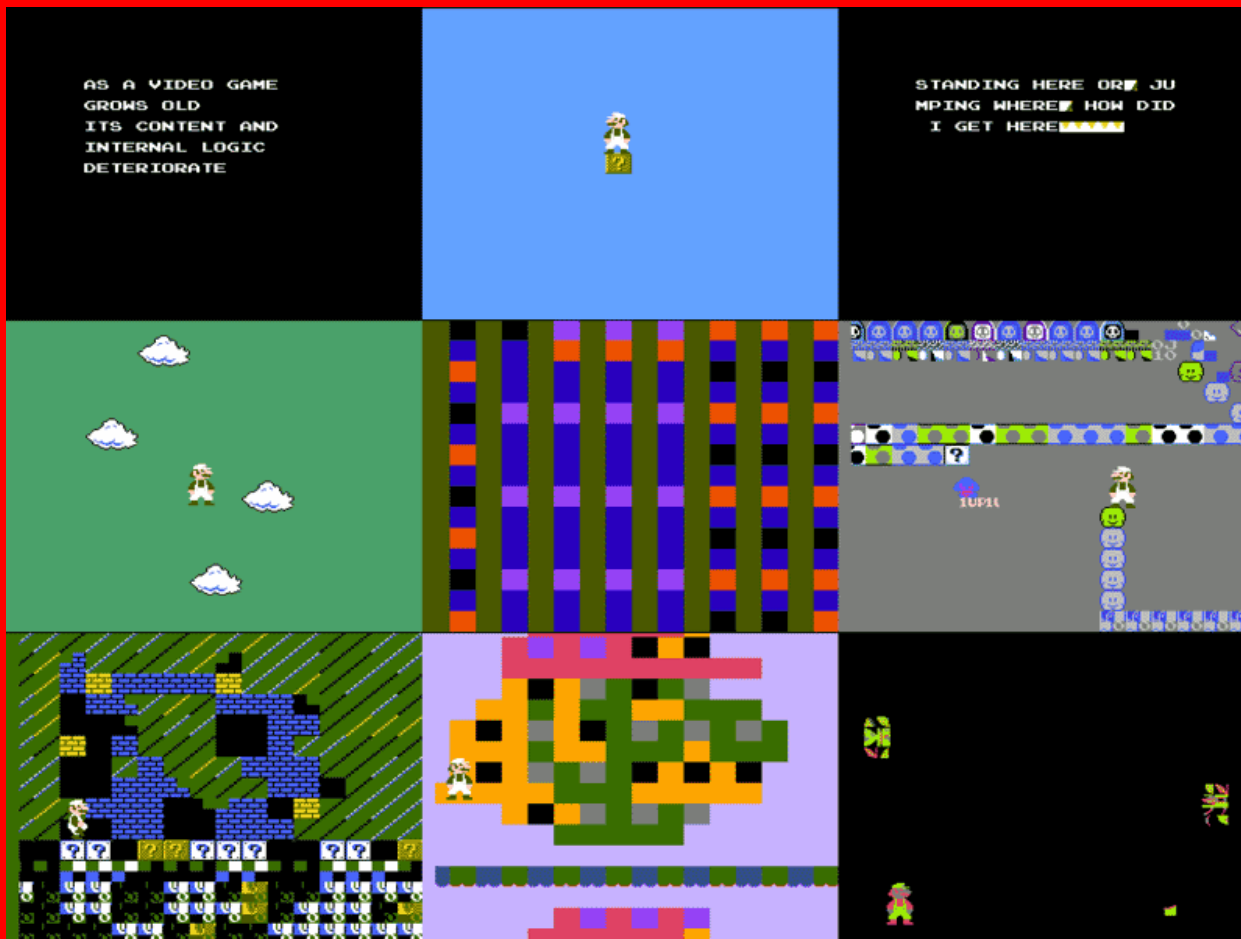


GAMING FOR ART

Luddist Practices in the Service of Artistic Experimentation



