

HARLAN LEVEY PROJECTS

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Jeroen Jongeleen  
*Counterclockwise*

3.15 - 4.7.2018

# Jeroen Jongeleen

## *Counterclockwise*

March 15<sup>th</sup> - April 7<sup>th</sup>, 2018

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### HARLAN LEVEY PROJECTS

46 Rue Jean d'Ardennestraat, 1050 Brussels, Belgium  
[www.hl-projects.com](http://www.hl-projects.com)

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## Jeroen Jongeleen

### *Counterclockwise*

In his second exhibition with the gallery, Jeroen Jongeleen presents three works from ongoing projects. Since the 90s, Jongeleen's practice has consisted of ephemeral interventions in urban space meant to question the inherently ideological nature of municipal development and the underlying political and private interests at stake. Through challenging structures in advertising, architecture and other signifiers of regulated public behavior, these gestures re-negotiate the relationship between an environment and its inhabitants. For Jongeleen, they also ask questions concerning the place of art in the public landscape and the role of the artist's contribution towards it.



In the front room of the gallery is the site-specific intervention "Dirty Line as Landscape (Brussels 2018)". It sets a tongue in cheek mood in evoking the history of Dutch landscape painting. Proud of the economic success of their cities, Dutch cityscape painters of the 17th century inverted the gaze of landscape painting by painting the city as viewed from the countryside. In Jongeleen's homage to this genre, he adds an inversion of his own. Car grease, soot and other residue collected from the gallery's surroundings, form a smoggy, blurred, panoramic representation of a landscape across the gallery wall. Composed of the pollutants that the city and its inhabitants deposit upon one another, Jongeleen's epilogue to the Dutch cityscape exchanges the utopian view of the developing city for a more toxic perspective.

A pathway comprising fragments of stone, asphalt and rubble which Jongeleen has collected from demolition sites, degrading sidewalks, vacant lots as well as already renewed, pristine parts of the city where detritus of past structures can still be found, connects the dirty line to an endless circle in the back space. In the absence of the structures they originally constituted, these non-functional by-products of constant urban renewal serve as persisting evidence of the cycles of construction, stagnation and demolition within the city, pointing to the underlying economic and political forces, along with specific events, which have fueled that renewal. In their re-constitution within the gallery, they become functional again, forming a



new structure while reminding us of their throwaway present and loaded past. It is a work reminiscent of earlier transgressive pieces such as "City Jewels" and "2, 1, 3" in which collections of urban debris were transformed shining similar light on historical constants and variables. Bringing these heavy objects from Rotterdam to Brussels may be like bringing water to the ocean, but is also a move that mirrors Jongeleen's contribution to the 2015 remake of the seminal counter culture exhibition "Backjumps" 2005. Instead of transporting a work to the exhibition, the artist revisited his piece "Pointless One Liner," this time running from Rotterdam directly to the exhibition. "I'd decided to not focus on the end-work that normally fills the walls of an art space, but to represent the actual effort it takes to produce a work itself." During the exhibition, a 6 hour film of this art work is on view in the gallery office.

In the back room, the video "Running a Circle Against the Wind," builds on Jongeleen's "Running Shapes and Traces" series, which he began developing in 2012 and includes the aforementioned endurance performance "Running an imaginary line from my studio in Rotterdam to its exhibition in Berlin," (2015). In March 2018, over the course of 8 hours, Jongeleen continuously ran a circle in a frozen crop field. As the emphasis on the action of running in the work's title insists, the drawing is the end result of Jongeleen's sustained bodily effort. As in all of Jongeleen's earth-drawings, the slow process of creating the drawing through repetition acts as a physical manifestation of the difficulty in realizing an artwork. Here this effort is mirrored by the shadow of an untiring wind mill. While sometimes the wind is behind your back, in other moments you have to run achingly against it. The looming shadow of the modern-day windmill evokes the emblematic Dutch Golden Age paintings, which, like cityscape paintings of the same era, portray an image of economic strength and stability thanks to industrial and technological advances. Jongeleen is not simply running against the wind, but against the windmill with the all the progress and historical circles it represents.





