



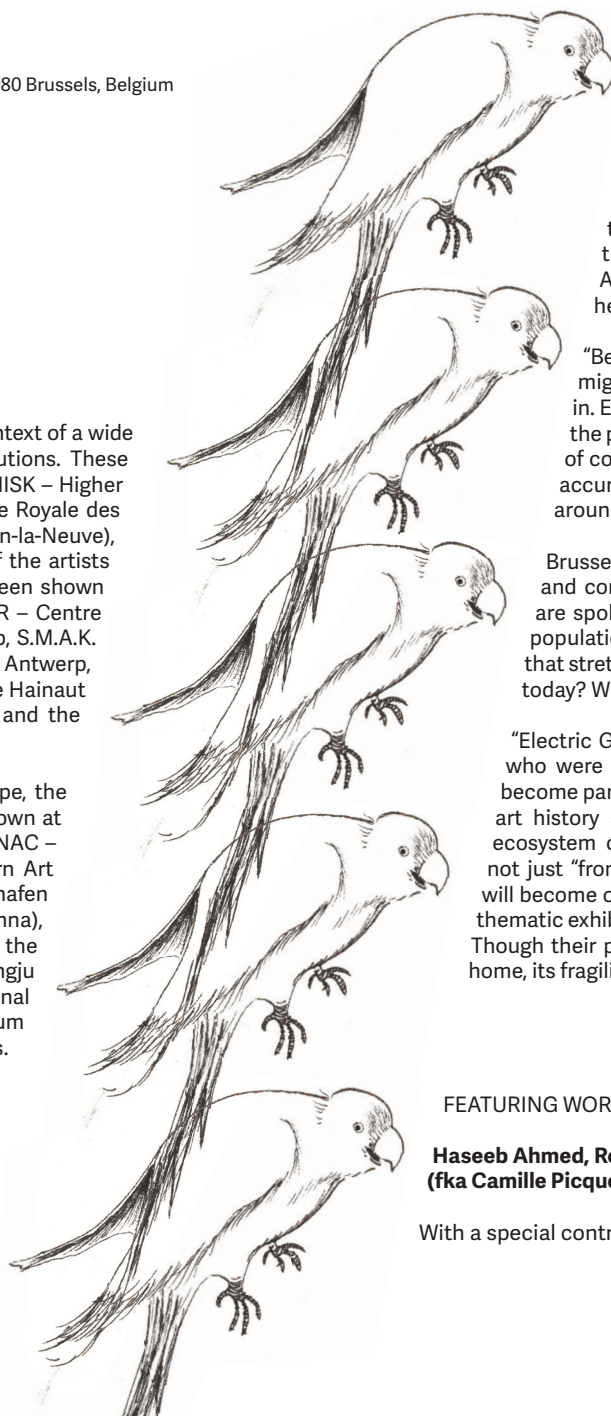
HARLAN LEVEY PROJECTS | 65 Rue Isidoor Teirlinckstraat, 1080 Brussels, Belgium

2025.06.14

2025.07.12

The artists in this exhibition have developed their practices within the context of a wide range of influential Belgian academies, residency programs, and institutions. These include ENSAV La Cambre (Brussels), KASK & Conservatorium (Ghent), HISK – Higher Institute for Fine Arts (Ghent), LUCA School of Arts (Brussels), Académie Royale des Beaux-Arts de Bruxelles, Sint-Lukas Brussels, UCL (Brussels and Louvain-la-Neuve), and the WIELS Centre for Contemporary Art (Brussels), where several of the artists have participated in its noted residency program. Their work has also been shown and supported by prominent Belgian institutions such as WIELS, BOZAR – Centre for Fine Arts (Brussels), M HKA – Museum of Contemporary Art Antwerp, S.M.A.K. – Municipal Museum of Contemporary Art (Ghent), FOMU – Foto Museum Antwerp, IKOB – Museum of Contemporary Art (Eupen), BPS22 – Art Museum of the Hainaut Province (Charleroi), L'ISELP (Brussels), Kunsthal Extra City (Antwerp), and the artist-run platforms Auguste Orts and Komplot.

