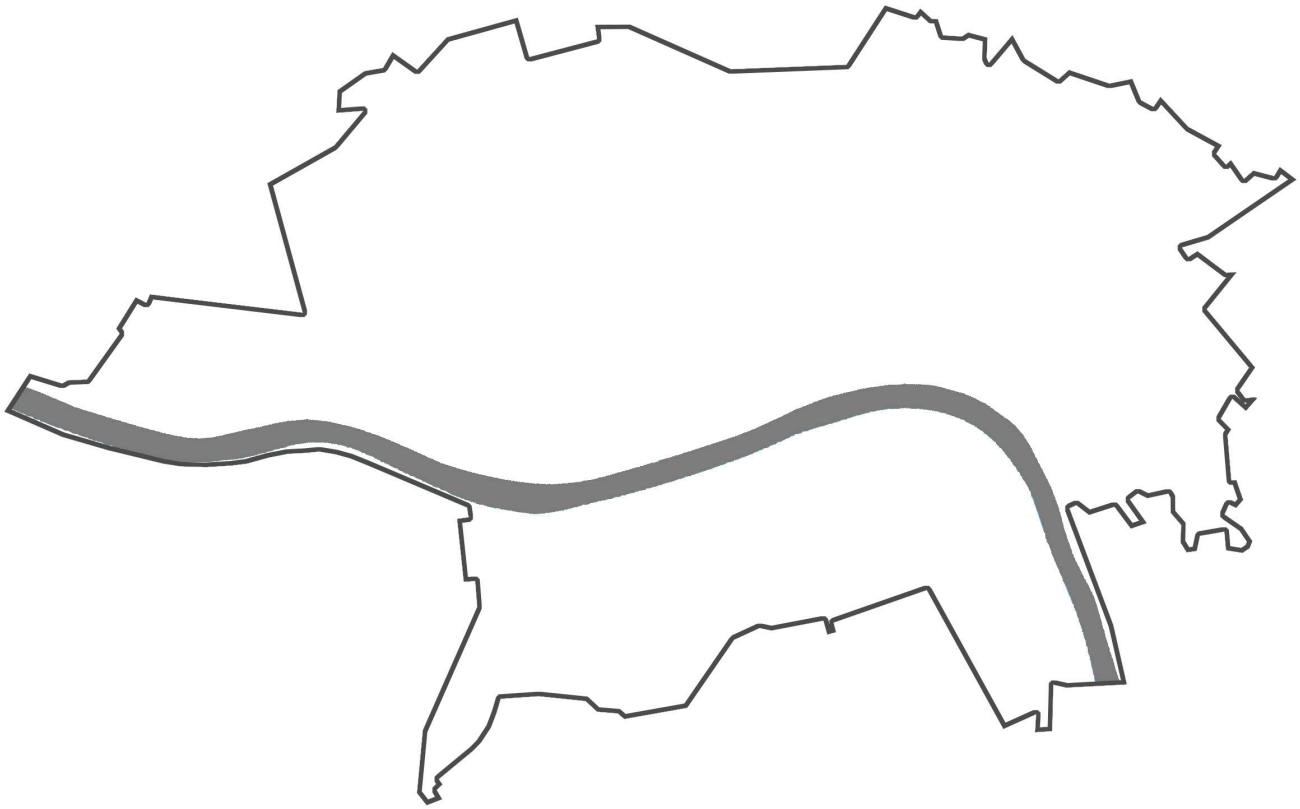
Paris Biennial in Torun, May 20-23, 2025, Program



Map of the City of Torun
The **Paris Biennale in Torun** takes place at the Contemporary Art Center of Torun and in other locations that appear and do not appear in the program. From May 20 to 23, 2025

Program.

MAY 20, 2025

11:00 AM
What kind of art collection for the future?
Symposium

After New York and Paris*, the third edition of the scientific forum "What kind of art collection for the future?" takes place in Torun. The forum was born from a simple observation: if art forms evolve beyond the artwork towards invisual art, what might an art collection look like in such a context? What does it mean to collect art beyond the mere accumulation of material object-works? Is an art collection still necessary? How can art institutions that hold collections adapt, knowing that art forms are constantly changing? Can an art collection be intangible? And if so, what might its form be? The first edition of the forum "What kind of art collection for the future?", initiated by the Biennale de Paris, was held in 2011 at the Queens Museum of Art in New York. The second edition took place at the Musée d'Art Moderne de la Ville de Paris in 2015, with the participation of directors from major French art institutions including the Centre Pompidou, the Musée d'Art Moderne de la Ville de Paris, and the Centre national des arts plastiques (CNAP).

