



Catarina Carneiro de Sousa

# VIRTUAL CORPOREALITY AND SHARED CREATIVITY

APPENDICES

Supervisors:

Doctor Manuel Portela

Doctor Elif Ayiter

PhD thesis in Contemporary Art presented to the College of Arts  
at the University of Coimbra



UNIVERSIDADE DE COIMBRA

College of Arts  
Coimbra University

# Virtual Corporeality and Shared Creativity

Appendixes

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(cover *Our Lady of the Scattered Thoughts*, virtual photography by CapCat Ragu 2013)

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Catarina Carneiro de Sousa

# ELFA

Appendix A

PhD thesis in Contemporary Art presented to the College of Arts  
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UNIVERSIDADE DE COIMBRA



## Elfa!

(cover *Elfa!*, virtual photography by CapCat Ragu 2009)



Figure 1A - *DELICATESSEN REOPENED!!!!*, virtual photography by CapCat Ragu 2009.

*Elfa!* was the first avatar distributed by us, as a Christmas gift from Delicatessen. Beside the avatar we also made and distributed poses, i.e. static animations for virtual photography.

We used the *Starlight* template from Another Skin<sup>1</sup>, by Eloh Eliot. For this first time we changed the template very little, just a redder nose and cheeks. We continued using Eliot's template, changing it more and more, and now sometimes only for the interior of the mouth, ears and nails. Clothing textures are by Jonquille Noir.

In Figure 1A and 3A you can see *Elfa!* in Delicatessen's first winter landscape. In Figure 2 she is in one of the winter landscapes of *The Companion*, Heidi Mimesis Dahlsveen's Sim.

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<sup>1</sup> <https://sites.google.com/site/another/resources>



Figure 2A - *The Companion*, virtual photography by CapCat Ragu 2009.



Figure 3A - *Elfa poses*, virtual photography by CapCat Ragu 2009.





Catarina Carneiro de Sousa

# DE MARIA, DE MARIANA, DE MADALENA

Appendix B

PhD thesis in Contemporary Art presented to the College of Arts  
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UNIVERSIDADE DE COIMBRA





## De Maria, de Mariana, de Madalena

(cover *Cocoon Tree 1*, virtual photography by CapCat Ragu 2010)



Figure 1B - *Maria, Madalena, Mariana*, virtual photography by CapCat Ragu 2010.

In *De Maria, de Mariana, de Madalena* we started playing a lot more with the skins. In *Mariana* and *Madalena*, the *Starlight* skin, from *Another Skin*, was used as a base, then transformed by the use of additional textures and digital painting. However, in *Maria*'s case just a few parts were used, while most of the skin derives from photographs of my own body.

We also started using sculpted objects, mostly from other authors, but the sculpted objects used by *Maria* were done by us, as were the fruits from the Big Tree (see Figure 9B), the bitch face (see Figure 16B), and the *Caracarás* (human face birds, the word “caracará” is used in Brazil to refer to hawks, this name was used in reference to João do Vale's music<sup>1</sup>).

Some sculpted textures used were by Grim Grum Sculpts and Arcane Creations. Other textures by SXS Textures and Camila Schnaible. The wings in 10B, 12B, 17B, and 21B are

<sup>1</sup> [https://www.youtube.com/watch?v=CxnuuS\\_zoI](https://www.youtube.com/watch?v=CxnuuS_zoI) (here interpreted by Zélia Barbosa)

by Blakopal Galicia, the bodies by Pumpkin Tripsa, and the flying clocks by XOPH. The window in Figure 10B, 12B, and 17B is by CMT.



Figure 2B - *Maria escaping time*, virtual photography by CapCat Ragu 2010.



Figure 3B - *Maria facing destiny*, virtual photography by CapCat Ragu 2010.



Figure 4B - *Mariana*, virtual photography by CapCat Ragu 2010.  
(words added in digital painting, not part of the avatar).



Figure 5B - *Mariana bathing*, virtual photography by CapCat Ragu 2010.





Figure 6B - *Madalena and the Cocoon Tree*, virtual photography by CapCat Ragu 2010.



Figure 7B - *Madalena Ascencion*, virtual photography by CapCat Ragu 2010.



Figure 8B - *Madalena*, virtual photography by CapCat Ragu 2010.



Figure 9B - *Big Tree*, virtual photography by CapCat Ragu 2010.





Figure 10B - *Delicatessen overview*, virtual photography by CapCat Ragu 2010.



Figure 11B - *The River*, virtual photography by CapCat Ragu 2010.



Figure 12B - *Time*, virtual photography by CapCat Ragu 2010.



Figure 13B - *Strange*, virtual photography by CapCat Ragu 2010.



Figure 14B - *Womb Tree*, virtual photography by CapCat Ragu 2010.





Figure 15B - *Human Forest*, virtual photography by CapCat Ragu 2010.



Figure 16B - *Bitch*, virtual photography by CapCat Ragu 2010.



Figure 17B - *Bag of feet*, virtual photography by CapCat Ragu 2010.

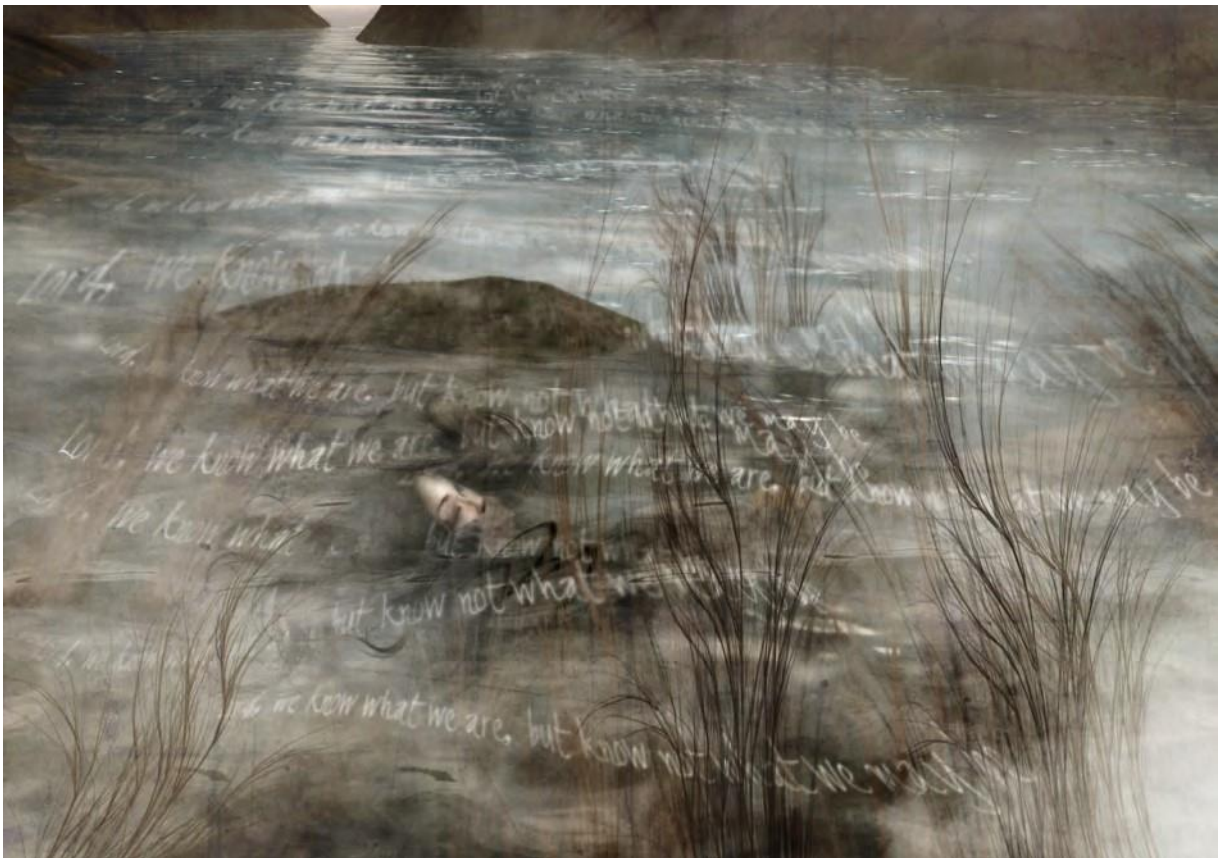


Figure 18B - *Lord, we know what we are, but know not what we may be*, virtual photography by CapCat Ragu 2010.





Figure 19B - *Cocoon Tree 2*, virtual photography by CapCat Ragu 2010.



Figure 20B - *Cocoon*, virtual photography by CapCat Ragu 2010.

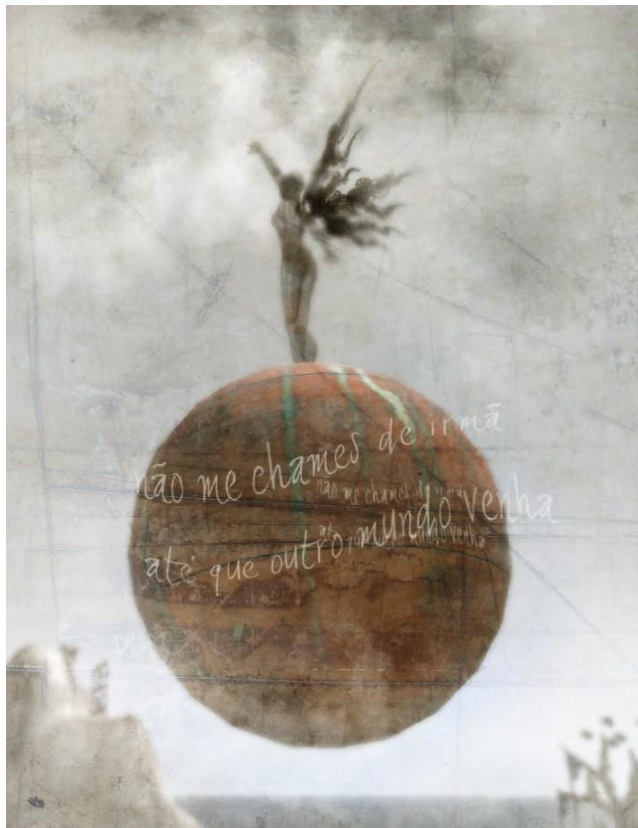


Figure 21B - *Don't call me sister until another world comes*, virtual photography by CapCat Ragu 2010.



Figure 22B - AMIW at Casa da Esquina, 2010.

At the AMIW exhibition at Casa da Esquina, in the tangible world, visitors only gained access to the virtual environment in real time at the opening. It would be very hard, for people unfamiliar with SL, to navigate the world and understand how one could change the avatar, without permanent support. Because financial resources were low, we used our own laptop. It was Summer in the center of Portugal, in a building without air conditioning. The computer overheated and didn't survive the duration of the exhibition. After that, only virtual photography was displayed, as the [machinima](https://youtu.be/oNZ4tWFgX04)<sup>1</sup> was only done much later, in 2012.

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<sup>1</sup> <https://youtu.be/oNZ4tWFgX04>





Catarina Carneiro de Sousa

# PETRIFIED

Appendix C

PhD thesis in Contemporary Art presented to the College of Arts  
at the University of Coimbra

September 2016



UNIVERSIDADE DE COIMBRA





## Petrified

(cover *Petrified 7*, by CapCat Ragu 2012)



Figure 1C - *Petrified Sim Overview*, by CapCat Ragu 2012.

*Petrified* was constituted of a series of dioramas mostly placed in islands, both in the sea and in the sky, because we could not control windlight in our region at that time, we built a dome to create an always cloudy environment.

As referred in the thesis, some of these were based on films: *The Antichrist*, by Lars Von Trier, 2009 (see Figure 18C); *The Mirror* by Andrei Tarkovsky, 1975 (see Figure 16C); and *The Piano* by Jane Campion, 1993 (see Figures from 19C to 22C).

We built several sculpted objects, but also used objects by other creators: the piano (see Figures 21C and 22C) is by Arcadia Asylum, the boat (see cover image of Appendix C) is by Rya Nitely.

We also used sculpted textures by Arcane Creations, JubJub Forder, PREFABRICA, \*~M'n B~\*, Grim Grum Sculpts, Neon Frog Studios, Butterfly Effect,



and \*Diesel Magic\*. Other textures by E&D Environments, Pitillo Tabak and Sweet Valentine.



Figure 2C - *Petrified 1*, by CapCat Ragu 2012.



Figure 3C - *Petrified 2*, by CapCat Ragu 2012.



2012.

Figure 4C - *Petrified 9*, by CapCat Ragu



Figure 5C - *Petrified 10*, by CapCat Ragu 2012.



Figure 6C - *Petrified 11*, by CapCat Ragu 2012.



Figure 7C - *Petrified 8*, by CapCat Ragu 2012.



Figure 8C - *Petrified 12*, by CapCat Ragu 2012.



Figure 9C - *Petrified 13*, by CapCat Ragu 2012.





Figure 10C - *Petrified 4*, by CapCat Ragu 2012.



Figure 11C - *Petrified 14*, by CapCat Ragu 2012.



Figure 12C - *Petrified 3*, by CapCat Ragu 2012.



Figure 13C - *Petrified 5*, by CapCat Ragu 2012.



Figure 14C - *Petrified 15*, by CapCat Ragu 2012.



Figure 15C - *Petrified 16*, by CapCat Ragu 2012.



Figure 16C - *Petrified 17*, by CapCat Ragu 2012.





Figure 17C - *Petrified 18*, by CapCat Ragu 2012.



Figure 18C - *Nature is Satan's Church*, by CapCat Ragu 2011.



Figure 19C - *Delicatessen Reopened!*, by CapCat Ragu 2011.



Figure 20C - *Petrified underwater*, by CapCat Ragu 2011.



