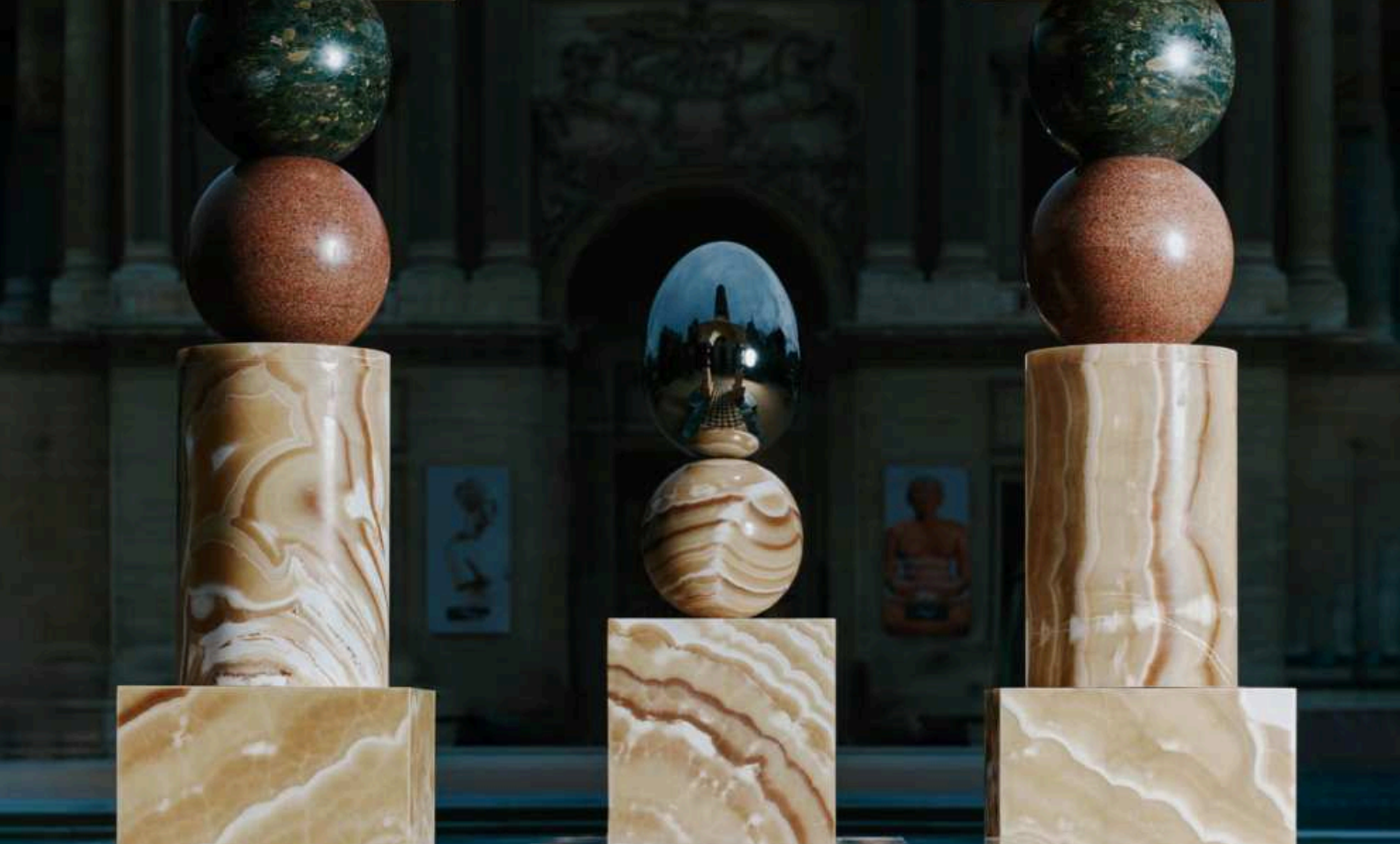


Pilar Zeta

Selected Works



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









Telepathic Kiss Portal

Perrotin LA

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.

