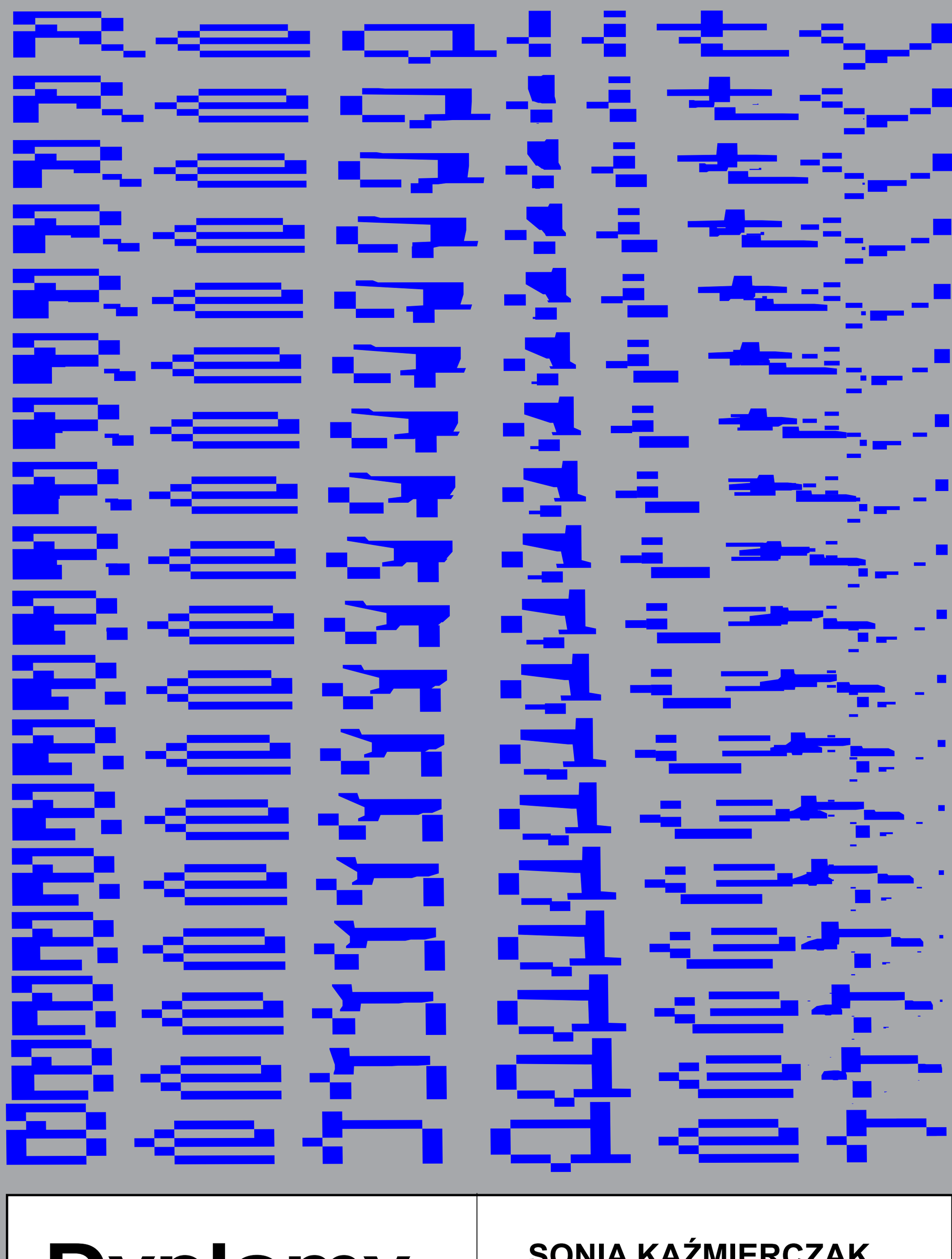


Dyplomy

3D and Virtual Occurrences Studio
Faculty of Media Art
Academy of Fine Arts in Warsaw

WOK
Warsaw
Observatory
of Culture

SONIA KAŹMIERCZAK
[VR + OBJ + CERAMICS]
AGATA KONARSKA
[ENGINE + 3D PRINT]
RAFAŁ KRUSZKA
[VR + OBJ + 3D PRINT]
DOMINIKA WOLSKA
[ENGINE RT + OBJ]
KARO ZACHARSKI
[OBJ + VR + VIDEO]

MAGNA MATER

Magna Mater is an interactive virtual reality experience with six degrees of freedom. It leads participants through a rite of passage, in which the suggested situation appeals to instinctive factors.
These elements bring comfort, in contrast to modernity, which tends to deprave the senses. By weaving fantasies of turning towards Mother Nature, it forges a connection between the viewer and natural elements. By questioning existing norms, the virtual space transforms into a realm of liberation, allowing us to go beyond the limitations of physical embodiment and surpass imposed gender norms.
I invited performers, who work with the body on a daily basis, moving within different styles of dance, to collaborate on the project. The recorded movement was their personal interpretation of the theme, a celebration of themselves, and the release of emotions.
I invited performers, who engage with their bodies daily, exploring various styles of dance, to collaborate on the project. The recorded movements captured their personal interpretations of the theme, serving as a celebration of their individuality and a release of emotions. The recurring motif of dance in the work symbolizes a rebirth from chaos, an internal and external transformation. Creating an inverted world where the customs of everyday life are rejected. Emphasizing the relativity of the order and hierarchy prevailing in reality. For me, strength resides in powerful and dark visions. This is my perception of femininity, diverging from stereotypes that enforce notions of sensitivity and delicacy.
The stages of this journey draw inspiration from mystical ceremonies of birth, initiation, and transition. They symbolize a metaphorical death of the old order, while simultaneously paving the way for a new beginning.

performers: Robert Bigus, Weronika Kocewiak, Kamil Kucharzewski.
Agnieszka Słowikowska
music: Szymon Weiss

3D and Virtual Occurrences Studio, dr hab. Jakub Wróblewski prof. ASP, ma Andrei Isakov,
Sebastian Sebulec

TRANSFERRED OBJECTS

The transferred objects represent a personal interpretation, combining various experiences linked to the development of this project.
Ceramics functioned as sacred artifacts, originating from Neolithic culture and reflecting the collective beliefs and practices of diverse communities. Their presence symbolizes profound interconnections between faith, culture, and artistic expression within these societies.
They evoke a connection to undefined artifacts of the past, blending the symbolic weight of ancient ritual implements with modern instruments such as gaming controllers. The scale of the objects is meticulously designed to fit in the hand, inviting tactile exploration and stimulating bodily memory.

