

PRESS KIT

Jeff Heim  
x

Ruinart

2022



RIGHT HERE,  
RIGHT NOW

This is an invitation to embrace the moment.

To activate all our senses.

To open our hearts and reflect.

We are right here, right now.

We share this moment: by listening to our inner sensations,  
tasting an artistic experience, watching our reflections  
and contemplating our thoughts.

We are connected to the elements: earth, air, sun and water.

We are connected to each other.

We are connected to our deeper selves.

And this experience lifts us up,  
like champagne bubbles floating in the air.





Jeppe Hein discovers Maison Ruinart in Reims.

**"I could imagine the sun touching my face,  
while I am standing in the middle of the vineyard,  
smelling the moisture of the earth,  
listening to rainwater dripping onto the vine leaves  
and tasting the grapes."**

Jeppe Hein



Ruinart entrusted its Carte Blanche 2022 to visual artist Jeppe Hein for a new artistic interpretation of its history and know-how. The Champagne House has always promoted art as a way to understand the world around us, connect with each other and heighten our awareness. Jeppe Hein reflects this commitment through an installation that awakens our senses and touches our hearts, while placing each of us at the centre of a delightful participatory experience. Playing with the element of surprise and magic of the unexpected, the artist invites us to share emotions and reflect on the intangible value of the present moment, which is both fragile and memorable.

Jeppe Hein is one of those artists who starts with very simple things but takes us much further. A grape, a piece of wet chalk and the specific smell that hovers over the vineyard lingering above the vines: he translates his first impressions of Ruinart's terroir into fragments of matter and emotion. He invites us to feel and be inspired by the natural connections between things. A collective experience that is unique each time. An artistic installation to live RIGHT HERE, RIGHT NOW.

**"Through his work as an artist,  
Jeppe Hein takes a fresh look at the world.  
Each piece is a playground, each moment becomes  
an experience that connects us to nature,  
others and the world.**

**I was blown away by his skill as an 'orchestra conductor':  
he plays with the four elements and makes the five senses  
vibrate with a generosity that draws our attention  
to the fragile beauty of life."**

Frédéric Panaïotis, Cellar Master, Maison Ruinart





Frédéric Panaïotis and Jeppe Hein  
in Ruinart historic vineyard near Reims.

## LOOKING BACK

It all started when you visited the Champagne region  
and the Maison's historical home.

Yes, I visited Ruinart for the first time almost two years ago  
and twice more last year. The real discovery for me was going  
in the vineyards very early in the morning, in the mist,  
at the beginning of harvest. Everyone was very excited.

I could feel the tension at this special time of year.

The cellar master and his team were checking  
if the grapes were sweet enough. "Here, they are ripe.

Over there, we need to wait three more days."

Going back and forth, cutting bunches, smelling the scents  
with my eyes closed, tasting the sweetness, acidity and bitterness  
of the grape. It was incredible.

It made me realise how difficult it is to make a bottle of champagne  
and how much work it involves.

Since then, I have a huge amount of respect  
for the many, many people involved in this process.

Can you tell us about your impressions of the Crayères,  
the former chalk quarries Ruinart uses to age its wines?

It was quite an experience. When you go down the stairs,  
the first thing you feel is the change of temperature and humidity  
on your skin. A very pleasant smell emanates from the wet chalk,  
nothing like the mustiness of a cellar.

The most inspiring thing was feeling the chalk under my fingers,  
as I ran them over the walls.

I thought, "This is something I want to explore,  
but also something I want to share with others."

I wanted people to live this experience, I wanted to put  
that chalk in their hand.





Jeppe Hein breaks a chalk piece in Ruinart historic chalk cellars: *the crayères*. He smells a Chardonnay flower.



For the Carte Blanche, you designed a participatory installation calling on the four elements (earth, fire, air, water) and the five senses (sight, smell, hear, taste, touch). Presented at different art fairs, it will be a moment of wonderment that everyone can be part of – leaving a trace of their passage with a piece of chalk.

