

**ALAN BOGANA**

SELECTED WORKS 2013-26

My artistic practice spans installations, sculptures, digital works, time-based media, websites, virtual environments, and holograms.

At the core of my research is an exploration of light, considered both as a medium, a subject of inquiry, and a speculative agent capable of weaving relations between living and non-living entities. I examine how technoscientific cultures reshape perception by amplifying, altering, or restricting our sensory engagement with the world.

My works investigate how perception is shaped by technology, ecology, and evolving systems of thought. This has led me to explore phenomena such as a form of intimate light pollution, the retrofuturism of holograms, the utopian imaginaries of computer simulations, the polarizing iconography of laser light, and the speculative emergence of vision in living organisms.

My practice questions the relativity of perception and knowledge in the face of the complexity of reality. The many ways of approaching the unknown, as well as the relationships between knowledge and power, form recurring lines of inquiry in my work.

## RESTLESS GLOWS

(2026)

> Video 4K

20min 51sec

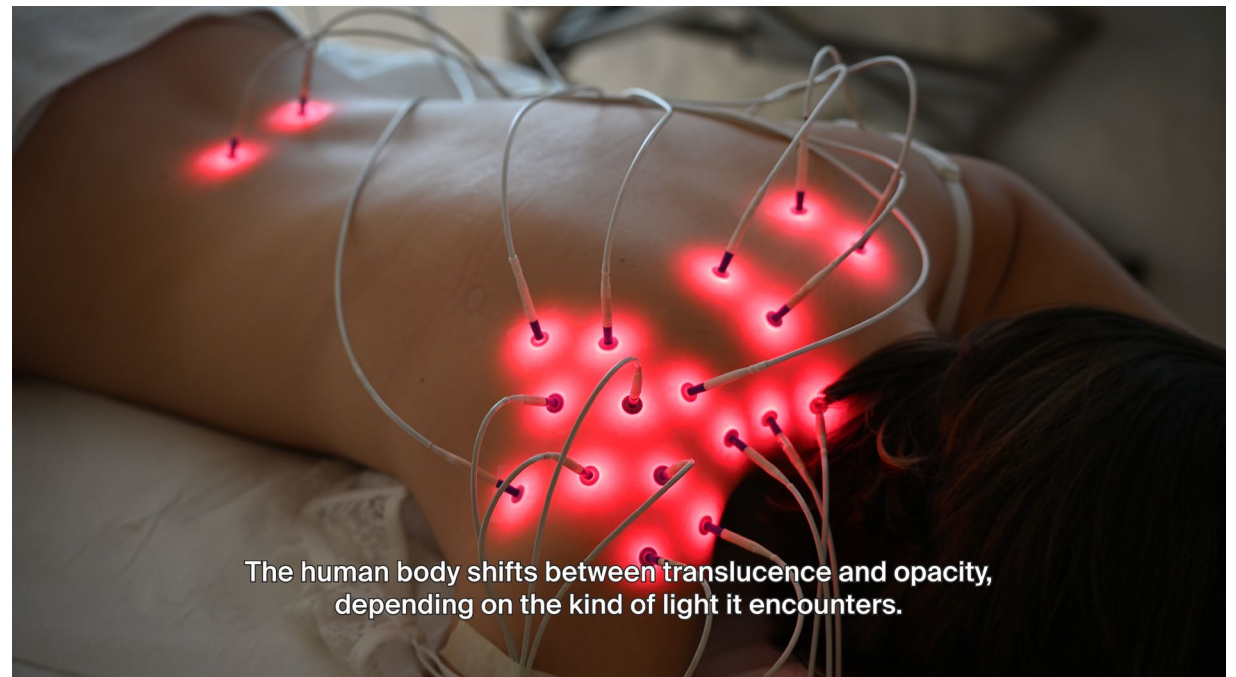
Edition of 5 +1AP +1EC

What does light do to a body? *Restless Glows* is an experimental video essay that traces the entanglements of light, the human body, and contemporary technoscientific imaginaries. Filmed across Hong Kong, Shenzhen, Shanghai, Bolzano, and Zürich, the work weaves together live-action footage, CGI sequences, motion-capture studies, and AI-generated imagery into a layered visual inquiry.

Moving between laser acupuncture, consumer light technologies, choreographed urban illuminations, and large-scale luminous infrastructures, the film follows the circulation of light-based practices across therapeutic, aesthetic, and speculative domains. Digital avatars and fragments of on-screen text reflect on vision, translucency, bodily porosity, and the affective agency of light.

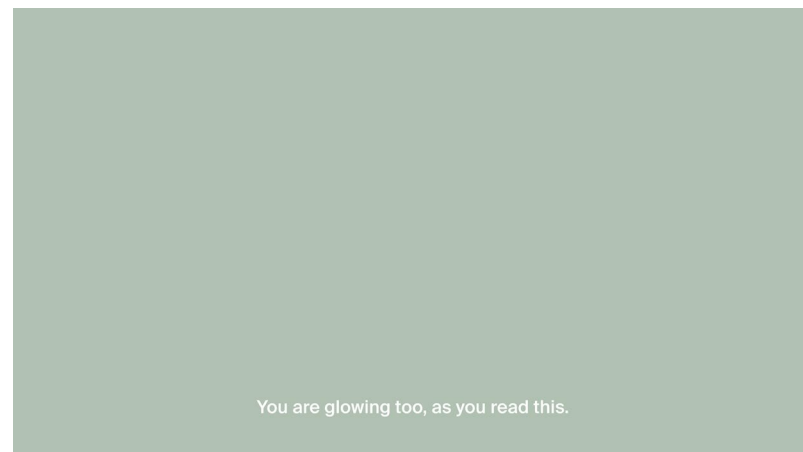
Shifting between intimate bodily encounters and expansive metropolitan nightscapes, *Restless Glows* approaches contemporary lighting regimes as ambivalent systems: infrastructures of care and optimization that simultaneously operate as subtle apparatuses of control, desire, and attention capture. Oscillating between documentary trace and speculative animation, the film invites viewers to consider how luminous environments recalibrate perception, dependency, and aspiration within increasingly technologized urban ecologies.

Images from the video



RESTLESS GLOWS  
(2026)

This project was supported by Pro Helvetia – Swiss Arts Council, the *Mind the Gap* digital arts fund, and by the Fonds cantonal d'art contemporain (FCAC), Geneva.



## SENSITIVE FLOWS AND GLOWS

(2024)

### > Installation

LED moving lights, laser pointer, hydraulic system, plexiglas, phosphorescent fluid and pigment  
ca. 616x250x100cm

This installation is both a projection screen, a stained plexiglass window, and a luminous fountain. Phosphorescent fluids circulate through channels carved into the surface of the screen, resembling a synthetic living organism.

Patterns inspired by living organisms, emerging inorganic forms, and various symbols converge in this closed hydraulic circuit, suggesting a speculative and syncretic belief system. By reacting to different sources of light, this dynamic and interactive phosphorescent fountain allows viewers to visualize the liquid flow.

This project is inspired by research on life synthesis, microfluidic techniques, "organs-on-chips" and organoids, which I explored during my residency at EPFL in 2022-23. The installation reflects on the complexity of life and mankind's aspirations to replicate it using advanced technologies.

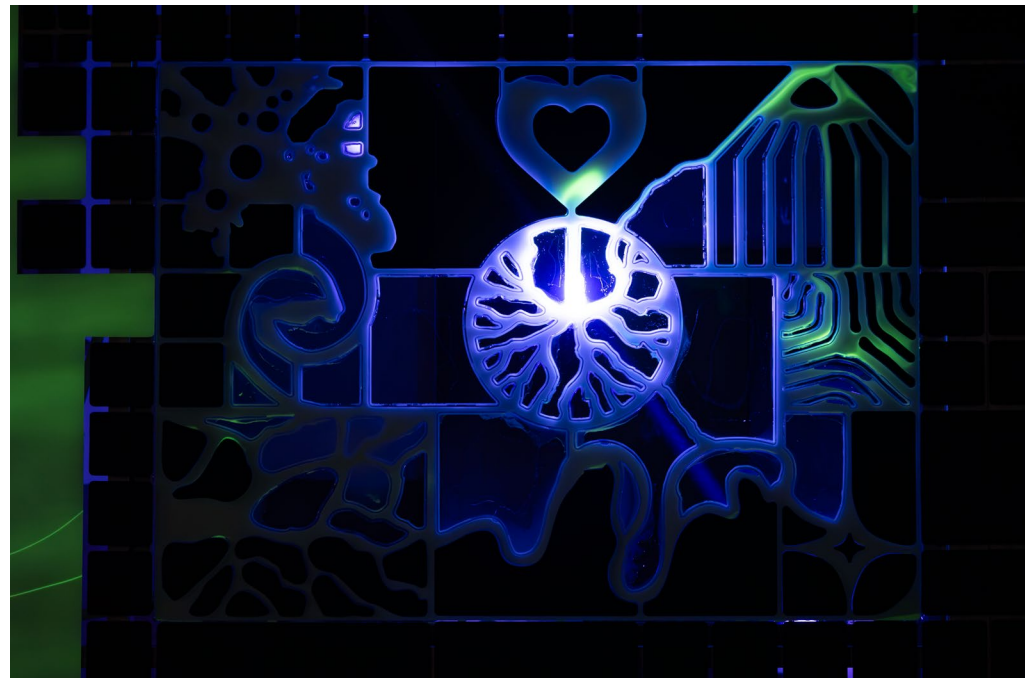
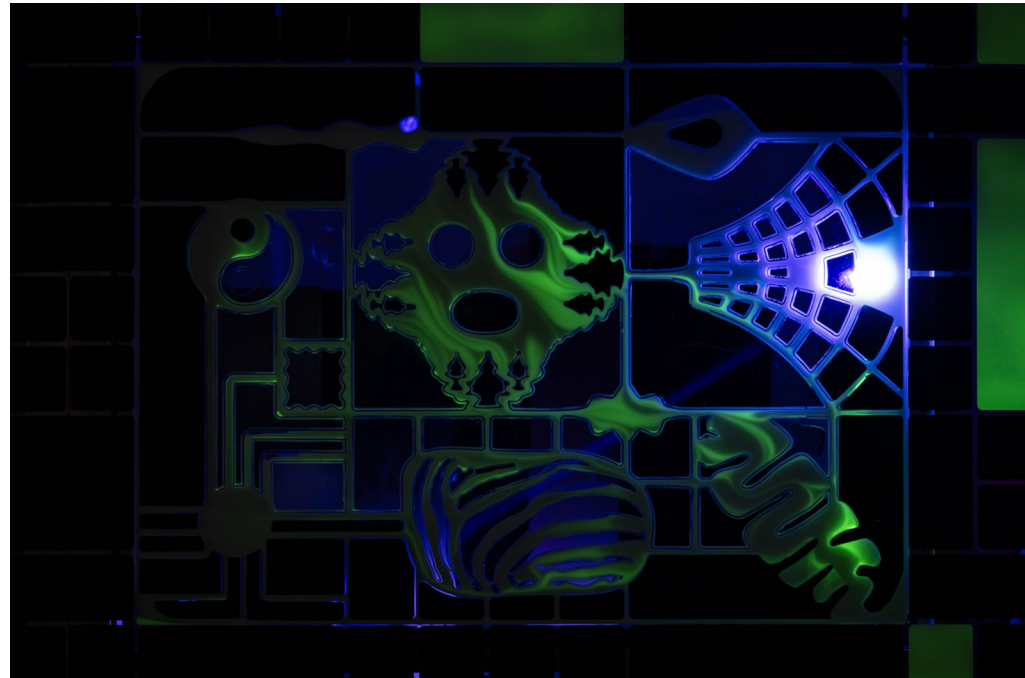
Engineering: Steven Schenk  
Structure: Adrian Fernandez Garcia  
Soundtrack (Metz Version): NIID  
Plexiglas Tanks: Elega SA

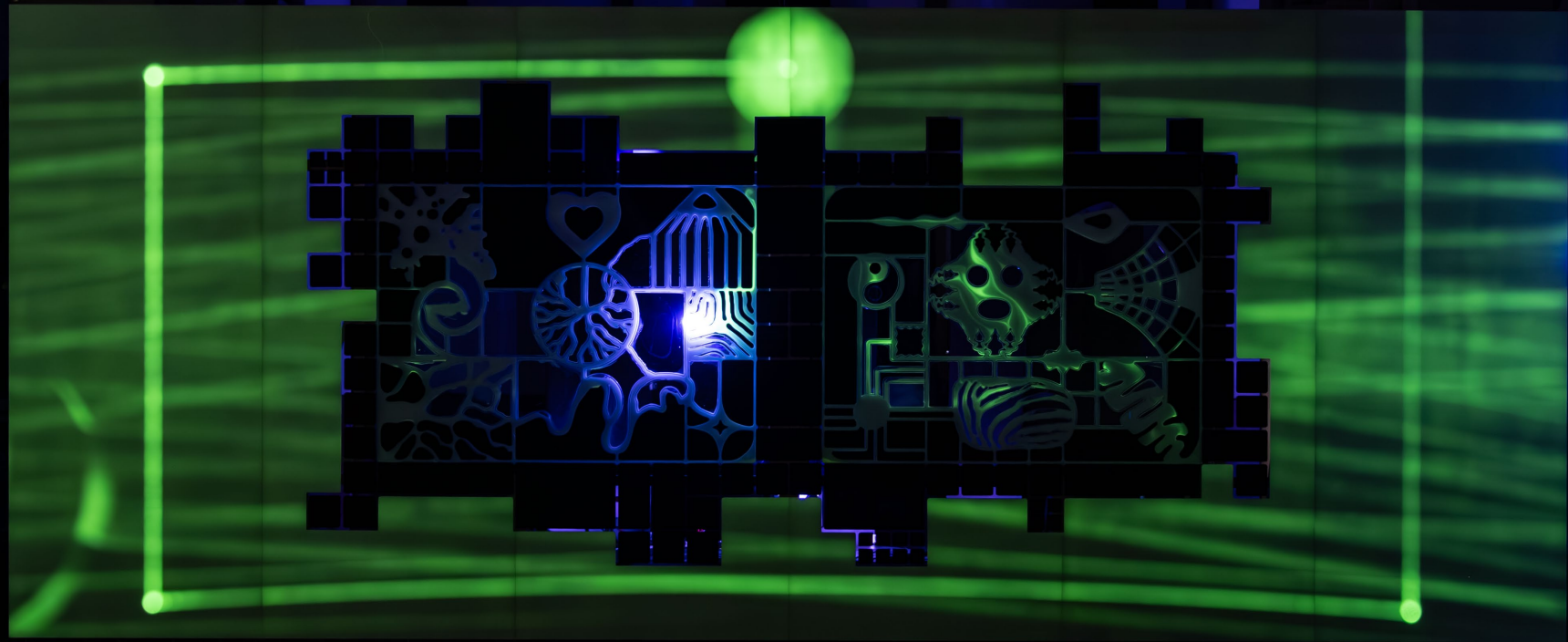
The project was supported by the City of Metz, Centre Culturel Suisse, and Pro Helvetia.

