





JEPPE HEIN DISTANCE

Curator: Christian Mosar.

Jeppe Hein - Distance, exhibited at LIFE, 2014 - Photo: MarcDomage

1. JEPPE HEIN - DISTANCE

18.06.2022 - 04.09.2022

With *Distance*, Jeppe Hein completely transforms the exhibition spaces of the Kunschthal Esch. Spanning three floors, the installation runs through and into every corner and angle of the architecture. Designed as a continuous track, *Distance* reminds us in an obvious way of the marble runs of our childhood. But the change of scale transforms the childish into the extraordinary. Here the marble track becomes a monumental installation that invites us to play. *Distance* is an installation that questions the usual behavior in a museum or an exhibition gallery. With its entanglements of tracks and metal supports, *Distance* takes the form of a playful maze that invites you to explore the gallery in a new way. The pleasure of discovering and the fact of being involved in a game refer to a reflection on the homo ludens.

In 1938, the cultural historian Johan Huizinga (1872-1945) published his major work entitled *Homo Ludens: Essai sur la fonction sociale du jeu* (Essay on the Social Function of Play). According to Johan Huizinga, the game and the ability of human beings to play are at the origin of a whole range of human cultures. To homo sapiens (the intelligence) and homo faber (the work), Huizinga adds a third category; that of «homo ludens» (the game).

For Huizinga play «is a voluntary action or activity, performed within certain fixed limits of time and place, following a freely agreed upon but completely compelling rule, endowed with an end in itself, accompanied by a feeling of tension and joy, and an awareness of «being different» than in «everyday life».

Jeppe Hein fully embeds this idea by turning visitors to his exhibitions into visitors - players, who activate and explore installations like *Distance*.

Distance also transgresses the traditional dimensions of play and toys. The monumentality of the installation allows for a physical experience that we are no longer used to. *Distance* is also a machine, a mechanism to be contemplated with its noises and sounds. The physical aspect of the work explains its apparent functionality, which is to immerse oneself in the world of the game. The process is initiated when the visitor is given one of the balls, which starts to move. The visitor has to follow 'his' ball and make his way through the tangle of tubes and rails that form the skeleton of *Distance*.

With this ensemble, Jeppe Hein invites us to a new perception of the exhibition space. It is not a static constellation of objects on display, but a machinery, at first sight complex, which explains itself by inviting us to a playful journey. To play is also to understand.

Christian Mosar, curator of the exhibition

Distance, 2004

Iron, electric motor, PVC balls, sensors, technical devices

Balls ø 25 cm; circuit: variable dimensions

Courtesy KÖNIG GALERIE, Berlin, 303 GALLERY, New York, and Gallery Nicolai Wallner, Copenhagen

Modified Social Bench

As part of Nothing Is Permanent, a sculpture exhibition in Esch-sur-Alzette.

17.06 – 11.11.2022

Jeppe Hein developed the concept of the social bench as a social experiment. 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.

“Each Modified Social Bench offers an excellent opportunity for social interaction, for playfulness, laughter as well as communication and thus can be a sign for understanding and dialogue, for empathy and love—a tool that is needed in times like these,” Hein said.

Modified Social Bench #14, 2012

Powder-coated aluminium

137 x 202 x 44 cm

Courtesy KÖNIG GALERIE, Berlin, 303 GALLERY, New York, and Galleri Nicolai Wallner, Copenhagen

2. JEPPE HEIN



Jeppe Hein (b. 1974, Copenhagen) 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. Notable in their formal simplicity and frequent use of humor, his sculptures and installations engage in a lively dialogue with the traditions of Minimalism and Conceptual art of the 1970s. Hein's works often feature surprising and captivating elements which place spectators at the center of events and focus on their experience and perception of the surrounding space.

www.jeppehein.net

3. The framework program will be launched on konschthal.lu

FREE GUIDED TOURS OF THE EXHIBITION every saturday at 3pm

(no registration needed)

4. Press visuals & credits



Konschthal Esch
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JEPPE HEIN PORTRAIT 2022,
PHOTO BY JAN STREMPER PHOTOGRAPHY

>>> *Distance* insitu visuals will be available from 22.06

All press kits are available for download on konschthal.lu/presse

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Free admission

WED 11AM - 6PM

THU 11AM - 8PM

FRI/SAT/SUN 11AM - 6PM

MON/TUE closed

KONSCHTHAL ESCH

Press kit