“If you really want to see something, look at something else. If you want to say what something is, inspect something it isn’t....”

—Howard Nemerov

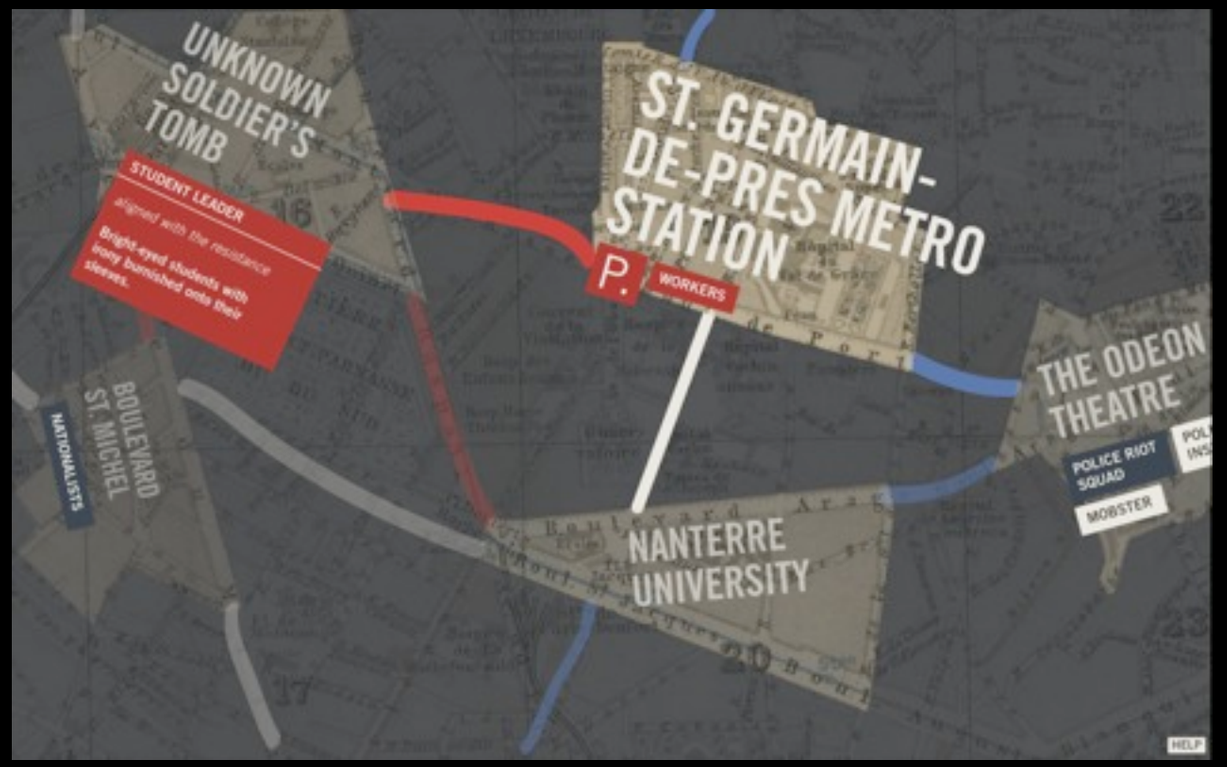
The Game Renaissance: Art History for Game Devs

John Sharp
jsharp@scad.edu
@jofsharp

LOCAL NO.
12
UNION OF DESIGN & PLAY

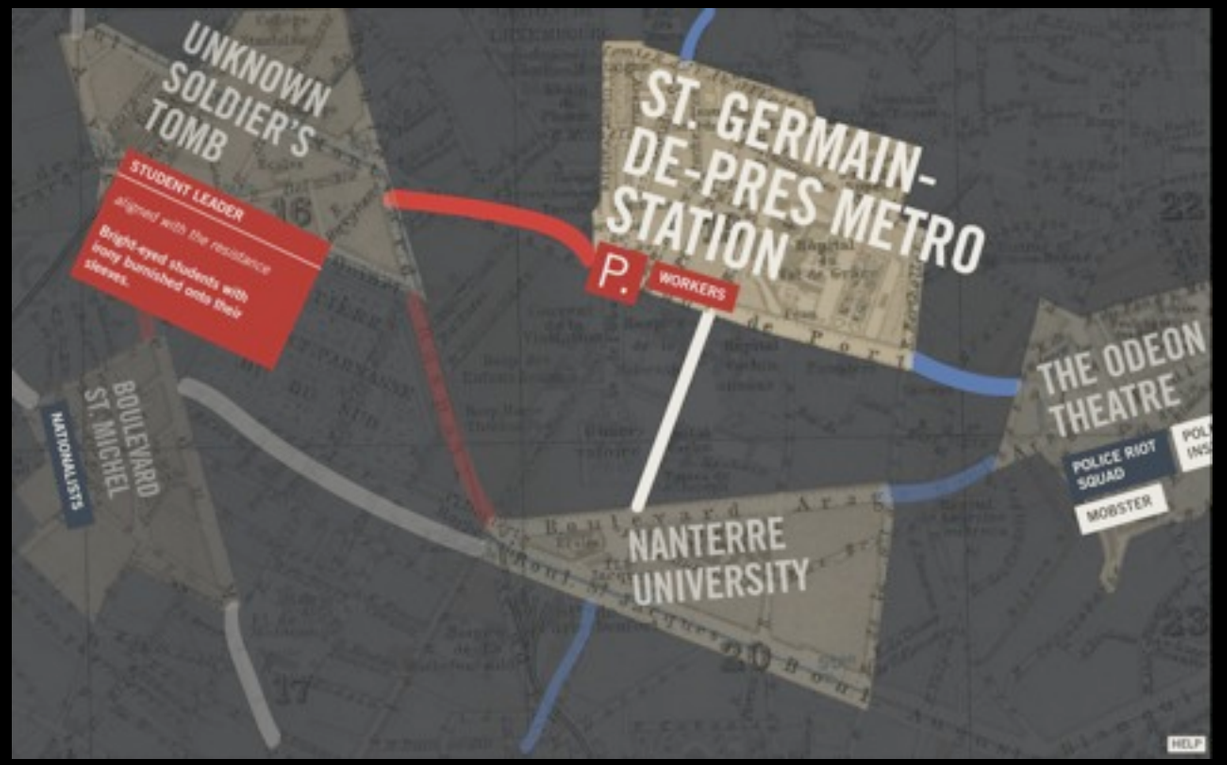
LOCAL NO. 12

UNION OF DESIGN & PLAY



LOCAL NO. 12

UNION OF DESIGN & PLAY



LOCAL NO. 12

UNION OF DESIGN & PLAY

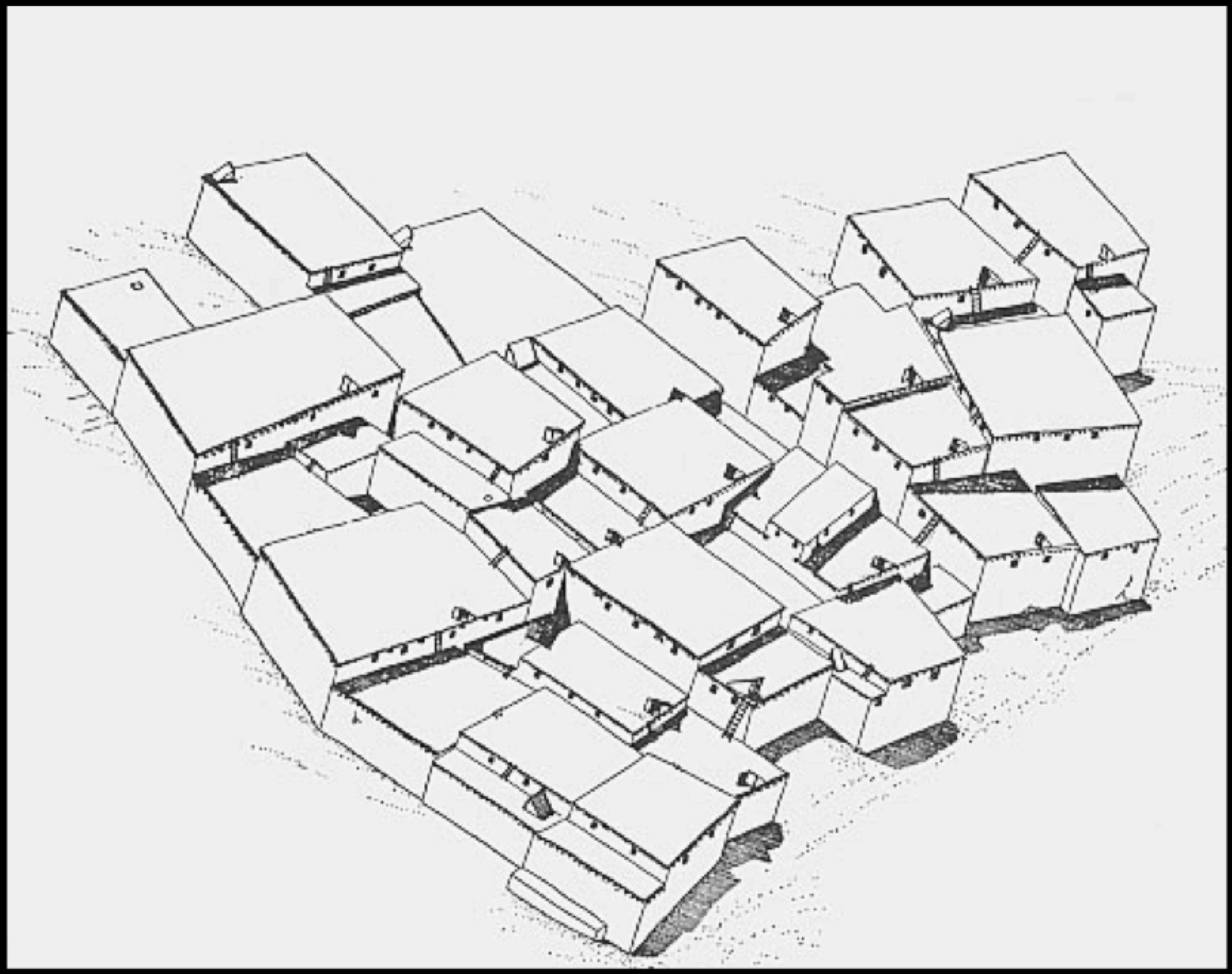
Jackson Pollock,
No. 18

iD, *Doom*

Part I.

A Brief History of the Last 10,000 Years of Art

Neolithic Revolution 8,000 - 3,000 BCE



Catal-Huyuk

Neolithic Revolution 8,000 - 3,000 BCE

Plastered skull

Stele of Hammurabi

Cuneiform tablet

dice

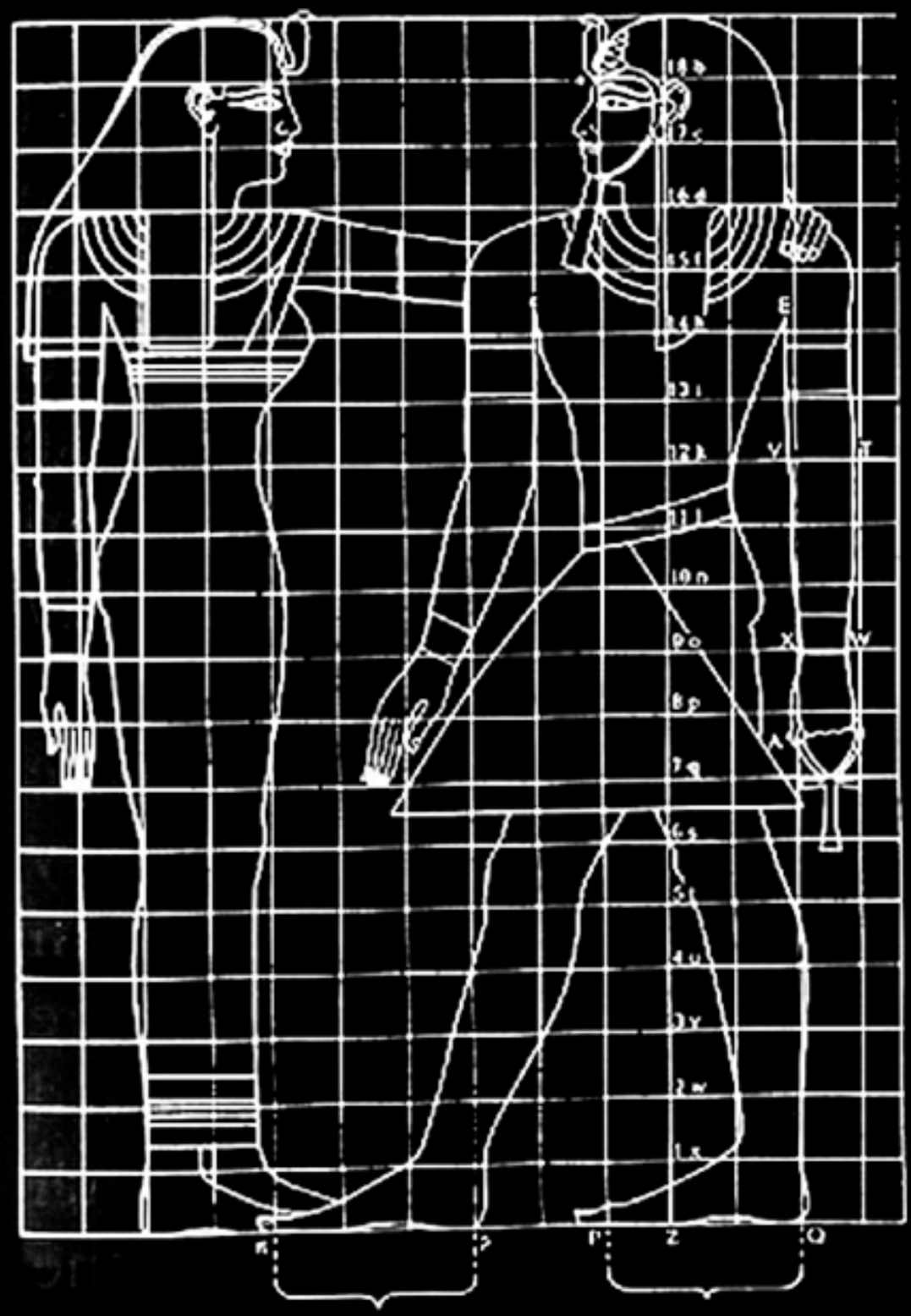
Art before “Art”

Ancient Egypt 3,100 - 332 BCE

Giza Plateau

Ancient Egypt 3,100 - 332 BCE

Mycerinus & Kamerernebty



The Egyptian canon

Ancient Greece 1,100 - 146 BCE

Doryphorus

Ancient Greece 1,100 - 146 BCE

Apollo

Ancient Greece 1,100 - 146 BCE

Apollo

Victory of Samothrace

Ancient Greece 1,100 - 146 BCE

Warrior from Riace

Ancient Rome 508 BCE - 476 CE

Doryphorus
(Roman copy, actually)

