

«Maybe it's not metaphysics. Maybe it's existential. I'm talking about the individual US citizen's deep fear, the same basic fear that you and I have and that everybody has except nobody ever talks about it except existentialists in convoluted French prose. Or Pascal. Our smallness, our insignificance and mortality, yours and mine, the thing that we all spend all our time not thinking about directly, that we are tiny and at the mercy of large forces and that time is always passing and that every day we've lost one more day that will never come back and our childhoods are over and our adolescence and the vigor of youth and soon our adulthood, that everything we see around us all the time is decaying and passing, it's all passing away, and so are we, so am I, and given how fast the first forty-two years have shot by it's not going to be long before I too pass away, whoever imagined that there was a more truthful way to put it than «die,» «pass away,» the very sound of it makes me feel the way I feel at dusk on a wintry Sunday--... And not only that, but everybody who knows me or even knows I exist will die, and then everybody who knows those people and might even conceivably have even heard of me will die, and so on, and the gravestones and monuments we spend money to have pour in to make sure we're remembered, these'll last what-- a hundred years? two hundred?-- and they'll crumble, and the grass and insects my decomposition will go to feed will die, and their offspring, or if I'm cremated the trees that are nourished by my windblown ash will die or get cut down and decay, and my urn will decay, and that before maybe three or four generations it will be like I never existed, not only will I have passed away but it will be like I was never here, and people in 2104 or whatever will no more think of Stuart A. Nichols Jr. than you or I think of John T. Smith, 1790 to 1864, of Livingston, Virginia, or some such. That everything is on fire, slow fire, and we're all less than a million breaths away from an oblivion more total than we can even bring ourselves to even try to imagine, in fact, probably that's why the manic US obsession with production, produce, produce, impact the world, contribute, shape things, to help distract us from how little and totally insignificant and temporary we are... The post-production capitalist has something to do with the death of civics. But so does fear of smallness and death and everything being on fire.»

-David Foster Wallace

* 1: Video sculpture 11 (Central Alberta)

It is unlikely that you will stand and look down into the hole for the duration of the film, so we felt like it was important to give an extra word about the content of this work.

“Central Alberta” as shown here, is a film created as a dynamic theatre piece of the same name, by Emmanuel Van der Auwera. The work builds on his work “A Certain Amount of Clarity,” moving from reaction videos of bestcore.com users to declarations made in the website's forum, and from found videos to stage directions, as it takes viewers two steps away from the grizzly action and another three steps towards it. The piece has been shown at Cinema Galleries (Brussels), Campo Art Center (Ghent), and Centre Pompidou (Paris). It will be performed with Workspace Brussels on June 3rd and 4th. Please inquire for more information.

