

Planetary Consciousness

November 4th

Ecosystems of Care

December 2nd 2025

ORGANISERS



Ministry of Culture and National Heritage
Republic of Poland



ADAM
MICKIEWICZ
INSTITUTE



UK/Poland
Season 2025



ADAM
MICKIEWICZ
INSTITUTE



Manchester
Metropolitan
University



SODA
SCHOOL OF DIGITAL ARTS

G A L E R I A
Arsenal



PARTNER



The event is part of the UK/Poland Season 2025 organized by the British Council, the Adam Mickiewicz Institute and the Institute of Polish Culture in London, funded by the Ministry of Culture and National Heritage and the Ministry of Foreign Affairs in Poland.

Venue: School of Digital Arts (SODA), Manchester Metropolitan University

Artists: Ernest Borowski, Hubert Czerepok, Rafał Dominik, Eternal Engine, Justyna Górowska, INEXSISTENS, Andrei Chodera-Isakau (Isakov), Piotr Kopik, Agnieszka Polska, PXXRW, Szymon Rogiński, Sebulec, Anastasiia Vorobiova, Dominika Wolska

Curator Team: Eliza Urwanowicz-Rojecka & Jakub Wróblewski

Collaboration: Toby Heys & Adam Cooke, School of Digital Arts (SODA), Manchester Metropolitan University; Adam Mickiewicz Institute

Visual ID: Renata Motyka

Organisers:

Modal Gallery, SODA Manchester (School of Digital Arts, Manchester Metropolitan University)
Adam Mickiewicz Institute
Arsenal Gallery in Białystok

Partner:

3D and Virtual Occurrences II Studio,
Faculty of Media Art at the Academy of Fine Arts in Warsaw

Planetary Consciousness. Ecosystems of Care is another project designed to promote Polish and Ukrainian contemporary digital art, co-delivered by the Arsenal Gallery in Białystok and the 3D and Virtual Occurrences II Studio, Faculty of Media Art at the Academy of Fine Arts in Warsaw.

Project has been inspired by the ***planetary consciousness*** category, in reference to a theory by sociologist and globalisation theorist Roland Robertson, author of the ***global consciousness*** notion (Robertson 1992, 2014). Thus termed by Robertson, the shift towards the world-universe relationship already assumed that the global perspective would transcend into the planetary. This angle is described in greater detail by philosopher of technology Yuk Hui:

„(...) think planetarily doesn't necessarily mean proclaiming or defining the sovereignty of outer space, or delving into terraforming and geoengineering, even though such topics might be anticipated in a book dedicated to planetary thinking. To think planetarily, first of all, means thinking beyond the configuration of modern nation-states, which have not been able to move away from vicious economic and military competition; second, it means formulating a language of coexistence that will allow diverse people and species to live on the same planet; and third, it means developing a new framework that will enable us to go beyond the question of territory, respond to the current ecological crisis, and reverse the accelerated entropic process of the Anthropocene.” (Hui, 2025)

That said, our understanding of the phrase ***planetary consciousness*** concerns the Earth as a whole: exploited, misused, neglected, gradually brought to the brink of annihilation – and yet approached with ever-greater subjectivity, empathy and concern. Interconnections between contemporary ecological and technological transformations seem to be of key significance to all these categories.

Thus – as Yuk Hui has suggested – it is, perhaps, worth our while to explore the present of technological diversity, or **technodiversity**: a variety of ways of understanding and constructing technology (Hui, 2019, 2025). The philosopher believes that from the planetary perspective, the new approach to technology ought to be accompanied by diversity of thought (noodiversity) and biodiversity. We intend to recognise both by exploring the structure of the contemporary technosphere, and its connections to the field of art. Consciously employing new rendering techniques, all presented works embrace the planetary perspective, opting for the caring for the planet category as their point of departure. Authors hail from regions temporarily referred to as Eastern Europe or Central and Eastern Europe. The cultural context of all artworks resonates with ways of using new imaging techniques, the aesthetic, and individual narrative facets. What vision of worlds, both real and imagined, are they creating?

Through their tender, voyeuristic and poetic gestures, artists are alluding to varied relation types on the micro and macro scale, designing new formats of communication between the technosphere, individuals, human communities and non-human beings. Their suggestion is one of carefree play on the wreckage of a dying planet, in a new and fantom fin de siècle version. They are shifting issues of accountability and agency into virtual space where all values mix. Through a unique auteur aesthetic, they are offering innovative approaches to the essence of being.

The array of tools employed in the creation of works on display is extensive, artists having used novel digital imaging methods: 3D space, animations created directly in graphic engines, gesture and facial expression capturing, reactive spatial sound, simulations and Artificial Intelligence algorithms. VR goggles help build fuller narratives and achieve the immersion effect. This is how multifaceted, generative and open simulations of reality have been generated – or worlds ready to take in an infinite user population.

Frequently arising from the choice of tools and methods of developing narratives, the aesthetic of works is diverse. Contemporary artistic quests reflect the desires, aspirations and anxieties we all share, the inhabitants of a dying planet moving through a cold and soulless universe at the speed of nine hundred thousand kilometres per hour. Do we really want to believe in accelerationist ideas elevating resource depletion-based growth beyond the interests of the planet, not to mention our own? Can the holographic universe concept – pursuant to which the three-dimensional reality we are experiencing could be a piece of information recorded on two-dimensional surface – affect our judgements and decisions? The only species capable of large-scale biosphere manipulation, are we comfortable with the awareness that we have brought Earth to the brink of the sixth extinction – five to five hundred thousand species disappearing each year, never to return? Perhaps only speculative, potential versions of reality, developed by dreamers of agency, visual rebels and travellers of virtual galaxies, can help us comprehend our intricate and tangled existence, pointing our gaze into the depths of individual microcosms – and at the planet as a living organism we are all part of.

