

Index of Pilar Zeta Artworks and Installations

(A) Installations





Mirror Gate II

Place du Louvre, Paris

2026

NOTES ON THE WORK:

Mirror Gate II is presented at Place du Louvre, Paris, under the patronage of the Ministry of Culture of the Arab Republic of Egypt, with the support of the Mairie de Paris Centre.

Positioned at the entrance of the Louvre's Egyptian collections and aligned with the glass pyramid designed by I. M. Pei, the work establishes a precise spatial relationship between ancient architectural material and a contemporary civic institution.

Conceived as an evolution of a body of work first presented at the Pyramids of Giza, Mirror Gate II continues Pilar Zeta's sustained investigation of portals and thresholds as architectural forms of passage. The sculpture is constructed from Egyptian heritage stones, including yellow alabaster, red Aswan granite, and Breccia Fawakher—materials historically employed in temples, monuments, and sacred architectural contexts.

Each stone was selected for its material properties and historical significance. Yellow alabaster relates to the modulation of light and interior spatial experience; red Aswan granite to permanence and structural authority; and Breccia Fawakher, a stratified composite from Egypt's Eastern Desert, to geological temporality and material transformation.

Two monumental sculptural eggs accompany the portal. Longstanding formal motifs in Zeta's practice, the eggs function as indexes of origin and potential, positioned in dialogue with the portal and surrounding architectural context. Placed beside the entrance to the Egyptian collections, they extend the work's spatial language of threshold, transition, and emergence.

Curated by Stéphane Ruffier-Meray, the work does not recombine or replicate historical architectural forms but rather recontextualizes ancestral materials within the contemporary urban fabric of Paris. Through this strategic repositioning, Mirror Gate II proposes architecture as a spatial and material practice shaped by historical alignment, scale, and cultural exchange across temporal registers.

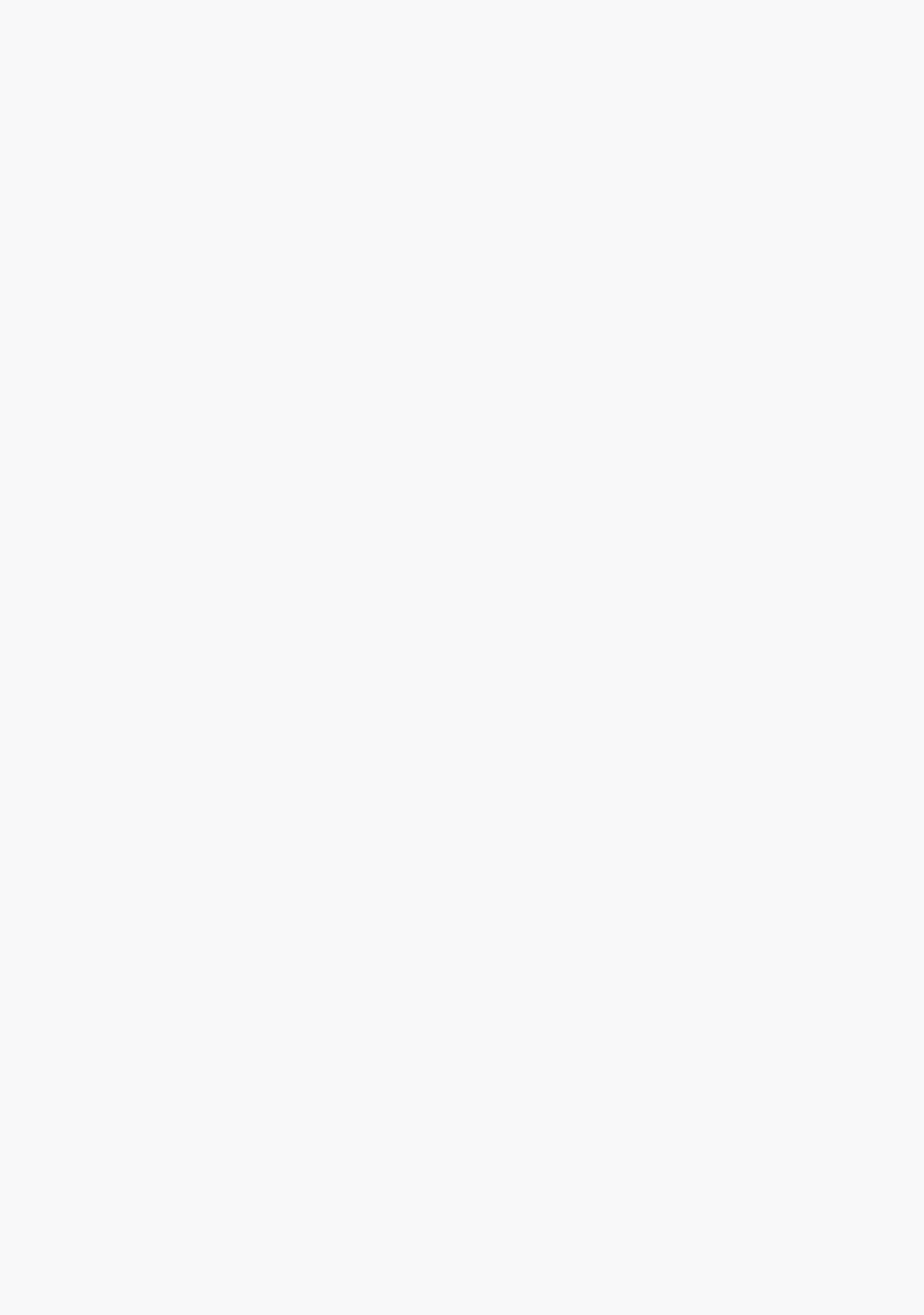
CENTRAL WORK:

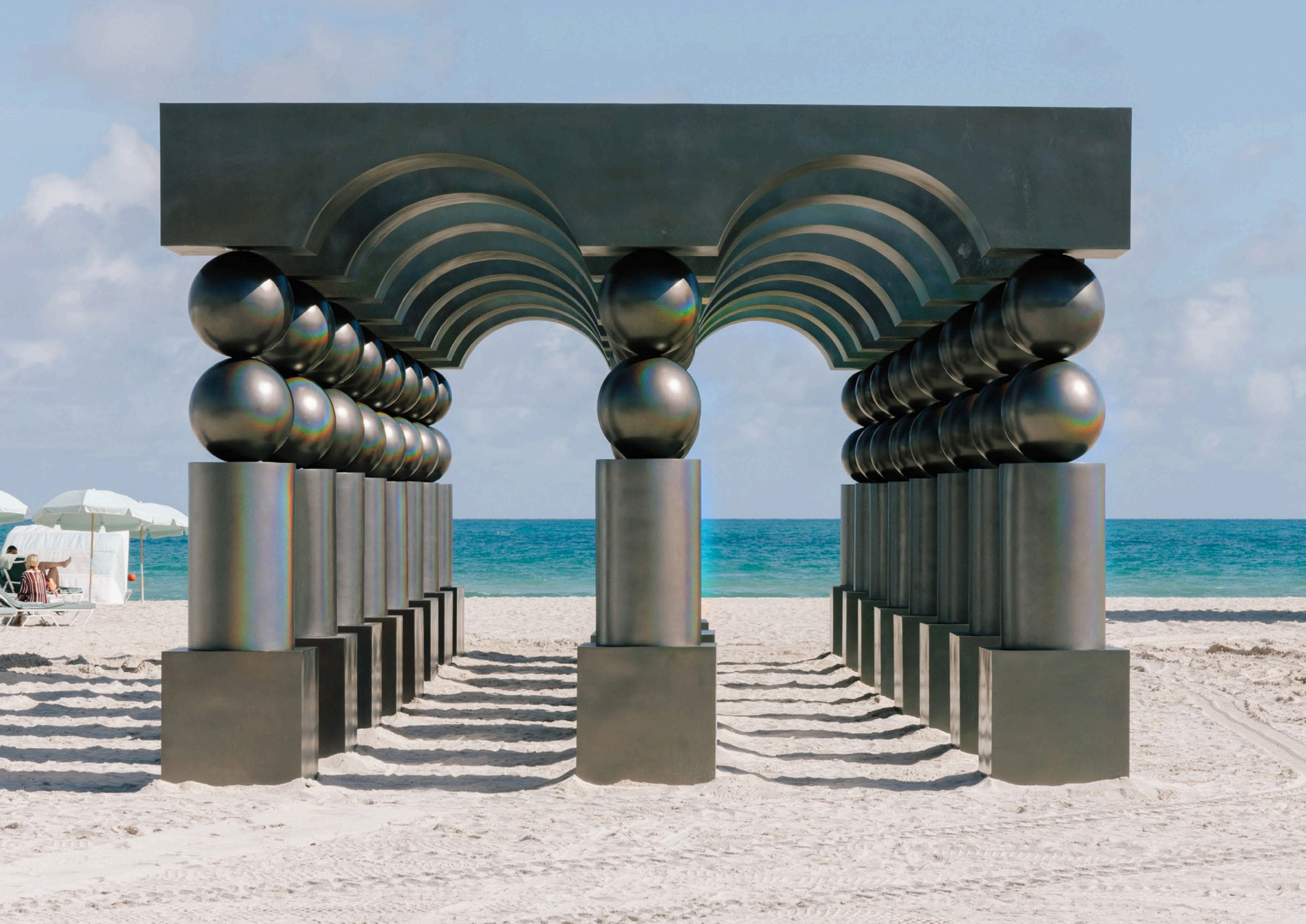
W 407 cm x D 300 cm x H 288 cm
Alabaster, Imperial Red, granite from Aswan
Breccia Fawakhir, Alabaster

SIDE WORKS (x2)

W 100 x D 100 x H 246 cm
Imperial Red, granite from Aswan, Stainless
Steel, Place du Louvre, Paris, 2026









The Observer Effect

Art Basel Miami Beach

2025

NOTES ON THE WORK:

The Observer Effect is an architectural installation comprising eight monumental portals, each measuring 6.2 meters in width and 4.4 meters in height. The portals were installed in precise geometric formation along the shoreline at The Shelborne by Proper in South Beach during Art Basel Miami Beach 2025. The work engaged thousands of visitors throughout the duration of the fair, positioning the installation as a destination site for sustained perceptual engagement across dawn, daylight, and nocturnal conditions.

Informed by the quantum mechanical principle that observation fundamentally alters observed reality, the installation translates this theoretical proposition into architectural and phenomenological form through light, reflection, and movement. Executed in iridescent automotive paint, the portal surfaces undergo continuous chromatic transformation in response to spectral fluctuations, meteorological conditions, and fluctuations in surrounding luminosity. In this register, light itself functions as the constitutive medium of the work's material and temporal presence.

To activate and sustain the installation's perceptual depth, Pilar Zeta commissioned ambient musician Laraaji to compose a sunrise and sunset sound and light performance. Laraaji, a pioneering figure in ambient music whose early collaborations with Brian Eno established the genre's foundational aesthetic, composed an extended soundscape that generated sustained meditative conditions along the waterfront. He characterized the performance as "rapporting with infinite space," deepening the installation's perceptual and contemplative dimensions. Laraaji's sonic intervention established a profound temporal and phenomenological dimension to The Observer Effect, situating the work within sustained institutional discourse on perception, consciousness, and the auditory register of spatial experience.

Through this collaborative framework, Laraaji's compositional practice—informed by the sacred music of Hildegard of Bingen and developed through extended dialogue with Brian Eno, Patti Smith, and Jim Jarmusch—extends beyond this installation toward new archival and performative contexts, including forthcoming presentations at international biennale venues.

ARTWORK INFO:

W 630 cm x D 90 cm x H 440 cm (x8)
Fiber Glass, Stainless Steel, Auto Paint
Edition: 2 + 1AP







Mirror Gate I

Pyramids of Giza, Egypt

2023

NOTES ON THE WORK:

Mirror Gate is an immersive architectural installation conceived specifically for Forever is Now 2023, drawing from the cultural and archaeological heritage of ancient Egypt. Constructed from limestone—the material substrate of the pyramidal monuments—the portal is juxtaposed with polychromatic spheres finished in iridescent automotive paint and gilded surfaces. This material convergence reflects the aesthetic and phenomenological conditions of the post-industrial epoch, where natural geological substrates coexist with synthetic luminescence and reflective technologies.

The iridescent blue sphere embodies chromatic and symbolic associations with rebirth and regeneration across Egyptian cultural registers, while the gilded sphere references solar iconography and the historical accumulation of precious materials in pharaonic architectural contexts. The gold functions as a signifier of wealth, permanence, and the enduring cosmological legacies embedded within this civilization.

A pyramid form crowns the portal, establishing visual and conceptual continuity with the monumental architecture of Giza. As visitors traverse the subterranean pathways—spatial conditions evocative of ritual and ceremonial chambers—they encounter a mirrored egg form. This sculptural intervention invites phenomenological self-encounter and operates symbolically as an index of genesis, development, and originary potential.

In Egyptian cosmological systems, Toth, represented as an ibis, embodies self-genesis and enacts the laying of the cosmic egg—the primordial container of creative and generative force.

Through the mechanism of reflection and the mediation of ancient symbolic structures, Mirror Gate establishes an experiential and introspective encounter that positions visitors within a liminal space of contemplation. The work encourages sustained engagement with the depths of perceptual and unconscious spatial experience, locating contemporary embodied practice within the long temporal register of pharaonic cultural production.

ARTWORK INFO:

W 180-360 cm x L 864 cm x H 530 cm
Limestone, Stainless Steel, Car Paint, Marble,
Fiberglass







Portal del Éter Rojo Tulum, Mexico 2024

NOTES ON THE WORK:

A permanent installation at Faena Tulum, Portal del Éter Rojo is conceived through the philosophical and cosmological systems of Tantric practice, engaging the primordial element of ether (akasha) through a monumental red egg form. The egg functions as a symbolic register of akasha—the transcendent substrate of spatial extension and immaterial presence—while the chromatic register of red operates as a phenomenological index of fire, embodying creative force and generative manifestation within material reality.

Functioning as an architectural centerpiece for sustained contemplation and phenomenological engagement, the egg form structures a ritualistic encounter that activates unconscious spatial awareness and establishes communion with the generative capacities of artistic and creative practice.