Augustus of Primaporta

Ancient Rome 508 BCE - 476 CE

Laocoon & his Two Sons

Ancient Rome 508 BCE - 476 CE

Laocoon & his Two Sons

Equestrian Portrait of
Marcus Aurelius

Ancient Rome 508 BCE - 476 CE

Laocoon & his Two Sons

Equestrian Portrait of Marcus Aurelius

Patrician with portrait heads

Early Christian Art 313 - 800

Good Shepherd

Early Christian Art 313 - 800

Cross of Gero

Medieval Art 800 - 1300

St Mark, Eddo Gospels

St Denis

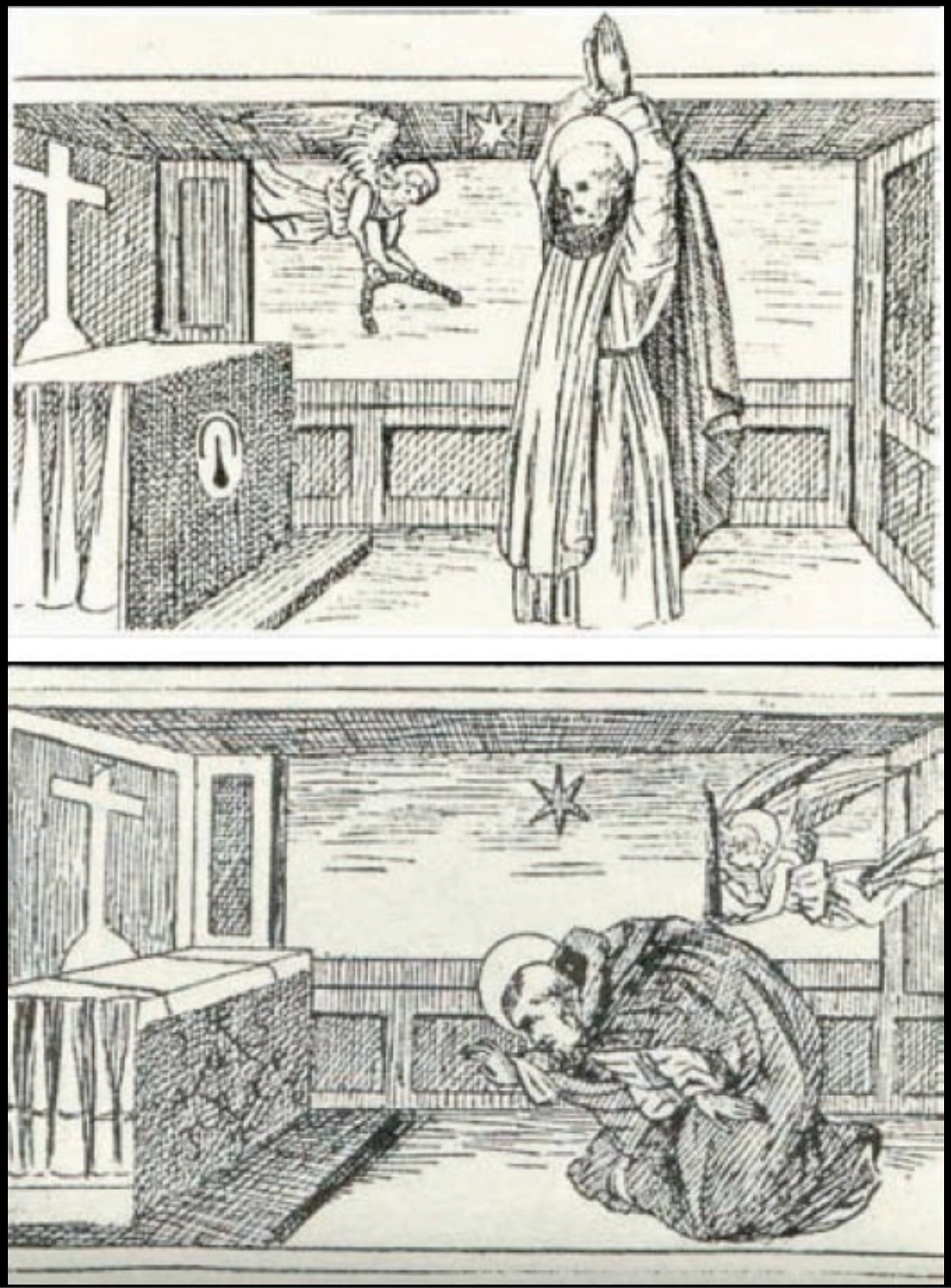
The Inventions of “Art” & Art History

Medieval Art 800 - 1300

Giotto,
Raising of Lazarus

Jan van Eyck,
Man in the Red Turban

The Renaissance 1325 - 1550



The Renaissance 1325 - 1550

Madonna & Child

Crucifixion

Saints

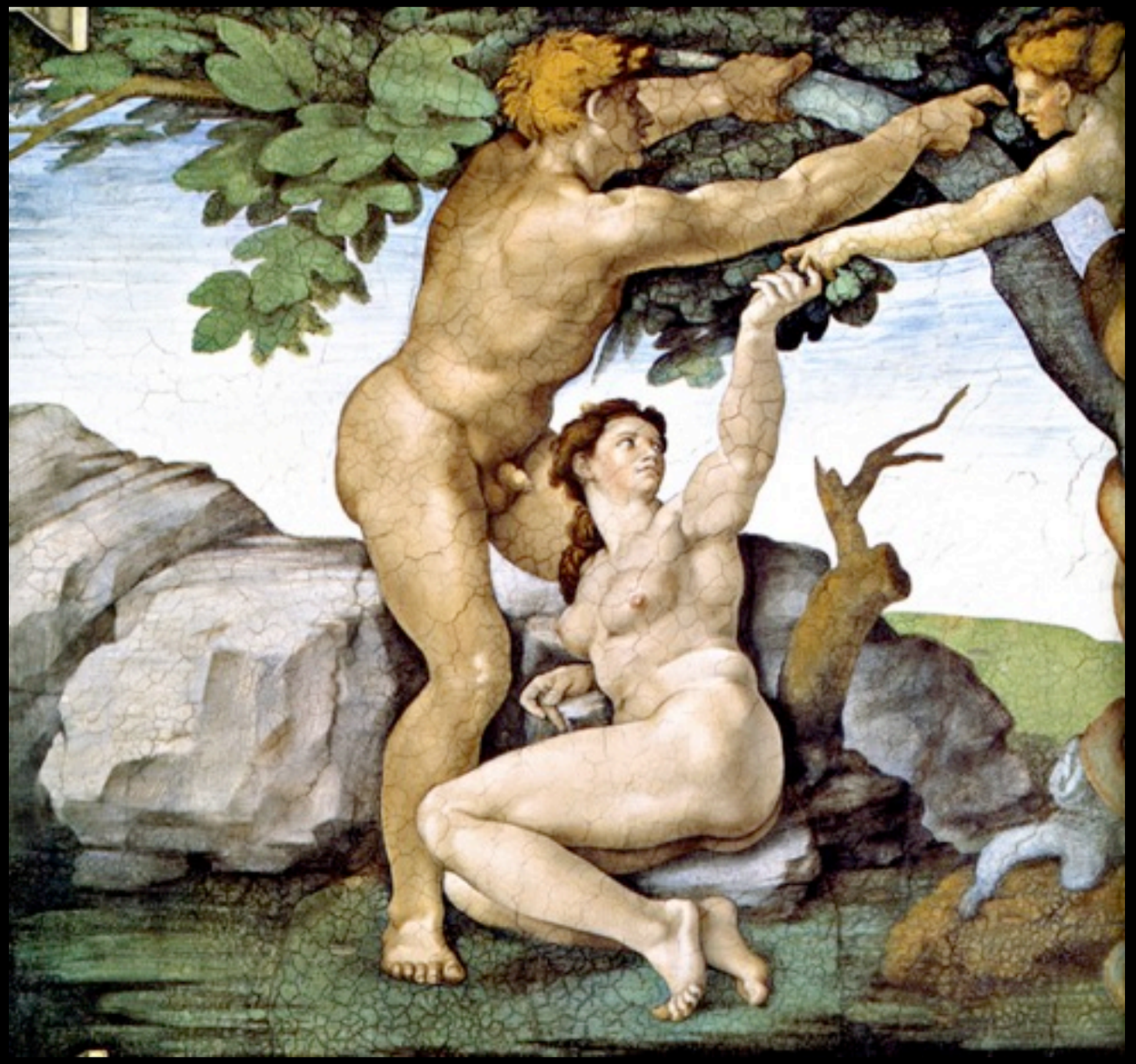
Scenes from lives of Mary & Christ

The Renaissance 1325 - 1550

Donatello, Equestrian
Portrait of Gattamelata

Antonio Pollaiuolo,
Hercules and Anteus

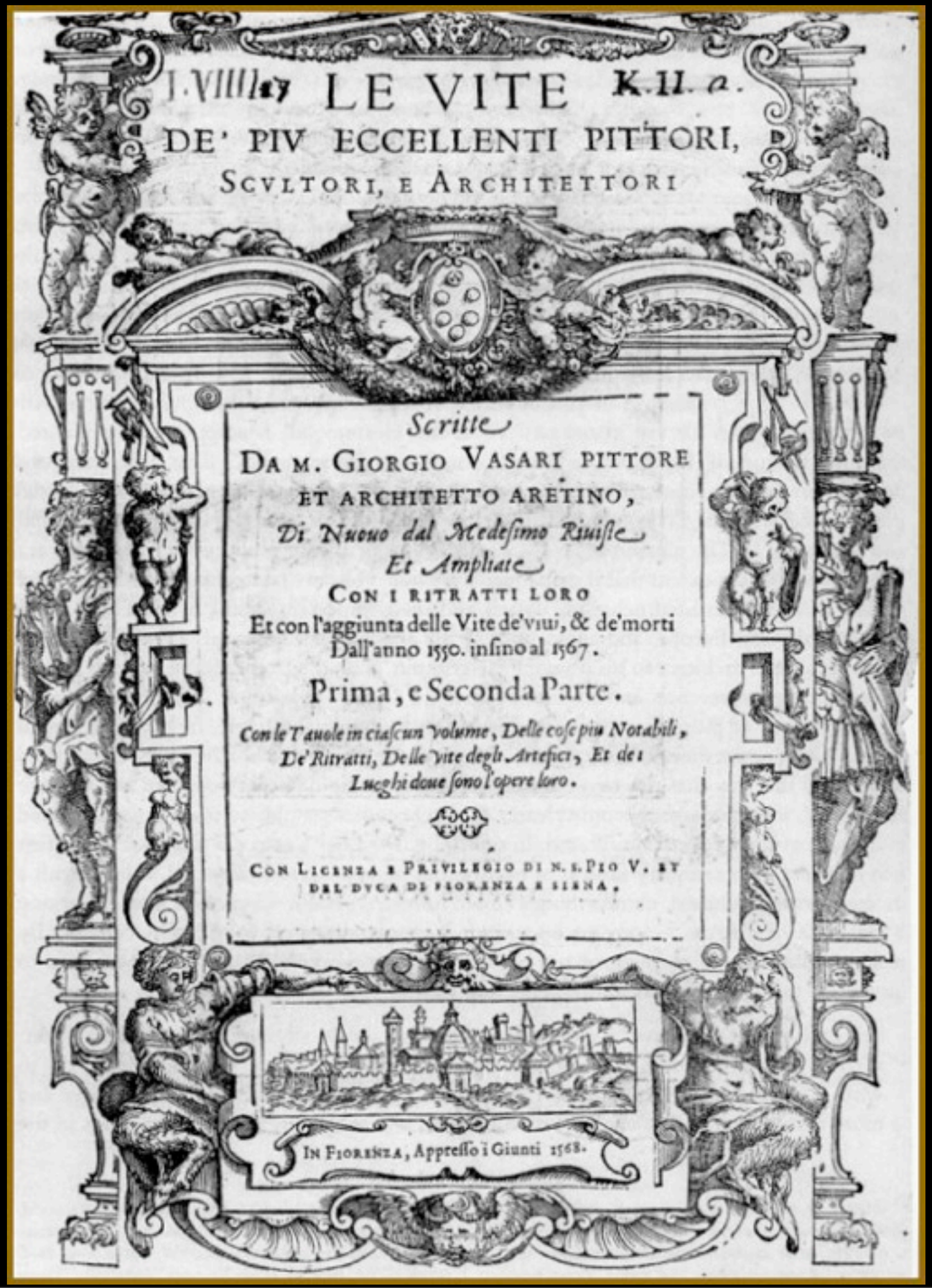
The Renaissance 1325 - 1550



Michelangelo,
Sistine Chapel

Bronzino,
Allegory with Venus and Cupid

The Renaissance 1325 - 1550



Vasari,
Lives of the Most
Excellent Painters,
Sculptors and Architects

The Renaissance 1325 - 1550

Dürer,
Self Portrait

The Renaissance 1325 - 1550

Schongauer,
Temptation of St. Anthony

The Old Master & the Leisure Class

17th & 18th Centuries

David Teniers, *Archduke Leopold Wilhelm I in his Picture Gallery*

17th & 18th Centuries

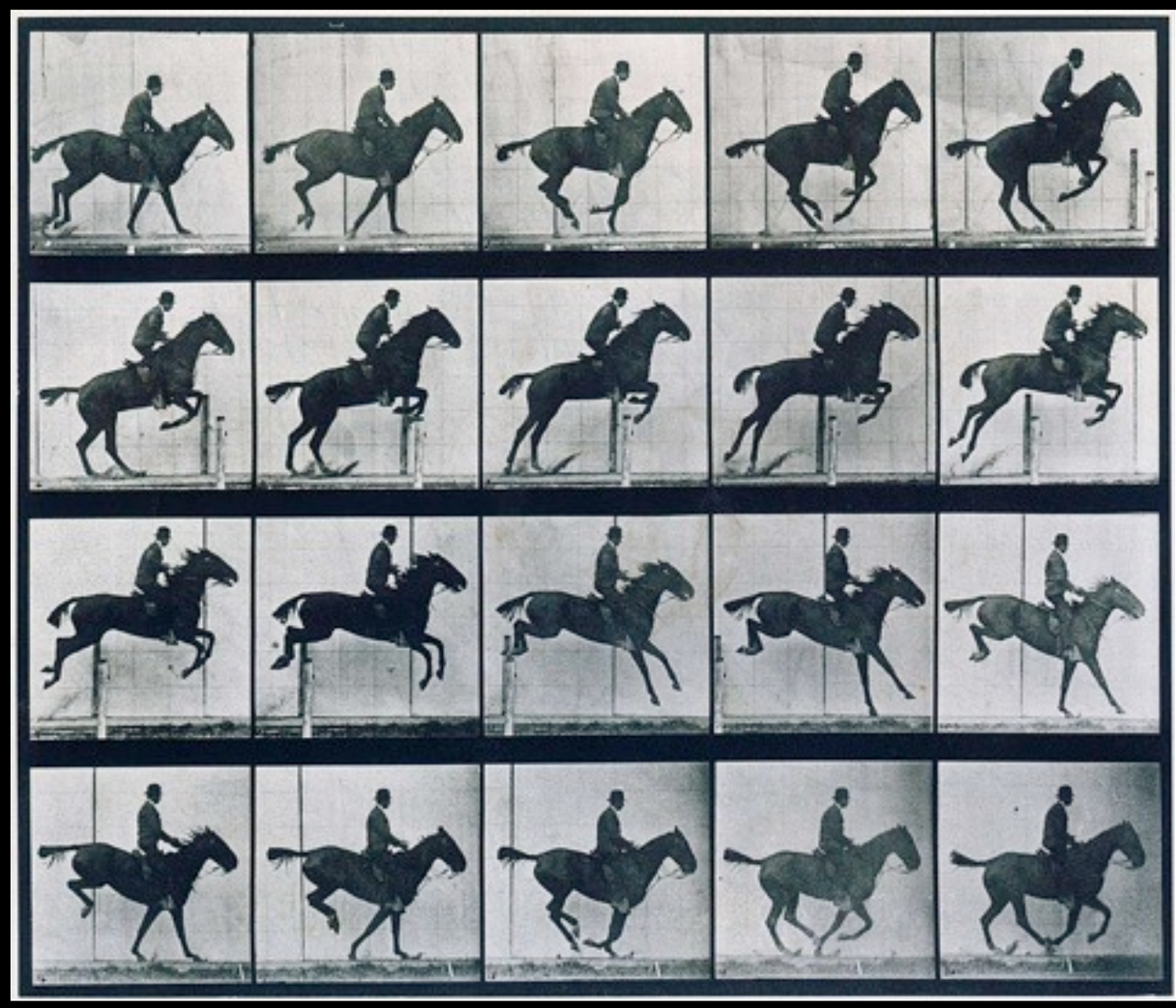
Fragonard, *The Swing*

Leisurely rich people playing Backgammon

The 19th century: a period of change

19th Century: Photography

Daguerre,
Boulevard du Temple



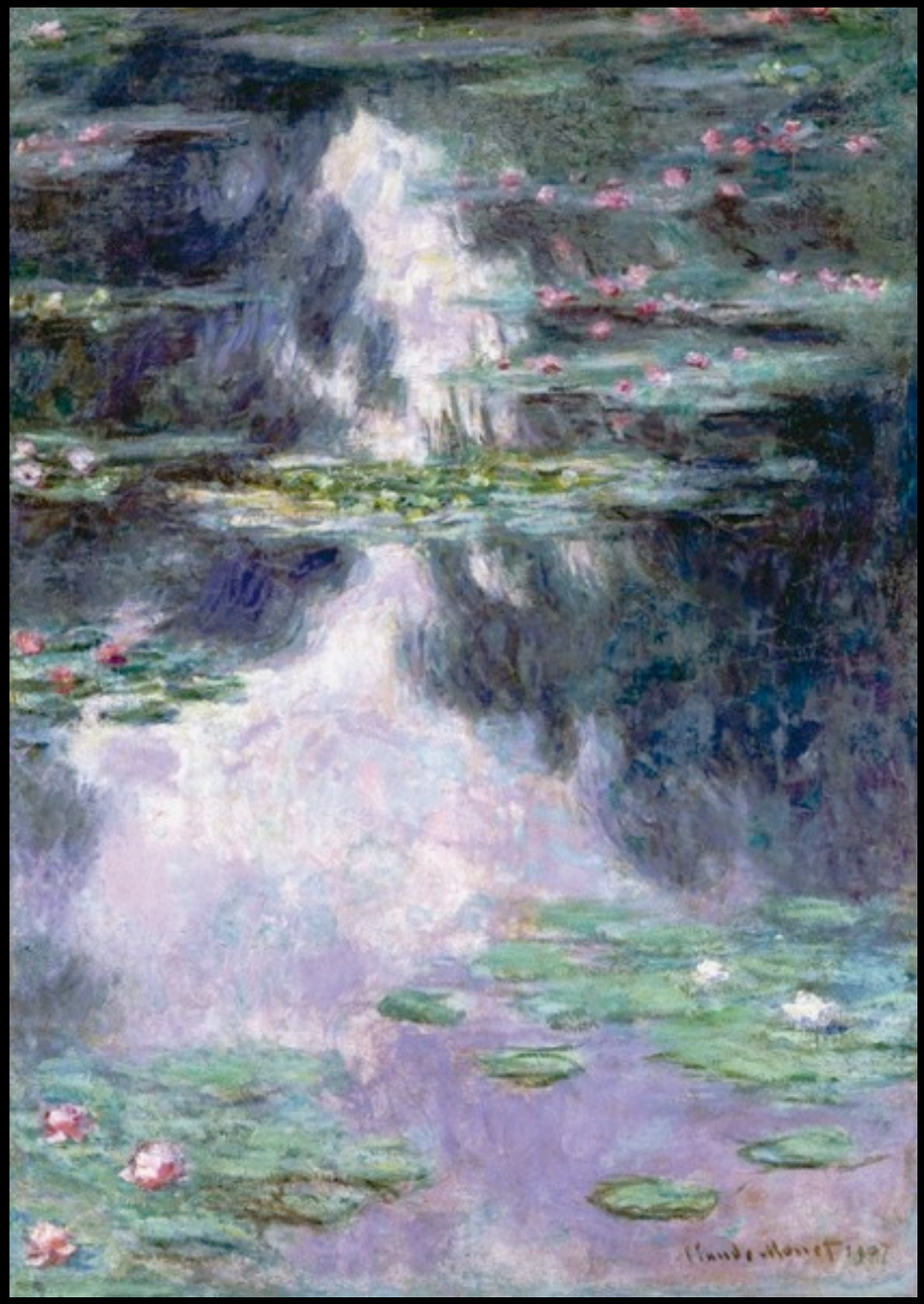
Muybridge,
Animal Locomotion- Obstacle Jump

19th Century

Baudelaire (hating photography)

