the experience was one of curiosity, uncertainty and puzzeling. i felt calmness, clarity and beauty. at first i did not know what to expect exactly, but with time, i learned that this was part of the experience. moving around pieces of art made me feel as if i am part of the art, i felt, the art was part of the interaction: everything came to live through my interaction, which made me feel part of it.

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The Shapeshifting Detective is a supernatural murder mystery game with three potential culprits, one of whom is the tarot reader Rayne. Possessed by an interdimensional being known as a traveller, Rayne is trying to cover up the murder the traveller forced him to commit. If the player doesn't have Rayne jailed, the game concludes with Rayne kidnapping you, planning to murder you so you cannot have him put in prison for the traveller's crime. In response, you can shapeshift into his closest friend, Bronwyn, to his shock. Resigned, he tells you he has no choice but to leave, in essence exiling himself so the traveller cannot return and he is not imprisoned. With a sad smile, he says "I'll miss you the most" and walks away, never to be seen again. I found this scene to be incredibly touching; Rayne is driven by his self-preservation and terror, yet is simultaneously unable to hurt Bronwyn even if refusing to do so puts him at risk. He cuts himself off from who he cares about most to protect them, and I think there's a beauty in that tragedy.

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I was overlooking a beautiful valley surrounded by snow-capped mountains. There was a massive lake in the middle. Everything seemed so peaceful and serene it was like being inside a painting. I felt truly awed, not only at the scenery but at the work the developers put in to make it look so beautiful.

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While playing The Legend of Zelda: BOTW it was clear that I was experiencing. Elements such as music, art style, ambient sound, level design, and the free roaming nature of the game helped me feel guided but also free to do as I pleased.

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When you take in consideration the music, the graphic design, the writing, and of course the gameplay. Its in games like this when you are aware of be playing an artwork, rather than just another game.

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In this game because of the attention to detail it felt extremely real. The graphics were incredible and it really immerses you in the game. There are several instances where you can sit and see the scenery which is honestly just breath taking. It felt like watching a movie but getting to experience it first hand.

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There is this game that really challenges a player to think about and question what we know of the world. The game basically loops over and over and as you complete these loops the world starts breaking down. The things you knew, the rules you lived by all go out the window, leaving you questioning what the meaning of life really is.

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Just last night I was playing an online shooter and got absolutely pissed at my own poor performance.

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When I played this game, I was immediately awestruck by it's simplistic beauty--both visually and audibly. The storyline could also be considered a work of art, albeit somewhat abstract. It made me feel contemplative, happy, sad, and nostalgic. Because it is a puzzle-based game, it made me think about the solution. Sometimes it was sort of frustrating, but I also played it while I was laying in bed, about to sleep. Otherwise, everything about this game could be considered art, from the visuals and music to the story and puzzles.

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Aside from the countless vistas the game provides, there is a moment at the very ended that affected me so profoundly that it couldn't think of any better way to explain it as art. You have spent the entire game nurturing this relationship with Delilah, as well as trying to handle Henry's own trauma. So much of their conversations reflected how I felt, handled things. I wanted there to be a happy ending, a way in which both characters step away contented. But in truth, the ending is almost hallow, a real gut punch. I remember sitting as the credits role, wishing I could go back or somehow change the events, but they needed to be as they were to be that impactful.

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It was more like interactive fiction with puzzles and a few mini games. It was pixelated, top down. The story was incredible and powerful. I think it was made more powerful from the level of interaction I had with the story (which you wouldn't get with a film or a painting, which feels like very passive consumption). I felt like I personally was uncovering the twists and turns along with the characters. It brought up themes of love, loss, regret in complicated nuanced ways, and I personally felt incredibly moved and I cried at points. The music was so well written and I feel like it wouldn't have had the same effect if the soundtrack didn't quite fit. I would rank this as one of the strongest emotional reactions I've ever had to a piece of media.

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While almost every video game uses images and sound to convey information, video games as an art-form delves deeper than just simple communication. Art begin where the users own interpretation of the work affects how they perceive it. For my example game, the main character is left alone on a stormy island. As they explore the island, the narrator reads diary entries that give cryptic clues as to what happened on the island. Decorations amidst the island also fill in further details. The player is left to interpret what it all means, and based on the users life experiences might find that the story means one thing or another. This game touches on melancholy topics such as loneliness, depression, loss, and suicide, and in doing so teleports the user into the bleak lives of the narrator and his characters. The game gives no direct answers to what truly happened in the narrative, and upon finishing the game I was left with a strong sense of desolation. While it may sound like My example is artistic because it was cryptic or emotional, this is only the means by which the art of the game affected me. There was an ever-present sense of purpose and intent behind this game, and through its competencies I came to my own conclusions.

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I reflected on the world created in the game and the use of the narrative and visuals to explore that world. The game is clearly able to be analyzed through the lens of post colonialism, allowing me to consider how the portrayals of fictionalized native populations relates to the real world. I considered why they chose a colonialism focused game and what their intent was--what they wanted to say or how the wanted it to be interpreted. There is a clear attempt to create something marketable, but I do feel that analysis of the game allows for us to examine the human condition or at least or expectations as a society consuming such narratives in the 21st century.

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i finished a game and felt like i had been through a journey of emotions through its narrative.

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An experience that shows the distortion of time and how we interpret the past. A lesson in how we canwhile dealing woth the morality of archaeology as a field, to whom does the unearthed art of the past belong? Does an institution's moral imperative to preserve outway the rights of thoae living on the land

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The Last of Us 2 was art in that it was engaging, thought-provoking, very distinct and often unenjoyable - a work of art that I appreciate aesthetically yet also find numerous flaws with

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The latest experience I can think of as about art is playing The Witcher 3. The landscapes are absolutely amazing especially when the sunsets and even the way Geralt's hair is moving is thought about very well. When the horse comes (your buddy) it's just an amazing feeling.

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Playing Getting Over It with Bennett Foddy . The game involves the playe controlling a man sat in a pot, who has only a hammer to climb the mountain in front of him. The The game was incredibly frustrating, but that was obviously the intention. The narration explicitly talks about the author's intent, how he expects the player to feel and his thoughts on game design and development. The emotional response of severe frustration is inevitable and intentional, and encourages thought about what the purpose of a game is.

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The visual style resembling Art Deco, in addition to the dangerous philosophical themes of Ayn Rand combined together to create and inspire an emotional response. The game carried a message, as I believe more traditional art does. There is a story told through exploration, visuals, and musical soundtrack. I've experienced this with many games since, but I clearly remember this as my introduction to video games as art.

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Art is not a signifier of quality. All video games are art, in the same way that all paintings or all poems are art. Whether or not they are "good," or communicate effectively, does not determine if something is or is not art. They are an expression of human creativity; they are art.

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The last level of Journey going up the mountain. The music and visuals mix so well with the euphoric nature of the scene. The gameplay becomes free flowing and effortless and you have left is feelings. I cried. I cry every time I play that level and every time I hear the soundtrack of that part. The game reached the air to move me and comfort me.

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instead of the most recent one, i'm going to talk about the first time i remember consciously experiencing a video game as art, because i can remember it much more vividly than anything i watched or played in the recent past. the game was gta vice city. it was the first title of the franchise i played an i thouroughly enjoyed the experience. the art and the music made me nostalgic for a time and place i had never experienced and the story featured an entertaining cast of characters. i liked the references to movies and tv shows as well as the use of satire to provide social commentary. the missions rarely got boring and even after finishing the main storyline, the game was still fun to roam around in.

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This is a role playing game that is mostly dialogue based but also involves moving around a map. The writing is very good so was a bit like reading a visual novel. Near the end there is a scene (which you cannot control) where you take a boat ride to an island. For about a minute you just watch your character sail to the island and listen to the sounds and music.

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you start in an empty screen, everything is white. if you shoot, your gun fires paint splotches that make the room and later a medium sized map visible to you. there were multiple levels all with a different artistic choice, but the paint-the-world level was the most memorable to be because everyone world will look different depending where you want to see something. there was a sense of wonder, how clear you could see the world with just black paint splotches in a completely white map.

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I was walking around the (virtual) countryside, and it was really pretty.

