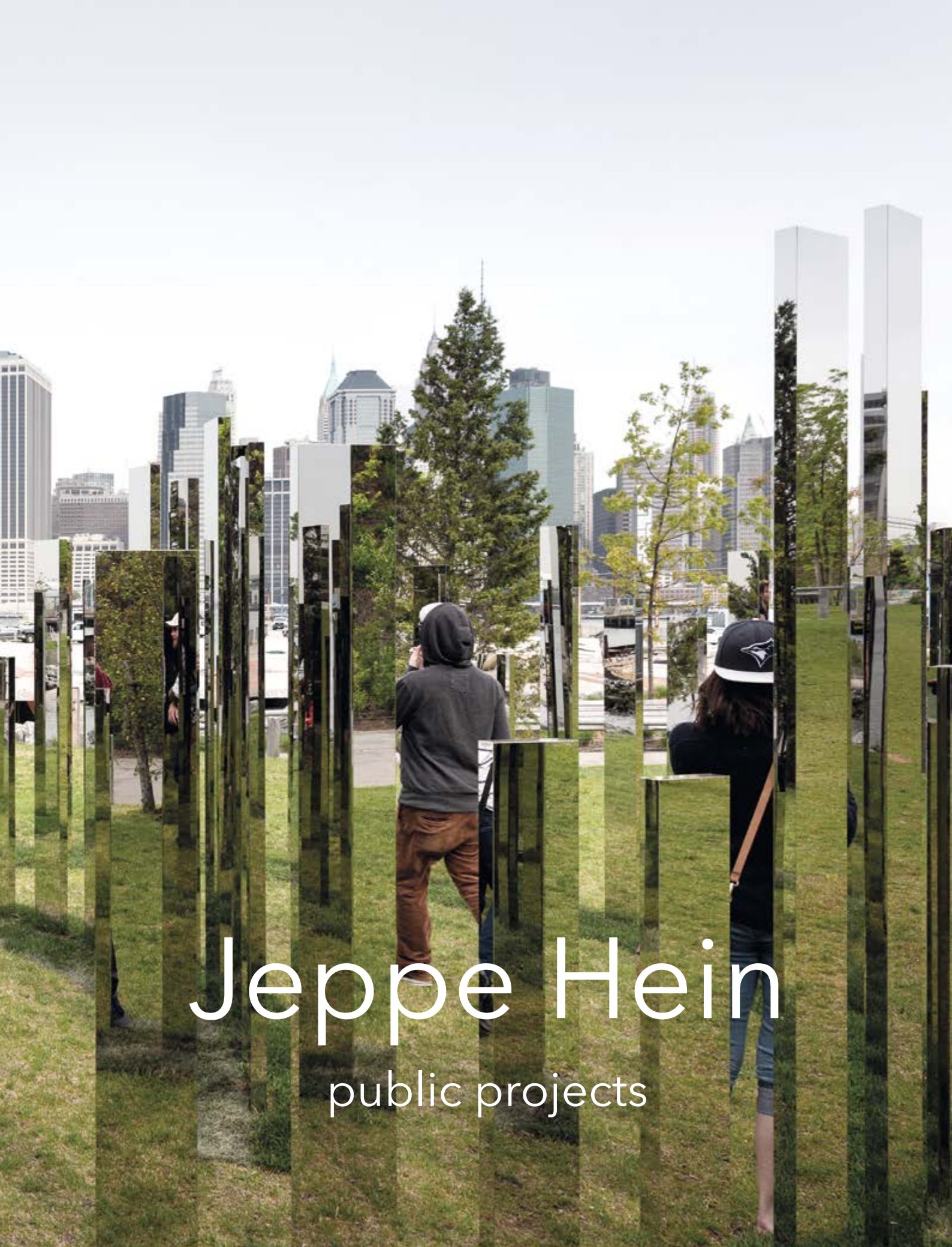




Jeppe Hein

public projects

Jeppe Hein

1974 - Born in Copenhagen

1997 - Royal Danish Academy of Arts, Copenhagen

1999 - Städelschule - State Academy of Fine Arts

Frankfurt / Main

Lives and works in Berlin

My approach to a public project, and the reconfiguration of a public space, focuses on the attempt to integrate art into everyday life, by embedding it into the area. The relationship between artwork, architecture, and the private and public space is my key concern. A structure of association between space, object and observer should be created. Consequently, my public projects are mostly site-specific, referring to the urban development and architecture. They are influenced by the context of the area, its ambience and environment as well as its inhabitants. The open character of public spaces offers the opportunity to work in a very conceptual way. Without any institutional restrictions, the conditions of nature, space, the public and the surroundings can be reflected and then translated into an artistic idea.

My work explores the situation between the viewer, the artwork and the environment, challenging the role of art in different environments and social contexts – in the museum as well as public space. Interaction is a distinctive element of my artwork, thus the viewer plays a vital role. My installations offer the viewer the possibility of participation in the action of a piece, or of being confronted with the surprise of the unexpected.

For me, the concept of sculpture is closely linked with communication. Rather than passive perception and theoretical reflection, the visitor's direct and physical experiences are more important to me. Thus, I understand sculpture as a system of reference between space and viewer, with a capacity to communicate the process of »movement«, by which I attempt to break traditional attitudes and expectations of art.

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Water Pavilions

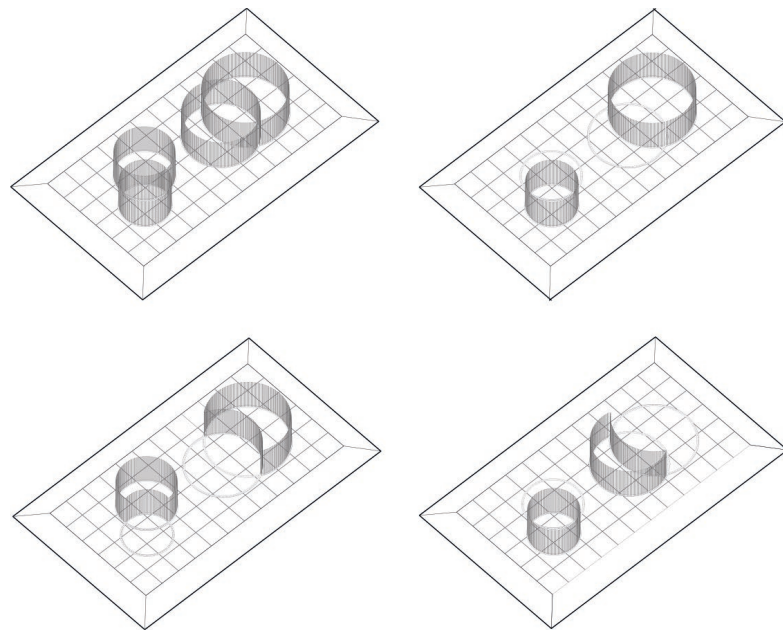
For me, a natural element such as water is an intriguing material for creating architectural constellations. My realizations of water sculptures in public spaces exemplify „liquid architecture,“ which appears both tangible and intangible. These water pavilions are appreciated for the physical experience they offer and the opportunity for active public participation. Regardless of background, gender, or age—whether a child or an art critic—people are encouraged to interact and communicate with the work, their surroundings, and each other.

This interaction can stimulate a range of reactions, from amusement and curiosity to doubt, wonder, and surprise. This „liquid architecture“ can be considered a social sculpture playfully integrated into everyday life.

Changing Spaces

Temporary installation in front of the
Rockefeller Center, New York City, USA, 2022

water, wood, stainless steel, nozzles, galvanized steel
grating, pumps, programmed control, spotlights
19,00 x 11,00 x height 2,60 m



On the Rockefeller Center's Center Plaza four circles of enclosing water walls shoot up from jets in the ground. Two circles merge into each other sub-dividing the water pavilion into smaller spaces within the structure. The water walls randomly rise and fall, defining all possible configurations of the space before changing shape and appearance. Visitors are allowed to move within the structure from space to space, finding themselves in differently shaped spaces inside, or suddenly on the outside of the pavilion without any possibility to control or govern the confinement or exclusion.





Installed in an open, public space like in front of the Rockefeller Center, the water pavilion activates the area and invites people to make use of the work, either as a space for seclusion and relaxation or the opposite, a place of pure joy and playfulness. Children will dash in immediately, adults hesitate at first, then often give a jolt and dare to go in after all. Rockefeller Plaza is a great place for it, because so many people pass by there every day and the water pavilion gives them a reason to stay.

Water Pavilion West Palm Beach



West Palm Beach, Rosemary Square, Florida, USA, 2019

water, stainless steel, nozzles, iron grating,
pumps, programmed control, limestone flooring
10,00 m x 12,00 m x 2,30m



Two intersecting ellipses of water walls enliven Rosemary Square at West Palm Beach enhancing its character as an urban oasis. The spaces created by the ever-changing configurations are both physical and ephemeral in character. Appearing and disappearing in a predefined sequence, the water pavilion encourages people to step out of their comfort zone and to communicate with others they encounter spontaneously within the artwork.

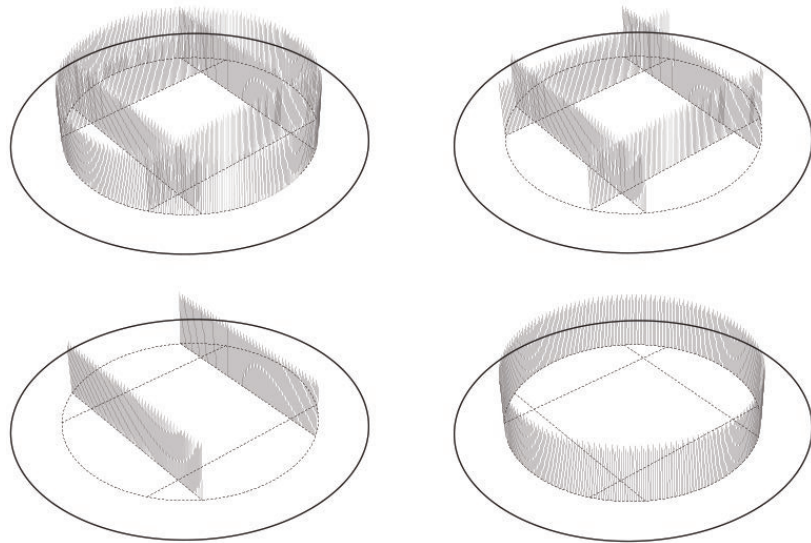
Independent from background, gender or age people come together and help each other to navigate the unpredictable surroundings. A place of relaxation, play, planned or unexpected meetings the water pavilion provides a space for various groups in the community to come together and preform in a shared experience.



