



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)

Co-funded by the Ministry of Culture and National Heritage under the Cultural Programme of the Polish Presidency of the Council of the European Union 2025

Project is realized thanks to an art grants program: Mega Grant - the Eugeniusz Geppert Academy of Art and Design in Wrocław.



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6.05

Exploring the Relational and Performative Abilities of Things

Yvonne Dröge Wendel's artistic practice investigates the relational and performative abilities of objects, engaging with contemporary questions about our evolving relationship with the (technological) world. Through experimental encounters, she seeks to capture what objects actually *do*, challenging conventional subject-object distinctions and rethinking how humans and non-humans co-constitute the world around them.

In this lecture, she introduces her practice through key projects that reframe our interactions with objects. In 1992, she married a cupboard inherited from her mother, adopting the name "Wendel" as a testament to her deep connection with things. Other projects, such as *Item Store* (2008)—a shop selling undefined objects—and *Think Tank* (2012)—a space where people consult objects for insights—playfully question the role of things in shaping our reality.



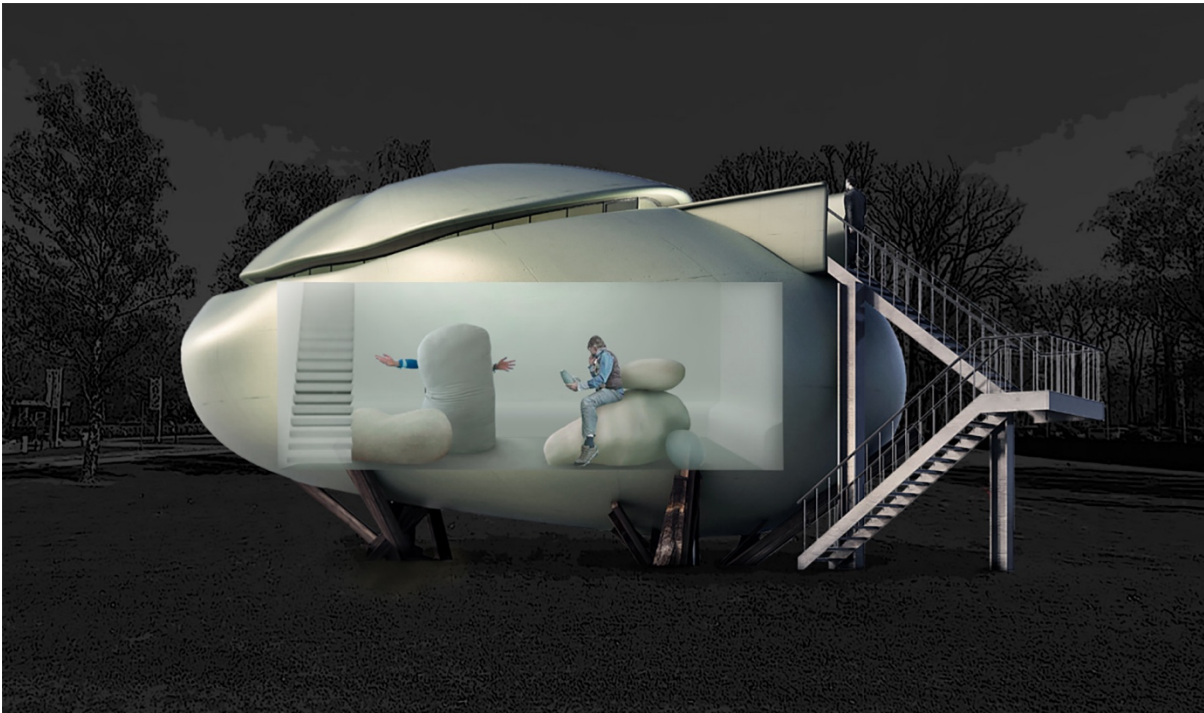
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7.05

Collaborative Art Practice: An Architecture of Interaction

An Architecture of Interaction is a collaborative project that simplifies and clarifies discussions around collaborative art practices from a maker's perspective. It introduces communicative tools that help artists, designers, and researchers analyze and compare the processes, meanings, and effects of complex collaborations. With a particular focus on open-ended and chaotic processes, the project departs from the premise that seemingly disparate practices often share underlying relational dynamics. This approach generates fresh insights, productive tensions, and unexpected avenues for further research.

