

Auriea Harvey

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song-of-songs.org

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@khkgames

Hello I'm Auriea Harvey



We begin at the beginning.

I was born in Indianapolis Indiana in 1971.

Which makes me a Gemini

And Libra rising, Libra Moon... if you know what that means then maybe you know what you're in for this evening!



I grew up in Indiana, which in the USA is considered the Midwest. While a big city still kind of the middle of nowhere. Land locked. And I am not ashamed to say we were quite poor. A bit of a typical story in that regard. I grew up with a strong line of matriarchs. My mother, my grandmother (these formal pictures are taken in her house, which used to scare me, I made a game about that later!), and for a time my great grandmother. Pictured here. This picture shows more the real life The other little girl is one of my sisters and we lived often in semi-derelict houses or what's known in America as the projects or the ghetto. But we were safe and happy growing up.



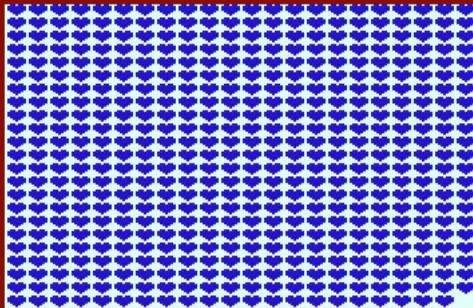
My mom had a job with computers which back in the late 70s and early 80s was a very unique job.
She beleived strongly that computers were the future!
She put me in a kids computer after-school class when I was just 10 years old.
So this was my first computer,, the one used in those workshops. You hooked it up to a regular TV.



I soon grew too good for the limitations of that one and so she got me the top of the line Commodore computer one Christmas. It's a Commodore Vic 20! I don't know how much it cost in those days, but she must have saved up to get it for me and I am still touched to think that she did that.

I had the whole system, you had to program everything yourself, I had learned to program in BASIC. And it was very advanced! It had a cassette tape drive to save programs.

```
**** CBM BASIC V2 ****
3583 BYTES FREE
H=1 TO 505
C=8 TO 255 STEP
T=1 TO 500 : NEXT
4
```



I searched around on the net for images of what BASIC looks like on that machine and found this. This was literally my favorite program, you typed it is and it made hearts print across the screen on an endless loop!



In those days if you wanted a game you had to type it in yourself. My sister and I would spend long afternoons with Game magazines which in those days had the programs printed in them, you just had to type it in correctly. We spent a lot of time debugging. So sometimes if the program was very long we would get bored and go outside to play instead.

```
What shall I do now?  
go room  
I'm in a pantry.  
Dusty  
Dumb-waiter.  
OK  
What shall I do now?  
garlic  
OK  
What shall I do now?  
matches  
OK  
What shall I do now?  
dumbwaiter  
I'm in a dumb-waiter  
by a room.  
OK  
What shall I do now?
```

After a year or so, mom got me games on castte that were sold by the game developers, you could order them by mail. And my most vivid memory is of completing this game, Voodoo Castle! A text adventure game.

