Exhibition Catalogue

GAMES AS ARTS / ARTS AS GAMES

GAMES & {PERFORMING} ARTS FESTIVAL 2018

Blanca Pérez Ferrer

10-31 May 2018

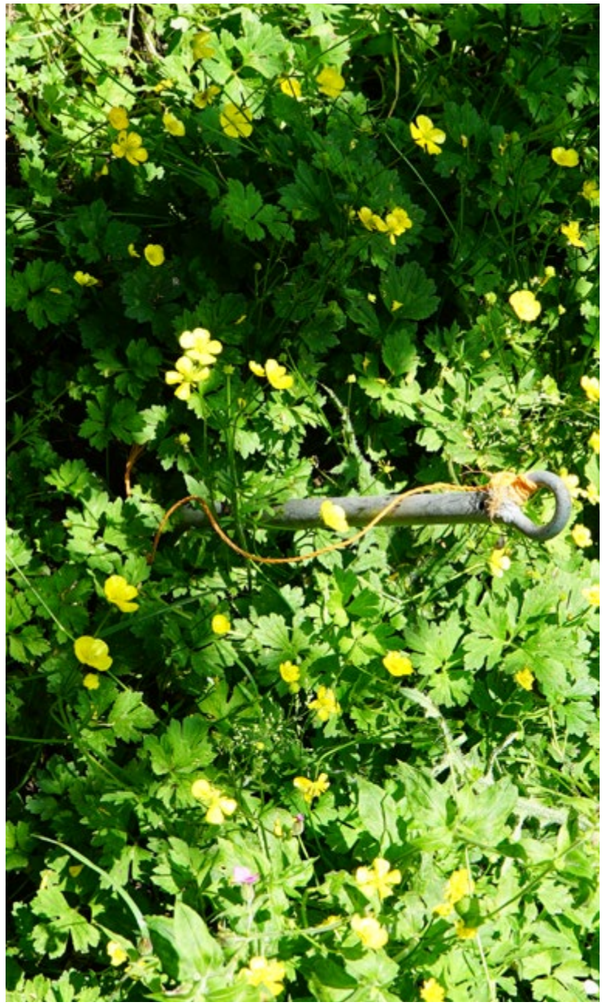
THE EXCHANGE GALLERY, PENZANCE

7-15 June 2018

AMATA, FALMOUTH UNIVERSITY, PENRYN

METAMAKERS

metamakersinstitute.com/gamesasarts



Para Emma

All about Play

Cover image: Stéphane Bissières, Dataline, sound installation, hard drives and arduino, Hard Drives Music series, 2018.
fig. 1, Blast Theory, Fixing Point, Penryn Campus, Falmouth University, 2018.

First published in 2019 by The MetaMakers Institute, Games Academy, Falmouth University, Penryn Campus, Treliever Road, Penryn, Cornwall, TR10 9FE, UK

ISBN 978-1-9997531-1-5

British Library Cataloguing-in Publication Data.
A catalogue record for this book is available from the British Library.

Print by Usfor design & Print Unit 3, LTD
Trenissick rural park, Cubert, Newquay, TR8 5PN,
Company no. 02696097 VAT reg: 889 8724 35

Acknowledgements and picture credits

For their generous assistance, participation, provision of images and text, the author wishes to thank: Marie Claude Poulin, Martin Kusch, Adriaan de Jongh, Robin Baumgarten, @ThoseMetaMakers, (Edward Powley, Michael Cook, Swen Gaudl, Pete Ivey, Mark Nelson, Rob Saunders, Petra Gemeinboeck, Giovanni Rubino, Joan Casas Roma, Edwige Lelievre, Tim Phillips and Simon Colton).

Many thanks to the excellent proof-readers Amanda Bradley, and Simon Colton.

Finally, the author would like to thank James Randall, Cat Gibbard, Blair Todd, Petra Gemeinboeck, Tanya Krzywinska and Heidi Ball for their support and commitment at different stages of the exhibition.

From the 10th of May to the 15th of June 2018

fig. 2, kondition pluriel, Enjeux, 2018.
fig. 3, Blast Theory, Fixing Point, Penryn Campus, 2018.

FOREWORD

PENRYN
Cornwall, UK

This year's festival looks at games through the lens of play. Play transcends the immediate needs of life and opens up an alternative scope for action or a 'room for manoeuvre', in which things are 'at play', loosened from their ties to the everyday. Play is thus a space, where new meanings can emerge. Games & (Performing) Arts explores this generative capacity of play across the two domains of games and performance. Both of these render the boundaries between our reality and other, possible realities, porous and elastic, allowing us to move from one to the other, become somebody or something else, and play by different rules.

The Games & (Performing) Arts festival both manifests and creates new links between games and performance by looking at how time, movement and rules-as-enabling-constraints become catalysts for play. Audiences immerse and improvise in a series of exhibitions and performances, where human performers become puzzle pieces, unassuming objects come alive, realities are unearthed, and new connections are made.

Dr. Petra Gemeinboeck
Artist in residence and Senior Research Fellow
Falmouth University

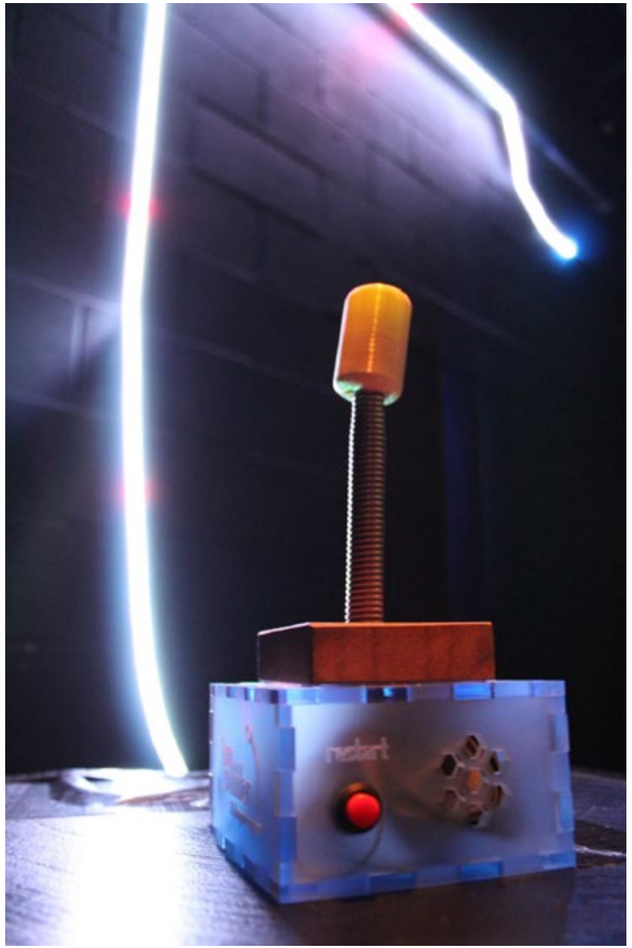


fig. 4, Robin Baumgarten, Line Wobbler, dungeon crawler game, 2015.

DANCE

VIDEO GAMES
GAME JAMS

LIVE MUSIC

WORKSHOPS
ARTIST IN RESIDENCY

AUDIO ART

ROBOTICS
ORIGINAL DESIGNS
& INTERACTIVE
INSTALLATIONS

TABLE OF CONTENTS

Exploring the notion of play through games and performing arts

The second edition of the Games as Arts / Arts as Games festival focuses on the polysemic concept of Play and brings together four contemporary artists / art collectives and four video game designers. The festival has been organised in partnership with the Newlyn Art Gallery and the Exchange and the Academy of Music and Theatre Arts (AMATA) at Falmouth University.

The programme showcased live music and dance, robotic and human performances, audio installations, a mix of peripatetic performance and a game, interactive artworks and video games. All the pieces present different meanings of play and seek to look further into the intricate relationship between games and performance.

We intend to put the spotlight on creations seeking to subvert preconceived ideas of what a particular discipline might be. This festival enables exchanges between the worlds of games and performing arts. Through an exploration of the concepts of time-space-movement and the notion of play, the selected pieces broadly share notions and techniques across forms. Many of the works presented are hybrid forms of theatre, dance, music, audio installations and video games. Our aim is to contribute to the cultural appreciation of digital media and continue to celebrate the use of video game-technologies to create, and the use of art forms within game making.

Blast Theory's *Fixing Point* is an extremely poignant piece, that uses gaming aspects and music to build a story in an audio walk that for some might feel like a walking simulation game. Taking part in *Fixing Point* is a conceptually, intellectually and emotionally demanding process, that requires mental strength and endurance to digest what is happening. Space and time are key aspects of this piece enhanced by the astonishing soundtrack by musician and composer Clark.

With its polished chromed surfaces, Stéphane Bissières' mechanical audio installations are carefully assembled to talk to us about what the future might bring. A musician at his core, he is intrigued by the relationship between human and machine, as an extension of the deep relationship between a musician and his instrument. The three selected pieces have in common a prominent role of play, space and time, but highlighting different meanings.

Bissières highly technological installations match the sophisticated artistic research project of Petra Gemeinboeck and Rob Saunders. Their *Machine Movement Lab* intends to break the rules of traditional robotic design by using dance and machine learning in innovative ways. The project makes use of games technology and the movement expertise of performers, to build new relationships between us and machines by foregrounding movement over appearance. Rather than a projection of human bodies, these machine bodies emerge from their movements.

kondition pluriel builds with *Enjeux* a cutting-edge aesthetic experience almost a work of total art, mixing together dance and music, visual art and technology, video projection, architecture and theatre. Often using the familiar in an unfamiliar way, creating new narratives, playing with linearity and time loops, space and time in a

ludic way, but always seeking to compel the audience to look again. As everything changes and nothing remains, what we might think has happened, might never occur.

The four selected games disrupt some assumptions about video games. All of them confront stereotypes about games and gamers opening our senses and playing with our perceptions. At the crossover of two artistic disciplines, *Johan Sebastian Joust* by Die Gute Fabrik and *Bounden* by Game Oven both share elements grounded within the classical music and classical dance traditions. Both games create new mixed realities, blurring the lines between playing and performing, with a strong social element. These two performing games have striking similarities, as they both refer back to performative arts. In the games' structure, movement and time play with self-awareness.

@ThoseMetaMakers is an Academic art collective. Their artworks challenge assumptions about automation and artificial intelligence in games, exploring the relationship between people and technology. @ThoseMetaMaker's game *Tilt* questions whether an AI can be considered evil.

Line Wobbler is there to remind visitors of the pure and simple joy of play. Aesthetically striking in a gallery context, it translates perfectly the feeling of an arcade where visitors can spend hours playing, while pointing at the physical and performative nature of video games.

The variety of approaches to play and game making characterize a particularly rich moment in the relationship between games and contemporary creation. Playing is an open door to the world and to knowledge. It's also a key aspect of creativity. It has many forms, let's see some.

Blanca Pérez Ferrer, March 2109

fig. 5, Exhibition space, AMATA, Falmouth University, 2018.

fig. 6, Stéphane Bissières, Clapping drives, sound installation hard drives, arduino, Hard Drives Music series, 2016.

THE *Exhibition*

GUEST ARTISTS

Blast Theory
*
kondition pluriel
*
Machine Movement Lab
*
Stéphane Bissières

GAMES BY

Game Oven & National Dutch ballet
*
Die Gute Fabrik
*
@ThoseMetaMakers
*
Robin Baumgarten

BLAST THEORY

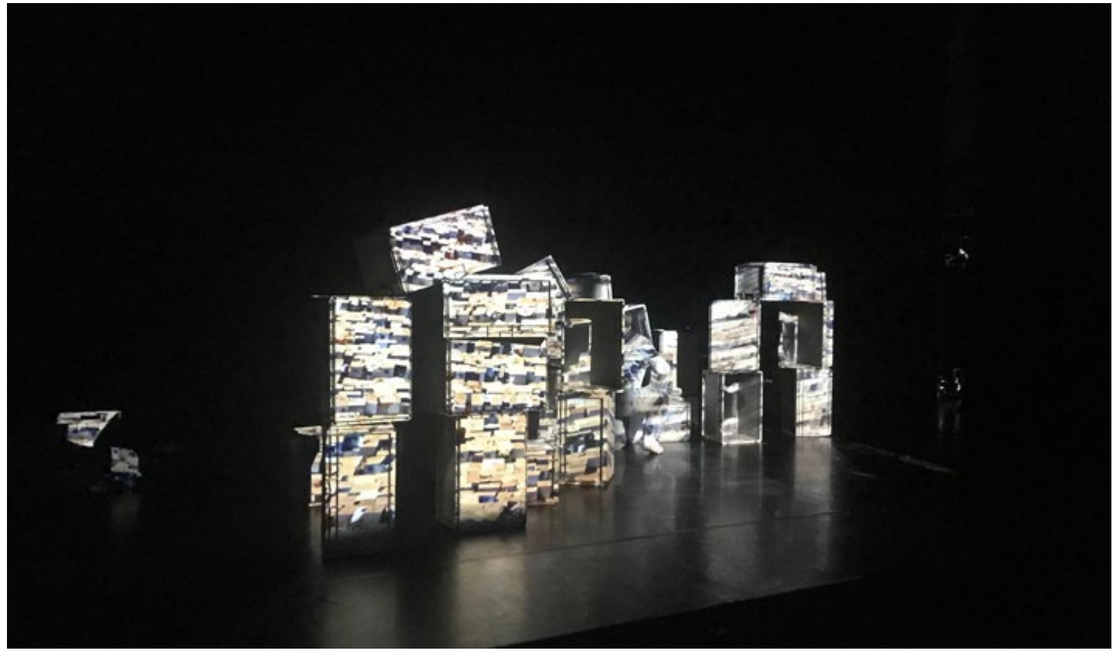
Fixing Point

fig. 7, Audio walk, mobile app, 2011.

KONDITION PLURIEL

Enjeux

fig. 8, Performance Enjeux, AMATA, Penryn Campus, Falmouth University, June 2018.



PETRA GEMEINBOECK & ROB SAUNDERS

Machine Movement Lab

fig. 9, Cube Performer 1, Expressive motion design, creative robotics research, AMATA, Penryn, 2018.

STEPHANE BISSIERES

Human Likes
Clapping Drives
Data Line

fig. 10, Dataline, sound installation, hard drives and arduino, Hard Drives Music series, The Exchange, Penzance, 2018.

DIE GUTE FABRIK

Johan Sebastian Joust

fig. 11, Videogame, PS3 / PS4 / Mac / Linux, 2014.

GAME OVEN

Bounden

fig. 12, concept art for video game in collaboration with the Dutch National Ballet, 2016.

@THOSEMETAMAKERS

Tilt

fig. 13, VideoGame, 2018.

ROBIN BAUMGARTEN

Line Wobbler

fig. 14, Game, Dungeon crawler, 2015, installation at AMATA, Falmouth University, 2018.

GUEST

ARTISTS

&

GAME STUDIOS

BLAST THEORY

FIXING POINT

fig. 15, Blast Theory, Fixing Point, Penryn Campus, Falmouth University, 2018.

BLAST THEORY

Blast Theory is a pioneering artist group creating interactive art to explore social and political questions, placing audience members at the centre of their work.

Since 1991, they have been using interactive media to create groundbreaking new forms of performance and interactive art that mixes audiences across the internet, live performance and digital broadcasting. Led by artists Matt Adams, Ju Row Farr and Nick Tandavanitj, the collective creates interactive art. Drawing on popular culture, technology and games, their work often blurs the boundaries between the real and the fictional. In virtual and physical spaces from pubs, canals and abandoned warehouses to libraries, museums and apps – they go to unexpected places to make their work accessible to everyone.

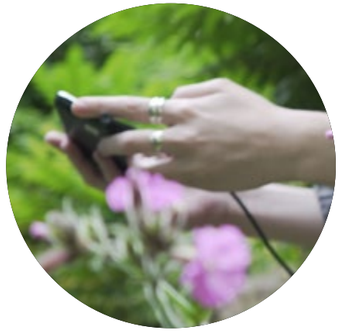
Early works such as Gunmen Kill Three (1991), Chemical Wedding (1994) and Stampede (1994) drew on club culture to create multimedia performances – often in unusual spaces such as film studios and accompanied by bands and DJs – that invited participation.

Fixing Point

figs. 16 & 17 Blast Theory, Fixing Point, Penryn Campus, 2018.

Fixing Point traces the legacy of the conflict in Northern Ireland. What lies hidden and where are we silent?

figs. 18 & 19, Blast Theory, Fixing Point, Penryn Campus, 2018.