Opening of the symposium
Thomas F. de Rosset and Alexandre Gurita

11:10 AM
Art in the collection – The art collection – The collection of art
Thomas F. de Rosset

11:40 AM
Decollecting art
Alexandre Gurita

A presentation focused on deconstructing the traditional concept of the art collection within the context of invisual practices, which exist differently from the conventional form of the artwork.

12:10 PM
Not only materiality. Ephemeral works, processes and artistic interventions in the collections of Bunkier Sztuki Gallery in Krakow
Anna Lebensztejn

12:40–1:10 PM
Break

1:10 PM
The Invisual Art Collection – in progress – at the Lebanese Academy of Fine Arts, University of Balamand, Beirut
Ricardo Mbarkho

This new type of collection, currently under development, is being built outside of commercial and institutional frameworks. Invisual art activates new regimes of visibility in art, no longer centered on the object and the exhibition, but on the conditions of creation.

1:40 PM
The protocols of the Jacques and Myriam Salomon Collection
Jacques Salomon

Presentation of works created based on instructions in the form of contracts, descriptions, and diagrams that are not necessarily the property of the artist, but of the recipient: the collector.

2:00 PM
My art collection as a hypothesis for the future art collection
Ghislain Mollet-Viéville

2:40 PM
The Society of the Gatherers (Me, you, and everyone we know)
Sebastian Cichocki

3:10 PM
The art space as artwork. Edward Krasinski's blue line in the context of theories of place
(Polish and French)
Julia Łukasiak

3:40 PM
Discussion

6:00 – 6:30 PM
Opening of the Biennale de Paris in Torun

Program.

MAY 21, 2025

10:00 AM
The joys and sorrows of sunflower art culture, success and failure of social art
Wiesław Smuzny

The symbolic cultivation of 111 sunflowers is part of Smuzny's long-term project "Heliotropes of the 888th anniversary of Torun in 2121": the cultivation of living plants, both future-temporal and timeless (beyond the artist's own lifetime).

The idea, concept, project, and implementation were conceived in 1979 during "Action in Lucim," as a practical, personal, and exemplary initiation related to the "Sunflower Fences." It is a sample of sunflower cultivation evoking joy, hope, and optimism in life.

The presentation will be accompanied by a talk by the artist.

11:30 AM
Invisual Art: Past, Present, Future
Corina Chutaux
Lecture

12:00 PM
MicroCollection / Cabinet of Regard
Three artists, three generations: Magdalena Abakanowicz, Mirosław Bałka, Piotr Hanzelewicz
Elisa Bollazzi

A lecture on the artist's practice and presentation of the Cabinet of Regard, which will remain open until May 23. The artist and director of the MicroCollection conducts a practice of stealing tiny fragments of artworks – microelements – from museums, galleries, and exhibitions, and then exhibiting them to the public in Cabinets of Regard.

This is a kind of "observation chamber" with a table, a microscope, and a selection of fragments from the works of the aforementioned artists. The Cabinet will also feature documents on the selected artists.

In Torun, the artist invites audiences to an unusual perspective on these Polish artists, offering a memorable source of reflection and surprising moments.

1:00 PM
Lunch break

2:00 PM
On the invisual and the physical minimization of art
Paul Ardenne
Lecture

2:20 PM
The political economy of invisual art
Ricardo Mbarkho
Lecture

2:40 PM
Invisual and philosophal art
Roxane Vidalon
Lecture

3:00 PM
Thermohygrometry
Gary Bigot

A thermo-hygrometric control system will be presented, along with the device(s) that compose it. It will be referenced in an official document issued by the institutions and authorities involved (owners or managers of the device).

From Venice Biennale to Paris Biennale
A conversation between Gary Bigot and Corina Chutaux about the artist's journey and the radical shift in his position, now manifesting in activities freed from any production of artworks.

4:00 PM
Croques-Fruits
Candy-making workshop

Artists Quentin Derouet and Vincent Bourdet invite students from the Faculty of Fine Arts in Torun to make Croques-Fruits candies with the public, using the original recipe.

"Croques-Fruits" is a treat made with dried fruits, originally designed to feed and provide jobs to destitute artists during World War II in Free France — among them, poets, refugees, notably Pierre Prévert (brother of Jacques Prévert). This workshop resonates with the material precariousness still affecting most artists today.

Program.

5:00 PM
ZAKOLE

The ZAKOLE group invites the public to take a walk to Winnica, a special location on the banks of the Vistula River in Torun, to raise awareness of the ecological issues threatening this site due to real estate projects.