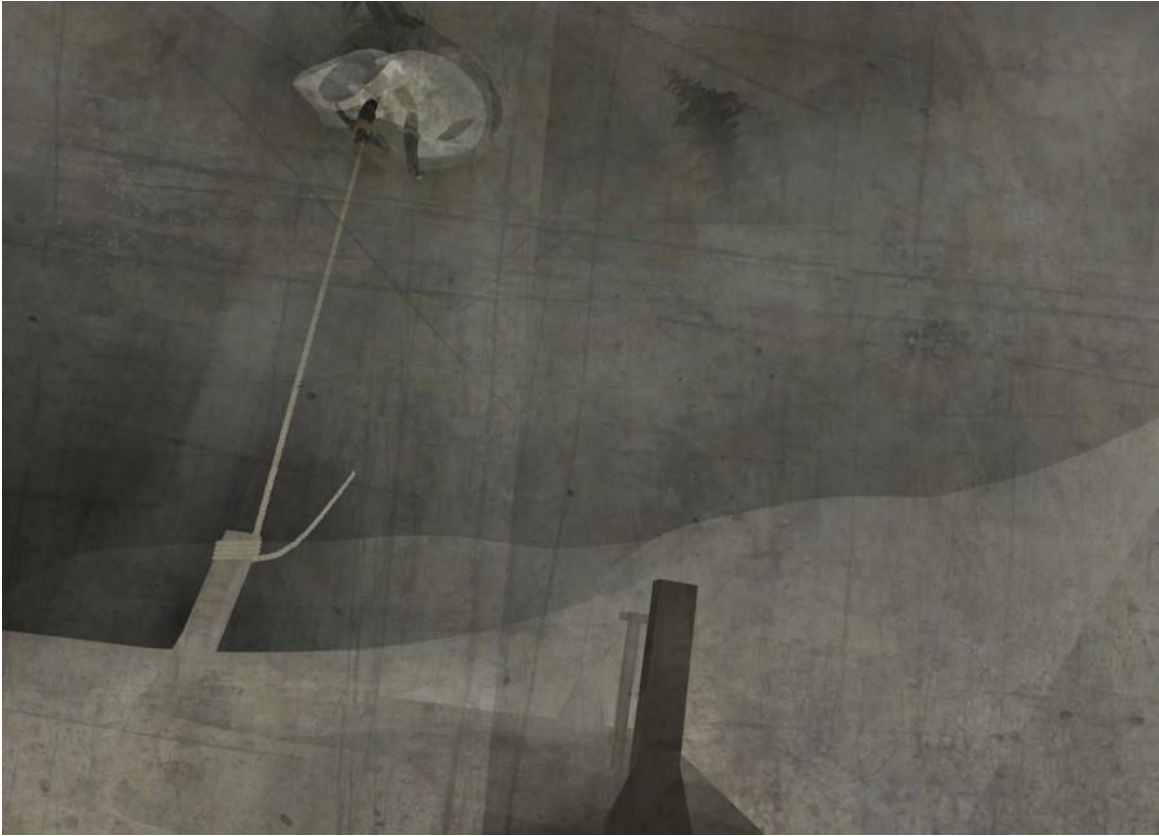


Figure 21C - *Ghost piano below*, by CapCat Ragu 2012.

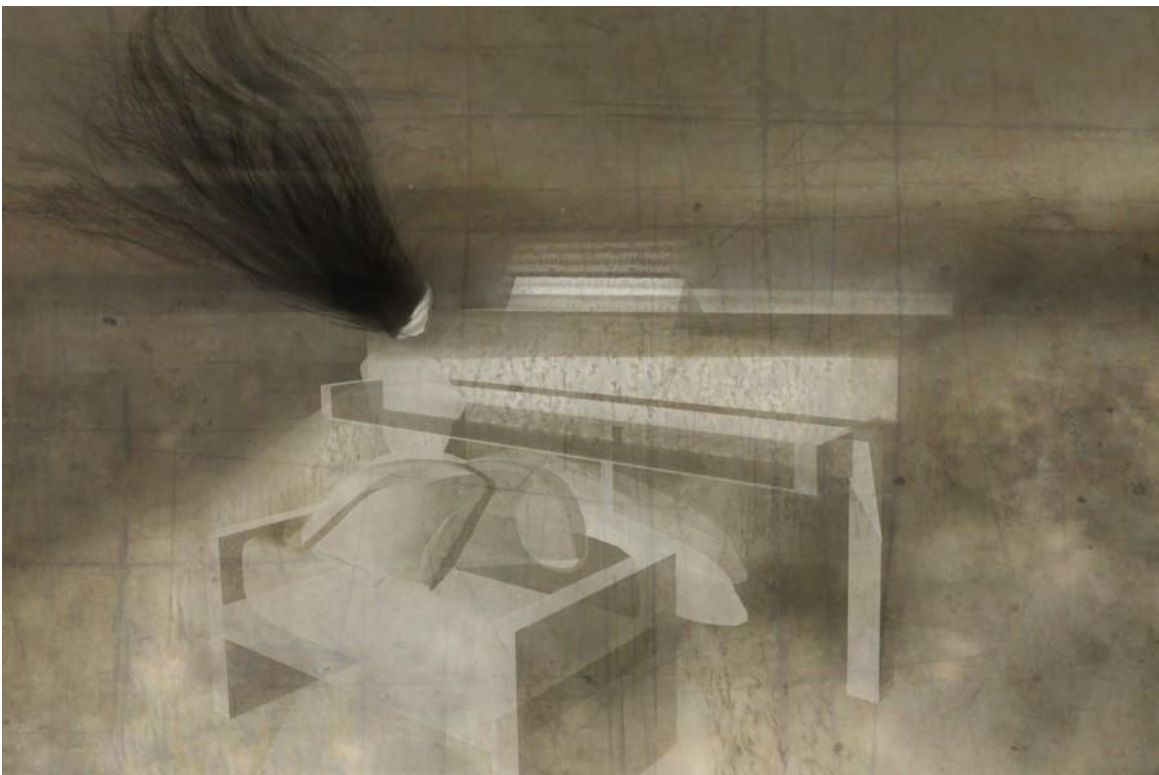


Figure 22C - *Ghost piano above*, by CapCat Ragu 2012.



Catarina Carneiro de Sousa

# META\_BODY

Appendix D

PhD thesis in Contemporary Art presented to the College of Arts  
at the University of Coimbra

September 2016



UNIVERSIDADE DE COIMBRA



## ***Meta\_Body***

(cover *Appointment in the garden*, virtual photography by CapCat Ragu 2013)

*Meta\_Body* had two phases. In the first, we made a very simple installation with floating paintings, shadow trees and empty frames. Each painting offered the resident the avatar it depicted (see Figure 2D). We later rebuilt this installation at Museo del Metaverso, at Craft World (Figure 3D).

In the second phase, we distributed derivative avatars made from the first set. There were many of these, so we had to build four levels, and four installations to distribute them.

I will begin by showing images of the first phase, including installation, avatars, and tangible exhibition. I will then show *Meta\_Body II*, its several stages and respective avatars, and new tangible exhibitions. At the end I provide credits to work we used, by other creators.



Figure 1D - *The old and the new*, virtual photography by CapCat Ragu 2013.

*Phase I Installation*



Figure 2D - *Meta\_Body* installation and avatar distribution at Delicatessen, virtual photography by CapCat Ragu 2016.



Figure 3D - *Meta\_Body* installation and avatar distribution at Museo del Metaverso at Craft World, virtual photography by Rosanna Galvani 2015. Once inside the Museo del Metaverso bubble the installation was identical to the one at Delicatessen.



*Phase I Avatars*



Figure 4D - *Aqua*, virtual photography by CapCat Ragu 2012.



Figure 5D - *Fog*, virtual photography by CapCat Ragu 2012.



Figure 6D - *Pipiua*, virtual photography by CapCat Ragu 2012.





Figure 7D - *You see my inside*, virtual photography by CapCat Ragu 2012.



Figure 8D - *Ragdoll*, virtual photography by CapCat Ragu 2012.



Figure 9D, 10D - *Frame Girl* and *Jungle*, virtual photography by CapCat Ragu 2012.



Figure 11D - *Ice*, virtual photography by CapCat Ragu 2012.





Figures 12D, 13D - *Lizard* and *Silver7*, virtual photography by CapCat Ragu 2012.



Figures 14D, 15D - *Chartman* and *Dinosaur*, virtual photography by CapCat Ragu 2011.





Figure 16D, 17D - *Metabirds*, virtual photography by Meilo Minotaur and CapCat Ragu 2011 and *I see your inside*, virtual photography by CapCat Ragu 2011.



Figure 18D - *Godiva*, virtual photography by CapCat Ragu 2011.





Figure 19D, 20D - *Indigo* and *Dragonfly*, virtual photography by CapCat Ragu 2012.



Figure 21D - *River avatars*, virtual photography by CapCat Ragu 2011.



*AMIW at VBKÖ, Vienna*

In this exhibition, we only displayed derivative work: [virtual photography on the computer screen](#)<sup>1</sup>, machinimas on the television<sup>2</sup>.

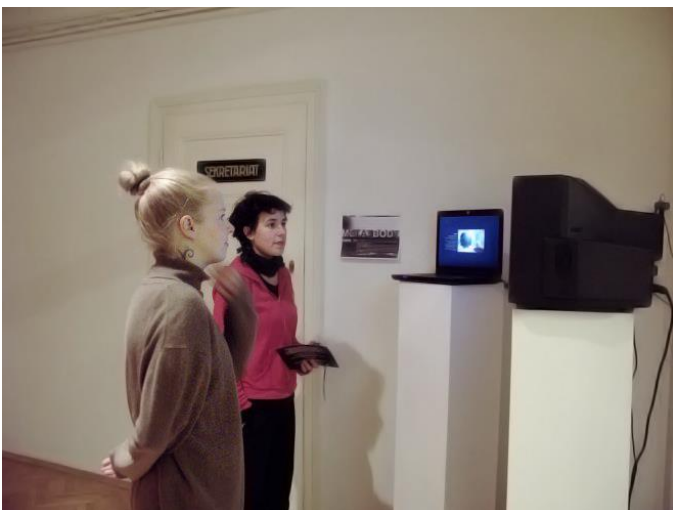


Figure 22D, 23D - *Meta\_Body* at VBKÖ, photography by Carla Cruz

<sup>1</sup> <https://vimeo.com/31369231>

<sup>2</sup> These are the video's selected for the exhibition, some links may not be working if the owner has taken the video offline:

[www.youtube.com/watch?v=whCJ\\_tas4Dk](http://www.youtube.com/watch?v=whCJ_tas4Dk)

[www.flickr.com/photos/ruthlatour/6218085502/in/photostream](http://www.flickr.com/photos/ruthlatour/6218085502/in/photostream)

[www.flickr.com/photos/ruthlatour/6217275873/in/photostream](http://www.flickr.com/photos/ruthlatour/6217275873/in/photostream)

[vimeo.com/30385628](http://vimeo.com/30385628)

[www.youtube.com/watch?v=dOpsT\\_7p0l4](http://www.youtube.com/watch?v=dOpsT_7p0l4)

[www.youtube.com/watch?v=ciClu9ArqGc](http://www.youtube.com/watch?v=ciClu9ArqGc)

[www.flickr.com/photos/fuschianightfire/6226676260/in/pool...](http://www.flickr.com/photos/fuschianightfire/6226676260/in/pool...)

[www.flickr.com/photos/fuschianightfire/6230589527/in/phot...](http://www.flickr.com/photos/fuschianightfire/6230589527/in/phot...)

[vimeo.com/30534519](http://vimeo.com/30534519)

[www.youtube.com/watch?v=CfcFSVWa4WQ](http://www.youtube.com/watch?v=CfcFSVWa4WQ)



### *AMIW Video Lounge*

This video Lounge was at *Vox Feminae Festival*, Zagreb, 2012; Women's Art Library, Goldsmiths University of London, 2012, and at Brotherton Library Special Collections University of Leeds, 2013.

This Video Lounge features two DVD's by us, one with a [Meta Body video presentation](#)<sup>1</sup>, and another with [derivative virtual photography](#)<sup>2</sup>.

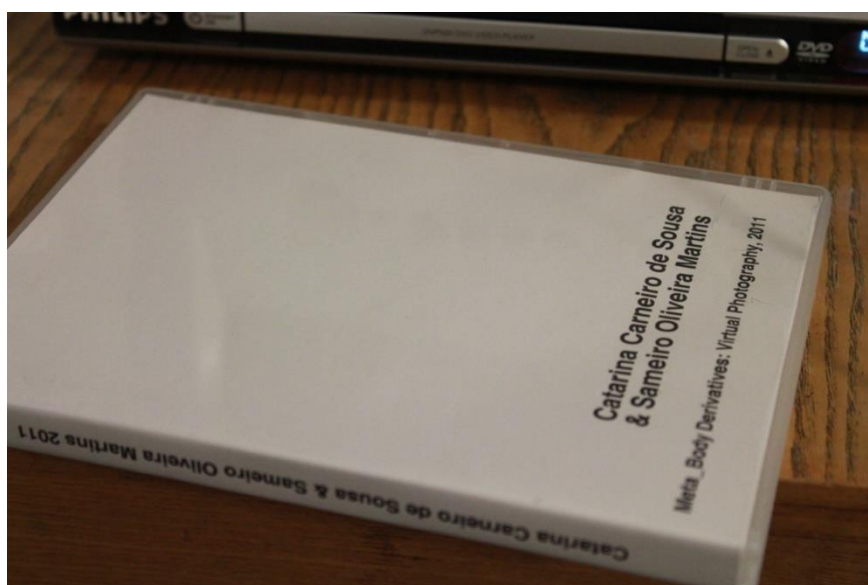


Figure 24D, 25D - *AMIW Video Lounge* at University of Leeds, photography by Carla Cruz 2013.

<sup>1</sup> <https://youtu.be/amlk38J-aDY>

<sup>2</sup> <https://vimeo.com/31369231>

## *Meta\_Body II*

*Meta-Body II* was especially made to distribute derivative avatars, conceived by other creators from our first set. However, they were many and very different so we felt the need to divide our Sim, Delicatessen, in four Stages, each one dedicated to the avatars there distributed.

### *Stage 1*

The first is the ground stage, featuring a big tree with cocoons where the avatars are distributed. The large cocoon laying on the ground provides teleport to other stages.

This stage is also inhabited by stranger creatures.

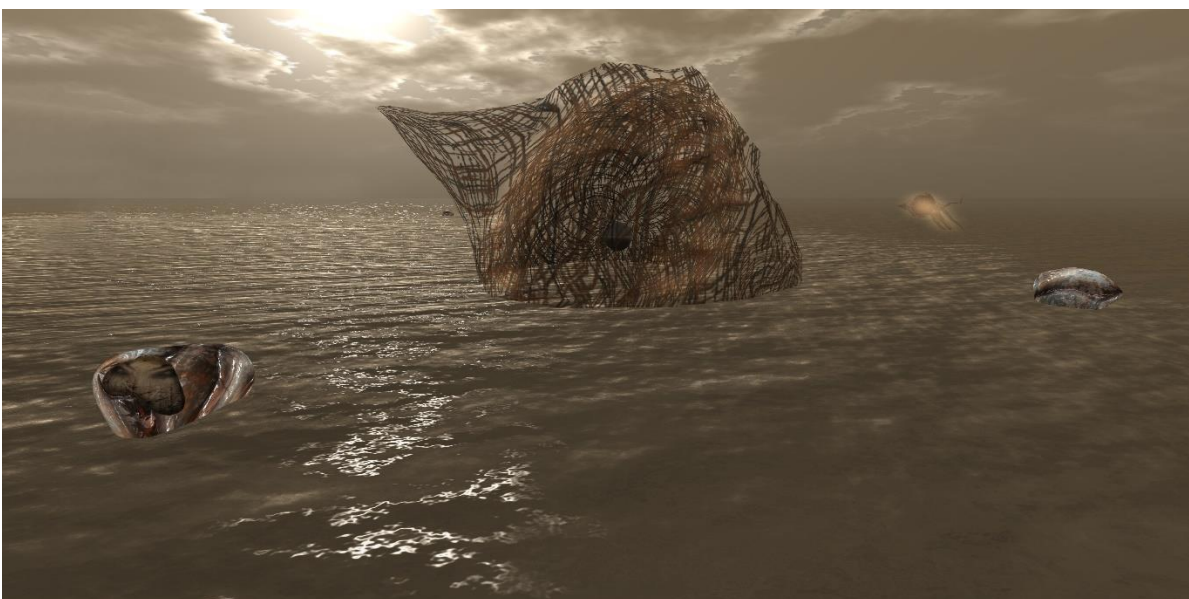


Figure 26D, 27D - *Meta\_Body Stage 1*, virtual photography by CapCat Ragu 2013.