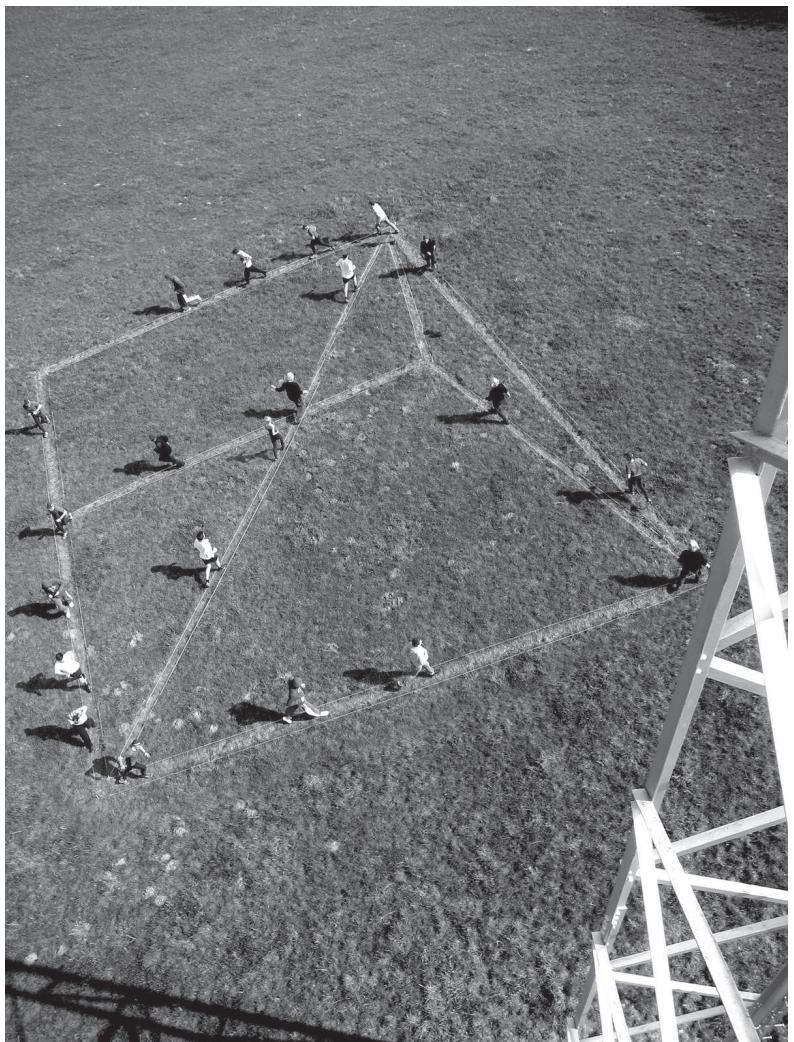














Jeroen Jongeleen (b. 1967, the Netherlands) moved to Rotterdam in 1997. One of his first interventions in his adopted city was to spray the word “HOME” on the outside wall of Museum Boijmans Van Beuningen. He was arrested for this action, but it was the start of a close relationship with the museum and in 1999, he was invited to participate the group exhibition Exorcism/Aesthetic Terrorism (Boijmans Van Beuningen). Jongeleen’s street interventions previously carried the project name “influenza”, as qualification of the development of his artistic practice as a self-reflexive exercise engaged in feeding its own momentum. His work has been exhibited at the SCAPE Christchurch Biennial of Art in Public Space, New Zealand (2006), the Prague Biennale 1 (2003) and “Hardcore” at Palais de Tokyo, Paris (2003), as well as a variety of shows at venues including those at Stichting Fort Asperen, Acquoy, Upstream Gallery (Amsterdam), Tent (Rotterdam), Marianne Boesky Gallery (New York), Harlan Levey Projects (Brussels), Kunsthalle St. Gallen (St. Gallen), Cobra Museum voor Moderne Kunst (Amstelveen), De Appel (Amsterdam) and Burlington City Arts (Vermont). Works in his ongoing series “Running Shapes and Traces” were acquired by the Museum Boijmans Van Beuningen, the Progressive Collection and private collections in the US and Europe.