Hide and See(k)

Rijksmuseum, Amsterdam, NL, 2013

water, stainless steel, jets, nozzles, iron grating,
pumps, programmed control
ø 9,00 m; height 2,30 m



Installed within the baroque gardens surrounding the Rijksmuseum in Amsterdam, the accessible water pavilion is intended as not only a contemporary intervention but also an integral part of the existing design. The water pavilion consists of a circle with a diameter of 9,00 meters surrounding a square of 3,50 x 3,50 meters. These simple geometrical forms allow an alternation of four different spatial configurations – an enclosed square or circle, as well as two open corridors that lead in perpendicular directions – all of which are defined by the 2,30-meter-high water walls that randomly rise and fall.

Water has long been a significant element in the design of baroque gardens, acting as a stimulating contrast to the strict geometrical system. Embedded within the network of paths that structure the garden, the water pavilion simultaneously transforms one's perspective and direction by alternating the walls of water in various sequences. The scope of movement within the garden is playfully altered and the liquid architecture becomes an essential element of the site.





While the baroque garden uses distinct visual axes to encourage the act of seeing and being seen, it also - like most gardens - serves as a retreat by offering places to escape from view. The water pavilion provides an additional opportunity to not only see the surroundings from unusual vistas but also hide inside the water enclosure. In doing so, it promotes interaction and communication between visitors and creates a dialogue with the surroundings.



Mirror Labyrinths

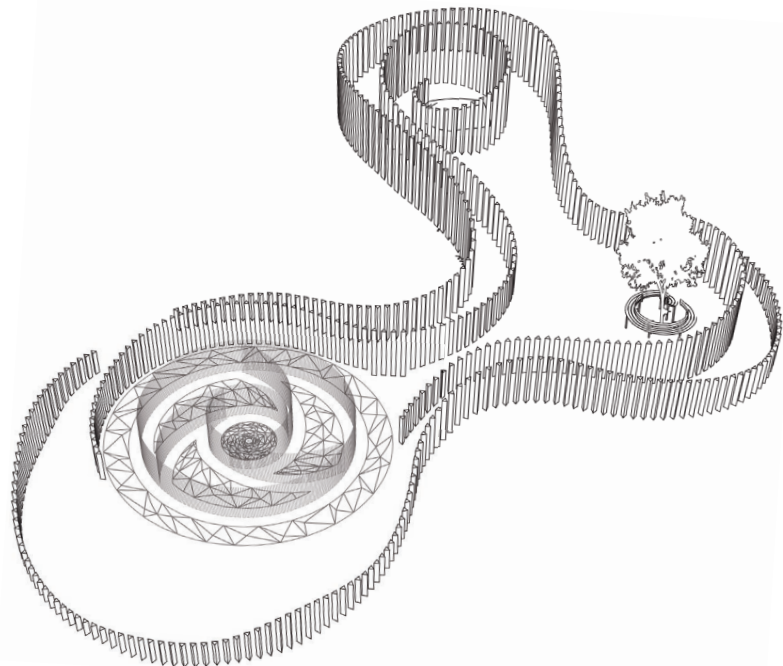
In my mirror installations, the reflections fragment the surroundings, rendering the space partially invisible. Mirrors have the ability to directly subvert and displace our experience and perception of our surroundings and ourselves. They increase and multiply the heterogeneity of the space. Mirrors prompt us to reflect on our own presence by addressing our physical and psychological experience of the space and our position within it. We become aware of the limitations as well as the possibilities inherent in the act of looking.

Beyond the inherent mystery of labyrinths and mazes, what fascinates and influences me most is their reference to life itself: the search for one's own path, the discovery of diverse routes, and the choices we face—whether to go left or right, move forward or turn back—as well as the people we encounter along the way. The connection between life's journey and the path of a labyrinth, combined with the tension between reality and illusion, forms the central theme of my mirror labyrinth works.

Path of Silence

Kistefos-Museet, Jevnaker, NOR, 2016

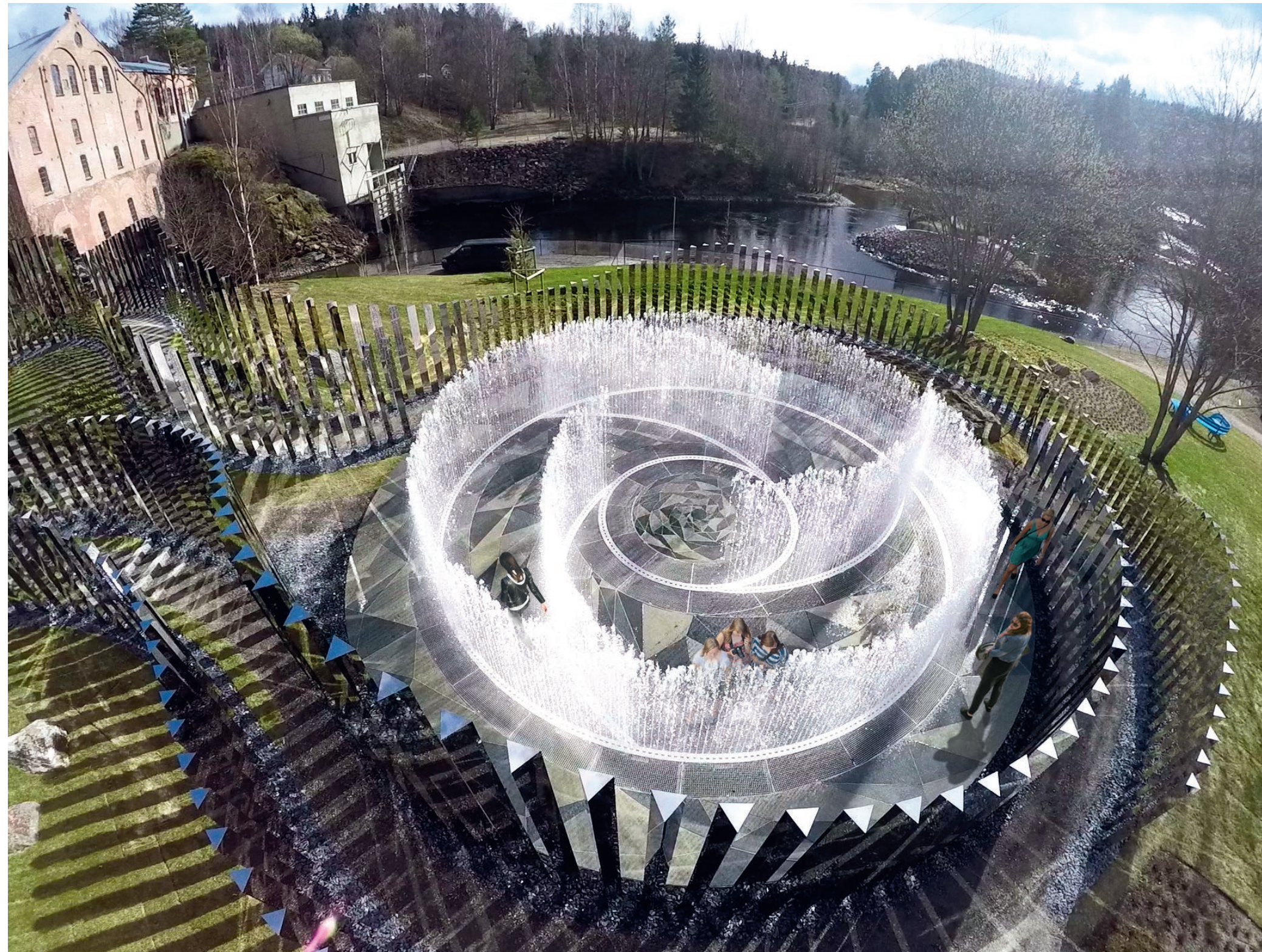
mirror polished stainless steel, aluminium, stainless steel substructure
water, stainless steel, nozzles, stainless steel grids, pumps,
programmed control, Norwegian slate; oak bench;
Norwegian boulders, maple tree, slate gravel, granite stairs;
33,00 x 25,00 m; height 4,50 m, diameter water pavilion: ø 11,60 m



Inspired by the remarkable topography of the landscape of Kistefos Sculpture Park, the stepped slope and terraces beside the Industry Museum, where the power and energy of water is directly visible and gives the site a special quality, a free form is adapted to the shape of this landscape, thus creating a dialogue between the place and the object.

The sculpture is defined by an extensive mirror labyrinth that encloses three spaces of silence: A contemplative space, where an enclosure of high mirror steles promotes an upward glance to the sky, a natural space, where a tree inside the sculpture links the inside with the outside and an active space where walls of water appear and disappear, thus offering ever-changing perspectives of the surroundings.

The water flow is expressed in the spiral movement of the installation and most notably continued in the fountain. The mirror installation refers to the landscape in a more complex way, consisting of individual steles that stand at various heights based on their position.





The water pavilion is unique in its form and materiality, since a mosaic of local stones is used as a base and arranged in a pattern derived from the *Frequency Watercolours*. The rushing water creates a different kind of silence, a noise behind which everything else fades, encouraging visitors to clear their minds and listen to their inner voice.