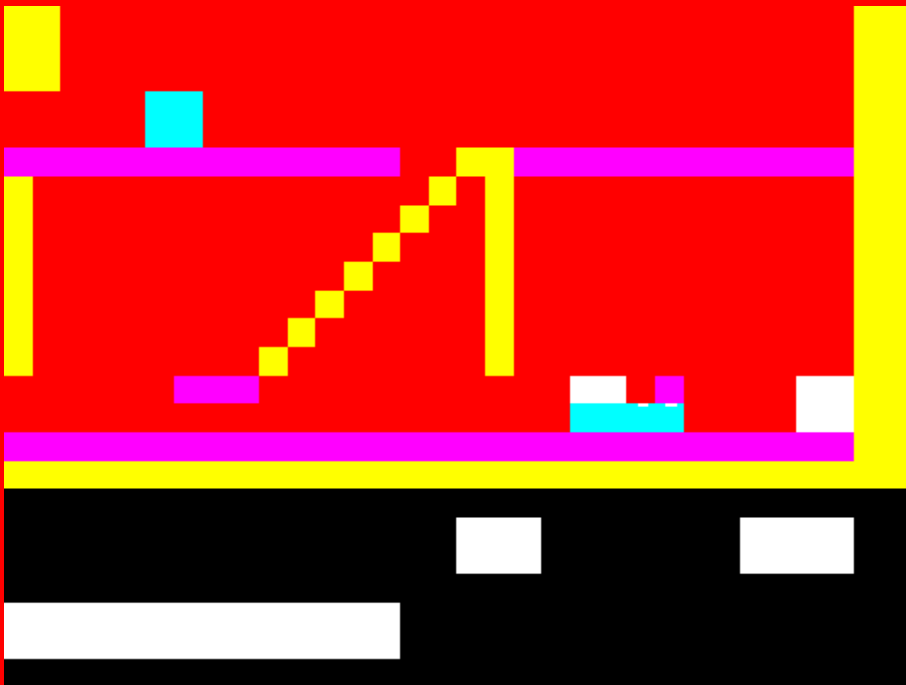
PIXXEL
MUSIC

November 29th, 2006
Gorizia, Italy, Kinemax (Piazza
Vittoria), 2PM to 5.30PM.
www.pixxelmusic.com