Blast Theory has innovation in its DNA, the group has a long-standing collaborative partnership with the University of Nottingham and for over three decades, they have worked together producing academic papers for world leading conferences in computer science, computer-human interaction and ubiquitous computing. This dialogue between scientific and artistic research forms a core thread of Blast Theory's practice. The group had four BAFTA nominations, and won many awards such as the Golden Nica for Interactive Art at Prix Ars Electronica, an International Mobile Games Award, three Lovie Awards and The Hospital's Interactive Art Award, among others.

Internationally, Blast Theory's work has been shown at the Tribeca Film Festival, Sundance Film Festival, Walker Arts Center in Minneapolis, the Venice Biennale, ICC in Tokyo, the Chicago Museum of Contemporary Art, Sydney Biennale, National Museum in Taiwan, Hebbel Theatre in Berlin, Basel Art Fair, Dutch Electronic Arts Festival, Sonar Festival in Barcelona and the Palestine International Video Festival.

fig. 20, Blast Theory, Fixing Point, promotional postcard.

fig. 20, Blast Theory, Fixing Point, Installation at the Penryn campus, 2018.

GAMES/PERFORMACE/PLAY

Blast Theory's trajectory is particularly significant in the context of this festival; their early work was in the field of live art. Although from Desert Rain (1999) onwards, the relationship with live art and performance became less prominent, they often articulate their projects through performativity. The group's research has posed important questions about the meaning of interaction and, especially, its limitations. Who is invited to speak in a piece of art, under what conditions and what that is truly meaningful can be said?

Blast Theory has worked extensively around the fundamental laws of games and play. Artwork after artwork they have questioned the boundaries between games and the real world studying the ramifications for art, performance and virtual worlds. Their participation in debates has helped to build a growing consensus about games being an art-form. Blast Theory's works were always seeking ways of making games conceptual, intellectually and emotionally demanding while also engaging a wide audience. Games are part of the big palette of art forms available for them to create with, at the same level as music, theatre and video art.

fig. 22, Blast Theory, Fixing Point, Penryn Campus, 2018.

FIXING POINT

Fixing point is one of Blast Theory's most politically engaged works. The piece has a particular resonance in 2018, as talks on Brexit collided with the Irish border, so the reality about the peace process's fragility emerges. Peace was only achieved in 1998, just twenty years ago.

It's profoundly concerning seeing how quickly the tensions have risen again. All the pain the conflict created appears back all of a sudden. Many people in Northen Ireland might felt betrayed, even more, when they see how the prospect of Brexit is affecting the fragile balances in the region.

The troubles were, for many, a terrible period. It went on for a long time, all the deaths, the violence, the hatred. The names of all the places where terrible things happened, should echo in the collective memory. "Bloody Friday, Bloody Sunday, McGurk's Bar, Enniskillen, Gracefield, Omagh, Loughinisland" - the list goes on. Fixing Point might help us to realise how foolish would it be to reopen a wound that has taken so long to heal.

fig. 23, Blast Theory, Fixing Point, Penryn Campus, 2018.

Seamus Ruddy was one victim and *Fixing Point* is a memorial. This artwork talks about missing someone, about fear, about anguish, about silence and time. Blast Theory artist Ju Row Farr interviewed Anne Morgan about her brother Seamus who disappeared in Paris on May 9, 1985, aged 33.

The IRA admitted killing 13 of the 16 who were known as *The Disappeared* during the 1970s and 1980s. They were mostly Catholics accused of collaborating with the British forces. The Irish National Liberation Army has also admitted to killing one of *The Disappeared*, Seamus, while no one has taken responsibility for the deaths of the remaining two, or two more who went missing after 1998.

In 1999, following the Good Friday Agreement, which brought peace to Northern Ireland, 10 victims were placed on an official list of The Disappeared.

Within weeks, legislation for the Independent Commission for the Location of Victims' Remains (ICLVR) was confirmed. The ICLVR was established by an intergovernmental

fig. 24, Blast Theory, Fixing Point, Penryn Campus, 2018.

agreement between the Irish and British Governments. The Commission seeks to obtain information, in confidence, which may lead to the location of the remains of victims of paramilitary violence (*The Disappeared)* who were murdered and buried in secret.

Searches on the ground came only after methodical testing of the confidential information the ICLVR received. Investigators work on all types of resources - historic records, maps and photos, then return to the ground to check out whether those memories match the landscape. For this task, they need to be exact. "If you're a metre out, you might as well be a mile out," one investigator said.

To take part in *Fixing Point,* members of the public walk to a woodland, wearing headphones connected to a smartphone. Helped by geolocalisation on an app, they scout the grounds to reveal the interview fragments that are hidden in the woods. To have access to the audio file containing part of Anne's record, participants need to find a precise spot. The exact place is also marked

> WE CAN'T MOVE ON; LIKE YOUR LIFE HAS BEEN PUT ON HOLD, WE ARE JUST TRYING TO COMPLETE A CIRCLE
>
> Anne Morgan

> AT TIMES IT FEELS AS IF WE'VE ALSO DISAPPEARED, BECAUSE NO ONE WANTS TO TALK ABOUT IT
>
> Anne Morgan

figs. 25 & 26, Blast Theory, Fixing Point, Penryn Campus, 2018.





The forest

figs. 27-31, Blast Theory, Fixing Point, Penryn Campus, 2018.

by a metal fixing point screwed into the ground, that leaves a galvanised steel ring visible above the surface. When the participant gets close to the metal point, the app launches the audio fragment.

The peripatetic nature of the work enhances the deep meaning of the piece. Participants are left wandering around trying to solve a puzzle, with only fragments of a conversation. On their quest, they need to be precise, they can be very close to the point, sometimes extremely close, but without reaching the exact place, they will go in circles and eventually run out of time.

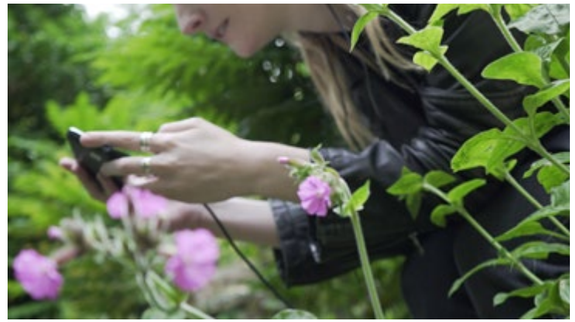


fig. 31, Blast Theory, Fixing Point, Penryn Campus, 2018.

fig. 32, Blast Theory, Fixing Point, Penryn Campus, 2018.

What lies hidden?

SILENCE

fig. 33, Blast Theory, Fixing Point, Penryn Campus, 2018.

Fixing Point is an audio walk about Seamus Ruddy made in collaboration with electronic musician Clark. This piece was shown for the first time at Snape Maltings in Suffolk in 2011. Blast Theory artist Ju Row Farr interviewed Anne Morgan about her brother Seamus, and associate artist Jon Sutton created the Android application.

The relationship between memory and landscape

fig. 34, Blast Theory, Fixing Point, Penryn Campus, 2018.

fig. 35, Blast Theory, Fixing Point, Penryn Campus, 2018.

Key collaborators

Blast Theory leading artists: Matt Adams, Ju Row Farr and Nick Tandavanitj
Direction: Ju Row Farr
Music: Chris Clark
Android application: Jon Sutton
AMATA installation
producers: Hannah Brady and Oscar Maydon

fig. 36, Blast Theory, Fixing Point, Penryn Campus, 2018.

Clark's soundtrack plays a key role, music acts here as a catalyser, reinforcing the sense of daze and perplexity that grows as we walk., helping the story to reveal its tragic nature. One feels Anne's pain coming through the words and understands that her story is at the same time particular and universal.

Seamus's body was found in France in 2017, in a forest near Rouen. He and his friends and family were among the many victims of this long conflict. Relatives had to wait years to recover the remains of their loved ones, and some are still waiting. In the interview, Anne speaks movingly about Seamus, their special bond, the last time she saw him in Paris on a school trip, just two weeks before he was abducted. Most strikingly, she speaks about what it is like to wait 32 years for news that never arrives. Having a loved one missing is like having your life suspended in a sort of limbo, unable to move on to complete the circle.

live Performance

figs. 37 & 38

kondition pluriel, Enjeux, live performance at AMATA, Falmouth University, 2018.

KONDITION PLURIEL

ENJEUX

KONDITION PLURIEL

kondition pluriel is an interdisciplinary digital performance group founded by Marie-Claude Poulin and Martin Kusch in 2000. Integrating dance and digital arts, the artists generate a language outside of established disciplines, focusing as much on the process as the artistic product. They create groundbreaking, exceptional experiences at the intersection of installation and live performance, where audience members are frequently invited to share the stage with performers. Using a wide range of cutting-edge technologies, the group has created ambulatory installations in which dancing bodies interact with real-time media; telematic experiences for one spectator; immersive performances including culinary tastings; and urban performances integrating GPS guides. Predominant themes in their works include the transformation and disembodiment of the mediatized body; the loneliness and voyeurism that stems from the phenomenon of reality TV; the paranoia brought on by the hyper-surveillance present in our societies; and sensory exaccerbation engendered by technologies today.

Marie-Claude has worked as a dancer, notably with Benoît Lachambre and Meg Stuart. Trained in kinanthropology, she has taught in the field of somatic

what is at stake ?

fig. 39, Enjeux, kondition pluriel, live performance at AMATA, Falmouth University, 2018.

figs. 40 & 41, kondition pluriel, Enjeux, live performance at AMATA, Falmouth University, 2018.
figs. 42 & 43, kondition pluriel, Enjeux, live performance at AMATA, Falmouth University, 2018.

education for many years. Martin studied visual and media arts. He is currently practising in that field and teaches at the University of Applied Arts in Vienna. The two artistic directors are currently working with associated artists: Alexandre St-Onge, Johannes Hucek and Malte Niedringhaus.

The main projects realized and presented internationally by kondition pluriel are At Play, Enjeux, E/M/D/L / Liminal spaces, Digital Accidents, [In code], Inner Voices, schème, schème II, entre-deux, Myriorama, recombinant, the puppet, passage, abandonned and Intérieur. These works are completed from one to the other by means of the questions they address. kondition pluriel has performed at numerous major international events such as the Festival International de Nouvelle Danse de Montréal, Dance Umbrella (London), ISEA (Nagoya, Helsinki), Transcodex (Rome and Genoa), Interatividades (São Paulo), ZKM (Karlsruhe), Transmediale (Berlin) and CYNETart (Dresden).

In 2013, kondition pluriel initiated E/M/D/L (European Mobile Dome Lab for artistic research), a Europe-Canada research project involving several international institutions. In this context, the company created Liminal spaces (2015), presented at the Society for Arts and Technology in Montreal.

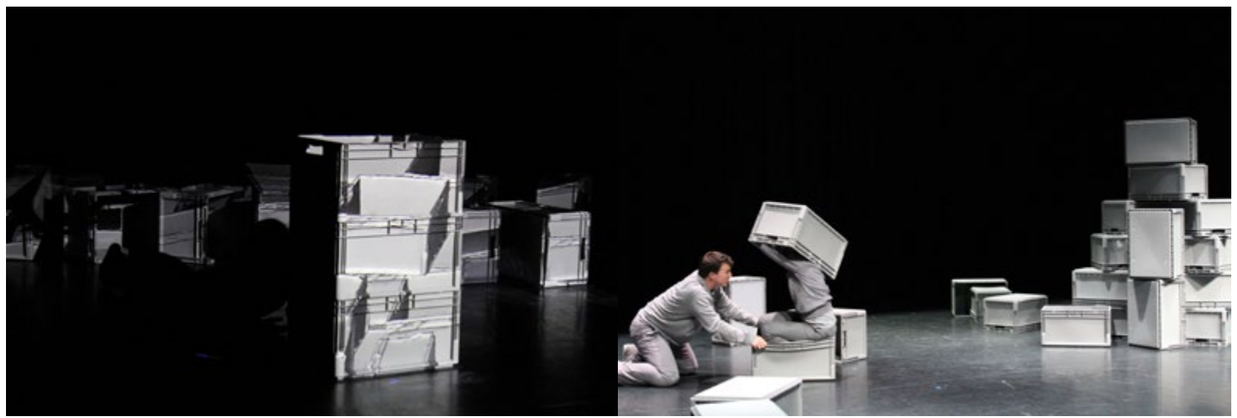
A work in progress of Enjeux was presented in 2014 during the Convergence Summit for Art and Technology, at The Banff Centre, in Canada. The work premiered at the Théâtre La Chapelle, in Montreal, in 2015, featuring the dancers David Campbell, Marilou Lépine, and Audrey Rochette. Between 2013 and 2016, the artists also participated in the transdisciplinary research project Digital Synesthesia, and produced the installation At Play (2016), which showed at the Angewandte Innovation Lab (AIL), in Vienna, and at the International Symposium for Electronic Arts, ISEA2017, in Hong Kong. In 2017-18, kondition pluriel created, in collaboration with Ruth Schnell, Gerald Bast and Peter Weibel, the 360 fulldome installation on the theme of augmented society, entitled FUTURE ROOM, presented in the exhibition AESTHETICS OF CHANGE, at the MAK, in Vienna, and at the IX Symposium, at the SAT, in Montreal.

QUESTIONS

fig. 44, kondition pluriel, Enjeux, live performance at AMATA, Falmouth University, 2018.

ENJEUX

Mixing registers of childhood and geopolitics, Enjeux draws parallels between the state of the world we will leave to our children and their capacity to reinvent it.

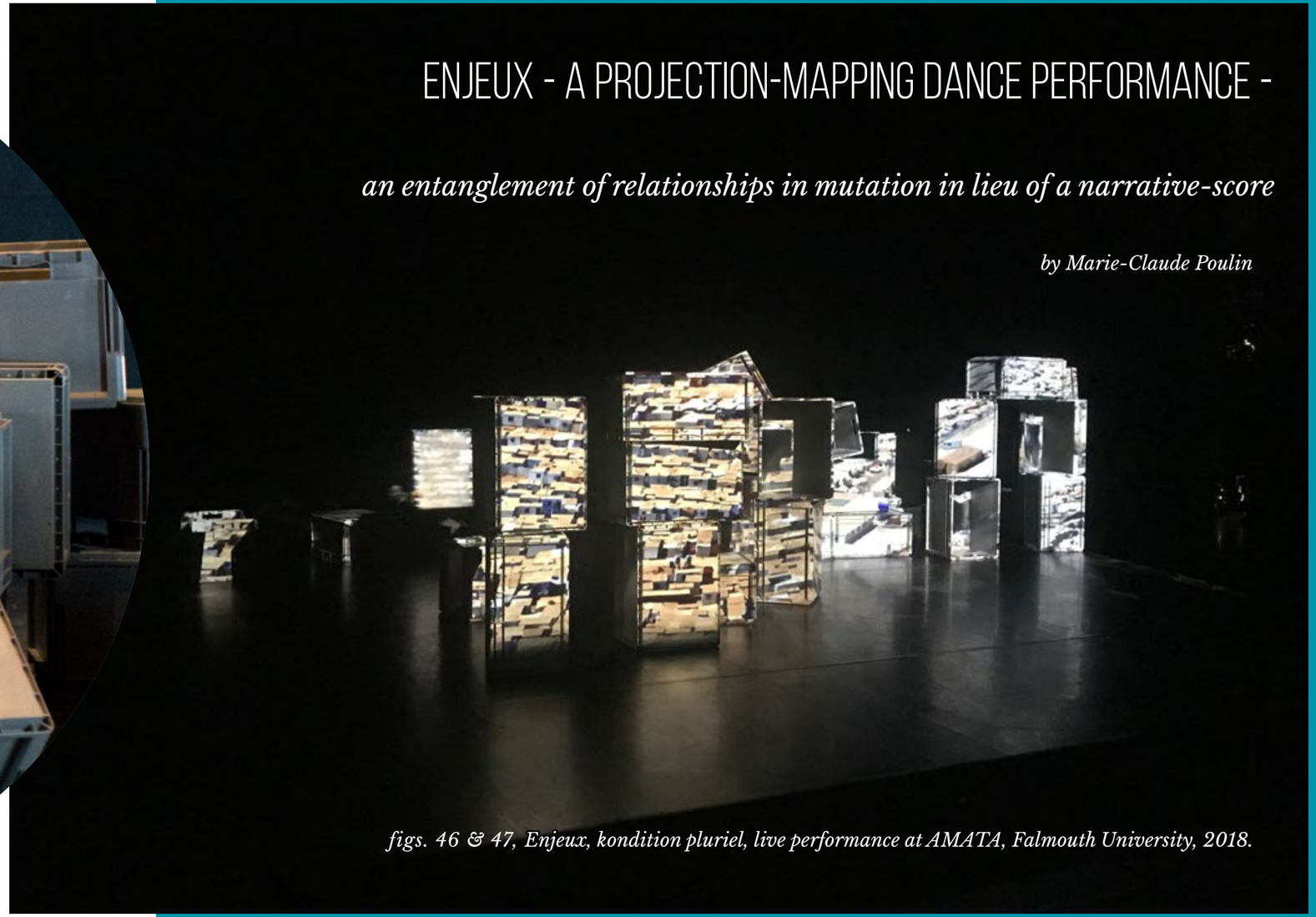


figs. 45, kondition pluriel, Enjeux, live performance at AMATA, Falmouth University, 2018.

