

persyn
lukas

Driven by a curiosity for the hidden structures that shape our lives, Lukas Persyn develops a practice where technology and mystery coexist. Through installations and sensitive devices, he explores invisible systems and overlooked forms. His work often begins with a fascination — even an obsession — for a mysterious subject or structure. He invites us to look differently at what surrounds us, questioning its relationship to landscape, life, and memory. This approach reveals unexpected richness in the seemingly ordinary.

hertzian spirits

2023 - 2024

exhibition produced following the long-term
residency programme at SUPRA

The exhibition Hertzian Spirits explores, through a series of installations, Hertzian waves as phenomena that are both invisible and omnipresent.

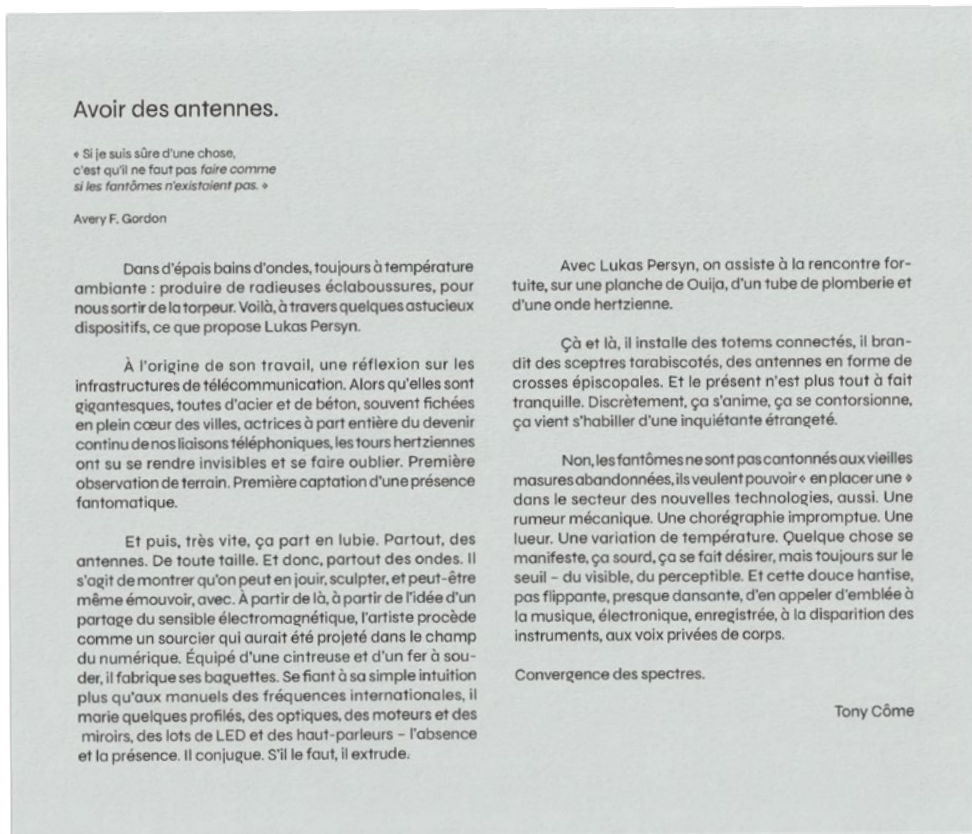
The pieces that compose the exhibition invite us to perceive these waves as floating presences, situated between technical entities and spiritual forces. Although they seem intangible and immaterial, they govern our daily lives. By treating them as spectral presences, their presence is conferred with a quasi-mystical dimension.

Through the creation of handcrafted antennas and interactive installations, the exhibition aims to shed light on this elusive environment and express the transitory nature of these signals in movement, form, light and sound. Following in the footsteps of the 19th-century spiritist community, who attempted to communicate with the afterlife through machines, these installations aim to reveal these technical ghosts.

These kinetic sculptures, inspired by telecommunications infrastructures, embody these entities by giving them tangible form. These totems become symbols of these ghostly presences, acting as relays between the visible and the invisible, the material and the immaterial.



outil antenne artisanal pour débusquer les fantômes
tiges et tubes d'aluminium, impression 3D, clé USB SDR, Raspberry Pi



written text by Tony Côme, design historian, about the *hertzian spirits* exhibition

Open translation of the text :

Having aeriels.

