

GALERIE  
ALBERTA  
PANE

MARCOS LUTYENS

Selected works and projects

# GALERIE ALBERTA PANE

(b. 1964, London – UK)

Lives and works in Los Angeles, USA

Lutyens' artistic practice targets the psychic and emotional well-being of his audiences by skillfully leading participants in hypnotic exercises that affect the deepest levels of their psyche. His works take form in installations, sculptures, drawings, short films, writings and performances.

In his explorations of consciousness, Lutyens has collaborated with celebrated neuro-scientists V. Ramachandran and Richard Cytowic, as much as studying under shamans from different cultures. From these investigations and research he has worked with visitors' unconscious states in museums, galleries and biennales around the world.

Lutyens has exhibited internationally in numerous museums, galleries and biennials, including Lincoln Center, New York (2022); MAO Museum Turin (2022); Laumeier Sculpture Park, Missouri (2022); GAM, Turin (2022); Orange County Museum of Art, Los Angeles (2021); the Havana Biennial (2019); as keynote artist invited by the Guggenheim at CultureSummit Abu Dhabi 2019, the Frye Museum, Seattle (2018), Miró Foundation,

Barcelona (2018), Main Museum, Los Angeles (2018), Latvian National Museum of Art (2018), the 33rd Bienial de São Paulo (2018), the Guggenheim Museum, New York (2017); The Armory Show, New York (2017); Boghossian Foundation, Brussels (2017), Palazzo Fortuny, Venice (2017), La Monnaie de Paris (2017), Palazzo Grassi, Venice, (2017), 57th and 55th International Art Exhibition of La Biennale di Venezia (2013 & 2017), Liverpool Biennial (2016); 14th Istanbul Biennial (2015); MoMA PS1, Queens (2014); National Art Museum of China, Beijing (2014); dOCUMENTA(13), Kassel (2012); Los Angeles County Museum of Art, Los Angeles (2010); the Centre Georges Pompidou, Paris (2010 & 2014); the Royal Academy of Arts, London (2010); 7th Venice Biennale of Architecture (2000), among others.

## Publications

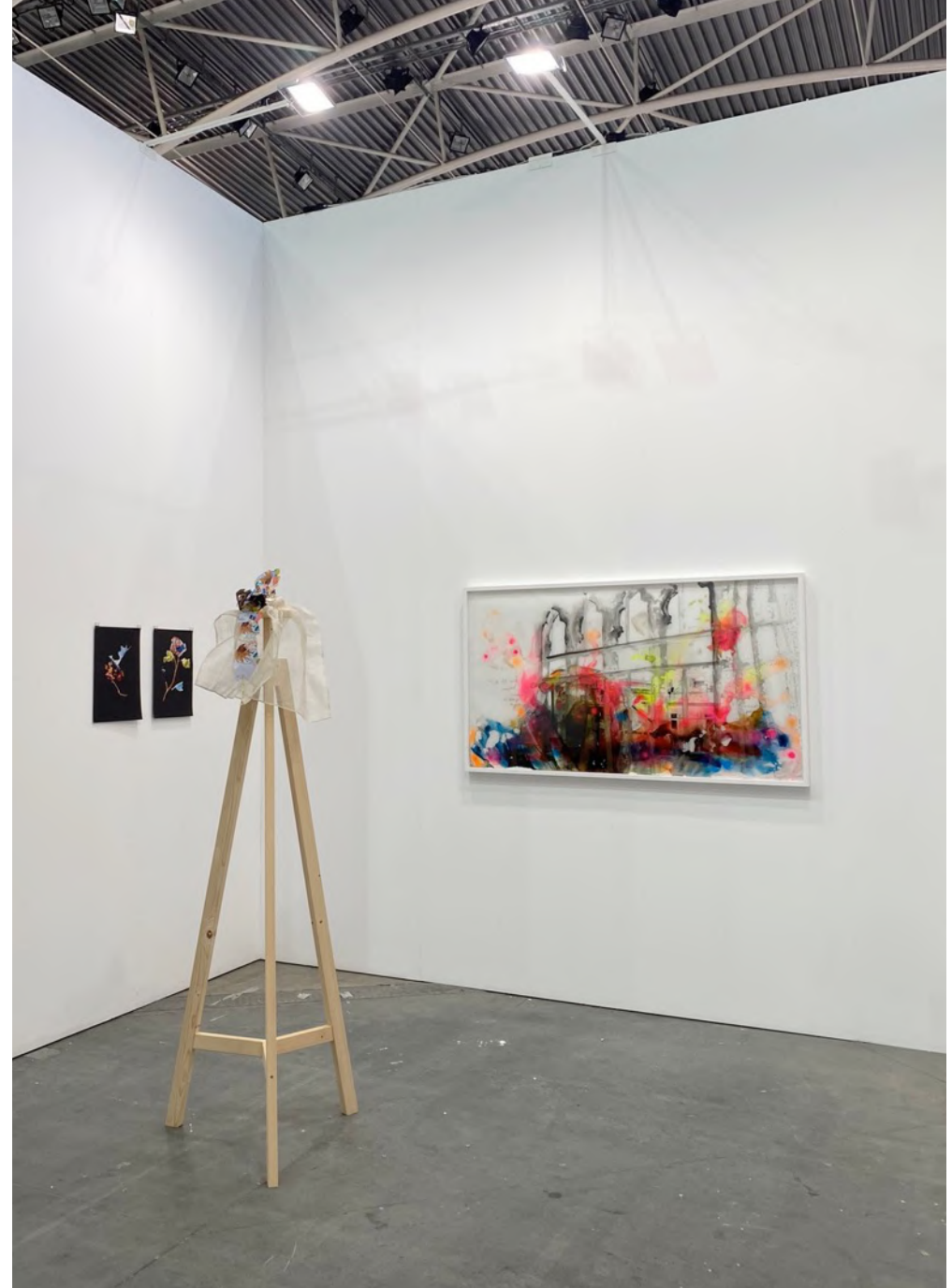
Quadrant Field, Alberta Pane Editions

100 Days: Memoirs of a hypnotist, Sternberg Press



Alberta Pane gallery booth shared with Anne Barrault gallery  
Artissima Art Fair, Turin, Italy  
2022





Alberta Pane gallery booth shared with Anne Barrault gallery  
Artissima Art Fair, Turin, Italy  
2022





***National Covid Memorial***

Digital reality work  
Hollywood Forever Cemetery, Los Angeles, USA  
October 2022



