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MARCOS LUTYENS  
**Portfolio and CV**

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## 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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***El rostro como medio y reflejo: la  
rebelión Biométrica, 2025***

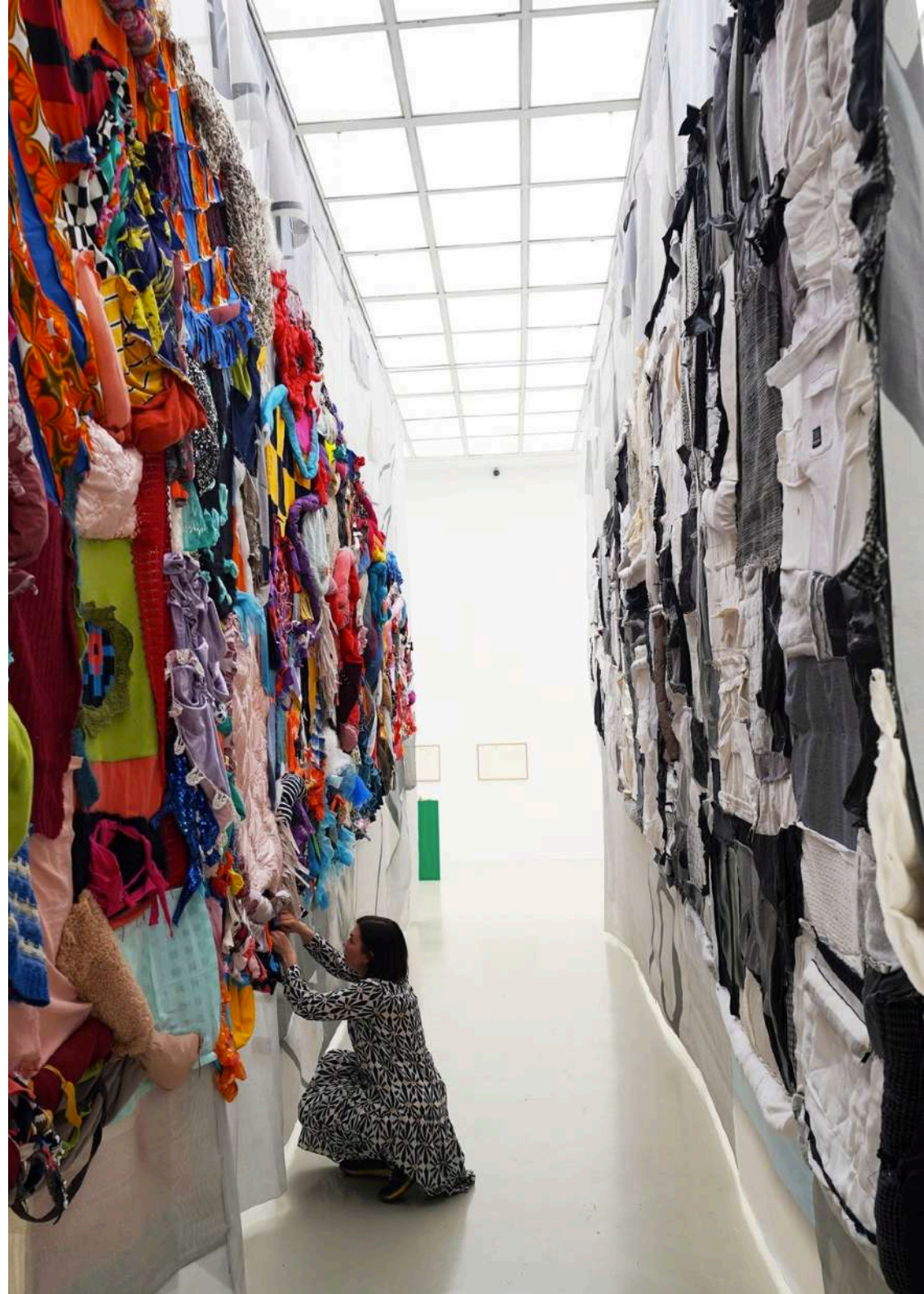
Curated by Marisa Caichiolo  
Museo Arte Al Limite, Providencia,  
Santiago de Chile, Chile



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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

