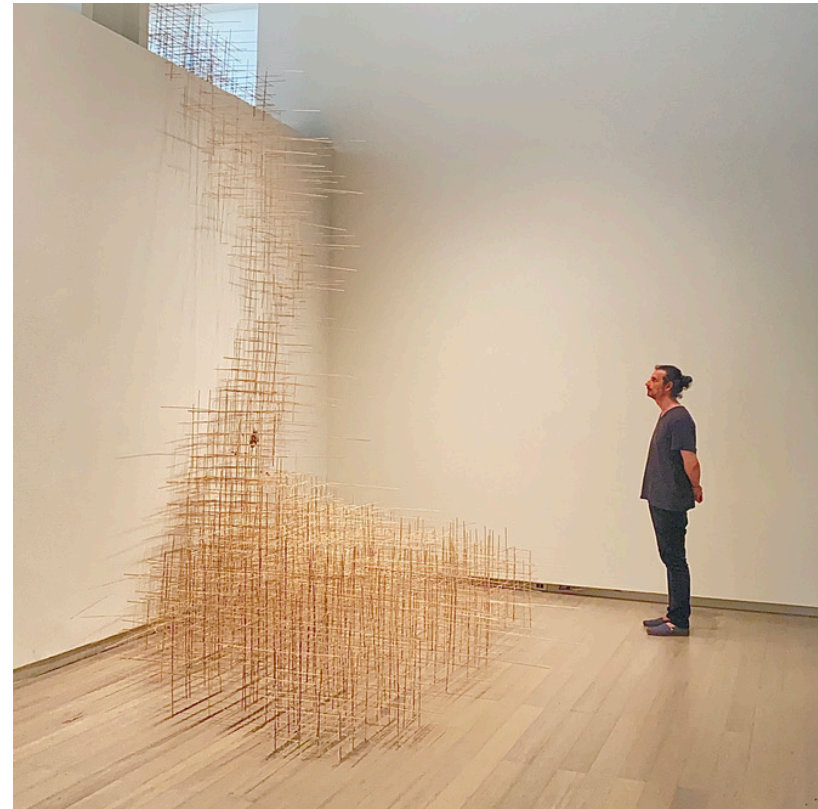


**JONATHAN HARRIS**  
**ARTIST STATEMENT**

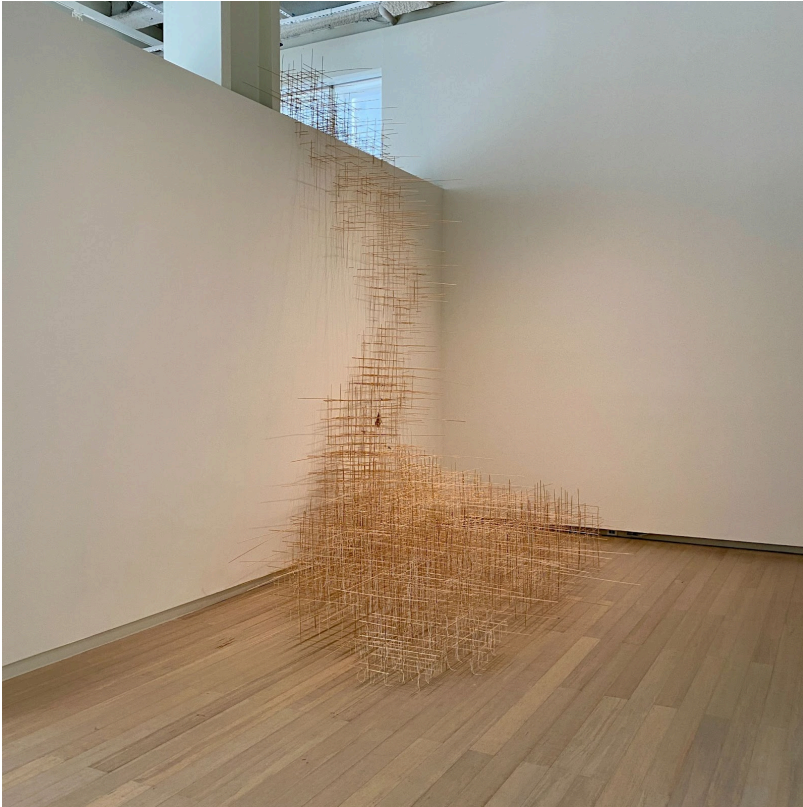
I am an artist whose work uses objects, sound, and space as tools to explore cognitive and perceptual phenomena. This work typically involves the creation of environments that investigate the physical and spatial characteristics of sound, often taking the form of site-responsive installations whose sonic elements push against conventional temporal constructs and exist as sculptural or architectural materials themselves. I have centered my practice on how sound and architecture's innate relationship with the body informs an individual's conception of space and their place in the world, with a deep interest in cultivating observational practices that provoke, outside of art spaces, reengagement and realignment with real-world habitats.

