Summary

**MICHAL SZYMANSKI (Adam Mickiewicz University in Poznan) / Common-
places and imaginary places. Computer games in relation with other media**

The paper deals with computer games in relation to other artistic media, mainly
to paintings and architecture. I want to present computer games as an object
of research for an art historian and being exact to show an impact of art field
on numerous games. In first part I show games as important visual phenome-
non in modern culture and discuss game studies as scientific discipline which
examines games. Next, I discuss state of research and which contemporary
disciplines explore games. The present state of research brings to a conclusion
that a majority of researchers have forgotten about the visual aspects of games,
which offer image complexity. I want to prove that the history of art can bring
something new to game studies, owing to experience with analysing many vi-
sual artifacts. However, in this case the most important thing is to compare two
fields, because we can see many references to famous historical monuments as
well as historical and modern paintings in games. My purpose is to find citations
and allusions to historical objects, paintings and buildings in games. I do not
want just to mention these examples, but also examine how these references
exist in virtual world of the game and what meaning they generate. As a result,
it is really important that games preserve visual stereotypes and create form of
„commonplaces". Indicated notions incorporate this issues to broader context of
„visual culture", where there is no difference between virtual space and reality
since everything is a representation. Selected examples come from both histor-
ical and fantasy games, which indicates that references to art could be found in
many types of games. Firstly, I discuss games in the historical context, in partic-
ular *Assassin's Creed* series, which is based on famous monuments and charac-
ters. I'm going to show quotes from historical architecture and from paintings of
great Renaissance masters, as well as interesting allusions to Leonardo da Vinci
inventions form his workshop. However, even more fascinating examples can
be noticed in games set in fantastic reality, which indeed refer to monuments
from many ages. The most important instances in this category are *Witcher III*
and *Dark Souls*, where we can see medieval architecture, but also citations from
other epochs and cultures. As far as *Dark Souls* is concerned, its quotes have
symbolic potential and these meanings co-create the story in the game. At the
end, I will discuss category of Indie games (Independent games) being produc-
tions created by a small group of people with a low budget but characterize by
a distinctive graphic style. These simple and usually two dimensional games are
in many cases stylised as paintings or show strong reference to paintings. As
an example may serve *Tormentum: Dark sorrow*, inspired by works of modern
painters, and *Apotheon*, based on black-figured Greek painting.