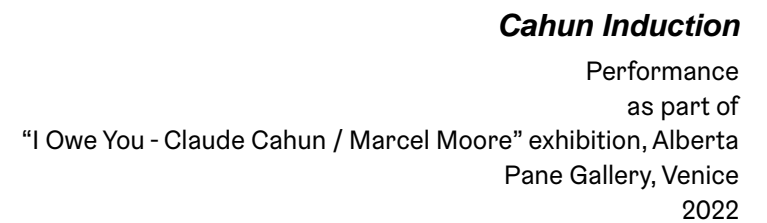


***Cahun Induction***

Performance  
as part of

"I Owe You - Claude Cahun / Marcel Moore exhibition",  
Alberta Pane Gallery, Venice, Italy  
2022



[illegible]





### ***Centering center***

Installation  
as part of the Dublab Tonalism Festival  
Descanso Gardens, Los Angeles, USA  
2022






***Blue Lion Induction***

Performance  
MAO - Museo d'Arte Orientale, Turin  
2022



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## National Covid Memorial Funding NFT Mint

2022 unique NFTs. Funds go towards establishing the National Covid Memorial, a co-creation by Marked by Covid and Artist Marcos Lutyens.

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Minting Opens 10/29!

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Building upon his successful Rose River Memorial Project, in which thousands of felt roses were crafted to commemorate the people lost to Covid, Lutyens has pivoted to digital roses to better capture the scale of the Pandemic.

<https://www.ncmnft.org/mint>

**Rose River**  
NFTs' crowdfounding  
2022



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2020 has been a year no-one could have imagined: a global pandemic, economic decimation, heroic medical and other frontline workers, months-long lockdowns with no end in sight, 200,000 fellow Americans dead, and that toll still rising, with many other countries falling victims to the same Pandemic.

More than 300,000 handcrafted roses are gathered to represent each life taken. This artwork represents the enormity of the loss from the COVID-19 crisis. The memorial becomes a focus for all of us to mourn and heal. Roses have been used throughout history in many cultures and religions to symbolize the passing of the spirit, to mourn the dead, and seek solace. The rose is the official floral emblem of the United States, and it is customary for red roses to feature in funerals, often arranged en masse atop the casket.

Rose River is a casket for the nation, a river of roses to show respect and to grieve.



***Rose River***  
Installation  
OCMA - Los Angeles  
2021





**Rose River**  
Installation  
OCMA - Los Angeles  
2021





***Alphabet Huts***  
CAC Vilnius, Latvia  
2020



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***Mirar Sin Ver***

13th Havana Biennial, Detrás del Muro, The Construction of the impossible At the Malecón, Havana, Cuba

Curated by Marisa Caichiolo and Juanito Delgado Guerra

14 April - 12 May 2019

In collaboration with ANCI (National Association for the Blind) and Dr. Richard Cytowic





*The Space of Molten Eyes*

Helicotrema 8 Audio Festival  
Palazzo Grassi, Atrium and Teatrino di Palazzo Grassi, Venice  
November 6 and 7, 2019



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Invited as KeyNote Artist, The Inductive Museum was the opening performance of the Summit. Invited by curators Alexandra Munroe and Xiaorui Zhu-Nowell of the Guggenheim.

The performance included tactile, visual and smell cues and was designed to key into unconscious ideations related to an internalized museum that would find its way to the surface. The idea was to prime later Summit participants to contribute creatively in specially designed workshops.



***The Inductive Museum***  
Culture Summit 2019 Abu Dhabi





***Island Ark***

Performance

Alberta Pane Gallery, Venice, May - Sept 2019



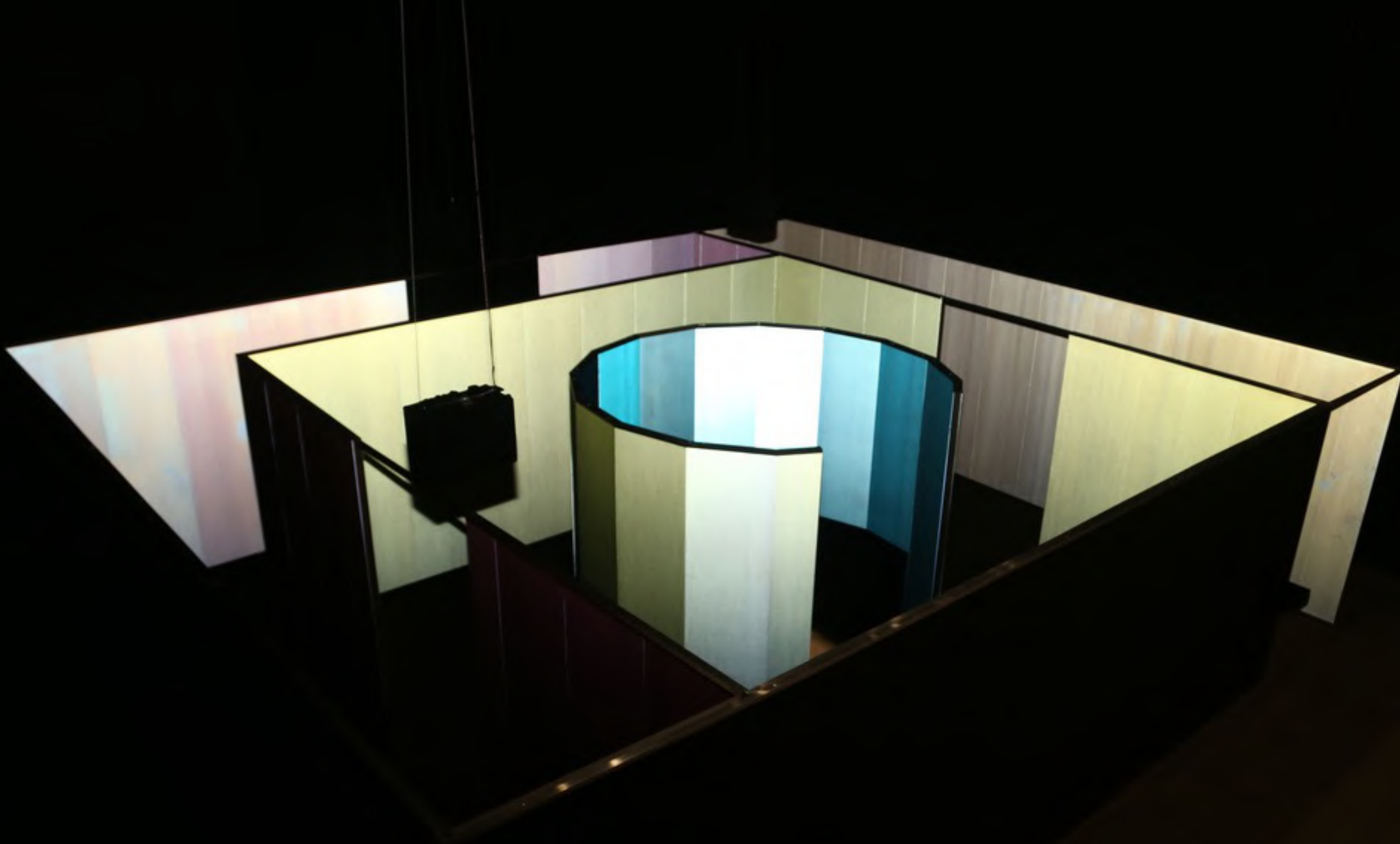
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***Hypnotic Show  
Practices of Attention***