Domenico Quaranta
Web. www.domenicoquaranta.net
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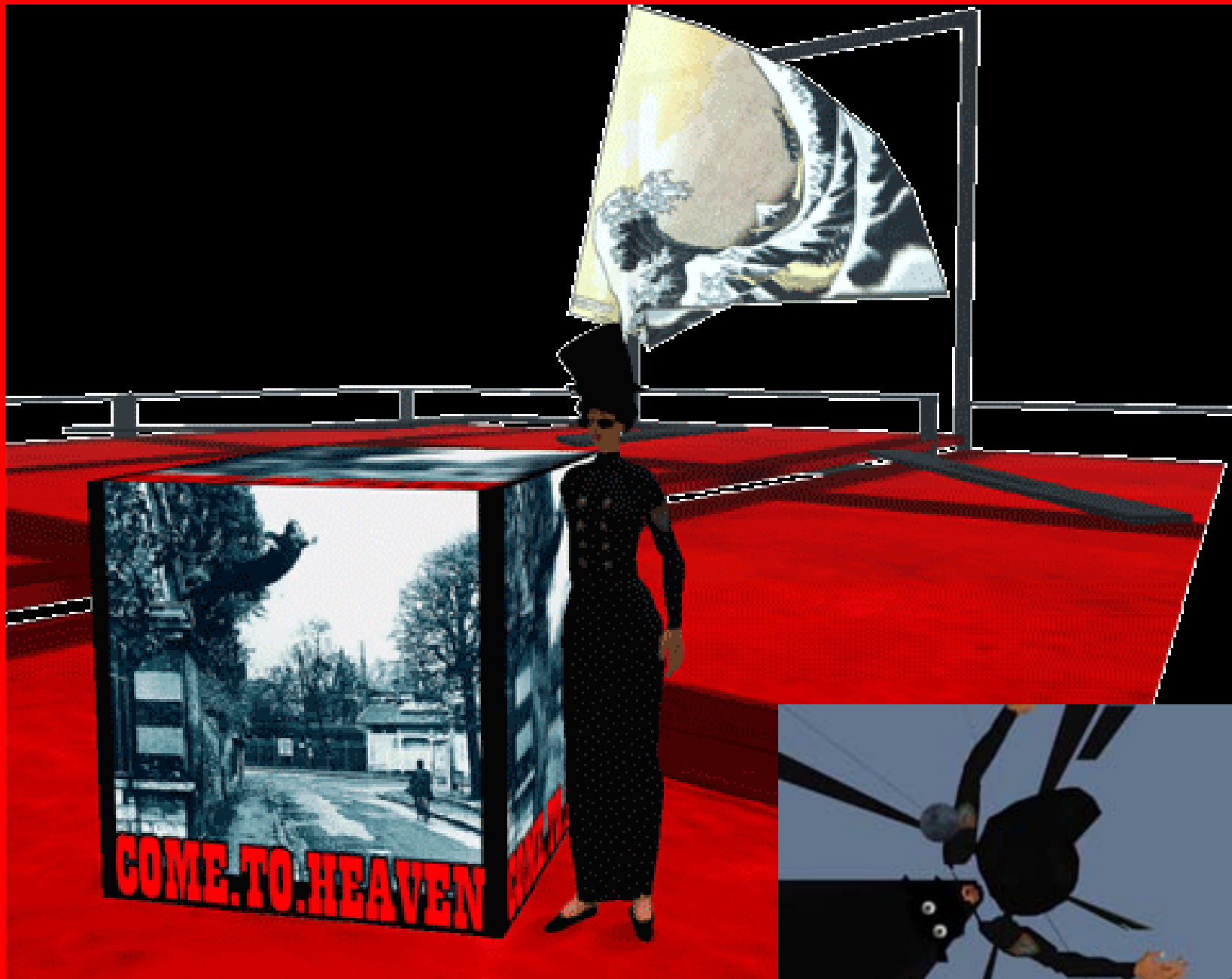
Game Art

What, with a certain regret, we resigned to call Game Art is the result of a very wide set of practices. As Matteo Bittanti writes, **“Game Art is any art in which digital games played a significant role in the creation, production, and/or display of the art work. The existing artwork can exist as a game, painting, photograph, sound, animation, video, performance or gallery installation.”** From Matteo Bittanti, “Game Art”, in M. Bittanti, D. Quaranta (eds), *GameScenes, Art in the Age of Videogames*, Milan 2006.









Amber Island 102, 136, 50

Games as a tool

This short lecture tries to focus on games used as a tool for artistic and musical experimentation, as a software for artistic production, or as a little production studio. This is a kind of constructive MISUSE of the hardware used for gaming, the game engine or the game environment. Or, let's say, another way for gaming...

