

**The Paris
Biennale in
Bangkok,
Feb. 21-28,
2025,
Program**

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The **Paris Biennale in Bangkok** will take place from **February 21 to 28, 2025**, in various locations in Bangkok. Its program includes conferences, conversations, workshops and projects.

The topic of the Paris Biennale in Bangkok:
Empty its Mind to Rethink Art

Program.

FEBRUARY 21, 2025

18:00

Opening

River City Bangkok

RCB Forum, 2nd Floor

Free Access

FEBRUARY 22, 2025

River City Bangkok

2dn Floor, RCB Forum

11:00

Neither/Nor: The Protocol Project

Artist Talk

By **Kenneth Collins**

Artist, Assistant Professor of Media Arts

Production in the Department of Film & Media Arts at the University of Utah (US)

Neither/Nor: The Protocol Project it is an art collaboration that exists purely in the quantum space between artificial and human intelligence, manifesting neither as material nor immaterial art.

The work consists of continually prompting an AI system to generate potential artworks that it discards without ever describing or documenting these works for the human artist, who merely maintains the prompting protocol through minimal interactions.

12:00

Participatory Workshop

With **Kenneth Collins**

13:00

Ontology of Art and Art of an Invisual Nature

By **Eric Monsinjon**

Art Historian, specialist in the Avant-Garde

Ontology of art is a new branch of philosophy and aesthetics invented by art historian Eric Monsinjon.

It refers to the philosophical study of the nature

of art and the different modes of existence

through which it manifests itself throughout

history. To create is to invent an ontological

difference relative to what already exists.

Art of an invisual nature constitutes the historical synthesis that transcends the dichotomy between

'Art of a visual and material nature', and 'Art

of an anti-visual and immaterial nature'.

14:00

Cabinet de regard

By **Elisa Bollazzi**

Invisual artist who, at the Venice Biennale in 1990,

almost by chance picked up a few fragments that had accidentally fallen onto the floor from a work

by Anish Kapoor. Since then, her artistic practice has

centered on picking up and collecting art fragments.

Today, her Microcollection contains more than a

thousand art particles that can be viewed under a

microscope. The public can sense the invisible and

become aware of creative freedom. Microcollection is

a mental art experience that challenges the boundaries

of art. The Cabinet de Regard is an "observation

chamber" featuring a table, a microscope, and a

selection of art fragments from the collection.

Program.

FEBRUARY 22, 2025

15:00

Mai pen rai

By **Sasiwimon Paosanmuang**

Lecture and workshop

Mai pen rai is a phrase deeply ingrained in Thai culture. Literally translated as never mind or it's nothing, it embodies a philosophy that transcends mere words. It reflects Thai values of letting go, compromise, and adaptability, rooted in Buddhist teachings of impermanence (anicca). At the same time, it connects to social norms like politeness, humility, and seniority culture, where indirect expression and avoiding conflict are paramount.

At its core, Mai Pen Rai is an art of transformative response, fluidly adapting to social contexts while shaping how individuals navigate tension, harmony, and relationships. As an expression of Thailand's sub-cultural values, it operates as a nuanced emotional and behavioral language, responding to challenges with resilience and creativity.

This participatory workshop seeks to unpack the deeper cultural meaning of «Mai Pen Rai» as both a strength and a limitation. Through collaborative discussions and movement-based activities, participants will reflect on their relationship with letting go and taking action, as well as the ripple effects of individual choices within collective spaces.

Protocol

First Session:

Cultural Significance of Mai Pen Rai

(30 minutes) + Host Opening (5 minutes)

Welcome to the first session of our workshop, where we'll explore the cultural significance of Mai Pen Rai. This phrase, while often translated as 'never mind' or 'it's nothing,' holds far deeper meanings in Thai culture.

Mai Pen Rai is more than just a phrase; it's an art of letting go—a way of practicing a transformative response to life's uncertainties. It encourages fluidity in how we adapt to situations, finding balance between resilience and compromise. In this sense, it becomes a artistic way of navigating social and emotional landscapes. Discussion about the origins of Mai Pen Rai, how it connects to Thai identity, and its role in fostering social harmony.

Discussion on Origins and Context (20 minutes)

Cross-Cultural Comparisons (5 minutes)

Second Session:

Participatory Workshop and Reflection on Mai Pen Rai
(1 hour 30 minutes)

In this second session, we will explore the tension between letting go and taking action—not just as a mental or emotional exercise but as something you'll physically experience. We'll use movement and stillness, connected by this fabric, as a way to reflect on how Mai Pen Rai shapes our responses to different situations.