Late 19th Century: Impressionism

Manet,
In the Winter Garden



Monet,
Pond with Water Lillies

19th Century: Romanticism

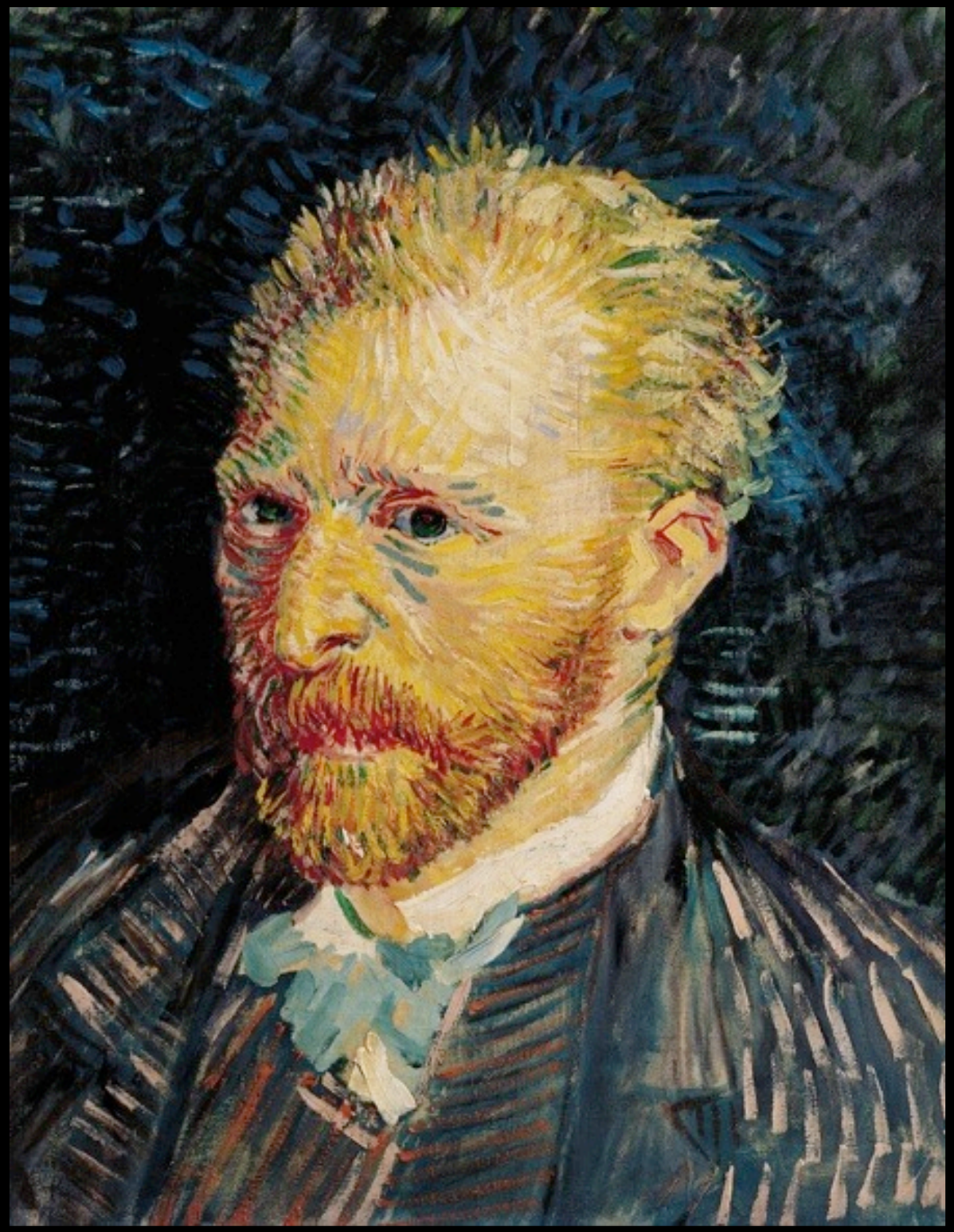
Goya,
Saturn Devouring His Children

19th Century: Romanticism

Goya,
Saturn Devouring His Children

Friedrich,
The Wanderer Above the Mists

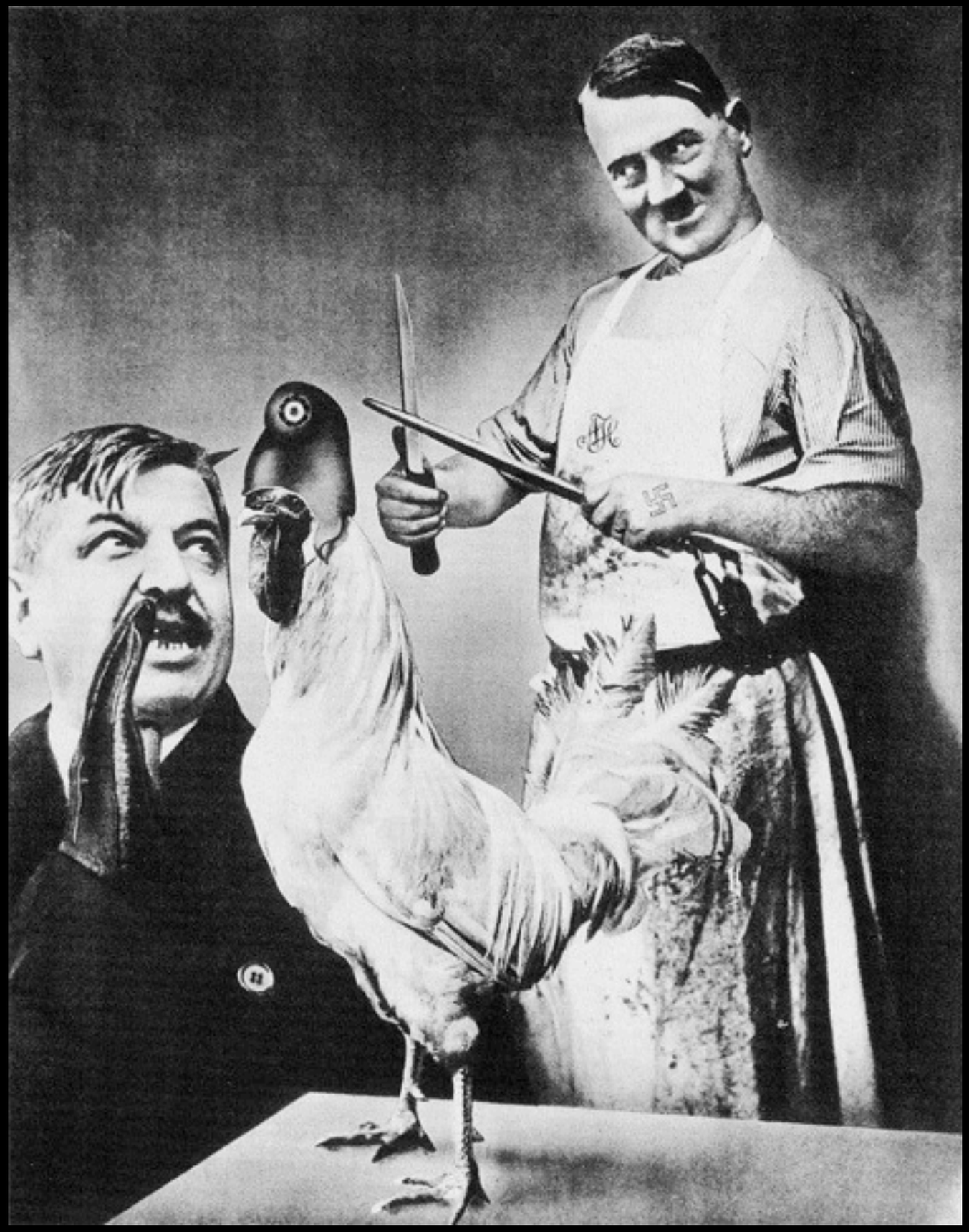
Late 19th Century: Symbolists



Van Gogh,
Blue Self Portrait

The 20th century & the anxious object

Early 20th Century



Heartfield,
Have No Fear He is a Vegetarian

Early 20th Century

Duchamp, *Fountain*

Surrealism: Early 20th Century

Salvadore Dali,
Autumnal Cannibalism

Meret Oppenheim,
Object

The Mid-century & the age of the critic

1950s: Abstract Expressionism

Rothko, *No. 6*

Pollock, *No. 18*

The 60's & 70's: Shifting considerations

“Art is anything you can get away with.”

— Marshall McLuhan,
The Medium is the Massage, 1967

1960s & 1970s: Video Art

Bill Viola,
Playing Soul Music to my Freckles

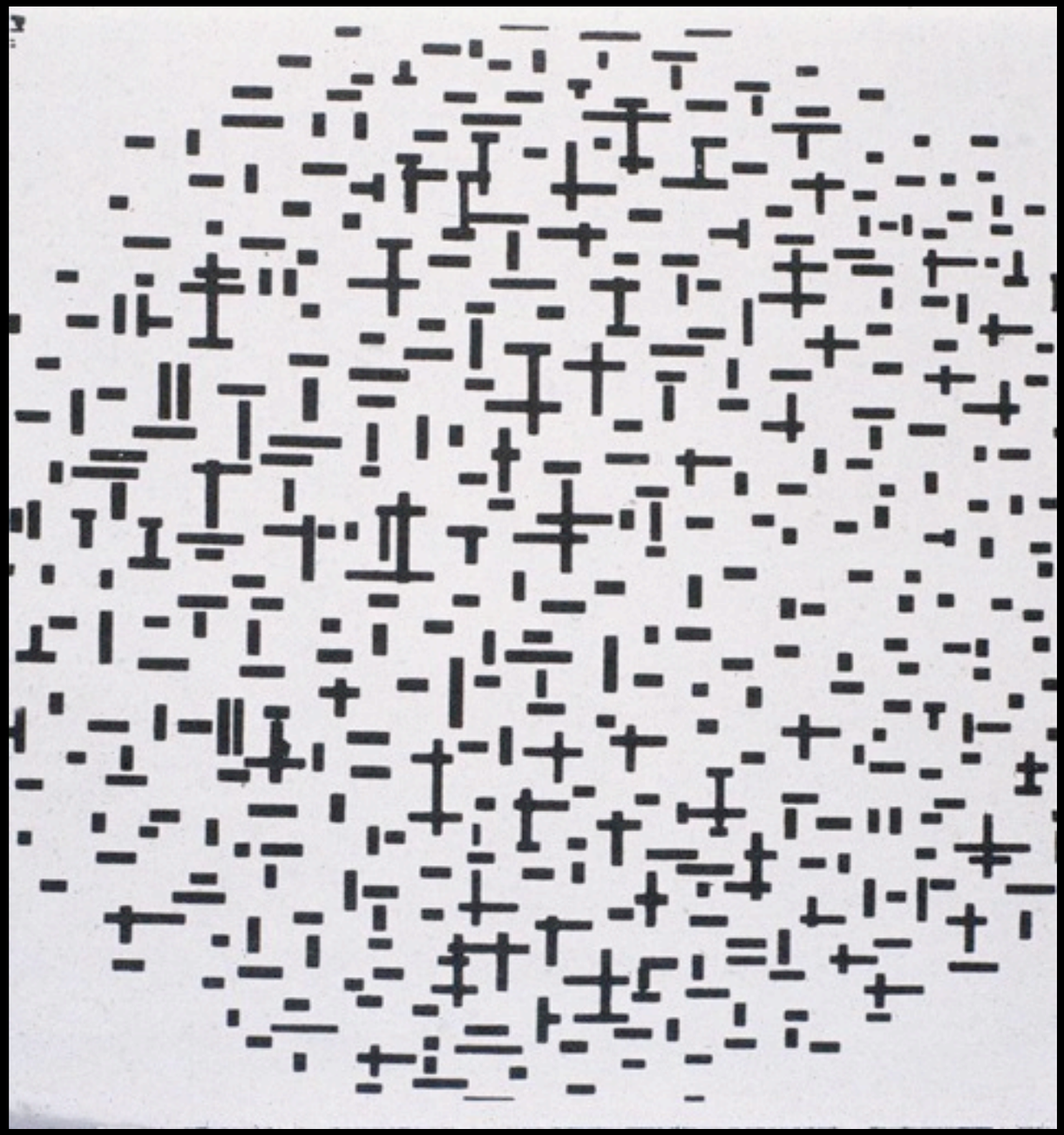
1960s & 1970s: Pop Art

Warhol, Electric Chair

Warhol, Mohammad Ali

1960s & 1970s: Cybernetic Art & Computer Art

Hans Haacke, *News*



Michael Noll,
Computer Composition with Lines

“The world is full of objects, more or less interesting; I do not wish to add any more.”

— Douglas Huebler, 1966

1960s & 1970s: Fluxus and Happenings

Allan Kaprow, Household

TWO EXERCISES

Consider an object. Call what is not the object "other."

EXERCISE: Add to the object, from the "other," another object, to form a new object and a new "other."
Repeat until there is no more "other."

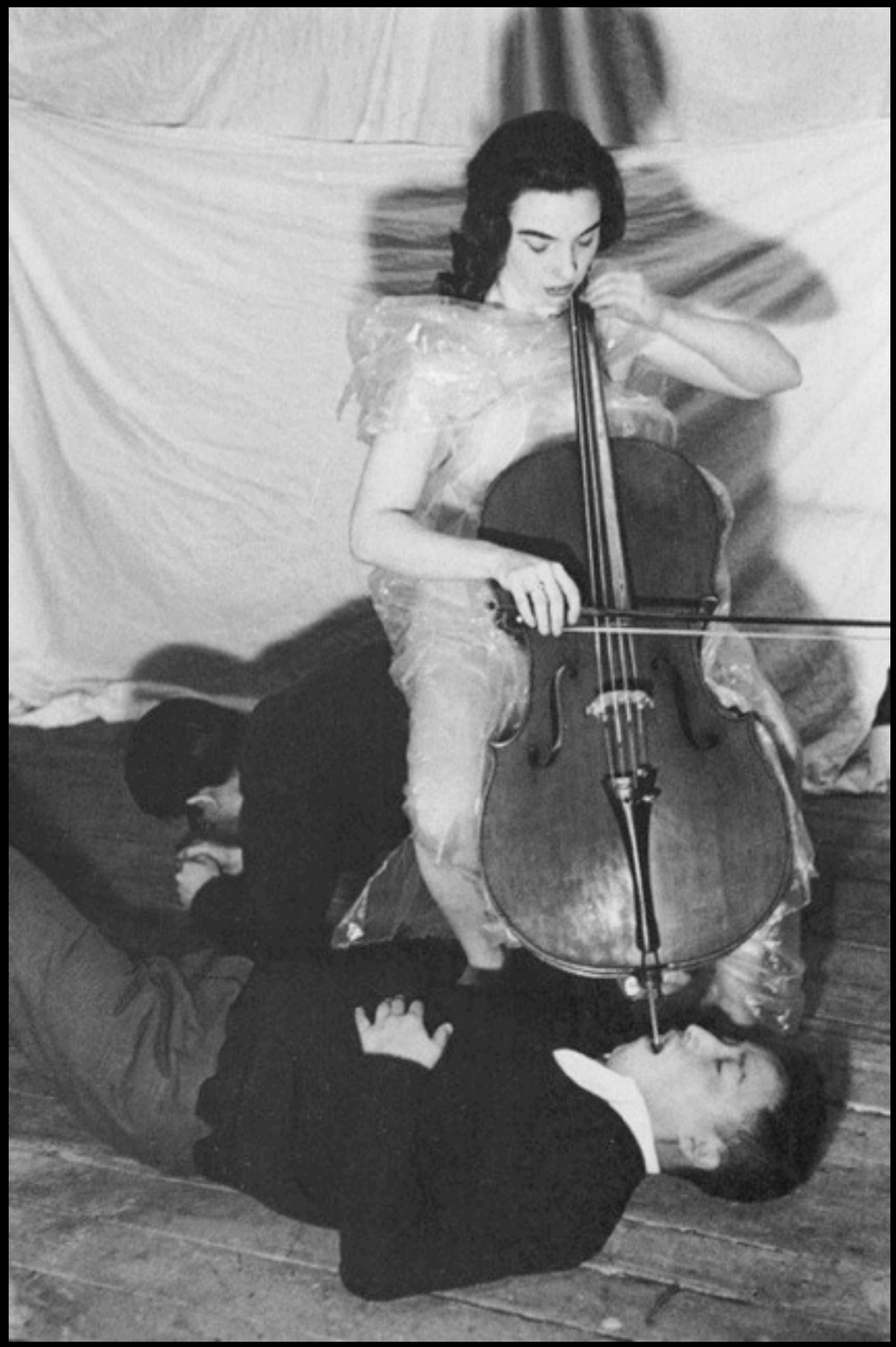
EXERCISE: Take a part from the object and add it to the "other," to form a new object and a new "other."
Repeat until there is no more object.

Brecht, Two Exercises

1960s & 1970s: Performance Art

Chris Burden, *Shoot*

1960s & 1970s



Nam June Paik, *Performance*

"...properties the presence of which ordinary judgement counts toward something's being a work of art, and the absence of which counts against its being art:

(1) possessing positive aesthetic properties, such as being beautiful, graceful, or elegant...;
(2) being expressive of emotion;
(3) being intellectually challenging...;
(4) being formally complex and coherent;
(5) having a capacity to convey complex meanings;
(6) exhibiting an individual point of view;
(7) being an exercise of creative imagination...;
(8) being an artifact or performance which is the product of a high degree of skill;
(9) belonging to an established artistic form...; and
(10) being the product of an intention to make a work of art."

— Gaut, Art as a Cluster Concept

The Contemporary Art Scene

1980s: Contemporary Art Scene

Jean-Michel Basquiat, *Untitled*

Barbara Kruger,
Consumerism Critique

2000s: Contemporary Art Scene

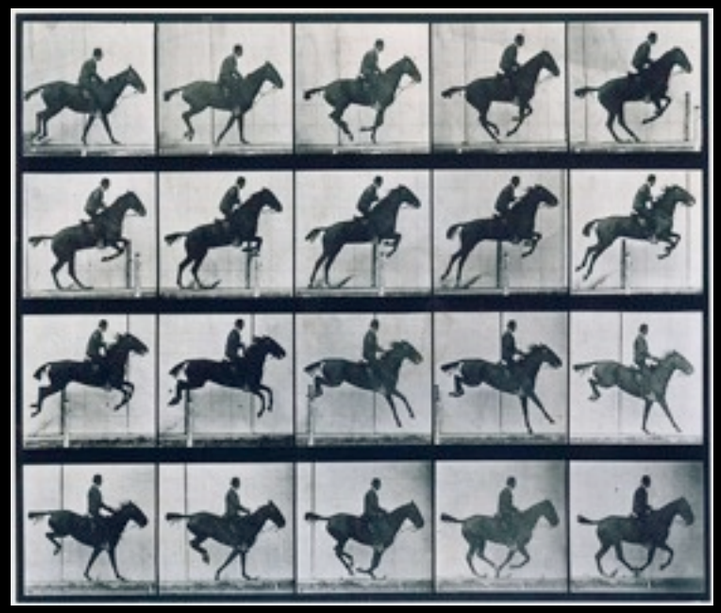
Damien Hirst,
The Impossibility of Death in the Mind of Someone Living

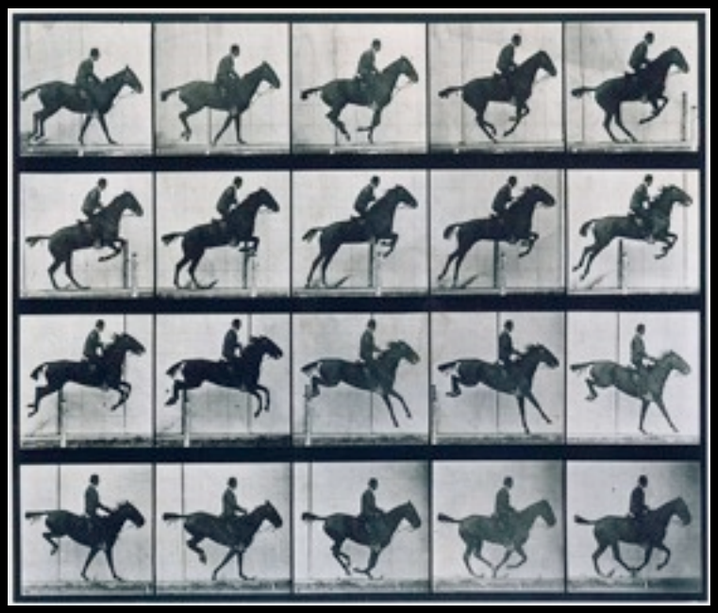
2000s: Contemporary Art Scene

Tino Sehgal

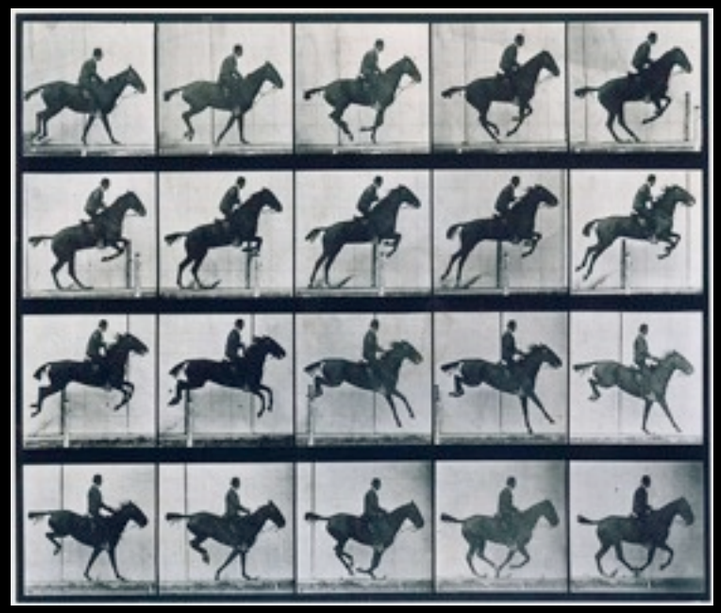
Matthew Barney

Let's Recap...





