



H A R L A N L E V E Y P R O J E C T S

Making Visible

20 JANUARY - 23 MARCH 2024

Curated by Lara Pan, with works by Constance DeJong, Günter Selichar, Ira Lombardia, Jonathan Sullam, Edwin Schlossberg, and Suzanne Treister.

The title of this exhibition draws its inspiration from the seminal film crafted by Edwin Schlossberg back in 1969, a film that originated from a unique commission by the iconic Dilexi Foundation. The Dilexi Gallery, an avant-garde establishment nestled within the heart of San Francisco and operational from 1958 to 1969, holds a rich history. Its inception was the collaborative brainchild of Jim Newman, and artist and poet Robert Alexander, igniting an era of unparalleled creativity in the Bay Area and the expansive West Coast.

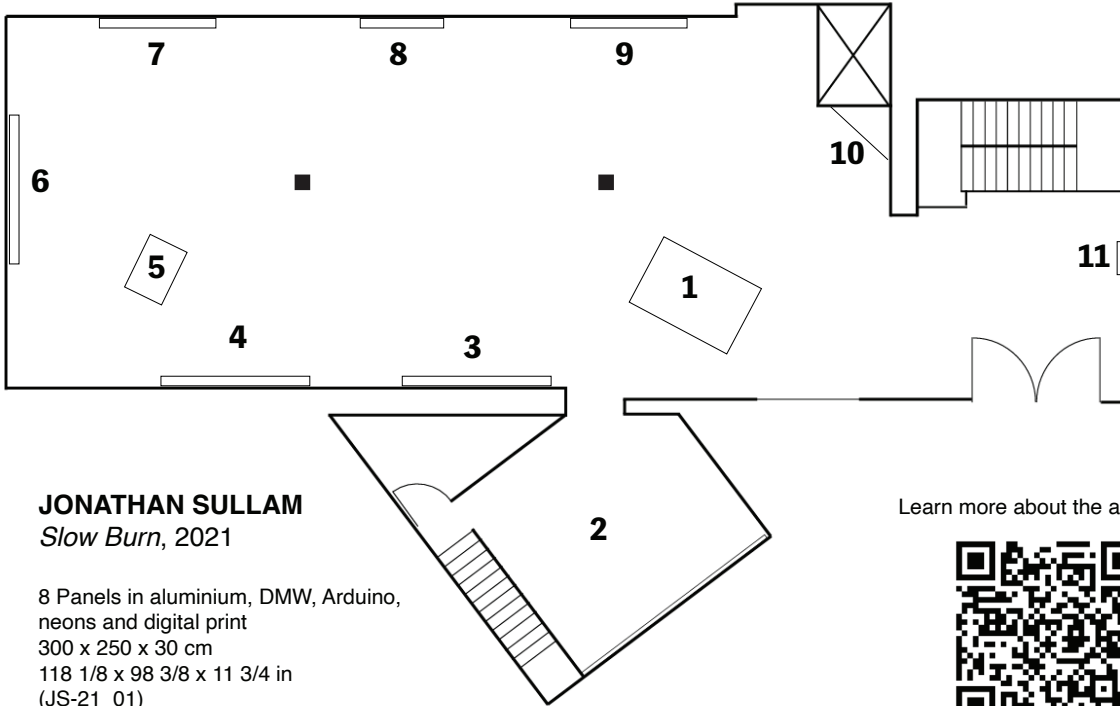
Making Visible is a cinematic endeavor that delves into the realm of McLuhanesque prophecies. Labeled as an essayistic exploration of communication theory, the film envisions the latent potential within the imperceptible realm of television's material. As the cinematic journey unfolds, viewers are confronted with the profound notion: "In order to make this image visible to you, it had to become invisible."

However, this exhibition extends beyond its cinematic origins. It serves as a profound inquiry into the interplay of perceptions existing between both sender and receiver. The focus transcends mere communication, delving into the intricate workings of the human mind when faced with the dichotomy of the seen and the unseen. Making Visible ingeniously navigates the intriguing avenues of how our cognitive faculties respond to visual and auditory stimuli, examining the processing not only of imagery, but also the very essence of language.

One of my primary aims in this exhibition has been to explore how different perceptions can exist between the sender and receiver, beyond the mere context of communication. How the brain reacts to the imagery of the seen and unseen, as well how we can process the voice or the idea of word as an experiment in the form of sound or a static image.

