The background of the entire page is a large, abstract artwork by Marcos Lutyens. It features a complex, organic, and somewhat chaotic pattern of overlapping, translucent, and semi-transparent lines and shapes in various colors including red, orange, yellow, green, blue, and purple. The lines are thick and irregular, creating a sense of movement and depth. The overall effect is a vibrant, textured, and layered composition that resembles a microscopic view of a biological structure or a complex network of connections.

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MARCOS LUTYENS
Portfolio and CV

MARCOS LUTYENS

(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 worked with renowned neuroscientists V. Ramachandran and Richard Cytowic, as well as studying with shamans from various 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, fairs, and biennials, including: Centre Pompidou (Paris, France); Guggenheim Museum (New York City, NY, USA); MoMA PS1 (New York City, NY, USA); The Armory Show (New York, NY, USA); dOCUMENTA(13) (Kassel, Germany); Royal Academy of Arts (London, UK); Palazzo Grassi (Venice, Italy); La Biennale di Venezia (Venice, Italy); Palazzo Fortuny (Venice, Italy); Kunstverein Hannover (Hannover, Germany);

Lincoln Center for the Performing Arts (New York City, NY, USA); MAO Museum (Turin, Italy); Laumeier Sculpture Park (Sunset Hills, MO, USA); GAM (Turin, Italy); Orange County Museum of Art (Los Angeles, CA, USA); Havana Biennial (Havana, Cuba); the Frye Museum (Seattle, WA, USA); Miró Foundation (Barcelona, Spain); Main Museum (Los Angeles, CA, USA); Latvian National Museum of Art (Riga, Latvia); Bienial de São Paulo (São Paulo, Brazil); Boghossian Foundation (Brussels, Belgium); La Monnaie de Paris (Paris, France); Liverpool Biennial (Liverpool, UK); Istanbul Biennial (Istanbul, Turkey); National Art Museum of China (Beijing, China); Los Angeles County Museum of Art (Los Angeles, CA, USA).

In 2024, he was appointed as the Falling Walls Prize winner in the Art & Science category.

Moreover, in 2019, he was invited as keynote artist by the Guggenheim at Culture Summit Abu Dhabi.

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The Passage of Neglect, 2024

Exhibition view *The Myth of Normal*, group show
Kunstverein Hannover, Germany



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***Olfactory Haptic*, 2024**

Exhibition view *The Myth of Normal*, group show
Kunstverein Hannover, Germany

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Exhibition view *Hypnotic Show (in pictures)*, solo show
Galerie Alberta Pane, Paris, France

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Exhibition view *Hypnotic Show (in pictures)*, solo show
Galerie Alberta Pane, Paris, France

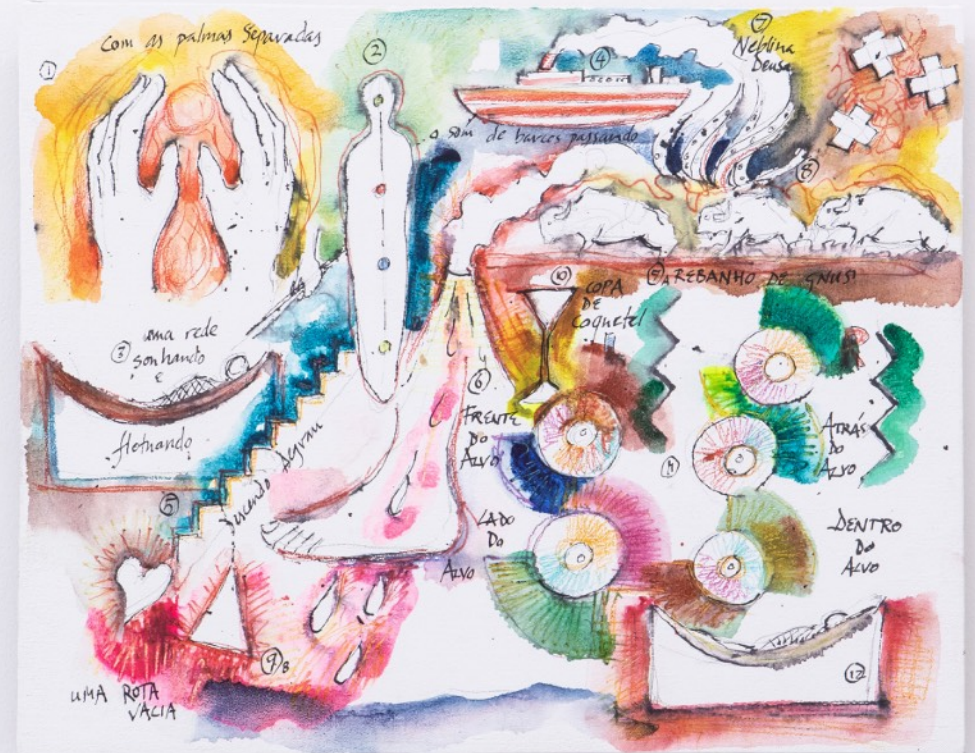
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***Even Red Nuns Carry Odd Green Cans*, 2024**

Ink, acrylic, graphite on watercolor ground on linen canvas
41 x 50.5 cm

Unique

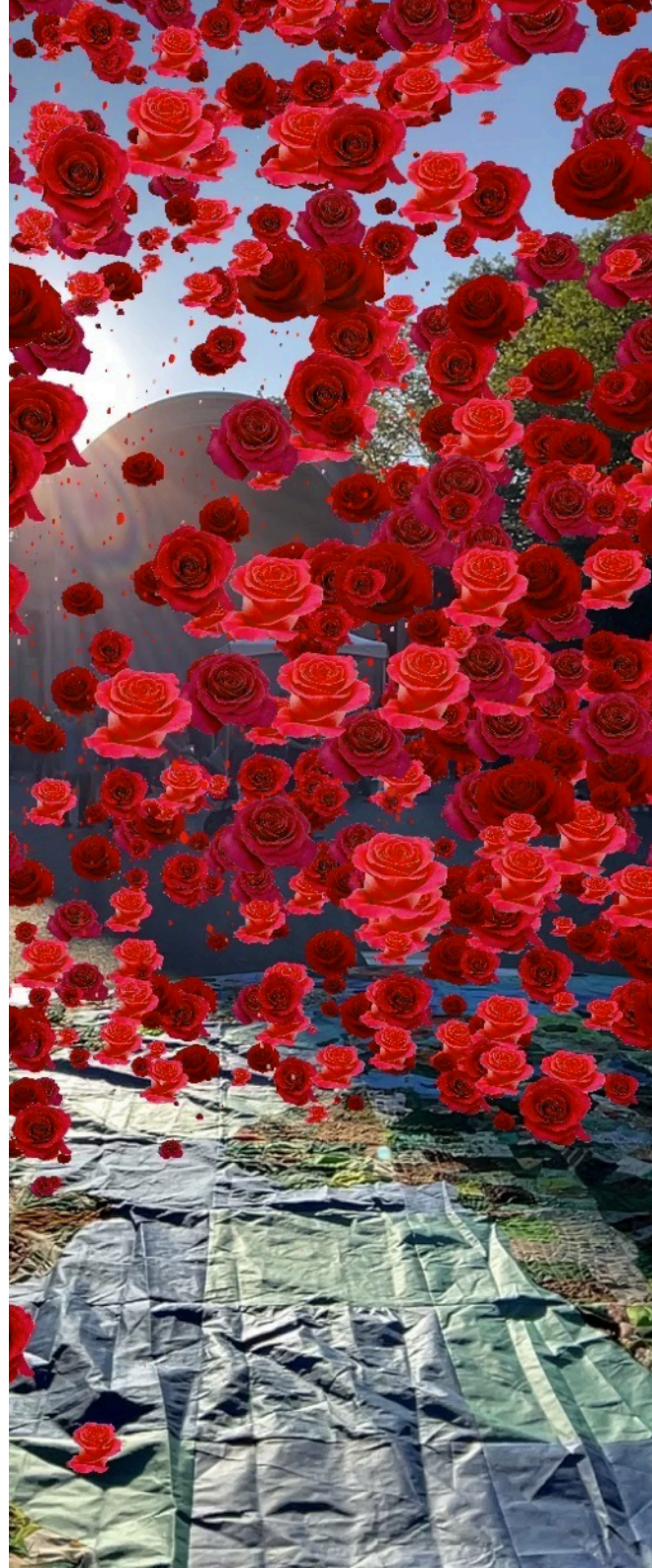
Exhibition view *Hypnotic Show (in pictures)*, solo show
Galerie Alberta Pane, Paris, France



