

**Spatial Executive for Counter-urbanism,
Territorial Reclamation, and Entropy**

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AA INTERMEDIATE

Intermediate Unit 5 — Trailer/Settings/Architecture_25 Frames

AA School of Architecture, Undergraduate — 2007/2008

Unit Staff: Peter W Ferretto, Stefano Rabolli Pansera

An unit exploring narrative through images as an architectural tool: from producing a film trailer to defining settings, culminating in a single architectural scene. Brief: a hotel in London, with a unit trip to Las Vegas. Final output: 25 A1 boards presenting the image of a scene, rather than a conventional design proposal.

Intermediate 5 — Beyond Entropy

AA School of Architecture, Undergraduate — 2010/2011

Unit Staff: Stefano Rabolli Pansera, Roz Barr

An unit exploring energy as a poetic and conceptual device, drawing on a reflection by Aldo Rossi. Field of investigation: urban sprawl in Northern Italy, addressed through a three-stage process — making, unmaking, remaking — from a conceptual model to a fabricated urban intervention at 1:100 scale.

Beyond Entropy Angola

Venice Biennale, 2012



Beyond Entropy Angola marked the first collaboration between Stefano Rabolli Pansera and architect Paula Nascimento, developed in the wake of the exhibition *Beyond Entropy: When Energy Becomes Form* at the Fondazione Giorgio Cini. The project proposed an urban strategy for Luanda's musseques—the city's dense, largely self-built peripheral settlements—by filling their interstitial spaces with *Arundo donax*, a fast-growing reed capable of generating biomass energy, cooling microclimates, and filtering polluted water. Rather than imposing new infrastructure from above, the proposal treated a common, low-value plant as the seed of an entirely different kind of urbanism.

The research grew out of fieldwork conducted with fourth- and fifth-year architecture students from Universidade Metodista de Angola, who surveyed the neighbourhood of Cazenga in detail, mapping existing buildings, informal economies, and daily patterns of use. Voids left by demolition, flooding, or unfinished construction were reconceived as latent civic space waiting only for a strategy of occupation gentle enough not to displace what already worked.

Presented at the 13th International Architecture Exhibition of the Venice Biennale, the project reframed Luanda not as a city in need of foreign models of development, but as a city already producing its own, largely unrecognised, infrastructural intelligence.



Luanda

Encyclopedic City

55th Venice Biennale, 2013



Encyclopedic City presented the work of photographer Edson Chagas at the Palazzo Cini, on the Isola di San Giorgio Maggiore, marking Angola's first national participation at the Venice Biennale. Twenty-three stacks of exhibition posters, each bearing a photograph of a discarded everyday object collected across Luanda, were distributed through the palazzo's historic rooms, left free for visitors to take away, gradually depleting the installation until nothing remained but an empty floor.

Developed with graphic design studio Tankboys, the display deliberately avoided altering the Palazzo's existing paintings and furnishings. The curatorial gesture was named after its own method: changing nothing so that everything is different. Objects abandoned in the street became relics; a historic Venetian interior became a temporary home for the discarded material culture of a city seven thousand kilometres away.

The pavilion received the Golden Lion for Best National Participation, an outcome that placed a young nation's capital, and its ordinary refuse, at the centre of the world's oldest art exhibition.



Mangiabarche

2012–2014



Mangiabarche Gallery occupies a former Second World War military structure on the island of Sant'Antioco, its roof removed to leave the space permanently exposed to sun, wind, and salt air. Founded in November 2012 by Beyond Entropy Mediterranean, in collaboration with curator Karina Joseph and Alessio Satta, director of the Conservatoria delle Coste della Sardegna, the gallery treats exposure not as a limitation but as a curatorial condition.

The first project consisted of charcoal notations, measurements, lines, and calculations relating to the space itself, drawn directly onto the walls and left to weather with the seasons. Rather than protecting the work from the elements, the gallery allowed erosion to become part of its authorship, each mark slowly absorbed back into the structure that hosted it.

Conceived as part of a wider proposal for a "Mediterranean Kunsthalle," alongside the Museum of Contemporary Art of Calasetta, Mangiabarche anticipated a curatorial logic that would recur throughout later projects: architecture not as container but as collaborator, and impermanence not as failure but as method.



Potential Monuments of Unrealised Futures

14th Venice Architecture Biennale, 2014



Potential Monuments of Unrealised Futures examined Albania's incomplete transition from a closed, monumentally planned socialist state to an open and largely unplanned market economy, through the work of artists Edi Hila and Adrian Paci. Where Hila's paintings register the progressive erosion and repurposing of state architecture, Paci's practice addresses displacement and the continuity of memory across ruptured histories.

Commissioned by the Albanian Ministry of Culture, the pavilion resisted the temptation to present modernisation as a completed narrative. Instead, it framed Albania's built environment as a field of monuments that were never finished, never demolished, and never quite forgotten structures caught permanently between two political futures, neither of which fully arrived.

The result was less an architectural survey than a portrait of a country still negotiating what its own recent past is allowed to mean.

The project has then travelled to the Architectural Association, open until 12 March 2015. PM Edi Rama, a special guest, called it a chance "to confess again with words and works Albania which is being recognised from a different perspective." Hila's paintings were exhibited in the AA Gallery, while Paci's column again lay horizontal outside, in Bedford Square, repeating the same tension seen in Venice



Il Quarto Stato

2015



Il Quarto Stato ("The Fourth Estate") inaugurated Kunsthalle Brixiae, a project developed through Beyond Entropy's research on Brescia as a paradigm of diffused urbanisation across Northern Italy: a landscape without a single centre, defined instead by the dispersed geography of factories, warehouses, and small industrial towns.

Held within Palazzo Martinengo Colleoni as part of BRENDA, the exhibition brought together Yuri Ancarani, Madoka Furuhashi, and Michael Sailstorfer, three artists whose work approaches labour and manufacturing not as subject matter but as material condition machines as protagonists, factories as landscapes, production as a form of choreography.

Taking its title from Pellizza da Volpedo's 1901 painting of striding workers, the exhibition asked what remains of that collective figure in a region where industry has become invisible, dispersed into logistics parks and automated lines rather than gathered into a single visible mass.

From Hands to Mind 2015



From Hands to Mind examined emerging design practices across the Portuguese-speaking African countries, focusing on the work of designers and collectives from São Tomé and Príncipe, Angola, and Mozambique who transform discarded materials into new forms of everyday design.

Commissioned by Experimenta Design for the exhibition As Far As The Mind Can See in Lisbon, the project treated appropriation not as scarcity but as method: a design language built from what a place already has in abundance: offcuts, packaging, salvage; rather than what it lacks. A film by Diego Marcon, Stefano Rabolli Pansera, and Paula Nascimento accompanied the exhibition, tracing the movement of these objects from workshop to gallery.

The project travelled to the XXI Triennale di Milano in 2016, carrying with it a proposition that would recur throughout later work: that design's most inventive vocabulary often emerges not from resource but from constraint.



valorpneu

Mediterradio



A speculative cartography that reimagines the Mediterranean not as a body of water dividing continents, but as a connective membrane binding them together.

By plotting over 1,000 cultural institutions, museums, archives, foundations, cultural centers, located within 2 kilometers of the coastline, the project reveals an unexpected phenomenon: the accumulated density of these points traces, almost autonomously, the very silhouette of the sea itself. Where geography is absent, culture redraws the border.

Hauser and Wirth 2017-2022



Between 2017 and 2022, Stefano Rabolli Pansera served as a Director at Hauser & Wirth, first from the gallery's London program and later in St. Moritz, developing exhibitions, institutional collaborations, and strategic projects that connected artists, collectors, and museums across Europe.

A central focus of this period was his work with the collection of Giuseppe Panza di Biumo, widely regarded as one of the most important private collections of American Minimal, Conceptual, and Light and Space art ever formed.

Rabolli Pansera oversaw the sale of a group of works from the Panza holdings to collector Marisa Chearavanont. This transaction extended far beyond a single acquisition: it became the point of contact between two collecting traditions—Panza's postwar American minimalism and Chearavanont's emerging vision for contemporary art in Southeast Asia.



A landscape photograph of Khao Yai National Park. In the foreground, there is a lush green field. In the middle ground, a thick layer of white mist or low clouds fills the valley. In the background, dark, silhouetted hills rise against a pale, hazy sky. The overall mood is serene and atmospheric.

Khao Yai Art Forest

2024–2026

A photograph of the Bangkok Kunsthalle building, a multi-story concrete structure with a modern, industrial aesthetic. The building features large windows and a prominent corner section. In the foreground, a busy street scene is visible with a colorful tuk-tuk, a red car, a white car, and a person on a motorcycle. The sky is blue with scattered white clouds.

Bangkok Kunsthalle

Introduction



Khao Yai Art Forest and Bangkok Kunsthalle share a single ambition: to reimagine what a contemporary art institution can be in Thailand, one rooted in nature, the other in urban history.

Khao Yai Art Forest, founded in 2022, spans 36 hectares bordering Khao Yai National Park. Developed with landscape studio PLandscape (PLA), it approaches the land through observation and continuity rather than imposed intervention, working *with* nature rather than on it. Through single-artist commissions, site-specific installations, and a collection of Thai and international artists, the institution supports visionary projects otherwise unattainable in scale. Its concept of "healing" goes beyond wellness practices, it means recovering nature's lost complexity and vitality through art, research, and public programs (workshops, symposiums, gastronomy) that also engage local communities in ecological and social stewardship.

Bangkok Kunsthalle, inaugurated in January 2024, represents the counterpart in an urban setting. It occupies the former Thai Watana Panich building, a textbook publishing house founded in 1935 that once distributed educational materials nationwide, before declining and being gutted by fire in 2001. Left abandoned for 23 years, the brutalist structure, on the edge of Chinatown, along the historic Phadung Krung Kasem canal, has been revived as an artist-driven institution. Each exhibition activates a new part of the raw industrial space, with artists commissioned to create site-specific works responding to the building's history. A dynamic public program of talks, screenings, and workshops positions it as a creative hub for Thailand and Southeast Asia.

Together, the two institutions form a single cultural project working at different scales: one regenerating a natural landscape through ecological time, the other reviving an urban landmark through collective memory — both driven by artists, and both built to make ambitious, otherwise unrealizable visions possible.



Khao Yai Art Forest

Maman

Louise Bourgeois
1999
August 2024–2025



Maman, Louise Bourgeois's monumental spider, is a meditation on motherhood, memory, and vulnerability. An homage to her mother—a weaver—the sculpture uses the spider as a metaphor for the maternal: industrious, protective, and capable of holding complex structures together through patient labor.

In Khao Yai Art Forest, Maman shifts from an uncanny urban icon to an organic sentinel. Its towering legs interlace with teak canopies, while birds building nests among its marble eggs transform the work from a representation of motherhood into an actual site of shelter.

Installed alongside regenerative rice fields, the sculpture's themes of nurture and interdependence extend into ecological practice. By balancing durable bronze with fragile marble, Maman embodies the tension between strength and exposure, allowing the forest's rhythms of growth and decay to reactivate its symbolic language.

Two Planets Series

Araya Rasdjarmrearnsook

2007–2008



Two Planets Series explores the impossibility of absolute communication. By placing reproductions of Western masterpieces—from Manet to Van Gogh—before Thai villagers, the artist records their spontaneous, local reactions. Rather than bridging cultural gaps, the work highlights them; misrecognition is not a failure, but the very condition of the encounter.

In these exchanges, canonical authority recedes as meaning is re-signified through everyday experience. The villagers do not rely on art history, but on their own intuition, treating the paintings as living images rather than sacred relics. This process suggests that art remains vital only through continuous, even if asymmetrical, engagement with others.

Installed in a forest clearing at Khao Yai, the work invites visitors to occupy a position similar to the villagers. In this dynamic setting, the series proposes an ethics of respect for difference, proving that art is best kept alive through the instability of new and

unresolved encounters.

Khao Yai Fog Forest

Fujiko Nakaya

2024



In Khao Yai Fog Forest, Fujiko Nakaya's largest permanent installation, the artist and the MET team architects modeled an entire hillside to choreograph the fog's movement. Through precise terrain shaping and strategic planting, the landscape acts as a "timescape" that influences air currents and delays dissipation. This collaboration allows the fog to linger, slowing time and revealing natural processes as they unfold.

The experience is profoundly embodied; as spatial orientation fades within the white mass, viewers rely on tactile and sensory perception. Because the artificial fog is compositionally identical to natural fog, it integrates seamlessly into the forest. This immersion suspends the boundaries between human and nature, artificial and natural, inviting a renewed and multisensory relationship with the world.

K-BAR

Elmgreen & Dragset

2024



K-BAR is a site-specific architectural intervention that uses displacement to challenge the traditions of Land Art. A tribute to the late German artist Martin Kippenberger, the pavilion functions as an intimate metropolitan bar but opens only once a month. For most visitors, it remains a mirage-like sculptural object—an architecture of hospitality that withholds its social function, visible yet inaccessible.

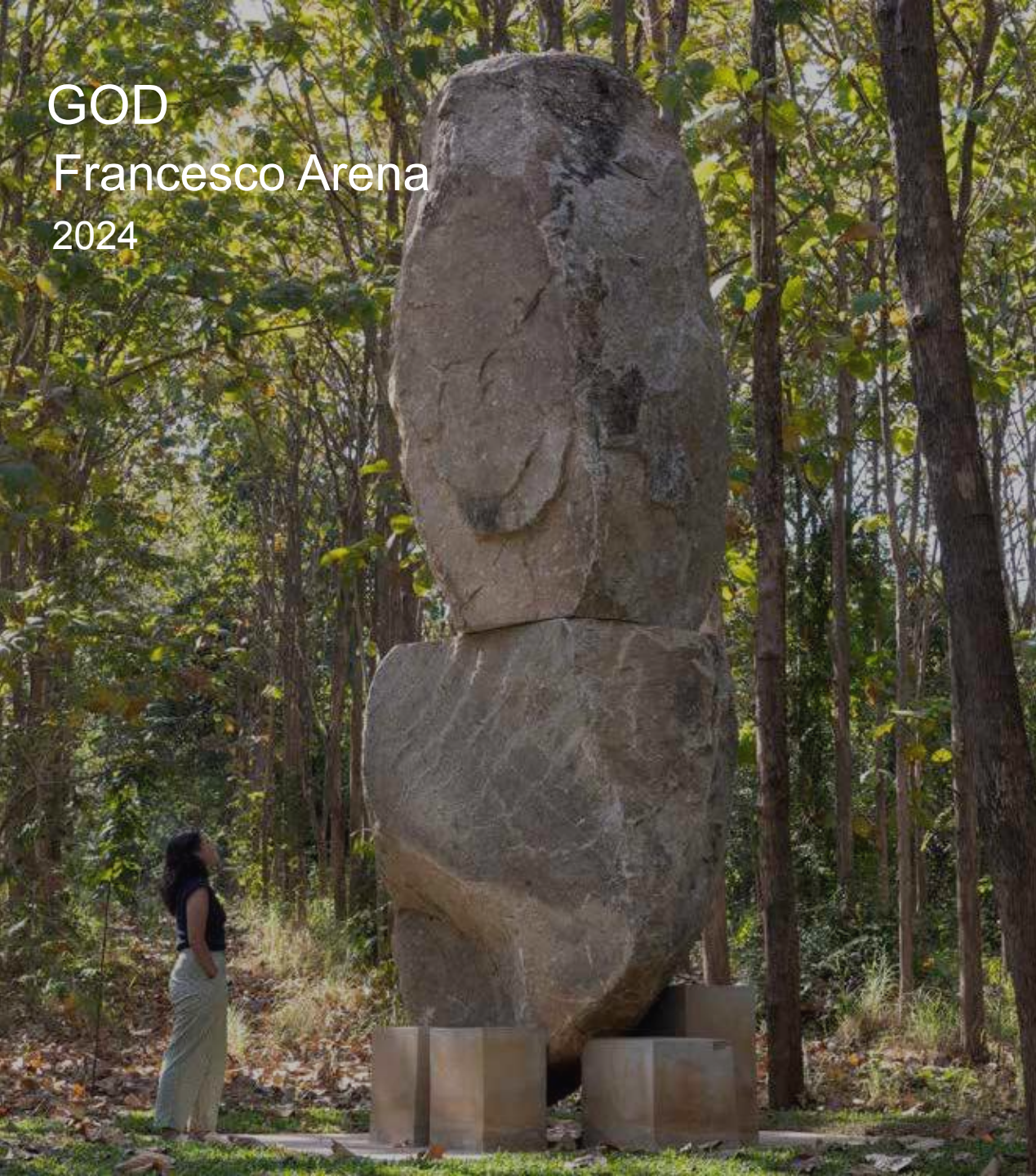
The interior houses an original 1996 Kippenberger painting, subverting conventional museum contexts. By placing a significant European artwork in rural Southeast Asia, the artists provocatively reframe debates on art restitution, suggesting an inversion of historical extraction.

Rather than romanticizing nature, K-BAR stages an oasis of urbanity in the forest. It exists in a state of tension between presence and refusal, inviting guests to contemplate the intersection of European art history, metropolitan life,

and the remote landscape.

GOD

Francesco Arena
2024

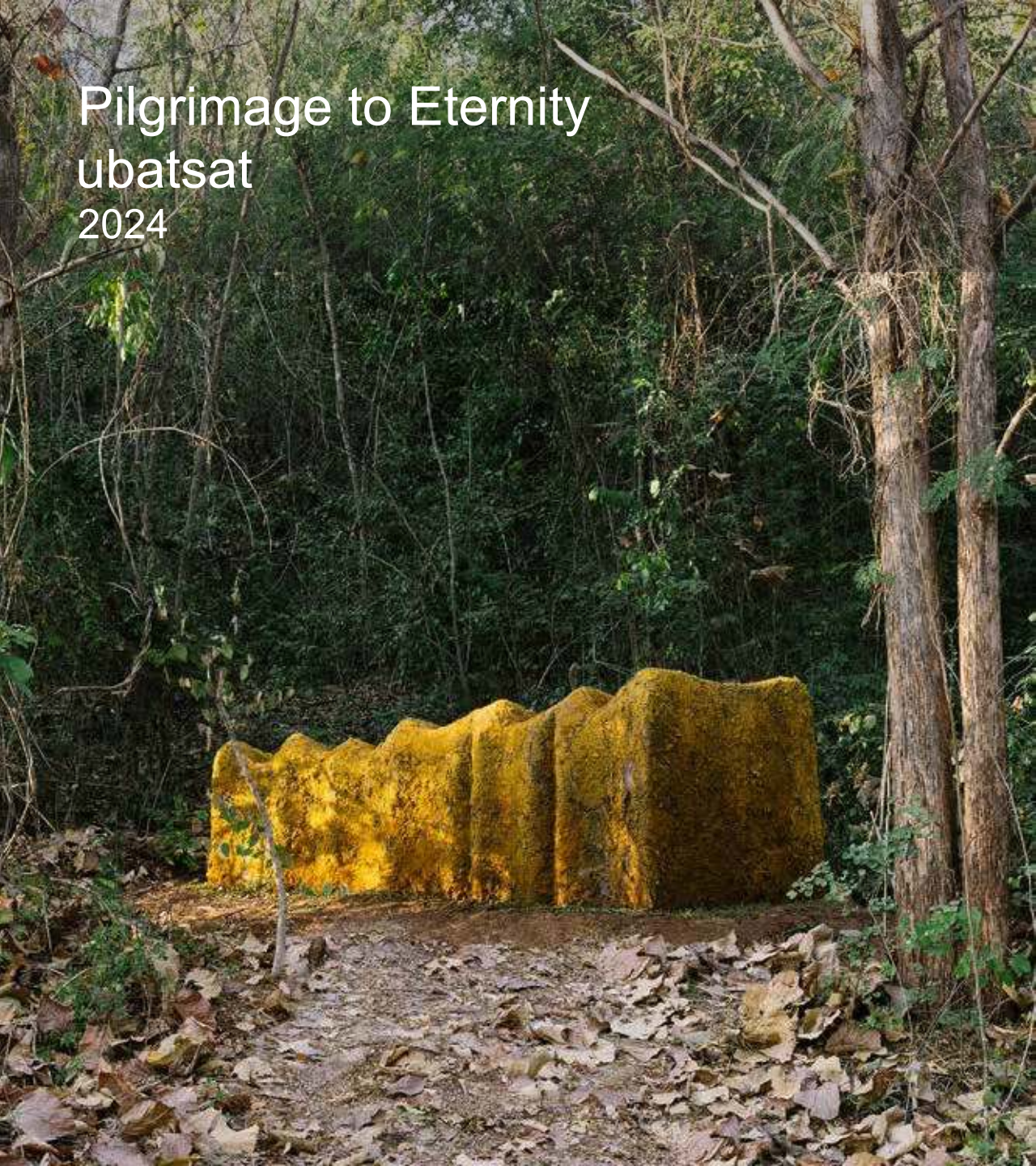


GOD is a work consisting of two massive stones from Kanchanaburi, the sculpture's inaugural installation was marked by local offerings, embedding the work in a logic of reciprocity with the land.