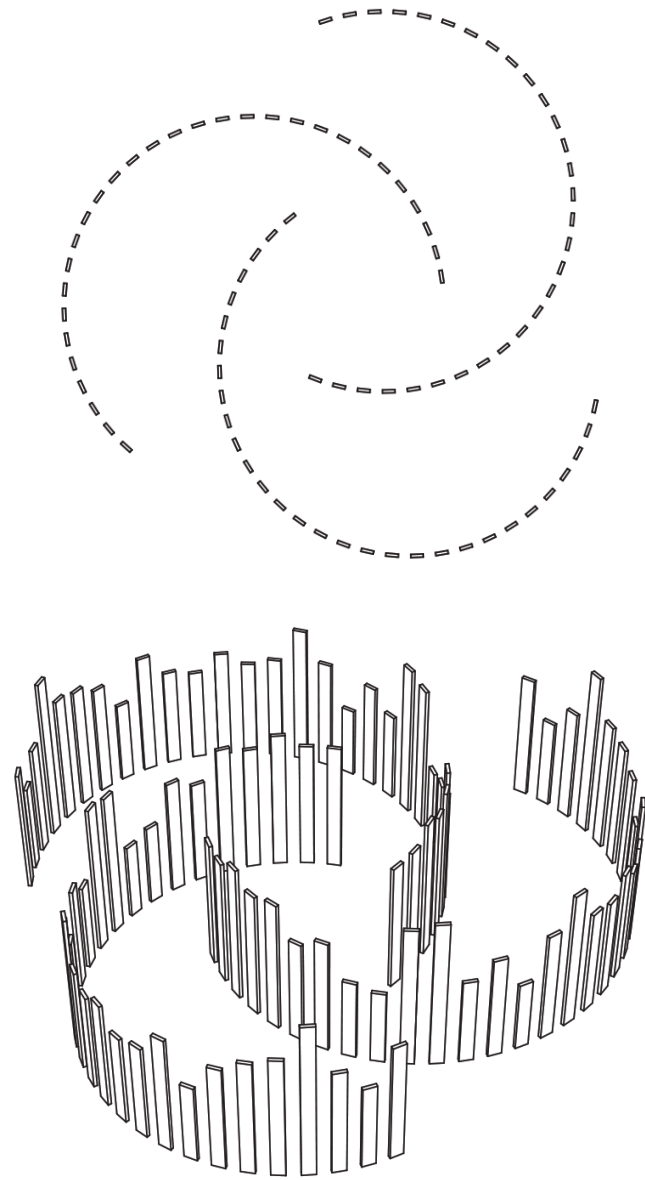




Mirror Labyrinth NY

Temporary installation at Brooklyn Bridge Park,
New York City, USA, 2015

mirror polished stainless steel, aluminium, stainless steel substructure
8,80 x 8,60 m; height 2,70 m



By echoing the skyline of Manhattan in its form and its reflection of the surroundings, including the skyscrapers on the opposite side of the river, the Mirror Labyrinth NY builds a visual link between Manhattan and the Brooklyn Bridge Park offering an exceptional view of the city.



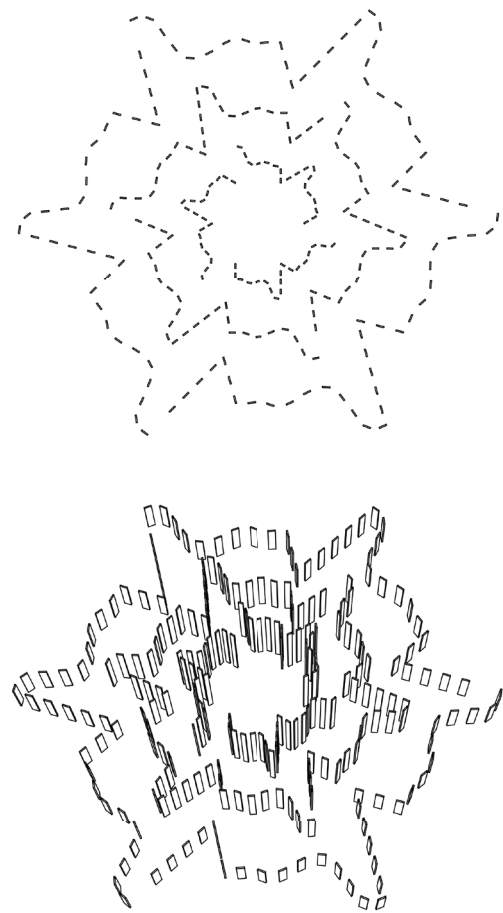




Mirror Labyrinth Kraus Residence

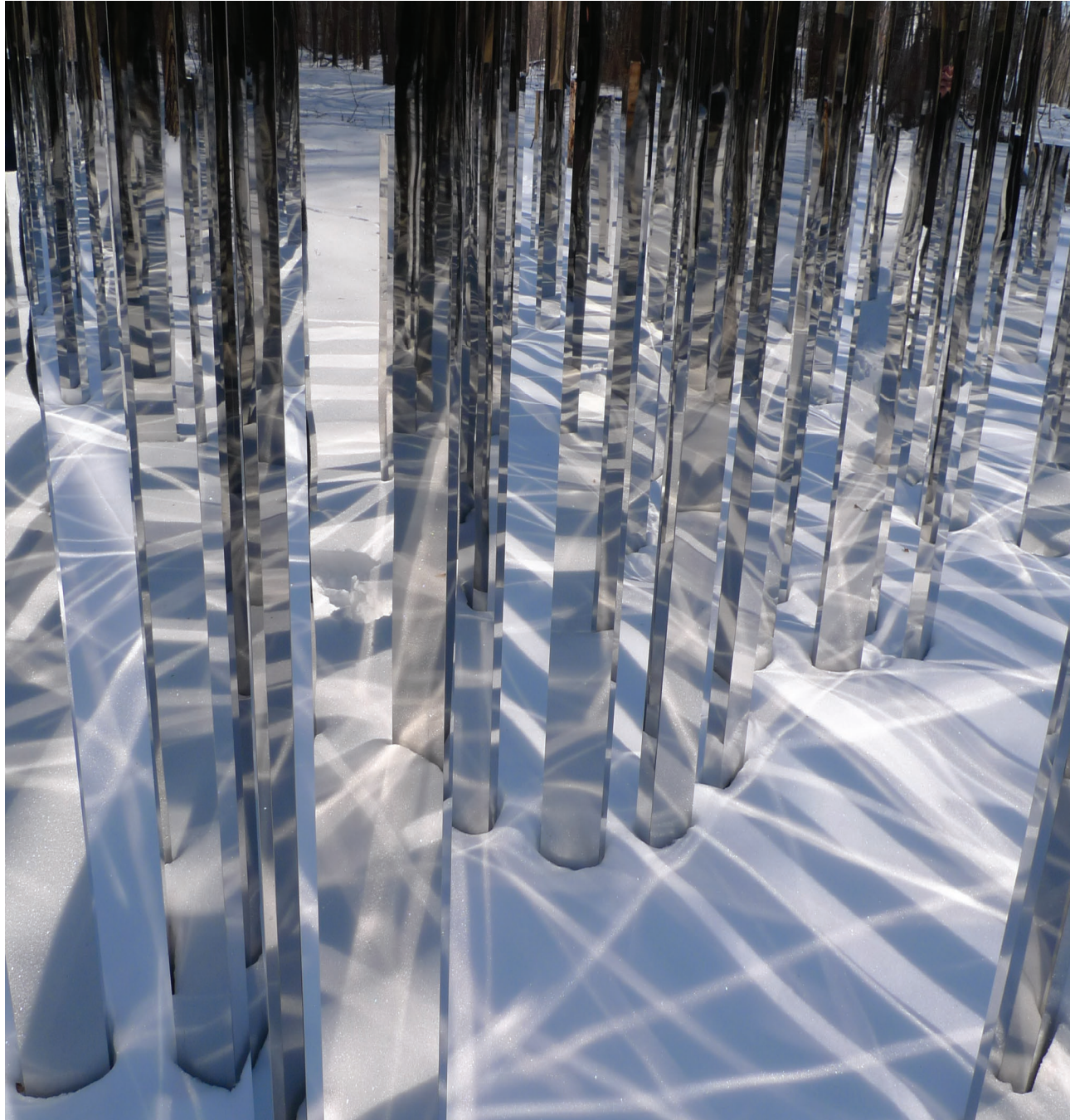
Kraus Residence, USA, 2008

mirror polished stainless steel, aluminium,
stainless steel substructure
15,50 x 13,70 m; height 2,40 m



The form of the mirror labyrinth is derived from a graphic transformation, of the estate's perimeter, resulting in three irregular concentric lines of mirror lamellae. The height of the lamellae increases from the outer ring to the inner ring of the labyrinth, thus creating an ascending form.

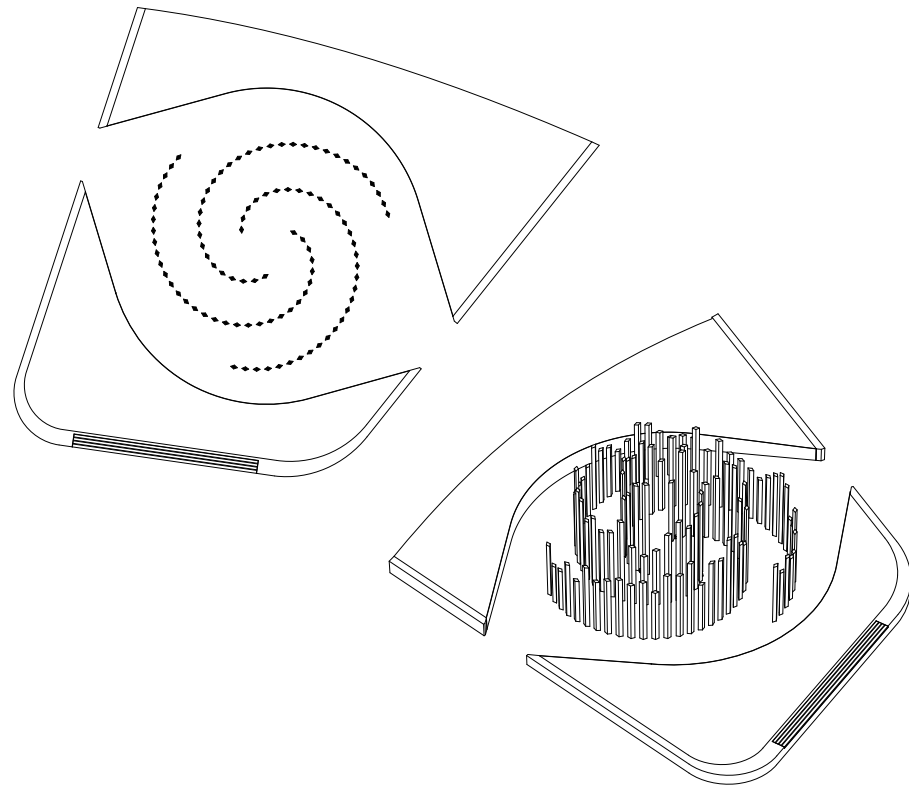




Mirror Pavilion Neuer Kanzlerplatz Bonn

Neuer Kanzlerplatz, Bonn, Germany, 2023

mirror polished stainless steel, aluminium, stainless steel substructure
8,70 x 9,00 m; height 4,30 m



The sculpture made of 99 rhombus-shaped mirror stelae takes up the geometry of the facades of the newly built surroundings and thus enters into an immediate dialogue with the architecture of the place. Through close and proactive collaboration with JSWD Architects, technical and design solutions were developed that reflect the high qualitative standards set by the clients for the overall project in the sculpture.