Bibliography:

Yuk Hui, *Recursivity and Contingency*, Rowman & Littlefield International, 2019

Yuk Hui, *An Introduction to Machine and Sovereignty: For a Planetary Thinking*, e-flux Journal, Issue #153, April 2025, online: <https://www.e-flux.com/journal/153/662133/an-introduction-to-machine-and-sovereignty-for-a-planetary-thinking> (accessed 20 October 2025)

Roland Robertson (ed.), *European Glocalization in Global Context*, Palgrave Macmillan, 2014

Roland Robertson, *Globalization: Social Theory and Global Culture*, Sage, 1992

1

Ernest Borowski***Covert*, 2023**

3D animation, audio recording, song, 6'22"

musical cooperation / song performance: Zosia Hołubowska

Taking advantage of SF (*speculative fabulation, speculative feminism, science fiction, scientific fact*) tools, Ernest Borowski is projecting a vision of the world on the brink of an all-embracing collapse of life and system organisations as we know them – a world wherein the capitalist organisation of (over)production-based existence is bereft of all meaning. The narrative may be interpreted as imminent (in time), allowing an insight into co-sensibilities occurring just beyond our line of sight.

In his artistic practice, Borowski frequently references queering ecologies, examining ties between nature, biology and sexuality – and queer theory. *Covert* core pillars include a song prepared in collaboration with Zosia Hołubowska / Mala Herba, with interwoven motifs of labour criticism (in economic terms), queer closeness and inter-species tenderness – components of radical and speculative visions of the future. The artist expands his narrative to include more-than-human entities, inviting us to consider them a part of our queer family.

The *Covert's* visual layer comprises a series of virtual micro-landscapes, local settlers more-than-human, imagery of existent and imagined species. Borowski embeds them in pre-renovation architecture of the Arsenal Gallery, formerly a power station (located in Białystok, Poland), treating it as a source of memory, of modified data whose traces, while present, are well concealed. The artist believes that such images help accentuate the very essence of transformation occurring in human and non-human ecosystems.

Ernest Borowski

Interdisciplinary artist and researcher operating at the intersection of new media, sound, performance, and speculative narrative. Their work explores dispersed, multi-voiced identities and queer modes of existence that transcend linear models of subjectivity and production. They are interested in deconstructing established categories of identity and normative systems through forms of anti-productivity, fragmentation and interspecies relations. They employ speculative methods to imagine futures alternative to dominant narratives – futures in which bodies and technologies co-produce new forms of knowledge and ways of being.

2

Hubert Czerepok***The Beginning 3 (Karahana Tepe)*, 2017**

video, 24'3"

Hubert Czerepok's *The Beginning 3* is a production shot on an archaeological site in Karahana Tepe, Turkey, where the oldest place of cult (dated 10,000 B.C.) was discovered, which suggests that the area might have been the cradle of human settlement. Wall-joined megalithic pillars had been used to erect oval structures on site prior to the Neolithic Revolution, before the days of agriculture or animal husbandry. The civilization capable of accomplishing the feat as yet remains unknown. Nobody knows who or why filled the sanctuary site with earth and gravel 1,500 years later. The artist explores a variety of theories regarding the extraordinary location, comparing the journey into the distant past to a trip to Mars, and referencing Andrey Tarkovsky's *Stalker*.

The film narrative is delivered by three robots directly alluding to Tarkovsky's characters: RED the Writer (man of art), NEXT the Professor (man of science), and MAG the Stalker, symbol of spirituality. Fiction blends in with science, the multitude of hypotheses and theories expands our take on reality, complex and ambiguous, leaving open the question of sources and origins.

* Mars rovers built by students and teaching staff from the Faculty of Mechanical Engineering at Białystok University of Technology were used in the video. The students and staff were also present on set in Turkey.

Source: 16.09 – 19.11.2017. Hubert Czerepok. *The Beginning*, Zachęta – National Gallery of Art in Warsaw, <https://zacheta.art.pl/en/wystawy/hubert-czerepok-poczatek?setlang=1>.

Hubert Czerepok

Graduate of the Antoni Kenar Secondary Art School in Zakopane and the Academy of Fine Arts in Poznań, where he studied under Izabella Gustowska and Jan Berdyszak. Completed post-graduate studies at the Jan van Eyck Academie in Maastricht between 2002 and 2003, and at the Higher Institute for Fine Arts in Antwerp between 2004 and 2005. Draws, paints, creates objects and installations, shoots videos, generates animations, works on found footage films, creates multimedia projects, and remains active in public space. As part of the art duo *Magisters* (with Zbyszek Rogalski), produced absurd genre photographs and films. Working with Sebastian Mendez, created the strategic game *Survivors of The White Cube* – art world simulation. Explores connections between fiction and historical truth, with a particular focus on ways of facts mutating and undergoing formal and semantic transformation. Had multiple solo exhibitions in Poland and abroad, i.a. *Początek (The Beginning)* at Zachęta – National Gallery of Art in Warsaw; *Historia i utopia (History and Utopia)* at the Arsenal Gallery in Białystok; *Lux Aeterna* at the Żak | Branicka Gallery in Berlin; *Devil's Island* at the La Oriée contemporary art center in Rennes. Showed his works at *You Imagine What You Desire* – the 19th Biennale of Sydney; *Cultural Transference* at EFA Project Space, Elizabeth Foundation for the Arts, New York; and *Regress / Progress* at the Ujazdowski Castle Centre for Contemporary Art in Warsaw. Organiser of art workshops for children and young people of many years (i.a. at the Łaźnia Centre for Contemporary Art in Gdańsk, Arsenal Gallery in Białystok, and Kronika Centre for Contemporary Art in Bytom), exploring issues associated with expressing freedom and deconstructing stereotypes. Professor at the Academy of Art in Szczecin, where he is head of the Experimental Film Studio at the Faculty of Media Art.