8bit



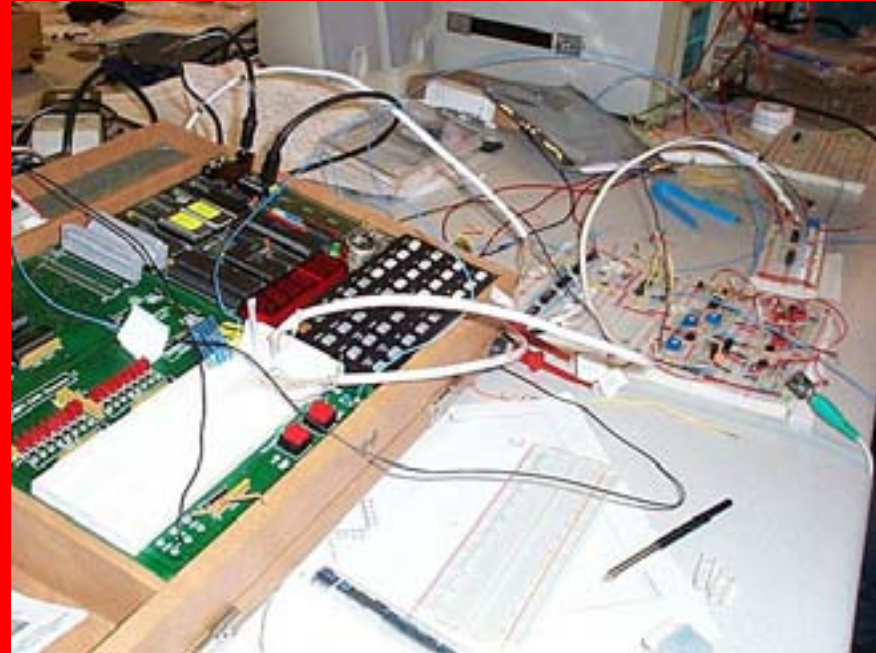
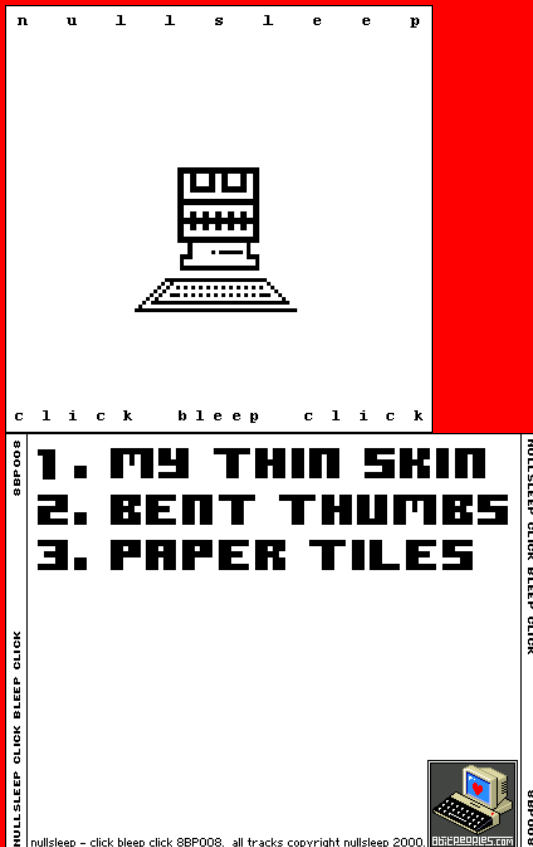
8 Bit Construction Set



Founded in 1998 by Cory Arcangel, Paul B. Davis, Joe Bonn e Joe Beuckman. The battle record was released in 2001

<http://www.post-data.org/beige/>

8bitpeoples.com



Founded in 1999 by Bit Shifter, Mesu Kasumai, Minusbaby, Nullsleep, Random, Sabastian Boaz, Tangible, Tet, Twilight Electric. They make 8bit music and have a research & development division dedicated to the creation of software, construction of hardware like the **Zynth80** (above), a polyphonic midi-controlled analogue synthesizer built upon the Z80 microprocessor.

<http://www.8bitpeoples.com/>

Little Sound DJ & Nanoloop

Released in 2000, **LSD** & **Nanoloop** are 2 nes cartridges used to play music with a nes console



