

Isabelle Arvers

P O R T F O L I O

GAME ART

MACHINIMA

INDIE GAMES

RETROGAMING

DIGITAL ART

8 BIT

NET ART



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I am a french media art curator, critic and author, specializing in video and computer games, net and digital art, retrogaming, 8 bit, machinima, indie games and free and open cultures.

In 2000, I was the image content manager of *Gizmoland*, a web portal dedicated to electronic cultures. It was an online gallery and a magazine for which I selected games, digital and interactive artworks, animation and screensavers. In 2001, I became the project manager of *Villette Numérique* in Paris and curated *Playtime the gaming room*, and a net.art gallery on *Sound Toys*.

Then I became a freelance curator and focused on the relationship between art and video games. From 2003 to 2005, I worked for the Cinema department at the Pompidou Center on the artistic

program of the *Web Plasticians* and on *Turn around the web*, featuring french and international artists. In 2004, I organized a 8 bit music concert with Bubblyfish and Glomag and a chip tunes music festival *High Score*. I also curated the wireless art event *Wifiledefrance* for la Region Ile de France. I was also the net.art curator for the *Banana RAM* festival on the theme *Mind control* in Italy. The same year, I curated the exhibit *Reactivate* in Melbourne analyzing the interactions between games, music and cinema.

In 2005, I co-curated a game art exhibition featuring artworks created with open source and free software and hardware, *No fun games and the gaming experience*, in Bergen and in 2006, some game art installations and a workshop around games for *Mal au Pixel* in Paris.

Since 2005 I have been showing machinima in theaters, animation and short films festivals in France and abroad and in 2010 I began to organize machinima workshops in order to show that mass media can be used as a way of expression and as a tool for creation. Also, since 2009 and thanks to my collaboration with the festival *Gamerz* in Aix-en-Provence, I curate machinima exhibitions: *Identity, otherness and video games* in 2012, *Machiniglitch* in 2013. My last projects include game art, retrogaming and indie games like the retrogaming exhibit *Games Heroes* (2011), or *Games Reflexions* (2013). More recently I curated two shows on the mutations of borders, mixing art and research and titled *the antiAtlas of Borders* (2013/2014). I am currently curating *Evolution*, a gaming show with the CDM in Vancouver that will happen in the summer of 2014.

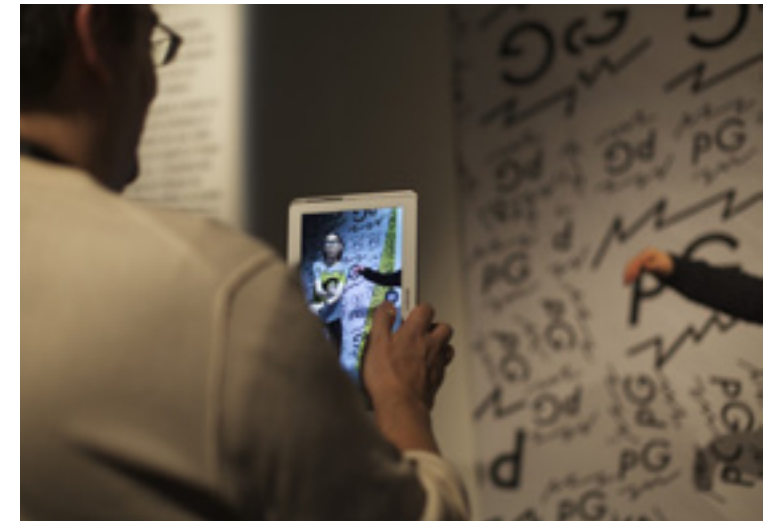
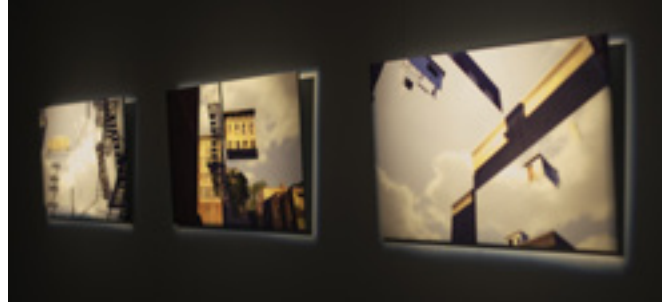
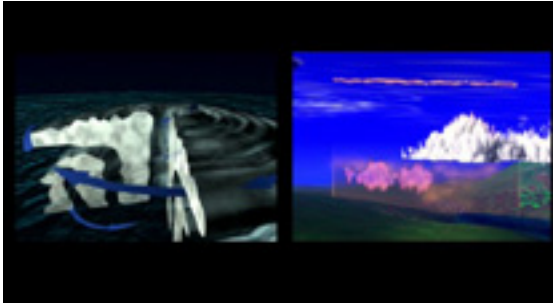
GAME ART

GAMES REFLEXIONS

Le Carreau, Cergy
18 octobre - 30 Novembre 2013

Are video games building our perception of reality or is our perception of reality that builds the imagination of video games? How much do video games affect and influence our imagination? What architecture of reality is induced by video games? Games Reflexions is a game, video and photography exhibition, it tries to answer these questions.

Games as a reflection of reality, games as the main focus for reflection, or mirror effects from one game to another or within the game (games that reference or parody other games) is what is explored in this exhibition. In the ways of Oscar Wilde in Decay of Lying, Games Reflexions is an essay about games as an imitation of life or life as influenced by our game experience.



Artworks: Scintillations, David Calvo / PGRA, Pierre Giner / Parallel, Harun Farocki / Carjacked, Colleo / Flying and Floating, Robert Overweg



Because power is based on violence, children play at war. Because the world is in a constant virtualization, inside the images and information flow, artists borrow codes from video game to mirror a reality increasingly illusory.

The exhibition Playing to real presented in Meudon in December 2007, provides a vision of the relationship between art and video games and put the real into the perspective of video and computer games. The minimalist installation by the artist Damien Aspe – Russia with fun – is a wall of volumes representing the famous game Tetris invented by Alexey Pazhitnov in 1983. It has been said that this game was one of the most powerful weapons of the Eastern bloc against the profitability of capitalism in the West ... Reflecting a time when the fate of the world hung by a red button, that of nuclear weapons. In a daily log, Quentin Destieu,

Romain Senatore of Dardex – Mort2faim perpetuate work reappropriation / recycling objects surrounding us with Camping Station. A “station” which transforms the audience into DJ and VJ.

Mathias video of the French artist Yann Groleau, plays its part, the elliptical narrative in a completely redesigned a player massively multiplayer World of Warcraft interview. A young man that looks like a young person tells his fights with an ax, knife with merchants or virtual enemies and tells how he separates his women by killing them. The gap between the ultra violent speech and image of the young man is amazing.

Artworks: From Russia with fun, Damien Aspe / Camping Station, Dardex – M2F / Play All, Vittoria Polatto / Mathias, Yann Groleau / Samorost, Jakub Dvorsky



PLAYING TO REAL

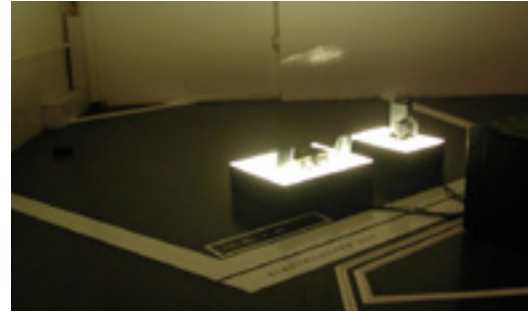
Médiathèque de Meudon La Forêt
27 nov.-5 dec. 2007





MAL AU PIXEL FESTIVAL

Mains d'oeuvres, Saint-Ouen
19 – 29 april 2006



Artworks: Electroscape, **Fabric** / sCrAmBIEd ?HaCkZ!, **Sven König** / Burnstation, **Platoniq** / Kick Ass Kung-Fu, **Animaatiokone** ■ **Workshop:** Politics of play with **Amy Franceschini** (Future Farmers) et **Myriel Milicevic**

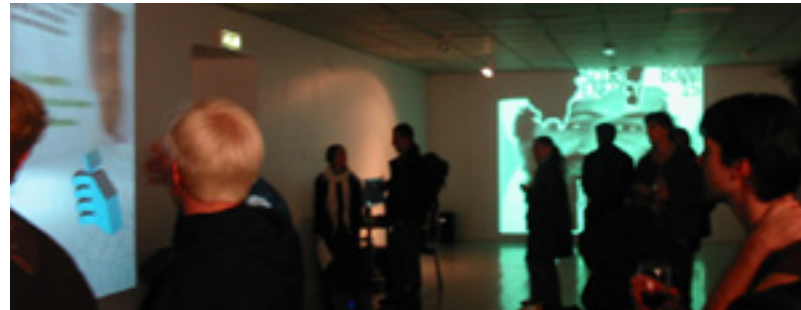


Pixelache is a festival of electronic art and subcultures. Pixelache presents projects experimenting with media and technology from a broad range of disciplines: artists, engineers, designers, researchers and architects. Pixelache focuses especially in presenting activities of various international grassroots networks and communities such as VJ community, media activists, open source community and demoscene. The goal of Pixelache festival is to act as a bridge between the traditional creative disciplines and rapidly developing electronic subcultures. For this first édition of Pixelache in Paris, we focused on artists interested in video games & playful culture and on open source and we invited Amy Franceschini for a workshop inside the city on the Politics of Play.