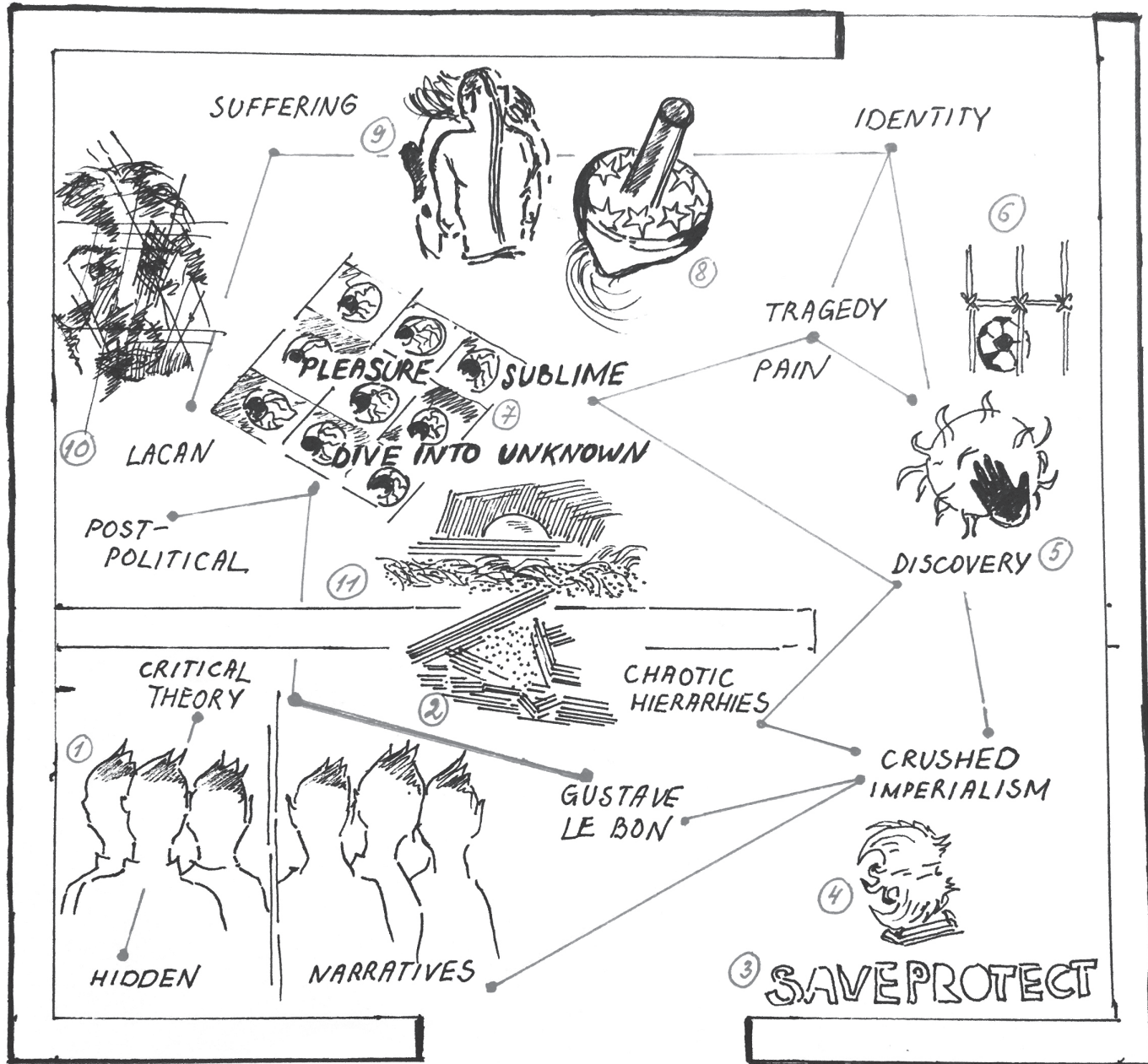
IMPRINTS

June 2 - July 2, 2016

Amélie Bouvier, Petr Davydtchenko, Marcin Dudek, TR Ericsson and Emmanuel Van der Auwera

In “The Human Condition,” political theorist Hanna Arendt speaks about “vita contemplativa” (contemplative, passive life) as the condition of Western society. It is a condition that opposes “vita active,” or dynamic living, where the subject produces reality, instead of passively consuming its established narratives. This dynamism can be seen as one of the grey lines connecting works in this exhibition. One recent video and an object or drawing was selected from 5 of our represented artists to shape an accidental exhibition built on a series of coincidences and the bonds that grew out of them. Other lines appear in what can be seen and what cannot. Presence is given to the invisible ashes, traumas and concerns that shape each piece in the show.

For further information please contact info@hl-projects.com.



List of works (numbers correspond to map on following page):

1: Emmanuel Van der Auwera, Video sculpture 11 (Central Alberta) *
HD video (46.29 minutes), LCD Screen, Glass, 2016

2: Marcin Dudek, En Masse
Gaffer tape, UV-varnish on wooden panel, 168 x 122 cm, 2016

3: Petr Davydtchenko, Save and Protect Us
Plasterboard, wood, screws, 160.5 x 137 cm, 2012 (cut from Harlan Levey Projects former gallery wall)

4: Petr Davydtchenko, Arzamas
Aluminum sculpture, 19 x 34 x 10 cm, 2016

5: Amélie Bouvier, But Keep Your Feet on the Ground
HD video (4.33 minutes), 2016

6: Marcin Dudek, Pen Pit
HD video (4.34 minutes), 2016

7: Emmanuel Van der Auwera, Rage comics
10.000 copies of printed comic book (created for the installation 'A Certain Amount of Clarity' at the Young Belgian Art Prize exhibition at BOZAR), 2015

8: TR Ericsson, Spider's Silk
HD video (2.14 minutes), 2016

9: Petr Davydtchenko, Immersion
HD video (music by Astrid Gnosis, 3.36 minute), 2016

10: TR Ericsson, Jeanne
Graphite, resin & funerary ash on muslin, 214 x 152 cm, 2016

11: Amélie Bouvier, Better to See Them Small
Ink on paper, 113 x 80 cm, 2016