MAY 22, 2025

10:30 AM
Presentation and invitation to guided tours of reality
Marie-Dominique Flouzat-Auba

The artist offers a guided tour of reality in the form of a walk, inviting a fresh perspective on seemingly ordinary things, which hold beauty. Art is simple and omnipresent in our environment, provided we cultivate a curious and attentive eye toward the objects and places around us.

The artist positions herself as a facilitator of a change in perception, helping each person realize that art is already present, all around us.

This is not just about transforming our view of the world, but also our inner vision, to become receptive to that which can move us. Thus, the seemingly banal becomes a source of wonder. During the presentation, the artist will invite the audience to join her on this guided tour of reality.

11:00 AM
Chata Session
Mariem Memni

The artist develops an art based on chata, a process of transforming negative energy into positive energy to foster harmony within a group. At the Biennale de Paris in Torun, she offers a public chata session.
Participant limit: 20 people.

12:00 PM
Exercises in horizontality
Group on the Vistula

Remaining true to its identity outside the academic system, the group will initiate a radically open space where being together becomes a means of building conscious dialogue and expanding collective creative awareness. As part of the Biennale de Paris, horizontality exercises will be carried out, referencing the group's self-education practices. The meeting will serve as a launch for their original method of the "encounter-tool" – a form of action based on conversation as a means of self-education. Participants will be invited to critically reflect on their own creative processes and test non-hierarchical models of knowledge sharing.

1:00 PM
Lunch break

2:00 PM
The status of the art agent and the invisual art it entails
Ghislain Mollet-Viéville
Lecture

3:00 PM
The invisual seen from the dual perspective of creating art and its future development
Éric Monsinjon
Lecture

4:00 PM
Newman/newoman/newmen
Jana Shostak

The artist proposes replacing the word "refugee" with the word "nowak," an action initiated in 2017. Each of us is, in a way, a nowak – a "newcomer." If we are not ourselves, then one of our ancestors certainly changed countries of residence at least once in their life.

MAY 23, 2025

10:00 AM
Guided tours of reality
Marie-Dominique Flouzat-Auba
The artist invites the public to a guided tour of reality during a walk through the city. The starting point of the tour is the entrance of the Torun Contemporary Art Center.

11:00 AM
What relationship between invisual art and artificial intelligence?
Kennet Collins
Lecture

Program.

12:00 PM
The local as a universal source of collective creation
Galeria Czynna (Gallery Open/Active)
Łukasz Ogórek
Presentation

1:00 PM
Lunch break

2:00 PM
Chopin and Polish identity – Encountering music and the Invisible
Loli Tsan
Lecture

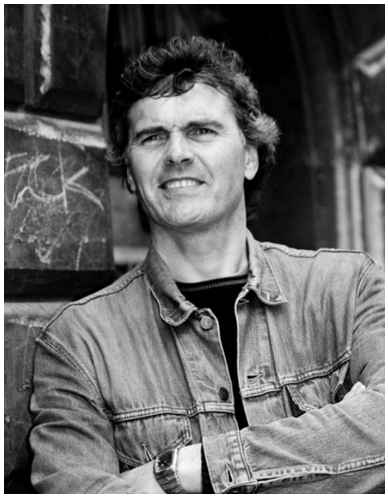
3:00 PM
Peripheral Drawing
CentrumCentrum

A one-hour sound walk based on archival documents from the group's collection. The main characters in the radio play are the Vistula and the Nile, bacteria, a collective game, the gravitational pull of a black hole, forgotten objects in a collapsing hangar, crystals, and pleasure.

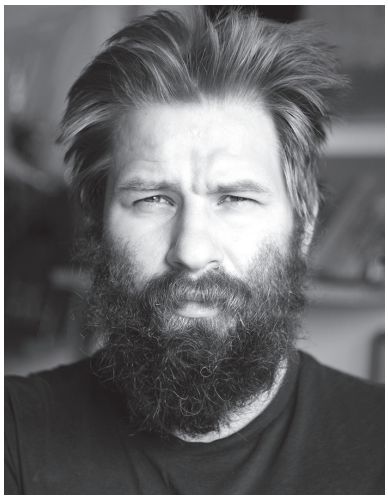
6:00 PM
Closing

The closing of the Biennale de Paris in Torun in no way signifies that the artistic proposals presented are also closed. Some continue indefinitely under conditions defined by their authors.