I have presented this work in museums, galleries, and public sites throughout New York City, greater NY, the Hudson Valley, and internationally, including Fridman Gallery, Half Gallery, Wallach Art Gallery, Mount Tremper Arts, Amenia Crossroads Studios, Eonta Space, various ChaShaMa exhibition spaces, and the Neuberger Museum of Art. In 2021, I completed a large-scale public sound installation, *Sunpath*, currently on display under the campus arcades at SUNY Purchase in Westchester, NY.

For more information, please visit [lostlanguage.es](http://lostlanguage.es).



## PORTFOLIO



### ***Untitled (Viscera IV), 2022***

168" x 208" x 112" (variable); duration ad infinitum

Birch, flax, linen, cyanoacrylate, methylcellulose, sound

A cell is a space that contains, and it is also an object that composes a greater structure. *Viscera* is site-responsive installation that explores sound and architecture's physical and metaphysical relationship with the body, building off of myriad philosophies surrounding the idea that these technologies are tools native to the human experience – externalizations of consciousness and corporeality – used to facilitate an understanding of the world. At the lattice's core lies a concentration of hand-formed flax pulp, vivifying the larger structure and linking this material with the work's architectural integrity itself: the mosslike cord binding together the elements of the aggregate structure is linen, a byproduct of flax. Thus, both the mass at the installation's focal point and its protective scaffolding are extensions of one another.

A brief excerpt of the sound component of this work may be heard [here](#).





***Placeling, 2021***

108" x 84" x 84"; duration ad libitum

Mixed hardwoods, poplar, beeswax, gouache, stone, rubber, felt, silicone, wax paper, ink, acrylic, spackling compound, waxed cord, sound

This installation is an exploration of childhood memory, abstracted through notions of heightened perceptual acuity and threat detection in prey animals. It incorporates a multichannel sounding component that uses spatial reflections and psychoacoustic phenomena as disorientation mechanisms that prevent observers from determining the location and proximity of the sound source. Painted stones arrayed at the base of the sculpture act, along with "maps" along the wall, as a child's pathway into the work. Cavities left behind by beetles formerly residing within each pylon were filled with metallic gouache at varying rates of density throughout the installation, flattening the visual field and serving dual function as both a commemoration of displaced habitat and as a fictional starfield.

A brief excerpt of the sound component of this work may be heard [here](#).



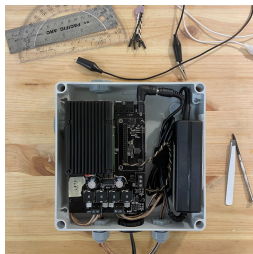
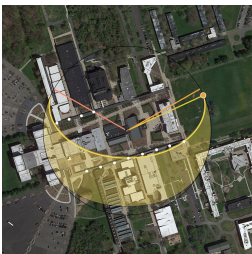