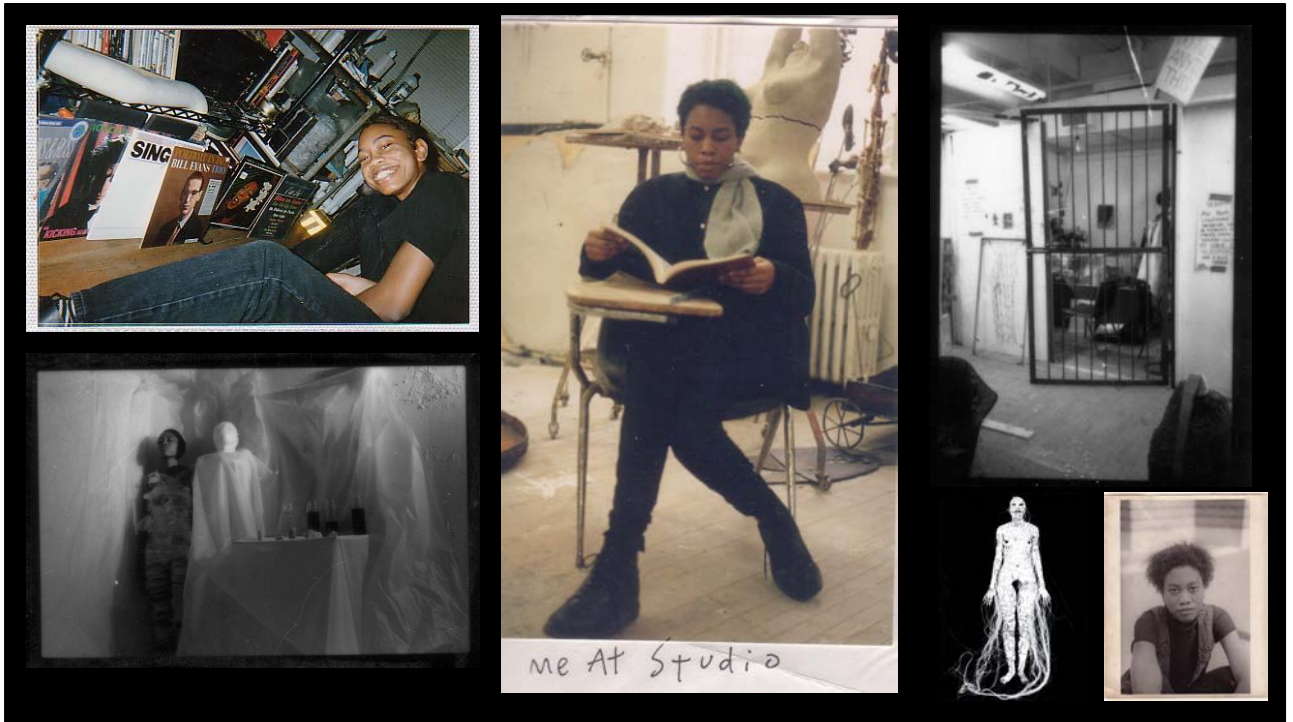
Though I would play other games in those years, Mario, Zelda and such nothing was as real or wonderful to me as this type of text adventure.



But alas, I grew up. I was a teenager of the 80s. For some reason in those days, there was some weird stigma to being into those kinds of things as a girl. And computers were for boys. Videogames were for boys. So I gave my computer to my nephew. And me and my sister would be caught dead programming.



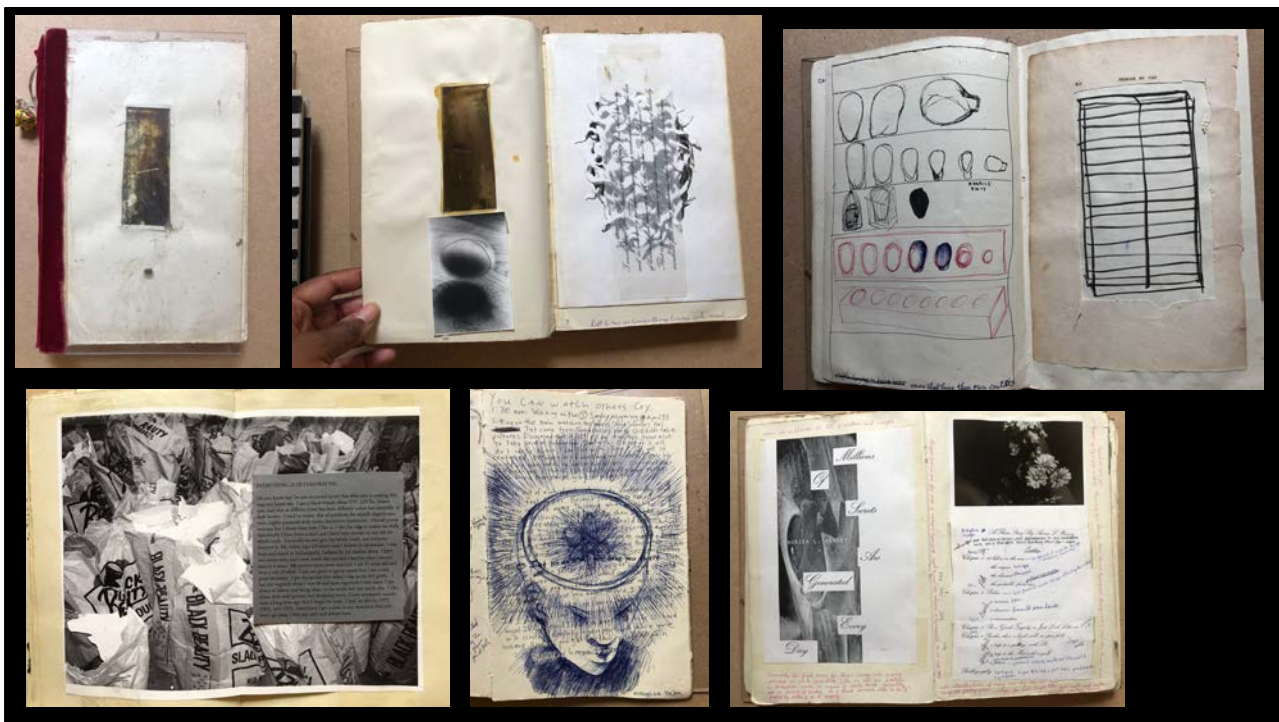
I did other things though. I had the life changing good fortune to win a competition for middle schoolers. I was about 13. And the prize for winning was an all expenses paid trip to Japan. It was a contest run by The Asia Society in New York City along with the company TDK. My Art teacher had encouraged me to enter because I had also been taking Japanese lessons. I drew the picture here and had to write an essay about what I wanted to know about Japan. Parents didn't come along so my first trip on a plane was a trip outside the US and with my art teacher as guardian. But it was a large group of other kids from other states as well. I know now that it was a kind of indoctrination, like trying to change young peoples negativity about Japan. And it worked. But it also gave me a very different way of thinking about the world and my place in it.