Studio of Solids and Shapes
dr Łukasz Kosela

SONIA KAŹMIERCZAK
[VR + OBJ + CERAMICS]

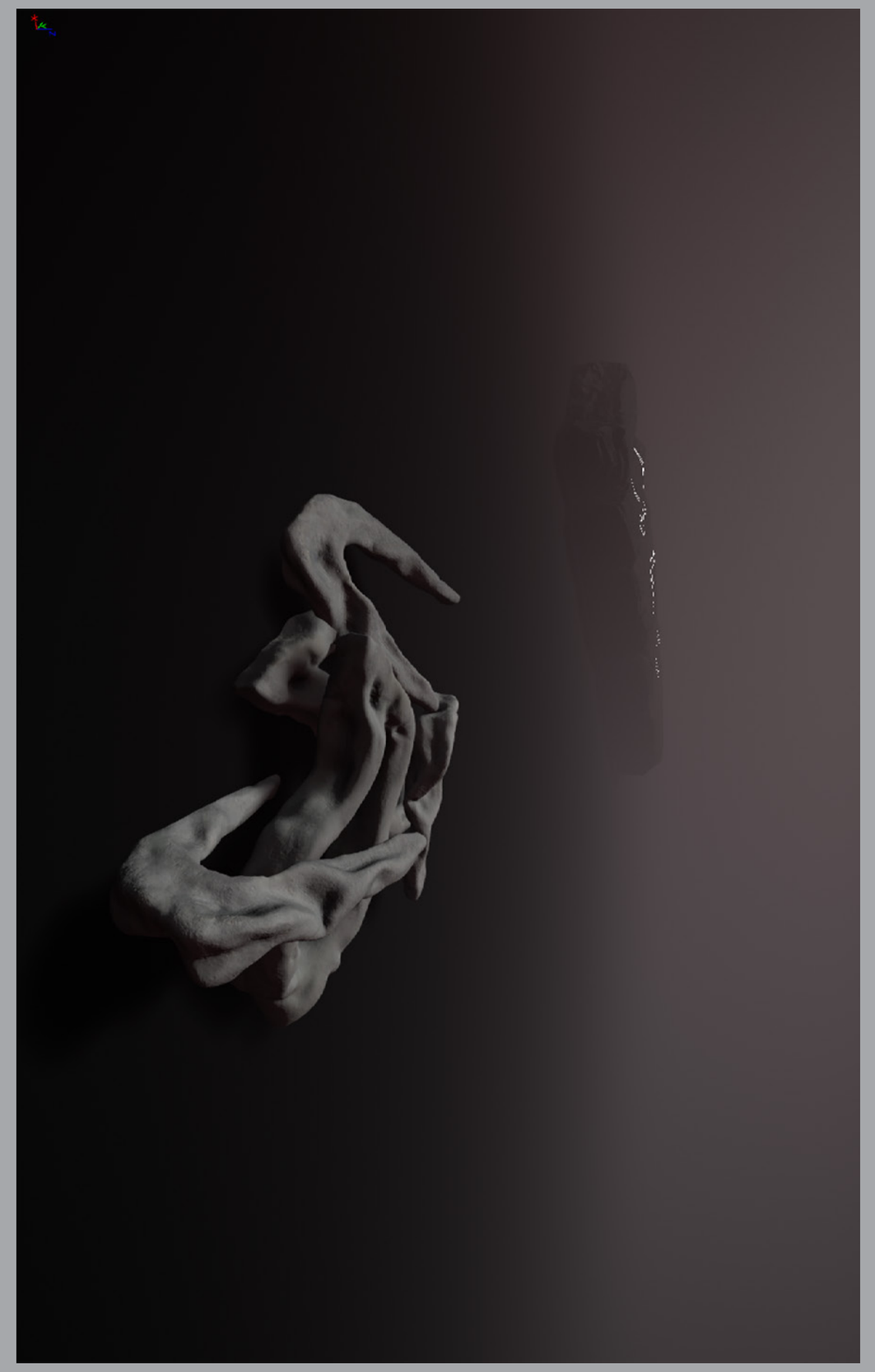
REALITY BENDER

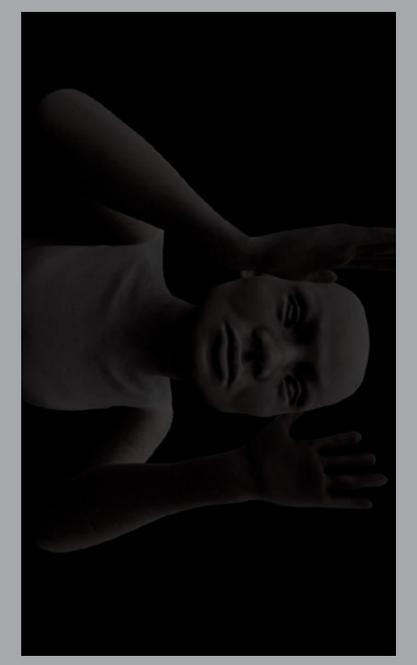
01

REALITY BENDER

02

SONIA KAŹMIERCZAK
[VR + OBJ + CERAMICS]







THRONUM GRATIAE

The project is an interactive virtual experience, referring in its form to computer games such as “maze” and “fighting games”. The work addresses the threads of biodiversity and the expansive attitude of man to nature.
Before you enter the maze, you will be taken on the role of orant, becoming a representative of the human species and ask for grace to Saint Margaret breastfeeding the Dragon - your opponent in the dispute over salvation.
You will navigate through a virtual maze using a joystick- 3D printing of the scanned reliquary of St. Stephen. There you meet mythical animals such as unicorns, fairies, vegetable sheep, cyclops or chupakabras. They will absorb their own genesis — the animals on the basis of which their legends were created. These fruits of appropriation will take the form of cultural creations such as tapestries, hedge sculptures or artificial lakes, but their prototypes will resemble exhibits of natural history museums — exposed dead bodies and bones.
If you can then find the right path to your eyes, St. Agata will appear, and behind her back a part of a maze full of dreamed animal hybrids, materializing in our unconscious.
At the end of the game, you will become part of the eternal dispute between the Species Extinction Priest and the Anti-Humantic. The headless skins of combatants covered with tattoos by artificial intelligence, as trophies or healing stigmas will present animals that played a significant role in the hegemonic spectacle of humanistic insanity.