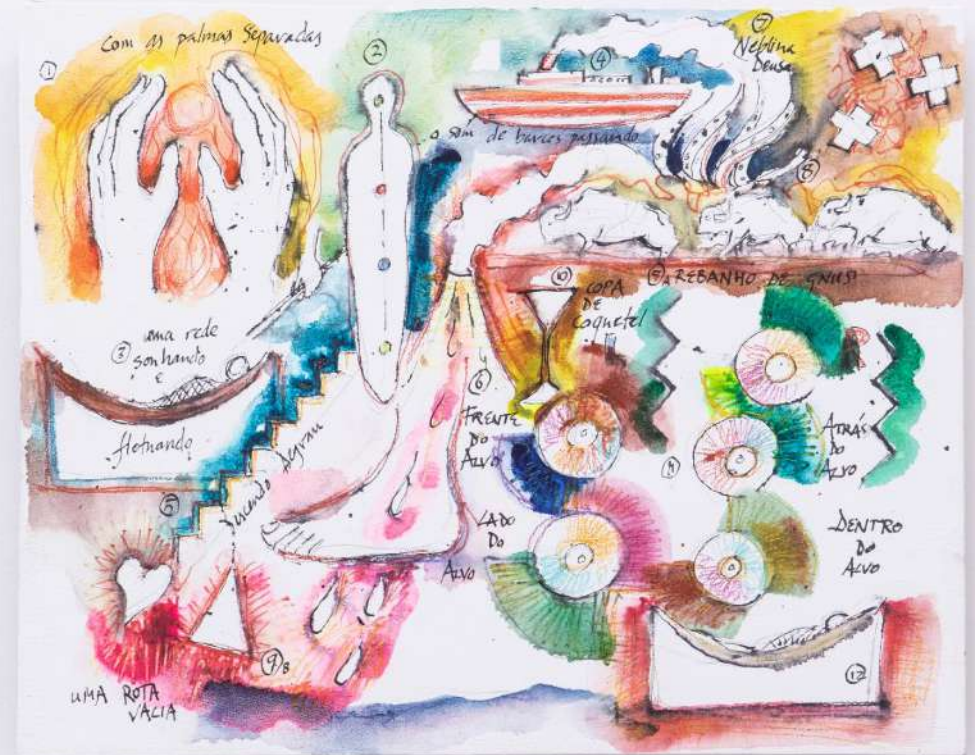
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**Even Red Nuns Carry Odd Green Cans, 2024**

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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***Centering Center***, 2022  
Installation

Dublabb Tonalism Festival, Descansos Gardens  
Los Angeles, USA

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**Centering Center**, 2022  
Installation