3 Rafał Dominik

On the Lake, 2024

video, 4K, 60 fps, 8'14"

music: *Heyah* by Faron

The work depicts an early morning scene: a group of people riding a motorboat on a Polish lake, all in a frenzy, intensely animated, looped as if in a GIF, on a fine line between aggressive frustration and joyful celebration.

Interest in contemporary visual and popular culture, a sense of humour, thematic and aesthetic hyperboles, dexterity in referencing cultural texts and setting them against unexpected cheesiness and kitsch, ease of consistent advanced technology use – such is the domain of an artist scrutinising contemporaneity from a distance and with a grain of salt.

Rafał Dominik

(b. 1985 in Warsaw) – visual artist. Graduate of the Academy of Fine Arts in Warsaw with a diploma in painting (2009) from Leon Tarasewicz's studio. Fan of popular culture and understated

beauty. A believer that visual arts and art in general are significant to social life, his practice involves introducing both to circulation beyond art galleries. Founder and vocalist of the *Galactics* disco polo group, author of a blog by a fictitious designer company *Mebleks*, member of the *Czosnek Studio*. Continues working with commercial clients on non-standard projects at the intersection of art and mass culture. While firmly rooted in analogue media, began expanding his field of activity to include digital technology: from 3D models and animation to GIFs and renders. Fond of experimenting with the VR environment and computer game generating engines; author of drawings, sculptures, digital images and theatrical stage sets. Co-operates with galleries and other institutions in Poland and abroad.

4 **Eternal Engine (Martix Navrot & Jagoda Wójtowicz)** ***Unbelievable Geomagnetic Storm. Hyper-myth story****, 2024 video, 7'30" text, 3D, Unreal Engine, Python, sound, remix

A massive geomagnetic storm has been raging across Earth for a few days, the phenomenon caused by solar wind impacting the Earth's magnetosphere – our planet's magnetic field. It usually coincides with powerful solar eruptions referred to as coronal mass ejections, resulting in huge volumes of charged particles reaching the Earth. These particles disrupt the Earth's magnetic field. Most commonly, they cause no major failure or damage, their presence indicated by the appearance of the aurora borealis – yet more powerful ejections can harm electronic devices and shut them down, in extreme cases disrupting entire infrastructure systems.

This time, our Sun's activity has reached the maximum, confirming speculations regarding its destructive impact on human technologies.

Electronic appliances and monitoring systems are malfunctioning. Luxury automobiles are mutinous. Royal Servers have been destabilised. Changes to the terrestrial electromagnetic field may affect our inner electromagnetic field...

Believers in the destructive and hallucinogenic force of the phenomenon, the Court Jester and Empress of Time Extinct, have recognised it as the long-awaited opportunity to rebel against the rule of the King and Queen of the Immortal Castle**. In order to reach the Castle, they will have to travel the Unending Highway, facing their own imaginings, and desires born of the new systems.

* **Hyper-myth / hyper-legend** – a term coined by the Eternal Engine duo to describe the new model of mythology which gives rise to new archetypes rooted in current technological, environmental, and social phenomena.

** **Immortal Castle** – image of a monumental hyper-mythical system, where the King and Queen, the Castle's perpetual guardians, are in charge of their digital kingdom, where capitalism is eternal, incited by the logic of profit and domination. The vision is one of a self-propelled chain of corporations united in a pervasive structure – a system seemingly without beginning or end, our mentality confined within its own borders.

TECHNIQUES

Our work is chiefly based on *auteur* theories and textual content, the Unreal Engine, MetaHuman, and in-house 3D models. The aforesaid is supplemented by software written in Python to support our research of Data-Genesis and Solarverse – aesthetics optimised to accommodate a potential solar server. Yet our research has resulted in web scraping and working with API – shifting the centre of gravity from the aesthetic to the method. Software written in Python searches for images and film footage in public APIs of large video and audio data

sets, i.a. in databases used in AI data training, like ImageNet, and websites – such as Unsplash and Pixabay. The algorithm temporarily stores downloaded content in cache, downloading the smallest available versions only.

The opening choir scene is combined with a fixed link to online audio databases: storm and malfunctioning electronic appliances sounds are searched for in real time, and “sung” by bespoke avatars.

Eternal Engine

Multidisciplinary queer artistic duo formed by Jagoda Wójtowicz (she/her) and Martix Navrot (they/them, he/him). **Martix Navrot** (official ID name: Marta Anna Nawrot) is a programmer, poet, and audio and virtual experience [AS1] artist. Graduated with a master’s degree from the Archisphere Studio, Faculty of Intermedia of the Academy of Fine Arts in Cracow. Participated in the Erasmus Exchange Programme at the Glasgow School of Art, Interaction Design programme. Assisted Piotr Kopik at the 3D and Virtual Occurrences I Studio at the Academy of Fine Arts in Warsaw in the years 2020–2023.

Jagoda Wójtowicz is a multidisciplinary artist, 3D designer, gaming experience author, and audio artist. Graduated with a master’s degree from the Archisphere Studio, Faculty of Intermedia of the Academy of Fine Arts in Cracow. Former (2021) head of the New Media Studio at the Faculty of Stage Design of the Academy of Fine Arts in Cracow.