NO FUN
GAMES AND THE GAMING
EXPERIENCE, PIKSEL FREE AND
OPENSOURCE SOFTWARE
FESTIVAL

Hordaland Kunstener
Bergen, Norway,
16 – 23 octobre 2005



If you ask a hard core gamer why he likes a game, his answer will often be: «I like it, because it's fun» Why has fun nowadays become such a serious question? Because, today, game benefits are the largest in the entertainment industry, and as a matter of fact, they have become the new media by excellence: a tool used massively to manipulate, to communicate and influence certain behaviors. Then, there is another reason to think about games as a serious question: they represent a new mode of interaction to the world for a whole generation. So, game content is a huge question. Our world is not so fun and especially when mass media tends to present it as a big and violent virtual game with its deep visual cinematic as 9/11, Saddam under arrest, Iraq War images. And in this game, you are not allowed to play, you just have to consume its representation. To react to this, (t)error by Robert Praxmarer deals with the fact by taking the position of mass killers, to make you feel how narrow the line can be between reality and its representation. Robert reports that once, a player of (t)error said, «I just played Osama Bin Laden, I was killing people, was it fun?»



Artworks: FPS, **Malte Steiner** / (t)Error, **Robert Praxmarer** / Mindbending, **Robert Praxmarer** / Cavity Resonator, **Time's up** / Interactive Light Net, **Achim Wollscheid** / Travel Agent, **Drone & S.O.U.P**

REACTIVATE

Festival Gametime, Library of Victoria, Melbourne, Australia, 2004
Adelaide Film Festival, 2005

reActivate! is an exhibition that investigates the ways in which artists//filter-feeders/collaborators/(h)activists/players have used game art as a pro-active tool for addressing political issues of migration and cultural ghetto-ism, have brought a fresher perspective on established art forms and re-freshing our relationship with digital technology. In the reActivate! exhibition, artists and designers from diverse practices investigate the use of the computer game as a primary creative tool.

reActivate! investigates games influence on re-configuring established art forms such as film and literature through stories and documentary narratives presented as interactive spaces; the development of demos and the subversion of commercial game engines as a form of pro-active critic of shoot-em-up scenarios or form of dealing with real-life social issues; the hacking of rules and systems range as part of a creative process; the appropriation of games for the development of Internet art, among others.



Artworks: 366 days, **Ultralab** / Safe Society, **Martin Lechevalier** / Hollidays Movies, **KOLKOZ** ■ **Interactive films:** Sens dessus dessous, **Post-production Plokker** ■ **Websites:** Selection, **Nicolas Clauss** / Hématome, **Emmanuel Kodjo, Romain Deflache** / Rolitoland, **Rolito** ■ **Games:** Audiogame, **Marc Em** / Isabelle, **Thomas Cheysson, Belisa** / Society, **Panoplie. prod** / Borderland, **Julien Alma, Laurent Hart**

PLAYTIME

La Villette Numérique
Paris
2002

Installation: Article 30, **Les Virtualistes** ■ **Video projection:** Plug & Play, **Invader, Andrew Sharpley** ■ **Games on CD-ROM:** Neoangin, **Jim Avignon** / Borderland, **Laurent Hart** ■ **Artists' Web sites:** Sissyfight 2000, **Eric Zimmermann** / Honey Lover, **collectif Saasfee** / The Intruder, **Natalie Bookchin** / Praystation, **Joshua Davis** / eBoy, **eBoy** / Untitled-game, **JODI** / Guerillanews Network, **GNN** ■ **Network performance:** **Miltos Manetas, Rafael Rozenthal, Andreas Angelidakis, Angelo Plessas** ■ **Websites:** Heavy (www.heavy.com), **Heavy Team** / Hoogerbrugge (www.hoogerbrugge.com) **Hoogerbrugge** / Leciestbleu (www.leciestbleu.com), **Jean Jacques Birgé, Frédéric Durieu, Kristine Malden** / Flyingpuppet (www.flyingpuppet.com), **Nicolas Clauss**



Playtime is fun time. A time for players to take revenge on the image and by immersion in the image permitting the game; we can dominate it just as it dominated us earlier. The tyranny of images in the world has forced ideals on us which do not correspond to our reality. Playing is a symbolic manner for humans to get the word back...

PLAY TIME - the gaming room explored the frontiers between art and entertainment with a retrospective of video games created over the last 30 years. works from N. Bookchin, E. Zimmermann, Virtualists, Space Invaders, GNN Networks, Heavy, Miltos Manetas, JODI, Saasfee... and new media as means 4 cultural democracy. By mixing of disciplines I wanted to enable the public to experience - through play - the technological evolution and to change games status as well as confronting high tech and low tech aesthetics.

For the first edition of Villette Numérique, I also invited the Japanese artist Akitsugu Maebayashi to present Sonic Interface and three international digital film festivals : Resfest Festival/New York, OneDotZero/London, The Film Festival/Rotterdam, as well as the SIGGRAPH / San Antonio, Imagin@.02 / Monaco and French festivals e-magiciens / Valenciennes ... OneDotZero presented Lens Flare, a program of video games cinema tics screened on a very large screen.

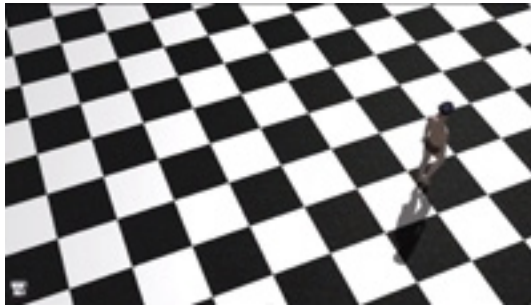
MACHINIMA

MACHINIGLITCH

Vector game + art festival,
Toronto, 2014
Gamerz 09, Aix en Provence,
October 2013

A machinima exhibit on glitches, bugs and accidents

The word « glitch » first appeared in spaceship programmes in the USA in 1962. A computer glitch is the failure of a system, usually containing a computing device, to complete its functions or to perform them properly. The word spread to electronic music in the 1990's. Glitch goes with the notions of bug, repetiton , linearity or fragmentation to quote Iman Morandi's « Aesthetics of glitch », 2004. Made purposely or not by the artist, beauty comes accidentally, from a bug. The art of glitch stems from manipulation of the medium, programming experiment, playing with graphic cards... experimenting with all the « back-stage » setting of a fixed or moving image just to see what happens, exactly as Nam June Paik did with video art and the cathode ray-tube. Machiniglitch is an ode to the Glitch Aesthetics!