33rd Bienal de São Paulo, Brazil  
co-created by D. Graham Burnett and Stefanie Hessler  
November, 2018  
with Raimundas Malašauskas





***Garden of Forking Paths***

National Museum of Latvia, Riga, Latvia  
2018



## GALERIE ALBERTA PANE

The installation is inspired by the work of the visionary but little-known Latvian artist in exile, Zanis Waldheims and his cosmology that manifested complex ideas relating to the state of the world in the mid to later part of the twentieth century. Through countless coloured geometric abstractions, he strove to construct visual diagrams in order to ultimately make the world a better place.

Lutyens encourages visitors 'to abandon the world of writing' (or world of words?) as Waldheims himself prescribed, through becoming physically immersed in a sensory labyrinth-like space surrounded by pure abstractions of light, colour and sound.







***Universal Solvent***

Curated by Kj Baysa and Xiaokun Qiu  
Dag Hammarskjöld, New York, USA  
October 2018 - May 2019



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A project that explores bodies of water both inside and out. The downloadable audio keys the listener into internal body sounds and the sounds of the largest bodies of water on the planet: the ocean. Occasional sounds of protesters marching through interweave in the soundscape, as if still present in the Plaza which is used as a massing site for UN protests. The audio is punctuated throughout with the haunting gong sound of various navigation buoys that were hit and left to resonate.





Now  
IS  
ORANGE  
TODAY

and  
as you  
can see  
they feeling  
Orange

*A Semantic Survey of Emotions*

The Main Museum, Los Angeles  
2017



# GALERIE ALBERTA PANE

*A Semantic Survey of Emotions* spans the artmaking and neuroscience practices of Marcos Lutyens and Richard Cytowic to inform the development of The Main Museum. By completing a survey (or two), each about a minute in length to finish, participants will not only supply data to the museum that will inform its future organizing, building, and conceptual framework, but that will be used as the material for a new work of art by Lutyens in collaboration with Cytowic. The form of the project is open-ended to accommodate the results, but may include a performance, a talk, an installation, or some other expression we do not yet know.

The surveys draw upon Cytowic's expertise in synesthesia, or the phenomenon of paired senses (e.g. tasting color), and Lutyens's past work in the art exploring psychology and utilizing surveys. Lutyens's partnership with The Main is part of an ongoing, open-ended conversation about the potentiality of the museum.

## A SEMANTIC SURVEY OF EMOTIONS

**We'd love to take your pulse!**

Dear friend,

Thank you for taking the time (about a minute) to complete our anonymous survey.

This project spans art making and neurosciences practices by Marcos Lutyens and Richard Cytowic, M.D. M.F.A. with involvement from The Main Museum team. Your responses will be used as part of a conceptual framework to help us build a new museum and will be the material for a new, to-be-determined work of art.

Age Group

☐ 0-15

☐ 15-30

1) Which one of the two images corresponds to a feeling of 'Cultural Relevance'?



1



2

PLEASE CHOOSE ONE:

☐ image 1

☐ image 2

2) Which one of the two images corresponds to 'Harmonious Integration'?







***Ambideliious***

Performance and installation  
Intuition exhibition, Palazzo Fortuny, Venice 13 May - 26  
November 2017



## ***Ambidelious***

*Ambi : on both sides (Latin)*

*Delia : from delos: clear, manifest (Greek)*

The proposal I had suggested to the curators Axel Vervoordt, Daniela Ferreti, Anne-Sophie Dusselier, Dario Dalla Lana and especially Davide Daninos was to explore the process of simultaneous automatic writing.

I actually had no idea if such a thing had been tried out, but I did discover through Davide that the Arte Povera artist Alighiero Boetti had tried some experiments in mirrored writing in the past and actually there was a beautiful example of his work included in the Intuition exhibition.

But rather than mirrored writing, where the two sides of the brain are in liaison, I was more interested in developing a line of exploration that evolves from André Breton's automatic writing or psychic-automatism, with the twist being to see if different sides of the mind could wander in completely different directions at the same time.

Furthermore, I am more interested in automatic drawing than writing, as drawing relates to a more primary, sense and form based functioning of consciousness. Writing relates to language, which is generated primarily in the frontal lobes of the brain, whereas drawing is generated in the parietal lobes.

*The Sessions* - Eight chairs: eight visitors.

Before sitting down, visitors were asked to sign a disclaimer, which among other things was to get a sense of who was left handed and who was right handed, and how much emphasis to put on which hand during the session. In general my approach was to de-activate the dominant hand and give more freedom of expression to the non-dominant hand.



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***Ambideliou***

Performance and installation  
Intuition exhibition, Palazzo Fortuny, Venice  
13 May – 26 November 2017



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*Phobophobia / Philaphilia* is a project that expunges the fear of fear.

For the Salon Suisse, and in alignment with the general theme of 'Ataraxia', Marcos Lutyens invited visitors to take part in a hypnotic journey through the physical location in the body where the fear of fear resides and towards a state of 'philaphilia,' or the love of joy.