Dublax 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



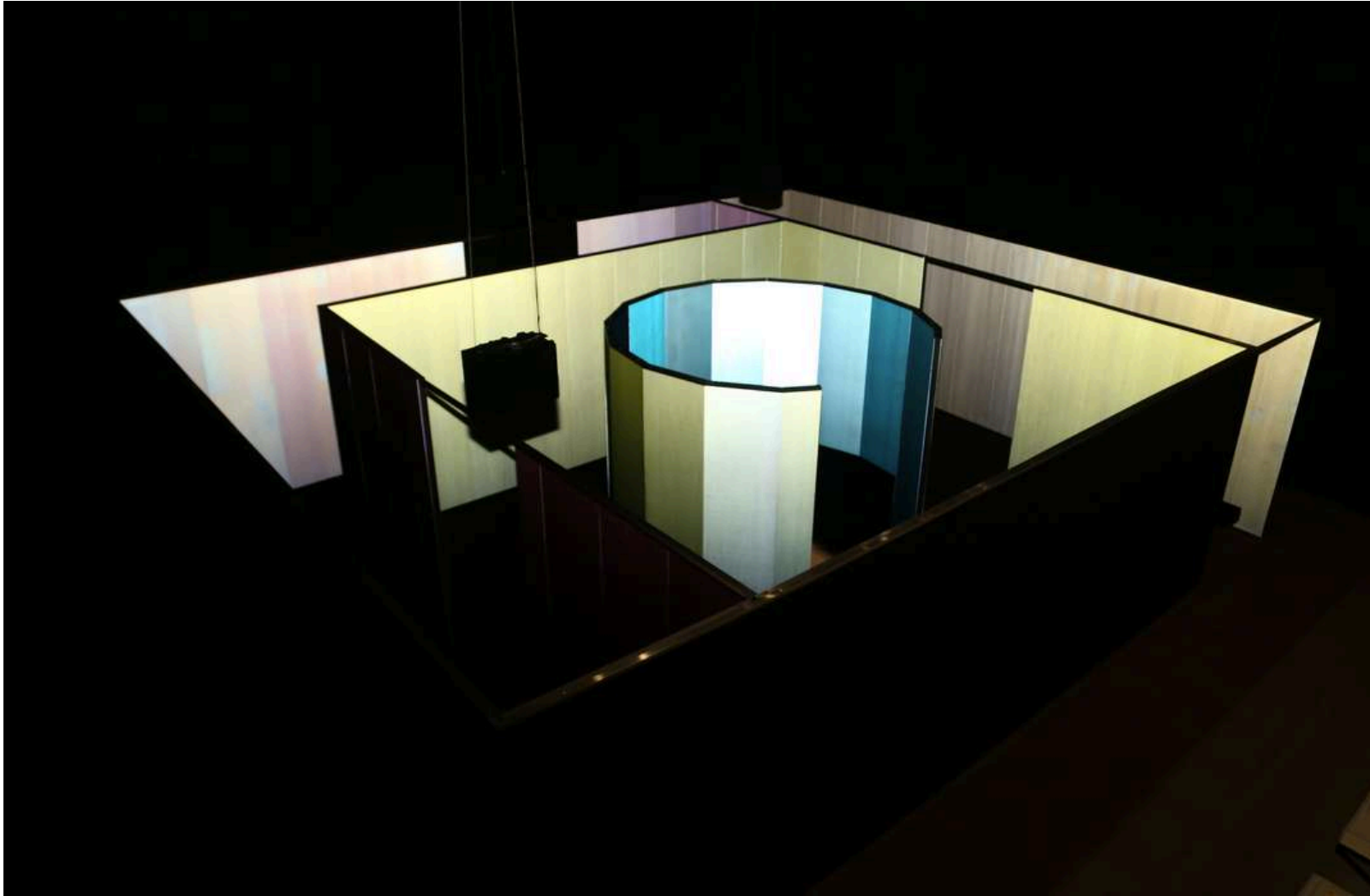
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*Library of Babel*, 2018  
Group therapy exhibition

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

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***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.



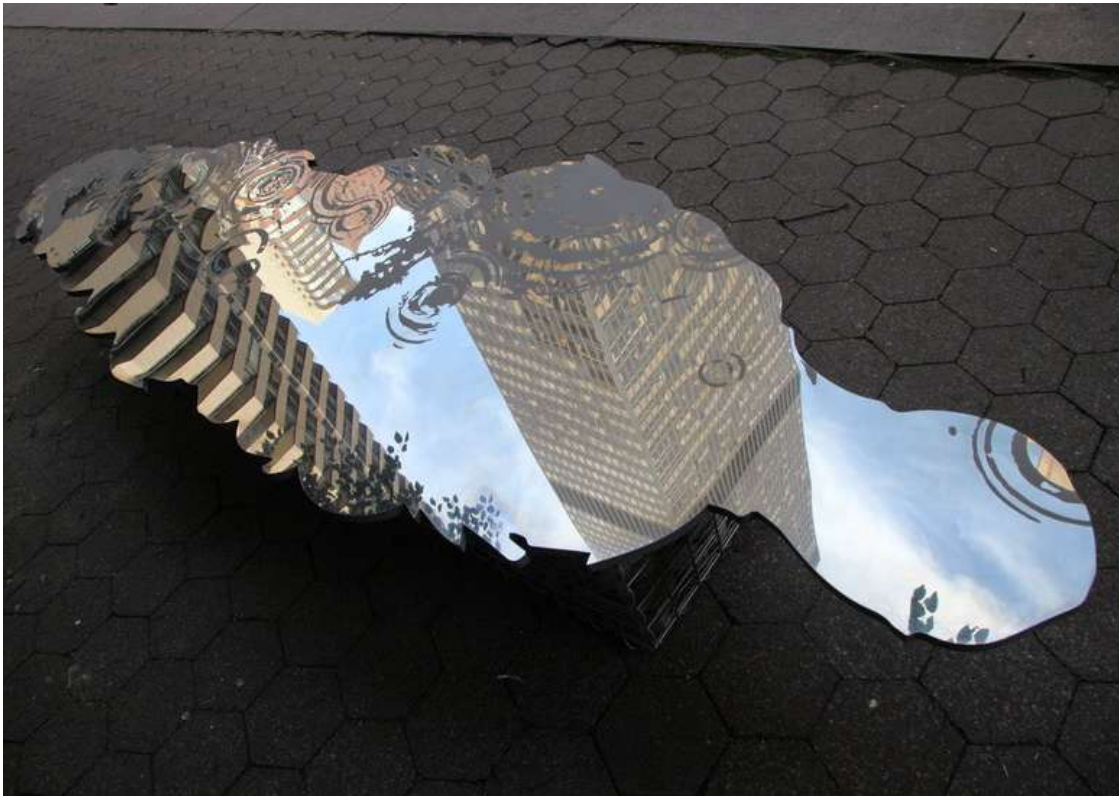
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***Hypnotic Show. Practices of Attention***, 2018  
Installation and performance

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.