The monolith features carved letters—"G," "D," and "O"—that complete the word "GOD" only when stacked. At the moment of completion, the word disappears, sealing meaning within the stone's mass. This collapse of language into matter renders the divine invisible and withheld from representation.

Within the teak forest, GOD creates a threshold for silent reflection. Visitors are encouraged to place their hands on the stone, registering its temperature, texture, and resistance. Faith becomes tactile; mystery acquires weight.

Pilgrimage to Eternity ubatsat 2024

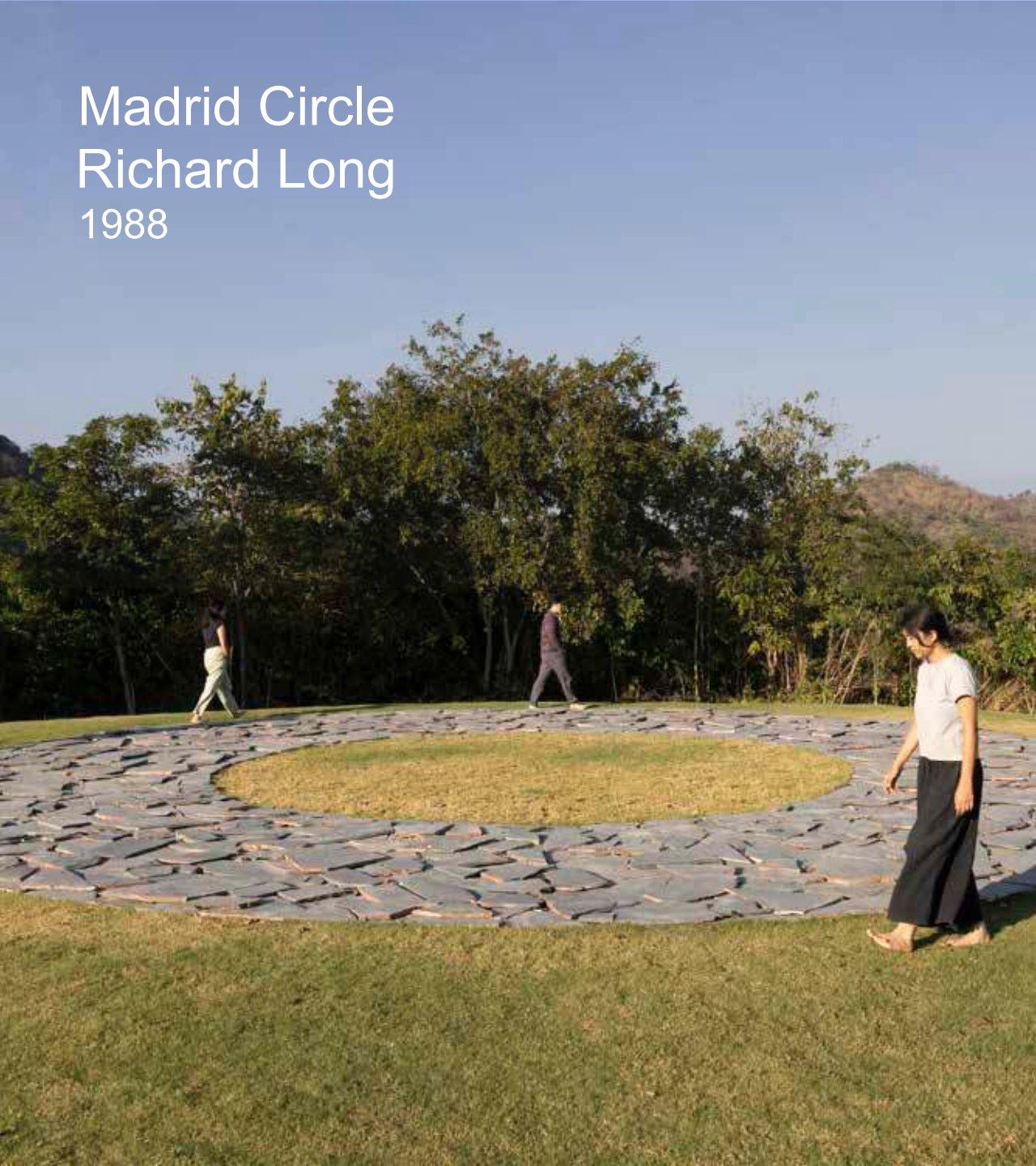


Pilgrimage to Eternity redefines the stupa tradition through the lens of Land Art 2.0, prioritizing ecological attunement over monumentality. By deconstructing the canonical form of sacred architecture, the artist—trained as both an artisan and a monk—transforms the stupa into a fragmented field of nine sculptural elements.

The work utilizes traditional construction molds, reclaiming these hidden tools as primary forms to shift focus from the finished monument to the process of making. Dispersed throughout the landscape, the sculptures invite visitors on a literal pilgrimage, where meaning is articulated through the physical act of walking and pausing within the forest.

Subject to decay and growth, the installation enacts the Buddhist principle of anicca. As the sculptures are gradually absorbed by the environment, they become a material meditation on interdependence, evolving from static objects into a continuous process of becoming.

Madrid Circle Richard Long 1988



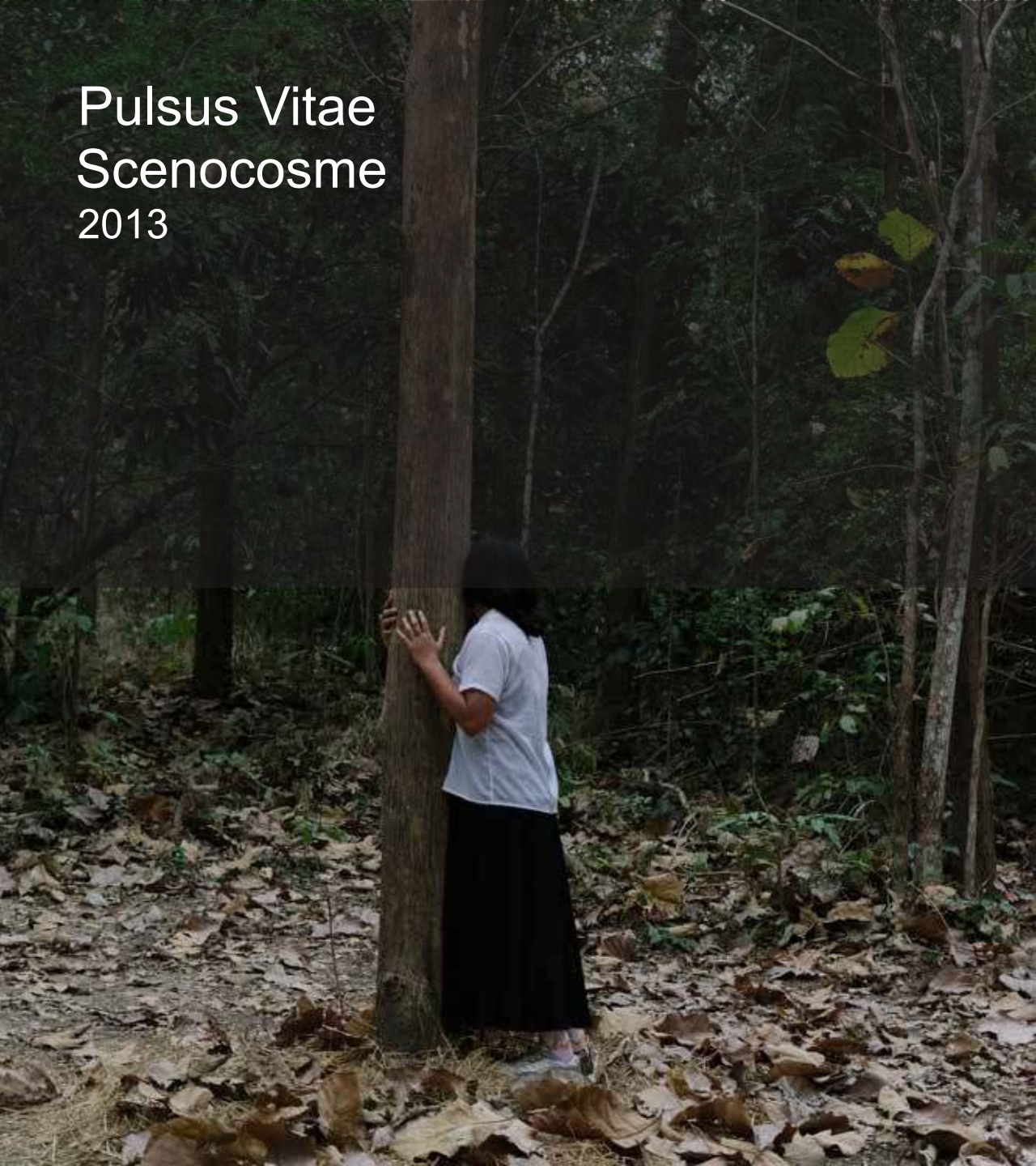
Richard Long's Madrid Circle situated at the forest's highest point, explores the relationship between minimal gesture and landscape. Using slate stones in a simple geometric arrangement, the work avoids monumentality, instead creating a dialogue between human order and the forest's irregularity.

Reaching the site requires a kilometers-long uphill trek, making the physical effort of walking an integral part of the art. This emphasis on movement resonates with Buddhist walking meditation, framing the circle as a space for reflection. Long's practice treats walking as a sculptural medium, positioning the body within the temporal scale of the forest.

Ultimately, the work operates as a site of mediation rather than representation. By using materials gathered from the earth, Madrid Circle establishes conditions for visitors to encounter nature and time through sustained attention, affirming art

as a practice deeply embedded within natural systems.

Pulsus Vitae Scenocosme 2013



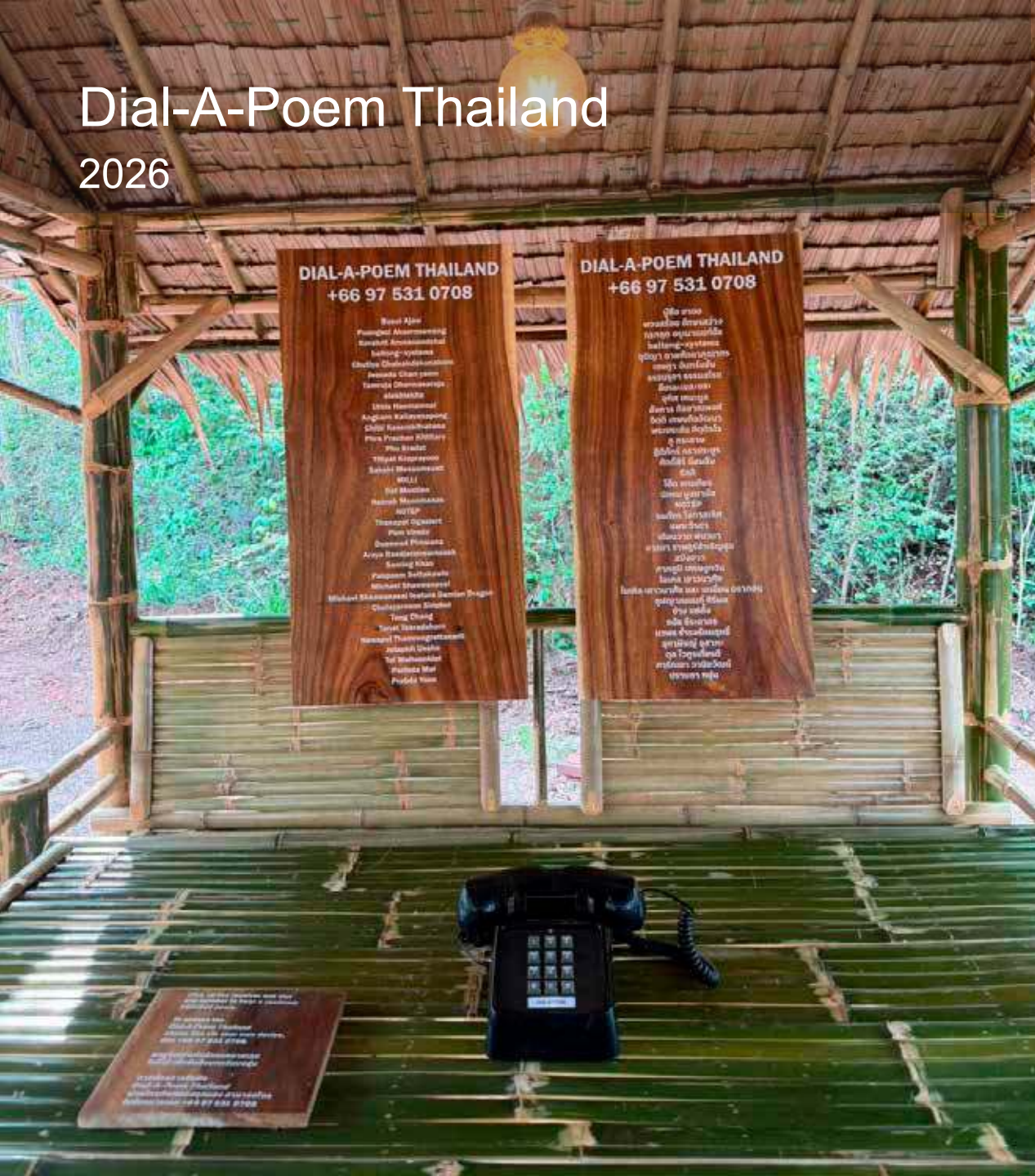
The pulse of life is the resonance of a tree with a human heartbeat. The vibratory sound can only be heard and felt by placing the ear or the body against the trunk. It generates sensory, organic and soothing relationships between the tree and the body.

The tree is a symbol of the body, through its cover and its flesh. The bark is the skin of the tree as the body, and it is a surface of appearance, both protective and fragile. By exploring its sinuous prints, it invites to feel its intimacy, as a mirror of our own body.

Scenocosme overturns various technologies in order to create interactive installations which evolve thanks to bodily and social relations of the audience. Their works came from possible hybridizations between the technology and living world, which meeting points incite them to invent sensitive and poetic languages.

Dial-A-Poem Thailand

2026



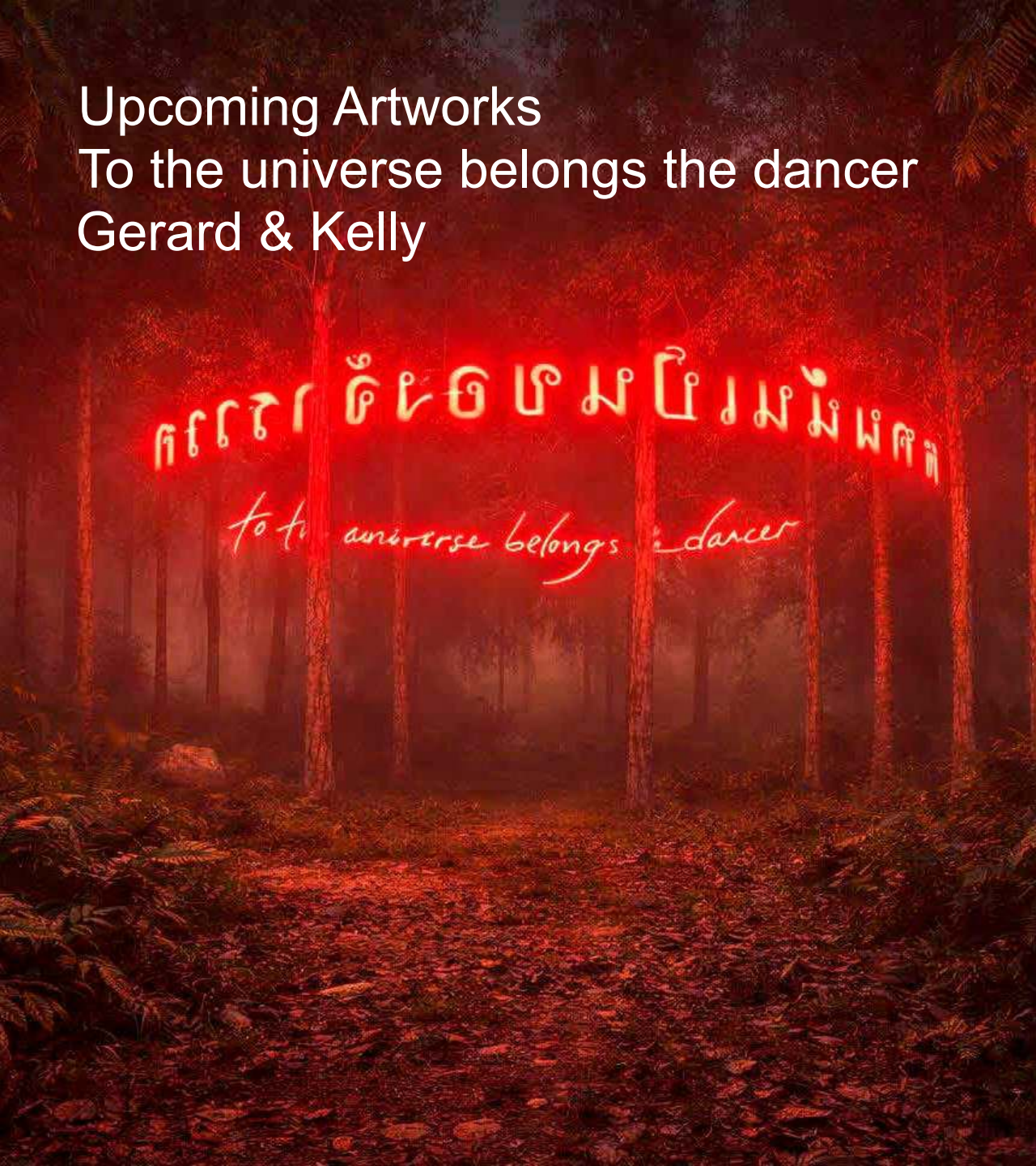
Dial-A-Poem Thailand (2026), developed by Bangkok Kunsthalle in partnership with Giorno Poetry Systems, reimagines poetry as an interactive, phone-based sound archive. Inspired by John Giorno's 1968 project, it invites audiences to dial a number or use installed telephones to access 44 randomized recordings by 35 Thai artists, including poets, monks, rappers, and sound practitioners.

Each call creates an intimate, one-time encounter between listener and voice, turning poetry into a fleeting, participatory event rather than a fixed text. The work expands the definition of poetry to include speech, sound, and performance, challenging traditional literary boundaries while reflecting on contemporary Thai cultural identity.

Rooted in a diverse sonic landscape, the project treats "Thainess" as fluid and evolving rather than fixed. By transforming poetry into distributed sound, Dial-A-Poem Thailand presents language as an open, ongoing process of expression, where meaning emerges through listening, chance, and participation.