Johan Kotlinski (Role Model), Little Sound DJ,
www.littlesounddj.com/lzd

Oliver Wittchow,
Nanoloop,
www.nanoloop.de

Nanoloop has been adopted, among others, by the **Micro Orchestra Project** (previously known as Gameboyzz Orchestra Project), a Polish team of performers
www.mikroorchestra.com



micromusic.net



Founded in Switzerland in 1998 by carl (gino esposto, ex etoy.agent) and superB (michael burkhardt). From 1999 the most prominent 8bit music community in the world, involving more then 3000 people

www.micromusic.net

8bit - not just music

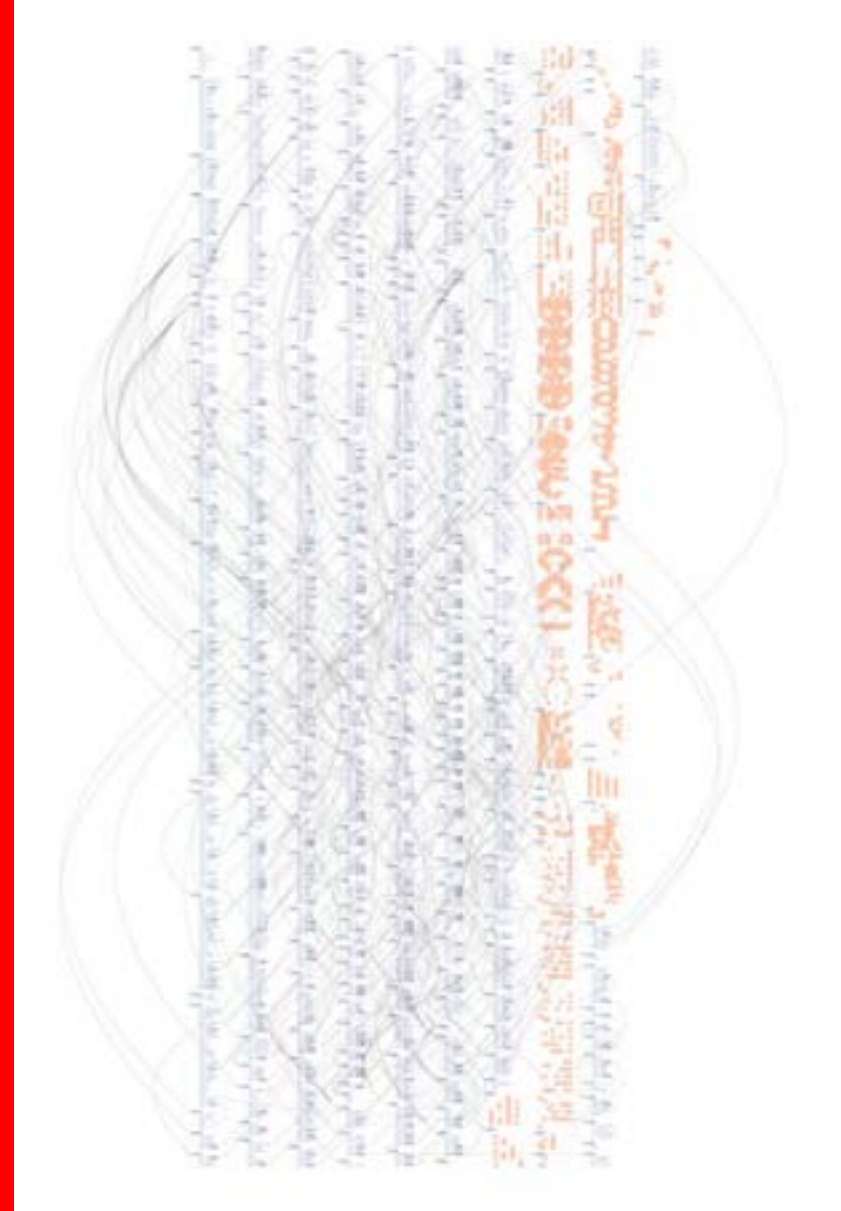


Cory Arcangel, Super Mario Movie, 2005



Tonylight, Space LED, 2006

Ben Fry, Distellamap, 2005
<http://benfry.com/distellamap/>



Games as video production tools

From Wikipedia: "**Machinima**, a portmanteau of machine cinema or machine animation, is both a collection of associated production techniques and a film genre (film created by such production techniques). As a production technique, the term concerns the rendering of computer-generated imagery (CGI) using real-time, interactive (game) 3D engines, as opposed to high-end and complex 3D animation software used by professionals. Engines from first person shooter and role-playing simulation video games are typically used... Usually, machinimas are produced using the tools (demo recording, camera angle, level editor, script editor, etc.) and resources (backgrounds, levels, characters, skins, etc.) available in a game."



