

I like to imagine that from a factory that's about to be neglected, in its last day, a NEW weapon is conceived with the waste material. The barrel aggressively pointed at the developers: it's them, the programmers, that, acting on the frontier line, they'll decide the dreams and the future of our children.

To Luis

Anna D'Ambrosio

This is the "vision" of The Game ... business and manipulation, the new project economART of AMY D Arte Spazio that for this occasion, it chose as partners and/or stakeholders Vittorio Schieroni, Alchemical Laboratory, Jaqueline Ceresoli, Neoludica, Ivan Venturi.

The artists:

Cecilia Boretta, Constantine Zlatev, Massimiliano Camellini

Team BloodyMontey (Paolo Tajè), Team Santa Ragione (Paolo Tajè, Pietro Righi Riva, Nicolò Tedeschi),

Wannabe-Studios (Marco Piccinini, Francesco Botti, Marco Masselli, Riccardo Corradini, Stefano Restuccia,

Loris Casagrandi) Team Indomitus Games (Federico Mussetola...) E-Ludo

The art isn't Pegi+18

Virtual aggressiveness - real aggressiveness

The giants of the entertainment gaming including 1 C, operating in Central and Eastern Europe, or the Korean Joymax, have reached so high turnovers that they have passed over the film industry's turnovers for several years.

The Chinese industry of the video-game increased by 350.6% in 2012 as compared to the year before, reaching a 9.7 billion dollars profit. 90% of the earnings, that is 9.1 billion dollars, come from the online gaming (China Games Industry Report).

The relationship between the weapons and the violent video-games industries is confirmed by the facts: Electronic Arts, which also makes the popular simulation of FIFA, has made a new edition of Medal of Honor Warfighter, in which guns, knives and other types of weapons used in the game were promoted.

Among the partners of the site there were some companies, as McMilan Group and Magpul, that sell some of the most popular semi-automatic rifles on the market.

The site was a real "showroom" for the exhibition of the weapons.

The producers of the videogames use the images of the royal arms to increase the realism of violent simulations, while the weapons producers have a mutual interest in appearing in some video-games that are very popular, especially among the younger demographic.

Weapons produced by Bushmaster and by Barnett and Browning appear regularly in video-games.

The arms manufacturer Ralph Vaughn says: " We collect a royalty, in the form of payments, a tantum or a percentage of sales. A license generally costs between 5% and 10% on the sale price, but the terms are negotiable. "The cost depends on the reputation and the results of the developer concerned. [...]"

The trail of the censored video-games is very long: Rapelay, Carmageddon, Wolfenstein 3D, the Grand Theft Auto saga, San Andreas entitled Hot Coffe, Medal Of Honor, Manhunt, JFK reoladed 2, Resident Evil 5 , Modern Worfare 2, Rule of Rose, Metal Gear Rising, Revengeaner, Boston Marathon.

Ralph Nader, an American politician, called the americans developers of videogames "electronic pedophiles", whereas others persons speak of "innocents' massacre".

The "anthropological" change that our culture is experiencing, through the information and communications world, makes changes not only to what we usually do, but also to our way of thinking and to the image that people have of themselves. In the matter of the infant psyche, the machine as a "psychological / transactional object" reconfigures itself.

Video-game is primarily a procedural medium, characterized by situations with different interactions and feedback in real time, by rules and by a context. The importance and the quality of the video-game is to be sought in the correspondence between the videogames and the narrative sense. And through this lens, its ideological subtexts can be assessed (Emilio Cozzi 06.09.2013).

The effects on the psyche are not only a product of the "imitation" but rather the result of "desensitization" processes, that led people to be less reactive (emotions' reduction) also in the face of manifestations of violence in real life .

It has been verified in fact that 20-minute violent scenes viewed, comfortably taken through the video-game, are enough to make a player more aggressive and also less tolerant of others people.

The problem of the "addiction" to videogames become "abuse".

What's more real than reality itself?

The hyper-reality, synthetic product without imagination in a hyperspace without atmosphere. The dimension of simulation of our time is based on simulation and simultaneity.

In the analysis of Baudrillard, our present (postmodern simulation) is already well-defined. The simulation uses simulacra not to duplicate the reality, but to configure a new one, in which us, mutants, we can be at ease.

In "Simulacres and simulation", Baudrillard, expands the thesis, the so-called "precession of simulacres".

The simulacres precede the reality. The real is produced by arrays and memories.

In the society of simulation of Baudrillard, the fields of economics, politics, culture, sexuality and social, all implode, nested inside each other. In this implosive mix, the economy is shaped by the culture, the politics and others sectors; instead art, once a sector of potential difference and opposition, now is absorbed in the economic and political sector, while sexuality is everywhere.

The hyperreal realm, (for example the simulations' media of reality) is governed by an acceleration so accentuated that it feed-off itself beyond any possible control, producing some simulacres more powerful and less governable.

The risk is to passing, without any chance of return, the borderline, entering the "black hole" of the matrix.

The new frontier of the gaming industries is called "Free-to-play" (the possibility to play free the basic version), a new economic model and a real media bomb in a growing commerce.

Is it possible an artistic / alternative reinterpretation for videogames?

The gameart

The "Ison Trade Corridor" of Star Wars (Atari 1983), the unstoppable stream of the pixels of Tetris (Alexej Pazhtinov 1985), the trials of the "net-artists" with the digital game of Marcel-Li oSod Roca Antunes, the game / art-work produced by Jodi.org; they all confirm this trend.

The selection of the museums is operated according to the visual quality, the design and / or the aesthetic of the product and the interactive optimize without any special attention to the contents.

The recent acquisitions of 14 videogames by MoMa museum of New York, the participation by Studio Azzurro (Vatican Pavilion) at the Venice Biennale of this year, they all confirm this theory, sanctioning definitively the game art as the 10<sup>th</sup> art.