ENJEUX - A PROJECTION-MAPPING DANCE PERFORMANCE -

an entanglement of relationships in mutation in lieu of a narrative-score

by Marie-Claude Poulin



figs. 46 & 47, Enjeux, kondition pluriel, live performance at AMATA, Falmouth University, 2018.

ENJEUX - A PROJECTION-MAPPING DANCE PERFORMANCE -

The word "enjeux" could be understood in French as "en jeu," meaning "at stake," but it could also suggest "in a game." In the projection-mapping dance performance Enjeux, forty plastic boxes serve as pieces of a fictional, architectural, and political performative puzzle, whose constantly reshuffled arrangement produces the narrative.

The performance is articulated by a series of role-plays and free associations, reconstituting a childhood dynamic of play, in which the understanding of the world is sometimes forged by figurines, blocks, and cardboard boxes. Acting as extensions of the bodies and of the playful imaginations of two dancers, the boxes become architectonic elements as well as sources of light and sound. A scenography in perpetual movement to which architectural video-mapping processes are applied, the work combines the aesthetics of online games with videos of refugee camps taken from the Internet.

fig. 48, kondition pluriel, Enjeux, video-mapping on the boxes of the « Zaatari » camp for Syrian refugees.

fig. 49, kondition pluriel, Enjeux, performers crossing through the wall.

fig. 50, kondition pluriel, Enjeux, wall of boxes becoming more and more porous.

The constituent scenic matter and bodily language of Enjeux are composed of a sequence of relationships, actual and symbolic, between the self and the other, between a human being and an object: the box. This box acquires very specific material and symbolic functions, transforming several times during the performance. Each time, the quality of the positioning of a being with respect to an object at a specific moment – moving or static, advancing or withdrawing – is decisive for the nature of their relationship, which will keep transforming as the performance unfolds.

The performance score includes eight of these distinct moments, or scenes, when a new type of relationship with the box emerges from chaos. At each of these points in time, the dynamics of all the elements at play culminate in a situation, suddenly forming a clear image, like a camera lens coming into focus. These particular moments of focalization in the score are entitled: Wall, Shelter, Playing, Shelter-Shelter, Tunnels, Islets, Store, and Body-extension. .

In the opening Wall scene, all of the boxes are piled up to constitute a porous wall that the performers will laboriously cross through and subsequently dismantle, piece by piece. The choreography-score driving the performers' movements constantly oscillates between two diametrically opposed relationships between the performers and the boxes. The first is functional, incarnated by the figure of a passer-by who has no choice but to stop when the wall blocks the way. The second is symbiotic, represented by a merging body completely invested in sensory fusion with the object.

fig. 51, kondition pluriel, Enjeux, switching between functional and symbiotic relationships with the boxes.

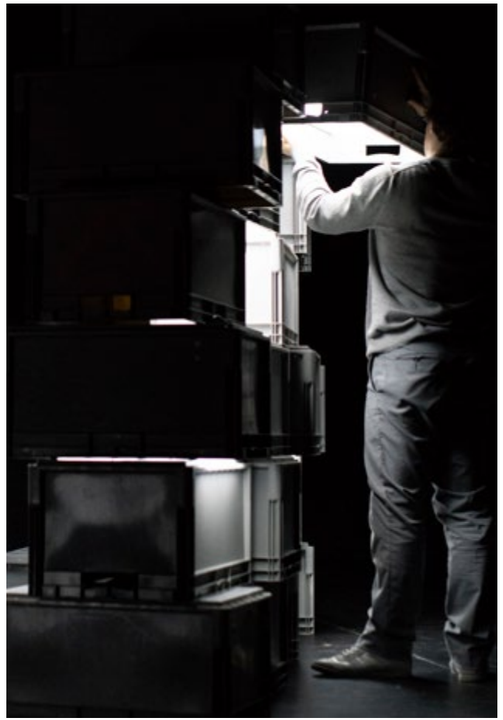


fig. 52, kondition pluriel, Enjeux, functional relationship incarnated by the passer-by figure.

These two types of relationships have the potential to physically evoke radically different social and psychological situations. One situation, that of a person crossing a physical barrier or border, can be interpreted according to a geopolitical symbolic. The second situation, that of the interdependence between a living and a non-living object, can be regarded as a process of transitional affective attachment. In both cases, the relationship between the human being and the box is horizontal: a give-and-take relationship that relies on feedback between the self and the other. Within the fabric of the performance score, it is precisely the quality of the gestures embodied by the performers, that actualizes the intricate intertwining of these two types of relationships.

The choreographic score of Enjeux's opening scene, defined by the constant oscillation between the relationships, is a result of their hybridization, with the box's agency constantly switching between being a blocking and a merging entity for the performers.

fig. 53, kondition pluriel, Enjeux, the performers shelter inside a construction of boxes.

fig. 54, kondition pluriel, Enjeux, dancers preserving their vulnerability from the outside world.

In the Shelter scene, after being alternately obstacle and extension, the box takes on a new role: the performers treat the space of its cavity as if it were an enclave, a protective layer, or shelter. They crouch under a makeshift roof of boxes, settling in a shell that preserves the vulnerability of their being from the outside world. Protected in the hollow of this "negative space," they then begin to operate a psycho-physical detachment in relation to the object.

figs. 55 & 56, kondition pluriel, Enjeux, using boxes as instruments of the imagination.

fig. 57, kondition pluriel, Enjeux, a playful, spontaneous, and horizontal dialogue takes place.

In the Playing scene, like children objectifying their world, the performers use the boxes as symbolic cognitive objects, carriers of semantic projections, signs in a language that transmits their emerging perceptions of the world. The boxes become a car, a castle, a store, a hospital, a weapon – instruments of the imagination, projections of the mind. In this situation, in one way, the relationship between the beings and the objects is vertical and subjectified. But in another way, the worlds built by the performers provide their imaginations with a certain feedback, stimulating other ideas and other projects, making them into interlocutors with whom a playful, spontaneous, and horizontal dialogue takes place.

figs. 58-61, kondition pluriel, Enjeux, boxes become cars, trains, towers, hospitals and weapons.

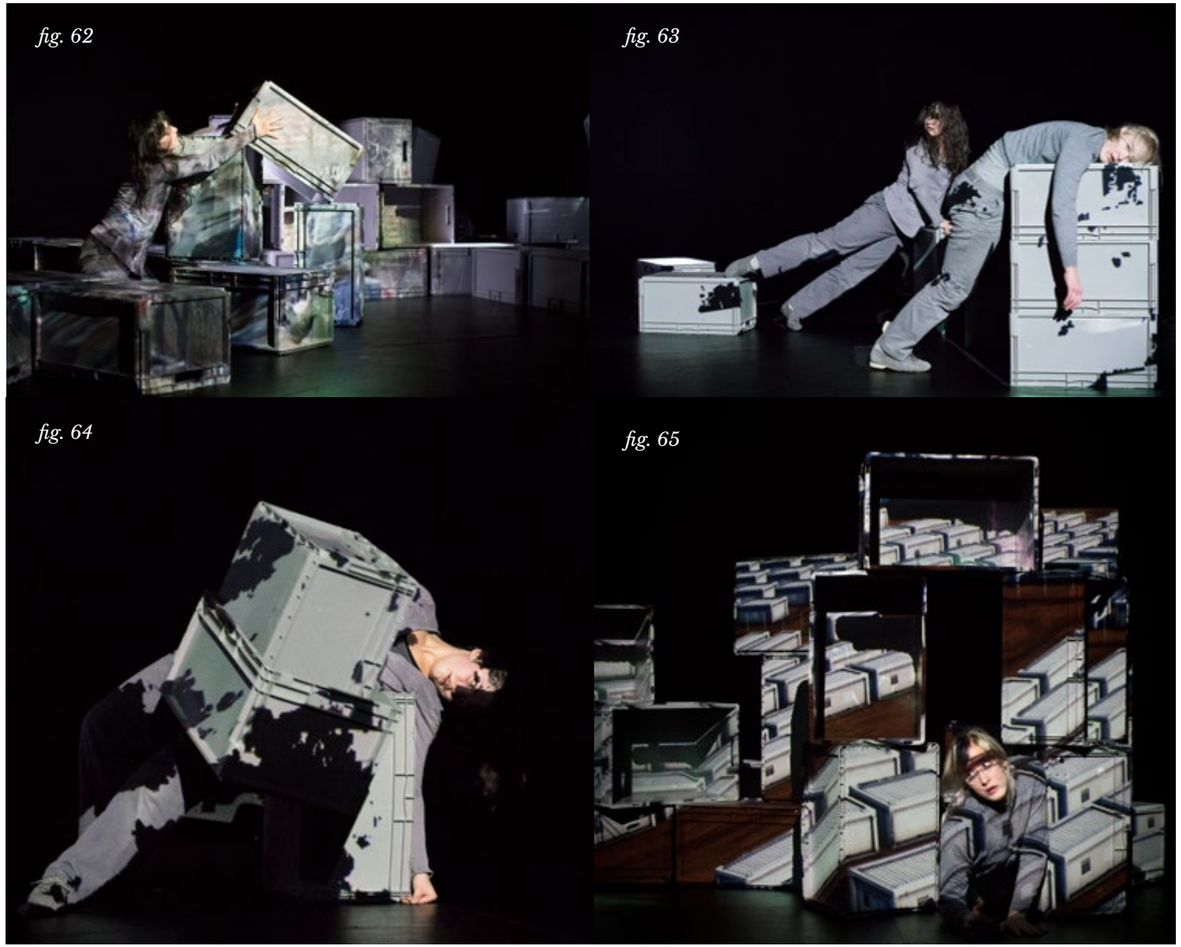


fig. 62, kondition pluriel, Enjeux, the non-human is infused with human qualities.

fig. 63, kondition pluriel, Enjeux, many new relationships emerge, personified in objects.

fig. 64, A puppeteer merging with his puppet, a controller controlled.

fig. 65, Mixing registers of childhood and geopolitics.

Many new relationships emerge in the piece, as beings are personified in objects and the non-human is infused with human qualities. A puppeteer merging with his puppet, a controller controlled, a child speaking via a figurine, and other interactions evoke the vulnerability and fear of the other that justify the need to hide from outside aggression and the erection of barriers.

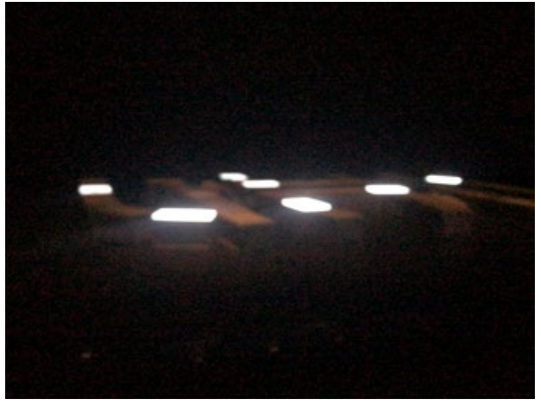
Generic objects for adults, just as Lego blocks are for children, the boxes in the Enjeux performance may be viewed as symbols of our personification of social roles through their functions, or simply by the way we live. However, as the performance unfolds, the boxes are also intended to evoke information units, the performers, potential catalysts of change, and the stage a transformation platform. Mixing registers of childhood and geopolitics, Enjeux draws parallels between the world we will leave to our children and their capacity to reinvent it.

fig. 66, kondition pluriel, Enjeux, the stage becomes a transformation platform.

DANCE & VIDEO ART INSTALLATION & GAME & PERFORMANCE & MUSIC

PHOTO CREDITS:

© kondition pluriel
Photographer: Bruno Colpron
Performers: David Campbell, Marilou Lépine, Audrey Rochette



To access the Enjeux performance video documentation, please point your smartphone at this code.

figs. 67-69, kondition pluriel, Enjeux, live performance at AMATA, Falmouth University, 2018.

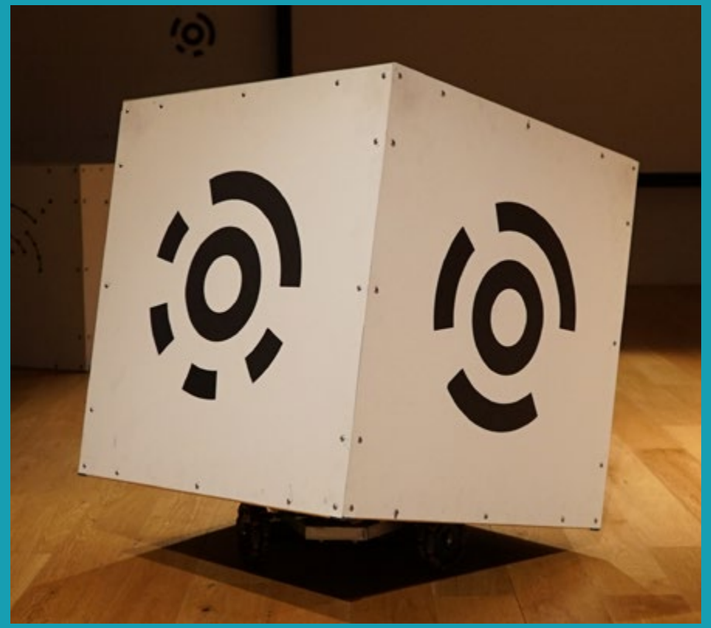


fig. 70, Petra Gemeinboeck and Rob Saunders, Machine Movement Lab, Cube Performer #1, 2018.

PETRA GEMEINBOECK
ROB SAUNDERS

MACHINE MOVEMENT LAB

PETRA GEMEINBOECK
ROB SAUNDERS

ARTISTS IN RESIDENCY

Petra Gemeinboeck is an artist and academic, working across creative robotics, performance and feminist theory. Her practice explores our liaisons with machines and makes tangible the vulnerabilities and politics involved. She currently leads an arts-based research project that investigates the potential of movement, and dance in particular, for reimagining how machines look, learn and affect us. Her artworks have been exhibited internationally, including at the Ars Electronica Festival, International Triennial of New Media Art at NAMOC, Beijing, Centre des Arts Enghien at Paris, Foundation for Art and Creative Technology (FACT), Liverpool, Gallery of Modern Art, Brisbane, ICC Tokyo and MCA Chicago.

Rob Saunders is Associate Professor in Computational Creativity and co-director of The MetaMakers Institute. Rob's research centres around creative applications of computing and the computational modelling of creativity. Using techniques from machine learning, robotics and video games, he has explored the role of curiosity in creative design processes and developed computational models of creative systems at individual, social and cultural levels. Rob works with artists and designers across a range of disciplines to support and engage in the creative application of computing and has applied his research in the development of design customisation systems, smart environments, online learning systems and robotic artworks.

fig. 71 & 72, Petra Gemeinboeck & Rob Saunders, Machine Movement Lab, school workshop, The Exchange Gallery, 2018.

THIS RESEARCH PROJECT HAS BROUGHT A SERIES OF STUDENT AND SCHOOL WORKSHOPS, AND LIVE MUSIC AND DANCE, TO THE EXCHANGE GALLERY AND THE PENRYN CAMPUS

fig. 73, Petra Gemeinboeck & Rob Saunders, Machine Movement Lab, workshop with performance students at AMATA, 2018.

fig. 74, Petra Gemeinboeck & Rob Saunders, Stéphane Bissières live music, live performance by Sarah Levinsky and Katrina Brown, The Exchange Gallery, 2018.

\\ manipulation, experimentation, exchange //

fig. 75, Petra Gemeinboeck & Rob Saunders, Machine Movement Lab, The Exchange Gallery, Penzance, 2018.

MACHINE MOVEMENT LAB

Edging between the human and the nonhuman

by Petra Gemeinboeck & Rob Saunders

The Machine Movement Lab is an arts-based research project that explores the potential for movement and extended choreography to reimagine how we relate to machines.