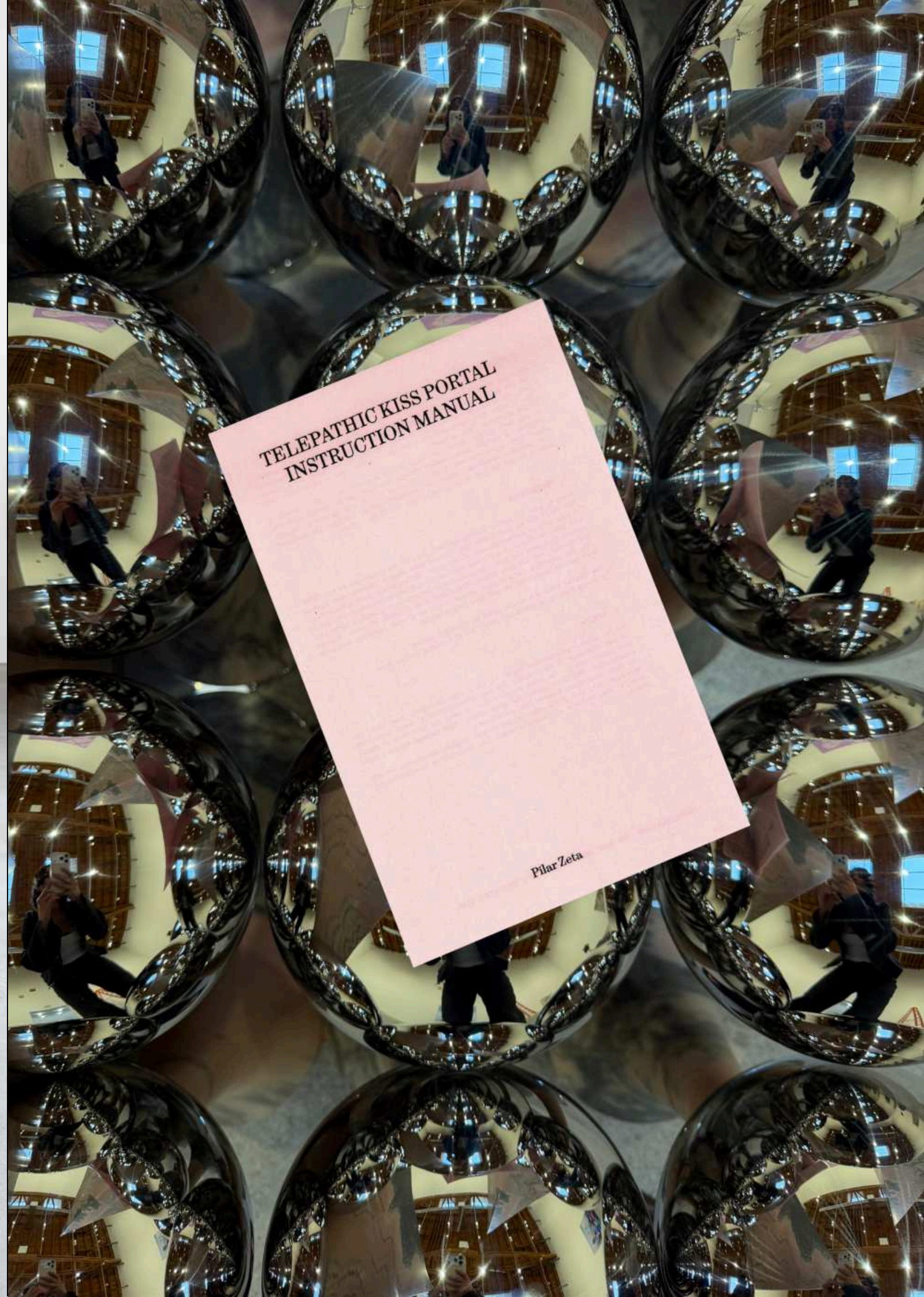
Through this tripartite schema, Telepathic Kiss Portal proposes sculpture not as an autonomous form but as a medium for interpersonal and transpersonal connection a portal where touch, reflection, and psychological receptivity merge as simultaneous registers of artistic encounter.

ARTWORK INFO:

W 97.5 × H 140.0 H × D 97.5 cm
Portuguese pink marble, Stainless Steel
Edition: Unique









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.