In addition to their strong presence within the Belgian cultural landscape, the artists' works have also been exhibited extensively abroad. They have shown at institutions and events such as the Centre Wallonie-Bruxelles (Paris), MNAC – National Museum of Contemporary Art (Bucharest), Museum of Modern Art (Warsaw), Fotomuseum Winterthur (Switzerland), Kunstverein Friedrichshafen (Germany), the Austrian Film Museum and Kunsthalle Exnergasse (Vienna), Museum Bärengasse (Zurich), Rencontres Internationales Paris/Berlin, the Istanbul Experimental Film Festival, the Sharjah Biennial, the 15th Gwangju Biennale (Korea), FRONT Triennial (Cleveland), the Gothenburg International Biennial for Contemporary Art (Sweden), La Triennale di Milano, the Museum of Contemporary Art in Chicago, The Warehouse (Dallas), and many others.



ELECTRIC GREEN PARAKEETS

(A CELEBRATION OF MIGRATION)

A West African parakeet perched in a cold Ixelles treetop is as Belgian as any other Brusselaar – unexpectedly, and entirely. Though you wouldn't have found these birds in Belgium before the 1970s, today they're among the most common in Brussels, right after pigeons and sparrows. After more than half a century, aren't these parakeets as Belgian as they are African or Asian? Are the dozens clustered in clumpy nests above Flagey truly "from" here?

"Being from" is slippery to define. Like birds, and most other species, humans migrate. We are shaped as much by the places we leave as by those we arrive in. Each day, we build the spaces around us with fragments of our past, weaving the present landscape from a vast and tangled system of roots. In the great stew of contemporary life, people carry many origins within them; perhaps it is more accurate to say that a place is "from" its inhabitants, rather than the other way around.

Brussels is a mid-sized city sculpted by immense diversity, intimate contrasts, and contradictions so vivid they verge on the surreal. More than 100 languages are spoken here, by people hailing from over 180 countries. Nearly half the city's population was born abroad, and among those born here, many trace family histories that stretch across continents. So what does it mean to be a Brusselaar (or a Belgian) today? What makes a parakeet, or a piece of art, Belgian?

"Electric Green Parakeets (a Celebration of Migration)" brings together eight artists who were born elsewhere but have made Brussels their home. Their voices have become part of this city's evolving landscape, slowly shaped by the influence of Belgian art history and sharpened through sustained engagement with the contemporary ecosystem of residencies, institutions, academies, galleries, and civic life. They are not just "from" somewhere else – they are also shaping where we are now, and what will become of it. These artists are brought together here, not as part of a researched or thematic exhibition, but as a celebration of migration and the city we've all come to share. Though their practices unfold in diverse forms, they converge in a quiet reckoning with home, its fragility and resilience, its hauntings and layered histories.

FEATURING WORK BY:

Haseeb Ahmed, Rebecca Jane Arthur, Marcin Dudek, Ermias Kifleyesus, Camille Orso Caël (fka Camille Picquot), Angyvir Padilla, Yoel Pytowski, and Mostafa Saifi Rahmouni.

With a special contribution by **Lot Lemm.**

ANGYVIR PADILLA
HOME UNFOLDABLE HOME (FLASHBACK #3), 2023
Silkscreen & wax on fabric on steel frame structures
129.5 x 74.5 x 128 cm - 51 x 29 3/8 x 50 3/8 in

MOSTAFA SAIFI RAHMOUNI
The Only Way, 2016
Glass plates, digital print on paper
4 x 50 x 50 cm - 1 5/8 x 19 3/4 x 19 3/4 in

ERMIAS KIFLEYESUS
Story & Time, 2009
Oil painting & mixed media on canvas
153 x 202 x 1.7 cm - 60 1/4 x 79 1/2 x 5/8 in

MOSTAFA SAIFI RAHMOUNI
The Hand Of God, 2025
Digital print on paper, laminated on aluminium, iron wire
35 x 90 x 6 cm - 13 3/4 x 35 3/8 x 2 3/8 in



LOT LEMM
Parakeet feathers, boxing mask, wood
68 x 47 x 40 cm - 26 3/4 x 18 1/2 x 15 3/4 in