The exhibition captures the profound complexity of perception, a dance between the tangible and the abstract, and thereby challenges conventional paradigms of understanding. In essence, Making Visible: Bridging Perceptions stands as a testament to the power of art to transcend traditional boundaries. And the artists of this exhibition help us to discover a hidden political message, a voice from another realm, signs that could be confusing, and static imagery that bespeaks an invisible source. It beckons visitors to question the layers of interpretation and invites them to partake in an intellectual voyage that intertwines communication theory, sensory responses, and the fusion of various mediums. Through this exhibition, the invisible becomes the fulcrum upon which the visible pivots, and the audience becomes an integral part of the intricate dance between what is seen and what is understood.

- Lara Pan



1 **JONATHAN SULLAM**
Slow Burn, 2021

8 Panels in aluminium, DMW, Arduino, neons and digital print
300 x 250 x 30 cm
118 1/8 x 98 3/8 x 11 3/4 in
(JS-21_01)

Learn more about the artworks



2 **SUZANNE TREISTER**
The Holographic Universe Theory Of Art History (THUTOAH), 2018

Single-channel video with sound
16 min 54 sec,
with sound 51 min 16 sec
(ST-18_01)

7 **JONATHAN SULLAM**
Fragments of now and then 2, 2024

Digital and silkscreen print on aluminium
160 x 184 x 10 cm
63 x 72 1/2 x 4 in
(JS-24_02)

3 **IRA LOMBARDIA**
The Rest is History (MET, Statuary Hall), 2021

Polyptych, screenprinting over photogravure on Zerkall-Bütten paper and digital Interaction
204.4 x 162 cm
80 1/2 x 63 3/4 in (framed)
Edition of 3 plus 1 AP (#1/3)
(IL-21_01)

8 **IRA LOMBARDIA**
Victoria, 2019

Photographic installation, 10 photographs
317 x 60 cm
124 3/4 x 23 5/8 in
Edition of 5 plus 2 AP (#4/5)
(IL-19_01)

4 **EDWIN SCHLOSSBERG**
D, 2006

Acrylic on canvas
126.7 x 141 cm
49 7/8 x 55 1/2 in
(ES-06_01)

9 **JONATHAN SULLAM**
Fragments of now and then 3, 2024

Digital and silkscreen print on aluminium
160 x 190 x 10 cm
63 x 74 3/4 x 4 in
(JS-24_03)

5 **EDWIN SCHLOSSBERG**
Making Visible, 1969

Video, sound
26 min 38 sec
(ES-69_01)

10 **CONSTANCE DEJONG**
Golden Arvin, 2019

Re-engineered radio with amplitude-sensitive LEDs, audio
12.7 x 20.3 x 12.7 cm
5 x 8 x 5 in
(CDJ-19_01)

6 **GÜNTHER SELICHAH**
sources, 1993-1995

Series of 9 gelatin silver prints mounted on museum board, accompanied by a text by Robert C. Morgan
32.6 x 58.4 cm
12 7/8 x 23 in each
Edition of 7 plus 3 AP
(GS-93_01)

11 **CONSTANCE DEJONG**
Frequency Hopping 2, 2019

Digital print with ink and pencil on lightbox
46.4 x 59.1 x 4.4 cm
18 1/4 x 23 1/4 x 1 3/4 in
(CDJ-19_02)

Making Visible

20 JANUARY - 23 MARCH 2024

ARTISTS

Constance DeJong (b. 1945, Ohio), a versatile artist, writer, and performer, immerses herself in the creation of fiction texts and new media-based works. Her art unfolds in performance, theater, audio, and video installations, guiding the audience through a nonlinear relationship with text. DeJong's work invites spectators on an intuitive exploration, creating an elegant dance between the artist's narrative and the audience's interpretation. Since the 1980s, DeJong has collaborated with Phillip Glass, Tony Oursler, and the Builders Association on performances and videos at Walker Art Museum, Minneapolis (US), the Wexner Center (Columbus, US), Philadelphia Museum of Art (US), and in New York, at The Kitchen, Thread Waxing Space, the Whitney Museum of American Art, and the Dia Center for the Arts. Her books include *I.T.I.L.O.E.* and *SpeakChamber*, and her work is included in the anthologies *Up is Up, But So is Down: New York's Downtown Literary Scene, 1974–1991* (NYU Press, 2006); *Blasted Allegories* (New Museum/MIT, 1987); and *Wild History* (Tanam Press, 1985). DeJong's work is part of the collections of the Fisher-Landau Center (Long Island City, US), The Albright-Knox Art Gallery (Buffalo, US), the Mulvane Art Museum, Washburn University (Topeka, US), the Museum of Fine Arts (Santa Fe, US), the Albuquerque Museum (New Mexico, US), the Fine Arts Museum, University of New Mexico (Albuquerque, US), the Scottsdale Museum of Contemporary Art (Arizona, US), and the Clay Center for Arts and Sciences (West Virginia, US). Constance DeJong is represented by Bureau, New York