Video documentation:

<https://vimeo.com/1019121823>

Details  
and overall view of the installation (following page)





## COGLI L'ATTIMO, O FORSE NO (2023)

> *Site-specific installation (Bernina Suot railway station, Graubünden)*

Thirty lenticular panels laminated on AluDibond, each 59 cm in diameter

This ephemeral site-specific installation was designed for the Bernina Suot railway station in the Bernina region of Graubünden. It is a kinetic work in which movement comes from observers approaching and leaving the station by train, bus, car or on foot. It is made up of thirty round panels created using the lenticular imaging technique and distributed over a distance of around 130 metres. Lenticular imagery is often found in small format, for instance in the form of postcards, whose images change depending on the point of view. The circular shape of the panels evokes that of road signs, giving orders and obligations. The motifs on the panels are made up of gradients of bright colors, recalling the hues of the sky during different phases of the day, and changing at various speeds as viewers pass by in the train. The work becomes a mirror of the time and attention we wish to devote to an aesthetic experience, and emphasizing that it is the journey that counts, more than the destination itself.

This project was presented as part of the Vias d'Art Pontresina 2023 exhibition and was supported by the City of Geneva.

Video documentation:  
<https://vimeo.com/877570162>

Partial views of the installation  
from two different standpoints





## LIGHT-ORIENTED ONTOLOGIES - THE BEGINNINGS (2023)

### > Installation

Variable quantity of UV resin objects, video loop of 4 min 9 sec, custom curved display ca. 300x100x80 cm (wood, Plexiglas, LED light)

How did sensitivity to light evolve and shape ancestral living beings on Earth? The installation "Light-Oriented Ontologies" takes a speculative and imaginative approach to explore this question. This research began during a residency at EPFL in Lausanne and reflects on the earliest roots of vision, sensing, and the conversion of light into energy and information. The installation comprises translucent objects of various sizes, presented in a custom curved vitrine, along with a video work. These objects are direct solidifications of light that has propagated through photosensitive resin. The crystallised light beams have resulted from interactions with different types of optical components and spatial movements generated by motors and manual manipulations. These objects constitute an open collection of shapes, which are ambiguously reminiscent of simple living organisms, organs of vision, fossils and organic-looking inorganic structures found in nature.

Commissioned and produced in the framework of EPFL CDH Artist in Residence Program 2022, "Enter the Hyper-Scientific". The residency was hosted by the Laboratory of Applied Photonic Devices (LAPD), Prof. Christophe Moser, the Laboratory of Optics (LO), Prof. Demetri Psaltis, and the Center for Imaging, Laurène Donati.

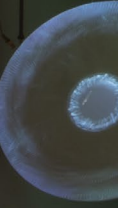
Details of the objects  
and overall view of the installation (following page)  
EPFL Pavilions





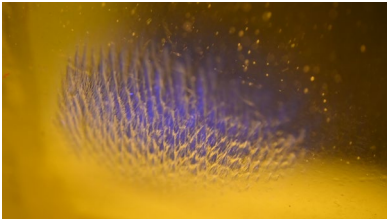
Informational text panel on the wall.

Informational text panel on the wall.



LIGHT-ORIENTED ONTOLOGIES  
- THE BEGINNINGS (2023)

Video work, part of the installation:  
<https://vimeo.com/889042044>



Images of the video

## RAINDROPS SYMPHONY

(2022)

> Video 4K

15 min

Edition of 5 +1AP +1EC

For more than four months, I connected to a webcam daily to observe and study a monumental light show called "A Symphony of Lights". Since 2004, powerful Lasers, searchlights, and LED facades atop several skyscrapers synchronize with each other to invade the Hong Kong sky every day at 8pm for 10 minutes. Among the almost sixty recordings of this light show, I have selected three particular days when my experience was uniquely transformed by thunderstorms. The stormy weather and the rain droplets on the webcam diffracted and transformed this colossal light show. This video work is part of an ensemble of artworks and texts from a Pro Helvetia residency in Hong Kong that never took place in person because of the pandemic. During this time, I met several Hong Kongers remotely and, with time, my central question started establishing itself – how do you create a work about a place you never visited?

Video : <https://vimeo.com/745838634>



**RELICS OF LIGHTS, CLOUDS  
AND RAINDROPS (Hong Kong)**  
(2022)

> *Sculptures*

3D-printed nylon plastic, paint

25 x 25 x 3cm; 18 x 18 x 3cm; 12 x 12cm x 3cm

Edition of 3 +1EA +1EC

These 3D prints are volumetric transpositions of images from the monumental light show "A Symphony of Lights" in Hong Kong. These images were captured from a webcam through which I watched the show daily for several months. The brighter areas of these images generate peaks, while the darker regions generate flat areas on the 3D print. I consider these works to be "postcards" in volume – of a place that is unknown and unrecognizable to everyone. These works are inspired by the gap between our image of a place and the experience of visiting it. These sculptures are part of an ensemble of artworks and texts resulting from a Pro Helvetia residency in Hong Kong that never took place in person because of the pandemic.





## DEAD-PIXEL DIARIES

(2021-22)

### > Installation

Vinyl and adhesive felts, aluminium

Variable dimensions

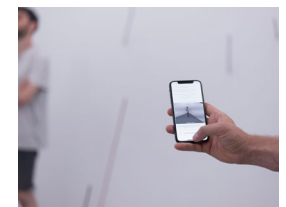
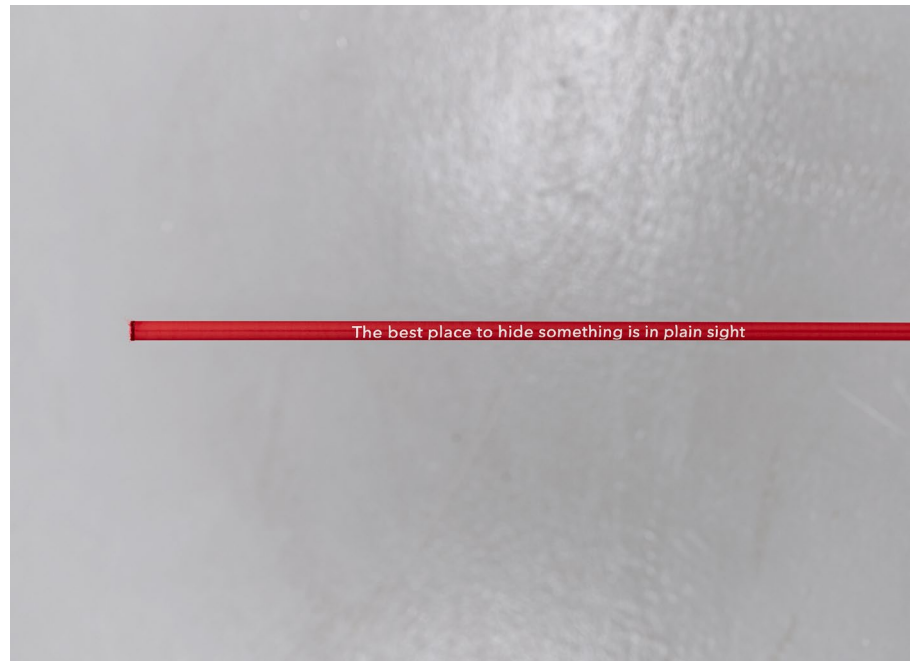
Edition of 5 + 1AP + 1EC

Inspired by the erratic dysfunctional pixels on cameras and screens (dead or stuck pixels), this installation consists of a series of black, red, green and blue sticks pointing at a surveillance camera purposefully installed in the exhibition space. The sticks, fixed at different points in the room, are all within the visible range of the surveillance camera. The tip of each stick is equidistant from the camera. From the perspective of the camera, the sticks appear as dots – or better yet – as physical dead pixels.

Most sticks have a sentence printed on them. These dozens of sentences comprise reflections on the notions of perception, perspective, technology, artificial vision and blind spots. This installation questions the analogy drawn between the human eye and the camera, as well as the construction of reality by our senses. The live stream of the camera is visible on a website, accessible during the exhibition.

Some of the sentences that are printed on the sticks are: "The butterfly effect might give you hope, but the inexorable dynamics of technological societies may take it away", "Your eye is a camera and your skin is a screen", "This dead pixel might hide a ladybug, a star, a black hole or even a whole galaxy", "Are perceptions always illusions?", and "An ephemeral space and time for forgetting, resisting, hiding and disappearing".

Details of the sticks, overview from the surveillance camera and (next page) overall view  
CAN - Neuchatel





**PARALLELS – PART 2: THE COMMUTER**

CAN, Neuchatel  
(2022)

> *Solo exhibition*



Overall views of the exhibition

# PARALLELS – PART 2: THE COMMUTER

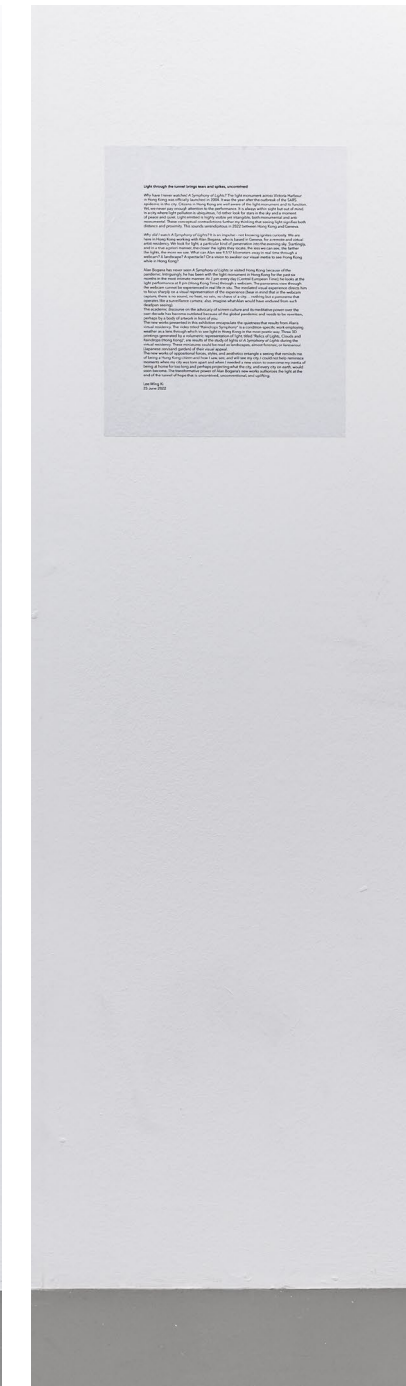
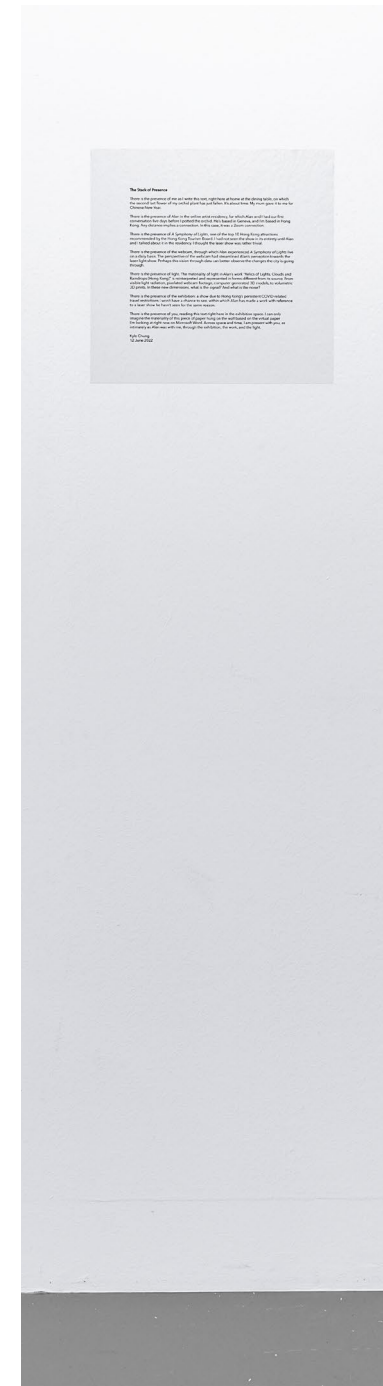
CAN, Neuchâtel

(2022)

> Solo exhibition

I asked three curators from Hong Kong – Yeung Yang, Kyle Chung and Lee Wing Ki – to each write a text about an exhibition they would never visit in person. The texts attach unique personal perspectives to the works “Raindrops Symphony” and “Relics of Lights, Clouds and Raindrops (Hong Kong)”, as well as to the long-distance relationship I developed with them. The texts were hung in the exhibition space and also distributed as handouts. These texts accompany an ensemble of artworks resulting from a Pro Helvetia residency in Hong Kong that never took place in person because of the pandemic. The three texts can be found on my website.