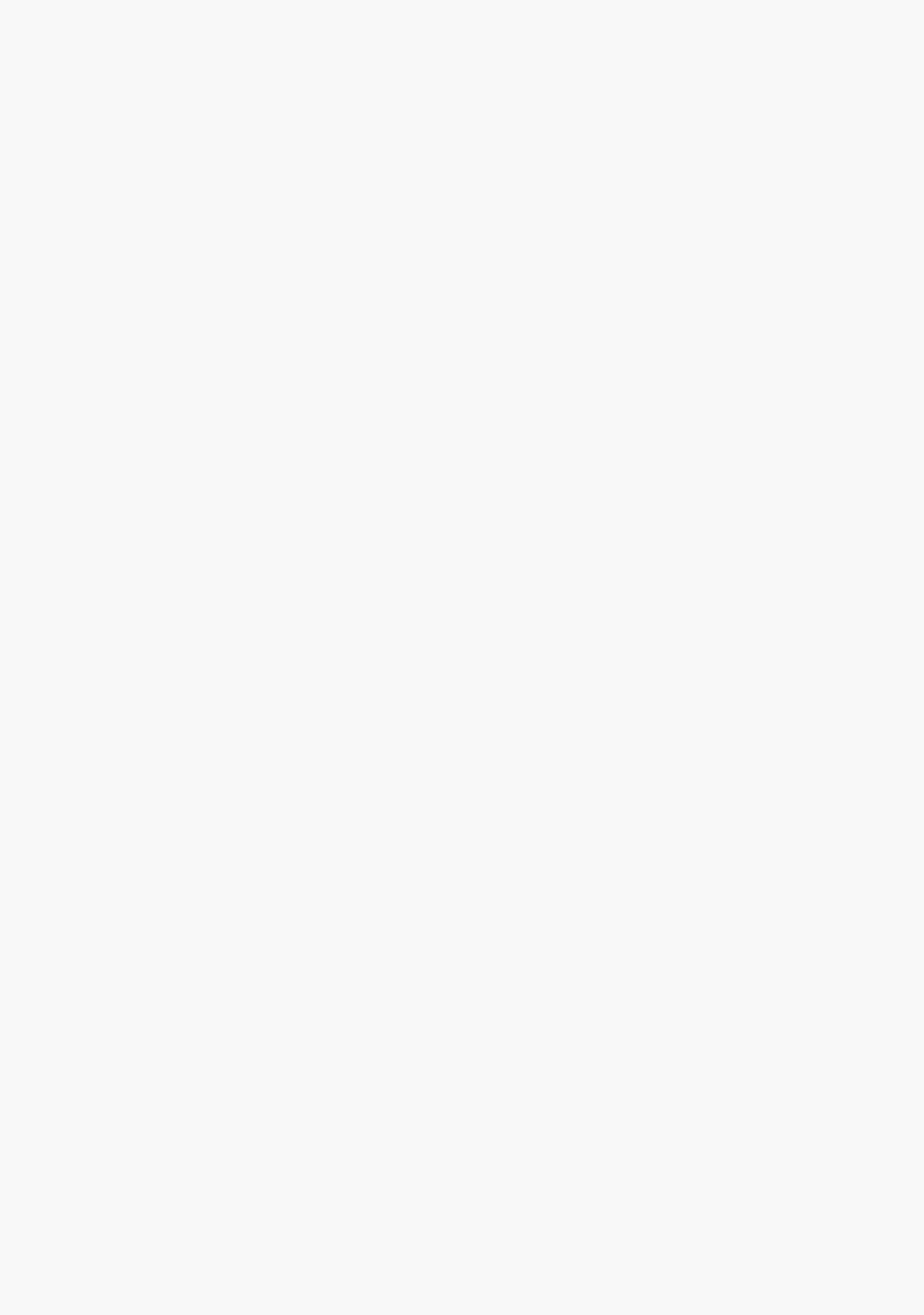
The installation rests upon a circular platform with graduated ascending architectural elements, establishing a formal vocabulary of spiritual progression and elevation. At the foundational level, a marble inlay integrates the classical elemental taxonomy: fire rendered as triangular form, air as circular geometry, water as crescent configuration, and earth as square. Black marble functions as a grounding material index, while white onyx registers as a medium of imaginative and spiritual clarity.

The deployment of onyx reinforces the work's phenomenological architecture, positioning the material as a conductor of introspective and transformative consciousness. Through the bodily act of ascending the platform and engaging in sustained contemplation of the central egg form, participants undergo an embodied and spiritual protocol of elevation—a simultaneous physical and transcendent ascension.

Consistent with Zeta's broader sculptural practice, Portal del Éter Rojo constitutes an experiential rather than ocular engagement. Operating at the intersection of sculptural form and architectural experience, the work functions as a liminal threshold where energetic, material, and metaphysical registers converge, inviting participants into processes of radical transformation and the collective envisioning of emergent possibilities.

ARTWORK INFO:

WW 300 cm x L 300 cm x H 180-200 cm
Stainless Steel, Marble, Chukun







Doors of Perception Zona Maco, Mexico 2022

NOTES ON THE WORK:

The conceptual framework of Doors of Perception emerges from William Blake's poem "The Marriage of Heaven and Hell," wherein Blake articulates the limitations of human perceptual capacity: "If the doors of perception were cleansed every thing would appear to man as it is, Infinite." Aldous Huxley's philosophical treatise takes its title from Blake's verse, engaging the question of how consciousness may access expanded registers of perceptual and metaphysical understanding.

Operating from the premise that the unconscious operates through symbolic registers and architecture, Pilar Zeta constructs an installation wherein portals function as thresholds facilitating passage between discrete levels of perceptual and energetic organization. The work proposes that through portal-mediated passage, visitors may undergo transformation of consciousness—accessing heightened states of awareness and connection to transcendent dimensions of reality.

The installation positions human-scale chess pieces throughout the spatial field, each arranged in distinct configurational patterns and functioning as symbolic indices of philosophical systems and archetypal human modalities. These sculptural elements operate as phenomenological guides, mediating the visitor's embodied encounter with philosophical and psychological registers of human experience. At the installation's terminal point, an altar holds a sculptural white egg positioned above a golden sphere. While the sphere functions as a symbolic register of fluid, adaptive, and environmentally responsive entities and forces, the egg form indexes ordinary creative potential, transformation, and the moment of emergent manifestation—establishing continuity between the visitor's embodied consciousness and primordial generative capacity.

Within the installation's center, a suspended pathway composed of black-and-white tessellated tiles operates as a spatial embodiment of dualistic philosophy—the Yin-Yang principle rendered in architectural form. As visitors ascend this platform, they enter an altered phenomenological register, engaging with transcendent, numinous, and liminal dimensions of experience through the mediation of sacred architectural language.