### ***Sunpath*, 2021**

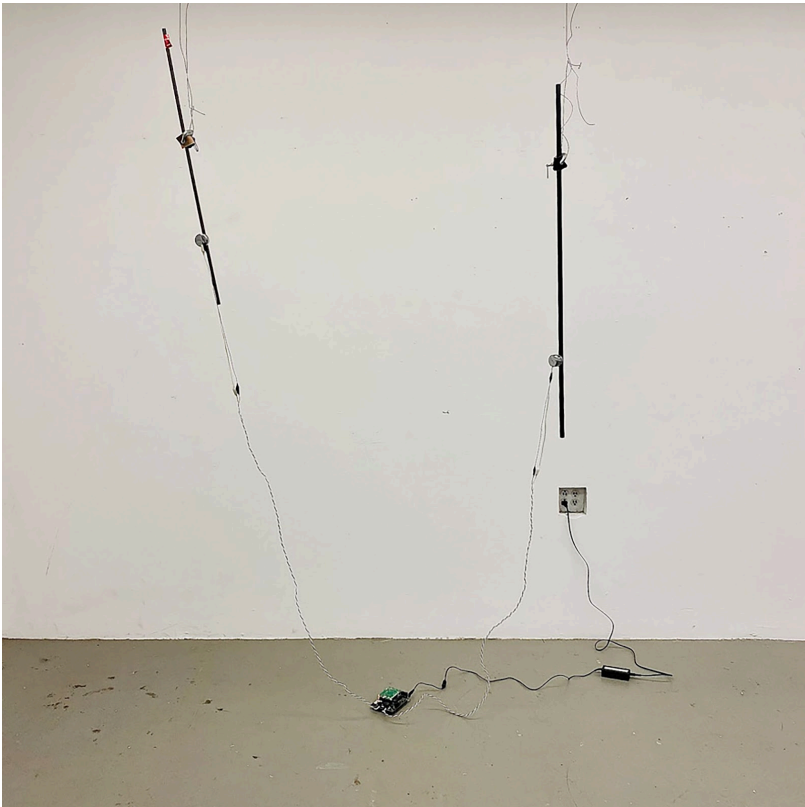
47" x 8400" x 11" (South Arcade), plus 47" x 3420" x 11" (North Arcade);  
duration ad infinitum

Electronics, solar position data (azimuth, altitude), sound

*Sunpath* is an award-winning, site-responsive public installation that uses sound as a locative to trace the sun's position in the sky as it shifts from hour to hour and day to day. Custom electronics read astronomical data to track the sun's arc and analemma and diffuse a 365-daylong composition, spatially and harmonically informed by these azimuthal and altitudinal coordinates, to an array of twelve loudspeakers situated along the perimeter of SUNY Purchase's campus plaza. The sounding elements of the work take into account and exploit the unique acoustical properties of these triangulated architectural features, rendering for the visitor an occupiable sonic shadow of the sun. *Sunpath* subtly confronts us with the immense spatiotemporal scale of celestial bodies, and points us toward an examination of the relationship between these bodies and our immediate environment and instinctive manifestation of place. As designed for the college's student body, it is optimally experienced coincidentally and from multiple vantage points over a long span of time.



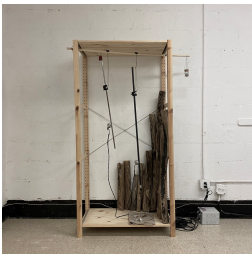
A brief audiovisual document of this installation may be viewed [here](#).



***Untitled (Giving in to the hurricane), 2021***

51" x 48" x 6" (variable); duration ad infinitum

Steel, silicone, rubber, acrylic, tie wire, clamps, bone conductors, electronics, white noise



This work explores the hidden sounds in materials as a way of investigating the limitations of voice and language. By exciting squared steel rods with white noise, and by clamping them at varying nodal points, harmonic resonances unique to each are expressed just above the threshold of audibility.

A brief excerpt of the sound component of this work may be heard [here](#).