Figure 28D, 29D - Cocoons that one could ride in, at *Stage I*, virtual photography by CapCat Ragu 2013.



Figure 30D, 31D – Strange creatures move or pulse in the water, at *Stage I*, virtual photography by CapCat Ragu 2013.





Figure 32D - Sophia's chrysalis and Sophia (avatar by Kikas Babenco). Every *Stage I* avatar has its own chrysalis that offers the avatar to the residents. Every cocoon in the tree has a chrysalis, except for two (Figures 33D, 34D, and 35D). Virtual photography by CapCat Ragu 2013.

Figure 33D - One of the cocoons does not have a chrysalis, because it is infested by strange creatures. Virtual photography by CapCat Ragu 2013.





Figures 34D, 35D - The other cocoon without a chrysalis is the one the tubular path around the tree leads to, there a pose ball can animate the residents avatar.  
Virtual photography by CapCat Ragu 2013.

*Stage 1 avatars*



Figure 36D - *Aquavariel Avatar*, by Fitch Woodrunner, virtual photography by CapCat Ragu 2012.



Figure 37D, 38D - *Green Lagoon Man* and *Amazonzia*, by Fuschia Nightfire and Wanda Beamish, virtual photography by CapCat Ragu 2012.





Figure 39D - *Golden Brown*, by Cold Frog, virtual photography by CapCat Ragu 2012.





Figure 40D - *Gorgonia*, by Moki Yuitza, virtual photography by CapCat Ragu 2012.



Figure 41D - *Sophia*, by Kikas Babenco, virtual photography by CapCat Ragu 2012.

## Stage 2

The second stage looks like the inside of a big dark museum. However, the “paintings” on the wall are 3D, and most of them animated, they also serve the propose of distributing the avatars.

The museum has three rooms, divided by drapes. Teleports are available on a small museum bench, in the middle room.



Figure 42D, 43D - *Meta\_Body Stage 2*, virtual photography by CapCat Ragu 2013.



Figure 44D, 45D - *Tableaux* from the right room, virtual photography by CapCat Ragu 2013.





Figure 46D, 47D - *Tableaux* from the middle room, virtual photography by CapCat Ragu 2013.



Figure 48D, 49D - *Tableaux* from the left room, virtual photography by CapCat Ragu 2013.

*Stage 2 avatars*

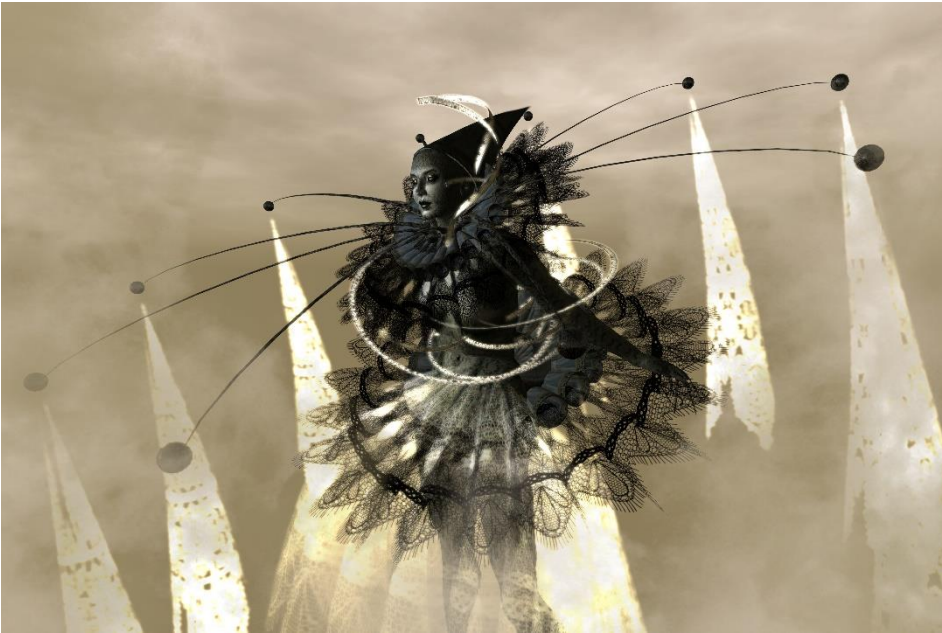


Figure 50D, 51D - *alpha.tribe Meta\_Body avatar* and *Smoke*, by *alpha.tribe* and Ursula Floresby, virtual photography by CapCat Ragu 2013.



Figure 52D - *Shiverdoll*, by Eila Magnolia, virtual photography by CapCat Ragu 2012.





Figure 53D - *Alma Blood*, by Eila Magnolia, virtual photography by CapCat Ragu 2012.



Figure 54D - *Chess*, by Cherry Manga, virtual photography by CapCat Ragu 2012.



Figure 55D - *Christina*, by CapCat Ragu, virtual photography by CapCat Ragu 2012.





Figure 56D - *Darkdoll*, by Meilo Minotaur, virtual photography by CapCat Ragu 2012.





Figure 57D - *Metamorphosis*, by Piedra Lubitsch, virtual photography by CapCat Ragu 2012.

*Stage 3*

The third stage is steampunk city in the sky, with two mirrored levels, and all kind of strange things and vehicles surrounding it.

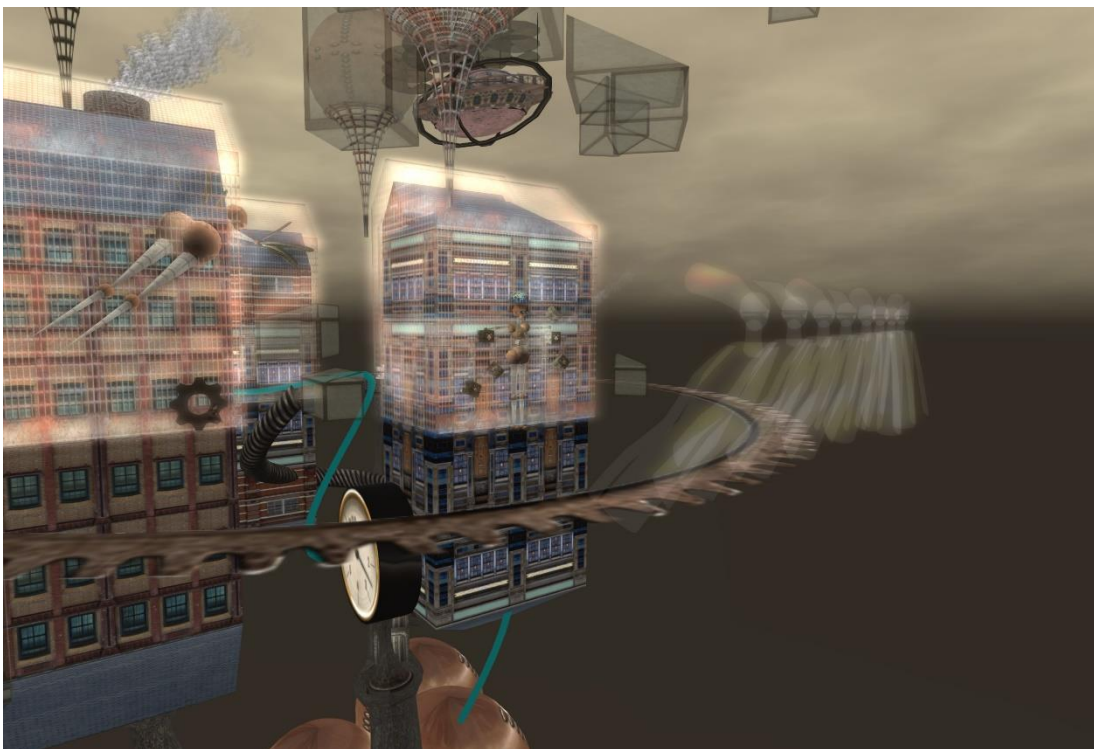
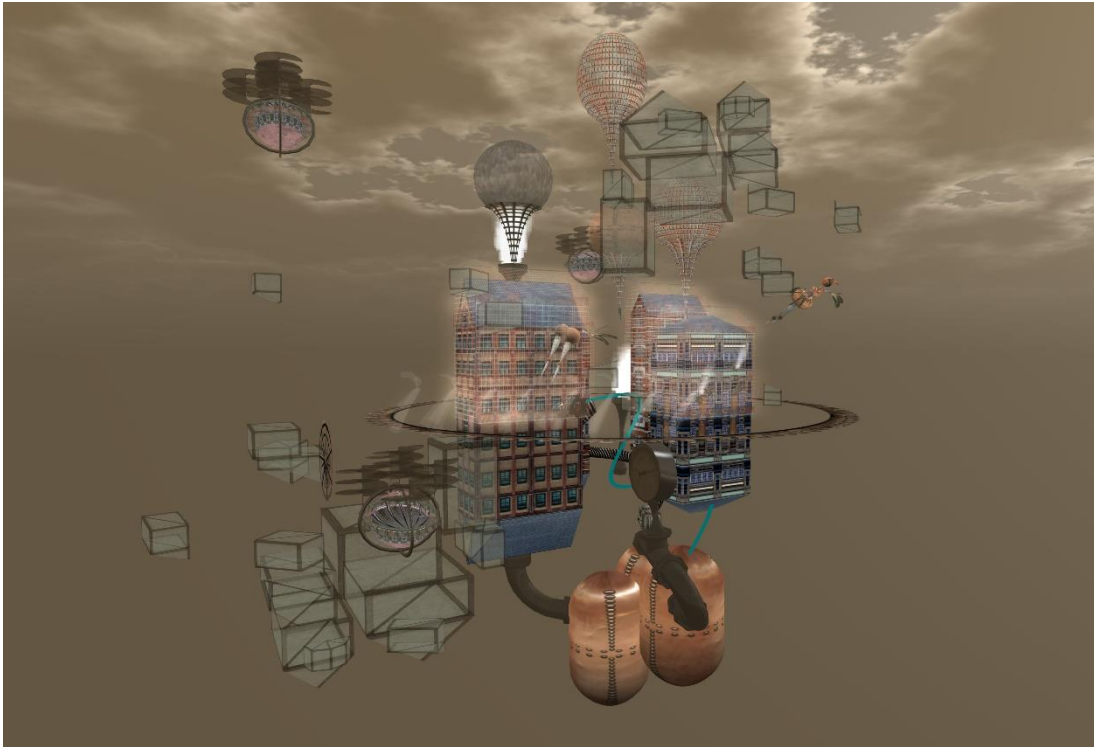
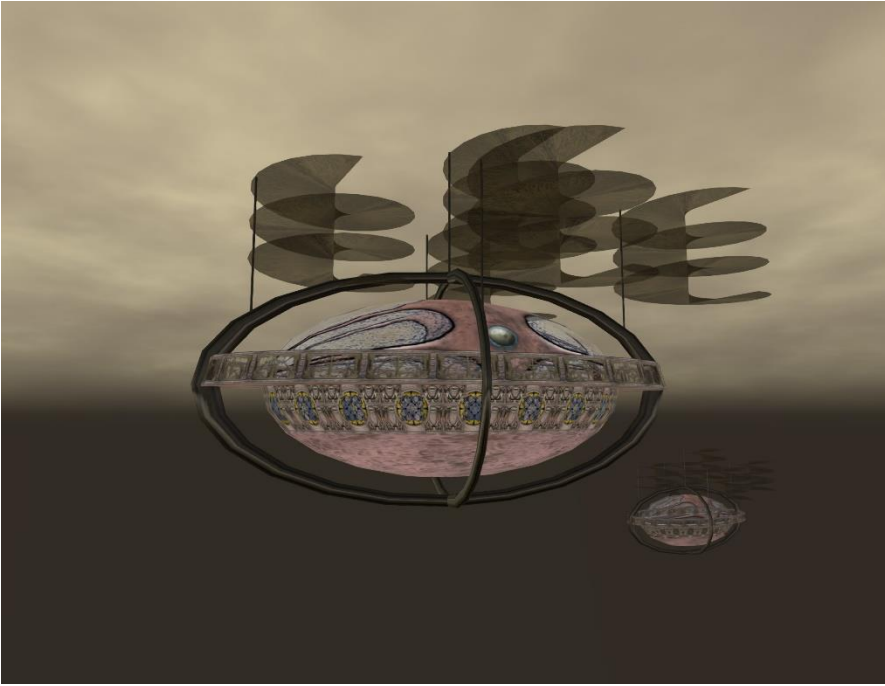


Figure 58D, 59D - *Meta\_Body Stage 3*, virtual photography by CapCat Ragu 2013.



Figures 60D, 61D - *Stage 3* vehicles, virtual photography by CapCat Ragu 2013.



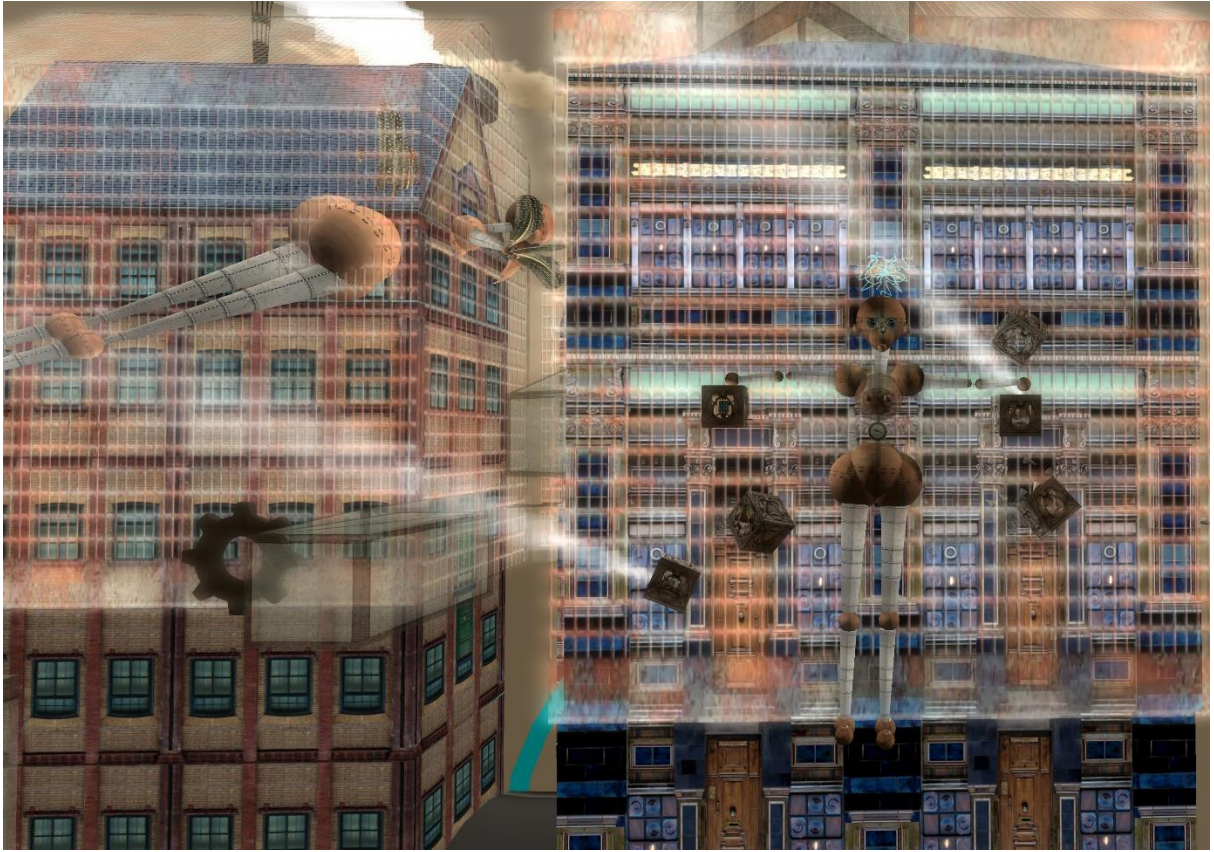


Figure 62D, 63D, 64D - Stage 3 avatar distribution, virtual photography by CapCat Ragu 2013.



