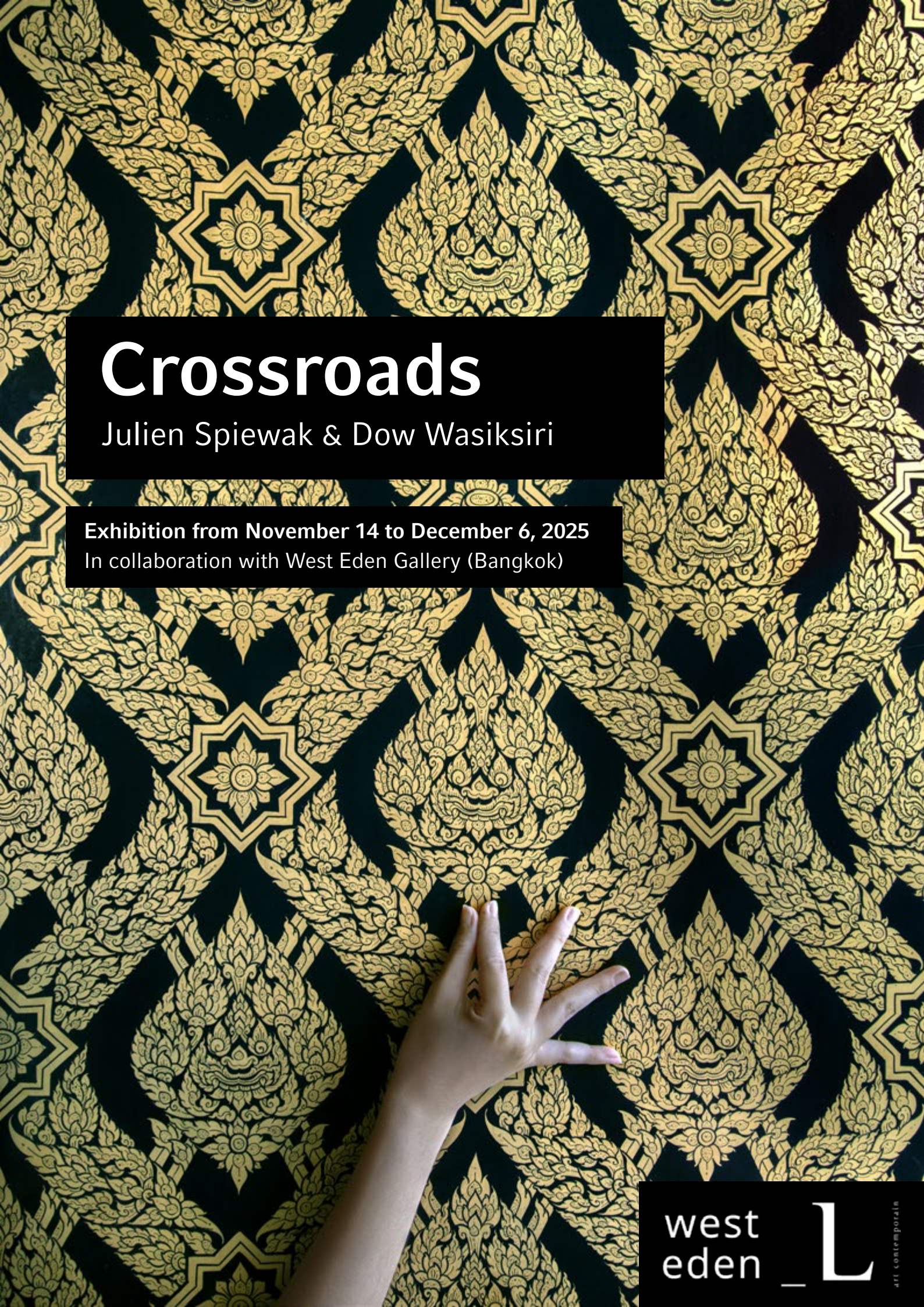




Crossroads

Julien Spiewak & Dow Wasiksiri

Exhibition from November 14 to December 6, 2025
In collaboration with West Eden Gallery (Bangkok)

west
eden _L

art contemporains

Crossroads

Crossroads presents the works of Julien Spiewak (b. 1982, Paris) and Dow Wasiksiri (b. 1956, Bangkok), two photographers whose practices intertwine across time and geography to reconsider the relationship between East and West, past and present. Both artists examine how history persists not as a distant narrative but as a living presence within the visual and material fabric of contemporary life. Through the acts of staging, insertion, and rephotography, they open a dialogue between the inherited image and the contemporary body, suggesting that to look is also to inhabit, to claim, and to transform.