In thick baths of waves, always at room temperature: produce radiant splashes to wake us up from our torpor. This is what Lukas Persyn is proposing through a number of ingenious devices.

His work stems from a reflection on telecommunications infrastructures. Although they are gigantic, all steel and concrete, standing out in cities and the countryside alike, and playing a full part in the ongoing development of our telephone links, radio towers have managed to make themselves invisible and forgotten. This is our first field observation. The first glimpse of a ghostly presence.

And then, very quickly, it became a fad. Antennas everywhere. Of all sizes. And therefore waves everywhere. But don't be paranoid. It's more a question of showing that you can enjoy them, sculpt them and maybe even emote with them. From there, based on the idea of sharing electromagnetic experience, the artist proceeds like a dowser who has been thrown into the digital field. Equipped with a bending machine and a soldering iron, he makes his rods. Relying more on his intuition than on international frequency manuals, he combines a few profiles, optics, motors and mirrors, batches of LEDs and speakers — absence and presence. He combines. If necessary, he extrudes.

With Lukas Persyn, we witness the chance encounter, on a Ouija board, of a plumbing tube and a hertzian wave.

Here and there, he installs connected totems, brandishes twisted sceptres, antennas in the shape of episcopal crosses. And the present is no longer entirely peaceful. Discreetly, it comes alive, it contorts, it takes on a disquieting strangeness.

Ghosts have never been confined to old abandoned houses, they've always wanted to 'place one' in the new technology field, too. A mechanical rumour. An unexpected choreography. A flicker of light. A change in temperature. Something manifests itself, it muffles, it makes itself desired, but it always remains on the threshold — of the visible, the perceptible. This gentle haunting, not frightening, almost comforting, immediately calls forth the music which, having just escaped from the instrument or recorded, deprived of its resonance chamber, plays on this same terrain.

A convergence of spectres.

Tony Côme



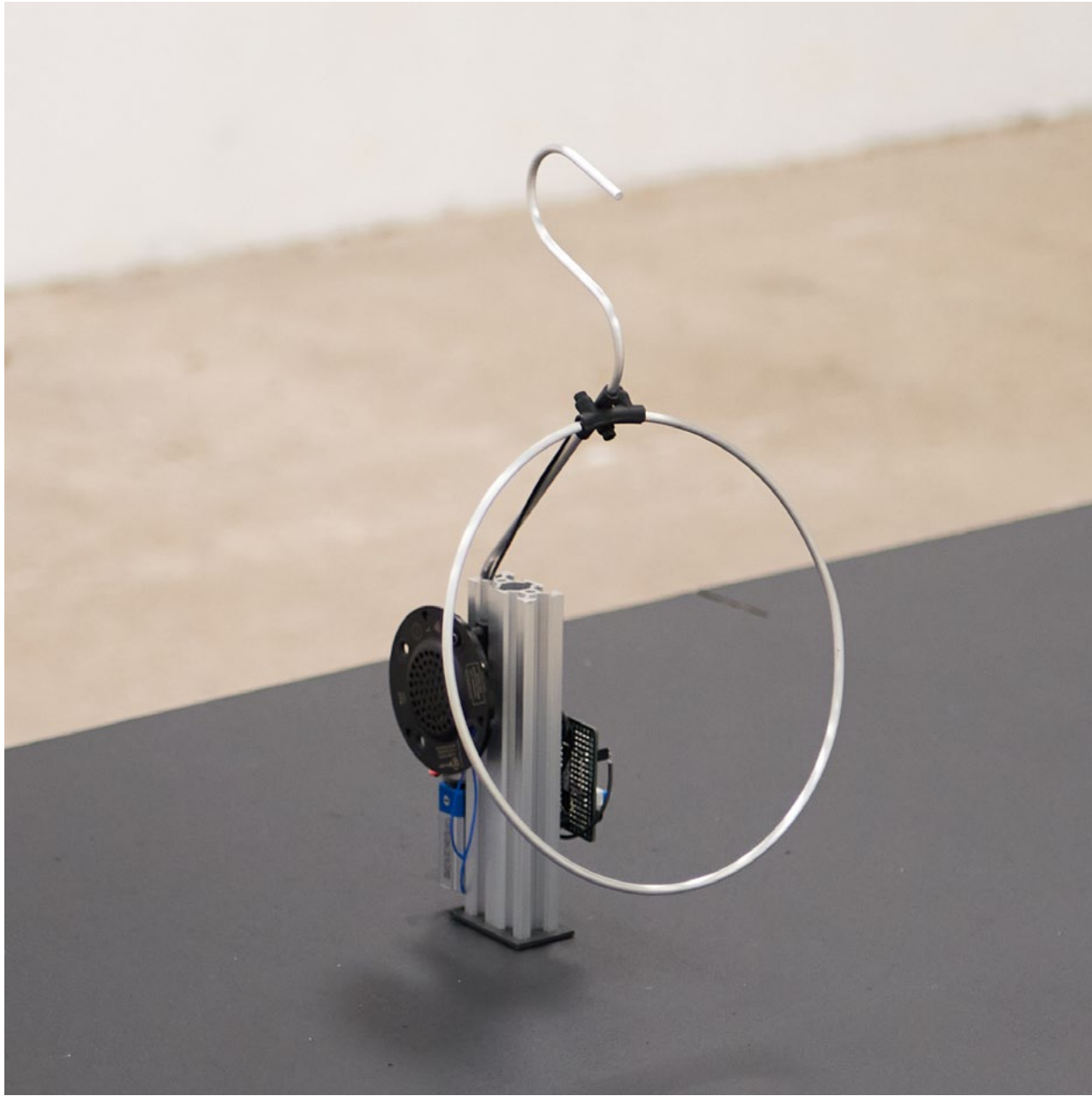
spectres
performative light installation