Aria
Libretto by Aleksandra Konarska
St. Margaret voice of Aleksandra Klimczak
Dragon voice Piotr Michalczuk
St. Margaret’s visage of Kaja Janiszewska

3D and Virtual Occurrences Studio, dr hab. Jakub Wróblewski prof. ASP, ma Andrei Isakov,
dr Przemysław Danowski

ARIA TEXT



St. Margaret:
The Wretching Man
As for my altars, supplication
you have raised the graces of
my throne.
Before you raise your eyes to
my hands, and beg you will be
saved from misery,
Look at my wings where they
came running
shelter seeking, from human
rape.
Dragon:
About Saint Margaret
All creature protector
Dragon Feeder
About light-breasted
Deviate Us
From the Trampling Man Shoe
From fire in water
From air in the ground
From water in the air
From the earth in the sea

AGATA KONARSKA
[ENGINE + 3D & 2D PRINT + ANIMATION]



From the deafening crackling of burning icy mountains
From the stix waters swollen with the death of the Oder
From a winged iron with a breath of venom more powerful than any of my brethren
From the nauseating whiffs of ether
From the confusing wormwood star devouring the air
From the wounds in the heavens, from which the fingers of hellish flames reach us
From perpetual torment and oppression from the hand of the eater of the yield of our bodies in shackles
From the ungodly eugenics of the wizards of our bodies
Lengthening tails and shortening paws
Crushing the spine and muzzles choking the breath and jamming the run
At the service of the beauty of those bodies which in their own eyes never get beautiful
St. Margaret:
Considering both his and yours, and having given them equal measure,
It is not for me to judge judg-ments today
To whom the grace of my throne will be granted.
In the yew walls of this labyrinth, you are waiting for the test of my initiations.
And when you cross all its paths.
You will lose the faith of the way out.
You will give up hopes,
and the synogarlic of time will fly out of your cancer, looking for the top of a mountain which is not there
You will understand that you must go deep into the bosom of the earth where everything is conceived.



REALITY BENDER

AGATA KONARSKA
[ENGINE + 3D & 2D PRINT + ANIMATION]

04

USER AGREEMENT

The User Agreement project is a single-user VR experience with 6 degrees of freedom, its main focus is to explore the interactive space of the virtual world, mapping the algorithms' behavior.
The project's name refers to the consent expressed by the user and obtained by the program. This typically occurs during software installation or accessing an online platform. Traditionally, it involves a lengthy agreement containing notes on possible and accepted ways of using the software, information about code ownership, the publisher's lack of responsibility for damages resulting from usage, and, importantly, the fields and methods of collecting, processing, and sharing user-entered data. The User Agreement project enters into a polemical game, utilizing both the physical display of the project and a digital agreement prepared at the opening level of the experience, exploiting the layer of ambiguity.
The mechanics designed with the intention of utilizing the multisensory nature of the medium and creating a synesthetic experience are connected within a complex system of interactions and interdependent parameters. They aim to expand the possibilities of interacting with the virtual world.
The integration of the participant with the digital object during their involvement in the VR experience and the unique nature of each reproduction contribute to a discussion about the duality of time perception - from both human and non-human perspectives. Two-dimensional screens displaying images in front of the immersed person's eyes, interpreted by their brain as a three-dimensional space, can lead to questions about the nature of holograms and phantoms filling the digital world. Breaking the facade of illusion by abandoning techniques that aim to replicate reality in the 3D world is one of the strategies adopted in creating the virtual experience.
The explanation of the mechanisms of algorithms approaching AGI-level advancement is the second dimension on which the project is based. Involving algorithms in the VR experience design process, including content generated by algorithms concerning their structure and components, as well as their ways of experiencing and perceiving the world, seeks to find elements that converge with technological singularity. Searching for manifestations of self-awareness in the algorithms' responses to posed questions leads to hypotheses about what in this content is falsification, deception, imitation or what we recognize as the system's consciousness.

3D and Virtual Occurrences Studio, dr hab. Jakub Wróblewski prof. ASP, ma Andrei Isakov, Sebastian Sebulec

RE:PRINT

Re:print is a project that involves transferring a digital form from the perfect world of mathematically described planes to the irregular physical world and the associated consequences.
The translation of an object from one world to another gives rise to irregularities in forms, which consequently become unique. This uniqueness is a trace of the material's contact with the environment, something lacking in ordinary digital design unless deliberately simulated. The reprocessing of a plastic material print into a bronze casting

RAFAŁ KRUSZKA
[VR + OBJ + 3D PRINT]