Machinimas: Jupiter and Beyond the Blocks, **Félicien Goguey & Benjamin Bartholet** / Machinhuma, **Edouard Taufenbach** / Bitsplit, **Florian Dieude** / Metropolis, **Chris Howlett** / Prepare to Qualify, **Clint Enns** / Glitch Kungfu, **Enter et Goto80** / Borders: boulders at la rotonda, **Mary Flanagan** / The Fall Girl, **Georgie Roxby Smith** / 8000 persons, **Knut LSG Hybinette** / Dust 2 Dust, **Kent Sheely** / Memory of a broken dimension, **Datatragedy** / 30 seconds or more 01 – Beyond the magic mushrooms, **Victor Morales** / Knightshift, **Anita Fontaine** / Remember when we walked to the edge of the world, **Jon Cates** / Formation VI, **Baden Pailthorp**



IDENTITY, OTHERNESS, GAMES & MACHINIMA GAMERZ 08

ARCADE PACA, Aix-en-Provence,
19-28 October 2012



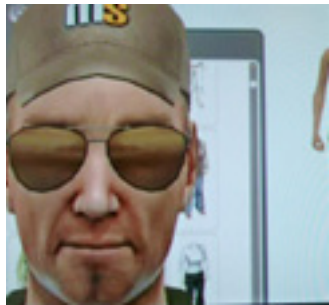
By setting foot on this planet, each of us is thrown into the big play, the rules of which we have not been allowed to choose. In this world, human actions are no events we can determine freely, but we always have to steer a middle course between the playing rules and the playroom in which human freedom resides. For as long as extra-terrestrial journeys to other life-sustaining planets remain confined to science fiction movies, this earthly stage will be beginning and end, past and future, fate and hope of the play of life as it unfolds. The boundaries of this playing field constitute the limits, within which seven billion tragicomedies are performed. Therefore, to all of us, the most important question in life is: 'wanna play'? (Jeroen Timmermans, 2010)



Machinimas: Codes of Honor, **Jon Rafman** / Selection, Reflection, Attention, **Ahmed El Shaer** / This Spartan Life Episode 7, **Bongdern Productions** / Free Fall, **Palle Torrson** / Under Examination, **Ahmed El Shaer** / Soul Lewitt v1.1, **Cyril Lecomte Languérand** / Stranger Comes To Town, **Jaqueline Goss** / Woods: Episode 1, **Shados** (Crisis 2 Machinima) / I is an other, **Isabelle Arvers** / WAY, **Coco & co**

WHEN MACHINIMA TALK ABOUT VIDEO GAMES AND WHEN GAMES REFLECT REALITY
GAMERZ 07

ARCADE, Aix-en-Provence, November 2011



A selection of films made from video game engines or from a Game Boy camera, as it is the case with Windshield Baby by Clint Enns. To give a critical look at a world that turns into a game and blurs the boundaries, with the film Newtonianism Post by Josh Bricker, or Borderline, a game project by Mathias Fuchs. A critic of a world of emptiness with the Secret Confessions by Systaime which takes dialogues of reality TV to create machinima or the Moviestorm machinima audition tape, by the digital punk artist Jon Cates who remix extracts from the software Moviestorm with theory around seduction or game culture.



Machinimas: Same As It Ever Was, **Thuyen Nguyen** / Windshield Baby Gameboy Movie, **Clint Enns** / The Masters of Forge, This spartan life Episode 8, **Bong Dern Prod** / Moviestormmachinima audition tape, **Jon Cates** / The G-Mod Idiot Box (Series, Half-Life 2), **DasBoschitt** / Borderline, **Mathias Fuchs** / Post Newtonianism (War Footage/ Call of Duty 4 Modern Warfare Footage), **Josh Bricker** / Confessions secrètes, **Systaime** / The Leet World, **Smooth Few Films**

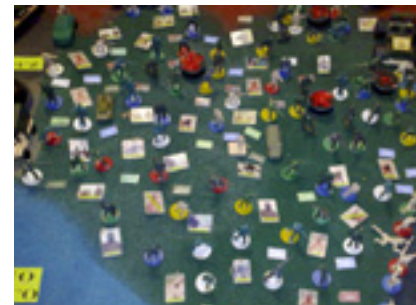
On the 3d december, the 6th edition of the Gamerz Festival will open in Aix-en-Provence. For the third time i will be the co-curator of this event, even if my participation is often concentrated on the selection of abroad artists related to the idea of gameart and also to machinimas.

This year, i wanted to work again with the artist Fran Ilich, the first time we did something together was in 2004, for a net.art exhibit that i curated for the festival Banana Ram in Ancona in Italy. Fran created for this occasion an interactive fiction based on the idea : what can we do when there is no more television? This year, Fran offered me to think about a game created for the Zapatista cause. Still yet I don't know which form this game will take but i am impatient about it. Also I curated a new program of machinimas, mostly artistic or experimental, critics of the social networks or the result of live performances...

GAMERZ 06

Aix en Provence
3-19 december 2010

Artworks: Pasamontañas: a videogame, **Fran Ilich** ■ **Machinimas:** Google Stooage, **Phil Rice** / MooN – spyVspy Aeon, **SlimGirlFat** / Sphere, **William Fink** / Participation 0.0 – Part I, **Linda Hilfling** / Max Miptex: Glitch Machinima, **Julian Oliver**, **Chad Chatterton** / Kamikaze, **Les Riches Douaniers** / Romantic Interludes, **Frédéric Nakache** / Abstract Livecoded Machinima (Missile Command), **David Griffith** / Pattern Island, **Benjamin Nuel**



GAMERZ 05

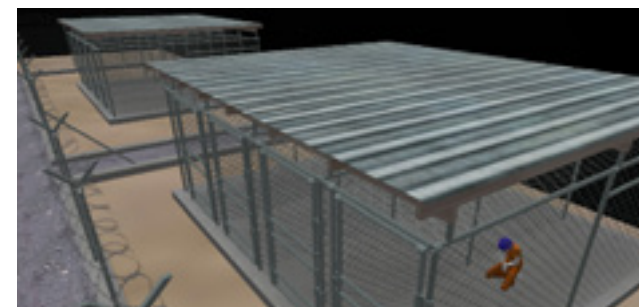
Arcade, Seconde Nature,
Fondation Vasarely
Aix en Provence
from nov. 26 to dec. 4 2009



Co-curator for the international artworks
Back from Brasil this summer, I wanted to invite in Gamerz05 some of the artists I really enjoyed while staying in Sao Paulo. First, I would like to give a tribute to a wonderful artist, Tania Fraga. Her work is related to poetry and geometry, to cosmic and organic forms, music and architecture. Rick Castro is an artist from Sao Paulo who could also flies into the virtual reality animations of Tania. In his video Super Rick he invites himself inside the flashy animations of the video artist Rodrigo Dutra. Very refreshing and full of glittering power, it heals any pain as it gives energy and happiness to anyone who looks at it. Also shown at this summer Mostravideo in Belo Horizonte (BR), the Machinima selection screened at ARCADE aims to present the latest possibilities offered by game engines, Machinima tools or

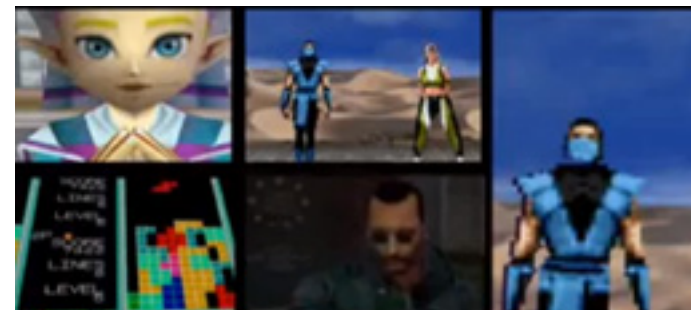
virtual environment like Second Life, to create movies. If it can be said that at the beginning, Machinima's content was mostly related to game universes and thematic, it deals now with aesthetic, politics and social matters.

Artworks: Danca Maluca, Tania Fraga / SuperRick, Rick Castro ■
Machinimas: Game over, Pierce Portocarrero/ Phantasmagoria, William Flink / Seeing spot, beeing dots, Evo Szuyuan / Orchestral investigations #9, Gumnosophistai Nurmi (Leif Inge) and Evo Szuyuan / ORIENTATION, Arahan Claveau, Nebulosus Severine, Chantal Harvey / The Body is obsolete, Chantal Harvey / Virtual Guantanamo, Bernhard Drax/ Maseno Project, Serenity Mercier / Sorrow and hope, Carla Broek



GAME PLAY

Mumia, Belo Horizonte,
october 2010
Mostravideo, Belo Horizonte
september 2009,
Itau Cultural, Sao Paulo, Brésil
August 2009



3 Machinima programs curated for the exhibition Gameplay at Itau Cultural.

This program mixes experimental films with narrative films such as "The Snow Witch", by Michelle Pettit-Mee, about a Japanese legend.

We are watching the democratization of the phenomenon of the critic deviation of videogames. That's how a simple film, made from the site The Movies, was able to spread the planet last November. Designed by Alex Chan, a french designer from Paris, 27 years old, this film exposes the dangers of the French political system and turns to be the 'voice' of the suburbs during the riots. The Tendency of the press opinion and international community of players show that the Machinimas is about to become a means of political expression.