(aluminium extrusions and tubes, handmade antennas, 3D printing, plastic lenses, LEDs, motors, electronic components, OpenTheremin, smoke machine)



spectres
performative light installation

(aluminium extrusions and tubes, handmade antennas, 3D printing, plastic lenses, LEDs, motors, electronic components, OpenTheremin, smoke machine)



ghost busters
wave detection devices

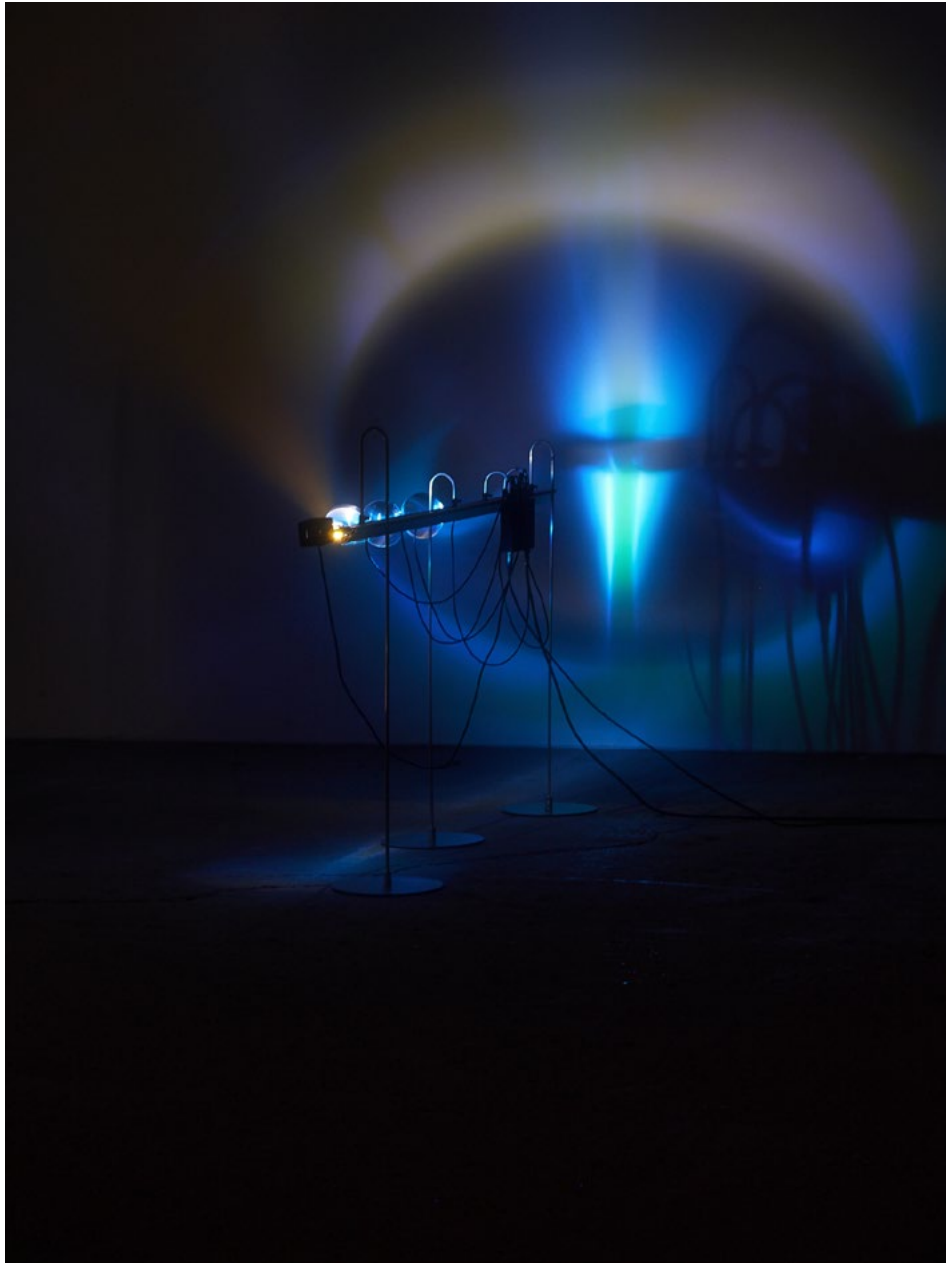
(aluminium extrusions, handmade antennas, 3D printing, electronic components)