In Julien Spiewak's series *Corps de Style* (2005–present), fragments of nude bodies are photographed within historic interiors, spaces once preserved for their aesthetic and social refinement. The artist's lens navigates these environments with quiet precision, allowing flesh and fabric, body and ornament, to echo one another. In Spiewak's work the body functions not as spectacle but as conduit, drawing attention to the histories inscribed in domestic architecture and decorative craft. When *Corps de Style* extended to Thailand through *Rang Ruam Samai* (2024), these dialogues intensified. The Thai contexts of Siri Sala Private Thai Villa, Wat Suwannaram Ratchaworawihan, and So Heng Tai Mansion offered new cultural vocabularies of interior space and craftsmanship, situating Spiewak's work within an expanded global conversation about heritage, intimacy, and the poetics of space.

Dow Wasiksiri, one of Thailand's most significant photographic voices, approaches the question of history from another direction. His series *Conversations with the Past* (2012) reengages colonial-era photography, a medium that once codified hierarchies of race, progress, and modernity. In works such as *Fancy a cup of*

Java?, *Wanna play Angry Birds*, and *One small step*, Wasiksiri inserts his own image into archival scenes, bridging centuries in a gesture that is at once playful and critical. His presence complicates the authority of the original photograph, transforming what might have been a colonial record into a site of self-awareness and irony. The result is not merely an act of historical correction but an exploration of how images continue to shape collective memory and contemporary identity in a globalised world.

Placed in dialogue, Spiewak and Wasiksiri engage two forms of the archive: the architectural and the photographic. Both artists disrupt the supposed neutrality of historical preservation. Spiewak reanimates the museum interior, allowing human presence to re-enter its carefully composed stillness. Wasiksiri intervenes in the colonial image, reclaiming the power of representation through the act of reappearance. Each suggests that the archive, rather than being a fixed repository of knowledge, is a porous structure open to reinterpretation. In both, the past is not retrieved but performed, not remembered but re-enacted through the language of the body and the gaze of the camera.

Crossroads proposes that identity and history exist in constant negotiation. The exhibition's title, refers both to the encounter between two artists and to the act of looking across cultures and epochs. Spiewak and Wasiksiri remind us that every photograph carries within it more than one time, more than one point of view. Their works transform the dialogue between East and West into an evolving conversation about seeing itself: how we perceive, how we inherit, and how we continue to shape the visual memory of our shared world.

Jeen Snidvongs
Director of West Eden Gallery (Bangkok)



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Julien Spiewak

Julien Spiewak (born in 1984) holds a Master's degree in photography and lives and works in Paris. He is an artist, photographer, and researcher who questions the relationship between the photographic image and the human body as an artistic expression. Since 2005, he has been working on an ongoing series entitled *Corps de style*, initially with private collectors and then in museums. He introduces fragments of naked bodies into these spaces. He has carried out this artistic project in the Prince's Palace of Monaco, the Museum of Hunting and Nature (Paris), the Doria Pamphilj Palace (Rome), the Ariana Museum (Geneva), and the Museum of the Republic (Rio).

Institutional collections:

Paris Musées (France), Arario Museum in Seoul (South Korea), Van Loon Museum (Netherlands), Prince's Palace of Monaco, Maison de Balzac (France), Rio Art Museum - MAR (Brazil), Museum of Hunting and Nature (France), Museum of Romantic Life (France), Doria Castle (Italy), Siri Sala Private Thai Villa (Thailand), etc.



Le théâtre d'eau depuis l'amphithéâtre de Jean Cotelle, dit le Jeune (1642-1708), reproduction du tableau du musée de Versailles, Lexie, commode de style Louis XVI. Hôtel Hermitage Monte-Carlo. 2025

100 x 70 cm - Edition de 5

Impression jet d'encre, papier photo Hahnemühle satiné 260g monté sur dibon, cadre en bois blanc, verre musée.