**Portrait (Bell buoy 38, Rye Beach, NY) (Detail)**  
**from Breathing Room, 2022**  
21" x 9"; duration ad libitum  
Archival pigment print, electronics, sound

*Portrait (Bell buoy 38, Rye Beach, NY)* is an intimate work centering its gaze on a solitary bell buoy off of the northern coast of the Long Island Sound. Bell buoys act as navigational aids that mark space with sound, and are, by force of function and circumstance, at a distance from their observers. Their (sounding) presence is conditional and determined by the inconstancy of their fluid habitat.

A brief excerpt of the sound component of this work may be heard [here](#).



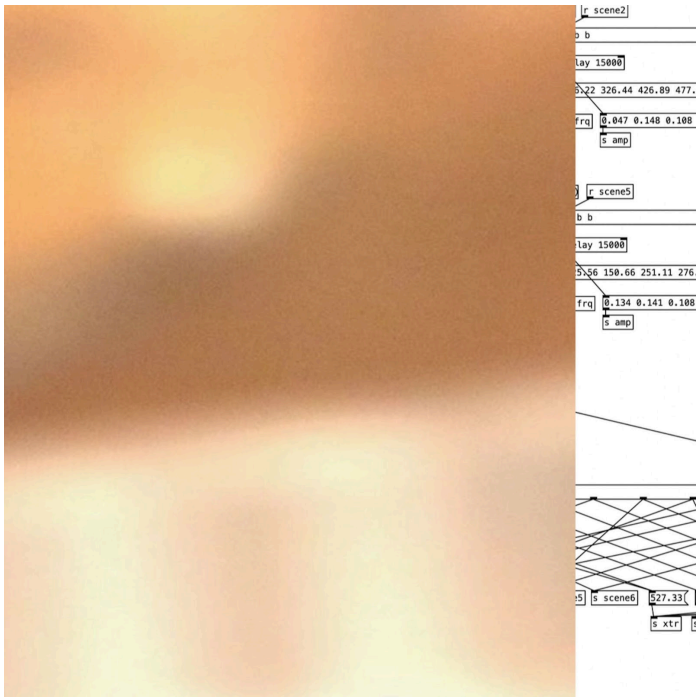
**The perfect resiliency (Detail)**  
**from Breathing Room, 2022**  
14" x 74" x 30" (variable)  
Spring trap, wild rabbit, glass, wood

In *Desert Solitaire*, Edward Abbey asks his readers, "in that moment of truce, of utter surrender, when the rabbit still alive offers no resistance but only waits, is it possible that the rabbit also loves the owl?" The spring mechanism in this trap and the newborn kit are bound together in a demonstration of functional resilience, illustrating acceptance of the inevitable.



**Untitled (Cord-cutter)**  
**from Breathing Room, 2022**  
31" x 33" x 14"  
Thick-braided wire, scissors, fir, steel

The deep gouges to the blade in *Cord-cutter* demonstrate that an instrument used for division suffers its efforts in as pronounced a manner as its target. With this sculpture, I began exploring the idea of implied sound: the exertions of the cutter against the tension of the cable, as well as the sharp clashing of metal-on-metal itself.



**Untitled (6143), 2020**  
**from *Modal Windows*, 2018–2020**

Dimensions variable; duration ad infinitum  
 8.1-channel sound, electronics

Each instantiation of *Modal Windows* is a diffusion of sound only, with no accompanying objects. Using a basic acoustic principle — that soundwaves, when reflected back upon themselves in a room, create zones of increased and decreased sound pressure levels — I constructed a soundscape in which the visitor generates their own experiential content based on their physical movement through space. Despite an absence of algorithmic or sensor-generated changes to the composition, the aural field appears to transform based on an observer’s position within the installation.

A brief excerpt of this work may be heard [here](#).



**Untitled (277/480), 2017**

6.5" x 24" x 12"; duration ad infinitum  
 Electronics, cork, stone, sound

The transformer bank at a gallery space at which I was scheduled to premiere new work presented an interesting and unexpected challenge: an excessively-present electrical hum. Using this as a provocation, I undertook a spectral analysis of the drone, and paired its 35 loudest harmonics with matching sine tones arranged to algorithmically evolve in a braiding pattern. The resulting soundscape joined in dialogue with the transformer bank, with the gallery’s unique acoustic thumbprint, and with the incidental traffic noises outside.