Machinimas: Rusty Whispers: Denis, Robert Stoneman / Ballad of Black Mesa, Ben Hundley and Zachariah Scott / The Snow Witch, Michelle Pettit-Mee / What I Love About Xmas, Phil Rice / Chevauchée Nocturne, Les Riches Douaniers / L'Hotel, Benjamin Nuel / The Days After, André Pesch and Apollo Productions / Male Restroom Etiquette, Phil Rice, Zarathustra Studios / World of Electors, Alex Chan



GAMERZ 04

Aix en Provence
January 2009

Video: Gold Farmer, **Axel Stockburger** ■
Machinimas: The Days After, **André Pesch** / This Spartan Life, épisode 4, **Bong Dern** / Male Restroom Etiquette, **Phil Rice** / Only, **Phil Rice** / Bloodspell, **Hugh Hancock** / World of Electors, **Alex Chan** / Fair Game, **Strange Company** / Le Danger Attaque à l'aube, Bill et John, épisode 2, **KBS Productions** / My Second Life, **Douglas Gayeton** / Fair Game, **Strange Company**



Co-curator of international artworks and machinimas

What is going on when video games turn to be a medium that allowed artists to create? When artists invest fields such as virtual universes, or network? When contemporary art meets entertaining and freaking universes?

Back from Istanbul and for the fourth time, the international events GAMERZ spreads over the city of Aix-en-Provence, taking over three locations of contemporary art. From the very beginning of the year 2009, a real cultural tour emulates the city during a month, inviting the public to discover the new creation through a series of exhibitions, meetings, and performances. Far from a simple festival, GAMERZ deploys a deep work over artistic creations and new interventions around creative processes. Realized in cooperation with Germany, Czech Republic, Slovenia, Slovakia, Turkey, Austria, England, and in collaboration with Second Nature association, M2F Créations is undertaking a real inter-cultural exchange and proposes an intense rendez-vous with contemporary arts in the region of P.A.C.A.



**WEBPLASTICIANS
MACHINIMA VS DEMO**

Centre Pompidou, Paris
May 2005

What aesthetic emerges from the game culture ? Fiction, aesthetic and video games.

The filmmakers use the game as a medium for storytelling. Adverting game from its unique fun vocation directors use games as a medium for storytelling. The output in 1996 of the first person shooting game Quake, was essential in the development of machinima, because it allowed the player to save their game sequences.

Used originally for teaching strategies to other players or to impress them, these demos are diverted to create drama in real time in the environment of the game in which players guide their avatars in the scene as virtual actors.



Debate and screenings: "366 Days", **Ultralab** / Red vs Blue **Burnie Burns** - **Rooster Teeth** / demos by **Melon Deizgn**

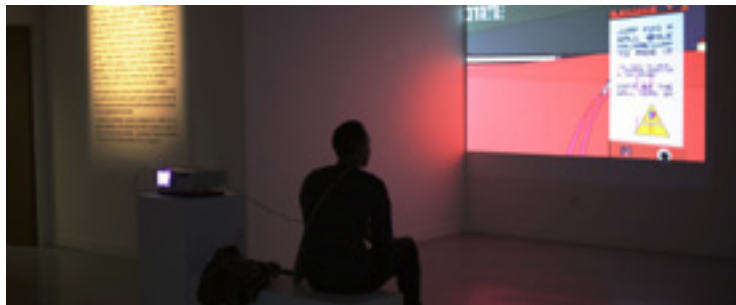
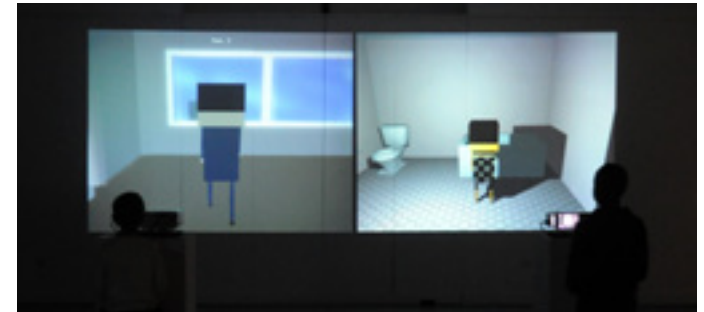
INDIE GAMES

GAMES REFLEXIONS

Le Carreau, Cergy
18 octobre, Novembre 2013

This exhibition presents the evolution of graphics in video games while giving access to games that are created from this frantic quest for realism, an imitation of reality.

Nowadays technologies are more accessible. The game engines that help develop games are less expensive and allow the opportunity for a greater number of projects – outside major corporations – with a greater freedom related to the different representation modes, which opens the way to a revival of pixel art games, ASCII, cubist or even geometrical ones. More room is also allotted to imagination and reflection: as if the mind could fill the spaces between the pixels, the voids, the geometric shapes.



Indie Games: Year Walk, **Simogo** / Candy Box, **Aniwey** / Shelter, **Might and Delight** / Punksnotdead, **Merrit Kopas** / Cathode Rays, **Christoffer Hedborg** / Furiosity, **Bart Bonte** Mirror moon, **studio Santa Ragione et Paolo Tajé** / Side Quest, **Jordan Wilson** / Gone Home, **The Fullbright Company** / Evoland, **Nicolas Cannasse** / VVVVVV, **Terry Cavanagh** / YYYYYY, **Robson** / Zineth, **Arcane kids** / So Many Jagged Shards, **Niall Moody** / A good wife and A good husband, **Allen** / Starlay, **Les Éditions Volumiques** and **David Calvo** / Superhexagon, **Terry Cavanagh**

POLITICAL GAMES PLAY AGAIN

Imaginarium of Tourcoing
6 march to 13 July 2013



I was invited by Annick Rivoire (editorial manager) and Pierre Giner (art director) to give an interview about “politics and video games” and asked to propose a selection of political games and artworks for the exhibition “Play again”.

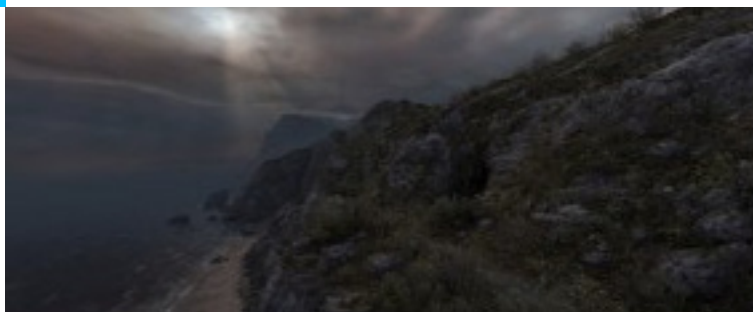
Past – present – future

This exhibition offers at the same time a historic perspective of video game (historical game consoles and accessories, cult video games to play, interview of pioneers in the industry), a look at the present (recent games to play, increase and dematerialisation of the medias, serious gaming...) and a forward looking perspective (gamification, new typologies of games).

For this exhibition I proposed a selection of political games, machinimas and videos.



Games: Unmanned, **Molle Industria** / Papers, please, **Lucas Pope** / Illegal Heroes, **Entter** ■ **Machinimas:** Dead in Iraq America's army online protest/memorial, **Joseph de lappe** / Post Newtonianism, **Josh Bricker**



Jeux rêve (Games dream) refers to the essence of the video game, which moves our imagination to make us dream. Here are the dreams of nature, islands, sea and endless staircases.

More than games, as some of them were classified as no-games, it comes to drifting, walking, discovery. The player walks and discovers universe prose. He walks into the picture as a fiction. Proteus and Dear Esther invite us on an island, the music accompanies us. Their aesthetic is very different, if Dear Esther is made of synthetic image with hyper realistic but poetic visions, Proteus is a myriad of colored pixels. Here we walk among trees and green roses and crosses pixels.

Games: Antichamber, **Alexander Bruce** / Passage, **Jason Rohrer** / Kairo, **Richard Perrin** / Botanicula, **Jakub Dvorsky, Amanaita Design** / Dear Esther, **Dan Pinchbeck** / Bientôt l'été, **Tale of Tales**

JEUX RÊVE

Semaine Digitale, Bordeaux,
march 2013



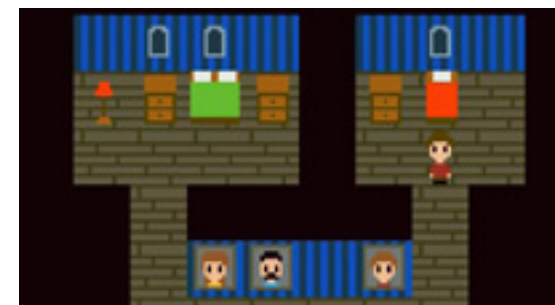
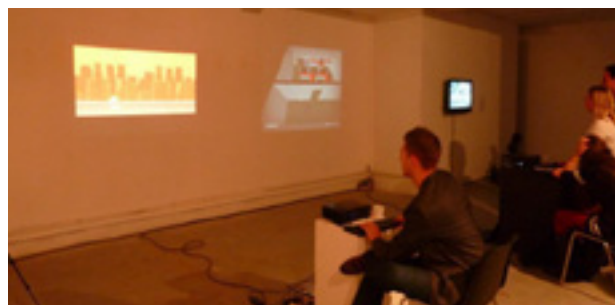
PIRATE KART

Art school of Aix en Provence,
21 nov. 2011



Games: You Have To Go Down The Hole, **Sergio Cornaga, Beethoven, AaronKI, 00800** / 1958 BNL, **Mike Meyer** / You Have to Put the Ball in the Cup, **Healy** / Time Stopperz, **block0man** / Tetris Fight Club, **Alan Hazelden and Paul Forey** / The Alien Zit, **Jeremy Penner** / Spike Sisters, **Anna Anthropy** / SSSHIFTY, **Glen Forrester** / Shoot-Em-Art, **Troshinsky** / Shroom Eater, **Jake Birkett** / Parachute Skiing, **Leon Arnott** / Passage 2, **Rob Fearon** / memrrtik, suashem, **Terry Cavanagh** / Metal Spawn, **Jake Birkett** / Mirage Cat, **Arcane Kids** / and more...