R. MUTT
1917



R. MUTT
1917

Part II.

Digging Deeper, Asking Questions

Where is the “art” in fine art?

Art!

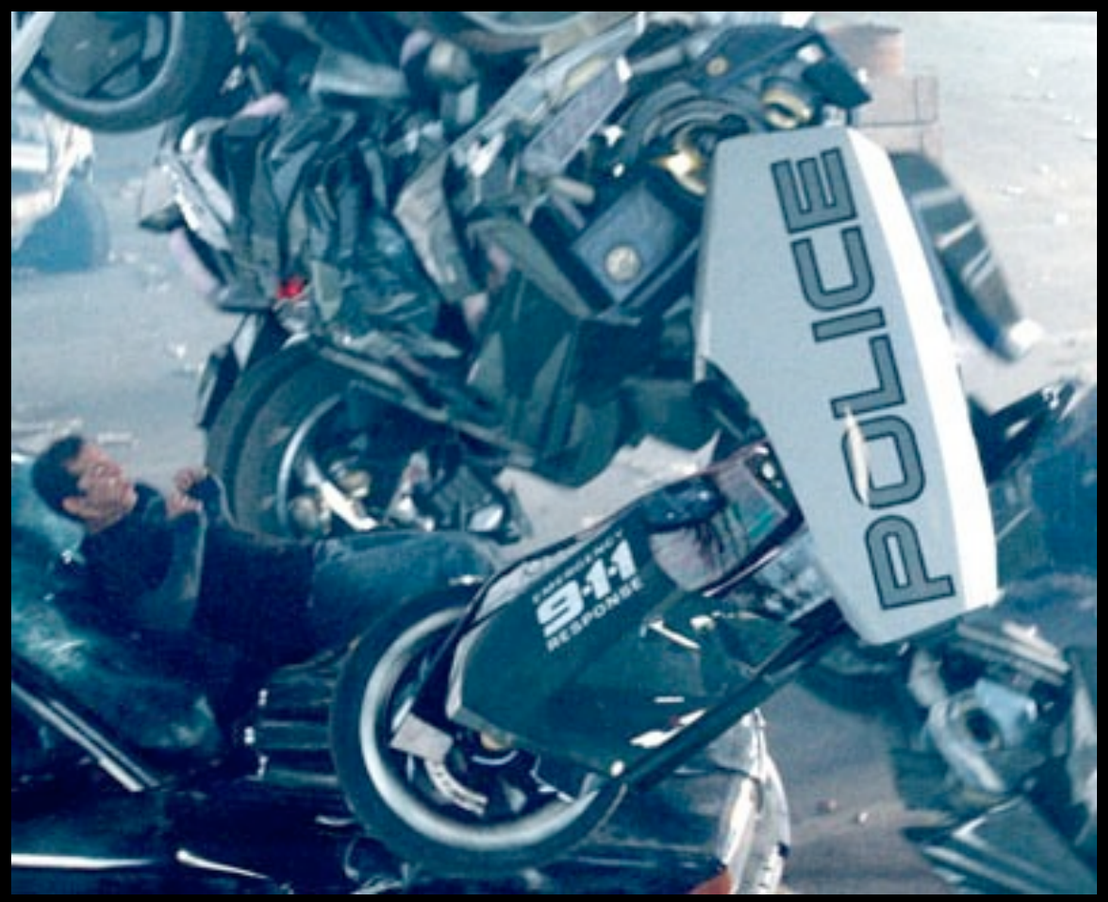
Not!

Art!

Not!

Art!

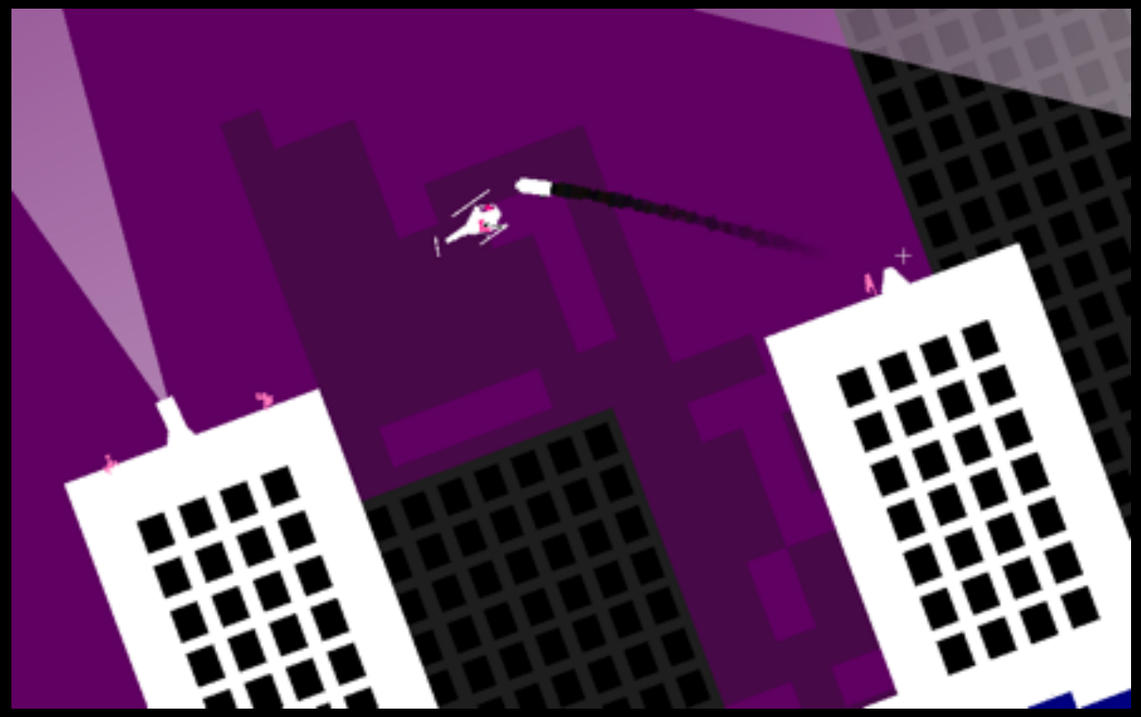
Not!



Art!

Not!

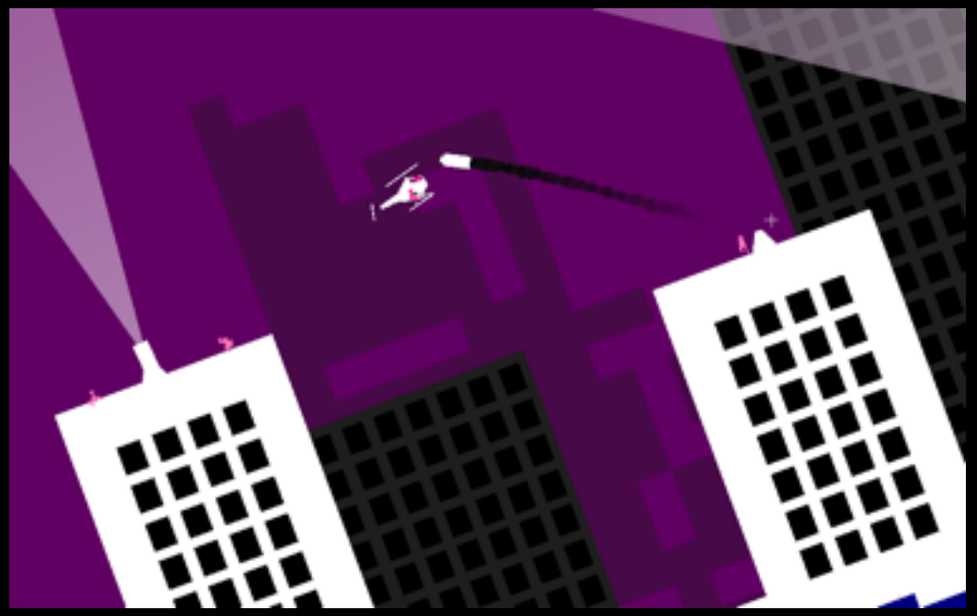
Art?



Not!

+

= art



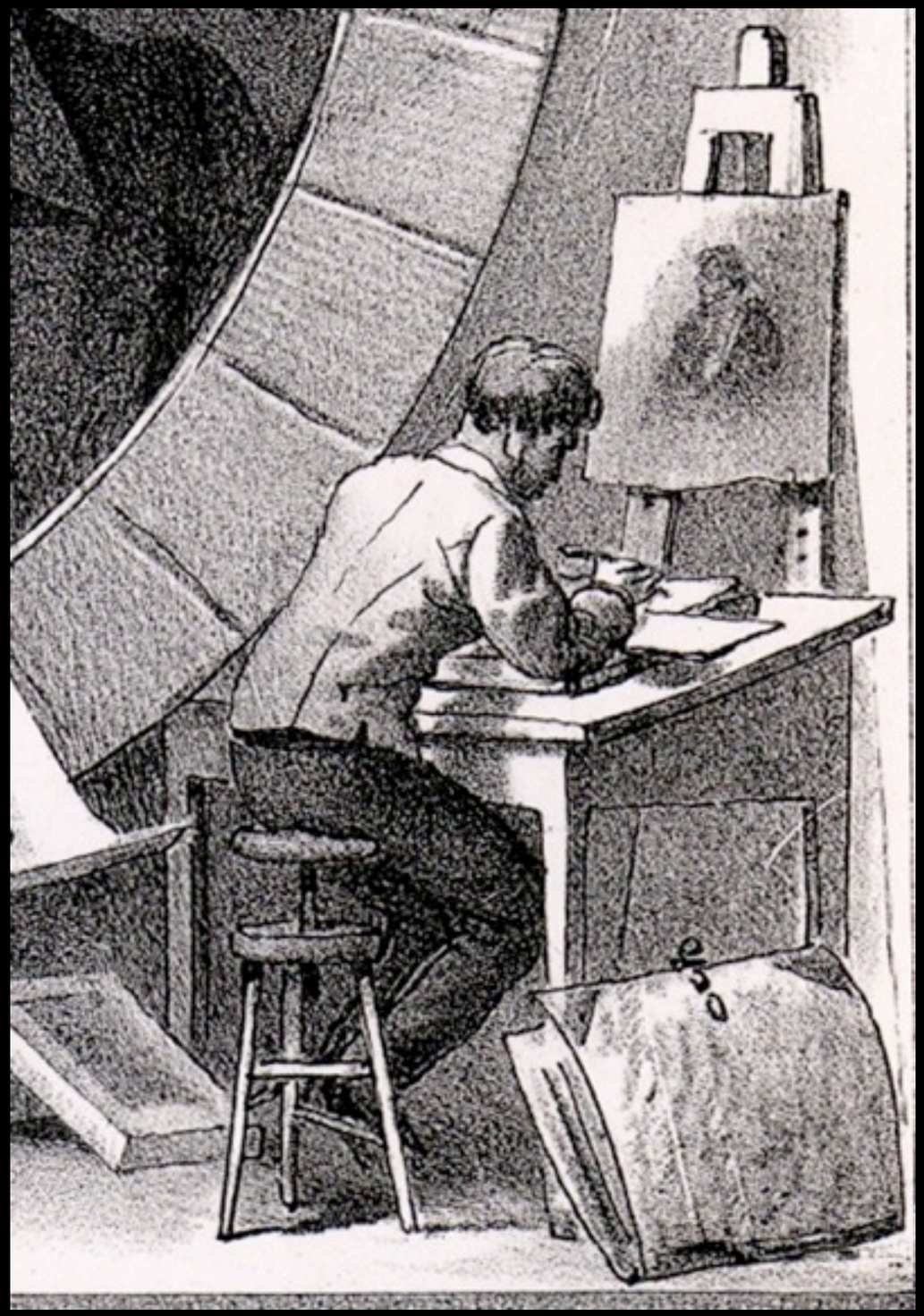
+

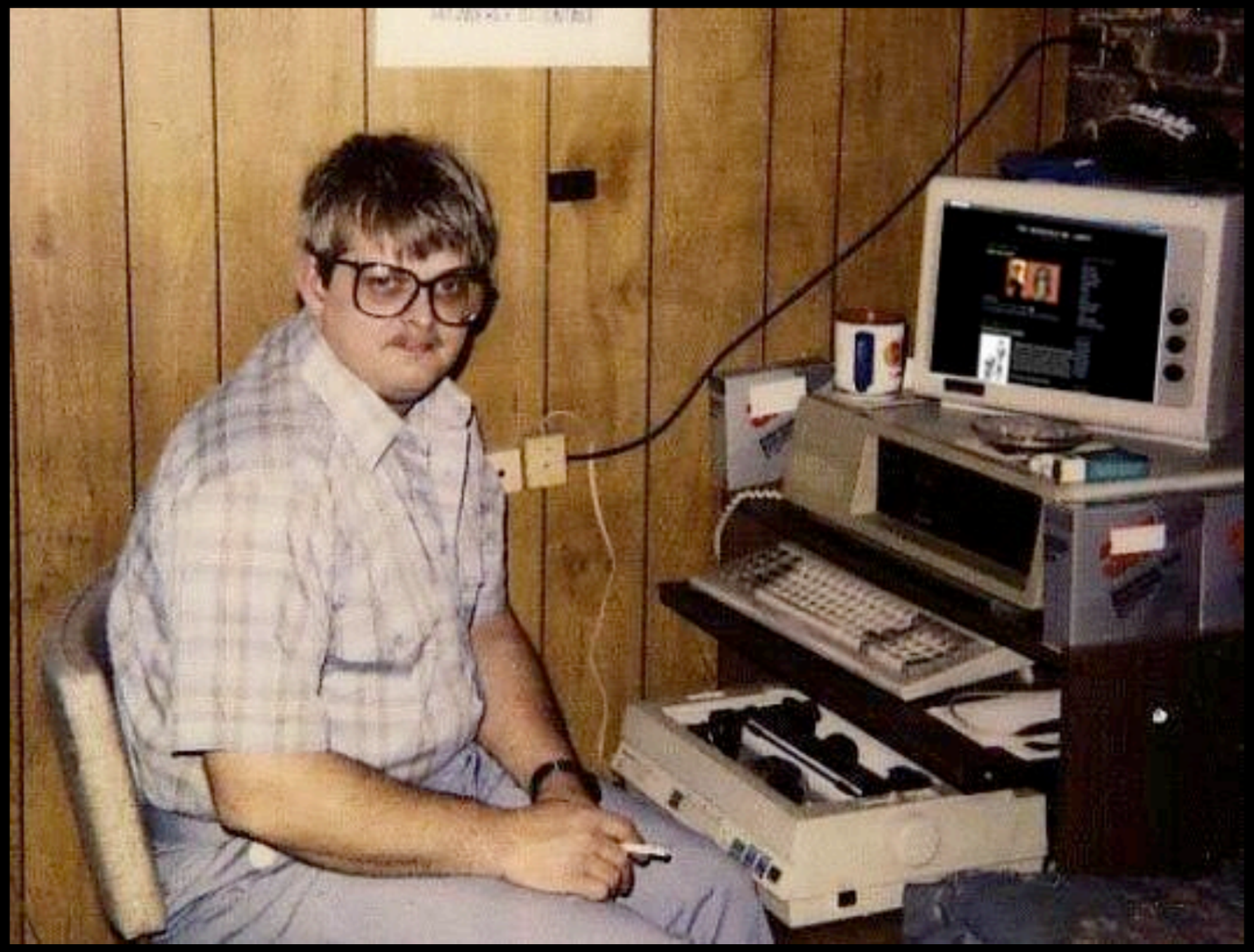
= art

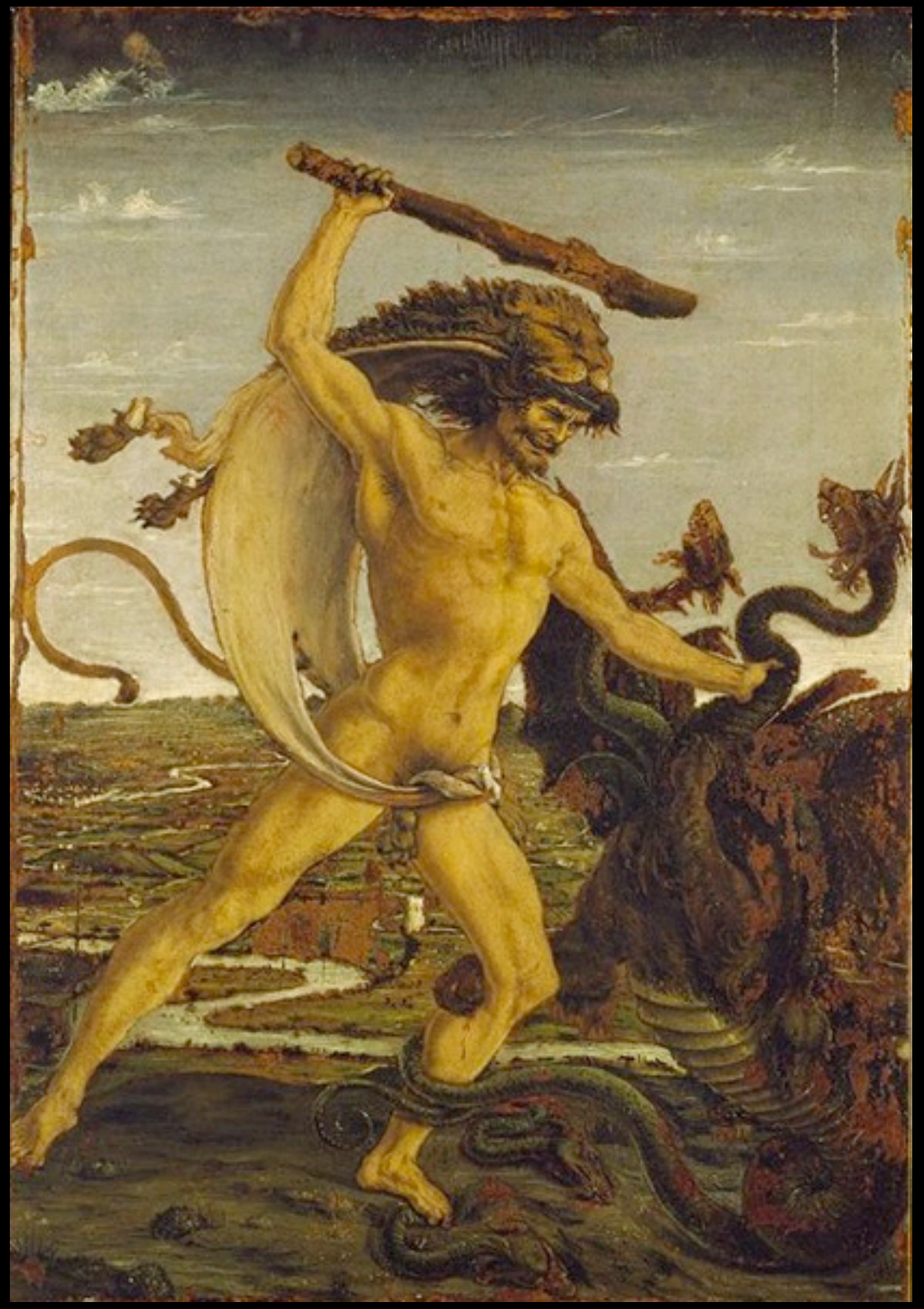
How did European art transform from lowly craft to high culture?