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Living Memories World COVID Tribute, 2023

Installation view
Part of the WHO Healing Arts Program for the
78th United Nations General Assembly
Central Park, New York, USA



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***Visions of the Vine*, 2021-2022**
Watercolour, pencil and ink on Cold Pressed Arches
31 x 41 cm each

Exhibition view *The Mountain Touch*, 2022, curated by Andrea Lerda.
Museo Nazionale Della Montagna, Turin, Italy

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Cahun Induction, 2022

Performance
as part of

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

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Cahun Induction, 2022

Performance
as part of

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



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***Centering Center*, 2022**
Installation

Dublab Tonalism Festival, Descansos Gardens
Los Angeles, USA

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Centering Center, 2022
Installation

Dublab Tonalism Festival,
Descansos Gardens
Los Angeles, USA



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Blue Lion Induction, 2022
Performance

MAO - Museo d'Arte Orientale
Turin, Italy

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Rose River Memorial, 2021
Installation

Laumeier Sculpture Park
Saint Louis, Missouri, USA

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Rose River Memorial, 2021
Installation

Laumeier Sculpture Park
Saint Louis, Missouri, USA

2020 has been a year no one could have imagined: a global pandemic, economic decimation, heroic medical and other frontline workers, months of lockdowns with no end in sight, 200,000 fellow Americans dead and the toll still rising, with many other countries falling victim 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* on top of the casket.

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



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Exhibition view *Island Ark*, 2019
Alberta Pane Gallery, Venice, Italy

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***Island Ark*, 2019**
Performance

Exhibition view *Island Ark*, 2019
Alberta Pane Gallery, Venice, Italy



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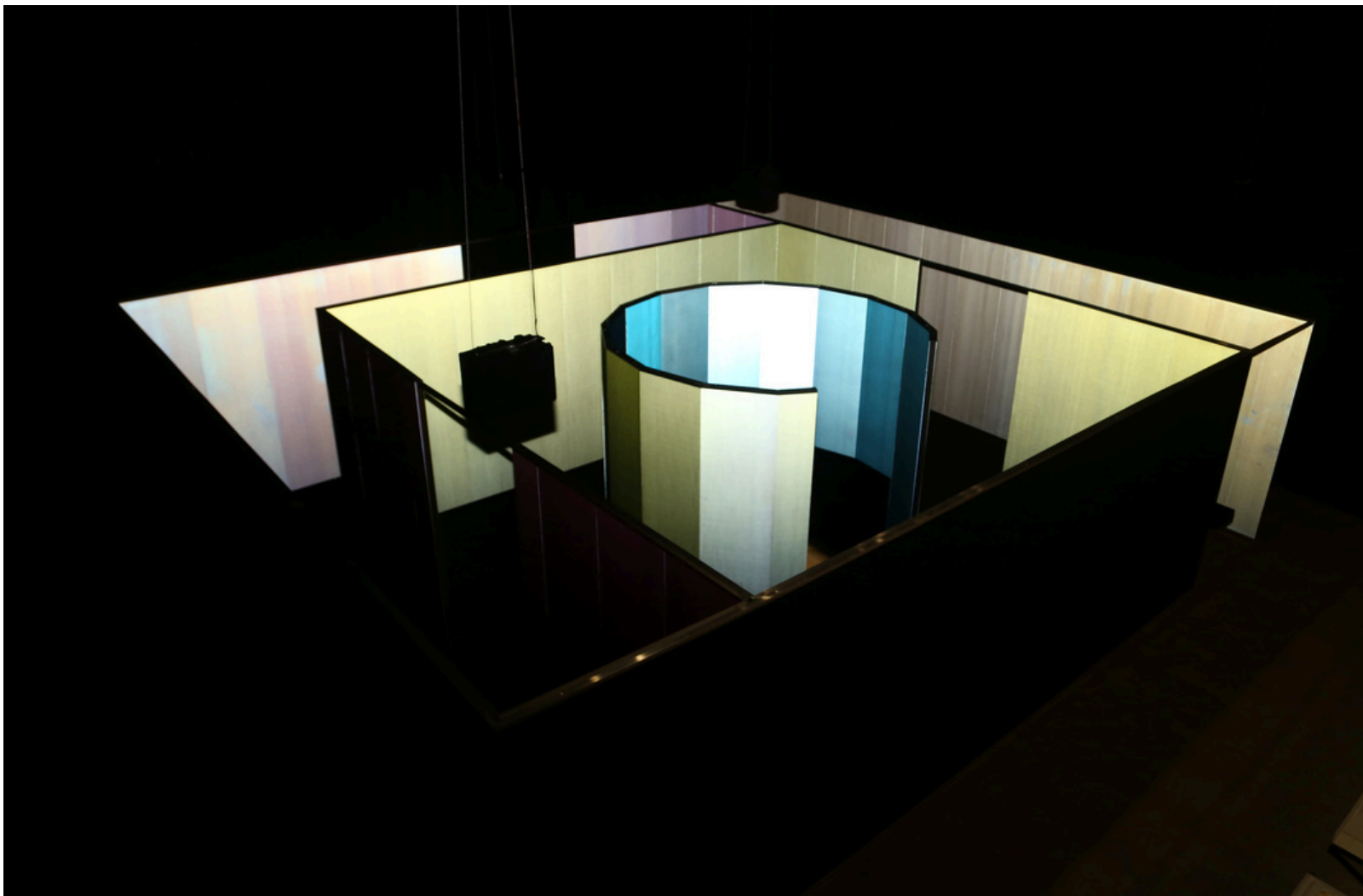


Library of Babel, 2018

Group therapy exhibition

Frye Museum Seattle, Washington, USA

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Garden of Forking Paths, 2018
Installation

Exhibition view
National Museum of Latvia, Riga, Latvia

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***Garden of Forking Paths*, 2018**

Installation

Exhibition view

National Museum of Latvia, Riga, Latvia

The installation is inspired by the work of the visionary but little-known Latvian artist in exile, Zanis Waldheims, and his cosmology, which manifested complex ideas about the state of the world in the mid to late 20th 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.



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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*, 2019**
Performance

Helicotrema 8 Audio Festival
Palazzo Grassi, Atrium and Teatrino di Palazzo Grassi, Venice, Italy

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***The Inductive Museum*, 2019**
Performance

Culture Summit of Abu Dhabi, United Emirates

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.