ERMIAS KIFLEYESUS
Different places at one space, 2023
Oil on canvas
90 x 140 x 2.5 cm - 35 3/8 x 55 1/8 x 1 in

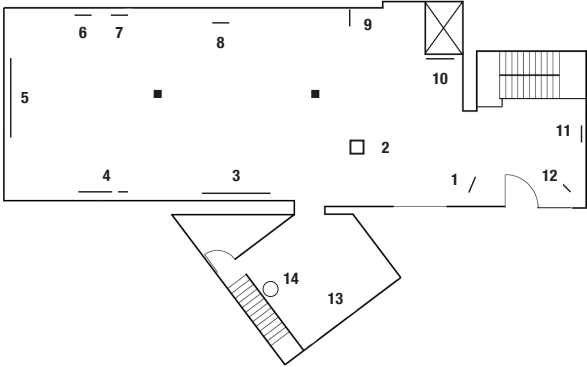
OFFICE

1

2

3

4



MARCIN DUDEK
Rite of Passage, 2024
Acrylic paint, oil paint, steel, stone, plastic, aluminium, wood, cotton, medical tape
Open: 200 x 302 cm - 78 3/4 x 118 7/8 in
Closed: 200 x 150 cm - 78 3/4 x 59 in

ERMIAS KIFLEYESUS
Early meeting, 2022
Oil painting & mixed media on canvas
40 x 50 x 1.5 cm - 15 3/4 x 19 3/4 x 5/8 in

CAMILLE ORSO CAËL
Ardeur, 2023
Pigment prints on archival paper, Hahnemühle Photo Rag 308g cotton, mounted on dibond & framed in wood
73 x 49 cm - 28 3/4 x 19 1/4 in
Edition of 5 plus 2 artist's proofs

CAMILLE ORSO CAËL
Bien arrivé, 2025
Paper, ink, metal
Box: 10 x 40 x 14 cm - 4 x 15 3/4 x 5 1/2 in
Letter: 1200 x 30 cm - 472 1/2 x 11 3/4 in

ANGYVIR PADILLA
HOME UNFOLDABLE HOME (FLASHBACK #6), 2023
Silkscreen & wax on fabric on steel frame structures
92 x 9 x 56 cm - 36 1/4 x 3 1/2 x 22 in

YOEL PYTOWSKI
Perpendicular memory, 2025
Wood, OSB, concrete, polished screws
60 x 86 x 1 cm - 23 5/8 x 33 7/8 x 3/8 in

CAMILLE ORSO CAËL
Devotion, 2023
Pigment prints on archival paper, Hahnemühle Photo Rag 308g cotton, mounted on dibond & framed in wood
73 x 49 cm - 28 3/4 x 19 1/4 in
Edition of 5 plus 2 artist's proofs

ANGYVIR PADILLA
HOME UNFOLDABLE HOME (FLASHBACK #2), 2023
Silkscreen & wax on fabric on steel frame structures
151.5 x 97 x 104 cm - 59 5/8 x 38 1/4 x 41 in

REBECCA JANE ARTHUR
Barefoot Birthdays on Unbreakable Glass, 2024
16mm colour film, 4:3, English spoken with Dutch or French subtitles
17 min

HASEEB AHMED
A Fountain of Eternal Youth VI, 2025
IV back, Human Growth Hormone, strobe lights, 3D prints, polycarbonate, polyethylene, MDF, aluminum, electronics, and custom software
87 x 37 x 35 cm - 34 1/4 x 14 5/8 x 13 3/4 in

ANGYVIR PADILLA

In her series of works *Home Unfoldable Home*, Angyvir Padilla prints photographs taken by her mother onto fabric, then seals them with wax. The images framing intimate scenes of their home in Venezuela are suspended between preservation and concealment; the wax acts as both protective skin and obscuring veil. Hung from metal supports like laundry left to dry, the prints evoke garments without bodies, memory without stability. The transformation of soft, domestic fabric into hardened form speaks to the fragility and resilience of personal memory, especially in the context of displacement. The pieces recall the material sensitivity of South American conceptual artists like Mira Schendel, who used paper and transparency to explore the tensions between visibility and disappearance. In Padilla's work, memory is not fixed but fugitive, filtered through layers of time, distance, and care. The installation becomes both an archive and a gesture of mourning: a home rendered in fragments, textures, light enough to fold and carry, the quiet weight of what remains.