How did you come up with the idea?

Sometimes ideas come very quickly, but then you have to think about them and push them in a different direction. I meditate a lot.

So, I tried, while meditating, to gather all my experiences at Maison Ruinart and combine my different impressions, sensations, emotions. I asked myself, “What can I do with this to inspire people?” Rather than trying to teach them something, I wanted to offer a new perspective and vision. I wanted to give them an eye-opening experience using artistic tools: to make them see, smell, hear, taste and feel the essence of both Ruinart and their own lives. For me, it is about helping people understand who they are and where they are going, but also how to be present here and now, in the moment. Because, with our hectic lifestyles, we sometimes forget to enjoy and seize the moment.

Champagne is a product of nature that carries earth/soil, fire/sun, air/wind and water/rain within.

By summoning these elements in your installation, you provoke something unexpected, even magical. Nature is of paramount importance in our lives, even if we are sometimes distant from it. To find and experience it, we can use “tools” that awaken our senses.

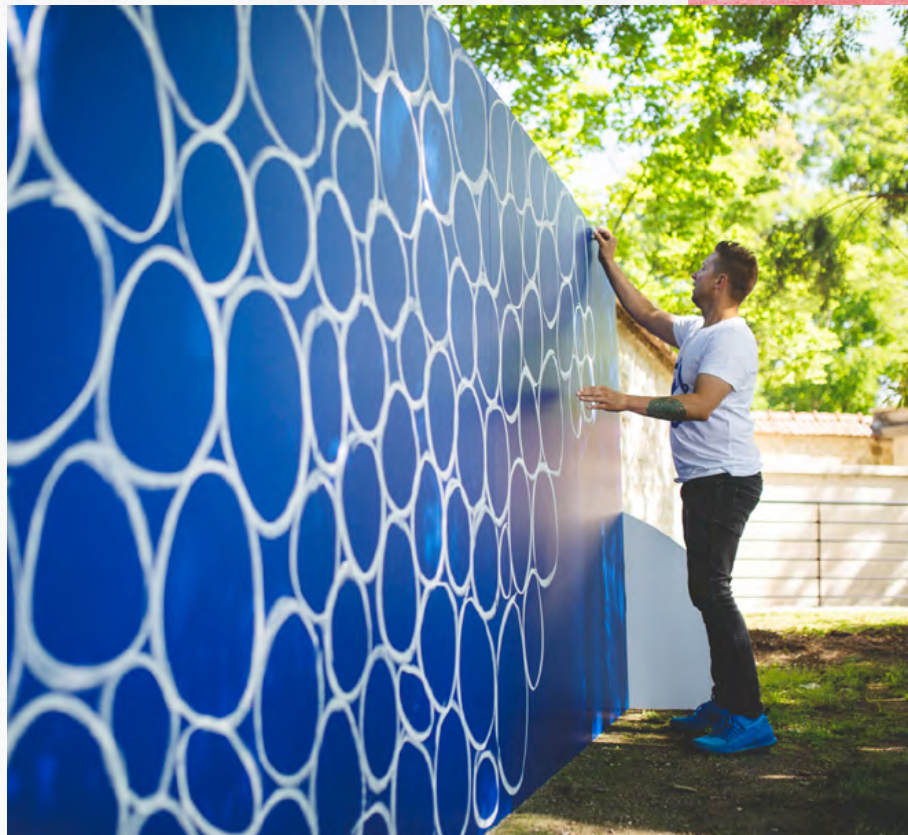
Seeing a gentle breeze play with the vine leaves, listening to the soft rustling of the wind, smelling the flowers, touching the dew on the leaves or tasting the grapes. Sensations like these can be experienced at the different art fairs through my Carte Blanche, thus removing us from our fast-paced habits and lifestyles for a moment.