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***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

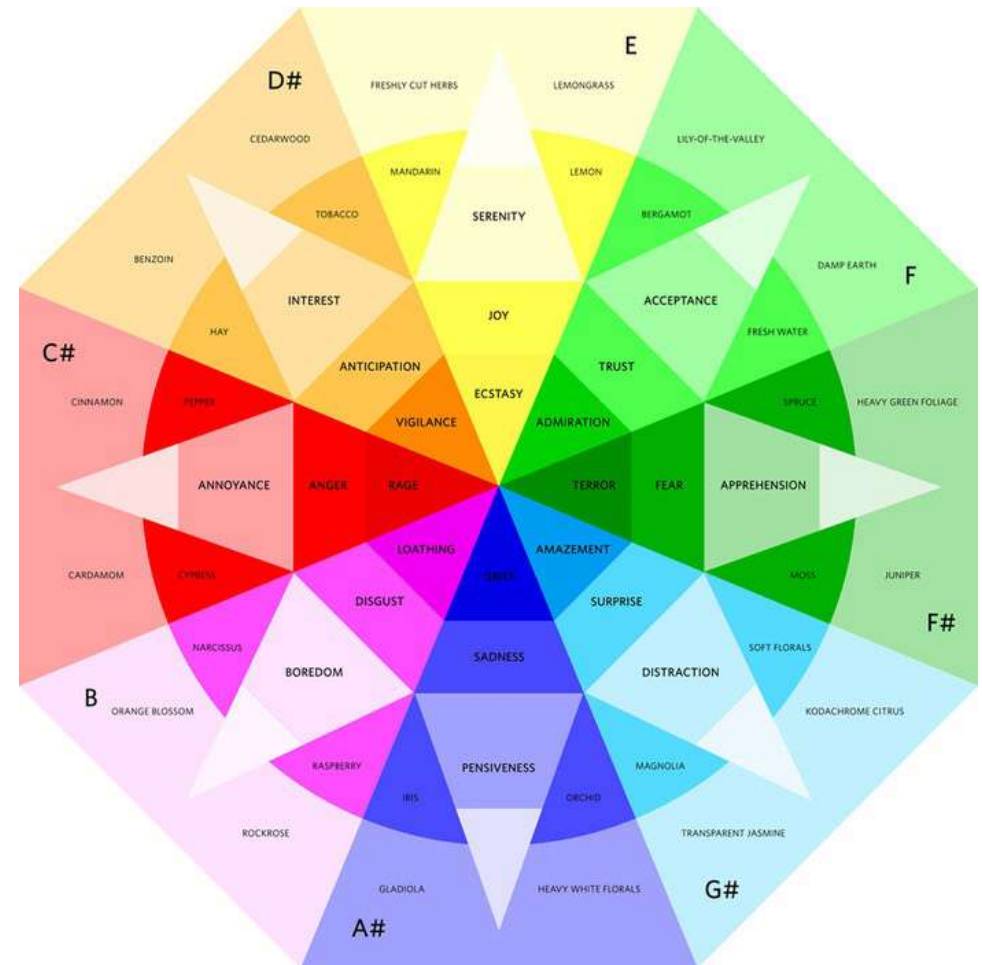
SXSW, Austin, Texas, USA  
2016

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

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***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 to 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

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**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

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***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.