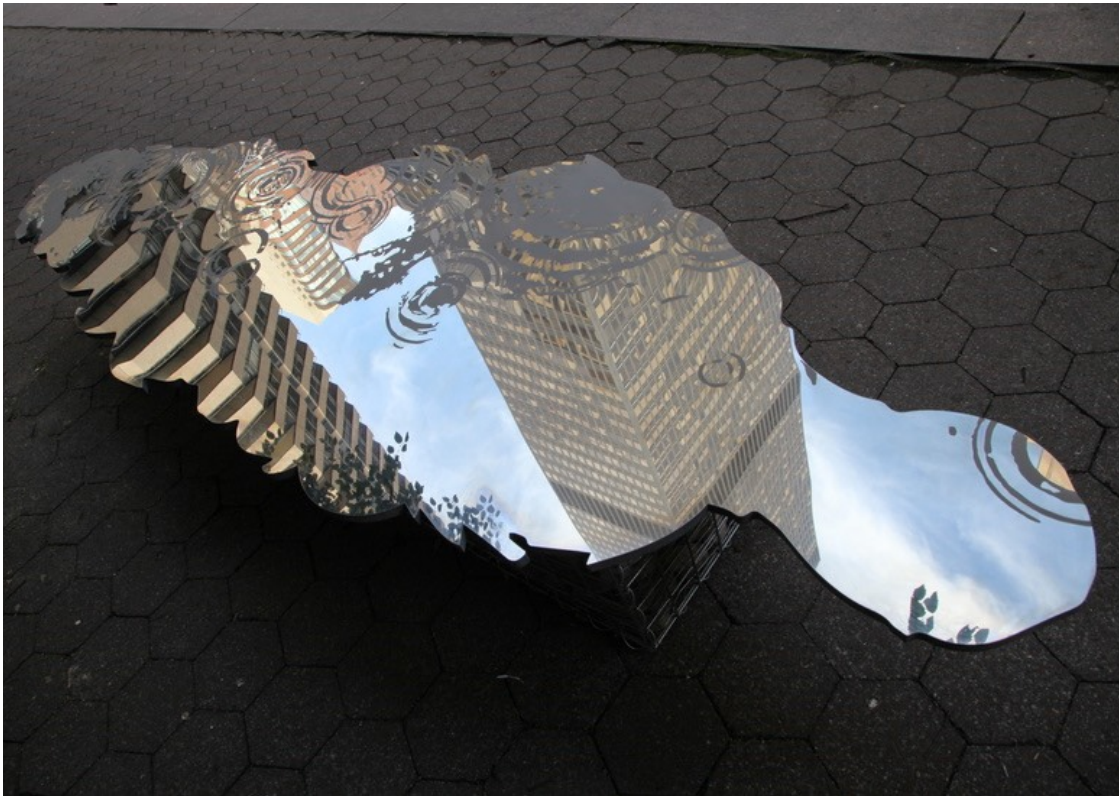
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Hypnotic Show. Practices of Attention, 2018
Installation and performance

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

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***Universal Solvent*, 2018**
Installation

Curated by Kj Baysa and Xiaokun Qiu
Dag Hammarskjöld, New York, USA

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.

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***A Semantic Survey of Emotions*, 2017**

Installation

The Main Museum, Los Angeles, USA

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.



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***Ambidelious*, 2017**

Installation and performance

Intuition exhibition, Palazzo Fortuny, Venice, Italy

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 should be placed on which hand during the session. In general, my approach was to deactivate the dominant hand and give more freedom of expression to the non-dominant hand.





Phobophobia / Philaphilia, 2017

Performance

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

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.

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***The Droplet*, 2017**
Installation and performance
L'art et la matière exhibition
La Monnaie de Paris, Paris, France

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***The Droplet*, 2017**

Installation and performance

L'art et la matière exhibition

La Monnaie de Paris, Paris, France

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 Droplet* itself.



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The Hypnotic Show, 2017
Performance

With Raimundas Malasauskas
Curated by Xiaoyu Weng
The Solomon R. Guggenheim Museum, New York, USA

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***The Hypnotic Show*, 2017**

Performance

With Raimundas Malasauskas

Curated by Xiaoyu Weng

The Solomon R. Guggenheim Museum, New York, USA

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.



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***Exductive Steps*, 2017**
Performance

Pier 92, Armory Show, NYC, USA

March 2-5, 2017

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

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Memory Observatory, 2016
Installation

SXSW, Austin, Texas, USA
2016

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Memory Observatory, 2016
Installation

SXSW, Austin, Texas, USA
2016

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***Memory Observatory*, 2016**
Installation

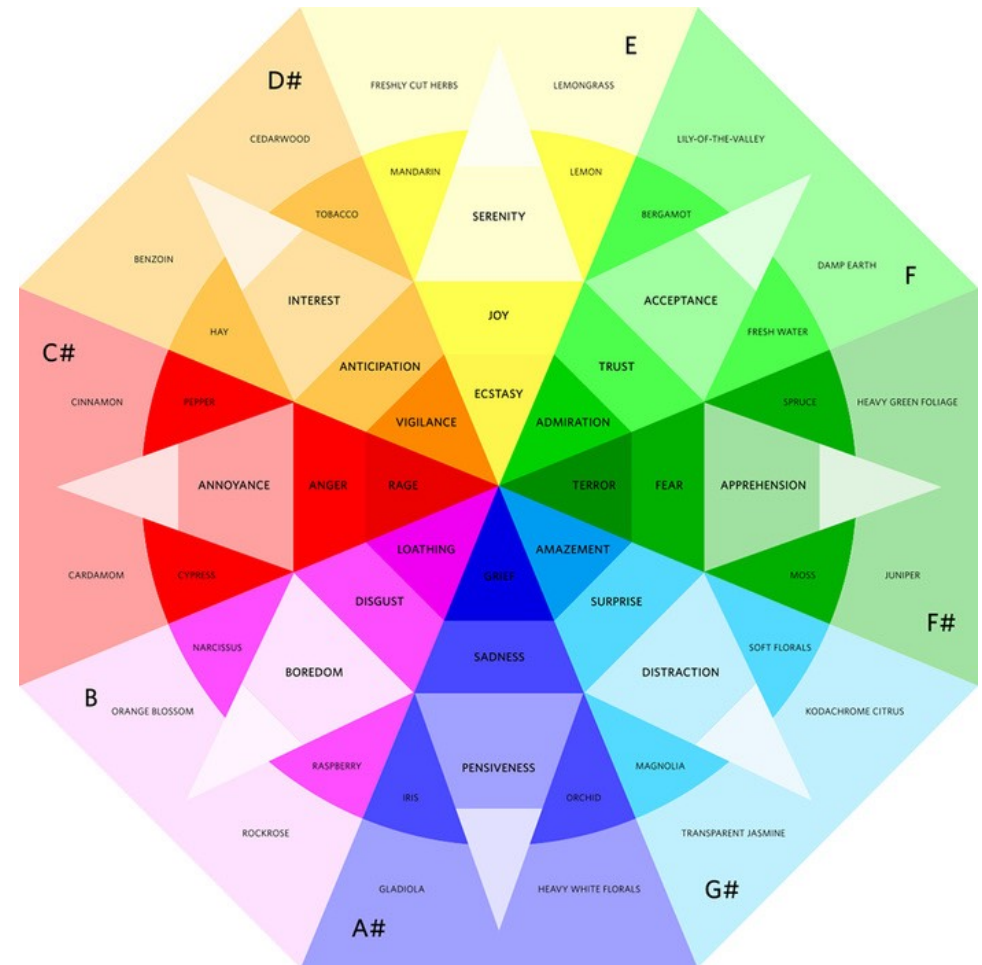
SXSW, Austin, Texas, USA
2016

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.