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The immersion made me feel like I had been transported to another world. The life lime environment scared me a couple of times and I felt genuine fear going through some levels

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The game tries not to reach a big target audience as other games are trying. As playing this game, it felt like the creator could fully establish his vision into the product. There no upgrade like level ups, or any additional equipment in this game, neither there are a lot of characters implemented into the game.

Nevertheless the game didn't get boring at all. Also the game forged an abnormal atmosphere which felt like forsaken sadness, due to the emptyness of the environment.

If I finally got to meet a character, it felt pleasurable for a moment, to not being alone anymore. Because of that, I really didn't want to fight the characters, but I had to do it instantly. This felt like kind of wrong, and this emotion gets increased by the sad music playing at the moment the opposing character dies.

In this game, winning does not feel like victory. I think that is exactly what the game tries to tell to the players. And that made me feel the gaming experience like art.

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One of many moments in this game that I considered as art: the character enters a valley, right after a small outpost. Everything is huge, much bigger than what you experienced in the game beforehand, with mountains and an orange-is surrounding. An enormous eagle-like machine flies high in the sky, while the valley is filled with both robots and animals, as well as few humans. Even though the character is in the middle of the screen, it is barely noticeable compared to the size of the scenery.

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One of the most immersive and intense game experiences I've had was while playing Subnautica. From the very start of the game (crash landing alone on an alien water planet), I truly felt emotions through my character. The game's illustrations, sounds, music, and narrative elements all evoked these emotions. At first I felt the loneliness, hopelessness, and panic: terrified of the horrors that I might encounter in the deep ocean if I ventured too far from my escape pod. I saw the edge of the shallow reef, at first too scared to dive deeper. I heard the chilling cries of large sea creatures echoing in the distance. But the game is about pushing your limits. Eventually I gained the equipment and confidence needed to progress to the next deeper, more dangerous area, but there was never a "comfortable" moment. Aside from the audio/visual elements, there is also a mystery about the planet that unfolds as you progress. The story is told through non-traditional narrative elements: your character receives clues and information about the mystery of the planet through scraps of recordings and artifacts, not through direct narration or dialogue. All these elements together kept me on the edge of my seat, adrenaline rushing, like I was truly there.

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It was the newest Uncharted game. I had to stop playing and just look around because the game was so beautiful. The sky is what started it, because it looked like a real life sky. The entire game itself is beautiful, but the sky took my breath away. I forgot I was playing a game and just looked out at the beautiful scenery. It's amazing how far technology has come.

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Most notably I remember loading into WoW for the first time as an early teen. I felt extremely immersed and in awe of the world. It was incredible to actually be in the world that I had formerly only experiences in an RTS. To be able to interact with a world that was completely familiar but still brand new to me. It was nostalgia for a place I had never been.

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I think the purpose of art is to make you feel something. This is often achieved with themes, symbols, motifs, culture, and characters. I think games regularly accomplish this well. Shadow of The Colossus is a fantastic game I consider to be art. It uses a similar structure to the hero's journey but it has very little exposition or cutscenes, instead telling you the story by interacting with its world. Interaction is a technique videogames have unique access to over other mediums like film and games that use interaction well to tell their stories are often the most immersive and emotionally impactful. In Shadow of the Colossus, you navigate a vast foliage dense landscape on the hunt to defeat majestic titans roaming the land, the goal of which seems to be saving the life of a girl who has died. The more you defeat, the more you realize you are becoming the monster, the more you question if it's worth it. Your character becomes more dirty and disheveled as the journey progresses and by the end, you are a shell of your former self. You have defeated all the creatures to save the girl but in the process, you became a monster far worse than they ever were. The game ends with this happening literally.

The game is left heavily open to interpretation because of the lack of exposition and games that tell their stories almost solely through interaction are my favorite kind of art.

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When I played The Legend of Zelda Breath of The Wild, I liked to just wander the world because it was so beautiful and the over world was very well designed, with many villages and areas looking very different, making it feel very life like

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Hollow Knight felt like a masterpiece of art in the way it told its story and the world it created. It brought life to characters and a world that was entirely fiction.

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The game provided an engaging narrative that I was emotionally invested in, and was also enjoyable to play due to the beautiful environment it took place in. I valued being able to explore the space and become better acquainted with it, as if I really was spending an extended period of time at a real location. Timed dialogue choices allowed me to step into the shoes of the protagonist and try to understand how he was feeling.

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When i played for the first time this game i fell in love with the colors, the illumination, the textures. It was like being inside of a cloud. In this game you can fly around and slide in the hills. The shadows moved so smoothly around the ground it could be real. The details were in everywhere, the olor scheme even changed with the sun in the sky. There's also water in the game, you can swim and go down the lakes if it's deep enough, the water is animated just like it was real, with the waves and correct lighting, sometimes you can even use it as a mirror if you're standing in the right place.

The game has quests and seasonal events, but I enjoy doing it for the pleasure of seeing this world so amazing, like a surreal painting with enormous trees inside the clouds and gigantic structures defiant gravity.

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The choice near the end of Part 1 of Fire Emblem: Three Houses (on the Black Eagle route) where you decide whether to side with Edelgard or Rhea. The experiences with the game's characters up to that point (in overall plot scenes, single-character support dialogues, and even small in-battle dialogue), overarching plot, and even visual/music cues made it feel like a very significant decisive moment. (In hindsight, it's a bit surprising that a statement like "This decision will drastically alter the story." wasn't immersion-breaking, but with the overall quiet except for a 'heartbeat' sound, it made it work. And I only just realized while writing this that at that point, the main character doesn't have a heartbeat.) The parts immediately leading up to it and reactions afterward also had excellent voice acting that were great at bringing out the right emotional effects for me. (Other, more 'meta' realizations like that I wouldn't have liked the scene nearly as much with a male main character didn't come until quite a bit later.) Also, I honestly didn't have a whole lot of doubt about what I would decide, but it still felt very heavy and significant. (I sided with Edelgard. Just so you know.)

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The game was very much like a classic story. It could only progress when you did. The writing style was very touching

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Most recently the metal gear solid series of games, the in depth story can be experienced in the same way as a movie or book but in a way which is actively engaging (I. E. The gameplay elements)

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The game made me feel a range of emotions throughout. The base one being a feeling of accomplishment as I completed puzzles and figured out solutions to all the different “experiments”. I also felt joy and happiness, both in completing puzzles that I struggled with and during the moments of dark comedy and deadpan humor. The sadness and feeling of “Oh it’s on now” upon seeing and figuring out that everyone in the enrichment center is dead and Doug Ratman is the sole survivor.

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The game is largely dependent on the storyline. Most decisions are presented with a fair amount of time to consider the variables, and there is no mashing of multiple buttons to achieve complicated moves. The game is very story-driven with the player being limited often to only picking different choices that affect the major story, but only slightly, because the end result is invariably similar.

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My experience of a video game as art took place as I completed side quests for the game. I remember feeling completely invested and drawn in to every side quest and small task I was asked to do. This, to me, is a large feat to accomplish considering I have played many video games in the past and have never felt the way that I did about this particular game. I was bought in to the world and it’s lore through the wonderful experiences I had doing these side quests. Everything felt so rich and nuanced and detailed.

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The experiencing of feeling the game as digital art was an experience that evoked feelings of awe and hope. The experience had mostly been tragedy and despair and as such, this moment of hope in the game where allies join you to help you through an almost impossible situation is an awe-inspiring moment, combined with the music and the themes of the game being tied into the gameplay.

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I designed a house in-game using different decorations, walls, floors, lights, etc., even coming up with my own unconventional combinations, such as using Stone Bricks, Marble furniture, Glass Lamps & Candles, and Disk Walls. I consider that art I have made within the game. I showed it off proudly to close friends as I would do with other forms of art that I have created.

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I became heavily invested in the story and atmosphere of Red Dead Redemption 2, to the extent that I engaged in as many quests as possible to experience as much character interaction as possible. I would also spend hours simply wandering the countryside to take in the beautiful scenery. When the story ended, I was heartbroken at the conclusion and it affected me deeply. I cried through the credits, and I felt like I had lost a close friend. Then, the epilogue began and I felt like it was too soon; I felt like I needed more time to mourn the ending of the game. As I played through the epilogue, I continued to feel sad for the loss of the main character, even as I was happy to see the evolution of the other characters.