An unassuming box swivels on one of its corners, lingers as if hesitating, then promptly twists up, wiggles around and precariously teeters on one edge before it bumps onto the ground and comes to a sudden halt. All the while, these whimsical moves produce planes that apparently look at you—like faces—but they come about, pivot and shift as swiftly as this 'box' changes its trajectory. Machine Movement Lab: Cube Performer #1 features a robotic cube-like object and probes into the ability of movement to transform this object: to open-up a 'thing' for becoming a body.

When it comes to our relationships with machines, we tend to imagine them in our image, to narrow the gap between us and them. The nonhuman is concealed behind a humanlike veneer. Machine Movement Lab looks at human-machine relationships as part of a more complex ecology, where the human and nonhuman are always already entangled. The ongoing project seeks to open up social notions of the nonhuman by exploring robots' machinelike aesthetics within a performance-making context. It harnesses performers' creative movement expertise to teach non-humanlike, abstract robots to move in expressive ways and take on a social, even if uniquely machinic, presence. Choreographers and dancers work with the non-humanlike object in embodied, entangled ways to probe its material tensions and forces and find movements with them. We favour simple, abstract shapes that can serve as a blank canvas—a canvas for movement to 'do its thing'.

In the festival, Gemeinboeck and Saunders examined the age-old boundary between subjects and objects, in the form of a series of live improvisational performances, involving two dancers and two inhabitable objects. They sought to render the boundary between human and nonhuman porous by perforating the subject–object binary. Rather than turning objects into subjects or vice versa, the unfolding performance opened itself up to the vulnerabilities and unknowns along the edge. After all, this is where it gets interesting, where we can get entangled and reach beyond the figment of the human preserve.

fig. 76, Petra Gemeinboeck & Rob Saunders, Machine Movement Lab, workshop at AMATA with dancers Katrina Brown and Sarah Levinsky, 2018.

fig. 77

fig. 78

fig. 79

Petra Gemeinboeck & Rob Saunders, Machine Movement Lab, live performances with two dancers and Cube Performer #1, The Exchange Gallery, Penzance, 2018.

fig. 80, Petra Gemeinboeck & Rob Saunders, Machine Movement Lab, Cube Performer #1, at AMATA, Penryn campus, 2018.

fig. 81, Petra Gemeinboeck & Rob Saunders, Machine Movement Lab, live performances at The Exchange Gallery, Penzance, 2018.

fig. 82-85, Petra Gemeinboeck & Rob Saunders, Machine Movement Lab, Cube Performer #1, at AMATA, Penryn campus, 2018.

fig. 86, Stéphane Bissières, Dataline, sound installation, hard drives and arduino, Hard Drives Music series, AMATA, Penryn Campus, 2018.

STEPHANE BISSIERES

HARD DRIVES MUSIC

fig. 87

Stéphane Bissières, Clapping Drives, sound installation, hard drives and arduino, Hard Drives Music series, 2016, AMATA, Penryn campus, 2018.

fig. 88

Stéphane Bissières, Data Line, sound installation, hard drives and arduino, Hard Drives Music series, installation at The Exchange, Penzance, 2018.

STEPHANE BISSIERES

Composer, performer and digital artist, Stéphane Bissières lives and works in France. Alternating between Paris and Bordeaux, his work often combines digital and analogical parts. To build his pieces, he deploys a deep understanding of the beauty behind the mechanical nature of the components, that produce surprising new assemblies with a strong sense of playfulness. His creations evolve around research on digital art, performing art and representative forms. He seeks to reflect our dual relationship to technology and obsolescence, by representing all sorts of human hybridisation with the machine.

Interactive design is at the centre of his installations, and his improvised live performances with machines are intrinsically linked to this approach where the artistic process remains directly related to the gesture.

From experimental electronic music to modern composition, his musical projects explore the repetition of patterns to influence the perception of time. Stéphane is trained as a musician and mathematician, fascinated by the concept of artificial life and generative systems, he uses mathematical models to develop algorithms for autonomous real-time creation.

Awarded by Sacem, Imeb and Paris Jeunes Talents, he is a composer for Radio France and also collaborates with the Signature label and the GRM. He developed new interfaces for gesture capture for the company Dafact, realised installations for the Fresnoy and created a course of interactive creation at the National Institute of Audiovisual. He has had numerous collaborations and co-productions with Le Cube, a digital art centre in Paris.

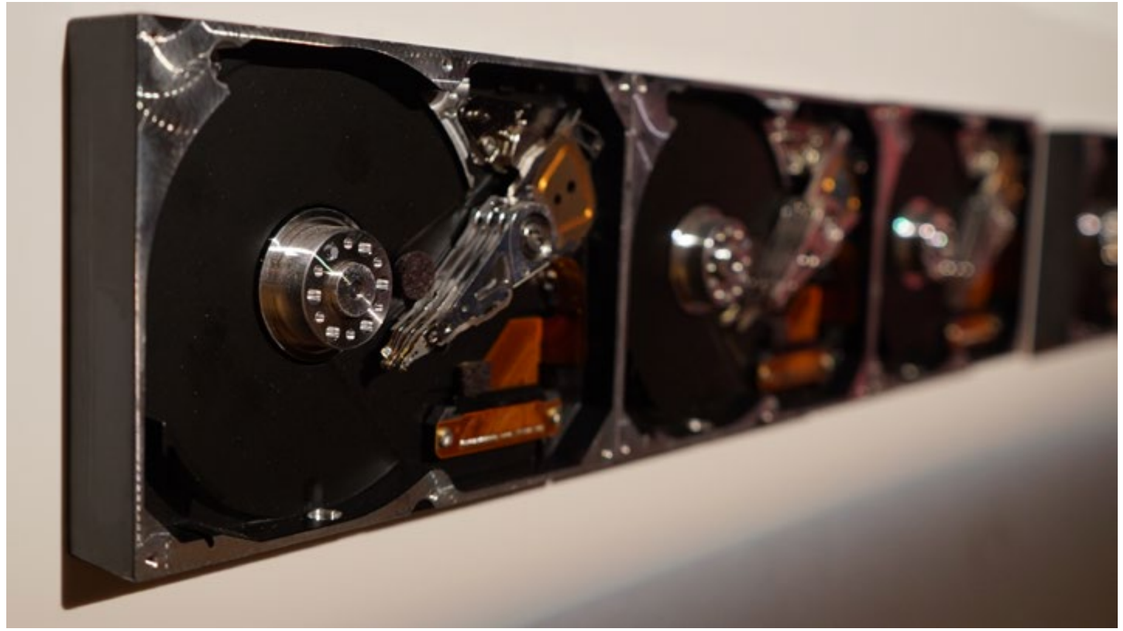


fig. 89, Stéphane Bissières, Dataline, sound installation, hard drives and arduino, Hard Drives Music series, 2018, AMATA, Penryn campus, 2018.

fig. 90, Stéphane Bissières, Dataline, sound installation, hard drives and arduino, Hard Drives Music series, 2018, Installation at AMATA, Penryn campus, 2018.

HARD DRIVES MUSIC

Hard Drives Music is a series of three sound art installations: *Dataline, Clapping Drives and Coil Song*. The artworks have been created by assembling several hard disk modules, and their behaviour is controlled via an Arduino. Each hard disk is an acoustic sound source, making a synthesiser that algorithmically produces generative melodic patterns.

In the field of digital, virtual and abstract arts, obsolete parts are vestiges of a changing entity. They tell us about identity and evolution. The artist has dismantled the "mechanical" hard disks, deprived them of their memory tray, revealing their mechanical nature. A new life emerges from them with microsystems generating musical patterns. Hard drives music exudes industrial poetry and aims to have a say about our relationship to obsolescence and technology.

DATALINE

DATALINE is composed of ten modules assembling three hard disks each controlled via an Arduino. The hard disks are mounted on a white case that enhances their presence. The case provides a clean, minimalistic aesthetic, that contrasts with the variety of shapes, colours and patterns of the hard drives.

The sounds generated are repetitive and, inspired by some of the American minimalist composers, these patterns allow infinite variations. When the listener moves close and along to the piece, the natural spatialization creates the illusion of new models emerging. Walking close to the piece feeds the perception of being in a strange place, the music allows the public to travel far to hear the buzz of insects or an odd bird. Perhaps one of the most touching aspects about the piece is the improbable connection to nature, which is something that only emerges with your eyes closed.

figs. 91 & 92, Stéphane Bissières, Dataline, sound installation, hard drives and arduino, Hard Drives Music series, AMATA, Penryn campus, 2018.

CLAPPING DRIVES

Clapping Drives is an acoustic installation and an homage to Steve Reich's Clapping Music. Steve Reich wanted to use the human body as a sole sound source for his piece. Here, like a cybernetic counterpoint, the hard drives are the only acoustic sound sources. Obsolete and recycled hard drives are dismounted to expose a structure which may recall a clock system, made with high precision and complexity.

The upper row of hard drives plays a 12/8 bell pattern for the entirety of the piece. The second row plays the same pattern, but after every four bars shifts by a one-eighth note to the right. The two rows continue until the second row has moved 12/8 notes and is hence playing the pattern in unison with the first row again (as at the beginning), forty-eight bars later.

fig. 93, Stéphane Bissières, Clapping Drives, sound installation, hard drives and arduino, 2106, Hard Drives Music series, installation at The Exchange, Penzance, 2018.

HUMAN

LIKES

fig. 94, Stéphane Bissières, Human Likes, interactive installation, webcam, computer, video projector, 2016, Installation at AMATA, Penryn campus, 2018.

fig. 95, Stéphane Bissières, Human Likes, interactive installation, webcam, computer, projector, 2016, installation at AMATA, Penryn campus, 2018.

fig. 96, Stéphane Bissières, Human Likes, Interactive installation, webcam, computer, projector, 2016, installation at AMATA, Penryn campus, 2018.

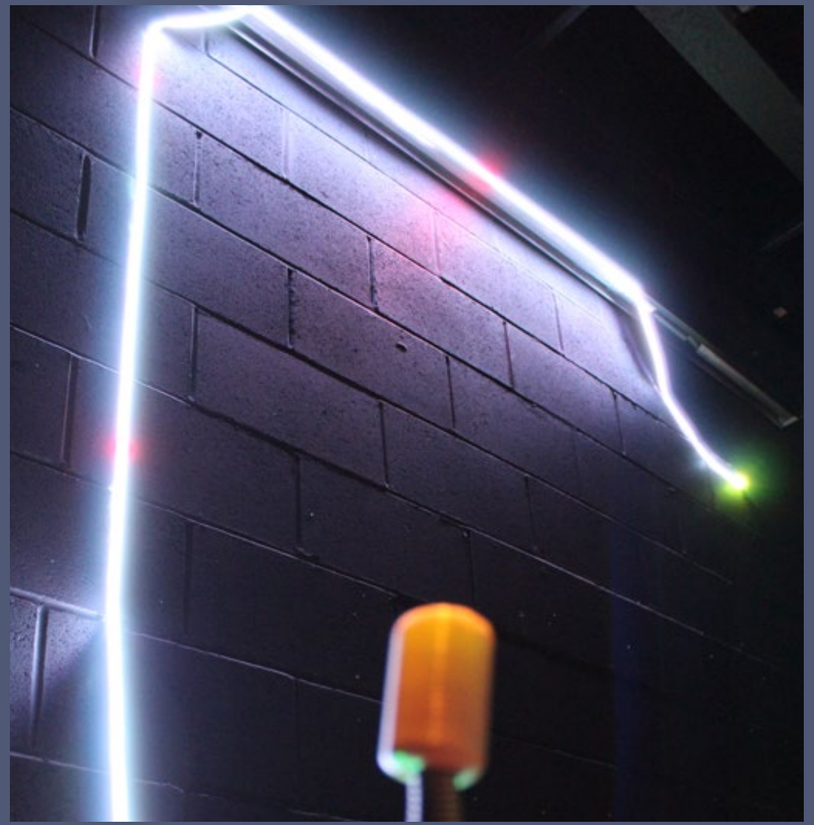
fig. 97, Stéphane Bissières, Human Likes, interactive installation, webcam, computer, projector, 2016, Penryn Campus, 2018.

HUMAN LIKES

Human likes is an interactive audiovisual installation using augmented reality to create links between strangers. The interaction is based on a face detection device, that generates a visible interface made of lines connecting participants. The projected image is a video mirror that links observers in real time, following their movements, giving them instant feedback. The audio also plays a vital part to encourage the flow of participants by augmenting the volume and tempo of the music as they move.

Beyond the playful side, the installation depicts the ambiguity of our video surveillance society, where one can hardly escape data extraction. The piece also relates to computer vision, portraying how we are seen by machines. To enter the network, participants need to observe, and once the camera has detected their face, they will be interconnected in realtime to other participants.

ROBIN BAUMGARTEN



LINE WOBBLER

fig. 98 Dungeon Crawler, Game, 2015, Installation at AMATA, Penryn campus, 2018.

ROBIN BAUMGARTEN

Robin Baumgarten is a London-based independent game developer. He completed an award-winning masters at Imperial College, London in computing, and created a highly popular two-player reaction game which was one of the first on the Android store. Since then he has built a career as an independent game designer and tours the world participating in festivals, doing game jams and residencies.

His best-known game is Line Wobbler, and he is now working on Wobble Garden. Line Wobbler has been exhibited in the Experimental Gameplay Workshop at GDC 2015, Burning Man 2015 in London, Chicago and Oslo, and has also been presented at the Victoria and Albert Museum in their recent significant video games show Video Games: Design/Play/Disrupt.

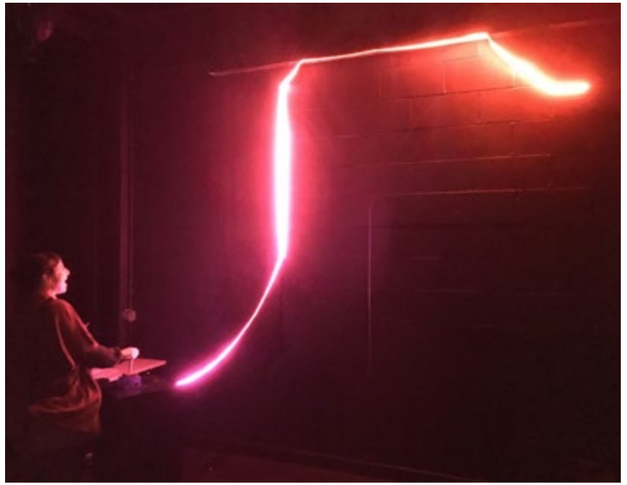
Line Wobbler has won two prizes at the AMAZE Awards 2015 in Berlin, the Game Design Award at IndieCade 2015 in Los Angeles, and the Best Game Design, Best Presentation, and the Audience Awards at Sense Of Wonder Night at the Tokyo Game Show 2016.

LINE WOBBLER

Line Wobbler is a one-dimensional dungeon crawler with a unique wobble controller made out of a door-stopper spring and a several metres of long, very bright, LED strip display. The entire game runs on an Arduino, including sound and particle effects at 60+fps.

The Controller uses a spring, an accelerometer and a rigid surface. The Wobble controller is an extremely precise joystick allowing players a unique 'wobble' action: to pull it back and let go to make it oscillate back and forth rapidly. The wobble action is core to the gameplay. Initially, the controller was made out of a shoe-tree spring and door-stopper springs. However, it now uses custom made springs explicitly designed for Line Wobbler.

The game is built using a long strip of densely packed LEDs, which are both bright and physically flexible. By applying selective brightness for specific particle effects, the game evokes the retro-feeling of vector-displays such as the bullets in Asteroids, the classic arcade video game.



The flexibility of the strip allows the incorporation of the physical space into the game. By bending and looping the display around objects and walls, and modifying in-game objects according to the strips' orientation, we break out of the rigid linearity imposed by a one dimensional display.

The game is a dungeon-crawler, where the player navigates obstacles and fights enemies to reach the exit of a maze or labyrinth. The dungeon crawl is a type of scenario in fantasy role-playing which, because of its simplicity, its procedurally generated levels, tile-based graphics, and permanent death of the player character, was popular in the '80s. It's a very playful type of game, easy to control but also addictive. Line Wobbler plays with nostalgia aesthetically but also typologically.

