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JEPPE HEIN

By KAREN ROSENBERG

303 Gallery

547 West 21st Street, Chelsea

Through March 5

With works like the dazzling “360° Illusion” (2007), a giant set of rotating, pinwheel-like mirrors, the Danish artist Jeppe Hein has played carnivalesque games with the architecture of various art spaces. But his current show, [his second at the 303 gallery](#), takes the fun out of the funhouse.

The centerpiece of the show is “Light Pavilion,” a canopy of light bulbs on strings that slowly expands and collapses. This apparatus is attached to, and powered by, a stationary bike near the reception desk. Gallery staff members take turns pedaling and are supposed to cycle for as long as viewers are present, an assignment that feels mildly sadistic, whatever the cardiovascular payoff.

Two peepholes — one outside the gallery, one inside — look more promising. Outside, you can see the gallery interior flipped upside down; inside, you come eye to eye with your own reflection. Mr. Hein had a peephole in his last show at 303, in 2008, but [that one](#) unexpectedly rebuked your gaze with a gentle puff of hot air; these feel a bit more predictable.

Mr. Hein is also showing photographs of the gallery, exposed at 15-degree intervals in a 360-degree cycle so that the room appears to be spinning. The effect is robotic rather than disorienting, as it is with his mirrored sculptures.

The point Mr. Hein is presumably trying to make — that the spectacles we gawk at in galleries are part of a larger social construct — is a valid one, strongly influenced by [Dan Graham](#) and [various practitioners of Relational Aesthetics](#). But he belabors it and, unlike those artists, makes you feel dumb for having participated.