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The combined audiovisual experience was one that I could imagine being enjoyable even if it was not interactive. The graphics are unique and intricate, the music engaging and fitting to the tone, and the storyline complex, meaningful and a bit spooky.

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I drove around the map admiring the scenery, interacting with NPCs and wildlife, and snapping in-game photos. I felt like I was in that region and it felt like a place I had lived for a while and understood. I listened to people talking and watched them driving, swimming, suntanning, and more.

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The mechanics and aesthetics of the game were in harmony in a way that made the story feel even more alive. I think it was a form of artistic expression not available to cinema or literature because none of those mediums can use my agency as a core component.

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An RPG I am playing features digital art cut scene s, a plot that could be considered a novel, and a beautifully depicted digital world.

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Each level is genuinely insanely beautiful and it's obvious someone put the maximum amount of effort into the visuals and genuinely loved doing it. The creatures and objects and their behavior is also all very creative and whoever designed it all had a lot of fun, making it also very fun to play and experience. That's what makes it art... the people who made it loved making it, and made it the way it is for the sake of making something purely fun and cool and beautiful.

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The game explores what it is to be a player and/or a creator. It constantly underscores its own status as a human-made digital artefact, yet still manages to convey a compelling, existential narrative disguised as a true story. (Well, actually, it's a true story whichever way you spin it—it just turns out that it's about internal self-conflict rather than an argument between friends.) It subverts what we think of as hallmarks of games by rejecting sub-goals/incentives/rewards/character or stat progression/enemies/the domination of space, etc., and instead chooses to tell its story at a level of reality/abstraction shared by the player and the narrator–developer. It features beautiful visual motifs/symbolism as well as poetic, sometimes cryptic dialogue. Its 'level' design (more accurately described as scenography or mise-en-scene, I think) is equally thoughtful and evocative. Since there is little (inter)action, much of the game's aesthetics come from how we traverse and inhabit that space (e.g. temporarily being able to only walk backwards; suddenly being able to see what's 'behind the scenes', etc.). In short, rather than being 'meta' just for the sake of edginess/trendiness, the game makes the 'meta' level its primary plane of communication, and does so in a convincing, sophisticated way. (Cf., e.g., Pony Island, which is a bit ham-fisted.)

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I remember the game to be so warm at moments, I loved how they mixed all components so well, the music, the colors, the atmosphere, it made me feel as if a was in a movie, the plot was also very good, for me it was unexpected, I also loved the duality of the game as warm as it was it was also dark and cold

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in playing Darkest Dungeon i found it very interesting how the battles shaped the characters psyche, and how that using them in battle

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I would consider the Nintendo Switch game Breath of the Wild art. The game is aesthetically pleasing and has a distinct visual style. There were times when the landscape in the game struck me as particularly beautiful and I would spend a few moments just appreciating it, the same way I would a painting in a museum. I also loved the character and clothing designs in the game, and appreciated the time and thought that obviously went into creating them.

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My experience is that of an adventure, a fantasy one, the story of a protagonist and his companions. An immersive unfolding of a mysterious plot, guided by the call of adventure and cryptic dreams from an enigmatic guide.

Every dialogue, every cinematic freezes the frame of your surroundings and transports you to an illustrated book, in interactive fashion.

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There are many games that I have experienced as art, the most recent being Doom (2016). It is a masterfully crafted game and by the credits I was left dumbfounded with just how much of an enjoyable experience it was. The gameplay is like nothing I've ever felt and if Doom isn't art I do not know what is. Every single part of the game is calculated to bring a very specific experience to the player.

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Themed, expressive worlds, exit stage left, GIANT monsters, raccoons that fly, bears that turn to stone, music that inspires. I was young still, but up to this point games we a very specific thing; this one is Mario, he steps on turtles and saves the princess, this one is Contra, they're soldiers fighting off aliens, this one is Metroid, a space soldier fighting aliens. But this one is art, you're not just moving from one level to the next, you're on the map, and every world is new and unique. Ghost houses, the sun has a face and it's mad at you, it attacks you, the every day enemies are now huge, you go to the sky and there is a castle in the clouds, a world of pipes, and a world of lava. The creativity of it all mixed into one game.

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There are so many moments in narrative, story-driven games in particular that I think classify as art. The mechanics of the games being stripped back to their base basics necessitate the developers to spend their time and wow the player in other ways; and they mostly do that through soundtrack and visuals. I can think of so many moments from Life is Strange where I sat there, not playing the game, just watching the world around me; the people walking about, the perfectly-matched music blissfully playing away in the background, the story I'd been experiencing at the forefront of my mind as I immersed myself in the town of the game. Even to this day, no game has ever calmed me as much as Life is Strange has.

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The purpose of the game was communicated entirely nonverbally, so although you never knew exactly the goal you were working towards, you felt a lot of drive to reach it. The player connects with the environment deeply, as well as with other players, without ever speaking or hearing a word.

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I find the general atmosphere of Satisfactory sublime. The way the exotic, yet familiar natural environment of the planet the player character lands on is contrasted with the regularity and familiarity of the fully automated production lines. The music blends the serenity of the alien world's natural beauty with the technology the player uses to advance in the game.

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Mechanically, Rimworld is a base-building, colony management sim game. Experientially, the game invites you to be the co-author of a story. Importantly to the experience, the pacing of the story is controlled by the game, but many of the elements are left with the player (colony creation, quest decisions), or left to the player to decide if they'd like to author them or leave them to the game to manage (pawn names, optional micromanagement like schedules - which have an impact on the relationships between pawns over time). Experiencing a story like this is firmly in "art" territory for me, but the hybrid reader-author relationship tickles a particular kind of creative aspect that resonates with me in particular.

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LiS2 - an interactive decision based game. I felt engrossed, like I was involved in an interactive movie. I was emotionally attached to the characters, trying to make the right decisions for them and limiting negative consequences. I was smiling at the cut scenes with music, and panicking at stressful scenes. It was very emotionally and philosophically stimulating for me, and I have been reflecting upon it for weeks.

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So part of the game is running around trying to revive these trees, and so this cutscene plays out a few times throughout the game. However, it sticks out to me so much because before the trees are revived, the land is barren and grotesque and even fearsome at points, but when you revive the tree an animation plays where the tree quickly blooms and flowers/green grass/buildings sprout through the land. Accompanying it all is this excellent soundtrack and panorama of the newly-revived land. It makes goosebumps ripple throughout my body no matter how many times I see it.

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The protagonist has no fighting skills. The environment (empty space) is naturally hostile and makes the player feel isolated an alone. The style of the space ship feels inhabited and dead at the same time (like a carcass). The body horror is immensly unsettling and detailed.

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I finished the main character’s arc and was moved by the way he grew as a character over the course of the game and how being terminally ill affected his outlook. I developed a real emotional connection with him over the course of the game, and was moved to tears by his redemption and death. It made me think of my own life and how similar I am to the character, and how brutal life in the Old West really was.

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A murder mystery, set up in a unique way in a limited colour palette deliberately chosen to obscure information artistically while showing other information.

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It has been a while since I played games to that extent. However this game was one of the first with a relatively open world to explore and an orchestral score that I’d played. The music was so good that I still like it better than most other music in games. It was beautiful for the time. Still beautiful now.

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The goal of the game was to climb a mountain. I had spent a couple hours collecting items and talking to different characters to understand my own character's motivations and personality. When I reached the top the camera panned up and revealed a beautiful aurora. I was awestruck by it. Then the character pulled out their phone, finally having reception, and spoke with their mum. I don't remember what they spoke about but it was a heartfelt moment. I felt both responsible for providing my character this experience while simultaneously sharing the experience with the character. It was a mix of emotions from pride in myself for having overcome the primary obstacle of the game, to empathy for the character as they share a candid and vulnerable moment with a loved one. In combination with the breathtaking visuals it was an incredibly wholesome end that left me satisfied with the whole experience.

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I was able to feel the emotions portrayed as much as the characters did. I felt love for another being and I truly felt a sense of loss when the characters lost things dear to them. During the game and after it ended, I felt the experience as real and genuine. The emotions it made me experience were unbearably strong and I could not get them out of my head or my heart

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The game and it's graphics, music and story made me feel calm and happy in a way nothing else could at the time. Playing it felt like a journey to another, better place, and that's art to me.

