



## LAACT 25

**N2** - the Eugeniusz Geppert Academy of Art and Design in Wrocław

**The project will take place in Wrocław on the following dates:**

- April 23 – May 31, 2025: exhibitions, workshops, lectures
- May 6 – 10, 2025: international scientific conference

**Organiser:**

The Eugeniusz Geppert Academy of Art and Design in Wrocław

**Co-Organiser:**

The National Centre for Culture Poland

**lead by:**

dr hab. Robert Sochacki

Media Art Department/ Stage Design Department -

the Eugeniusz Geppert Academy of Art and Design in Wrocław

noks collective

**Partners:**

Art Mediation Department/ Glass Department -

the Eugeniusz Geppert Academy of Art and Design in Wrocław

Institute of Cultural Studies – University of Wrocław

**International partners:**

University of Klagenfurt (Austria)

Saar Academy of Fine Arts / HBKsaar (Germany)

Danish Arts Foundation (Denmark)

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**Martina Tritthart**

6.05

### **Negative Space – The Other Side of Light**

#### **Maria Nordman and Nan Hoover: Perception, Space, Art, Architecture**

How do light and shadow shape our perception of space? This lecture explores the works of Maria Nordman and Nan Hoover, who create immersive spatial experiences through light, darkness, and minimalism. Maria Nordman harnesses natural light to generate subtle, atmospheric spaces, while Nan Hoover uses artificial light and projections to explore movement and illusion. Both artists challenge our conventional ways of seeing and open up new perspectives on space and physical presence. Connecting these artistic approaches with architectural and phenomenological theories by Merleau-Ponty and Gernot Böhme, the lecture examines how light art not only transforms spatial perception but also influences emotions.

7.05

### **Today's Society of Spectacle**

In *The Society of the Spectacle* (1967), Guy Debord argued that modern capitalist societies replace direct experience with a continuous stream of images that shape perception and behavior. This "spectacle" is not just advertising but a deeper restructuring of reality, turning individuals into passive spectators. Today, large-scale media façades and digital projections reflect this dynamic—do they foster artistic expression and public engagement, or do they contribute to an overwhelming visual spectacle that distances us from authentic experience? This lecture examines the dual role of media art in contemporary society, questioning whether it can serve as both an artistic medium and a critical tool for rethinking urban space.

8.05

### **Subverting History: Reconfiguration of Public Monuments**

Visual protests function as tools for renegotiating social and political narratives, dynamically challenging the meaning and authority of public monuments.

Such protests are closely linked to Visual Culture theories, which highlight vandalism's role as an expression of resistant subjectivity. W.J.T. Mitchell's concept of "monumental power" and Nicholas Mirzoeff's "right to look" are relevant, as both explore how defacement challenges dominant societal narratives and asserts alternative perspectives in public space.

Krzysztof Wodiczko's *Monument for the Living* (New York, 2020) projected images of social justice movements onto existing statues, subverting their historical meanings. The Brazilian collective Visualfarm's *Monumento remix FSLP 18* reimaged the controversial Bandeiras monument in São Paulo with projections that integrated it into the current socio-political context.

9.05

**Beyond the Human: Digital Visual Media in Anthropocene Discourse:**

**How do artists position themselves and their audiences within public discourses on ecological awareness and activism through their use of digital media?**

This presentation explores the role of visual digital media in shaping Anthropocene imaginaries through the works of Robert Sochacki, Karolina Sobecka, Rosalie, and the collaborative project by Corrie Francis Parks and Kelley Bell. By engaging with digital and visual media, these artists create immersive, speculative environments that challenge existing representations of nature, species extinction, and post-human landscapes.

10.05

**Animated Architecture: How a correlation between light-based art and architecture can change our perception of space and society.**

Modern techniques such as projection mapping, immersive installations, and media façades create new forms of engagement, blurring the boundaries between physical and virtual spaces. While these techniques open new artistic possibilities, they also raise concerns about commercialization and the transformation of urban space into a spectacle, as critiqued by Guy Debord. The talk highlights the tension between artistic expression and economic interests, questioning the role of digital projections in shaping modern cityscapes.

Bio:

Dr. Martina Tritthart is an artist, curator and researcher in Vienna and Klagenfurt, Austria. She completed her doctorate on the topic of "Light Spaces – Spatial Models of Perception. Phenomena of Visual Space Perception in Examples from the Fine Arts and its Potential for Architecture"

at the Graz University of Technology and has been engaged in teaching since 1999. Currently, she is a postdoctoral fellow and study programme coordinator of the Master programme Visual Culture at the University of Klagenfurt.



photo Maria Kracikova

