

# MACHINIMA WORKSHOP

## games as colors on canvas

In the footsteps of machinima making – the use of video and computer games to direct movies - games can be perceived as a medium and as a raw material for artists to create hybrids artworks from stop motion, to video art, experimental cinema, installations and interactive artworks.

**Thanks to machinima techniques and editing software, games can be mixed to each other and transformed into colors in order to produce a Mash Up, and a totally new original artwork.**

A machinima workshop held by Isabelle Arvers, French Machinima Curator.



**The Machinimas are films made with game engines. Video games thus become a medium for storytelling.**

Appeared at the beginning of our millennium, Machinimas now have their festivals dedicated and numerous digital film festivals and directing short films have devoted a section to this art. They are designed for the young generations by their content and visual codes, because video games are a medium they know and master. It is therefore interesting to get them to use game engines for writing and directing short films.

The workshops aim to transform an object of mass consumption and entertainment in a means of film production and expression. **The workshop intends to create hybrid works** (interactive installations, games in the city, musical games, ...).

**Each step of the workshop can enable everyone to fit into a creative process:** writing dialogue and scenes, set design, characters, direction of virtual actors, video editing, sound mixing and put online film made on a video platform.



## aims

**Public awareness** on educational aspects of media: video game, image, video, sound, editing

To **assimilate, integrate a tool (video game)** in favour of an innovative cultural production

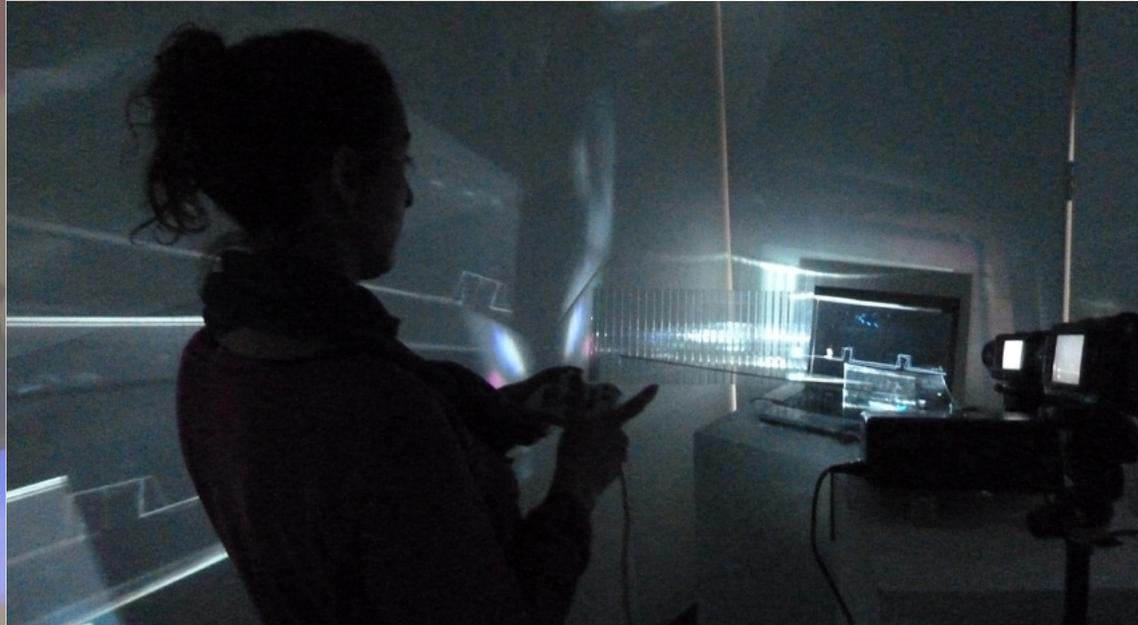
**Educating young people** in technical writing, reading, production and editing

Working on a **playful appropriation** of the first cultural object: the video game

**Working in a group** for a better perception of collective life, relationships with others

Uniting the forces and individual potential **around a common path**

The Machinima Game art workshop aims to address critically video games and art, as installation, performance, digital painting in motion, gaming, interactivity or video.



The workshop begins with a **screening of machinima and game artworks**. This screening shows the variety of games used to design films or videos, as well as the variety of approaches, from the fan fiction to the most experimental artworks.

For example, we can watch *World of electors*, the interviews between the two rounds of presidential elections in 2007, reworked in machinima by **Alex Chan**, *Don't buy me web*, a video blog on the net neutrality by **Chris Burke**, *Lord Vigilante*, the monologue of a woman taxi in GTA by **Eddo Stern and Jessica Hutchinson**, *Hotel*, a work of **Benjamin Nuel** that brings us inside the backstage of a fighting game and finally, *the Intimate Confessions* by **Systaime** which diverts the voices of TV reality shows into a very minimal machinima.

We can then watch game artworks by artists such as *Can you see me now*, a pervasive game of **Blast Theory**, *Wacco Resurrection*, a video game documentary by **Eddo Stern**, *Sam 5 year old killer* or *Free Fall 2011*, videos from games modified by **Palle Torsson** and contemplative installations by **Tobias Bernstrup**, *Mario is sleeping* by **Miltos Manetas**, or *I shot Andy Warhol* and *Super Mario clouds* of **Cory Arcangel**.