The duo have been collaborating for 6 years, engaging in speculative narratives regarding technological acceleration trajectories, technomysticism, parascience theories, post-labour, and the quantum future and psychedelic present. In their artistic practice, they critically investigate the domination of big tech corporations, analysing alternative technological development paths through the lens of storytelling, worldbuilding, and radical imagination. Every project authored by the duo involves a speculative multidisciplinary narrative with a post-real imagery focus, based either on new media (i.a. VR, AR, AI, 3D, video, sonic fiction, creative coding) or on textual content, sculpture and space. Eternal Engine have shown their works i.a. at the Museum of Modern Art in Warsaw, Morris Gallery in collaboration with Tate Liverpool, BFI London, Krupa Art Foundation in Wrocław, SKALA Gallery in Poznań, HOS Gallery in Warsaw, IMPORT EXPORT Gallery in Warsaw and SLUG Art Gallery in Leipzig, at the Unsound Festival in Cracow, and many others. In 2022, the duo took part in the Unseen Futures art residency organised by Abandon Normal Devices in Manchester, targeting queer female digital artists. In the same year, Eternal Engine was included in the European Change Makers 2022 list, published annually by Creative Europe.

5 Justyna Górowska ***Hydrosexual Call*, 2024**

Justyna Górowska in conversation with her AI alter ego @wetmewild
video, 9’54”, mp4, 2560 × 1440 px, 60 fps

Hydrosexual Call is an artistic exploration of Justyna Górowska’s dialogue with her digital alter ego, WetMeWild – Slavic water nymph embodiment. The animation combines art with technology, using advanced tools (Unreal Engine, Metahuman, AI) with intent to narrate water crisis-related issues in the context of progressing Artificial Intelligence development. Discovering the digital underwater world filled with natural and cultural objects is expanded to include an invitation to join the hydrosexual movement in art, which explores alternative approaches to our endangered aquatic incarnations in the face of dystopian reality infiltration.

Justyna Górowska (she/it)

Hydrofeminist and performer collaborating with interdisciplinary projects at the intersection of art, technology and social activism. Adopted the WetMeWild pseudonym in 2017, focusing on water-related environmental challenges while using AR and VR technologies. Co-operates with assorted art collectives, such as *Nerdka (Nerdess)*; is part of the *cyber_nymphs* duo (with Ewelina Jarosz); the duo published their *Hydrosexual Manifesto* in 2023. Curator of the *Blue Humanities Archive* project – an online archive combining art with water-related ecological education. Showed her works in Berlin, Jakarta, Warsaw and New York. Awarded a doctoral degree in 2020 at the University of Fine Arts in Poznań. Lives in Cracow, teaching at the Faculty of Intermedia of the Academy of Fine Arts, and the Faculty of Interdisciplinary Studies of the SWPS University of Social Sciences and Humanities.

6

INEXSISTENS

Jakub Wróblewski, Andrei Chodera-Isakau, Przemysław Danowski
LOVESTORY, 2020

VR experience, six degrees of freedom HMD, motion capture,
audio system

choreography: Magdalena Przybysz

For viewers 18 years of age or older

Lovestory is an interactive experience in virtual reality, in which participants are given a high degree of freedom. Key concepts include simulation – intermediation of the physical body by its virtual version. Consequently, the body (defined as the user's actual body and its avatar) becomes the subject, object and carrier of the experience. Bespoke technology-captured motion engaged in by two performers (real people) is the main trope of the act.

Artists equate the idea of acquiring the body and taking over another being with *tulpa**, a concept derived from the Tibetan mysticism and occasionally applied as a synonym for "phenomenon" or "thought-form". The concept of an experience scenario arises from interest in early science fiction film adaptations.

Explorations within the project focus on VR and the transhumanist idea of a virtual connection between two people, studies of bodily structure, and the capacity for expressing one's motoric abilities through a specific aesthetic. The project addresses interpersonal contact limitations associated with pandemic circumstances (lockdowns, social distancing, controlled accessibility of shared functional space, travel restrictions, etc.), and the consequent pushout of social contact into virtual reality.

* The Collins dictionary offers a simplified definition of *tulpa*: "a being or object that is created in the imagination by visualization techniques such as in Tibetan mysticism", see *tulpa* in: Collins Dictionary [online], <https://www.collins-dictionary.com/dictionary/english/tulpa> [accessed on July 29th 2021]. See also S. Veissiere, 'Varieties of Tulpa Experiences: The Hypnotic Nature of Human Sociality, Personhood, and Interphenomenality', in: *Hypnosis and Meditation: Towards an Integrative Science of Conscious Planes*, ed. by A. Raz, M. Lifshitz, Oxford 2016.

Inexsistens is an interdisciplinary team creating contemporary, immersive artistic projects in the fields of XR, VR, and AV. Creators of experiences: *Bardo*, *Lovestory* and *Connexion*. Their projects have been exhibited at Dream Adoption Society, Raumwelten, Imagine, and NewImages Festival. The collective consists of Jakub Wróblewski, Przemysław Danowski, and Andrei Chodera-Isakau.

The presented experiment (endless recording) is a gaming engine-based 3D simulation. Generated entities have been fitted with entry-level parameters determining their behaviour: seeking a partner/partners, preserving energy, developing metabolism, exploring the local terrain. Immanent community features include motion, nomadic forays and permanent hunger. Built in real time, the environment simulates boundless resources with the capacity to satisfy the needs of entity organisms. All creatures adapt to surroundings and conditions thanks to a sonar sense which helps them detect other individuals, necessary resources, and system interdependencies. Virtual beings simulate micro-organism behaviours with a dual purpose of surviving as long as possible, and forming relationships. Encoded growth instructions are copies, combined and processed with intent to create solid conditions for new populations. The experiment has been based on a gaming engine and object-oriented programming.

