

ART +
GAMES
WORLD TOUR

UN TOUR DU MONDE ART ET JEU VIDÉO

par Isabelle Arvers, commissaire d'exposition et game artiste

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INTRODUCTION

Pour fêter ses 20 ans de commissariat dans les domaines de l'art et des jeux vidéo, Isabelle Arvers se propose de réaliser en 2019 un tour du monde art et jeux vidéo afin d'aller à la rencontre d'artistes du numérique, de développeurs, ses indépendant.e.s dans plus de 15 pays du monde.

«Son dessein : s'engager de juin 2019 à mars 2020 dans un tour du monde à la rencontre des artistes, acteurs et développeurs de jeux vidéo hors des sentiers battus américains et européens pour construire un projet sur la diversité du jeu vidéo et mettre en lumière les femmes du secteur. Activiste d'un art qui s'émancipe des majors internationales du genre, Isabelle Arvers milite pour l'indépendance, pour des formes d'art expérimentales qui aident « à sortir de la vision unique ». Sébastien Acker¹

Si les pays occidentaux ont récemment pris conscience de la nécessité de promouvoir la diversité de genre, de sexualité et de race dans les jeux vidéo avec l'organisation d'événements tels que GaymerX ou Rainbow Arcade, pour n'en citer que quelques uns, qu'en est-il dans le reste du monde?

ART+GAMES WORLDTOUR vise non seulement à découvrir de nouveaux talents et des modes différents de traiter la question de la diversité mais il se propose aussi de créer du lien et à initier des collaborations avec les milieux du game art, du jeu indépendant, de l'art DIY en **Asie, en Inde, au Moyen Orient, en Amérique latine et en Afrique**. Il s'agit d'aller à la rencontre des acteurs de ce champ d'exploration artistique, de prendre le temps de partager des méthodes innovantes du **travailler ensemble** et de **concevoir le monde**, d'échanger afin de développer un faire ensemble totalement nouveau et qui mette le plus possible en valeur la **création féminine** et **les pratiques queer et décoloniales**.



Evolution of Gaming, Center for Digital Media, Vancouver, 2013

¹ La Nouvelle République, 18.01.2019

LA GENESE DU PROJET

En 2017, Isabelle Arvers passe 15 jours à New York. Elle y rencontre de nombreux.es artistes ainsi que des professionnel.le.s de l'art et des jeux vidéo, visite des ateliers, fait le tour des expositions. Elle rend compte de cette expérience enrichissante et immersive dans son article sur la scène new yorkaise Art et Jeu vidéo en novembre 2017² :

<http://www.isabellearvers.com/2017/11/i-am-a-curator-im-an-art-games-curator-im-a-curator-in-new-york-oh-oh/>

Quelques mois plus tard, au mois d'août 2018, elle est accueillie en résidence à **Platohedro** à Medellin et passe trois semaines à donner des ateliers machinima aux communautés proches de Platohedro et à l'association LGBTI **Mesa Diversa Comuna 4**. Par la même occasion, elle présente des conférences sur l'art et les jeux vidéo dans trois universités et écoles d'art (MIT, EAFIT, Universita de Anthioquia).

Dans ce cadre, elle rencontre de très nombreux artistes travaillant la vidéo, le détournement des technologies et des



logiciels libres ainsi que des développeur.se.s de jeux indépendants et des labos de recherche en réalité virtuelle. Face au foisonnement créatif qu'elle observe, elle décide d'organiser sur place une édition spéciale de Art Games Demos³.

Imaginée par Isabelle Arvers et Chloé Desmoineaux, Art Games Demos est une soirée dédiée à l'exposition de créations touchant de près ou de loin à l'art vidéo et aux jeux vidéo.

Les travaux présentés durant cette soirée peuvent venir d'artistes émergent.e.s ou confirmé.e-s, locaux-ales ou internationaux-ales, avec des projections vidéo en continu, des démonstrations de jeux vidéo indépendants, expérimentaux ou artistiques ainsi que des performances live, des concerts de musique chiptunes et des DJ Sets.

² Voir l'article en annexe

³ <http://www.kareron.com/art-games-demos/>



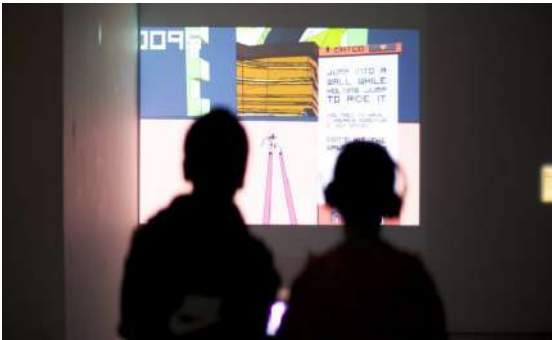
Art Games Demos, Platohedro, Medellin, 2018

Cette expérience fondatrice s'est attachée à mettre en valeur les questions de **la diversité, du genre et de la décolonisation**, tout en analysant les méthodes de travail et d'échanges des différentes communautés afin d'en valoriser leur caractère innovant et inspirant. Elle donne ainsi l'impulsion à imaginer un projet encore plus inclusif, transversal et ambitieux :