Red vs Blue (Rooster Teeth Productions), one of the most famous machinima serials

References:

- Academy of Machinima Arts and Sciences
www.machinima.org
- Machinima.com, the first machinima portal serving the Machinima community
www.machinima.com
- Thinking Machinima
<http://blog.machinima.org/>

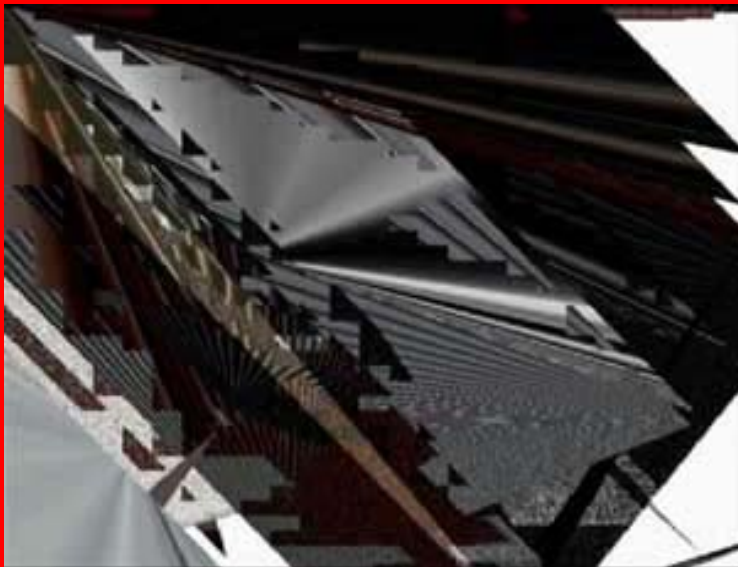
Artist's Machinima



Eddo Stern, Landlord Vigilante, 2006

<http://www.eddostern.com/landlordvigil.html>

Landlord Vigilante tells the story of a Los Angeles cab-driver-turned-landlady, who has nothing in life except for her fierce belief in individual freedoms and the marketplace.



max_miptex (2001)

julian oliver and chad chatterton

<http://selectparks.net/archive/maxmip.htm>

A 'glitch machinima'

Game Engines as djing & vjing tools

Mathias Fuchs, Postvinyl, 2005 - ongoing

<http://creativetechnology.salford.ac.uk/fuchs/art/screenshots/index.htm>

(Space Age Tool for the DJ, 2005) is a project in progress developing space age tools for the DJ. Our current game level contains recordplayers, records, sleeves and posters to be viewed at the discretion of the virtual DJ. The level was built for stage performances of DJs Olliver Farshi (UK) and Andy Odia (UK), Canadian DJ Michelle, Finno-Mancunian DJ Teemu Metsälä, and Mathias Fuchs (AT/ GB). The current version enables the DJ to scratch in V-space. Sonic spaces will be constructed as ludic 3D environments and the DJ player pawn will be armed with a soundgun - a powerful tool to emanate his sounds. Think of the old fashioned DJ-suitcase with its content of vinyls as his pickup base - and the samples of his AKAI as his audio ammunition.

