

PALAS[®]

The Sensitive Period: Mohamed Bourouissa, Nick Collerson, Marco Fusinato, Alexandra Peters, 24th October – 18th December 2026

In neuroscience, the sensitive period describes an extended phase during which the brain remains receptive to environmental influence, allowing learning and adaptation to occur beyond the more narrowly defined critical period. While less acute, this state of plasticity is no less significant, characterised not by rupture but by a sustained capacity for responsiveness. The Sensitive Period takes this concept as a framework for considering the present moment and what follows periods of profound instability. As the immediate intensity of upheaval recedes, systems adjust, new patterns emerge, and the work of integration begins. Within such a landscape, change is not always immediate or visible, but accumulates over time through processes of exposure, repetition, adaptation and lived experience.

Within this framework, each artist engages with sensitivity as a condition of ongoing relation. Mohamed Bourouissa works with forms shaped by social and structural forces, where objects and images emerge from and remain embedded within systems of power and lived experience (Structure). Nick Collerson draws on myth, alchemy and inherited systems of signs, building pictorial spaces in which recurring figures – serpents, moons, thresholds – form a personal lexicon whose meaning slips just as it comes into view (Symbolic). Marco Fusinato explores sustained states of intensity, where repetition, duration and sensory exposure produce conditions of heightened awareness and endurance (Duration). Alexandra Peters develops compositions through an acute attentiveness to surface, material and image, suggesting a more gradual and perceptual mode of adjustment (Attention). Together, their practices locate sensitivity across social structures, symbolic language, duration and perception, considering how both forms and subjects are shaped through sustained encounters with the conditions around them.

If the critical period describes a moment of heightened plasticity, the sensitive period extends this condition into a more continuous and distributed state of adaptation. In a present shaped by successive political, technological and ecological upheavals, adaptation does not imply resolution, nor does change occur equally or predictably. Rather, The Sensitive Period attends to processes that unfold over time, through repetition, exposure, accommodation and attunement, and to the ways prolonged conditions become embedded in how we perceive, behave and understand ourselves. Such responsiveness is also a capacity: to remain open, to register what is shifting, and to be shaped by it. In doing so, the exhibition considers not simply how we respond to a changing world, but how, in the process of adapting to it, we ourselves are changed.

1. Alexandra Peters

Foreign line extraction I (Social viscosities), 2024

acrylic and screen-print medium on vinyl, polyurethane 'open cell' foam and pine, enamel on ductile iron and steel
87 x 26.5 x 1120 cm

2. Mohamed Bourouissa

Mehdi Anede, 2023

cast aluminium
44 x 10 x 15 cm

3. Alexandra Peters

Blowback (Source), 2024

acrylic and water-based ink with screenprint medium and paste on leatherette
250 x 180 cm (2 panels, each 250 x 90 cm)

4. Marco Fusinato

Mass Black Implosion (Algo Para Guitarra, Carlos Cruz de Castro), 2007

ink on archival facsimile of score
3 parts, each 78.5 x 98 cm

5. Nick Collerson

The Ghost of a Snake in the Grass, 2026

oil on linen
92 x 71 cm