wavering call

installation interacting with the waves of the mobile phone network

(aluminium tubes, handmade antennas, 3D printing, optical film, motors, electronic components, audio interface, Chataigne software)



songs
light installation translating the invisible landscapes of our electromagnetic environment
(aluminium extrusions, aluminium tubes and plates, 3D printing, plastic lenses, dichroic filter, LEDs, motors, electronic components)

fantômes hertziens

2022-2023

sensitive research project on telecommunications
infrastructures

With the advent of radio and television, then the Internet and the first mobile phones, the wave became queen. It is everywhere, a symbol of modernity and almost synonymous with telecommunications. To support the various networks that were emerging, numerous infrastructures blossomed around the world. These facilities, although numerous, attract very little attention. Like most infrastructures, these buildings are designed to serve a utilitarian purpose and are not intended to become a distinctive architectural feature.

Throughout this writing, I'm tracking down ghosts. By ghosts, I mean different things. First of all, there are the networks. We seem to know very little about them and all the infrastructure that goes with them. Despite their impressive size, these elements that punctuate the landscape go unnoticed most of the time. Why does the invisibility that is characteristic of waves seem to be transmitted to networks? The term ghost can also be applied to infrastructure in another way. If you look around the landscape, you can see various remains. Some are linked to migration, industry and also telecommunications. The different infrastructures built to communicate are closely linked to a particular type of technology. As these technologies evolve very quickly, some structures may have difficulties adapting. Who are these ghosts of outdated technology that populate the French countryside? The term ghost can be understood as a reference to anxiety, to the fear of the invisible. Because they are so omnipresent, these waves inevitably have an effect on what surrounds them, and particularly on human beings. Do we need to signal their presence more?





photograph of a deserted 'hertzian tower' in Bécherel, Brittany



pages taken from *Fantômes Hertiens*

transcend

2025

sculpture production and artistic direction for the artwork of the new Serguei Spoutnik album *Transcend*

Transcend is the title of musician Serguei Spoutnik's new album. The album explores the link between adolescence in a french suburban housing estate and life as an adult queer artist and musician. It explores the quest for self and the absurd tension between past and present, while questioning the relationship between different cultural and social spheres. The result is a sculpture that acts as a transducer between these two worlds. The sculpture is the subject of the album cover, photographed by Victor Pattyn in a range of locations from housing estates to supermarkets. She is imagined as a foreign, almost extraterrestrial element.