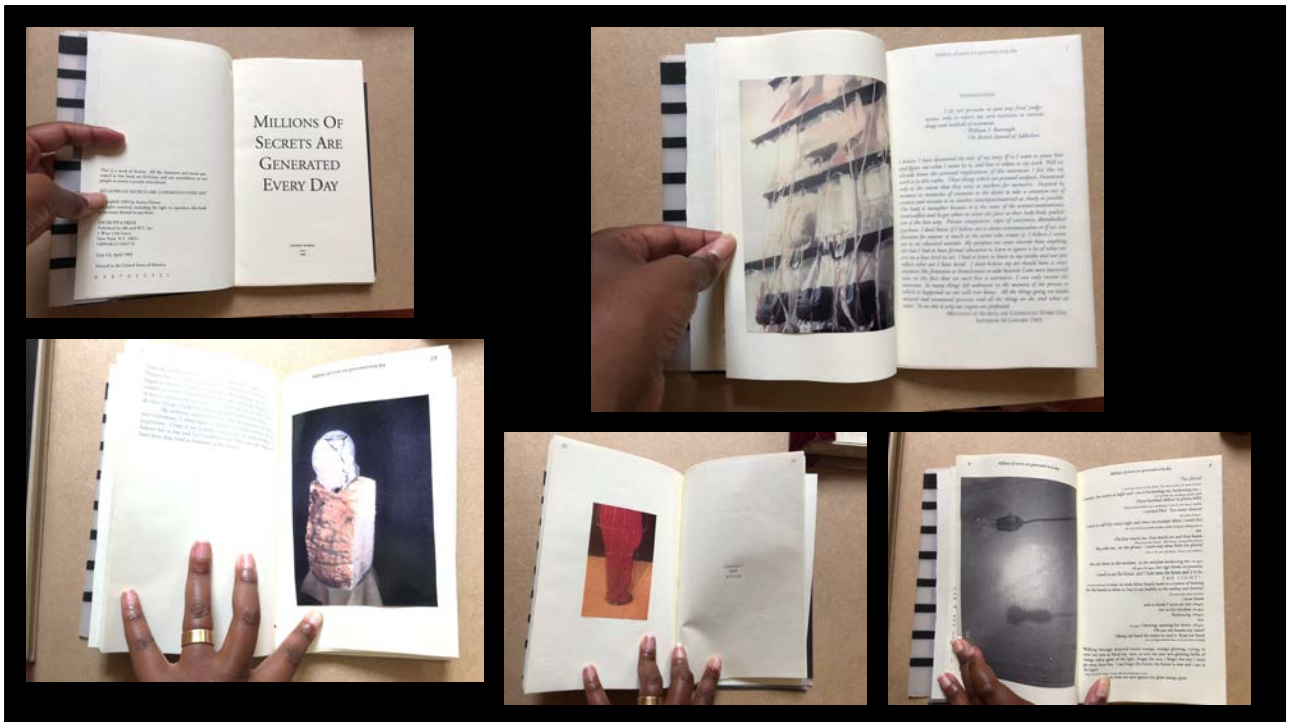
After graduating high school, at age 18 I moved to New York City and studied [Sculpture](#) in the Fine Arts Department of Parsons School of Design.