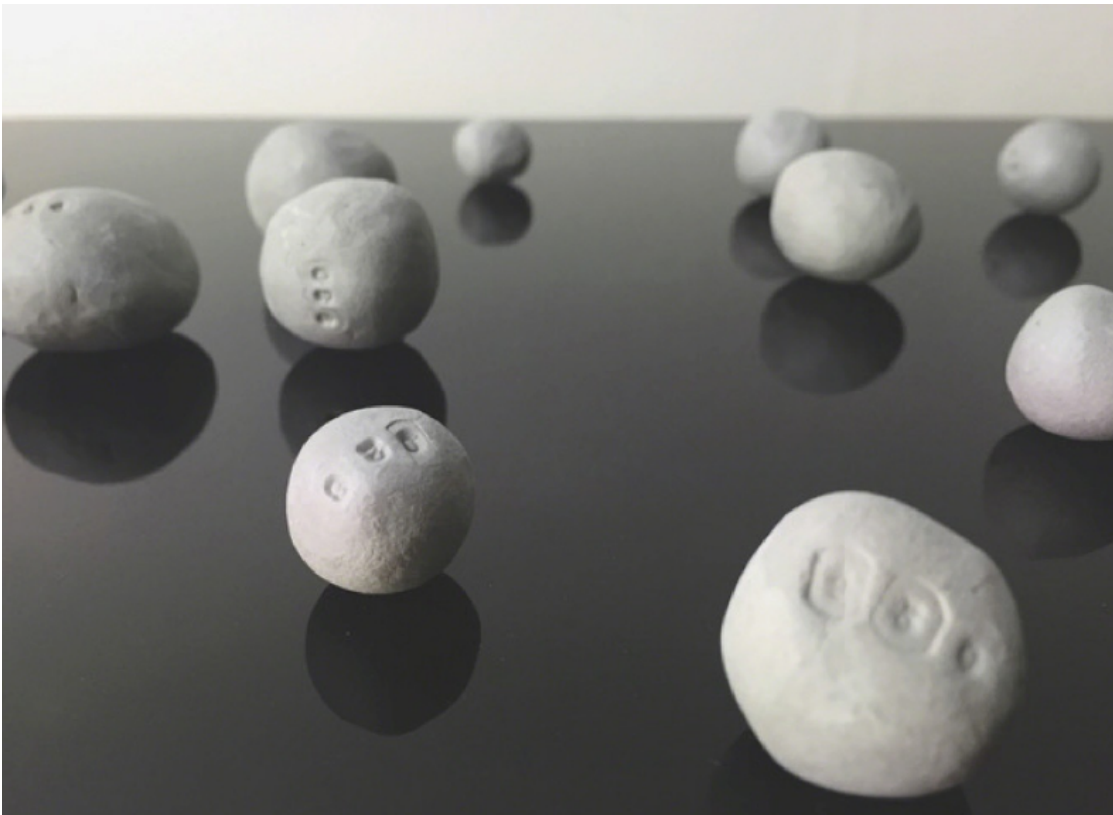
There are so many popular references to shared memories and access to other people's consciousness that it has pretty much become an expected cultural and cognitive reality.

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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Sphere of Influence - The Psyche of Occupational Boredom, 2016
Installation and performance

Manifesta 11, Zurich, Switzerland
2016

***Sphere of Influence - The Psyche of Occupational Boredom*, 2016**

Installation and performance

Manifesta 11, Zurich, Switzerland

2016

Background:

Following on from my past investigations into the psyche of contrasting social groups, such as border migrants, third gender indigenous groups and Raelians, the idea here 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

Thanks also to Chiara Ianeselli

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.

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***Jeune d'Anvers*, 2016**

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

***Jeune d'Anvers*, 2016**

Performance in the context of *Organismi*

A show curated by Carolyn Christov-Bakargiev, GAM
Torino, Italy

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

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.

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.



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***Neurathian Boatstrap*, 2015**
Installation and live performance
14th Istanbul Biennial, Istanbul, Turkey

***Neurathian Boatstrap*, 2015**

Installation and live performance

14th Istanbul Biennial, Istanbul, Turkey

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 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.



***Pushed*, 2015**

Chambers Fine Art Beijing, Beijing, China

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.



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Color Therapy, 2014

Installation

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

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***Color Therapy*, 2014**

Installation

Amsterdam, London, Milan, NY, Toronto, Singapore, 2014

Presented by Samsung

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.



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***Turbulens, Rockaway!*, 2014**

Installation

MoMA PS1, USA

In collaboration with Honolulu Biennial

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.



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In Touch, 2014
Performance

Place Georges Pompidou, Paris, France
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*, 2014**

Performance

Place Georges Pompidou, Paris, France

A multiple person hypnosis trance event with Marcos Lutyens
and Galerie Alberta Pane

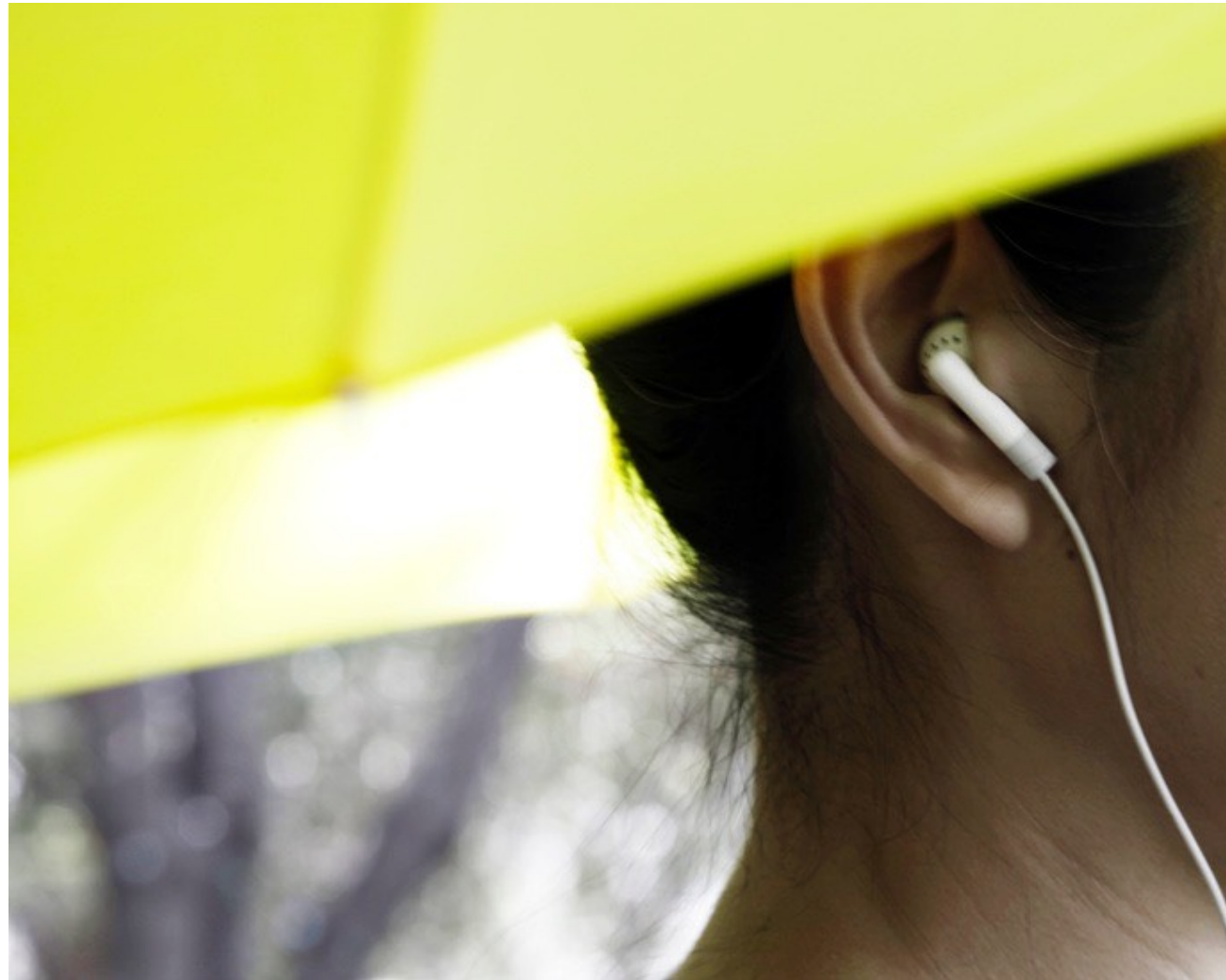
In partnership with Le Centre Georges Pompidou - Hors Pistes
Curatorial coordinator: Chiara Ianeselli

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



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Pulled, 2014
Solo exhibition

Galerie Alberta Pane, Paris, France

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***Pulled*, 2014**

Solo exhibition

Galerie Alberta Pane, Paris, France

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.