Streaming videos here:

http://creativetechnology.salford.ac.uk/fuchs/art/streaming_media/index.htm



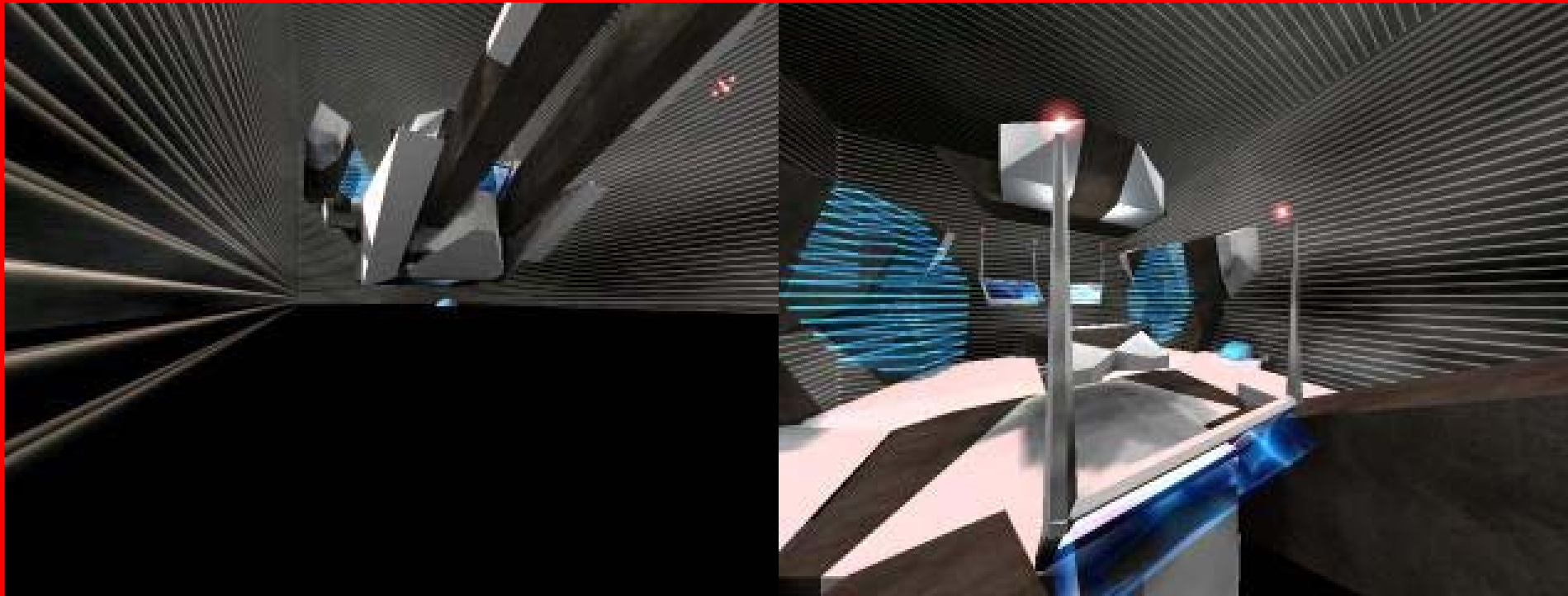


q3apd (2003)

Julian Oliver and Steven Pickles

<http://selectparks.net/archive/q3apd.htm>

q3apd uses activity in QuakeIII as control data for the realtime audio synthesis environment Pure Data. we have developed a small set of modules that once installed into the appropriate directory, pipe bot and player location, view angle, weapon state and local texture over a network to Pure Data, which is listening on a given port.