L'ART+GAMES WORLDTOUR

LE PROJET

Pendant dix mois, Isabelle Arvers sillonnera le monde et séjournera entre deux à trois semaines dans chacun des pays sélectionnés. Elle ira à la rencontre des communautés d'artistes et de développeurs.se.s indépendant.es pour la plupart inconnu.e.s en Europe ou aux Etats-Unis, permettant ainsi de faire **un état des lieux extensif de l'état de l'art dans l'univers du game, du hack, et de toutes les formes de l'art numérique activiste.**



Games reflexions exhibit - Le Carreau contemporary art center, Paris, 2013

Ces rencontres sont aussi l'occasion **d'échanger et de transmettre** autour des questions soulevées par des **ateliers** et des **conférences** dans les Universités et les Ecoles d'art et de jeu vidéo spécifiquement conçus à cet effet. Le voyage offrira aussi l'opportunité de se rendre aux différents événements spécialisés et de visiter les centres de création [lieux de monstration art numérique et jeux vidéo ; universités et écoles d'art et de jeu vidéo ; centres d'art et nouveaux médias ; hacklabs fablabs ; indie meetup ; gamejam] et d'accroître le réseau en resserrant les liens au delà des frontières.

Pour y parvenir, Isabelle Arvers s'appuiera sur la multiplicité de ses réseaux: **féministes, cyberféministes, queer, jeux indépendants, game art, détournement des technologies, hackerspaces, DIY technologies, étudiant.e.s en art et en jeu vidéo, développement informatique** etc. qu'elle a su réunir autour d'elle en 20 ans de pratique active et intensive⁴.



Machinima workshop and exhibit in a farm, San José de Barrero, Brasil, 2015



Machinima workshop, UCLA Game Lab, 2016

⁴ <http://www.kareron.com/>

LES OBJECTIFS

Les objectifs sont multiples:

- partir à la découverte de projets innovants et inconnus en Europe et aux Etats-Unis;
- rendre compte de l'état de l'art en matière de jeux vidéo et d'art contemporain;
- élargir la connaissance d'une forme d'expression artistique très répandue mais à la diffusion encore confidentielle;
- montrer l'effervescence actuelle de ces domaines et la richesse de leurs possibles croisements hors sentiers battus et réseaux déjà parfaitement identifiés dans une démarche transversale pouvant inspirer les autres formes d'art quant à l'adoption de méthodes collectives et innovantes de création et de promotion;
- valoriser des modes de collaboration innovants et inspirants, des nouvelles manières de faire qui peuvent indiquer le chemin de nouveaux modes de relation aux autres, au travail et au virtuel;
- mettre en relation et en réseau des artistes et développeur.es de jeux vidéo à travers le monde
- favoriser le développement de croisements entre les réseaux européens, occidentaux, et ceux d'Amérique latine, d'Afrique et d'Asie;
- mettre en valeur la création féminine, féministe, queer et décolonisée, par la promotion de la diversité dans la création de jeux vidéo et d'art numérique;
- garder une trace durable de ce moment historique du développement des pratiques numériques et la restituer afin de venir enrichir la documentation d'une histoire de l'art en cours d'écriture.

LES RESTITUTIONS

Plusieurs temps de restitution sont prévus permettant une valorisation soutenue tout au long du projet des sponsors, soutiens, mécènes, financeurs de tous horizons du projet.

Un accent spécifique est mis sur les œuvres participatives et sur les projets de type : jeux physiques, jeux urbains, jeux expérimentaux et artistiques, spectacles interactifs, ateliers, performances, installations interactives, jeux en RV, etc...

LES PUBLICATIONS MENSUELLES ONLINE

Tout au long du voyage, chaque visite donnera lieu à un reportage comprenant des portraits d'artistes, de game designers et de developers, ainsi que des critiques d'expositions ou d'événements. Chaque mois, Isabelle Arvers publiera un article vidéo/écrit de toutes ses rencontres, en partenariat avec un média.

L'ESSAI / LIVRE D'ART

Ces reportages, enrichis de l'ensemble de la documentation récoltée [photographies, enregistrements, vidéos, memorabilia, articles, textes, produits dérivés etc], constitueront le matériau de base pour rédiger, concevoir et designer un essai sur l'état de l'art du jeu vidéo actuel et se présentera sous forme de livre d'art.

Cette édition d'art papier se fixe pour objectif de faire le portrait des créatrices et créatifs rencontrés et de proposer un regard critique sur la création "art et jeu vidéo" aujourd'hui dans le monde. Conçu tout au long du voyage, structuré autour des reportages publiés online dont il propose une version plus exhaustive et enrichi des essais muris à cette occasion, il servira de base à l'élaboration du catalogue d'exposition.

LE FESTIVAL DE DEUX JOURS

Afin de fêter le long périple et de donner une première occasion de découvrir les travaux sélectionnés, un événement festif art et jeu vidéo sous forme de festival de deux jours sera organisé. Seront au menu performances, découverte de jeux, liaisons internet avec les auteurs aux quatre coins du monde, projections vidéos, DJ sets etc.