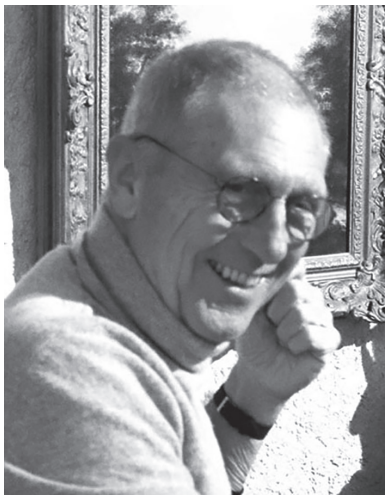
Biographies



Paul Ardenne is a contemporary art historian and the author of numerous landmark publications on current aesthetics, including *Art, l'âge contemporain* (1997), *Un Art contextuel* (2002), *Extrême – Esthétiques de la limite dépassée* (2006), *Art, le présent* (2009), and *Un Art écologique* (2018). His forthcoming essay, *Hors de vue – De l'invisuel et de la minoration physique de l'art*, will be published in October 2025. As a curator, he has conceived several major exhibitions, including *Micropolitiques* (Magasin, Grenoble, 2000), *Expérimenter le réel* (Albi and Montpellier, 2001–2002), *Working Men* (Geneva, 2008), and *La Force de l'art* (Grand Palais, Paris, 2006). He also curated the *Luxembourg Pavilion at the 56th Venice Biennale* (2015). His interests focus particularly on *art in real-world contexts* (interventionist and socially engaged art), extreme representations, radical architecture, forward-looking photography, and what he refers to as *entrepreneurial art*.



Arek Parasite (Pasozyt) is an artist and PhD candidate at AAH UMK in Torun. His practice lies at the intersection of socially engaged visual art, post-art, artivism, collectivism, and cultural animation. Coming from a working-class and rural background, he connects his origins with contemporary socio-political issues in order to shed light on alternative or marginalized perspectives. Through various artistic media, he offers counter-narratives to dominant reality. In 2010, he wrote the *Manifesto of Parasitism*, in which he theorizes his approach as a parasitic artist—a critical stance on the status of the artist in society. In line with this manifesto, he lived and created for four years by *parasitizing galleries, institutions, and cultural venues*. His work has since evolved into what he calls *host projects*. In 2017 and 2018, he took part in street protests with his *Strike Paintings*.



Gary Bigot is considered one of the pioneers of invisual art. His practice is grounded in four radical resolutions: *no self-production*, *no self-promotion*, *no personal profit*, and *no individual ownership*. He uses the thermo-hygrograph as a metaphor, and the principle of thermohygrometry as an open language, capable of infinite development. His approach requires active presence and public engagement. Before transitioning from visual to invisual art in 1983, he was awarded the Young Belgian Painting Prize and represented Belgium at the Venice Biennale while still a student at La Cambre, a prestigious Belgian art school. He also initiated the *Biennale de Paris in Luxembourg* in the form of an app allowing public-users to exhale; their breaths were then geolocated on a world map. The theme of this biennale was: *The air I exhale you will one day breathe*.

Biographies

Elisa Bollazzi is considered one of the first invisual artists. She is the director of the *MicroCollection*, an artistic practice that involves *stealing tiny fragments of artworks* from museums, galleries, or exhibitions. Her approach, firmly ecological — she adds nothing to what already exists, she works with what is there — is based on the appropriation and collection of what she calls *microelements*. She acts as a silent parasite, producing nothing, but transforming the act into artistic expression. The artist sets up *Cabinets de Regard* and invites the public to observe these microelements under a microscope. Today, the MicroCollection contains over 2000 fragments of artworks by artists from around the world, famous or anonymous, organized alphabetically. Each sample is carefully archived. Operating in the shadows, Elisa Bollazzi *works on the margins of the traditional art system*, peacefully and constructively challenging it, without ever leaving the game.

Galeria Czynna (Ogórek / Polak / Załuski) is a self-managed, guerrilla-type, *alter-institutional initiative*. The group aims to carry out short-term artistic events with a social dimension, in *spaces that are not necessarily associated with art* but are interesting and accessible. It operates sporadically, outside regular hours, and only when something is happening.

Centrum Centrum is an artist duo formed by Małgorzata Mazur and Łukasz Jastrubczak (Curators of Young Communities). Centrum Centrum was created in 2014 and is based in Szczecin, where its members teach at the Academy of Arts. A *multifaceted artistic and research space*, Centrum Centrum organizes events, games, recycling activities, and gardening. It publishes books, produces films, and engages in various artistic endeavors. This project values, *without hierarchy*, singular positions in the contemporary narrative, focusing on overlooked past events from a solidarity perspective. Centrum Centrum defines itself as a *heretical institution*, for which the most important human measure is pleasure. It maintains an extended relationship with people, animals, plants, objects, events, and texts. Centrum Centrum is a river that connects to all the rivers in the world.