Ira Lombardia (b. 1977, Spain) lives and works at Upstate NY where she teaches at Syracuse University. With her work she questions discourses, dynamics and rhetoric that have been assumed in the realm of contemporary art, image and philosophy. Lombardia's work has been exhibited internationally in venues such as the Israel Museum, (Jerusalem, IL), SCAN Project Room (London, UK), Caixa Forum (Barcelona, ES), European Photography Festival (IT), The Billboard Creative (Los Angeles, US) and the Liverpool Biennial (Liverpool, UK). In 2021, she opened her first solo exhibition in the US at SCAD Museum of Arts (Savannah, US). Lombardia's work has been acquired by the IMJ Collection, the Israel Museum (Jerusalem, IL), the DKV Collection (ES), the Susch Museum (Zernez, CH), the Kells Collection (ES), Sammlung Pohl (Marburg, DE), the Kablanc Otazu Collection and Art Foundation (ES), and Pilar Citoler (ES). Recently her work was highlighted at the Elles x Paris Photo programme, an initiative of the French Ministry of Culture curated by Karolina Ziebinska-Lewandoska (Centre Pompidou, Paris). Ira Lombardia is represented by Alarcón Criado Gallery

Günter Selichar (b. 1960, Austria) lives in Vienna. In works, such as *sources*, the once abundant "source" has run dry, compelling us to relinquish the spatial dimensions. Paradoxically, these sources also unveil a hint of concealed realms beneath the visible surfaces—realms pervading our daily existence, urging us to preserve, replicate, and convey. These sources illuminate the notion that every media-technical device carries the depicted elements into a "sphere of principal otherness," portraying a profound connection with the hidden facets of our surroundings. Selichar is a member of the advisory council for photography of the federal chancellery of Austria (2017–20 and 2023–2025), a board member of Bildrecht, Vienna (2020 - present) and a member of the Vienna Secession. His work is part of the collections of Fotomuseum Winterthur (AT), Museum der Moderne Salzburg (AT), Lentos Kunstmuseum Linz (AT), the City of Vienna (AT), the Belvedere Museum Vienna (AT), Landesgalerie Linz (AT), Landessammlungen Niederösterreich (Sankt Pölten, AT), the Mercedes-Benz Art Collection (Stuttgart/Berlin, DE), the Oberbank Collection (Linz, AT), Museum Liaunig (Neuhaus/Suha, AT), the Austrian Film Museum (Vienna, AT), Tiroler Landesmuseen - Ferdinandeum (Innsbruck, AT), Artothek des Bundes - Belvedere Museum Vienna (AT), and mumok - Museum moderner Kunst Stiftung Ludwig Wien (Vienna, AT).

Jonathan Sullam (b. 1979, Brussels) is a Brussels-based, British visual artist. His latest creations, *Fragments of Now and Then*, utilize the Rorschach as a sophisticated formal construct. The Rorschach's multifaceted nature, from mirroring effects to diverse interpretations. However, the true essence lies in the overarching theme of delving into archives and histories, where the Rorschach symbolizes more than just an artistic tool. It becomes a symbol of scientific inquiry, evoking a sense of precision that ostensibly transcends mere interpretation and emotion. Sullam

studied art in public spaces at the Royal Academy of fine arts Brussels and Multimedia at the Slade school of fine arts, University College London. For 10 years his involvement in art collectives led him to initiate the Mobile Institute which focused on site specific art practices, across Belgium, Mexico (Monterrey) and China (Chongqing). Sullam has developed his practice along the years and collaborated with choreographer Isabella Soupart and set designer Jim Clayburgh. His works have recently been presented at the Van Buuren Museum & Gardens (Brussels, BE), CENTRALE for contemporary art (Brussels, BE), Maison des Arts de Schaerbeek (Brussels, BE), Les Brigittines (Brussels, BE), Le Delta (Namur, BE), MCC Kibla (Maribor, SI), La Biennale Internationale Design Saint-Étienne, Marrakech Biennale (MA), the Rencontres Internationales Paris/Berlin (Paris, FR), and Organhaus (Chongqing, CN), amongst others. Sullam's works are part of the Wonderful Fund Collection next to the British YBA generation and Galila Barzilaï Hollander's collection (P.O.C).