L'EXPOSITION INTERNATIONALE ITINERANTE ART ET JEU VIDÉO

La sélection d'œuvres et d'artistes venant des quatre coins du monde faite au fur et à mesure sera présentée à un public européen élargi à l'occasion d'une exposition internationale "art et jeux vidéo" itinérante.

LE CATALOGUE D'EXPOSITION

Le catalogue d'exposition viendra enrichir l'essai de matériaux inédits et spécifiques à l'exposition itinérante.



Game art workshop and lecture, Fayoum Art Center, Egypt, 2014

LES DESTINATIONS

Asie

Corée du sud
Taiwan
Japon
Thaïlande
Indonésie

Afrique

Nigeria
Sénégal
Côte d'Ivoire

Amérique latine

Brésil
Argentine
Mexique
Colombie

Inde

Moyen Orient

Israël/Palestine
Liban
Egypte

LE CALENDRIER

PREPARATION

Recherche de fonds, de partenaires (media, matériel, voyage, hébergement etc) et de co-producteurs	décembre 2018 avril 2019
Prise de contact avec les communautés dans les différents pays	janvier 2019 mai 2019
Elaboration des outils de communication [logo, site web, réseaux sociaux]	mars 2019 avril 2019
Achat matériel [appareil photo caméra ordinateur portable]	mai 2019
DEPART !	juin 2019

VOYAGE

Corée du sud	5 - 25 juin 2019
Taiïwan	26 juin - 15 juillet 2019
Japon	16 - 30 juillet 2019
Thaïlande	31 juillet - 25 août 2019
Indonésie	25 août - 14 septembre 2019
Inde	15 septembre - 5 octobre 2019
Israël/Palestine	6 - 23 octobre 2019
Liban	23 - 31 octobre 2019
Egypte	1 - 9 novembre 2019
Colombie	10 - 25 novembre 2019
Brésil	26 novembre - 10 décembre 2019
Argentine	11 - 23 décembre 2019
Mexique	24 décembre 2019 - 25 janvier 2020
Nigeria	26 janvier - 17 février 2020
Sénégal	18 février - 10 mars 2020
Côte d'Ivoire	11 - 25 mars 2020

RESTITUTIONS

Conception de l'édition d'art	avril - juillet 2020
Préparation du Festival	avril - juillet 2020
Annonce de la programmation aux media Festival	juin 2020
Préparation de l'exposition	septembre 2020
Production de l'exposition	avril - août 2020
Lancement de l'essai/catalogue	août - novembre 2020
Montage expo	décembre 2020
Exposition itinérante	janvier 2021
	janvier - mars 2021

ISABELLE ARVERS



Pionnière du game art et du retrogaming en France avec l'organisation de Playtime-la salle de jeux de Villette Numérique en 2002 à la Grande Halle de la Villette,

Isabelle Arvers a ensuite développé une carrière de curatrice internationale, dans les domaines du game art, du retrogaming et des machinimas.

EXPOSITIONS ART, JEU VIDÉO ET MACHINIMA À L'ÉTRANGER

Art Games Demos, Medellin, Colombie, 2018
Machinima selection in Mash Up, Vancouver Art Gallery, Vancouver, Canada, 2016
Machinima selection, UCLA Game Lab Festival, Los Angeles, USA, 2016
Machiniglitch, Festival Vector Art + Game, Toronto, Canada, 2014
Evolution of Gaming, Centre for Digital Media, Vancouver, Canada, 2013
Machinima selection, UCLA Game Lab Festival, Los Angeles, USA, 2015
Gameplay, Itau Cultural, Sao Paulo & Mostravideo, Belo Horizonte, Brasil, 2009
Machinima selection, Symposium Imagine the Future, Neuchatel, Suisse, 2009
No Fun games and the gaming experience, Bergen, Norvège, 2007
Machinima selection, Ciant, Cinema Svetozor, Prague, Tchéquie, 2007
Gametime Reactivate, State Library of Victoria, Melbourne, Australie 2004
Mind control Banana RAM, Molle Valentina, Ancona, Italie, 2004

EXPOSITIONS ART, JEU VIDÉO ET MACHINIMA EN FRANCE

Genesis, Exposition de Game Art Djef Regottaz, Fondation Vasarely, Aix-en-Provence, 2018
Art Games Demos, Fabulerie à Marseille, 2018
Art Games Demos (Thématique : la ville), Octobre Numérique, Arles, 2017
Art Games Demos (Thématique : frontières et migrations), Subsistances, Lyon, 2017
Art Games Demos, Equitable Café (Thématique : queer & feminism), Marseille, 2017
Art Games Demos, VV, Marseille, 2017