A brief excerpt of this work may be heard [here](#).



~~~~~ **(Blind Brook III), 2018 (Site Map)**

13 miles; duration 180"

River, recordists, electronics, sound

~~~~~ (or "Stream") was a live, multi-site broadcast of the soundscape along the Blind Brook, a river "hidden in plain sight" in Westchester County, NY, whose headwaters surround the campus of Purchase College and which extends for thirteen miles to the Long Island Sound. Using field-recording devices, hydrophones, omnidirectional microphones, and streaming technology, six recordists stationed along the waterway transmitted live audio signals of the Brook and its environment via satellite to a central hub, where I crafted and broadcast an evolving, three-hour long audio collage in real time via WPSR, the local radio station.



**White Noise (Blind Brook IV), 2018**

8" x 288" x 24"; duration ad infinitum

6-channel sound (white noise), portable radios

An immersive reinterpretation of the Blind Brook in Westchester County, NY, composed of untuned radio static diffused into an empty alcove outside the Neuberger Museum of Art. Because of the unique acoustical properties of this building niche, the reflections of white noise closely mimic the sound of rushing water.

A brief excerpt of this work may be heard [here](#).



## CURRICULUM VITAE

### CONTACT

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Peekskill, NY 10566  
tel.:646.279.3651  
email: jonathan@lostlanguag.es

### WEBSITES & SOCIAL MEDIA

[iwoulddyne4u] - My Instagram page.  
[lostlanguag.es] - The primary envelope for my work.  
[are.na] - An informal blog documenting practice and process.  
[miro] - The venue where current project ideas oscillate and converge.  
[shortfabl.es] - Audio documentation of my sound installation work.  
[vimeo] - Video documentation of ongoing work.

### EDUCATION

**Columbia University, 2020–2022**  
MFA, Sound Art

**Purchase College, SUNY, 2016–2020**  
MusB, Composition / MusB, Performance / Minor, Visual Arts  
*summa cum laude*

**The Juilliard School, Evening Division, 2010–2013**  
Concentration: Harmonic/Aural Theory

### AWARDS

2021 Columbia University Dean's Project Grant  
2020 SUNY Purchase President's Award for Public Art

### WORKSHOPS (SELECTED)

#### **EMPAC / Rensselaer Polytechnic Institute, 2017–2019**

Spatial audio seminars exploring wave field synthesis, binaural/transaural audio, high-order ambisonics, and related software with Markus Noisternig [IRCAM], Hans Tutschku [HUSEAC, Harvard University], Chris Chafe [CCRMA, Stanford University], Edgar Choueiri [3D3A, Princeton University], Rama Gottfried [CNMAT, UC Berkeley], & Natasha Barrett [Norges Musikkhøgskole].

#### **Wildeye (Norfolk, UK), 2017**

Field recording intensive with Chris Watson & Jez Riley French.

### ONGOING and RECENT EXHIBITIONS

**Campus Arcades, SUNY Purchase, NY, Oct 2021–Mar 2024**  
installation, *Sunpath*  
recipient, *SUNY Purchase President's Award for Public Art*;  
*Columbia University Dean's Project Grant*

**Trops Foundation, NY, Mar 2024**  
*Narooz*  
curated by Nora Tofigh  
installation, *13 Moons (for Julia)*

**MODA Critical Review, Vol. IV, May 2023**  
essay, excerpts from *Umbilicus*  
curated/edited by Aidan Ford Chisholm

**Eonta Space, NJ, Jun–Sep 2022**  
*Troublemakers*  
curated by Bayard, Dan Peyton & Lauren Farber  
*Solar/lunar (on again off again)* from *Breathing Room*

**Half Gallery, NY, Jul–Aug 2022**

*Otherwise*

curated by Carlota Ortiz Monasterio, HoWon Kim & Victoria Horrocks  
*Portrait (Bell buoy 38, Rye Beach, NY)* from *Breathing Room*

