



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.

For us, working with sound—especially experiments related to artistic installations—is a process of defining boundaries and limitations. Sometimes, we impose these constraints on ourselves in the spirit of Dogma, while at other times, we challenge ourselves by dissolving borders in the name of a transdisciplinary total narrative. Sound exists in time; it is literally a fleeting vibration of matter in a given place. This is both beautiful and terrifying. A bit like throwing a stone into a hole in the ground—you do it, then watch and listen, excited and anxious, waiting to hear when and what will come back to you.

This is more or less how our process begins, culminating in what we first hear ourselves—and then what you hear. We usually start by searching for a story to develop or a mystery to solve. This often means research and attunement to the signs and signals the world and our subconscious offer. It involves a lot of time in libraries and listening to whispers. The choice of tools—whether a cello, a synthesizer, a field recording, or a memory—comes next. We tend to generate a lot of material, which then solidifies over time, narrowing down to the most essential and defining sonic path.

The final phase is shaping the musical-sound matter into form—a narrative that is crucial for us, whether emotionally or intellectually driven. Telling a story is, at the same time, our way of exiting the process and leaving the project behind. That is the moment when the experiment becomes a work, ceasing to be only ours and becoming more yours. It is also when we often start to detach from the piece, needing time before we can experience it again—as listeners, from the outside, forgetting. And when that happens, if it moves us, if it can still touch us, then perhaps it can touch you too.

For the LAACT 25 project, we want to explore modes of non-human communication, the language of unidentified objects, and unknown forms of expression. It is mainly an exercise in imagination and shifting boundaries—looking at familiar things as if they were foreign. Communication happens through matter, and from matter, we can create things beyond philosophers' dreams. If language and the consciousness it brings forth are, so far, the pinnacle of the known evolution of matter, what comes next? Or what came before?

27.04

At the meeting with students, we will focus on sharing our process from a practical perspective—starting with concept development, followed by research, experimentation, and material creation, and ending with shaping the final narrative form. We will listen together to selected tracks or fragments of the installation, using them as a concrete basis for discussion.

We will also share what didn't work—what we had to change or abandon along the way to the final version—and perhaps reflect on what a "final version" even means to us. A key topic will be the process of sonifying non-human communication, as this will be one of the pillars of the installation.

Bio:

an-hoer / Wojciech Unterschuetz and Piotr Bratoszewski - We are independent creators of electronic, experimental, and avant-garde music from Gdańsk. We use both analog instruments (piano, synthesizers, chordophones, percussion, vocals) and digital tools (DAW software, electronic drums, effects, and synthesizers). We create experimental musical and audiovisual works.

In 2024, we explored "ma" (間, negative space) in music, carried out the "nieczysto zagran" project, played a concert tour in Poland, improvised to *Metropolis* at GAK and for TSE at Kolonia Artystów, and collaborated on the sound design for an installation celebrating the 10th anniversary of ECS in Gdańsk.

In 2023, we released two albums: *FLUXXXXX* and *sepr.online.works* on vinyl, featuring tracks from 2021 that were presented in our radio music program *sepr.online.radio* on Radio Kapitał. We also collaborated with Dr. Robert Sochacki on an installation at the Four Domes Pavilion in Wrocław.

<https://ffm.bio/an-hoer>

<https://www.an-hoer.com>

https://www.instagram.com/an_hoer/

<https://www.facebook.com/an.hoer.music>

<https://soundcloud.com/an-hoer>

Album: [an-hoer - sepr.online.works](#)





Wydarzenie kulturalne polskiej prezydencji w Radzie UE
Cultural event of the Polish presidency of the Council of the EU
Événement culturel de la présidence polonaise du Conseil de l'UE



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