Program.

FEBRUARY 23, 2025

River City Bangkok

2dn Floor, RCB Forum

11:00

Human Artist vs AI Artist

Q&A

Conversation with **Kenneth Collins**

Artist, Ass. Professor of Media Arts Production in the Dep. of Film & Media Arts at the University of Utah.

12:00

The Modernism in Thailand

Q&A

By **Nawapooh Sae-Tang**

Independent art researcher and director of the Tang Chang Private Museum.

13:00

Art after Museums

Q&A

By **Marie Dominique Flouzat Auba**

Lawyer and founder of the non profit Simple Comme l'Art: Sincl'art

14:00

The Music Beyond the Sound

Q&A

By **Loli Tsan**

Researcher on Music Beyond Sound and the parallels between invisual art and sound disintegration in music.

15:00

Conversation About the Condition of the Female Artist in Thailand

By **Andree Bartoli and guest**

Art teacher in an international school in Bangkok

16:00

The Aesthetic of the Invisual Art

Q&A

By **Corina Chutaux Mila**

Researcher in invisual art and AI-generated art.

17:00

Trans-Action

By **Isidora Lazic**

Artist and philosopher

The goal of the project Trans-Action is to push the dematerialisation of art to its limit and the art market dynamics to the tipping point of its absurdity. The entire project is reduced to, crystalised into trans-action(s) taking place, "buying" without buying anything in particular: the mere act of transaction and its existence are understood as the counter-entity to the traditional artwork. You choose the amount and, it goes without saying, you choose your reasons for choosing the amount you chose. Are you "paying" the artist by doing this or does it mean something else? You decide. If you participate as a transaction activator, you can tell the artist about your reasons or ask her a question, any question about the project by email on trans-action.biennale@proton.me. Please stick to a short feedback or only one question of choice as more would be difficult to process.

Program.

FEBRUARY 24, 2025

Which Art School for the Future? (1/2)

**Faculty of Painting, Sculpture, and
Graphic Arts, Silpakorn University**

QF3R+897, Chang Wat Bangkok,

Phra Nakhon, 10200, Bangkok

Auditorium, Silpakorn University, Wang Tha Phra

Academic Conference in Collaboration with
the Paris Biennale and the Faculty of Painting,
Sculpture, and Graphic Arts, Silpakorn University

The concept of an art school has evolved over time,
from the first art academies in Europe in the XVIth
Century to experimental schools like Bauhaus College,
Black Mountain College, and today the National Art
School of Paris (ENDA). The goal of this gathering
is to explore various paths for the contemporary
art school's progression toward a future of endless
possibilities and to examine how art schools can
align with society's ongoing transformation.

12:00

Registration

13:00

Opening Ceremony

The host will invite key participants
in the following order.

Welcome Address By Assistant Professor

Dr. **Vichaya Mukdamanee**,

Dean, Faculty of Painting, Sculpture, and Graphic Arts.

Introduction of the Project **The Biennale de**

Paris in Bangkok and Guest Speakers

By **Alexandre Gurita** Director of the Paris Biennale

13:15

**Silpakorn University: Development of an
Art Institution and Future Directions**

Q&A

By Assistant Professor Dr. **Vichaya Mukdamanee**

14:15

The Art School as a Place for Emancipation

Q&A

By **Alexandre Gurita**

15:15

Refreshments

15:30

**The Invisual Art and the Necessity
of Evolving Art Schools**

Q&A

By Contemporary Art Historian **Paul Ardenne**

16:00 - 17:00

**Reinventing the Art School:
Toward a Radical Model for an
Inclusive and Invisual Future**

Q&A

By Researcher **Corina Mila Chutaux**

Program.

FEBRUARY 25, 2025

Which Art School for the Future? (2/2)

**Faculty of Painting, Sculpture, and
Graphic Arts, Silpakorn University**

QF3R+897, Chang Wat Bangkok,

Phra Nakhon, 10200, Bangkok

Auditorium, Silpakorn University, Wang Tha Phra

Academic Conference in Collaboration with
the Paris Biennale and the Faculty of Painting,
Sculpture, and Graphic Arts, Silpakorn University

12:00

Registration

13:00

The host will invite key participants
in the following order

Welcome Address

By Assistant Professor Dr. **Vichaya Mukdamanee**,
Dean, Faculty of Painting, Sculpture, and Graphic Arts

Introduction of Guest Speakers

By **Alexandre Gurita**

Director of the Paris Biennale

13:15

Presentation of **ARCAI (Atelier de Recherche
et de Creation Art Invisuel)** from the Lebanese

Academy of Fine Arts - University of Balamnd

Q&A

By Assistant Professor **Ricardo Mbarkho**

13:45

**The school of the future at the
meeting of silence and the invisible**

Q&A

By Researcher **Loli Tsan**

14:45

Refreshments

15:00 - 16:00

**Which Art School for the Future?:
Nurturing Baby Art**

Q&A

By Professor Dr. **Chaiyosh Isavorapant**

Program.