Photos of the texts hung on the wall



## LASER SENSITIVE

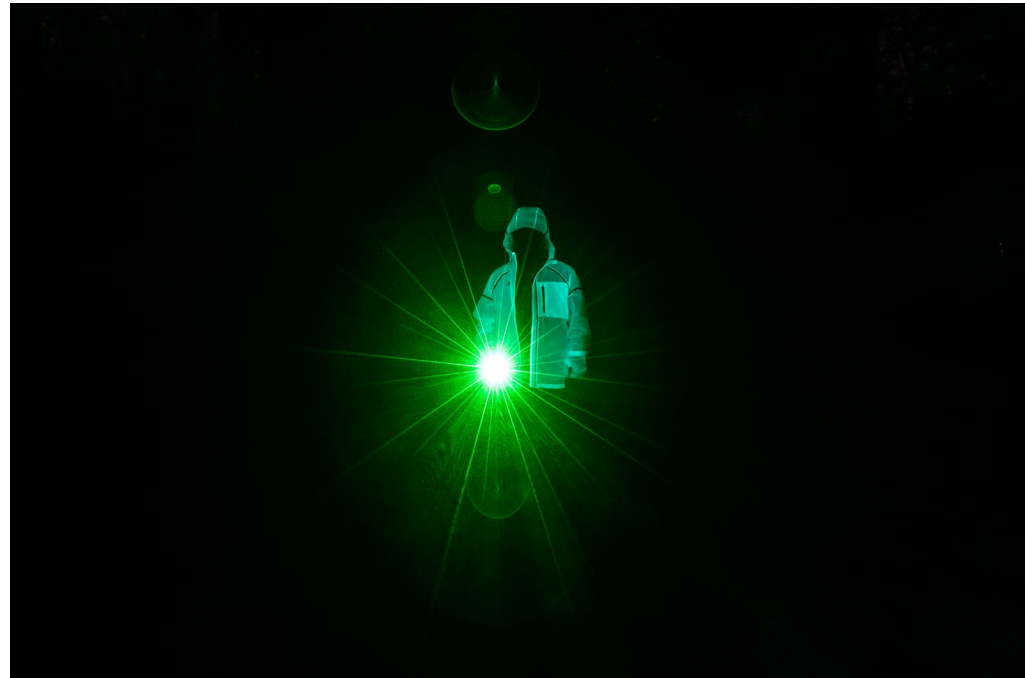
(2021)

> *Evolving website*

Link: <https://laser.alanbogana.com>

Laser Sensitive is an evolving project that explores the visual culture of laser light and the mediating role of pervasive cameras and screens in our society. It's an ongoing research that is articulated along two axes: light that harms and light that heals. With this project, I wanted to explicitly enquire into the stigma that surrounds certain visible and confrontational technologies, such as lasers, drones and surveillance cameras. The project comprises a website that functions as both a dynamic repository and a platform for online and offline experiments. It is also a tool for mediation and communication of my work.

The project was supported by Swissnex San Francisco.



LASER SENSITIVE



## IONIZE IONIZE!

(2020)

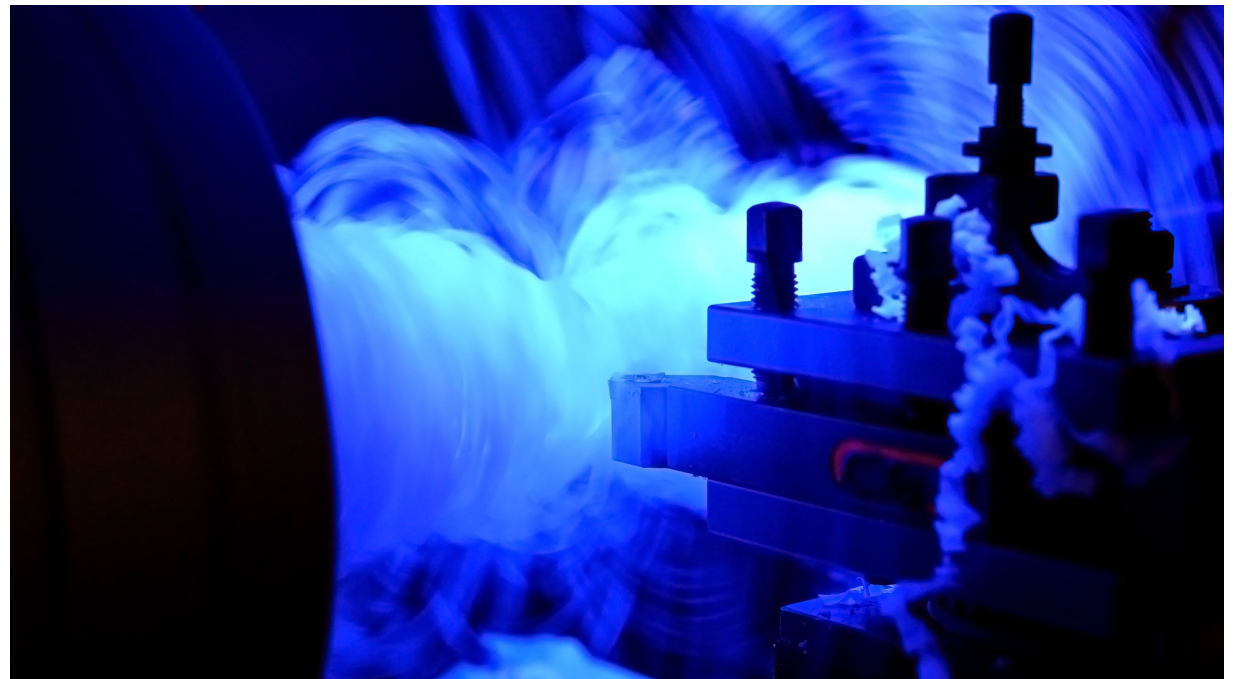
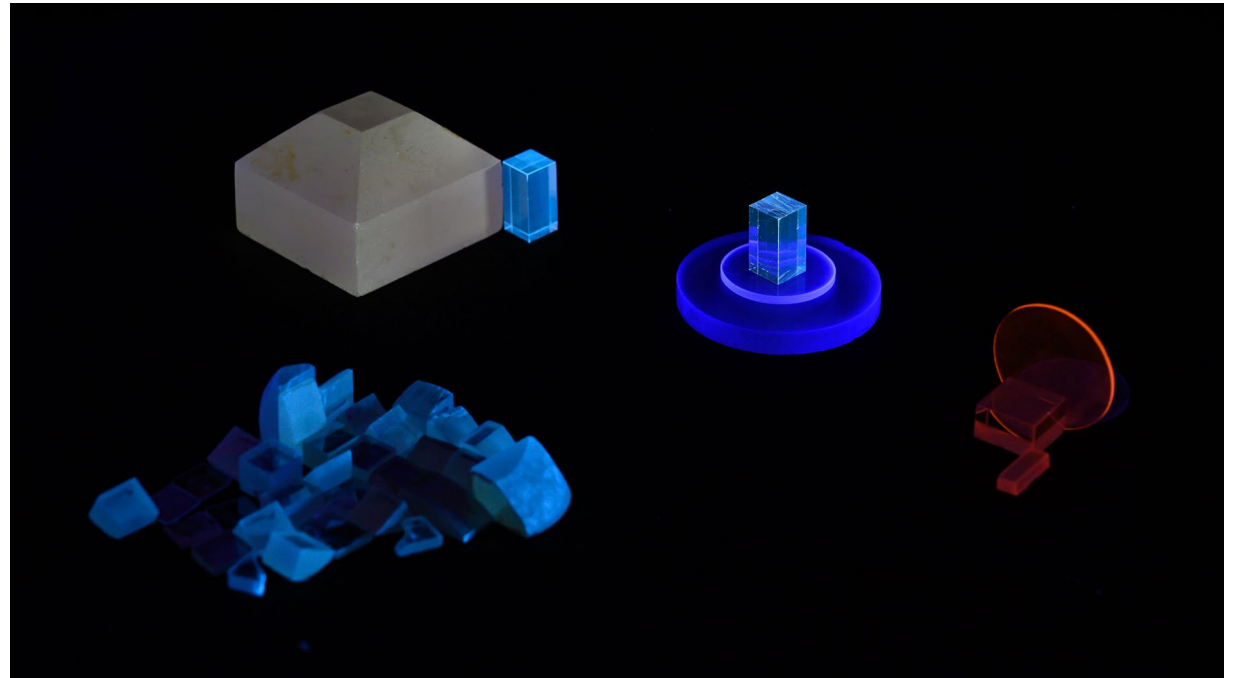
> Video 4K

10 min

Edition of 5+1AP+1EC

This speculative and fictional video essay was shot in a scintillation detectors factory in the Netherlands. Scintillators are translucent materials that emit light when struck by different types of invisible particles, such as electrons, gamma or X-rays. These radiation detectors are used in various domains, for example in airport scanners, in medical imaging and at CERN. The work takes as its starting point the unique properties of these materials, which reveal phenomena otherwise invisible to our senses, and freely associates them with a series of speculative, utopian and futuristic considerations about the destination of humanity.

Video: <https://vimeo.com/460142941>



## SENSIBLE SPECTRUM VR

(2017-20)

> *VR installation*

Customized Oculus Rift, 3d print,

video projector, software

Variable dimensions

Edition of 5 + 1AP + 1EC

In this interactive work, viewers are invited to sit in a swivel chair and experience an immersive virtual reality video. The virtual environment is a loose reconstruction of the cloud chamber experiment, which renders visible the erratic particles that constantly surround us, such as cosmic rays and earth radiation. While the viewer is immersed in the fictional environment, a small projector attached to the VR headset simultaneously traces his gaze by projecting a video onto the surrounding walls and surfaces. Visible to viewers on the outside, the projected video creates an essay that questions the notions of vision, perception and reality. The dissociation between the interior and exterior perspectives offers further scope for reflection on our perception of various realities as well as on the role of technology in relating them to us.

Video documentation:

<https://vimeo.com/460148939>



## POLARIZING TIMES

(2020)

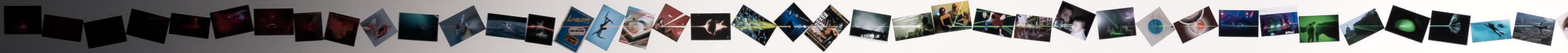
> *Collage-Installation*

Variable amount of digital prints

Variable dimensions (each print 13x9 cm)

Edition of 5 + 1AP + 1EC

This adaptable collage brings together images of laser beams were collected from various sources, including science fiction movies, scientific illustrations as well as the documentation of recent protests in Hong Kong where laser pointers were used. Aligned to form a long and straight beam along a horizontal and vertical axis, the images create a visual map of laser technology. The work examines the iconography of laser light and reflects on its real and imaginary applications, ranging from highly utopian fantasies to confrontational, mass and trivial applications.



## JOURNEYS OF LIGHT

- BASEL 01.01.2050 00:00

(2020)

> *Location-specific installation*

Laser light, black aluminum foil,  
optics, plexiglas, wood,

Variable dimensions (frame 2x2x0,8 m)

Edition of 3 +1AP +1EC

This location-specific installation depicts the night sky above Basel in the year 2050. Hundreds of tiny holes have been drilled and punched into a screen made of black aluminum on the basis of astronomical data that predicts the position of stars at a given time and from a specific location. Various lasers are installed on the rear side of the screen and make the "stars" visible. The twinkling of stars is imitated by the unique properties of laser light. The work relies on a naïve conception of the celestial vault, and presents a reflection on light pollution and our relationship to the night sky.



Overall view of the installation  
HeK - Basel

## SWISS MEDIA ART

HeK, Basel  
(2020)

> *Solo exhibition*

As one of the three recipients of the Pax Art Award 2019, I was invited to do a solo exhibition at the Haus der Elektronische Künste (HeK) in Basel. For the occasion, I presented four new works and two previous ones.



Overall views of the exhibition

VERY EPHEMERAL  
ENERGY DIVERTER

(2020)

> *Outdoor sculptures*

Skylights, steel, aluminum  
Variable dimensions

These outdoor sculptures are made with recycled skylights of different shapes and sizes, and have been placed in sunny, windy or watery spots. These minimalists open cocoons divert the natural flow of water and light, fundamental elements for the development of living forms. The work therefore mimics an invasive organism that redesigns its chosen habitat.



Overall views of the sculptures  
Habitat - Marcora, Switzerland



## PHLOGISTRONIC DANDELIONS

Smena Art Center, Kazan, Russia  
(2019)

> Solo exhibition

For this solo exhibition named « Phlogistronic Dandelions », I was invited to develop a dialogue between my art practice and the experiments of the Prometheus Research Institute (PKB Prometei), founded in 1962 in Kazan by Russian scientist and artist Bulat Galeyev. Over the decades, PKB Prometei undertook several experiments in the field of synesthesia and created kinetic and pioneering media art. The Institute also designed machines that generate optical phenomena conceived to relax astronauts. For the exhibition, I therefore decided to present a selection of objects and artworks created by PKB Prometei alongside previous and new works of mine. Some of the PKB Prometei items were presented on rotating platforms.

Video documentation:

<https://vimeo.com/460157224>



PHLOGISTRONIC DANDELIONS



Overall views of the exhibition  
Photos: Alex - Smena

## JOURNEYS OF LIGHT

– Kazan, Russia 01.01.2050 00:00

(2019)

### > Location-specific installation

Laser light, black aluminum foil,  
optics, plexiglas, wood,  
Variable dimensions (frame 2x2x0,8 m)

Edition of 3 + 1AP + 1EC

This location-specific installation depicts the night sky above Kazan, Russia in the year 2050. Hundreds of tiny holes have been drilled and punched into a screen made of black aluminum on the basis of astronomical data that predicts the position of stars at a given time and from a specific location. Various lasers are installed on the rear side of the screen and make the "stars" visible. The twinkling of stars is imitated by the unique properties of laser light. The work relies on a naïve conception of the celestial vault, and presents a reflection on light pollution and our relationship to the night sky.

