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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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

-----

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.

-----

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.

-----

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.

-----

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.

-----

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

-----

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

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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

-----

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

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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

-----

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.

-----

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.

-----

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.

-----

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.)

-----

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

-----

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)

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.)

-----

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

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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

-----

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.

-----

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.

-----

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

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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

-----

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

-----

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.

-----

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.

-----

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.

-----

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.

-----

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."

-----

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

-----

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.

-----

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.

-----

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.

-----

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

-----

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

-----

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.

-----

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).

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.

-----

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.