photo credit : Victor Pattyn

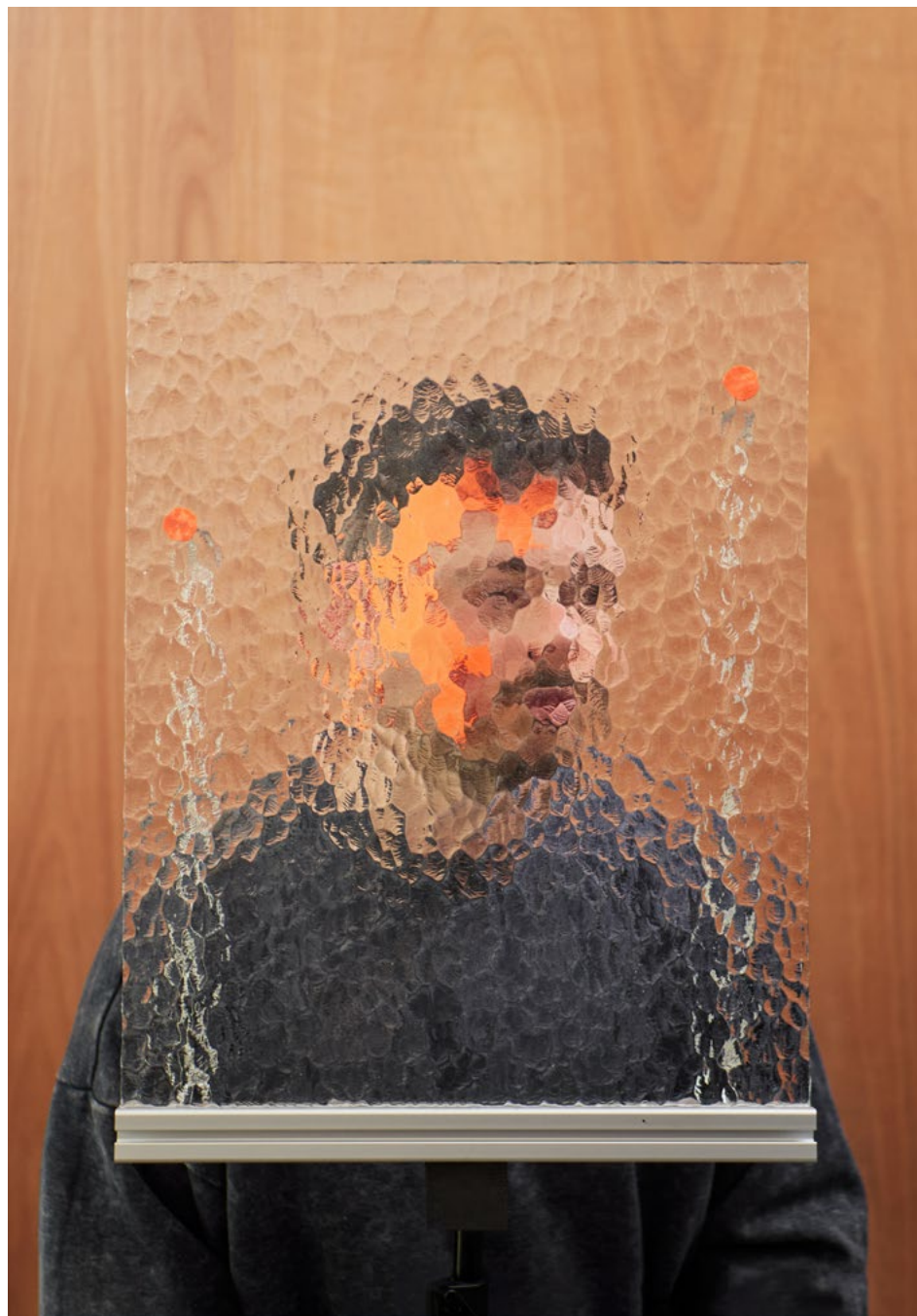


photo credit : Lukas Persyn



aero

2023

for the 'En un tour de main' exhibition
at the Kiosque - Contemporary Art Centre in Mayenne