I thought I wanted to be a painter. I thought I wanted to be a fashion designer. I learned more about design in general and got heavily into Furniture design.

In the picture I'm about the same age as my students are now. I was a pretty typical goth girl. I landed in the sculpture department and worked in a cage I welded myself. I did a lot of performance art and made objects.



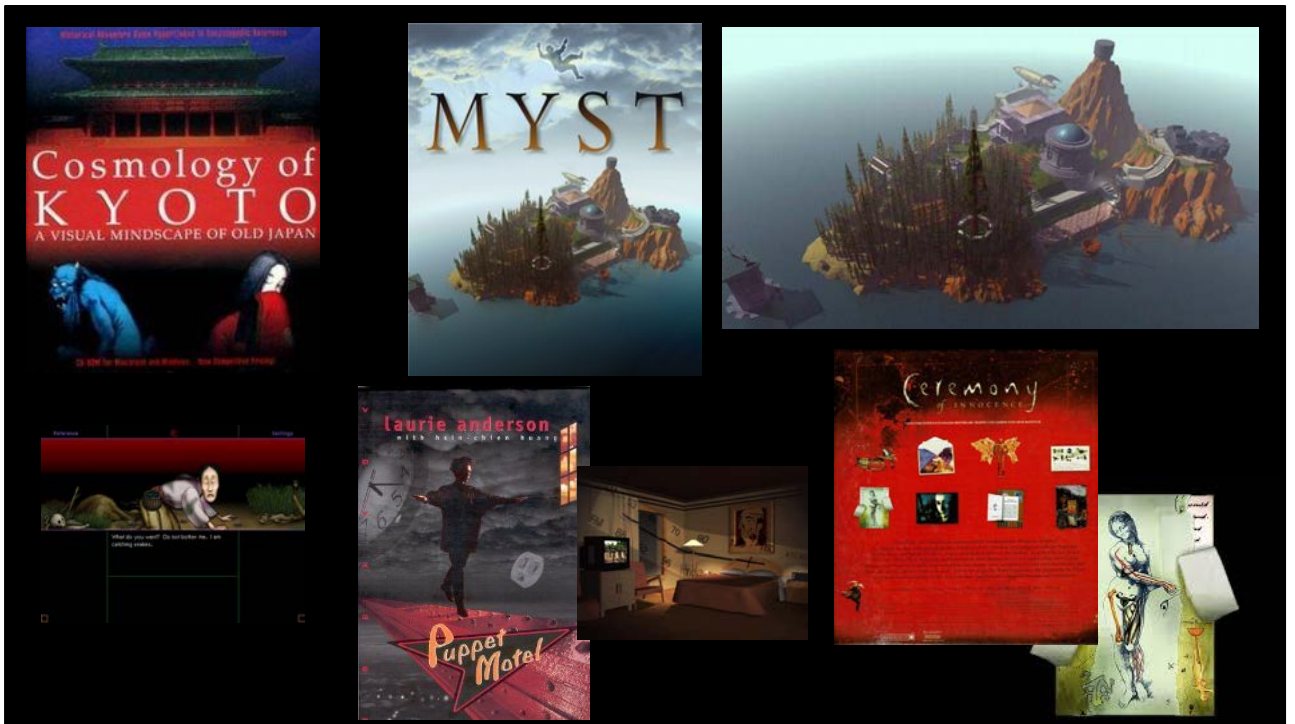
But what was I doing? I was drawing. I have always kept sketchbooks. I had a friend who taught me bookbinding and I have made them myself ever since. Drawing is something that has always been dear to me.



But what I don't have pictures of, what I can only describe was the way computers came roaring back into my life. I worked in the first Mac and PC computer lab at the school. It was 1990 and it was the highest paying study job you could get. The more you learned the more you made. So I thought back to my childhood computer experiences and learned all I could.