Biographies

Corina Chutaux is a researcher, author, and theorist. She holds a PhD in Digital Humanities from Sorbonne University. Her research focuses on digital humanities, artificial intelligence applied to art and literature, as well as on invisual art. *She questions the very nature of the creative act* in the age of artificial intelligence. In 2021, she published *Aesthetics of Invisual Art*, a pioneering book on the subject, launched at the Palais de Tokyo. She initiated the first international symposium dedicated to invisual art, *Invisual Art: Doxa and Paradox*, held at the Sorbonne on June 17, 2022. She has presented her research at international conferences, addressing topics such as invisual art, artificial intelligence, and the dematerialization of art. Among her recent talks: *History of Art: The Institution of Antifeminism* at Harvard University, and *Reinventing the Art School: Toward a Radical Model for an Inclusive and Invisual Future* at Silpakorn University, Bangkok.

Sebastian Cichocki is a curator at the Museum of Modern Art in Warsaw. In 2023, he curated 40 editions of The Gleaners Society, a contemporary art biennial in Ireland. He regularly co-organizes *post-artistic congresses* (most recently in 2023 as part of the Gwangju Biennale in South Korea, and in 2024 at the Floating University in Berlin). He is a lecturer at the Magdalena Abakanowicz University of the Arts in Poznan and a member of the Postartistic Services Bureau (Biuro Usług Postartystycznych, BUP).

Kennet Collins is an artist and Assistant Professor of Media Arts Production in the Department of Film & Media Arts at the University of Utah. He is the creator of *Neither/Nor – The Protocol Project*, an artistic collaboration that exists solely in the quantum space between artificial and human intelligence. This project *does not manifest as either material or immaterial art*. The work consists of continuously prompting an artificial intelligence system to generate potential artworks, which are immediately discarded without ever being described or documented for the human artist, who restricts their role to minimally sustaining the protocol through limited interaction.

Biographies

Quentin Derouet is an artist who reactivated the Croques-Fruits, both as a pretext and an attempt to merge art with life. In the 1940s, in the Free Zone of France, Lucien (a chemist), Sylvain Itkine (a theatre director), and their associates founded a cooperative producing Croques-Fruits: a sweet made from dried fruits (dates, hazelnuts, almonds, pistachios), designed to *nourish and employ those who had nothing left*—artists, poets, refugees, including Pierre Prévert (Jacques Prévert's brother). Inspired by this utopia, Quentin Derouet and Vincent Bourdet decided to revive its imagination by *reproducing this candy*, while anchoring it in contemporary artistic, social, economic, and political issues. A utopia in which aesthetics, art history, politics, and daily life intertwine. A multifaceted artist, Derouet has also realized two invisual projects: *he transformed his art production during his studies into a perfume* and, in collaboration with a chemist, created *the most fragrant rose*.

Marie-Dominique Flouzat-Alba is a lawyer, invisual artist, and founder of the association Sincl'art, whose mission is to demonstrate that art is simple and omnipresent in our environment by *cultivating an open and curious perspective on the objects and places around us*. This approach reinforces the belief that art facilitates a shift in perspective, allowing everyone to recognize that *art constantly surrounds us*. This change in outlook frees both the artist and the public from the constraints of the commercial art system, exhibition spaces, curators, and institutional ideologies that limit art and freedom of thought. Not only must the external gaze be transformed, but so too must the inner one. *This transformation sparks a new vision of daily life, which becomes (extra)ordinary*. Accessible to all, everywhere, this altered way of seeing allows us to fully savor the present moment in our everyday lives.

Alexandre Gurita is an invisual artist, director of the Biennale de Paris—founded by André Malraux in 1959—and founder of ENDA (École nationale d'art de Paris), the *first school dedicated to artistic research*, which he established in 2009. In 2004, *he coined the concept of invisual art*, a genre of art that exists in a way other than as a material or immaterial artwork. According to art historian Éric Monsinjon, invisual art is defined by what it is not. By detaching art from the artwork, *invisual art signals a Copernican revolution in 21st-century art*. The artist considers *the art system itself as a working material*. Art no longer exists in the artwork but at the *systemic scale of the art field as a whole*. He works collaboratively with other professionals to promote *a radical transformation of art*. His approach revolves around two key principles: *asymmetry* and the *strategy of water*. The artist engages in *institutional hijacking*, a practice of create or reformulate institutions in order to transform them into *critical institutions for change*.