This installation is an exploration of the interplay between gravity and centrifugal force, giving rise to forms in perpetual metamorphosis. Reflective surfaces capture and refract light, creating an almost unreal visual effect. With each circular movement, transformations take shape, revealing new configurations that oscillate between the tangible and the evanescent. The materials, both transparent and reflective, allow the light to pass through, creating a subtle dialogue that accentuates the dynamics of the forms. This installation invites us to contemplate the interrelationship between air, speed and gravity.



aero

light installation

(flexible mirror film, stepper motor, Arduino and LEDs)



Aero in action at the Chapelle des Calvairiennes during the 'En un tour de main' exhibition

low tide

2022

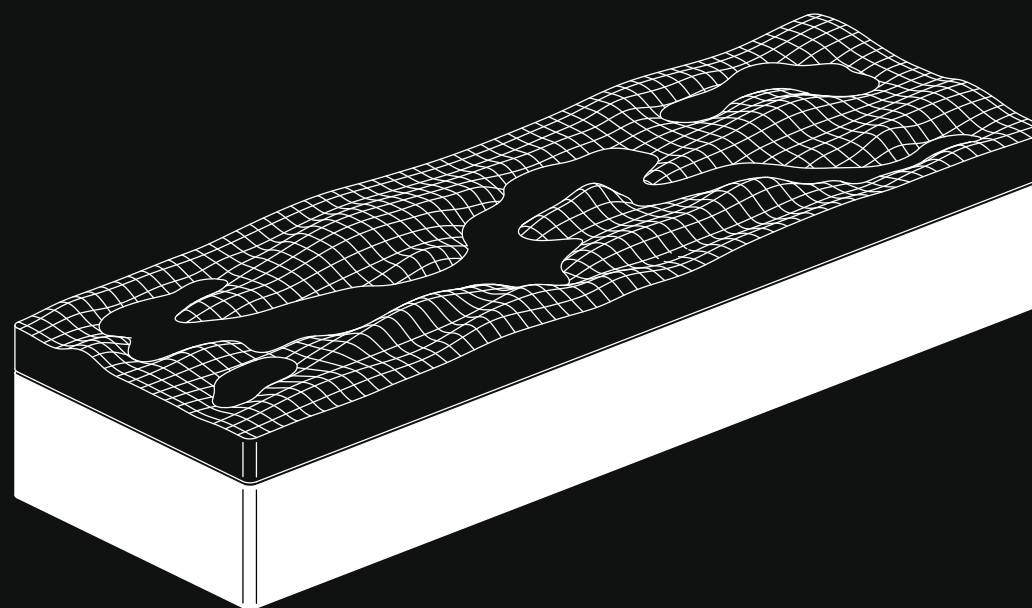
for the 'Fontaine!' exhibition at the Kiosque
at the Kiosque - Contemporary Art Centre in Mayenne

in partnership with Le Monde de la Pierre

Like the tide in the Bay of Authie, the water level in this installation fluctuates with the hours, reflecting the natural rhythms that shape the coastal landscape. This work evokes beaches at low tide, where the relief of the sand is revealed, revealing the traces of the sea's passage.

Inspired by the lives of the inhabitants of this wild region of Hauts-de-France, who live in harmony with the rhythm of the tides, the installation gives rise to sculpted forms that welcome the movement of the water. Drawn in the patterns of the sand, the stone allows small streams to form, meandering between the undulations. As the tide rises, the reliefs become completely submerged several times a day.

This installation evokes the tide, but also the phenomenon of rising water and the erosion of the dune belt that affects the bay. As with many coastlines, global warming is threatening these preserved landscapes.





the Bay of Authie



CNC machining (computer-controlled machining)





the instalaltion in the Chapelle des Calvairiennes during the 'Fountain!' exhibition

orbes et faisceaux

2022 - 2023

scenographic devices and live
performance development

produced in collaboration with
musician Sergueï Spoutnik

→ [video](#)

This project involves research into an autonomous lighting stage system that can use light to restage the musicians universe.

They are designed to be independent both of the artist, who needs to concentrate on the music, and of the technical equipment available in concert halls. This means that musicians can play in all kinds of venues, including bars and spaces with no equipment, such as third places.

