

**POSTMASTERS**

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December 8 - 22, 2011

# **PLAY STATION**

curated by **MARCIN RAMOCKI** and **PAUL SLOCUM**

**MIKE BERADINO**



**Electric Paint 2.0**  
2011

This painting is a fully functional Atari 2600. The viewer/player is invited to interact with the piece through a classic Atari joystick that is plugged into the painting. Due to the high resistance of the paint the game becomes distorted creating a visual noise within the piece.

PARTICIPATING ARTISTS:

**MAURO CEOLIN**



**RGB webroids 2**  
2009

Try to survive and shoot as fast as you can in the process. Mauro Ceolin concentrates his attention on the video game's universe. According to him the video game is not only an entertainment, but also a form of communication. Unlike other neopop artists, Ceolin does not analyze the videogame only as a language, but he uses it as a language and as a medium to communicate and describe reality. RGBwebroids2 is not a surrealistic videogame. It describes a real web-social scenery. Ceolin describes this Internet war with his favorite language: the videogame. This media allows the artist to describe facts, real situations with a brief, fast and ironic language, which everybody can understand. (from "Expanded City" 13TH MEDIA ART BIENNALE WRO 09, Europejska Stolica Kultury Wroclaw, Poland)

**Instructions:**

*I.D. computer controls:*

- left arrow = counter clockwise*
- right arrow = clockwise*
- up arrow = thrust*
- space bar = fire*

*mouse click on "start newgame" to play*

**MARY FLANAGAN**



**[domestic]**  
2003

[domestic] uses a software engine normally used to generate violent first-shooter video games in order to reconstruct a remembered childhood space where a dramatic event has taken place: a house fire. The player navigates an oddly constructed domestic space that is a psychogeographic map of Flanagan's memory. Spaces alternate between claustrophobic hallways and rooms with seemingly endless ceilings, breaking with the visual conventions of 3D gaming. Family snapshots and shifting, morphing unstable texts line the surfaces of the space. Players encounter fire in the space and are able to shoot "coping mechanisms" at the walls and at the fire in order to contain them -- romance novels, beer bottles, and words. The work provokes the questions, what are the ways space and memory can be re-experienced? What role, if any, does narrative and memory have in contemporary computer games? How can we 'see' memory?



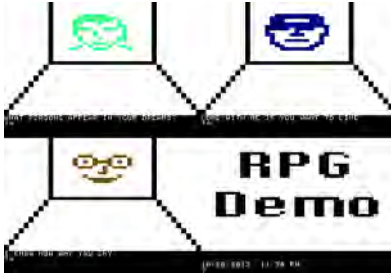
**[pileOfSecrets]: Jump + Ascend**  
2011 (video series)

What is a game but a pile of secrets? What makes a game game-like? Elements such as Jump, Ascend, Corridor, and Treasure. Flanagan captured several terabytes of video imagery from computer games published from 1980 - present, answering the question, "What makes a game a game?" The captures are compiled into individual thematic videos such as "Jump," "Death," "Keys," "Treasure" -- etc. The videos are shown looping infinitely. The project is a series of videos exploring the quintessential aspects of the experience of video games.

**ERNESTO KLAR**

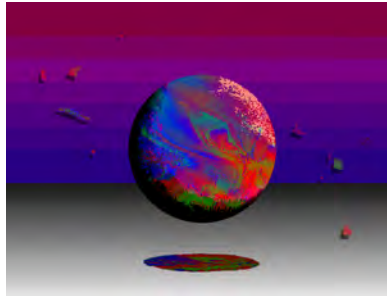
**TRAVIS HALLENBECK**

**JEREMIAH JOHNSON**



**RPG (Random Party Game)**  
2011

RPG Demo... The date, December 20th, 2012. The time, 11:30 pm. You're at a random party, and you don't know anyone...



**Void Gaze**  
2011

Void Gaze is an interactive text experience with an accompanying series of computer drawings. In the style of early text adventure games, the player uses words to interact with the gameworld by entering them at a command prompt.