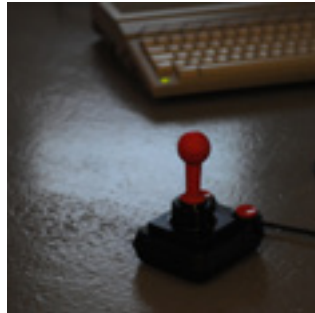
On the 21st nov. at the Art School of Aix-en-Provence, Gamerz invites the audience to play to the Pirate Kart : a compilation of 300 games created at the last minute to participate to the competition of the next Independent Games Festival in 2012 which awarded among others : Limbo or Minecraft, very popular and famous independent games. Isabelle Arvers presents and allows the public to discover 300 games created by 100 developers: an indie games presentation and experimentation inside a game art festival intended to show the mind blinded evolution of game creation in the indie games scene, and to show the diversity and the originality of these games, quite different from the AAA games but which need to be considered as well.



RETRO GAMING

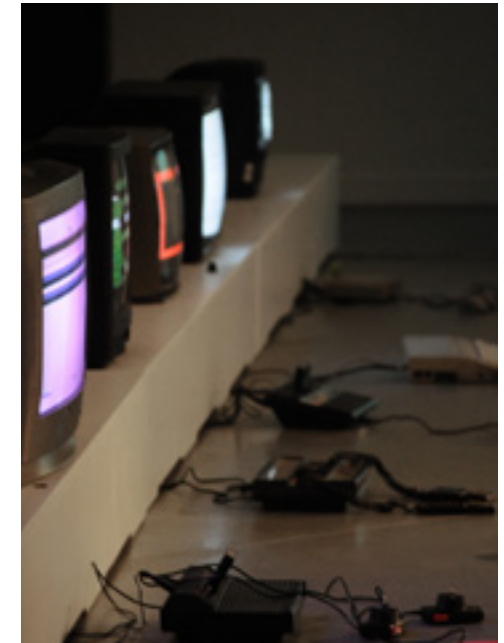
GAMES REFLEXIONS

Le Carreau, Cergy
18 octobre, Novembre 2013



Retrogames: Microsurgeon, **Editeur Imagic Plateforme Mattel / Intellivision, Rick Levine / Adventure, Editeur Atari Plateforme / Atari VCS et Atari 7800, Warren Robinett / Breakout, Editeur Atari / Plateforme Atari VCS et Atari 7800, Nolan Bushnell, Steve Jobs – borne arcade Brad Stewart (programmation) – Version Atari VCS / Weird Dreams, Editeur Rainbird Software Plateforme Atari ST (Amiga, Commodore 64, MS-Dos), Herman Serrano, James Hutchby, Tony King, programmation David Whittaker, Barry Leitch / LSD : Dream Emulator, Editeur Asmik Ace Entertainment, Plateforme Sony Playstation, Osamu Sato**

The history of gazing and the different ways of representation seem to repeat themselves from century to century. The 'flat' world of the Middle Ages transformed into a world of perspectives during the Renaissance, was then followed by the artists' search to reproduce the real, which ended in 19th century realism. Photography eventually interrupted this pursuit of truth and likeness, which resulted in the appearance of abstraction, constructivism, cubism and minimalism. The transition from 2D to 3D images in video games seems to follow a similar evolution. The image becomes hyper realistic, it is magnified, smoothed, cleaned, so clean that it almost becomes unreal. The game reflects life, but offers a constructed reflection which in turn influences our way to see and imagine the world around us.



GAME HEROES

Alcazar, Marseille,
from march 8 to april 22 2011

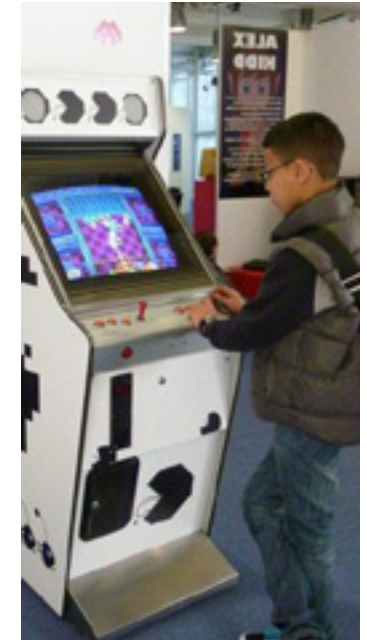


Computers: Apple II – PC 8 bits, 1977, ARKANOID / CPC 464 – PC 8 bits (1984) GAUNTLET / CPC 464, BILLY THE KID / CPC 6128 (1985) Initiation to the programming of mini games in BASIC / Atari 1040 ST, BOMBERMAN-CONTRA / Atari 800XL, DONKEY KONG / Amiga 500 (1985), PACMANIA / Commodore 64 (1982), PACMAN

Consoles: PONG SEB Telescope (1977) / Console Pong Radiola (1977) / Galactica 6000 Société Occitane d'électronique(1979) / MARIO, Nes (1985) / PACMAN, Atari VCS 2600 (1977) Atari VCS 2600 (1977) / SONIC, Sega Megadrive (1988) / BOOGERMAN, Sega Megadrive (1988) / SUPERMARIO, Snes (1991) / PICKAXE PETE, Vidéopac (1979) / ALEX KID, Sega Master System (1985) / FLASHBACK : THE QUEST FOR IDENTITY, Super Nintendo (1992) / STREET FIGHTER, Super Nintendo (1991) / MORTAL COMBAT, Sega Megadrive (1993) / 3 Nintendo Game Boy / 3 Sega Game Gear

This event deals with the history of video games through the heroes who have shaped the imagination of nearly 4 generations of players: Pacman Zelda Supermario, Donkey Kong, Sonic ...

The movement of retro gaming collect old video games and old computers and game consoles video game. By former video games, we mean the first 4 generations of consoles outputs from the 70s to mid 90s . What distinguishes these games is their graphics mainly in two dimensions and appearance pixelated. Hence a certain nostalgia for players to this type of game and this period, given the advent of 3D gaming to the gameplay, sometimes much less creative.



PLAYTIME

Villette Numérique
Paris
2002



Retrogames: Computers: Apple1 (1977), Micral N(1973), Goupil G2 (1982): Sinclair ZX in basic/ Spectrum (1982): Jet Set Willy, Commodore 3032 (1979): Space Invaders in basic / Commodore C64 (1982): Pacman, Thomson MO5 (1984): La Mine aux Diamants / Amstrad CPC 6128 (1985) Arkanoid / Atari 520 STF (1985): Vroom / Amiga 500 (1985): Pacmania / Oric Atmos (1984): Xenon 1 ■ **Consoles:** Pong (1976): tennis, foot, squash games... / Atari VCS 2600 (1977): Pacman / Videopac (1979): Duel / Nes (1985): Mario / Megadrive (1988): Sonic / SNES (1991): Super Mario / Jaguar (1993) : Rayman / Saturn (1995): Radiant Silver Gun / N64 (1996): Mario 64 ■ **Games:** GTAIII / Take Two Interactive, State of Emergency / Take Two Interactive, Metal Gear Solid2 / Dance Dance Revolution / Anarchy online / Dark Age of Camelot / GOA, Counterstrike

The idea behind Playtime – the gaming room is to contrast the low-tech aesthetics of the first gaming computers and consoles with high-tech broadcasting devices (screen-walls, interactive installations, giant broadcasting screens and online devices), to enable the public to appreciate the mind-boggling developments in graphics and the technology used in video and digital games over the last thirty years, while they are playing.