The spatial proximity to the museums of the city of Bonn and the historical sites such as the former Federal Chancellery is expressed in the arrangement of the stelae and also in their reflections: complex networks of relationships emerge, in which viewers find themselves as part of these reflections. The mirror stelae sharpen the view of the surroundings and interweave people, space and history into a common experience.







Modified Social Benches

In my exploration of architecture, communication, and social behavior in urban space, I created a series of bench designs that reframe the role of public furniture.

Starting from the familiar form of the park or garden bench, I introduced deliberate alterations that turn sitting into a conscious, physical act. These interventions shift the benches from passive objects of rest to active sites of encounter, encouraging interaction between users and passers-by. By disrupting their usability, I position them in a space between functional furniture and dysfunctional object. This tension lies at the core of the work—each bench operates as both sculpture and seat, revealing a contradiction between utility and artistic expression. In doing so, I aim to challenge the viewer's expectations and provoke reflection on everyday behaviors and the assumptions we rarely question.

Modified Social Bench

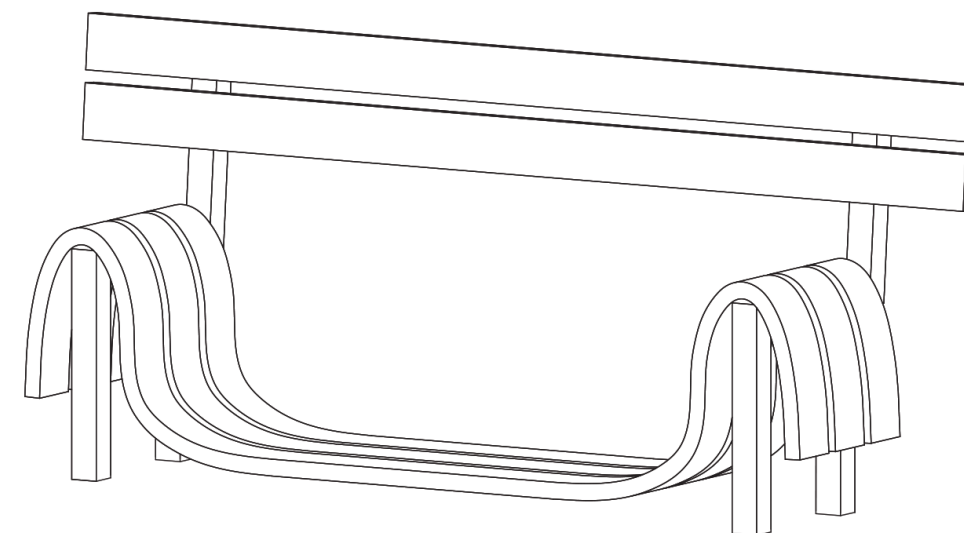


various locations

1 - 10: 2005; A - K: 2006; L - U: 2008; 11 - 40: 2012; V-Z: 2014

powder-coated galvanized steel/ aluminium

dimensions variable



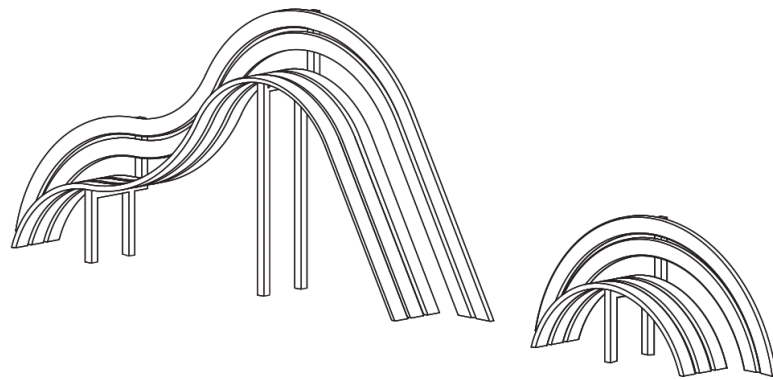
Most of the Modified Social Benches offer a place to sit and a back to lean at. But unlike usual benches, they consist of elongated, curved, rapidly rising or falling lines of seating with high arches, sharp bends or long legs. They invite people to take an active role by not only using the benches, but enlarging the opportunities of social practice offered by a bench.



Bench Around the Lake

100 Acres, The Virginia B. Fairbanks Art & Nature Park, IMA - Indianapolis Museum of Art, Indianapolis, USA, 2010

powder-coated aluminium
15 benches, dimensions variable



For the Art & Nature Park in Indianapolis a continuous bench has been placed all around the lake, although it is only visible in certain places. This series of different benches create an imaginary line around the perimeter of the lake. As if running underground, the benches intermittently sink into the grass and gently ascend elsewhere. Their curved and unconventional forms offer not only an opportunity to relax, but also promote conversation between visitors, lending the work an active and social quality.

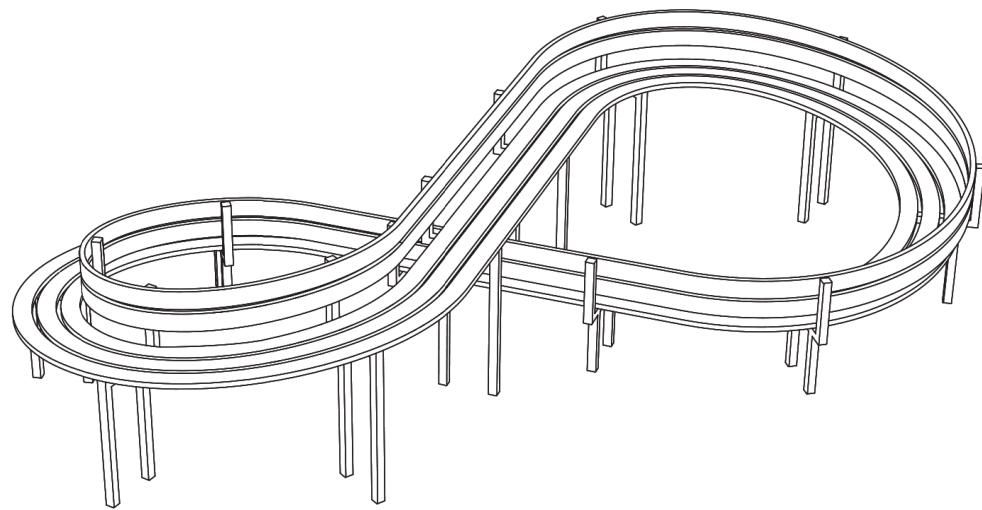




Modified Social Bench NY

Temporary installation at Brooklyn Bridge Park, New York City, USA, 2015

powder-coated aluminium
16 benches, dimensions variable



Based on a long-term research on the topic of proxemics and distance and inspired by traditional as well as modern New York benches to be found in the Central Park for example, a new series of Modified Social Benches emerged.

Thus, the benches question the spatial separations in social situations and challenge the amount of space that people feel necessary to set between themselves and others. Distance between people is a kind of non-verbal communication that underlies cultural and social imprints and varies depending on the context. There's less distance in personal situations among close family and a greater distance in public space where strangers surround us. The Modified Social Benches are intended to break with those behavioural patterns in public space, since even contact-avoiding people allow bodily closeness in limited space.

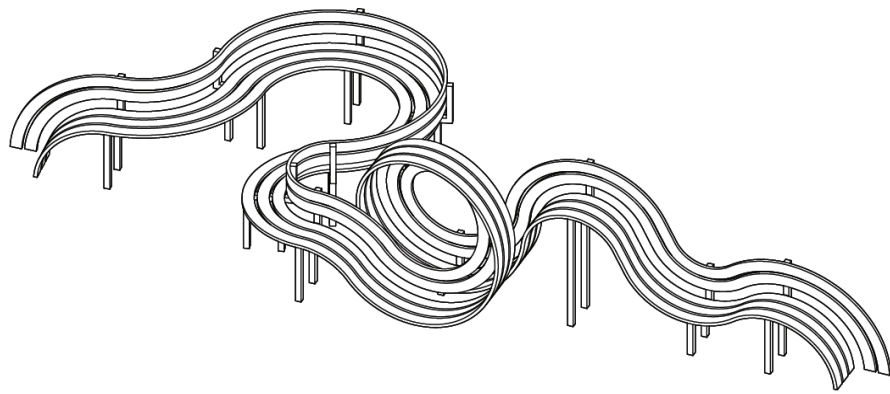




Modified Social Bench Venice

Exhibited at 58th International Art Exhibition
- La Biennale di Venezia, *May You Live in Interesting Times*,
Venice, IT, 2019

powder-coated aluminium
4 benches, dimensions variable



Modified Social Benches for Venice form a continuous seating experience that reveals itself only at select points across the site. I connect a series of distinct bench designs with an imagined ribbon that dips below ground in some places and rises elsewhere, creating the illusion of an underground flow.

The benches, painted in a vibrant Laguna Blue, evoke the shimmering color of the Venice Lagoon on a sunny day. They seem to grow organically from the Giardini, linking the national pavilions and the exhibition hall. Their distinctive shapes act as playful landmarks, helping visitors navigate the area while sparking moments of surprise and joy.

These benches invite people to interact, play, and connect. They serve as catalysts for empathy, dialogue, and understanding—qualities we urgently need in times like these.







Various Projects

(Selection)

As an artist, I utilize a sort of toolbox when creating my sculptures, iterating through various ideas that allow me to provide artistic responses to specific places and spaces. My aim is always to engage people with my art, fostering an interaction where individuals connect not only with the artwork but also with each other, sharing a collective experience. This approach has proven effective for both myself and the audience, enabling me to delve deeply into certain concepts and distill what is truly essential to me. This process brings a profound sense of happiness to me and to those who engage with my art.

Occasionally, it is crucial to redefine the framework within which I create, prompting me to react differently while staying true to my artistic language. These projects may vary in form, materiality, or focus on a specific aspect of a situation. The following images showcase a selection of such projects.