Stage 3 avatars

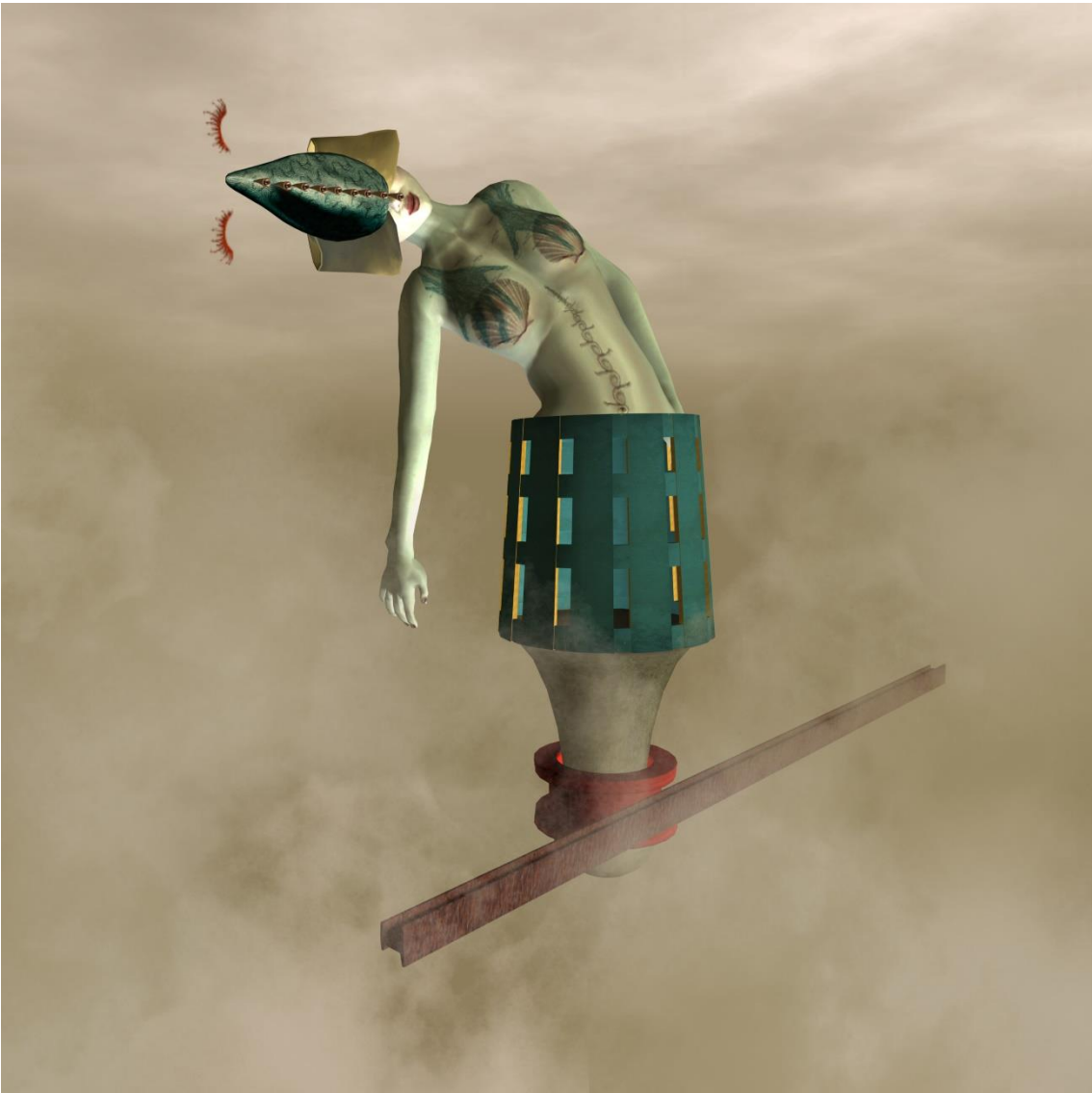


Figure 65D - *Blind Train*, by Eupalinos Ugajin, virtual photography by CapCat Ragu 2012.



Figure 66D - *Appointment in the garden*, by Simotron Aquila, virtual photography by CapCat Ragu 2012.



Figure 67D - *Can't stop dancing*, by Cherry Ravinelli, virtual photography by CapCat Ragu 2012.



Figure 68D - *Ragdohcchio*, by Veleda Lorakeet, virtual photography by CapCat Ragu 2012.





Figure 69D - *Steam Boy*, by Ggabriel Madruga, virtual photography by CapCat Ragu 2012.

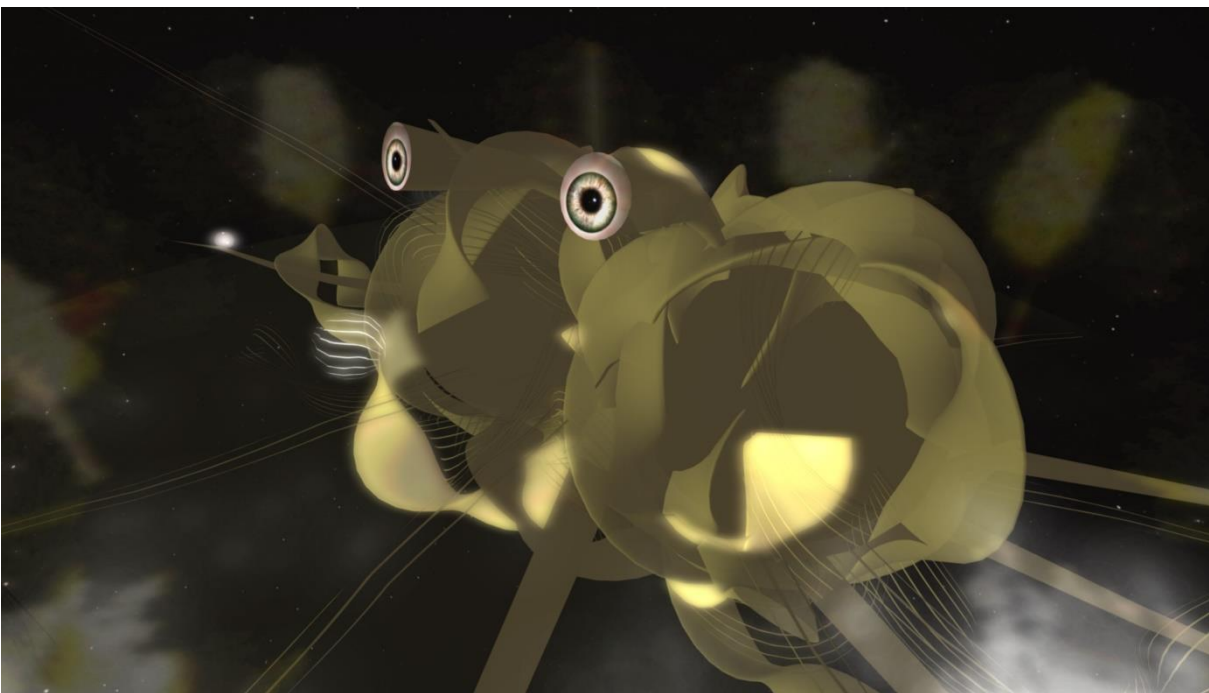
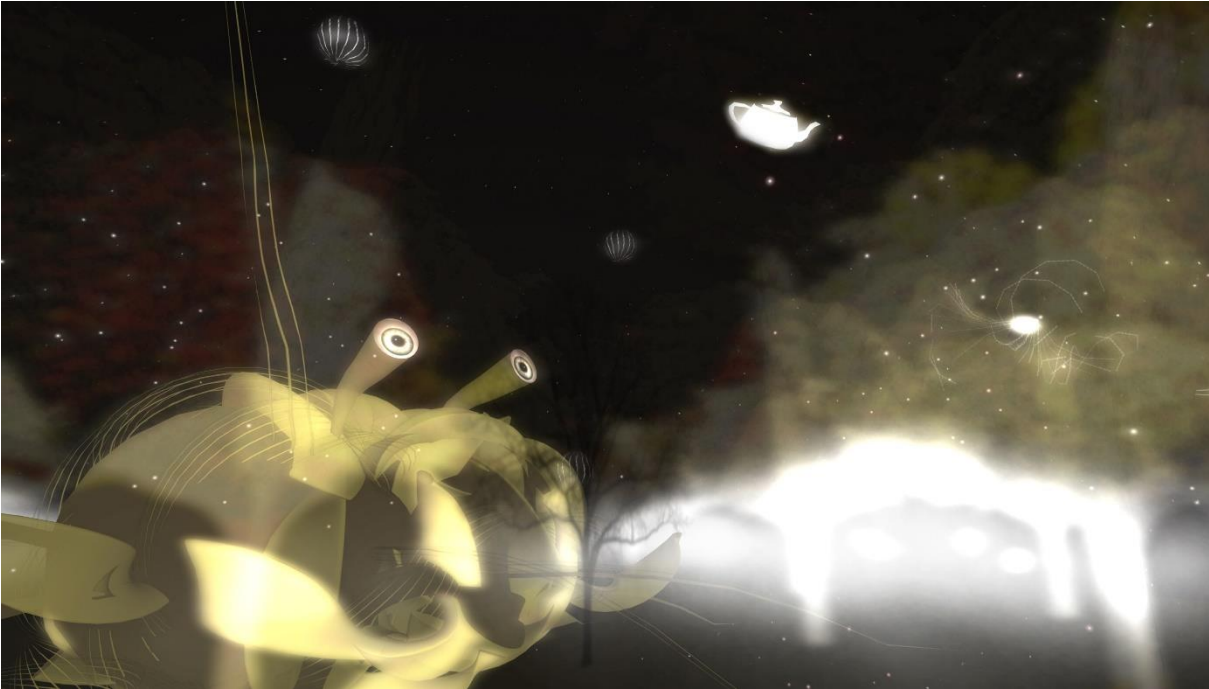


Figure 70D - *Wind Girl*, by Ggabriel Madruga, virtual photography by CapCat Ragu 2012.

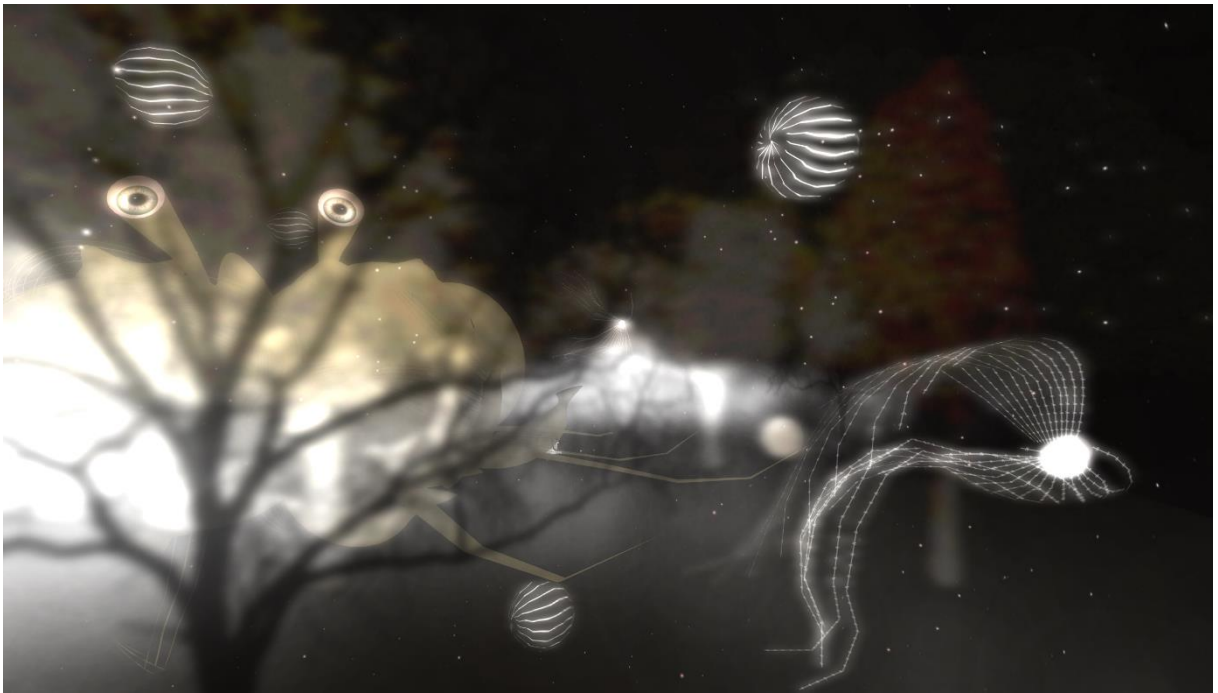
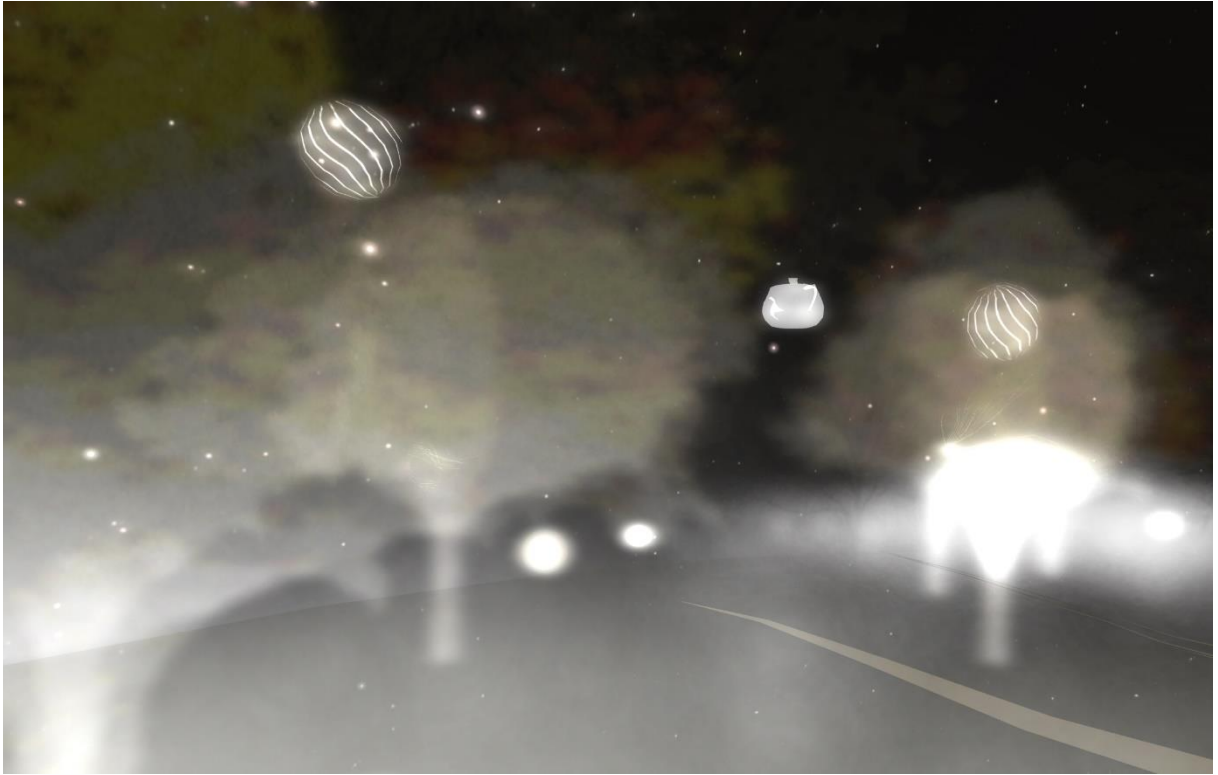
*Stage 4*

The fourth stage is a very small installation dominated by the Flying Spaghetti Monster.