REALITY BENDER

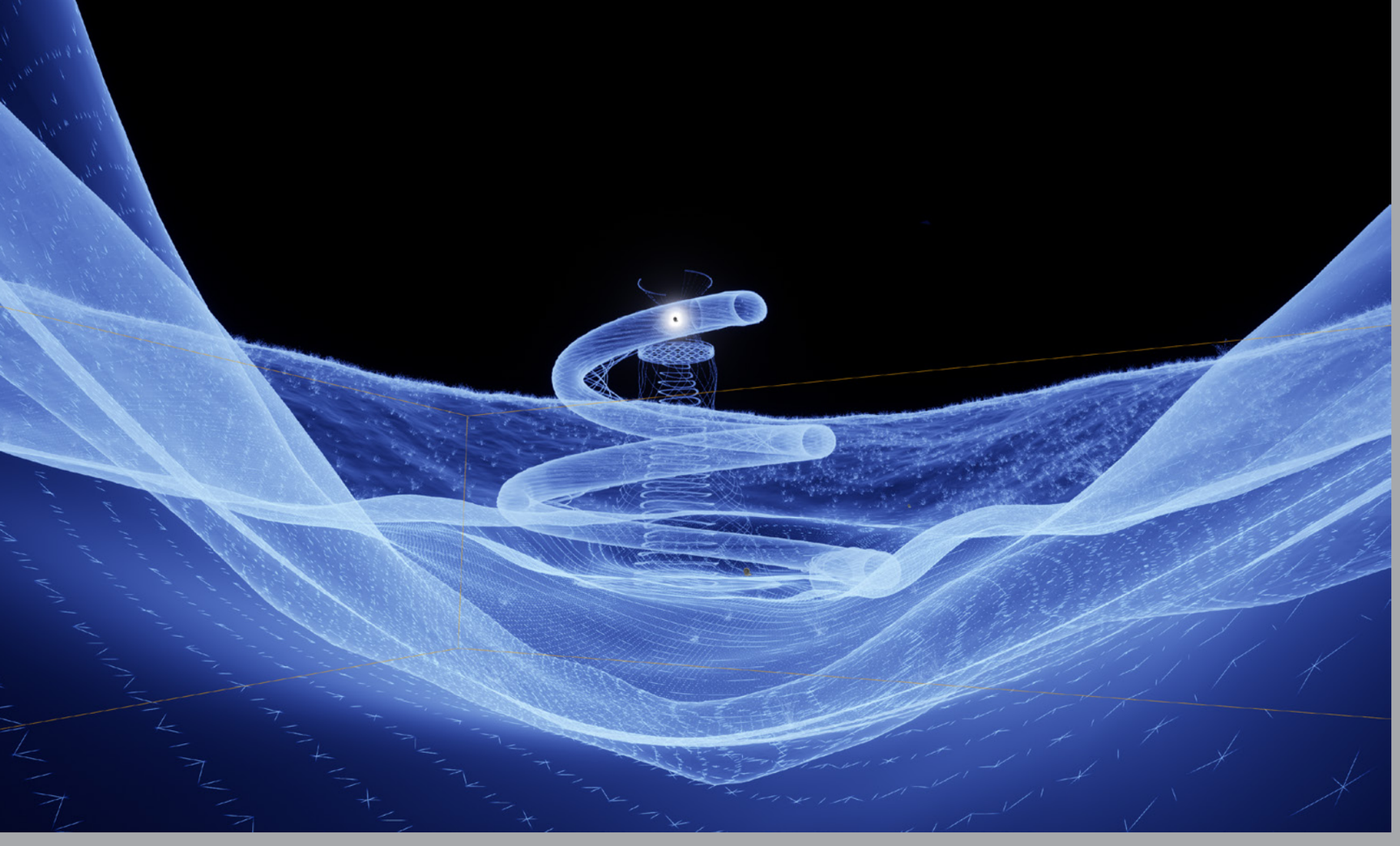
05

becomes another transformation, further distorting the object and moving it away from its original digital form.
Through smoothing and polishing certain surfaces of the casting, I seek to recover what was lost in the process of reconstruction in the physical world. The synthesis resulting from preserving the shape given during the 3D design stage, the fine texture of the filament, and the irregularities arising from the casting process create the final object.
The filling and weight resulting from the use of metal, the change in texture and tactile sensation compared to the intermediate plastic form, have become an intriguing expansion of the initial digital design.
Assigning functions to objects, but only in the virtual world, serves as a bridge between the subject of the User Agreement project and the topics addressed in re:print. It is difficult to answer the question of what is the original and what is the counterfeit in this case - whether the digital object in the digital world or the unique object transferred from the digital to the physical world. Are they intertwined, or are there two originals?

Studio of Solids and Shapes
dr Łukasz Kosela



RAFAŁ KRUSZKA
[VR + OBJ + 3D PRINT]



REALITY BENDER

06

EKDYZON / 3604-87-3

For transgender people such as I, the body is no more than a source of problems. Its form and manner of expression do not correspond to my identity, instead forcing me into roles and behaviors that are not in alignment with who I really am.
Therefore, I decided to cut myself off completely from the physicality as I know it and to adopt an alternate form, without basing it off of any living creatures known to me, nor off of any figurative associations.
The project is in a way a self-portrait, divided into three parts, each one increasingly more deconstructed than the previous, all of them inspired by shed animal skins. The least processed part, with a counterpart in the VR space, blurs the boundaries between the physical and the virtual, incorporating touch into interactions with the digital object.

The titular Ekdyzon (ang. ecdysone) is a molting (or skin-shedding) hormone - a chemical compound present in both plants and animals. It affects metabolism, causes growth and development of organisms, serves a protective function, and enables molding. This last function makes for the best metaphor for the process of attaining the correct form that I was going through for the past year.
I deprive myself of my current humanoid form, the banality and ubiquity of which makes it a restrictive copy of uninspired existing patterns that contradict empathizing with any possible future forms. I discard the gendered aspect, which, to me, has always been an unnecessary burden.

3D and Virtual Occurrences Studio, dr hab. Jakub Wróblewski prof. ASP, ma Andrei Isakov, Sebastian Sebulec

40ML

Since starting the process of gender affirmation, I've been constantly observing the developments and the changes taking place in my body: the new voice and the new body proportions are immensely exciting, but what turned out to be the most valuable of all was the change in my attitude not only towards the way I look, but also towards my very self.
I view the body chiefly as a tool for interacting with the outside environment - as with any other tool, it should be as adapted to the needs of its user as possible. Unfortunately, the one that was given to me does not fulfill its purpose, instead forcing me to express myself in a way that is not compatible with my nature - at birth, I was (forcefully?) assigned the role of a woman.
I am reclaiming the agency over my body through hormone therapy and gender affirmation procedures
The titular 40ml is the amount of synthetic testosterone I took during during the first 9 months of hormonal therapy. During this time, my body underwent a series of the most dynamic changes that allowed me to achieve compatibility with my body and symbolically start a new, better life.
The medium I chose is surround sound emitted through six different channels and based on my body measurements taken over 9 months. It is accompanied by a video documenting various aspects of my transformation. I took the clips with my smartphone camera over

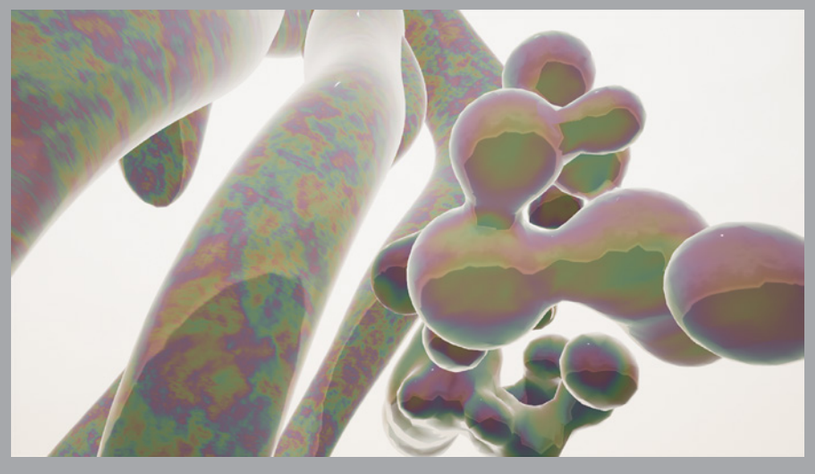
KAROLINA ZACHARSKA
[OBJ + VR + VIDEO + SPATIAL SOUND]