FEBRUARY 26, 2025

18:00

SWOT

Thailand Art scene through SWOT analysis

Unzine 95

Near BTS Bang Chak - 180, Sukhumvit Soi 95
Bangkok 1026

The goal is to have a structured understanding of the art scene in Bangkok. This study needs to be conducted from one point of view, this corporate tool is usually used from one company's point of view. So here we can see it from the point of view of the most important stakeholders: Artists who are actively creating in Bangkok/Thailand.

Strengths ?

What are the strengths of the current Artists?

Weaknesses ?

What are their weaknesses?

Opportunities ?

What are the opportunities in their environment that can allow them to thrive?

Threats ?

What are the threats that are standing in the way of their art journey?

What to expect at the discussion:

We will have three participants who will be part of the discussion panel: We will have an artist represent the creators' point of view to fill this table in the way they perceive the art scene in Thailand/Bangkok. Then we will have a professional member of the art scene who teaches art or someone who manages an art gallery who are the main platforms for artists and then third, we will have a person who is an outsider who would give his/her opinion about each of these 4 aspects to the best of their understanding.

Each person will get 15 minutes to give their input that goes in each of these 4 aspects

At the end, the moderator will consolidate the points and open for questions for the other participants

This event will be photographed and filmed for promoting art discussions and record keeping.

FEBRUARY 27, 2025

All the day

White Day

Participants

Alexandre Gurita

Invisual artist and Director of the Paris Biennale, founded in 1959 by Andre Malraux, Minister of Culture, as well as of the National art school of Paris (ENDA), the first school dedicated to art research. He is the inventor of the “invisual art” concept and term in 2004. It refers to a genre of art that exists in a form other than the artwork and escapes institutional standard. He has given lectures and workshops at 1646 (The Hague), ALBA (Beirut), Guggenheim Museum Bilbao (Bilbao), Yale School of Art (New Haven), Apexart (New York), Columbia School of the Arts (New York), Queens Museum of Art (New York), School of Visual Arts (New York), Musée d’art contemporain de Bucarest, Grand Palais (Paris), Musée d’art moderne de la Ville de Paris (Paris), Palais de Tokyo (Paris) and Paris 1 Sorbonne (Paris).



Loli Tsan

Ph.D. Classical pianist and holder of a doctorate in Linguistics and Romance Literatures from UCLA (University of California). She holds a Piano Degree from the Ecole Normale de Musique de Paris, as well as a third-cycle doctorate from Paris IV and a Ph.D. in Romance Linguistics and Literatures from UCLA. She is the author of a thesis titled Fragmentation and Writing of the Body in the Middle Ages, numerous articles on the reception of globalization in France, on 12th-century Romance literature, and a book titled Art in the Face of Singularity. She has presented her research at numerous conferences in universities across the United States, China, Brazil, Tunisia, France, Greece, Italy, and Belgium. Her current research focuses on Music Beyond Sound and the parallels between invisual art and sound disintegration in music.



Vichaya Mukdamanee

D.Phil., he is currently the Dean of the Faculty of Painting Sculpture and Graphic Arts, Silpakorn University, and assistant professor of the Faculty’s Department of Painting. He is artist, writer and curator. As a Fulbright scholar, he then earned his Master’s Degree in Fine Art from Pratt Institute in New York and completed his Ph.D. in Fine Art at The Ruskin School of Art, University of Oxford. He received his Bachelor Degree of Fine Art from Faculty of Painting Sculpture and Graphic Arts, Silpakorn University. He gives lectures as a visiting art instructor and speaker at several institutions and venues. He writes articles for numerous art magazines and catalogs. He has managed and curated exhibitions, including the Thailand Biennale, Krabi, 2018, organized by the Office of Contemporary Art and Culture, Ministry of Culture, which focused on site-specific artworks in the outdoor natural environment of Krabi Province (Thailand).