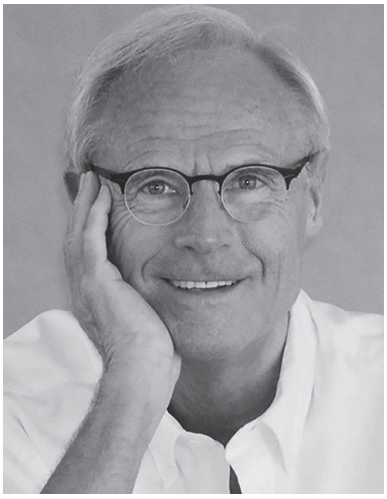
Biographies

Anna Lebensztejn is a contemporary art curator, lecturer, and member of CIMAM (International Committee for Museums and Collections of Modern Art). She holds degrees in art history and Italian philology (MISH UJ) as well as in law from the Jagiellonian University. In 2018, she earned her PhD from the Faculty of History. In 2018, she earned her PhD from the Faculty of History at the same university, within the Institute of Art History. *She was affiliated with the Bunkier Sztuki Gallery of Contemporary Art in Kraków* (2010–2019), where she served as curator of the collection (2012–2019), as well as with the National Digital Archives (2019–2021). She currently heads the Art Department at the Adam Mickiewicz Museum of Literature in Warsaw and teaches 20th and 21st century art at the Institute of Applied Polish Studies at the University of Warsaw.

Ricardo Mbarkho is an invisual artist, assistant professor, director of research, and head of the Research and Creation Center at the Lebanese Academy of Fine Arts (ALBA, University of Balamand). He explores and theorizes the aesthetic, economic, political, and social conditions of an art that frees itself from the notions of artwork and audience—*a post-immaterial art* with neither material nor immaterial object. His practice centers on research-creation in a form of *art without art*, where *the artistic medium becomes the socioeconomic model itself*. He holds a PhD from Sorbonne Paris Nord University. His recent lectures have been presented at Aix-Marseille University, ANdEA, Ars Electronica, Jeu de Paume, MUCEM, Transmediale, UNESCO, and the World Summit Contributory Conference on ICT & Creativity. He is the founder of ARCAI (Atelier de Recherche et Création Art Invisuel) and the *Invisual Art Collection*, the first invisual art collection, *which radically redefines the concept of an art collection*.

Mariem Memni is an invisual artist and migrologist, and the founder and director of the European School for the Integration of Migrants through Art (EEIMA), based in Brussels, established in 2021. She developed *chata*, an invisual practice she initiated and defines as *a process of converting negative energy into positive energy* to ensure group harmony. She views life as a continuous performance—a creative process she calls *lifeformance*. The artist also created *migrology*, a *creative science* that considers *migration phenomena as artistic processes*, where every migrant is seen as a potential artist. EEIMA is founded on the belief that art can be a vehicle for integration and empowerment of migrants. Mariem Memni has also developed an *adaptation scale*, a framework for evaluating not only how well migrants adapt to their host context, but also the reciprocity of that integration.

Biographies



Ghislain Mollet-Viéville is an art agent and consultant, art critic, honorary expert at the Paris Court of Appeal, and a member of the International Association of Art Critics (AICA). He is an active collaborator with the Biennale de Paris, the ENDA (École nationale d'art de Paris), and the Revue de Paris. In order to support practices that fall outside the conventional boundaries of art venues, *he invented the profession of art agent*, reflecting his interest in *managing art in relation to society*. His aim is to involve various sectors of society in renewing the ways artworks are produced, disseminated, acquired, and activated—particularly those whose originality demands unprecedented principles of presentation and engagement. Since 1994, his apartment on Rue Beaubourg in Paris (occupied from 1975 to 1992) has been faithfully recreated and is permanently exhibited—with his collection of minimal and conceptual art—at the Museum of Modern and Contemporary Art in Geneva (Mamco).

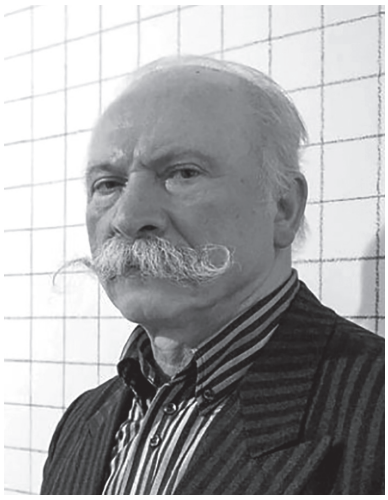
Éric Monsinjon is an art historian specializing in the avant-gardes of the 20th and 21st centuries. He is the founder of L'Anti-Esthétique, a renowned blog that serves as *a space for freedom and aesthetic reflection on art*. He teaches at the Comédie-Française and at the ENDA (École nationale d'art de Paris). His approach to art history is based on three criteria: *creation* (inventing new forms of art), *production* (personalizing 20th-century art), and *reaction* (revisiting pre-20th-century art). He initiated the development of *the ontology of art* as an autonomous branch of philosophy and aesthetics, defined as the philosophical study of the nature of art and the modes of existence through which it manifests across history. According to him, *to create means to invent an ontological difference from what already exists*. In his view, art of an invisual nature represents a historical synthesis, transcending the dichotomy between art of a visual and material nature and art of an anti-visual and immaterial nature.