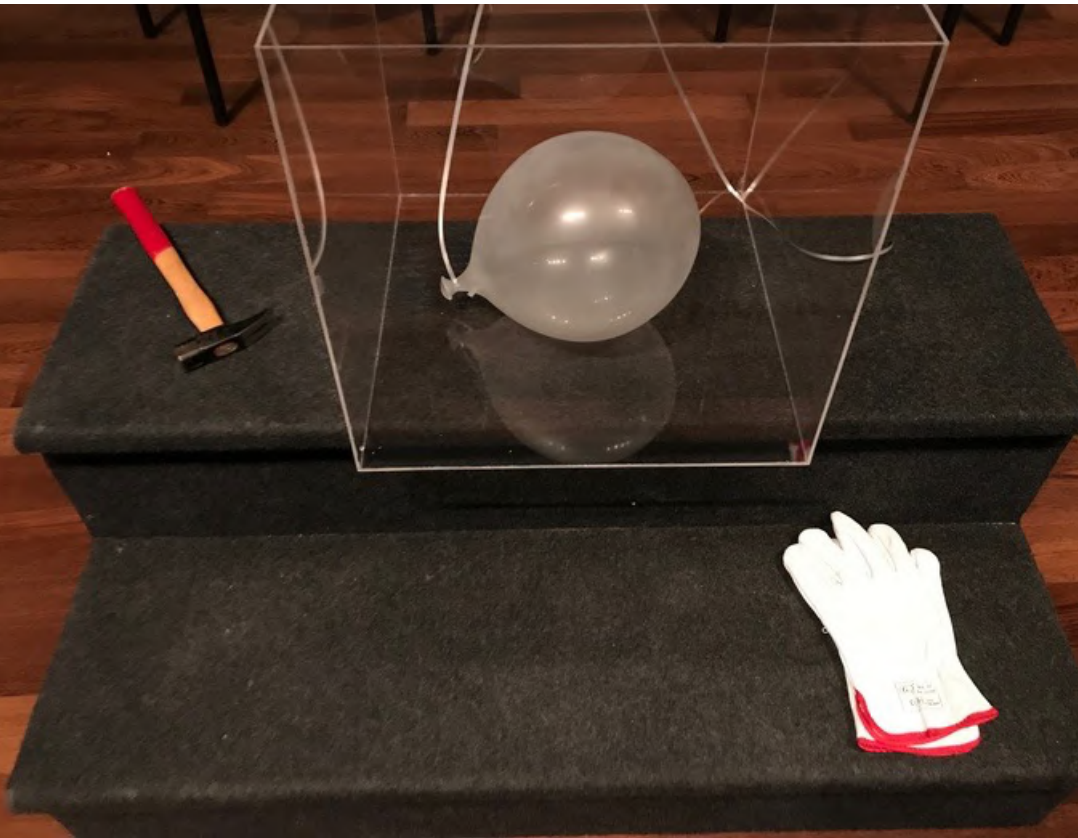
***Phobophobia / Philaphilia***

*Ataraxia* series

Salon Suisse, 57th International Art Exhibition of La Biennale di Venezia  
Curated by Koyo Kouoh. Co-Salonier Samuel Leuenberger,  
Palazzo Trevisan degli Ulivi, Venice  
Friday, 24 November, 2017



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***Phobophobia / Philaphilia***

*Ataraxia* series

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## **THE DROPLET**

*L'art et la matière* exhibition  
La Monnaie de Paris, September 6-20, 2017  
DROPLET INDUCTION Performance September 6





## ***THE DROPLET***

*L'art et la matière* exhibition  
La Monnaie de Paris, September 6-20, 2017  
DROPLET INDUCTION Performance September 6



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*THE DROPLET* is an art project that creates a space, a meeting point, where water related narratives can be shared and explored. The primary objective of *THE DROPLET* project is to raise awareness worldwide around WATER conservation, WATER scarcity, WATER Benefits and WATER as the means to extend ourselves and all life forms on EARTH. The project also treats WATER as the creative and poetic medium of the psyche as the anchoring mirror of the unconscious.

*THE DROPLET* is a pavilion in the shape of a drop of water defined by a mist envelope. *THE DROPLET* creates a chamber within itself that serves as a stage in which to share stories related to the infinitely diverse aspects of WATER. This space will cast its message in the form of evolving conferences, performances and consciousness activities that will take place in and around *THE*



***THE DROPLET***

*L'art et la matière* exhibition  
La Monnaie de Paris, September 6-20, 2017  
DROPLET INDUCTION Performance September 6



***Hypnotic Show***

with Raimundas Malasauskas  
The Solomon R. Guggenheim Museum, New York  
Curated by Xiaoyu Weng  
2017



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This is a traveling performance orchestrated by Marcos Lutyens and Raimundas Malasauskas to upload exhibitions directly into participants' minds. The scope of the exhibitions is unhindered by scale or time.

The performances have been based on writers, artists and more recently the writings of Raimundas.



***Hypnotic Show***

with Raimundas Malasauskas  
The Solomon R. Guggenheim Museum, New York  
Curated by Xiaoyu Weng  
2017

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***Exductive Steps***

Pier 92, Armory Show, NYC, USA

March 2-5, 2017

Inductive works casting viewers into altering states including a hypnosis induction called "Sand Hog."





***Memory Observatory***

SXSW, Austin, Texas  
2016







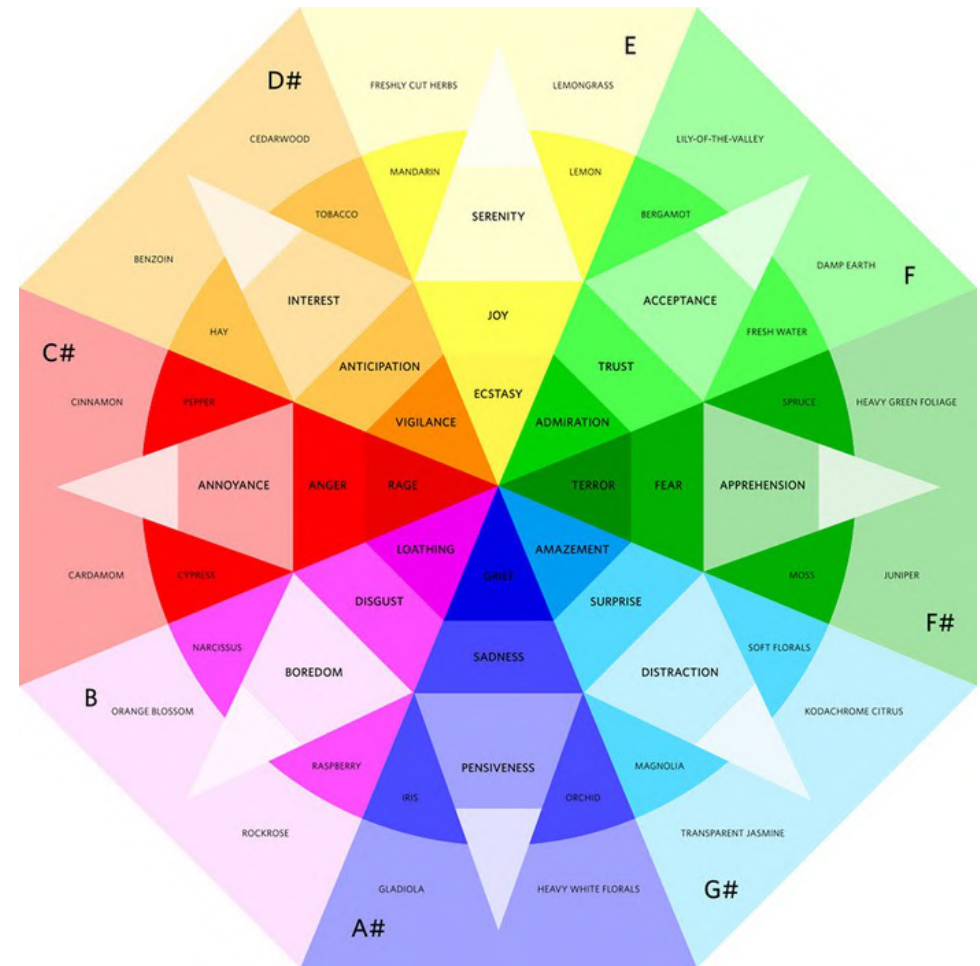
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In a world where technology often isolates us and digital images disappear faster than our recollection of the original events, the Memory Observatory develops a counter-flow that regenerates memories while bridging the gap between us, as social beings. It serves as a platform of collective consciousness across space and time.