Design!

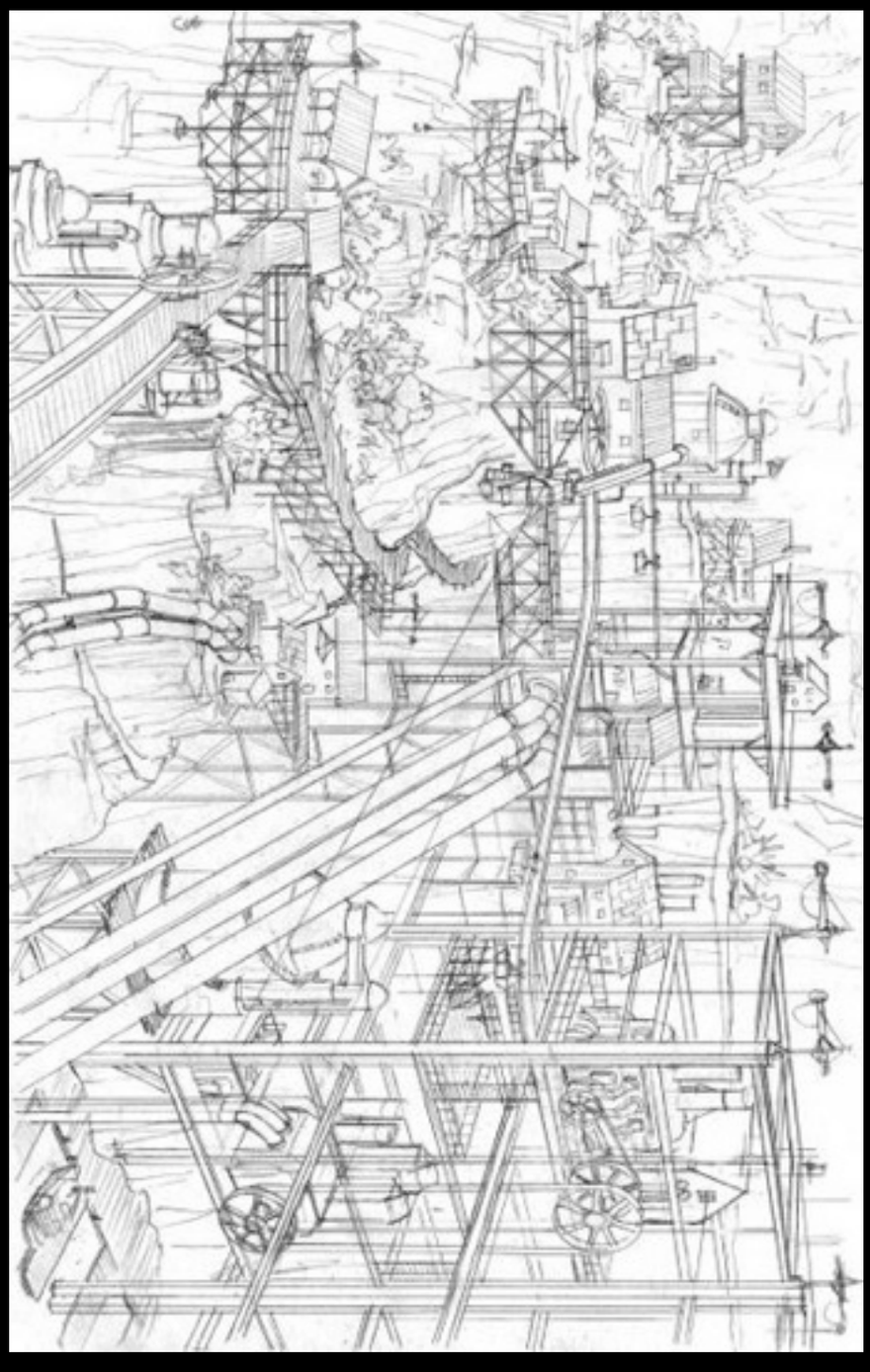
Art!

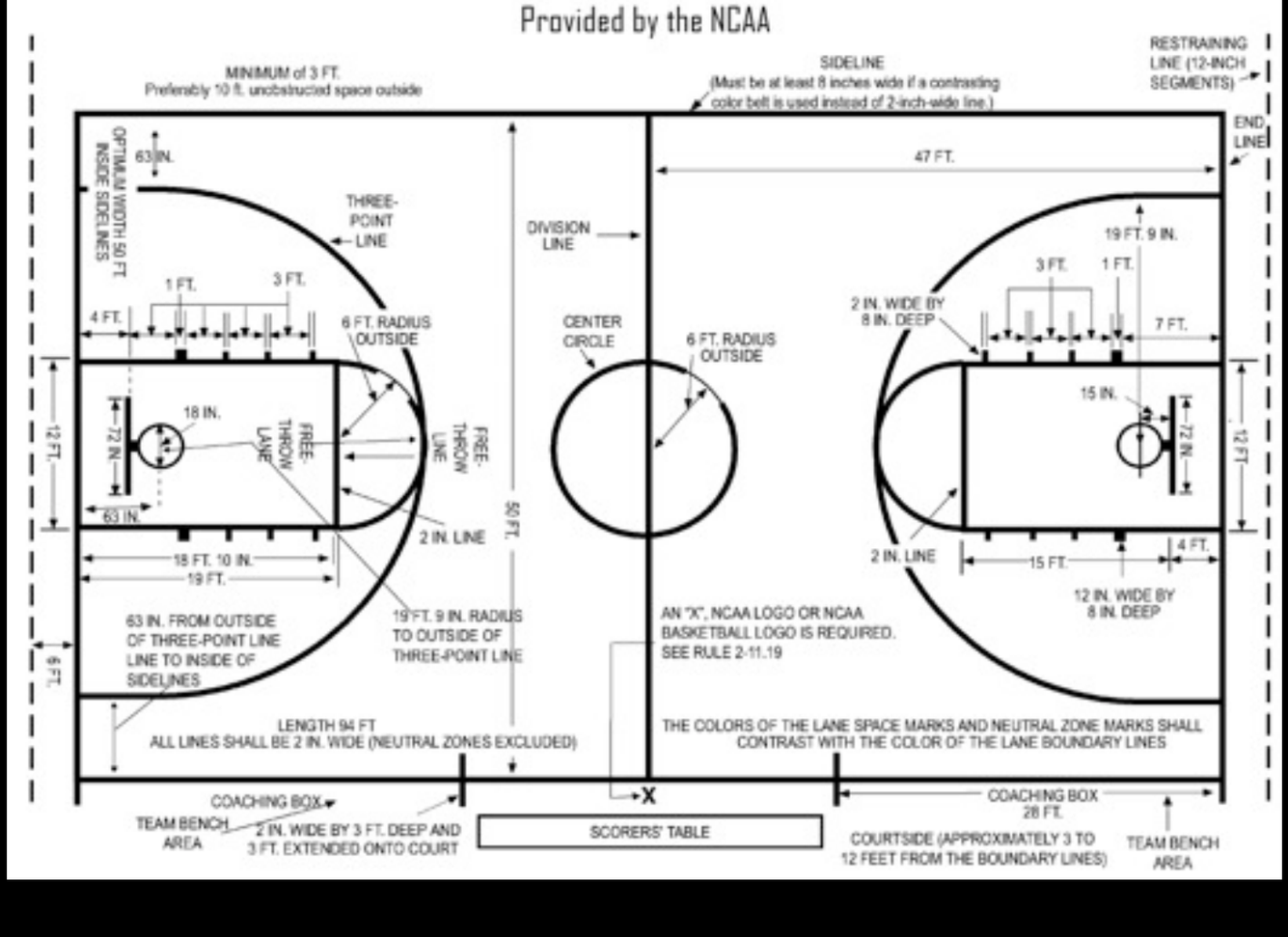






DESIGN




Provided by the NCAA
MINIMUM of 3 FT.
Preferably 10 ft. unobstructed space outside
SIDELINE
(Must be at least 8 inches wide if a contrasting color belt is used instead of 2-inch-wide line.)
RESTRAINING LINE (12-INCH SEGMENTS)
END LINE
OPTIMUM WIDTH 50 FT. INSIDE SIDELINES
63 IN.
THREE-POINT LINE
1 FT.
3 FT.
4 FT.
6 FT. RADIUS OUTSIDE
DIVISION LINE
47 FT.
19 FT. 9 IN.
3 FT.
1 FT.
2 IN. WIDE BY 8 IN. DEEP
7 FT.
CENTER CIRCLE
6 FT. RADIUS OUTSIDE
18 IN.
72 IN.
FREE-THROW LANE
FREE-THROW LINE
15 IN.
12 FT.
63 IN.
2 IN. LINE
50 FT.
18 FT. 10 IN.
19 FT.
63 IN. FROM OUTSIDE OF THREE-POINT LINE LINE TO INSIDE OF SIDELINES
19 FT. 9 IN. RADIUS TO OUTSIDE OF THREE-POINT LINE
AN "X", NCAA LOGO OR NCAA BASKETBALL LOGO IS REQUIRED. SEE RULE 2-11.19
15 FT.
4 FT.
12 IN. WIDE BY 8 IN. DEEP
6 FT.
LENGTH 94 FT
ALL LINES SHALL BE 2 IN. WIDE (NEUTRAL ZONES EXCLUDED)
THE COLORS OF THE LANE SPACE MARKS AND NEUTRAL ZONE MARKS SHALL CONTRAST WITH THE COLOR OF THE LANE BOUNDARY LINES
COACHING BOX
TEAM BENCH AREA
2 IN. WIDE BY 3 FT. DEEP AND 3 FT. EXTENDED ONTO COURT
X
SCORERS' TABLE
COACHING BOX 28 FT.
COURTSIDE (APPROXIMATELY 3 TO 12 FEET FROM THE BOUNDARY LINES)
TEAM BENCH AREA

LBAP

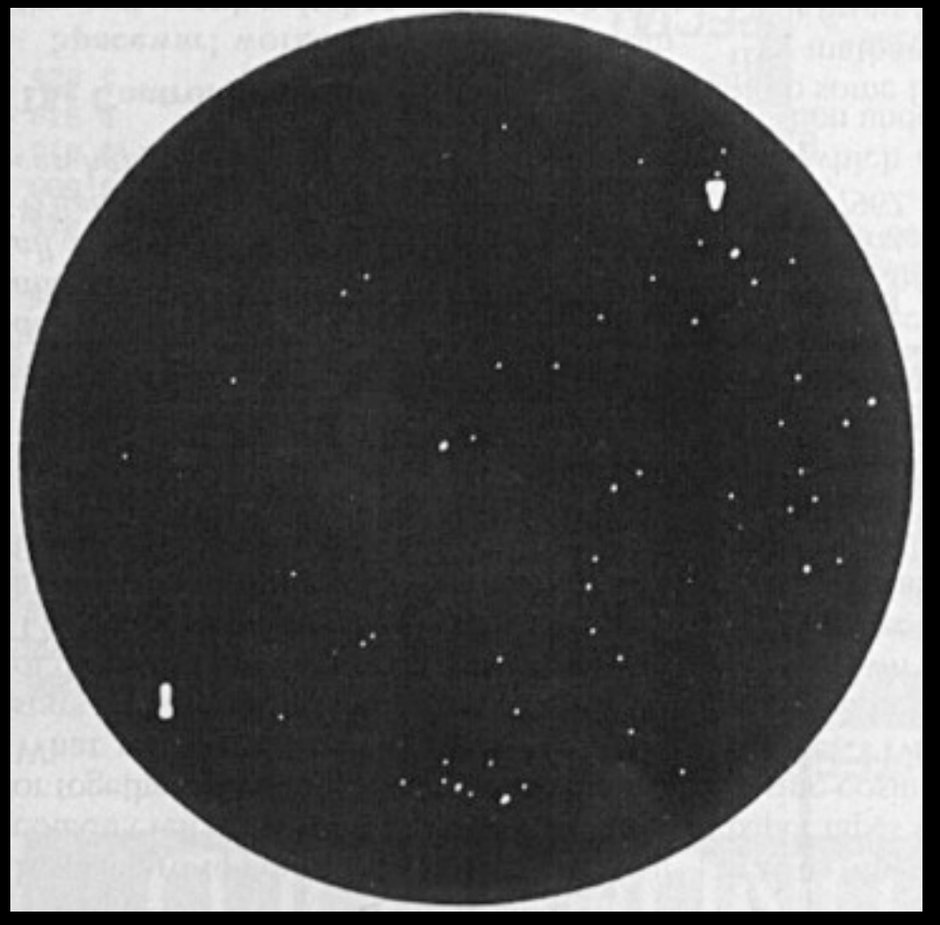
GIORGIO VASARI
PITTORE ET

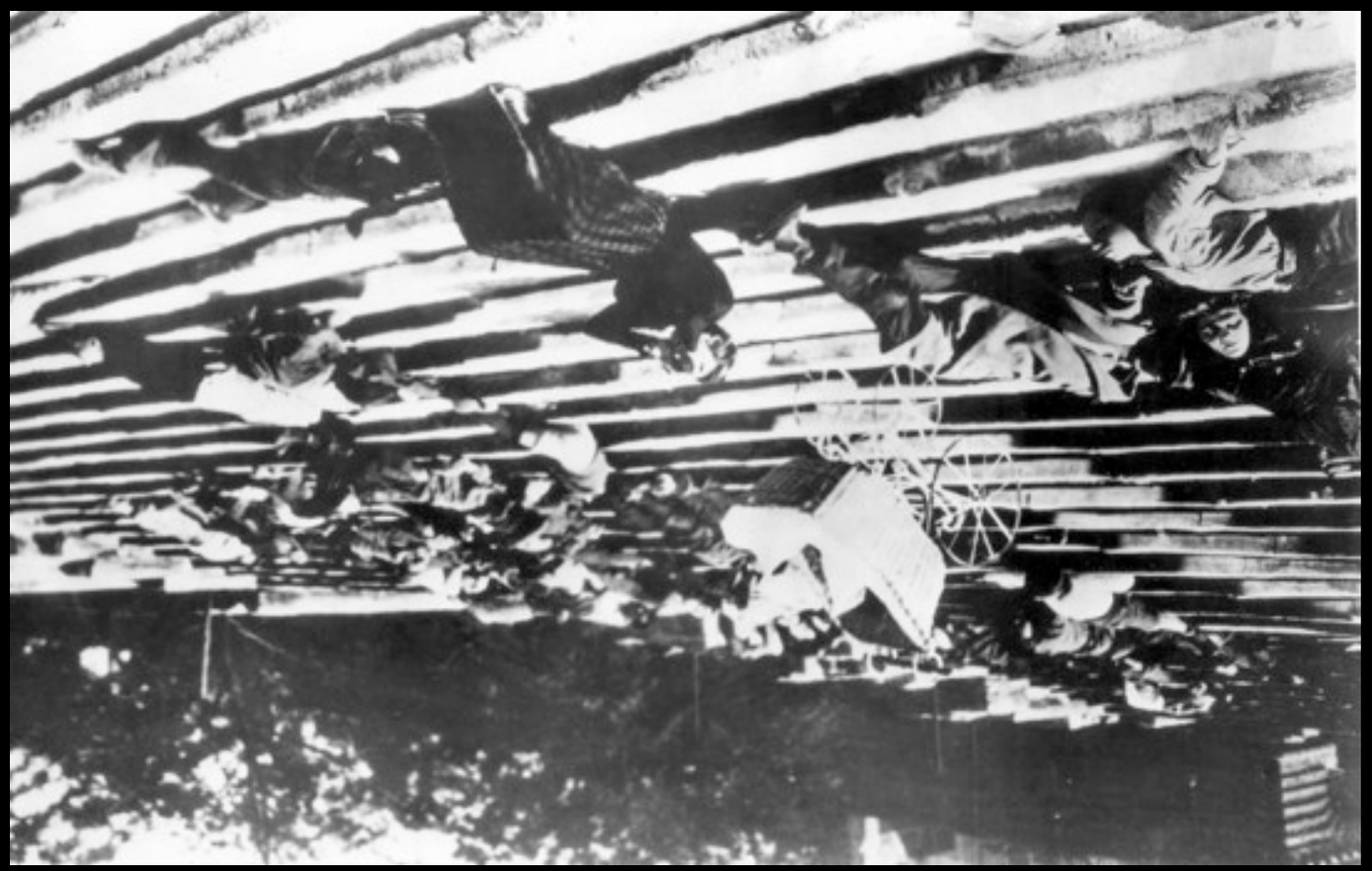
GIORGIO VASARI
ARETINO.