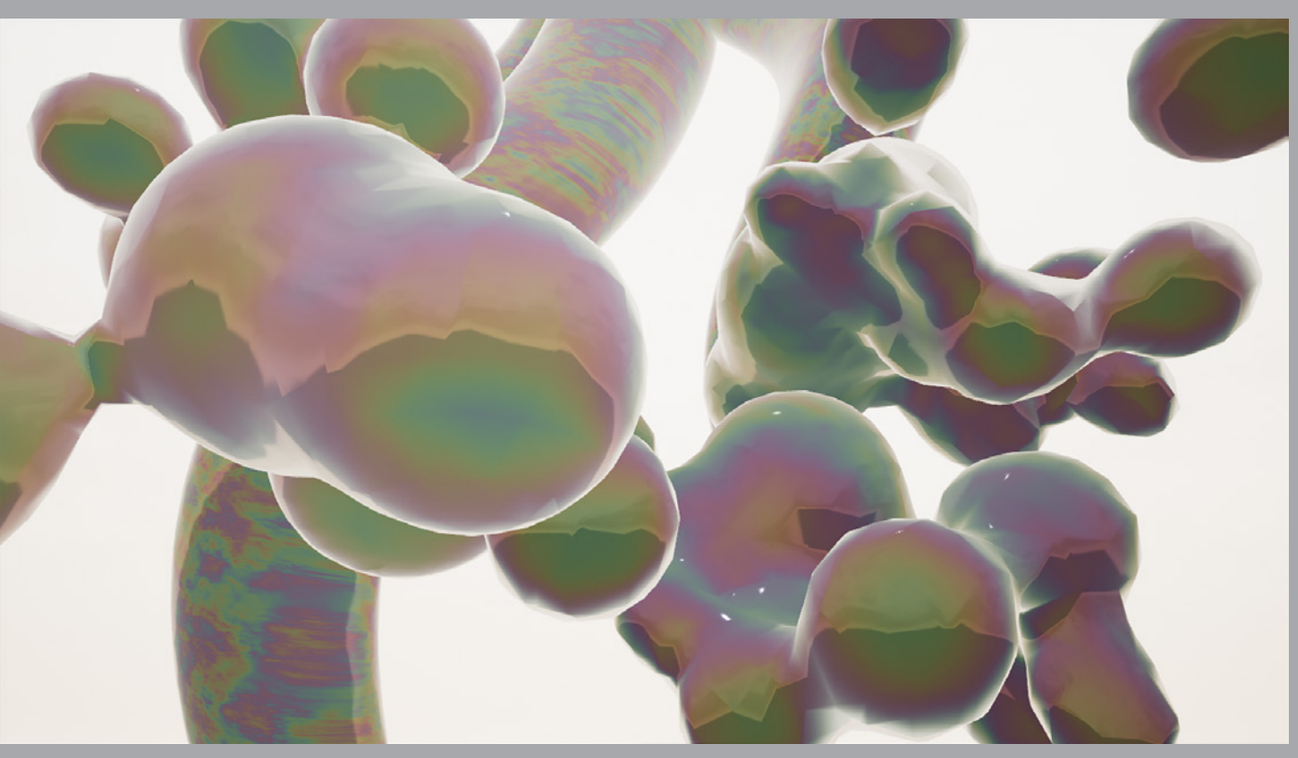
REALITY BENDER

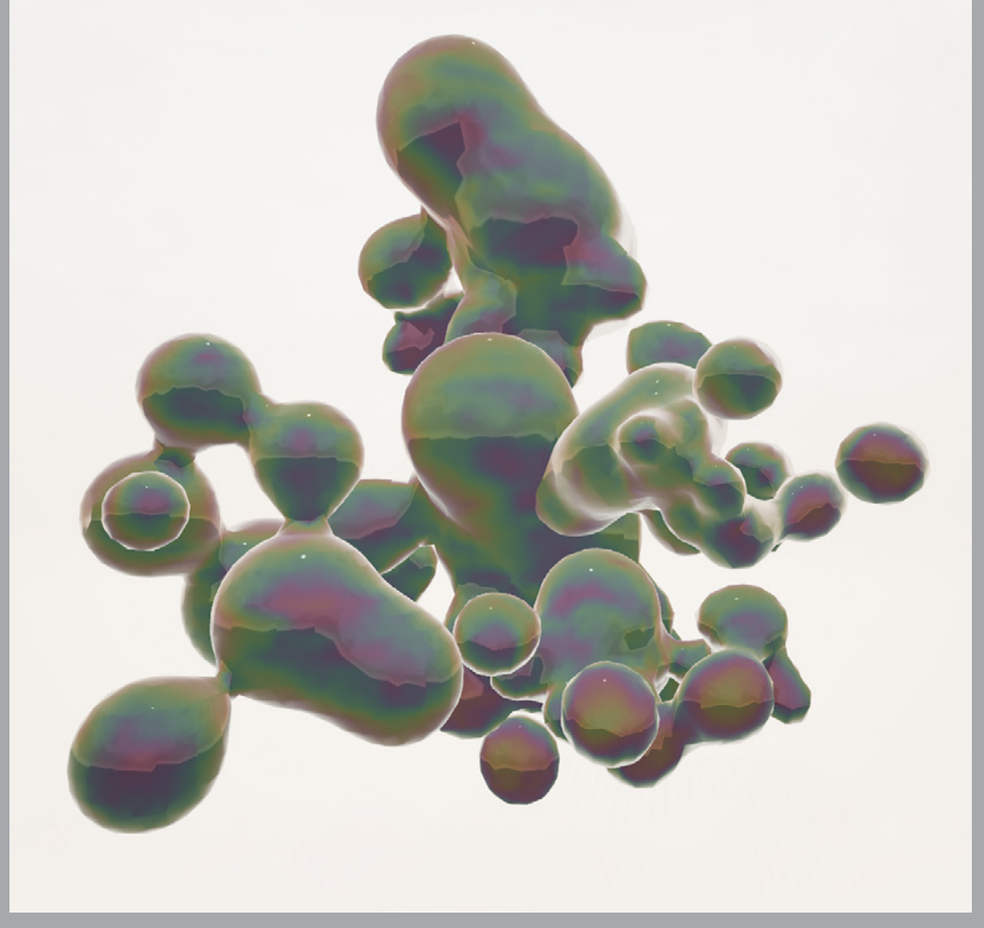
07

the last couple of months, that is to say during the beginning of my journey of adjusting my body to suit my needs. They are in the form of a video diary that encourages contemplating the relationship with one's physicality.

Alternative Imaging Studio,
prof. Włodzimierz Szymański,
ma Dorota Kozieradzka







REALITY BENDER

KAROLINA ZACHARSKA
[OBJECT + SPATIAL SOUND]
08

UTOPIAN TRAJECTORY

The impact of humans on the natural environment is undeniable. Unfortunately, we often downplay it or even choose not to remember that it is us, humans, who are responsible for critical changes occurring in the environment. However, the time has come to start thinking about the future of the planet and ensuring its safety. It is necessary to examine the concept of humans as a universal species characterized by a biological tendency for technological development and the generation of environmental crises. The advent of the Anthropocene would be impossible without technological advancements, which would not occur without a conducive policy that allows for inequalities in the workforce and disruptions in the circulation of natural resources.

The utopian trajectory is a generative environment that, as a set of simulations, reflects geophysics. It presents a utopian vision of a world where nature triumphs over the “era of humans.” Earth, with its own geophysiologies, strives to optimize living conditions, despite the geological force (understood as intensive human activities on a global scale that radically affect geological processes) disrupting the grand cycles governing the planet’s trajectory.

The accompanying piece by Filip Kołodziejczak is a collage of synthesized sounds stretched over time, resembling reverberations and echoes imitating vast, open, empty spaces from which individual sounds emerge. They lack melody and sounds reminiscent of human-made instruments. The inspiration for the piece came from field recordings made at the poles.

3D and Virtual Occurrences Studio, dr hab. Jakub Wróblewski prof. ASP, ma Andrei Isakov, Sebastian Sebulec

BLOOMING ICEBERG

I pay special attention to phenomena that dazzle us and illuminate the blurry surface if our eyes are keen enough to perceive them in an instant because beauty can only be captured fleetingly. Inspired by nature and the power of memory, my practice is guided by sensitivity to materials and the process of extracting their emotional potential from everyday forms and objects. I work with synthetic materials such as acrylic glass, commonly known as plexiglass, which I obtain from recycling - it is post-production waste. I sculpt the forms in a way that evokes associations with nature and its transience through their shapes. I strive for the forms I create to resemble water surfaces. The installation is meant to be a kind of memory of humanity and its excessive production and consumption. By using materials from the human environment - the Anthropocene era - it opposes/contrasts the projection of a regenerated, generative environment.