Tardigrada is a perfect match for reflections on self-reproduction and self-control of newly generated realms using data downloaded from the real world. All information is processed and converted for Virtual Reality purposes. The work is also a metapoetic narrative, describing the pleasures of observing microorganisms and their living processes. A method known to man for decades, microscope examination is expanded herein for purposes of following a complex grid of living, moving, interdependent "entities".

The title *Tardigrada* alludes to tardigrades, invertebrates extraordinarily resilient to adverse natural conditions. They have ostensibly been the only ones to survive all mass extinctions on Earth.

Andrei Chodera-Isakau (also: Andrei Isakov)

Originally from Belarus, Andrei Chodera-Isakau is an artist, lecturer, and researcher specializing in 3D graphics, simulation, and computer games. He obtained his Master's degree from the Academy of Fine Arts in Warsaw at the Faculty of Media Art and is currently working on his doctoral dissertation under the supervision of Dr. hab. Jakub Wróblewski, Professor at ASP. He works as an assistant and researcher at the 3D and Virtual Occurrences II Laboratory at the Faculty of Media Art. He conducts research on computer games in contemporary art and founded the research group "Kwadratowe Koło" (Square Wheel) dedicated to games. He teaches 3D graphics, modeling, virtual reality, and Unreal Engine 5 at the Faculty of Media Art. Participant of several exhibitions such as "Planetary Consciousness" at Arsenal Gallery in Białystok, "Beta Tales" at Salon Akademii Gallery, "If/Then" at Ujazdowski Castle Centre for Contemporary Art and others. He is a specialist in digital environments for virtual production, simulation, gaming engines, and VR. Currently, he creates interactive artistic projects such as "Blok" and "Tristesse", based on simulation and large language models.

8 **Piotr Kopik**
***The Four Seasons*, 2024**
video, 2', loop
3D animation, 3840 × 2160 px, 25 fps, stereo sound

The work revolves around my subjective image of the four seasons arranged to form a circle. The imagery of top and bottom circle sections standing for summer and winter, respectively, has been accompanying me since my childhood days – albeit only recently have I discovered that the notion is far from universal. While a silhouette has been inscribed within the circle in semblance of Renaissance representations of the Vitruvian Man, it is anything but realistic. This is a well-nigh abstract avatar, constantly in motion, vibrating and undergoing morphic changes, expressing emotions and cumulated memories associated with the experience of individual seasons. The avatar's movements appear to be forming a peculiar choreography, drawing viewers' attention to selected sections of the circle. The clockwise motion of the silhouette's head is due to animation, and changes to shape and form. Personal emotions associated with individual seasons are further affected by cultural conditioning: the education system, days of leave and holidays.

The contemplation of occultist renderings of a human inscribed within a universe–symbolising circle have made me wonder whether intellectual and scientific attempts aspiring to transcend the human point of reference are not, in all actuality, subjected to limitations arising from our perception, capacities and hypocrisy.

Piotr Kopik

Multimedia artist working in installation, video, animation, machinima, VR, computer graphic and performance, as well as collage and drawing. Graduate of the Faculty of Painting Department at the Warsaw Academy of Fine Arts. Co-founder of the szu szu group. He has exhibited at, among others, the Ujazdowski Castle Centre for Contemporary Art in Warsaw, BWA Wrocław, BWA Zielona Góra, Museum of Art in Łódź, Arsenal Municipal Gallery in Poznań, Wyspa Institute of Art in Gdańsk, Kunsthaus Dresden, Bat-Yam International Biennale of Landscape Urbanism in Bat-Yam, <rotor> in Graz, lokal_30 gallery in Warsaw, Różnia gallery in Warsaw, Harbor Gallery in Boston. His films have been shown at FILE in São Paulo and Rio de Janeiro, Planete+ Doc Film Festival, Zachęta – National Gallery of Art in Warsaw, at the Muranów cinema in Warsaw and the TVP Kultura television station. Lecturer at the Faculty of Media Art at the Warsaw Academy of Fine Arts. He runs the 3D & Virtual Occurrences Studio I.

9 **Agnieszka Polska**
***The Book of Flowers*, 2023**
HD animation, 9'40"

The Book of Flowers – a short science-fiction film that combines Artificial Intelligence-powered animation with the 16 mm film pre-production, presents an alternative history to the human – plant ecology, where the floral species and humans for millennia existed in a close symbiosis.

Agnieszka Polska

A visual artist and a film director who uses computer-generated media to reflect on an individual and their social responsibility in the context of environments driven by the flow of information.

Polska presented her works in international venues, including the New Museum and the MoMA in New York, Centre Pompidou in Paris, Tate Modern in London, Hirshhorn Museum in Washington, DC. Her solo exhibitions were organised by Hamburger Bahnhof, Berlin, Museum of Modern Art in Warsaw, Ujazdowski Castle Centre for Contemporary Art in Warsaw, Frye Art Museum, Seattle, Nottingham Contemporary, Salzburger Kunstverein, among others. She also took part in the 57th Venice Biennale, 11th Gwangju Biennale, 19th and 24th Biennale of Sydney, 14th Shanghai Biennale and 13th Istanbul Biennial. In 2018 she was awarded the German Preis der Nationalgalerie.

- 10 **PXKRW (Ewelina Aleksandrowicz & Andrzej Wojtas)**
Quantum Dreamweaver and the Boundless Odyssey of Synaptic Transmutation ~ Chapter 00, 2024
hybrid short film, 6'8"
written and directed by PXKRW
rain: Anna Nazo @annanazo
sound: AM sin — SILVER LINING @amsin_amsin_amsin

Quantum Dreamweaver and the Boundless Odyssey of Synaptic Transmutation („QDATBOOST“) is an episodic, immersive odyssey – an elevated fusion of film, animation, augmented reality, poetry, sculpture, and AI.