All the games, whether old or current, can be accessed and played by the public at all times, and are set up inside little cubicles, or in lounge areas. The public come across them as they come to obstacles created by a maze.

The area includes a retrospective of the first video games, computers and consoles, an exhibition of console, PC and networked video games, and games by digital artists (online, offline and interactive installations).



DIGITAL ART

ANTIATLAS
OF BORDERS #2

La compagnie, Marseille
13 dec. - 1st march 2014

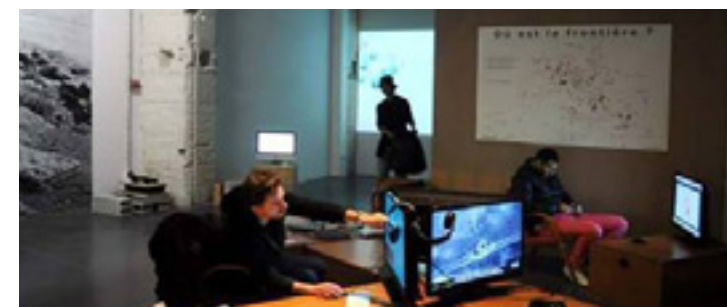


Screening: Border Fictions: Sleep Dealer, Alex Rivera / Le Camp de Rivesaltes: films by Till Roeskens, Serge Lesquer, Claire Angelini / Border Economy: De Outro Lado do Rio-Across the River, Lucas Bambozzi ■ **Workshop: Machinima on borders and immigration** with Isabelle Arvers and Ahmed El Shaer



The exhibition at La compagnie follows the one at the Musée des Tapisseries, offering multiple levels of engagement: visitors enter a transmedia documentation space and participate in interactive, artistic and transdisciplinary artworks. They interact directly with video games, wall images or installations created by international artists: Masaki Fujihata associates computer generated imagery with GPS data in order to represent the topographic and temporal coordinates of borders; Kenneth Rinaldo intersects drones with hovers in the context of a robotic artwork evoking the intrusion of securitizing technologies into the private domain (an exclusive creation for the antiAtlas).

Artworks: Drone Eat Drone: American Scream, Ken Rinaldo / Decolonizing Architecture, Collectif DAAR / Watch the Med, Boats 4 people & Forensic Oceanography / Carte dynamique des étrangers détenus aux frontières des États, Migreurop / Europa Inch'Allah, Stephanos Mangriotis / Samira, Nicola Mai / A crossing industry, video game by the Atelier hypermédia ESAAix / Field Work@Alsace, Masaki Fujihata



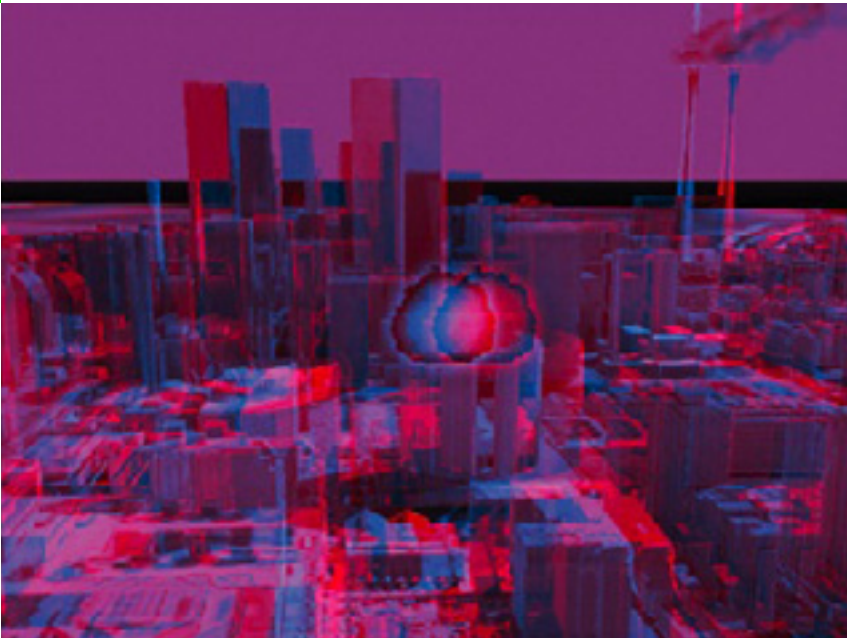
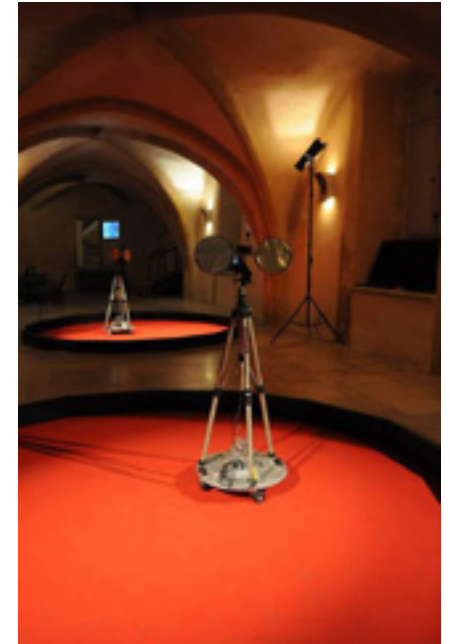


ANTIATLAS OF BORDERS #1

Tapestry Museum
Aix-en-Provence
1st Oct - 3d Nov 2013

Bypassing cartography, the antiAtlas of 21st century borders (www.antiatlas.net) program presents a new approach to the transformation and experience of land, sea, air and virtual borders. The visitors get in close interaction with robots, drones, video games and specific devices. The objective is to challenge the contemplative relation between visitors and objects proposed in the exhibition. The exhibition thus help visitors to experience to what extent they are themselves directly affected by the changes at borders in the 21st century.

Artworks: Walls, **Ian Howard** / Finger Print Maze, **Amy Franceschini** / Paparazzi Bots, **Ken Rinaldo** / Cartographie critique de Gibraltar, **Hackitectura** / X-ray, **Claude Chuzel** / Planisphère des frontières fermées, **Stéphane Rosière** / Cartographie, **Philippe Rekacewicz** / Robot ADM9, **RYBN** / Frontiers the game, **Gold Extra** / Videomappings: Aida, Palestine, **Till Roeskens** / E-diasporas, **Dana Diminescu** / Samira (Emborders 1), **Nicola Mai** / Barbed Hula, **Sigalit Landau** / BorderXing, **Heath Bunting** / The Texas Border, **Joana Moll & Heliodoro Santos** / The Transborder Immigrant Tool, **The Electronic Disturbance Theater 2.0 - b.a.n.g. lab.** (**Micha Cardenas, Brett Stalbaum, Ricardo Dominguez, Amy Sara Carroll, Elle Mehrmand**) / Sometimes doing something poetic can become political and sometimes doing something political can become poetic, **Francis Alys** / Crossing maps, **Fabien Fischer, Lauriane Houbey, Sarah Mekdjian et Anne-Laure Amilhat-Szary, Marie Moreau** / Borders, **Simona Koch**



DIGITAL SALON

Maison Populaire, Montreuil
from March 14 to April 9 2011



Digital cinema and video games

Games Diversion or circuitbending are artistic reappropriation prolonging machine life while diverting them from their original use. Playful, poetic or activist, this act can rethink a society based on the use of mass media. In a digital world where war is waged by remote controlled killers engines like drones, Urban Proof, the installation of Dardex M2F invites us to question our eyes, when it has the ability to act thousands of miles away and kills people without seeing the targets... Videobug is itself an interactive installation where every room, every game becomes a note, a sound clip or a musical rhythm.

Artworks: Urban Proof, **Dardex M2F** / Videobug, **Axel Debeul**



ARTICULE 3

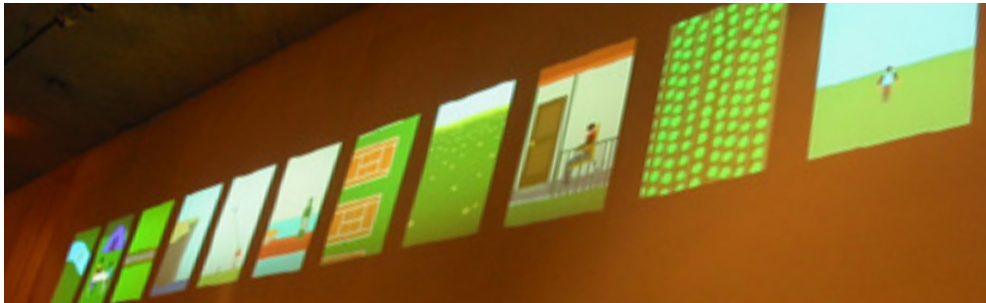
Bonlieu's National Scene
Ancey
March 21 – 24 2007

Young digital swiss creation: animation, video and interactive installation

This exhibition was conceived in the frame of La belle voisine, a cultural exchange program between France and Swiss. I curated an exhibition of swiss animation, video and interactive installations in order to present the very dynamic and emrging swiss creation. Among the animation and interactive installations, all the videos were presented on a huge cube placed in the middle of Bonlieu, the creation scene of Ancey.