Themes related to vision and sight run throughout the work, including references to 19th century physicist Joseph Plateau, who went blind as a result of staring into the sun. As the player makes their way through six different locations:

- A
- Γ
- Δ
- Θ
- Σ
- Ω

several new computer drawings are revealed, rewarding certain actions or solutions to puzzles.



**LUZES RELACIONAIS**  
2010

Relational Lights is an interactive installation that explores the ways in which the individual and expressive human subject occupies a shifting and variable space in relation to others. The installation uses light, sound, haze, and a custom-software system to create a morphing, three-dimensional light-space in which spectators actively participate, manipulating it with their presence and movements. The work functions as a living organism with or without the presence and interactions of spectators. When viewers step outside the projected light-space, the system begins its own dialogue with space by means of extruding and morphing sequences of geometric light forms. And when viewers penetrate and interact with the projected light-space, a collective and participatory expression of space unfolds. Relational Lights amplifies the three-dimensional fabric of space by making it visible, audible, and tangible to participants. The resulting aesthetic experience encourages an unending relational process of shaping space among participants.

Ernesto Klar created Relational Lights as a tribute to the work and aesthetic inquiry of Brazilian artist Lygia Clark (1920-1988.) Relational Lights emphasizes the spectator's relationship with what Lygia Clark called the "expressional-organic" character of space, and expands on her conception of the "organic line." The latter is the root of Lygia Clark's progressive interest in and inclusion of the viewing subject within the work of art. Relational Lights takes examples of the "organic line" in Lygia's oeuvre, such as her Modulated Space maquettes from 1958, and literally extrudes them as interactive planes into three-dimensional space. Spectators are able to modulate and penetrate the "organic line" itself while maneuvering within the space. Relational Lights brings about an awareness of the spectator's bodily occupations of space in relation to others.

"Luzes Relacionais" is a sponsored project of the New York Foundation for the Arts. This project is made possible, in part, with funds from the New York State Council on the Arts. Additional support has been provided by the generous grants from the Greenwall Foundation and the The Experimental Television Center's Finishing Funds program. The latter is supported by the Electronic Media and Film Program at the New York State Council on the Arts.

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### **Swatter** 2011

Swatter is a single player, video game about killing insects.

Virtual bugs are crawling down the walls of the gallery and it is up to you and your flyswatter to fend them off. When things get too scary there is an emergency button that turns on a real light which, naturally, scares them all away. Of course they come back, and they bring their friends. And of course, the emergency light only works some of the time.

How long can you hold out?  
Will you set a high score?

#### **Instructions:**

*\*Use the fly swatter on the painted swatter area to start the game.*

*\*Swatting fires the turret and the knob in the middle controls your aim.*

*\*The blue button is your emergency switch, press it when you are in dire straights. It will only work when lit, and will only light up again after 20 kills.*

Swatter was made by Joe McKay with Processing and the Arduino Micro-Controller.



### **Inside a Star-filled Sky** 2011

Inside a Star-filled Sky an infinite, recursive, tactical shooter for one player



### **Finger Battle** 2011

Finger Battle is a simple and fun 2 player touch game.

#### **Instructions:**

*Each player chooses one side. □ □*

*Tap as fast as you can, the fastest tapper wins!*

[www.fingerbattle.us](http://www.fingerbattle.us)

## EDDO STERN



### **Goldstation** 2011



## CJ YEH



### **Happiness x 100** 2011

#### **Instructions:**

*Stand under the spotlight, move your head a little so the Super Mario Hat will snap to the top of your head, then you can jump and knock gold coins out of the Google+ block like Super Mario would. A small amount of gold coins will be rewarded with each successful hit. The amount of coins given is depending on how successful the hit is registered on the block. The goal of the game is to accumulate as close to the perfect score, 100 gold coins, as possible without crashing which is an extremely difficult. If you successfully load up exactly 100 gold coins, a message will appear on screen revealing the true secret to happiness.*