

Panel 5: Games as Art and Play (Dr. Nick Bowman, Moderator)

"Blasphemous: Videojuego, Historia del Arte e identidad cultural [Blasphemous: Video games, art history, and cultural identity]" by Javier Castiñeiras López, Universidad de León, España Note: Session prerecorded in Spanish

"Gaming at the museum: A brief history of Brazilian artists work with(in) video games" by Rodrigo Dorta Marques, São Paulo State University, Brazil

"Innovation in play culture" Dr. Anne Marie Schleiner, University of California-Davis, USA

CHAT SESSION

- 04:06:56 **Elvin Cora:** is that the og xmen cartoon door in the backround?? cuz that's cool
- 04:07:10 **Nick Bowman:** The audio is a bit quiet -- that was a file-side issue. =(
- 04:07:26 **Zyanya Ramírez-Díaz - Federation of National and International:** We cannot hear clearly
- 04:07:48 **Mar Scardua:** My slides:
<https://docs.google.com/presentation/d/1wWSeCTMQ8VjBmsyodjAjEaTSdWuBYCp2nhuZ8i5dDTQ/edit?usp=sharing>
- 04:08:31 **Lucinda Holt:** Hi, I'll try to summarize
- 04:08:31 **Nick Bowman:** Its an unfortunately side-effect of the recording software / settings. Sadly I've got it amplified all the way up (but I think it'll be a bit quiet). I will ask the speaker for permission to share the video broadly. It gets a bit louder as he gets a bit more into the "meat" of the talk (excitement --> arousal --> volume). =)
- 04:08:41 **Lucinda Holt:** He comes from an Art History background
- 04:08:57 **Lucinda Holt:** Blasphemous was published In Sevilla, Spain in 2019
- 04:09:08 **Lucinda Holt:** Blasphemous is a Metroidvania style game
- 04:09:42 **Madison Wedge:** Lucinda I really appreciate this thank you!
- 04:09:47 **Lucinda Holt:** It's visual and cultural references are Sevilla and Andalucia in general. That is the southernmost region of Spain
- 04:10:18 **Lucinda Holt:** Cultural background in Sevilla places Holy Week as a central element of its performative culture
- 04:10:21 **Kent Wilkinson:** It's Pablo Martín Dominguez on Lucinda's computer.
- 04:10:33 **Lucinda Holt:** That pic belongs to the processions from Holy Week
- 04:10:56 **Lucinda Holt:** (Nothing to do with the KKK guys, these dudes are Catholic and it's folk religion!)

04:12:05 **Lucinda Holt:** The precedents of Spanish art take Pang depicting the Alcazar from Segovia (right) and Sagrada familia in Barcelona (left)

04:12:33 **Lucinda Holt:** Also, the white architectures of the Mediterranean show up in other games in spirit or as a theme

04:12:37 **Brian Crane:** Thanks for the great game

04:13:06 **Zyanya Ramírez-Díaz - Federation of National and International:** The Mediterranean scene (The sea, the sun) is highly present in the piece, not in a literal way, but the feeling

04:13:11 **Lucinda Holt:** The main character, enemies, the map, even the names have clear connections to the Holy Week

04:13:43 **Nick Bowman:** Blasphemous is available on Steam, BTW!
<https://store.steampowered.com/app/774361/Blasphemous/>

04:13:48 **Lucinda Holt:** Not only Holy Week, but Andalusian culture is very present

04:14:07 **Zyanya Ramírez-Díaz - Federation of National and International:** All names and places refer deeply to the culture of Andalusia and the influence that Islam had in Spain

04:14:14 **Kent Wilkinson:** Zyanya is a PhD student at TTU in Atmospheric Sciences.

04:14:15 **Lucinda Holt:** Including the al Andalus (Arabic) presence in Iberia as with the mosque of Cordoba

04:14:38 **Lucinda Holt:** Also more modern places like the Bridge of Triana (a neighborhood in Sevilla)

04:14:41 **Javier Morales:** The folklore of the people of Andalusia and the traditional celebration of the Holy Week are present in the design of the character and even on the map that is kind of a labyrinth

04:14:53 **Lucinda Holt:** All in all, this is a depiction of Spanish Baroque

04:14:59 **Phill Penix-Tadsen:** I led a study abroad group in Andalucía a few years back. Hadn't seen this game! Beautiful!