Peinture thaïlandaise moderne, Alex, numéro de maison sur bois ancien. Siri Sala Private Thai Villa. 2024

100 x 70 cm - Edition de 5

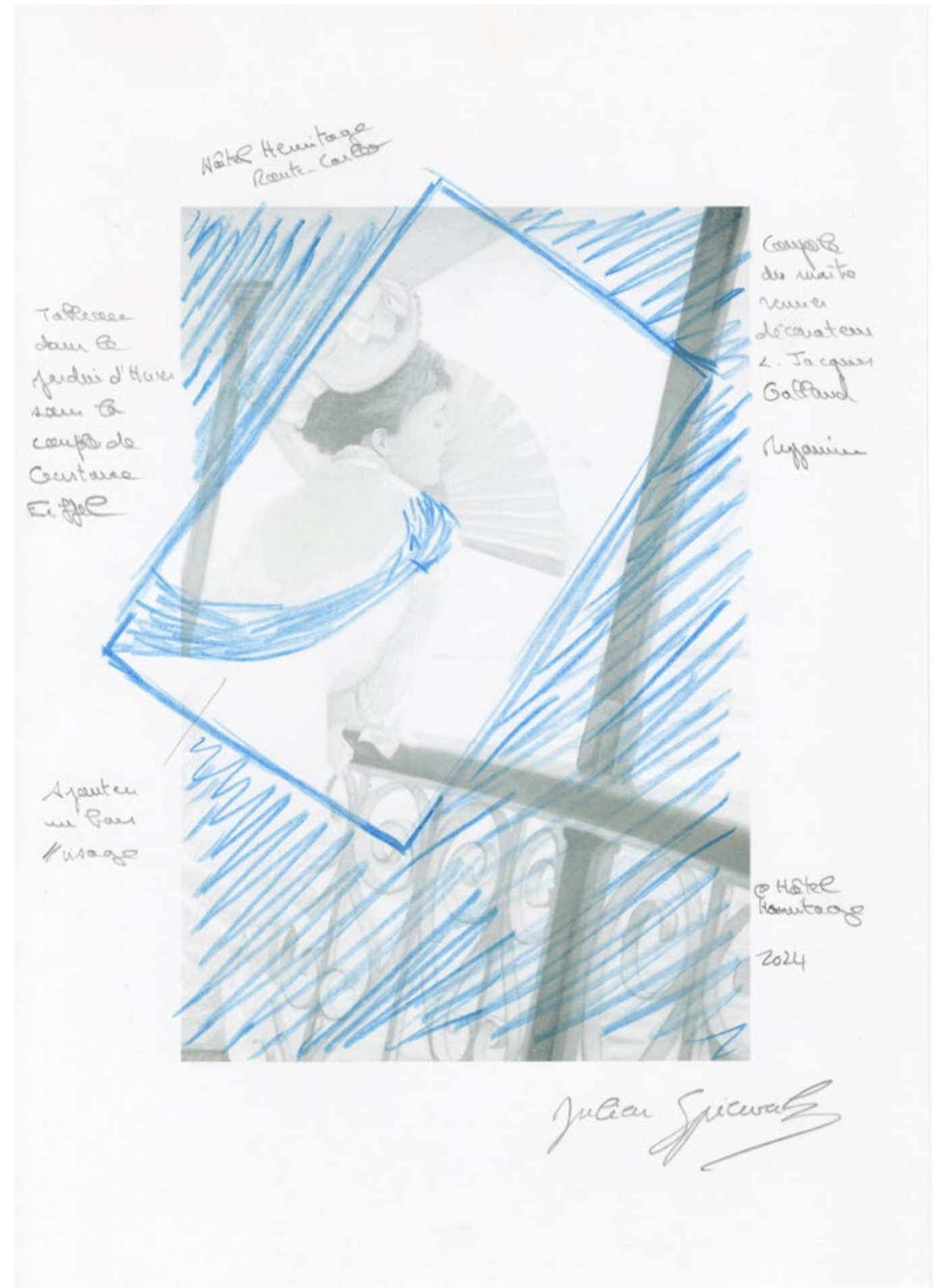
Impression jet d'encre, papier photo Hahnemühle satiné 260g monté sur dibon, cadre en bois blanc, verre musée.



Moine novice agenouillé en bois, Alex, éventail cérémoniel bouddhiste en bronze.
Siri Sala Private Thai Villa. 2024

30 x 40 cm - Edition de 5

Impression jet d'encre, papier photo Hahnemühle satiné 260g monté sur dibon,
cadre en bois, verre musée.



Etudes préparatoires. Genève, Bangkok, Monaco (2018 et 2024)
29,7 x 21 cm - Pièces uniques
Photographie imprimée sur papier canson, crayon de couleur.