Games Reflexions, Médiathèque de Sorgues, Sorgues, 2015
Machinigirrlzzzz, Gamerz 10, Fondation Vasarely, Aix en Provence, 2014
Games reflexions, Centre d'Art contemporain le Carreau, Cergy, 2013
Jeux rêve, Semaine Digitale, Mairie de Bordeaux, 2013
Political games at "Play again", Imaginarium, Tourcoings, 2013
Game Camp, Machinima workshop, La Maison des Metallos, Paris, 2013
Machiniglitch, Gamerz 09, ARCADE, Aix en Provence, 2013
Identity, otherness, games & machinima, Festival Gamerz 8, ARCADE, Aix en Provence, 2012
Pirate Kart at Gamerz, Galerie de l'Ecole d'Art d'Aix-en-Provence, October 2011
Salon numérique, Maison Populaire, Montreuil, 2011
Game Heroes, Pixellissime, Alcazar, Marseille, 2011
When games reflect reality, Gamerz 7, ARCADE, Aix en Provence, 2011
Gamerz 6, ARCADE, Aix-en-Provence, 2010
Gamerz 05, Fondation Vasarely, ARCADE, Aix en Provence, 2009
Machinima selection, Récréations, Scène Numérique, Aix-en-Provence, 2009
Machinima selection, Animation Film Festival, Annecy, 2007
Playing to real, Médiathèque de Meudon, Meudon, 2007
Machinima selection, Flash Festival, Centre Pompidou, Paris, 2006 - 2007 - 2008
Mal au Pixel, a french-finnish festival, Mains d'Oeuvres, Paris, 2006
Némo Festival, Espace Cartier, Paris, 2006
Machinima vs Demos, Pompidou Center, Paris, 2005
Playtime - the gaming room of Villette Numérique, Paris, 2002
Image and game content gallerist, Gizmoland.com, Paris, 2000
Les États Généraux de l'Écriture Interactive, Art 3000, Forum des Images, Paris, 1999

PUBLICATIONS

Depuis les débuts de sa carrière Isabelle Arvers a écrit plus d'une soixantaine de textes : articles de presse, curatorial statements, articles critiques, interviews d'artistes, etc..

à lire sur : <http://www.isabellearvers.com/category/texts/>

L'ART+GAMES WORLDTOUR

est un projet



Isabelle Arvers

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ANNEXES

I am a curator, I'm an art & games curator,

*I'm a curator in
New York Oh ! Oh !*

par Isabelle Arvers

In November, I went to New York to attend the two screenings retrospective the Anthology Film Archive dedicated to Nathalie Magnan. I spent ten days in New York meeting a lot of friends and professionals and artists and I also visited some exhibitions and art galleries and this article might give some perspective on the actual art and video games scene in New York.

First I was hosted by Chris Burke, alias [Glomag](#), chiptunes musician, alias Laecedemon, the great host of [This Spartan Life](#), a machinima show in Halo, and also part of the duo [Foci + Loci](#)¹, with the amazing [Tamara Yadao](#), featuring futurism and fascism inside a live sound and gaming performance in Little Big Planet. I was super well welcomed and so happy to see them again that I felt

that my family has now been extended.

Two days after my arrival, I had a meeting with my dear friend Kathy Brew and enjoyed so much our lunch together, discussing our mutual projects: her curatorial work on documentary at [MOMA](#), as well as her new [documentary on Seward Johnson](#). We also discussed about my upcoming project Art Games Demos related to borders and migration and

1 - Cf. <https://vimeo.com/116813005>

Kathy told me about a great short film, *489 Years*², directed by Hayoun Kwon, that I hope to be able to show in our next AGD.[`]

As I was invited in New York by Reine Prat, Nathalie Magnan's wife to attend Nathalie's retrospective at the [Anthology Film Archive](#), we also spoke about cyberfeminism and gender and Kathy sent me her amazing short video artwork she directed in the 90' *Mixed Messages*³, a collage, mixing animation and found footage about gender stereotypes in popular culture. I loved this film as it well so much in tunes with the short doc directed by Nathalie Magnan: *Internautes*, *Lesborama* or her film about Rumors.

Before to go, Kathy advised me to visit [The World is sound](#), a sound exhibit at Rubin Museum and I enjoyed the sound body sculpture (*Le Corps Sonore*, an immersive, site-specific installation composed by artists Éliane Radigue, Laetitia Sonami, and Bob Bielecki, as well as the Collective Oms in the OM Lab (software and 3D sound design by Terence Caulkins of Arup), all the sound experimentations related to mantras and extatic sounds were super relaxing, but I couldn't stay very long as I had to go for an other mysterious meeting with Bob Stein, who asked me to come along with Chris Burke for an experiment, at TED Talk building, as Bob is actually in a TED Residency⁴.

Bob Stein, defined as « one of the founding fathers of new media (Criterion, Voyager, Institute for Future of the Book) welcomed us and asked us to get in a tiny room full of objects, pictures, files, Laser disks... and we had 5 minutes to wander in these objects in order to be able to ask him questions about these objects. He came back and began to answer our questions. Mine was about the

[Guerrilla girls](#) for whom Bob realised a CDROM as well as their first website around 93 or 94... I also asked him about some papers left by her mother about all her former partners before to get married and all the hotels and ballrooms where she went. And Bob told us stories about himself, about his partner in love Ashton Applewhite who just got a lot of rewards for her book about ageism : [This Chair Rocks](#): a manifesto about ageism, about his activist past. It was actually an experimentation about storytelling and putting objects in context. A very inspiring experience that also left me in the 90' era for a little while.