This lecture explores how *An Architecture of Interaction* has influenced public space interventions, including *De Coupé*, a project for the healthcare sector, and *Black Ball*, a 3.5-meter-wide felted sphere that the public collectively moves through streets and alleyways—an exercise in both play and cooperation.



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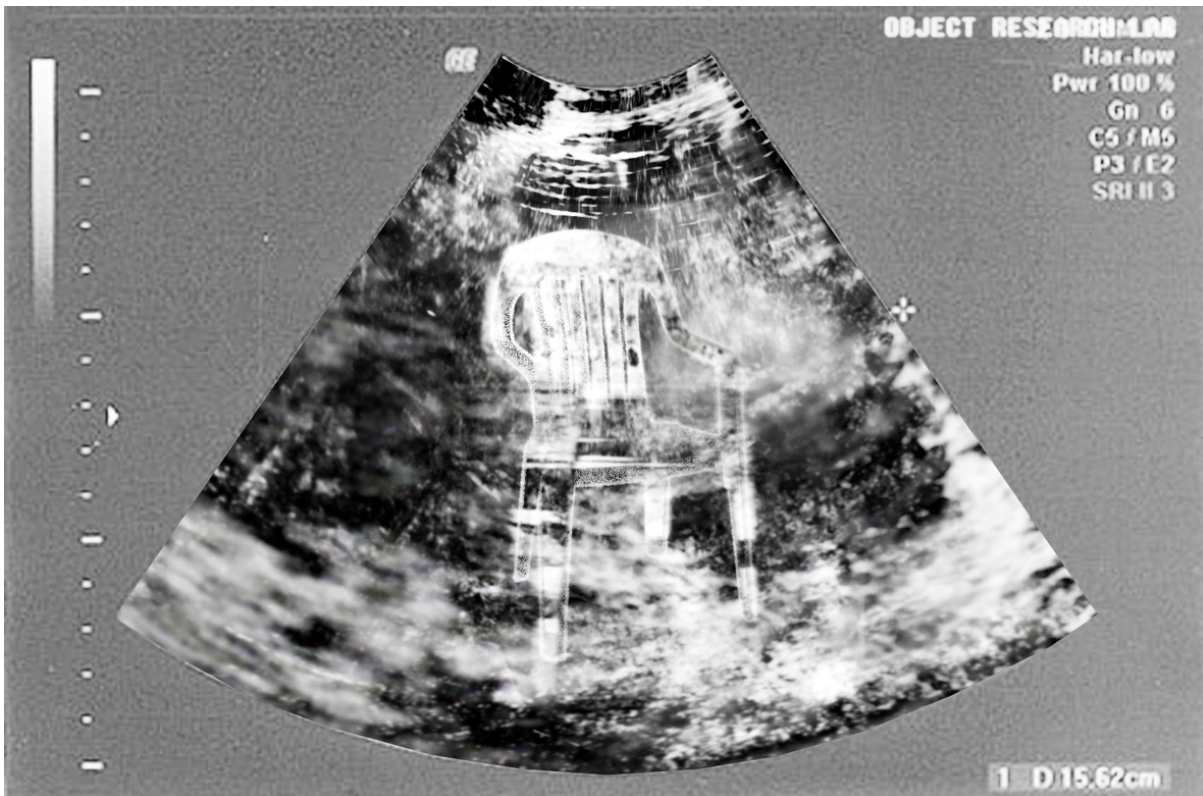
8.05

Object Research Lab – Think Tank

The *Object Research Lab* is a collaborative art project that investigated contemporary ideas around materiality and materialism, exploring how objects shape our understanding of technology, expertise, and social change. It examines questions such as: How do objects transition from ordinary to extraordinary? How do they gain or lose significance over time? What moral and material values do they carry as they move through space and history?

Bringing together artists, archaeologists, philosophers, sociologists, and designers, the *Object Research Lab* engages with various types of objects—art objects, pre-objects, amateur objects, and design objects—to develop new perspectives on the role of things in our world. Ideas translate into visual and material forms, leading to conceptual frameworks that inform materially engaged art practices.

In this lecture, we explore how this project has influenced artistic and design-based research, leading to works like *Think Tank*—a scripted building where objects are consulted for insights into the future of things.



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9.05

It's a Chair! Forensic Investigations into Future Events

This lecture introduces a design approach that departs from the idea that artists and designers must develop the ability to understand and envision the dynamic networks in which humans and non-humans coexist. Drawing from work with students of the *Contextual Design* (MA) department at the Design Academy Eindhoven, we will examine how this approach may manifest in practice.