Around him all sort of things fly. Residents can ride the transparent balls and the Celestial Teapot.



Figures 71D, 72D - *Meta\_Body Stage 4*, virtual photography by CapCat Ragu 2013.



Figures 73D, 74D - *Meta\_Body Stage 4*, virtual photography by CapCat Ragu 2013.



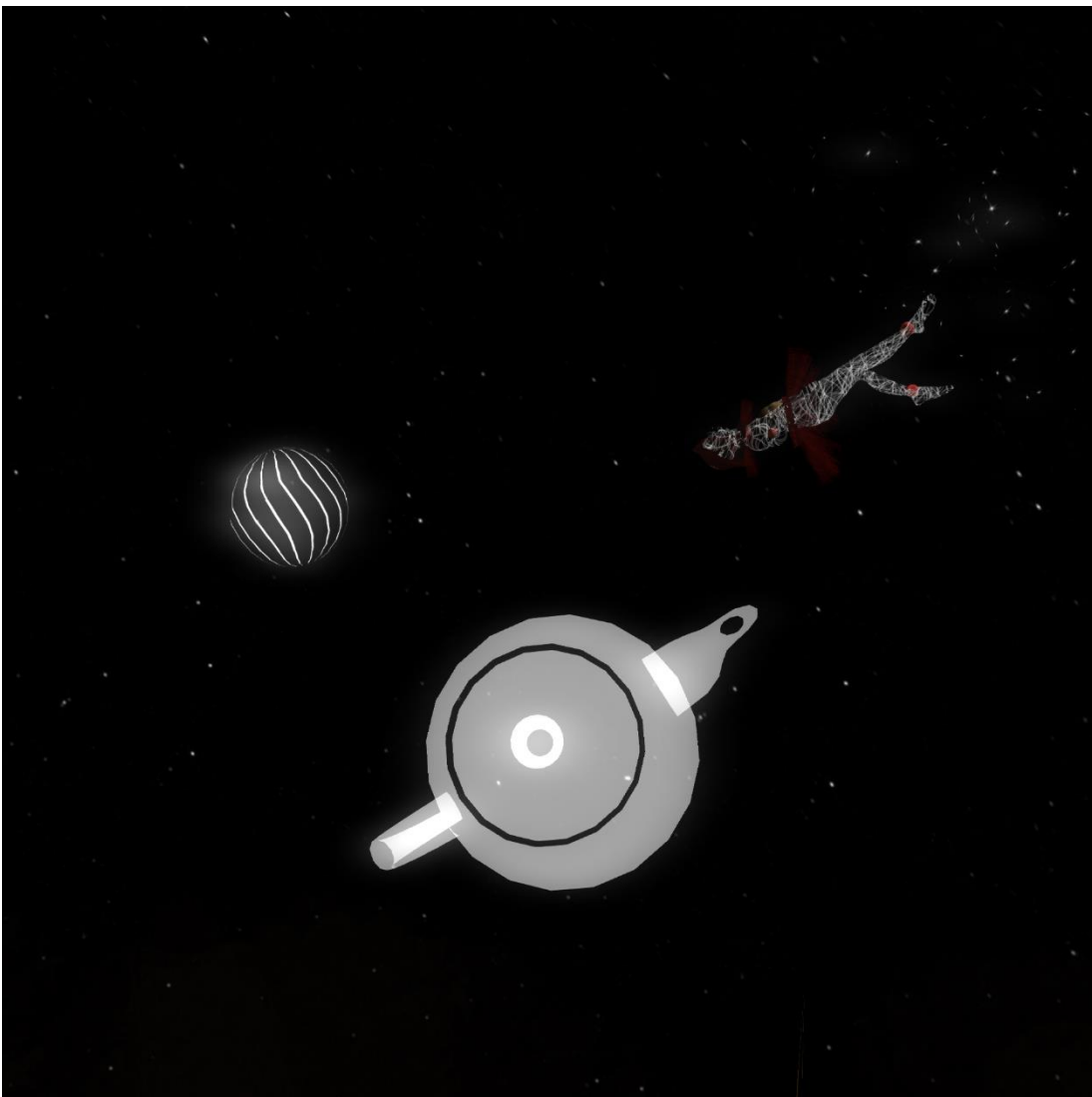
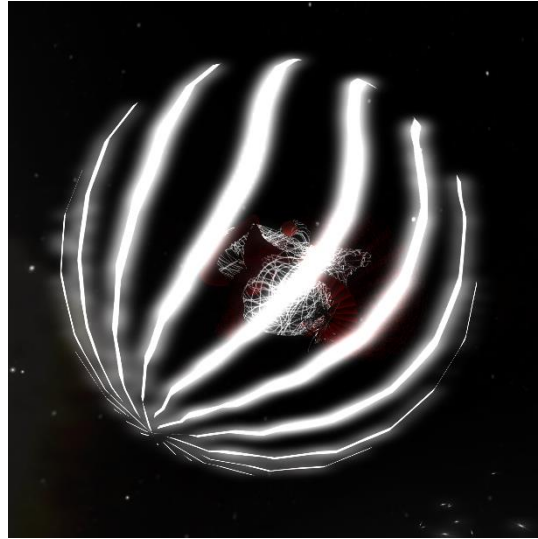
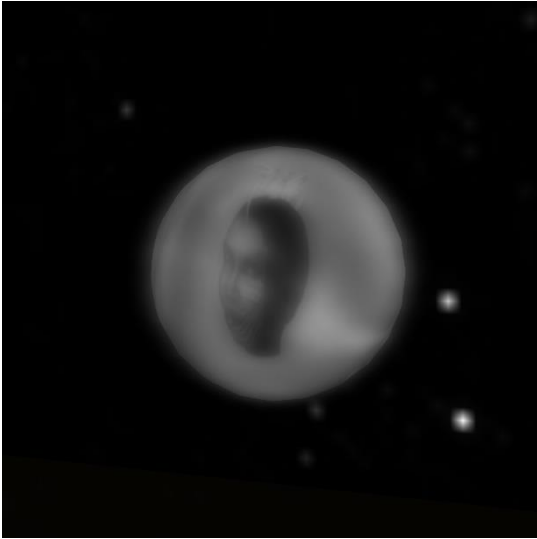


Figure 75D - *Meta\_Body Stage 4* avatar distribution.

Figure 76D - Ride in the Ball.

Figure 77D - Ride in the Teapot.

Virtual photography by CapCat Ragu 2013.

*Stage 4 avatars*

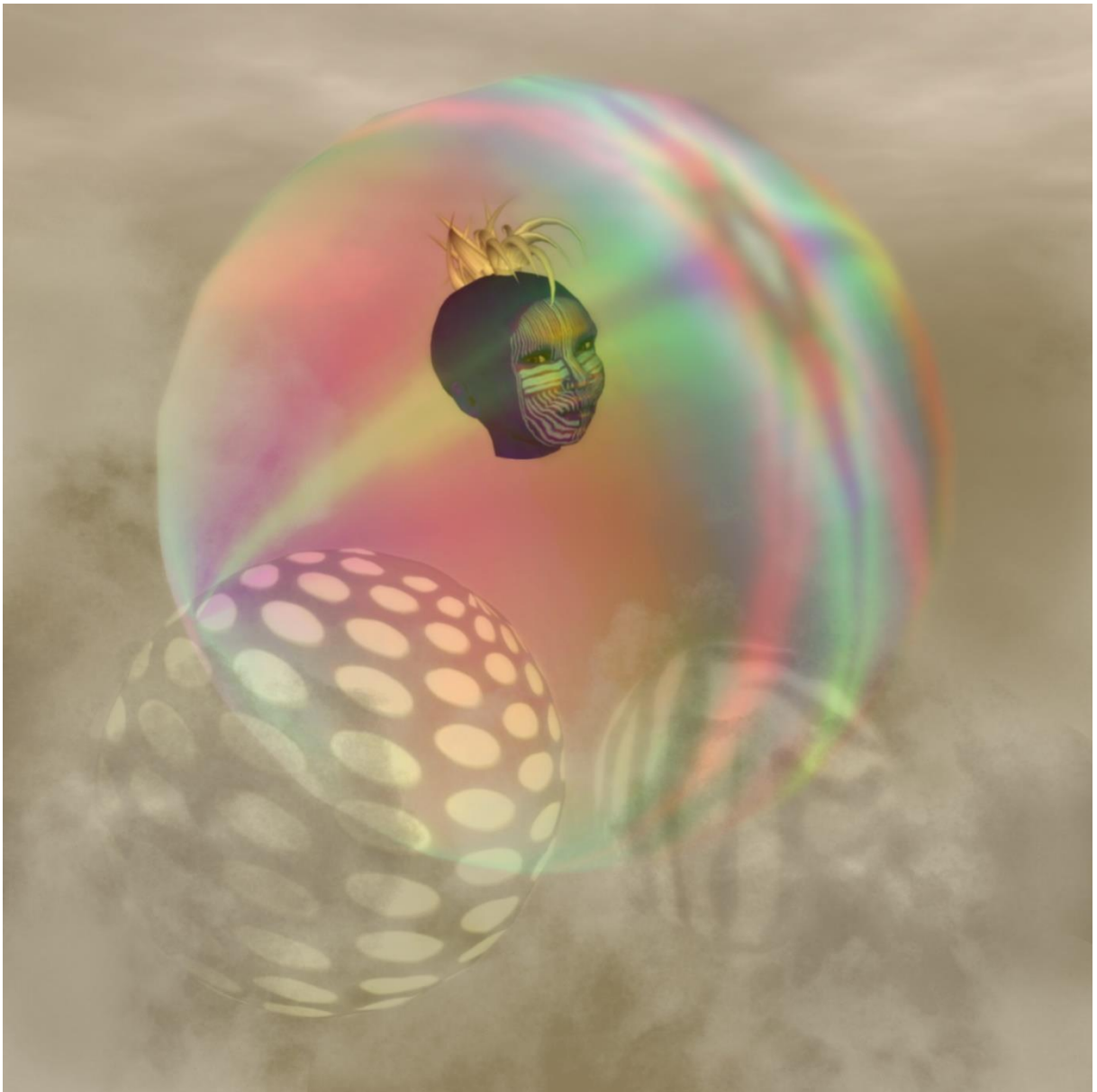


Figure 78D - *Hands Free Av*, by Serenvide, virtual photography by CapCat Ragu 2012.



Figure 79D - *Vibranced Av*, by Serenvide, virtual photography by CapCat Ragu 2012.



Figure 80D - *Cosmic Radiance*, by Rhojen Resident, virtual photography by CapCat Ragu 2012.





Figure 81D - *Suppressed Red Riding Hood*, by Mimesis Monday, virtual photography by CapCat Ragu 2012.



Figure 82D - *Cica's Meta\_Body avatar*, by Cica Ghost, virtual photography by CapCat Ragu 2012.



Figure 83D - *Erato Fractal*, by Fuschia Nightfire, virtual photography by CapCat Ragu 2012.

*Stage 3 at 17th Cerveira's Biennial*

The third stage was selected for the exhibition *intermundos@metaverso* curated by Silvestre Pestana and Celeste Cerqueira, as a part of *17th Cerveira's Biennial*, Vila Nova de Cerveira, 2013. We did not distribute the derivative avatars related to this stage, instead we made new free avatars — *Robot Bird* and *Robot Monkey*.



Figure 84D - *Meta\_Body Stage 3 at 17th Cerveira's Biennial* in SL, Angel Isles. Virtual photography by CapCat Ragu 2013.



Figure 85D - *17th Cerveira's Biennial* tangible exhibition. Photography by Silvestre Pestana 2013.





Figure 86D - *Robot Bird* and *Robot Monkey*, avatars distributed at *17th Cerveira's Biennial*.  
Virtual photography by CapCat Ragu 2013.

### *15 minutos de Fama*

An initiative by Galeria Extéril, taking place every two years, in which artists have 15 minutes to present their work in a several hours long session. We presented the [Meta Body presentation](#)<sup>1</sup> video we had made for the *Video Lounge*, and added [another one about Meta Body II](#)<sup>2</sup>.

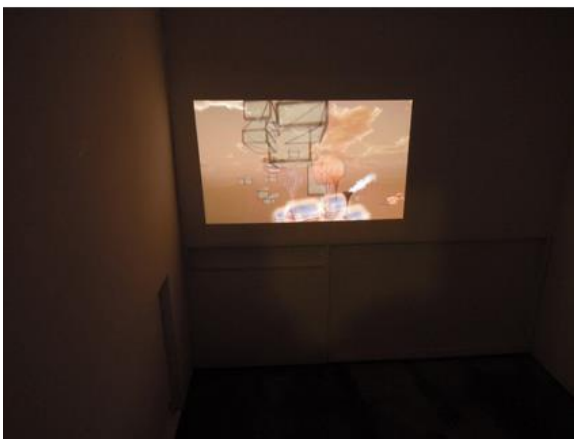


Figure 87D - Machinimas about *Meta\_Body* presented at *15 minutos de Fama*, Galeria Extéril, Porto.

<sup>1</sup> <https://vimeo.com/31369231>

<sup>2</sup> <https://youtu.be/VEEx9PVQT34k>

## *Motel Coimbra #2*

*Meta\_Body* was presented at the second students exhibition of the PhD in Contemporary Arts, organized by the College of the Arts. We had two screens with headphones. On the first screen you could see two machinimas presenting the project first and second phase (mentioned before). On the second screen you can see derivative work — machinimas and virtual.