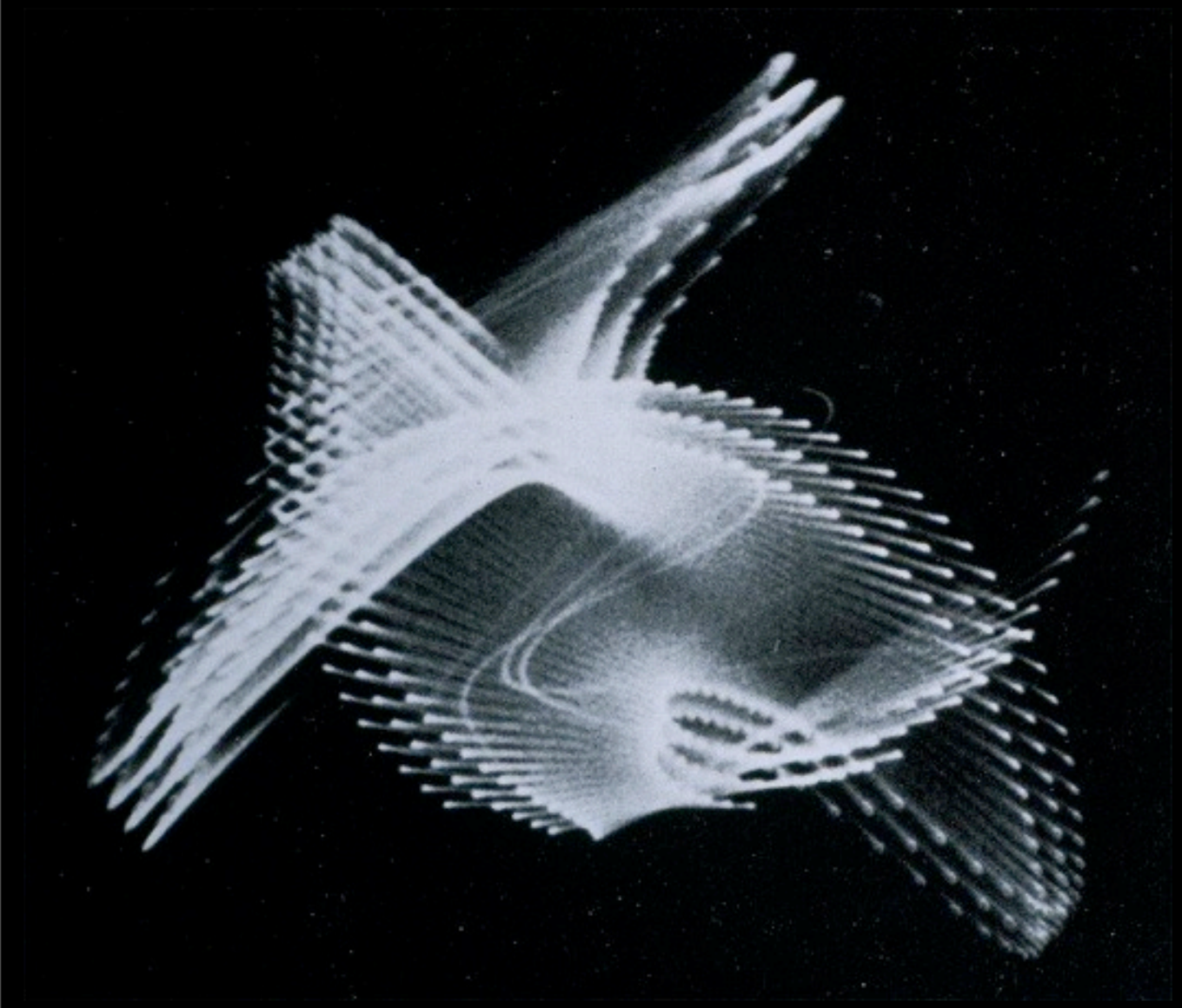
What role has technology played in opinions about art?

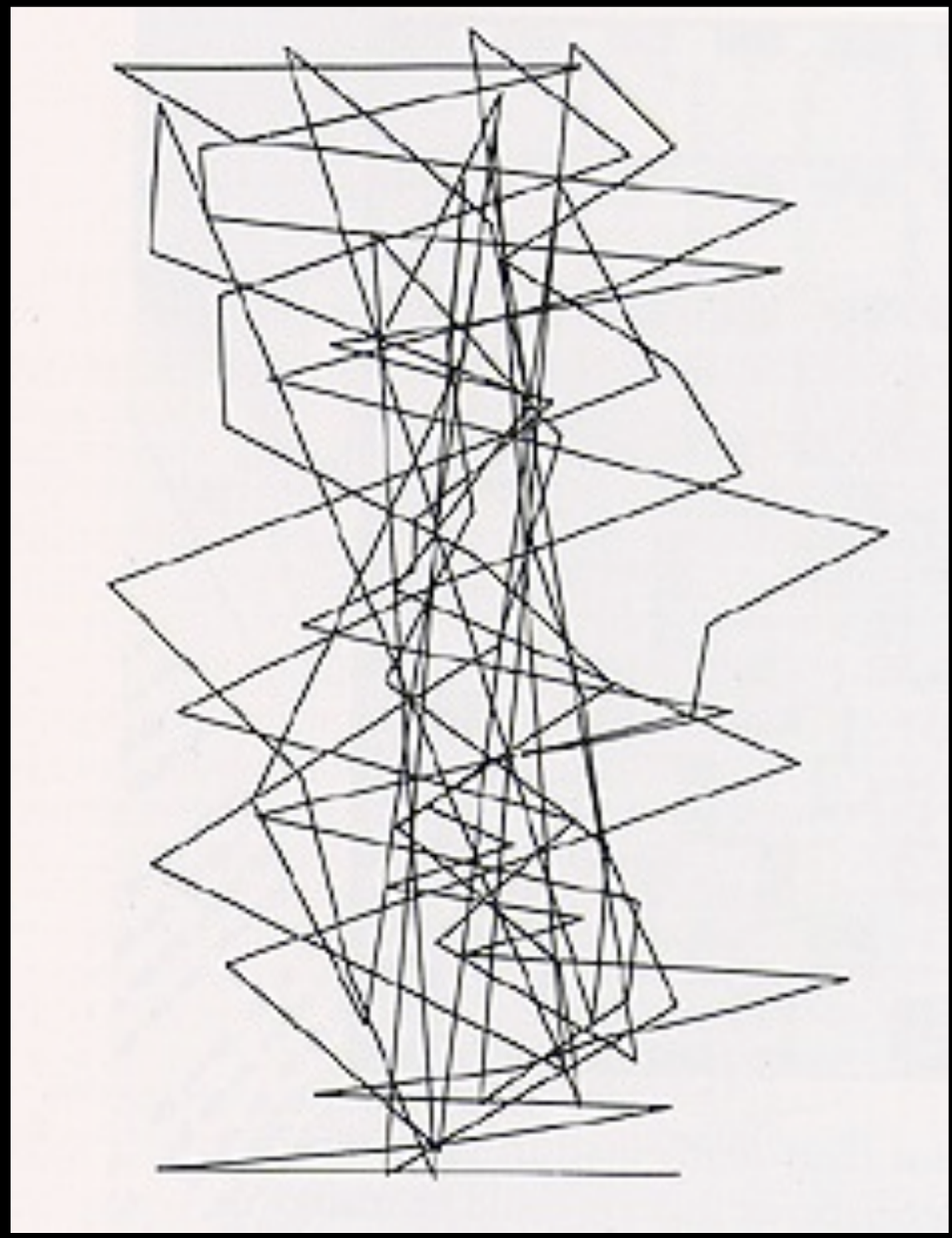
FLOOR
6 - 6
SCORE
0014400
ITEM
04
1
HEALTH
100 %
AMMO
000