Through transparency and the shape of the objects, they reflect the reflections of the projection, expanding its exposure or even “materializing” it. The annex and the diploma work create a shared

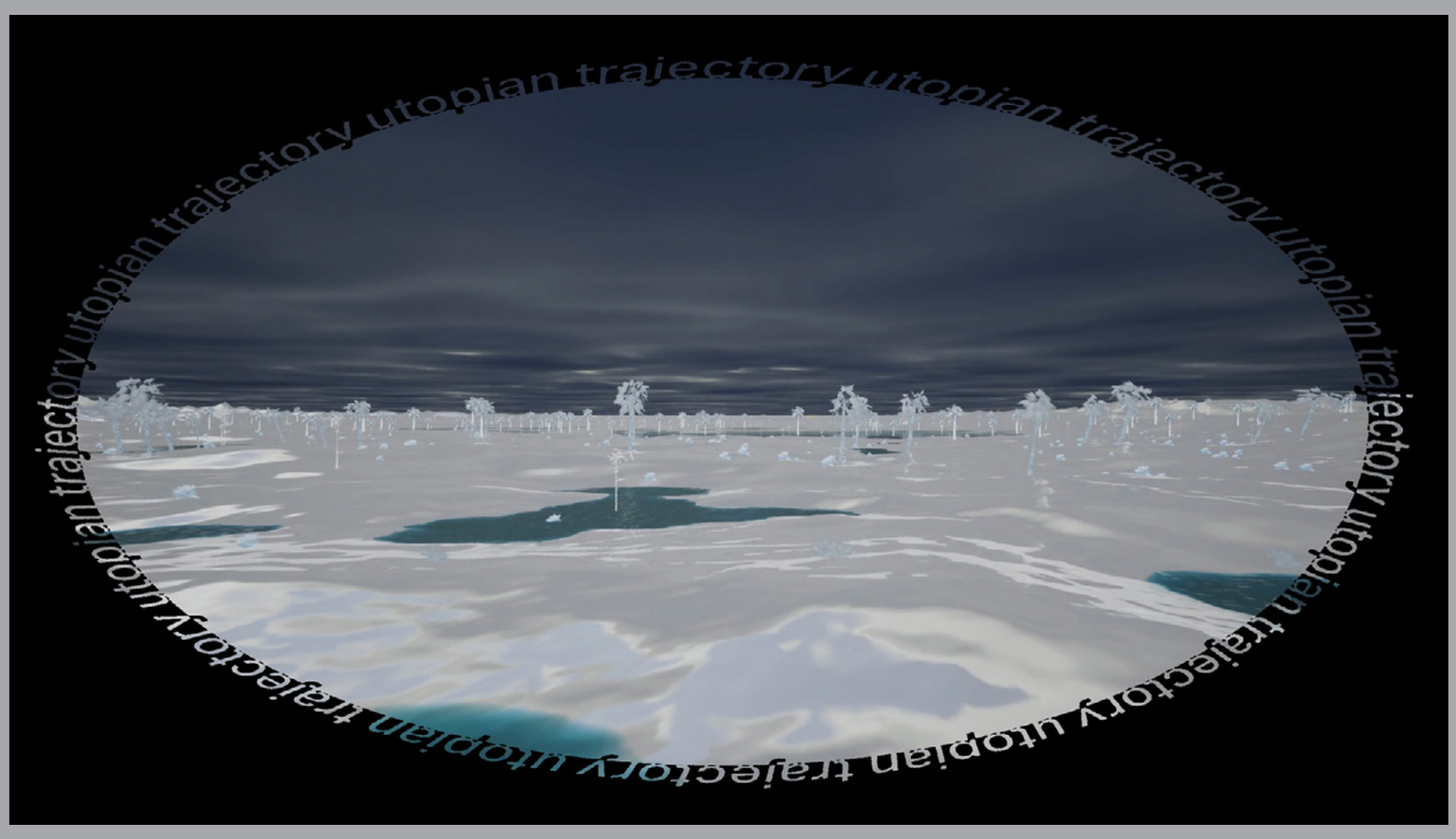
DOMINIKA WOLSKA
[ENGINE RT + OBJ

digital and physical environment.

Alternative Imaging Studio,
prof. Włodzimierz Szymański,
ma Dorota Kozieradzka







DOMINIKA WOLSKA
[ENGINE RT + OBJ]

10

REALITY BENDER

ACTIVITIES

The thematic areas explored in the Studio include: the perception of the recipient of virtual experience and the constituent elements of the experience, such as types of illusions, embodiment, proprioception, sense of agency, and affordances. Key to the research is the study of immersion and its level. The scope of the works is broad and depends on the current areas of interest in the Studio. Currently explored tools include: 360-degree film, 360-degree 3D film, 3D simulators, gaming engines, spatial and ambisonic sound, 3D modeling, photogrammetry, 3D scanning, simulations, virtual and augmented reality. The Studio is open to the contemporary use of new media in participatory, communal, individual, interactive, and multimedia experiences, with a focus on seeking authorial aesthetics in visual, auditory, and interactive aspects. The nature of the Studio is oriented towards collaborative and interdisciplinary activities. We believe that activities should involve representatives from various scientific, technological, and artistic fields, not just those from the art world. We believe that the most significant actions arise at the intersection of disciplines, defying categorization and segregation.

PUBLICATION

LIMINAL– THE TRANSITIONAL STATE

Text: Zuzanna Sękowska

In this publication, we intend to outline focal issues explored in the exhibition Liminal – the Transitional State. The text ought to be interpreted as a memo wherein we point to categories and/or problems noteworthy in “virtual event” context rather than a finite treatment. The exhibition Liminal – the Transitional State (Arsenal Gallery in Białystok, October 22nd – November 10th 2021) was a presentation of selected projects by a group of artists from the 3D and Virtual Occurrences II Studio, Faculty of Media Art, Academy of Fine Arts in Warsaw, operated by Jakub Wróblewski, Ph.D. Hab., in collaboration with Andrei Isakov and Przemysław Danowski. Seven works were shown: Jakub Wróblewski, Andrei Isakov and Przemysław Danowski Lovestory, Agata Chodera’s Master of Reality, Palina Kamarova’s Lunatyk, Agata Konarska’s Let’s Pray, Mateusz Kowalczyk’s Undermining, Dobrosława Król’s NeoWarsaw, and Krystyna Szmek’s VR Lab. We wanted to protect the exhibition from becoming a closed case or unilateral collection of artefacts once opened to audiences. It had been designed as an open structure, priorities including an option to expose viewers and recipients to project underpinnings, technical and technological measures and implements presented, and conceptual and practical support structures. We found it important to discuss the specificity, function and cultural aspects of creative practices engaged in by people of the Studio. Key dimensions seem to have included the aspect of community and communitygenerative nature of working with the multimedia, and the potential of communitygenerative experiences cementing all processes occurring at the Studio. It goes without saying that auteur project aesthetics are the apparent key building block in the exhibition structure narrative and visuals. We have limited the