Participants

Corina Chutaux Mila

PhD in Digital Humanities from the University of Paris-Saclay, she has taught art and literature at Sciences Po and applied computing to the humanities at the Sorbonne. She authored the first book on invisible art, titled *Aesthetics of Invisible Art*, a reference work published in 2021 and launched at the Palais de Tokyo in 2022. She also initiated the first international symposium dedicated to invisible art, which took place on June 17, 2022, at the Sorbonne, titled *Invisible Art: Doxa and Paradox*. She is currently writing a thesis titled *The (De)materialization of Art and Literature at the Dawn of Digitalization*. Among the issues she addresses: the idiosyncrasies of invisible art and AI-generated art, in order to examine the human artist's ability to remain an artist in a world undergoing automation and dematerialization.



Eric Monsinjon

Art historian and philosopher, specialist in 21st-century avant-gardes and experimental contemporary art. He is the founder of *L'Anti-Esthetique*, a space for free aesthetic reflections on art. His research focuses particularly on French avant-garde movements such as Lettrism and the Situationist International. He teaches art history at the Academie de la Comedie-Francaise in Paris and the Ecole nationale d'art de Paris (ENDA). He is currently working on the development of a general theory on the formation and formalization of new arts. The goal is, through specific actions and means, to consciously and methodically transform certain human activities or non-artistic knowledge into autonomous arts. He believes that the act of creation should not be limited to the scale of a work of art, but should also extend to the scale of an art form.



Elisa Bollazzi

The artist steals small parts of artworks from galleries, museums, and art fairs. She meticulously catalogs each «microelement.» Her Microcollection now consists of 1,000 fragments of artworks «collected» from galleries, museums, artists' studios, and art fairs. These microelements can be viewed through a microscope set up on a table in a space called *Cabinet de Regard*, which allows artists to deposit fragments of artworks—whether their own or those of others. These microelements then become part of the Microcollection, and the donors become its partners. The artist highlights a practice that plays with the boundaries of art, law, the visible, and the invisible. She offers a vision of art through the infinitely small.



Participants

Marie Dominique Flouzat Auba

Lawyer and founder of the association "Simple Comme l'Art: Simple Comme l'art," whose mission is to help people discover that art is simple and exists everywhere in their environment by fostering an open, curious perspective on objects and the places we inhabit. She aims to transmit this way of seeing by being the "alchemist of the ordinary," a facilitator of perspective shifts that enable everyone to recognize that art is all around us. Accessible to everyone and everywhere, this perspective allows one to fully savor the present moment in everyday life. For the Paris Biennale in Bangkok, she will speak on "Art Beyond Museums."



Sketchman Boris

Sketchman Boris is the founder of bkk UNZINE art magazine. Growing up in India, Boris discovered his love for drawing, combined with hours and hours of cartoons and movies. He realized he also wanted to have the same impact on others as the creators whose work he enjoyed had on him. His project for the Paris Biennale in Thailand is titled SWOT. Thailand Art scene through SWOT analysis: The goal is to have a structured understanding of the art scene in Bangkok. This study needs to be conducted from one point of view, this corporate tool is usually used from one company's point of view. So here we can see it from the point of view of the most important stakeholders: Artists who are actively creating in Bangkok.



Sasiwimon Paosanmuang

Interdisciplinary artist and architect exploring conceptual spatial theory, art, and architecture. She holds an MA in Situated Practice from UCL (University College London). Her work critically engages with society, politics, and the environment and has been presented in London, New York and Bangkok. Through essay films, site-specific interventions, and participatory practice, she examines spatial narratives and their social dimensions. Her project for the Paris Biennale is titled "Mai Pen Rai: The Art of Letting Go", a participatory workshop and discussion. *Mai pen rai* is a phrase deeply ingrained in Thai culture. Literally translated as never mind or it's nothing, it embodies a philosophy that transcends mere words. It reflects Thai values of letting go, compromise, and adaptability, rooted in Buddhist teachings of impermanence (anicca).