Fielding States: Depth Projection, 2013

Venice Biennale,
Maldives Pavillon, Venice, Italy, 2013

Depth Projection involves a hypnosis induction which invites guests to enter into a trance state and perceive the world as having become underwater, 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.



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Hypnotic Show. Reflection Room, 2012

Installation and performance

dOCUMENTA (13)

June 9 - September 16, 2012

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Hypnotic Show. Reflection Room, 2012

Installation and performance

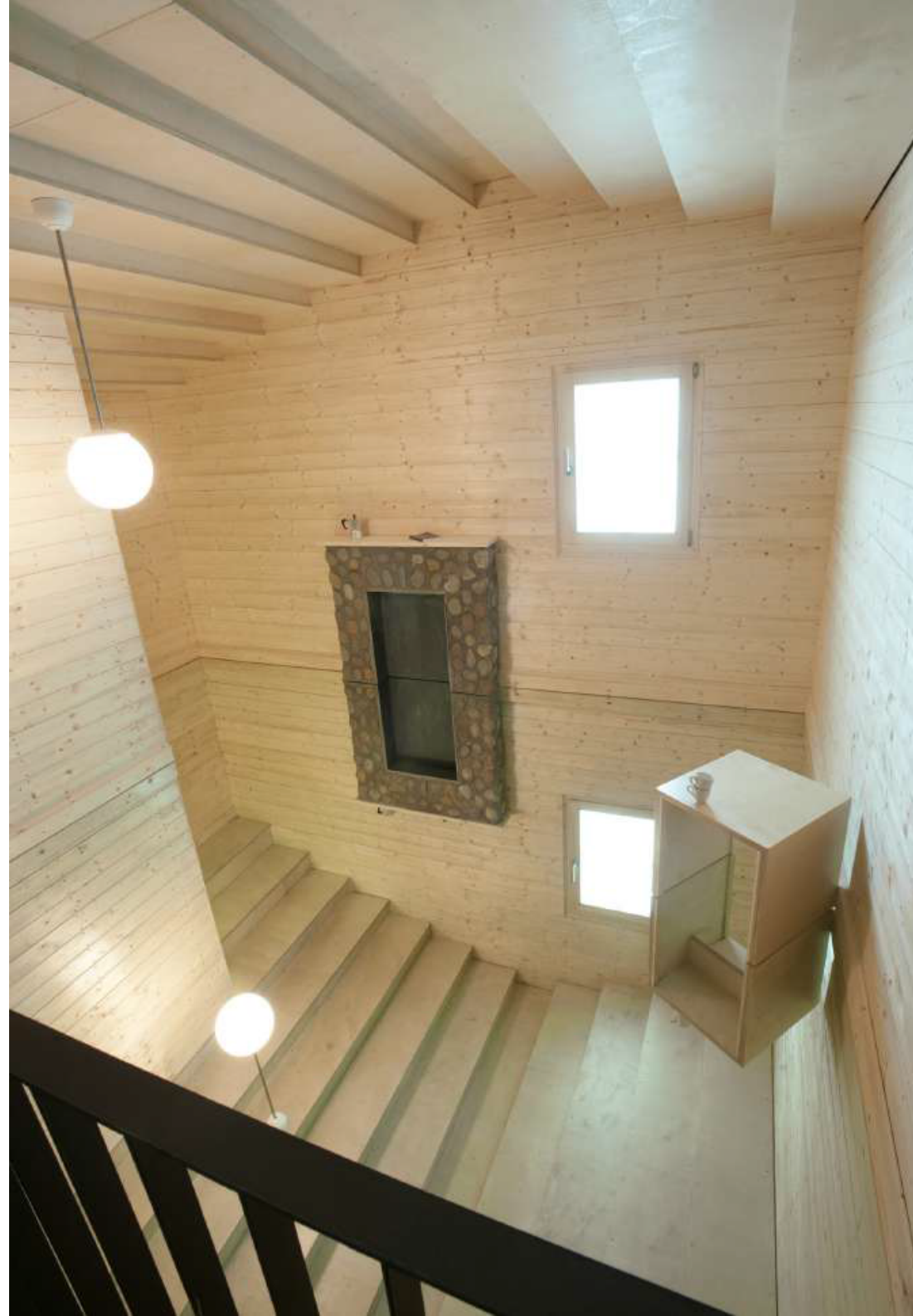
DOCUMENTA (13)

June 9 - September 16, 2012

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.



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CO2morrow, 2010
Installation

In the context of th exhibition *GSK Contemporary, Earth: Art of a changing world*
Royal Academy of Arts, London, United Kingdom

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CO2morrow, 2010


Installation

In the context of the exhibition *GSK Contemporary, Earth: Art of a changing world*
Royal Academy of Arts, London, United Kingdom

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 (CO2) 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.





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MARCOS LUTYENS
CV

SELECTED SOLO SHOWS

2024

Hypnotic show (in pictures), Galerie Alberta Pane, Paris, France

2023

Island Ark, Galerie Alberta Pane, Paris, France

2021

Rose River Memorial, several venues, including OCMA, Los Angeles, CA, USA

Soft Hair, Galerie Alberta Pane, Paris, France

2019

The Inductive Museum, Culture Summit, Abu Dhabi, United Arab Emirates

Island Ark, Galerie Alberta Pane, Venice, Italy

Mirar sin ver, 13th Havana Biennial, Havana, Cuba

2018

Universal Solvent, installation, Dag Hammarskjöld Plaza, New York, USA

2017

The Droplet, installation In AD Intérieurs 2017, L'art de la matière, Court of Honor, Monnaie De Paris, Paris, France

2016

The Memory Observatory, SXSW, Austin Convention Center, Texas and at Liliana Bloch Gallery, Dallas, USA

2014

Color Therapy, presented by Samsung, Amsterdam, London, Milan, New York, Toronto, Singapore

Pulled, Galerie Alberta Pane, Paris, France

Pushed, Chambers Fine Art Gallery, Beijing, China

2013

Social Pharmakon, Arte Boccanera, Trento, Italy

2011

SpeedDreaming, Britweek, Los Angeles, CA, USA

2010

CO2morrow, in collaboration with Siemens, Seaton Delaval Hall, Whitely Bay, UK

2009

CO2morrow, Royal Accademie of Arts, London, UK

2007

RaidFC, Los Angeles, CA, USA

2003

Esomotive, Susanne Vielmetter Los Angeles Projects, Los Angeles, CA, USA

2002

M/A, Silverlake, Los Angeles, CA, USA

2000

ParaApnea, Cuban Biennale of Art, La Havana, Cuba
Primordium, California Institute of Technology, CA, USA
Antemnesia, Venice Biennale of Architecture, Venice, Italy