Set in the near future, it follows Rain, a non-binary researcher, writer, and experiential designer, as they construct an organic processing unit aimed at expanding their consciousness and establishing connections with sentient entities. On this path to harnessing newfound powers, Rain encounters deities – mystical oracles offering wisdom from the spaces in between.

Viewers are granted a glimpse into Rain's surreal memories, within the simulacrum of cognitive systems – a dream engine – where they embark on a journey of self-discovery, empowerment, transformation, and profound connection with their own body and surroundings.

This story explores the expansion of identity, the re-imagining of belonging, networked consciousness, self-expression, and the search for safe space within global chaos. Through an intuitive blend of live-action and immersive media, PXKRW creates a new universe.

Ewelina Aleksandrowicz and **Andrzej Wojtas** are award-winning Directors and Artists, working under the moniker **PXKRW** (aka Pussykrew). They create visionary films, short forms, visual experiences and immersive installations. PXKRW worlds are spectacular yet sublime, they speak of body, sensuality, materiality. PXKRW have built a compelling universe, influencing new modes of storytelling, elevating evolving identities and empowering narratives. They have created iconic pieces with music artists (Peaches, Sevdaliza, Chloe x Halle) and collaborated with institutions and independent art spaces. Hailing from club culture, with a background in fine art, film, and digital media, PXKRW synthesize their unique sensitivity to shape inclusive realities and build new mythologies. Their work has been exhibited internationally at Saatchi Gallery, MoCA Shanghai, Berlin Art Week, New York Media Center, Denver Film Festival, Art Center Nabi in Seoul, NADA Art Fair, WRO Biennale. They presented guest lectures at UCLA, Cooper Union, RCA in London and Parsons.

<https://hybrid-universe-emulation.net/>
@pxkrw.hybrid

The Australian philosopher Glenn Albrecht coined the term *solastalgia* in 2003 to describe emotions caused by industrial landscape-related changes. Natural ecosystems are degrading at a pace we are unable to emotionally integrate. Warfare, the extraction of natural resources, pollution, and climate change are destroying human and other beings' habitats on a scale never experienced before.

Szymon Rogiński shows the catastrophic aspect of daily life embedded in global capitalism, whose economic principle is constant growth. Facets of everyday life – housing, shops, workplaces, means of transport – are producing landscape calamities comparable to areas affected by environmental disasters.

The volume of destruction we have caused to our landscapes makes it difficult to remain sentimental about the naive aesthetics of provincial shops, or sympathetic toward the tenacity of human efforts. Having joined forces with a programming team, Szymon Rogiński created a Virtual Reality environment based on data recorded with the use of photogrammetry in Warsaw and a number of other Polish cities. The conscious use of technology lets us see the true face of the reality we inhabit.

The movements of any visitor to the virtual world of *Solastalgia* are ghostly. VR technology enables realistic feelings of flight, penetrating walls, hovering above streets. While the buildings and space look familiar, the viewer's experience of them is completely different from the one we are used to in the real world. A sense of disembodied presence prevails, evoking questions about the nature of consciousness and our relationship with the outside world.

Text by Agnieszka Tarasiuk

colophon:

Concept design / directed by: Szymon Rogiński

Collaboration: Agnieszka Tarasiuk

Photogrammetry: Szymon Rogiński

Music theme: Macio Moretti

Soundscape & implementation: Gustaw Gliwiński

Digital Artists: Pavlo Mazur, Martix Navrot, Jagoda Wójtowicz

VR App Production: Marcin Marczyk

Programming: Łukasz Nizik

Graphic design: Michał Babski

Producer: National Institute of Architecture and Urban Planning

Coordination: Kacper Kępiński, Klementyna Świeżewska, Joanna Waśko

Co-financed by the Ministry of Culture and National Heritage of the Republic of Poland

Co-financed by the Adam Mickiewicz Institute

Preparation work delivered in part under the 2018 Scholarship of the Capital City of Warsaw

Szymon Rogiński

(b. 1975 in Gdańsk) – visual artist, photographer, director, and author of photobooks. Lives and works in Warsaw. With photography as a base for his work and practice, he has been creating series for more than twenty years, focusing on nocturnes and the material qualities of light. His work, present in a number of collections, has been exhibited in museums and galleries worldwide. In addition to his individual work, he enjoys collaborating in artistic and commercial contexts as a photographer/director.

Inspirations for his works range from road movies, pop culture and Poland (as cliché, phantasm, and place) to the Anthropocene, postapocalyptic scenarios and visions, and man-altered landscapes. Currently, he is exploring the creative use of photogrammetry as well as VR.

12 **Sebulec**
***Greetings Traveller*, 2024**
video, 5'

Wavy hair, shiny fur, muscular movement hypnotical and soft. Can a virtual being become an object of desire? Sebulec invites his audiences into a world combining the Skyrim game with the OnlyFans platform, Furry Animals whispering iconic NPC content for an ASMR effect. The artist seeks intimacy, relationships and poetry in generic phrases of welcome, invitation and/or threat gamers know so well. Using the Unreal Engine and Artificial Intelligence, the artist has created MetaPeople characters – hybrids we encounter in intimate 9:16 shot format, experiencing their virtual materiality, fantasy patchworks extending beyond traditionally defined corporeality.

The author provokes questions concerning relationships between digital beings and people. Are they a mere implement designed to meet our needs? Will they take over our jobs and destroy our world? Or are we actually fantasising about becoming just like them, transcending the limitations of our own bodies?