After a very nice diner at the [Cow Girl](#), eating Cajun's food for the first time in my life, we went back to Brooklyn and attended the [No Quarter exhibit](#), a games exhibit curated by [Robert Yang](#) featuring games by Auriea Havrey, Droqen, Pietro Righi Riva, and Kitty Horrorshow. It was a cool party and we met a lot of indie games folks and NUY Game Center students. I had a very nice talk with [Kyle Kutshel](#) who was one of the curator of the Artcade Con at la [Mama](#) who also develops a nice AR App. I briefly met Robert Yang who was busy being the curator of the exhibit, but we had some fun about machinima being dead except in my workshops;)) I then had the pleasure to meet some indie dev like [Kaho Abe](#) who creates a lot of physical games and also [Droqen](#) who I previously met at [Vector Art + Games Festival](#) in Toronto some years ago. I also had the pleasure to see again [Heather Kelley](#) who was just coming back from [Indicade Europe](#), telling me that she now teaches at Carnegie Mellon University;)

On saturday morning, I joined Tamara Yadeo and Chris Burke for a brunch and we waited for [Haeyoung Kim](#) to enjoy some Bloody Maries and we talked about the future project of Foci + Loci that I would love to produce if it is possible, dealing with futurism but also about [Claude Cahun](#) We also

2 - Cf. <https://www.youtube.com/watch?v=Qad-hmC4t7M>

3 - Cf. <https://www.kanopystreaming.com/product/mixed-messages-gender-stereotyping-popular>

4 - Cf. <https://vimeo.com/221839114>

talked about the good old days when [Lab-au](#) asked me in 2003 to receive Chris and Haeyoung alias Glomag & Bubblyfish to play chiptunes music in Paris. I asked the help of [Dinah Bird](#) and we hosted one of the first chip tunes gigs in Paris and [Marie Lechner](#) wrote a one page article in Liberation which made famous this event.

In the evening, with Tamara and Chris, we went to [Babycastles](#), for a special event dedicated to the game [Bleep space](#) by Andy Wallace and Dan Friel, a really cool free sequencer toy. I was very happy to meet Lauren Gardner, who is part of Babycastles team, introduced to me by my dear friend [Sabrina Kamen](#) who recently published a book *Toxoplasma*⁵, that traveled with me in Brooklyn. Lauren also told me about an other project in which she is also involved that I finally didn't have the chance to discover : the [School for poetic computation](#), a new type of school « organized around exploring the creative and expressive nature of computational approaches to art and design. The school approaches writing code like creative writing — focusing on the mechanics of programming, the demystification of tools, and hacking the conventions of art-making with computation. » I really enjoyed being at Babycastles as I have been following their projects for so many years and love the way they present games, prototypes of games and in progress games in custom arcades which are beautiful. One of the best source of inspiration for me when we imagined Art Games Demos with Chloé Desmoineaux. That night I also met people from [The Death By Audio Arcade](#), multiplayer arcade cabinets produced by local indie game developers that originate from Death By Audio, Brooklyn's influential DIY music venue.

On sunday evening, I attended the first [Nathalie Magnan](#)'s screening untitled [Media Jams](#) at the Anthology Film Archives, curated by Isabel Carlier

5 - Cf. <https://lavoite.net/livres/toxoplasma/>

and Reine Prat, Nathalie's love. The screening began with a nice talk by [Catherine Lord](#), first Nathalie's lover.

We then watched the amazing interview⁶ of Nathalie for la Revue Monstre, interviewed by Cyril Thomas and had the pleasure to watch *Internautes, AVEZ-VOUS VU LA GUERRE ?* And *IL N'Y A PAS DE FUMÉE SANS FEU ET EN PLUS C'EST VRAI*⁷.

There was a talk after the screening and [Deedee Halleck](#), co-funder of Paper Tiger TV and [Deep dish TV](#), who worked with Nathalie on some [Paper Tiger TV](#) broadcasts mentioned that there was an other lecture of *Teddy Bear Patriarchy: Taxidermy in the Garden of Eden*, by Donna Haraway, talking about Roosevelt and Teddy Bear that would have been shot by Nathalie, but which was remaining unpublished nor edited. Getting back home, I checked Nathalie's archives inventory and found the tape, it was a great moment to get back to Deedee with this good news.

The day after ended with the second screening of Nathalie's films, untitled [GENDER TRANSFORMATIONS: NO SMOKE NO MIRRORS](#). It began by *BORN TO BE SOLD: MARTHA ROSLER READS THE STRANGE CASE OF BABY* in presence of [Martha Rosler](#), a Paper Tiger TV about class and gender bias on the courts, then it was followed by *UN HOMME SUR DEUX EST UNE FEMME* about gender disparities in French politics, it was followed by *L'ÉPROUVANTE ÉPROUVETTE* and the screening ended with *LESBORAMA*, a great short doc directed by Nathalie for the Gay and Lesbian Canal + Night.