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I experienced a story of humanity making their way in a new world, along with all of the wonder and fear and mundanity that would be a part of the experience. There was so much to explore, and stories that at first seemed unrelated but then came together later on. It wasn't so much about the characters, but was more about the sheer awe of exploring a planet for the first time, venturing into the unknown with no idea what you'll find. Some things are beautiful, some things are dangerous, some things are both.

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All games are a form of art, to pick just one instance is really difficult, so I will just tell what my most resent gaming experience was.

Just after starting the game I was greeted by an UI which was well crafted to combine functionality with design around the theme of the game.

During the loading screen which was an artwork there was a short bit of narrated information like you would find in a museum about Chinese history.

Then I was thrown onto an artistic map of china with many details and sights. The map instantly sparked my curiosity about so many sights I never new of as I wasn't very familiar with. The craftsmanship at hand was great as it can't be easy to combine history, functionality and visual beauty in such a way.

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I do not play many video games, but I do watch people play and discovered that people upload cutscene compilations online. Starcraft 2 is an incredibly interesting game to watch at a professional level, and the developers put effort into both the competitive game as well as the lore and story mode. I watched through the cutscenes and it felt like watching a movie. The characters had initiative and emotions. There were arcs and payoffs. That level of care made me feel like the game was also art.

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There's many instances I could site, but my favorite so far has been the whole story of The Secret World. For times sake, I'll narrow it down to a specific quest. (though I love so many, and reccomend this game to everyone interested in a modern day story based of legends myths and conspiracies being real). In this quest, an incredibly smart 8 year old (with telepathic powers, who is one of the last survivors of an apocolypse esque scenario) leads you through Carl Jung's theory of the shared subconscious. To do this, you fall asleep in a daycare and roam around a dream. You start by picking out of three words, which best describes you. Brave, kind, wise, or creative. You then spell the opposite. It then leads you through a series of doors, with questions like "Did you leave your parents, or did they leave you?" "Did you have friends? Was that your choice, or were you shunned?" All of these choices lead to a boss at the end of the path, you. The answers you gave result in different buffs. Having parents is a heal overtime, being alone is a damage buff. A fight ensues, but once you think you've won, your shadow grows tenfold and chases you back to the start of the path. The only way out is to evade your shadow and wake yourself up. Personally, I believe its conveying the idea that ultimately, the only way to defeat the darker side of yourself is to acknowledge all that you are and use that to defeat all of what eats at you from the inside, and even then, some simple avoidance may be needed to maintain your day to day composure. Maybe Id think somewhat differently if I was more well read on Carl Jung's philosophy, I hope to be someday soon. But this was about fifteen minutes of a game with a hundred hours, at least, of content. In my mind, art is anything where a medium is used to convey emotions and provoke thought. Through the whole path, I was locked in a reflective state on what made me "me", and what doesn't. When I saw the parent buff and read "they will be there for you in your time of need", I remembered how much I loved my parents, how much they tried for me and still do despite it all. When I walked through the door to say I was a loner, I really did pause and think on how, despite past anguish, Id chosen that reality myself. I can't change that, but there are upsides to the choice. With part of my definition of art being a medium that conveys emotion and provokes thought, this hits the nail. Thanks for letting me talk about this game, its moved me beyond belief. And Ive only talked about ten or so minutes of it. This was technically a side quest.

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I remember time passing by without me noticing, feeling legit joy just from looking at the graphics, reading the dialogue and listening to the music and fx. While playing this game, I was able to completely immerse myself in the world the story developed in, like I was the character and I was going through every situation and task.

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I played the game Kairo, or Cairo I can’t remember, it was an atmospheric puzzle game with big rooms filled with mist and interesting lighting, all the textures were concrete

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There have been many instances in my life wherein I experienced a game that I considered art. What comes immediately to mind, though, is my experience with a game called Oxenfree. It was clearly art to me because it didn’t just make me feel something at the end of the story. I was deeply moved by the game, haunted even. It has stuck with me to the same degree that any other mediums of art have.

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Redneck Rampage has some nice south-western USA scenery. Sort of places you might fantasise about visiting

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I was at the top of a cliff looking over the land and it was beautiful

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The story was presented in an abstract, impressionistic way that allowed the player to interpret the meanings of their own observations. I loved the style of the different "games" that the narrator brought the player through and it made me think about many different subjects.

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It was a game that challenged the media itself, the music, art style, characters, the lore everything was consistent and incredibly well made. I think the game went beyond the classic tropes of videogames.

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The first Bioshock was clearly art for me, I'd get into new areas and just wander around looking at things for as long as it took to see everything. Same thing with Skyrim, I have probably 40 hours of just wandering around following foxes to see where they'd go and admiring the view. A few side scrolling games were clearly designed by artists as well, a great example is Valiant Hearts which uses a sort of card based art to suggest three dimensions without actually modeling them.

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The game was "This War of Mine" - the whole game was, to me, an artistic experience. There are too many instances to recall one in particular, but I do know that the instances that made me think "wow this is art" were the most emotional events of the game - the plot twists in the Stories mode, the difficult decisions one has to make, the moments where the gameplay took me off-guard.

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Nearing the end of a dialogue-based RPG, an option to make a perception check appeared apropos of nothing. Upon succeeding, My character encountered and approached the elusive "insulindian phasmid," a cryptid which the game had previously led you to believe was a mere fairy tale. I was able to hold up my hand to it, and using a skill which roughly translates into imagination, i was able to speak with the phasmid. From all the dialogue with the phasmid, I felt nothing but awe towards the creature and the universe at large-- it spoke of large heady concepts like human consciousness in the voice of a small-minded animal, which gave it much more of a feeling of natural wisdom being dispensed than artificial philosophical wankery. A quote that stands out especially to me is "The anthropods [sic] are in silent and meaningless awe of you. Know that we are watching-- when you're tired, when the vision spins out of control. The insects will be looking on. Rooting for you."

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While playing the game, the combination of level design and background score just felt to be in perfect synchronicity. The way the music flowed with every action of the game made it seem as though you were drawing your own masterpiece

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It was a thought and emotion provoking experience. It called to mind the feelings of workday life like monotony and powerlessness. It also evoked a feeling of curiosity and discovery and fear of the unknown or of change.

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The game I played was art by cause it was designed as a slow and calm experience, giving the opportunity for reflection. The graphics used were simplistic but communicated the ideas effectively. It communicated visually a story that made me think about and reflect upon the passage of time and life, all within the five to 10 minutes of playing the game. The interaction was minimal in the game, but a couple of key choices define how the game progresses.

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I play a lot of games that I would say are art. The most recent one describes itself more as a toy than a game, to which I would agree. It does not have any set goals or tasks you have to complete, you're just playing with it to have fun.

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Red Dead Redemption 2 is definitely art. The amount of detail in the game is amazing. All the details feel real, in a sense. I hunt in real life and the hunting detail in this game is phenomenal: different weapons used for different game, tracking and stalking animals, even skimming the different animals was very accurate. I do appreciate accuracy. I also really enjoy the scenery in the game. A lot of it is based off of real life geography and it is all done beautifully and accurately. Besides all this, story line is where games hook me. I felt immersed in the world, and it was beautiful. Storylines in video games are just as valid as any other story in a book, and stories are human art

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One instance was a short video game-type of mobile app that was essentially an interactive narrative unfolding as you solved various small puzzles and experienced the romantic relationship between two characters, from when they first met to when they broke up. There was less emphasis on the game play than there was on the emotions it evoked and the art style

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Most recent experience was with the Last of Us Part II. Specifically, the story is centered around two characters who's narratives are intertwined with one another. They're respective journeys challenge the player/viewer, and force them to empathize with characters who consistently commit heinous acts of violence.

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I commandeered a spaceship through the core of a planet. The area was bright and foggy and blind creatures with anglerfish like features were lurking there, so I had to fly on momentum to avoid making sounds and disturb the creatures. The area had a weird effect, where spacial dimensions could alter from area to area and I had to reach a certain point of interest, while still hurrying up, because the sun would explode in another 6-10 minutes (the main loop of the game is 22 minutes long but there is no ingame timer).