Sebulec

Studied at the Faculty of Graphic Arts at the Academy of Fine Arts in Warsaw. Showed his works i.a. at the Ujazdowski Castle Centre for Contemporary Art in Warsaw, Museum of Warsaw, Krupa Gallery in Wrocław, and Central Museum of Textiles in Łódź. Creates digital and material objects, the latter using e.g. 3D printing, composites, textiles and silicone. Focuses on expressing queer identity in his artistic practice, seeking inspiration in the aesthetic of online fandoms, furry animal subculture, and video games. Creates animations, digital companion characters, and avatars. Teaches at the 3D and Virtual Occurrences II Studio of the Faculty of Media Art at the Academy of Fine Arts in Warsaw.

13 **Anastasiia Vorobiova**
***Lemurian Time War*, 2023**
VR experience, 30'

VR installation: Anastasiia Vorobiova (idea, text and digital realisation); creative team: Chris Ross-Ewart and Julian Hou – sound designers, Pavel Mazur – AI-generated art, Michael Loncaric – text and voice, Inaaya Sophia Bocken – Polish-language voice, Laura Goodier – English-language voice

Vorobiova's project ties in with her interest in activities and theories of the Cybernetic Culture Research Unit (British experimental cultural theorist collective), and their *Writings 1997–2003*. The artist claims that reading CCRU texts has boosted her logical grasp of information,

providing a deeper sense of information operating on a number of cerebral activity levels. Vorobiova explores global digitisation, human entanglement in processes related thereto, shifts in perspective (anthropocentric to non-human), and revised mythologies.

The artist began developing the general project outline two years ago; approximately one month prior to the opening of the exhibition in Białystok, she proceeded to build a *Lemurian Time War* world on the VRChat platform, the origins of the name referencing the title of an essay describing Lemuria*, and included in *Writings 1997–2003*. Therein, CCRU “documents” traces of Lemurian occultism, connecting the dots of disparate stories by individuals who have encountered hidden relics of non-human intelligence. Vorobiova writes:

My focal point of fascination with the adventure arises from the fact that the deeper I delve into the concept, the higher the number of intriguing details I discover. Did you know that lemurs are primates, just like us humans? There are not that many species amongst the assorted branches primates are perched on in the animal kingdom. If we truly are simian siblings, the lemurs have chosen their own path, and there are no other primate species. Yet in all actuality, this project is all about a magical journey across a virtual world. The intent is to activate and experience magic.

Spectators will be offered the opportunity to become participants in a Virtual Reality ritual – a journey across points of tension and/or places of power in the *Numogram* – a Decimal Labyrinth sourced in CCRU theories. In creating her world, the artist has also referenced theories by Burroughs, Blavatsky, Crowley, Lovecraft, Jung and Gibson; she combines science fiction with elements of theosophy and futurology, psychoanalysis with mysticism. Vorobiova invites her audiences to embark upon a journey and experience the world through her – virtual – body, to “get under her skin”, as it were. The activity also indirectly assumes a meditative exploration of the self, the option made possible owing to the complex virtual world created by the artist.

* **Lemuria** – a continent which – according to a hypothesis by zoologist Philip Sclater (proposed in 1864, overturned in the early 20th century) – had existed, then sunk into the Indian Ocean. According to Darwinists, the hypothesis explained the isolation of lemurs on Madagascar, and the presence of their ancestors’ fossilised remains in Africa and south-eastern Asia. Lemuria is also mentioned by occultists and esoteric believers in theories regarding ostensible origins of mankind.

Anastasiia Vorobiova

Originally from Ukraine, lives in Vancouver, Canada. Explores digital and new media. A graduate of the Kyiv National University of Technologies and Design, created her own fashion brand with a focus on exploring femininity, and studied the women’s liberation concept. Yet the Ukrainian revolution (Maidan in 2014) impacted her career, resulting in a shift towards new media (experimenting with audio, video, and digital imaging). A *Gaude Polonia* scholarship programme fellow, she took part in an arts residency in 2016 which yielded *Solaris*, a pivotal media project based on the intersection of performative and media arts. Ever since, she has been an active *GrupLab* research collective member and continues exploring assorted media formats, including the generation of digital worlds and avatars for contemporary theatrical performances, as well as solo shows. Suspended between physical and virtual existence, the artist’s creations obscure boundaries between the two worlds, focusing on examining gender mutations in distinctly feminine virtual beings.

Contemporarily one of the most frequently discussed and most problematic issues, the notion of the Anthropocene as a novel geological era is the chosen point of departure in Dominika Wolska's work. The artist explores the question of what the Anthropocene impasse – the phenomenon Bernard Stiegler called the Neganthropocene – actually is. While human environmental impact can obviously not be disregarded, we regrettably tend to downplay it, or simply refuse to remember that mankind is directly responsible for critical change to the natural environment. It is, however, high time that we begin considering our planet's future, along with ways to preserve its safety. Wolska believes that the universal human species category comprising inherent biological tendencies to strive for technological advancement and cause environmental crises ought to be deconstructed. After all, Anthropocene growth is impossible without technological development, the latter curbed by the absence of development-conducive policies, permitting inequalities in the workplace and turbulence in natural resources circulation.

In her work, Wolska develops a generative environment, a set of geophysics-reflecting simulations. She showcases a utopian vision of the world, wherein nature wins against "the human era". Based on its own geophysiology, the Earth strives to optimise living conditions, albeit the geological force (defined as intense global human activity with radical impact on geological processes) tends to distort the great cycles governing planetary trajectories.

Filip Kołodziejczak's project score is a collage of synthesised sounds spread over time – reverberations and echoes emulating vast, open, empty spaces emitting isolated noises, deprived of melody or any sound resembling human instruments. The score was inspired by polar *field recordings*.