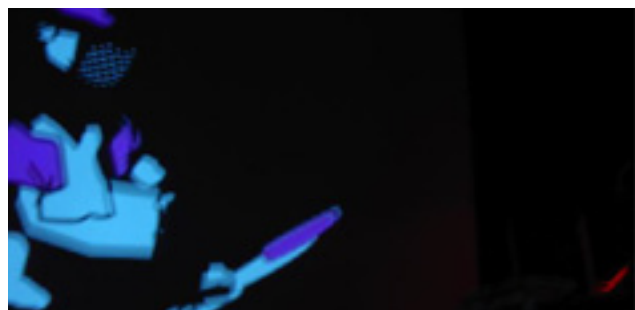
Artworks: Signs, Patrick Tschudi / La Tronçonneuse, Angela Marzullo / Bubblecars, Collectif-Fact / Circus, Collectif-Fact / Strange Fire, Sylvie Fleury / No Signal, N3krozoft



**WEBPLASTICIANS
VJING**

Centre Pompidou, Paris
April 2005

The VJing, live performance with images on music, is a discipline that combines very different practices. The Web Plasticians devote their meeting to VJing. The rise of video and computer in the 80s, in twenty years, changed the visual world of music. It is now combined with video editing performed in real time by a new type of artist. The meeting brings together artists who work with very different visual content: graphics, video, cinema or 3D.



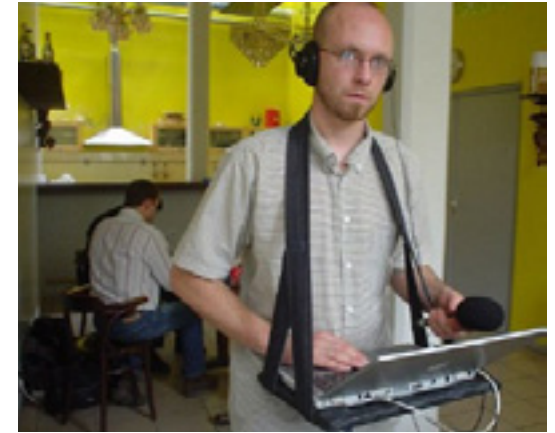
Debate and performance live: Bowling club ? / U IDEA, Martin Wheeler / Arno Coenen

WIFILDEFRANCE
WIRELESS ART EVENT

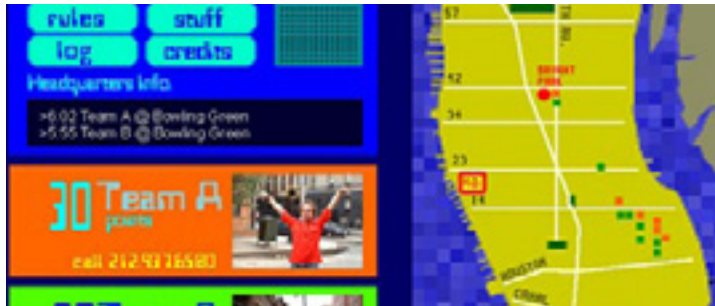
Arcadi, Région Ile de France
Paris, 2004

To promote alternative and free uses of wireless communications by an exhibition of wireless art projects.

La Region Ile-de-France is promoting “alternative and creative” uses of WiFi networks in France with a July 3rd art event called WiFiledefrance. This event hosts Noderunner Paris and projects called WellFu, Plage Arriere, and DaisyChain. Noderunner is a wireless game in which teams race each other and the clock to find open WiFi nodes, photograph themselves at that space, and then use that node to upload their photos to www.noderunner.com where a competitive-photoblog-scoreboard tracks the results. By turning a city’s open WiFi network into a playing field, Noderunner seeks to celebrate a city’s open nodes and likewise draw artists, technologists, and the general public into a dialogue about the legal and ethical issues surrounding the use open WiFi networks.



Artworks: Node Runners, Carlos Gomez de Llarena and Yuri Gitman / RMI, Steffen Rault / Daisy Chain, Guillaume Stagnaro, Peter Sinclair, Nao, Kevan Lemire, Anne Laforet and Douglas Stanley / Wellfu, Pavu.com



8 BIT

**8 BIT,
A DOCUMENTARY**

Documentary movie
about art and games
2006

I was interviewed during the festival High score for a documentary about 8 bit art and video games, by Justin Strawhand and Marcin Ramocki. *8 bit, a documentary* was selected in Barbara London’s 10 best films of 2006 on ArtForum.

“Premiered at the Museum of Modern Art and voted by ArtForum as one of the year’s ten best films, 8 Bit is an acclaimed hybrid documentary exploring the history of artists and video games. This mélange of rockumentary and art exposé examines early hacker culture and interviews contemporary musicians, artists, and programmers who repurpose game hardware, modify existing games, and create original games.» (ACMI)



Featuring Cory Arcangel, Isabelle Arvers, Bit Shifter, Bodenstandig 2000, Bubblyfish, Mary Flanagan, Gameboyz Orchestra, Glomag, Rachel Green, Ed Halter, Paul Johnson, John Klima, Joe McKay, Tom Moody, Christiane Paul, Akiko Sakaizumi, Eddo Stern, teamtendo, Treewave and more





8 bit music, or “chip tunes”, by the people who play and produce it. Debate and live demo by Bubblyfish. With Teamtendo, “T & J” du label Relax Beat et Bubblyfish. Event animated by Isabelle Arvers. 8 Bits music is “ low tech ” answer to electronic music. These new kind musicians diver the sounds of famous Nintendo games or computers like the Commodore 64 or Amiga to compose and perform pieces of electronic music.

Artists: TeamTendo / « T & J » label Relaxbeat /Bubbly Fish

WEBPLASTICIANS 8 BIT MUSIC

Centre Pompidou, Paris
16 June 2005

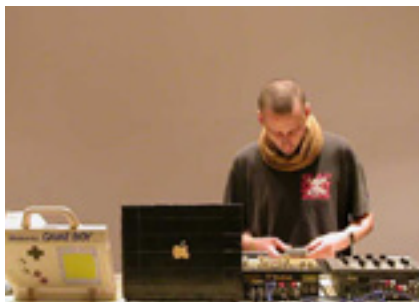


CHIP MUSIC FESTIVAL HIGHSCORE

Espace Landowski, Boulogne
November 2004

Landowski Space, multimedia center of Boulogne-Billancourt, explores, 20 and 21 November, with “High Score”, the young video game history with a round table found on the Game Design (involving in particular Eric Viennot, Michel Ancel of Ubisoft Julien Millet, artificial intelligence engineer, Manuel Bevand professor Supinfogame), a small exhibition of anthologies consoles and 39 games in free access, a LAN party, and free concerts of GameboyMusic, with the cream of the genre, New Yorkers Bubblyfish and Glomag, the French Teamtendo and the Polish Gameboyzz Orchestra.

Artists: Gameboyzzz Orchestra (PL), Bubblyfish et Glomag (US) et Teamtendo (FR)





8 BIT PARTY

Project 101, Paris
March 2003

Conception & organisation of a chip tunes music, gameboy music gig.

My friends from Belgium, the art collective lab-au.com asked me if I could organize a gig for their friends from the US, as they were touring in Europe. At that time, I was friend with the artist Dinah Bird who was in charge of a little space in the 17th arrondissement: the Project 101. Thanks to her, we were able to invite Glomag and Bubblyfish in Paris and had the chance to get a press article on Libération by Marie Lechner. The event was full.