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***Pushed*, 2015**

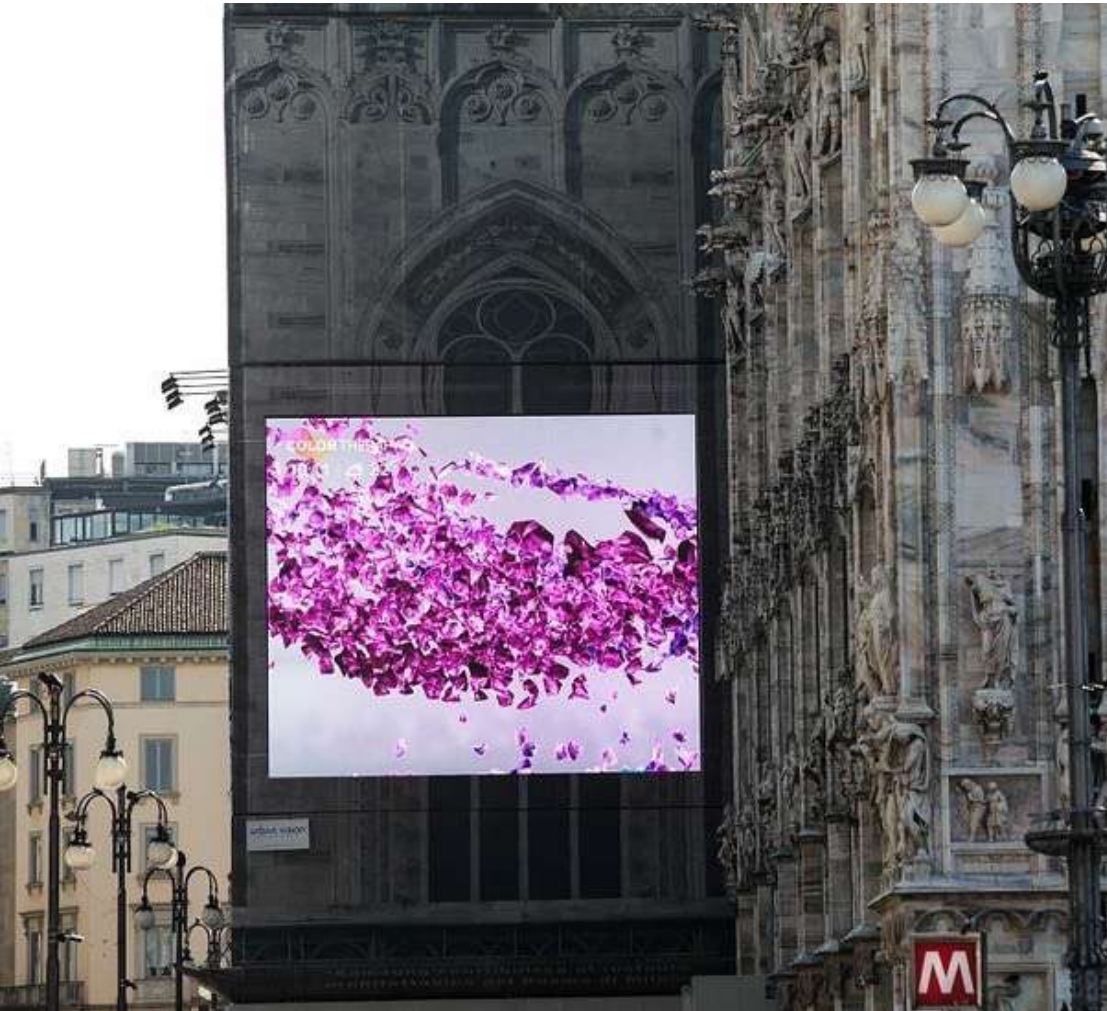
Chambers Fine Art Beijing, Beijing, China