Overall view of the installation  
Photos: Alex – Smena

## SPHERICAL BASTARDS

(2019)

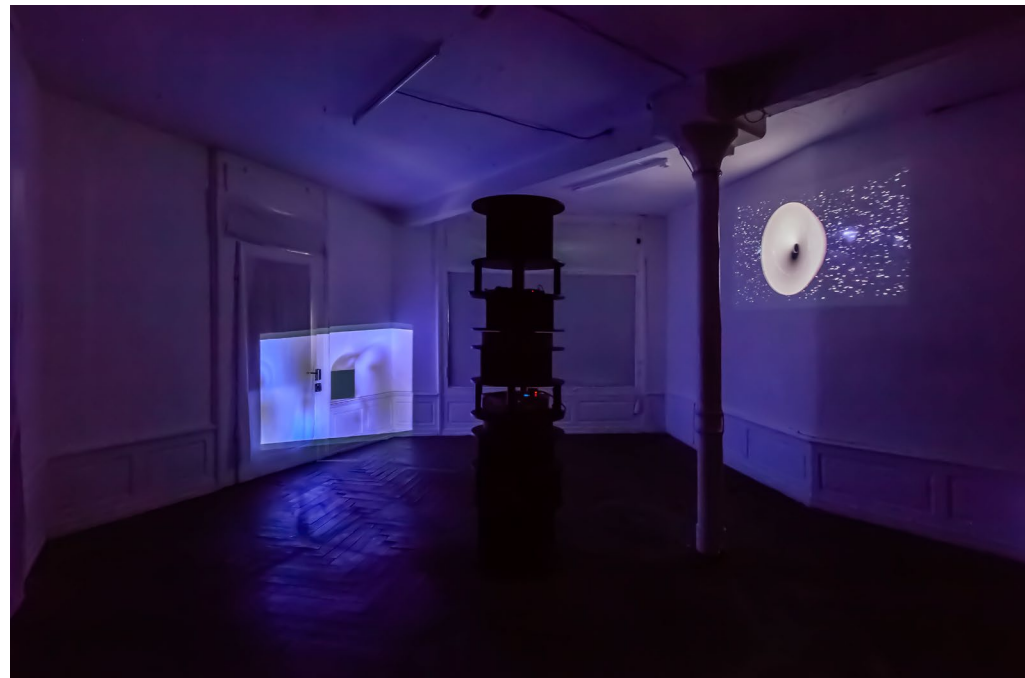
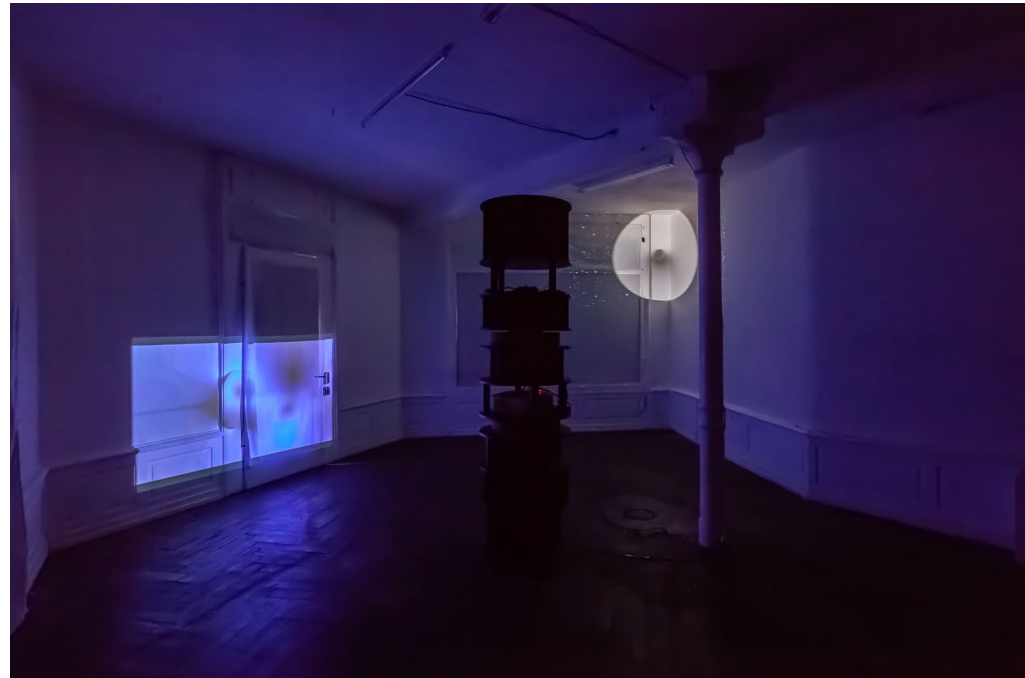
> *Video installation*

Two videoprojectors, motors  
with electric transmission, wood, laquer  
Ca. 60x60x230 cm  
Edition of 3 + 1EC + 1AP

The shelves of this circular library rotate at different speeds by means of electric motors. Two video projectors are placed on the shelves; they project animations, which are synchronized with the rotation speed of the shelves at 360 degrees in the exhibition space. This library is dedicated to the notion of black holes, which are considered to absorb all light and 'information' that enters their path. Symbolically, this library, instead of absorbing light like a black hole, diffuses projections and speculative knowledge related to this inaccessible phenomenon, like a kind of mirror. The projected animations consist of computer graphics simulations, which explore and divert 'popular' visualization techniques of various black hole related phenomena, such as the event horizon or Einstein rings. The title refers to an insult used by Swiss astronomer Fritz Zwicky, who was among the first to identify the presence of dark matter in the universe.

Video documentation:

<https://vimeo.com/363128349>



## THE BALLY STIMMEN

(2019)

> *Three sculptures*

Lightboxes, digital print on acrylic glass

150x150x19 cm; 160x100x19 cm;

140x80x10 cm

Edition of 3 + 1EC + 1AP

This series of photographs, presented in the form of lightboxes, arises from a previous sculptural work. A selection of fragments of acrylic glass blocks that have undergone electrification and have been shot with a rifle were photographed and are shown here enlarged. The fragments chosen were those that best evoke mountains or minerals. Work commissioned by the Bally foundation for culture, as part of the Bally Artist Award 2017.



## SNOW DUNE

– RHÔNE GLACIER 30.07.2018  
(2019)

> *Sculpture*

3d printed resin, light filter, wood,  
opal acrylic glass, light source  
Ca. 173x72x65 cm  
Edition of 3 + 1EC + 1AP

This sculpture is a smaller scale reproduction of an ephemeral neve approximately 20 by 6 meters in size. I immortalized this snow dump, whose surface reminded me of a sand dune, on the Rhône glacier in July 2018 using photogrammetry techniques. The shape was then faithfully reproduced in three dimensions, while the original color and texture were modified to resemble ice. This translucent reproduction is presented on a luminous base with yellowish lighting, which in contrast evokes an idea of warmth, or even a sunset. Work commissioned by the Bally foundation for culture, as part of the Bally Artist Award 2017.



Overall view of the work  
Bally Headquarter – Milan

**BOGANIUM, HANDWAVIUM  
ET LES AUTRES**  
(2018)

> *Installation*  
Plexiglas, steel, 3d prints  
Variable dimensions

This installation consists of fourteen 3d-printed matte and translucent objects modeled off of minerals from the Paris Mines Museum of Mineralogy's prestigious collection. In 2015 I digitized a selection of their minerals, which served as the raw material to create a first series of digital works. In this further step of an imaginary cycle of transformation of matter, I return to materiality using 3D printing techniques. Inspired by various phenomena from the mineral world, such as the inclusion of fluids and crystal twinning, the work weaves analogies between the utopia of digital technologies and the complexity of nature. Each object of the installation suggests a story through its' form and blends the original form with digital modifications. The crystalline forms are, in this instance, diverted into a subsequent process of anthropization.





SALLE  
Raymond FISCHER



## TURBULENT DRIFTS

(2018)

> *Site-specific video projection*

Grand Palais facade, Paris

2624x1400 pixels

6 min 48 sec

This video projection work was conceived for the façade of the Grand Palais in Paris and was presented during Art Paris Art Fair. I created a series of in situ digital simulations with computational fluid dynamics software that were then projected onto the façade. The various architectural and sculptural features of this art nouveau building become constraints or obstacles in an illusory flow of fluids such as air or water. These simulations and fluids drift, and vortices arise in various areas of the façade. The bright colours of the simulations indicate the speed of the airflow (blue slower, red faster) or the heat of the water (blue colder, red hotter) flowing and mixing itself along this fictional path. We live in a world, which is more and more quantified, calculated and measured; I wanted therefore to divert tools that stem from the fields of the sciences and engineering, in order to evoke something more psychedelic, transcendental and poetic.

Video documentation:

<https://vimeo.com/291180094>

Overall views of the projected video  
Grand Palais – Paris



**GAMMA POOL CONFABULATIONS**  
(2017)

> *Mixed-media installation*  
LED, solar panel, electronics,  
video projection, live sound

This work was created in collaboration with the artist Hunter Longe. This installation immerses the viewer in a "bath" of audiovisual stimuli meant to explore the notion of wave interference. The work depicts a speculative environment. LED lights, evoking an aquatic environment, flash at gamma frequencies between 20 and 40Hz. Mini-solar panels convert these flashes into real-time sounds, which are then emitted in the exhibition space. A computer-generated mollusk also emits visual signals in this frequency range. A dialogue between this fictional being and its environment is imagined and translated into audio signals. A scientific study has proven that gamma frequencies stimulate synapses in the human brain and can delay the progression of Alzheimer's.



Overall views of the installation  
Lokal Int — Biel

## LIGHT POLLUTERS LAB

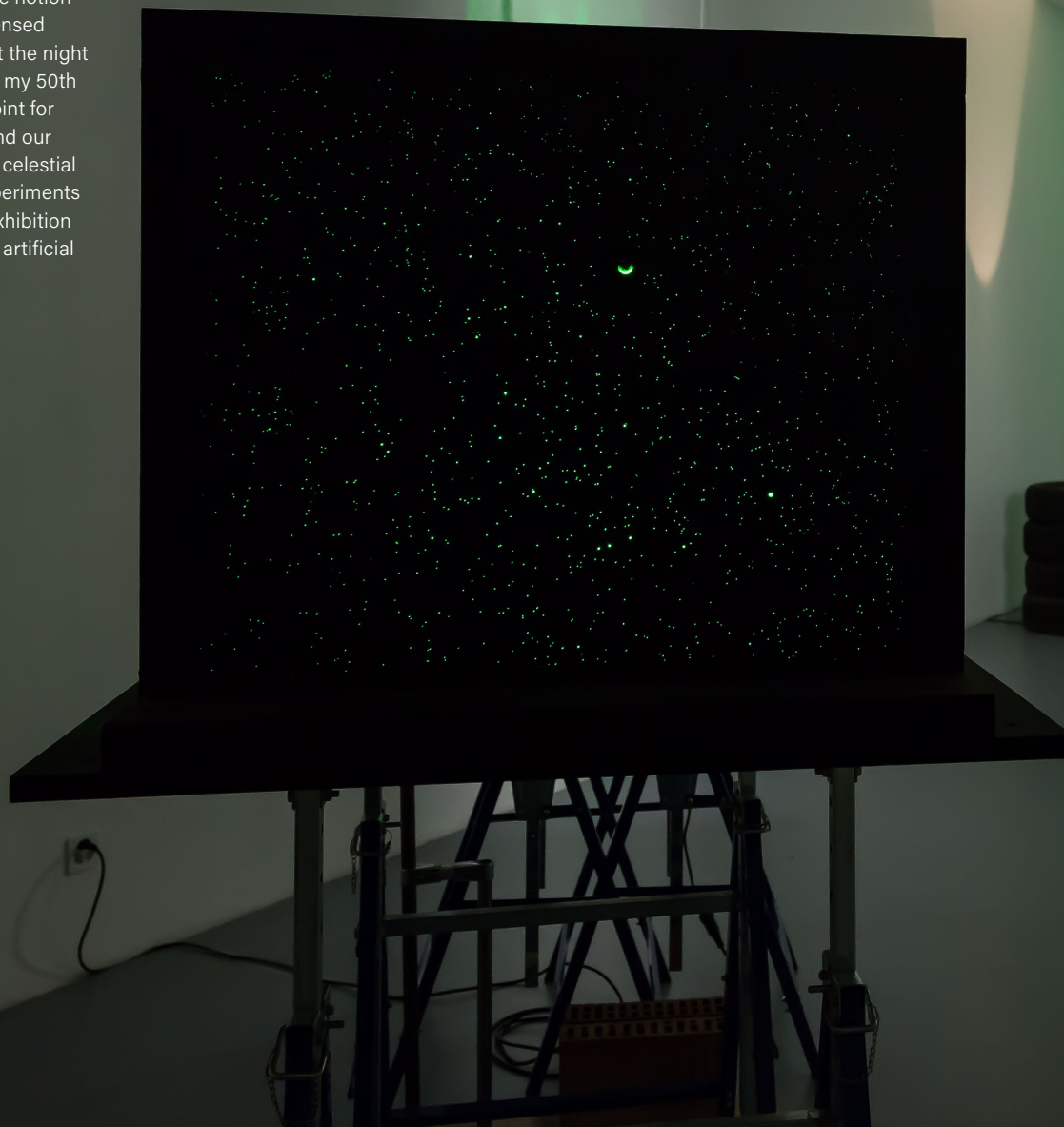
(2017)

> Installation

Mixed media

Variable dimensions

This installation presents functional elements of my holography laboratory and my research on the notion of light pollution in a condensed form. Various views of what the night sky is meant to look like on my 50th birthday are the starting point for exploring our perception and our intimate relationship to the celestial vault. Simple laser light experiments are projected around the exhibition space, evoking natural and artificial celestial phenomena.



Overall view of the installation  
La Rada - Locarno

## CORRUGATES RECIPROCITIES

(2017)

> *Series of sculptures*

Metal connectors, Plexiglas,

Variable dimensions

Edition of 3 +1AP +1EC

This series of sculptures can be installed either discreetly or invasively in the exhibition space. Each sculpture suggests an indefinite technological tool, which could, possibly, receive or transmit invisible signals. The corrugated plates also evoke the electromagnetic waves that constantly surround and pass through us.



Overall view of one of the sculptures  
La Rada - Locarno

## TRANSMUTATIONS I

(2016)

### > Video and LED Installation

Beamer, motor, CG video 1080p, 4min 10sec loop,  
moving LED, 4min DMX loop,  
wood, Plexiglas, aluminium;  
Structures of ca. 40x40x200 cm  
Edition of 3+1AP+1EC

This installation consists of two structures. The first one evokes a « lighthouse ». A rotating beamer projects a computer-generated sea of liquid metal, giving the viewer the impression of being surrounded by it. The second structure includes an LED moving head. This machine executes a site-specific light choreography, which interacts with the architectural features of the exhibition space, a former industrial oven. Together, these light sources create an abstract narrative and a composite projection, which engulfs the exhibition space completely. The industrial processes of cooling and fusion that inhabited it, as well as the novel « Solaris » by Stanislaw Lem, inspired this work.