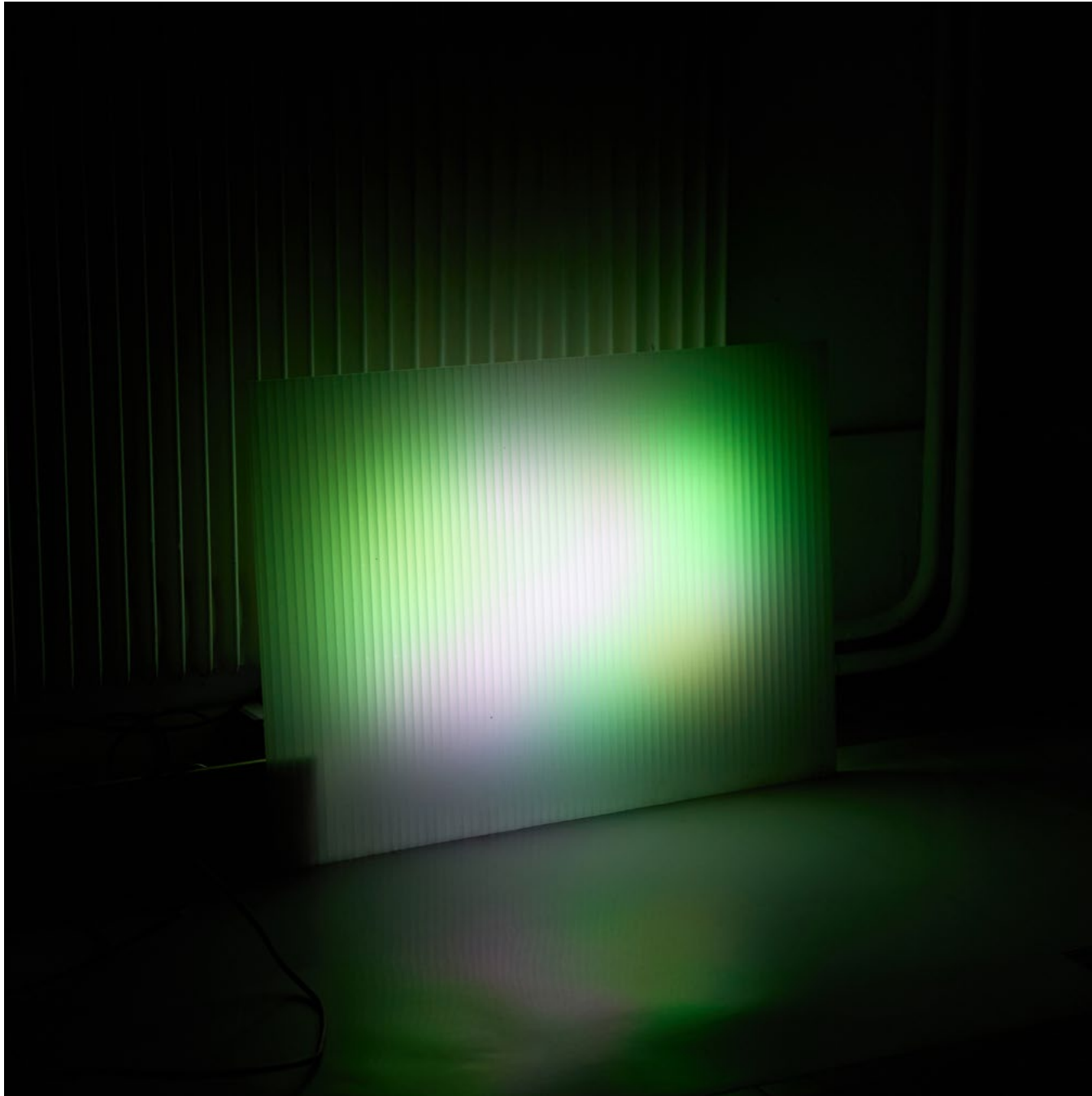
This collaboration with the musician Sergueï Spoutnik, which has given rise to a number of cross-residencies, has enabled us to think up a visual and light installation of his musical universe, linked to notions of nostalgia, dreams and memories.