**ChaShaMa (Lenox Hill), NY, Jul 2022**

*noumena*

curated by Emmanuel Olunkwa & Sally Eaves Hughes,  
with Assoc. Curator Caroline Maxwell  
*Untitled (Cord-cutter)* from *Breathing Room*

**Columbia University, NY, Jun 2022**

*Auction / Portfolio Box Sale*

*The hum outside my window* from *Breathing Room*

**Wallach Art Gallery, Lenfest Center for the Arts, NY, Apr–May 2022**

*Columbia MFA Thesis Exhibition*

curated by Elisabeth Sherman  
installation, *Untitled (Viscera)*

**Grace Church Van Vorst, NJ, Mar 2022**

*Con Vivo presents New Thread Quartet: avalanche lily*

presentation, *M. cassinii*

**Gabe M. Wiener Music & Arts Library, Columbia University, NY, Oct 2021**

*The Library Show*

installation, study for *Membrane* from *Untitled (Viscera)*

**Performa 2021 Biennial, NY, Oct 2021**

*Intonarumori Concert II*

performance on the Chessa reconstructions of the original  
Russolo instruments

**ChaShaMa (81 Essex), NY, Sep–Oct 2021**

*THE (better late than never) SUMMER SHOW*

curated by Owen Duffy & Junni Chen  
sound objects, *Untitled (Giving in to the hurricane)*

**Fridman Gallery, NY, Aug 2021**

*the world is changing fast i am extremely adaptable*

curated by Lauren Rosati  
installation, *Placeling/Phosphenes*

**Amenia Crossroads Studios, NY, Aug 2021**

*North of the Wall*

curated by Rachel Owens for Upstate Art Weekend  
sound objects, *Untitled (Giving in to the hurricane)*

**Wallach Art Gallery, Lenfest Center for the Arts, NY, Jun 2021**

*Columbia MFA VASA Exhibition*

curated by Regine Basha  
installation, *Cartographies (Placeling/Phosphenes)*

**Mount Tremper Arts, NY, Apr 2020**

presentation, *Structure 1973, study iv/f*

**SPACE, Westchester, NY, Dec 2019**

performance, *Untitled (telematic improvisation v [Catskills/Westchester])*

**New York Butoh Institute Festival, Oct 2019**

use of *Hive*, in Lauren Farber & Steven Dworkin's *Fake News*

**Eonta Space, NJ, Sep 2019**

sound installation, *Sagittal*

presented in conjunction with *Jill Scipione: Undoing History*

**Short Fables, Perception Lab, Westchester, NY, May 2019**

composer showcase

presentations of *Untitled (va2013)*, *M. cassinii*, *Coaxial*, *With blood & burdock we can see*, *Canon Melodica*, and *flora iii/d*.

performances by New Thread Quartet, Teresa Diaz de Cossio Sánchez, Stefanie Proulx, Jessica Li, Gabriella Savino, Crystal Wei & Savanna Merrill

**PLEASE PLAY, Neuberger Museum of Art, NY, Mar 2019**

presentation, *Structure 1973, study ii/j*

performance on original Baschet and Bertoia sound sculptures

**Biennial, Eonta Space, NJ, Oct–Dec 2018**

sound installations, *fauna i* & *fauna iii/b*

**UABC Ensenada, Ensenada, Mexico, Aug 2018**

Coloquio Internacional Hacia un Nuevo Espacio Sonoro/Visual  
presentation, *Study for two flutes*  
performance by Teresa Diaz de Cossio Sánchez & Stefanie Proulx

**Eonta Space, NJ, Aug–Sep 2018**

*the stuff without not here*, with Monika Zarzeczna  
sound installation, *fauna i–iii*

**Cortona Sessions for New Music, Cortona, Italy, May 2018**

presentation, *Study for two flutes*  
performance by Teresa Diaz de Cossio Sánchez & Stefanie Proulx