**[www.hl-projects.com](http://www.hl-projects.com)**  
**[www.jeroenjongeleen.nl](http://www.jeroenjongeleen.nl)**



**1** *Dutch Mountains (Yellow)*, 2018

**2** *Running A Circle Against The Wind, Counterclockwise*, 2018

**3** Jacob van Ruisdael, *Panoramic view on the Amstel looking towards Amsterdam*, 1671

**4** *Dirty Line as Landscape (Brussels 2018)*, 2018

Exhibition view of *Counterclockwise* at Harlan Levey Projects

**5 - 6** *City Jewels*, 1999-2012

Salvaged car glass (various), glass box, metal legs

**7** *213*, 2014

Mixed-media, stones, 120.5 x 69 x 35 cm

**8** *Pointless Oneliners*, 2003

**9** *Running A Circle Against The Wind, Counterclockwise*, 2018

Exhibition view of *Counterclockwise* at Harlan Levey Projects  
Video, 3min 03sec

**10** *Dragging A Circle Along An Abandoned Highway, Burlington VT, USA*, 2015

**11** *Running In Besançon, Fort Griffon, France*, ©EMA, 2015

**12** *Running A Pedestal, BCA, Burlington Vermont USA*, 2015

**13** *Running Dutch Mountains*, 2018

Lamda print, 56 x 35 cm

**14** *Composition With Circle And Square At Smalley Park, Burlington, VT, USA*, 2015

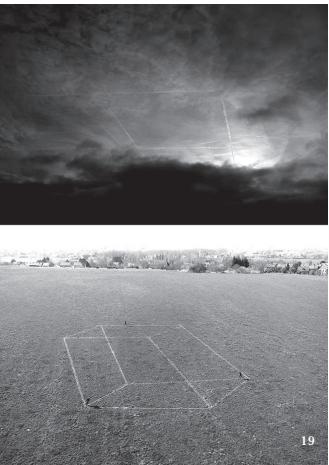
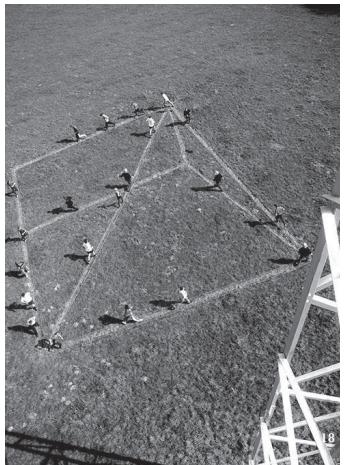
**15** *Running A Composition With Circles, Squares and Lines, Shelburne, VT, USA*, 2015

**16** *Running A Circle Clockwise, Shelburne Farms, VT, USA*, 2015

Lamda print, 48 x 32 cm

**17** *Running an imaginary line from my studio in Rotterdam to its exhibition in Berlin*, 2015

Video, 5 hours 48min 23sec



18 *Running Shapes #02*, 2013  
Lamda print, 60 x 45 cm



19 *Running Shapes #04 / In Search of the Perfect Square*, 2013  
Plexi glass on Lamda print on Dibond, 78,5 x 52 cm

20 *KM100*, 2014  
Plexi glass on Lamda print on Dibond, 120 x 80 cm

21 *Dutch Mountains (Red)*, 2018

22 *Dutch Mountains (Blue)*, 2018

23 *Dutch Mountains (Yellow)*, 2018

24 *Productivism Nr. 128*, 2014  
Lamda print, 107 x 67 cm

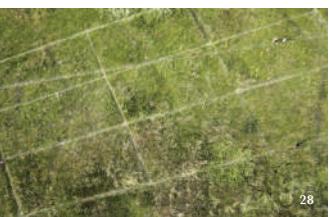
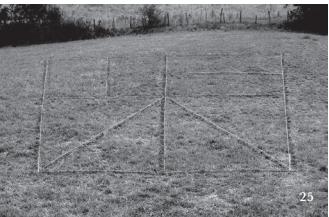
25 *Running Shapes / Sol Lewit, Jan Dibetts and me*, 2013  
Lamda print, 38 x 50 cm

26 *Running A Composition at Smalley Park, Burlington VT*, 2015  
Video, 7min 06sec

27 *Running A Composition With Circles-Squares and Lines, Skirmish at Shelburne Farms*, 2015  
Video, 4min 58sec

28 *Running A 9-Blocks Grid, Crossed By A Diagonal Line*, 2015  
Video, 8min 50sec

29 *Running A Circle Counterclockwise*, 2015  
Video, 3min 28sec





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