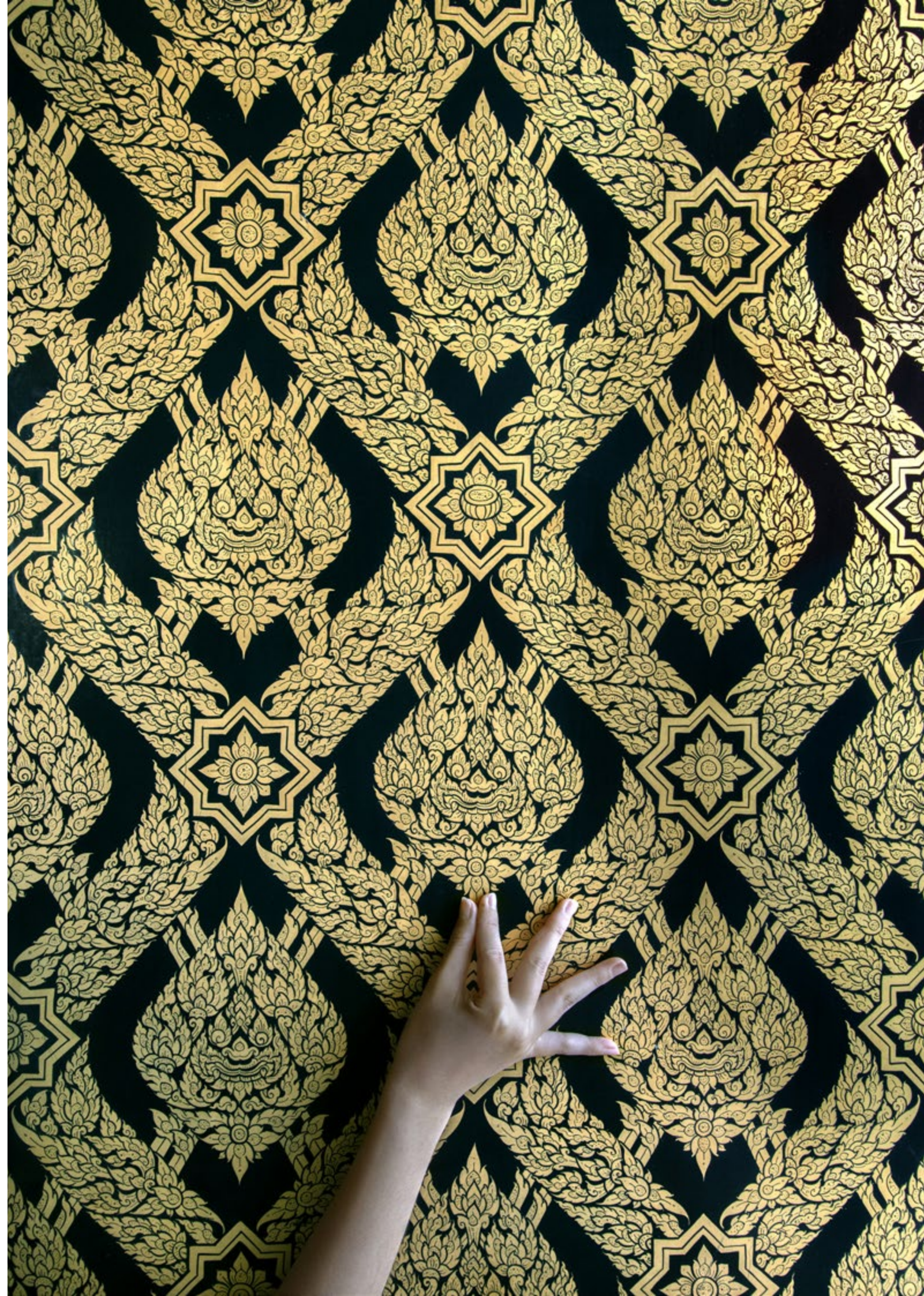


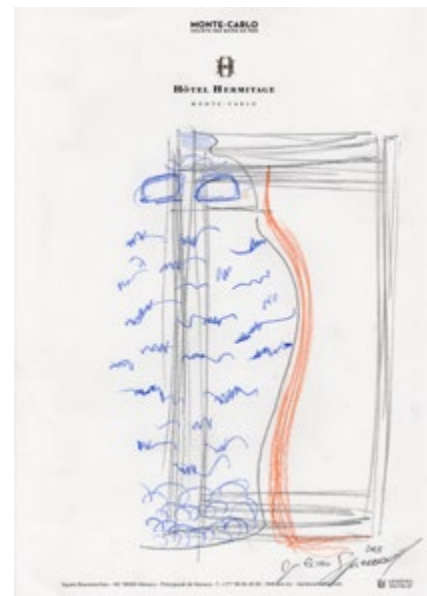
Tableau décoratif avec un vase, des fleurs et des oiseaux, Fanny. Hôtel Hermitage Monte-Carlo. 2025