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MARCIN DUDEK

In *Rite of Passage*, Marcin Dudek constructs a manually activated kinetic installation of six aluminum panels linked by a clinking chain. One end is weighted with a red plastic fragment from a Cracovia stadium bench, a place central to the artist's youth. The other holds a stone from the Roman amphitheatre in Syracuse. This physical axis connects two sites of spectatorship, bridging contemporary football culture with ancient ritual performance. The panels, cut from the offset printing plates of Dudek's monograph *Slash & Burn*, open like pages or wounds. Each reveals a distinct layer of personal and collective memory, shifting the installation with every movement. The work reflects on how identities are formed through shared spaces and repeated gestures. It also explores how mass gatherings (whether in stadiums, amphitheatres, or cities) produce forms of social abstraction, where individuals become part of a larger, symbolic and shared body. The unfolding triptych emerges as a space of memory, transformation, and ritual, where the presence of the body remains central to the spectacle.

5

MOSTAFA SAIFI RAHMOUNI

Mostafa Saifi Rahmouni's contributions recall the moral allegories of Francisco Goya's *Los Caprichos*, where animal hybrids are used to critique human folly and social decay. They also resonate with the more recent work of Berlinde De Bruyckere, whose contorted animal forms blur the lines between compassion and violence. Saifi Rahmouni distinguishes himself by fusing a sharply political edge with poetic restraint. *The Only Way* does not merely anthropomorphize animals, it repositions them as mirrors to human behavior, especially in times of crisis. It's a Black Friday, Darwinistic sort of scene and Rahmouni represents the animal not as metaphor, but as method: a way to unearth the primal instincts which inevitably shape social life. This is also the case in *The Hand of God*, a work he first presented in his solo exhibition at L'ISELP. The cold, brilliant blues and greens of the synthetic grass emphasize the cruelty of the scene – the bodies systematically destroyed, witnesses and proof of a distinctly human form of violence.

2

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CAMILLE ORSO CAËL

The works presented here by Camille Orso Caël take the city as both stage and subject. For *Blissful Asphalt*, the artist wandered Brussels, often returning to trace the shifting path of sunlight, staging quiet, near-choreographed moments with friends and strangers. The result is a poetic ensemble of images, which subtly capture remnants of civil disobedience. While writing has long underpinned Caël's practice, *Bien arrivé* marks its first physical manifestation: a handwritten love letter to and from Brussels, composed across multiple sittings, covering over 10 meters with script until exhaustion of brain and body. The process (as athletic as literary) pushes them, like a long-distance runner, into another state of awareness. In this, their work recalls Virginia Woolf's stream of consciousness, where writing becomes a threshold between self, place, and memory as pen after pen runs out of ink. In the gallery, the letter unfurls down the wall before folding into a box, a personal correspondence laid bare in cold steel. Caël's letter is confessional and bodily; a quiet record of attention and presence.

7

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11

ERMIAS KIFLEYESUS

Ermias Kifleyesus' work engages with themes of migration, cultural exchange, and the legacies of colonialism. For decades, he has developed methods for gathering images and phrases from others, collecting doodles from phone booths or snippets of spontaneous conversations, which become compositional elements in his layered paintings. This exchange-based process creates a form of social practice within a medium often associated with solitude. In *Story & Time*, an image of the Sainte Catherine church is overlaid with phrases gathered during several days of interaction nearby. The results form a kind of public poetry: "the most humane way to kill a crab"; "the bite of a friend is better than the kiss of an enemy." Kifleyesus' visual language draws from Belgian old masters and his Ethiopian heritage, while also recalling artists like Pierre Alechinsky and the Situationists, who used calligraphy, found language, and urban intervention to challenge social norms and reflect shared experience. Even when not using this method, his work remains grounded in collective experience and lived exchange, as exemplified in the paintings *Early Meeting* and *Different Places at One Space*.