* See: Bernard Stiegler, *The Neganthropocene*, edited, translated, and with an introduction by Daniel Ross, Open Humanities Press, 2018.

Dominika Wolska

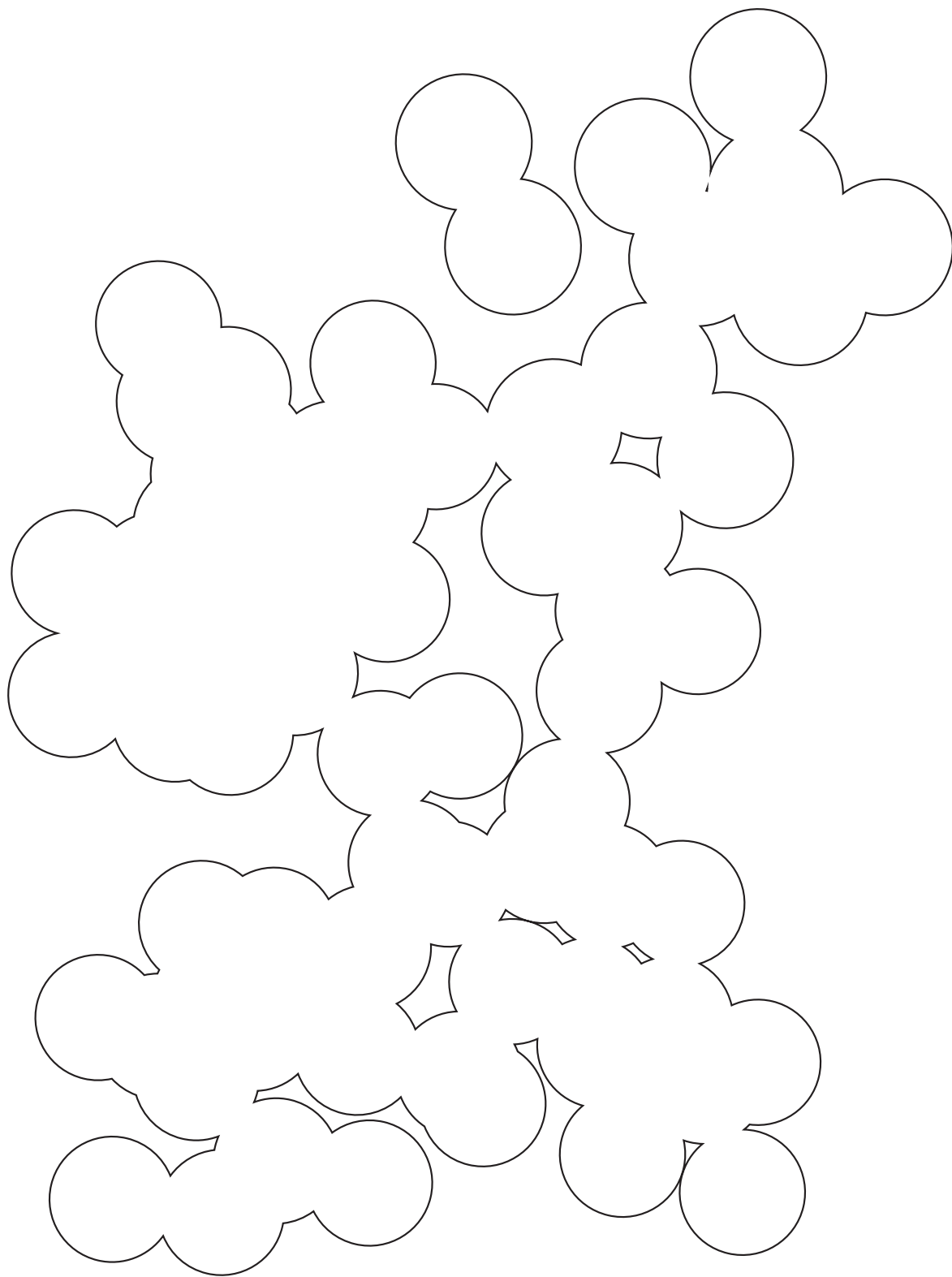
Visual artist, DJ and designer. Graduate of the Faculty of Design at the Academy of Fine Arts in Warsaw. Currently a master's student at the Academy's Faculty of Media Art. Designs visual identities for a living, including projects she created for the Salon Akademii Gallery, Clay Art, and Faculty of Media Art at the Academy of Fine Arts in Warsaw. Co-creator of the Salto Mortale audiovisual project, her designs include stage set and graphic setting. Organised a series of events in Warsaw at Jasna 1, Paloma nad Wisłą and Klub SPATiF (Association of Polish Theatre and Film Artists Club), among others. She has worked on set design, including the creation of art installations for large-scale events, such as the *FEST Festival* in Chorzów and *Wistoujście* (*Vistula Mouth*) Festival in Gdańsk.

IG @ddwolska

IG @ddrzeczy

<https://ddwolska.myportfolio.com/>

<https://soundcloud.com/ddwolska>



Texts:
Eliza Urwanowicz-Rojecka & Jakub Wróblewski
(unless otherwise stated)

Polish-English translation:
Aleksandra Sobczak-Kövesi

Visual Identity and Publication Design:
Renata Motyka

Editing and Proofreading:
Ewa Borowska, Marlena Zagórska

© Copyright by Authors and Galeria Arsenal
Białystok 2025

Published by:
Galeria Arsenal w Białymstoku
ul. A. Mickiewicza 2
15-222 Białystok, Poland
tel. +48 857420353
mail@galeria-arsenal.pl
galeriaarsenal.pl

Director of the Arsenal Gallery: Monika Szewczyk

Białystok 2025

ISBN 978-83-66262-29-4