The installation aims to bring out emotions. The idea is to offer visitors simple experiences that trigger something intimate. Each visitor is given a piece of chalk to touch and draw with, a raisin to taste, a scent to smell. Drawing their face on the coloured panels will help them connect with themselves and express their feelings. Each visitor will react differently, but I hope it will be a memorable moment for each of them and they will take that feeling and experience away with them.









Did you learn anything – about making champagne and its history – from this encounter with Maison Ruinart?

Was this important in your creative process?

Absolutely. If I don't learn anything, I can't develop new ideas and creativity. This collaboration has given me the opportunity to learn a lot about nature and history, and to meet inspiring people who showed me a world that I knew very little about.

And I've already started passing this on:

when I came for the harvest, on the spur of the moment, I decided to bring my family with me. I took my children down the chalk pits, so they could touch the walls and feel the wet chalk under their fingers. It was a way to help them understand my art and show them that the work of an artist is complex.

Then we went to the museum next door, where we learned about the history of champagne. They were fascinated.

Finally, we watched the sunset from the terrace, against the backdrop of the vines being harvested.







## WITH ALL YOUR SENSES

For Jeppe Hein, making and tasting champagne – from the moment the grapes are harvested to the moment the wine sparkles in your mouth – is a total sensory experience. He translated the essence of this into an art installation to be experienced RIGHT HERE, RIGHT NOW.

RIGHT HERE, RIGHT NOW is a participatory installation that appeals to the five senses and summons the four elements – earth/soil, water/rain, air/wind and fire/sun – which are essential to champagne making.

To renew the experience of nature and bring it into our daily life at the art fairs, Jeppe Hein uses “fragments of matter and emotion” that awaken our senses and connect us to ourselves and the world. This generous installation invites everyone to experience a small sensory epiphany.

Imagine...

A large mirror in the centre of the installation has a round opening for you to reach inside and take one of the four elements, which you can experience with your five senses.

You are invited to:

See yourself in the mirror

Touch the chalk.

Listen to a delicate drop of essential oil falling into the palm of your hand.

Smell the scent of the Chardonnay flower in the air.

Taste a sun-ripened raisin.





## YOU ARE MAGIC FOR ME

On this journey to meet ourselves, the world and others, the artist guides us with messages inscribed on mirroring speech bubbles: "Right here, right now"; "The answer is within you"; "You are magic for me"; "What if this does not exist?"; "You change to change"; "Be aware of your small sensations"; "Say it all without saying anything". Phrases that echo our own questions and encourage us to express them.

Perplexed, happy, anxious or amused. It's up to us to draw our emotional self-portrait with chalk on large panels whose colours (red, orange, yellow, green, blue, indigo and violet) and shapes (square, circle, triangle, rectangle, oval, rhombus, and hexagon) refer to the seven chakras – energy points in the body that inspire Jeppe Hein on many levels. Over time, the panels will be covered with hand-drawn faces as patterns to infinity.

Flash the QR code to listen to Jeppe Hein guiding you through his vision of the RIGHT HERE, RIGHT NOW artistic experience he created to embody his vision of Maison Ruinart







YOU CHANGE  
TO CHANGE



SAY IT ALL  
WITHOUT SAYING  
ANYTHING







The digital rendering of this Carte Blanche 2022 offers art lovers a singular experience that is simultaneously participatory, sensory and meditative. Jeppe Hein's conceptual approach creates tangible connections to embark on a philosophical quest that could, at first sight, be diminished by digital formats. However, by exploring unexpected interactions that encourage people to forget their devices, this digital experience heightens the connection with the artist, others and the world. Just like its tangible counterpart, this digital art performance invites you to embrace the moment and activates all your senses. Through kinetic navigation and intuitive interactions, you are encouraged to lose yourself in the narrative and enjoy a seamless poly-sensorial experience.

[jeppehein.ruinart.com](http://jeppehein.ruinart.com)



## RUINART AT THE CORNERSTONE OF THE ART WORLD

This ever-changing installation, whose colours evolve over the year, can be seen at the major contemporary art fairs of which Ruinart is a partner.