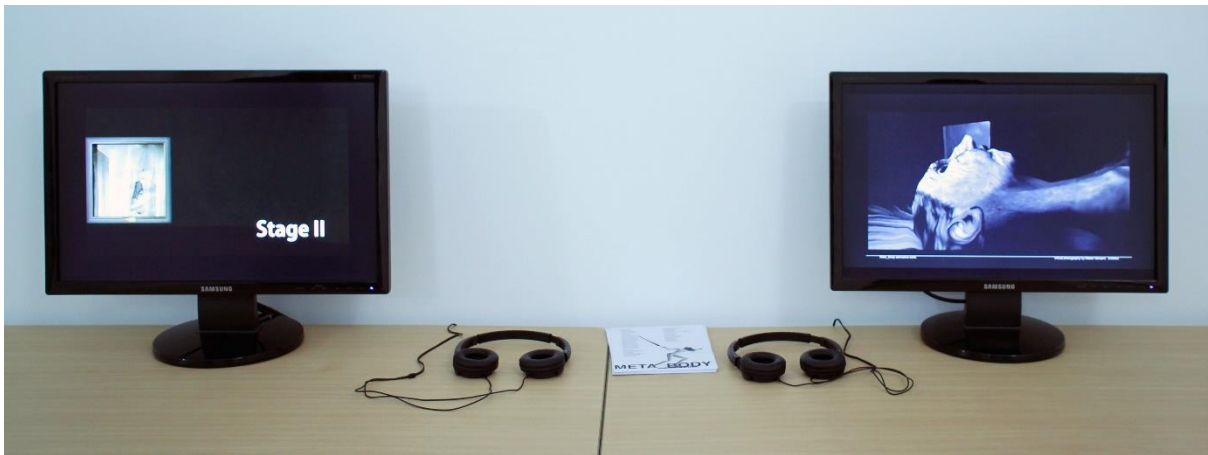


Figure 88D - *Meta\_Body*, at *Motel Coimbra #2*, 2014.



Figure 89D - General view of the room, at *Motel Coimbra #2*, 2014.



Figures 90D, 91D - Visitors interacting with *Meta\_Body* installation, at *Motel Coimbra #2*, 2014.



*Posthuman Corporealities and Artes Virtuais - Interactivas - Participativas*

*Meta\_Body* was present at Transdisciplinaridades Artes Lisboa (TAL) project in two exhibitions curated by Isabel Valverde e Sá Cabral: *Posthuman Corporealities* and *Artes Virtuais - Interactivas - Participativas*, at Galeria Av. da Índia, Lisboa, 2014.

Our exhibition was constituted by two posters explaining the *Meta\_Body* project, and projections of the derivative work.



Figure 92D - View of *Meta\_Body* installation, at Galeria Av. da Índia. Photography by Sá Cabral, 2014.

# META\_BODY I

Meilo Minotaur e CapCat Ragu

A experiência do corpo em ambientes virtuais colaborativos é mais uma experiência de expressão ou de linguagem do que é uma experiência da carne. Pelo menos no que diz respeito ao avatar. As experiências vividas nestes ambientes têm uma dimensão perceptual e sensorial, mas estas sensações continuam a ser experimentadas pelos nossos corpos orgânicos e não pelo corpo do nosso avatar. Podemos olhar para um bolo virtual muito realista e salivar, mas se o avatar o comer não lhe vamos sentir o sabor. O corpo virtual é um corpo metafórico e, portanto, um corpo da expressão e da linguagem.



Este foi o aspecto em que nos concentramos na concepção do projecto *Meta\_Body*, pensando no avatar como um corpo/linguagem aberto à experimentação e à possibilidade, disponibilizámos dezoito avatares, que não só são oferecidos, como também copiáveis e transferíveis, dando liberdade total de utilização aos participantes. Usamos este termo em vez de público, porque na realidade, a relação, no metaverso, das pessoas com este projecto é uma relação de participação criativa integrante do projecto. Este é um processo que se mantém e manterá em desenvolvimento.

Na nota que distribuámos junto com os avatares, no *Second Life*, convidamos as pessoas a participar no projecto com o seu trabalho derivado, partilhando-o connosco nos grupos *Meta\_Body* do Flickr e do Koinup. Informámos também que seria feita nesses grupos a selecção de trabalhos que iriam ser exibidos na exposição AMIW na Áustria, em 2011. Foram seleccionados para a exposição 120 trabalhos apresentados sob a forma fotografias virtuais ou machinimas. Contámos com a participação de 80 pessoas na exposição AMIW, integrando o projecto *Meta\_Body*.

Figure 93D - Poster about *Meta\_Body* first phase.

# META\_BODY II

Em 2012 iniciámos uma nova etapa, com Meta\_Body II. No mês de Outubro, foi lançado o repto à comunidade de residentes do Second Life, para a produção de novos avatares derivados do grupo de 18 distribuído no projecto Meta\_Body I.

Estes novos avatares podiam usar partes desses avatares recombinadas, transformadas ou combinadas com novos elementos. 22 criadores, que variaram desde artistas e designers reconhecidos do metaverso até novos residentes inexperientes na construção nestas plataformas, propuseram 26 novos avatares para serem distribuídos em Delicatessen.



Como homenagem a estes criadores e aos seu avatares o sim de Delicatessen foi integralmente reconstruído em quatro níveis diferentes, preparados especialmente para distribuir os avatares. Para cada nível foi criada, por Takio Ra, uma paisagem sonora. Os sons utilizados nestas instalações estão também a ser distribuídos aos residentes de forma gratuita para poderem ser usados em novas criações. O sim foi aberto ao público a 22 de Fevereiro de 2013.

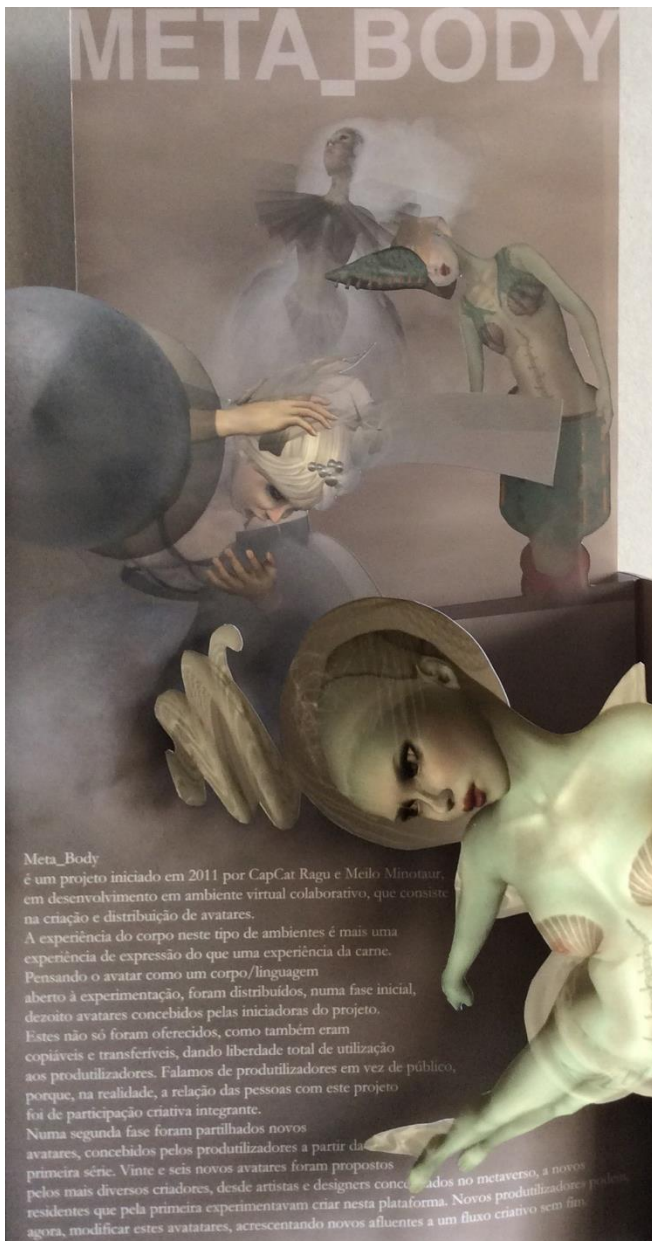


Figure 94D - Poster about *Meta\_Body* second phase.



*Motel Coimbra in 18th Cerveira's Biennial*

The PhD in Contemporary Art of College of the Arts was present in the *18th Cerveira's Biennial*, 2015, with the conception and organization by António Olaio, and [using a piece especially designed by João Mendes Ribeiro](#)<sup>1</sup>. Students had a small shelf space to present their work.



Figures 96D - For my shelf I made an “old school” 3D environment, looking like a pop-up book, and explaining the project *Meta\_Body*.

<sup>1</sup> <http://novotecna.pt/fablab/?p=2385>



## *Other Credits*

### Objects:

- Flying spiders in *Stage IV* by XOPH;
- Drapes in *Stage II* by Sherry Zapatero;
- Glass houses in *Stage III*, modified object by Aley;
- Sakura trees in *Stage IV*, modified object by Baryl Greenacre.

### Textures (including sculpted textures):

- Another Skin;
- Cel Edman;
- Grim Grum Sculpts;
- Neon Frig Studios;
- Galatic Baroque;
- Luna Regina;
- Sweet Valentine;
- rgbstock;
- Knot Mae's Best;
- SXS;
- Sundel.



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# KROMOSOMER

Appendix E

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## **Kromosomer**

(cover Peasant becoming Skurekallen, virtual photography by CapCat Ragu 2012)

### *Skurekallen*

When we made the *Kromosomer* avatars, we started with the *Skurekallen* tale characters. We wanted to experiment with “mesh avatars”, a very recent possibility at the time. These avatars are meshes conceived in 3D modelling programs and rigged to the SL avatar skeleton.

Wearing a complete invisible alpha to hide the SL avatar, the avatar becomes that mesh.

We used this technique for the *Skurekallen* (Figures 5E and 6E) and the Peasant (that later becomes the *Skurekallen*) (Figures 1E and 2E).

It was very interesting to do this, but right away we felt the need to also make a traditional avatar for the Peasant (Figure 3E), because the problem with mesh avatars is that they are not very modifiable. Differences between Figures 2E and 4E are noticeable: the former is how the mesh renders in SL, and the latter displays the mesh rendered in the 3D program. Even though faces are improved over the SL traditional avatar, the same is not is not always true for the body, limiting the use of other clothes.





Figure 1E - *Peasant*, virtual photography by CapCat Ragu 2012.



Figure 2E, 3E - Peasant avatars full body. First one full rigged mesh avatar, the second traditional SL avatar.



Figure 4E - From the 3D modeling program to SL, there was quite a loss of quality.

This was the reason we did not make any realistic full mesh avatars from that moment on, instead using meshes to make transparent avatars, like the Attganger (Figure 19E), and avatar body parts as in Melusina (Figure 12E).



Figure 5E - *Skurekallen*, virtual photography by CapCat Ragu 2012



Figure 6E - *Skurekallen full body*, virtual photography by CapCat Ragu 2012. This does not seem to happen the same way with less realistic avatars, because the fantastic bodies allow more distortion.

*Ocean avatars*

The Ocean avatars were distributed by the eggs of a big sea monster at The Companion Sim (Figure 7E).

Each egg had an avatar. All of them were traditional avatars except for Melusina (Figure 12E), but her body was segmented, making it easier to transform.



Figure 7E - *Sea Monster Installation*, virtual photography by CapCat Ragu 2012.





Figure 8E - *Draugen*, virtual photography by CapCat Ragu 2012.



Figure 9E - *Kraken*, virtual photography by CapCat Ragu 2012.



Figure 10E - *Lindorm*, virtual photography by CapCat Ragu 2012.



Figure 11E - *Havfrue*, virtual photography by CapCat Ragu 2012.



Figure 12E - *Melusina*, virtual photography by CapCat Ragu 2012.

### *The Attganger*

We imagined our own *Attganger* for the legend (*attgangers* are the ghosts of children that come back to their families). It goes like this in the voice of the mother (Figure 16), and a photo album was made to illustrate it (Figures 20E, 21E, 22E):

“It was the birthday of my youngest daughter. We went to downtown to eat cake.

Later I took my daughters to ride a carousel, an old and rusty carousel that they always ask to ride ... They were happy ... The youngest did not want to leave, so much fun she was having.

But the old carousel succumbed to the river.

Oh! I cried for help but no one was there ... I lost my beautiful baby ...

Sorrow came over me. Overwhelmed me so, that I neglected my oldest daughter, who did not play or eat ... I think that was why she returned ... For her poor forsaken sister.

And joy returned to fill the house! I never remembered the death of my daughter again ...”

The installation we made was the little girls’ room, up in the clouds of The Companion Sim.

Everything was imagined in a Victorian style.



Figure 13E - *Attganger Installation interior*, virtual photography by CapCat Ragu 2012.





Figure 14E - *Attganger Installation 1*, virtual photography by CapCat Ragu 2012.

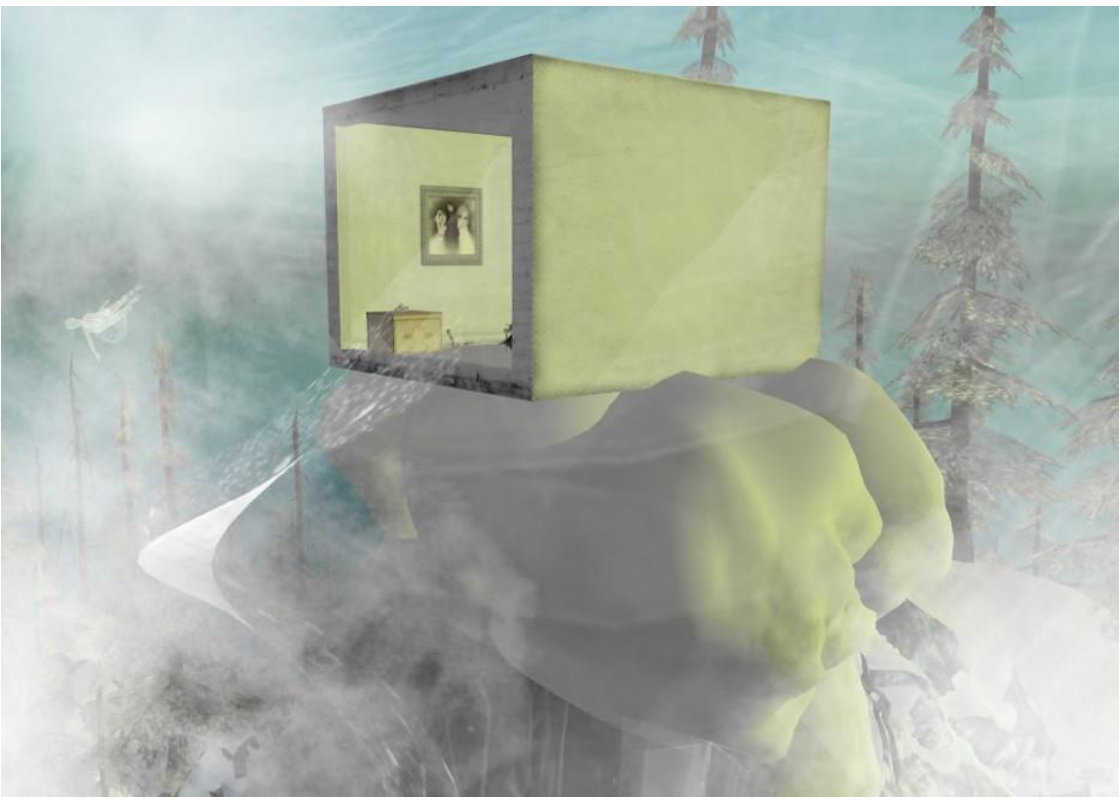


Figure 15E - *Attganger Installation 2*, virtual photography by CapCat Ragu 2012.



