

AMY D Arte Spazio

presents

THE GAME

Business and manipulation

Project **economART**

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I like to imagine that from the disposal of a factory on his last day of life is conceived a NEW weapon, made with waste materials. The barrel bet aggressively on developers: acting on the borderline, they will 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 of economART AMY D Art Space, which has chosen here among its partners Vittorio Schieroni, Laboratorio Alchemico, Jaqueline Ceresoli, Neoludica, Ivan Venturi.

ARTISTS

Cecilia Borettaz, 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 Casagranti)

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



“ Ore 18,00 l'orario è finito “ 2010 Massimo Camellini

The art is NOT Pegi +18

Virtual Violence – Real Violence

Giant companies of gaming entertainment including 1 C, operating in Central and Eastern Europe, or the Korean Joymax, have reached such sales to climb the movie industry over several years.

The video game industry in China has grown in 2012 of 350.6% over last year, reaching earnings to about 9.7 billion dollars. 90% of earnings, or \$ 9.1 billion, come from online gaming (China Games Industry Report).

The relationship between the arms industry and the one of violent video games is confirmed by the facts: Electronic Arts, which also produces the popular simulation FIFA, has built the new edition of Medal of Honor Warfighter, where guns, knives and other types of weapons used in the video game were advertised. Among the partners of Medal of Honor website there were a few companies, such as McMilan Group and Magpul, that sell some of the most popular semi-automatic rifles on the market. The website is a real "showroom" for the exhibition of arms.

The producers of video games use images of real weapons to increase the realism of the simulation and at the same time the producers of the weapons have a mutual interest in appearing in video games that have a huge popularity, especially among the younger crowd.

Weapons produced by Bushmaster or the giant Barnett and Browning usually appear in video games.

The arms manufacturer Ralph Vaughn says: "we cash in a royalty in the form of one-time payment or a percentage of sales. Normally a license costs from 5% to 10% of the sale price, but the terms are negotiable". The cost depends on the developer's reputation.

The wake of video games censored is very long, ranging from Rapelay to Carmageddon, Wolfenstein 3D, the saga of Grand Theft Auto, Medal Of Honor, Manhunt, JFK reloaded 2, Resident Evil 5, Modern Warfare 2, Rule of Rose, Metal Gear Rising, Revengeaner, Boston Marathon.

Ralph Nader, American politician, has defined the developers of the game of American "electronic pedophiles", others speak of "massacre of the innocents."

The "anthropological" change that our culture is going through, with excess of information and communications, reflects not only in what we do but also in the way we think and the image that people have of themselves. With particular reference to children's psyche, we reconfigure the machine as a "psychological object / transactional."

The game is primarily a procedural medium, characterized by the dynamics of interaction and feedback in real time, by rules and a context. It is in the correspondence between the mechanical play and the narrative sense we can trace its value and its quality. And it is through this lens we could evaluate the ideological subtexts. (Emilio Cozzi 09/06/2013).

The effects on the psyche are not just a product of "imitation" but rather the result of processes of "desensitization": the subjects are less reactive (reduction of emotions) in front of the manifestations of violence in real life .

It has been verified that a 20-minute exposure to violent scenes - viewed comfortably through the videogame - make a player not only more aggressive, but also less tolerant of others.

The problem of "addiction" to video games arises in terms of "abuse".

What's more real than reality itself?

Hyperreality, synthetic product with no imagination in a hyperspace without atmosphere. The simulated dimension is based on simulation and simultaneity.

In the analysis of Baudrillard all our present (postmodern simulation) is already outlined. The simulation uses simulacra not to repeat the real, but to configure a new one, in which we mutants once we have made ourselves simulation finally we can find comfortable.

In Simulacra and imposture, Baudrillard develops the thesis so-called "precession of simulacra". The simulacra precede reality. The real is produced by memories.

In the society of simulation, the fields of economics, politics, culture, sexuality and social implode one into the other. The economy is shaped by culture, politics and other spheres, whereas the art, once a sphere of potential difference and opposition, is absorbed in the economic and political, while sexuality is everywhere.

The hyperreal realm (for example, the media simulations of reality) is governed by an acceleration so accentuated that it is self-sustaining beyond any possible control, producing simulacra which are increasingly powerful and less governable.

The risk is exceeded the borderline with no return, entering the "black hole" of the matrix.

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

It is possible a artistic reinterpretation of the video game?

The GameArt.

The "vectorial corridor" of Star Wars (Atari 1983), the unstoppable flow of pixels of Tetris (Alexej Pazhtinov 1985), the trials of net-artists with the game's digital Marcel-Li Antunes Roca or Sod, the game / work of art produced by Jodi.org, seem to confirm the trend.

The selection is made on the basis of visual quality / design of the product and interaction without special attention to content.

The recent acquisitions of 14 games by the MoMA in New York, the participation of Studio Azzurro (Vatican Pavilion) at the Venice Biennale this year officially sanctioning the game art as the tenth art.

THE Game is open until 12 September and will be transformed into "The HOOD" and Joe Lacedra with the extraordinary participation of Roberto Milani.