March

PARIS LAUNCH EVENT

April

during BIENNALE DE VENEZIA

ART BRUSSELS

during GALLERY WEEKEND BERLIN

May

FRIEZE NEW YORK

June

ART BASEL BASEL

October

FRIEZE LONDON

FIAC PARIS

November

ART WEEK TOKYO

December

ART BASEL MIAMI BEACH





# THE WORLD OF JEPPE HEIN

Jepppe Hein was born in Denmark, where he grew up on an organic farm near the ocean, raised by teacher parents. A life in the open air, with animals, a tractor and fields as far as the eye can see. Jepppe Hein still loves nature, which he considers a refuge to recharge his batteries. That is why he lives near Grunewald, a forest in the south of Berlin, where he also has a small studio. "When I open the door, I am face to face with the forest," he says. For more than ten years, the artist, who exhibits all over the world, has been very careful to preserve the life balance that is essential to his creativity. It became necessary for him, after he painfully experienced his limits when his early career quickly pushed him to centre stage.

In 2002, a young gallery owner, Johann König, was celebrating the opening of his space in Berlin by exhibiting his close friend Jepppe Hein. They met at the end of the 1990s when Jepppe studied at Städelschule für Bildende Künste in Frankfurt. For the gallery's inauguration, the guests discovered a 70cm rough steel ball that moved by itself and hit the wall where it drew black lines. Jepppe Hein's creation caused a sensation. The only way to stop the heavy metal ball was to leave the room. In the sensors that detected and reacted to people's movements, philosopher Finn Janning (a childhood friend, who published two books and several essays about the artist) sees a criticism of neoliberalism: by triggering a process that is as destructive as it is uncontrollable, everyone becomes a stakeholder.

A witty heir to the conceptual art and minimalism of the 1970s, Jepppe Hein has since developed a body of work that always involves the public. His apparently simple installations surreptitiously modify the relationship between work, viewer and space and provoke dialogue. *Invisible Labyrinth*, *Modified Social Benches*, *Appearing Rooms*: each time, the spectators are placed in a playful situation that also makes them leave their comfort zone.



Jepppe Hein, *Modified Social Benches* for Venice, 2019  
Above: Jepppe Hein, *360° Presence*, 2002





Jeppe Hein, *Breathe with Me* in Central Park, NYC, 2019  
An art project by Jeppe Hein and ART 2030  
Above: Jeppe Hein, *Enlightenment*, 2002

The artist quickly captured international attention and lined up exhibitions, biennials, and public commissions. Since then, the collaboration between Jeppe Hein and his gallery manager Johann König has continued to flourish too. For many years, they shared a one-storey building in the heart of Berlin where Hein's studio is still located. Johann König has moved with his KÖNIG GALERIE to a former church nearby.

Today, Jeppe Hein's studio is home to a team of twenty, including a chef in charge of preparing shared meals. This permanent position reflects the importance that the forty-seven-year-old now attaches to moments of sharing and rest. His desire to connect with others and help them connect with themselves follows a decisive biographical episode. In 2009, at the age of 35, the artist experienced a severe burnout. To get back up and rediscover his desire to create, he started practicing yoga and meditation. It was a revelation that led him to integrate these teachings into his artistic approach. Already present in some of his pieces, such as the neon object *Enlightenment* (2002), his "spiritual side", as he describes it, became more apparent and assured.

Through his work, Jeppe tells us what we all might like to hear from time to time: YOU ARE AMAZING JUST THE WAY YOU ARE; TO ME YOU ARE PERFECT (2015). He wanted to share the force of breathing and initiated his ongoing project *Breathe with Me*, first presented at the United Nations Headquarters and in Central Park, New York, in 2019. This participatory work invites the public to paint their own breath on a canvas and thus visualise the connection between all living beings. Jeppe Hein's work aims to convey empathy and encourage everyone to reconnect with themselves and others. RIGHT HERE, RIGHT NOW, as the title of his Carte Blanche for Maison Ruinart indicates.