04:15:07 **Lucinda Holt:** Alluded in elements inspired by Velazquez

04:15:47 **Kent Wilkinson:** Javier is a Media & Comm grad student who works with us in the Harris Institute.

04:15:50 **Lucinda Holt:** Baroque aesthetics are coming from the counter reform movement

04:16:10 **Mills, Regina:** I love these comparative images

04:16:26 **Javier Morales:** It establishes cultural bridges with the art in the recreation of the environments, and the spirit of the piece

04:17:03 **Lucinda Holt:** (Pablo Martin here): that paint is in my hometown, Palencia, that Christ is in Valladolid, the city I work in

04:17:14 **Javier Morales:** One of the final bosses in the game is that Jesus baby

04:17:28 **Zyanya Ramírez-Díaz - Federation of National and International:** This slide talks about how the game takes iconic characters from real life and their interpretations in art across different centuries, so famous paints popular in the cultural history of Spain can be found in the videogame

04:17:29 **Lucinda Holt:** Blood is a continual reference in catholic and European culture

04:17:30 **Phill Penix-Tadsen:** I cannot wait to fight that baby Jesus!

04:17:42 **Nick Bowman:** 🤔

04:17:59 **Daniele Alves de Arruda:** wow

04:18:04 **Lucinda Holt:** You don't fight the baby, that kid is the son of a burnt heretic. You fight a snake in that boss fight

04:18:04 **Mills, Regina:** I really want to play this game now (it kinda reminds me of The Binding of Isaac...)

04:18:07 **Brian Crane:** Guys they came a long way, the setting is kinda serious

04:18:08 **Lucinda Holt:** Sorry for the spoilers

04:18:09 **Phill Penix-Tadsen:** Iconoclasta, eso sí!

04:18:37 **Lucinda Holt:** Regina, Pablo Here, shoot me a mail and I'll send you a couple articles with the semiotics of the game

04:18:56 **Javier Morales:** It takes a lot from classical paintings

04:18:59 **Rutxi:** This game is a masterpiece

04:19:02 **Daniele Alves de Arruda:** Pablo, I would like it too

04:19:06 **Mills, Regina:** Perfecto! I will Pablo

04:19:15 **Lucinda Holt:** saulo_vacceo@hotmail.com

04:19:25 **Lucinda Holt:** It's in Spanish, but I'll gladly send it

04:19:29 **Javier Morales:** dark and creepy places

04:20:15 **Phill Penix-Tadsen:** ¡Gran charla, gracias Javier!

04:20:22 **Madison Wedge:** Thank you again Pablo for translating and summarizing for us!

04:20:30 **Nick Bowman:** <https://store.steampowered.com/app/774361/Blasphemous/>

04:20:31 **Daniele Alves de Arruda:** gracias Javier!

04:20:42 **Lucinda Holt:** You're most welcome!

04:20:55 **Lucinda Holt:** I tried my best to get a bit context

04:21:00 **Kent Wilkinson:** Thanks to our translators!

04:21:26 **Javier Morales:** glad to help :)

04:22:12 **Mills, Regina:** I see it

04:22:24 **Daniele Alves de Arruda:** yes

04:22:26 **Mills, Regina:** and hear it

04:22:29 **Daniele Alves de Arruda:** I can hear it

04:22:30 **Madison Wedge:** It's a little quiet

04:22:31 **Nick Bowman:** it's a bit quiet but we can hear it!

04:22:32 **Rodrigo Marques:** thanks everybody =)

04:22:32 **Mills, Regina:** if you can turn it up though

04:24:59 **Phill Penix-Tadsen:** I ♥ Lygia Clark

04:25:07 **Mar Scardua:** shes amazing

04:25:28 **Rodrigo Marques:** She is great, i love her too!