70 x 50 cm - Edition de 5
Impression jet d'encre, papier photo Hahnemühle satiné 260g monté sur dibon, cadre en bois blanc, verre musée.

Porte du temple dorée à la feuille d'or, motif Bangkok, Roi Rama 1er, XVIIIe siècle, Dream. Wat Suwannaram Ratchaworawihan. 2024

70 x 50 cm - Edition de 5
Impression jet d'encre, papier photo Hahnemühle satiné 260g monté sur dibon, cadre en bois teint en noir, verre musée.





Etudes préparatoires. Hôtel Hermitage Monte-Carlo. 2025

30 x 21 cm - Encadrement 40 x 31 cm - Pièces uniques

Dessin, crayon de couleur sur papier mat au logo de l'Hôtel Hermitage Monte-Carlo



Vase de Chine en porcelaine à décor bleu et blanc avec des motifs géométriques et floraux, Léane, Laetitia. Hôtel Hermitage Monte-Carlo. 2025

70 x 50 cm - Edition de 5

Impression jet d'encre, papier photo Hahnemühle satiné 260g monté sur dibon, cadre en bois blanc, verre musée.



Chaise en rotin, Pim. Siri Sala Private Thai Villa. 2024

70 x 50 cm - Edition de 5

Impression jet d'encre, papier photo Hahnemühle satiné 260g monté sur dibon, cadre en bois teint en brun, verre musée.



Détail d'une chaise en bois, Ada. Palais Rio Negro, Ibram/MinC. 2015

70 x 50 cm - Edition de 5

Impression jet d'encre, papier satiné 260g, montage sur dibon, cadre en bois blanc, verre musée.



La galerie du HMS Calcutta (Portsmouth) de James Tissot, vers 1876, reproduction du tableau de la Tate Collection à Londres (détail), Jean-Baptiste. Hôtel Hermitage Monte-Carlo. 2025

78 x 67 cm - Edition de 5

Impression jet d'encre, papier photo Hahnemühle satiné 260g monté sur dibon, cadre ancien en bois (cadre unique), verre musée.



Fauteuil « travail du Tonkin », XIXe siècle, Alexandre. Musée Ariana, Ville de Genève. 2018

70 x 50 cm - Edition de 5
Impression jet d'encre, papier satiné 260g, montage sur dibon, cadre en bois blanc.





Dow Wasiksiri

The work of Dow Wasiksiri, one of Thailand's most successful and celebrated photographers, has been recognized worldwide. His photographs have exhibited in many leading international museums and galleries, including The Musée du quai Branly in Paris, Satchi Gallery London, The Field Museum Chicago USA, The Royal Ontario Museum Canada, Singapore Art Museum, Hangaram Art Museum in Seoul, GoEun Museum of Photography in Busan, The National Gallery in Bangkok, Museum of Imaging Technology in Bangkok and the Bangkok Art and Culture Center.

Son of a Thai diplomat, Wasiksiri spent his childhood in different Western countries, according to where his father was posted. This multi-cultural experience has enabled Wasiksiri to view own country and people with a dual insider-outsider perspective.