There are so many popular references to shared memories and access to other people's consciousness that it has pretty much become an expected cultural and cognitive reality.

In the Memory Observatory, we reverse engineer a synesthetic process to heighten the emotional state of visitors, combining sounds, color and smell. In so doing we create a state of enhanced consciousness, which forms the perfect environment for absorbing a sharable memory.

The memory is not only augmented through non-visual sensory means, but the image itself is multiplied into a - kaleidoscopic array, creating a lattice of visual stimulation touched upon by Huxley's idea of 'Mind at Large', in which an augmented state of consciousness can be s(t)imulated and shared with others.







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(L) *Chromalalia* (R)

***Chromalalia***

Serpentine Sackler Gallery, London, United Kingdom

An immersive hypnosis performance, inspired by the words and colors in Etel Adnan's literary and visual work with audio transmission  
at the Serpentine Galleries

5th July 2016

*etel adnan*



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***Sphere of Influence***

Manifesta11, Zurich, Switzerland  
2016

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*The Psyche of Occupational Boredom*

The idea is to explore the psyche of everyday people engaged in some way or another in the social economy. The idea is to encourage the participation of white, blue, striped, pink collar and no collar visitors to Manifesta 11.

The desk:

'I manifest my boredom'

Listening to a specially created hypnotic induction at the famed birthplace of DADA, the Cabaret Voltaire, the unconscious drives of visitors are invited to literally weigh and knead its boredom coefficient into a clay sphere. Each sphere is unique in size to each person and is a sublimation of the repetition-induced frustrations that they may feel at work.

The agora:

'I gave my boredom away'

After the 15 minute audio session, the participant's clay sphere is put on display at a nearby table or platform. The quantity and variety of spheres grows obsessively over time.

On leaving, the participant has the option to take another person's sphere from the display in exchange for his/hers. The act of taking someone else's sphere is a symbolic opportunity to exchange one's own repetitive frustrations for the novelty of someone else's routine, thus breaking the cycle of tedium.

Curated by Tanja Rochow and Manuel Scheiwiller

Afterwards:

TJ: People really had a very good experience. In the conversation after the audio some mentioned that it even felt too short and they would have liked it to be longer.

Really cool was that a group of about 20 16-18 year old school kids participated...and a huge discussion on boredom came up after :)

In another round one guy said he actually never feels bored in his life and that it was really strange for him to even think about it.

That is actually what happens to me, which made the project challenging for me to do! Interesting to notice was that all artists who participated made really small clay balls.

ML: Yes ...my size would be tiny too!

TR: In one group it was a bit difficult with the English cause their English wasn't good enough to catch all details.

ML: yes I thought that could be a challenge!

TJ: Overall people really loved it and especially also the sharing part after the audio.

ML: Yes that is really the most important part of the process of learning and sharing.

TJ: I would say we have about 40-50 clay pieces. Will send you an image of the clay pieces later today...They are drying now.





***Jeune d'Anvers***

Performance in the context of *Organismi*,  
show curated by Carolyn Christov-Bakargiev, GAM Torino  
2016

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A performance inspired by Emile Gallé's *La Main Aux Algues*.

Curated by Carolyn Christov-Bakargiev as part of the Organismi exhibition, at the GAM, Torino, Italy.

As a departure point, we may think of the self descending into the watery unconscious. In parallel, we are drawn into the abyss of a descending self into water: perhaps the migrants in the Mediterranean, perhaps other people we have known, or loved, or read, or read about.



**Jeune d'Anvers**

Performance in the context of *Organismi*,  
show curated by Carolyn Christov-Bakargiev, GAM Torino  
2016



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A performance is proposed that brings visitors into worlds below the surface of the waters.

Visitors who are in a trance state observe their reflection in a mirror made of water as they listen to a hypnotic narration. They then immerse their hands under water in the shallow water-filled rectangular receptacle and follow suggestions to draw automatically onto a diving slate. Diving slates are used by scuba divers to communicate with written words instead of spoken words while under water. The automatic drawings serve as a trace of the journey that each participant undertakes.



***Jeune d'Anvers***

Performance in the context of *Organismi*,  
show curated by Carolyn Christov-Bakargiev, GAM Torino  
2016



***Neurathian Boatstrap***

Installation and live performance  
14th Istanbul Biennial, Istanbul, Turkey  
2015



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Neurath's boat is a metaphor central to anti-foundational explanations of knowledge and was first formulated by Otto Neurath. It is based in part on the Ship of Theseus, which is often employed to illustrate issues of identity through changing conditions.

Anti-foundationalists believe that there is no absolute truth, but rather an a process of readjustment to volatile surroundings.

As one steps aboard the ship, there is the sensation perhaps that the vessel has been reconstructed with parts from many other ships which have long since vanished.



***Neurathian Boatstrap***

Installation and live performance  
14th Istanbul Biennial, Istanbul, Turkey  
2015

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***Neurathian Boatstrap***

Installation and live performance  
14th Istanbul Biennial, Istanbul, Turkey  
2015



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The works in this exhibition include pushed *Cycles* on raw, concrete-like canvas backgrounds, conceptualizing push notifications from Twitter, What's App, WeChat and other social apps, each individual work generating a parametric system of drips as the canvas slowly rotates.

These series of painting is driven by texts and push notifications relating to dopamine reward loops.