Through concrete examples—the design of a chair, the outbreak of a virus, the design of a mask—we will elaborate on how the hidden dynamics of everyday events may inform our design processes. This approach reveals how materials, humans, and ideas interact under different conditions. By tracing the invisible actors that shape events, we explore how authorship is distributed across human and non-human forces, offering a forensic perspective on the design process.



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10.05

Exploring the Relational and Performative Abilities of Things

Yvonne Dröge Wendel's artistic practice explores human-object relations. Through experiments and encounters, she investigates what objects actually do—challenging the traditional divide between subject and object and rethinking how humans and non-humans shape the world together.

In this lecture, she presents her signature projects. Through concrete examples, she will show how unnoticed dynamics in everyday events inform her artistic process. Taking a forensic perspective on design, she examines objects not just for what they appear to be, but for the hidden networks, influences, and interactions that shape them. This approach reveals how materials, people, and ideas interact in different contexts. Furthermore, this approach explores how authorship is shared between human and non-human forces, offering new ways to think about design and artistic practice.

A hallmark of Dröge Wendel's work is her commitment to sustainability, questioning our consumer relationship with objects and advocating for a more conscious coexistence with the material world. She asks, *Why do objects die?*, creating works that adapt and endure. Through sculptures, texts, and drawings, she invites audiences to explore interconnectedness, demonstrating that a sustainable future requires reshaping our relationship with materiality.

Bio:

Yvonne Dröge Wendel (1961) lives and works in Amsterdam. She trained at the Gerrit Rietveld Academie in Amsterdam and was an artist in residence at the Rijksakademie in Amsterdam (1993-1994) and Delfina Studios in London (2002- 2003). She publishes art books, features in solo and group exhibitions, and creates artworks in public space. She is head of the department of Fine Arts (BA) at the Gerrit Rietveld Academie. In 1994 she won the second Prix de Rome and in 2016 she was the laureate of the prestigious Dr.A.H. Heineken Prize for Art.

video portrait: <https://vimeo.com/183805966>

more information: <https://www.lumentravo.nl/artists/yvonne-droge-wendel>

Exhibitions include:

Ornamenta– Northern Black Forest, Baden-Württemberg (2024), *Moments in a ThingTank* – Mediamatic, Amsterdam (solo 2024), *An Alphabet of a Practice* – Lumen Travo Gallery, Amsterdam (solo, 2023), *To Be To Gather* – Stroom, The Hague (solo, 2022), *Jam Extra - Forest destroyed due to a vast amount of strawberry jam*, Paltz Biennale Soest (2021), *LIEBES DING - OBJECT LOVE* Museum Morsbroich, Leverkusen (2020), *Dismantling the Scaffold*, Tai Kwun Contemporary, Hong Kong (2018), *Furniture for a Think Tank*, Van Abbemuseum Eindhoven (2018), *Paint it Soft*, Schunck Glaspaleis, Heerlen (2017), *What does art do at hospitals?* KØS Museum of Art in Public Spaces, Koge/Copenhagen (2017), *Furniture for a Think Tank*, Lumen Travo Gallery, Amsterdam (solo, 2013), *Lunch with Objects*, Pompgemaal Den Helder (solo, 2010), *Radar*- University of Loughborough (2009); *200 Years Prix de Rome*, Kunsthall Rotterdam (2009); *Deutschland Deutschland*, Museum van Bommel van Dam, Venlo (2008); *Carried Away- Sonsbeek- Procession in Art*- Museum Contemporary Art Arnhem, (2008); *Reality.Odense.10.55*, Brandts Kunsthallen, Odense (2004); *Disorientation by Beauty, Lustwarande 04*, Tilburg (2004); *Hit and Run*, Platform Garanti, Centre of Contemporary Art, Istanbul (2002); *To actuality*, AR/GE, Bolzano (2001); *Kuona*, National Museum Tanzania, Dar- Es-Salaam (2001); *For Real*, Stedelijk Museum, Amsterdam (2000); *City Pity*, Workhouse, Liverpool Biennial (1999); *City Pity*, DAAD Galerie, Berlin (1999); *Wasanii*, National Museum of Kenya, Nairobi (1999); *Une legende a suivre*, Le Crédac, Centre d'Art d'Ivry, Paris (1996); *Voorwerk 5- Wooden Sticks*, Witte de With, Rotterdam (1995).