Upcoming Artworks

To the universe belongs the dancer Gerard & Kelly



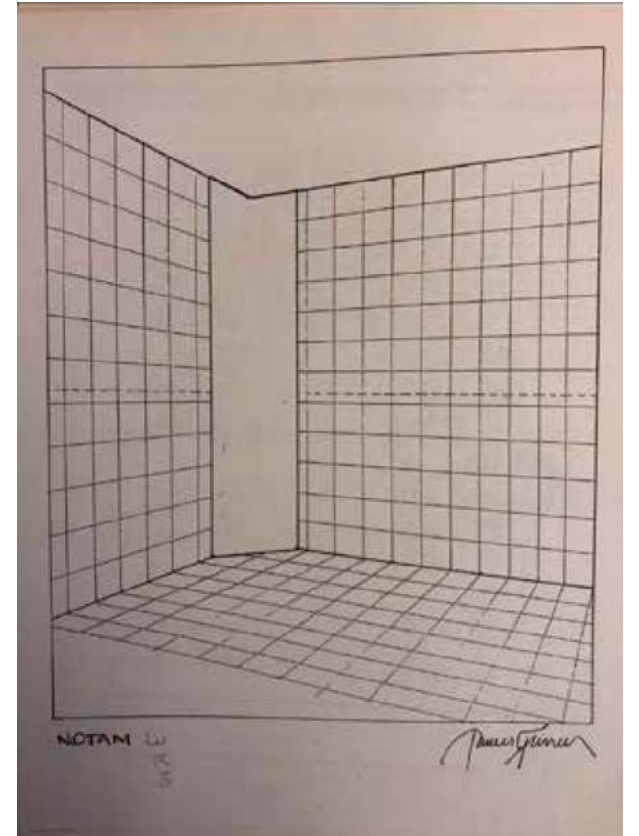
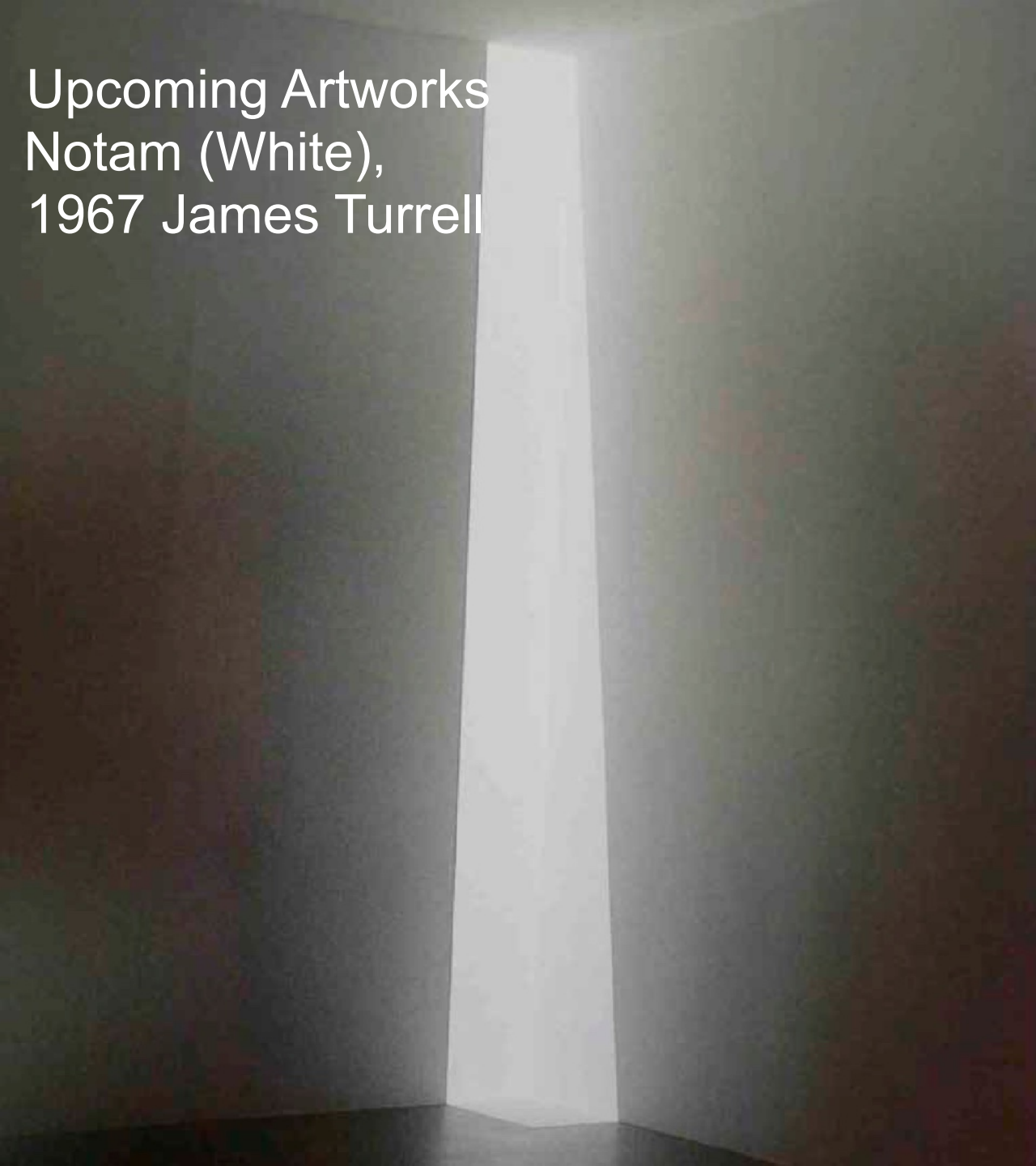
Set in the teak forest, twelve teak trees suspend a glowing red neon sign reading, “To the universe belongs the dancer / นักเต้นนั้นเป็นของจักรวาล.” This installation blends the serene environment of the Art Forest with Bangkok’s vibrant urban energy.

The trees act as living architecture, featuring a carved, 12-station performance score. These intuitive instructions guide visitors through mindful exercises focused on breath and body movement, actively inviting them to participate in a communal circle dance.

Uniting nature, culture, and human devotion, the artwork evolves naturally across seasons. It transforms the forest clearing into a contemplative sanctuary where ancient spiritual concepts and contemporary visual language seamlessly converge.

Upcoming Artworks

Notam (White), 1967 James Turrell



For over half a century, James Turrell has worked directly with light and space to create artworks that engage viewers with the limits and wonder of human perception. Turrell, an avid pilot who has logged over twelve thousand hours flying, considers the sky as his studio, material and canvas.

Informed by his training in perceptual psychology and a childhood fascination with light, Turrell began experimenting with light as a medium in southern California in the mid-1960's. His medium is pure light. He says, "My work has no object, no image and no focus. With no object, no image and no focus, what are you looking at? You are looking at you looking. What is important to me is to create an experience of wordless thought."

Residencies Renato Leotta August–October 2026



Renato Leotta is an artist born in Turin in 1982; he currently lives and works in Italy. His work stems from a reflection on the landscape. Temporality is the core of his practice and takes shape through the observation of the elements that govern it: the sky, for example, and its relationship with things—the sea, plants, the wind, but also the body and memory. The focus of his research traces back to the Mediterranean and the cosmos—contexts understood as entities that situate his work within a critique of resistance to the rhythms of acceleration and image production.

Recent exhibitions include his solo show at Galleria Sprovieri in London; Bourse de Commerce–Pinault Collection, Paris; Castello di Rivoli Museo d'Arte Contemporanea, Turin; the 17th Istanbul Biennial; Gropius Bau, Berlin; and Manifesta 12, Palermo, among others. Leotta is the founder of Turiner Khunstverein and the co-founder of the research platform Istituto Sicilia.

Activities



The activity program of Khao Yai Art Forest is an integral extension of its curatorial approach, translating the project's principles into a lived, collective experience. Rather than presenting art to a pre-existing audience, the program seeks to create a community over time—through repeated encounters, embodied participation, and a sustained relationship with the land thanks to: workshops, screening, performances, tasting experience and Special Events

By prioritizing slowness over immediacy, the program invites participants to step away from the accelerated time of the city and enter a temporality shaped by the forest itself, one articulated through walking, listening, and collective presence.

At the heart of this shared presence is the act of gathering for a meal. Food is the most immediate medium through which communities are formed and sustained. At Khao Yai Art Forest, food is understood not merely as hospitality, but as a primary curatorial tool. To frame food as a form of “Land Art” is to shift focus from spectacle to nourishment and from consumption to cultivation. Planting, tending, and harvesting become ways of dwelling with the forest, acknowledging our fundamental dependence on soil, climate, and the rhythms of nature.

Taken together, the activity program functions as a long-term cultural ecology. It cultivates a community that gathers, eats, and learns together, allowing the meaning of Khao Yai Art Forest to grow and evolve across seasons rather than exhibition calendars.

Bangkok Kunsthalle



Nine Plus Five Works

Michel Auder

12 January–10 March 2024



Nine Plus Five Works (2024) was the inaugural exhibition of Bangkok Kunsthalle, unfolding along two interwoven trajectories: five works engaging with nature and nine works charting the evolution of Michel Auder's oeuvre through diverse genres. An exhibition that is simultaneously a promenade in the building as well as a parcours in Michel Auder's life.

In the first group of works, Auder describes his relationship to nature in terms of time. He explains how the representation of nature necessitated the invention of a specific editing technique in order to accommodate the nuanced temporality of natural phenomena.

In the second group of works, a selection of chronicles, travelogues, diaries, video portraits, video poems, and intimate recollections reveal Auder's predilection for modes of editing and filming that enable multiple narratives to emerge.

Emma McCormick Goodhart

January–February 2024



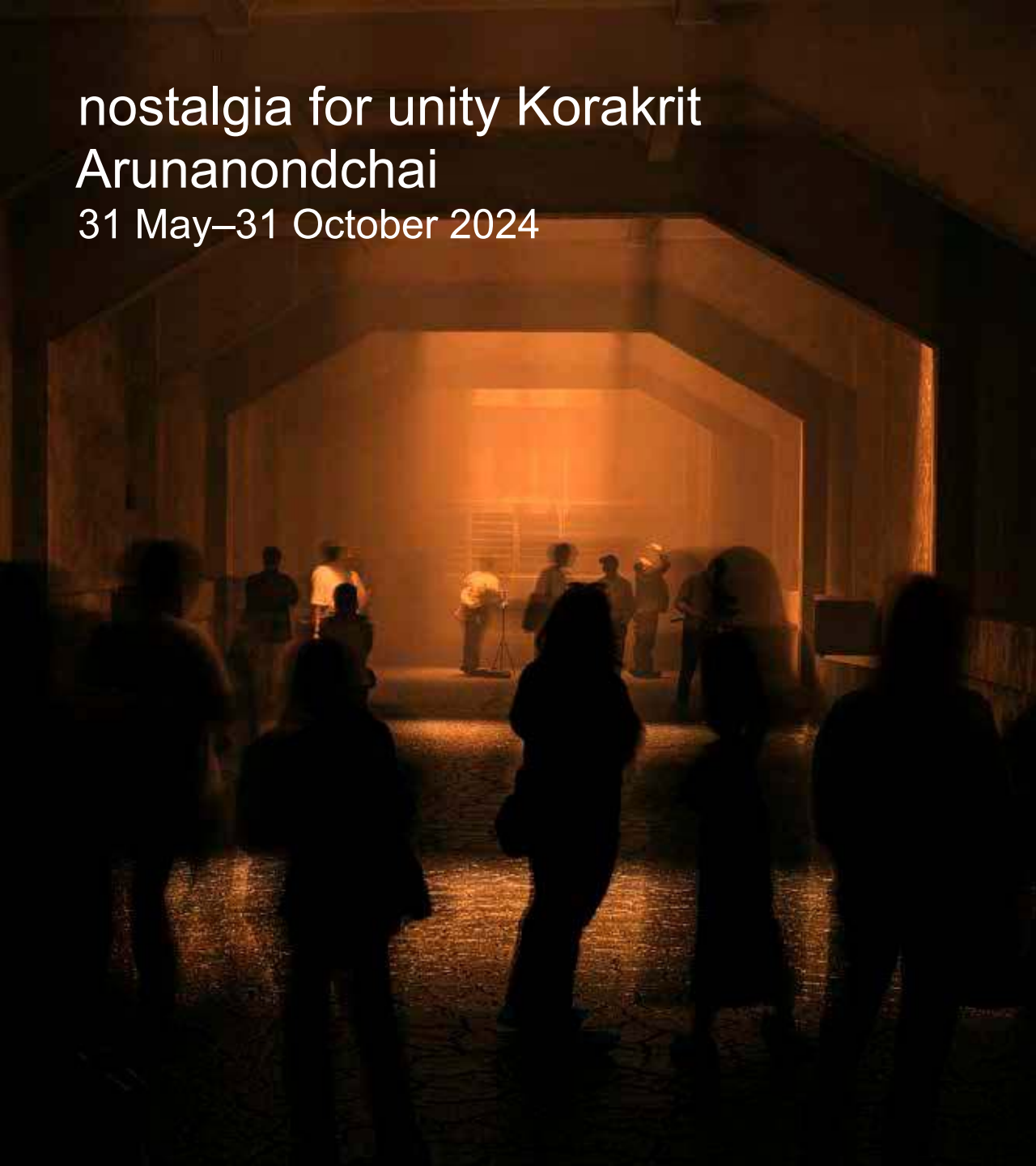
Emma McCormick Goodhart is an artist, writer, researcher, and dramaturge working across media, timescales, and sensory systems, including sound and scent. Her practice explores “deep-time” sensing and technosensory futures, creating speculative environments that function as soft architectures and climate fictions.

During her 2024 residency at Bangkok Kunsthalle, she developed *glai glai* (2024), a neon installation spanning three floors. Drawing from Yaowarat’s visual culture, the work uses the Thai words “ใกล้” (near) and “ไกล” (far), rendered in green and pink neon inspired by local signage.

The overlapping glow collapses spatial and temporal perception into linguistic ambiguity. Positioned as a “proposition in neon,” the work functions as a spatial riddle and speculative device, extending into her artist book *gl ai yph* (2024), which explores neon as an environmental and temporal medium shaped by deep geological and technological histories.

nostalgia for unity Korakrit Arunanondchai

31 May–31 October 2024



Korakrit Arunanondchai's *nostalgia for unity* (2024), created for Bangkok Kunsthalle, shifts from dense visuals to radical minimalism. The work frames dreams and memory within cyclical time, presenting a ritualistic spatial experience rather than an image to observe.

The entire floor is rebuilt from ashes of books salvaged from the historic fire, forming a continuous surface that functions as both ground and sacred space. Visitors traverse this "ashen temple," where destruction and renewal coexist like a phoenix rising from remnants.

A barely legible poem lines the perimeter, revealed through movement and proximity. Combined with hazy yellow light, the space evokes a liminal atmosphere between catastrophe and transcendence, where past, present, and future collapse into a

shared, evolving experience.

Natalie Brück

July–September 2024



Natalie Brück is a multidisciplinary artist based in Berlin whose practice spans performance, video, spoken work, and installation. Her work focuses on processes that emerge between people rather than fixed objects, using language, body, and spatial relations as core materials.

During her 2024 residency at Bangkok Kunsthalle, she developed *Working On The Imaginary Object* (2024), a movement performance created with local performers. The piece explored “empty spaces,” where meaning arises through collective action rather than defined outcomes.

Performers appeared to work on something invisible, with shared gestures making intangible “objects” perceptible. Each participant held their own interpretation, allowing structures to continuously form and dissolve through interaction. The work emphasized process, attention, and co-presence over representation.

Brück also led an artist talk and workshop with students at Silpakorn University, extending the residency into an exchange on collectivity, abstraction, and

performance as a shared and evolving practice.

MEND PIECE

Yoko Ono

30 August–22 December 2024



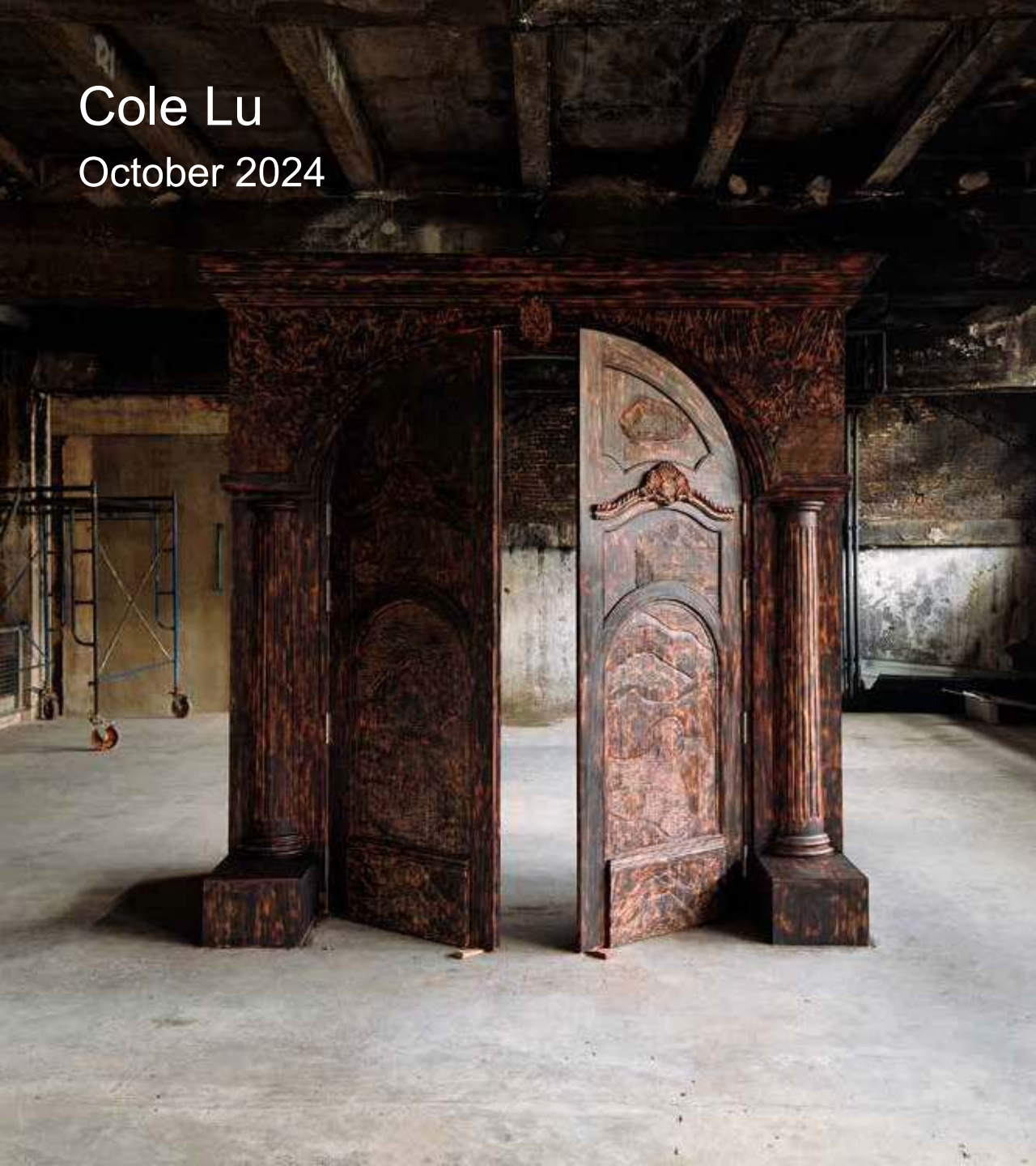
Conceived in 1966, MEND PIECE emerged as an early exploration of participatory art, challenging the very definition of what art can be.

In this work, Yoko Ono invites participants to take a seat and mend the ceramic shards using the materials provided. Fundamental to the work is the notion of healing through communal mending—a practice in collective meditation and mindfulness. The participants become an agent in the creation of art, but more than that, of healing. The mending of ceramic then becomes an analogue for the mending of all things, whether tangible or intangible, personal or universal.