1999

Bio Rom, Spazio Enne, Rome, Italy
Rio Rom, Senchin Buddhist Monastery, Los Angeles, CA, USA

1998

If I'm alone..., 207 Gallery, Los Angeles, CA, USA

1997

Hypnotic Bind, Newspace, Los Angeles, CA, USA

1995

Un Petit D'un Peti, (Humpty Dumpty), Newspace, Los Angeles, CA, USA
Assisted Corrosion, Huntington Beach Art Center, Orange County, CA, USA

1994

La Brea Tar Pits Immersion, Los Angeles, CA; outdoor sculpture
George C. Page Museum & City of Los Angeles Cultural Affairs Dept
grant, USA

1993

Treeson, Santa Monica Mountains, CA, USA
Re-Member, Newspace Gallery, Los Angeles, CA, USA

SELECTED GROUP SHOWS

2024

No Time for Prophecies, curated by Chiara Ianeselli and Davide Daninos, MAXXI, Rome, Italy
Art Routine for Well Being, curated by Rebecca Russo, Spazio Leonardo, Milan, Italy
The Myth of Normal. Of Competing and Conceding, Kunstverein Hannover, Hannover, Germany
Transformative Currents: Art and Action in the Pacific Ocean, Oceanside Museum of Art, Oceanside, California, USA

2022

The Mountain Touch, Museo Nazionale della Montagna, Turin, Italy
Song of the Ambassadors, Lincoln Center for the Performing Arts, New York, USA
Quel jour sommes-nous?, presented by Tokonoma from a concept developed by Chiara Ianeselli and Bakul Patki, Kassel, Germany
Centering Center installation, as part of the Dublab Tonalism Festival, Descanso Gardens, Los Angeles, USA
Reencuentro binacional de arte contemporaneo 2022, Museo sol del Niño, Mexicali B.C., Mexico
Rose River Memorial installation, Laumeier Sculpture Park, Missouri, USA

2021

A Collection without Boundaries - International Art since 1990, curated by Riccardo Passoni, GAM - Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy

2020

Head With Many Thoughts, curated by Neringa Bumblienė, Julija Fomina, Virginija Januškevičiūtė, Ūla Tornau and Asta Vaičiulytė, CAC Vilnius, Latvia

Shall I compare thee to a summer's day?, Galerie Alberta Pane, online
2019

Fingers Crossed: Ahora, Ayer y tal vez Mañana, curated by Blanca de la Torre and Sue Spaid, ADN Platform, Barcelona, Spain

Gone today, here tomorrow, curated by Eva Vaslamatzi, annexM, Megaron – The Athens Concert Hall, Athens, Greece

Semantic Survey of Forms, Collaboration with Richard Cytowic, FACT Liverpool, 88, Liverpool, United Kingdom

Charting the Contours of Time, collaboration with Val Lee in, Taipei Fine Arts Museum, Taipei City, Taiwan

2018

Library of Babel, Frye Art Museum, Seattle, USA

The Garden of Forking Paths — Portable Landscapes, Latvian National Museum of Art Riga, Latvia

The Trinity River Project, Brown Foundation Gallery, Galveston Arts Center, USA

Deep Dive or The Limits of Immersion: An Exhibition of Augmented Reality and Virtual Reality Artworks, Worth Ryder Art Gallery, UC Berkeley Campus, USA

Beehave!, Fundació Joan Miró, Barcelona, Spain

2017

Synaesthesia: What is the taste of the blue?, Building bridges art Exchange Bergamot station, Santa Monica, California, USA

A Semantic Survey of Emotions, The Main Museum, Los Angeles, CA, USA

Emotive Differentials, Beta Main, Main Museum, Los Angeles, CA,

USA

Unfinished game, Monash University, Melbourne, Australia

The Armory Show, Pier 94, Alberta Pane, New York, USA

The Factory in our Minds, Stadium general rietveld, Amsterdam, The Netherlands

Villa Liminal, Sint Lukas School of Arts and Boghossian Foundation, Villa Empain, Brussels, Belgium

The stand, P!, 334 broome St, New York City, USA

Ambideliutis, Palazzo Fortuny, Venice, Italy

Phobophobia/Philaphilia, 57th International Art Exhibition of La Biennale di Venezia, Venice, Italy

Enfilade, Governor's Mansion, Ghent, Belgium

2016

Sonority 2016 - Festival of Contemporary Music, Project by the artist & Vadim Grigoryan, Belfast, UK

Liverpool Biennial: Festival of Contemporary Art, Liverpool, UK

Organismi, GAM - Galleria Civica d'Arte Moderna e Contemporanea di Torino, Turin, Italy

Synaesthesia, Five Car Garage, CA, USA

Intention to Know: The Thought Forms of Annie Besant, Rebuild Foundation, Chicago, USA

Reishi Reality, Baltic Triennale, Riga, Latvia

The Memory Observatory, Trinity River Project, SXSW, Austin - Texas and at Liliana Bloch Gallery, Dallas, USA

What People Do for Money, Manifesta 11, Zurich, Switzerland

2015

14th Istanbul Biennial, curated by Carolyn Christov Bakargiev, Istanbul, Turkey

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VideoBrasil, Sao Paolo, Brazil

Inspired by Soane, Sir John Soane's Museum, London, UK
Phlogiston, Split Museum of Fine Arts, Croatia

2014

Maunakea, Honolulu Biennial, HI, USA

I want to be a Futurist, Centro Videinsight, Artissima 2014, Turin, Italy

An American Water Margin, University City Art Museum of Guangzhou Academy of Fine Arts, Guangzhou, China

Rockaway!, Festival, MoMA PS1 in collaboration with Honolulu Biennial, New York, USA

Thingworld: International Triennial of new Media Art 2014, National Art Museum of China, Beijing, China

RC An American Water Margin, University City Art Museum of Guangzhou Academy of Fine Arts, Guangzhou, China

Circatextian, thingworld, NAMOC, China

2013

My Dear Swan, kunstverein ACC Galerie Weimar, Germany Historico-vagabond, Nouvelles Vagues with Palais de Tokyo,

Galerie Alberta Pane, Paris, France

A Marginal Revolution, KUAD Gallery, Istanbul, Turkey

Big Bang, Arte Boccanera Contemporanea, Trento, Italy

Confederancy of Minds, Kuad Gallery, Istanbul, Turkey

Impact, MUSE, Trento, Italy

Lure for a dark place, Galerie Alberta Pane, Paris, France

oO Morten, Lithuanian Pavilion, Venice Biennale, Venice, Italy

NanoDrone, ArtShare, Los Angeles, CA, USA

2012

Hypnotic Show at the Reflection Room, dOCUMENTA (13), Kassel, Germany

Sensory Familiar, Worldly House, dOCUMENTA (13), Kassel, Germany

Global Climacteric, Jaus, Los Angeles, CA, USA

The Bouba/Kiki Experiment, Jaus, Santa Monica, USA

Seeing Ourselves, MUSE CPMI, New York, USA

2011

Laws of Attraction, CFAER, Los Angeles, CA, USA

Festival of Making, London Metropolitan University, UK

Pomona Museum of Art, USA

CAC, Vilnius, Lithuania

2010

LA Art Show, Los Angeles, CA, USA Inspired by Soane, London, UK

2009

Shangri-LA, 18th Street Arts, Santa Monica, CA, USA

Medical Symposium, Long Beach, CA, USA

2007

Steve Turner Gallery, Beverly Hills, CA, USA

Isidro Miranda Gallery, Buenos Aires, Argentina

Ars Latina, Mexicali, Mexico

Open House, Art Center South Campus, Pasadena, CA, USA

CaBoom Fest, Barker's Hanger, Santa Monica, CA, USA

2006

Corcoran Gallery, New York, USA

2005

El Futuro del Arte, Belleza y Felicidad, Buenos Aires, Argentina, Los Angeles, CA, USA, Istanbul, AZ, USA