exhibition's theoretical foundation to an attempt at outlining fundamental intersection components, approaching it as one would a purely theoretical trip: ostensibly, the project made sense only under circumstances of gaining ongoing project knowledge, any conclusions admissible exclusively ex post (admissible to the audience, authors participating in the project, artists running the Studio, and theoreticians invited to observe the case). Consequently, this was no attempt at ultimate or complete descriptions of 3D and Virtual Occurrences II Studio operations, as the process of developing and negotiating its comprehensive nature is a work in progress. Hence the exhibition title referencing a state (yet also a location or object) in transition, from the moment of suspension or exclusion from the former reality and/or function until the moment of assuming a new one. We wished to provide assorted individuals (not least the cocreators of the Studio community) with an option to broaden their perspective and map augmented reality activities – i.e. set them to a more expansive cultural context. A dual perspective take is ostensibly a key feature, the "inner" viewpoint that of focusing on a creative process in a specific community, the "outer" reserved for observers attempting to discern the specificity and function of practices engaged in by a given group. The accompanying conference was designed as a seminar workshop, open to audiences, authors of projects shown at the exhibition and persons representing assorted fields of science, theory, etc. The canon of academic interventions apart, lively debate was conducive to developing a safe space of mutual support and thought exchange for theoreticians, artists and other persons concerned. The proposition behind this publication is that of an exhibition documentary, one comprising a theoretical commentary, focusing on the experience of grafting Studio actions onto the soil of the Arsenal Gallery in Białystok, and gathering focal conclusions based on a theoretical workshop. The exhibition and accompanying events were a yet another edition of projects delivered jointly by the 3D and Virtual Occurrences II Studio and the Arsenal Gallery in Białystok, in this particular instance expanded to include collaboration with the Institute of Polish Culture of the University of Warsaw. The process of documenting aforesaid actions and practices is an allembracing contribution to the Virtual Occurrence Horizons platform initiated in 2020 with a focus on issues of virtual reality, forecasts, and development directions of new digital experiences, and aesthetics and interaction in immersive projects.

Didactics, technology, aesthetics, problematics

As declared in programme guidelines by its moderators, the 3D and Virtual Occurrences II Studio explores issues of perception experienced by virtual event recipients as well as constituents of said experience, assorted forms of illusion included. "Exploring issues of immersion and its extent are of key importance". Issues of embodiment, proprioception, sense of empowerment and affordance are debated and processed. "The thematic scope of works is extremely broad, arising from the Studio's areas of interest explored at a given point in time. Currently explored tools include 360° films, 360° 3D films, 3D simulators, gaming engines, spatial and ambisonic sound, 3D modelling, photogrammetry, 3D scanning, and virtual and augmented reality". The thematic scope of works is as broad as the range of options of generating and combining aesthetics and technology. Defining the immersion concept is ostensibly key to an allinclusive comprehension of how the 3D&VOIIS has been conceptualised and how it functions. It may be defined verbatim, as a state of immersion in a generated reality (from the Latin "immersio"). Glottodidactics references "language immersion" in the process of acquiring a foreign language – complete immersion in a new language produces the outcome of adopting its entire structure, with no partitioning by individually remembered words or phrases. On an emotional level, immersion "is definable as a forcefully imagined identification or bond [...] to a fictitious environment, frequently described in terms [...] of a sense of »being there«". Consequently, the level of immersion ought to be comprehended as a degree of aforesaid absorption, immersion.

These levels – of immersion and absorption – seem to be of key significance.

The environment. The participation

The 3D&VOII Studio is considered a testing ground for experimentation and delegating knowledge – a location where temporary communities with variable memberships may form and unravel, and contact networks may be linked. The most important factor of all is that of capturing a trace of a specific communication method, and of what has evolved in the Studio's fluctuating environment into a permanent spirit and work specificity as a result of the clash of diverse cultural and social baggage brought to the table by its participants. To quote Wróblewski and Isakov: "The Studio's nature involves fixation on team and interdisciplinary work. We believe that our activities should bring together representatives of assorted fields of science, technology and art, not only of art itself. We believe that the most significant actions are bred on the intersection of different disciplines, escaping classification or segregation". The Studio's core assumptions thus assume its openness to ideological and technological diversity, and developing intercommunity exchange networks. Its moderators further declare, "the Studio is open to the contemporary use of new media in participative and community actions, to individual, interactive and multimedia experiences, centred around a search for auteur aesthetics – visual, audial, and interactionbased". The above is a critical indicator: the gesture of dismissing work models targeting the success of individuals is far from obvious or common in any academic structures. It is equally momentous that the Studio's community is displaying an ostensible (albeit not directly expressed in its programme concept) tendency to suspend formal hierarchies while expanding individual artistic freedom. Consequently, the Studio has joined today's general stream of activities basing on participation, collectiveness and selforganisation of the art community (in theoretical and practical aspects alike), setting its course towards appreciating and recognising the social dimension of art, actions engaged in by micro communities beyond institutional structures, and creating temporary collectives and/or interdisciplinary networks.

The community

When pondering the specificity of the Studio's activities and working with transmedia, community and democratising the creative process have become our chosen points of departure, in turn giving rise to the following question: to what extent can augmented reality actions be community or democracybased? In the communitygenerative potential of working with virtual reality at the Studio (herein in particular, albeit in a simile, as it were, to other visual art fields), the presence of the narrative and its processing on assorted levels seems to be of significance. Conveying history, appropriating and delegating narratives/ micronarratives through creative sensitivity, assorted media and tools; identifying the building block components to such narrative, and how such auteur narrative positions the author in confrontation with reality. Content appropriated and arrogated by these narratives is of particular importance; it is significant how they, in a sense, "prey" on language, stories and oral accounts. It is also critical whether actions involving narratives form (or not) The community When pondering the specificity of the Studio's activities and working with transmedia, community and democratising the creative process have become our chosen points of departure, in turn giving rise to the following question: to what extent can augmented reality actions be community or democracybased? In the communitygenerative potential of working with virtual reality at the Studio (herein in particular, albeit in a simile, as it were, to other visual art fields), the presence of the narrative and its processing on assorted levels seems to be of significance. Conveying history, appropriating and delegating narratives/ micronarratives through creative sensitivity, assorted media and tools; identifying the building block components to such narrative, and how such auteur narrative positions the author in confrontation with reality. Content appropriated and arrogated by these narratives is of particular importance; it is significant how they, in a sense, "prey" on language, stories and oral

accounts. It is also critical whether actions involving narratives form (or not) which the planned project is subject to change under the influence of experiencing and gaining new competencies, not least corporeal ones.