### ***Pushed***

Chambers Fine Art Beijing, Beijing, China  
2014





urban vision

*Color Therapy*

Amsterdam, London, Milan, NY, Toronto, Singapore, 2014  
Presented by Samsung





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**Color** (n.) Origin Old Latin – colos: covering

**Therapy** (n.) Origin Greek - therapeuein : attend, do service

The project engages with passers-by, as visuals evolve and morph to counter-balance according to each city's current conditions. The color of the elements counter the weather conditions, creating emotional warmth when it's cold, wet or windy, and a feeling of calm and being refreshed when it's hot, dry or still. 36 sixty- second films were dynamically graded to reflect 25 different color combinations, allowing for each city to have a possible 150 visual representations of the current weather conditions. The cities together have an almost infinite number of combinations from a total of 900 visual representations. The music speeds up and slows down countering the pace of the city.



***Color Therapy***

Amsterdam, London, Milan, NY, Toronto, Singapore, 2014  
Presented by Samsung





**Color Therapy**

Amsterdam, London, Milan, NY, Toronto, Singapore, 2014  
Presented by Samsung



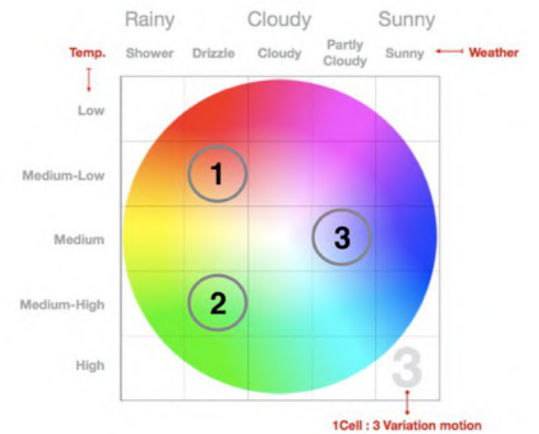


Galaxy Tab S\_Color Spectrum\_1차 소재

## DAY

### TEMPERATURE - WEATHER

- |                |               |
|----------------|---------------|
| 1. Medium-Low  | Drizzle       |
| 2. Medium-High | Drizzle       |
| 3. Medium      | Partly Cloudy |



## Color Therapy

Amsterdam, London, Milan, NY, Toronto, Singapore, 2014  
Presented by Samsung

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As consciousness is exposed to external conditions as well as internal feedback of memory loops, the processing of these unexpected streams creates a great deal of mental turbulence, just as Hurricane Sandy created a series of conditions that still, to this day, change the way we see and understand the world around us.

Sculpture

Title: Turbulens

Year: 2014

Materials: Fiber glass, foam, wood, resin, acrylic paint Size: 65" x 28" x 12"

Drawing;

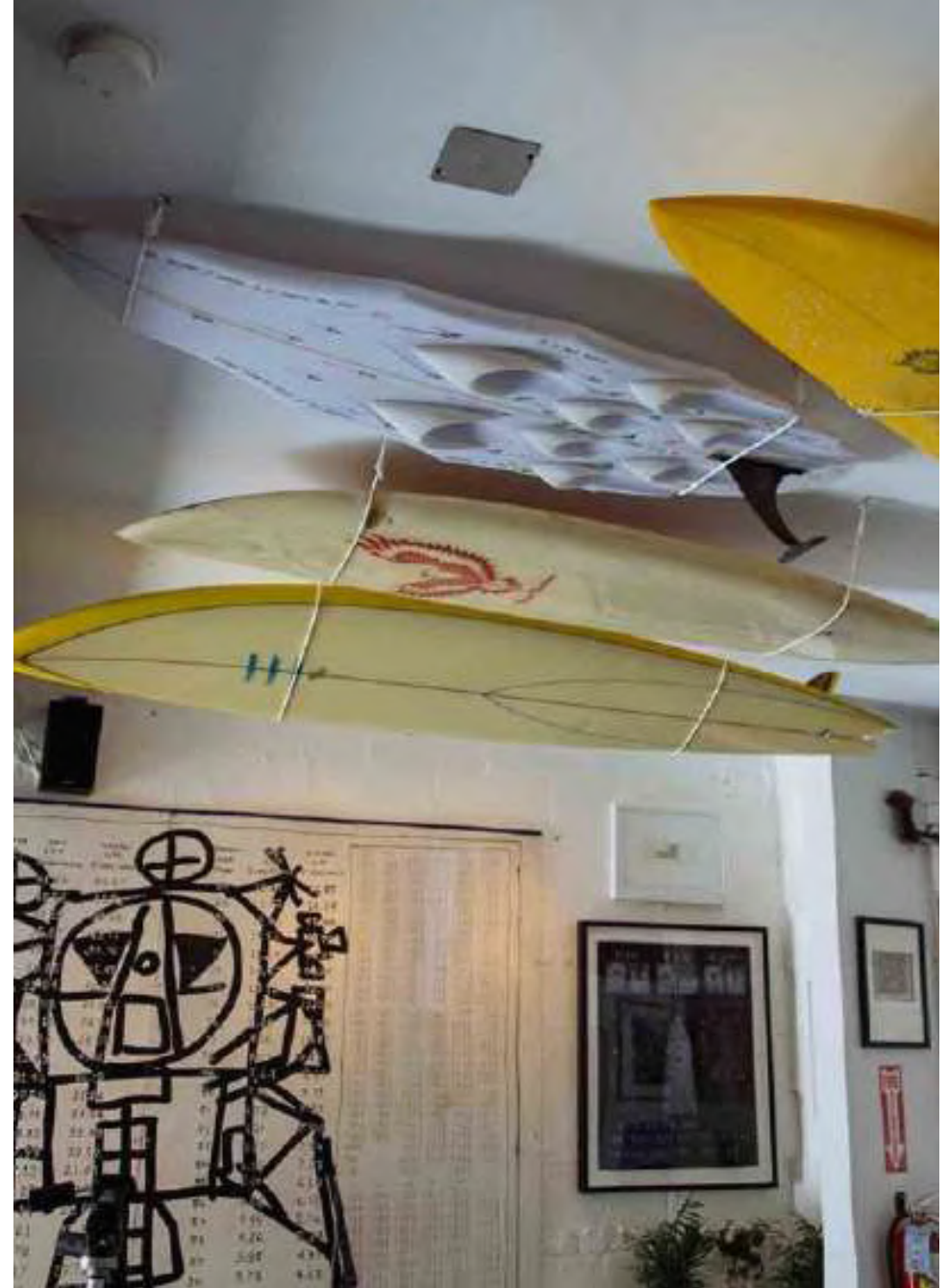
Title: Turbulens

Year: 2014

Materials: graphite, ink and water color on Arches Size: 30" x 22"

**PS1 MOMA** in collaboration with the Honolulu Biennial

Rockaway! was conceived by MoMA PS1's Director, Klaus Biesenbach, in collaboration with Patti Smith.



