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FOREWORD

Film and video games are the most talked about and most dynamic media of the moving image. Combined with sound effects and music, both generate excitement and emotional discussions on: characters, spaces of action, dramaturgies, colours, shapes, perspectives, movement sequences. Both film and video games developed from the showcased attraction of individual scenes, which were perceived as sensational by their mere existence, into richly varied forms of artistic expression. They also share their mutual experience of hostility, contempt, culturally pessimistic verdicts, and the struggle for cultural recognition. Not only do the

exhibition *Films and Games: Interactions* and this catalogue consider the similarities, but also the differences, the idiosyncrasies of the respective media, continuities and discontinuities, reciprocal influences, competitions, and conflicts. The relationship between the nonlinear, ludic world on the home PC and console, which only takes shape through the interaction of the user, and the linear, hermetic narrative medium, which still has its home in the cinema, is worthy of a precise, analytic, film and game studies-oriented scholarly view.

To look beyond the border of the screen, to analyse new mass media phenomena, or to put points of

contact with other arts into focus, all this belongs to more than three decades of the aspirations of the Deutsche Filmmuseum: *Hans Richter – Painting and Film* (1989), *Sergei Eisenstein and the Russian Avantgarde 1920-1925* (1992), *Sound & Vision – Music Videos and Cinematography* (1993), *Film & Computer – digital media visions* (1998), *Anime! High Art – Pop Culture* (2008), *Fassbinder – NOW: Film and Video Art* (2013), or *Conscious Hallucinations: Filmic Surrealism* (2014) are representative of this desire – and sometimes the daring – to break new ground.

In *Films and Games: Interactions*, both media now meet on an equal footing. For the first time, mutual aesthetic enrichment as well as the boundaries between the movie screen and the computer screen occupy centre stage at an exhibition. For several years now, games have been regarded internationally as a cultural asset whose processing raises new questions about the presentation and archiving of moving image exhibits. In its exhibition *Gameplay*, the ZKM | Center for Art and Media Karlsruhe presents games in the immediate vicinity of media art. In 2012, the Smithsonian American Art Museum in Washington, D.C., dedicated an extensive exhibition to the art of the video game (*The Art of Video Games*), and in the same year, The Museum of Modern Art in New York added video games to its collection, from *Pac-Man* (1980) and *Tetris* (1984) to *Portal* (2007).

In order to get a more complex idea of the artistic potential of video games, however, an involvement with the aesthetic approaches between film and games appears all the more relevant. While this interplay is experienced directly in the exhibition through excerpts from games and films from the mainstream to the lost side branches of the histo-

ry of film and games, the present catalogue invites us, with its essays and interviews, to engage in an in-depth analysis of the transmedial phenomenon. Directors as well as game designers describe the influences of arcade games, cult films, and Hollywood classics on their work; practitioners reflect on the different dramaturgical challenges in the adaptations of both media; film scholars trace historical and current conflicts and continuities. The question about the future, however, remains unanswered – will the ludic be victorious over cinema or will there be a fusion between film and games that leads to a hybrid medium? We are still breaking new ground. And that is as exciting and as intriguing as films and games themselves.

Such an extensive and innovative project could not have been realised without the generous assistance of supporters and sponsors, who are interested in the mediation of this socially relevant topic. The City of Frankfurt, as a constant and indispensable supporter of the Deutsche Filmmuseum, has also made a substantial contribution for this important exhibition. Our sincere thanks go to the city councillor in charge of cultural affairs Prof. Dr. Felix Semmelroth and the head of the cultural office, Carolina Romahn. Also great thanks are due to the Kulturfonds Frankfurt RheinMain, particularly its CEO Dr. Helmut Müller and the curator and deputy managing director, Dr. Julia Clood. With their support we are able to offer the deserved coverage for the highly exciting interactions between the two moving image media, film and games.

The financial and especially the moral support of the Bundesverband Interaktive Unterhaltungssoftware (BIU) was of particular importance for us. With their help we were able to establish important contacts

to the gaming industry. In particular, Dr. Maximilian Schenk, the executive director of the BIU, who was also present on our advisory board is therefore to be thanked.

Other important contacts and impulses were imparted by the other members of our dedicated and active advisory board; our heartfelt thanks goes to Petra Fröhlich, Dr. Britta Neitzel, junior professor Dr. Benjamin Beil, Prof. Dr. Thomas Hensel, Stephan Reichart, Boris Schneider-Johne, and Dr. Florian Stadlbauer.

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The educational programme was supported by the initiative "kulturMut" of the Aventis Foundation, to whom I extend my sincere thanks.

To exhibit video games and make them playable is a major challenge. Only the comprehensive expertise and the innovative approaches of Dr. Jens-Martin Loebel and Heinz-Günther Kuper of bitGilde IT Solutions in Berlin made it possible for us to present the games in such a form in the show. For their important participation in this exhibition, I would like to express my special gratitude.

A big thanks also goes to our lenders Deck 13, the Flipper- und Arcademuseum Seligenstadt, Andy Kelly, Konami, Joe Lewandowski, and the City of Alamogordo (New Mexico, USA), Nintendo, Boris Schneider-Johne, and The Strong Museum in Rochester (New York, USA).

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For the articles in this catalogue, dedicated to the interactions of the two media from diverse perspectives, we thank the authors, interviewees, copy editors, and translators, as well as Bertz + Fischer Verlag.

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Top of the list I wish to thank the curator and project manager Dr. Wolfger Stumpfe and the scientific curator Dr. habil. Andreas Rauscher. Both have managed the complex project with competence and sensitivity through the various formation stages and thereby applied the tried-and-tested honorably and as a matter of course as well as boldly entered unknown territory.

Our survey of film and games is based on the development over the past forty years. But our view is also directed forward, to the future of film and games, which, we are sure, holds many surprises, adventures, and rewards.

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