Water Flame

Houghton Hall, UK, 2008

GeoCenter Møns Klint, DK, 2007

Delfosse, Brussels, B, 2006

Pump equipment, gas equipment, water basin
basin height 0,30 m; height flame 1,80 m

Water Flame is an installation that combines two opposing elements in a spectacular yet minimalist design: a small vertical jet of water with a flame burning from the highest point. This paradoxical synthesis of elements creates an effect of astonishment and wonder.





Reflecting Frequencies

House of Music, Aalborg, DK, 2014

mirror polished stainless steel, aluminium, neon
tubes, transformers, electrical motor
Ø 7,60 m



In the first foyer above the stairwell, a circular mirror is slowly turning around its centre point. While ascending the stairs, visitors look up and see reflections of the upper and lower foyer connected within the mirror installation.

The reflecting surface is uniform at the centre, but breaks down in a gradient of fragmented pieces as it approaches the outer edge. Its appearance thus resembles a frequency wave—starting calm at the centre, it then becomes more intense before calming down again at the perimeter.

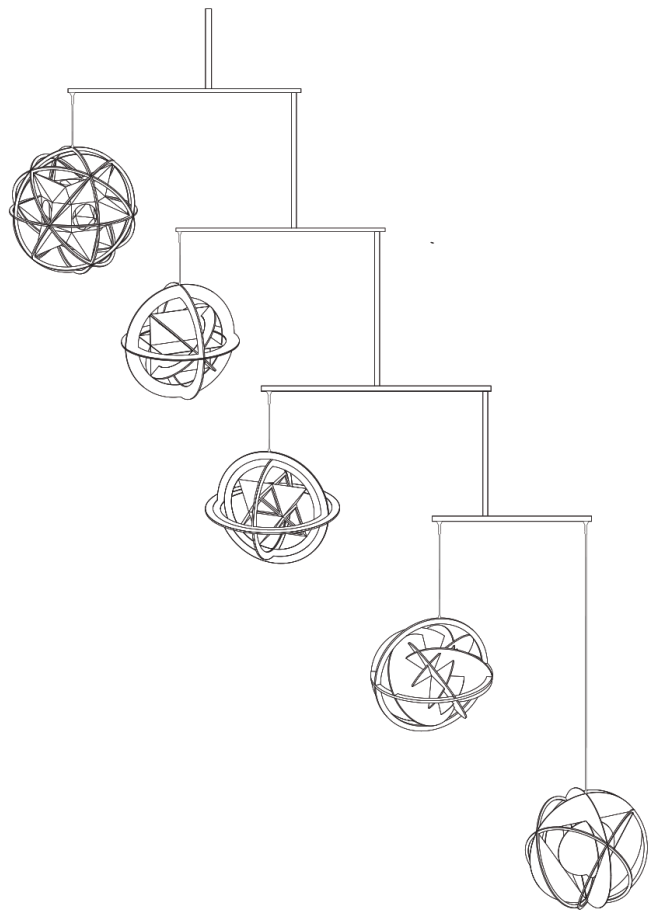
The mirror is framed by an orange neon light that illuminates the installation and bathes the space in warm light. Furthermore, the orange light accentuates the situation of the foyer within the surrounding context, making it visible from outside the wall of windows. As visitors leave the building they look back and observe the installation from outside while remembering its appearance inside.



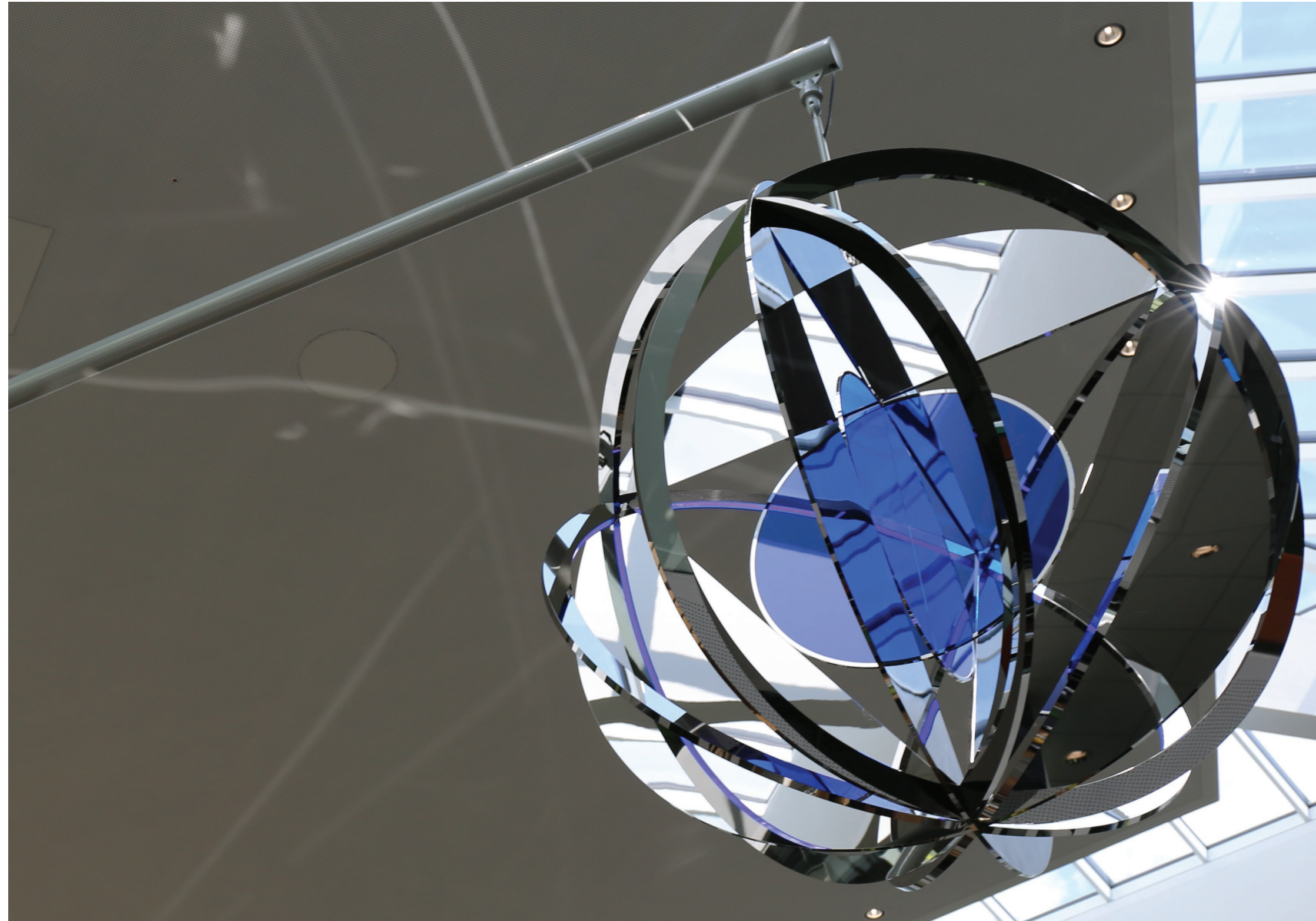
Mobile of Enlightenment

VIA University College Aarhus, DK, 2015

mirror polished stainless steel, aluminium, LED,
4 drive units
Ø 15,50 x height 15,50 m



Mobiles, as we all know, are very fragile constructs. But at the same time mobiles are nicely balanced sets of individual objects maintaining entropy by adapting to the changing circumstances and energies they are exposed to. This only works because of the dependency of the elements consisted within the construct of the mobile itself and the mostly invisible bonds it has to the energy of its immediate environment.





The mobile for the very core of the VIA school building is an assembly of five spherical objects attached to a steel structure consisting of four horizontal tiers and vertical hanging pipes of various dimensions. Each of the spheres has one LED illuminated ring. The intensity of the illumination varies from sphere to sphere. 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.



Coloured Mirror Balloons

Kongens Nytorv Metro Station, Copenhagen, DK, 2017, 2019

Look up and smile! Pause for a moment in your daily routine. Enjoy an unexpected encounter in an uncommon surrounding. A surrounding like the Kongens Nytorv Metro Station.

Usually, people in public traffic are in a huge hurry between one train and another. Others appear to be bored while using their daily public transport connections. The majority look down while walking from one platform to the next or straight ahead without registering anything in particular, just gazing into space while waiting until the next train comes.

The Coloured Mirror Balloons change the functional appearance of Kongens Nytorv Metro Station into a more colourful space. The balloons are installed on the ceiling, to hang, like random, coloured, sparkling dots that lighten up each journey down and through the station. The balloons evoke an impulse in people to look around, to connect and to be conscious of their surroundings. Ideally, they will get a glint in their eyes, smile at one another, and maybe start to dream about how nice it would be to fly away.





All Your Wishes

LaGuardia Airport, New York, USA, 2020

70 Mirror Balloons
PVD coated stainless steel,
each 43 x 28 x 28 cm

3 Modified Social Benches
powder-coated aluminium
dimensions variable



Dozens of colourful and reflective balloon-shaped steel sculptures are distributed throughout LaGuardia Airport's Terminal B, as if released into the air and allowed to float to the ceiling in defiance of gravity. Dispersed around every corner like a fairy-tale breadcrumb trail, the brilliantly playful balloons invite viewers to look skyward and embrace their sense of wonder.

At floor level, three witty and whimsical bench sculptures reinvent a familiar form of public seating, turning a functional object into a lyrical and evocative work of art. The bright red benches curve, loop, and twist to form an irresistible invitation to spontaneous expression and social connection. Providing for a moment of respite to countless travellers, the benches offer new perspectives on ourselves, each other, and the spaces we have in common.

The two forms of social sculpture installed at Terminal B were conceived with a sincere intent: to spark joy, alter perceptions, open the viewer to new experiences, and create the conditions that foster moments of empathy and fellowship amidst the hustle of a busy transit hub.