In the context of Bangkok Kunsthalle, MEND PIECE takes on new meaning. The themes of mending and collectivity form the crux of Bangkok Kunsthalle's program: mending an abandoned building, strengthening the local community, and uniting disparate individuals. The work references the Japanese practice of "kintsugi," or the art of repairing broken pottery with metallic lacquer. The underlying philosophy of "kintsugi" is an embracing of an object's flaws and history, echoed by the physical

Cole Lu

October 2024



Cole Lu works with sculpture and painting to weave historical and literary references with personal experience, producing narratives of dissonance, longing, and transformation. Using materials such as burnt wood, linen, metal, and concrete, he builds mythological worlds through pyrography—"writing with fire"—where trauma, regeneration, and memory converge.

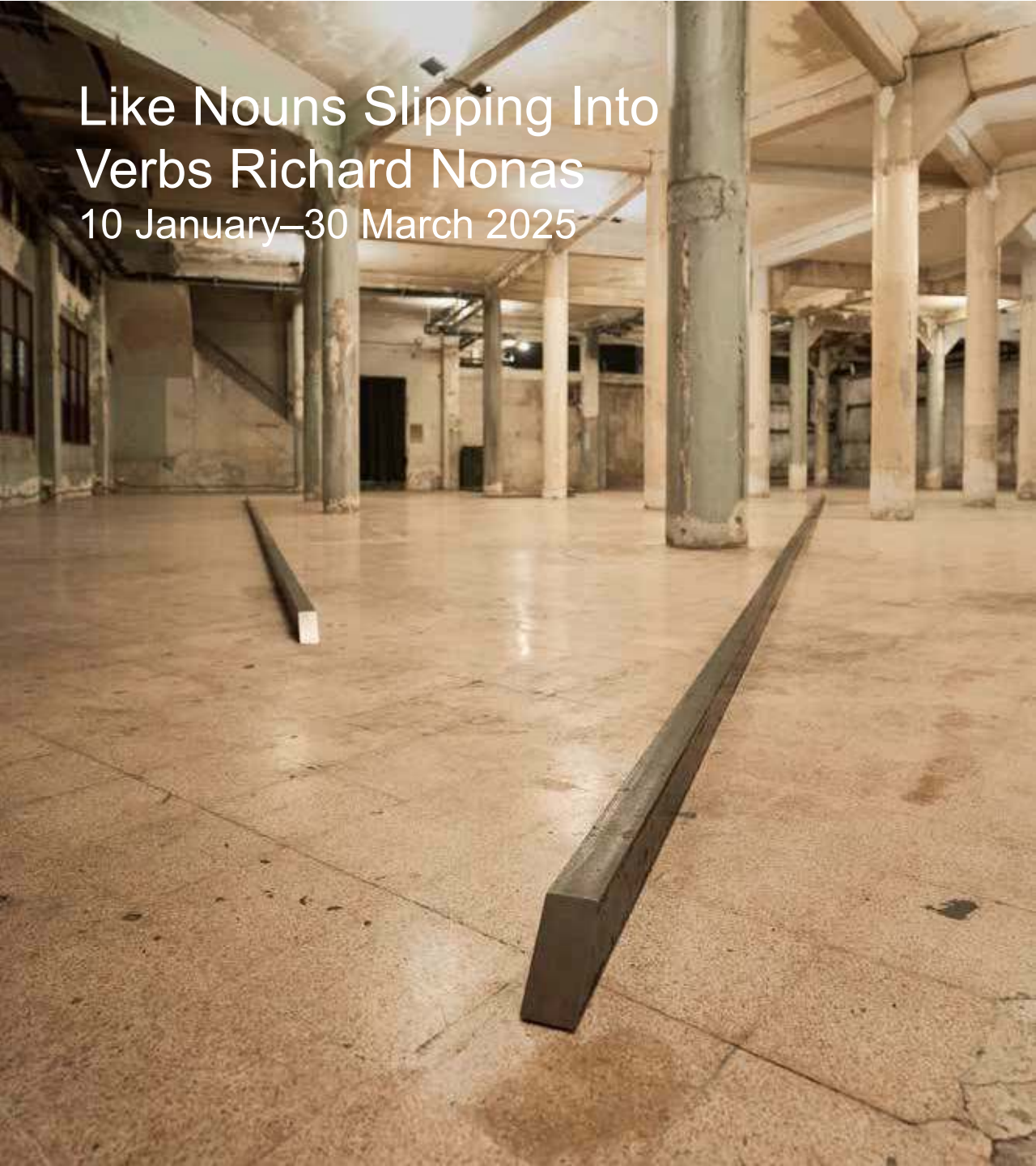
Raised in a literary household, Lu's engagement with text informs his meticulous burning process, where fire becomes both medium and metaphor. His works draw on repetition and labor to retell myth as a cyclical force rather than a linear story, dissolving boundaries between autobiography and collective mythology. This material logic also resonates with the fire-scarred history of the Thai Watana Panich building.

During his residency with Bangkok Kunsthalle in partnership with Nova Contemporary, Lu developed *The Engineers* (2024), a site-specific installation at the Museum & Library of Abbots of Wat Bowonniwet Vihara as part of the Bangkok Art Biennale 2024. The project was accompanied by a public discussion with curator Hera Chan,

exploring themes of materiality, writing, alchemy, diaspora, and history.

Like Nouns Slipping Into Verbs Richard Nonas

10 January–30 March 2025



Richard Nonas drew on fieldwork with Native American tribes, to develop the idea of “markers”—objects whose meanings shift with context and viewer. Like a cactus in the desert, his works resist fixed interpretation, holding personal, functional, or collective significance.

His minimalist sculptures—linear and rectangular forms in metal and wood—act as spatial markers that transform space into place. They emphasize ambiguity and liminality, exploring tensions between memory and reality, physical and imagined worlds, and recognizable versus abstract form.

At Bangkok Kunsthalle, works like *Boundary Man* (1974) define impossible boundaries across rooms, requiring movement and memory to grasp. Complementing these are low-lying rectangular steel forms that act as monuments within an imagined landscape. Their abstract geometry may recall a childhood floorplan. The exhibition space shifts between nostalgia, archaeology, and ritual, making locality and positioning as crucial as the objects. Set in the abandoned Thai Watana Panich

building, the exhibition creates a shifting, liminal space between past and present.

Nicolas Amato

January–February 2025



During his residency at Bangkok Kunsthalle, Nicolas Amato recognized the presence of a serpent stretching along the green terrazzo banister across four flights of stairs. The figure did not arrive as an imposition but as a revelation—something latent within the building's architecture waiting to be uncovered.

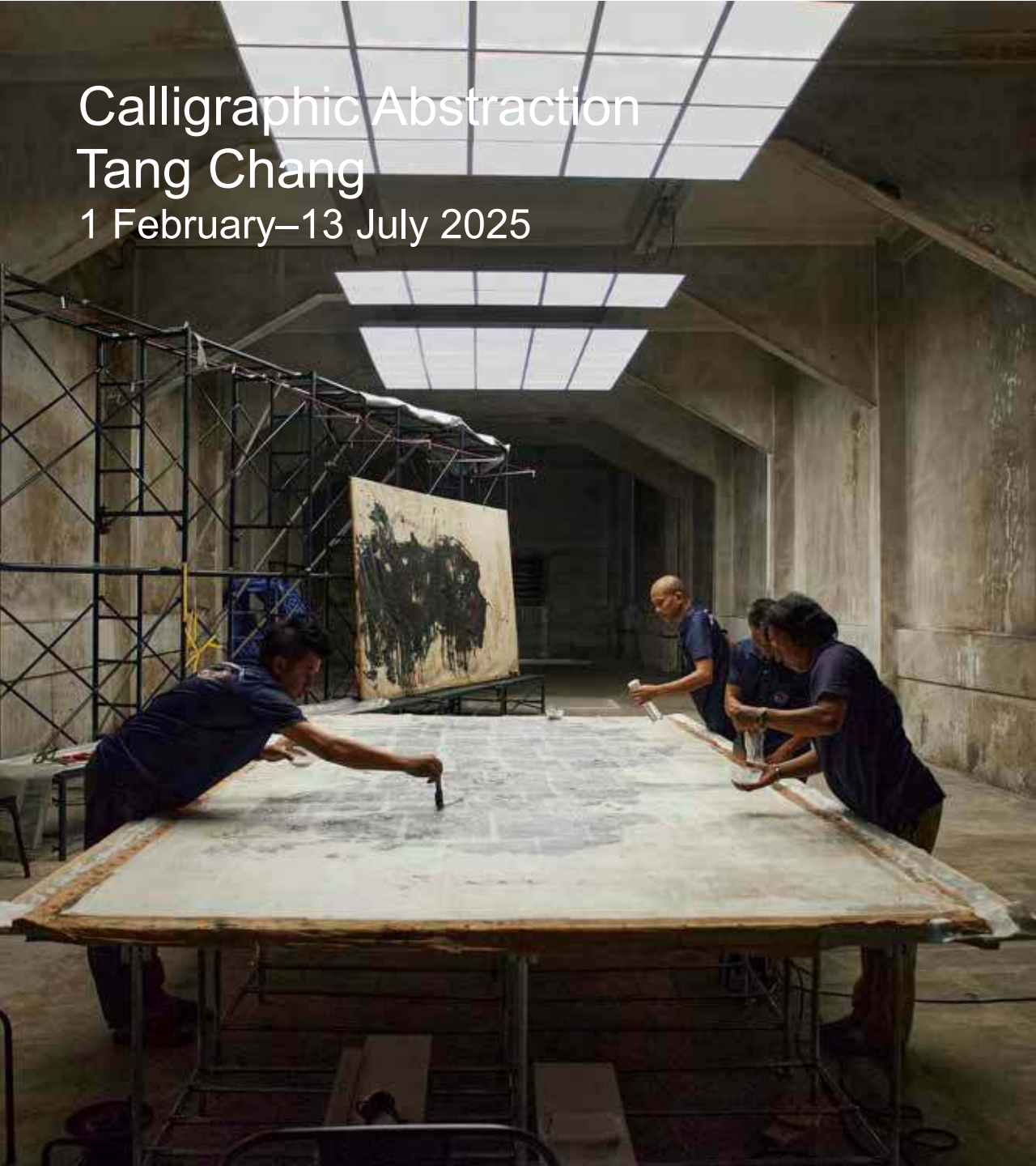
Amato's intervention took the form of polishing, a gesture that became the work itself. Rather than adding, he attuned to the materiality of the space, dissolving into its surfaces and amplifying the overlooked. The serpent inhabits thresholds and liminal zones, guiding circulation while inviting pause. The project also aligned with Bangkok Kunsthalle's curatorial program of architectural intervention: domesticating the building through art. By refining rather than inscribing, Amato rendered the familiar unfamiliar, transforming stairs and landings into intentional sites of presence.

Amato's work privileges subtlety over spectacle. The serpent here is not representation but a spatial device—an elemental figure that makes surfaces luminous, gestures

precious, and the overlooked newly significant

Calligraphic Abstraction Tang Chang

1 February–13 July 2025



Tang Chang's lifelong engagement with Chinese philosophy and spirituality shaped an art practice inseparable from meditation and belief. *Calligraphic Abstraction* (2025) at Bangkok Kunsthalle highlights the ambiguity between calligraphy and abstraction, presenting key aspects of his oeuvre.

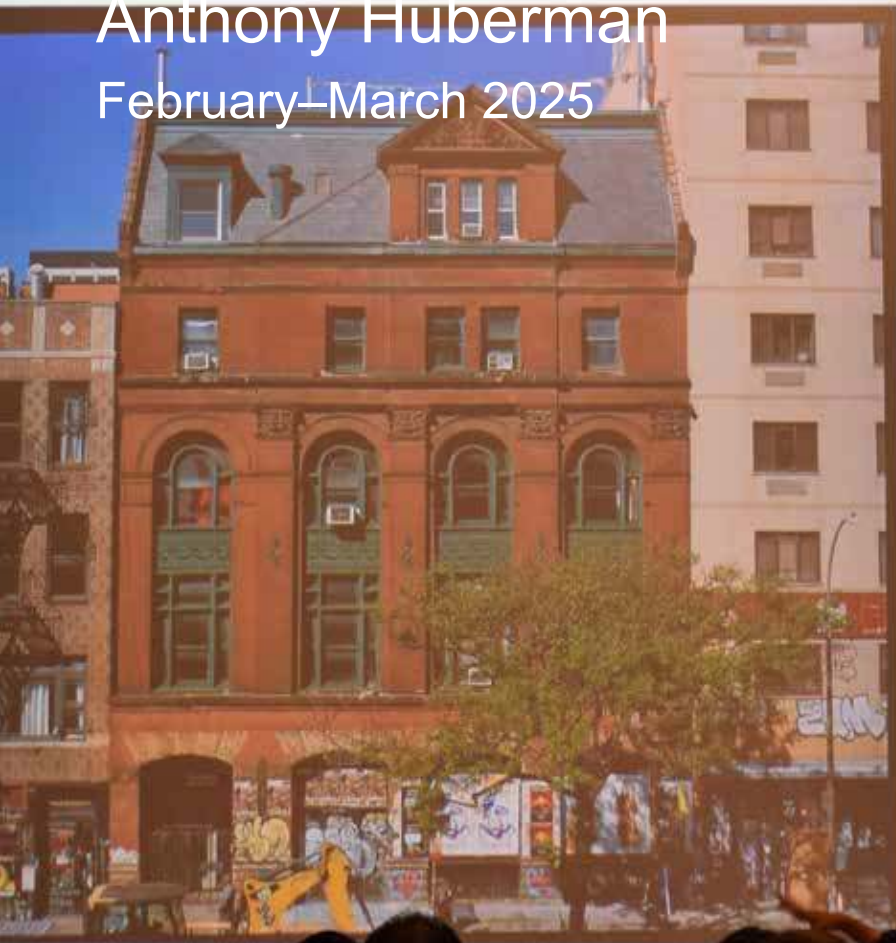
The ground floor focuses on works from 1971–1972, a highly prolific period. Two typologies emerge: “characters,” resembling single Chinese forms, and “poems,” structured like visual verses. Ascending the staircase, his largest painting reflects a synthesis of modern abstraction with Daoist harmony and Buddhist mindfulness, emphasizing both artistic creation and spiritual transmission.

In collaboration with Restaurateurs Sans Frontières, the painting is gradually restored during the exhibition, turning conservation into a performative act of healing. Tours and visits to The Tang Chang Private Museum extend this dialogue,

reaffirming Chang's legacy as a significant yet underrecognized Thai master.

Anthony Huberman

February–March 2025



Anthony Huberman is a curator and writer currently living in New York, where he is the Executive Artistic Director of Giorno Poetry Systems and Visiting Faculty at CCS Bard. He was Director and Chief Curator of CCA Wattis Institute for Contemporary Arts in San Francisco, Founding Director of The Artist's Institute in New York, and Curator at the Contemporary Art Museum St. Louis, Palais de Tokyo, and Sculpture-Center. He has curated exhibitions at Wiels in Brussels, Raven Row in London, MoMA PS1 in New York, KW in Berlin, and Macro in Rome, among others.

During his residency at Bangkok Kunsthalle, Huberman conducted in-depth research into the local art scene, visiting institutions, artist studios, and estates. Concluding his time, Huberman presented a talk titled *An Artist Led Approach* (2025), where he shared insights on how institutions can learn from artists and follow their lead, drawing on examples from artists he has collaborated with and learned from, and showcasing exhibitions he has curated and institutions he has directed in the United

States and Europe in recent years.

Painting as Event Xie Fan

30 March—4 May 2025



Xie Fan's *Painting as Event* (2025) merges painting with performance and communal ritual at Bangkok Kunsthalle. By day, he serves his signature mapo tofu; by night, he prepares full meals using handmade ceramics. The exhibition frames painting as a lived, time-based experience shaped by materiality, ritual, and impermanence.

At its core are terracotta paintings and large sponge works. Pigments and oxides are applied to raw clay, then transformed through firing, where heat and chance alter their final appearance. This process reflects Xie Fan's focus on permeation—how pigment enters and bonds with its surface. While the sponge paintings extend this idea, layering earth-based pigments over plant forms from Khao Yai Art Forest, leaving traces like sedimented memory.

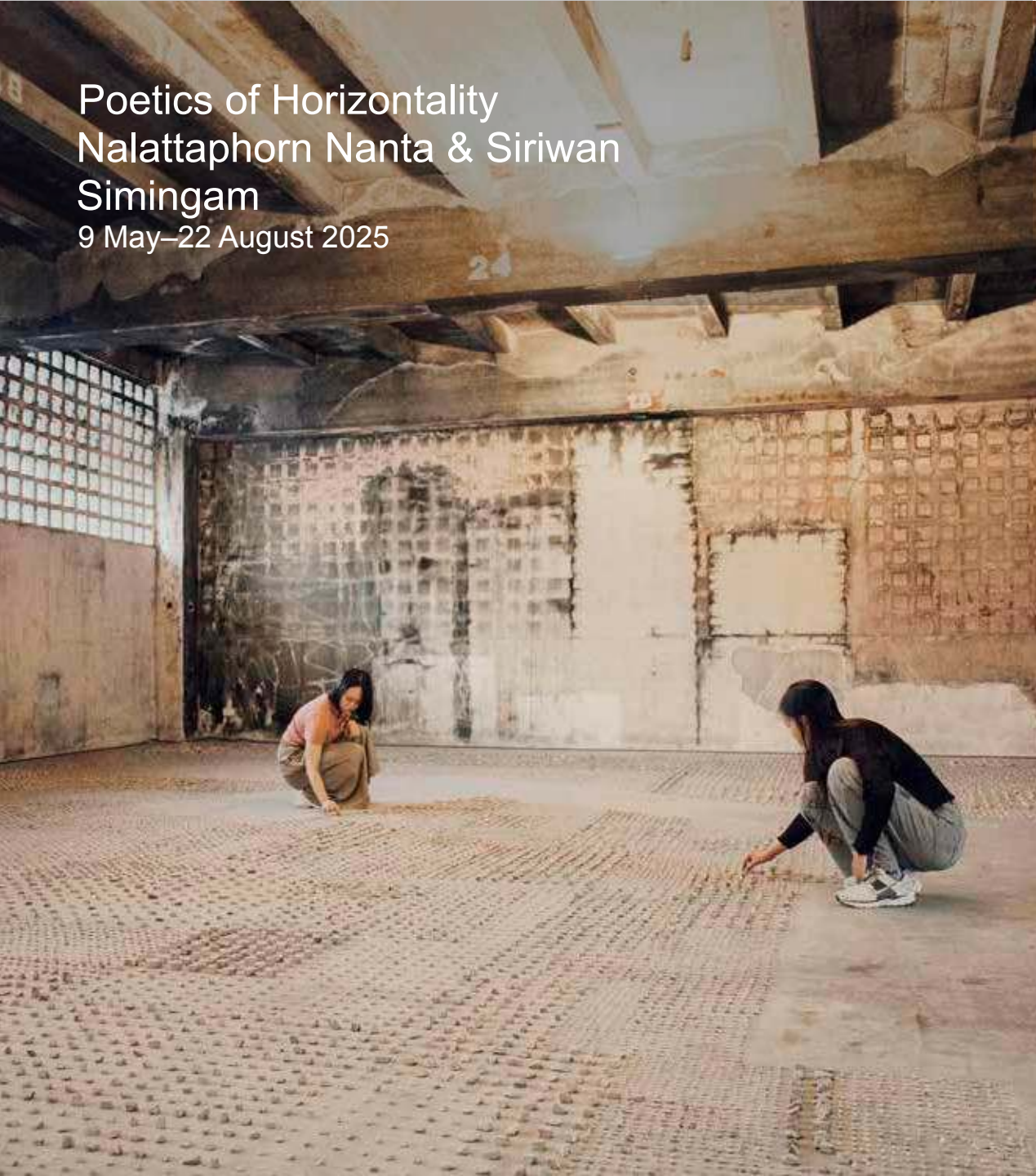
Light and time activate the works. Daylight reveals subtle textures, while candlelight creates intimate encounters at night. Through food, ceramics, and shifting perception,

Xie Fan redefines painting as an event—fluid, shared, and continuously unfolding.