The physical location of the strip in the space shapes the gameplay. The player controls movement by bending the Wobble controller left and right; the wobbling movement destroys enemies. There are also obstacles such as lava fields, conveyor belts and slopes that challenge the navigation skills of the player. The sound effects are basic modulations of sine-waves, whose frequency is directly controlled by the acceleration of the controller to enhance the wobble effect.

figs. 99 & 100, Robin Baumgarten, Line Wobbler, Dungeon Crawler, Game, 2015, installation at AMATA, Penryn campus, 2018.

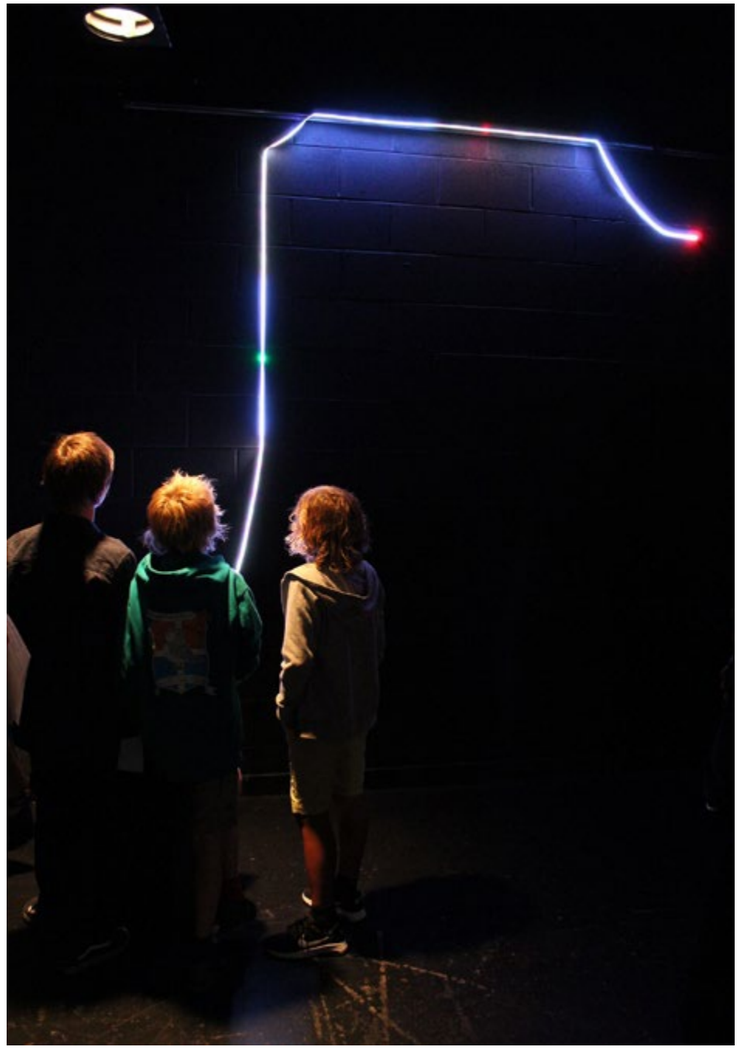


fig. 101, Robin Baumgarten, Line Wobbler, Dungeon Crawler, Game, 2015, installation at AMATA, Penryn campus, 2018.

fig. 102, Robin Baumgarten, Line Wobbler, Dungeon Crawler, Game, 2015, Installation at AMATA, Penryn campus, 2018.

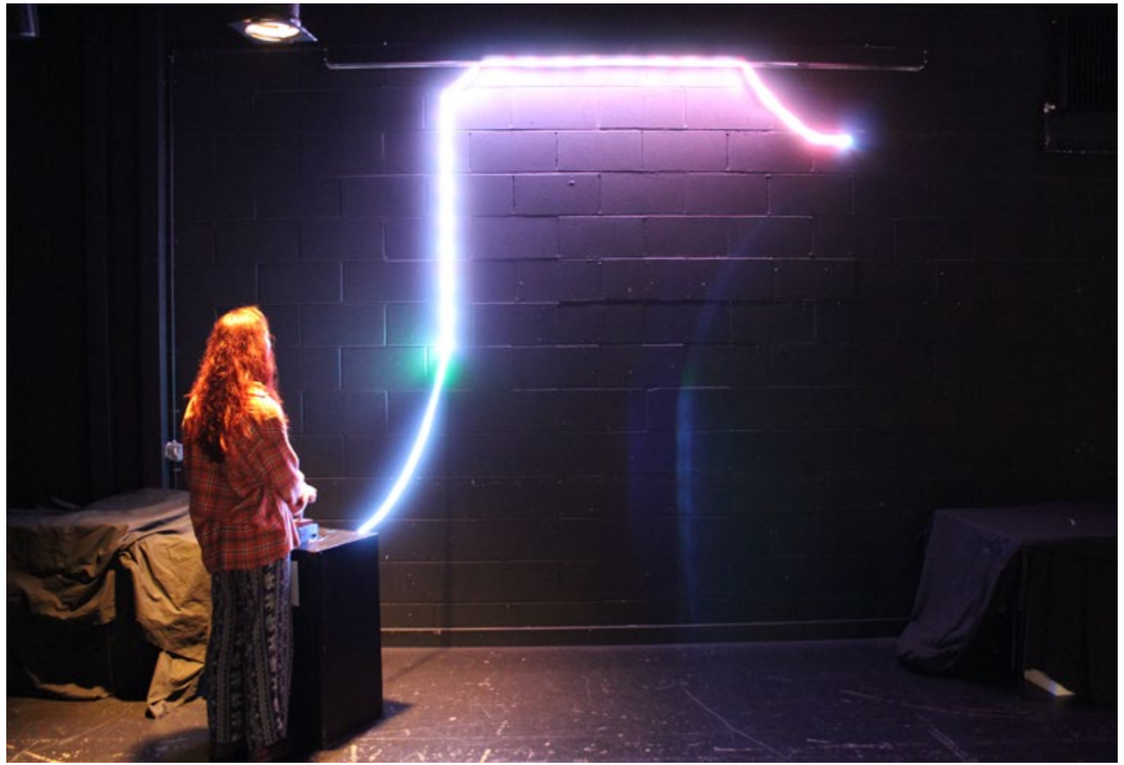
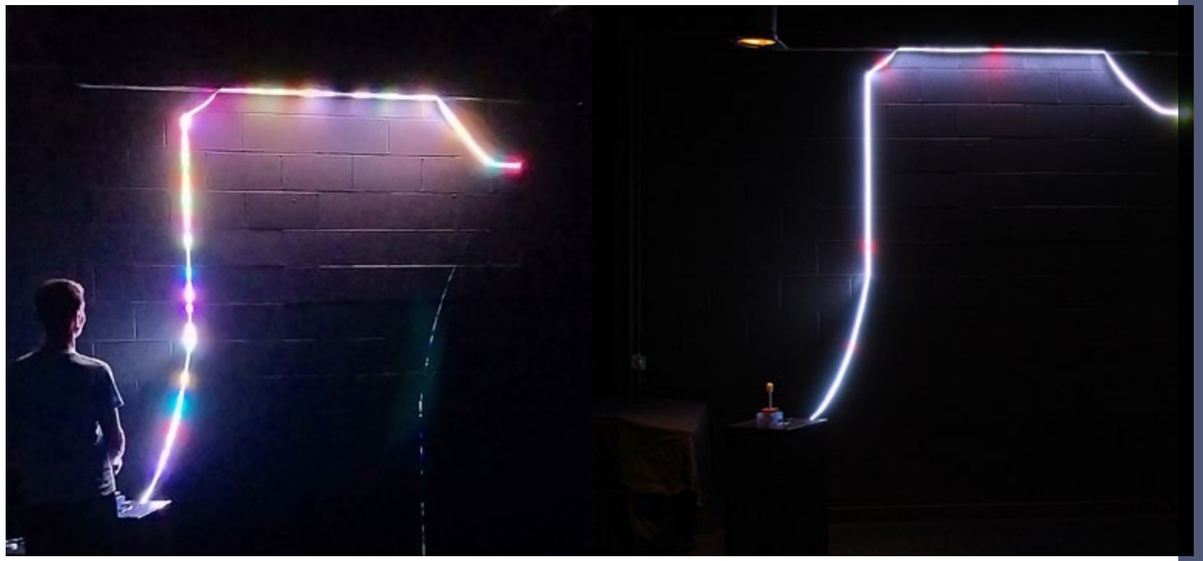


fig. 103, Robin Baumgarten, Line Wobbler, Dungeon Crawler, Game, 2015, Installation at AMATA, Penryn campus, 2018.



figs. 104 & 105, Robin Baumgarten, Line Wobbler, Dungeon Crawler, Game, 2015, Installation at AMATA, Penryn campus, 2018.

fig. 106, Robin Baumgarten, Line Wobbler, Dungeon Crawler, Game, 2015.

GAME OVEN & DUTCH NATIONAL BALLET

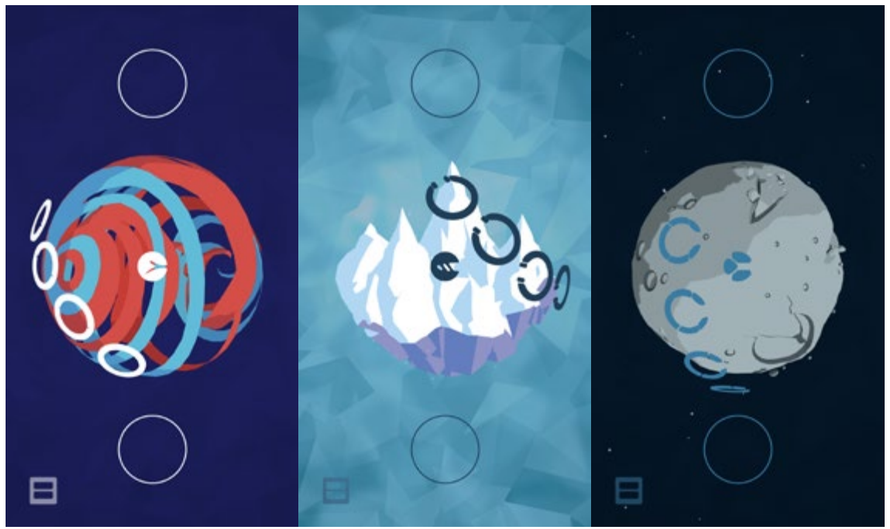
BOUNDEN

fig. 107, Game Oven, exhibition display, Bounden, 2014, Installation at The Exchange Gallery, Penzance, 2018.

GAME OVEN & NATIONAL DUTCH BALLET

Game Oven studio was founded in 2011 by Bojan Endrovski and Adriaan de Jongh, joined later by Eline Muijres. The studio closed its doors three and a half years later in 2015, after producing several unique games and winning many awards for their personal approach to game making. Based in Utrecht, the Netherlands, they made Fingle, Planet Challenge, Bam fu, Friendstrap, Bounden and Jelly Reef.

Bojan made Game Oven's multi-platform game engine and was the main coder for all the games. Adriaan was responsible for game design, prototyping, and business, joining Bojan in the programming, Adriaan was also in charge of production, and did marketing, PR and administration prior to Eline's arrival.



figs. 108-110 Game Oven, Bounden, game art screen shots, 2014.

BOUNDEN GAMEPLAY

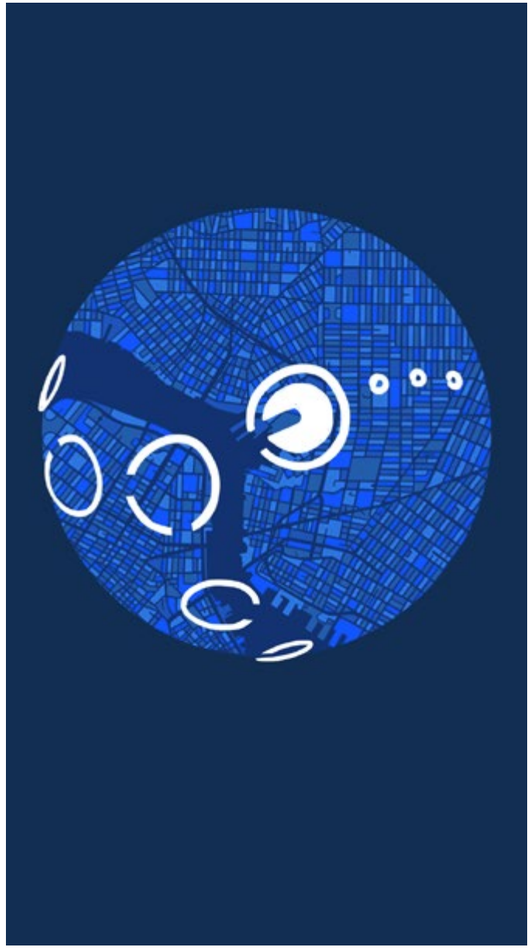
Bounden is a dancing game for two players, released in 2014 and made in collaboration with the Dutch National Ballet. It's available for iPhone and Android. To create Bounden, the Game Oven team worked with Ernst Meisner, choreographer at the Dutch National Ballet and the Junior Company consisting of Thomas van Damme, Nancy Burer, Nathan Brhane, Sofia Rubio Robles, Jessica Xuan, Therese Davis and Daniel Cooke.

Players twist and twirl, getting entangled, moving first awkwardly, then more confidently after a while. Holding either end of a device, they need to tilt the device around a virtual sphere following a path of rings. Participants swing their arms and twist their body, concentrating on the game and before noticing, they are already dancing. Each level has its own planet and visual and sound environment. Levels designed with choreographer Ernst Meisner include a video of that particular choreography danced by members of the Junior Company of the National Dutch ballet.

Game Oven had a very particular approach to game making. Bounden is an innovative and experimental game, much in line with all their other productions. As a studio, they were risk-prone, often trying a cross-disciplinary path to explore new possibilities for gamers. Their creations push the boundaries between games and other artistic disciplines, without losing a light causal touch and a large dose of fun.

Freelancer artist Rumena Najchevska was in charge of 2D Art, with Bart Delissen in charge of music and sounds, Gilles van Leeuwen film, Gerard 'Gerjo' Meier code, Tim Hengeveld Concept Art and Marlies Wessels Photography. Interns Michiel van Tienhoven and Rick van Kalmthout, were in charge of 3D Art, Ilona Verhard, looking after Concept Art.

twirl, twist, dance



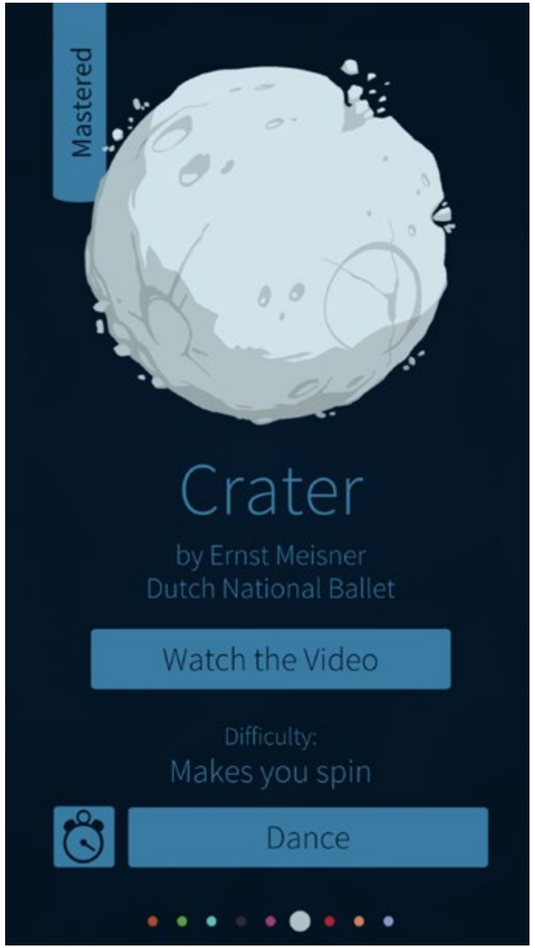
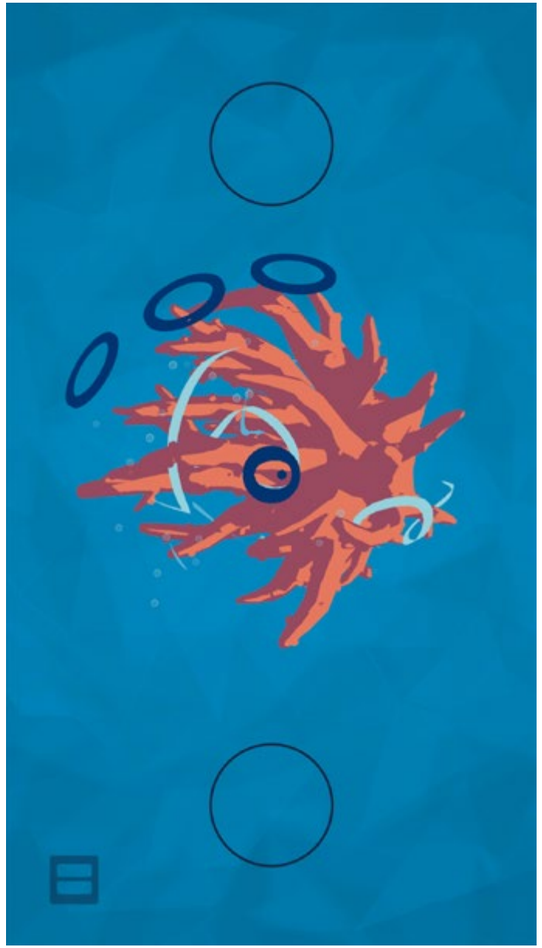
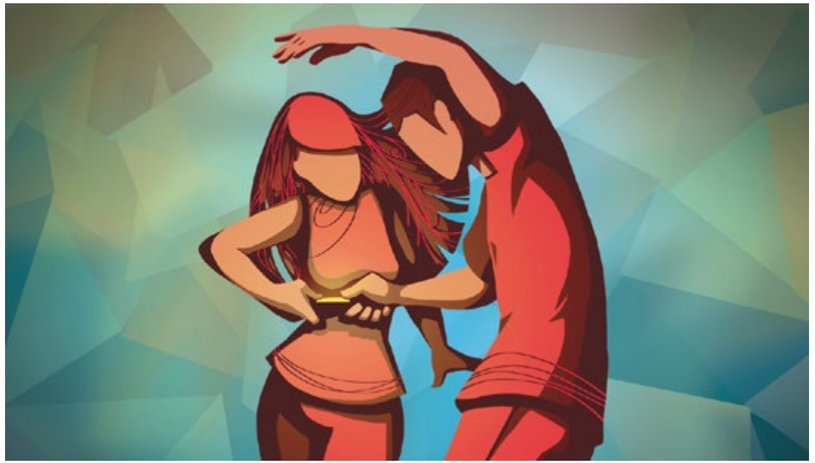