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

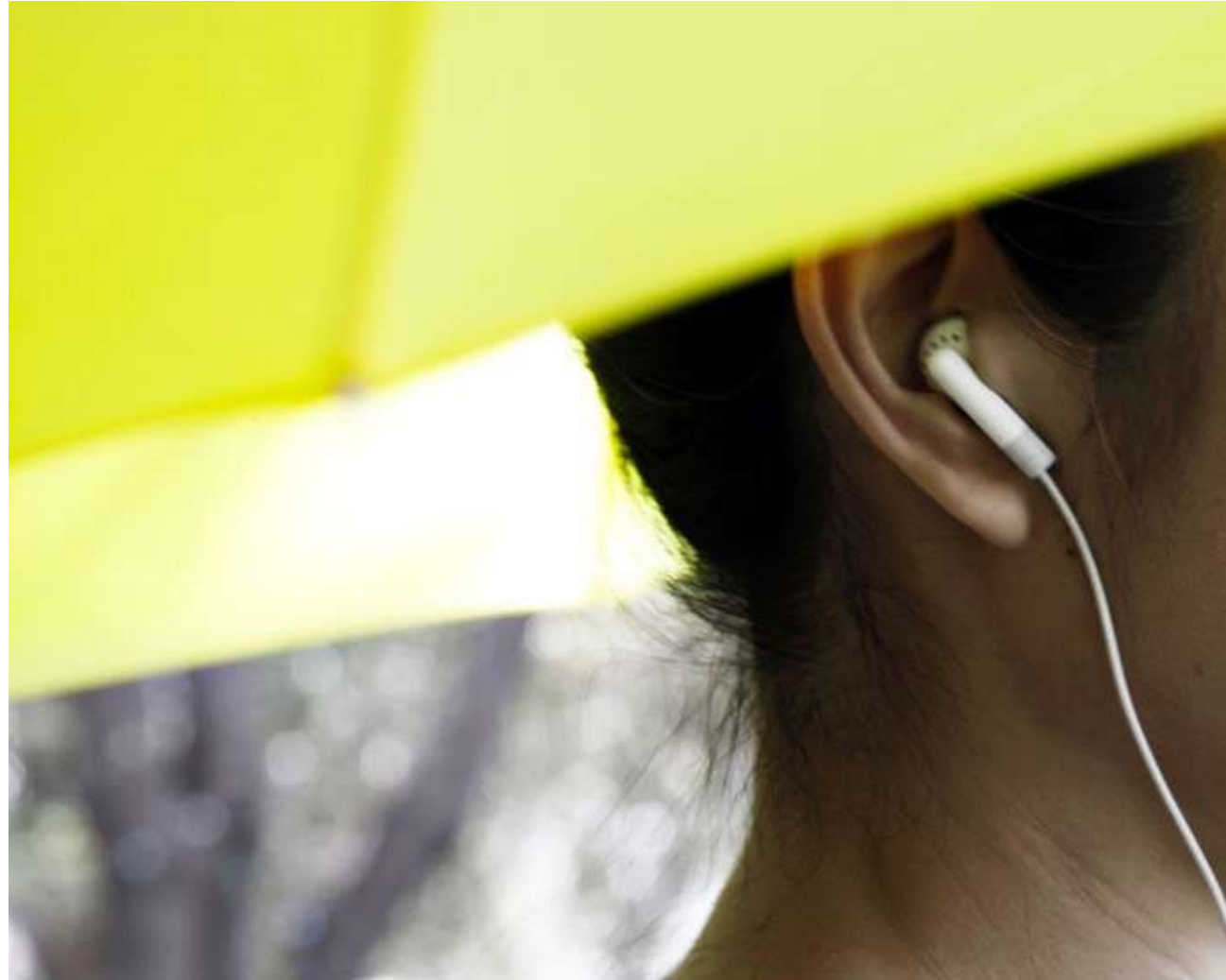
Curatorial coordinator: Chiara Ianeselli

*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](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.



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***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