Balance of Time

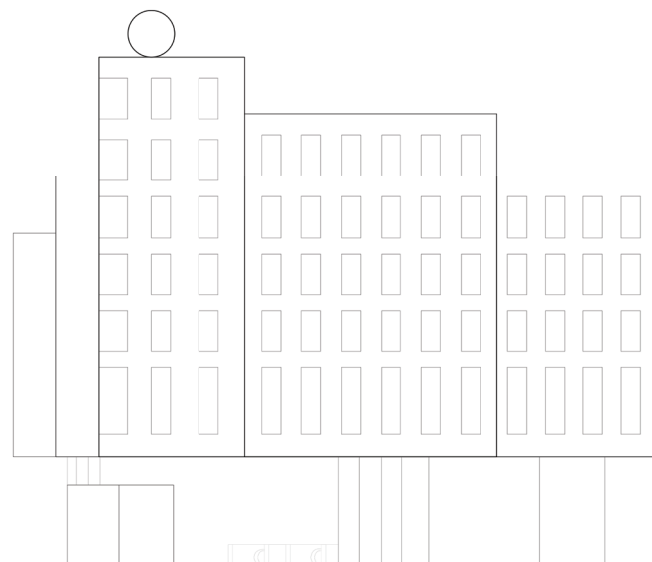
Frederiksberg Alle 41, Copenhagen, DK, 2023

Mirror polished stainless steel sphere, electric motor drive units, steel support structure, mirror sphere Ø 2.4 m

A large, mirror sphere slowly circles the perimeter of a building's rooftop. Seemingly in constant danger of rolling off, the ball somehow remains balanced along the edge. The reflective surface draws the viewer closer, eager to understand the precarious motions of the object.

The sphere's journey takes one hour, positioning itself at the corner of Frederiksberg Allé and Platanvej every 60 minutes. It thematizes life as a balance between control and letting go; bringing the different forces of life into harmony.

As a tribute to the rest of the iconic avenue's sequence of towers, Balance of Time is placed on the roof of the building on Frederiksberg Allé 41, thereby engaging in a dialogue with the other towers along the avenue, which are reflected in the artwork's surface.





Eye of the North

Langåsen Natur- og Skulpturpark, Svolvær, Lofoten, Norway, 2020

mirror polished stainless steel, aluminium and steel substructure, 8.00 x 5.00 x 1.70 m

Imagine if you could see the world with different eyes ... divided into innumerable individual parts and put together anew; nature, sky and earth surrounding you, enlarging your angle of vision or centering on the essential; you looking at it from a distance or standing in the centre, where the light falls into the eye and the vastness stretches out before you... it would offer you unseen perspectives and allow you to perceive what surrounds you in new ways.

Eye of the North is an eight-meter-high and five-meter-wide mirror installation located on Lofoten, Norway. Standing on a small hill, the installation is visible from afar and allows visitors to look into the landscape. The elliptically shaped sculpture, with a concave vaulted front and a convex vaulted back, has a round opening in the middle with a diameter of 1.5 meter that can be reached via a small stair. The vertices on the surface derive from a projection of a star-map inspired by the night sky above the Lofoten. The celestial projection of the northern hemisphere is used for the structure of the concave surface, the southern hemisphere for the convex side.

By walking up the curved stairs on the convex side to rest on the platform inside the sculpture, the visitor becomes the center of the art piece and metaphorically speaking the center of the universe. It is the place where the visitor doesn't see the sculpture anymore, but where she or he gets a subliminal view of the world around. For a short moment, detached from the ground and changing perspective. With this, the focus shifts from the sculpture towards the person interacting with it. The sculpture emphasizes the interconnectedness of that particular person's life with all other life and all the stars of the universe. It is all one.







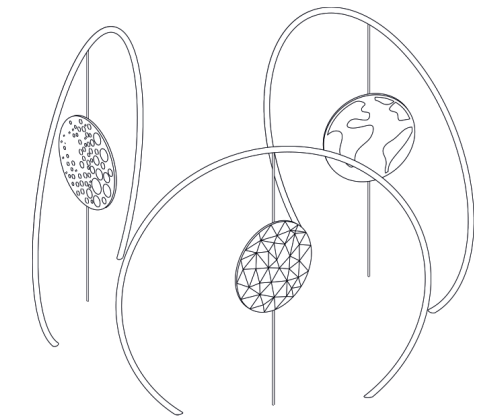
Sun, Moon and the Earth



LIFE Campus, Kongens Lyngby, DK, 2021

mirror polished stainless steel, substructure,
high grade steel

three rotating circular mirrors,
diameter variable 1,2 m, 1,35 m, 1,5m



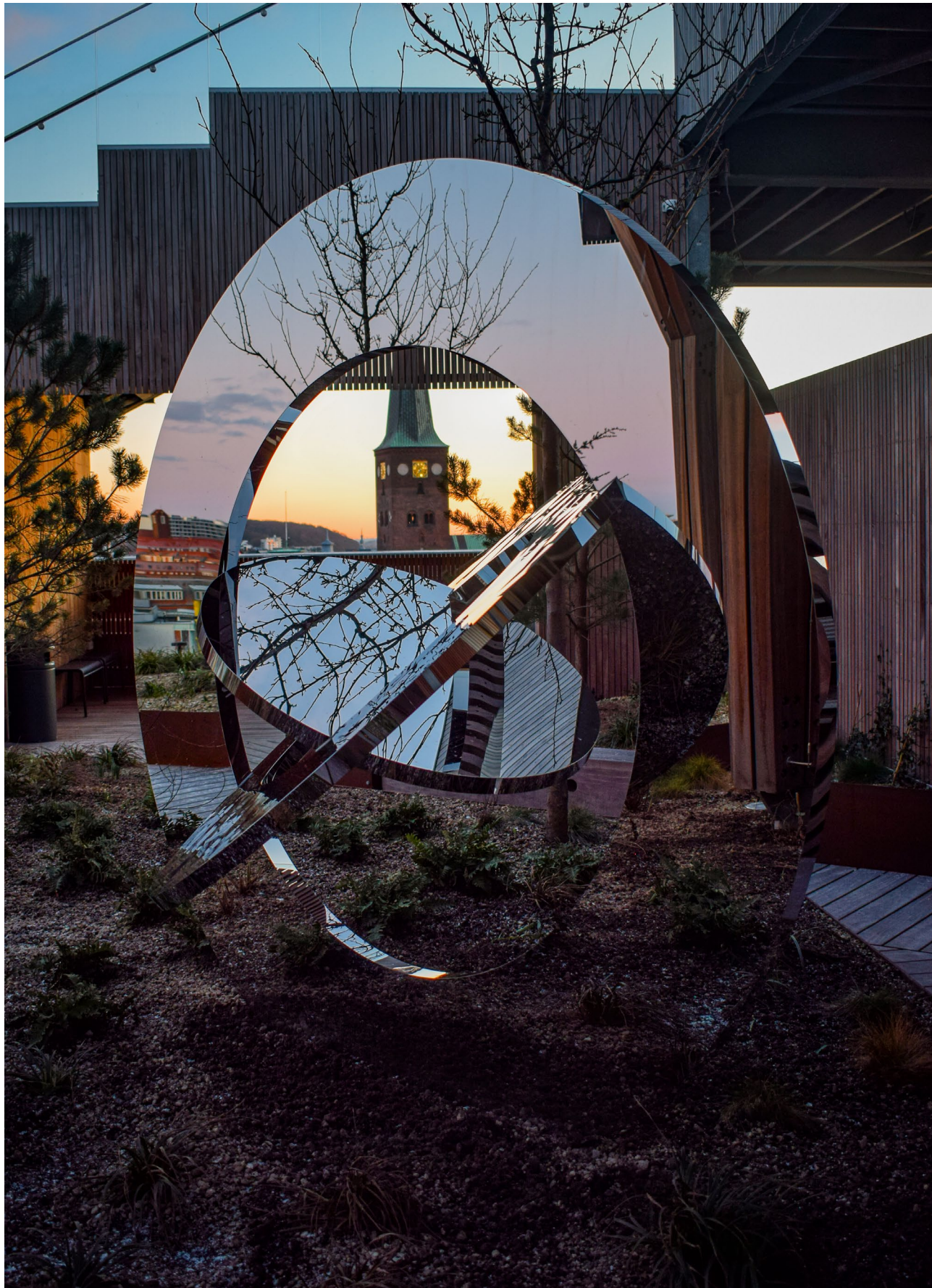
Three mirrored discs—each a different size and with a distinct surface texture—hang from a dark blue painted ring. Suspended in the air, they turn and sway with the wind. Their motion is not random but shaped by a network of forces that defines their behavior.

This system of suspended mirrors echoes a larger triad: the sun, the earth, and the moon. On a cosmic scale, these bodies are subject to gravitational forces. Although the exact trajectories of three gravitational fields interacting cannot be predicted with precision, our planetary system remains in a state of dynamic balance—maintained through constant motion.

In a similar way, the three discs form their own balanced triad. As they rotate, they reflect one another, their surroundings, and the viewers, creating an ever-changing interplay of movement and image.

The Sun Mirror glows with a golden surface, folded and faceted to evoke the constantly shifting energy and turbulence of the sun's surface. The Earth Mirror presents the northern hemisphere on one side, as seen from above the North Pole, and the southern hemisphere on the other, viewed from above the South Pole. The Moon Mirror shows the side of the moon visible from Earth on one face, and on the reverse, the far side—the one forever hidden from our view.





Salling Rooftop Aarhus



The Sky, the Earth and You, 2022
Ed. unique
High polished stainless steel, aluminium
216 x 206 x 126 cm

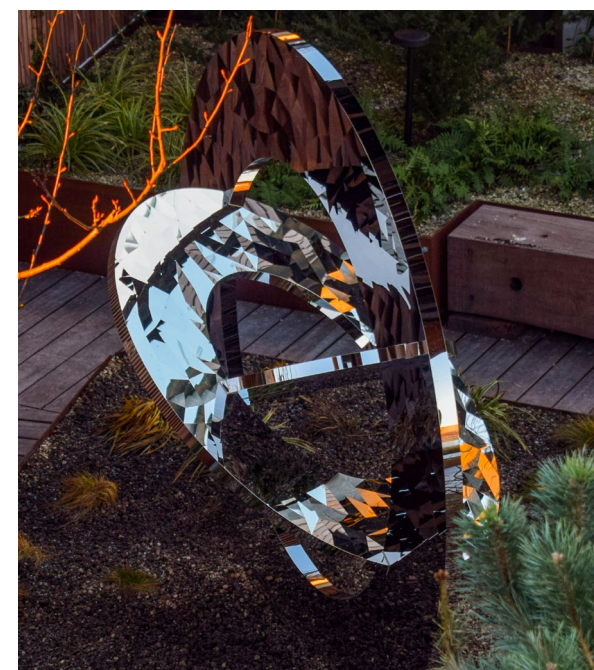
Sky Bench #01: 168 x 324 x 222 cm
Sky Bench #02: 75 x 189 x 274 cm
Sky Bench #03: 75 x 273 x 280 cm

Permanent installation at Salling Roofgarden
Aarhus, Denmark, 2023

The permanent installation on the rooftop of the Salling department store in Aarhus consists of three Modified Social Benches and a mirrored sculpture.