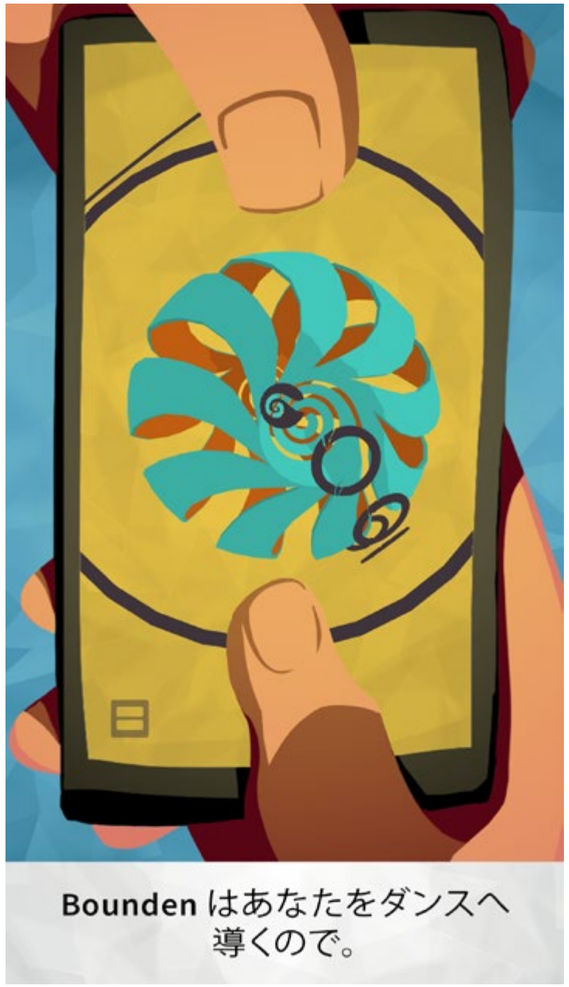
fig. 111, Game Oven, Bounden, concept art screen mockups, 2014.
fig. 112, Game Oven, Bounden, screenshot of the game, 2014.



figs. 113 & 114, Game Oven, Bounden, game art screenshots of the game, 2014.



figs. 115 & 116, Game Oven, Bounden, game art, 2014.



figs. 117 & 118 Game Oven, Bounden, game art screen mockups in Chinese and Japanese, 2014.

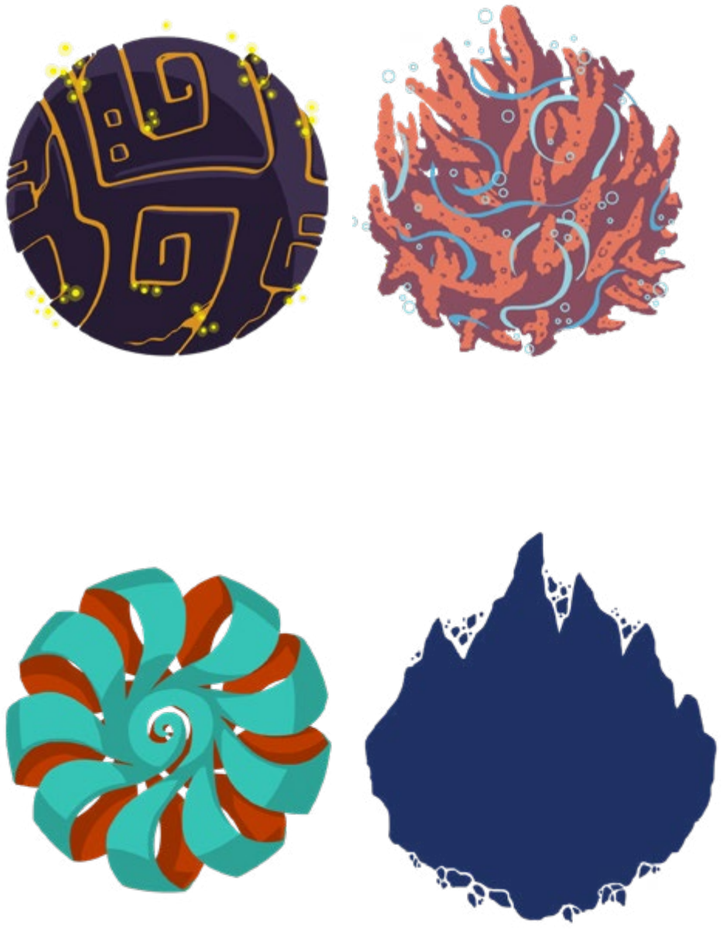
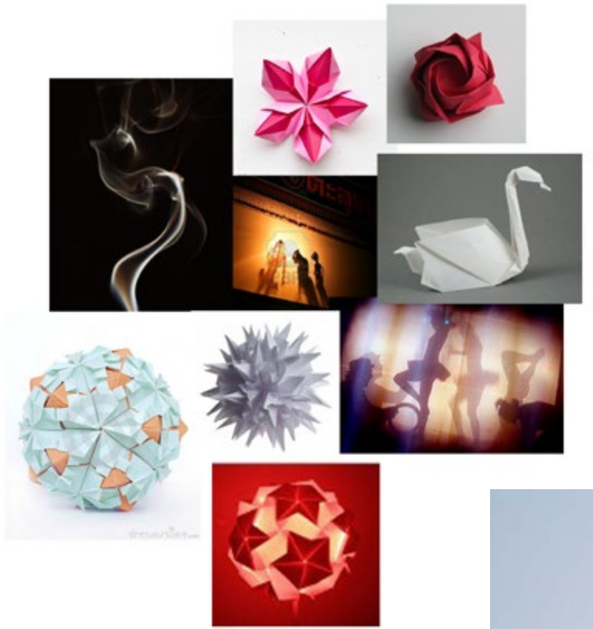
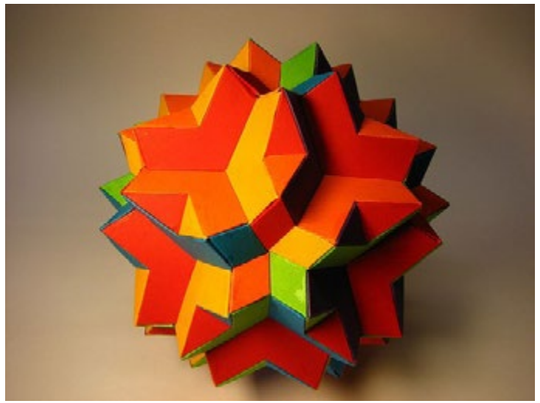
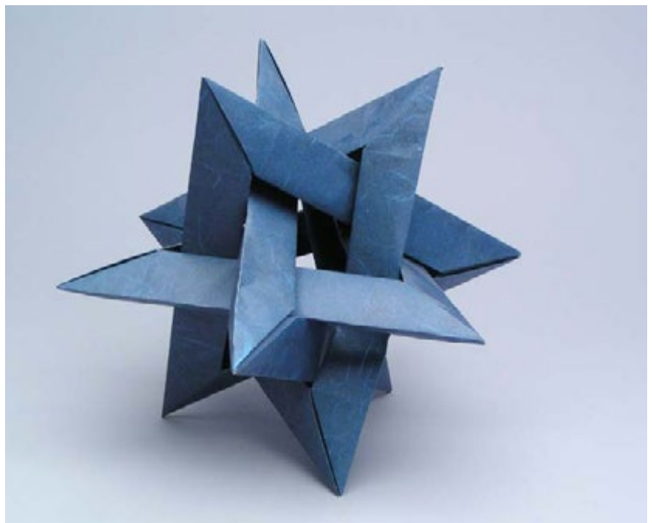


fig. 119 & 120 Game Oven, Bounden, game art for the planets, 2014.

fig. 121, Game Oven, exhibition display, Bounden, 2014, installation at The Exchange Gallery, Penzance, 2018.





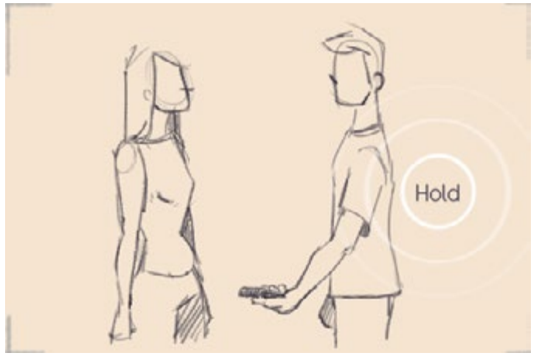


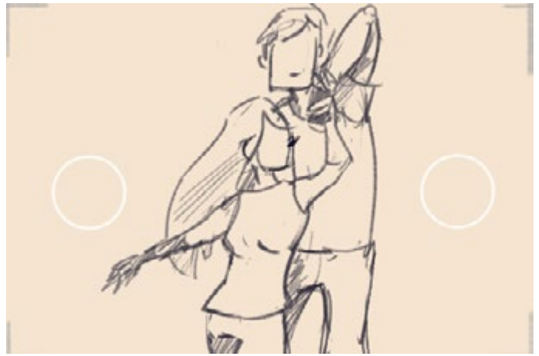
References and moodboards

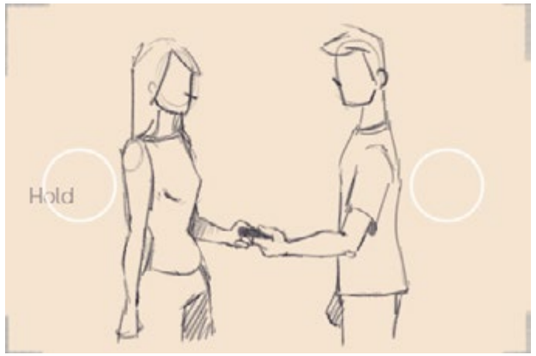
figs. 122-124, Game Oven, references for Bounden, origami moodboard, 2014.

figs. 125 & 126, Game Oven, Bounden players, images by Marlies Wessels, 2014.

next pages
figs.127-138, Game Oven, concept art for Bounden, tutorials by Rumena, 2014.

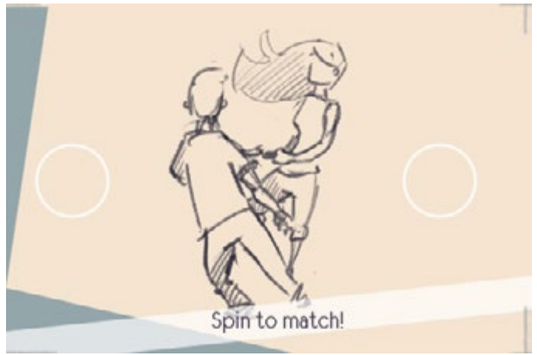

Hold

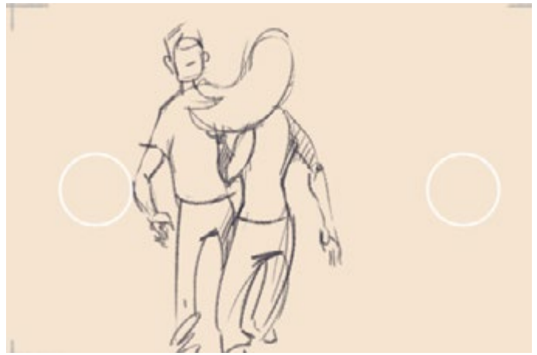



Hold

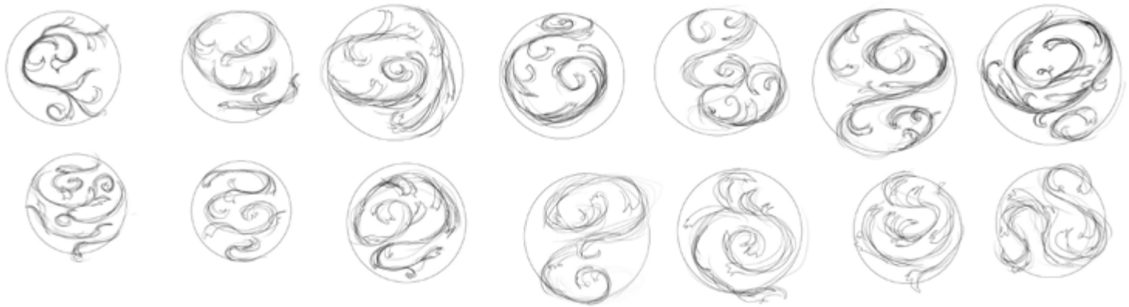

Want to dance?

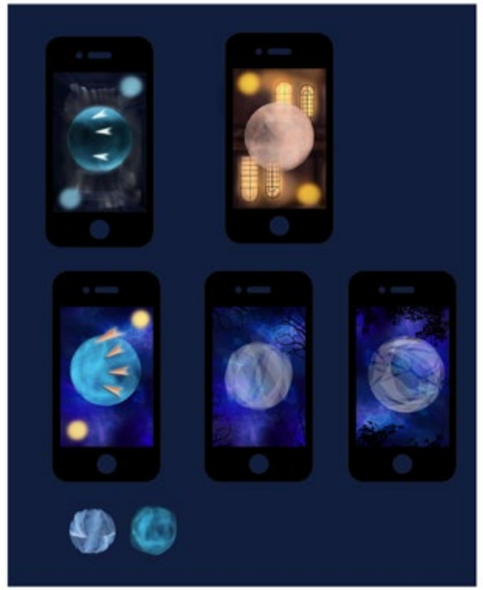

This is how you do it.


Spin to match!




DANCE!





figs. 139 & 140, Game Oven, concept art for Bounden, 2014.

@THOSEMETAMAKERS

TILT

fig. 141, @ThoseMetaMakers, Tilt, Java program and touchscreen, 2018.

@THOSEMETAMAKERS

fig. 142, @ThoseMetaMakers, Tilt, Java program and touchscreen, 2018.

@ThoseMetaMakers are a collective of scientists, artists and game designers forming part of The MetaMakers Institute at Falmouth University. They investigate ways in which Computational Creativity prototypes - software which is itself creative - can enhance our lives, drive cultural discourse and challenge assumptions. Ongoing public-facing projects include The Painting Fool, software to be taken seriously as a creative artist in its own right one day; The What-If-Machine, which has produced fictional ideas for a musical theatre production; ANGELINA, an automated game designer which has had real impact in gaming cultures; and the latest addition: Wevva, which enables people to co-create novel and engaging games directly on their mobile phone.