Poetics of Horizontality

Nalattaphorn Nanta & Siriwan Simingam

9 May–22 August 2025



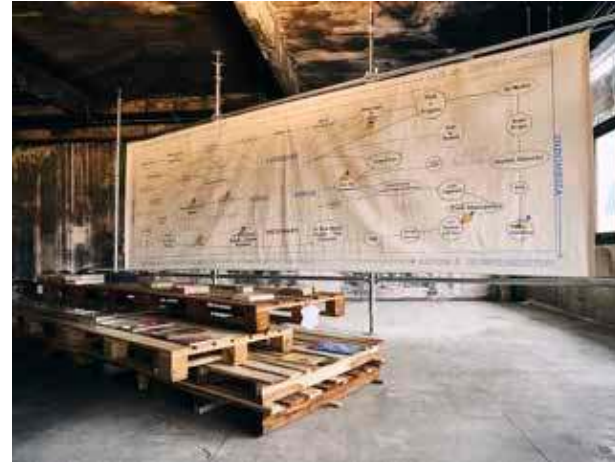
Poetics of Horizontality (2025) by Nalattaphorn Nanta and Siriwan Simingam unfolds across the third floor of Bangkok Kunsthalle. Delicate stone grids respond to the building's fire-scarred surfaces, mapping its material memory. Fragments of cement and debris are carefully repositioned along faint burn marks, forming a subtle spatial inscription that transforms damage into a poetic framework.

The installation centers on three gestures: collecting, arranging, and healing. Discarded fragments are gathered and treated as meaningful artifacts, echoing archaeological recovery. Arranged into loose, irregular grids, they create an ephemeral archive—less about control than attentive care.

Fragile and unsecured, the grids remain open to disruption, emphasizing impermanence and change. This precarity reveals space as layered and unstable, resisting neutrality. The work proposes a poetics of care, where healing arises through attention rather than erasure. Horizontality—like the shifting horizon—becomes both limit and possibility, framing a space for remembrance, renewal,

and beginning again.

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left . Yoonglai Collective
13 June–17 August 2025



Yoonglai Collective was selected through the Open Call Cultivating The Art of Working with Space to create a site-specific exhibition in the former Thai Watana Panich publishing house. Once central to Thailand's knowledge production, its fire-scarred interior now prompts reflection on publishing, authorship, and state-controlled narratives. Research traces links between language and power in Thailand and Indonesia—from dictionaries as nation-building tools to the internet's shift toward decentralized expression.

Reimagining the editor as facilitator, the exhibition unfolds through The Editorial Room (Staff Only) with Krack! Printmaking Collective. This space becomes a publishing lab with archives, timelines, and a participatory AI-generated dictionary (2000–2025), inviting visitors to contribute and reshape language collectively.

Other three invited artists expand the dialogue. Together, the exhibition reflects on memory and asks how meaning is written and shared today.

Spencer Sweeney

July–December 2025



Spencer Sweeney is a painter, musician, and multidisciplinary artist known for transforming galleries into performative environments that function as studios, stages, and social spaces. Born in Philadelphia and trained at the Pennsylvania Academy of the Fine Arts, he later moved to New York, where he developed a practice shaped by jazz, nightlife culture, and collaborations in experimental music, including the noise-art group Actress.

Sweeney's work draws on influences ranging from Picabia to Matisse, while embracing "availablism"—a fluid, process-driven approach that prioritizes immediacy and psychological openness. His practice extends beyond painting into curated environments, performances, and long-form conversations, including a publication and his ongoing global salon project Headz, focused on experimental jazz.

During his residency at Bangkok Kunsthalle, Sweeney developed a series of activations that turned the institution into a site of listening and exchange. *Living Cinematheque* (2025) presented experimental films across eras, while *Disco Hut* (2025) transformed the space into a sound lounge for collective listening. Across these works, the Kunsthalle becomes both studio and social field,

where artworks emerge as residues of shared time, gesture, and encounter.

Luca Lo Pinto

August–September 2025



Luca Lo Pinto is an Italian editor and curator, Artistic Director of the Museum of Contemporary Art of Rome, and co-founder of NERO. From 2014 to 2019 he was curator at Kunsthalle Wien, where he organized solo exhibitions of Nathalie Du Pasquier, Camille Henrot, and Olaf Nicolai, among others, as well as group exhibitions including *Time is Thirsty* and *Publishing as an artistic toolbox: 1989–2017*. Other projects include the 16th Art Quadriennale at Palazzo delle Esposizioni and *Antigrazioso* at Palais de Tokyo. He has written widely and edited *Documenta 1955–2012* and artist books, publishing the time-capsule 2014

During his residency, sponsored by the Istituto Italiano di Cultura and art4d, Luca Lo Pinto hosted an art talk and workshop at Bangkok Kunsthalle.

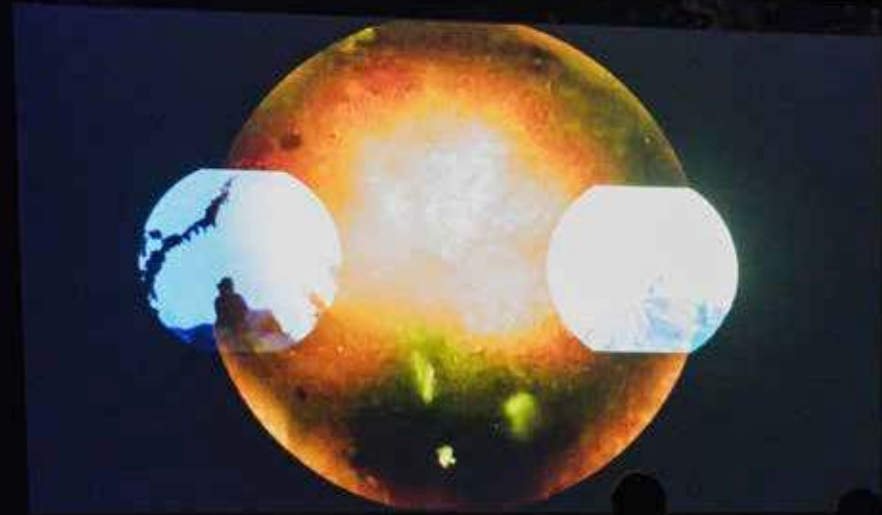
From *Display to Discourse: Expanding the Role of the Curator* (2025), introduced by Dr. Maria Sica, examined exhibition-making as constructing situations with multiple visual and conceptual entry points. Rather than a display of objects, exhibitions become negotiations among human and non-human agents, time, architecture, light, sound, and smell, inviting viewers to unlearn the familiar.

The curatorial workshop further reconsidered institutions not as neutral spaces but as contested sites for inquiry, critical reflection, and coexistence, keeping artists

central while embracing in-betweenness across disciplines.

Eduardo Williams

September–November 2025



Eduardo Williams is an award-winning filmmaker and video artist currently based in Paris, France. Williams has received recognition from the Lincoln Center, Harvard University, and his films have premiered at the world's most prestigious film festivals, including Cannes, Locarno, NYFF, and TIFF.

The experience of Bangkok inspired Williams to shoot a new video work, scheduled for 2027, continuing his investigation of space by destabilizing nearness and distance. From the rooftop of Bangkok Kunsthalle, he filmed intimate conversations between strangers with a powerful zoom lens, adopting the position of an urban voyeur. The work interweaves footage from three cities across continents, collapsing geographies into a fluid spatial continuum.

During his residency, Williams hosted screenings and an intimate artist hangout reflecting his collaborative approach. The program featured *El auge del humano* (The Human Surge), *El auge del humano 3* (The Human Surge 3, 2023), and *Parsi* (2018), tracing movements of people and images across physical and virtual borders.

Informal gatherings with local artists fostered dialogue on experimental cinema as an evolving, collective process. The residency concluded with *Un gif larguísimo*,

looped in the Screening Room, extending his exploration of perception and interiority.

Mitta del Santi
Ploenchan Vinyaratn
26 September 2025–8 February 2026



Ploenchan Vinyaratn's *Mitta del Santi* (2025) is a site-specific textile installation at Bangkok Kunsthalle, responding to its past as the Thai Watana Panich publishing house. Fabric remnants are cut into 399 circular forms, echoing the original logo, and printed with words from children's books once produced there. Rewoven together, these fragments form a new narrative, transforming memory into a living story.

Weaving becomes a method of world-making, interlacing threads, histories, and people. The work unfolds as a participatory process, with Vinyaratn collaborating with Thai women to collectively produce large-scale textiles. By dismantling and reconfiguring looms, she creates forms that extend beyond traditional frameworks, where fragments of past works are reassembled into new continuities.

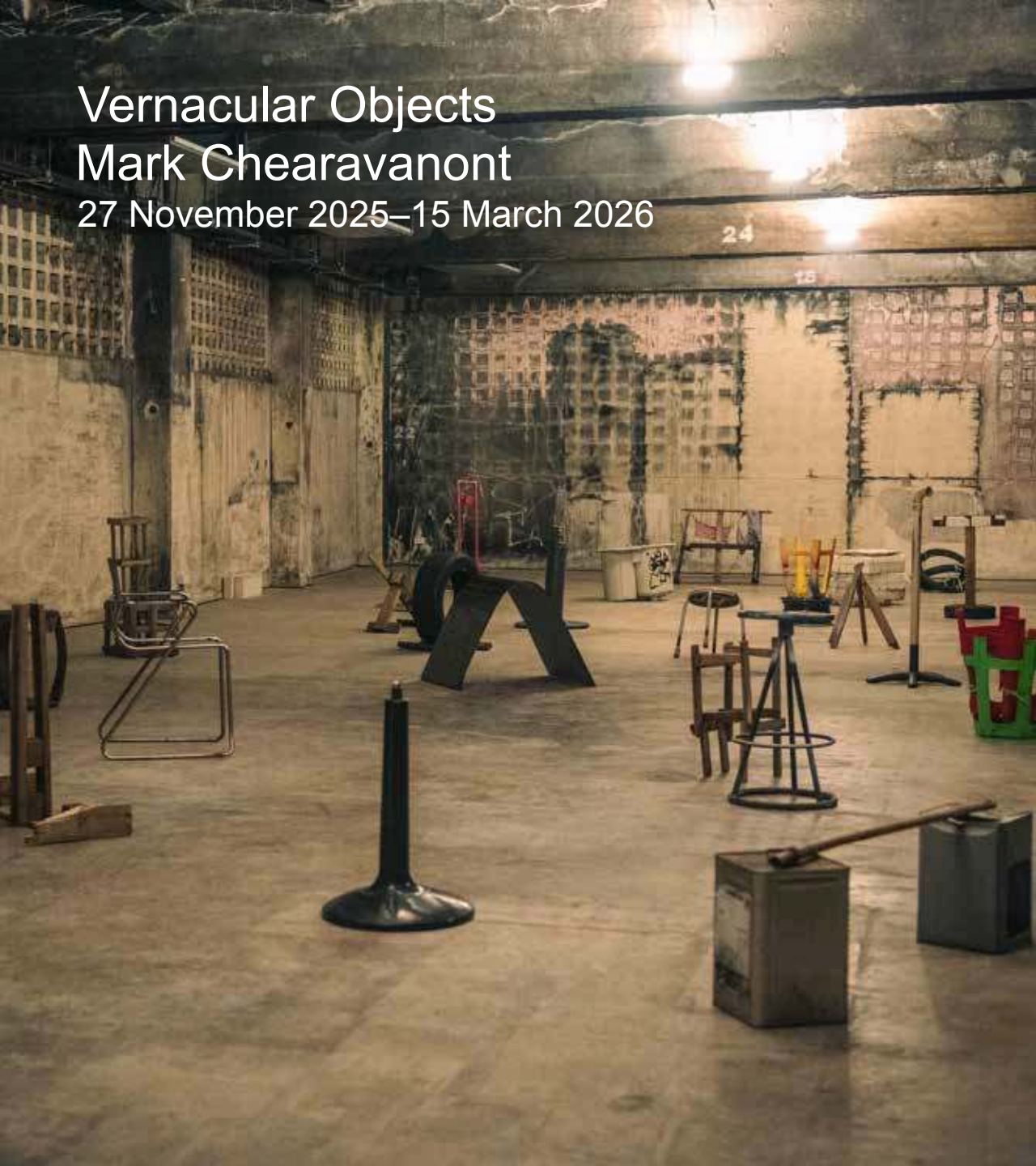
Using repurposed materials like cassette tape, fishing nylon, brass, and Lurex, her textiles explore memory, ecology, and urban history. Expanding across architectural space, the work reflects on consumption and renewal, where discarded materials

are not remnants but beginnings shaped by care and collective making.

Vernacular Objects

Mark Chearavanont

27 November 2025–15 March 2026



Vernacular Objects (2025) presents a body of readymades collected from the vicinity of Bangkok Kunsthalle. These objects exemplify a form of material culture local to the Yaowarat area—improvised constructions meant to function purely as parking space holders. They assembled from tires, plastic, metal, and household materials—originally function as pragmatic tools for marking territory in urban space.

Recontextualized in the Kunsthalle, the objects become cultural artifacts. Their materials and construction methods are read as a language: vocabulary (materials), grammar (assembly), and syntax (form). Together, they form “sentences” and “paragraphs,” revealing a localized vernacular shaped by the trades and environments of Yaowarat’s neighborhoods.

Objects such as tire bundles from repair shops or acrylic sheets from signage districts act as informal portraits of place. Reconfigured throughout the exhibition, they emphasize the fluidity of meaning and challenge the fixity of art objects,

returning attention to their original, mutable function as everyday spatial tools.

Description Without Place Absalon

13 December 2025–31 May 2026



Description Without Place (2025) presents the first exhibition in Asia of the six Cells conceived by Absalon. The six Cells are 1:1 living units precisely calibrated to the artist's body, designed to exist simultaneously across multiple cities without fixed territory, functioning as universal, contextless dwellings.

Stripped of ornament and cultural reference, the Cells reduce domestic space to essential actions of living. Described as “viruses in the city,” they challenge ideas of home, property, and identity. Each structure becomes both enclosure and proposition—an autonomous space where habitation is treated as an act of conscious design.

Reconstructed from dispersed originals, the Cells invite reflection on dwelling as a “technology of the self.” Between ascetic control and spatial freedom, they transform the home into a deliberate practice of living, where architecture

becomes a framework for self-formation rather than possession.



Soul Searching Rolf Sachs

5 February 2026–19 April 2026



During his residency at Bangkok Kunsthalle, Rolf Sachs created a temporary studio and exhibition space to produce over 400 moving portraits with visitors and local communities. The studio functioned as a shared site of encounter rather than a conventional workspace.

Sachs redefines portrait photography by replacing stillness with movement. Participants were invited to dance, gesture, and act freely while being photographed, turning expression and spontaneity into the core of the image-making process.

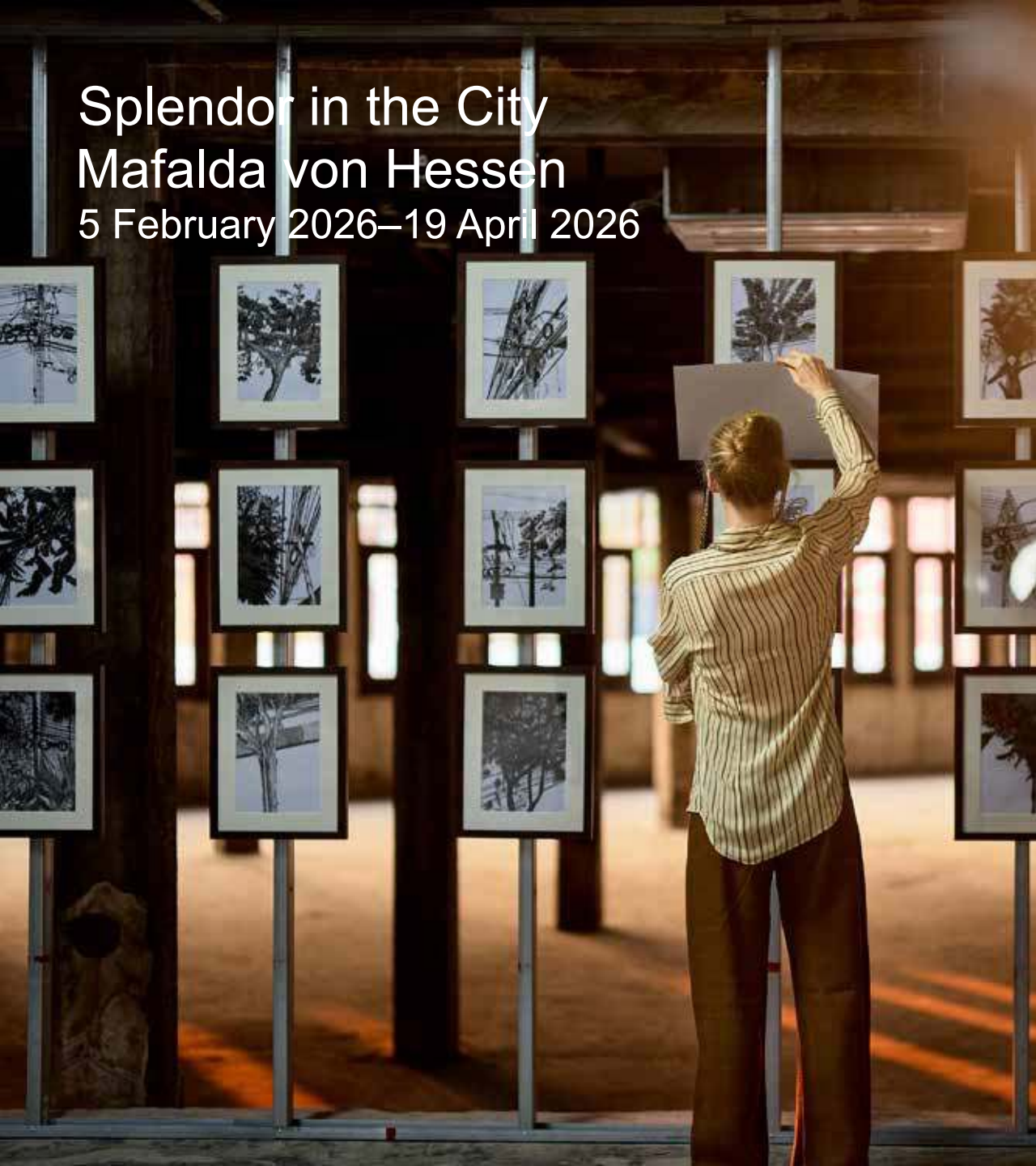
The resulting works form an accumulative wall of portraits that together construct a collective image of a community in motion. While each photograph captures individuality, the installation emphasizes shared presence, treating every participant equally and transforming personal gestures into a broader portrait of encounter,

exchange, and lived time.

Splendor in the City

Mafalda von Hessen

5 February 2026–19 April 2026



Mafalda von Hessen's residency at Bangkok Kunsthalle informed *Splendor in the City* (2025), a visual diary of Bangkok's layered urban ecology. Observing the city, she becomes attentive to the coexistence of electrical wires, trees, and sky—an overhead ecosystem that invites viewers to look upward while everyday life unfolds below.

Working in delicate pencil lines, she traces light, shadow, and the entanglement of natural and infrastructural forms. These drawings register shifting perceptions of space, time, and emotion as lived experience.

The works reveal electrical wires not only as infrastructure but as witnesses to urban development and negotiation, interwoven with trees that persist and adapt. Together, they form a dynamic system of coexistence, reflecting Bangkok Kunsthalle itself

as a site embedded within continuous urban transformation.

FOREVER LOVE SOUL ENGINE

Pansan Klongdee

6 February 2026–15 March 2026



FOREVER LOVE SOUL ENGINE (2026) is a sound and performance-based installation at Bangkok Kunsthalle. It centers on a recovered BMW E34 from Rama II area of Bangkok, suspended between use and scrap, framing the car as a liminal body in transition.

The work unfolds as a techno-animistic funeral. The car is treated as a body bearing memory, with engraved verses functioning like an obituary or scars. Across the exhibition, it is gradually dismantled, echoing processes of bodily decay while questioning how non-human entities are mourned, remembered, or released.