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Playing AC Origins felt like art for a number of reasons. Firstly, it was visually captivating. Between the landscapes, ruins, temples and other architecture, etc- the environment is like an exploreable piece of visual art. The writing was also very good, I felt. Playing a well-written game can feel like being immersed in a very long interactive film. And I most definitely view film as art. AC Origins had a compelling and engaging main character and storyline. In fact, I cried a number of times during my playthrough of the game while watching some of the more impactful cut scenes. Much like films are large collaborative pieces of art, I definitely believe video games are as well.

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i was playing the legend of zelda: breath of the wild in a sad day. a sunset on a perfect landscape between two biomes almost made me cry. it was PERFECT.

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When i play a game I really enjoy and I just get lost in it all from the world to the sounds to the ambience, the characters are enguaging and I might even lose track of time in the real world.

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The environment of the game can tell something about the bosses and create a story. Items have descriptions that can help reinforce it. The soundtrack in the game also is an artistic feat in itself, as the scores are beautifully written.

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The narrative of the game is told through the environment and objects in your inventory. The game is not explicit about the deeper meanings but some side quests and cutscenes may make the story more clear. The soundtrack too is part of the artistic experience.

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For me, art is any medium that conveys an idea or message, or makes the participant experience specific emotions. This game was very philosophical in nature, examining the relationship between good and evil. The game introduces a variety of characters that exemplify either the light side of the force (good) or the dark side (evil) as well as a mentor character whose alignment is somewhere in the middle.

At one point the mentor character explains that by helping people and taking on their burdens, you are teaching them to rely on other people's generosity for their survival. And one you have left they may actually be worse off. In contrast she also chastises you for overtly evil acts like winton violence.

This part of the game really made me consider the best way we can use our resources to help elevate those in need. Simply giving someone food or shelter is a temporary measure. The true good would come about by empowering those in need and helping them gain the skills and opportunities to care for themselves.

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The game was like a well-written adventure book which I would consider as a form of art. What makes it different to a book is the fact that "you" feel like the main actor who makes the decisions (even though the story is linear). This feature, along with the outstanding visuals (for the time the game was released) and superb voice acting made the game an unforgettable experience for me. Still, when I think about the game, I recall warm and pleasent memories. I would rate this experience an order of magnitude higher than any books or movies I have seen.

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I was playing through the levels and just experienced a sense of calmness overwhelm me. I took myself out of the game and reflected on how the game made me feel like this. I felt such a strong sense of peace and calm that is hard to describe.

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I was riding my horse through Ambarino, one of the fictional states in the game, and I paused my game to get a drink of water. When I came back and unpaused the game, I looked over the edge of the mountain path I was riding along and sat there appreciating the scenery. The pine and fir trees, the river deep in the rocky yet smooth canyon, the wildlife around me, the audio of the birds chirping in the forest. It was extremely satisfying and it allowed me to forget my real life issues and just be at peace. I consider art to be a work that you can just get lost in, look at or listen to, and appreciate greatly. This is how I perceived the game at that point in time.

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In this game there is a wide-open world to explore, with crisp, high-quality visual depicting various regions/ecosystems. In exploring that world there are more than a few beautiful vistas, including flora, fauna, and geographical features. It is ultimately a game indeed, but the artistry of the in-game world is such that, when I played it on a lower-quality TV, it just wasn't as enjoyable; the visual quality in high definition is just that enthralling.

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I was mesmerized by the presentation of the game, everything came together well and created a meaningful, deeply engaging and thought-provoking experience. I felt like I understood what the character was going through, felt her emotions, the suffering and the drive to overcome it.

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There are 2. Far Cry 5, and the first time I ever tried VR gaming. Far Cry 5 just LOOKED so much like real life, the visuals blew me away. My first time in VR was a zombie game, something experiment? But being able to look up down all around and be 100% immersed was breathtaking

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The title utilized the pros that games have over other forms of media, in that you as a viewer of the media is able to interact with the piece in a more intimate way by allowing you as a player to make artificial choices that feel influential on the story. Letting you direct the direction of the story, and reap the results of the direction you pushed the game in.

I as a player felt happiness, guilt, sorrow and anger for the events that transpired as a result of the choices I made in the game.

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The game took you on a linear journey through a beautifully designed world, there were elements of fantasy but the use of design, emotion and storytelling is what made it ‘art’.

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The game Firewatch: I first got introduced to this game because of the beautiful art. I had it saved as my phone wallpaper. When I played the game, the graphics and the sad story combined into a beautiful experience. Now even listening to the OST brings me joy

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I related to the characters, cared about what happened to them, and the story was poignant and made me feel things.

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The colors of the characters and settings were warm and inviting. The scenes were mostly familiar - houses, barns, a park at night with fireflies. The music of the game was soft and slow, thoughtful, nurturing, even bittersweet and held a note of nostalgia. There was a constant theme of friendship, interdependence and comraderie in the game, which withstood the presence of vulnerability and danger. The bittersweet music and interplay of light and shadow in the game reflected these emotional themes.

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I experience basically all games as art, defined for me as an artificial experience that magnifies an aspect of human experience. The most recent example was basically the entire game of Papers Please, but especially the middle of the game, when the difficulty of the mechanics, the stress of providing for your family, and the moral pressure of protecting NPCs combined to create a poignant sense of despair.

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All Borderlands series , fallout series, and several smaller indie games. The emersive environs, contextually coherent storylines and visual art styles can fully engross me while playing. Many games are good for this, but some get it truly correct. If I feel like crying from say Arthur Morgan dying of cancer in Red Dead redemption, then someone gave enough time and effort to place me there. It's not just a time killer when things are done right in a game. It's the finest artform of our time.

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The ending of Red Dead Redemption 2 was such a masterful ending to an incredible game in which the main character, Arthur Morgan, finally succumbs to TB. I’m the good ending, which I played through, you watch as this beloved man faces towards the sun one finally time after spending much of the game reflecting on whether he had lived a good life. I swear I can’t properly explain it but the time I played with Arthur (30 + hours) got me attached to him and it made me genuinely sad to see him go. His ending death scene would be considered art by me

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I am currently playing Disco Elysium. It evokes a depth of emotion in me equal to any film. It's darkly funny but with a humanity underneath, it's sad at times, and it's satisfying when you solve something. The combination of a strongly narrative game combined with the satisfaction game mechanics give me (eg choosing stats as you level up) is a perfect combination which has me smiling through most of the game.

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I experience it as art when it creates a sense of ambience and relaxation, when the colours and artwork of the game make you feel like you're fully experiencing a sense of peace. When the music in conjunction with the pictures, colour, and general feeling run smoothly and you just appreciate the whole aesthetic

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sdf

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Have been playing The TALOS Principle lately, a puzzle game. However there is a heavy philosophical theme about being an entity or a person, about free will, about the illusion of choice. I love philosophy. The game is not afraid to call you out for seemingly mindless responses to the questions it raises, and is not afraid to confront you with the consequences of your actions.

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After having reached every main ending of the game, the story takes a grim turn and leaves you feeling hopeless since pretty much every main character ends up dead or in a complete state of misery. Just as this happens, the credits start to roll and you actually play as a little spaceship shooting the words on screen. However, even now you remain hopeless because it's impossible to win. You lose again and again, having to repeat the same process over and over - pretty much mirroring the hardships the main characters had to go trough - and just as you start to become really frustrated and are about to give up, messages from other players all around the world start to appear. All these messages contain positive thoughts, urging you on to not give up and keep on going. As these messages become more and more, you start to realize that you are not alone in this, there are thousand of others around the globe, stuck in the same struggle that you are - until finally, you get help in form of other spaceships circling around yours, rendering the shooting section, which seemed impossible to overcome just a moment ago, incredibly easy. Thus you beat the final "boss", the credits, of the game and get to see the true ending, in which the main characters get reassembled and wake up to live another day.

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The experience spans the whole game for me, in fact. There is one moment, however, which stood out. It took place at a farmhouse where the main character Conway talked to Weaver who lived at the farmhouse. Conway was looking for a hidden highway to deliver a shipment and Weaver needed someone to fix her TV. The conversation quickly moved to the metaphysical realm and the TV started behaving strange. Then Weaver disappeared. As I was immersed in their discussion and wondered what had just happened, I prompted Conway to exit the farmhouse and move to another area and at that very time, silhouettes of musicians appeared in the foreground and they started playing a song. The mise-en-scène of that part of the game was simply crushing.

