



THE EUGENIUSZ GEPPERT
ACADEMY OF ART AND DESIGN
IN WROCLAW

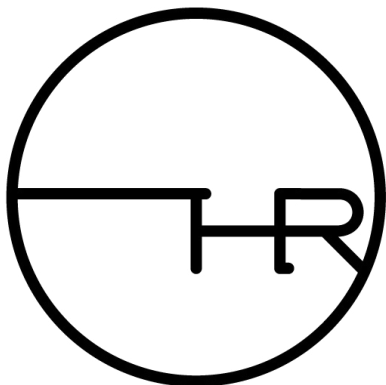


Funded by
the European Union

Doctoral School/
The Eugeniusz Geppert
Academy of Art
and Design
in Wrocław

conference

**"The
other(ness)
in art and
aesthetics"**



**May 14, 2026
13⁰⁰ – 20⁰⁰**

CSU.CI
19/21 Traugutta Street
auditorium 410

- 13:00 – 14:30 ***Otherness in Art and Aesthetics***
keynote lecture by **Prof. Wolfgang Welsch**
- 14:30 – 15:15 ***Otherness as Archive: Creolization, Opacity, and the Unfinished Image*** lecture by **Prof. Jacek J. Kolasiński**
- 15:30 – 16:30 ***Deceptive Islands: The Inside-Outside of Art and its Practices***
lecture-performance by
Prof. Miguel Leal & Prof. Samuel Silva
- 16:30 – 17:00 coffee break
- 17:00 – 17:45 ***Framing Extraordinary Bodies: Aesthetics, Ethics, and Media Spectacle (The Case of "Siamese Twins")***
lecture by **Prof. Anna Wiczorkiewicz**
- 17:45 – 18:30 ***The Power of Art in Decolonial Practices. The Case of the State Ethnographic Museum in Warsaw***
lecture by **Prof. Magdalena Wróblewska**
- 18:30 – 19:15 ***National Image and the Other. The Case of Nicolae Grigorescu*** lecture by **Prof. Vlad Țoca**
- 19:15 – 20:00 **Q&A**

Conference chair and moderation: **Dr. Agnieszka Bandura**

13:00 – 14:30

Otherness in Art and Aesthetics

keynote lecture by

Prof. Wolfgang Welsch

The lecture exposes philosophical views of otherness in ancient and modern times, criticizes the current cultural cult of otherness, and then discusses otherness in the arts: the principal otherness of art towards reality, art's alienation of the familiar world or its design of alternative worlds, art's critique of the social discrimination of otherness, and, finally, art's tendency and capacity to build bridges between different cultures, i.e. to mediate between various instances of otherness. The examples range from ancient times to the present day.

Wolfgang Welsch is Professor Emeritus of Philosophy, he has been teaching at the universities of Berlin, Jena and Stanford. He received the Max Planck Research Award and the Premio Internazionale d'Estetica. He has published more than twenty books in aesthetics, cultural philosophy, and anthropology, incl. *We Have Always Been Transcultural: The Arts as an Example*, vol. 5 of *Transcultural aesthetics*, Brill, 2024.

14:30 – 15:15

Otherness as Archive: Creolization, Opacity, and the Unfinished Image

lecture by

Prof. Jacek J. Kolasiński

This project positions otherness as a living archive—one that resists fixed narratives and embraces the generative potential of absence. Through processes of creolization and opacity, it constructs a counter-archive where fragmented histories are not resolved but activated. The work operates as a speculative reconstruction, transforming gaps, silences, and erasures into material presence. Here, the unfinished image is not a deficit but a site of possibility, where identity, memory, and history remain in flux.