04:26:06 **Phill Penix-Tadsen:** I got to see this show at MoMA a few years ago, they recreated a lot of her masks and bichos so you could touch and use them ♥
<https://www.moma.org/calendar/exhibitions/1422>

04:28:19 **Rodrigo Marques:** small correction, its 50 not 15

04:28:32 **Nick Bowman:** This video is making me reflect on the concept of "sense of place" -- can we connect with the space of a piece of art ... within the art? I suspect we can. =)

04:28:50 **Nick Bowman:** sense of place: "our idiosyncratic and interpersonal-like connection to locations" (i.e., our hometowns)

04:29:35 **Nick Bowman:** (Rodrigo and I discussed the idea in the "metaverse" class!)

04:29:38 **Rodrigo Marques:** I also think we can!

04:29:38 **Rutxi:** Regina, Pablo Bego y yo queremos compartirte un artículo que publicamos recientemente sobre Blasphemous

04:29:48 **Rutxi:** Es este: <https://www.startvideojuegos.com/el-barroquismo-hispalense-de-blasphemous/>

04:30:04 **David L. Puga:** I feel like I have, there are a lot of games where I remember areas and feelings in those places while I just have general memories of the rest

04:30:38 **Nick Bowman:** David, some of my teams *early* findings:
<https://tmb.apaopen.org/pub/agy1p3cr/release/6>

04:30:39 **Rutxi:** If anyone is interested, Pablo, Bego and I wrote this about Blasphemous (in Spanish)

04:30:50 **Rutxi:** <https://www.startvideojuegos.com/el-barroquismo-hispalense-de-blasphemous/>

04:30:50 **Nick Bowman:** PLZ!

04:31:25 **Phill Penix-Tadsen:** Thank you **Rutxi** 😊

04:32:47 **Nick Bowman:** Also .. y'all are REALLY GOOD AT USING MULTIMEDIA in your talks. =)

04:33:29 **Nick Bowman:** Minitel. =)

<https://spectrum.ieee.org/minitel-the-online-world-france-built-before-the-web>

04:34:34 **Mar Scardua:** yayyy!!!

04:35:04 **Phill Penix-Tadsen:** Thank you Rodrigo! Could you share the title of the Suzette Venturelli work you mentioned?

04:35:36 **Rodrigo Marques:** Its f-69, let me share the links.

04:35:51 **Rodrigo Marques:** Entr'acte (1924) René Clair - <https://youtu.be/Fif9e6THwOI?t=123>
Bicho (1964) – Lygia Clark - https://youtu.be/lfitsC4m_dY
Visita Guiada | Hélio Oiticica: Parangolés e Bóides - <https://youtu.be/iaQBW7FitQE>
Interview: Orhan Kipcak (ArsDoom, ArsDoom II) (1995-2005) - <https://www.gamescenes.org/2009/11/interview-orphan-kipcak-arsdoom-arsdoom-ii-1995.html>
Desertesejo, Artist Website - <http://www.gilberttoprado.net/desertesejo.html>
Desertesejo por Gilberto Prado – Falas Web Art no Brasil - <https://youtu.be/ctC2fxa1-qE>
Velvet-Strike (2002) - <https://anthology.rhizome.org/velvet-strike>
Games 3D: aspectos de desenvolvimento -<https://www.teses.usp.br/teses/disponiveis/27/27131/tde-23072009-160753/pt-br.php>
Enciclopédia ItaúCultural - <https://enciclopedia.itaucultural.org.br/F69-Emoção+Artificial+2.0>
F69 - Emoção Artificial 2.0 - <https://youtu.be/x5tTZWuuu4>
What is Minitel? - https://youtu.be/mY4_yRXyUjk
Fabio FON - Web Art in Brasil - <http://www.fabiofon.com/webartenobrasil/>
Web Art Youtube Channel - https://www.youtube.com/channel/Uckx_A

04:36:05 **Lauren Kandel:** yes

04:36:08 **Fabiola Carrión:** yes

04:36:12 **Grace Beene:** yes ma'am

04:36:20 **José P Zagal:** yes!