Edwin Schlossberg (b. 1945, US) developed as an artist during the 1960s in New York, as a member of its dynamic art scene. Despite working with and befriending several of the most famous artists of that era - Jasper Johns, Robert Rauschenberg and James Rosenquist - Schlossberg's style has always been his own. While his contemporaries played with words as form, Schlossberg insisted on their meaning, creating poetry with a distinct visual style. His project "Conscious Alphabet" invites viewers to imagine a time before written language, exploring the evolution of communication through letters and words. Delving into the aesthetics and associations formed by the arrangement of letters, Schlossberg prompts contemplation on the impact of language on human interaction and understanding. Schlossberg's artwork has appeared in solo shows and group exhibitions around the world. It can be found in private collections and museums, including the Solomon R. Guggenheim Museum (New York, US), the Metropolitan Museum of Art (New York, US), the Museum of Modern Art (New York, US), the Art Institute of Chicago (US), the Yale University Art Gallery (New Haven, US), Ivorypress Museum (Madrid, ES), the Guggenheim Museum (Bilbao, ES), the New York Public Library (US), the New Wight Gallery at UCLA (Los Angeles, US), and the Victoria and Albert Museum (London, UK). In 2004, he won the National Arts Club Medal of Honor, and in 2011, was appointed by President Barack Obama to the U.S. Commission on Fine Arts. Schlossberg is the author of 11 books and is also the principal and founder of ESI Design, Inc., an experience design studio in New York City which celebrated its 40th anniversary in 2017.

Suzanne Treister (b. 1958, UK) was initially recognized in the 1980s as a painter and became a pioneer in the digital/new media/web-based field from the beginning of the 1990s, making work about emerging technologies, developing fictional worlds and international collaborative organizations. Her project The Holographic Universe Theory of Art History (THUTOAH), explores the intersection of art and the holographic universe theory, investigating the possibility of our universe as a vast hologram. Treister projects over 25,000 chronological images from art history. This colossal library, accompanied by a soundtrack of CERN scientists' interviews and watercolors, proposes a reality beyond intentional depictions of spiritual experiences—a reality hinting at the holographic nature of the universe. Treister's work was recently presented in solo and group exhibitions at the 7th Athens Biennale (GR), Muzeum Sztuki (Lodz, PL), the 34th Ljubljana Biennale of Graphic Arts (SI), Kunstmuseum Appenzell (CH), Schirn Kunsthalle (Frankfurt, GE), the Yerevan Biennial (AM), the Istanbul Biennial (TR), Moderna Museet (SE), the Busan Biennale (KR), the Capc - Musée d'art contemporain de Bordeaux (FR), the Contemporary Art Museum of Estonia (EKKM) (Tallinn, EE), CCCB: Centre de Cultura Contemporània de Barcelona (ES), ZKM: Zentrum für Kunst und Medien (Karlsruhe, DE), The Irish Museum of Modern Art (IMMA) (Dublin, IE), Haus der Kulturen der Welt (Berlin, DE), the Montreal Museum of Fine Arts (CA), the Liverpool Biennial (UK), the Victoria and Albert Museum (London, UK), Bildmuseet (Umeå, SE), the Bard Hessel Museum (New York, US), Institute of Contemporary Arts (ICA) (London, UK), Centre Pompidou (Paris, FR), Kunstverein München (DE), SMBA (Stedelijk Museum Bureau Amsterdam) (NL), Thyssen-Bornemisza Art Contemporary (Vienna, AT), Der Hartware MedienKunstVerein (HMKV) (Dortmund, DE), the 10th Shanghai Biennale (CN) and the 8th Montréal Biennale (CA). Suzanne Treister is represented by Annely Juda Fine Art London, England and P.P.O.W New York, US.

CURATOR

Lara Pan is an independent curator, writer, and researcher. Her fields of interest include art, science, technology, sound, architecture, and paranormal phenomena, with a focus on interdisciplinary projects that explore the intersections between these topics. The relationships she establishes between these varied disciplines aim to go beyond their limits and propose new realms of thought. Driven by a futuristic desire, her research is nonetheless nourished by an in-depth study of the histories of art, science, and philosophy.

She has curated numerous exhibitions in major art institutions, galleries, and non-profits internationally, including: Constance DeJong: On a Continuous Present, which includes a publication with a same name in collaboration with Dr Karen di Franco, 2023, Chelsea Space, (London, UK); Hard Rain's A Gonna Fall, 2023, Jamestown Art Center (US); Tony Oursler: Experimentum Crucis, 2020, Match Gallery/Metni Muzej of MGML (Ljubljana, SI), Carolee Schneemann: From Then and Beyond, 2019, Kunsthalle Winterthur (CH), which included an edited volume of the same name.