**+ / *Passing Present Futures*, DTL, Westchester, NY, May 2018**

presentation, *i am my own twin*

***Climax*, Perception Lab, Westchester, NY, Apr 2018**

sound installation, *Untitled (va1016)*

***SPACE*, Perception Lab, Westchester, NY, Apr 2018**

sound installation, *Untitled (m1002)*

**WPSR, Mar 2018**

live broadcast, ~~~~~~

**ChaShaMa (470 Vanderbilt), NY, Jul 2017**

*We Got Lucky*

curated by Monika Zarzeczna  
sound installations, *Lost Languages* & 277/480

**ACADEMIC ENGAGEMENTS**

**Teaching Assistant, Columbia University, 2022**

*Graduate Seminar in Sound Art & Related Media* (Prof. Jace Clayton)

*Graduate Studio* (Prof. Jace Clayton)

General duties relating to the aforementioned courses, including VIP artist liaising, schedule management, A/V technical support (particularly serving hybrid classroom environments), and accounts payable.

**Visiting Artist, SUNY Purchase, 2021**

*Immersive Sound Architectures* (Prof. Liz Phillips)

*Public Art* (Prof. Rachel Owens)

**Teaching Assistant, SUNY Purchase, 2018**

*Immersive Sound Architectures* (Prof. Liz Phillips)

General duties relating to the aforementioned course, including syllabus design, schedule management, A/V technical support, social media initiatives, recruitment, and in-course lectures/demonstrations.

**PRODUCTION, FABRICATION, and FIELD WORK**

**Custom Electronics, Liz Phillips/Annea Lockwood, 2022**

Designed and fabricated custom electronics for sound artists Liz Phillips and Annea Lockwood for outdoor public art exhibition, *Inside the Watershed*, presented along the Schuylkill River Trail, Philadelphia, PA, as part of The Academy of Natural Science of Drexel University's *Watershed Moment*, Aug–Oct 2022.

**Sound Engineering, Nikki Lindt, 2021**

Edited/mastered sound files for visual/sound artist Nikki Lindt's outdoor public art exhibition, *The Underground Sound Project*, to be presented in Prospect Park, Brooklyn, NY, May 2022–May 2023.

**Producer, Neuberger Museum of Art, 2019**

Produced and directed *PLEASE PLAY*, a listening session with sound sculptures by Harry Bertoia and Bernard and François Baschet, presented by the Neuberger Museum, Liz Phillips, and the SUNY Purchase Sound Lab (SPSL), including research, sound and technical design, event production,

personnel management, equipment oversight, and rehearsal management. Researched, designed, and composed program notes. Provided assistance with event marketing and design. Acted as primary liaison with museum staff. Performed on historical sound sculptures and developed a sound-based installation to demonstrate the sculptures' instrumental capacities.

**Field Assistant, Liz Phillips, 2018**

Captured natural recordings for sound artist Liz Phillips for *Relative Fields in a Garden*, presented as part of Queens Museum's *Queens International 2018: Volumes*, Oct 2018–Feb 2020.

**CREDITS**

all contents Jonathan Harris © 2017–2024, except

**Placeling**

Image 4: Anthony Sertel Dean; edit, Jonathan Harris

**Sunpath**

Image 2: Brady Gunnell / Google Earth Pro / Jonathan Harris

**~~~~~ (Blind Brook III)**

composed and produced by Jonathan Harris

project leads: Robert Scheuering, Dan Antoniu, Ralph Mendoza

recordists: Dan Antoniu, Ben Bisogno, Yule Han, Sungwoo Kim, Austin Smith, Izzi Stevenson

broadcasters: Jonathan Harris, Robert Scheuering

field coordinator: Crystal Wei

*deepest gratitude to Laura Kaminsky, Liz Phillips, Nathan Davis, Locus Sonus / Stéphane Cousot, LiveSHOUT / Franziska Schroeder, WPSR / Lauren Ruggiero & Rosie Evans, JrF Microphones / Jez Riley French, Westchester County Parks / Jason Klein, the production team, and Brady Gunnell.*