Participants

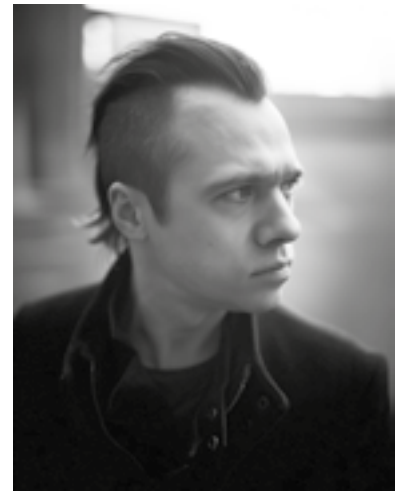
Nawapoo Sae-Tang

Independent art researcher and Director of the Tang Chang Private Museum. He holds an MA in Cultural Studies from Mahidol University and is currently a PhD candidate at the Faculty of Creative Arts, University of Malaya, Malaysia. His research explores the modernism developed by self-taught Sino-Thai artist Tang Chang, who is often considered an outsider in mainstream narratives of Thai modern art. Tang Chang held several exhibitions across the world among a solo exhibition at the Centre Pompidou in Paris in 2023. Nawapoo is particularly interested in how modernist themes evolve and take shape in contexts distinct from those of Western society.



Kenneth Collins

Artist working at the intersection of media, cinema, AI, and other fields. He is best known for his work with Temporary Distortion, an NYC-based organization he founded in 2000, which has since presented work in 15 countries globally under his direction. His work is featured in numerous books and academic journals. Collins is an Assistant Professor of Media Arts Production in the Department of Film & Media Arts at the University of Utah (US). Yale's Theater, NYU's The Drama Review and others. His work is also examined in the following books: *Every Leader is an Artist*, *Media Archaeology and Intermedial Performance: Performance & Media: Taxonomies for a Changing Field*, and *Utopii performative: Artisti Radicali ai Scenai Americane in Secolul 21* (*Performative Utopias: Radical Artists on the American 21st Century Stage*).



Isidora Lazic

Artist who aims to change the scope of art in the wake of Duchampian revolutionisation. She works with both aesthetic and non-aesthetic forms of art and relies on philosophical activity to respond to (art)world's crises. Isidora holds a Maîtrise in Philosophy and History of Art from Sorbonne University and a Master's degree in Theatre-Making from Sorbonne Nouvelle University. She has worked as a researcher in philosophy and humanities at New York University Abu Dhabi and Cornell University (NY), she held conferences in philosophy (of art and other) at numerous places including Cornell University, Humboldt University of Berlin, Serbian Cultural Centre in Paris. She is an alumna of a number of programmes including School of Criticism and Theory (US), BICAR's School (Lebanon), Stacion's Summer School (Kosovo).



Participants

Ricardo Mbarkho

Ph.D., invisual artist, Assistant Professor, Director of Research, and Director of the Center for Research and Creation at the Lebanese Academy of Fine Arts (ALBA) - University of Balamand). He explores and theorizes the aesthetic, economic, political, and social conditions and criteria of art that transcend the concept of the artwork, audience, and context. The artist has given lectures and led workshops at Aix Marseille University, ANdEA (Strasbourg), ARS Electronica (Linz), ARTos Foundation (Nicosia and Madrid), Biennale de Paris, École nationale d'art de Paris (ENDA), Ecole nationale supérieure des beaux-arts de Paris (ENSBA), EMAF (Osna-bruck), Jeu de Paume (Paris), MUCEM (Marseille), Transmediale (Berlin), UNESCO (Paris), World Summit Contributory Conference on ICT & Creativity (Vienna).



Andree Bartoli

Art teacher who works in an international school in Bangkok with a lifelong passion for creativity. She graduated from an Italian art high school in Mantova and later earned two degrees in Anthropology and Cultures, specializing in Oriental Sciences at Alma Mater Studiorum University in Bologna. She moved in Bangkok to explore the oriental culture and to observe how the values of this country influence the fine arts. She is curious to discover local artists and talk to them about their backgrounds. Her journey has been shaped by a deep curiosity for artistic expression and cultural narratives. Through her work, she inspire young minds to explore their identities and emotions through art, fostering a space where creativity and personal discovery come together.



Paul Ardenne

Contemporary art historian, critic, and curator with a particular interest in the interactions between art, society, and the environment. He is the author of numerous influential works. His publications include *Art, the Contemporary Age* (1997), *Art in its Political Moment* (2000), *Contextual Art* (2002), and *World Images: From Event to Documentary* (co-authored with Régis Durand, 2007). His upcoming book, *Out of Sight - On the Invisual and the Physical Underrating of Art*, is set to be published in 2025. Paul Ardenne has curated numerous exhibitions, including *Micro-politics* (Magasin, Grenoble, 2000), *Experiencing the Real* (Albi-Montpellier, 2001 and 2002), *Working Men* (Geneva, 2008), *The Force of Art* at the Grand Palais in Paris (2006), and the Luxembourg Pavilion at the 56th Venice Biennale (2015).



Biennale de Paris

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