2004

HypnoStadt, Berlin_LosAngeles, Ars Electronica, Linz, Austria

2003

Intimacy, Deep Inside, Image Festival, Firenze, Italy
Text, Raid Projects, Los Angeles, CA, USA
LA International, Latch, Los Angeles, CA, USA
St. Paul's Gallery, Birmingham, UK

2002

WhitneyBiennale.com, New York, USA
Armory Installational 2002, Armory NW, Pasadena, CA, USA

2001

Festival 103 Delicias, Madrid, Spain
Videotree, Firenze, Italy
Galaxy, the Armory Center, Pasadena, CA, USA

SELECTED PERFORMANCES

2025

Ron Athey Gifts of the Spirits: Automatic Writing Performance, performance, MAK Center for Art and Architecture, California, USA

2024

Hypnotic Show, performance with Raimundas Malašauskas, Kunstverein, Amsterdam, Netherlands

Hypnotic Show, performances with Raimundas Malašauskas, Centre Pompidou, Paris, France
Paradam, LPP Sunset Hiking Club Collaboration, Lauren Powell Projects, Griffith Park, Los Angeles, California, USA

2022

Blue Lion Induction, MAO - Museo d'Arte Orientale, Turin, Italy
Cahun Induction Score, as part of 'I Owe You - Claude Cahun / Marcel Moore' exhibition, Alberta Pane, Venice, Italy

2019

Mirar Sin Ver, project curated by Marisa Caichiolo and Juanito Delgado Guerra, 13th Havana Biennial / Detrás del Muro, The Construction of the impossible Malecón, Havana, Cuba

2018

Hypnotic Show, 33rd Bienal de São Paulo, with Raimundas Malašauskas, São Paulo, Brazil
Honing, Joan Gallery, Los Angeles, CA, USA

2017

The Droplet Inductive performance, L'art de la matière, Court of Honor, Monnaie De Paris, France
Hypnotic show, presented in conjunction with "tales of our time", The Solomon R. Guggenheim Museum, New York, USA
Bird of Feather, presented in conjunction with "the stand", P!, 334 broome St, New York City, USA
Ambidellious Performance, series at 'Intuition', Palazzo Fortuny, Venice, Italy
Hypnotic Show Black Box Teater, Oslo, Norway
Hypnotic Show, Fundación Cisneros, Caracas, Venezuela
The 2 Pop: a Hollywood induction, Palazzo Grassi, Venice, Italy

Zooids, Galerie Alberta Pane, Venice, Italy
Trancefiguration, Joan Gallery, Los Angeles, CA, USA

2016

Haptic Induction, Survival Kit 8, Contemporary Art Festival, Latvian Center for Contemporary Art, LCCA
Chromalalia, Live performance and audio transmission at the *Serpentine Galleries*, Serpentine Sackler Gallery, London, UK
Liverpool Biennial, Inductive Audio Overlaps at ABC Cinema, Chinatown Gate and Tate Liperpool, Liverpool, UK
Manifesta 11, « *Sphere of Influence* », special Performance, Zurich, Switzerland
Jeune d'Anvers : La main aux eaux, opening performance, Organismi, GAM - Galleria Civica d'Arte Moderna e Contemporanea di Torino, Turin, Italy
Sillage Underground - People in a building without the building, in collaboration with Beatrice Catanzaro & CareOf, April 8 - 9, Ex Guarmet, Milan, Italy

2015

Neurathian Boatstrap, Istanbul Biennial, Istanbul, Turkey
Elemental Essence: Clairvoyance and Crowdsourcing, Istanbul Biennial, Istanbul, Turkey
Z to C consciousness, Istanbul Biennial, Istanbul, Turkey
Perdurity, Yiang Li Museum, Hong Kong, China
Secret Garden, Ascot, UK
Una Noche con Raimundas Malašauskas, Instituto de Visión, Bogotá, Colombia
Arkheion for Getty Scholars, Getty Residence, Los Angeles, CA, USA
Perdurity, Hampton Court Palace, London, United Kingdom
Time Lapsus, Private Residence, Los Angeles, CA, USA

2014

Hall of Wonders, Cranbrook Art Museum, Bloomfield Hills, USA
Soma Chroma, Color Therapy, Piccadilly Circus, London, UK
Syn Performance, North West University, Illinois, USA
Dubai Dubia, *Color Therapy*, ISEA 2014, Dubai, Arab Emirates
Point Panic, Honolulu, Hawaii, USA
Suspension of Disbelief, Festival Emergency !, Geneva, Switzerland
K-Tanglement, with Kunstverein: New York, USA, Toronto, Canada, Milan, Italy, Amsterdam, The Netherlands
4th Wall, Artists respond series, Los Angeles County Museum of Art, Los Angeles, CA, USA
Bautismos del inconsciente, MAMBA, Buenos Aires, Argentina
In Touch, Galerie Alberta Pane + Centre Georges Pompidou - Hors Pistes, Paris, France
At fingertips, with lecture by Carolyn Christov-Bakargiev, Mirror-touch: Synaesthesia and the social, Tate Modern, UK
At fingertips, with lecture by Carolyn Christov-Bakargiev, Virginia Commonwealth University, Virginia, USA
Hypnotic Show, Kunstverein, Toronto, Canada, Northwestern University, Evanston, USA
Hoarding and Caching, Cranbrook Art Museum, Detroit, USA
Imaginarion, Imagination Lab, Vilnius, Lithuania Pushed, Beijing, China

2013

Altered States, CAFA, Beijing, China
Doors of Perception, Los Angeles, CA, USA
Hypnosis Derive, dOCUMENTA 13, Kassel, Germany
Hypnotic Show, Taipei Fine Art Museum, Taipei, Taiwan
Phase transition, Absolut Art Award 2013, Bauer Hotel, Venice, Italy
Three uses of the knife with Kristupas Sabolius, Myriam Lefkowitz and Pascal Rousseau, National Gallery of Art in Vilnius, Lithuania

Depth Projection, The Maldives Pavilion, Venice Biennale, Italy
Where are we going, Walt Whitman? hosted by Carolyn Christov-Bakargiev and Gabrielle Schleijpen. Rietveld Academie, Amsterdam, The Netherlands

HypeCyle with Caroazon DelSol and Richard Whitney, Museum of Contemporary Art (MOCA) Los Angeles, CA, USA

2012

Atoui, dOCUMENTA 13, Kassel, Germany

Experiments, dOCUMENTA 13, Kassel, Germany

Grasshopper Lies Heavy, dOCUMENTA 13, Kassel, Germany

Food Hypnosis Experiment, dOCUMENTA 13, Kassel, Germany

Rousseau Reading, dOCUMENTA 13, Kassel, Germany

Hypnotic Show at Reflection Room. With Raimundas Malasauskas and Sissel To laas. dOCUMENTA 13, Kassel, Germany

Hypnotic Show, Forde Art Space, Geneva, Switzerland

Museum of Absence, Royal Museum of Fine Arts in Antwerp, Belgium

Zappa Project: a case study for 'Active City Cancellation', CAC, Vilnius, Lithuania