Thomas F. de Rosset is an art historian and professor at the Faculty of Fine Arts at Nicolaus Copernicus University in Torun. He is a member of the Polish National Committee of ICOM (International Council of Museums), the board of the Znaki Czasu Contemporary Art Centre in Torun (2006–2010), and the board of the Leon Wyczółkowski Regional Museum in Bydgoszcz (2015–2019). Specializing in *the history of visual culture*, as well as *the history and theory of collections and museums*—particularly contemporary art collections—his research also focuses on *Franco-Polish artistic relations* in the 19th and 20th centuries. A scholar and guest researcher at the Andrew W. Mellon Foundation and the Fondation Maison des Sciences de l'Homme (1997, 2002–2003, 2005–2006, 2013), he is the author of numerous articles and essays published in academic journals and exhibition catalogues. He is notably *the initiator of the Biennale de Paris in Torun*, designed as a step toward sustainable *cooperation between Polish and French artists*.

Biographies

Jacques Salomon was born in Paris before the start of the Second World War to Swiss parents. He grew up in Geneva, where he spent his childhood and youth until completing his studies. He later returned to Paris, where he pursued his entire professional career. His interest in art dates back to his childhood, nurtured by the environment of his parents, who were collectors of modern art. This passion deepened after his marriage to Myriam, with whom he shared many travels and participated in numerous art events. It was especially from the late 1960s, through encounters with artists as well as museum and gallery professionals, that he turned towards minimal and conceptual art — a movement he views as a major rupture in the history of art. Since then, *he has been drawn to artistic approaches in which the idea takes precedence over form*, and more recently, to *forms of immaterial and protocol-based art*, brilliantly championed by the Biennale de Paris, visionary artists, and a few committed individuals.

Jana Shostak is a Polish-Belarusian intermedia artist and activist, and a lecturer at the Academy of Fine Arts in Warsaw. She graduated from the Spatial Activities Studio led by Mirosław Bałka and completed a PhD at the University of Fine Arts in Poznan in 2017. In May 2021, she initiated a daily demonstration in the form of a *one-minute scream for Belarus*, in front of the European Union representation in Warsaw: a symbolic gesture calling for action against Lukashenko's regime. Her artistic practice focuses on actions *involving communities outside the traditional art system*, asserting *the real capacity of art to provoke change*. According to Sebastian Cichocki, curator at the Museum of Modern Art in Warsaw, Jana Shostak uses *art as a lever to infiltrate non-artistic systems such* as the Polish language, religious pilgrimages, and beauty contests.



Wiesław Smuzny is an artist and emeritus professor at the Faculty of Fine Arts at Nicolaus Copernicus University in Torun. He is considered one of the pioneers of conceptual art in Poland. He co-founded the Artistic and Symbolic Action Group alongside Bogdan and Witold Chmielewski, Andrzej Maziec, Wiesław Smuzny, and Stanisław Wasilewski. He is also a co-founder of the Lucim Group 111 (active from 1976 to 1982, officially established from 1987 to 1995), in collaboration with Bogdan and Witold Chmielewski. The artist played an important role in promoting young Polish artists through alternative spaces such as the Flying Gallery (1972) and the CO' gallery (1973). His work frequently interacts with the public in urban spaces, particularly through actions such as Journey (1976) or Lucim (1977, 1978). His practice combines social, artistic, and paratheatrical interventions, following a social art approach. One of his emblematic invisuels projects involves *cultivating sunflower flowers*.

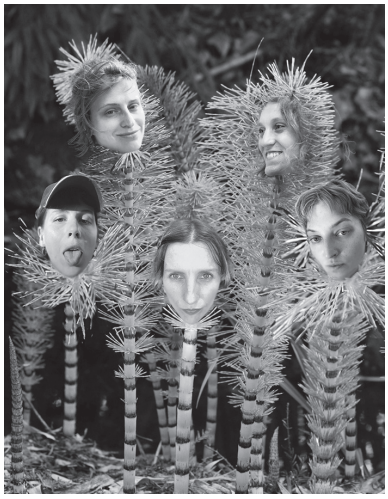
Biographies

Julia Łukasiak holds a PhD in Literature and graduated from the University of Warsaw (Department of Romance Philology) as well as the Academy of Fine Arts in Warsaw (Faculty of Painting and Faculty of Conservation and Restoration of Works of Art). She is the author of numerous scholarly articles on *the role of memory and new media in the perception of art*, as well as on the relationship between painting and literature. She has received several scholarships, including from the Belgian and French governments. She is a member of the Friends of the Museum of Modern Art in Warsaw.