Passing fad, 2012

45 x 60 cm - Edition de 9
Impression pigmentaire



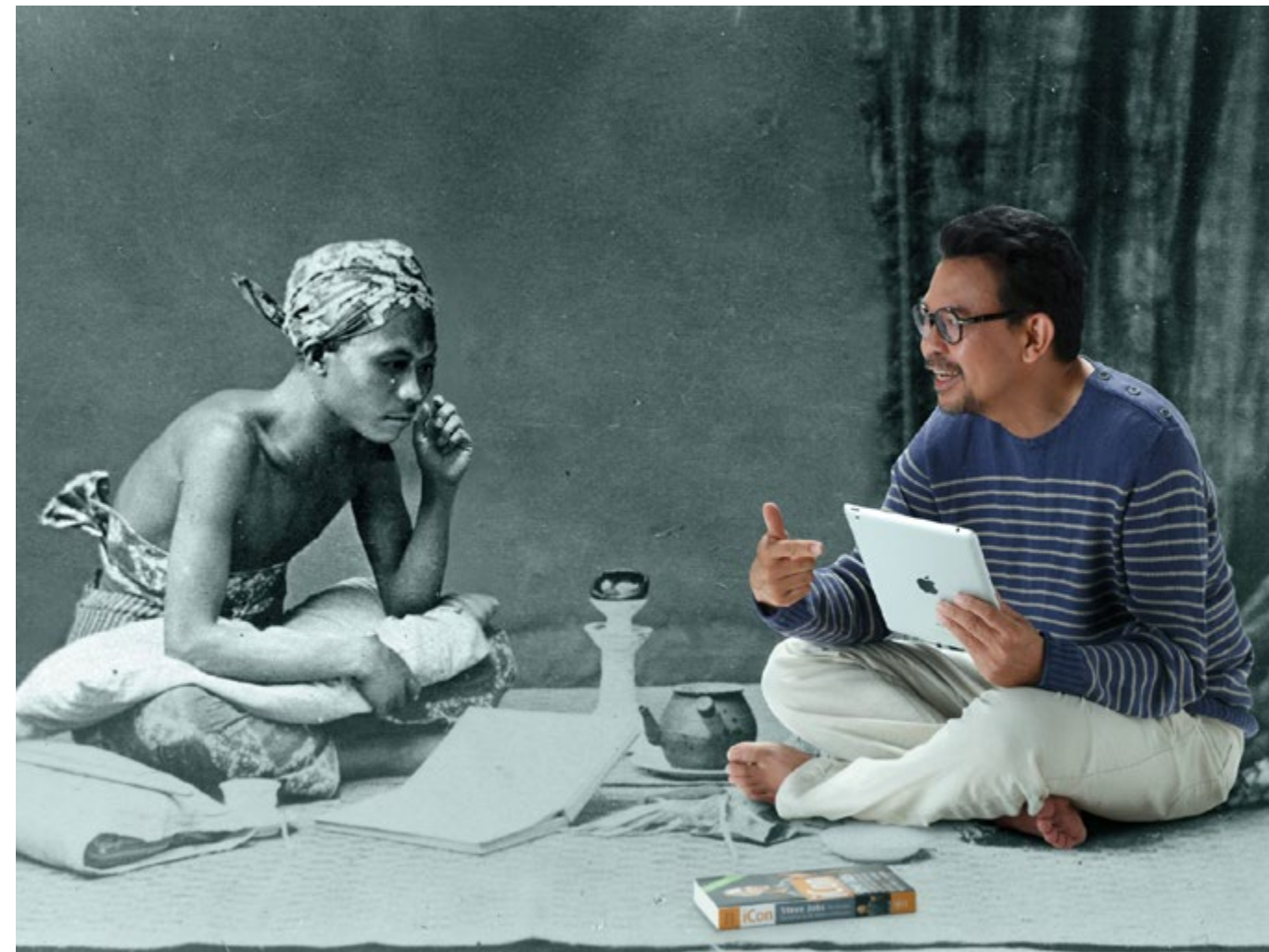
Fancy a cup of Java?, 2012

45 x 60 cm - Edition de 9
Impression pigmentaire

It's plastic but trust me, 2012

60 x 45 cm - Edition de 9
Impression pigmentaire





Wanna play Angry Birds, 2012

45 x 60 cm - Edition de 9
Impression pigmentaire



Opened in 2011, Espace_L aims to be a leading venue for contemporary art in Geneva, Switzerland.

The gallery interacts with various sectors by presenting internationally renowned artists and offering artistic events in a sophisticated atmosphere conducive to reading.

Visitors can discover the most original and unusual aspects of the city in a unique style, which is also reflected in its distinctive location in Geneva's Quartier des Bains.

west eden

West Eden is located in Bangkok, Thailand and exhibits internationally renowned artists alongside up and coming artists from the local community.

The collection focuses on contemporary with an emphasis on art with a purpose. The gallery seeks to help people trust in what they respond to, helping be the bridge between the artist and viewer and Thailand to the world. In addition to helping place international and Thai art with collectors, the gallery will be a pillar of the local creative scene by hosting community shows. The gallery gives the art of today a home.



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