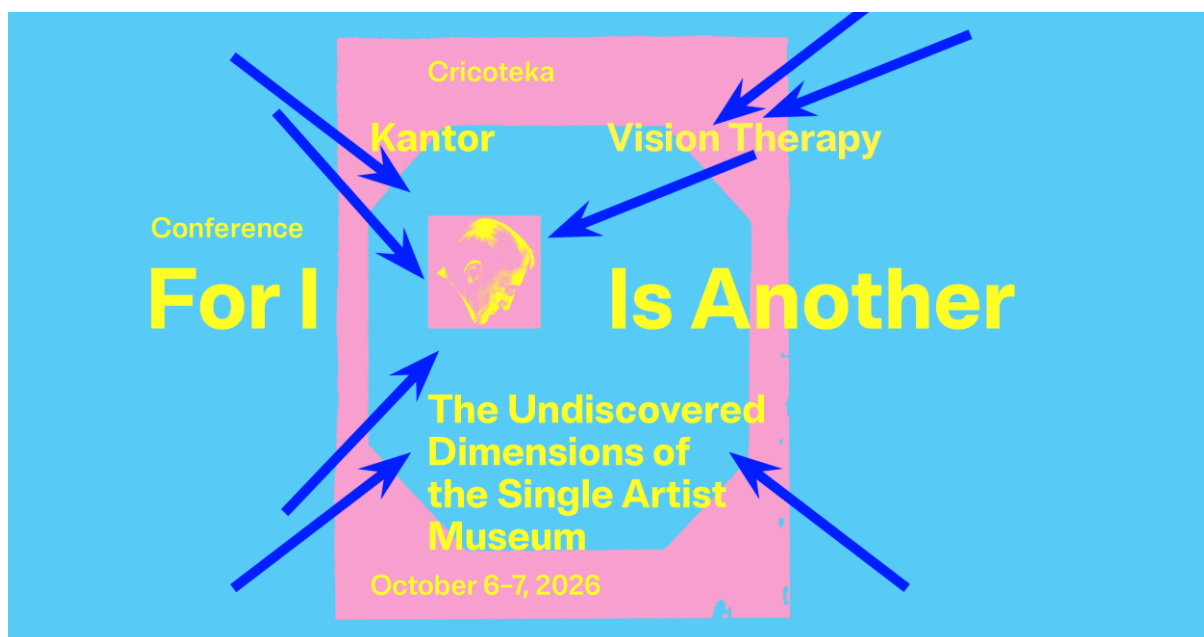


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International conference “For I Is Another. Single-Artist Museum and Its Possible Iterations”

The myth of the artist as a self-made genius who, by virtue of his talent, innate sensitivity, and individual effort, ascends to the heights of Parnassus has been subjected to sustained critical scrutiny for several decades and is widely regarded as a relic of long-discredited aesthetic paradigms. Nevertheless, its resonance persists, both in popular, high-circulation biographical publications and in mainstream cinematic narratives such as Hollywood biopics.



This myth likewise underpins a specific institutional formation: the single-artist museum. It is not coincidental that the earliest institution of this kind was Casa Buonarroti, dedicated to the life and work of Michelangelo, whom Giorgio Vasari famously designated *Il Divino*. Nor is it accidental that single-artist museums proliferated in the nineteenth century, when Romanticism elevated admiration for the creative individual to an almost idolatrous status.

Finally, it is significant that the overwhelming majority of such institutions were founded to commemorate the achievements of male artists rather than female ones—reflecting the fact that the figure of the genius was never gender-neutral and was historically constructed as white and male.

Does it mean, however, that the single-artist museum remain a hostage to this myth? Is it, by virtue of its very nature, condemned to its preservation and reproduction? Contemporary conceptions of authorship, the status of the creative subject, and the dynamics of the artistic process stand in clear contradiction to the vision of the artist-genius. What are the implications of this tension for single-artist museums? Are the only options available to them either to disregard contemporary critical reflection altogether or to engage in the deconstruction of the myth—exposing its social and ideological conditions as well as its entanglements with exclusionary patriarchal, Eurocentric, and anthropocentric narratives? Or is it possible to move beyond this binary and to conceive of the mission of the single-artist museum in a different way?

Fortunately, we do not have to speculate. There are institutions whose activities and the reflections that accompany them demonstrate that the legacy centered on a single artist figure may serve as a point of departure for articulating a mission responsive to a broad range of challenges characteristic of the present—including those extending beyond the domain of art and its discourse. The construction of subjectivity, the relationship between the individual and the community, and human agency in relation to the agency of other beings—these issues, which single-artist museums are compelled to confront, are at the same time key issues of contemporary social reality. This suggests that single-artist museums have the potential to contribute not only to the critical reinterpretation of art history but also to a deeper understanding of the world we live in.

The conference “For I Is Another. Single-Artist Museum and Its Possible Iterations” seeks to articulate this potential and to critically reflect on strategies for its realization. Conceived as an interdisciplinary forum, it brings together scholars and museum professionals in order to examine theoretical frameworks, institutional practices, and curatorial methodologies through which single-artist museums may respond to contemporary intellectual, social, and cultural challenges. By fostering the exchange of perspectives and experiences among representatives of institutions actively engaged in redefining this model, the conference aims to contribute to a more nuanced and critically informed understanding of the role single-artist museums can play within today’s evolving cultural landscape.