Rites of passage

As aforementioned, the Studio's programme and methodology attaches considerable importance to postulations of democratising the creative process, recognition for actions "escaping" classification or selection, appreciation for individual reception and personal sensitivity, all combined with acknowledgement of the community defined as communitas (or, in all actuality, as one of its dimensions). Liberated and spontaneous, an ephemeral community has been forming at the Studio (yet importantly, the community's connection to the Studio is not its exclusive constituent or sine qua non existential condition. Meetings and teaching environment classes apart, spontaneous selfhelp networks, support groups and coworker teams have been evolving within the Studio as well). It might well be assumed that the desired interpersonal relations in question ought to base on a band of free and equal companions, wherein "they develop an intense comradeship and egalitarianism" and "are stripped of signs and insignia of preliminal status". The use of new media to process personal reflections and serve other users by facilitating reception of immediate surroundings (e.g. for persons with visual impairments and/or persons with disabilities) – that is to provide care through new media to others – is extraordinarily important to the 3D&VOIIS teaching process. The dimension of using new media in 3D&VOIIS' practice assumes full democratisation and accessibility. Transferring impressionability and sharing impressions – as well as sensitising other to communal presence and collective nature of all activities – remain the most distinct aspect of the process. Some tools employed by 3D&VOIIS artists are commonly available (such as smartphones, computers and tablets, their functionalities easily augmentable and adjustable to 360° films or VR). It is a matter of time before users are exposed to the mechanics of how individual tools work – regardless of whether they are applied to receive or generate complex projects – and recipients get used to the aesthetic specificity of such endeavours.

The object. The meaning

Let us consider the role of the object in virtual or immersive actions. At this juncture, Krzysztof Pomian's semiophore concept comes in handy. In a given community, semiophores are objects considered carriers of meanings and/or "meaning equipped visible items". All are characterised with "physical change to surfaces or forms, caused purposely with intent to focus the recipient's attention on a thing invisible, and thus desirably programme his inner states or behaviours".

The masked people. The Carriers and the Immersives

The array of implements available to authors in trans-media action is expansive – screen or monitor, goggles and VR (or full headset and controllers), trackers (used in selected material objects/sculptures), to combinations of assorted technologies as part of experimental projects. The gesture of donning the headset is ostensibly the most important one, if not outright symbolic. In a suggested analogy to donning a mask, the gesture triggers enormous cultural gravity. The word "mask" appears in various languages in similar forms, carrying meanings of "facial covering", "joke", "prank, antic", "jester", "ridicule, derision". For our purposes, the Arabic word for "changed, transformed" (masakha) seems to be the most interesting one of all. Hungarian mythographer Karl Kerényi described the mask as "man's primal tool". The potential of transforming reality by "entering" a mask is deeply rooted in anthropological interpretation pursuant to which the mask becomes something more than just a face-covering object. It is seen as a "more general category of expression, including a disguise, and – according to an augmented meaning – any transformation to someone's look". While basically deprived of such functionality, the headset features multiple properties of a classic mask. A headset user operates simultaneously in two areas: reception of (virtual) reality, and creation (performing a motion sequence visible to observers). To quote Kerényi, and as

emphasised by Dudzik: the mask is a component of unifying transformation, producing a relation between man and the being he or she represents. Dorota Błaszczak, creator of i.a. VR project soundtracks, suggested that persons participating in virtual reality be referred to as “immersives”. I believe this to be an optimum description for the overall state of the experiment’s participants – partial deprivation, sensory change, modified perception, and other compounds associated with “entering” virtual reality via i.a. a headset or VR goggles.

The body immersed

Already in 936, in his iconic Les techniques du corps – describing techniques of using the body (e.g. methods of giving birth, squatting, male and female fist clenching, sleeping, moving etc.) – Marcel Mauss wrote that while our “habits” change depending on the individual, the way they evolve depends largely on the social and the sociological. “Therein we encounter the techniques and produce of collective and individual practical reason […]”. To take matters further, Mauss suggests that actions we engage in be perceived not only through the process of mechanical replay conditioned by anatomical and/or physiological features – but also in recognition of their psychological and social foundations. The analysis of these three aspects allows any activity to be recognised in its total sense, from the vantage point of a “whole person”. Mauss rejects the assumption that the presence of the technique has to coincide with that of a tool. He applies the term “technical” to “traditional and effective action”, in these terms no different from the magical, the religious or the symbolic. Mauss wrote, “It has to be effective and traditional. There is no technique and no transmission in the absence of tradition. This above all is what distinguishes man from the animals: the transmission of his techniques and very probably their oral transmission”. In terms of transmitting ways of using the body – in order to grasp why we make a specific gesture, we have to “know the traditions which impose it”. When interacting with augmented reality, we are exposed to a Maussian “sublimate”, as it were. Consequently, gestures reference tradition, arise therefrom, and are animated by the creator of a given realisation – yet they can also result from the process of mastering controllers, and getting used to their mechanics. Classic proxemic texts (regarding the science of exploring spatial relations among persons, or between persons and material surroundings) reference “categories of air masses displaced by the body”. In case of VR and reality augmented with the use of any other measures, the issue of proxemics and identifying zones of intimacy seem to be radically expanding to include successive enormous problem fields – confronting the material with the immaterial.

The language peculiar

As becomes apparent from aforesaid divagations, the area of issues triggered by encounters with trans-media reality, with virtual occurrence, is nothing short of enormous. Purely technological tropes intertwine therein with broadly defined matters of visual culture anthropology, or semiotic and/or semantic problems. Questions concerning new ways of using the body arise alongside those with a focus on corporeal competency development, the expansion of spatial zones “constituting extensions of human personalities”, new traditions of gesture, on performance of the subject in virtual space. Traditional analyses of auteur aesthetic traits, auteur aesthetics (significant, if not focal to the entire experience) apart, questions tend to centre around what and who and by what means becomes the actual carrier, and what virtual reality reproduces. We suggest that in the field of language, of describing actions involving “virtual occurrences” auteur terms be produced (with a modification to the semantic layer of all phrases adopted), or Polish-language vocabulary expanded. We further postulate for the language of multimedia activity descriptions to become more transparent for all recipients, age and/or social group notwithstanding. In any virtual event-related narrative, it is important to process (or rather: adapt) language to that specific set of circumstances: a collective exhibition by the Studio. Such language ought to describe the community-related situation while allowing the continuity of the Studio’s activities to be preserved. Fundamentally speaking, new media are

presenting themselves to us as a democratic field. In this particular case, the language of description may be amazingly inclusive and socially-oriented in nature. While appropriating terms chiefly used in the English-language narrative is useful in the process of describing the explored phenomenon of working with new media, we believe it is insufficient when it comes to describing its local specificity and capturing the peculiarity of these practices as such.