The day after, thanks I had the pleasure to meet [Franck Lantz](#), the director of the NYU Game Center and we had an amazing conversation about the relationship between the art world and the games

6 - Cf. <https://vimeo.com/236061530>

7 - Cf. <https://vimeo.com/122434444>



world and he made my day and made me laugh, talking about DJs playing music in an art gallery, which according to him made totally sense but didn't need a label besides the DJ giving its name, date and explaining the sense of its mix... I will make him a special dedicace during the next Art Games Demos. He showed me few books from his office bookshelf, like *Play Matters* by Miguel Sicart, *The aesthetic theory and the video games* by Graeme Kirkpatrick and *Works of Game, on the aesthetics of games and art* by John Sharp. This book is about the intersection of art and video games, which is so much related to my curatorial practice that I asked Franck to put me in touch with John. We ended our meeting by saying that we would do something together soon.

On wednesday, I decided to visit the New Museum as there was a gender exhibit I wanted to see, but what really kept my attention is an art film by [Kahlil Joseph](#): *Shadow Play*, a collage about "Harlem's past and present". A sentence is still in my mind: "if you don't see the happiness, at least you see the black" This film was strong full of daily

real found footage mixed with shot scenes and beautiful, as well as the sound environment in which the audience was immerged. I then entered the exhibit [Trigger, Gender as a Tool and a Weapon](#) which was a bit erratic with some strong works and some of them that can be forgotten... I was only attracted by the video artworks, mainly focusing on queer culture. I particularly enjoyed the video in loop *Lost in the Music* by Reina Gossett and Sasha Wortzel, showing a travesti reading: "I am not saying it is easy to shine, to love, to twirl; I am not saying it don't hurt to be awake in this world", I loved it.

In an other room, I was also attracted by the video artwork made by [Patrick Staff](#): *Weed Killer*. What is interesting here is that this work was inspired by Catherine Lord's memoir *The Summer of Her Baldness* on her experience of cancer. It kept my attention first because there was a trans actor singing *To be in Love* by Masters at Work, which is a song from my rave party era... and this interpretation was quite deep, emotional and then I listened to a trans actor speaking about her chemotherapy and the disaster the sickness is operating on her body



Richard exhibit of his [computer virus paintings](#) from 1993.

“The Computer Virus Project’s initial goal was to produce physical paintings by using algorithms implementing «viral» processes. It is based on a simulation tool which allows Nechvatal to virtually introduce artificial organisms into a digitized reproduction of an earlier work of his, and let them transform and destroy that original image.”
Stéphane Sikora

It was a pleasure for me to meet Joseph and his wife and to re-discover his paintings also related to the idea of virus with seemed to be one of the key word of that day... I then joined [Amanda McDonald Crowley](#) at her place for an amazing dinner, the best of my stay in New York. It was great for me to have the opportunity to better know Amanda, that I previously met in more pro/official conditions at [Eyebeam](#) where she was the director. This time we really had the occasion to better know each other and exchange more ideas and passions.

Amanda was hosting some of her friends and professional partners as she is currently working on *Swale*, an amazing project of public space gardening on a barge with the artist [Mary Mattingly](#). It is an open project on a floating boat as collective gardening in public spaces are not allowed in New York. Our cook that night was the amazing [Vibha Galhotra](#), an indian artist who works a lot on collaborative practices, land art and food or environment related projects. The dinner was simply amazing...One of her friends was also there from Australia: [Mandy Ridley](#). Mandy is a visual artist and we should see each other again soon in Marseille. It was a beautiful sharing moment of artistic and curatorial thoughts on art, nature and collaboration over the world. As I told them about our next Art Games Demos about borders and migration, Vibha told me the name of two artists: [Amar Kanwar](#) and [Naeem Mohaiemen](#) who is currently showing a movie at PS1 MOMA,

and mind. I then read the artwork description and discovered it was linked to Catherine’s book and also that in this video Patrick Staff suggests “that the experience of cancer patients and those of trans people are linked”.

Finally, the last video installation I particularly appreciated is *Toxic* by the artists [Pauline Boudry and Renate Laurenz](#), featuring the drag queen Werner Hirsh and the androgynous punk Ginger Brooks Takahashi talking about toxicity, virus, waste, hormone altering medication... an other strong and glittering work shot at les Laboratoires d’Aubervilliers in 2012.

Later in the day, I was invited by Kathy Brew to join her to the opening of [Joseph Nechvatal](#) Gallery

commissioned by Documenta: *Tripoli Cancelled*⁸.

On thursday I was invited by [Eric Zimmerman](#) in his Game Design MFA class at NUY game Center. It was a wonderful moment. Especially to see students games experiments in public space and the way they are able to provide a constructive critic towards each other's work. I was seduced by the fact that Eric taught them about situationism, dadaism, surrealism, fluxus in relationship to game theory. All their projects were located somewhere in the Game Center or in the courtyard in front of the building. I really enjoyed the outside projects which gave a poetic touch using an artistic project as a location and pushing us to get inside a natural ritual. Many of the projects were also incitating us to reflect on our daily lives: getting inside an elevator and our behavior, interacting with anonymous people in the streets or in a corridor, our behavior in the toilets, etc... Eric also offered me to present my curatorial practice related to art and video games and what it means to curate video games in an art context, I enjoyed the exchanges with the students a lot. One of my favorite moments!