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I'm a lifelong gamer, but this happened while watching my son play Hollow Knight. The game is a true work of art, from the backgrounds and atmosphere to the musical scores. The game is beautifully drawn and rendered, with so many small details and a true sense of romance and even decay. I've watched him play for hours because it's such a beautiful setting.

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I experienced it as art because the game itself was very atmospheric, and the story and art style of the game was very emotive. I also liked that it made me think about things in a new way, as all good art does. It gave me the same feeling as visiting a gallery exhibition - like I understand another perspective on the world through the things I have seen. I felt like I understood the experience of living in a warzone much better, but more than that, I felt like the emotion had been captured and the bleak hopelessness mixed with hope that civilians experience came across as I played. The game itself had challenges and moral choices to be made, but gameplay wasn't difficult - I think that also contributed. If I'd been caught up in trying to WIN, I might not have paid so much attention to the feelings the game was creating.

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In this instance, I was carrying out a quest in an MMORPG. It was a rather depressing quest in an area that was very beautiful compared with other areas in the game. I was conscripted by an elderly mother to find her four lost children. As the mother stated, each of her children are very ambitious in their own separate way; which in turn gave leads as to where they might be. As you proceed through the quest you find that each child has met his/her end in a tragic accident either guided by misfortune or recklessness. After you've collected a memento from each child's personal belongings you return to the mother bearing only these small items. The mother, so deeply saddened by the loss of her children simply passes away sparing a few short words for thanks. The quest is called "Spirited Away".

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The game is therefore art to me, because its narrative nature conveys emotions very well and sends the player on an emotional journey.

Roughly speaking, it's about a narrator who shows the developed levels of someone else and thereby draws conclusions about the developer.

Because of the open narrative style it also tempts more to empathize with the characters and think about how you would have behaved yourself. Thus the game becomes a very personal experience.

The short levels, which all leave a negative impression at first sight, can also mean something completely different on closer inspection. This also makes the game more and more detached from the author of the game and gives the player more and more control over what he makes of the game.

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The game was an escape from a bad day, it was so melancholic to see a world that was so familiar but also so changeable

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The game gave me emotions I didn't know I could feel in a way that has lingered for over 6 years. It was a masterpiece I can only describe as art. Feelings, emotions, beauty, conflict, and the human condition all rolled into one experience.

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I went into the game not really knowing what it was about and was actually blown away by it. I've never really experienced a game that presented such heavy themes and philosophical concepts with such a simplistic and almost cute art style. It felt so unique to me and it made me question a lot of my own thoughts about life.

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The game involved exploring an island through the character of a man who recently lost his wife. While exploring the island, the man reads parts of letters sent to his wife, and slowly the story of his wife's death and of the island itself is revealed, though not wholly so. There is no 'game element' like a puzzle or a high score, and so it does seem questionable as to whether or not this is a game. Exploring the island is purely done on foot, and no running, only a slow walk. It never feels tedious however, as the game world is so intricately made and the dialogue is so engaging that the player is never bored.

The whole game can be played in a few hours. It left me somehow both melancholy and hopeful. The feelings generated from both the dialogue of the man and the images shown in the world were quite profound and stayed in my mind for the next few days. Right from the start, there was no point when I was not engrossed with the game, even though by all metrics it is slow. Though it is this slowness that allows each line of dialogue and part of the world to breathe; it is this that makes the game that much more impactful.

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The main plot of the game is that the player characters have unexpectedly found themselves deceased and in Hell, and find out that there is one and only one way to revive themselves from the dead - to defeat Satan in a game of his choice. You spend the majority of the game trying to fulfill this prerequisites you must complete before Satan will accept your challenge. At the very end of the game, when you go to finally challenge Satan, you find that he is in the middle of an intervention for alcoholism by the other residents of Hell. Satan refuses to admit that he has a problem, and challenges the player to a drinking game, which I initially refused to participate in out of not wanting Satan’s substance abuse issues to become worse (I have had people in my life who have had problems with alcohol.) Satan will then inform the player that if they refuse to compete, then they will remain dead forever and will not be revived for being virtuous. I realized immediately due to experiences with other games by this creator that this was not a bluff, but instead a legitimate warning. After losing, Satan will allow you to re-try, and after multiple attempts, I defeated Satan and felt good about having beaten the game, and after seeing the other citizens of Hell react to how I had enabled Satan’s self-destructive behaviour, I started to wonder if I had done the right and just thing. I always like to win, I’m a very competitive person, and I have a deep rooted fear of death and failure (my two biggest fears) - I had defeated my insecurities and accomplished what I set out to, but at the cost of knowing that I had become the kind of destructive presence for Hell that I absolutely despise from people in the real world. It made me think about my own values, and beliefs, and morals, and how they can be set up to conflict with one another.

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The game told a complex and beautiful story about humanity, self-sacrifice, and love.

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The whole game, really, feels like an art piece to me. The world is built and realized so beautifully. Each area of the game is distinct and evokes some kind of feeling - anxiety, calm, happiness, nostalgia. Each area has beautiful, distinct music. Colour is also used to differentiate the areas. The mood is crafted carefully and very successfully. It really is easy to get lost just exploring the world and learning about it. The writing is probably even better, to be honest. The game never tells you outright what happened to the world or what's really going on. Instead it leaves little clues, lore tablets, pieces of dialogue, or characters to tell bits and pieces of the story. Once you start figuring out what's going on, you can't stop thinking about it or trying to find out more. It's like reading a good book, except you get to explore it all on your own at your own pace. The game left me with a sense of wonder and a lot of questions to think about. For instance, one of the main conflicts of the game is about sacrifice. Children are sacrificed to become void creatures in order to contain the Radiance, a deadly infection that would wipe out this whole world if left to spread. It's a similar problem to the trolley problem in philosophy.

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This game is an open-world experience with an incredible detail for the environment. The settings you can stumble upon are breathtaking, and many times, something you could only dream of in the real life. The story is one of great adventure, going on a great journey to save a princess from an evil beast. The sounds design is fantastic, further enriching the world with ambiance and intrigue. Every single individual aspect of this game can be considered a work of art.

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In this game, you play a married man who leaves his wife with dementia because he can't deal with it. He meets someone while watching out for fires in the woods. During his time there he discovers a story.

The player just has to walk through and can select dialogue to continue questions etc.

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I consider video games to be "art" when the graphics are developed so well that it almost looks realistic. This is especially true when the game takes place in natural spaces, such as a forest or a plateau or a grassy valley. When the game shows the grass blowing in the imaginary breeze with the angle of the sun's rays shining perfectly, that is art. When the colors are vibrant and the color pallet is widely varied, that is art.

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The whole aesthetic experience was evocative of traditional Japanese and Chinese painting, paired with an equally excellent soundtrack.

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I was running around as the player character in the open-world environment. The game world has a lot of different biomes and scenery, from beaches to snowy mountains. I was in an area where there were wide-open fields, but also pretty trees. A large tree had fallen on its side and you could walk through it like a tunnel. The sun was setting in the game as I came to the end of the tree tunnel and the world looked so beautiful. The wind was blowing through the grassy fields and there was a castle in the distance and the trees around me. I had to stop to enjoy how pretty it looked and how much care the game devs has put into the graphics and attention to detail. I wanted to travel to the place in the game and just enjoy it.

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Although rather old now, this RPG game is full of Easter eggs and storylines you're likely to miss when you play the game for the first time. Also, the imagery contributes immensely to the player's immersion experience, in that it tries to recreate some of the US's most iconic landmarks, such as Downtown LA, Hollywood, and Chinatown. This, coupled with the voice acting and the soundtrack, makes this game a cult classic, although it didn't garner much box office success when it was released.