***Turbulens, Rockaway!***

MoMA PS1, USA, 2014





***In Touch***

Place Georges Pompidou, Paris, France, 2014  
a multiple person hypnosis trance event with Marcos Lutyens and Galerie Alberta Pane  
in partnership with Le Centre Georges Pompidou - Hors Pistes  
Curatorial coordinator: Chiara Ianeselli



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*In touch* is a performance as part of the Centre Georges Pompidou Hors de Pistes series. The performance involves the psychological pull that magnetic suggestion has on participants.

Filmed from above, it seems that the individuals who are in a deep hypnotic state are gradually drawn to certain metal elements in their surroundings and appear to behave somewhat like magneto-tactic organisms that align to the cardinal directions.

**Video:** [https://youtu.be/\\_bVuRDNiZnk](https://youtu.be/_bVuRDNiZnk)



***In Touch***

Place Georges Pompidou, Paris, France, 2014  
a multiple person hypnosis trance event with Marcos Lutyens and Galerie Alberta Pane  
in partnership with Le Centre Georges Pompidou - Hors Pistes  
Curatorial coordinator: Chiara Ianeselli





***Pulled***

Solo show

Galerie Alberta Pane, Paris, France, 2014

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This solo exhibition examines the idea of 'pull notification' alerts, or notifications requested by user applications that interact with our conscious stream of thought, and more particularly our mood and our inner being.

The idea of the psyche being 'pulled' may remind us of Franz Mesmer's work in the 18th Century that explored the idea of 'animal magnetism' and the 'magnetic fluid' that was purportedly channeled through the body.

Revisiting this idea literally as well as metaphorically, the process behind the work on display includes research into magnetotactic bacteria (MAGBATS), suggestions of magnetic attraction through group and individual hypnosis and 2 dimensional work using metallic and magnetic paints that respond parametrically to pull notifications.

***Pulled***

Solo show

Galerie Alberta Pane, Paris, France, 2014





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*Depth Projection* involves a hypnosis induction which invites guests to enter into a trance state and perceive the world as having become under-water, not just intellectually, but rather as an 'incorporated' state of mind.

The unconscious has often been associated with water and Carl Jung noted that 'water is the commonest symbol for the unconscious', so it is a small step for us to take the watery unconscious mind to meet the impending reality of a world in which water levels are rising, and cities and states that are currently above water, will soon find themselves below.



***Fielding States: Depth Projection***

Venice Biennale,  
Maldives Pavillon, Venice, Italy, 2013





*Hypnotic Show, Reflecting Room*

dOCUMENTA (13)  
June 9 - September 16, 2012



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This project developed specially for dOCUMENTA(13) stems from collaborative work with Raimundas Malasauskas, curator, artist, writer and agent of dOCUMENTA(13). The project includes a collaborative contribution by Sissel Tolaas.

The structure of the cabin in which the inductions take place was informed by Lutyens's visit to Breitenau Concentration Camp. On the camp's top floor, in what later became a women's correctional facility, there was a so-called Reflecting Room, in which inmates were placed in solitary confinement to ponder their wrongdoings.

*Another key to the layout would be to have people come through the door and move left. Most people are right handed (85%) so the act of stepping left engages the right side of the brain, which is generally considered to be the spatially aware side of the mind, as well as the side that does not house the language centers. The steps down would certainly help with the hypnotic induction process that involves the imagery of steps to deepen the induction, as the verbally cued scenarios are reinforced by just-experienced reality. It would be interesting to design a space that has no hypnotic words or narrative, but merely by spatial cues, such as barely perceptible ramps and other details casts the visitor into a trance like state. But for now, in this case, certain architectural cues would be used to reinforce and drive through the hypnotic induction.*

Marcos Lutyens



***Hypnotic Show, Reflecting Room***

dOCUMENTA (13)  
June 9 - September 16, 2012

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*My intention was that the space would help project people into a receptive state in which their unconscious minds would begin to take over, before I had even spoken a word. As a visitor later noted: "your piece felt like swimming to the bottom of the ocean", and as much of this effect was to be cued by the space itself.*

Marcos Lutyens

*A scent created by Sissel Tolaas can be received in this Reflecting Room: a non-referential scent drawn from an experience of time, rather than one of aroma or taste. It is an olfactory gesture towards a future, inevitable moment. It is as if, seeing your parents after a break of forty years, your future flashes in front of you in a life-size, petrified second.*

*The dance was very frenetic, lively, rattling, clanging, rolling, contorted and lasted for a long time.*

Carolyn Christov- Bakargiev



***Hypnotic Show, Reflecting Room***

dOCUMENTA (13)  
June 9 - September 16, 2012





### **CO2morrow**

Royal Academy of Arts  
building on Burlington Gardens,  
GSK Contemporary, Earth  
Art of a changing world,  
3 December 2009 – 31 January 2010



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The CO2morrow art project seeks to join the forces of scientific and artistic enquiry to aid our understanding of the climate debate and how humans are affecting the atmosphere through pollution. The authors consider the combining of art with science an essential means to help science find a voice for its concerns and discoveries and for art to have more of an impact on our society and the world at large.

The project has large-scale sculpture—placed at two U.K. sites—that highlights the correspondence between carbon dioxide (CO<sub>2</sub>) emissions and damage to historic buildings through erosion and adverse weather conditions. CO2morrow has laid the groundwork for a new initiative involving global data visualization and awareness of the climate crisis on a worldwide scale.