Recital at Neringa, Baltic Triennial, Vilnius, Lithuania

Dr. Cold War, with Aaron Sheppard and Klaus Schafner, Santa Monica, USA

2011

Attacca, Los Angeles, CA, USA

Future of Art, Time Square, New York, USA

Sandberg Institute, Amsterdam, The Netherlands

Hypnotic Show, Bonniers Konsthall, Stockholm, Sweden

Hypnotic Show, Artissima, the international Fair of Contemporary Art in Turin, Italy

CAPC, Bordeaux, France

FlavourCollider, FutureEverything, Manchester, UK

Huxley House, Los Angeles, CA, USA

2010

Hypnotic Show, Repetition Island, Centre Pompidou, Paris, France

Hypnotic Show, Artissima, the international Fair of Contemporary Art in Turin, Italy

Britweek, LACMA, USA

Primordium, Caltech, Pasadena, CA, USA

2009

Hypnotic Show, Kunstverein, Amsterdam, Netherlands

Hypnotic Show, Kadist Foundation, Paris, France

Hypnotic Show, Artist Space, New York, USA

2008

Hypnotic Show, Jessica Silverman Gallery, San Francisco, USA

2007

SkinPlant, Armory NorthWest_Infranatural, Pasadena, CA, USA

Sputnik_Infranatural, Los Angeles, CA, USA

Arte del Futuro, Oaxaca, Mexico

Bestiary_Muxe, Oaxaca, Mexico

2006

Delaminated Passages, CECUT, Tijuana, Mexico Macromuseo, Rosario, Argentina

2005

Not a Cornfield, curated by Autumn Rooney, Los Angeles, CA, USA

GALERIE
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PANE

Mies, Frank and Corby, Sci-Arc, Mies, Frank and Corby, Los Angeles, CA, USA

Background Noises, Fowler Museum, Los Angeles, CA, USA

HypnoStadt, Berlin – Los Angeles, Berlin, Germany, Los Angeles, CA, USA

El Futuro del Arte, Belleza y Felicidad, Buenos Aires, Argentina

2004

Human Syn Organ, Dangerous Curves, Los Angeles, CA, USA McSyn, San Francisco, CA, USA

Second_Skin, Fierce Festival, Birmingham, UK

2003

El Futuro del Arte, Fundacion Siqueiros, Mexico City, Mexico

The [unscene], Cal Poly San Luis Obispo, CA, USA

EnterIntecessor, Raid Projects, Los Angeles, CA, USA

Second_Skin, Limehouse Town Hall, Congress of Cartography, London, UK

Second_Skin, St.Paul's Gallery, Fierce!, Birmingham, UK

2002

Mindbrowse, Italy

M&A, Los Angeles, CA, USA

2001

Parapnea, Cuba Biennale, Cuba

Eduction the alien within, Bevilacqua La Massa Foundation, Venice, Italy

SESV, Florence, Italy

Congress "Media digitali e Psicotecnologie: viaggi della mente nei mondi viruali", Palermo University School of Medicine, Palermo, Italy

Emogens, the self at large, Postartum, Long Beach, CA, USA

The Engine Room, Matt Mullican, Martin Klosterfelde Gallery, Berlin, Germany

The Engine Room, Matt Mullican, NY, USA

O.K Centrum, Linz, Austria

Electric Lodge, Venice CA, USA

Hard Pillow Core, Platinum Oasis, Hollywood, CA, USA

Screen Idle, Cellspace, San Francisco, CA, USA

2000

ParaApnea, Cuban Biennale of Art, La Havana, Cuba

The Corner's Corner, hypnosis Matt Mullican, LACE Los Angeles, CA, USA

Primordium, Santa Ana, CA, USA

I Candy (with Ariel Hurley), Highways, Santa Monica, CA, USA

Antemnesia, Venice Biennale of Architecture, Venice, Italy

I-Beam, (k), Piazza San Marco, Venice, Italy

1999

Sling, Post Gallery, Los Angeles, CA, USA *I-Beam*, Spazio Enne, Roma, Italy

1998

I-Beam, CalState Fullerton, CA, USA

CURATORIAL WORK AND WORKSHOPS

2025

Ron Athey Gifts of the Spirits: Automatic Writing Performance, workshop, MAK Center for Art and Architecture, California, USA

2022

INSIDE WOR(L)DS OF THE MIND, workshop, GAM - Galleria Civica d'Arte Moderna e Contemporanea di Torino, Turin, Italy

2018

Multi-way UDESIGN Contrast, Lecture and workshop, UDEM, Monterrey, Mexico

2015

Thoughtforms and Brainwaves: Neuro-Poiesis and Art, Istanbul Biennial, Turkey

Elemental Essence: Clairvoyance and Crowdsourcing, 14th Istanbul Biennial, Turkey

The Thought Forms Test, 14th Istanbul Biennial, Turkey

Drawing the Line, School of Visual Arts, New York, USA

TTCAGGTTCCAAGGTCATT, Santa Monica, CA, USA

2014

Presentation for Northwestern University, Evanston, USA

2013

Presentation for CAFA, Beijing, China

Schemantics, Alanus Kunshochschule, Bonn, Germany Workshop at Sandberg Institute, Amsterdam, The Netherlands

2012

Talk for X-tra magazine, The Armory, Pasadena, CA, USA

2006

Galeria Isidro Miranda, Buenos Aires, Argentina

2004

Lecture, Ars Electronica, Linz, Austria

2003

Guest editor of NewArch magazine. Issue based on Emotions and Senses in Architecture Second Skin, UCE, Birmingham, UK

Second Skin, Tec de Monterrey, Mexico DF, Mexico

Circa, Mexico, DF, Mexico

Cal Arts, Valencia, CA, USA

2002

ArtSci 2002, New York, USA

International Festival of Media in Architecture, Firenze, Italy

Second Skin: building from the space of mind, Ministerio de Fomento, Spain Tec de Monterrey, Mexico

Architecture Association, UK

Academy of Art, Poland

2001

Heart Project, Los Angeles CA, USA

Fundacion Centro Nacional de Vidrio, La Granja, Spain

2000

University of Irvine, CA, USA

1999

Urban Prayer Flags: Committee member World Arts and Culture,

UCLA, World Festival of Sacred Music, CA, USA

Memorial to Urban Violence, Heart Project & Sci Arc, CA, USA

1998

Blown Away, Workshop with HeArt, involving Teenscape, Downtown

Public Library and Self Help Graphics, CA, USA

AWARD

2024

Falling Walls Prize winner in the Art & Science category, Falling Walls Foundation, Berlin, Germany

2013

The Subjective Self: Twinnapse, acquired by Fico Foundation, Torino, Italy

COLLECTIONS

Fico Foundation, Italy

Inhotim Art Foundation, Brazil

Documenta Archive, Germany

Centre Georges Pompidou, France

Dena Foundation, France

SELECTED CATALOGUES

2022

I Owe You - Claude Cahun/Marcel Moore, Alberta Pane Editions, Venice, Italy

2019

Quadrant Field, Alberta Pane Editions, Venice, Italy, with the support of CNAP

2017

Le désir, exhibition catalogue, Alberta Pane Editions, Venice, Italy

2015

Memoirs of a Hypnotist: 100 Days by Marcos Lutyens, which is the last part of the his project for dOCUMENTA (13). Introduction by Raimundas Malasauskas, published by Sternberg Press

2013

Social Pharmakon - Solo exhibition - curator Chiara Ianeselli and Kristupas Sabolius, text by Carolyn Christov-Bakargiev, Chiara Ianeselli and Kristupas Sabolius, Effe Erre Editor, publisher: Boccanera Gallery, Trento, Italy

2012

DOCUMENTA (13), Das Logbuch, group show, curated by Carolyn Christov-Bakargiev, Hatje Cantz, Kassel, Germany

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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