Video documentation:

<https://vimeo.com/201692841>



## SINEDDOCA

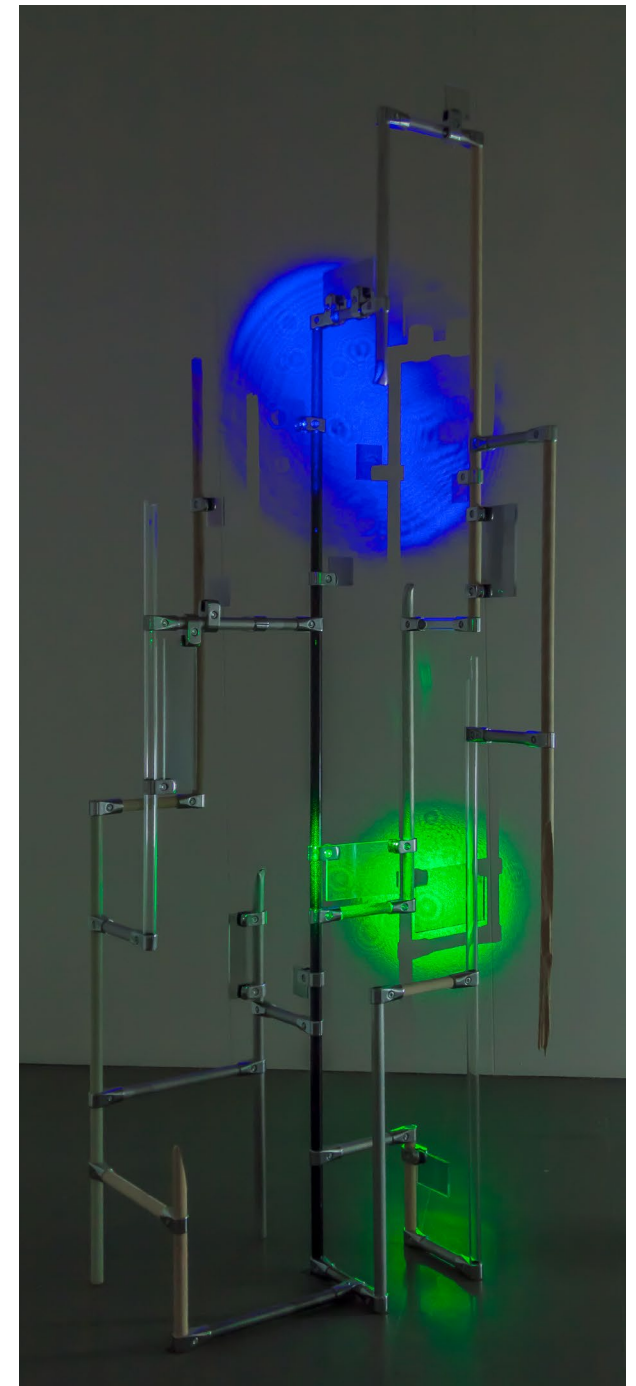
(2016)

### > *Installation with holograms*

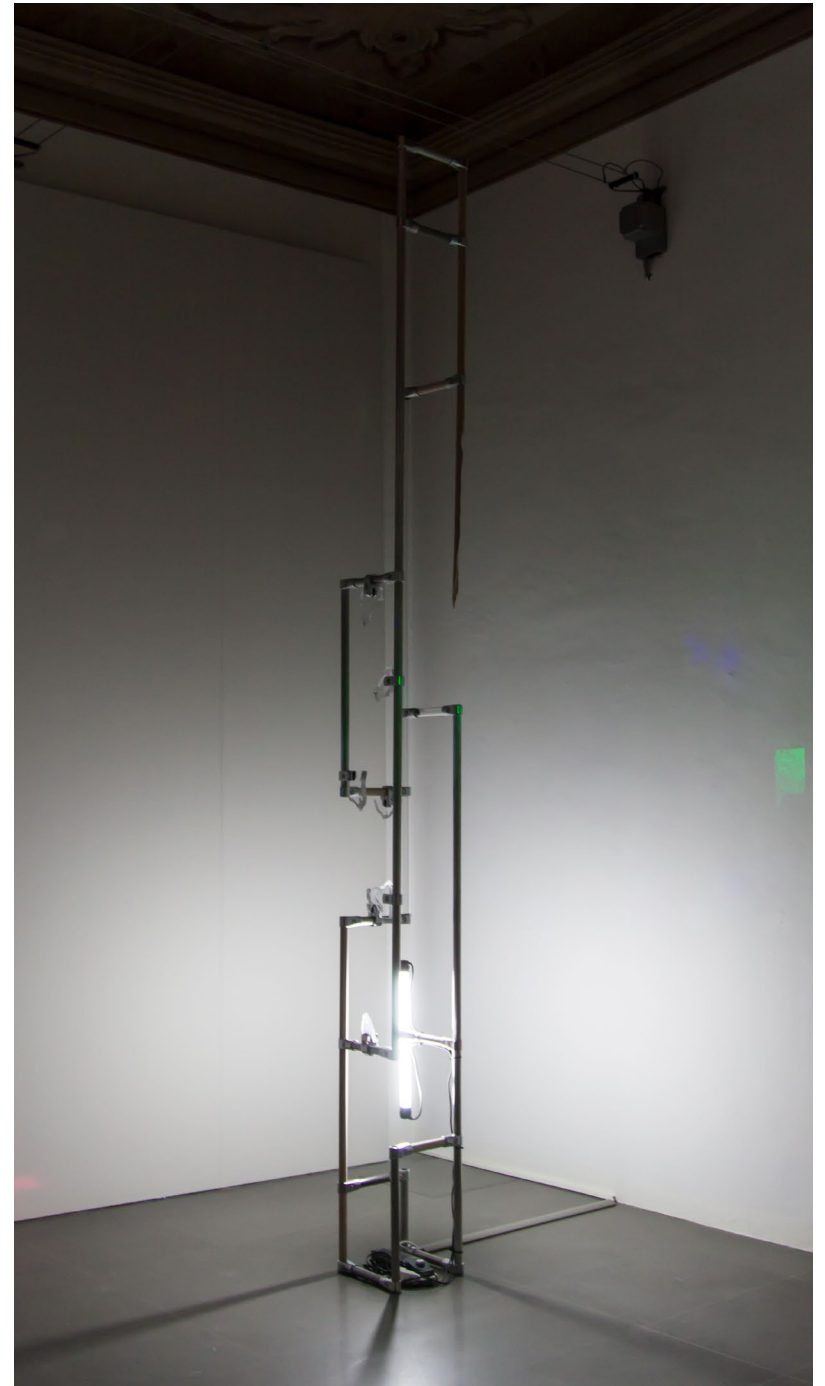
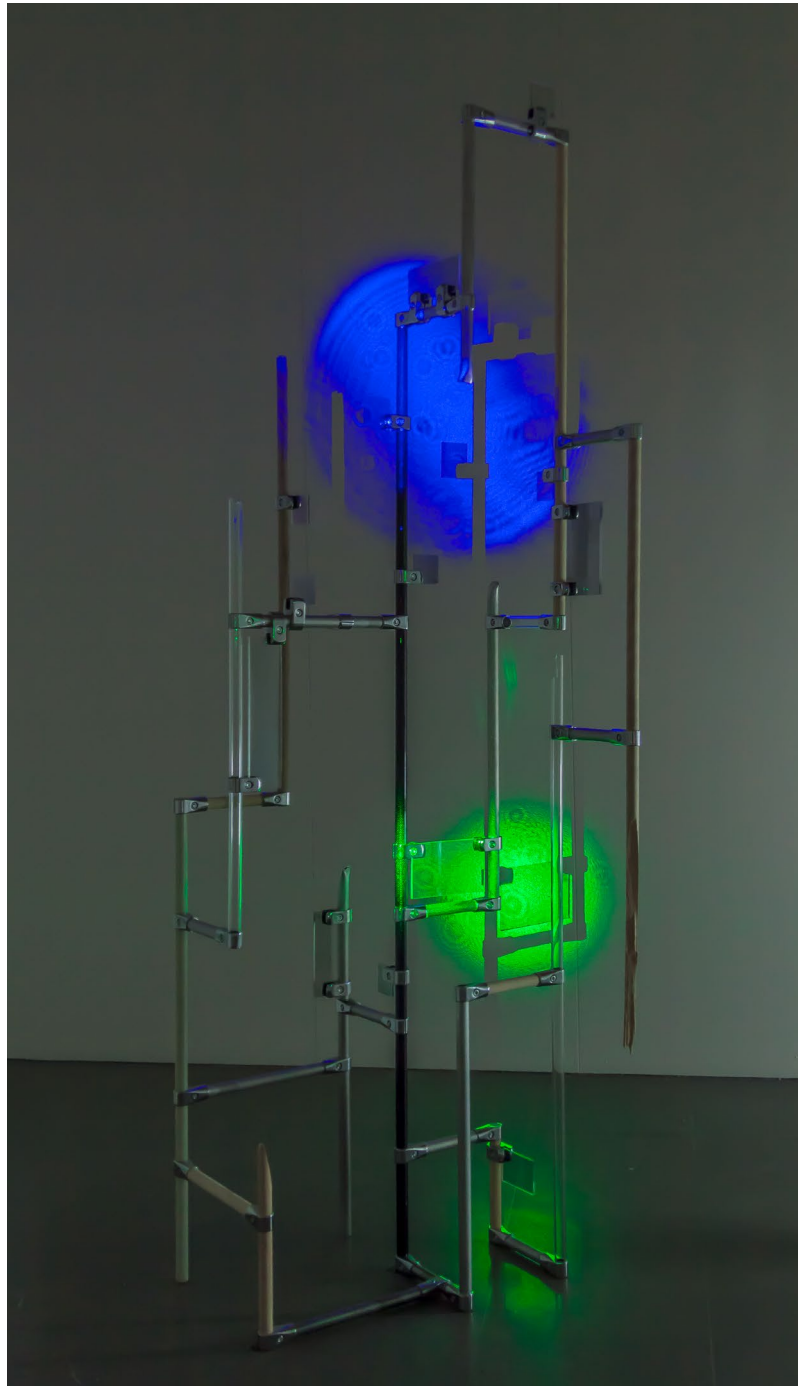
Holograms, aluminium, steel, plexiglass, wood, glass fiber, carbon fiber, optical components, motors, lasers

Variable dimensions

This installation is composed of four structures that evoke different scales (such as skyscrapers, an anthropomorphic figure, a molecule). These structures have been designed according to the proportions of the golden ratio and are built with a modular system, which integrates fractured pipes made of different materials. On each structure are mounted fragments of holograms, whose original motif appears in full on each fragment. The holograms depict minerals, atoms and planets. The installation is a sort of «invisible city» by Italo Calvino dedicated to the notion of the fragment and, on a more ambiguous level, to the question of ruins.



SINEDDOCA



Overall views of the structures  
Museo Cantonale — Lugano

## THE RIDDLE OF THE PUDELSPHINX

(2015)

> *Transmission hologram*

Hologram 30x40 cm, frame 65x85 cm,

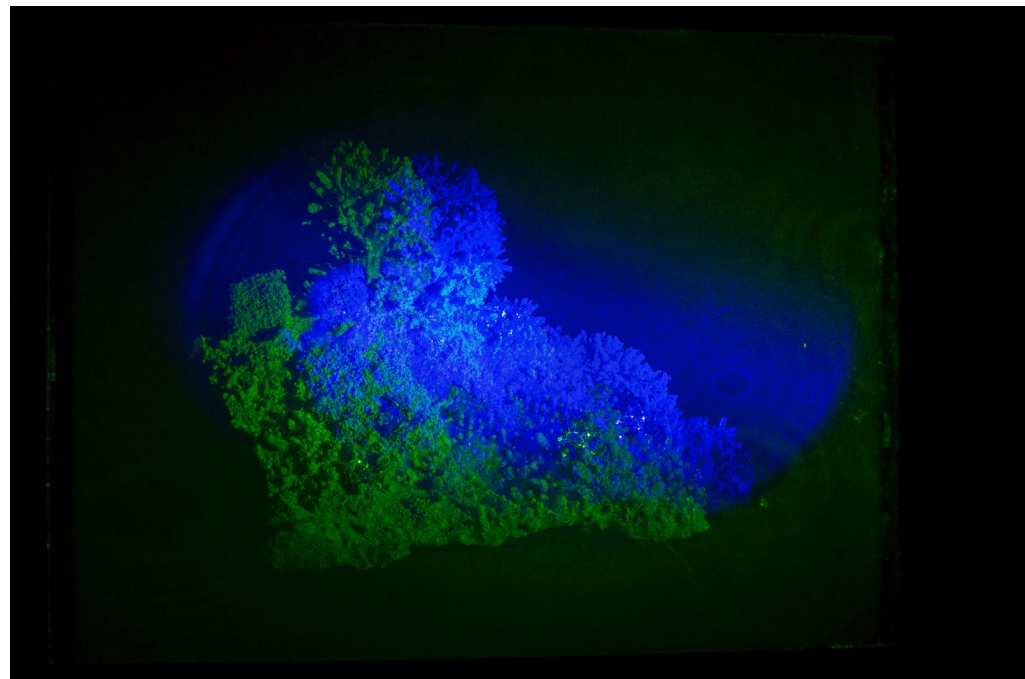
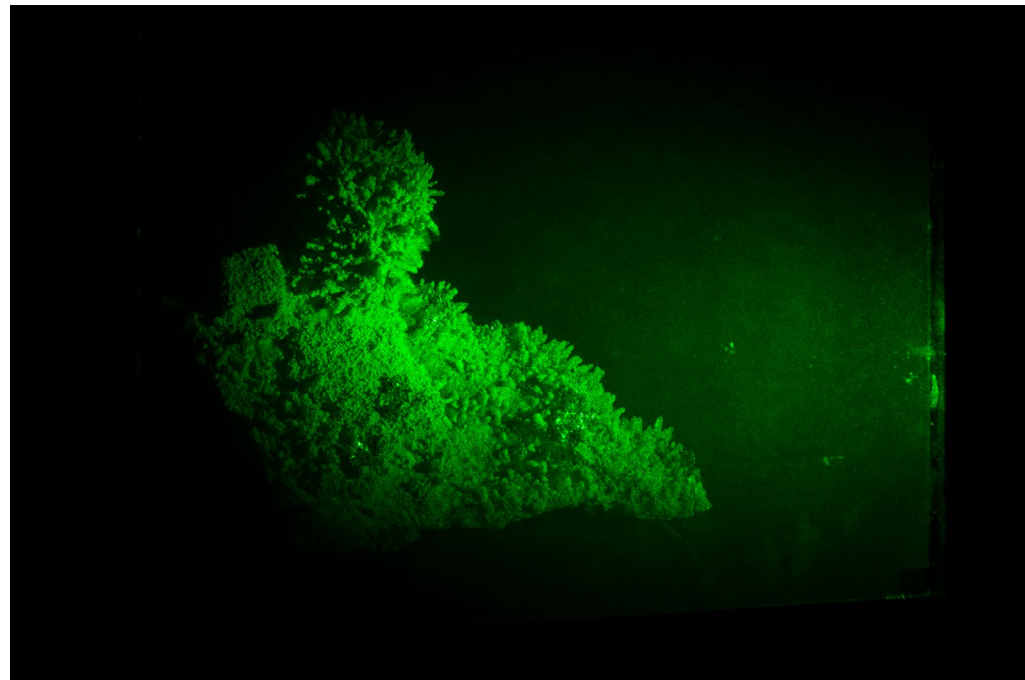
aluminium, acrylic glass

Edition of 2

This plate transmission hologram shows a zoomorphic mineral made of quartz, pyrite and calcite. The hologram is installed at the doorway between two exhibition rooms, as a Sphinx that crosses the visitors' path. Different lasers make the motif visible according to predefined cycles and create a narrative, which deploys itself across different exhibition rooms. Mineral by courtesy of Basri Brahim.