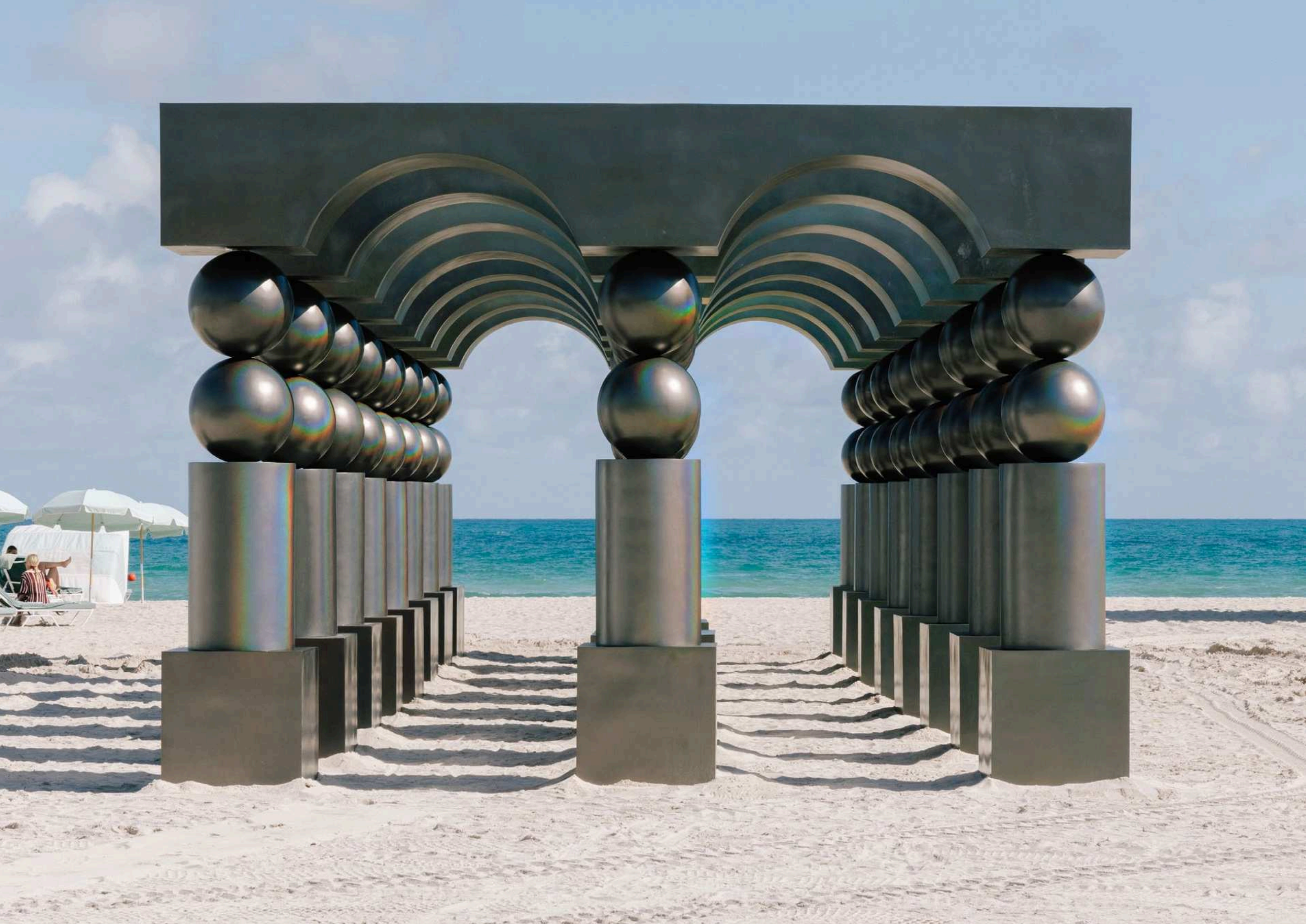
Informed by the quantum mechanical principle that observation fundamentally alters observed reality, the installation translates this theoretical proposition into architectural and phenomenological form through light, reflection, and movement. Executed in iridescent automotive paint, the portal surfaces 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







Harmonic Oscillators 2026

NOTES ON THE WORK:

Harmonic Oscillators belongs to Pilar Zeta's body of speculative instruments: sculptural objects that give physical form to intangible forces such as oscillation, gravity, and time. In this series, she approaches oscillation as both concept and material presence, examining the threshold between movement and stillness, geometry and energy, object and field.

The series takes its name from a fundamental model in physics. Classical mechanics describes the center of a harmonic oscillator as equilibrium, a state of rest. Quantum mechanics suggests otherwise: even at its lowest energy state, the system continues to vibrate. Stillness is never empty; it is saturated with potential.

Taking the resting pendulum as a point of departure, the sculptures examine not motion itself but the condition from which motion arises. Each work is composed of four cuspid forms radiating from a central sphere, structured around a fourfold cross. The sphere marks the zero point, and the forms around it behave less like matter than a field.

The geometry draws as much from nature as from physics. Thorn, spine, sea urchin, seed pod and bone all arrive at similar forms, shaped for maximum tension through minimum mass. The sculptures adopt this economy, occupying a register between fossil and instrument.

Cast in bronze, the five works present equilibrium not as rest but as an active state, one in which stillness and vibration become indistinguishable.

ARTWORK INFO: Harmonic Oscillator I

H 30 × W 16.9 × L 16.9 cm

Bronze

Edition: 15 + 2 AP





ARTWORK INFO: Harmonic Oscillator II
H 30 × W 16.9 × L 16.9 cm
Bronze
Edition: 15 + 2 AP







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.











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, Thoth, 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.