Figure 16E - *Mother*, virtual photography by CapCat Ragu 2012.



Figure 17E - *Girl before becoming the Attganger*, virtual photography by CapCat Ragu 2012



Figure 18E - *Sister*, virtual photography by CapCat Ragu 2012.



Figure 19E - *The Attganger*, virtual photography by CapCat Ragu 2012

Beside our own textures, in the all Kromosomer project, we also used textures by Twisted Thorn Textures, L+T, Dave J., Oliver Gruener, Didier Deslouens, Steve Cloutier Another Skin, 3D.SK, and BAXTON-WISE (this last one also for sculpted textures).

Next pages:

Figures 20E, 21E, 22E, 23E - *The Attganger Photo Album*, virtual photography by CapCat Ragu 2012.

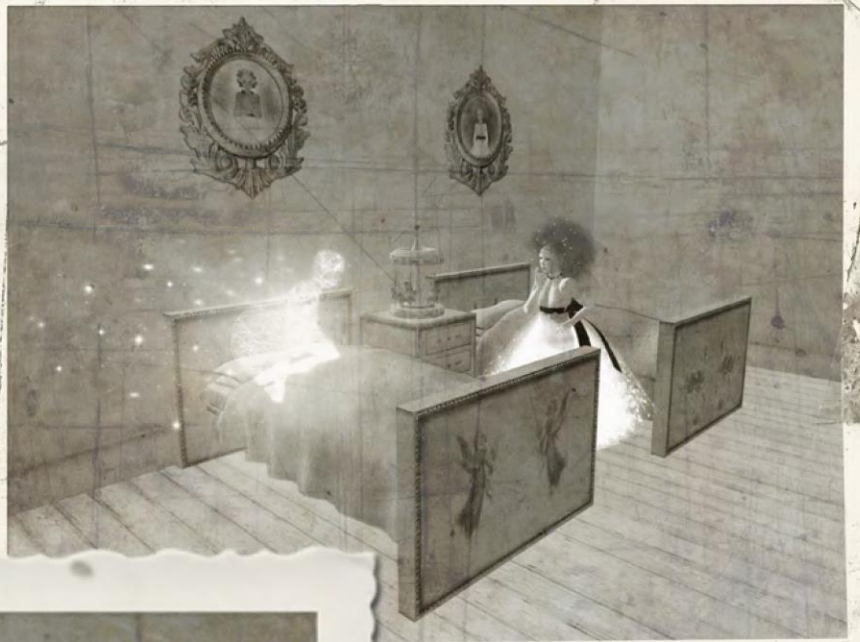




















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# LIQUID SONG

Appendix F

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## Liquid Song

(cover *Mist*, virtual photography by CapCat Ragu 2012)

*Liquid Song* was an installation made for Arte Libera gallerie in SL.

We used the *Starlight* template from Another Skin, by Eloh Eliot, with several changes, and an ice texture by Caleb Kinmbrough. All mesh sculptures were made by us.

[A machinima was made of this installation<sup>1</sup>.](#)



Figure 1F - *Liquid Song 2*, virtual photography by CapCat Ragu 2012.

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<sup>1</sup> [https://youtu.be/KeImh\\_8NNhA](https://youtu.be/KeImh_8NNhA)





Figure 2F - *Liquid Song 3*, virtual photography by CapCat Ragu 2012.



Figure 3F - *Liquid Song 4*, virtual photography by CapCat Ragu 2012.



Figure 4F - *Liquid Song 5*, by CapCat Ragu 2012.



Figure 5F - *Liquid Song 6*, by CapCat Ragu 2012.

*Liquid Song avatars*



Figure 6F - *Mist*, virtual photography by CapCat Ragu 2012.



Figure 7F - *Frost*, virtual photography by CapCat Ragu 2012.





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# SCHEHERAZADE

Appendix G

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## Scheherazade

(cover *Starry Night*, virtual photography by CapCat Ragu 2013)



Figure 1G - *Sheherazade- if you want to survive – tell a story*, by CapCat Ragu 2013.

*Sheherazade- if you want to survive – tell a story* was done in collaboration with Cherry Manga, commissioned by Mimesis Heidi Dahlsveen. In Figure 1G one can see the left part done by us and the right part by Manga. Her stars flooded our sky and our birds and trees crossed to hers.

Along with our own sculptures and textures, we used sculpted textures by Arcane Creations, other textures by SXS textures (for *Shahryars* statue and avatar). Photography by Andrej Chudý was used for the birds' textures.



Figure 2G - *Scheherazade*, virtual photography by CapCat Ragu 2013.



Figure 3G - *Shahryars*, virtual photography by CapCat Ragu 2013.



Figure 4G - *Birds Avatar*, virtual photography by CapCat Ragu 2013.



Figure 5G - *Thorn Birds*, virtual photography by CapCat Ragu 2013.





Figure 6G - *Dead*, virtual photography by CapCat Ragu 2013.



Figure 7G - *Alive*, virtual photography by CapCat Ragu 2013.



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# THE BROODER

Appendix H

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## The Brooder

(cover *The Brooder #3*, virtual photography by CapCat Ragu 2016)



Figure 1H - *The Brooder SL10B*, virtual photography by CapCat Ragu 2013.

*The Brooder* was an installation first built for the commemoration of SL's 10th anniversary by Linden Lab.

We used the *Starlight* template from Another Skin, extensively altered for the avatar. We also used sculpted textures by Warehouse, Grim Grum Sculpts, BC and Arcane Creations. Other textures by Sweet Valentine and Camila Schnaible. Sounds by Takio Ra.

[A machinima was made of this installation<sup>1</sup>.](#)

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<sup>1</sup> [https://youtu.be/0cuaHDeA\\_5M](https://youtu.be/0cuaHDeA_5M)





Figure 2H - *The Brooder - Delicatessen @ SL10B* , virtual photography by CapCat Ragu 2013.



Figure 3H - *SL10B avatar gift from Delicatessen*, virtual photography by CapCat Ragu 2013.



Figure 4H - *The Brooder #2*, virtual photography by CapCat Ragu 2016.



Figure 5H - *The Brooder #4*, virtual photography by CapCat Ragu 2016.





Figure 6H - *The Brooder #1*, virtual photography by CapCat Ragu 2016.



Figure 7H, 8H - *The Brooder*, tangible exhibition at Galeria Olga Santos, Porto, 2016.



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# BECOMING

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## **Becoming**

(cover Becoming, virtual photography by CapCat Ragu 2014)

For this exhibition, we used mainly external mesh and particles emission (the birds), combined with the usual SL prims. We also used plates or cylinders with layers of textures, as we do often. This is exemplified in Figure 1I, on the criss-crossed transparent environment pattern. The cylinders used for plant textures can be seen in Figure 8I. We used an unchanged mesh of a cat by Hannah Kozlowski (Figure 6I) and the following textures (including sculpted textures): Another Skin, SXS, Camila Schnable, County, Luna Regina, Obsidian Dawn, Grim Grum Sculpts, \*~M'nB~\*, and BC.



Figure 1I - *Lost Town - Becoming #3*, virtual photography by CapCat Ragu 2014.



Figure 2I - *Lost Town - Becoming #1*, virtual photography by CapCat Ragu 2014.



Figure 3I - *Lost Town - Becoming #2*, virtual photography by CapCat Ragu 2014.



Figure 4I - *Lost Town - Becoming #4*, virtual photography by CapCat Ragu 2014.



Figure 5I - *Lost Town - Becoming #5*, virtual photography by CapCat Ragu 2014.





Figure 6I - *Lost Town - Becoming #6*, virtual photography by CapCat Ragu 2014.



Figure 7I - *Lost Town - Becoming #8*, virtual photography by CapCat Ragu 2014.



Figure 8I - *Lost Town - Becoming #7*, virtual photography by CapCat Ragu 2014.

[A machinima was made of this installation<sup>1</sup>.](https://youtu.be/K86gTB1DfPY)

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<sup>1</sup> <https://youtu.be/K86gTB1DfPY>

*Becoming Avatars*



Figure 9I - Meilo Minotaur becoming a bird, virtual photography by Meilo Minotaur, 2013.



Figure 10I - CapCat Ragu becoming a bird, virtual photography by CapCat Ragu, 2013.





Figure 11I - *Becoming Birds*, virtual photography by CapCat Ragu 2014.



Figure 12I, 13I - *Pigeon* and *Double-winged Hawk*, virtual photography by CapCat Ragu 2014.

These were the four avatars distributed, and they were used in a performance at the exhibition opening, with choreography by Psyche Lunasea, and music by VooDoo Shilton.





Figure 14I to 18I - Performance at the opening of the exhibition, virtual photography by CapCat Ragu 2014.



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# THE VIRTUAL GARDEN OF TIME

Appendix J

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## The Virtual Gaden of Time

(cover The Fall Contemplating Summer, virtual photography by CapCat Ragu 2016)

In this appendix I will show in more detail each student's work, and my own.

Beginning with central space, then season by season, month by month, and finally presenting the tangible exhibition. In the end I will give credit to work we used by other creators.



Figure 1J - *The central space*, virtual photography by CapCat Ragu 2016. The avatars always start in the interior of the central space (Figure2), we chose to have the visitors start their journey in the morning, in March, the first month of Spring. This space was built by me and Joana Nascimento.

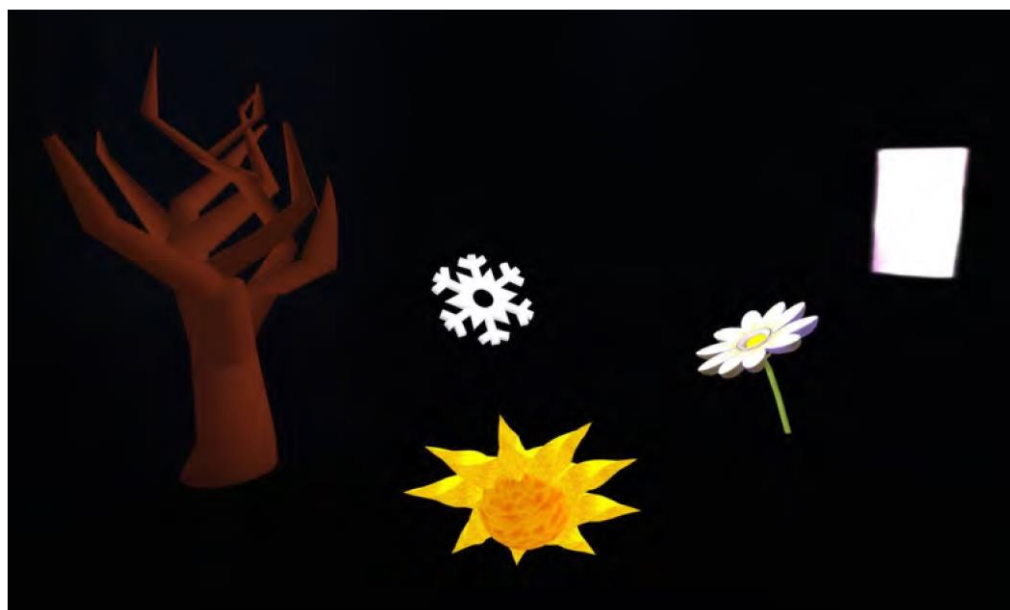




Figure 2J - *The interior of central space*, virtual photography by CapCat Ragu 2016. The interior of the central space is completely dark. Each object represents a season and gives visitors its avatar. All objects were modeled by Joana Nascimento, a 3th year student.

## The Seasons



Figure 3J - *General view of Spring*, virtual photography by CapCat Ragu 2016. Each environment has its own singularity but coordinates with the preceding one. The avatar's path is almost seamless from month to month. The change comes naturally, as it can also be seen in Figures 5J, 7J and 9J.



Figure 4J - *Spring Avatar*, virtual photography by CapCat Ragu 2016.  
Avatar by CapCat Ragu 2016.



Figure 5J - *General view of Summer*, virtual photography by CapCat Ragu 2016.



Figure 6J - *Summer Avatar*, virtual photography by CapCat Ragu 2016.  
Avatar by CapCat Ragu 2016.



Figure 7J - *General view of Fall*, virtual photography by CapCat Ragu 2016.



Figure 8J - *Fall Avatar*, virtual photography by CapCat Ragu 2016.  
Avatar by CapCat Ragu 2016.



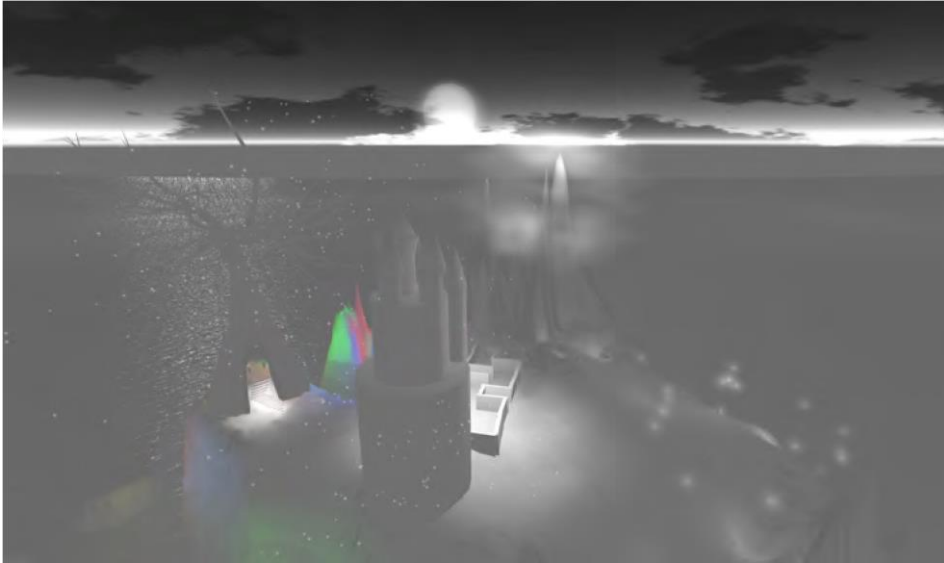


Figure 9J - *General view of Winter*, virtual photography by CapCat Ragu 2016



Figure 10J - *Winter Avatar*, virtual photography by CapCat Ragu 2016.  
Avatar by CapCat Ragu 2016.