Video documentation:

<https://vimeo.com/443020490>



## THIOTIMOLINE

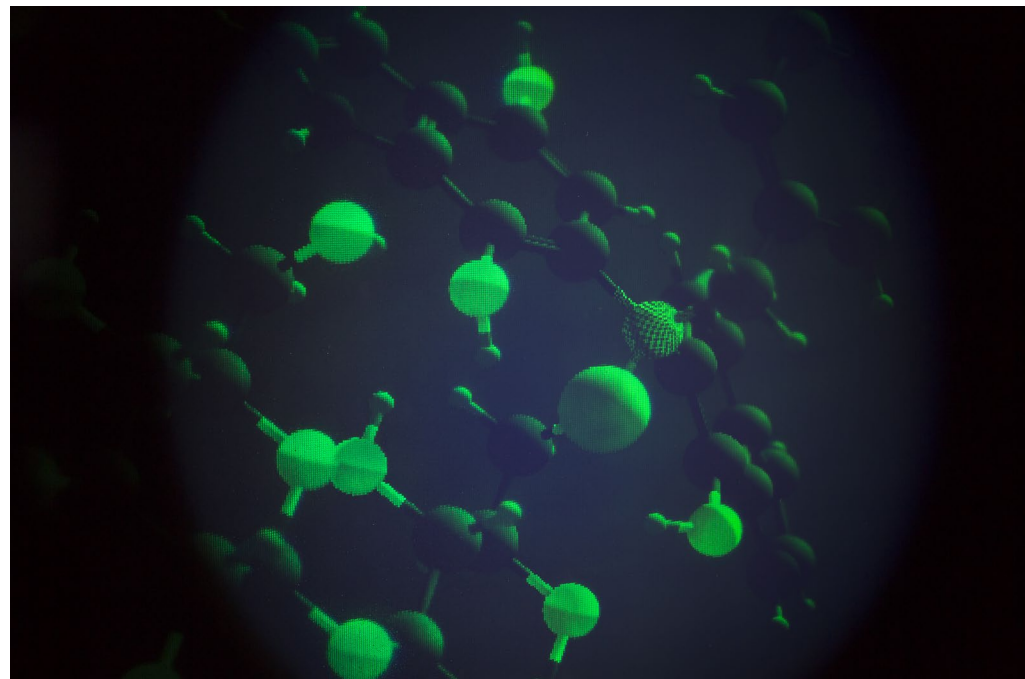
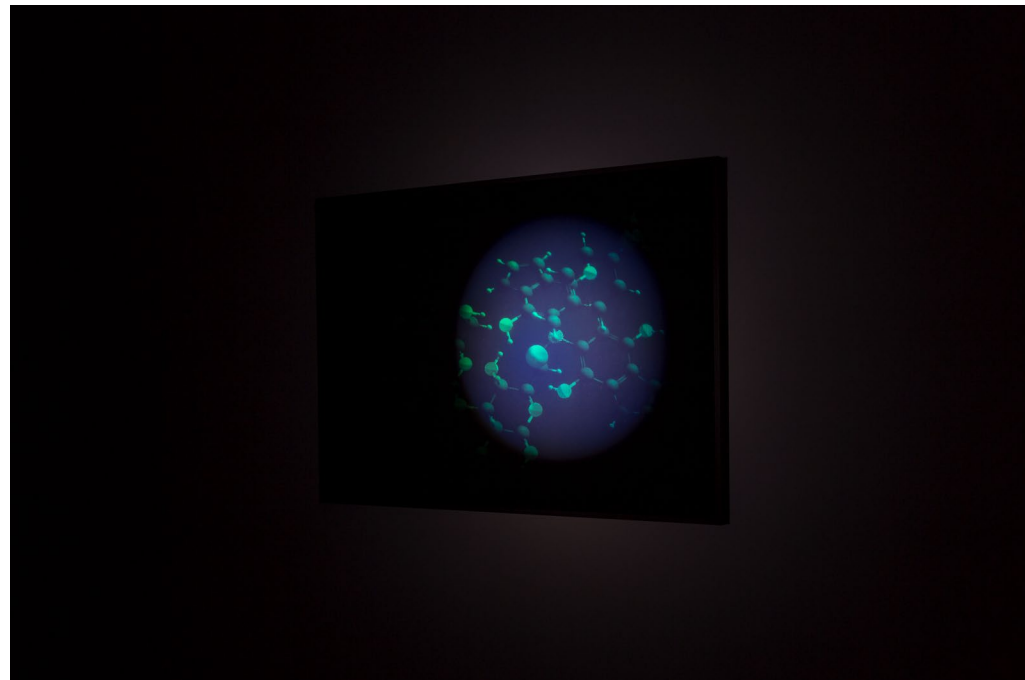
(2015)

> *Digital hologram*

Aluminium frame 60x85 cm, LED light

Edition of 2

This digital hologram visualizes the Thio-timeline molecule, an imaginary chemical compound invented by the science-fiction writer Isaac Asimov. He published several spoof scientific papers about this compound, which due to a carbon atom that projects a bond into the future and one into the past, reveals «endochronic» properties. With the help of the chemist Pascal Tripet, I realized a «rigorous» tridimensional visualization of this molecule and freely illustrated the carbon atom that travels through time. A moving light source makes the motif progressively visible and interacts with two other artworks.



Overall view and detail of the work  
Kunsthaus — Langenthal  
Photos: Martina Flury Witschi

## LA GOGOTTA DESNUDA

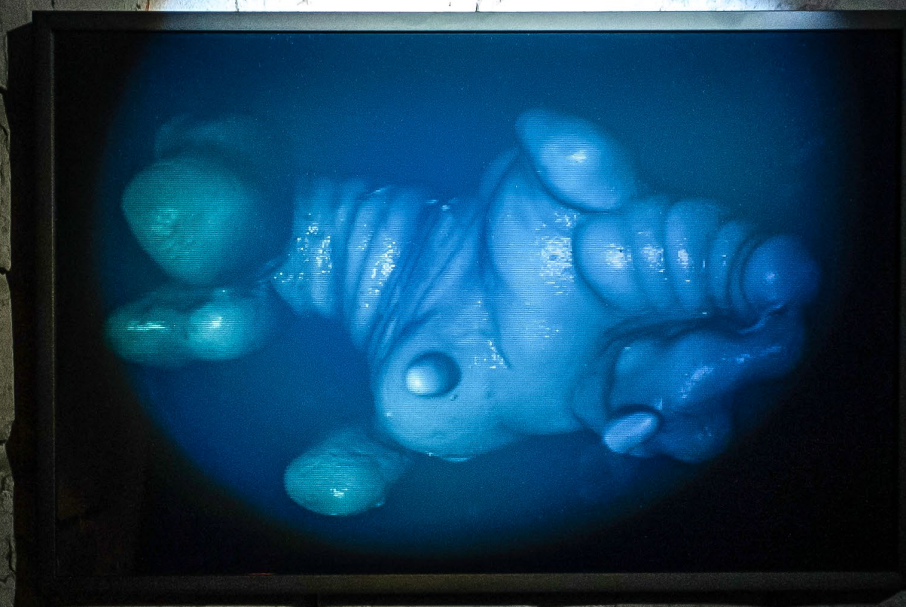
(2015)

>Digital hologram

Frame 29x45 cm, LED light

Edition of 2 + 1AP + 1EC

This digital hologram shows a mineral, which evokes a living being. A moving light source makes the motif progressively visible, interacts with two other artworks and creates, by these means, a narrative that deploys itself across three exhibition rooms. Mineral by courtesy of the Museum of Mineralogy MINES ParisTech.



**THE PHLOGISTRONIC CAIRN LAB**  
(2015)

> *Wall-specific digital print on PVC*  
300x320 cm  
Edition of 3+1AP+1EC

This wallpaper shows a collection of the most disparate laboratory tools piled up in the shape of a primitive cairn. This computer graphics trompe-l'oeil was created using virtual laboratory components freely shared by their producers.



Overall view of the work  
Kunsthau — Langenthal  
Photos: Martina Flury Witschi

CASE 12  
— TREPPEN WASSER METEORIT  
(2014)

> *Sculpture*

Digital print on opalescent acrylic glass, light source, 120x120x120cm;  
Edition of 2 + 1 EC

The refractive properties of a 3D scanned meteorite (a siderite fallen in Siberia, Russia in 1947) have been simulated over the surface of a flight of steps using the index of refraction of water. The results of this simulation have been printed over a physical reproduction of the same structure. The work is part of the project «Cave Caustic», as well as the first of a series of works that explore minerals and their «cultural aura».



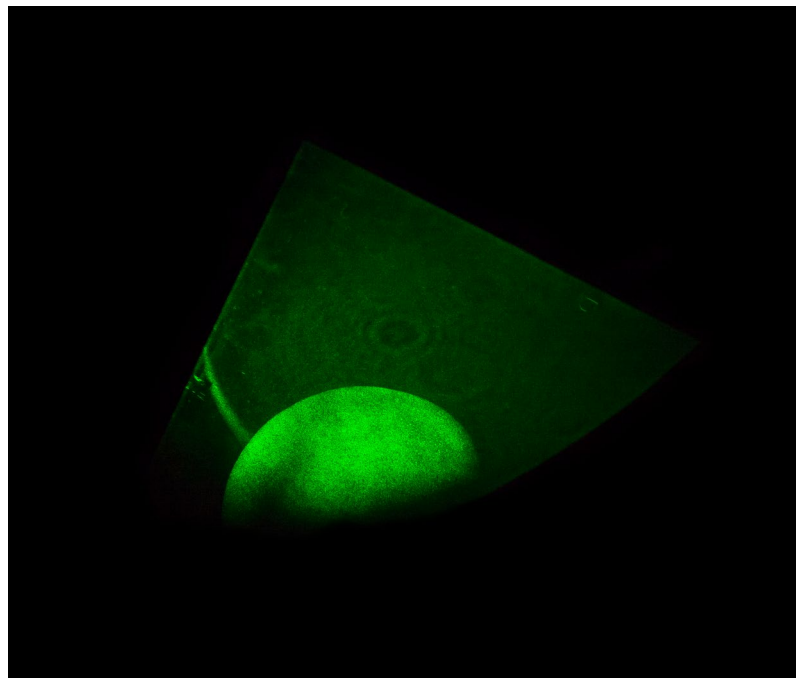
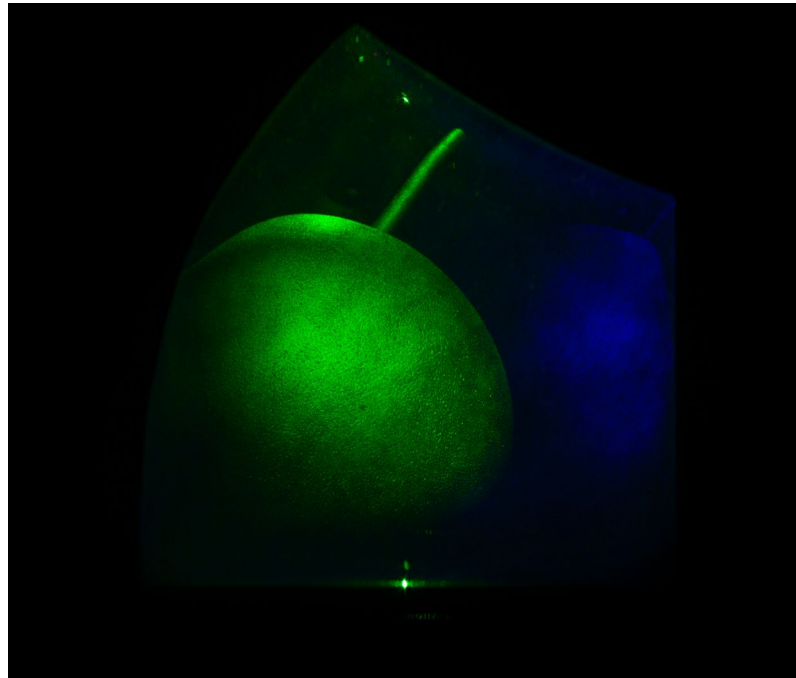
## THE BALL AND SLAPSTICK SERIES

(2015)