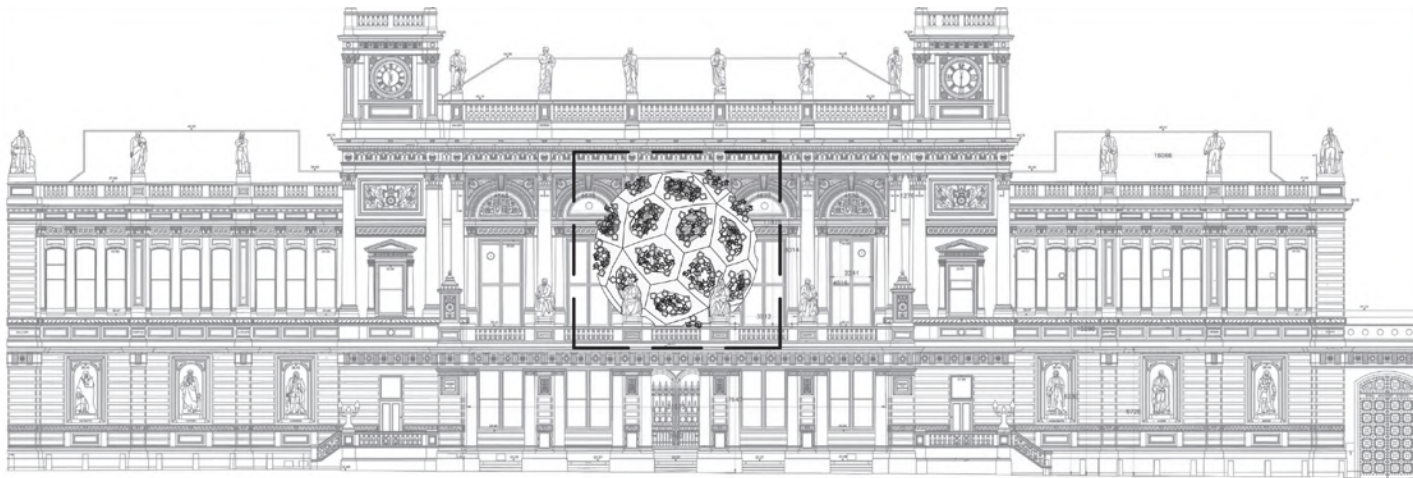


**CO2morrow**

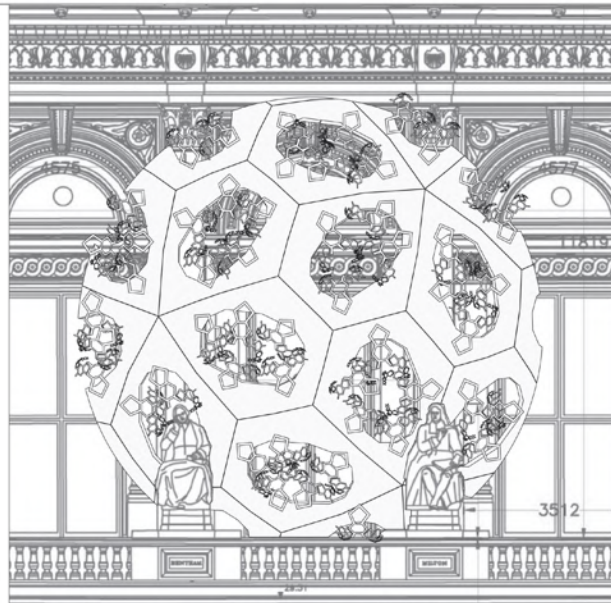
Royal Academy of Arts  
building on Burlington Gardens,  
GSK Contemporary, Earth  
Art of a changing world,  
3 December 2009 – 31 January 2010



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Front view 1:200



Front view - detail 1:100

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Q: (Lauren Wetmore)

I understand that hypnosis works through techniques of verbal repetition and also that a lot of people attended quite a few of the shows - so in that way there was this kind of short-term and long-term repetitive hypnosis going on. Regarding this what effect do you think that the format of Repetition Island had, that would not have occurred with a one-time show type of situation?

A: (Marcos Lutyens)

The hypnotic show was perfectly suited to Repetition Island. Apart from mirroring, as you say, the repetitive nature of inductions that work by stacking suggestions on top of each other, being able to repeat the show for 6 days in a row allowed us to investigate the different aspects of the 'Hypnotic Show', which we had not been able to achieve during the one off performances in New York, San Francisco, Amsterdam and at the Kadist Foundation in Paris. We also had the advantage of working with some of the same volunteers, which enabled us to deepen the trance state from one day to the next because the subjects had more of a predisposition to access their unconscious minds after the first session. This was especially true in the case of Christian who I placed in a cataleptic trance on the fourth night, as on the third night he proved to already be a deep trance subject.

The results of a deepening trance on repeated nights gave the volunteers a more involved exposure to the 'exhibitions' we were presenting to them in a trance state. This was expressed as a growing connection in neural pathways of overlapping senses of smell, taste, touch, etc.



***Repetition Island***

A project held at the Centre Pompidou  
curated by Raimundas Malasauskas  
July 7 -12, 2010



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This reminds one somewhat of the 19th century poets and writers such as Rimbaud and Baudelaire who investigated the confluence of sensorial inputs such as sound and colour, and especially how sensations of light could be stimulated through hearing.

This deepening of sensations was particularly apparent with Carey Young's Hypnotic Spiral exhibit, as by the third night, sensations were embodied and there was a growing sense of 'becoming' what was being suggested, such as the subject feeling himself to be butter or blue cake icing. Christian, the volunteer on the third night had an exhilarating sensation that he likened to riding his bike at full speed.

Another advantage of working over several evenings was that the general process seemed to take on a momentum of its own, whereby the idea of some kind of hypnotic spectacle wore off and was replaced by more of an objective examination of the unconscious as it relates to the implanting of art within the mind.

Q: LW

Have you ever experienced a hypnotic exhibition? What was it like?

A: ML

No I have not really been at the full receiving end of a hypnotic exhibition, though early on I had a home implanted in me very convincingly....I have always 'ridden down' with those I hypnotise, descending into a sympathetic trance, so I can better guide those in a hypnotic state. There was a moment on the third night when I almost fell off the stage as I began to lose my sense of balance and orientation within the conscious world.

Q: LW

How would you describe the feeling of creating these exhibitions? Do you experience them as well? Is it like being a docent in a museum where you know things and can see things that regular visitors don't?

A: ML

The exhibitions 'content' is actually derived from artist scripts of the exhibitions that they would like to have implanted. The scripts were submitted to Raimundas and then he and I decided upon the exhibiting strategy:

These are the shows in which 'exhibited' the following submissions:

Night 1: Deric Carner Joachim Koestler Carey Young

Night 2: Carey Young (focusing more on the spiral show)

Night 3: Carey Young


Night 3; Carey Young

Night 4: Carey Young (extreme catalepsy induction) Also Induction in Exhibit Hall of Etienne Martin's work.

Night 5: Carey Young (deja vu)

Night 6: Raphael Sibom

I feel that the exhibitions are a construct that already exists and I am guiding people through something that is already there and perhaps has been there for a long while. However, thanks to being able to repeat the process several times, I myself also discovered many new things about the exhibition that I would otherwise not have known about. The exhibits became much more multi-sensorial with each visit. I think the division between curator, artist, docent, visitor gets completely blurred as the exhibit is projected into a kind of collectively experienced place within a subliminal state. Certainly some of the 'visitors' in trance saw things that I was not aware of and this fed its way back into the next day's hypnosis.



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*In a universe in search of re-enchantment,  
artists will be magicians of suggestion, who play on the expanded 'scale' of sensitivity.*

*Pascal Rousseau*