ARTWORK INFO:

W 300 cm x L 300 cm x H 180-200 cm
Stainless Steel, Marble, Chukun



(B) Selected Artworks



Harmonic Oscillators 2026



ARTWORK INFO:

H 30 cm x W 25 cm (approx)

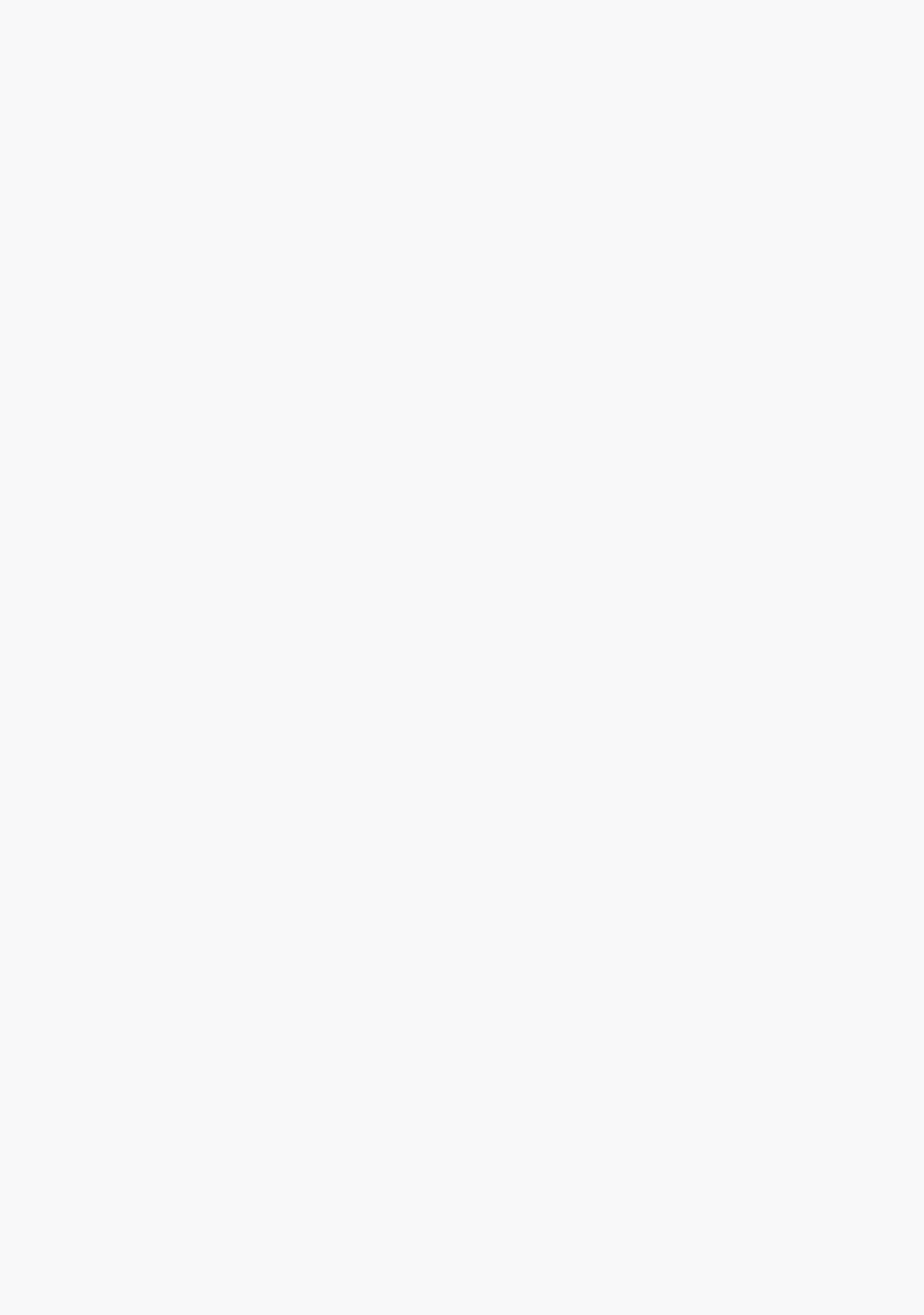
Cast in bronze

Edition: 5 + 2AP

NOTES ON THE WORK:

The Harmonic Oscillators series comprises four bronze cuspid sculptures and paintings investigating pendular dynamics, equilibrium, and zero-point energy. The sharpened forms operate as sculptural embodiments of oscillatory geometry and motion, their monumental scale positioning invisible physical phenomena as architectural presences.

The work proposes that stillness is never empty—the zero point constitutes maximum potential energy rather than inert rest. Bronze sculptures and accompanying paintings together interrogate harmonic oscillation as a fundamental organizing principle across physical and temporal scales.







Harmonic Master Oscillator 2026

NOTES ON THE WORK:

The painting isolates the geometric essence of oscillatory motion a cuspid form rising vertically from a horizon line, radiating outward in symmetrical vectors that encode pendular trajectory and harmonic distribution. The composition divides the field into two registers: the upper void rendered in deep navy suggesting the immaterial domain of pure mathematics and potential energy; the lower gradient transitioning from blue through yellow operating as a register of material manifestation and temporal emergence.

The central form functions simultaneously as sculptural object and spatial diagram—a frozen moment of maximum displacement and energy concentration. The radiating lines encode the multiple frequencies and harmonic overtones that constitute a complete oscillatory system, while the cuspid's singular point anchors the work's visual and conceptual center.

Light itself becomes the medium through which harmonic relationships materialize. The painting proposes that stillness is an illusion that apparent quiescence masks infinite density of oscillatory activity at the zero point.

ARTWORK INFO:

H 250 cm x W 170 cm

Oil on canvas on a wooden frame

Unique



Telepathic Kiss Portal 2026



NOTES ON THE WORK:

Exhibited at Perrotin LA Summerlove Sensation Group Show,
July 2026

Telepathic Kiss Portal operates as an architecturally scaled participatory installation structured through three sequential phenomenological and intersubjective phases: **SETTLING**, **TRANSMISSION**, and **OPENING**.

Composed of pyramidal forms rendered in Portuguese pink marble and polished stainless steel, the work establishes a spatial threshold where embodied visitor engagement and sculptural geometry converge. The pink marble—historically valued for its translucency and mineral saturation—functions as a material register of intimacy and permeability, while the reflective stainless steel surfaces operate as mirrors that collapse the boundary between viewer and viewed.

The three-phase protocol structures an encounter with the work as a temporal and relational process rather than a static object. **SETTLING** initiates bodily presence and spatial attunement. **TRANSMISSION** operates as a moment of energetic or communicative exchange between visitor and sculpture. **OPENING** constitutes the emergence of expanded consciousness or relational possibility through sustained engagement with the work's architectural and material registers.

Through this tripartite schema, Telepathic Kiss Portal proposes sculpture not as an autonomous form but as a medium for interpersonal and transpersonal connection a portal where touch, reflection, and psychological receptivity merge as simultaneous registers of artistic encounter.