> *Installations with holograms*

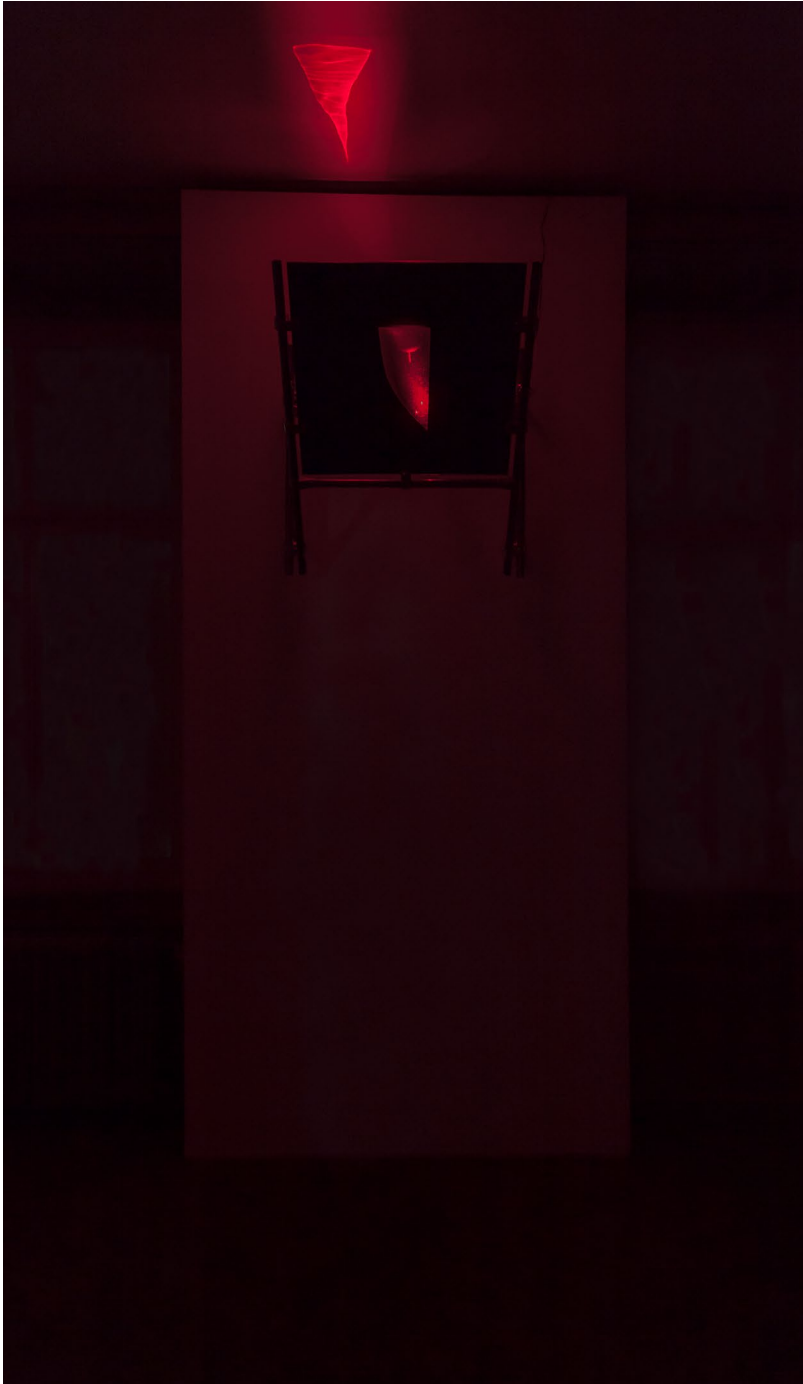
Fragments of a film hologram, laser,  
electronics, aluminum, acrylic glass, frame  
60x60 cm each; variable dimensions

Four fragments of a film hologram are displayed separately in three distinct structures. The hologram shows a ball and a stick, evoking the « ball and stick » representation system of molecules in chemistry, meaning an atom and its bond. The original motif appears in full on each fragment. The holograms are shown by means of a sculptural display and a moving laser light, which makes each fragment visible according to pre-defined cycles.



Details of three fragments of hologram  
Kunsthau — Langenthal  
Photos: Martina Flury Witschi

THE BALL AND SLAPSTICK SERIES



Overall views of the installations  
Kunsthhaus — Langenthal

## INDECISIUM BELT

(2015)

> *Video and LED installation*

CG video, 1080p, 4min10sec loop,

LED moving head DMX loop

Edition of 3 + 1AP + 1EC

This projection, which is composed of a video projection and a LED light source, evokes a view of an asteroid belt. The video was created using 3d models of minerals that I scanned at the Mineralogy Museum MINES ParisTech in Paris. The work depicts the intermediate stages of the metamorphosis of one mineral into another. A moving LED light source creates a sort of sun, interacts with two other artworks and creates a narrative that deploys itself across three exhibition rooms. Minerals by courtesy of the Museum of Mineralogy MINES ParisTech.



## CRYSTAL FIRE

(2015)

> *Three channel video installation*

3x1080p, 1min loop

Variable dimensions

Edition of 3+1AP+1EC

This installation is composed of three video fluxes, which are projected in a synchronized fashion over a structure reminiscent of a fire pit. The video shows a computer simulation of light phenomena generated by what a « crystal fire » would look like, meaning flames with a defined volume and with the optical properties of quartz crystal.

Video documentation:

<https://vimeo.com/141054398>



**EAT YOUR BROCCOLI BEFORE  
IT EATS YOU, FOR AGES 5 TO 8**  
(2015)

> Site specific installation  
Three inkjet prints on photo paper;  
two prints 55x225 cm, one 55x352 cm

This is a site specific installation made in collaboration with artist Marta Riniker-Radich. Three computer generated trompe-l'oeil images have been glued to the structural columns of the building. These images simulate the reflective behaviour of these same columns, on which the surrounding exhibition space is mirrored and a fictional children's workshop is depicted.

Text accompanying the installation:  
*« With a hop and a skip Billy stumbled into the room. The other children were not yet there, but the tangerines had already been laid out on the table, one per child. Billy looked them over carefully, examining for bumps and bruises, discolorations, any indication of dryness or sourness. Feeling satisfied with his choice, he sat himself down in front of the fattest, most orange, most inviting tangerine. »*

Overall views  
Fri-Art - Fribourg  
Photos: Aurélien Mole



EAT YOUR BROCCOLI BEFORE  
IT EATS YOU, FOR AGES 5 TO 8



Overall views of the columns  
Fri-Art — Fribourg  
Photos: Aurélien Mole

## NATURE COVER ISSUE 6433

### RGB LAMP

(2014)

> *Sculpture*

Duratrans print, RGB LED lightbulb, light filter  
63x29x29 cm

This lamp was created using a reproduction of Nature magazine's cover issue 6433 and uses an RGB Led lightbulb as a light source. Issue number 6433 focused on the principle of interference between waves and its applications, a theme I have been exploring lately. My idea for this piece was to engage with this phenomenon exclusively through its documentation.



Overall views of the work  
CAC— Geneva, CH

## STIMMFARBEN

(2014)

> *Sculpture*

Fourteen fragments of acrylic glass  
stemming from four blocks,  
10x10x1,9cm each

This sculpture is composed of fourteen fragments stemming from four 10x10x1,9cm blocks of acrylic glass, displayed on a lightbox. The four initial blocks underwent two treatments: first, an electrical discharge on four variations by means of a linear accelerator, then a shot with an assault rifle. My interest for this series of works developed over the last five years, focus on how these two techniques interact one with the other.



Detail and overall view (following page)  
Photos: Stefano Spinelli  
Museo d'Arte – Mendrisio



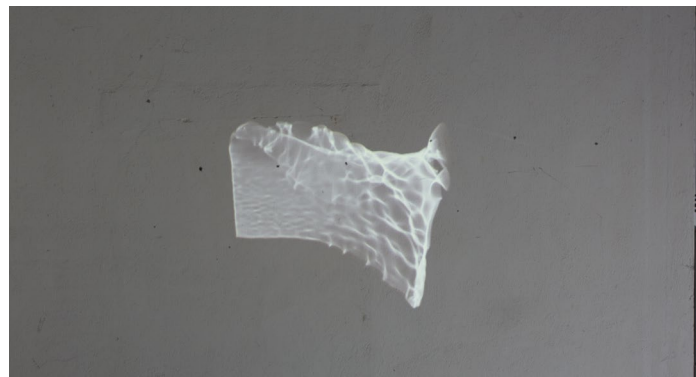
**CASE 11**  
**— FLAG OF CONVENIENCE**

(2014)

> *Video installation*  
CG video 1080p, 5m 20s loop  
Edition of 3+1AP+1EC

By means of computer graphics simulations the work explores the shapes generated by a flag with dynamic refractive properties. Light phenomena of refraction are observed in relationship with the mechanical folding of textiles. This transparent drapery metamorphoses into water, plastic, diamond and others non-existent clear materials in a continuous flow and is projected into the exhibition space as a ghostly light effect. This « case study » is part of the project « Cave Caustics ».

Video documentation:  
<https://vimeo.com/123130168>



**CASE 03D - P1**

**— DIAMOND MOUNTAIN DRIFT**

(2013)

> CG Video 1080p

2min 40sec loop

Edition of 5 + 1AP + 1EC

This work is freely inspired by the discovery of an exoplanet baptized «55 Cancri e», which is speculated to be partially made of diamond. This computer simulation explores the refractive properties of a mountain made of diamond.

Video: <https://vimeo.com/123130167>



**CASE 03D - P2**  
**— DIAMOND MOUNTAIN EMERGE**  
(2013)

> CG Video 1080p  
2min 40sec loop  
Edition of 5 + 1AP + 1EC

This work is freely inspired by the discovery of an exoplanet « 55 Cancri e », which is speculated to be partially made of diamond. This computer simulation explores the refractive properties of a mountain made of diamond. This « case study » is part of the long-term project « Cave Caustics ».

Video: <https://vimeo.com/122776415>

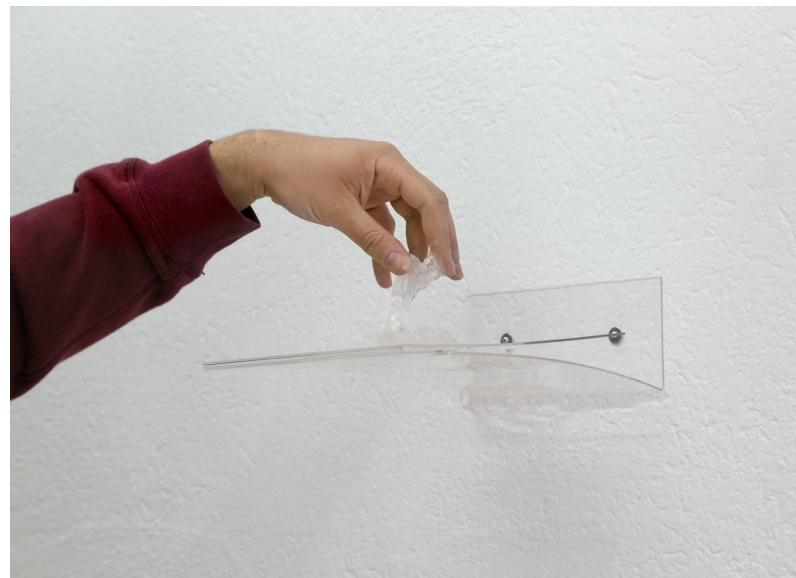


## SLIMOTHÈQUE

(2013)

> *Interactive installation*  
Homemade « Slime »,  
acrylic glass display units  
Variable dimensions

This installation invited visitors to « consult » and play with homemade slime samples. The idea was to share ongoing research and explorations on amorphous translucent fluids.



Overall view and details of the installation  
Photo: Raphaëlle Mueller

## NEBENSTIMMEN

(2013)

> *Sculpture*

Five fragments of acrylic glass

Variable dimensions

This sculpture is composed of five fragments displayed on a lightbox. The fragments stem from a block of acrylic glass 20x20x5cm large. The block underwent two treatments: first, an electrical discharge by means of a linear accelerator, executed by Stoneridge Engineering, then a shot with an assault rifle by D. Coutau.



Overall view of the work  
Photo: Raphaëlle Mueller

## TONY AND THE SHAPE JUNKIES II

Hard Hat, Geneva  
(2013)

> *Solo exhibition*



Overall view of the exhibition  
Photo: Raphaëlle Mueller

## ALAN BOGANA

Born in 1979 in Faido, CH  
Lives and works in Geneva, CH  
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[mail@alanbogana.com](mailto:mail@alanbogana.com)  
+41 76 616 00 00

### EDUCATION

- 2012-13 ZHdK, Zürich and HEAD, Geneva, CH  
CAS Program on artistic research methodologies
- 2004-09 HEAD (Haute Ecole d'Art et de Design), Geneva, CH  
HES HEA Diploma in Visual Arts with honours
- 2007 NCAD, Dublin, IE, exchange program
- 2006 Sheffield Hallam University, UK, exchange progra

### SOLO EXHIBITIONS

- 2022 *Parallels - Part 2: The Commuter*, CAN, Neuchâtel, CH
- 2021 *Rimembrana*, duo with Valentina Pini,  
Nano Raum für Kunst, Zürich, CH
- 2020 *Swiss Media Art*, HeK, Basel, CH
- 2019 *Phlogistronic Dandelions*, Smena, Kazan, RU  
*Spherical Bastards*, Kulturfolger, Zürich, CH  
*The Bally Stimmen*, Bally Foundation, Milan, IT
- 2018 *Boganium, handwavium et les autres*  
Mineralogy Museum MINES-ParisTech, Paris, FR
- 2017 *Surely Many Very Early Men Just Sat Under Native Palms*, La Rada, Locarno, CH  
*Gamma Pool Confabulations*,  
collaboration with Hunter Longe, Lokal-int, Biel, CH
- 2016 *Transmutations I*, OnOff, Winterthur, CH
- 2015 *The Hypothetical Cabinet of Phlogistronics*  
Kunsthhaus Langenthal, Langenthal, CH  
*Consider that and measure, measure and receive the carmine*, One Gee in Fog, Geneva, CH
- 2013 *Tony and the Shape Junkies II*, Hard Hat, Geneva, CH  
*Tony and the Shape Junkies*, Duplex, Geneva, CH
- 2012 *Persistence of persistence — Orchids, prisms and lenses*  
Usine Kugler, Geneva, CH
- 2011 *Opuntiarium — No Present*  
Blank Projects, Cape Town, ZA