Structured in two acts—FOREVER LOVE and SOUL ENGINE—the installation stages rituals of sound and destruction. In Act I, sound guides a funeral for the intact car; in Act II, dismantling becomes performance, with noise transformed into live soundscape. Through techno-animism, the work collapses past and present,

reframing death as a shared ritual between machine, body, and space.

Blind Spots: Panels, Paravents and Screens Apichaya Wannakit

20 February 2026–31 May 2026



Apichaya Wannakit's painting practice operates as a form of self-portraiture shaped by distance and memory. Rather than depicting what is seen directly, she paints what remains after seeing—fragments, impressions, and emotional traces. Vision emerges through deferral, making painting inseparable from remembering and from the experience of absence.

Her works unfold as atmospheres of perception where figures dissolve, silhouettes turn away, and forms blur into haze. Developed between residencies in Italy and Bangkok, This exhibition at Bangkok Kunsthalle extends this logic across geographies, with each body of work formed through reciprocal memory—Europe painted from Bangkok, Bangkok recalled from Europe.

For the first time, Wannakit activates folding screens as spatial devices. The paravent becomes both surface and architecture, producing concealment as a way of seeing. Painting expands into space as a threshold of visibility, where partial disclosure sustains intimacy and “blind spots” become the condition through which image

and memory emerge.

A Bit Fountain and a Bit Not

7 March 2026 Onwards



A Bit Fountain and a Bit Not (2026) transforms a 55-meter staircase handrail of Bangkok Kunsthalle into an invisible water system. Water silently circulates inside the railing, turning a purely functional structure into a hidden river, while its exterior remains unchanged.

At the base, a basin collects the flow, completing a continuous cycle. This subtle intervention reframes the handrail as both object and conduit, revealing a second, unseen layer of movement within ordinary architecture.

By relocating the fountain—a civic, communal device—indoors, the work reflects on gathering, circulation, and public space. It suggests that even the most utilitarian structures can host shared presence, where a river flows quietly between visibility and invisibility.

Dial-A-Poem Thailand

24 April 2026 Onwards

DIAL-A-POEM THAILAND

+66 97 531 0708

Busui Ajaw
Puangsol Aksornsawang
Korakrit Arunanondchai
baitong~xystems
Chutiya Chaisakdakunakorn
Jessada Chan-yaem
Tamruja Dharmasaroja
elekhlekh
Uthis Haemamool
Angkarn Kallayanapong
Chitti Kasemkitvatana
Phra Prachan Kittitaro
Phu Kradat
Titipat Kraprayoon
Saksiri Meesomsueb
MILLI
Oat Montien
Nakrob Moonmanas
NOTEP
Thanapat Ogasert
Pam Virada
Duanwad Pimwana
Araya Rasdjarmrearnsook
Saming Khao
Pakpoom Settakawin
Michael Shaowanasai
Michael Shaowanasai feature Damian Dragon
Chulayarnnon Siriphol
Tang Chang



DIAL-A-POEM THAILAND

+66 97 531 0708

ปู่ชื่อ อากอ
พวงสร้อย อักษรสว่าง
กรกฤต อรุณานนท์ชัย
baitong~xystems
ชุดิญา ฉายศักดิ์คุณากร
เจษฎา จันทร์เย็น
ธรรมาธรรมาธร
อิเหนา:เขละ:ยะ
อุทิศ เพาะบุล
อังคาร กัลยาณพงศ์
จิตติ เกษมกิจวัฒนา
พระประจัน กิตติธโร
ภู กระดาษ
ฐิติภัทร ครุประยูร
ศักดิ์สิทธิ์ มีสนธิ์
มิลลิ
โอ๊ต มนต์เทียน
นักรบ มุลมานัส
NOTEP
ธนาภัทร โอภาสเลิศ
แพน วิธดา
เดือนวาด พิมwana
อารยา ราษฏร์จรรณเรณสุภ
สมิงขาว
ภาณุภูมิ เศรษฐกิจวัน
ไมเคิล เซาวนาสาสัย
ไมเคิล เซาวนาสาสัย และ เดเมียน ดรากอน
จุฬารณณศิริผล
อ่วง แซ่ตั้ง



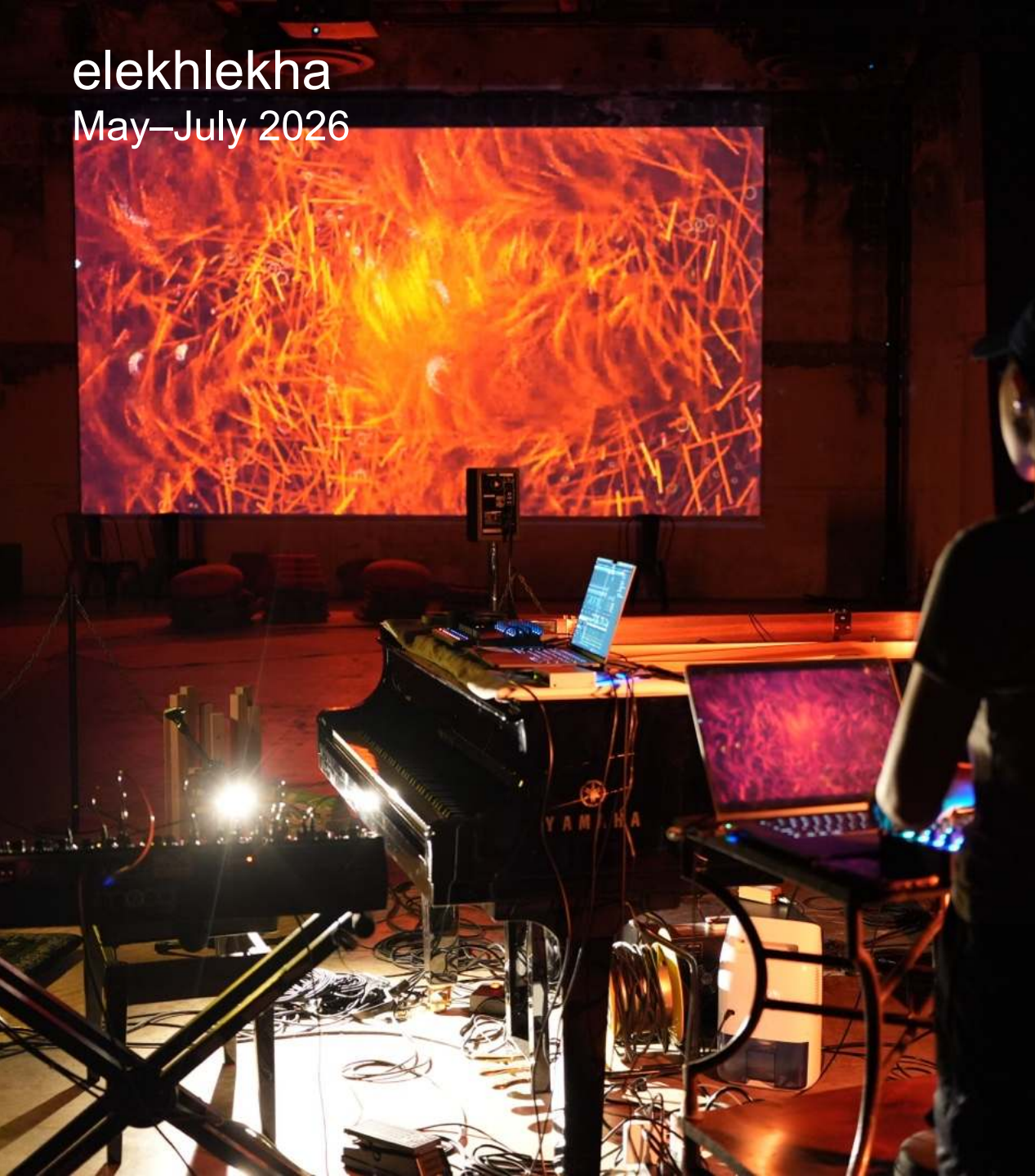
Dial-A-Poem Thailand (2026), developed by Bangkok Kunsthalle in partnership with Giorno Poetry Systems, reimagines poetry as an interactive, phone-based sound archive. Inspired by John Giorno's 1968 project, it invites audiences to dial a number or use installed telephones to access 44 randomized recordings by 35 Thai artists, including poets, monks, rappers, and sound practitioners.

Each call creates an intimate, one-time encounter between listener and voice, turning poetry into a fleeting, participatory event rather than a fixed text. The work expands the definition of poetry to include speech, sound, and performance, challenging traditional literary boundaries while reflecting on contemporary Thai cultural identity.

Rooted in a diverse sonic landscape, the project treats “Thainess” as fluid and evolving rather than fixed. By transforming poetry into distributed sound, Dial-A-Poem Thailand presents language as an open, ongoing process of expression, where meaning emerges through listening, chance, and participation.

elekhlekha

May–July 2026



elekhlekha อีเลาะห์เลาะห์ (Nitcha Fame Tothong & Kengchakaj) is a Thai diaspora, Brooklyn-based collaborative artist practice rooted in research that decodes contested memories and complex histories, by creating with code, algorithms, multimedia, and technology to explore and define decolonized possibilities.

elekhlekha, a Thai word meaning “dispersed and chaotic,” is itself a strategy to defy categorization through the Western lens. Through their ongoing works, the collective investigates the political complexity of Southeast Asia. Ancestral knowledge and oral and aural history methods ground their work, tracing the lineage of sound cultures through algorithmic experimentation. Their Network Gong Ensemble series drawing on the Southeast Asian gong ensemble tradition: a musical form in which no single instrument carries the melody alone, and participation is foundational.

elekhlekha is the 2022 Lumen Prize Gold Award winner. They are members of LivecodeNYC, member of the NEW INC Y10 Art & Code track and Y11 Extended Realities track, Eyebeam Democracy Machine Fellows 2024, and Processing Foundation Data Storytelling Fellows 2025.

During their residency, elekhlekha will develop one performance and one sound installation. Throughout the residency period, they will engage the community by hosting six open rehearsals and workshops, culminating in one final performance.

Busui Ajaw

May–September 2026



The exhibition by Busui Ajaw at Bangkok Kunsthalle functions both as an artwork and an act of cultural preservation. Focusing on Akha traditions increasingly threatened by modernization and missionary influence, the exhibition presents two forms on the brink of disappearance: traditional textiles and vernacular architecture.

Spanning two floors, the installation creates a cross-section of Akha life. The ground floor is filled with heirloom textiles—now rarely seen outside burial contexts—while the upper floor features a traditional Akha house, dismantled in Chiang Rai and reconstructed on site by Akha builders. Together, these elements form an immersive environment that reflects both the material and spiritual dimensions of Akha culture, while confronting its ongoing erosion.

Sam I-shan

June–October 2026



Sam I-shan is a curator focusing on time-based media, photography, and art and politics. She also programmes for film festivals, specialising in Southeast Asian and experimental cinema. With fifteen years' experience in art institutional settings, she was previously curator at National Gallery Singapore, Singapore Art Museum and Esplanade Visual Arts. Living and working in Singapore and Cambodia, she has been photographing alleyways since 2010.

She will curate her upcoming exhibition at Bangkok Kunsthalle on June–October 2026 featuring Anthony Chin, Hsu Che-yu, Chen Wan-Yin, Daniel Hui, Hee Sue Kwon and Taiki Sakpisit

PharmaResearch Culture Foundation

July–August 2026



Both Gangneung Danoje and Songkran are UNESCO-inscribed traditions that serve as collective rituals for re-establishing communal rhythms after disruption. Drawing a parallel between Bangkok Kunsthalle and Gangneung—sites both defined by cycles of destruction and recovery—this project explores the shared temporality of healing as a vital curatorial condition.

The exhibition adopts “watching together” as a contemporary ritual, using collective viewing to align participants in shared duration and presence. By situating this experience within landscapes of regeneration, the project reflects on how recovery is perceived across different cultural contexts.

This program features commissioned works by Araya Rasdjarmrearnsook, Hong Lee Hyunsook, Mackerel Safranski, Jeong Yeondoo, and Yanghee Lee. Co-produced with the PharmaResearch Culture Foundation, these works are recontextualized to respond specifically to the site conditions and history of Bangkok Kunsthalle.

© PharmaResearch Culture Foundation

Takuro Tamayama

July–August 2026



Takuro Tamayama lives and works in Tokyo. Tamayama was awarded first place in Aichi University of the Arts, 2012 Class Bachelors of Fine Art Graduate Project, 2013. Tamayama received a Master's Degree in Fine Arts from the Tokyo University of the Arts in 2015. He is the recipient of Art Award Tokyo Marunouchi 2015 Shigeo Goto Award. Tamayama's developing oeuvre includes installations, video, music, wall-based and sculptural works, as well as collaborative installation projects for Nike and the fashion brand, Zucca. He has had numerous solo and group exhibitions in Japan including recent solo shows, Dirty Palace at Calm & Punk Gallery, 2018 and They Hardly Ever Stand Still at Talion Gallery, 2019, both in Tokyo.

Bangkok Kunsthalle will host Tamayama as artist in residence from July to August 2026 in partnership with Art Collaboration Kyoto (ACK) under the program Bangkok

Collaboration Kyoto Fellowship (BCK Fellowship).

Upcoming Exhibition Bruce Nauman October 2026–March 2027



Bruce Nauman is an American artist. His practice spans a broad range of media including sculpture, photography, neon, video, drawing, printmaking, and performance.

For several decades, Nauman has led a generation of artists less interested in aesthetic concerns than in how art carries meaning. Specifically, he expanded the discipline's capacity for bringing a multisensory experience to the viewer, drawing them out of their areas of comfort into often protean places where meaning is lost and gained at a furious pace. Nauman cites the expressive gesture of Willem de Kooning and the coded reflection on signs and symbols of Jasper Johns as direct precedents, but a host of other influences gives Nauman's art its unusual intensity and edge, namely philosophy, theater, performance, video, and dance. The resulting work is a human drama involving confrontations between a viewer and the limitations

of thought, emotion, and communication.

Upcoming Exhibition

Latthapon Korkiatarkul

October 2026–January 2027



Latthapon Korkiatarkul is a Thai artist. He creates minimal works of striking subtlety, using abstraction as a ground for fluid subversion and projection. His process departs from conventional structures of drawing, painting, and sculpture: supporting elements such as walls and pedestals become the focal core of his pieces, as do humble materials like graphite and paper. He distills and inverts sequences of production—at times painting on the reverse of canvases or soaking paper in oil before introducing color.

By negating compositional hierarchy and grandeur, even the most inconsequential remnants enter his methodology: stray paintbrush hairs, cat fur, pencil shavings, and dust, alongside the light and wind that move through his studio. Embracing this totality, Korkiatarkul continually renegotiates human conceptions of value. Through processes of laborious transformation and redefinition, he interrogates the social construction of objects. Presenting visual voids, he sheds dense contextual baggage, inviting viewers to project their own searches for knowledge and liberation onto each work.

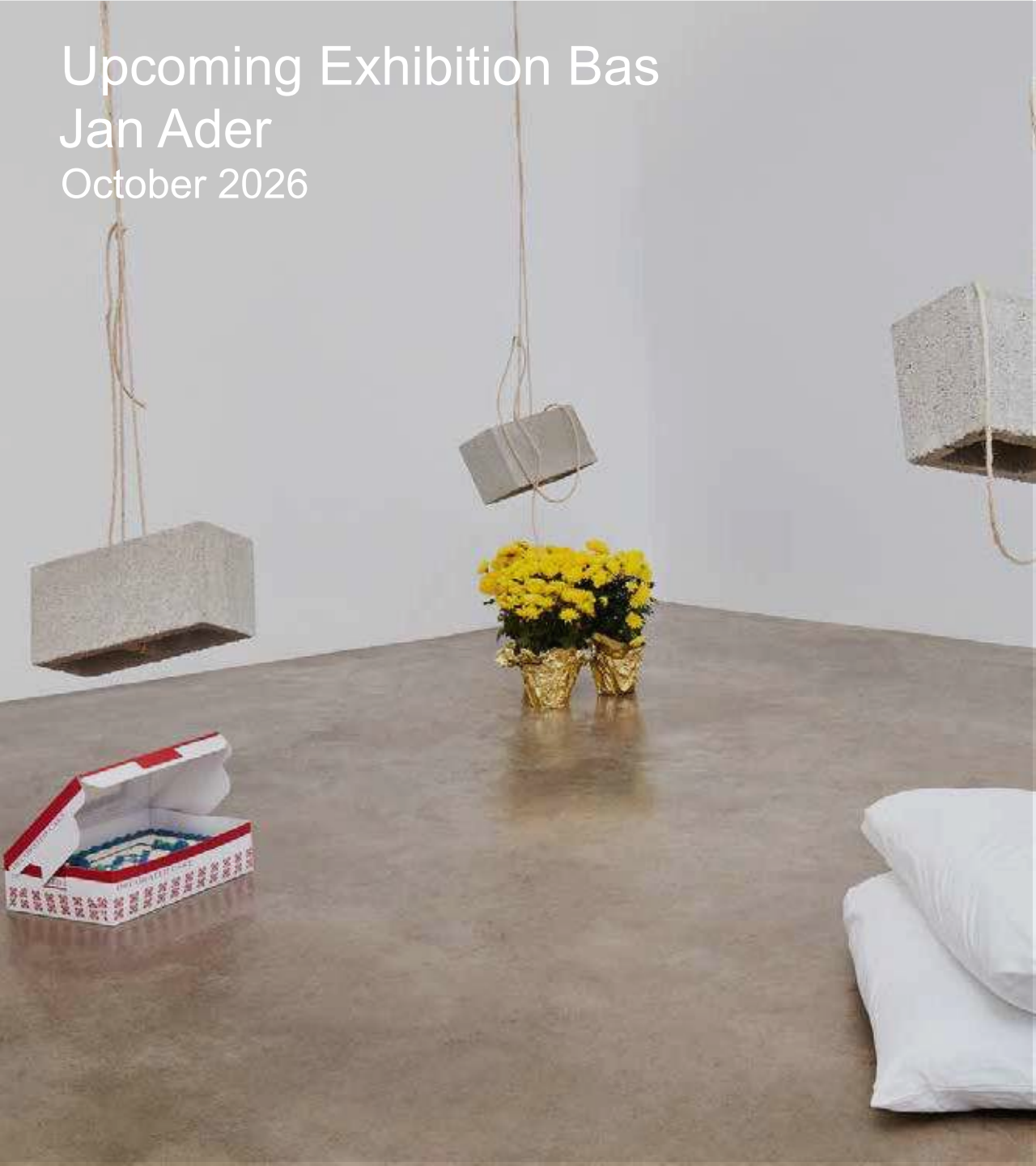
Khao Yai Art Forest Busan Museum of Art



At the heart of the installation is Umul-mar, the traditional Korean Hanok flooring system, understood not simply as a construction technique but as a relational technology. Composed of independent wooden elements that connect without hierarchy or domination, it embodies an architecture of coexistence. PuPla Trikaewprasert allows Umul-mar to breathe, revealing wood as a living archive that continuously registers humidity, temperature, and time. Through the subtle phenomenon of stick-slip sound, the floor renders perceptible the invisible exchanges between architecture and its environment, demonstrating that matter is never inert but remains in constant dialogue with the forces that surround it.

Visitors are invited to slow down—to sit, lie down, read, converse, meditate, or simply remain still. The work transforms the museum into a space of shared attention, where gathering occurs not around an object but around a condition of presence.

Upcoming Exhibition Bas Jan Ader October 2026



Bas Jan Ader was a Dutch conceptual and performance artist and photographer. His work was often presented as photographs and films documenting his performances. His work is included in major public collections such as the Los Angeles County Museum of Art (LACMA), the Museum of Modern Art (MoMA) in New York City, and the Whitney Museum of American Art in New York City, among many others.

The exhibition at Bangkok Kunsthalle—curated by Leonardo Orion Dal Colle—will be developed in collaboration with Meliksetian | Briggs and the Estate of Bas Jan Ader (Los Angeles), and will feature video works, live performances, and public programs.