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I felt driven by a incredible story, amazing visual art and music. All mixed with gameplay, that makes you feel immersed fully on the story, and feeling empathy with the characters

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I experienced the game Night in the Woods as art, both as a whole, and in individual moments. I felt that the game very profoundly captured the experience of living in a small provincial town without prospects, and that the game as a whole, in its mechanics, its narrative, its visuals, combined to capture and express this, and then to transform this into an object of reflection. The game is simple in its visuals and mechanics, but these are well tailored to create an experience: the light platforming and movement mechanics helped me to physically identify with the main character, and encouraged me to explore the town and know people. And the experience of this was of aimlessly going for a walk like I would have in my own home town. I think this physical identification helped create space for a psychological identification with a complex and troubled character, meaning that narrative choices felt weighty. In conversations with "my" family I wanted to make them happy, but also felt the tension between this and living as "myself" in this town, under these emotionally difficult conditions. The choices in the game are all about building and maintaining relationships, developing and maintaining your identity - they do not affect your "progress" or achievements as such - this captures something fundamental about daily life I think - most of our choices are like this. Again the game aestheticises and transforms this feature of life to make it an object of reflection.

When playing the game I thought a lot about relatively early cinema and the way it was creating a language for itself, and about how exciting some of the moments of discovery and creation, and creative overreach in those films can be. There were some genuinely electrifying moments in the game where I could see a distinct language for games being created in a similar way. In this case a language of agency and constraint: the game uses this inherent tension in the medium of gaming to dramatise experience of trappedness, illusions about our own agency, and the consequences of seemingly minor decisions.

The light platforming and exploration element is again important in this - it brings an element of freedom and agency into an otherwise quite scripted genre (effectively point and click narrative adventures) and this sets up a really effective tension between freedom and narrative constraint. A fairly simple game mechanic is introduced in a way that supports and expresses the themes and experience of the art.

There is a scene at a party which captures this well - the character does not want to drink - she is nervous of the party and nervous of her own behaviour if she drinks too much. But you can only progress through the scene by drinking. If you do not drink you run out of interactions and ways to pass time - you have been away from these people for years, feel alienated from the town and constrained by your past behaviour with them, and have few comfortable topics of conversation. There is a genuine sense of anxiety in not wanting to go back and get another drink, combined with the knowledge that that is what you're going to do. Though this is a simple thing, the ground (in identifying with the character, creating a world) is laid so well, and the scene written so convincingly that the effect of these forced choices lands very strongly. Without the sense of freedom in the game this might have been tedious and limiting. I can't think of another work of art which captures the experience of being (banally) constrained by your own nature so well. The scene plays out with an inevitability which is sad and familiar, but aestheticised and distanced by gaming conventions. The medium and the subject are combined here in a way that could not happen in other narrative forms. And most interestingly it leverages features of gaming which some have argued make it a poor medium for narrative. It is a small part of the game, and a simple idea, but it works with the materiality and constraints of gaming as a medium, to articulate an experience quite forcefully.

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at the end of the true (fifth) ending, the ending credits song flows between english, french, and japanese, and slowly fades out as a loud hum of people takes the melody, and it was perhaps the last of many times the game struck me as art, as it so perfectly closes a game that so perfectly imposes and explores questions of human nature in a game with no humans

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It was breathtaking to see what a digital playground can look like.

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The game had a simple linear story structure that allowed you to experience and understand elements of the story at your own pace as you play through the game. The art style was consistent throughout the game and somewhat surreal/abstract which created a distinct atmosphere. These two elements combined made the game very immersive. The playthrough of the game was also fairly short (3-4 hours) which made it almost feel like a movie that you were a part of. The gameplay, art style, and story all combined to create a cohesive experience.

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This game takes elements of, and showcases and contextualizes, Ayn Rand's philosophy of objectivism. A totalitarian government that is ruled by the winner of capitalism. The architecture is reminiscent of art deco, but in ruins.

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You explore a small solar system in your rinky dink space shuttle, while listening to music that made me cry every time I listened to it. The game confronts the inevitability of death and how that's ok. Also the visuals of seeing all the stars in the sky go supernova is beautiful and terrifying.

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Minecraft itself does not have to be art because there are so many things you can do on it, but it inspires a lot of art. I see people making rube Goldberg machines, castles, floating islands, secret bases, and using command blocks to create visually pleasing videos with swirling rainbows and messages, and really any kind of visual art including 3d and moving can be created

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The most recent instance where I experienced a digital game as art it was a short (roughly 5-10 minutes) indie game about a person alone on a spaceship. The game's controls are very simple (there is one small choice at the end but otherwise the player can only move the player character around and occasionally interact with pieces of the set), but the art is in a charming, nostalgic sort of 8bit style, and the writing is incredibly evocative. The unnamed player character's narration is a letter to a (likewise unnamed) person they miss; the player character walks this audience through daily life on the ship (including drinking coffee, tending plants, and controlling the ship), then goes to a hologram room, recreates the last memory of the time the two interacted, and discusses the parts of the memory they are no longer sure of while the hologram degrades. While the letter speaks as though the addressee is alive and the two characters can see each other in the future, the narration has the emotional impact of an exploration of grief. After playing the game I immediately recommended it to some friends, telling them that the experience of playing it felt like the experience of reading a poem.

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Last game as art I played was Gris. It's a high artistic game, where you explore with the character a world. What I found fascinating was high expressive images and environment used to comunicate emotions (grief) and the fact that the meccanics where though to play on the different aspect of the character. Basically, for each state of emotion, the world was modified around you, transforming elements already saw. I think the powerful of comunicate emotions without need explanations or specific event, and the possibility to reuse previously known elements of the game In different ways was what make it such a unique experience.

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It was absolutely beautiful. The game I'm thinking of is Journey. It was made by a small independent video game company at the time. The soundtrack, composed by Austin Wintory, I think was up for a Grammy nomination. Every part of the game was crafted perfectly in order to elicit an emotional response, it is genuinely one of the best appeals to peace an environmentalism I've ever seen in a game. The lighting, the fluidity of movement, the bond that you feel between other players who you csnt even talk to, it all culminates in an experience that is nearly magical.

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This game somehow expressed a way to look at the world in a highly relatable manner. In the way that i had to think about the puzzles, drawing connections between elements of different scales and orientation, i felt it described very well what it means to be human, and to learn with the world. It also made me question the role of my environment in my own development: the way my environment is affects the way i learn and the kind of inferences i draw from different situations.

To me, this is what art is about, it explains without explaining, asks questions without asking them.

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I considered some games as art because of some graphic effects like iluminatio, colour, events, music, dialogues and how u can participate in the events. I experienced a game where you were at war in a burning city. The Sky was red in a beautiful way that made sense with the situation, also the music made you feel even more into the action, the behaviour of other carachters were brave and action never stopped. I think it was a beautiful piece of art. Just like other missions inside the same game. This game has always been called out to be overrated and maybe it is, but for me, the missions it had were beautifully made

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It was a scene where the two main characters had skipped school and boarded a cargo train as stowaways to reach some unknown destination. In the scene you were able to ask the other main character some personal questions about their life, with which you gained insight to both their and your playable character’s inner thoughts and feelings. The scene had a mellow song playing in the background and once you were done asking the questions, you could keep listening to the song over and over and have the characters simply watching the changing scenery as the train kept moving.

Watching the scene made me feel at ease and sent me back to some early preteen years when things felt a lot easier. The audio and visuals of the scene made me feel nostalgic and a little bittersweet as well, but I couldn’t stop it from looping over and over for at least 10 minutes or so.

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The opening pan of Hyrule when you see the entire landscape of the world for the first time and you can witness the beauty of the scenery and it’s various different weathers, styles etc etc

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The game is emotionally captivating. Music, visual artwork, characters, coloring and the general mood of the game seem very original, in tune and create a bit of a melancholic vibe in this game. The main character is on a quest from being a broken robot to find meaning in a way. I found, the music and sounds gave the whole story more life.

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A cutscene or part in the game where you just walk or travel to your target with accompanying music . the emotions it puts you through.

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Playing Firewatch, it was more like a movie than it was a traditional game. the story was great and better than a movie and it was moving

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I have many experiences where a game is art, each for different reasons. What makes me consider a game as art is when it is either heavily story telling without much player action (walking simulators) and when it provokes strong feelings.

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Having a foreshadowing moment none of the team mentions, then realizing in a dramatic moment the brevity of the situation - one of the main party members will die to achieve the team's goals, and nobody wanted to face this truth, but knew it was inevitable. The player character was left in the dark up until this moment, and realizes that they had said some insensitive things throughout the journey without the knowledge of what was going to happen.