Tilt is a two-player interactive art game with a twist. Each player stands in front of a large, tilted touchscreen and must trace a series of moves on the screen. To do this, they each follow a guide ring for both their left and right hands across the whole of the screen. These moves encourage them to perform together, as if in a coordinated dance, with their hands occasionally getting in each other's way. Their fingers leave behind a paint trail and over six dance moves, the trails slowly produce a painting of a recognisable image, so the performance is generative as well as entertaining. Players can win or lose by competing to be the most accurate in tracing the trails on the screen. At the end of each dance move, the most accurate player is announced for that move, and a final tally of each player's winning moves determines the overall champion for the entire performance.

The players are guided by a friendly robot character, which gives advice and encourages them both at the start to be as accurate as possible. As the game evolves, it appears that one of the players is consistently better than the other at accurately tracing the paint strokes on the screen - in fact, they win each of the six rounds of the game, without exception. As this happens, in a summarisation at the end of each round, the robot becomes increasingly praiseworthy of the successful player and increasingly annoyed at the losing player. Towards the end, the robot is downright rude to the poor loser. Having lost repeatedly and seemingly unable to improve matters, and additionally being abused by the once-friendly robot, some players may get into a tilt, a phrase inherited into video gaming vernacular from the world of poker. Players in a tilt are described in the Urban Dictionary as being in "an emotional state when doing the exact same thing over and over produces negative results", with frustration that their hard work is not leading to the success so desperately craved.

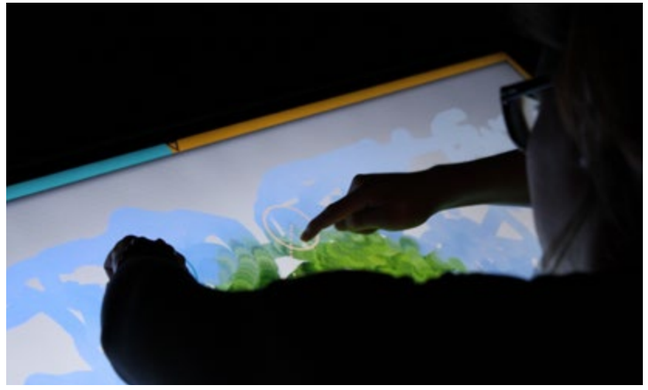
TILT

fig. 143
Installation of Tilt by @ThoseMetaMakers at the Games as { Performing } Arts exhibtion, 2018.

Credits:
Concept, programming, game design: Simon Colton
Art and game design: Giovanni Rubino
Music: Joan Casas Roma

What does it mean to be played by an AI ?

fig. 144, @ThoseMetaMakers,Tilt, Java program and touchscreen, 2018.



figs. 145 & 146, @ThoseMetaMakers, Tilt, two players performing the game, 2018.

When the champion is announced (to much fanfare slowly repeating the six to nil scoreline) the twist is revealed. The robot announces that he was actually tilted (biased) towards one of the players from the start, and had actually contrived to do everything in its power to enable the winning player to beat the losing one. This basically amounts to in-game meddling with the players' scores, while hiding this activity by disguising the bias. At the reveal, the players realise that their expectation of neutrality in the Artificial Intelligence (AI) powering the robot character has been misplaced. Sometimes, this revelation happens during the game, and the players may conspire to experiment with their tracing in order to reveal the subterfuge. For example, the winning player may choose to be really inaccurate on-purpose. If this happens, the robot detects the foul play and halts the proceedings, displaying a large TILT sign, as if the players had tilted the screen like they might when trying to cheat at pinball.

In the reveal of the twist, the robot offers no more explanation of why it broke the expectation of AI-neutrality than that it really liked the winning player and really disliked - hated even - the losing player. At this stage, the ludicrousness of the situation reveals itself, and hopefully raises some philosophical questions about the nature of AI systems in human society. What does it mean, if anything, for an AI system to 'hate' someone? Why do we expect AI systems to be unbiased, when we don't expect that in people? Should we be upset that a simple algorithm (as is true of the one powering the Tilt robot character) purports to have taken a dislike to us?

Tilt follows on from the *I Create, You Destroy* piece presented in the first edition of the Games as Art/Art as Games exhibition, which was also exhibited in the Now Play This festival in 2018. With these two pieces, the @ThoseMetaMakers collective are using art-based video games to challenge people to re-address their understanding of modern AI systems, tackling difficult issues such as AI systems being creative, being mean and being non-human. Such artistic presentation and exploration pays into the philosophical discourse surrounding AI, which can help direct future engineering implementation, scientific appraisal and cultural appreciation of Artificial Intelligence in the 21st Century.

figs. 147-149, @ThoseMetaMakers, Tilt, players performing the game, 2018.

DIE GUTE FABRIK

JOHAN SEBASTIAN JOUST

fig. 150, Die Gute Fabrik, Johan Sebastian Joust, Players at the Games as { Performing } Arts Exhibition, 2018.

DIE GUTE FABRIK

JOHAN SEBASTIAN JOUST

Classic forms of play from the past inspire Die Gute Fabrik, a small games studio based in New York City and Copenhagen. The physical playground games of their childhood or the adventure games from old consoles find a new life thanks to music and new technology. Their games are hand-crafted, synaesthetic, offbeat, very personal and shaped by their particular sense of style and storytelling.

The studio is co-owned by Nils Deneken, Douglas Wilson, and Christoffer Holmgård. Nils and Christoffer live in Copenhagen, though Nils is originally from Germany. Douglas is American and currently resides in New York City.

Nils founded the studio in 2008, after completing his first game called Rückblende. Nils and Doug first met at IndieCade 2008. Then, in January 2009, Doug moved back to Denmark where he had lived previously on a research grant to pursue a PhD at the IT University of Copenhagen (ITU). Doug and Nils started jamming together at the 2009 Nordic Game Jam, where they worked on a 5 Minute MMORPG. They also worked on some projects with the Copenhagen Game Collective, including their physical party game B.U.T.T.O.N. which had a 2011 IGF nomination.

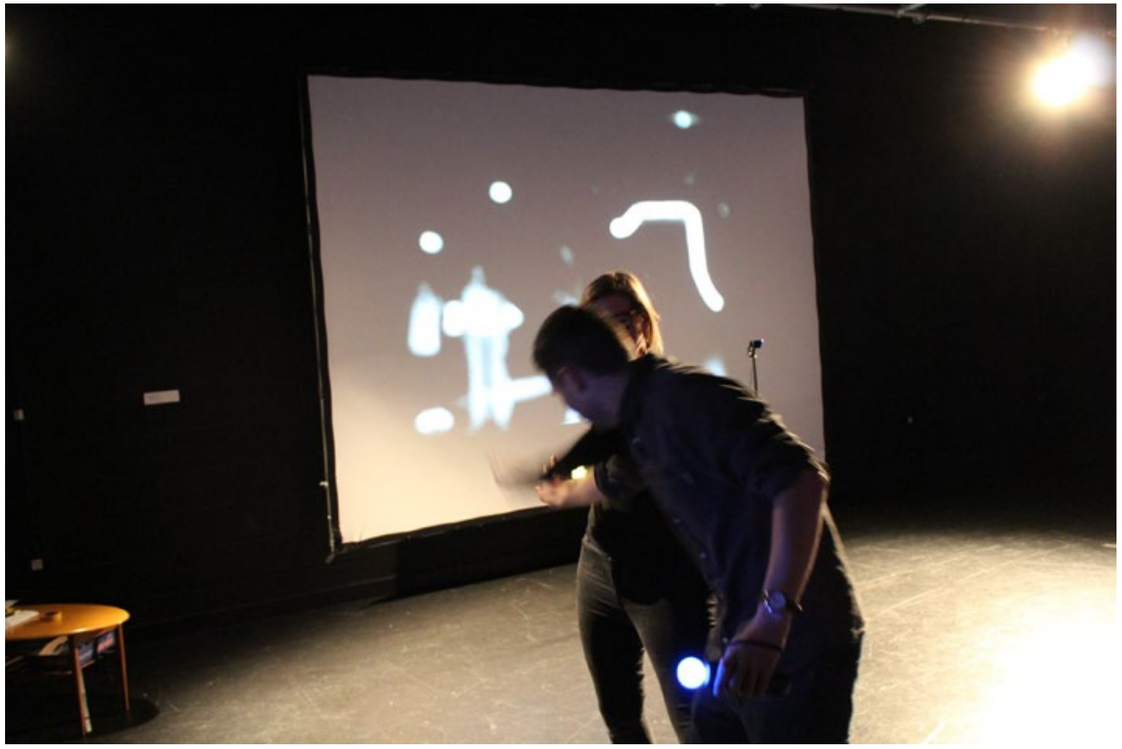


fig. 151, Die Gute Fabrik, Johan Sebastian Joust, players at the Games as { Performing } Arts exhibition, 2018.

In 2011, Doug officially joined Gute Fabrik with an eye towards publishing his motion control game Johann Sebastian Joust, as well as helping Nils realise his adventure game Mutazione. Christoffer also joined them and helped to manage business affairs.

Since finishing his PhD in May 2012, Doug has been full-time at die Gute Fabrik. Christoffer is currently doing a PhD (also at ITU), while Doug and Nils run the game productions.

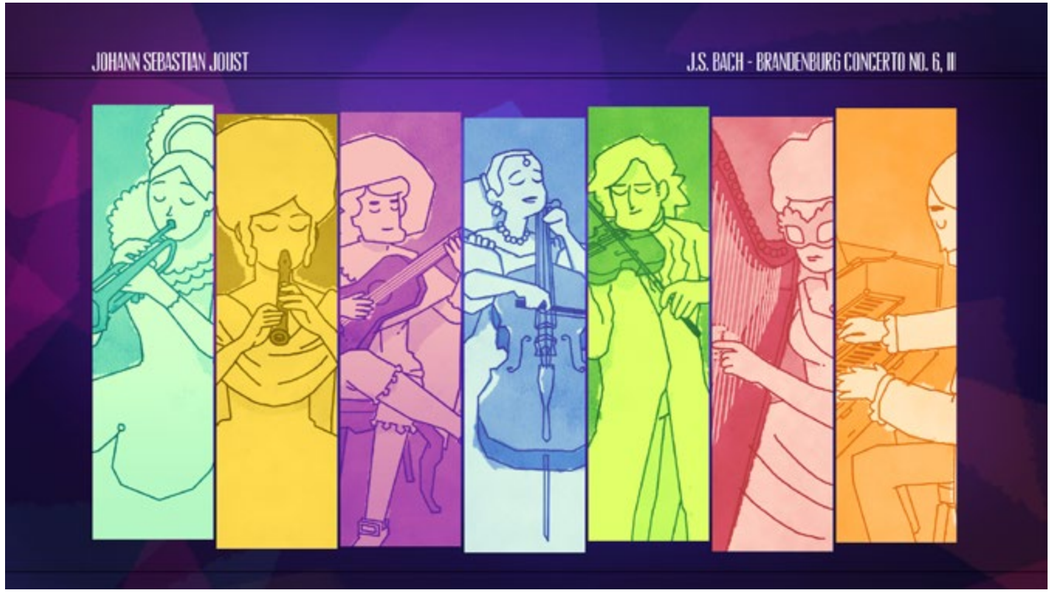


fig. 152, Die Gute Fabrik, Johan Sebastian Joust, screenshot of the game, 2014.

THE GAME

Johann Sebastian Joust is a no-graphics, digitally-enabled playground game designed for motion controllers. In the tradition of the famous franchise Guitar Hero, it's a rhythm game or rhythm action game, a genre of music-themed action video game that challenges the player's sense of rhythm. This genre's games focus on the simulated performance of musical instruments or dance. To dance or to play the instrument correctly increases the player's score. Many rhythm games have a compelling social aspect including multiplayer modes, while often featuring new types of game controllers.

fig. 153, Die Gute Fabrik, Johan Sebastian Joust, Image by Brent Knepper, 2014.

The goal is to be the last player remaining. When Bach's Brandenburg Concertos music plays in slow-motion, the controllers are very sensitive to movement. When the music speeds up, the threshold becomes less strict, giving the players a small window to dash at their opponents.

The player who moves the controller beyond the allowable limit will lose. To win the game, players need to jostle their opponents' controllers while protecting their own. J.S. Joust is available on PlayStation 3 & 4 as part of the Sportsfriends compendium. The game is also coming to Mac and Linux in December 2019, via Steam and the Humble Store.

fig. 154, Die Gute Fabrik, Johan Sebastian Joust, screenshot of the game, 2014.

fig. 155, Die Gute Fabrik, Johan Sebastian Joust, image by Sara Bobo, 2014.

fig. 156, Die Gute Fabrik, Johan Sebastian Joust, image by Sara Bobo, 2014.

figs. 157 & 158, Die Gute Fabrik , Johan Sebastian Joust, players at the Games as { Performing } Arts Exhibition, 2018.

DANCING BATTLE

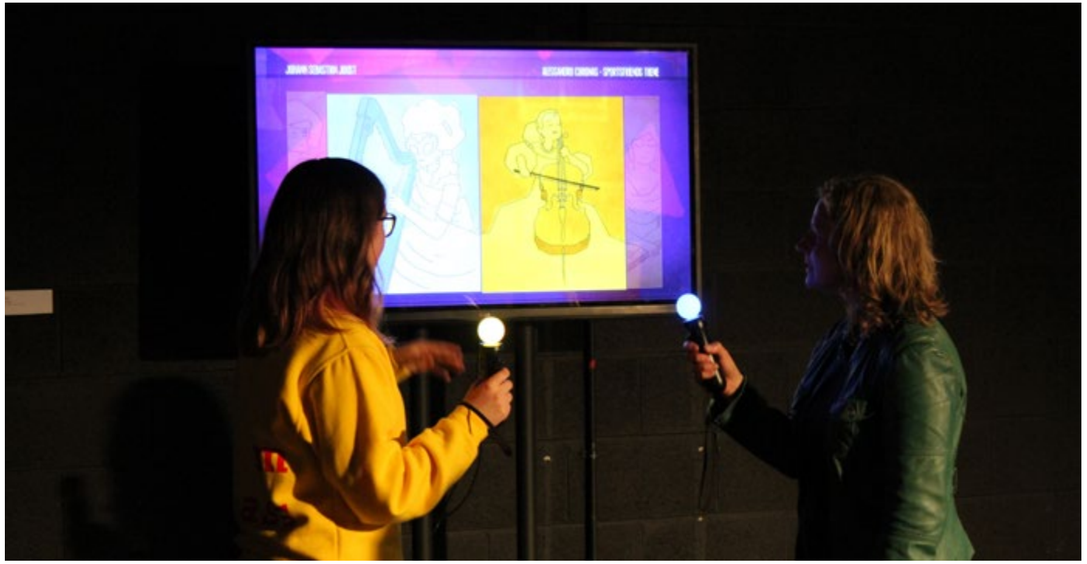


fig. 159, Die Gute Fabrik, Johan Sebastian Joust, players at the Games as { Performing } Arts exhibition, 2018.

Now Play This

Somerset
House London
6-8 April 2018

NOW PLAY THIS 2018

PART OF THE LONDON GAMES FESTIVAL

Now Play This is a festival of experimental game design that ran at Somerset House in London for its fourth edition from 6-8 April in 2018, showcasing interactive and playful work as part of the London Games Festival. The 2018 festival looked in particular at the themes of place, pattern and game-making. The exhibition ranged from a video game about walking up hills in Cumbria to a physical game about building a 3D-printed city.

Visitors could explore an exhibition of 25 games and other artworks and get involved in contributing to a series of games that were made over the course of the weekend.

@ThoseMetaMaker's piece I Create, You Destroy was one of the selected games/art installations presented at this edition. Prof. Simon Colton gave a talk and we offered a game jam with the Wevva app as part of the maker's corner.

Now Play This is put on by festival director Holly Gramazio, digital curator George Buckenham, and producers Sophie Sampson and Jo Summers.

fig. 160, Now Play This, images from the Exhibition, 2018.