## The Months

### *March*

Carolina Costa, 1st year student.



Figure 11J - *Mushrooms*. March is the passage from Winter to Spring, so you still can see the melting snow on the mountains, it is morning and the shadows are long. Virtual photography by CapCat Ragu 2016.



Figure 12J - *March carnivorous plant*, virtual photography by CapCat Ragu 2016.

*April*

Ramon Freitas, 2nd year student.



Figure 13J - *From March to April*, virtual photography by CapCat Ragu 2016.



Figure 14J - *April, come she will*, virtual photography by CapCat Ragu 2016.



*May*

David Soares, 1st year student.



Figure 15J - *May flora*. David choose a low polly aesthetics for his environment, making this the hardest to combine with other months. After many attempts and different approaches, a successful blend was achieved. Virtual photography by CapCat Ragu 2016.



Figure 16J - *Bona Dea*, virtual photography by CapCat Ragu 2016.

*June*

Pedro Soares, 1st year student.



Figure 17J - *Sardine*. June is the passage from Spring to Summer. In Portugal is also the time for most of the Saint's Festivals, a time to dance, eat sardines, drink wine and smell the basil. Virtual photography by CapCat Ragu 2016.



Figure 18J - *Basil aroma*, virtual photography by CapCat Ragu 2016.



*July*

João Cachada, 2nd year student.



Figure 19J - *Time bike*. June is the beginning of the Summer holidays, a time for bike rides and swimming. Virtual photography by CapCat Ragu 2016.



Figure 20J - *Floating*, virtual photography by CapCat Ragu 2016. Swimming and floating animations by Joana Nascimento can be found in Summer and Spring.

*August*

Catarina Melo, 1st year student.



Figure 21J - *Summer garden*, virtual photography by CapCat Ragu 2016.



photography by CapCat Ragu 2016.

Figure 22J - *Tree House*, virtual



*September*

Joana Costa, 2nd year student.

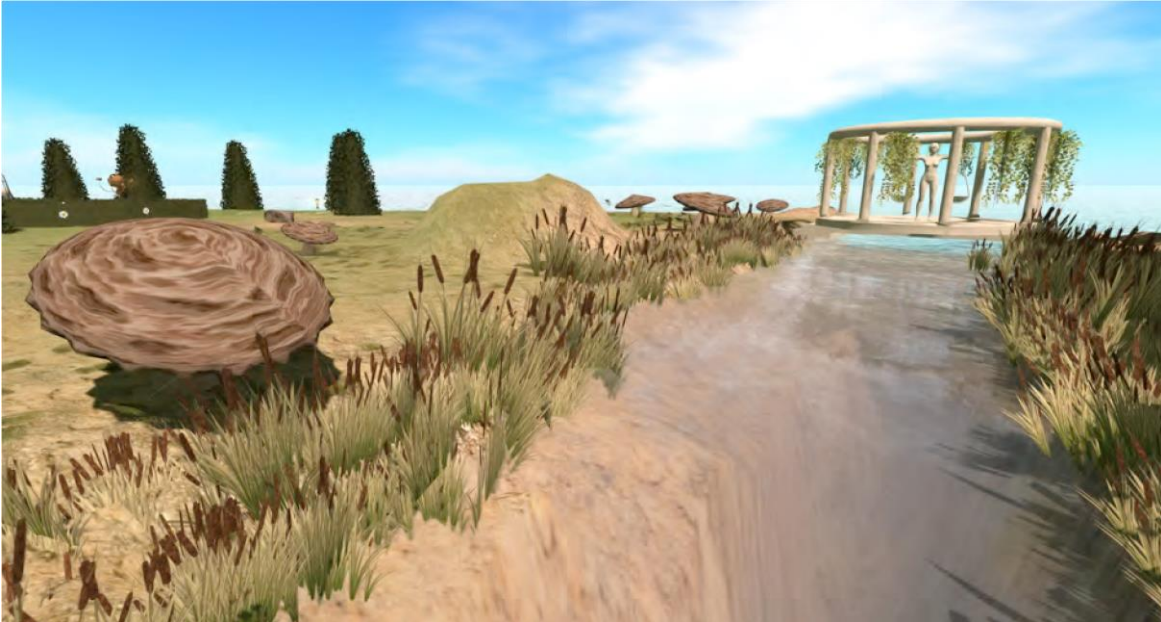


Figure 23J - *The river*. September marks the transition from Summer to Fall. In this case the river outlines the frontier between seasons. Crossing the river changes the windlight. Virtual photography by CapCat Ragu, 2016.



Figure 24J - *Balance*, virtual photography by CapCat Ragu 2016.

*October*

Claúdia Pinto, 2nd year student.



Figure 25J - *Metronomes*, virtual photography by CapCat Ragu 2016.



Figure 26J - *Steaming*, virtual photography by CapCat Ragu 2016.



*November*

Joana Pereira, 2nd year student.



Figure 27J - *Lonely Tree*, virtual photography by CapCat Ragu 2016.



Figure 28J -  
*Bulrushes*, virtual  
photography by  
CapCat Ragu

*December*

Catarina Vieira, 3rd year student.



Figure 29J - *The Last of the Fall*. December is the passage from Fall to Winter. Catarina Vieira focused on the concept of Northern Lights, creating a very interesting environment, through the use of light alone. Virtual photography by CapCat Ragu 2016.

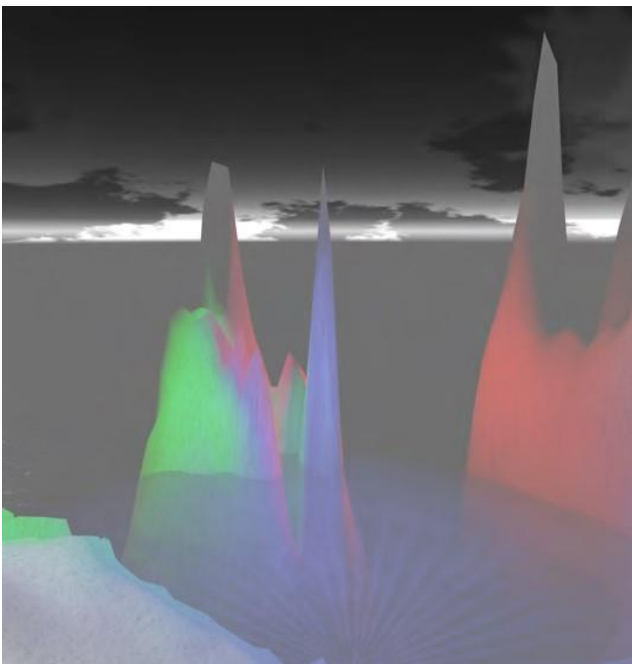


Figure 30J - *Aurora's Lake*, virtual photography by CapCat Ragu 2016

*January*

Daniela Padrão, 2nd year student.



Figure 31J - *The Castle behind the Lake*, virtual photography by CapCat Ragu 2016.

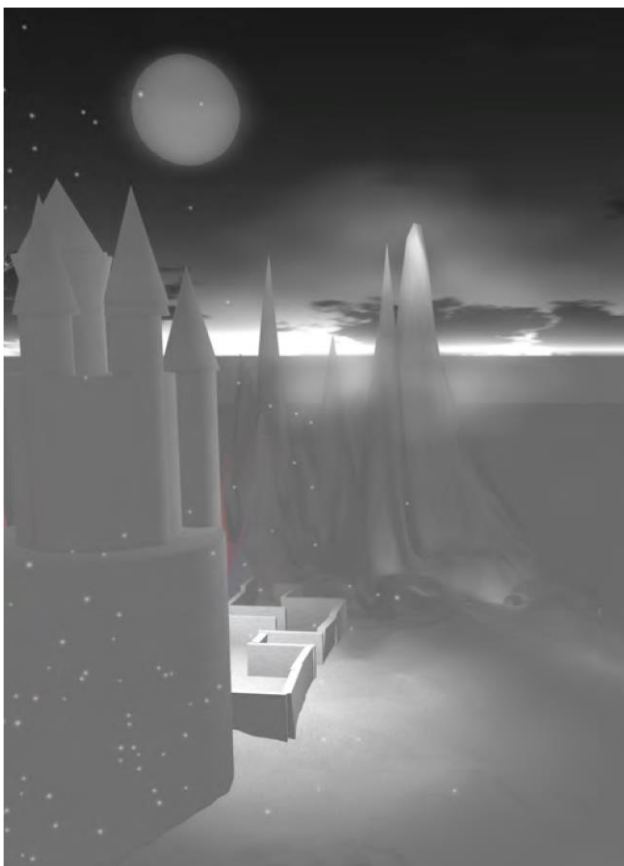


Figure 32J - *The Castle in the dark*, virtual photography by CapCat Ragu

*February*

Miguel Alexandre, 1st year student.

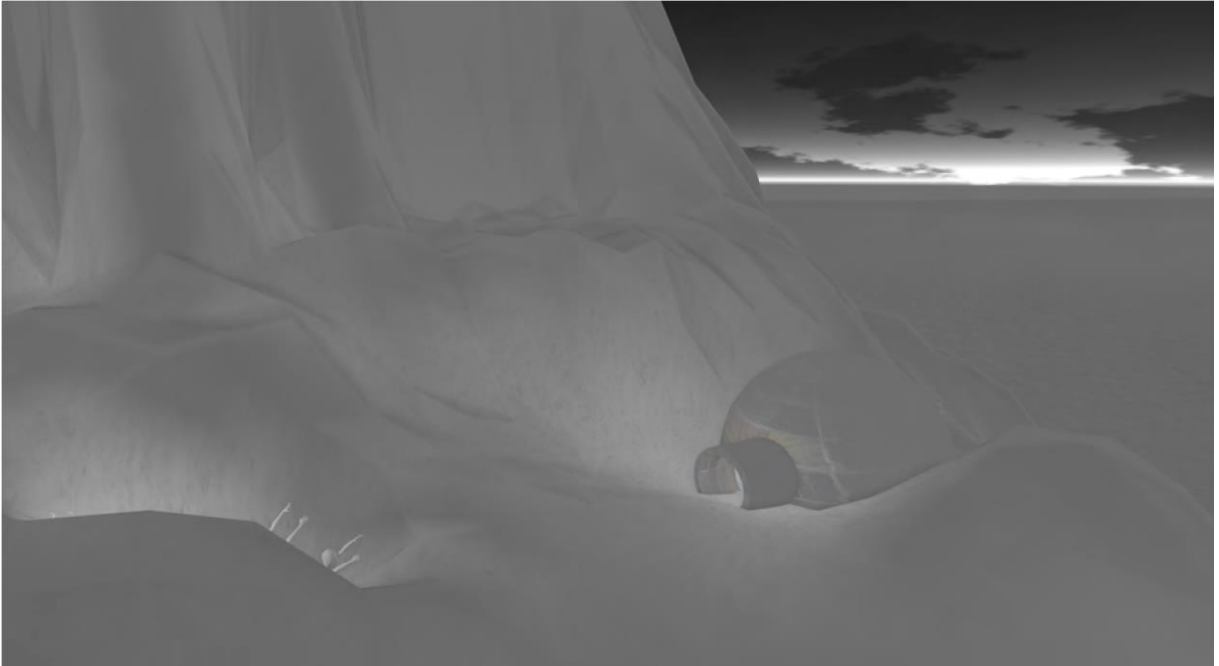


Figure 33J - *The Igloo*, virtual photography by CapCat Ragu 2016.



Figure 34J - *The frozen fugitives*, virtual photography by CapCat Ragu 2016.



## The Tangible Exhibition



Figure 35J - View from the entrance, with the [machinima](#)<sup>1</sup> first and then the virtual photographs.



Figure 36- Right and central walls.

<sup>1</sup> [https://youtu.be/J9\\_aF9fbMs8](https://youtu.be/J9_aF9fbMs8)



Figure 37J - Central wall.



Figure 38J- Real time screen projection, guided by students.

### *Other Credits*

#### 3D Models:

- Pikon103, Gesor,
- Nestor,
- Umar6419,
- AlexanderLee.

#### Sounds:

- Takio Ra,
- Freefx,
- poissonmort,
- soundslikewillem,
- CapsLok, - tliedes.

#### Textures (including sculpted textures):

- Camila Schnabel, - Wallpapers Craft,
- Artress-Stock,
- pngimg,
- free icons png,
- cgttextures, Kellerna,
- Travail-de-Lam,
- zatvor,
- wolverine041269,
- SXC,
- Kreative Hexenkueche,
- Akuptsova,
- torange.biz;
- Grim Grum Sculpts.



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# DERIVATIVE WORK

Appendix K

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## Derivative Work

(cover *Forest Amplifier*, virtual photography by Eupalinos Ugajin 2011)

In the appendix K I will try to gather most of the artworks that are somehow based on or use our own work (mine, or Meilo's and mine). To gather them all is an impossible task. We have no idea of all the events, performances, pictures our work has been used in. Once I arrived at the *Meta\_Body* installation, for the distribution of the first set of avatars, and a party was going on!

Delicatessen is open to the public and most of our avatars have full permissions, they can be used in any way people want to use them. However, we always try to follow the stream and know the things that are being made, but even then, to include all of that work into an appendix would be very unreasonable.

For your convenience, I tried to gather as many links and examples as possible, on Pinterest boards. This platform was chosen for allowing a wider diversity of works. These are the boards:

- [De Maria, de Mariana, de Madalena](http://pin.it/V9lZEsp) (http://pin.it/V9lZEsp)
- [Petrified](http://pin.it/FT3jrdk) (http://pin.it/FT3jrdk)
- [Meta\\_Body](http://pin.it/20nchnm) (http://pin.it/20nchnm)
- [Kromosomer](http://pin.it/3RoAbb3) (http://pin.it/3RoAbb3)
- [Liquid Song](http://pin.it/fAJDHtN) (http://pin.it/fAJDHtN)
- [Scheherazade](http://pin.it/670Brn8) (http://pin.it/670Brn8)
- [The Brooder](http://pin.it/ZPEWjq8) (http://pin.it/ZPEWjq8)
- [Becoming](http://pin.it/6wrPVoo) (http://pin.it/6wrPVoo)
- [The Virtual Garden of Time](http://pin.it/WUfKWUa) (http://pin.it/WUfKWUa)

However, many pictures cannot be shared on Pinterest, due to restrictions imposed by platforms or authors. This is why, even though the Pinterest board for *Meta\_Body* includes pictures and machinimas from several platforms (Flickr, KoinUp, YouTube, Vimeo), it still offers less posts than the [Meta\\_Body Flickr group](https://www.flickr.com/groups/meta_body/pool/)<sup>1</sup> (802 for Pinterest, 1 152 in Flickr, at the time of writing). About half of the Flickr group pictures are on Pinterest, but the vast majority of the whole collection is on the Flickr group.

The Pinterest boards, counting all projects, comprise 1793 posts at the time of writing. New pins can be made in the meanwhile.

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<sup>1</sup> [https://www.flickr.com/groups/meta\\_body/pool/](https://www.flickr.com/groups/meta_body/pool/)