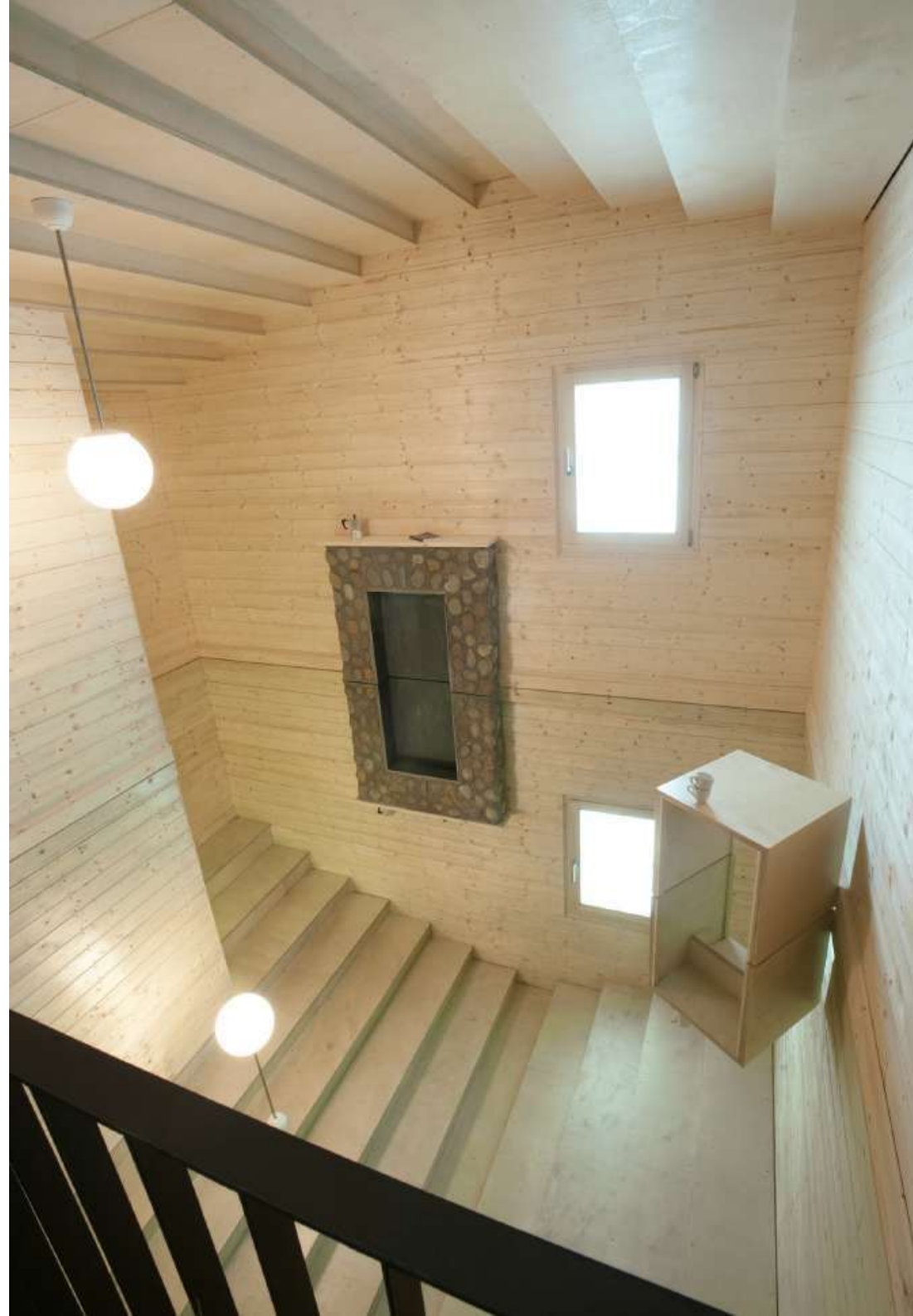
dOCUMENTA (13)

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 (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.



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MARCOS LUTYENS  
CV

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## MARCOS LUTYENS

Born in 1964 in London, UK  
Lives and works in Los Angeles, USA

### 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

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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**

2025

*El rostro como medio y reflejo: la rebelión Biométrica*, curated by  
Marisa Caichiolo, Museo Arte Al Limite, Providencia, Santiago de  
Chile, Chile  
*Butterfly*, curated by Rebecca Russo, in collaboration with  
Videoinsight® Foundation, Pavillon C, Flashback Habitat, corso  
Giovanni Lanza 75, Turin Italy

2024

*No Time for Prophecies*, curated by Chiara laneselli 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 laneselli 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

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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

*Ambidelitius*, 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

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2015

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

VideoBrasil, Sao Paulo, 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 Videoinight, 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

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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

*Send In the Clowns*, performance with Raimundas Malašauskas  
The Players, New York, United States  
*Equilux ≈ Equinox: A Psycho-Magical Journey*, performance

In the context of 'Summer Solstice II. Luce e gesto performativo'

Curated by Antonio Grulli

Arena Paolini at GAM - Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy

*RESPAIR*, performance with Aaron Drake, in the context of From Common Ground group show Sidecar Gallery, Los Angeles, USA  
With the support of the Valmont Foundation

*Helios - An Immersive Performance*, performance

With Volta (Choreography & Direction by Mamie Green, Performers: Ryan Green and Ryley Polak)

David Horwitz Garden, Los Angeles, California, USA

*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  
*Ambideliou 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  
*Zoids*, 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-

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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 Schafler, 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

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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

*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 virtuali", 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

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1999

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

1998

*I-Beam*, CalState Fullerton, CA, USA

### **CURATORIAL WORK, WORKSHOPS**

2025

*Ron Athey Gifts of the Spirits: Automatic Writing*, 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

*TTCAGTTCCAAGGTCATTT*, 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

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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**

2026

Grant from the Simons Foundation in partnership with Fulcrum Arts

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

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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*