ARTWORK INFO:

W 97.5 × H 140.0 H × D 97.5 cm
Portuguese pink marble, Stainless Steel
Edition:1 + 1AP



Liminal Laundry Room 2026



ARTWORK INFO:

W 304 cm x H 150 cm

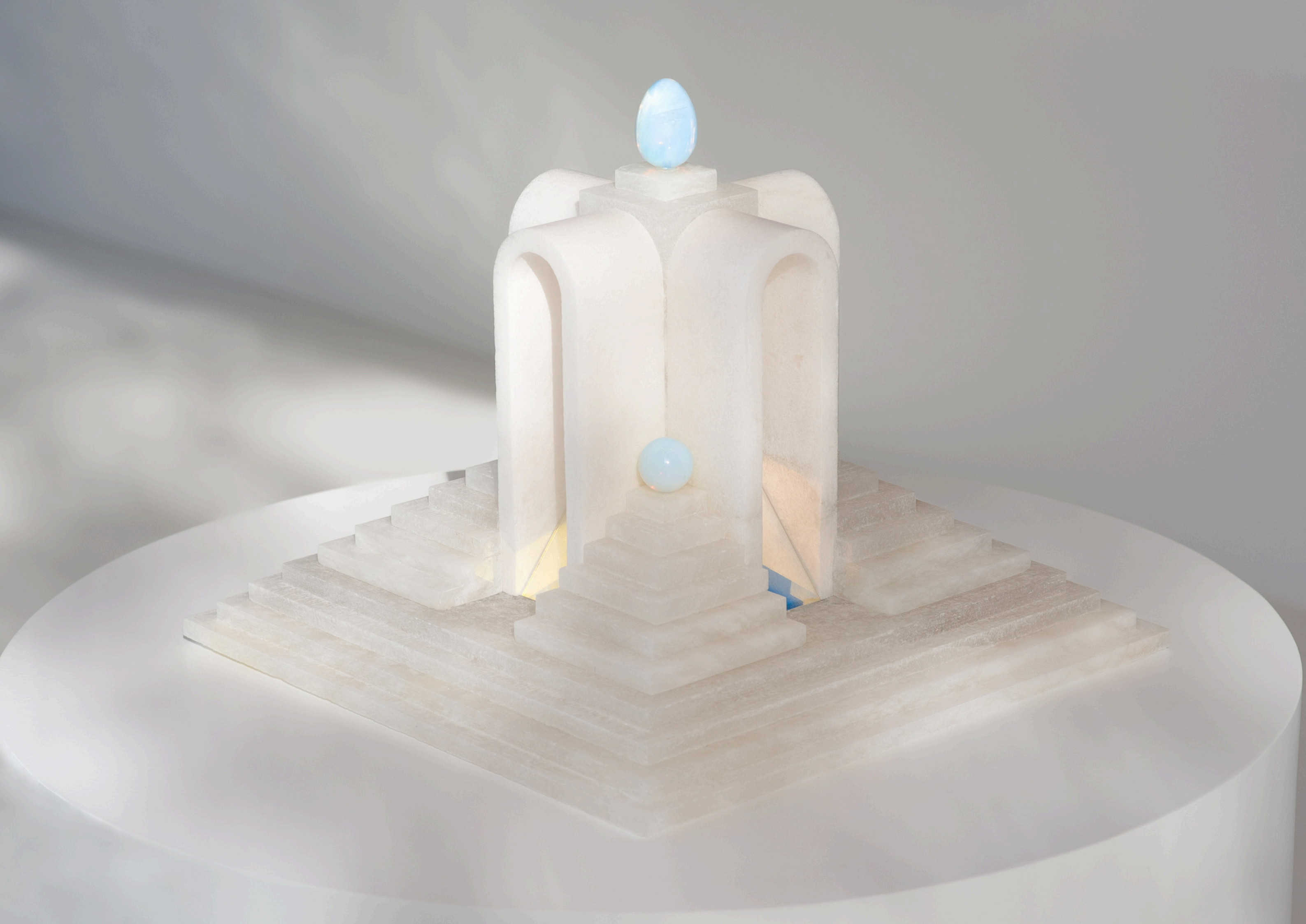
Oil on canvas on a stainless steel frame

Unique

NOTES ON THE WORK:

A liminal laundry room is transformed into a psychological threshold where cycles of repetition begin to alter perception itself. Industrial washing units operate as silent portals, suspended between domestic function and altered states, generating a spatial rhythm that dissolves distinctions between memory, projection, and presence.

At the center of the installation, the Telepathic Kiss Portal functions as a speculative communication device: a sculptural interface proposing intimacy as transmissible frequency, capable of existing beyond physical contact through resonance, reflection, and energetic synchronization.



Temple of the Cosmic Egg 2025



NOTES ON THE WORK:

Temple of the Cosmic Egg operates as a sculptural vessel and architectural portal engaging archetypal registers of interiority and cosmological becoming. Carved from alabaster—a mineral historically deployed in spiritual and devotional contexts for its translucent properties and associations with inner illumination—the work functions as a luminous threshold.

The sculptural form indexes the egg as a primordial symbol: origin point, potentiality, and the contained moment before manifestation. The integration of layered optical materials—opaline and dichroic perspex surfaces—generates chromatic and reflective phenomena that shift in response to ambient light conditions and viewer position. These optical transformations operate as visual analogs for consciousness itself: mutable, responsive, revealing different registers depending on the quality of attention directed toward the work.

Dimensioned as a miniature architectural form, the sculpture adopts the spatial grammar of an altar, functioning as a site for contemplative encounter and phenomenological engagement. Temple of the Cosmic Egg proposes sculpture as a receptive vessel—a holding space for the ineffable, the transformative, and the paradoxical stillness at the moment of emergence.

ARTWORK INFO:

W 44.5 cm x H 44.5 cm x D 35 cm
Alabaster, acrylic, opaline, dichroic perspex
Edition: 2 + 1 AP

Temple of the Hidden Light 2025



NOTES ON THE WORK:

Temple of Hidden Light operates as a sculptural portal and luminous vessel designed to register elemental presence and transcendent interiority. Carved from alabaster—a stone historically deployed in sacred architectural and devotional contexts for its capacity to transmit and transform light—the work functions as both material object and phenomenological threshold.

The sculpture generates internal luminescence, channeling light itself as both physical medium and metaphorical register of hidden consciousness. The architectural form structures an encounter with stillness and introspective depth, while iridescent surfaces and layered optical materials engage the shifting and mutable nature of perceptual awareness. The work operates in dialogue with ancient shrine traditions, adopting miniature scale and altar morphology as contemporary registers of contemplative and spiritual practice.

By mediating between the visible and the unseen, Temple of Hidden Light establishes a spatial and material framework for the activation of presence, equilibrium, and the quiet transformative processes that occur in sustained engagement with the numinous and the ineffable.

ARTWORK INFO:

W 44.5 cm x H 44.5 cm x D 35 cm

Alabaster, acrylic, opaline, dichroic perspex

Edition: 2 + 1 AP





Postmodern Chess 2023

ARTWORK INFO:

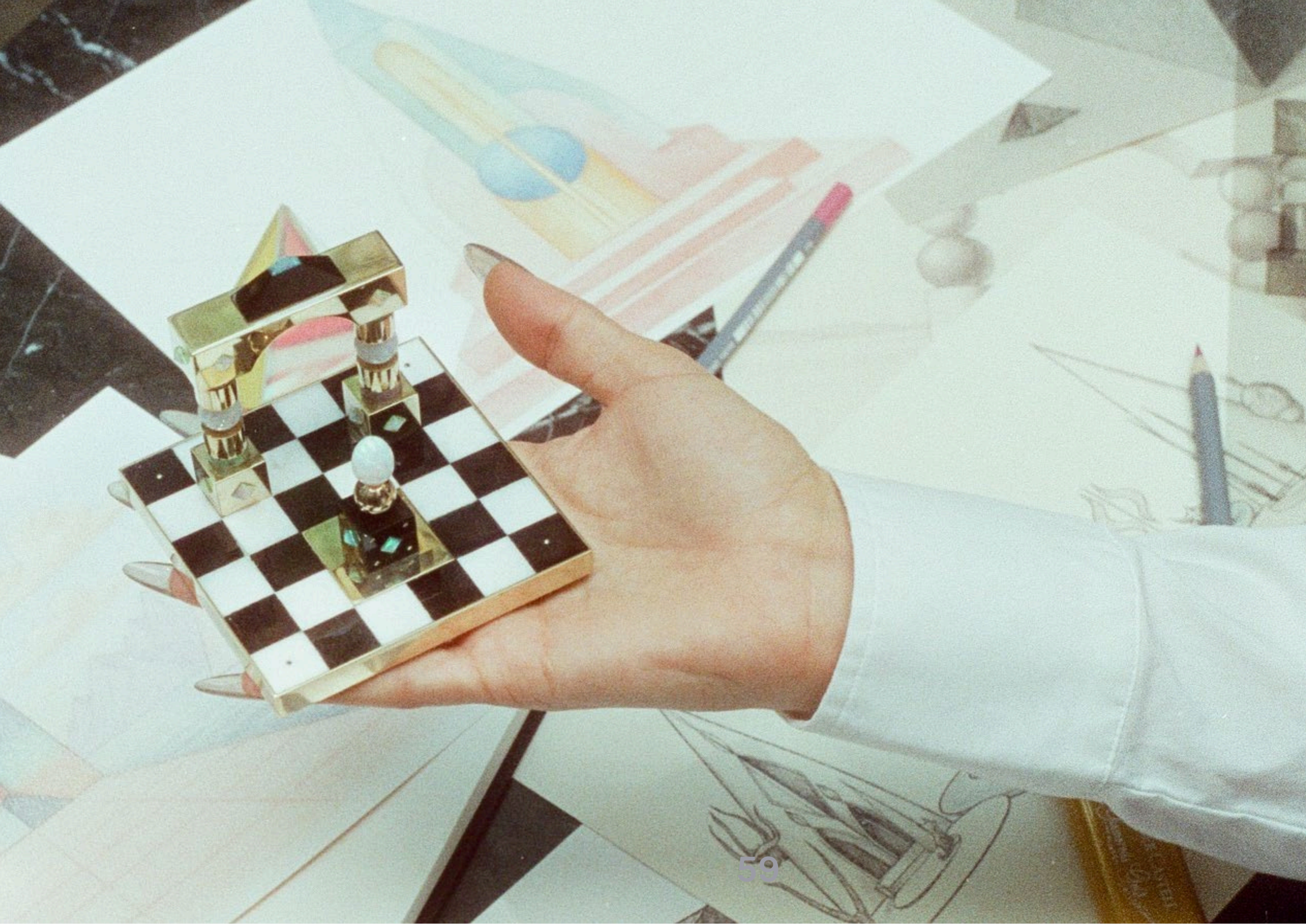
W 100 x 100 x H 37.5 cm

Marble, Stainless Steel, Auto Paint

Available by commission

NOTES ON THE WORK:

Postmodern Chess delves into the multifaceted nature of human existence, with each symbolic piece reflecting an essential aspect of the self. Kings serve as portals, bridging realms of light and darkness; queens represent the mind; bishops embody emotions; knights symbolize vitality; and castles depict the physical body. The pawns, shaped as eggs, represent the dynamic force of creation within the duality of the game, encouraging contemplation of life's balance between opposing forces. The interplay of marble, stainless steel, and auto paint underscores the contrast between the tangible and the symbolic, inviting viewers to explore the deeper meanings embedded in the chessboard's dualistic narrative.



Temple of Variations 2022



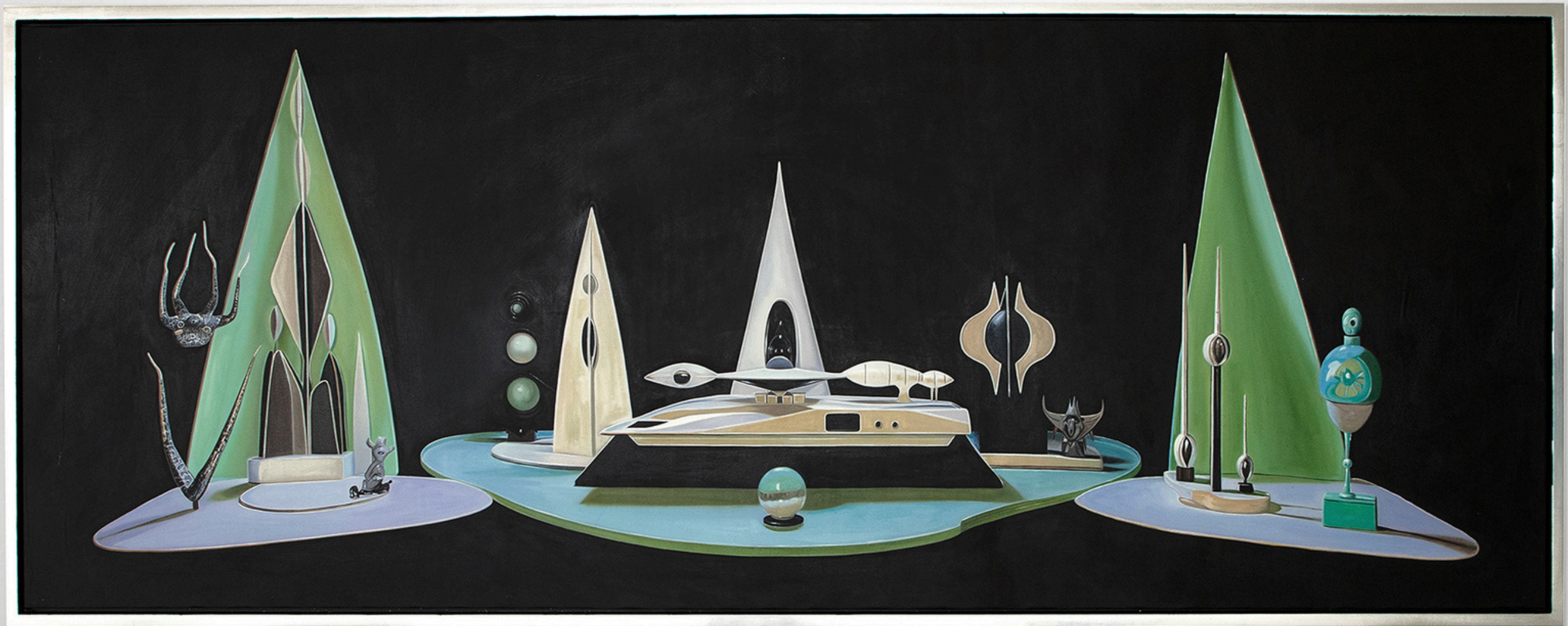
ARTWORK INFO:

W 7.62 cm x H 7.62 cm
18KT gold-plated brass, gold, white agate, opal
black jade, black and white diamonds
Edition: 1/1

NOTES ON THE WORK:

Temple of Variations operates as a miniature talismanic object composed of precious materials, each selected for both mineral properties and symbolic valence. Gold functions as a register of material value and abundance; diamonds index structural integrity and transformative capacity; agate mediates balance and elemental equilibrium; jade registers protective and binding forces; opal embodies transformation and chromatic multiplicity.

