



Koak, *Portrait of Myself, the Shell*, 2024. Flashe and acrylic on linen; diptych. Each panel: 74 x 59 inches. Overall: 74 x 118 inches. Photographer: Chris Grunder. Courtesy of the artist and Perrotin.

SUMMERLOVE SENSATION

ISABELLE ALBUQUERQUE, ALEX ANDERSON, MUSTAFA ALI CLAYTON,
GREGOR HILDEBRANDT, SUSUMU KAMIJO, RAE KLEIN, KOAK,
ASUKA ANASTACIA OGAWA, KATHERINA OLSCHBAUR, JEAN-MICHEL
OTHONIEL, ANDREW J. PARK, GAHEE PARK, AYA TAKANO, HONOR TITUS,
PILAR ZETA

July 18 – August 28, 2026

*And you can run in the sun
Having fun with the one that you really love
Walk in the sand hand in hand
With the boy that you met on vacation
And on a warm summer night it's all right
When he says, "baby I love you"
Then boy oh boy you're enjoying that summer love sensation...*

— excerpted from "Summerlove Sensation," Bay City Rollers, 1974

SUMMERLOVE SENSATION is an exhibition of youthful love, lust, and longing, distilled, moistened, and telegraphed in the way only Los Angeles is able.

Borrowing its title from the 1974 pop hit by the Bay City Rollers, the exhibition is a dizzying love affair with love itself, featuring pinup girls (Katherina Olschbaur's *Of the Muses*, 2025, and Gregor Hildebrandt's *And Again, Rain Falls Gently On Flowers*, 2024), suggestive astrological readings (Jean-Michel Othoniel's *Cancer*, 2024), an interspecies, floral affair (Isabelle Albuquerque's *to be the wood, to be the water, to be with you*, 2026), and a functional telepathic kissing booth (Pilar Zeta's *Telepathic Kiss Portal*, 2026). Taken together, the fifteen artists offer a sticky reminder that when the weather is hot and the days are long, there's nothing better than putting on as little clothing as possible and enjoying that summer love sensation.



Pilar Zeta, *Telepathic Kiss Portal*, 2026. Portuguese pink marble, stainless steel. Overall Installation: 55.1 x 79.9 x 79.9 inches. Courtesy of the artist and Perrotin.

The following excerpt is from instruction manual for *Telepathic Kiss Portal*, 2026, Pilar Zeta's functional sculpture, which is featured in the exhibition:

Sit down and close your eyes.

Feel the sensation of the spheres and place your body in the perfect center. Let the marble hold your weight. Notice the temperature difference between your body, the stone, and the metallic spheres. Take a slow breath in. Then another.

As your body settles, notice any small shifts in sensation. A tingling. A current moving upward through the body, as if contact with the object were activating some dormant circuitry in the nervous system. Imagine your thoughts radiating outward in concentric waves, touching the polished spheres around you like metallic satellites receiving signal.

Bring to mind the person sitting opposite you. Or the person who is not there. Picture them clearly. Observe what happens in your body as you become part of the piece. The stainless steel spheres function like satellites in a private experiment, reflecting fractured versions of reality back into the room. The pink marble behaves as a grounding agent, soft and sensual, yet carrying memory accumulated over millions of years.

Now imagine sending a single image to the other person. A strong feeling. A sensation. Wait. See if anything arrives back.

Notice whether anticipation begins to alter your breathing. Your skin. The body often detects a signal before the mind understands it. The chair proposes that intimacy may be a form of signal transmission. That anticipation can alter matter.

Open your eyes. Look at the other person without speaking for exactly ten seconds. If reality feels slightly rearranged, the sculpture is functioning correctly.

Congratulations. You just experienced a Telepathic Kiss.