Infringes

23 October–22 December 2024



Once the nation's major publisher and disseminator of school textbooks, the Thai Watana Panich building now invites a different kind of engagement. Its dusty, blackened walls, marked by time and history, form a backdrop for questioning and exploration. In this space, *Infringes* (2024) shifts focus from institutional legacy to what it means to encounter a site once tied to the control of knowledge. What happens when art and film enter such a space? How does its history shape or resist new narratives?

Through films that intervene in inherited stories and accepted truths, *Infringes* rethinks the relationship between power, space, memory, and history. The building itself becomes part of the inquiry, suggesting that spaces, like narratives, can be repurposed and reimagined.

The selected films unsettle boundaries between past and present, myth and memory, revealing how history is shaped to sustain power. They propose speculative interventions that reclaim agency and narrative autonomy. As Rhea Storr suggests, they offer a way to "protest joyfully." In this spirit, the program becomes a joyful disruption of dominant narratives, opening space for collective transformation and the reactivation of erased or suppressed histories.

Shapeshifting Spaces: stretched by the desires within them

17 January–27 February 2025



To think about Chinatown is to think about movement, transformation, and the forces that shape identities and places. *Shapeshifting Spaces: stretched by desires within them* (2025) is a curatorial inquiry into spaces as dynamic, relational, and always in flux—shaped by histories, emotions, and potential futures.

These spaces are entangled in human and more-than-human networks, shaped by migration, capitalism, ecological change, techno-orientalism, and collective memory. They exist within non-linear time, where past and future overlap. To endure is to continuously shift.

Shapeshifting Spaces emerge at the rupture between appearance and reality, where contradiction is not resolved but coexists. Everything exists in relation to something else—there is no outside. Meaning arises through interdependence, where potential becomes actual through connection.

Within these liminal spaces, we return to the body and imagine new forms of world-making. The project asks how collective desires shape the spaces we inhabit and how agency is distributed across them.

Every moment holds its own horizon, every space a field of possibilities. *Shapeshifting Spaces* becomes a vessel for encountering fragments of a not-yet-formed future that continues to call us forward.

we gather

28 February–27 April 2025



we gather (2025) is a moving image program that invites audiences to witness and immerse themselves in modes of assembly. The works focus on the non-televized aspects of gatherings—the rehearsals, speculations, and meta-reflections of people coming together across Brazil, the Swiss Alps, Uzbekistan, police training institutions, and anonymous forests. Rather than representing these places, the program adopts a diffractive gesture, offering points of departure without fixed destinations.

Togetherness is approached as an ontological condition: relational, unstable, and capable of unfolding in multiple directions, including failure. The program remains critically aware that collective presence is never neutral, but always situated within histories and power structures.

Amid uncertain futures and the accelerating logic of capitalism, the works ask how we might resist linear narratives of progress that isolate and exhaust. Instead, they propose gathering as a way of rethinking relation—not through strength or separation, but through shared vulnerability and “softness together.”

In this sense, we gather becomes a space to reconsider what it means to be human in relation to all life, and to imagine collective presence as something that continuously shapes and is shaped by the futures we are still in the process of making.

seeds

30 April–22 June 2025



seeds (2025) brings together two research-based moving image works on the ginkgo and the betel nut. Together, they act as conceptual seeds—propositions for rethinking temporality, relationality, and vernacular knowledge beyond colonial systems of classification and value.

The so-called ginkgo “nut” is a fertilized ovule, while the betel “nut” is the seed of the areca palm, named through cultural practice rather than scientific taxonomy. These slippages between naming and origin reveal how vernacular knowledge disrupts Western botanical order, opening plural and relational ways of understanding life.

The program shifts attention from human-centered storytelling toward plant kinship and entangled ecologies. Rather than relying on conventional documentary or pure speculation, the works combine empirical research with fabulation, refusing fixed “proper” categories of knowledge. In doing so, they resist closure and instead open pathways for critical imagination.

Ultimately, *seeds* offers materials for thinking otherwise—inviting reworlding through relation, refusal, and speculative becoming.

Search for Life I Stephanie Comilang

22 November 2025–22 February 2026



Search for Life I (2024, 20:20 min) is a science-fiction documentary tracing colonial histories, diaspora, and intergenerational survival across the Philippines, Mexico, and the open sea. It parallels monarch butterfly migrations with Filipino seafarers whose labor sustains global trade, linking natural and human movement across geographies and generations.

The film revisits historical maritime routes shaped by Spanish colonialism, reframing them not only as systems of exploitation but also as sites of cultural exchange. The monarch butterfly becomes a metaphor for endurance and interconnection, reflecting entangled human and ecological histories.

Presented at Bangkok Kunsthalle, the work is contextualized alongside nearby cargo flows, framing labor as an active, sensing system of movement. The accompanying program WORKWORKWORK (2025), curated by Rosalia Namsai Engchuan, extends these themes through films on labor, care, and desire, revealing work as both structural force and lived, spectral condition shaped by history, migration, and ongoing motion.

Inviting You to Die With Me Parinda Mai

28 February 2026–3 May 2026



Parinda Mai's *Inviting You to Die With Me* (2026) frames healing as an ongoing, unfinished process of transformation grounded in "continuous birth." Life is understood not as origin or endpoint, but as perpetual becoming, where death is a structural condition of renewal rather than an opposition to life. From a Plutonian lens, destruction and regeneration are inseparable cycles that shape both human and more-than-human worlds.

At the core of Mai's research are moving image works and a lecture performance drawing on the Southeast Asian folktale *The Twelve Sisters* (Nang Sip Song / Phra Rot Meri). Circulating through oral traditions, murals, and media, the myth is treated not as fixed identity narrative but as a shifting psychic structure through which collective experiences of gender, violence, care, and survival are continuously reworked across vast temporal scales.

Hutsama Juntaratana extends this inquiry through sculptural *Offerings* (2026), made from bones and charcoal—materials of decay and residue. Installed in the darkened Bangkok Kunsthalle, the works enter into dialogue with moving images, binding sculpture, light, and space into a shared temporal field where viewing becomes an immersive encounter with persistence, loss, and regeneration.

ART SG
January 2025



By Artists, On Artists, the FILM programme of Art SG 2025, presented in collaboration with cultural partner Bangkok Kunsthalle and screened at the ArtScience Museum, juxtaposed films made by artists with films made about artists, two genres rarely placed in direct conversation, each troubling the other's claim to authorship and truth.

Organised into three chapters: Constructing Landscapes, Voices and Signs, and Ruins and Memories; the programme moved between essay film, documentary portraiture, and pure artists' cinema, treating the figure of "the artist" not as a stable subject but as something continuously constructed, narrated, and re-narrated on screen.

The programme marked an early instance of a model that would recur at miart the following year: the moving-image survey as a portable curatorial format, exportable to fairs and festivals well beyond the walls of a single institution.

Activities



Over the past two years, alongside its main exhibitions, curated moving-image program, and residencies with local and internationally acclaimed artists, Bangkok Kunsthalle has developed an extensive public program that expands its curatorial vision across disciplines and deepens educational engagement, with more than 100 activities talks, workshops, and curator-led tour screening.

Programs such as Curator Tour and Tang Chang Estate Visit (2025) and In Conversation with Cole Lu and Hera Chan (2024) extend exhibitions into their broader contexts. Lectures and workshops, including Mapping New Cultural Geographies (2025) by Diana Campbell, create exchanges between artists, curators, and audiences, connecting local practices with international discourse.

Film programs developed with archival and contemporary partners position cinema as a site of reflection and dialogue. Screenings such as Soundtrack to a Coup d'État (2024), Santi Vina (1954), and Ghost Screening (2025) by Cedric Arnold expand moving-image practice beyond the gallery, including open-air and site-responsive formats.

Performance and sound initiatives include Paradiso (2025) curated by Oat Montien and Miscellany of Khon (2025) by Jitti Chompee. Sound-based works such as evals (2025) and the listening session of Rushup Edge by The Tuss explore experimental, traditional, and digital practices, reinforcing the Kunsthalle as a space for embodied and sonic experimentation..

St. Moritz Art Film Festival



Founded in 2022, the St. Moritz Art Film Festival (SMAFF) is a non-profit festival dedicated to artists' moving image, auteur cinema, and film production, conceived as a counterpoint to the gallery-driven rhythm of the Engadin valley's winter art calendar.

Each edition develops a single curatorial theme: Face to Face, Becoming Landscape, Meanwhile Histories, Emerging Virtualities, If Music; through which an international jury, including Ewa Hess, Anthony McCarten, Leonardo Bigazzi, and Davide Quadrio, selects and awards work across categories including Best Feature Film, Love Art First Sight, and Best Art Film, the latter presented in partnership with ArtReview.

SMAFF has since become a recurring point of connection across Rabolli Pansera's later projects: artists first shown at the festival, including Teddy Williams and Stephanie Comilang, have subsequently exhibited at Bangkok Kunsthalle, and the festival's curatorial format thematic, annual, moving-image focused reappears in expanded form at Art SG and miart.

“Face to Face”

2022 1st Edition

St. Moritz Art Film Festival FACE TO FACE

The Parents' Room
Diego Marcon



The ‘face’ is the place of humanity; and it is the interface with others. The notion of face sits at the convergence of many fundamental and timely themes: the re- appropriation of our faces after a period where our faces were covered by masks, the discovery of the Other in times of raising populism, the challenges of biopolitics in a society where control is getting more stringent.

Furthermore, Face to Face describes the specific event of being confronted with the Otherness. Being Face to Face offers the opportunity to come to term with the world around us and to challenge our relationship with history, with technology, with nature. Jean-Luc Godard said: “Un paysage, c’est comme un visage” and, in this respect, it is illuminating to explore the relationship between face and the landscape especially in a unique geographic context such as St. Moritz in the Swiss Engadin Valley.

Winners:

- Love at First Sight Award: Diego Marcon, *The Parents' Room* (2021)
- Best Film by an Artist Award: Adrian Paci, *La Prova* (2019)
- Best Arthouse Film Award: Roman Hüben, *Douglas Sirk: Hope As in Despair* (2022)

“Becoming Landscape”

2023 2nd Edition

St. Moritz Art Film Festival BECOMING LANDSCAPE



The notion of ‘landscape’ is pertinent with the natural context of the Engadin Valley, yet, “Becoming Landscape” highlights a crucial element: the landscape is always the result of a sight and it can not be separated from the vision that generates it.

In a similar fashion, as in the photographic collages by John Stezaker, the landscape ceases to be a “given” element and it becomes an extension of the subject.

The classical opposition between “figure and ground” blurs into a new status: the subject becomes landscape and, symmetrically, the landscape is the unfolding of the subject, beyond any mimesis or representation.

Through specific collaborations with external curators, the patronage of foreign institutions and a bespoke educational programme developed in collaboration with the local schools, the theme is explored in a variety of aspects.

An important new feature in 2023 edition is the introduction of an open call for film makers and video artists to apply with their new art works.

Winners:

- Love at First Sight Award: Felipe Esparza Pérez, *Laguna Negra*
- Best Film Award: Lawrence Lek, *Theta*
- Emerging Artist Award: Raffaella Naldi Rossano, *Warp*

“Meanwhile Histories”

2024 3rd Edition

St. Moritz Art Film Festival MEANWHILE HISTORIES



With the theme Meanwhile Histories comes the opportunity to challenge the dominant narratives and perspectives that have shaped our understanding of history. By acknowledging the existence of parallel histories and alternative temporalities, we can uncover the stories and experiences that have been overlooked or silenced.

Screenings, talks and panel sessions are organised around the theme of conflicting temporalities: history, memory, iteration, obsolescence, ownership, transmission, and material decay.

Topics included the problematics of original and copy in the case of iterative works; the time-based or event-like nature of the unique versus the replicated object in that context; the definition of memory as a concept or value given technologies of replication; models of collaborative recording and paperwork—how contracts, working drawings, certificates, and the like serve as representations of objects and ideas.

Exploring Meanwhile Histories allows us to consider personal accounts, marginalized archives and neglected memories, providing a more comprehensive and accurate account of reality. It invites us to question who has been given the power to shape history and whose voices have been suppressed.

Winners:

Love at First Sight Award : Young-jun Tak, Love Your Clean Feet on Thursday

Best Feature Film: Aura Satz, Preemptive Listening

Best Short/Experimental Film: Eduardo Williams, Parsi

St. Moritz Art Film Festival EMERGING VIRTUALITIES



Emerging Virtualities explores the shifting boundaries between the real and the virtual, the natural and its representations, the physical and the immaterial. It investigates how contemporary moving image works, experimental films, and artistic practices articulate new forms of presence, perception, and projection in an increasingly mediated world.

This theme captures the ways in which virtualities are not merely technological constructs, but layered temporal, emotional, and cultural conditions. Whether through the digital reproduction of environments, the simulation of memory, or the construction of archives, artists trace how people, landscapes, and histories open up to new meanings in their virtual reconfigurations.

The concept also suggests a poetics of instability and transformation: where the virtual is not an escape from the real, but a lens through which the real is refracted, multiplied, and interrogated.

Museums, cinematic spaces, and memory devices become stages where temporalities overlap, contexts shift, and cultural values accrue — offering a speculative terrain where emerging virtualities are felt, not just seen.

Together, these films demonstrate that virtuality is not only a technological phenomenon but an aesthetic and philosophical dispositif. They stage emotional, spatial, and ontological virtualities—emerging worlds of potentiality that question the fixity of time, identity, and place. Within the framework of Emerging Virtualities, they point to cinema's unique capacity to conjure what is not yet actual but deeply felt—a virtual dimension embedded within the fabric of the real.

Winners:

- Love at First Sight Award: Marianna Simnett, *Leda Was a Swan*
- Best Feature Film: Arjuna Neuman & Denise Ferreira da Silva, *Ancestral Clouds Ancestral Claims*
- Best Art Film (ArtReview Prize): Marina Xenofontos, *Overnight Coup Plan*

“If Music”

2026 5th Edition

St. Moritz Art Film Festival IF MUSIC



The title's unfinished conditional form signals a suspension, an uncrossed threshold. What happens if cinema becomes music? What worlds emerge when film is treated not merely as narrative or image but as vibration, resonance, rhythm, and harmonic structure? What new realities open when music is not an accessory to cinema but its very ontology?

Music and cinema are both time-based arts, yet music offers a unique elasticity: through techniques such as improvisation, dissonance, and rhythmic play, it collapses the boundaries of past, present, and future into a single field of existence. Hence, the title's hypothetical tone becomes crucial: SMAFF will focus on music as a camera-like tool that opens up virtualities while working through conventional musical vocabularies. Editing becomes an act of drumming; the jump-cut, syncopation; the long take, a panning shot; the leitmotif, a flashback; the composition, diegesis.

If Music turns towards the resonant possibilities of polyphony, even a single note resounds with harmonics, with echoes, with the memory of previous tones. Harmony, an art of weaving together multiple voices, becomes here a metaphor for how cinema can hold multiple realities at once – not in sequence, nor in juxtaposition, but in melodic dialogue. Here, music offers a model for coexistence, attunement, and healing.

Music is vibration; vibration is space. Screenings at SMAFF will be conceived not only as viewings but as concerts – as collective acts of listening with the whole body. In St. Moritz, sound reverberates differently: it bounces across valleys, dissolves into alpine silence, and lingers in the air. Music becomes a paradigm through which cinema invents new forms of knowledge and new expressions of life, inviting us to attune, to resonate, and to step into the polyphonic fabric of reality it reveals.

If Music is not a statement but a question. It invites filmmakers, artists, philosophers, and audiences to enter a conditional mode: to imagine what cinema becomes when thought musically – when approached as vibration, resonance, and rhythm. In this mode, film no longer merely depicts the world; it begins to open doors to other worlds, dimensions, and possibilities of being.

Winners:

- Love at First Sight Award: Daniel Gurton, *Spoken Movement Family Honour*
- Best Art Film: Tommy Malekoff, *Desire Lines* - Andrew Norman Wilson, Silvesterchlausen
- Special mention: Rodrigo Sena, *Recife tem um coração*

Art Montecarlo

April - May 2026



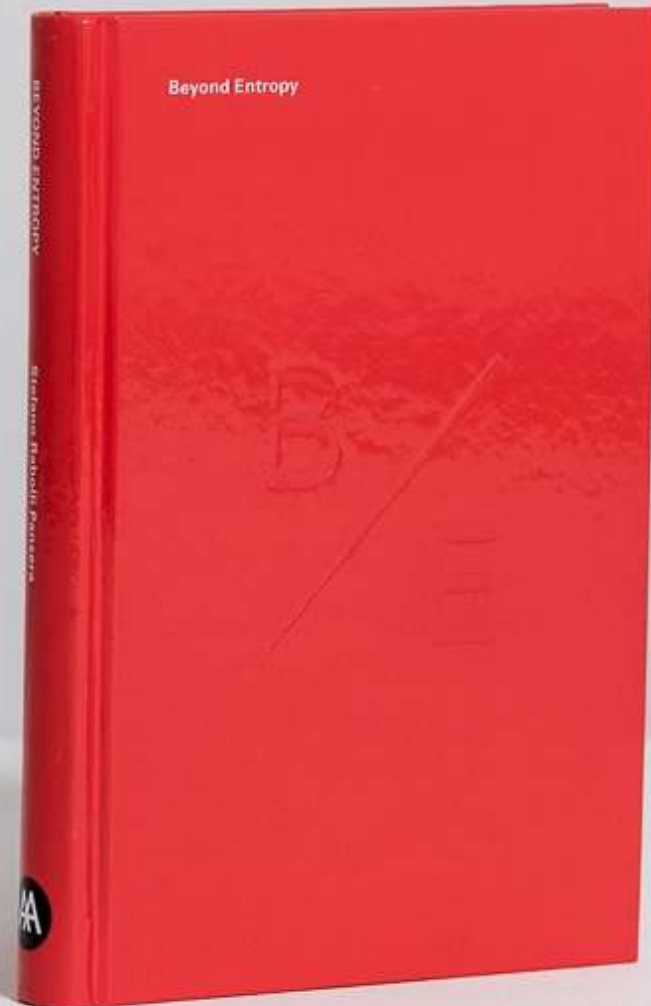
For the tenth edition of Art Monte-Carlo, Stefano Rabolli Pansera became artistic director of Salon Monte-Carlo, a new section of the fair conceived not as an exhibition but as a functioning bar open for the duration of the fair, serving drinks, hosting conversation, and deliberately slowing the pace of a market event built around speed.

Titled *Earthly Delights* and developed with around twelve participating galleries, the Salon drew on Luis Buñuel's writings on the bar as a space of imagination and introspection, gathering works by artists including Francis Alÿs, Alvaro Barrington, Leonora Carrington, Marcel Dzama, Hans Josephsohn, Donald Judd, Martin Kippenberger, Bruce Nauman, and Stanley Brouwn around a shared social device rather than a shared theme.

Where most fair sections compete for visibility, Salon Monte-Carlo asked visitors to sit down, proposing that in an environment engineered for rapid transaction, conversation itself might be the rarest object on display.

Beyond Entropy: When Energy Becomes Form

London: Beyond Press, 2011



Beyond Entropy: When Energy Becomes Form gathers the research produced by the Art, Architecture and Energy Research Cluster at the Architectural Association, structured around eight pairings of architect, artist, and scientist, each addressing a distinct form of energy: nuclear, electric, gravitational, thermal, potential, chemical, mechanical, and mass.

The resulting prototypes, developed across a research process that included a visit to CERN's Large Hadron Collider, were first exhibited at the Fondazione Giorgio Cini as a Collateral Event of the 12th International Architecture Exhibition of the Venice Biennale, accompanied by a public symposium bringing together more than thirty figures from science, the arts, and architecture.

The book shows this process as a conceptual investigation: energy treated as a poetic and political category, capable of generating architectural form rather than simply regulating it.

Beyond Entropy: When Prototypes Become Space

London: Beyond Press, 2012



The second volume in the Beyond Entropy series follows the research from prototype to inhabitable space, documenting the transition of the eight energy-based works from the Venice Architecture Biennale toward the full-scale interventions presented at the Milan Triennale.