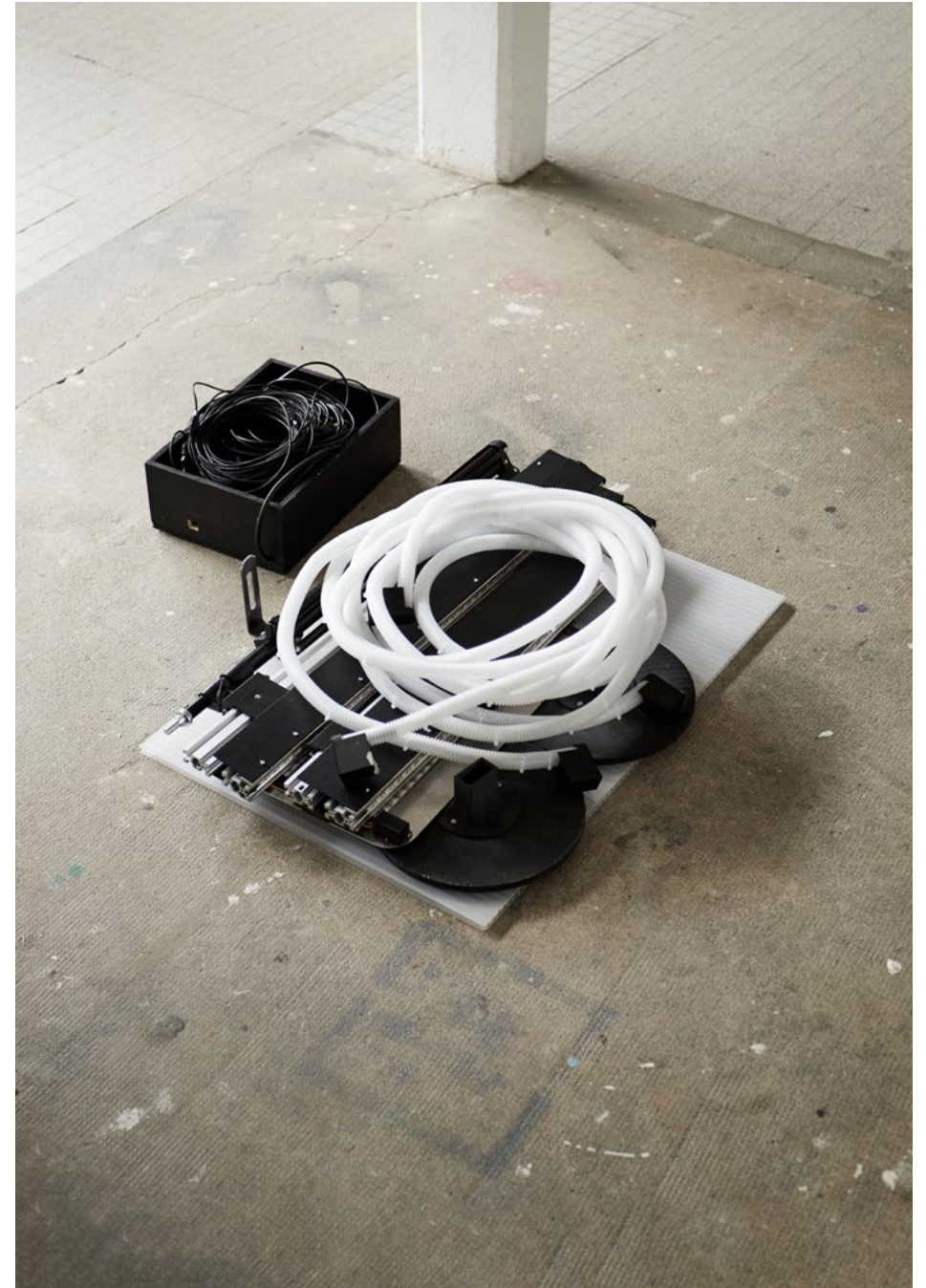
photo credit: Alexandre Texier



photo taken during one of the residencies



translucent diffusing polycarbonate and software-controlled LEDs



the three devices dismantled and the control box ready for transport



scenography of the project presentation - collection of optical elements



scenography of the project presentation - video mapping to present the various devices

hi@lukaspersyn.com ↗

[@lukaspersyn](#) ↗

www.lukaspersyn.com ↗

fonts :

Syne, Lucas Descroix

Frames Part One, Nathan Laurent