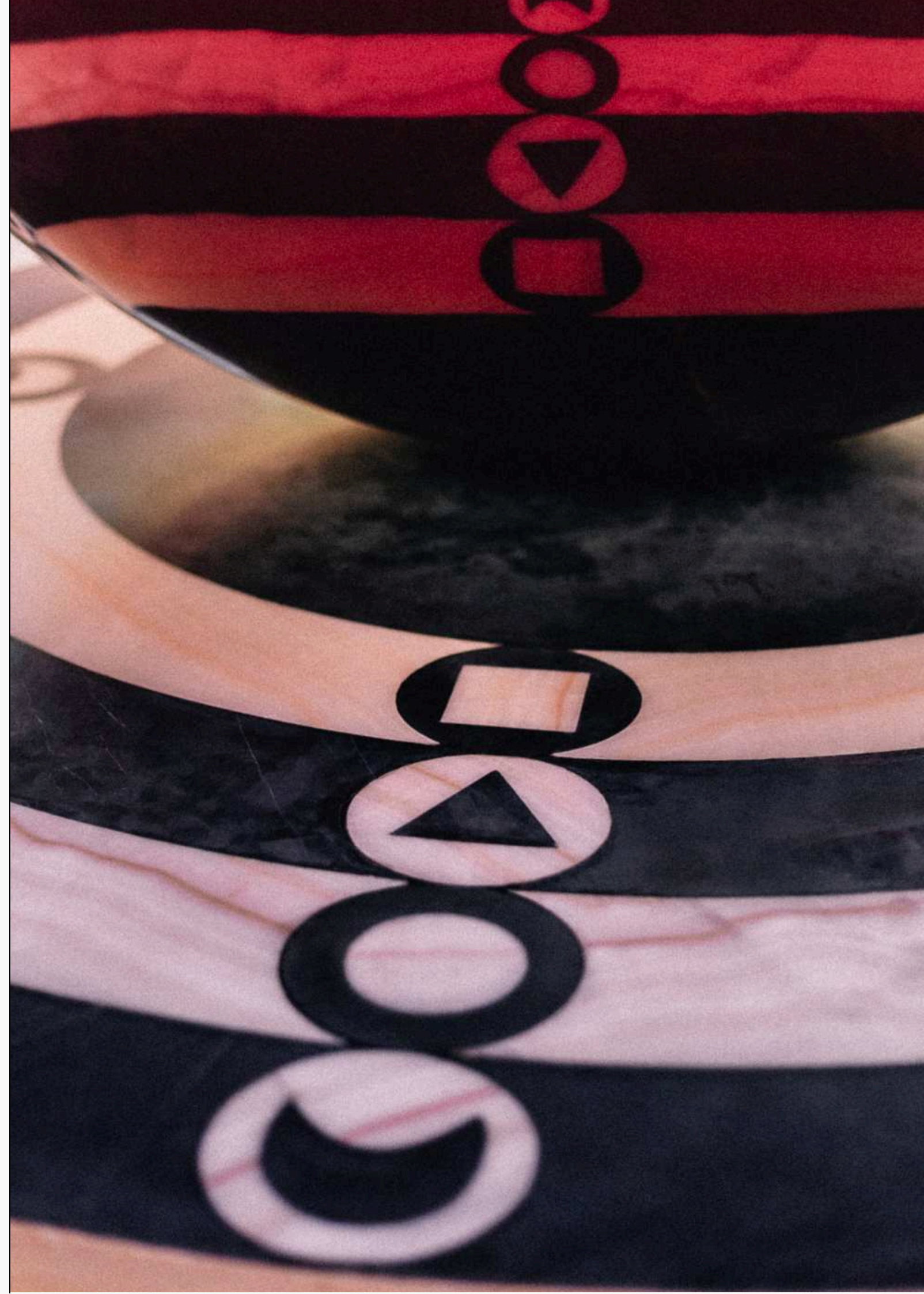
The deployment of onyx reinforces the work's phenomenological architecture, positioning the material as a conductor of introspective and transformative consciousness. Through the bodily act of ascending the platform and engaging in sustained contemplation of the central egg form, participants undergo 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







ARTIST BIO

Pilar Zeta (b. 1986, Argentina) is a multidisciplinary artist based in Mexico City, known for her monumental sculptures, public artworks, and architectural installations. Drawing from physics, philosophy, and the natural world, her practice explores the nature of reality, the limits of perception, and the relationship between the visible and the unseen.

Notable works include Mirror Gate (2023) at the Pyramids of Giza for Art D'Égypte's Forever Is Now III; Doors of Perception (2023), a series of monumental marble portals; The Observer Effect (2025), an eight-portal installation commissioned by Art Basel; and Mirror Gate II (2026) at Place du Louvre, in dialogue with I. M. Pei's glass pyramid.

Her recent work takes the form of speculative instruments, including Telepathic Kiss Portal (2026), presented in the group exhibition Summerlove Sensation at Perrotin Los Angeles, and Harmonic Oscillators (2026), a series of bronze sculptures inspired by physics and natural phenomena.

Her earlier work in art direction earned her a Grammy nomination in 2021.

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