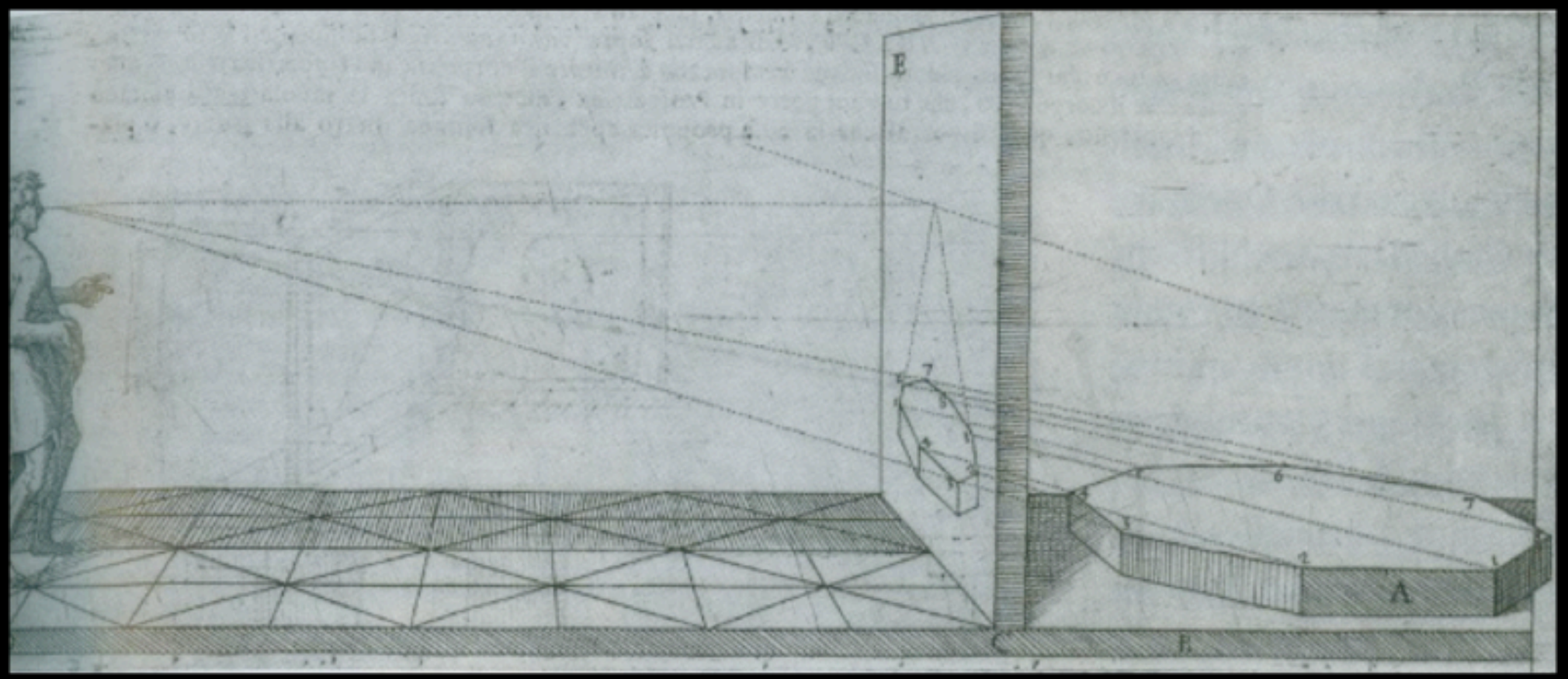
SCORE
000000
PLAYER ATARI INC

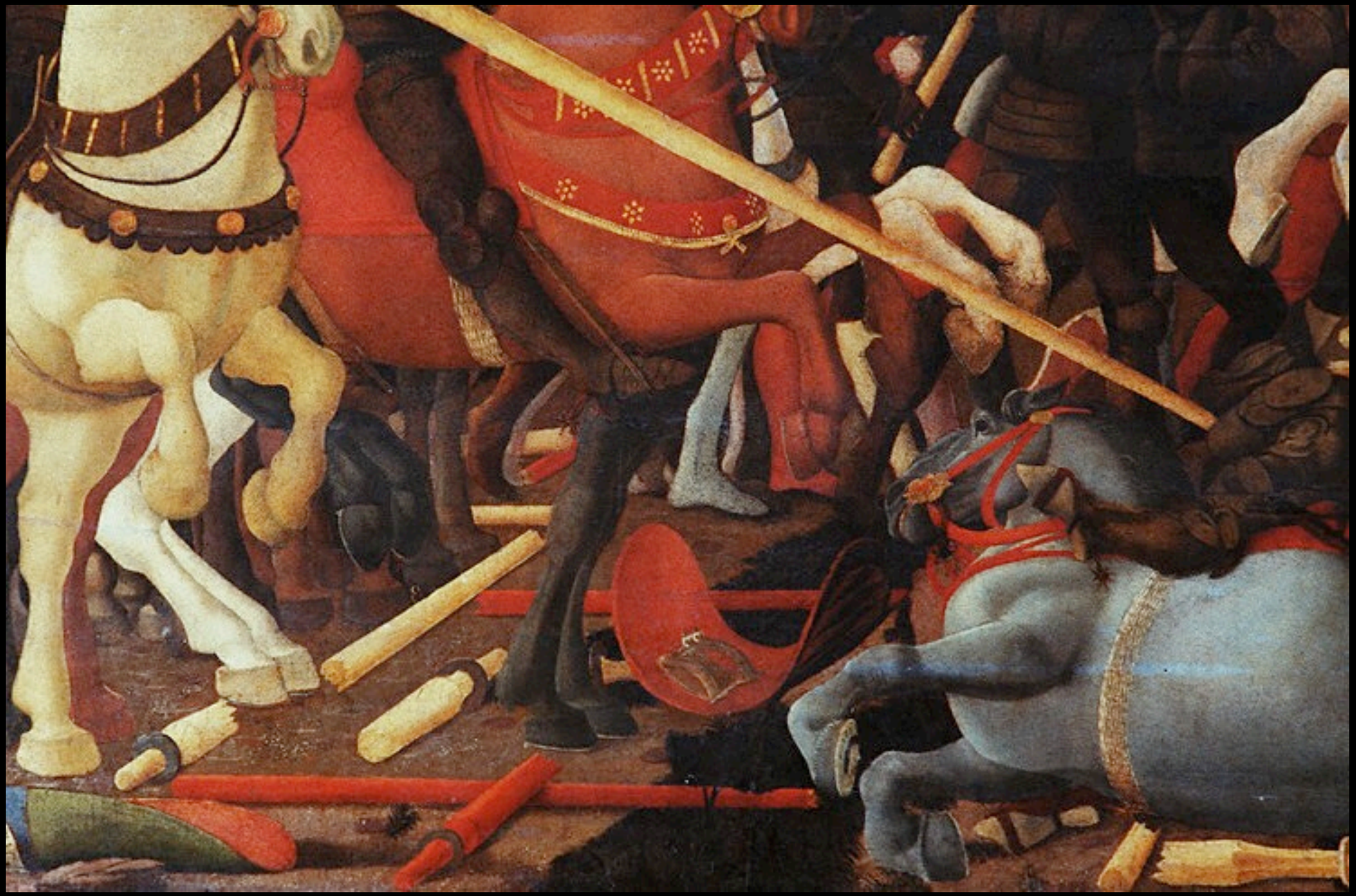






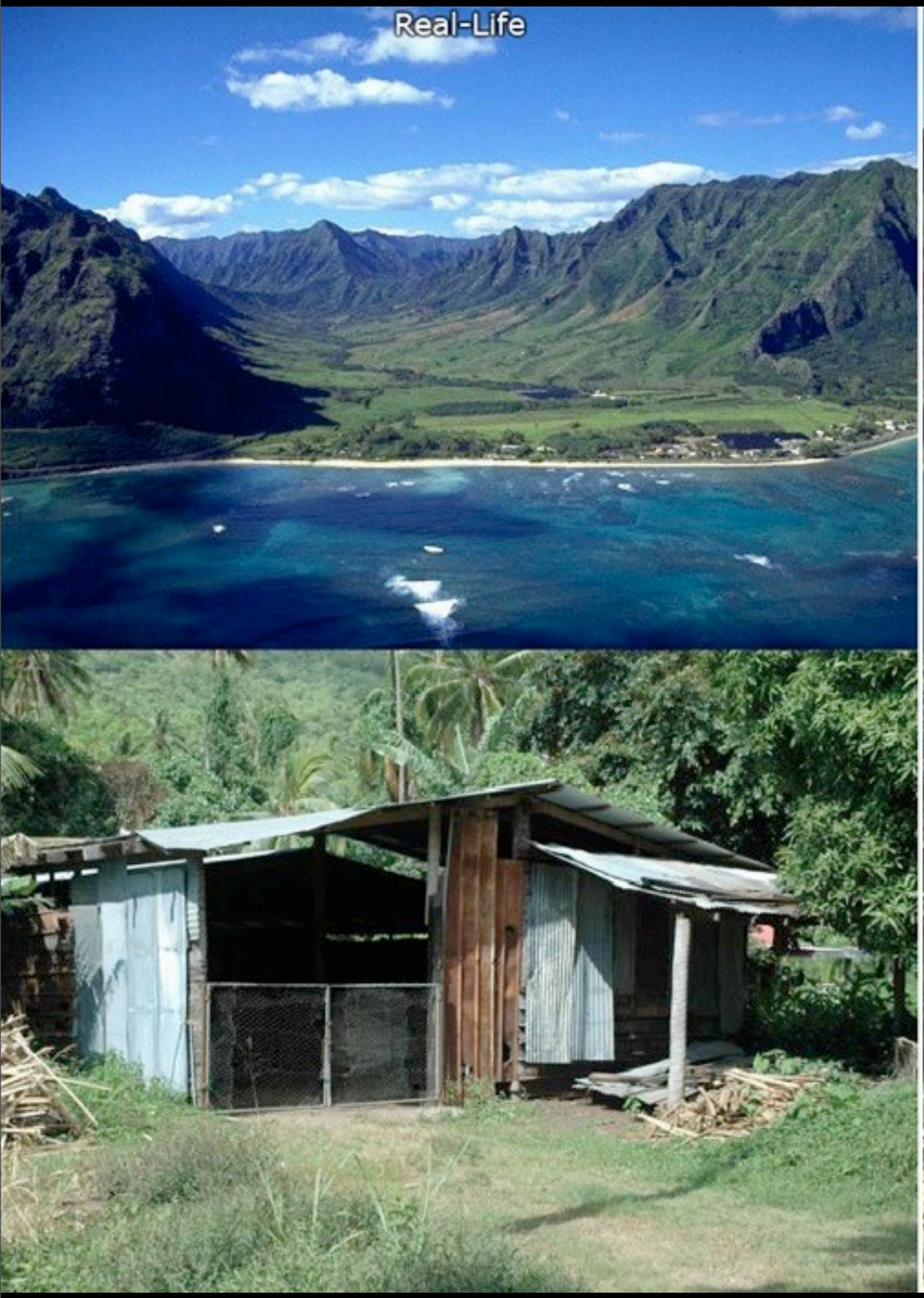


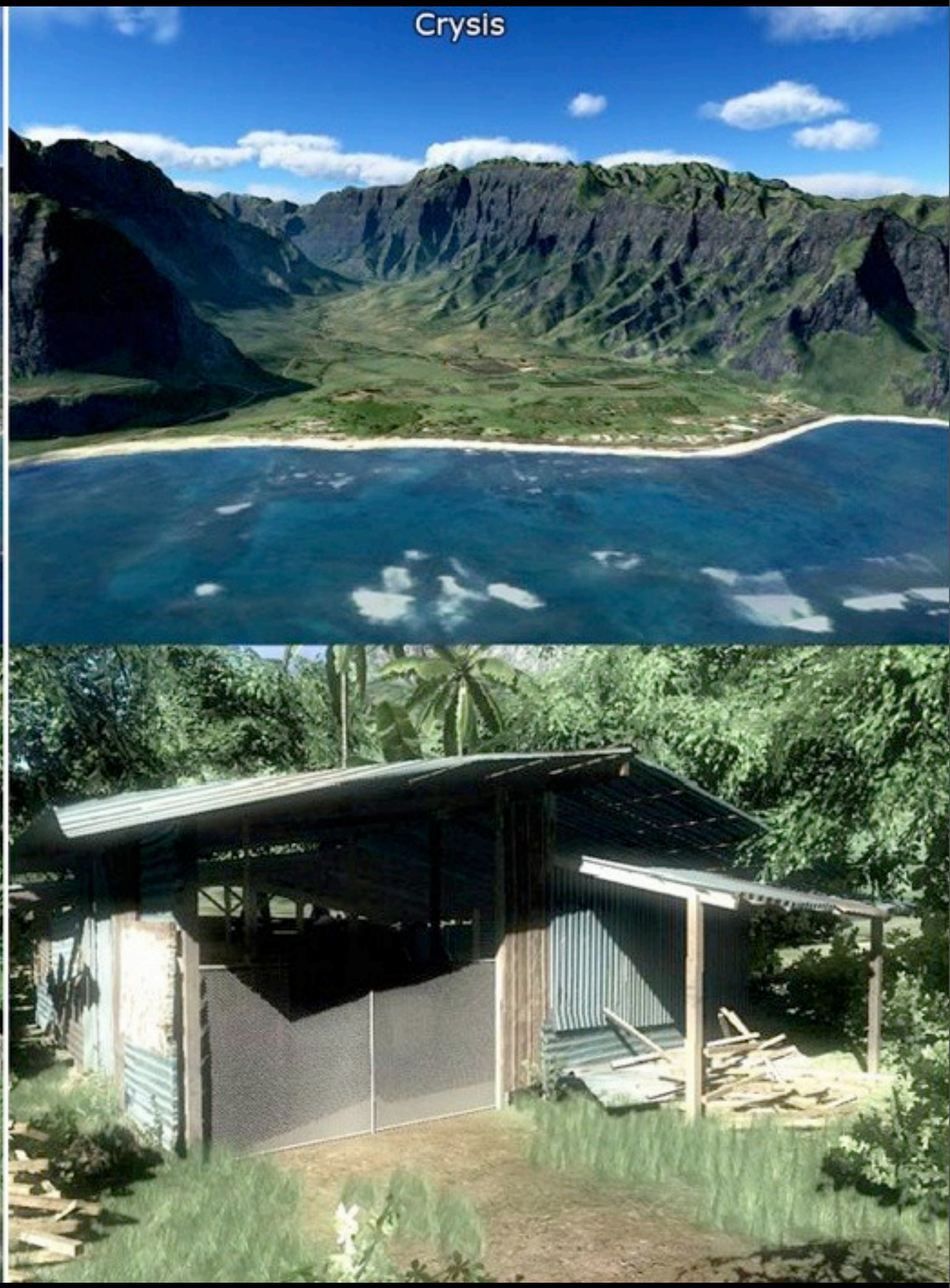

E
A
B



Real-Life

Crysis





What is the role of innovation and tradition in the arts?

Carlo Crivelli

Alesso Baldovinetti

Leonardo da Vinci

FLOOR
6 - 6
SCORE
0014400
ITEM
04
1
HEALTH
100 %
AMMO
000

14
AMMO
59%
HEALTH
2 3 4
5 6 7
ARMS
0%
ARMOR
BULL 42 / 200
SHEL 14 / 50
RCKT 0 / 50
CELL 0 / 300

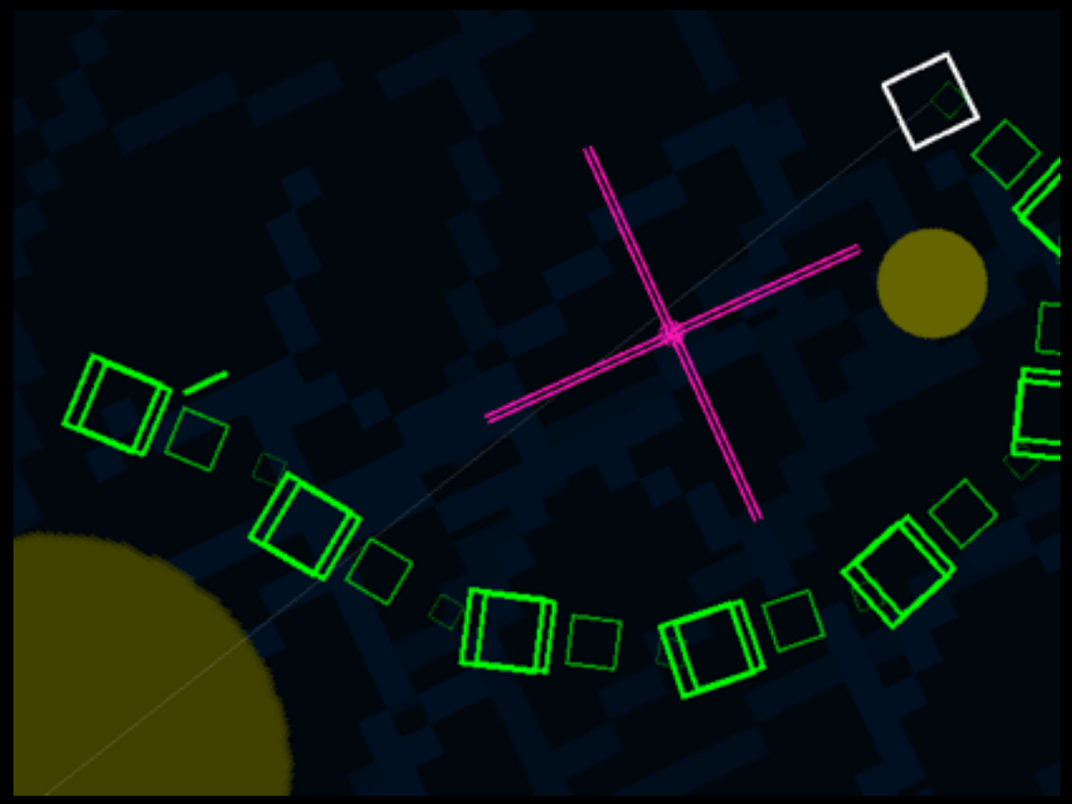
100

64
0
5
60

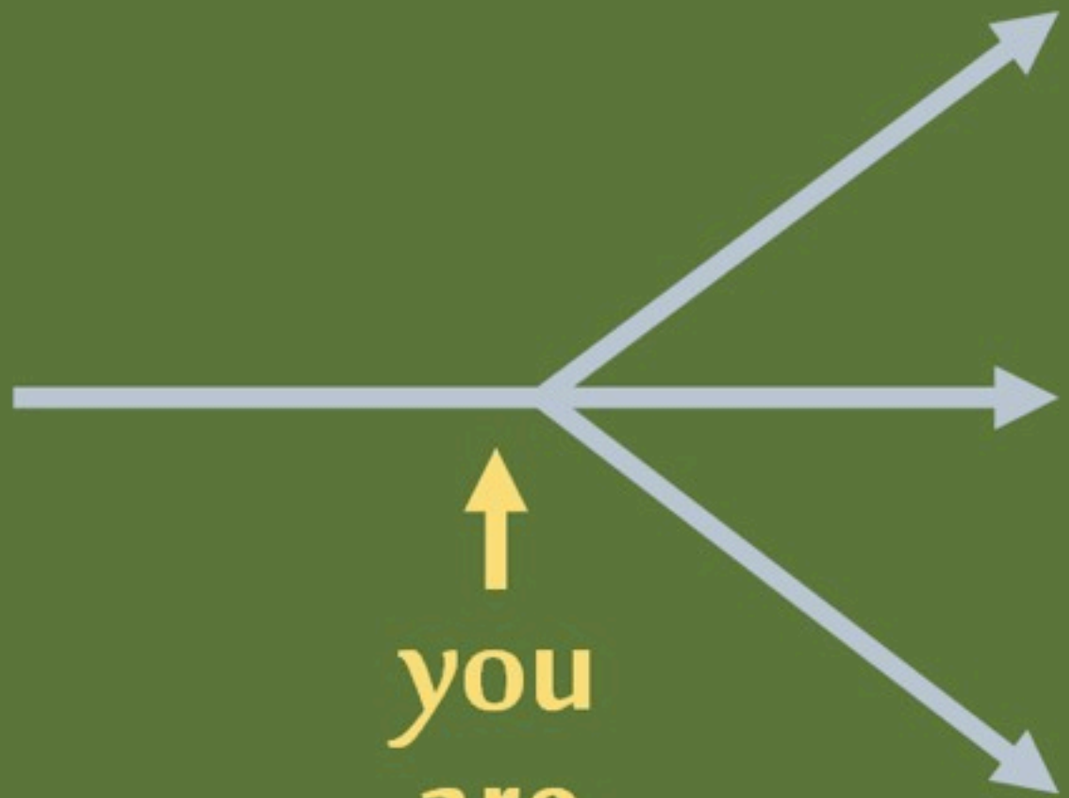
Part III.

The Game Renaissance

flower



The Future™



film, books, music
aka "art and entertainment"

comics
aka "pop-culture ghetto"

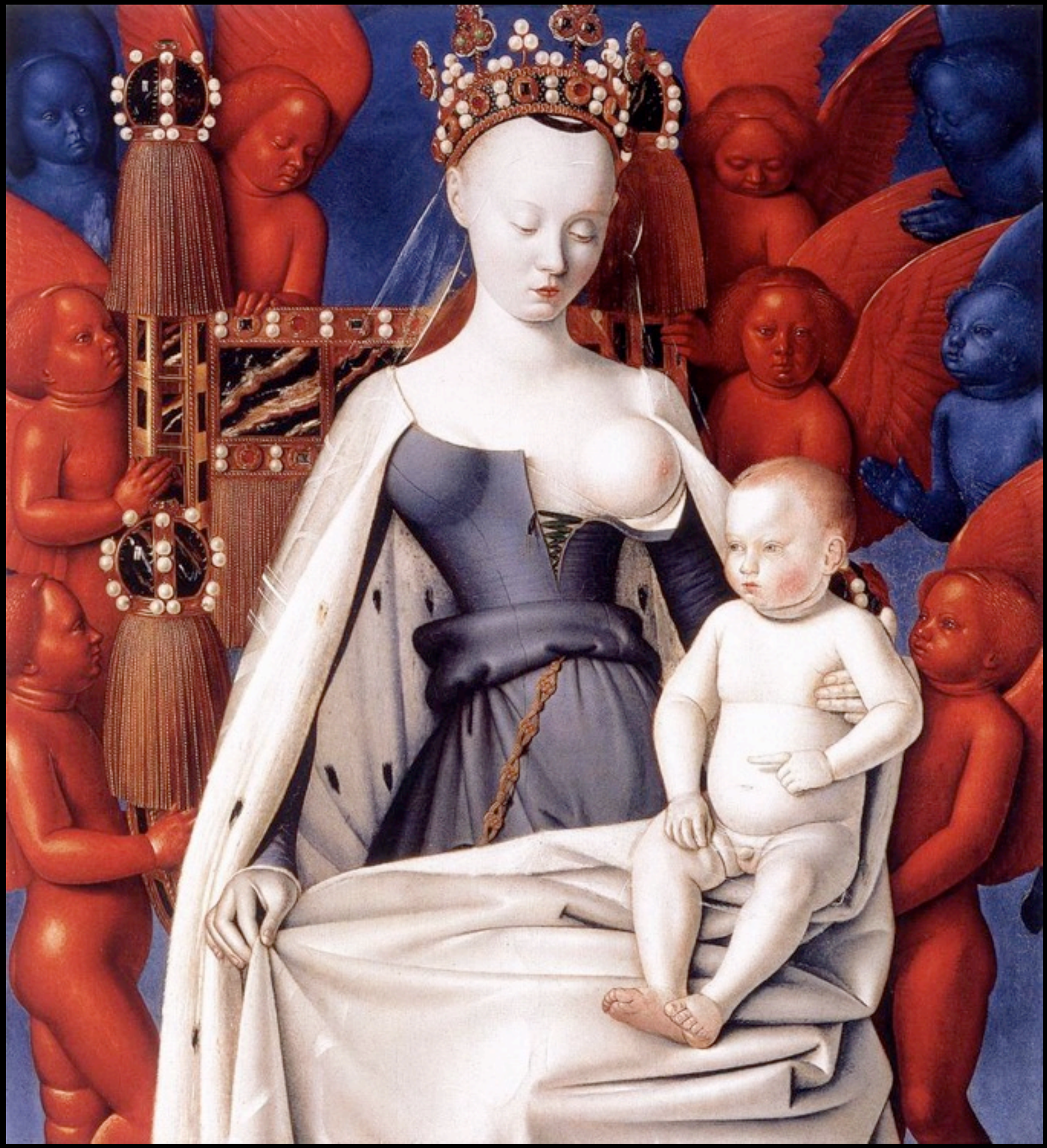
toys
aka "just toys"

you
are
here

“Art”

“Game”

* you are here

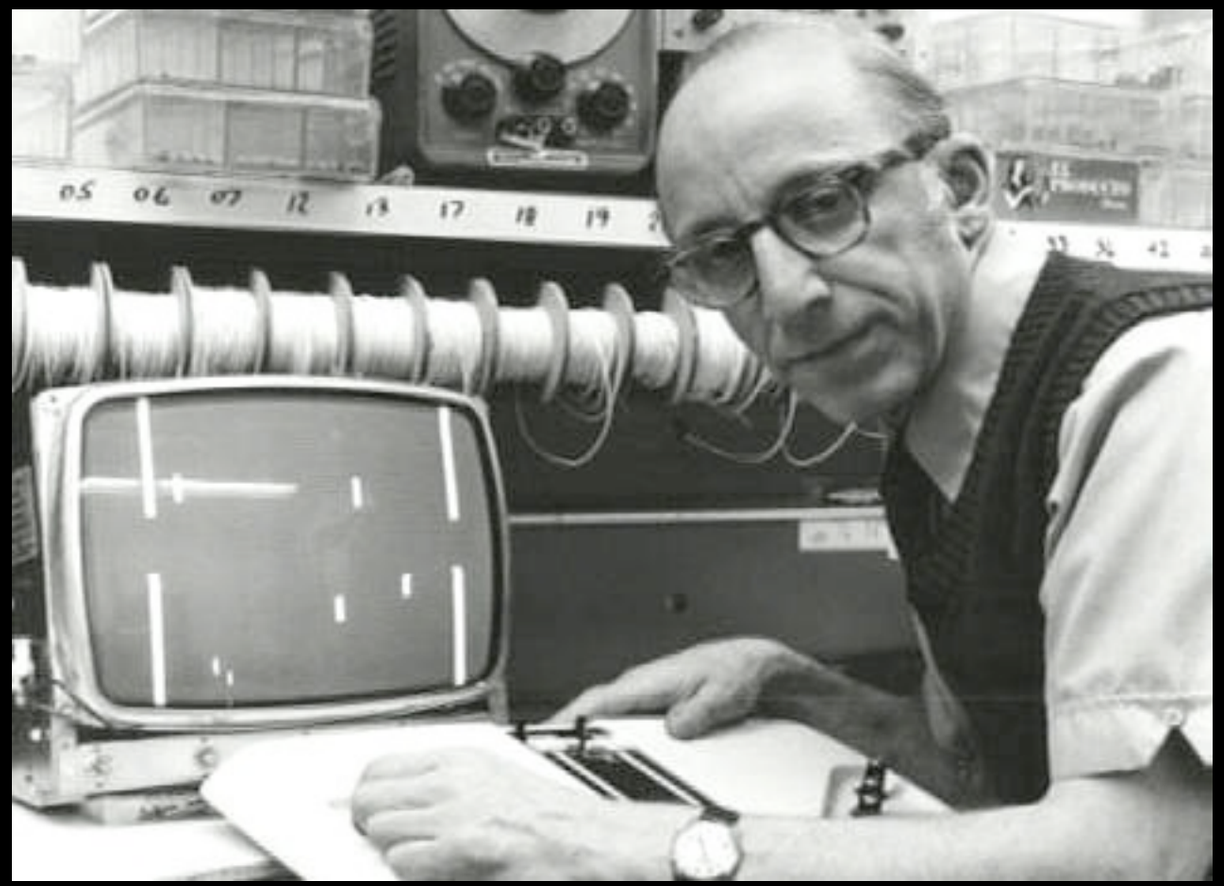


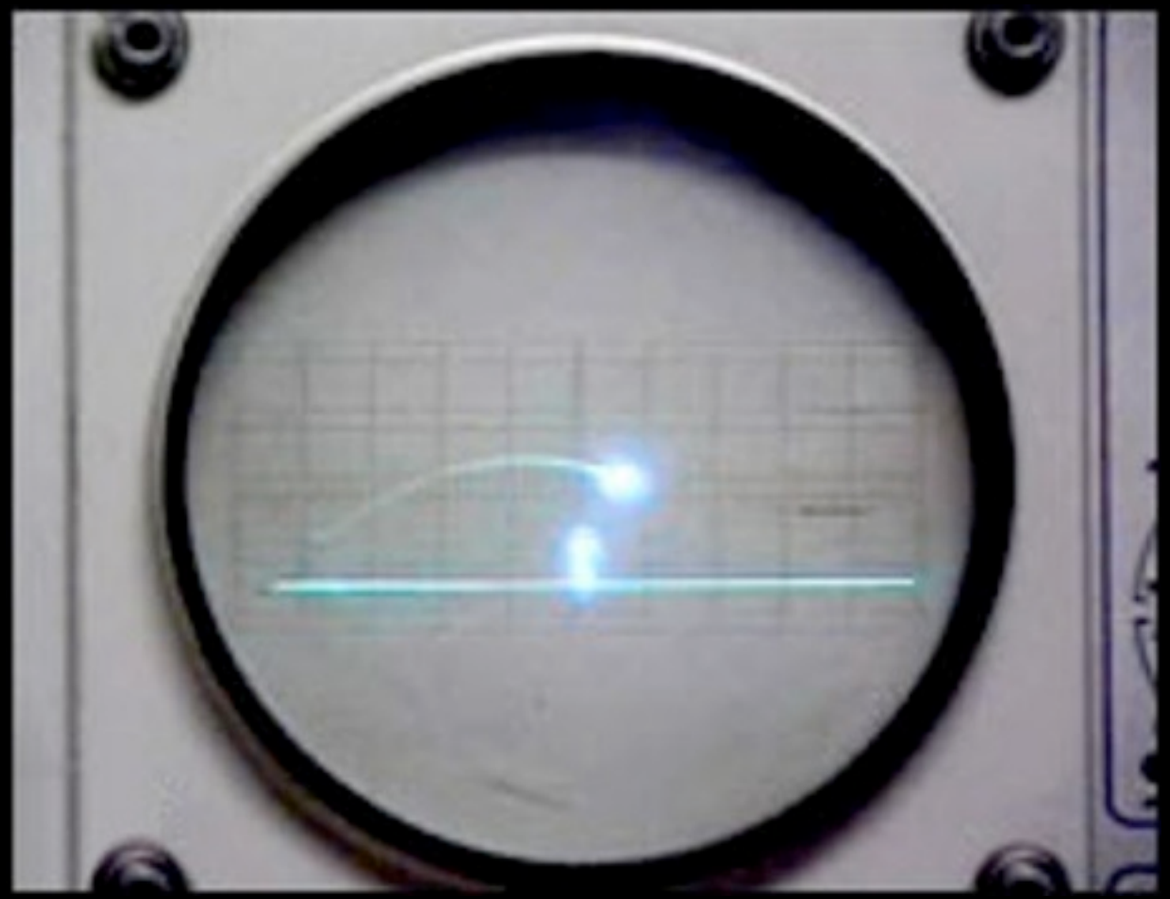
Current location
FWST-8
Asteroid Belt 2
The Blood Raider Covenant
Blood Reaver Wreck
Blood Harbinger Wreck
Blood Reaver Wreck
Blood Reaver Wreck
Blood Harbinger