3

6

OFFICE

YOEL PYTOWSKI

Yoel Pytowski's site-specific installation responds to the gallery's architecture, creating connections between the present moment and the past lives of the materials.. All of these construction elements have been reused from earlier installations, layered onto multiple surfaces. Hung on the wall is his work *Perpendicular memory*: A childhood photo of the artist's brother transferred onto the same materials evokes the distance between there and here, now and then. For over a decade, Pytowski's practice has focused on the complex relationship between individuals and the architecture they inhabit. His work engages with ongoing cycles of construction, destruction, and reconstruction, echoing approaches by artists such as Gordon Matta-Clark, who physically intervened in architectural spaces, and Rachel Whiteread, who explored the traces left by absence. Like El Anatsui's transformative use of discarded materials or Robert Rauschenberg's Combines, Pytowski embraces material reuse as a way to challenge perceptions of space and identity. His installations invite viewers to reflect on the constantly evolving nature of the built environment and our place within it.

10

Writing plays a significant role in the practice of Rebecca Jane Arthur, whose experimental films often use personal stories to explore broader socio-political contexts, with particular attention to class politics, education, and women's experiences. Her work frequently evokes feminist theory, engaging deeply with issues of identity, memory, and the body. In *Barefoot Birthdays on Unbreakable Glass*, Arthur creates an intimate portrait of three women within the private space of their respective homes. Through their shared objects, rituals, and reflections, the filmmaker offers a counterpoint to external views of the city, revealing the complex lives of some of its individual inhabitants. This film was commissioned as part of a series paying homage to Chantal Akerman; Arthur responds with her aesthetic approach to the politics of everyday life.

ELECTRIC GREEN PARAKEETS
(A CELEBRATION OF MIGRATION)

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Water-infused human growth hormone, a widely used but unregulated anti-aging drug, flows through Haseeb Ahmed's *A Fountain of Eternal Youth*. Using stroboscopic techniques, Ahmed appears to suspend water droplets mid-air, making them float upward, defying gravity and reversing the passage of time. Since antiquity, the flow of time has been closely linked to the flow of fluids. Early water clocks, which measured time by gradually emptying, are echoed in this work by a water clock modeled after Japanese shishi-odoshi devices that continuously fill and empty. While the artwork creates the illusion of reversing time, the clocks remind us that time inevitably moves forward. This paradox of cause and effect reflects humanity's desire to preserve life through pharmaceuticals, alongside the unintended ecological consequences these efforts provoke. Ahmed's exploration of time and fluidity recalls artistic investigations by Belgian artist Panamarenko, who experimented with kinetic and water-based systems to question natural forces, as well as the symbolic use of water in René Magritte's surreal works, which challenge perception and reality. Through these references, *A Fountain of Eternal Youth* situates itself within a broader dialogue on time, environment, and human intervention.

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With a special contribution by Lot Lemm.



Lot Lemm is nen echte Brusselirinneke. Multi-tof bezig, ze is ni alleen auteur maar ook decor en kostuumontwerpster, en da terwijl ze haar eigen ding doet en samenwerkt met Grace Ellen Barkey. In 2020 hebben Lot en de kunstenaar Alain Ayers HK57A Werkplaats opgericht, ne coole ateljee hier in Brussel. Voor de tentoonstelling heeft ze ne masker gemaakt van parkietpluimen die ze opgepikt heeft tijdens haar dagelijkse corona-loopkes in Koekelberg. Dat masker hangt daar vanboven in de ruimte, goe zichtbaar, gelijk ne totem die alles in 't oog houdt.

Lot Lemm is a native Brusselaar. A multi-disciplinary artist, she's worked as an author, set and costume designer, while maintaining her own practice as well as collaborating with Grace Ellen Barkey. In 2020 Lot Lemm and the artist Alain Ayers established HK57A Werkplaats, a studio in Brussels. Her contribution to the exhibition is a mask made of parakeet feathers scavenged during daily Covid runs in Koekelburg. It sits perched above the exhibition space, keeping a watchful eye.