YOU CHANGE  
TO CHANGE



Jeppe Hein, *Twisted Geometric Mirrors I*, 2016  
Above: Jeppe Hein, *Mirror Labyrinth NY*, 2015

The mirror is a motif, as much as a material, that recurs in the work of Jeppe Hein. Not to mention, of course, the seven mirror speech bubbles, each with an appellative message, in the installation designed for this Carte Blanche. It is no coincidence that the mirror is also present in traditional rituals relating to spirituality, such as Buddhism, which the artist has studied extensively. The psyche evokes, in its precision and neutrality, the clairvoyance that can be achieved by practicing meditation, through distanced observation of one's thoughts and feelings. In Jeppe Hein's work, viewers are often confronted with their own image and its ambivalence. "The mirror offers an interesting and important possibility of encounter: its surface reflects you and your surroundings, but also enables you to look yourself in the eye. Who are you? When you look into someone else's eyes, are you seeing their soul or your own reflected in their gaze?" asks Jeppe Hein. Purity, clarity and simplicity are at the heart of his work, without excluding depth.







Christine Macel  
is doing  
*Breathe with Me*

Art historian and curator  
Christine Macel oversees the Contemporary  
and Prospective Creation Department  
at the Musée National d'Art Moderne  
at the Centre Pompidou in Paris.  
She worked with Jeppe Hein on  
*Invisible Labyrinth* at the  
Centre Pompidou in 2005.

You can read the full conversation  
by fashing the code below



## YOU ARE MAGIC FOR ME

Jeppe Hein: Good morning, Christine.

Christine Macel: Good morning, Jeppe.

As part of the concept for my Carte Blanche for Ruinart,  
I will be asking viewers seven questions,  
all of which deal with the themes of sensory perception,  
looking inside oneself and being in the here and now.

I would also like to explore these with you.

We've always had very interesting discussions about art,  
as well as perception, experience and life, which I enjoy immensely.

So, let's carry on where we left off.

I want to give people an experience that they are not used to at  
an art fair. Because normally, you look, buy and sell.

It is all about accumulating: taking and giving. I would like  
to offer a moment for small sensations and experiences.

You put your arm into the mirror foil, it disappears inside,  
and you take something out. Just doing this will already take  
people out of their comfort zone.

You may get a special piece of chalk, go to the wall, and draw  
your face to show how you feel. It will be very personal, but also  
a shared moment with all the other people drawing their face too.

Or you may get a small drop of oil on the palm of your hand,  
which exudes the aroma of grapes...the wind, water, earth and sun.

It is about trying to bring back memories of an experience,  
from your childhood, for example. Drawing on the senses will  
carry people away from the context of the art fair to just be

RIGHT HERE, RIGHT NOW.

When I wake up in the morning, I put my feet on the ground,  
and I just feel my feet. Because we are so much in the future  
and the past. Every day, I practice being in the moment,  
to feel the ground, move my body and touch my skin.

Sometimes I inhale deeply, shaking dreams away and try to step  
into the day with a smile – although it can be difficult.

But when you are in the here and now, if you can accept this  
feeling, you experience a kind of balance.

Yes, I know this feeling.

How do you feel right now?

Do you ever practice being in the here and now?

Yes, very often. I'm hypersensitive, so I can never forget  
that I am here – even if I'd like to sometimes (laughs).





## LIMITED EDITION

As part of his artistic reinterpretation of Maison Ruinart, Jeppe Hein transformed the wooden box containing a Jeroboam bottle of Ruinart Rosé into a work of art, exploring the different dimensions of champagne.

Echoing the sensory installation *RIGHT HERE, RIGHT NOW*, the box was whitened with chalk taken directly from the walls of Ruinart's chalk pits in Reims, giving the wood a ceruse-like appearance. Instead of the usual Ruinart label, a rosé-coloured mirror label appears on the front of the bottle, recalling the bubbles from the art installation.