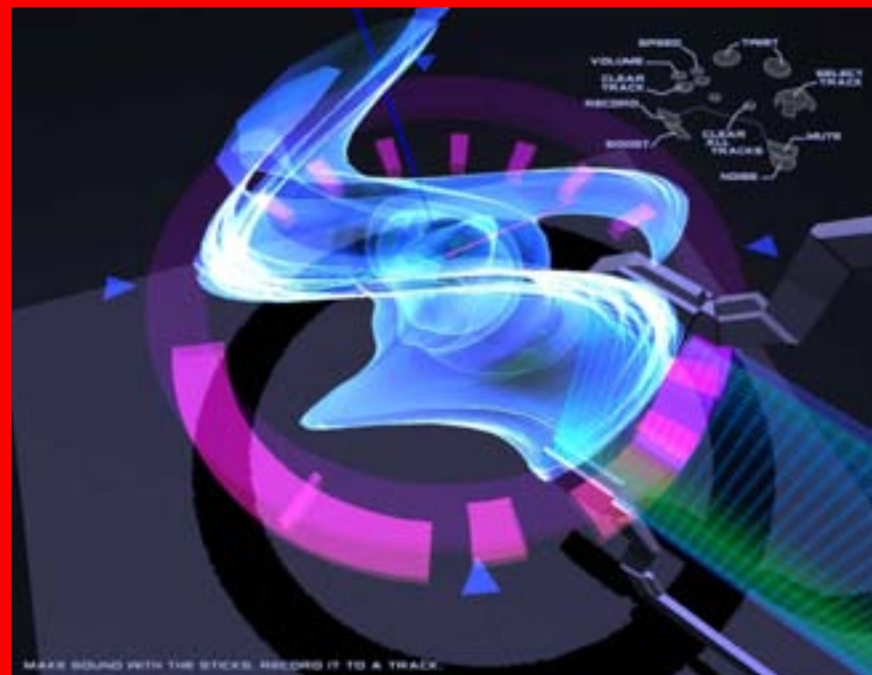
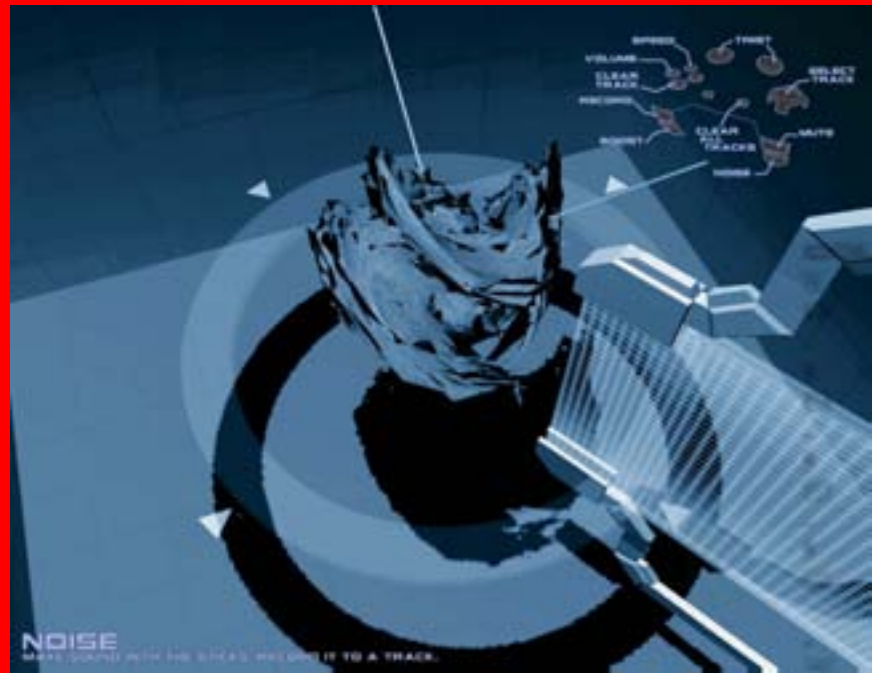


fijuu (2004 - 2006)

**Julian Oliver and
Steven Pickles**

<http://fijuu.com/>

fijuu is a 3D, audio/visual installation. Using a PlayStation-style gamepad, the player(s) of fijuu dynamically manipulate 3D instruments to make improvised music. fijuu is built using the open source rendering engine OGRE and runs on Linux. in the future fijuu will be released as a Linux live CD project, so players can simply boot up their PC with a compatible gamepad plugged in, and play without installing anything (regardless of operating system). This effectively turns the domestic PC into a console for game based audio performances.





BOOST

MAKE SOUND WITH THE STICKS. RECORD IT TO A TRACK.