

On December 1, 2025, the second edition of workshops for students at the Magdalena Abakanowicz University of the Arts in Poznań took place as part of the research project “The Death of the Avatar. The Condition of Digital Identity After Losing Access to a Social Media Profile”, funded under the PRELUDIUM 23 grant of the National Science Centre (Poland).

Similarly to the first edition, the workshops combined an artist talk with a discussion based on Marta Ceccarelli’s text *Internet’s Dark Forests. Subcultural Memories and Vernaculars of a Layered Imaginary*, as well as self-reflective exercises. However, this iteration was expanded with a technical module, in which one of the project leader’s artworks served as a starting point for introducing participants to photogrammetry tools. Participants were introduced to the research framework and the current artistic works accompanying the project. They also explored ways of interpreting the internet as a collection of “imaginaries” – mental images and metaphors that help to understand its complex technological, social, and cultural nature – discussed, among others, through the example of the “Dark Forest” metaphor. During the discussion, particular interest was directed toward the notion of the dark web, which participants described by referring to the practices of online creators exploring these spaces.

In the second part of the workshop, participants once again completed two self-reflective exercises. In the first, they were asked to mark on a timeline (2000–2025) the year in which they created each social media account they could recall – whether still active or no longer accessible. The exercise allowed for marking multiple accounts on the same platform. The second task involved recalling a situation in which access to an account was lost and describing the circumstances along with the accompanying emotions. The worksheets were anonymous; only the year of birth was required.

In a group of 15 participants born between 1989 and 2006, each person marked at least four accounts on the timeline, often including multiple accounts created on the same platform. One participant listed seven Instagram accounts. Accounts were frequently created due to forgotten passwords or as a way to separate private and professional activities (e.g., when publishing artistic projects). Compared to the previous workshop, participants more often pointed to situations of losing access due to the shutdown of entire platforms. However, the most common experiences still involved forgotten passwords, often associated with feelings of sadness or frustration, particularly in the case of long-maintained accounts.

Issues of self-presentation were also more visible in this edition. Examples included deleting an old Facebook account “for aesthetic reasons” or maintaining a shared account with another person as a form of playful identity performance (“I pretend to be someone else”).

In the final part of the workshop, participants worked in small groups using plaster objects containing printed screenshots of social media profiles transferred onto newsprint. Based on these objects, they created 3D scans using the Kiri application. This process served as an introduction to the concepts of remediation and media convergence. Some

groups experimented beyond object scanning – for example, scanning a full human figure while changing facial expressions during the process.

After completing the exercise, the group collectively reviewed the scanned models and was introduced to further possibilities of 3D model processing in Blender. When asked to identify differences between the scanned objects and their originals, participants pointed to aspects such as scale, texture accuracy, and sensory experience.