Loli Tsan holds a PhD and is a classical pianist. She earned her doctorate in linguistics and Romance literatures from UCLA (University of California, Los Angeles) and graduated in piano from the École Normale de Musique in Paris. She also holds a postgraduate doctorate from Paris IV University. She is the author of a thesis titled Fragmentation and Writing of the Body in the Middle Ages, focused on 12th-century Romance literature, as well as the book *Art in the Face of Singularity.* Her research has been presented at numerous universities around the world, including in the United States, China, Brazil, Tunisia, France, Thailand, Greece, Italy, and Belgium. Her current work focuses on *exploring music beyond sound*, as well as *the parallels between invisible art and the processes of sonic disintegration in music*.

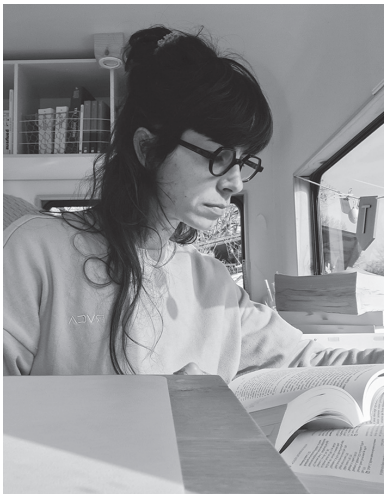
The Vistula Group is composed of professionals from the art world and other fields, including Liliana Zeic, Tytus Szabelski-Rózniak, Katarzyna Malejka, Maciej Kwietnicki, Alicja Kochanowicz, Magdalena Kosek, Arek Parasite, Natalia Wisniewska, and Marcin Zalewski. Six doctoral students from Nicolaus Copernicus University are also part of the group. Founded as a self-education collective, the Vistula Group primarily focuses on educational activities, open and mutual critiques, as well as meetings dedicated to contemporary art. The group draws inspiration from avant-garde and activist working tools, distancing itself from the academic and institutional framework. Its way of functioning breaks with traditional hierarchies, thus fostering *constructive criticism* conducive to *self-learning* and the deepening of the artistic practices of its members. The group's size ranges from 10 to 40 members over the period from 2012 to 2025.

Biographies



Zakolé is a group of artists and biologists composed of Zuzanna Derlacz, Krystyna Jedrzejewska-Szmek, Ola Knychalska, Olga Roszkowska, Pola Salicka, and Igor Stokfiszewski. The group develops experimental methods based on deep listening, sensory observations, reading, collective imagination, and movement. Zakolé also explores *maps and scientific and administrative documents*. The group's activities allow for the production and exchange of various types of knowledge – whether historical, scientific, or personal, embodied, and based on sensory experience. The group addresses various issues related to nature and its complexity, practicing mindfulness and *empathy toward non-human beings in an interspecies approach.*

Maciej Jerzy Kwietnicki is a conceptual/visual artist, activist, and co-creator of numerous artistic and educational initiatives, including Grupa nad Wisła and Niemiejsce. He has collaborated on several dozen exhibitions, festivals, and outdoor events. He is particularly interested in relational art. He is a doctoral candidate at the Academia Artium Humaniorum – the doctoral school of Nicolaus Copernicus University in Torun. In his doctoral thesis, he focuses on *consolidating research rooted in humanistic thought and environmental discourse with new post-artistic practices*. His practice aims to produce transdisciplinary artistic and *research methods to enhance the understanding of the changes caused by the climate crisis*.



Roxane Vidalon is a philosophal artist and researcher in Philosophical and Invisual Art. She is the director of the IAPI (Institute of Philosophical and Invisual Art) and is currently pursuing a Master's degree in Aesthetic Research at the University of Montpellier. She graduated from the École nationale d'art de Paris (ENDA), where she created the LDRE, the Theoretical and Philosophical Foundation of Invisuel Art, in 2025. She previously taught contemporary dance at the Conservatory of Tarbes (France) before turning to the visual arts in 2016, including tattooing and illustration. She earned a degree in philosophy in 2013 with the goal of *merging artistic practice with philosophical inquiry*. In 2023, she chose to cease producing artworks. Her latest article, L'Œufre au Rose, was published in the Revue de Paris (No. 54) in February 2024. Her most recent lecture on *Invisual Art, entitled Is Art False? Invisual Art as an Answer*, was held in July 2024 during the Arts Week in Soueich (Haute-Garonne, France).

Biennale de Paris

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