Prof. Dr. Jacek J. Kolasiński is an interdisciplinary artist, curator, and educator whose work explores creolization, archival practice, and transnational histories, particularly the cultural entanglements between Poland and Haiti. He is the Founding Director of the Ratcliffe Art + Design Incubator (RA+DI) at Florida International University, where he advances creative entrepreneurship and cross-disciplinary collaboration. His research-driven practice operates at the intersection of art, design, and speculative history, using AI, fabrication, and archival strategies to reconstruct marginalized narratives. Kolasiński's exhibitions and projects, including the Creole Archive Project, have been presented internationally, engaging questions of memory, identity, and the politics of representation.

www.jacekjkolasinski.com

15:30 – 16:30

***Deceptive Islands:
The Inside-Outside of Art and
its Practices***

lecture-performance by

**Prof. Miguel Leal
Prof. Samuel Silva**

It is impossible to discuss this problematic concept of the Other without thinking of anthropology, a discipline that constantly oscillates between places of speech and positions of the gaze. In his work focusing on the peoples of the Amazon, the anthropologist Eduardo Viveiros de Castro proposes Amerindian perspectivism as a key concept, suggesting that these peoples view the world as populated by human and non-human subjects (animals, spirits) who perceive themselves as human. Unlike the Western idea that sees one nature and multiple cultures, with this Amerindian perspectivism humanity (Culture) is the common condition, whilst the body functions as a kind of shell that creates multiple natures.

In this lecture-performance we propose a dialectical device, with two bodies and multiple hands in a constant exchange of position, place and perspective.

The result is a game of ping pong made of images and ideas. We will present a set of proposals for reflection on the concepts of crossing, border or migration from the perspective of contemporary artistic practice, not so much to illustrate these ideas but rather to question the artist's own position between 'inside' and 'outside', between a political idea and a politics of ideas, forms and gestures from which art is also made. We shall walk like two tightrope walkers along an unstable line, without knowing exactly where this endeavor will take us, but we hope that in the end some constellation will emerge that allows us to reflect on the deceptive nature of art, which is always other than what is expected.

Miguel Leal (b.1967, Porto) is a visual artist. He lives and works between Porto, Berlin and Afife, a small place close to the border with Spain. His work oscillates between different formats and media, paying particular attention to situations and contexts, to the materiality of the images and the flows of memory, history and politics. He shows, publishes and lectures regularly in Portugal and abroad. He studied Fine Arts, Painting, History of Art, Philosophy and Communication and Language in Porto and Lisbon. He is currently Associate Professor at the Faculty of Fine Arts of the University of Porto, where he coordinates de PhD in Fine Arts. He is also an integrated member of the Institute for Research in Art, Design and Society (I2ADS).

www.ml.virose.pt

Samuel Silva (b. 1983, Porto) is an artist whose practice unfolds across installation, drawing, photography, video and artist's books. His projects are characterised by a process-oriented approach, often operating within interstitial spaces that blur the boundaries between art, education and social context, with a particular focus on collaborative processes and forms of engagement that emerge within specific situations and communities. Alongside his artistic practice, he maintains an active curatorial trajectory, having developed exhibitions across both institutional frameworks and independent circuits. He is an Assistant Professor at the Faculty of Fine Arts of the University of Porto, where he also completed a PhD in Art Education. As a researcher, he collaborates with the Institute for Research in Art, Design and Society (I2ADS). He regularly participates in exhibitions and interdisciplinary seminars in Portugal and internationally and writes on contemporary art and critical pedagogies for exhibition catalogues and specialized publications.

www.samuel-silva.com

17:00 – 17:45

***Framing Extraordinary
Bodies: Aesthetics, Ethics, and
Media Spectacle (The Case of
“Siamese Twins”)***

lecture by

Prof. Anna Wieczorkiewicz

This lecture examines selected visual frames through which, from the early twentieth century to the present, the display of non-normative bodies has been morally sanctioned, with particular attention to border zones where art and science intersect with everyday life and popular entertainment, and where expert framings are appropriated by the lay gaze. As a case study, the phenomenon of exhibiting so-called Siamese twins is examined. The term, once used without controversy and now considered problematic, signals not only a physical condition but also a stage persona and historically specific modes of staging this form of embodiment. The empirical material traces how changing media frameworks shape the biographical trajectories available to people with non-normative bodies, from freak show and vaudeville to reality television and social media. A comparative analysis of these media configurations reveals shifts in aesthetic forms of presentation and in the ethical regimes of looking.