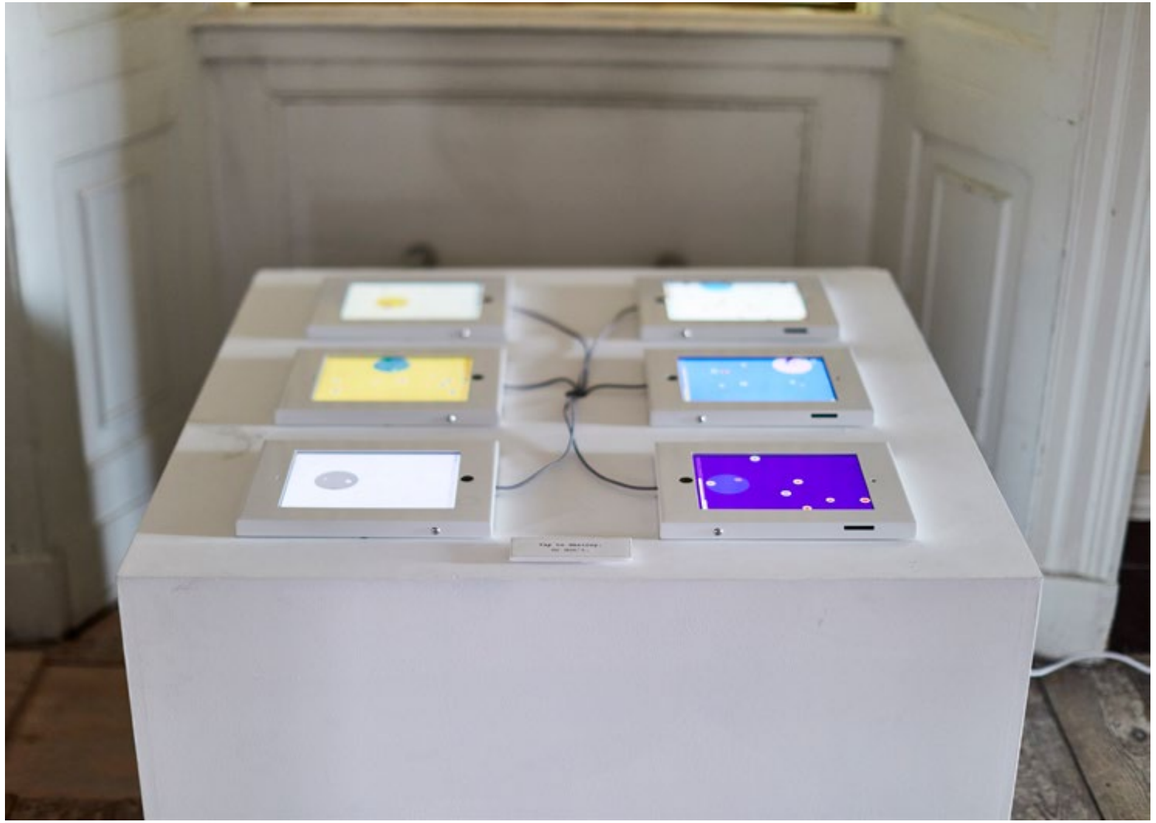


fig. 161, @ThoseMetaMakers, I Create, You Destroy, 2016, installation for Now Play This, 2018, image by Ben Peter Catchpole.

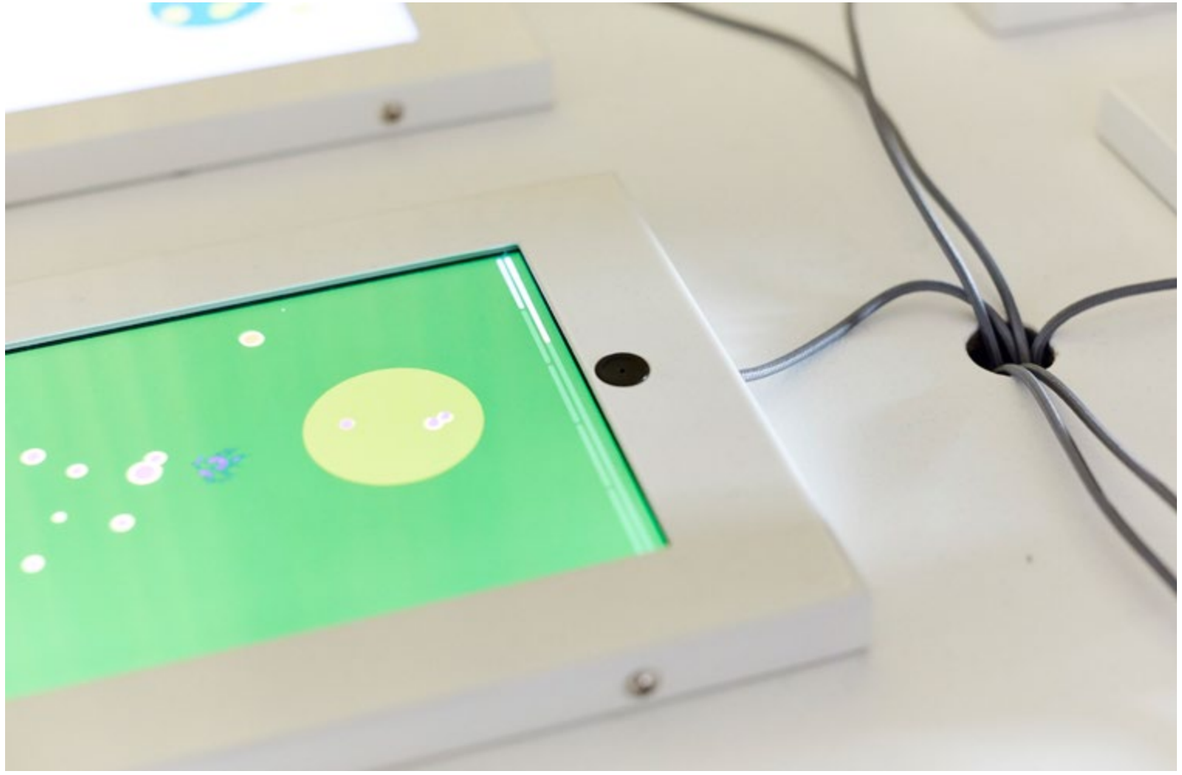


fig. 162, @ThoseMetaMakers, I Create, You Destroy, 2016, Installation for Now Play This, 2018, image by Ben Peter Catchpole.

fig. 163, @ThoseMetaMakers, I Create, You Destroy, 2016, Installation for Now Play This, 2018, Image by Ben Peter Catchpole.

I CREATE, YOU DESTROY

@ThoseMetaMakers work, I Create, You Destroy, is presented in a sober and minimalist way, aiming to challenge mainstream assumptions about AI being a threat. The beauty of the piece resides in the balance produced by using mainstream supports (iPads) and a mainstream platform (casual games) to challenge the mainstream assumption. The AI hides behind the bold, sharp and colourful surface of six iPads perfectly aligned and fixed to a white background. With white cases and white backgrounds only, the playful and bright images of the games stand out. The small balls are moving fast, appearing from everywhere, going anywhere. New games come to life, live, directly in front of visitors standing there with a choice to make: either merely watch, or act, interact, and then themselves become the threat.

Breaking the assumption and questioning what we are expected to do, is at the core of I Create, You Destroy. In front of a tablet, we are meant to touch, in front of a game, we are supposed to play. However, if we choose to play, in moral terms, we will be harmful. One crucial aspect of the installation is the idea of the continual moving image. When the creative process is happening right there, the spectator is not merely watching a pre-recorded movie. What is going on will never occur again. "Uniqueness" is one of the holy quests of contemporary art. Once we lose the unique nature of the artefact, we seek the exceptional character of the experience. Games technologies and AI are enabling the rise of new hybrid art forms between installation and performance.

fig. 164, @ThoseMetaMakers, I Create, You Destroy, 2016, Installation for Now Play This, 2018, image by Ben Peter Catchpole.

fig. 165, Participants at the rapid game jam organised by @ThoseMetaMakers with the Wevva app, at Now Play This, 2018, image by Ben Peter Catchpole.

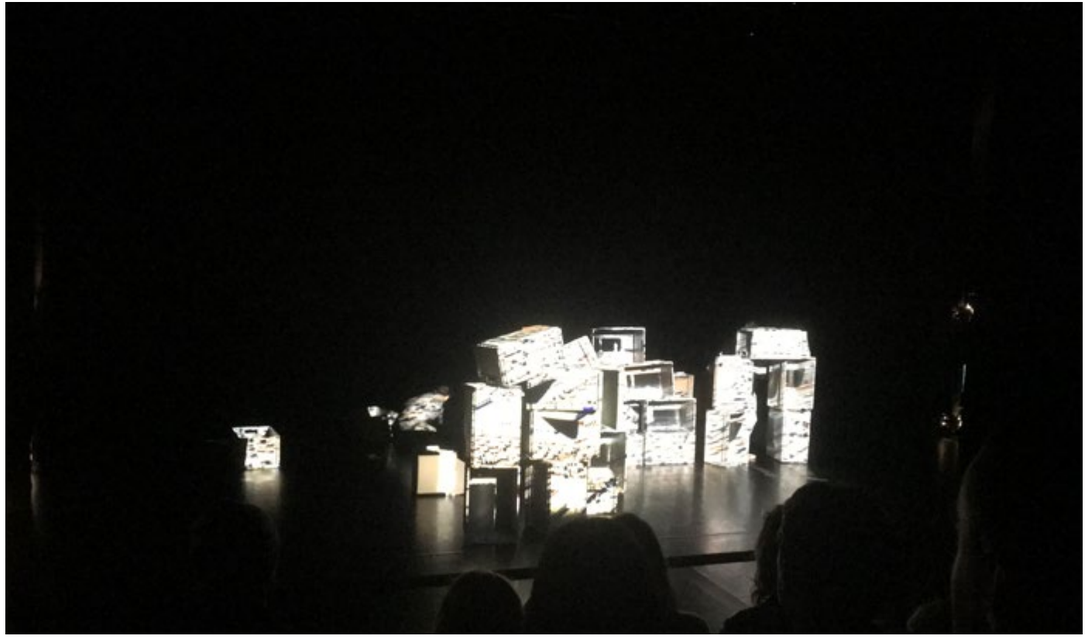


fig. 166, kondition pluriel, Enjeux, live performance at AMATA, Falmouth University, 2018.

EPILOGUE

The Games as Arts / Arts as Games series of festivals has celebrated the way in which video game art, creative practice and culture have been influenced by, and have in turn influenced, more traditional arts. The first festival looked into games and the visual arts, and the second one, presented here, investigated how games and performing arts overlap, meld together and cross-fertilise each other. Looking through the prism of the universal artistic concept of play, festival organiser and curator Blanca Pérez Ferrer has brilliantly brought together a fascinating series of art installations, workshops, video games, residencies and performances. As seen in the pages of this catalogue, there is much fertile ground to explore when the playful act of performing meets the playful act of gaming. The festivals have been one of the most significant outcomes of the EC-funded Games Research Opportunities ERA-Chair project held in the Games Academy of Falmouth University. The legacy of these festivals will be in helping games culture speak to mainstream art audiences, in inspiring artists to think of play as a medium, and in highlighting the beauty and power of video games as a major art form for the 21st Century.

Prof. Simon Colton and Dr. Rob Saunders
Co-leaders of The MetaMakers Institute

CREDITS

COORDINATOR: Blanca Pérez Ferrer

CURATOR: Blanca Pérez Ferrer

TECHNICIANS: Andy Smith, Pete Hooper, Peter Ivey

SCENOGRAPHY: Petra Gemeinboeck and Blanca Pérez Ferrer

WORKSHOPS: Petra Gemeinboeck, Rob Saunders, Sarah Levinsky, Simon Colton, Mark Nelson, Swen Gaudl, Edward Powley, Giovanni Rubino, Joan Casas Roma

ADMINISTRATION: Alice Holland

PRESS AND SOCIAL MEDIA: Michael Cook and Mark Nelson

PRODUCTION ASSISTANT: Jessica Warne

COORDINATOR, NEWLYN ART GALLERY & THE EXCHANGE: Cat Gibbard

AMATA PRODUCER: James Randall

CATALOGUE DESIGN: Blanca Pérez Ferrer

CO-LEADERS OF THE METAMAKERS INSTITUTE: Simon Colton and Rob Saunders

GAMES ACADEMY DIRECTOR: Tanya Krzywinska

ERA PROJECT COORDINATOR: Kamran Harandy

EXTERNAL FUNDING SUPPORT: Nolwenn Baot, Cyril Janody

The festival, the cultural program and public talks attached to the exhibition and festival, and the publication of this catalogue were funded by the European Union through the European Research Area (ERA) Chairs Scheme (project number 621403).

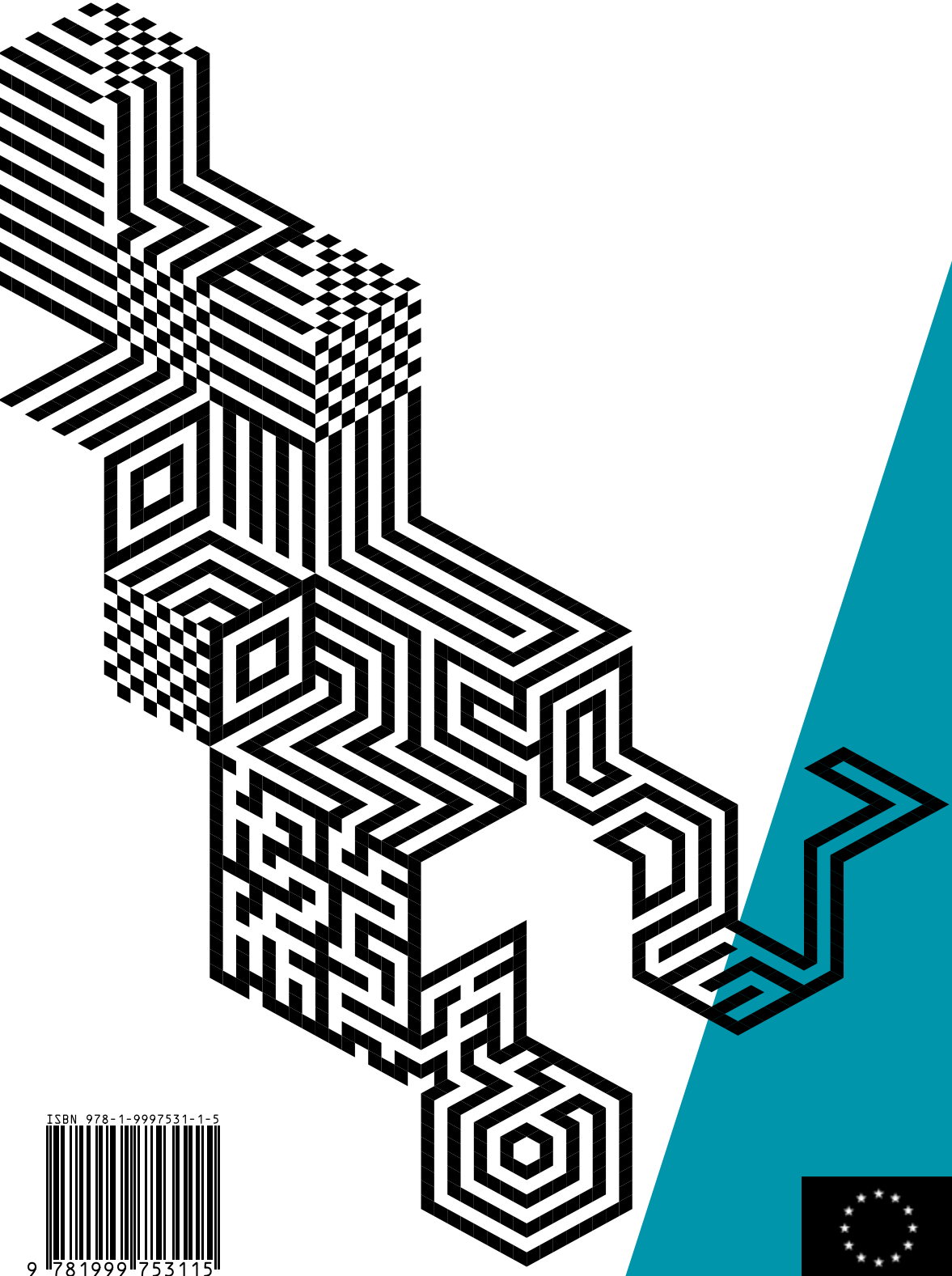
The artist in residency was partially funded by the Australian Research Council.
kondition's pluriel performace was partially funded by Canada Council for the Arts (CCA), Inter-Arts office and theConseil des arts et des lettres du Québec (CALQ), Multidisciplinary Art sector.


Australian Government
Australian Research Council


CALQ
Conseil
des arts
et des lettres
du Québec


Canada Council
for the Arts
Conseil des arts
du Canada


European
Research Area



NEWLYN
ART GALLERY
& THE
EXCHANGE

ISBN 978-1-9997531-1-5

FALMOUTH
UNIVERSITY