Once the bottle has been removed, the box serves as the base for a rose-coloured mirror sculpture evoking both the colour and sparkling bubbles of the champagne. A testimony to the fleeting moment of tasting, this limited edition recalls the sensory experiences in the *RIGHT HERE, RIGHT NOW* installation.

The Jeroboam represents a conservation method sought after by those who love fine wines. The low volume of air in the large bottle results in slower oxygenation, which favours freshness and aromatic richness. A champagne aged in a Jeroboam is more complex and structured in the mouth, while revealing a silky texture during tasting.

This exceptional cuvée of Champagne Ruinart Rosé is characterised by a lively and elegant blend of Chardonnay and Pinot Noir, revealing subtle notes of pink (peppermint and grapefruit). The artist particularly liked this cuvée, but also chose it as a tribute to the Maison's visionary spirit: the first champagne house to market, in 1764, a rosé champagne, then called *œil de perdrix* ("partridge's eye").

With 25 signed and numbered copies, this boxed set will be presented at the art fairs of which Maison Ruinart is a partner (price: 3500 euros).





## FOOD FOR ART

**"You are also what you eat.  
I think food is very important in our life,  
especially in my life"**

By initiating encounters between artists and chefs, Food For Art helps bring art and gastronomy together, two creative expressions that search for emotion and the taste of an era. This programme aims to connect us to what is good, true and beautiful to invent a responsible kind of epicureanism.

This year, 5 chefs from all over the world met Jeppe Hein at his studio in Berlin. This artistic and gastronomic dialogue was underpinned by Ruinart's cuvées and the ambition to transpose the Maison's vision into a culinary experience, which the artist has condensed into the Carte Blanche, RIGHT HERE, RIGHT NOW.

**"I tried to open up my universe to these chefs, bringing them into my way of experiencing life, art and food. I showed them what it means for me to be in the moment, RIGHT HERE, RIGHT NOW, especially with taste, smell, touch, hear and sight."**

The public will be able to experience Food For Art at the international art fairs where Ruinart is a partner and where the RIGHT HERE, RIGHT NOW installation will be presented, either at the fair itself or in the chef's restaurant. This nomadic artistic adventure echoes the work perfectly. From Basel to Tokyo, from Paris to Miami, it will be presented in a different way: by using the colours and shapes on display, that evolve over the year, as well as the four elements and five senses, which each chef interprets in their own way.

**"Together, we tried to invite people to experience champagne, but also the chef's food and my art, at a totally new level."**



2022 Food For Art chefs in Jeppe Hein studio in Berlin.





## THE CHEFS

EUGENIO BOER  
*essentially plant-based cooking*  
Venice Biennale



BJÖRN SWANSON  
*respecting the terroir*  
Berlin Gallery Weekend



TARIK LANGE  
*regionalism and seasonal products*  
Art Basel Basel



CLÉMENT BOUVIER  
*committing to more sustainable gastronomy*  
FIAC



SUGIO YAMAGUCHI  
*simple food that warms the heart*  
Art Week Tokyo





Alphonse Mucha  
for Maison Ruinart,  
1896 (detail)



Liu Bolin,  
*Reveal the invisible*,  
2018



David Shigley,  
*Unconventional Bubbles*,  
2020

## RUINART AND ART

Born in the Age of Enlightenment, the world's first Champagne House has retained its cultured spirit. Links with the world of art have been intertwined with its prestigious genealogy from the very beginning. The founder's uncle, Dom Thierry Ruinart, obtained the title of "Master of Art" in 1674, at the age of just 17.

The story continued when the up-and-coming illustrator, painter and graphic artist Alphonse Mucha was commissioned to design a poster for Ruinart in 1896. The choice was bold and judicious: emblematic of art nouveau – of which he would become a key representative – he associated Ruinart with an elegant ivy-twined female figure holding a glass of champagne. The image appeared on Morris columns across Paris and even on the summit of Mont Blanc.