The mirror piece is composed of three nested circular elements, each oriented differently in space. One side of each disc is flat, reflecting the world as we typically perceive it. The other side is folded into a faceted, shard-like pattern, offering a fragmented, multi-perspective view of both the viewer and their surroundings.

The innermost mirror, with its flat side facing upward, primarily reflects the sky. The middle mirror directs an unbroken view downward toward the grass and flowers on the rooftop, while its folded surface fractures the sky into something almost surreal. The outermost ring captures the reflection of the viewer, placing their image in a space between sky and earth. On its smooth side, the reflection is familiar and clear; on the faceted side, it becomes a complex, shifting construction—a reminder of the layered and constructed nature of what we perceive as truth.





ARKENWALK

Ishøj Station to ARKEN Art Museum, DK, 2021

High grade stainless steel, red powder-coated, Louis
Poulsen Albertslund Mini lamp head, LED
32 Modified Street Lights, dimensions variable

Between Ishøj Station and Arken Museum, a series of individually shaped, artist-designed street lights punctuate the squares and streets, creating a unifying visual identity at key nodes throughout the area. In some places, the street lights gather in clusters, forming collective scenes; in others, they stand alone as striking, solitary markers. Each light is positioned so the next is always in view, forging a continuous line of sight.

Painted in a bold neon red, the lights cut sharply through their surroundings, defining a vivid path through Ishøj—functioning as a wayfinding system both day and night.

Unlike conventional street lights, these Modified Street Lights feature elongated, tilting, winding poles that rise and fall abruptly, arch widely, bend sharply, or form unexpected loops. Their sculptural forms invite interaction and curiosity. Beyond lighting the way, they initiate a dialogue with the spaces they inhabit—encouraging conversation among passers-by and fostering moments of shared experience.

At once functional and artistic, the lights guide not only physical movement, but also shape an aesthetic journey to and from Arken—transforming already the walk into an encounter with public art.







St. Agnes

Temporary installation in front of König Galerie,
Berlin, DE, 2022

powder-coated aluminium

Modified Street Light #10
high grade steel, powder-coated lamp head, LED
2 lamps 2.71 x 1.10 x 4.35 m

Purple Modified Social Bench #01
powder-coated aluminium
7,80 x 2,80 m x 1,75 m



At the entrance to König Galerie in Berlin a pair of dancing yellow street lamps stand out amongst the trees greeting visitors and passers by alike. Theatrically offering a place to sit, lie, rest or play upon the lopping bench below, the lamps invite the users to become an active part of the performance.

The energetic presence of the Modified Street Light and Modified Social Bench, which have broken free from their traditional forms, encourages the participants to similarly step out of their comfort zones and act more freely. Creating a space where the traditional attitudes and expectations of art are broken down, and likewise the typical performance of public space. This in turn allows participants to communicate more freely and test their limits as they openly explore their relationship to the artwork and the other participants they encounter in the experience.



Social Playground Eierplatz

Monheim am Rhein, DE, 2022

Water Pavilion, Modified Social Benches,
Modified Street Lights
water, stainless steel, nozzles, pumps, stainless steel
grating, programmed control, granite flooring,
high grade steel powder-coated lamp head, LED,
powder-coated aluminum

Water Pavilion
9,20 m x 7,60 m; height 2,30m

3 Modified Street Lights
high grade steel, powder-coated lamp head, LED
dimensions variable

3 Modified Social Benches
powder-coated aluminium
dimensions variable

Eierplatz in Monheim has become the new home of a gathering of Modified Street Lights, Modified Social Benches and a neighboring interactive water pavilion. Closely grouped together the playful qualities of the modified street furniture amplify one another, resulting in an extraordinary social playground and meeting point for all generations. This lively oasis combined with the ever changing liquid spaces generated by the water pavilion offers an open platform of experience and exchange that breaks free from the expectations and limits of a traditional urban plaza. Instead it's a space that encourages free, creative communication and dialogue between people, their surroundings and one another.

The granite stone used in the flooring around the water pavilion originates from a quarry in Sweden, the most local and sustainable source for this durable and suitably porous material. While the overlapping egg shaped forms of the water fountain and flooring are derived from the plaza's origins as 'Eierplatz' or 'Egg Plaza' further adding to the playful nature of the space and its unique sense of place.















Educational Projects

Rather than passive perception and theoretical reflection, the people's direct and physical experiences are important to me.

By offering the possibility of participation in the action of a piece, my work sharpens people's senses, raise their awareness and perception of their surroundings and encourage a dialogue between them. Ideally, my work fosters communication and empathy that people pass on to others.

Since a couple of years now, I have been inviting children and adolescents in particular to workshops that activate their senses, open up their hearts, let them step out of their comfort zones and learn something new about themselves. My hope is that they use the project as a creative energy. That it becomes a tool that inspires them and that they can use going forward - maybe every day.

I consider it very important to ask yourself and listen to your inner voice: How am I actually doing? How do I feel right now? Especially in these times, which are difficult for all of us - more stressful, worrying, uncertain - it is essential to always look at where you are right now.

Jeppe Hein

Breathe with me

Site specific art project realized temporarily at various locations

2019-ongoing
white wall or canvas, ultramarine
blue watercolour or acrylic paint, brushes
dimensions variable

Breathe with Me is a large-scale public participatory artwork for the entire world that invites audiences to paint their own individual 'breath'. Every breath will take the form of painted blue parallel lines on the artworks' canvas walls: each line for an exhale.

Breathe with Me is a work that is both deeply personal, and also a work that touches on many aspects of our lives, and the lives of our entire planet. Guided by the act of breathing, the participation invites audiences to reflect on themselves and the world around them. With all participant's painted 'breaths' gathered together, the artwork visualizes not only our individual awareness of ourselves, but also our communities, societies, and environment.

Altogether, *Breathe with Me* is a collective breath for the world. Jeppe Hein and ART 2030, a non-profit organization uniting art with the UN agenda, initiated *Breathe with Me* first at the UN Headquarters and in Central Park, New York City, during the 74th session of the United Nations General Assembly from 21 - 27, September, 2019. Since its launch, *Breathe with Me* has invited communities from all over the world to take part in different forms: as a public and participatory installation; as educational activations in schools and museums; and even as virtual workshops guided by the artist on Instagram.



Breathe with Me at UC San Diego - Stuart Collection, San Diego, USA, 2024



Breathe with Me in Central Park, New York, USA, 2019



Breathe with Me in Xiamen, China, 2021



Breathe with Me in Central Park, New York, USA, 2019

Today I feel like ...

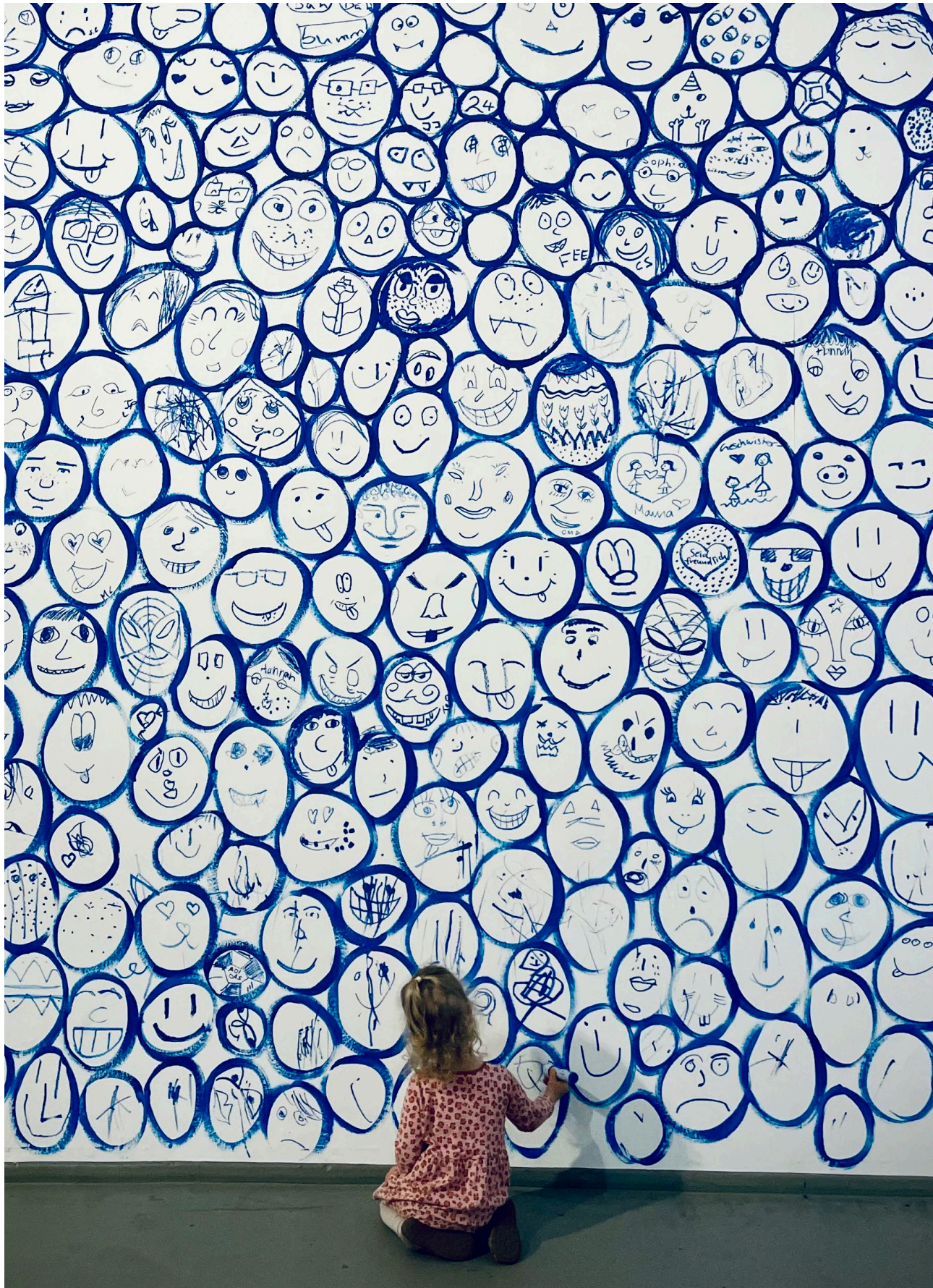
2020-ongoing
white wall, canvas, or Paper, ultramarine
blue watercolour or acrylic paint, brushes
variable
Site specific art project



Today I feel like ... is not only a question that the artist Jeppe Hein asks himself daily by painting a spontaneous self-portrait as part of his diary watercolors. Hein also asks visitors how they feel like today and invites them to paint their corresponding self-portrait on the walls of the museum.