Following this presentation / projection, I show the **different production techniques of machinima**, with dedicated softwares like Moviestorm or Muvizu or with video games, like GTA or Fall OUT using FRAPS to capture video in real time.

## creativ process

**Discovery of machinima history**

**Screening of film excerpts and works of artists** who use video games as a medium

**Presentation of 3 techniques for the design of films** (video editors inside games, dedicated machinima softwares, capture in real-time of gameplay)

**Introduction to screenplay, dialogues writing**

**How to set backgrounds & characters**

**How to record virtual actors movements and dialogues**

**Design of camera movements**

**Editing of footage shots, sound and music integration**

**Rending of film and upload on a video platform**



## format and duration

Format and duration are flexible and adaptable to each context and also depending on the expected results. Two workshop formats are available :

**Sensitization workshops** with the discovery of short films made from vidéo games and techniques to achieve machinima making.

**Creative workshops** that lead to the design of short films or hybrid works between films and installations

The ideal time to design one or more films is 24 hours but it is possible to achieve very short films with workshops of 8 to 16 hours (the minimum duration of a workshop is between 2 and 3 hours)

# technical specifications

Microsoft Windows XP/ Vista/ 7  
(32 or 64-bit)

A PC with 2.4GHz processor

2GB of RAM

10GB of available hard disk space

A 32-bit colour display, capable of 1280×960 pixels resolution

A broadband internet connection

A dedicated 3D-capable graphics card (NVidia GeForce FX 5200 or better / ATi Radeon 9600 or better)

## references

### **Open Crea PRIMI, Marseille**

Workshop for professionals  
La Boate - June 2011

### **Superior Art School, Cambrai**

Creation workshop with 12 students  
3 x 6h: Feb. 5, 6, 7, 2012

### **Centre for Digital Media, Vancouver**

Integration of the machinimas in  
the classes (rapid prototyping,  
project management) - 2012

### **Web Visions Barcelona**

With professionals of web design  
8h : 27 juin 2013

### **Level Art Agora, Wroclaw**

Creation workshop, 8 teenagers  
3 x 6h: Nov. 13 to 15, 2013

### **Centre for Digital Media, Vancouver**

With Master students  
Nov. 2013

### **Ecole supérieure d'arts de Cergy**

Wit students from the school  
2 x 8h: Feb.13 & 14, 2014

### **AntiAtlas of borders, La compagnie Marseille**

Creation workshop with the artist  
Ahmed El Shaer  
2 groups of 8 teenagers  
16h: Feb. from 24 to 28, 2014

### **Haute Ecole d'Art du Rhin Mulhouse**

With 8 students in graphic design  
From January 26 to 29, 2015

### **Fayoum Art Center**

With Ahmed El Shaer  
6 participants, artists  
3 days, Feb. 2015

### **Faculty of Fine Arts Cairo**

With Ahmed El Shaer - 12  
participants  
1 day, Feb. 2015

### **Faculty of Fine Arts, Alexandria**

With Ahmed El Shaer  
8 participants  
1 day, Feb 2015

### **L'Atelier, Alexandria**

With Ahmed El Shaer  
10 participants  
1 day, Feb. 2015

### **Paris Fine Arts School**

Wit students from the school  
from 18 to 20 March 2015

### **Geneva Art and Design High school**

Wit students from the school  
April 29, 30



## Isabelle Arvers

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A graduate of the Political Sciences Institute and a Master in Management of cultural projects, Isabelle Arvers specializes in new media in 1993. Pioneer in the field of game art in France, she curated Playtime – the gaming room of Villette Numérique (2002), as well as the net.art gallery on “sound games”.

Her following exhibitions and projects then presented the video game as a new language and as a medium for artists: gameboy music concert at Project 101, Paris, 2004 She also curated Mind Control, a net.art exhibition for Banana RAM Ancona, Italy, 2004, and Node Runners game festival, for the Region Ile de France in Paris, 2004. Curator Reactivate under Gametime festival, Melbourne, Australia 2004 / 2005. Exhibition curator No Fun ! Games and the gaming experience for Piksel festival in Bergen, Norway, 2005. Playing Real, 2007 Gamerz 2009-2014 Digital Lounge at Maison Populaire, Montreuil, and Game Heroes at the Alcazar, Marseille, 2011.

From 2005, she is interested in machinima and organizes screenings at the Centre Pompidou, at festivals in France and abroad (Czech Republic, Brazil, Canada) since 2009, she organizes workshops initiation or completion of machinima.

She designed the first machinima exhibitions in art gallery and continues to work with curatorial exhibitions of independent games, game art and retrogaming in France with Dream Games, Games Policy, Games Reflexions and abroad with Evolution of Gaming, coming to Vancouver in August. She curates the End of the Map exhibition which will be presented in Paris during the fall 2015.

She has written for magazines like Arcadi, Amusement, MCD, Digitalarti, Etapes Graphiques and published critical essays on the work of game artists. She published an article on the machinima at MIT Press in 2010: “Cheats or glitch, voice as a game modification in Machinima”.

In 2014, Isabelle Arvers launches Kareron, a NGO dedicated to the promotion, distribution and production of digital artworks and games.