As an extension of its commitment to innovation and creation, art is an integral part of Ruinart. Each year, through its Carte Blanche programme, the Maison invites artists to reinterpret its values. Jaume Plensa created a skilful sculpture in homage to Dom Ruinart; Liu Bolin literally disappeared behind the Maison's expertise in his stunning photographic settings; Vik Muniz captured and sublimated the beauty of the vineyard; David Shigley delivered a series of humorous drawings that accurately recounted his residency in the Champagne region. In 2022, Jeppe Hein has designed a participatory project that will evolve over the year at the major international art fairs of which Ruinart is a partner (Frieze NY, Art Basel in Basel, Frieze London, FIAC, Tokyo Art Week and Art Basel Miami Beach, as well as during Berlin's Gallery Weekend and Venice Biennale).



Mouawad Laurier,  
*Retours aux Sources*,  
2019



Tomás Saraceno with  
*Aerocene* for Ruinart,  
2020



Gosette Lubondo,  
*Manu Solerti*, 2021

As a counterpoint to these nomadic exhibitions, and to start the countdown to its 300th anniversary, the oldest Champagne House launched an artistic programme in 2019 in the Champagne region where it has its roots. Each year, it invites artists to enrich its symbolic heritage by creating a work in situ. Ruinart thus supports contemporary artists whose understanding of nature sheds light on our vision of the world. *Retour aux sources* (2019) imagined by the duo Mouawad Laurier, combined innovation, creativity, and sustainability to raise awareness about climate change in Champagne. In 2021, Argentine artist Tomás Saraceno created an artwork in the Maison's historic vineyard, on the Montagne de Reims, to highlight the urgency of the climate challenge. With the *Aerocene* performance, he shows that a single degree of additional temperature between the inflatable sculpture and the ambient air is enough to make it take off, in the same way that a one degree rise in the temperature of the Champagne region disrupts the fragile balance of the vine cycle.

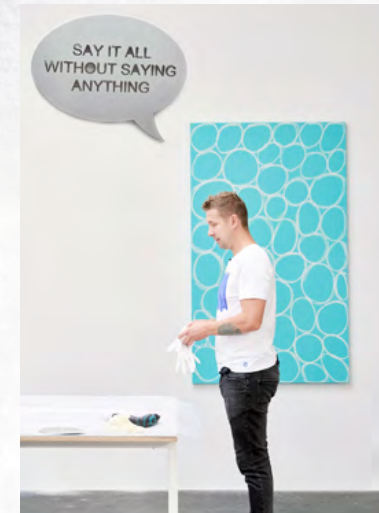
Alongside these invitations to leading international artists, Ruinart also supports emerging talent. The Maison has set up and developed a programme to support local contemporary creation. In Paris, the Prix Maison Ruinart invites a young photographer to take part in an annual artistic residency in the Champagne region (Gosette Lubondo in 2021). In Los Angeles, on the occasion of FRIEZE LA, visual artist Suzanne Husky created the *R.U.in.Art* performance (2022). In Kyoto, the Ruinart Japan Award photography prize was awarded to Yuka Takasu in 2021. Finally, in Moscow, a commission is given to a Russian artist for the Cosmocosm Fair (Misha Buryj in 2021), as part of Ruinart Art Patronage.

Today more than ever, Ruinart believes in the power of art to transform our lives, connect us to others and elevate our spirit.

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# DISCOVER MORE







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*Twisted Geometric Mirrors I*)

Ole Hein Pedersen (Jeppe Hein: *Enlightenment*)

Mies Rogmans (Jeppe Hein: *360° Presence*)

Jan Stempel / Studio Jeppe Hein (Jeppe Hein: *Modified Social  
Benches for Venice; Breathe with Me*)

All works by Jeppe Hein  
Courtesy of KÖNIG GALERIE, Berlin,  
303 GALLERY, New York, and  
Galleri Nicolai Wallner, Copenhagen

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