In doing so, the visitors visualize their mood, just as they feel in the moment of painting. If they are excited, happy, anxious, surprised or angry, irritated, tired or lighthearted. The paintings give an insight into very personal thoughts.

At the same time, they portray life in its entirety, reflecting the mood in our society and thus encourage exchange about the respective situation.



Today I feel like ... Planet Utopia, Staatliche Kunstsammlungen Dresden, Germany, 2024



Today I feel like ... Riverdale Avenue Community School, New York, USA, 2023

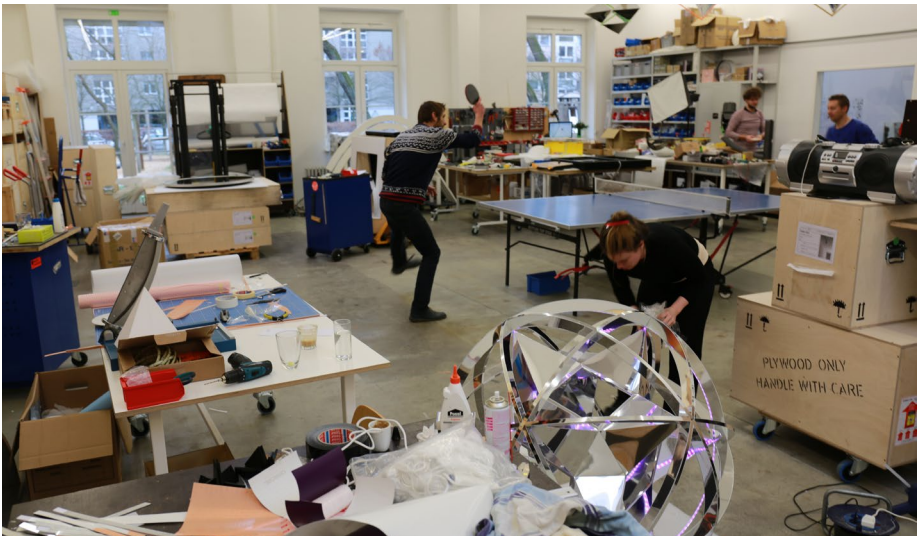


Jeppe Hein and children of the city of Monheim, Germany, 2022



Studio Impressions











Commission Work Projects (Selection)

2024	Modified Social Bench for Jahnsdorf #1, Jahnsdorf, Germany Entangled Emotions, Skyper, Frankfurt/Main, Germany Modified Social Benches Kinderkrankenhaus Freiburg, Freiburg, Germany
2023	Balance of Time, Frederiksberg Alle 41, Copenhagen, Denmark The Sky, the Earth and You, Salling Roofgarden, Aarhus, Denmark Mirror Lbyrinth Neuer Kanzlerplatz Bonn, Bonn, Germany
2022	Social Playground Monheim, Monheim am Rhein, Germany Changing Spaces, Rockerfeller Center, New York City, USA St. Agnes, König Galerie, Berlin, Germany Balance of Now, Østre Landsret Copenhagen, Denmark Modified Social Benches Claremount, Claremont McKenna College, Claremont, USA
2021	Sun, Moon and the Earth, LIFE Campus, Kongens Lyngby, Denamrk ARKENWALK, Ishøj Station to ARKEN Art Museum, Denmark
2020	All Your Wishes, LaGuardia Airport, New York, USA Eye of the North, Langåsen Natur- og Skulpturpark, Svolvær, Lofoten, Norway Your Journey, Copenhagen Airport, Denmark Today I feel like ... Ilulissat, SPS College, Ilulissat, Greenland
2019	Yellow Modified Social Bench, Elsass Foundation, Charlottenlund, Denmark West Palm Beach Water Pavilion, West Palm Beach, Florida, USA
2018	Mirror Labyrinth Porquerolles, Porquerolles Fondation Carmignac, France
2017	Coloured Mirror Balloons, Kongens Nytorv Station, Copenhagen, Denmark Reflecting Gardens, IGA 2017, Gärten der Welt Berlin, Germany Water Pavilion Norra Djurgårdsstaden, Bobergsplats, Stockholm, Sweden Endless Connection, Havnepladsen, Aarhus, Denmark
2016	Path of Silence, Kistefos Sculpture Park, Jevnaker, Norway
2015	Mobile of Enlightenment, VIA University College, Aarhus, Denmark Blue Modified Social Bench, Copenhagen/Kastrup, Denmark Long Modified Bench Waitematā Green, Waitemata Auckland, New Zealand

2014	Double Reflection, Facade for New Media Library Högskolan Dalarna, Falun, Sweden Reflecting Frequencies, Musikkens Hus, Aalborg, Denmark
2013	Hide and See(k), Rijksmuseum, Amsterdam, The Netherlands Encircle, Place Lapérouse, Albi, France Spaces Between Trees and People, Munich-Pasing, Germany
2012	Appearing Rooms Forrest Place, Perth, Western Australia Water Pavilion Assens, Assens, Denmark
2011	Water Pavilion Aalborg, KUNSTEN Museum for Modern Art Aalborg, Denmark Double Exposure Blue, KPMG, Copenhagen, Denmark
2010	Water Island Morsbroich, Museum Morsbroich, Leverkusen, Germany Mobile EnBW, EnBW Stuttgart, Germany Connecting Views, EMSCHERKUNST.2010, European Capital of Culture RUHR.2010, Essen, Germany
2010	Long Modified Bench Expo 2010, Water Pavilion Expo 2010, Danish Pavilion, Expo 2010, Shanghai, China with BIG- Bjarke Ingels Group 4-Dimensional Circle, Hotel Miramar, Cannes, France
2009	Follow Me, Bristol University, Great Britain Parcours, Neuland 07, Camp Reinsehlen, Schneverdingen, Germany
2008	Mirror Labyrinth Kraus Residence, New York, USA Lightline, Sydbank, Aabenraa, Denmark Water Pavilion Oppenheim, Long Modified Bench Oppenheim, Neon Light Object Oppenheim, Bankhaus Sal. Oppenheim, Cologne, Germany Water Flame, Houghton Hall, Norfolk, Great Britain Appearing Rooms, Expo 2008, Zaragoza, Spain Monsieur Canal, Thoiraise, Canal du Rhône au Rhin, France
2007	Water Flame, Geo Center, Møns Klint, Denmark Mirror Labyrinth Chiswick Park, London, Great Britain
2006	Place de la Fleur, Lorient, France Water Island, Leeuwenborgh College Maastricht, The Netherlands
2005	3-Dimensional Mirror Labyrinth, Long Modified Bench, Anyang Public Art Project, Korea Private Rain, Sculpturepark Bodø, Norway Illuminated Benches, Torino, Italy
2004	Blomsten, EPO Den Haag, Holland Changing Invisibility, Dom Aquarée Berlin, Germany and Hiroshima Park Kiel, Germany

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Studio Jeppe Hein

Dessauer Straße 6
D-10963 Berlin
+49 30 213 008 310

info@jeppehein.net
www.jeppehein.net

 jeppehein

ABOUT JEPPE HEIN

Jeppe Hein (b. 1974) is a Danish artist based in Berlin. He studied at the Royal Danish Academy of Arts in Copenhagen and the Städelschule für Bildende Künste in Frankfurt a. M.

Jeppe Hein is widely known for his production of experiential and interactive artworks that can be positioned at the junction where art, architecture, and technical inventions intersect. Unique in their formal simplicity and notable for their frequent use of humor, his works engage in a lively dialogue with the traditions of Minimalist sculpture and Conceptual art of the 1970s. Jeppe Hein's works often feature surprising and captivating elements which place spectators at the centre of events and focus on their experience and perception of the surrounding space.

Solo shows include SMK Thy – Statens Museum for Kunst, Denmark (2023); Moderna Museet, Stockholm (2022); Changing Spaces, Rockefeller Center, New York City (2022); Schirn Kunsthalle, Frankfurt (2020); Breathe with Me at UN Headquarters and in Central Park, New York City (2019); Kunstmuseum Thun (2018); Château La Coste (2017); Kunstmuseum Wolfsburg (2015); Brooklyn Bridge Park New York (2015); Bonniers Konsthall, Stockholm (2013); 21st Century Museum of Contemporary Art, Kanazawa (2011); IMA - Indianapolis Museum of Art, Indianapolis (2010); ARoS Kunstmuseum, Aarhus (2009); Contemporary Art Gallery, Vancouver (2009); Carré d'Art, Musée d'art contemporain de Nîmes (2007); Sculpture Center, New York (2007); The Curve, Barbican Art Centre, London (2007); Centre Georges Pompidou, Paris (2005) and P.S.1. MOMA, New York (2004) among others.

He participated in La Biennale di Venezia's 58th edition in 2019 and 50th edition in 2003. In 2022 he received the Carte Blanche by Maison Ruinart.

Permanent installations are on view in front of the Skyper Tower, Frankfurt (2024); on the roof of Frederiksberg Alle 41, Copenhagen (2023), Monheim am Rhein, Germany (2022), ARKEN Museum of Modern Art (2021); La Guardia Airport, USA (2020); Fondation Carmignac, Porquerolles Island (2018); Kistefos-Museet, Norway (2016); Rijksmuseum, Amsterdam (2013); City of Perth (2012); KUNSTEN Museum for Modern Art Aalborg (2011) and Bristol University (2009) among others.