Anna Wieczorkiewicz is a professor of Ethnology and Cultural Anthropology at the University of Warsaw. She conducts interdisciplinary research at the intersection of cultural anthropology, literary studies, sociology, and philosophy. She published extensively in peer reviewed journals on topics related to the body as well as travel and tourism, which are also central topics to her books: *Wędrowcy fikcyjnych światów* [Travellers of Fictional Worlds], 1997; *Muzeum ludzkich ciał* [Museum of Human Bodies], 2000; *Apetyt turysty* [The Tourist's Appetite], 2008; *Monstruarium*, 2009; *Czarna kobieta na białym tle* [The Black Woman on a White Background],

2013; *Figury podróży* [Figures of Travel], 2020; *Szkice o drodze do Indii. Topika „orientalnej” podróży w kulturze współczesnej* [Sketches on the Way to India: “Oriental” Journey as a Topos in Contemporary Culture], 2022. She has also co-edited collective volumes (most recently *Performance and Human–Animal Entanglements*, with co-author Sylwia Siedlecka, 2026).

17:45 – 18:30

The Power of Art in Decolonial Practices. The Case of the State Ethnographic Museum in Warsaw

lecture by

Prof. Magdalena Wróblewska

The presentation will address the inclusion of contemporary art in the exhibition program of an ethnographic museum as part of a decolonization strategy. Using the example of the State Ethnographic Museum in Warsaw and the program titled "Against Stereotypes," it will explore issues of decolonization in Central and Eastern Europe, as well as the potential for shifting perspectives and discourses through collaborations with artists. The exhibitions "Bleaching" and "Afrotopias" will be discussed, along with other program initiatives such as artist-led workshops, lectures on contemporary art, and artistic interventions in the Museum's permanent exhibitions. The presentation will also attempt to address questions concerning the relationship between art and ethnographic object: where does the boundary between them lie, and is it always clear? Is contemporary art merely a commentary on history, or can it also be interpreted as a continuation of tradition? And are ethnographic museums appropriate spaces for the presentation of contemporary art?

Magdalena Wróblewska is an art historian and museologist specializing in decolonial issues. She is the director of the National Museum of Ethnography in Warsaw and an assistant professor at the Faculty of Artes Liberales, University of Warsaw. She completed a postdoctoral fellowship at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut and the Staatliche Museen zu Berlin. Together with C. Ariese, she published the book *Practicing Decoloniality in Museums: A Guide with Global Examples*. She publishes articles and books on photography. In 2023, she completed a research internship at the Department of Anthropology, Museum of Natural History, Smithsonian Institution in Washington, D.C.

18:30 – 19:15

National Image and the Other. The Case of Nicolae Grigorescu

lecture by

Prof. Vlad Țoca

Bulgarian scholar Alexander Kiossev refers to nations of Eastern Europe in the 19th century as self-colonising "cultures that are not central enough, not timely enough and big enough to the 'Great Nations'" and "at the same time, they are insufficiently alien, insufficiently distant and insufficiently backward". It is a trauma of being and, at the same time, not being the Other, where the Other (i.e. Europe, the West) is and has everything that these nations lack. Therefore, they aspire to achieve as soon as possible the status of the nations of Western Europe and, by doing so, they willingly self-imposed an import of institutions, laws, and way of life. These cultures inevitably created sublime rationalisations meant to conceal and suppress their own backwardness. The presentation will explore some aspects of visual culture related to the paintings produced by Nicolae Grigorescu, considered the most prominent Romanian painter of the 19th century and the way he created an image of the Romanian people in opposition to the Other(s).

Vlad Țoca is an art historian and historian, professor at the University of Art and Design in Cluj-Napoca, Romania; he teaches western art history, modern art history, world history and historiography of art; he is interested in visual culture and art historiography.

notes

**"The
other(ness)
in art and
aesthetics"**