### SELECTED GROUP EXHIBITIONS

- 2026 *VideoDatabase - 2e Carte blanche : Lucy Nightingale*,  
FMAC, Geneva, CH
- 2025 *Lighten Up!*, MIT Museum, Boston, USA  
*You Gotta Say Yes to Another Excess*,  
Spazio Lampo, Chiasso, CH  
*The Wonder Way*, Manoir, Martigny, CH  
*CERN Art and Science Summit* (screening),  
CERN, Geneva, CH
- 2024 *Tangent Experiments*  
CATS, TC101 Space, CUHK, Shenzhen, CN  
*Lighten Up!*, Gewerbemuseum, Winterthur, CH  
*Pierre numériques*, with Centre culturel suisse Paris  
Constellations Festival, Metz, FR
- 2023 *Space is the Place*, Mudac, Lausanne, CH  
*Dark Matters*, Science Gallery, Melbourne, AU  
*Vias d'art Pontresina 2023*, Bernina Suot, CH  
*Lighten Up!*, EPFL Pavilions, Lausanne, CH
- 2022 *Terra Incognita*, Praxis, Basel, CH  
*Di polvere e luce*, Spazio Lampo, Chiasso, CH  
*Programmation vidéo*, Le Labo, Geneva, CH  
*Dedicated to its Own Pace*,  
Grange de Dorigny, Lausanne, CH
- 2021 *La Regionale*, Villa Ciani, Lugano, CH  
*Cosmos*, CID, Grand-Hornu, BE  
*Projet MIRE*, Leman Express, Geneva, CH  
*Bienal de la Ciencia*, CosmoCaixa, Barcelona, ES  
*Laser Sensitive*, Swissnex SF, San Francisco, USA  
*Space Oddity*, UCCA Dune, Beijing, CN
- 2020 *Quantica*, KUMU, Tallinn, ET  
*Habitat*, Morcote, CH  
*Da ieri a oggi*, Museo d'arte, Mendrisio, CH
- 2019 *1000 Ecologies*, Utopiana, Le Commun, Geneva, CH  
*Pax Art Awards*, Basel, CH  
*Cabinet des corps exquis*, Musée de l'Ariana, Geneva, CH  
*Memoria del sublime*, Villa dei Cedri, Bellinzona, CH
- 2018 *Lumpen Universität*, Espace Libre, Bienne, CH  
*Art Paris Art Fair*, projection, Grand Palais, Paris, FR

- Solitudes molles*, Espace Temoin, Geneva, CH  
*Trafic Home Cinema*, Lausanne, CH
- 2017 *Situations #100*, Fotomuseum Winterthur, CH  
*Ex Situ. Samples of Lifeforms*  
Copenhagen Contemporary, Copenhagen, DK  
*The best of bees*, Duplex, Genève, CH  
*Metamorfosi*, Museo d'Arte, Mendrisio, CH
- 2016 *Catch of the year 2016*, Dienstgebäude, Zürich, CH  
*Rahmungen*, Gleis70, Zürich, CH  
*Che c'è di nuovo*, MASI, Lugano, CH  
*Che c'è di nuovo*, Dienstgebäude, Zürich, CH
- 2015 *R R R*, Espace Labo, Geneva, CH  
*Clouds in the Cave*, Fri-Art, Freiburg, CH  
*Cinem'Artistes*  
Ferme de la Chapelle, Grand-Lancy, CH  
*Voglio vedere le mie montagne*  
MAGA, Gallarate, IT  
FMAC, ArtGenève 2015 fair, Geneva, CH  
*Swiss Evening*, Cité des Arts, Paris, FR
- 2014 *Bourses*, CAC, Geneva, CH  
*ISEA 2014*, Dubai, UAE  
*Megarave*, Kunsthhaus, Langenthal, CH  
*Vues d'ici*, Halle Nord, Geneva, CH  
*Swiss Art Awards 2014*, Basel, CH  
*Triennale d'art - Valais 2014*, Fully, CH  
*Spazi Aperti*, Accademia di Romania, Rome, IT  
*14th Biennial Arts and Technology Symposium*  
Ammerman Center for Arts and Technology  
New London, Connecticut, USA
- 2013 *Mensch-Maschine-Karaoke* (happening)  
Espace Echallens 13, Lausanne, CH  
*Verena*, Espace Kugler, Geneva, CH  
*Substance*, HEAD stand  
ArtGenève 2013 Fair, Geneva, CH
- 2012 *Mensch-Maschine-Karaoke* (happening)  
@PTT, Geneva, CH  
*A strangely luminous bubble*  
LiveInYourHead, Geneva, CH  
*Different Strokes*, Hard Hat, Geneva, CH

- Overgamed*, Villa Dutoit, Geneva, CH  
*Sociologie, anthropologie, géographie, histoire, qu'il est vaste le champs cognitif jusqu'à toi mon amour*  
 Piano Nobile, Geneva, CH
- 2011 *Alptraum*, Blank Gallery Cape Town, ZA  
*The difference between here and here*  
 Rotterdam VHS-Festival 17, Rotterdam, NL  
*Môtiers 2011 — Art en plein air*, Môtiers, CH
- 2010 *Art is out there*, Galerie J, Geneva, CH  
*Swiss Art Awards 2010*, Basel, CH
- 2009 *The difference between here and here*  
 Saison Vidéo #33, Lille, FR  
*Greased Lightning !*, CIC, Geneva, CH
- 2008 *The difference between here and here*  
 Purescreen, Castlefield Gallery's, Manchester, UK  
*The chicken or the egg*, Log in!  
 Papiersaal, Sihlcity, Zürich, CH
- 2007 *The chicken or the egg*  
 Electric rendez vous, Plug-in, Basel, CH

#### PUBLICATIONS

- 2022 *Step by Step* (monography), Geneva, CH  
*1000 Ecologies*, Utopiana, Geneva, CH
- 2021 *Bally Artist Winners*, Caslano, CH  
*A Vocabulary of Proximity*, Mabe Bethonico,  
 Biennale d'architettura, Venezia, IT
- 2019 *Memoria del Sublime*,  
 Villa dei Cedri, Bellinzona, CH
- 2017 *Metamorfosi*, Museo d'arte, Mendrisio, CH
- 2015 *The Hypothetical Cabinet of Phlogistronics*  
 (monography), Kunsthaus Langenthal, Switzerland  
*Sommerakademie Paul Klee 2014*, Bern, CH
- 2014 *ISEA 2014*, Dubai, UAE  
*Megarave Metarave*,  
 Kunsthaus Langenthal, CH  
*La linea della palma*, Nero, Rome, IT  
*Nero — Supplemento L'Aquila*, Rome, IT
- 2011 *Môtiers 2011 — Art en plein air*, Môtiers, CH
- 2008 *2031*, Head, Geneva, CH

#### PRESS

- 2024 *Constellations*, Le Républicain Lorrain (19.06.2024)  
*Les nuits d'été*, Metz s'envole, Le Temps (20.07.2024)
- 2021 *Des artistes et des scientifiques en coloc*,  
 CQFD, radio RTS (20.04.2021)
- 2019 *Simetría*, coincidencia.net (09.2019)  
*Simetría. Bitacora de ruta*, cchv.cl (08.2019)  
*Artists on the loose at the LHC*, Science Friction  
 Podcast, ABC Radio Australia (07/2019)  
*Meet the Artist – Alan Bogana*, Webster Geneva  
 University Podcast (02/2019)  
*Misentrepreting Landscape*  
 Leonardo Journal (Vol 52 / Issue 3), MIT Press
- 2018 *Boganium, handwavium et les autres*  
 Kunstbulletin (06/2018)
- 2017 *Metamorfosi*, Kunstbulletin (06/2017)  
*Interview*, D'Arte (05/2017)
- 2015 *Holografie zwischen Wissenschaft und Kunst*  
 Kunstbulletin (11/2015)  
*Geheimnisvolles Licht*  
 Neue Zürcher Zeitung (31.10.2015)  
*La seduzione oscura delle scienze esatte*  
 Kunstbulletin (09/2015)  
*Kunsthaus goes digital*  
 Langenthalertagblatt (26.08.2015)
- 2014 *Le Valais, salle d'exposition géante*  
 Le Temps (19.07.2014)  
*Raves d'un monde nouveau*  
 Libération (27.09.2014)

#### RESIDENCIES

- 2024 Research Trip, Pro Helvetia  
 Shanghai, Hong Kong and Shenzhen, CN
- 2022 *Enter the Hyper-Scientific*  
 Artist in Residence at EPFL, Lausanne, CH
- 2020-22 Artist in Residence (online)  
 Pro Helvetia, Shanghai and Hong Kong, CN
- 2019 *Simetría* Residency program  
 CERN, CH and Astronomical Observatories, CL
- 2018 Scientific Delirium Madness  
 Djerassi Residency, San Francisco, USA
- 2015 Artist in Residence, Landis & Gyr, Zug, CH

- 2014-15 Artist in Residence, Grant Simon I. Patiño,  
 Cité International des Arts, Paris, FR
- 2014 Summer Academy, Zentrum Paul Klee  
 Guest curator Raimundas Malašauskas, Bern, CH
- 2013-14 Artist in Residence, Swiss Institute, Rome, IT
- 2011 Artist in Residence, Pro Helvetia, Cape Town, ZA

#### GRANTS, AWARDS and DISTINCTIONS

- 2025 Co-Creation Grant with Chi Po-Hao, Pro Helvetia, CH  
 Research grant for the arts, DIP, Geneva, CH  
*Mind the Gap* Digital Art Fund, Geneva, CH
- 2024 Public Art Commission Short Listed  
*Neon Parallax*, Geneva, CH
- 2023 Production Grant, FMAC, Geneva, CH
- 2022 Foundation Irène Reymond Award, Lausanne, CH  
 Public Art Commission Finalist, CS Tenero, CH
- 2021 Grant for the arts, Pro Helvetia, CH  
 DDA Geneva Network – Selected artist 2021, CH
- 2020 Personal Grants to Artists, UBS Culture Foundation, CH  
 Video art production Grant, FCAC, Geneva, CH
- 2019 Pax Art Award, Basel, CH
- 2018 Société des Arts Grant, Geneva, CH  
 Bally Artist award, Lugano, CH
- 2017 Grant for the arts, DIP, Geneva, CH  
 Production Grant, FMAC, Geneva, CH
- 2016 Grant for the arts, Pro Helvetia, CH
- 2015 Artist Studio, Maison des arts du Grütli,  
 City of Geneva, period 2016-19, CH  
 Production Grant, FMAC et FCAC, Geneva, CH
- 2014 Grant for the arts, DIP, Geneva, CH
- 2013 Studio Roma Grant, Swiss Institute, Rome, IT  
 Grant for the arts for residency in Rome,  
 Ticino and Geneva Canton, CH

#### PUBLIC COLLECTIONS

- 2019 Museo d'Arte, Mendrisio, CH  
 Pax Foundation, Basel, CH  
 HEK, Haus der Elektronische Künste, Basel, CH
- 2018 Ticino public collection, MASI, Lugano, CH

2017	Fonds cantonal d'art contemporain, FCAC, Geneva, CH	<b>ART TEACHING AND RESEARCH</b>
2014	Fonds d'art contemporain de la Ville de Genève FMAC, Geneva, CH	2023 Invited Jury Expert, HEAD – FCAC grants, Geneva, CH
2013	Institut de hautes études en administration publique IDHEAP, Lausanne, CH	Invited Jury Expert, Bachelor – Information/fiction, HEAD, Geneva, CH
		2021 Invited Jury Expert, Bachelor - Appropriation, HEAD, Geneva, CH
<b>ARTIST TALKS</b>		2018 Invited Jury Expert, Bachelor - Inter/action, HEAD, Geneva, CH
2025	<i>In conversation with Marilyne Andersen,</i> Swissnex, Boston, USA	2017 HEAD Studio Visits, Geneva, CH
	<i>Lighten Up! Panel Discussion,</i> MIT Museum, Boston, USA	2016 Coaching for the Pro Helvetia Artist in Residence Programme, Geneva, CH
2024	<i>Daylight Summer School 2024,</i> Chexbres, CH	2015 Invited Jury Expert, Workmaster, HEAD – Geneva, CH
	<i>CERN Art and Science Summit,</i> Genève, CH	2013 Workshop on 3D printing techniques, HEAD – Geneva, CH
2023	<i>Artist Talk (remotely based),</i> MA in Fine Arts, Chinese University of Hong Kong, Hong Kong, HK SAR	2010-13 Teaching Assistant, Art and New Media, HEAD – Geneva, CH
	<i>Lighten Up! Symposium – Art and Chronobiology,</i> EPFL, Lausanne, CH	
2022	<i>EPFL CDH AIR Roundtable,</i> EPFL, Lausanne, CH	
2022	Artist Talk at course <i>Weak Materiality / Signaling and Mattering,</i> Master Open Design, Berlin, DE	
2021	<i>Geneva Digital Market,</i> GIFF, Geneva, CH	
	<i>Peer-To-Peer Program,</i> Pro Helvetia, CH	
	<i>Artist Talk,</i> KUMU, Tallin, ET	
2020	<i>5° Encuentro de Arte, Ciencia y Cultura Digital</i> (remotely based), Simetría, Santiago, CL	
	<i>Artist Talk CAC Lab,</i> Chronus Art Center, Shanghai, CN	
2019	<i>Artist Talk,</i> Modern Art Museum, Kazan, RU	
	<i>Simetría Residency,</i> ALMA Conference Hall, Santiago, CL	
	<i>Field Work - Simetría residency,</i> Osmoscosmos, Centre de la photographie, Geneva, CH	
	<i>Artist Talk,</i> Webster University, Geneva, CH	
2018	<i>Artist Talk,</i> Smena Gallery, Kazan, RU	
	<i>Artist Talk,</i> Lumpen Universität, Espace Libre, Bienne, CH	
	<i>Artist Talk,</i> Trafic Home Cinema, Lausanne, CH	
2017	<i>Art Talk,</i> Institut Kunst, FHNW, Basel, CH	
	<i>The Afterlife of Minerals,</i> LASER Talks , Salotto, Zürich, CH	
2016	<i>Artist Talk,</i> EPFL Art Class, Lausanne, CH	
2013	<i>Methods, Virtuality And Prototyping,</i> Research Symposium, ZHdK, Zurich (24.5.2013)	