Where the first book asked how energy could generate form, *When Prototypes Become Space* asks how form, once built, begins to generate new relationships: between body and structure, discipline and discipline, architecture and its audience. The volume brings together contributions from theorists and artists including Antonio Negri, Judith Revel, Elizabeth Grosz, Marco Baravalle, and Céline Condorelli, situating the project within broader debates on biopolitics, matter, and the production of space.

Read together, the two volumes trace a single arc: from energy as abstraction to energy as architecture, and from architecture as object to architecture as ongoing negotiation

CUMULUS

From Angola and Sardinia



Beyond Entropy

STEFANO RABOLLI PANSERA

"Beyond Entropy Angola," the project that I co-curated with Paula Nascimento for the Angolan pavilion at the 2012 Venice Architecture Biennale, is the prototype for a new intervention in Luanda, the nation's capital. The title theme of this year's Biennale, "Common Ground," was addressed here in the form of an urban garden that can also provide infrastructure. The concept is to plant the interstitial spaces between the shelters in Luanda's slums with *Arundo Donax*, an ordinary cane that grows quickly, filters dirty water, and produces electricity through biomass.

For the installation in Venice, we originally intended to rebuild a few shelters (or even ship them from Luanda) and surround them with cane. Visitors to the pavilion would have felt like they were suddenly entering Lu-

anda: unfinished walls, hand-painted shop windows, shelves with multicolored merchandise, recycled furniture. In the end, we decided to focus exclusively on the "common ground," keeping only the footprints of the absent buildings and planting the space between them. This room filled with greenery was permeated by the humidity of the lagoon and the intense smell of bark. Visitors wandered through a labyrinth of cane and bamboo whose layout left untouched the footprint of the shelters in Cazenga, one of Luanda's overcrowded slums. An audio recording of the market in Luanda played as a sound track, a reminder that this garden will lie in the middle of a city.

ing forces. The research grew out of a program conducted at the Architectural Association, School of Architecture, in London, a series of encounters between architects, scientists, and artists—including Massimo Bartolini, baukuh, Peter Coles, Shin Egashira, Alberto Garutti, Andrew Jaffe, and Eyal Weizman, among others—that led to the construction of eight prototypes that addressed new forms of energy. These were exhibited at the Venice Architecture Biennale in 2010 and at the Milan Triennale in 2011. Beyond Entropy is now a collaborative practice that operates in association with public organizations, private institutions, and governmental agencies to consider energy beyond the rhetoric of sustainability. Beyond Entropy operates like a virus, following Derrida's definition: A virus "derails a mechanism of the communicational type, its coding and decoding."¹¹ In a similar manner, Beyond Entropy operates as a virus, derailing the

STEFANO RABOLLI PANSERA is

as more functions consciously become
others from itself. Before becoming
projected by words before the same
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and an independent becomes a part,
discontinuously. With a very limited
after transformation, the city has
many different and is isolated as a
new one.

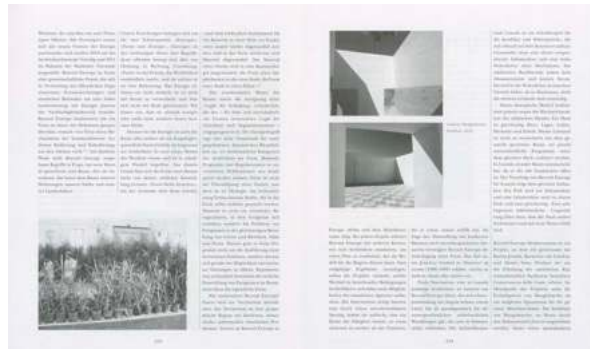
Second Foreign, Montenegro is a collaboration between myself, London-based actress Kieran Jurek, and film-maker, director of the (visual) arts centre, agency of Toronto, The project is an on-line interactive gallery of images that will be available to all. Maga is able to act as a practice, ignoring the role of the artist/Montenegrin condition. The role of Maga is that of a spiritual condition where there are no limits. To illustrate, a word that flows from the unconscious. It is the last Kieran, a soul



low overwintering is different. The first and last hatched larvae of the many species are reared in the same way, and the same generalizations are valid for these larvae. And the second half of the year the most transformations of winter hatching are a whole-year growing larvae, and the first part of the year the larvae are reared by the parents from the egg. This is done by the same methods.

The first group, those over the year. Grubs, such as the architectural weaver (*Ag. s. imp. s.*) and all *Alucidae* species, are reared in the same way. The second group, those over the year. Grubs, such as the architectural weaver (*Ag. s. imp. s.*) and all *Alucidae* species, are reared in the same way. The third group, those over the year. Grubs, such as the architectural weaver (*Ag. s. imp. s.*) and all *Alucidae* species, are reared in the same way.

© 1998 Blackwell Science Ltd, *Journal of Internal Medicine* 243: 395–401

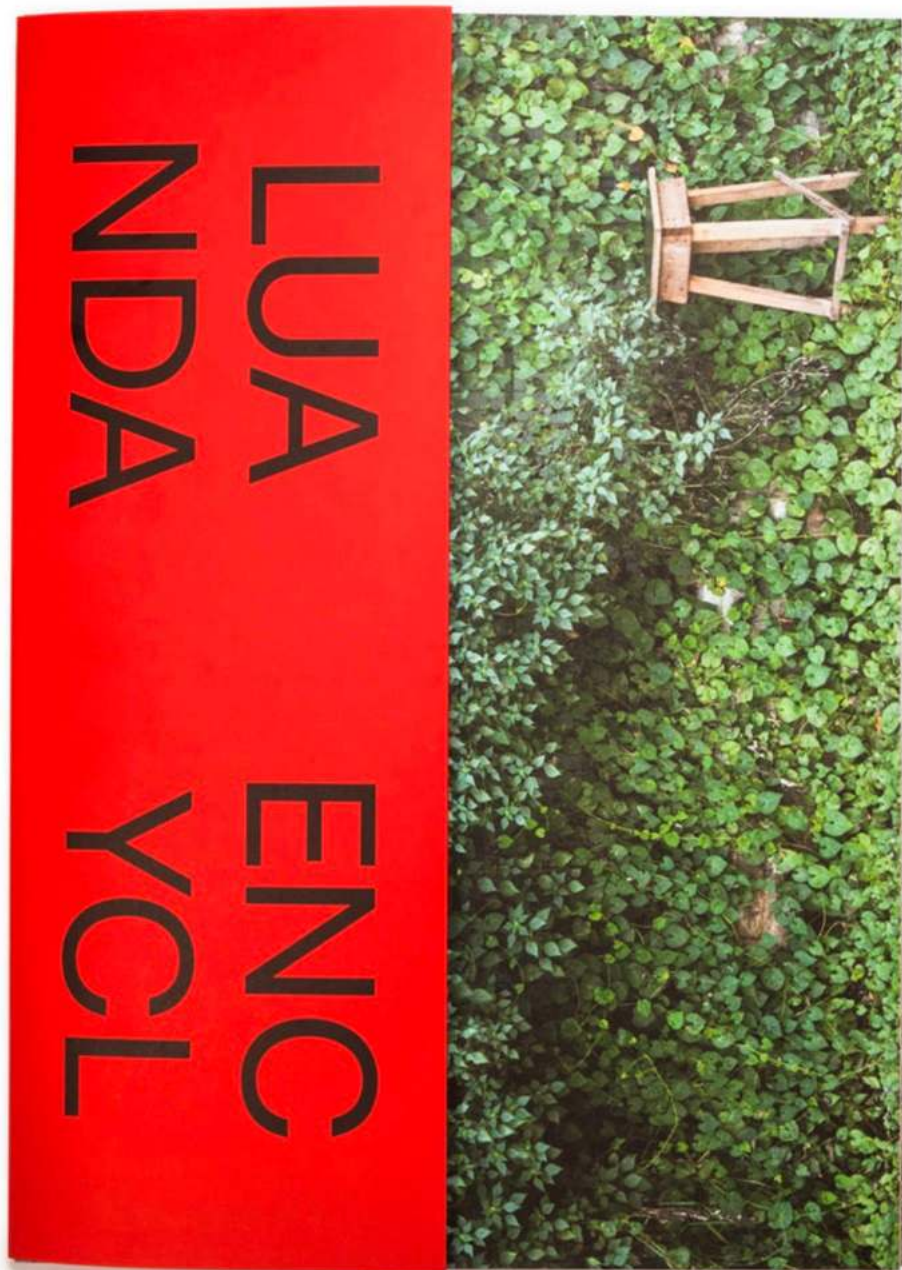


FOCUS II

US II

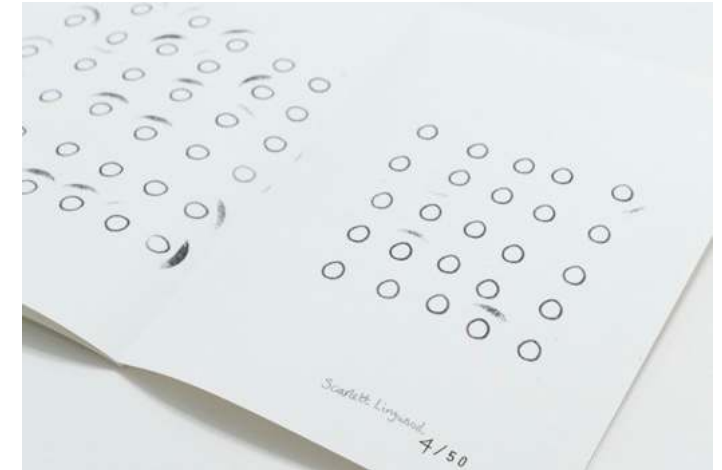
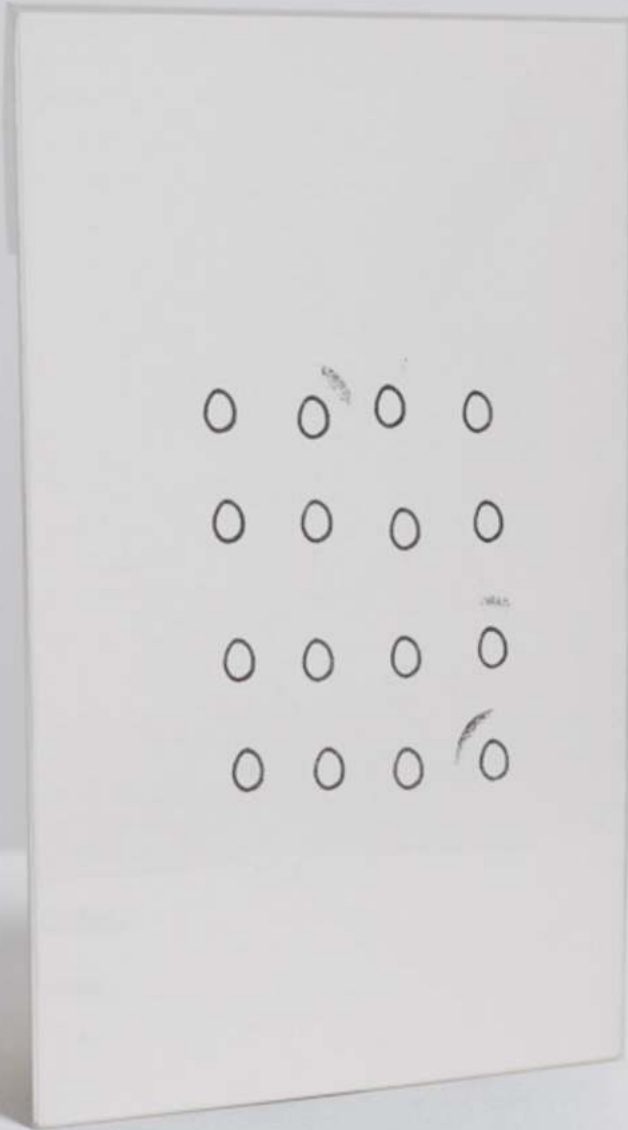


Focus II is a publication composed of a series of photographs of the posters that Steve Bishop spread in Calasetta during his residency in March 2013. The three posters are the fragments of a larger picture of a boat engine that was assembled in MiArt, Art Fair in Milan. The publication in the centre of the stand was an editorial project proposed alongside the



Stacks of twenty-three posters, from the series 'Found Not Taken' 2009-2013 by the Angolan artist Edson Chagas constitute the publication of Beyond Entropy in Palazzo Cini on the occasion of the Angola Pavilion at the 55th International Art Exhibition - La Biennale di Venezia. The visitor can choose to take one, a few, or all the images of Luanda captured by Chagas thus pushing the exhibition out of the museum's walls and inhabiting the streets of Venice

Calasetta Calling



In July 2013, Scarlett Lingwood completed a two week residency at the Museum Contemporary Art Calasetta, Sardinia as part of the Beyond Entropy Mediterranean artists-in-residence programme.

During that time, she created a permanent large-scale drawing of repeated circles on the walls of the museum. Calasetta Calling is a performance for the live production of limited edition publications.

Scarlett creates a soundscape in the historical 17th century venue by using bespoke tools that have been designed and produced for this occasion. The physical endurance required for this continuous action transforms the very essence of the publication into the trace of a performative action.

Poesie a Cielo Aperto



La Casa di Sophia, in collaboration with Fondazione Macc, presents Poesie a Cielo Aperto, visionary reading held into Mangiabarche Open-Air Gallery space, with the participation of the Poets: Piera Anna Masia, Alessandra Fanti, Luisa Camoglio, Valentina Neri and Tomaso Domus Matta.

Pavilion of Albania

Arsenale di Venezia

POTENTIAL

La Biennale di Venezia

14. Mostra Internazionale di Architettura
Partecipazioni nazionali

7/5 — 23/11 2014

Edi Hila, Adrian Paci

MONUMENTS

OF

UNREALISED

FUTURES



POTENTIAL MONUMENTS OF UNREALISED FUTURES

trophy
heme 'Fundamentals — Ab-
ity: 1914–2014', the Pavilion
ments of Unrealised Futures'
interpretation of the inter-
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he work of two artists, Edi
Paci, the exhibition ques-
l conventional and puts the
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founders of Atelier Albania. In the first
of the interview, we will talk about At-
Albania, about its mission and the too
uses to understand, control and steer
development of the Albanian territory.
second part of the hypothesis formulated
cuss about the hypothesis specifically.
the Albanian Pavilion and specifically,
the artworks of Edi Hila and Adrian Paci
offer a relevant point of view for the dis-
sion on the contemporary Albanian ter-
What is Atelier Albania? What

Alla Salute



‘Drinking these bottles of wine with friends and family during the winter of 2013 was a kind of preparation for an upcoming artist residency with Beyond Entropy in Calasetta, Sardinia, in April 2014. No wonder that winter turned out to be the mildest one in Vienna so far.’
-Hans Schabus

Ilha de São Jorge



The publication *Ilha de São Jorge*, co-edited with Paula Nascimento, Ana Vaz Milheiro, and Stefano Serventi, gathers the research developed on the Azorean island into a study of Lusophone modernism at its most peripheral edges.

Structured around essays, archival material, and new photographic documentation, the book resists the idea of a unified "Portuguese-speaking" architectural tradition, tracing a set of divergent adaptations of concrete, climate, and colonial inheritance across Angola, Mozambique, Cape Verde, São Tomé and Príncipe, and the Azores themselves.

As with the *Beyond Entropy* volumes, the publication functions less as documentation of a finished project than as an argument in its own right: that architecture's history is best read not from its capitals, but from its islands.

gl ai yph

Emma McCormick Goodhart
2024

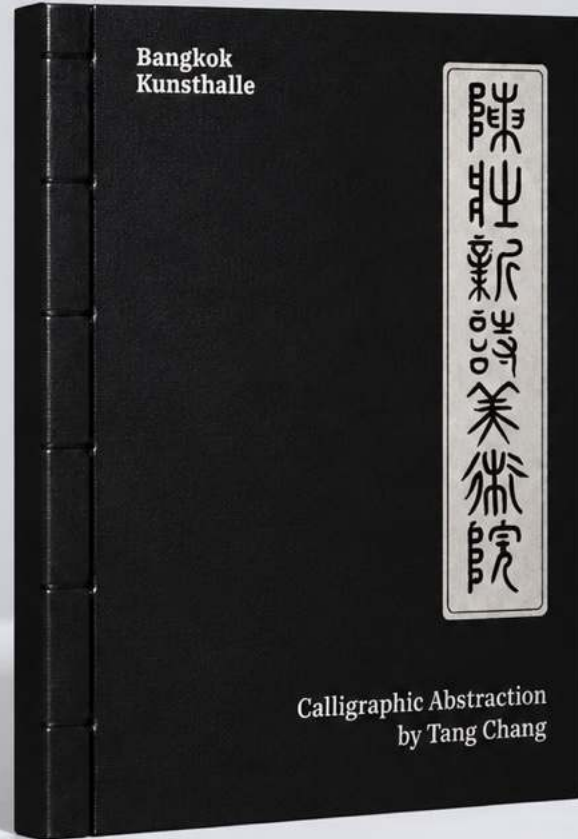


gl ai yph (2024) is a limited-edition artist book by Emma McCormick Goodhart that explores “hypervisual ecologies of spatial practice” through found patchwork glyphs in Yaowarat. These visual fragments serve as both “imaging impetus and engine” for conceptualizing neon as a medium.

Developed during her 2024 residency period, the book probes neon as a form of deep-time environmental media: a primordial isotope whose origins predate Earth, later transformed into a televisual icon of futurity through signage, its glow sustained by fluid gas. Printed on translucent paper, gl ai yph layers images, texts, and acetate overlays to engage with notions of “neontology.” It reflects on the high-voltage life of neon signage, imagines neon as a kind of lifeform, and considers its capacity to “imprint itself behind eyelids” as optical residue—an afterlife of afterimage that lingers beyond direct perception.

Calligraphic Abstraction

Tang Chan



The artbook of Calligraphic Abstraction (2025) commemorates the major exhibition of Tang Chang at Bangkok Kunsthalle. This bilingual volume (Thai and English) brings together the curatorial text, visual documentation of the exhibition, and a series of specially designed postcards featuring Tang Chang's calligraphic works on paper.

The postcards unfold to echo the spatial installation of the works within the gallery, extending the experience of the exhibition into the hands of the reader.

Description Without Place

Absalon
2025



Description Without Place (2025) marked the first presentation in Asia of Absalon's six Cells—full-scale structures conceived as minimal living spaces, each calibrated to the dimensions of the artist's own body. Reduced to their essential forms and stripped of ornament or cultural reference, the Cells operate as “houses without context”: prototypes for a mode of domesticity detached from possession and accumulation.

In dialogue with the exhibition, the publication takes the form of a construction manual, outlining the detailed specifications and assembly of the six Cells as presented at Bangkok Kunsthalle. The book functions both as an exhibition publication and a practical tool—an extension of Absalon's project in printed form.

Bangkok Kunsthalle & Khao Yai Art Forest 2024–2025



Bangkok Kunsthalle & Khao Yai Art Forest 2024–2025 (2026) is a 2-in-1 publication marking the first collected volume of Bangkok Kunsthalle and Khao Yai Art Forest, documenting over two years of activity since their founding.

The book brings together a wide range of materials, including exhibitions, moving image programs, artist residencies, and public programs. It reflects the institutions' cross-disciplinary approach and their commitment to situating artistic practice within broader social, cultural, and environmental contexts.

Beyond documentation, the publication features essays by curators, directors, and the founder, offering insight into the conceptual frameworks, processes, and visions that shape both institutions. These texts provide a deeper understanding of how each program unfolds and connects within a larger ecosystem of ideas and collaborations.

As a whole, the book functions not only as an archive but as a platform for reflection and dialogue—mapping relationships between people, places, and practices, while tracing the evolving role of contemporary art in Thailand and the region.



- ASIAN ART 18" 2026 Asian Art Awards
- Golden Lion for Best National Participation, 55th International Art Exhibition of the Venice Biennale (2013), awarded to the Angola Pavilion, *Luanda, Encyclopedic City*.
- Selected for the RIBA President's Medals (Part 2), 2005, for the thesis project *Without Here or There, the Dawn over Gibraltar*.