04:37:26 **Phill Penix-Tadsen:** **Anne-Marie's** book is brilliant:
<https://www.aup.nl/en/book/9789463728904/transnational-play>

04:40:21 **Phill Penix-Tadsen:** Rodrigo, you may already be aware of these artists, but if not, I think they could also be relevant to your project.

Artur Silva

o <http://www.gamescenes.org/2015/11/game-art-artur-silvas-fliperama-rhapsody-2010.html>



Pedro Paiva

o <https://menosplaystation.itch.io/>

Carlos Monteiro

o <http://www.gamescenes.org/2015/04/art-game-rodrigo-rochas-surrealista-2015.html>

04:41:31 **Rodrigo Marques:** Thanks for the resources Phill!

04:46:12 **Phill Penix-Tadsen:** "Game piracy as a public service of ludoliteracy"  

04:46:39 **Nick Bowman:** +9000

04:47:31 **Nick Bowman:** We'll have a good bit of time for questions and conversations, folks! Feel free to post here and/or I can get msg me to get in queue.

04:47:38 **Jack Fennimore:** It's not piracy. It's reclamation.

04:48:27 **Brian Crane:** Of what

04:48:55 **Jack Fennimore:** Of culture

04:49:15 **Jack Fennimore:** Of history

04:49:43 **Nick Bowman:** (and of a culture and history that others are letting fall to the wayside/failing to archive. *sigh*)

04:50:15 **Jack Fennimore:** ^^^^

04:50:59 **Nick Bowman:** This video is a FANTASTIC take on Yee et al's response to the "tyranny of embodiment" --

<https://www.tandfonline.com/doi/abs/10.1080/17493460903020398?journalCode=saif20>

04:53:01 **Camila de Ávila:** Wow, this interests me a lot!


04:53:12 **Phill Penix-Tadsen:** Question for Rodrigo and **Anne-Marie:** I am dazzled by all of the examples of intermediality between video games and art you covered in your presentations. Especially with regard to some of the recent improvisational or ephemeral practices, do you think there is a market for this type of multimedia art? Do you think that matters? Thank you!

04:53:51 **Camila de Ávila:** 

04:54:01 **Grace Beene:** Thank you!

04:55:03 **Nick Bowman:** I am dazzled by all of the examples of intermediality between video games and art you covered in your presentations. Especially with regard to some of the recent improvisational or ephemeral practices, do you think there is a market for this type of multimedia art? Do you think that matters? Thank you!

04:59:59 **Nick Bowman:** The Death of Adobe Flash is so very real. Who else has felt this one?
hands up

05:00:31 **C/Miserak - C FLT 1 - AS250:** 

05:00:36 **Mar Scardua:** *hands up*

05:00:43 **C/Miserak - C FLT 1 - AS250:** Flashgames were my childhood

05:00:54 **Mar Scardua:** i learned a lot about gamemaking playing those flash games..... and animating

05:01:01 **Nick Bowman:** There is a "Flashpoint" project but it's not been going so well imho:
[https://www.denofgeek.com/games/how-to-play-flash-games-download-browser/#:~:text=Some%20of%20the%20best%20\(and,thanks%20to%20these%20preservation%20efforts.&text=Though%20the%20news%20was%20understandably,support%20of%20the%20Flash%20Player](https://www.denofgeek.com/games/how-to-play-flash-games-download-browser/#:~:text=Some%20of%20the%20best%20(and,thanks%20to%20these%20preservation%20efforts.&text=Though%20the%20news%20was%20understandably,support%20of%20the%20Flash%20Player)
.

05:02:23 **Nick Bowman:** More on Flashpoint: <https://www.denofgeek.com/games/flashpoint-launcher-flash-games/>

05:03:26 **Adrienne Shaw:** we can't hear you nick

05:04:13 **Rodrigo Marques:** <http://www.fabiofon.com/webartenobrasil/>

05:05:49 **C/Miserak - C FLT 1 - AS250:** I still have my R2-D2 Themed Xbox 360. That console was amazing

05:08:40 **Nick Bowman:** Ah so the reverse -- we're missing the "space as context" for processing the artifact.