We had a nice lunch in a street market and I was happy to discover new Eric and [Nathalie Pozzi](#) games installation project: *Waiting Rooms*, somehow closed to immersive theater but a real "Multi-room installation where Visitors move through a series of absurdist waiting rooms, each room a kind of social experiment where you can be cooperative or collaborative. The rooms are connected in a network of lines, and you pay and earn pennies and tickets as you move through the spaces." We also spoke about the [Metagame](#), originally a card game about games he has been working on for several years now, with John Sharp among others and which is now a card game about art and games.

Later in the day I visited [Rafael Rozendaal](#) studio to have a tea and discuss the good old days. To

8 - Cf. <https://vimeo.com/211026832>

have this meeting the same day I saw Eric was for me making a 15 years loop. In 2002, I curated *Playtime a gaming room*⁹ at la Villette where I presented Eric's game: *Sissyfight 2000*¹⁰ and also organised a network performance with [Miltos Manetas](#) in New York, [Mai Ueda](#) in Osaka and invited Rafael Rozendaal, [Angelo Plessas](#) and [Andreas Angelidakis](#) to join me in Paris in order to speak about art like in the Socratic times and exchange [Neen](#) artworks inside [Active Worlds](#).

It was my first encounter with Neen and artists I really felt in love with their artworks. So 15 years after seeing two persons related to that exhibition on the same day was quite funny;) I love Rafael's art, we discussed about the evolution of his art, becoming more abstract, the way he works with a developer, the fact that I am now becoming an artist myself.

And we talked of course about our dearest common friend [Nikola Tomic](#) who – by the way and among many other things – created my website. Nikola was the "serbian"/acerb side of Neen, a poet, an artist and a triathlete and now is a dad with an amazing family but above that he is a brand guru;) I was also very happy to discuss with Rafael about something that I kept in my mind for many years, feeling a bit awkward without being able to ask him. Some years ago, [Anne Roquigny](#) created a software – [WJ-S](#) – which allows you to create performances creating a narration using websites displayed on large screens, surrounding the audience, in order to immerge people inside online creations. I had multiple types of performances – art & games, [psychogeography](#), online games – and I was also doing performances around Neen. For me doing WJ-s performances was somehow curating live net.art.

So I did some performances displaying Neen online artworks and showing the works of Miltos

9 - Cf. <http://www.isabelleavers.com/2002/12/play-time-the-retrogaming-room-of-villette-numerique/>

10 - Cf. <http://www.ericzimmerman.com/projects/#/sissyfight-2000/>



Manetas, Rafael, Angelo, often I was giving a conference at the same time explaining what I was showing, doing in that sense my job of curator. But my awkward feeling was coming from the fact that I wasn't showing my own work, but other people's works and I couldn't fix my mind about it, rather it was right or wrong, so I finally asked Rafael about it and he reassured me that if I wasn't doing money with it it was ok...