flower

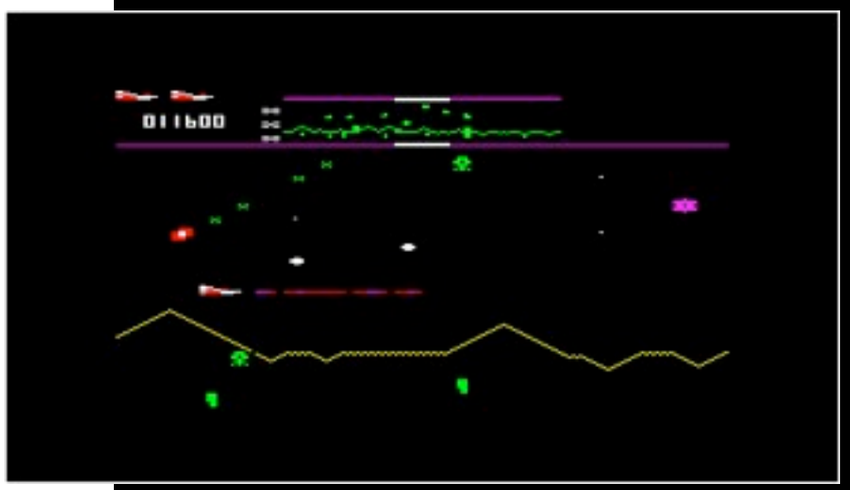
Part IV.

A Parable

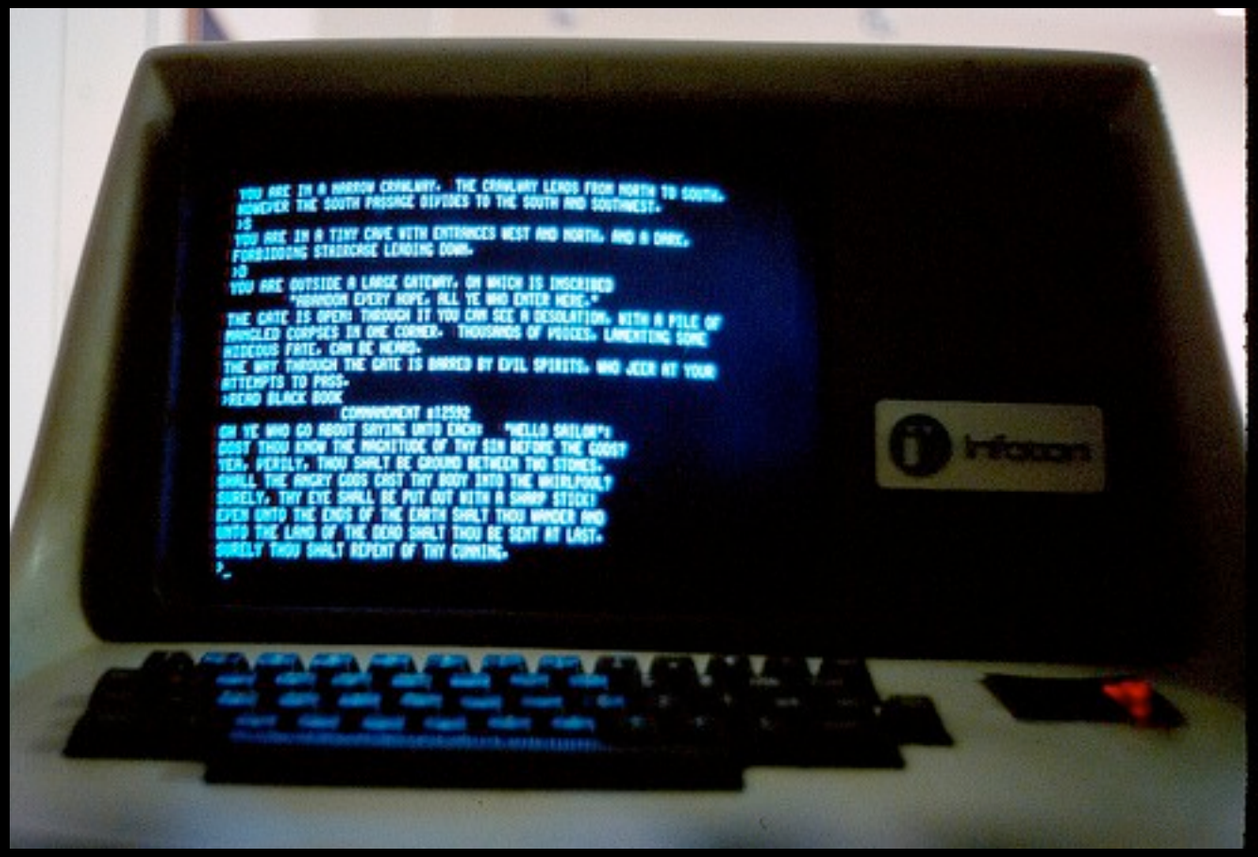




PONG


011600

14
AMMO
59%
HEALTH
2 3 4
5 6 7
ARMS
0%
ARMOR
BULL 42 / 200
SHEL 14 / 50
ROKT 0 / 50
CELL 0 / 300


YOU ARE IN A NARROW CRAWLWAY. THE CRAWLWAY LEADS FROM NORTH TO SOUTH.
HOWEVER THE SOUTH PASSAGE DIVIDES TO THE SOUTH AND SOUTHWEST.
>S
YOU ARE IN A TINY CAVE WITH ENTRANCES WEST AND NORTH, AND A DARK,
FORBIDDING STAIRCASE LEADING DOWN.
>D
YOU ARE OUTSIDE A LARGE GATEWAY, ON WHICH IS INSCRIBED
"ABANDON EVERY HOPE, ALL YE WHO ENTER HERE."
THE GATE IS OPEN; THROUGH IT YOU CAN SEE A DESOLATION, WITH A PILE OF
MANGLED CORPSES IN ONE CORNER. THOUSANDS OF VOICES, LAMENTING SOME
HIDEOUS FATE, CAN BE HEARD.
THE WAY THROUGH THE GATE IS BARRED BY EVIL SPIRITS, WHO JEER AT YOUR
ATTEMPTS TO PASS.
>READ BLACK BOOK
COMMANDMENT #12592
OH YE WHO GO ABOUT SAYING UNTO EACH: "HELLO SAILOR":
DOST THOU KNOW THE MAGNITUDE OF THY SIN BEFORE THE GODS?
YEA, VERILY, THOU SHALT BE CROUND BETWEEN TWO STONES.
SHALL THE ANGRY GODS CAST THY BODY INTO THE WHIRLPOOL?
SURELY, THY EYE SHALL BE PUT OUT WITH A SHARP STICK!
EVEN UNTO THE ENDS OF THE EARTH SHALT THOU WANDER AND
UNTO THE LAND OF THE DEAD SHALT THOU BE SENT AT LAST.
SURELY THOU SHALT REPENT OF THY CUNNING.
>_

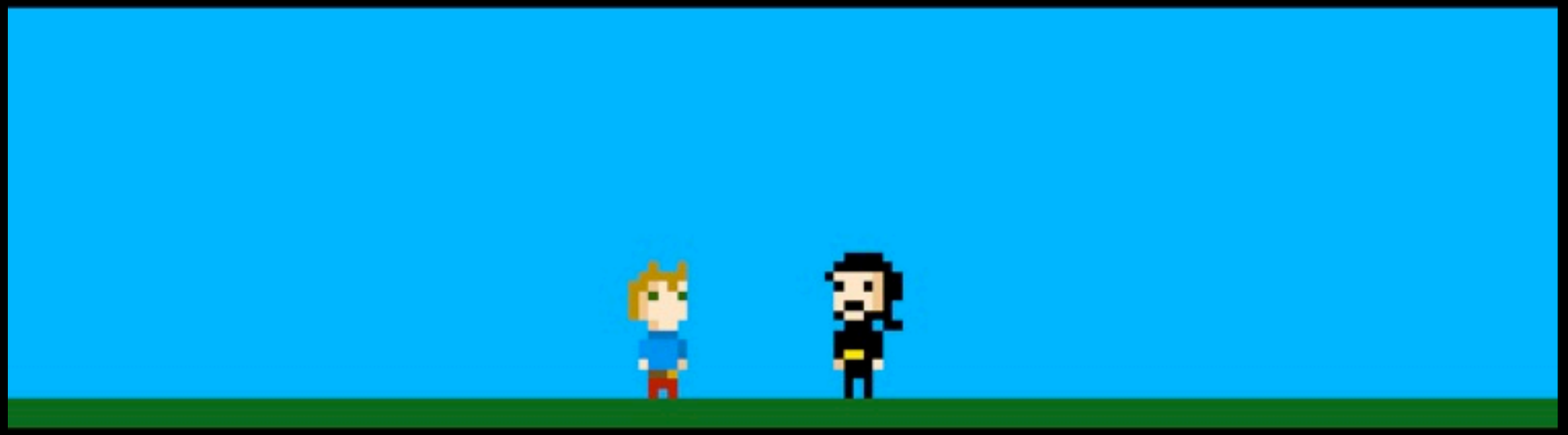
You swing and miss the kestral More
Level:1 Hits:13(21) Str:16(16) Gold:55 Armor:5 Exp:2/10

M.U.L.E.
PRESS OPTION TO CHANGE LEVEL OF PLAY
TOURNAMENT
PRESS SELECT TO CHANGE NUMBER OF PLAYERS
4 PLANETEERS
PRESS START TO GO ON

LUMBER: 0
GOLD: 0
RAIDER
HP
MENU

LIFE
MobyGames

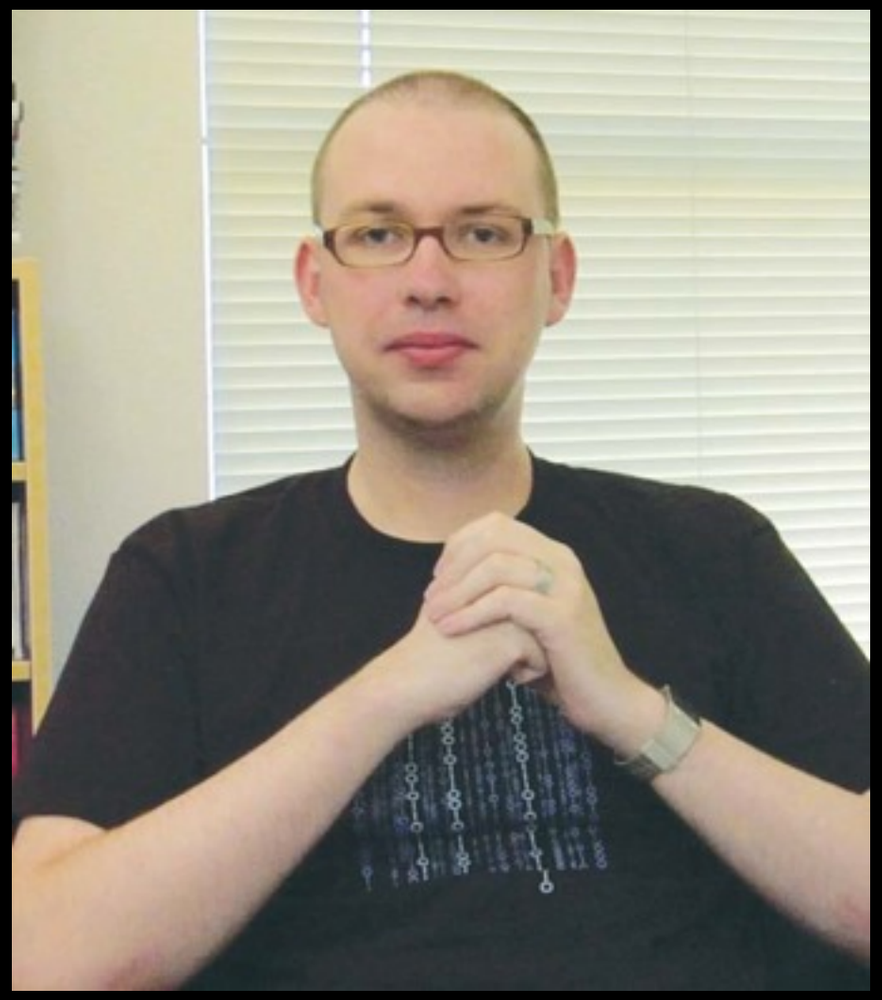
File Speed Options Disasters Windows Newspaper
Oct 3575 <LAKELAND> $20,000
Centering Tool



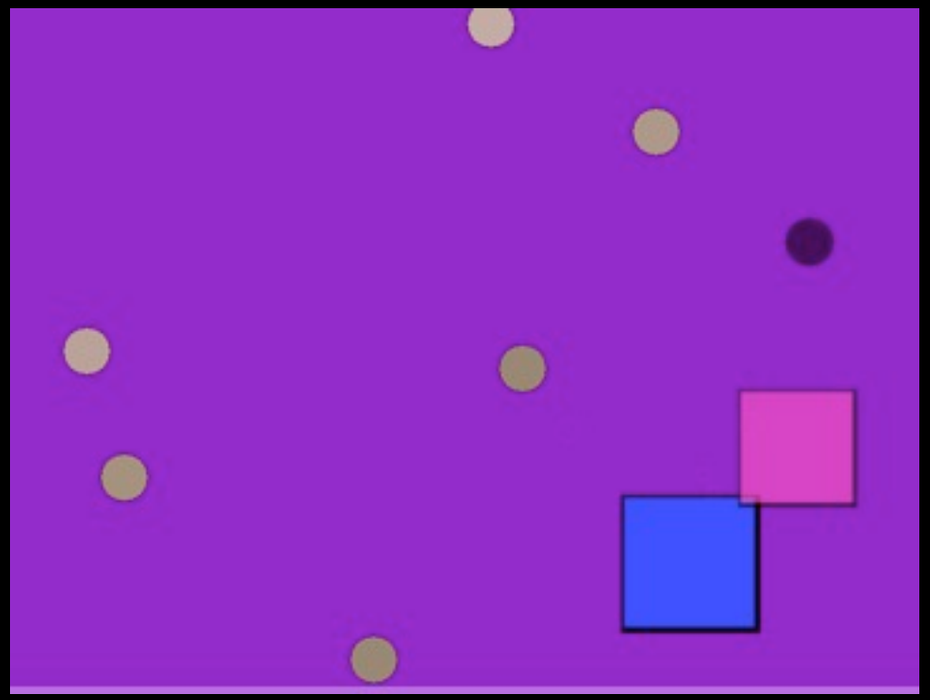
MY NAME IS IAN BOGOST.

WiiSports

American Museum of the Moving Image

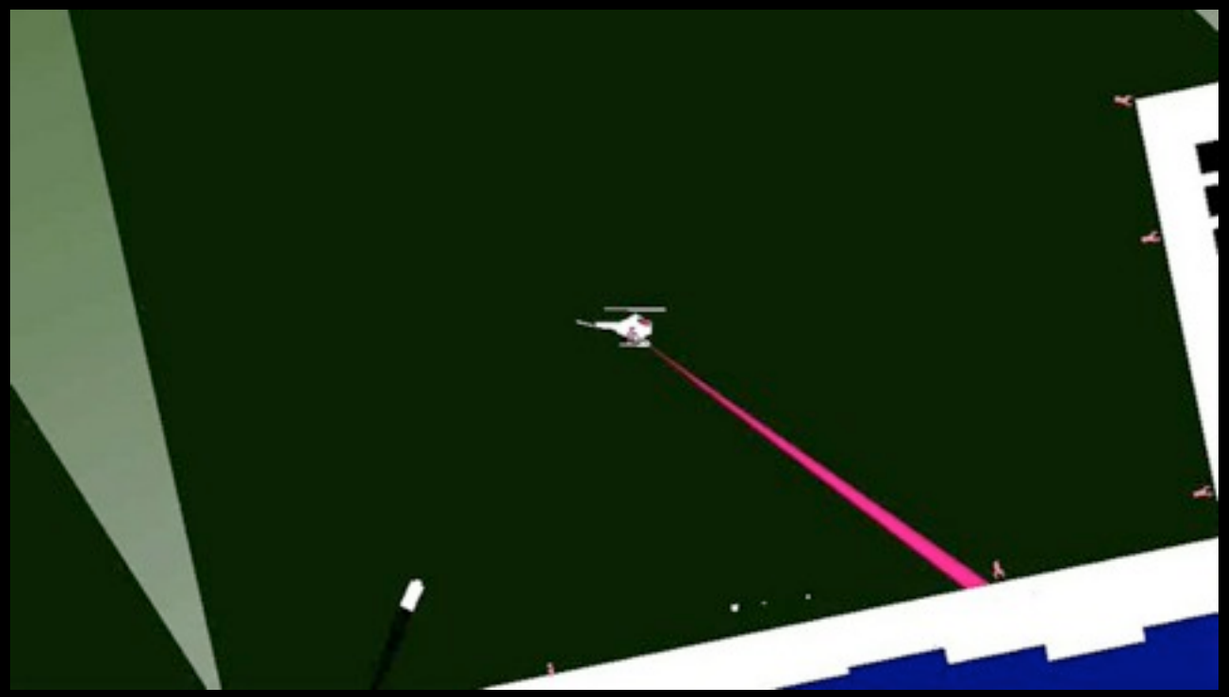


INDEPENDENT GAMES FESTIVAL



Hurrn

9328
Take the Red Pill



Thanks.

John Sharp

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@jofsharp