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The first game that came to mind was The Last of Us part 2. The developers of this game used the format of a video game to tell a story, and storytelling is, to me, an art. From a visual standpoint, you could pause anywhere in the game and look at the landscape and it would be like looking at a picture. From visuals to audio effects to the story itself, this video game is really a masterpiece.

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Video games are now possible to encompass elements of design, music composition, storytelling, and emotional captivation. To me, that is art.

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I was watching a Twitch stream, so someone else was playing the game. I remember being completely fascinated by the visual aesthetics: it was somewhat dark and gloomy, yet so magically beautiful. My thoughts at that moment went to Kants descriptions of sublime: it was threatening and dangerous, yet beautiful. i knew if i were playing i would be nervous and stressed to do well, but i found the graphics to be incredibly enchanting, even dreamy. The setting was nature, with a lot of contrast between light and dark, some sharp edges and cloud-like appearance of the lighter areas, with tiny specs of light floating around. I felt nervous excitement about the game play and calm serene feeling at the same time due to graphics. My focus was torn between wanting the character to perform well and the admiration of visual aesthetics. There were mostly two feelings, a discrepancy between both, I was afraid and mesmerized at the same time.

(When I later played the game myself, I had the same feeling, but not as intense due to more exposure.)

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No man’s sky is just as much of an art piece to me as it is an experience.

The vibrant colors, the simple tone background music, and the calm quiet atmosphere makes me feel like I’m perusing the world’s biggest art gallery, except it’s a planet. Visiting different planets, especially the exotic ones, are a treat. Such as finding one that is purely hexagonal shaped. Everything in the game revolves around visual aesthetics.

I enjoy taking my time to just explore and look at all the fascinating biomes in the game. That’s why is think it’s an art game.

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The game made me question the tropes and conventions of games, by constantly playing with and breaking my expectations. at the same time, the game is minimalistic and abstracted to the max, which helps make it a commentary/critique of games in general, instead of a particular genre (although the game is nominally a 2D platformer)

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I was venturing through the world and found my way to Zora's domain. The beauty of the city struck me, but the story I interacted with was far more impactful. Finding out that Mipha had loved me and made the suit of armor for me to show that she sought me as her intended. Only for her to die alone and afraid in the Divine Beast as Ganon destroyed everything, likely calling out for help that came far far too late to truly rescue her. The only salvation left being to free her spirit from the torturous monstrosity that killed and captured her soul. The grief and rage I felt at the indignity done upon her truly moved me.

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The first game I experienced as a work of art had a cavalcade of sensory expression. The music, environment, and theming made the game immersive but it was still very much a game and the playability made it that much more engaging. I think art is a form of perfect expression and games are certainly capable of this while still maintaining their function.

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I saw the beautiful graphics and the scaling of the boss in comparison to the environment. A cloud of dust was rising around it and light was streaming through, but the boss didn't look angry or anything, it looked shocked. The world was beautiful and peaceful and I realised in that moment that I had disturbed it. That I had come there to slaughter an innocent creature just as I had so many times before. That moment made me see the game in a whole new light, it evoked emotion that no other game had before. One of a shocking clarity.

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The game starts with the protagonist narrating his history within the universe and detailing the main events of the previous game, already the slides presented show comic book style panels with interactive bits to shape they way the first game happened in a streamlined way. Afterwards you're shown a cutscene showing the Normandy, your ship being attacked by an unknown vessel of uniquely alien design resembling a sort of wasp hive built around a massive laser beam canon. The Normandy and it's crew are in grave peril with everyone scrambling to make repairs, bark out orders, or get to the escape pods. You are then moved to your character, Commander Shepard, a calm and steady leader whose face you cannot see behind his military grade space suit. While you make your way to the bridge to retrieve the pilot of the Normandy you see flames and pylons scarrtered throughout the ship leading up to the cock pit. As you enter the CIC (Combat Information Center, the place you used to navigate your ship through the galaxy) you are met with an immediate contrast to the blaringly loud, creaking, flaming ship into the silent vacuum of space. The entire ceiling has been ripped off, the artificial gravity isn't working in this section and you walk at almost a snails pace across to the cockpit. The only sounds you can hear are your own breathing through your helmet and the ship gets almost completely dark until you emerge at the other end finding the pilot. You convince him that the Normandy is gone and there's nothing he can do and safely get him to the last escape pod but you're not so lucky. One final blast from the alien ship sends you hurtling towards the planet below. Nobody is able to rescue you, your air tank has been breached and you're falling into the gravity well of the planet in a blaze. This is Mass Effect.

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Me bonding in a way i hadn't expected with a character that didn't ever speak throughout the story. That and the beautiful visuals and music that came with it

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After completing the tutorial and setting out into the first real mission, I very quickly came to find my character on top of the roof of a tall building. Below were the various enemies I was supposed to be fighting - and all around me, I could see the rest of the levels map - the city in which I was infiltrating as part of the mission, but also the lush forests and ecosystems surrounding the area. More than anything my attention was captured by the beautiful picturesque sunset happening off in the distance, behind my character.

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I was about 13, around 1999 or 2000 and games were mostly digital toys to spend your time with. I discovered a text adventure with minimal gameplay

that was cutting between several different "situations", like scenes in a movie - you did have some agency, but far as I remember other situations were

about waiting only.

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This game told a story with a narrative, but left a lot up to the interpretation of player. It had a consistent art style across all sections, but varied in color palette and mood. This game is like walking through someone's diary combined with looking at a photo album. You can appreaciate all aspects of this game from its visuals, to its story, to its soundtrack.

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This game was an absolutely beautiful dreamscape. Gorgeous colors. Every moment a potential still that could be its own piece of art. The emotional impact of the game was tangible in the years I experienced at the end. The story within was gleaned through context clues and careful inspection. The camerawork, the careful curation of progression. It all comes together into an unforgettable experience.

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I feel like games, as a mixture of things we already consider art (music, literature, cinematography, etc), need to evoke something within the gameplay itself. Undertale does this: the game plays out in a way that recommends you not kill anybody, and doing so gives you a genuinely heartwarming story. It was also marketed specifically as a game where you don't need to kill anyone. But because you can play it multiple times, you could also do the inverse: kill EVERYONE. It invokes a dissonance in the player that only a game could create: you've come to love all these characters, and now you want to see what happens when you personally kill them all. And you have to really try to do it: the game forces you to grind out kills, and throws two incredibly difficult bosses at you (one which explicitly cheats). There are moments where the game points out that you, THE PLAYER, are making these choices. The most poignant of these is once you've finished: you're PERMANENTLY punished for doing the deed; if you do another Pacifist route, the heartwarming scene at the end instead concludes with a stinger and a brief but telltale appearance of the monster you created in the genocide route.

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While not a singular occurrence, the closest I have ever come to experiencing game as art was during the end of the first Bioshock game, where there is a plot twist that triggered for me an entire rethinking of the gaming industry. It was the first time I felt that a game narrative could make a case for digital game as art. It was very well thought-out and carefully driven throughout the game play experience and I still think it makes a powerful statement on the superior artistic syncretism that games can provide.

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Well the video game was centred on the question “what makes us human” and the game had a lot of philosophy, and even some of the characters had famous philosophers names. Also the beauty of the world I was put in felt so old and sad with hidden areas of beauty along with some bangin’ music

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I live in the UK and the game is from Russia, but I grew up in Finland, and the nature is somewhat different over here compared to Finland & Russia. In some maps of the game, there are lots of forests and some worse for wear villages, and although it's not something you would expect from this type of game, sometimes I just stop and marvel how beautiful and homely the foresty areas look. I also watch other people playing the game on Twitch, where sometimes they have tuned the visual filters in the game in a way that makes the bleak gray image of run down Russia look sunny, warm and beautiful, like a painting, especially in those forests with the branches moving in the wind.

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It’s a story-based iOS game where the narrative is centered on a girl who travels to this mystical island to take care of her sick grandfather. He teaches her his peoples’ culture which includes magical gardening. The visuals are beautiful (and I’m pretty sure hand drawn) and every frame can be a painting. The story is intriguing and dramatic (and spread over many chapters).