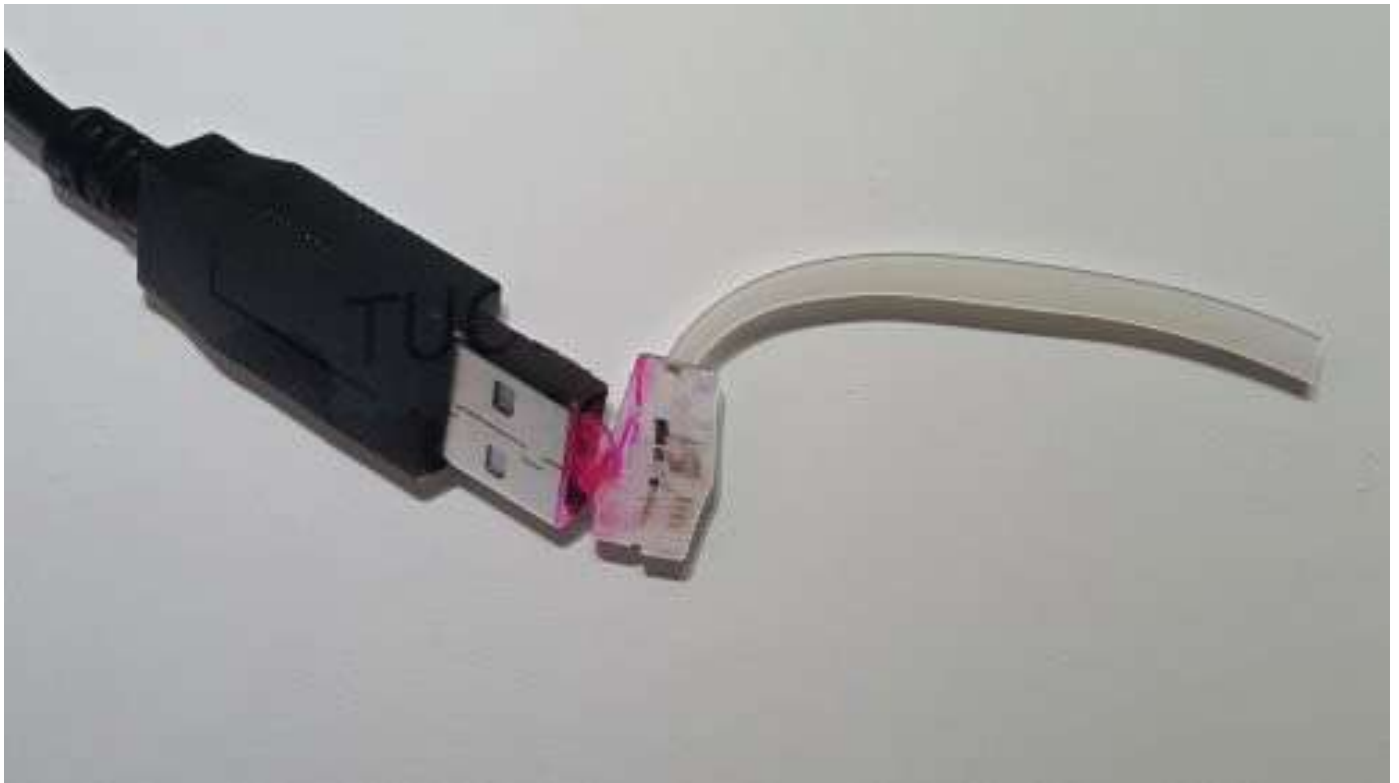
This day ended by the performance : [Linqox Criss on The River Ilissus](#), by artist Amanda Turner at Poha SOHO20 GALLERY in Brooklyn. I have to admit that I almost missed the performance as I arrived late but had the occasion to see her Second Life machinima and read the text *The gender in sound*¹¹ read during the performance.

On friday, a very cold day, I went to PS1 MOMA and watched with attention Tripoli Cancelled by [Naeem Mohaiemen](#), it is actually the project I preferred. Inspired by a real incident that happened to Naeem's father, once arrested at Athens airport

11 - Cf. <https://fleurmach.files.wordpress.com/2013/10/carson-anne-the-gender-of-sound.pdf>

and blocked in between borders. In this movie, a character drifts inside an abandoned airport and talk in non functioning phones and plays in broken aircraft. He walks alone on the tarmac, seats on a dead escalator. The images captivated me, I would love to be able to work with this artist one day. I would say that Kahlil Joseph and Naeem Mohaiemen are the two most beautiful discoveries I made during my stay in New York.

I just had the time to cross the bridge in order to be on time at my next meeting with [John Sharp](#) at Parson's school where he directs the [Petlab](#) – the Prototyping, Education and Technology Lab. We talked a lot about the relationship between art and video games and it was interesting for me to understand that we all believe that our country is late in the encounter between artists and indie game dev but John had a very interesting remark saying that we should avoid these terms when they meet and present everybody as creators to avoid a hierarchy in between each speciality. It was quite interesting to understand the differences between the two universities I visited in just two days and how game design at Parsons is perhaps more



mixed with digital art practice than at NYU. John also told me that many of his students are creating physical games as well as alternative controllers as well as interactive installations. Before to go I received the new version of the Metagame and an exemplar of Works of Game that attempts to define what is game art, what is an art game and also how artists are creating games. On my way back I met a student and also a teaching assistant – [Paolo PV](#) – in the elevator and we spoke very quickly about the Metagame I had in my hands and as soon as I pronounced the word machinima, he told me that he used to be in the Rooster Teeth team, the company that made the very famous series *Red vs Blue*¹².

Finally I had a meeting with [Mark Denardo](#) at Pratt University. Mark is a [musician](#), used to play a lot of chiptunes music, he is also a very good friend of Chris Burke and he went to Paris many years ago to work with Jacques and Thierry from the music label [Relax Beat](#), who were chiptunes producers, working with Malcolm McLaren at that time. I had some projects with Jacques and Thierry in the beginning

of the years 2000 as we wanted to organise a digital vintage event together, mixing my art and games content with their chiptunes artists;) We had a very nice meeting with Mark sharing cheese and good wines and speaking about honoring the gifts we have been given.

My trip in New York ended with the visit of the [Transfer gallery](#) in Brooklyn, showing *Speculative flesh*, a solo show by [Faith Holland](#) and it was funny for me to finish this trip with a woman artist work related to our fetishism towards technologies and especially with one of her artworks untitled *chander changer*. It made me think to Nathalie Magnan cyber feminists workshops during la Zelig 14 years ago. A nice way to finish this amazing trip made to attend Nathalie's retrospective.

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<http://www.isabellearvers.com/2017/11/i-am-a-curator-im-an-art-games-curator-im-a-curator-in-new-york-oh-oh/>

12 - Cf. <http://roosterteeth.com/show/red-vs-blue>