The work establishes a sculptural and haptic encounter between maker and viewer, scaled to intimate bodily engagement and portable, hand-held contemplation. By compressing maximum material density and symbolic register into minimal physical dimension, Temple of Variations proposes that value—both aesthetic and metaphysical—operates inversely to scale. The object functions as a contemporary talisman, invoking mineral consciousness and the accumulative power of carefully selected materials to generate presence, protection, and transpersonal connection.



La Máquina Alpha 2024

the

to



ARTWORK INFO:

W 130 x H 250 cm

Oil on canvas in aluminum frame

Edition: 1/1

NOTES ON THE WORK:

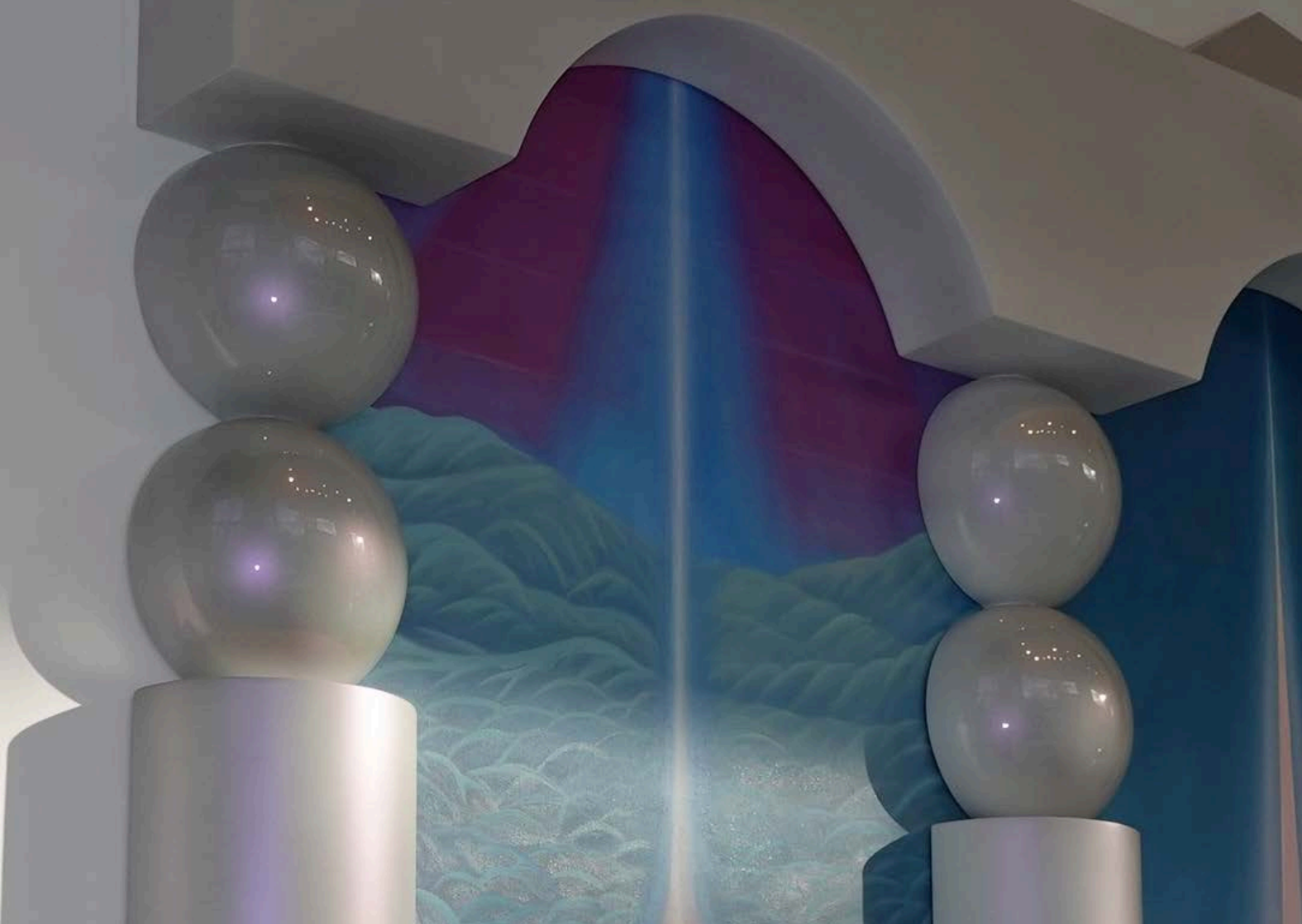
La Máquina Alpha is a mysterious device designed to induce the brain into the alpha state. Inspired by the Silva Method from the 1970s, it draws on alpha waves (8-12 Hz), enhancing creativity and improving information absorption. First created digitally, the piece was painted in oil by an artisan while listening to alpha sound frequencies. Acting as a meditative tool and portal to this frequency, it blends mystery, science, and imagination into a compelling work of art.



Three Cosmic Rays 2024

the

to



ARTWORK INFO:

W 286 cm × H 150 cm × D 19 cm

Oil on canvas on 3D frame, pearlescent auto paint

Unique artwork

NOTES ON THE WORK:

Three Cosmic Rays is a portal where three beams of light connect the seen and unseen. Inspired by the teachings of the Three Initiates, the piece suggests an architecture shaped not by form, but by energy and intention.

The iridescent surface, painted with shifting automotive pigments, responds to changing light and angle, making perception itself a fluid and interactive experience. This work invites the viewer into a layered visual field—where structure, symbolism, and illumination converge.



Portal Desk 2022



ARTWORK INFO:

WW 167 x H 60 x D 75 cm

Materials: Marble, Metal, Stone, Car Paint

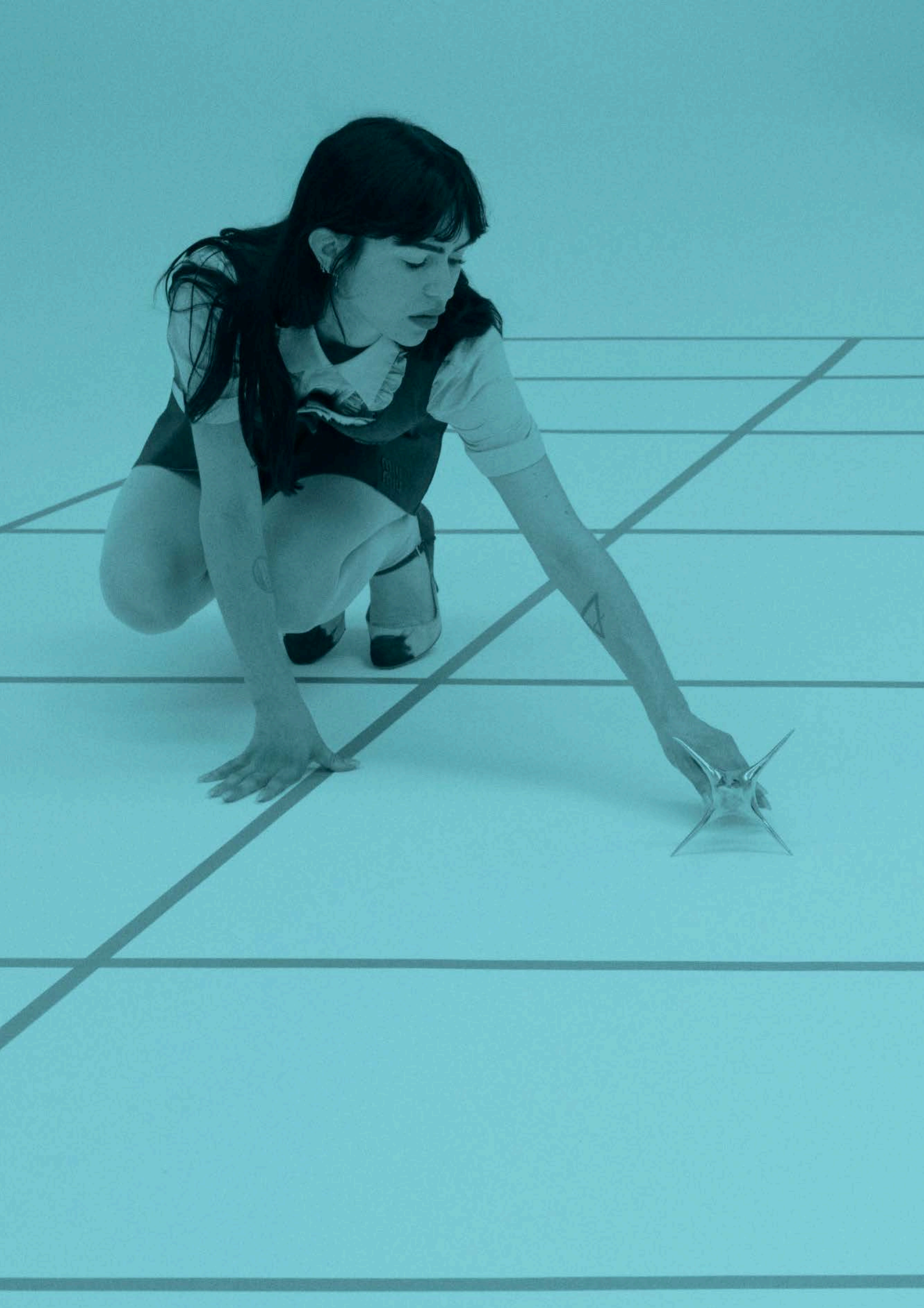
Edition: Available for commissions

NOTES ON THE WORK:

This desk serves as a gateway to creativity, designed to inspire focus and imagination.

Its marble surface, organic stone elements, and vibrant car paint finish merge functionality with a sense of timelessness, while its unique design evokes the idea of a portal—bridging the physical and creative realms.

(C) About Pilar Zeta



ARTIST BIO

Pilar Zeta (born June 15, 1986) is an Argentinian multimedia artist based in Mexico City, known for her large-scale public artworks, monumental sculptures, and immersive installations.

Working at the intersection of philosophy, symbolism, mathematics, and postmodern architecture, Zeta develops a visual language rooted in portals, thresholds, and archetypal geometries. Her work examines how meaning is constructed through space, form, and perception, positioning architecture as a system that shapes experience and the structure of reality.

Her sculptural and architectural environments merge ancient spatial archetypes with futuristic aesthetics, often using symmetry, reflection, and repetition to create perceptual shifts. Across installations, the viewer is placed within structured fields that heighten awareness of scale, orientation, and presence.

A pivotal moment in her trajectory came with *Hall of Visions* (2021), presented during Miami Art Week, where a sequence of portals established a spatial and symbolic framework that continues throughout her work. This language expanded through later installations, including *Doors of Perception* (2023), where large-scale marble structures function as physical thresholds, and *The Observer Effect* (2025), an eight-portal installation activated by light, reflection, and sound, commissioned by Art Basel as part of the fair.

Zeta has also situated her work within sites of historical and symbolic significance. With *Mirror Gate* (2023), installed at the Giza Pyramids as part of *Art D'Égypte - Forever Is Now III*, and *Mirror Gate II* (2026), realized at Place du Louvre and aligned with the glass pyramid by I. M. Pei, she establishes a dialogue between ancient material traditions and contemporary spatial perception.

She has also collaborated with Coldplay as an art director, a role that earned her a Grammy nomination in 2021.

(D) Press

June 20, 2026

Resting Pendulum
Cover Feature
L'OFFICIEL

May 20, 2026

Pilar Zeta's Guide to
Venice Bienalle
OFFICE

May 30, 2026

Pilar Zeta in
conversation with
Marina Abramović
Cover Feature
KING KONG

January 20, 2026

Peeking Through
Pilar Zeta's Mirror
Gate II in Paris
NUMERO

December 8, 2025

Pilar Zeta Brings Her
Architecture to Paris
ARTNET

February 1, 2026

Pilar Zeta's Mirror Gate
II at Place du Louvre
PURPLE ART

May 1, 2026

Pilar Zeta's sculpted
portals transform public
spaces into pocket
dreamworlds
DESIGNBOOM

March 21 2024

Pilar Zeta and
Her Quantum
Ascension in Art
EL PAIS

June 20, 2026

Mirror Gate II Brings
Contemporary Egyptian
Art to the Louvre
VOGUE Arabia

October 30, 2026

Egypt's pyramids host
stunning works of art
CNN

May 30, 2026

How Pilar Zeta
Hacks the Simulation
Cover Feature
SIXTYSIX

March 21 2024

Pilar Zeta's
Sacred Temple in
Mexico City
VOGUE SPAIN

December 7, 2025

Pilar Zeta creates
chromatic colonnade
to "recalibrate from
frenetic energy
of art fairs"
DEZEEN

December 30, 2023

Pilar Zeta's Homage
to Ancient Egypt
ID MAGAZINE

(E) Exhibitions

Past

TMIRROR GATE II

Place du Louvre
Paris. 2026

THE OBSERVER EFFECT

Miami Art Basel
Miami, 2025

THE GARDEN OF DUALITY

Dubai Art Week, 2024

TEMPLE OF SELF

Zona Maco
Mexico City, 2024

MIRROR GATE

Forever Is Now III, Pyramids of Giza
Egypt, 2023

DOORS OF PERCEPTION

Galerie Philia, Mexico City
Mexico, 2023

THE SPACE OF VARIATIONS

Praz-Delavallade, Los Angeles
2022

HALL OF VISIONS

Miami Art Week, Faena Art
Miami, 2021

CROSSROADS

Group Show with Refik Anadol,
Andrés Reisinger, Carlos Betancourt
2021

Upcoming

SUMMERLOVE SENSATION

Perrotin, Los Angeles (Group Show)
July 2026

INFINITE SPACES

Argentinean Embassy
October, 2026

(F) Awards & Recognitions

2025

CLIO

Gold Winner

Coldplay “Moon Music”

Album Art Direction,

Best Design Sustainability

2024

DEZEEN

Jury Award Selection

2023

CLIO

Bronze Winner

Camila Cabello “Don’t Go Yet”

Best Video Direction

2021

GRAMMY

Nominee

Coldplay “Everyday Life”

Best Recording Package

Art Direction

IG @PILARZETA
CONTACT STUDIO@PILARZETA.COM
WWW. +1 646 659 0844
PILARZETA.COM