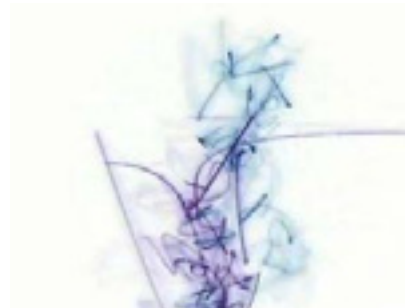
Artists: Glomag, Bubblyfish, Gameboyzband



NET ART

WEBPLASTICIANS FLUXUS ONLINE

Centre Pompidou, Paris
15 December 2005



Artworks: Living Canvas, **Jimmy Chim** / Digitalsnapshot, **Lo Iacono** / Lapins (Nyulak), **Peter Csornay** / Portraits consentis (Retratos Consentidos), **Ana Luísa Figueira Sales** / grau, **Robert Seidel** / Andromède, **Carlos Magno** / L'été arrive (Indul a Nyar), **Hajnal Zoltan** / Pause_04, **Claudio and Gustavo Santos** / BRTLD_bertoldo, **Cristiano Trindade** / Tomber, **Johannes Burr** / Liquidation (Opruiming), **Mannin de Wildt** / Somnambules, **Pierre Wayser** / Bains 1 (Banhos1), **Louise Ganz** / Venice, **Haruo Ishii** / 22 22, **Udqem** / Biographie du Temps (Biografia do Tempo), **Marcos Pimentel and Joana Oliveira** / Ballast, **Ulrich Fischer** / Studios Stop Motion – Series 13, **David Crawford**



A monthly event focused on the new forms of creation and images, organised by Géraldine Gomez, Cinemas of Tomorrow Presentation by Isabelle Arvers of Fluxus online (International Film Festival on Internet), created by Francesca Azzi, director at "Zeta Films" in Brasil.

Screenings of short films, animation, experimental and documentary video selected in the 2005 edition. The Web Plasticians are hosting the Brazilian festival Fluxus – an International film festival on the internet – www.fluxusonline.com Established in the year 2000 Fluxus radicalize contemporary cinema concept with a selection of microfilms, short films, digital video, animated films, net.art, videoblogs, videos made with phones or webcams and works of vidéodesign, to show the new possibilities for the language of moving image.

The festival definitely incorporates all the manufacturing processes forms: short movies cinema, portable cinema, intense abstract or poetic cinema of the interaction between technology and art of the web.



MIND CONTROL
NET.ART EXHIBIT
BANANA RAM

Molle Vallentina, Ancona
Italie, 2004



Artworks: Metapet, Nathalie Bookshin / Finger Print Maze, Amy Franceschini, Richard Mortimer Humphrey, David Lu, Playshop / No Playstation, No TV, Just real life, Fran Ilich / Vigilance 1.0, Martin Le Chevallier / Peoplejeans, Nathan Hacktivist, CarbonDefenseLeague / Infowar map game, Map Governing By Networks, Bureau d'Etude / Pavu, Pavu.com / Endgames: Waco Resurrection, C-Level



Entertainment has largely been perceived negatively in the western Roman Catholic tradition of thinking. Entertainment is the soul's perdition. Etymologically, di-vertere means a subtraction from a whole, it's a distraction for the spirit. This is the terrible FLY of the Thoughts of Pascal, which disturbs you when you try to think about your condition as a human being, alone in front of your destiny of mortal humanity. This is what allows us to forget that we will die, and nonetheless that we have to work and fight for a master, whoever he is, and wait for our death.

In this sense, entertainment can be seen as a good way to control people's mind. It is part of the ancient rules that explain the civil obedience. "Why in the world do people consent to their own enslavement?" asked La Boétie in 1550. "Why do the bulk of the people acquiesce in their own subjection?" La Boetie answered these questions by explaining the governmental mystique created by the rulers and their intellectual apologists. By relying on custom, by providing both bread and circuses to the citizens, and by creating a vast network of governmental supporters dependent on political plunder, governments were able to engineer and sustain their own popular acceptance among the populace.

**TURN AROUND
THE WEB**
GREECE

Centre Pompidou, Paris
18 dec. 2003



Greece : Miltos Manetas introduce Neen

A monthly event focused on the web production of a country or a continent, organised by Géraldine Gomez, Cinemas of Tomorrow.

«Neen-the meme- was born in 2000. Before leaving NY for Los Angeles, I commissioned to Sausalito-based company Lexicon, to come with a new term for Art. It had to be a word that myself and my friends could use, to call the very peculiar feeling of awe-inspiring beauty which rises sometimes from a few artifacts we encounter in the computer screen.» *Miltos Manetas, 2001*

Artists: Angelo Plessas, Miltos Manetas, Andrea Angelidakis



TURN AROUND THE WEB

EASTERN COUNTRIES

Centre Pompidou, Paris
feb. 2003

« Around the world of the web » makes a stop where it's said that everything began : In fact, some of the most prominent artists on the net come from East Europe. Criticism is one of the main sources for making artworks out of the Internet.. A big sense of humour, activism, cyberfeminism and also a continuous reflexion on the concept of net. art could define a web production that is not homogenous and varies by country and by decades... Devil of the polish webdesigner Dupal, Alexei Shulgin, Olia Lialiana, Igor Stromajer, Nikola Tosic.
Invited artist to Paris : Vuk Cosic. Vuk Cosic is know as internet art pioneer and author of numerous net.art projects. Today retired net.artist and ascii artist, he is lecturer, writer and curator. He is co founder of Nettime, Syndicate,7-11 and Ljubljana Digital Media Lab.



Invited artist to Paris : Vuk Cosik

Live Netmeeting with Kibla, Center for New Media in Maribor, Slovenia. **Dejan Pestotnik**, Project Manager, will present the actual eastern european netart scene. Live Netmeeting with Ljubljana digital media lab. **Spela Kucan**, Programm Director, will explain to us what is the general situation of media labs in East Europe.
+ a selection of artists' websites by **Vuk Cosic & Isabelle Arvers**



SOUND TOYS

Villette Numérique, Paris,
septembre 2002



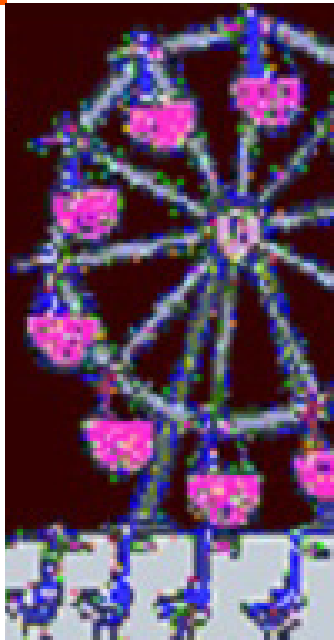
«In selecting the 20 competitors for the online audio art competition, Isabelle Arvers had a specific agenda in mind. *I wanted to help the French audience understand what art on the Internet is all about, and that there is a new generation of creators that merge cinema, music, gaming and visual art*, she said.

The jury awarded first-place honors to Web Wuerfel Werkstatt (Web Cube) by Akuvido, the nom de Net art of Ukranian-born, Berlin-based artists Victor Dovhalyuk and Hanna Kuts. The artists created their two-dimensional work in Macromedia Flash to suggest an alternate way of perceiving 3-D space: A deconstructed cube *wired* with sound cues spreads out on a single flat plane.»

Extracted from an interview in Wired.com



Artworks: Webwuerfelwerkstatta, **Akuvido** / Soundscraper, **Stanza** / Volume, **Inbar Barak Ruth Ron** / One day on the air, **Nicolas Clauss** / 3D Sound sculpture, **Edward Tang Przemyslaw Moskal Woncheol Lee** / Infrasonic soundscape, **Minami Hidekazu** / Invisible maps, **Paul Catanese** / Colori, **Adriano Abbado** / Hematome, **Emmanuel Kodjo Romain Deflache** / Popular, **Holger Lippmann** / And2, **Su studio** / 360°, **Sue Johnson Alison Cornyn** / The new dynasty, **Scott Becker** / I know where Bruce Lee lives, **Tim Buesing, Peter Muehlfriedel & Gundula Markeffsky** / Ursonikid, **Alan Peacock** / Sophie der film, **Michael Hofmann** / Planetnemo, **Frédéric Puech** / Rhythmic numbers, **Jacques Viel Aymeric Lepage** / Voiture 35, **Fred Maillard**



GIZMOLAND

Digital culture web portail
online in 2000 - 2001

Gizmoland.com, an electronic art magazine and an online art gallery in which all the artworks could be downloaded for a modic price. A lab for experimentations with sound, visual or digital artists, Transats, interviews from the outerspace from place to place and time to time to follow artists of the new age! The gallery to show artworks in streaming (music, animation, digital art, games) and a gizmo console to advise you in function of your specific tastes.

Artists of the online gallery: Eric Maillet, Alain Declerc, Philippe Lejeune, Audiorom, David Nicolas, Borderland de Laurent Hart, Emmanuelle Grangier, Philippe Donadini, Jim Avignon