This is a book I made of my work at the time. Laid out in early versions of Photoshop (I've been using it since version 1.0) and Quark Express and printed at my second job, a copy shop.

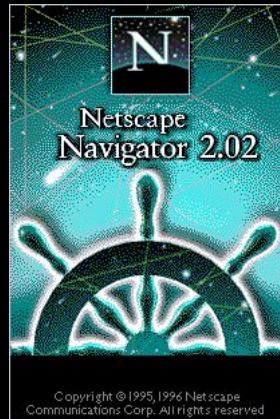
It got me work once I graduated. I worked in many publishing houses in New York City, helping art directors who knew nothing about computers.



These are the things I was playing with on computers in the early 90s. CD-ROMS were all the rage and these were formative for me in my thinking about 3d. They were not games-as-such. But about music, poetry, stories and exploration. I wanted more than anything to be able to make them but had no idea how to go about it.

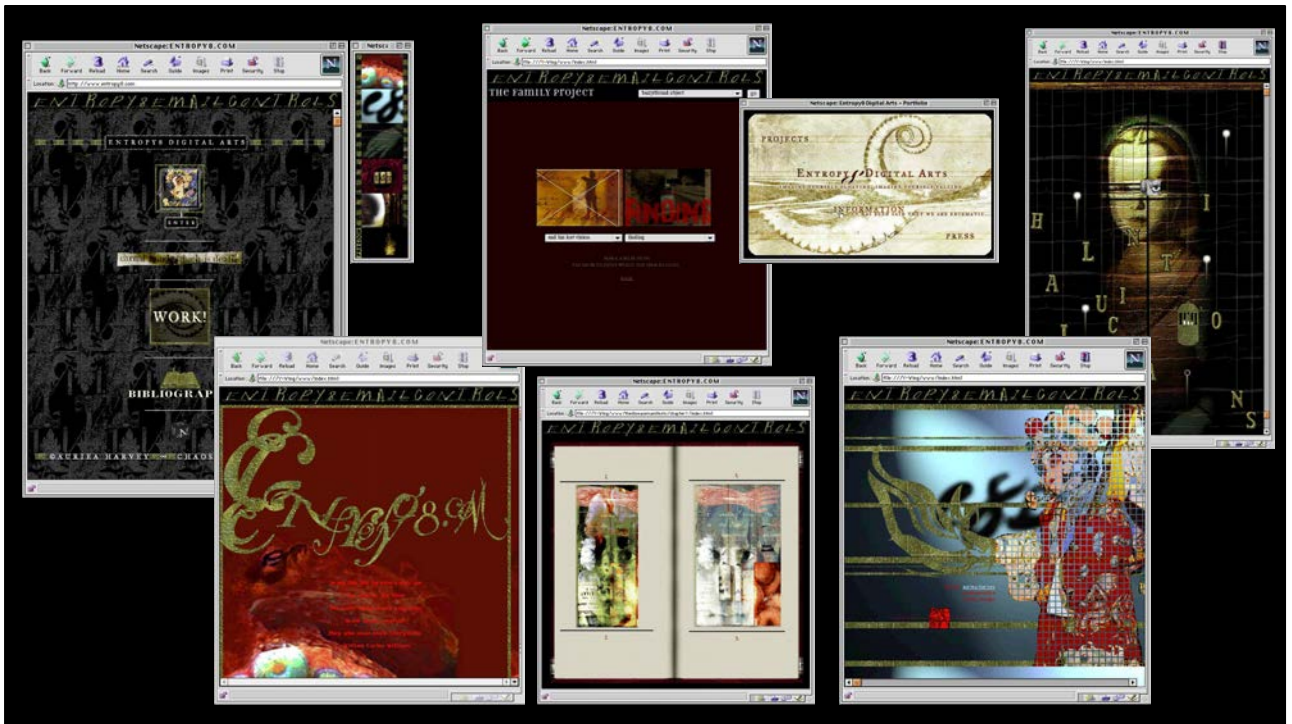


And then I walked in on some friends playing a Playstation. They were playing Tomb Raider 1! I had never seen anything like it and I fell head over heels, love at first sight with realtime 3d.

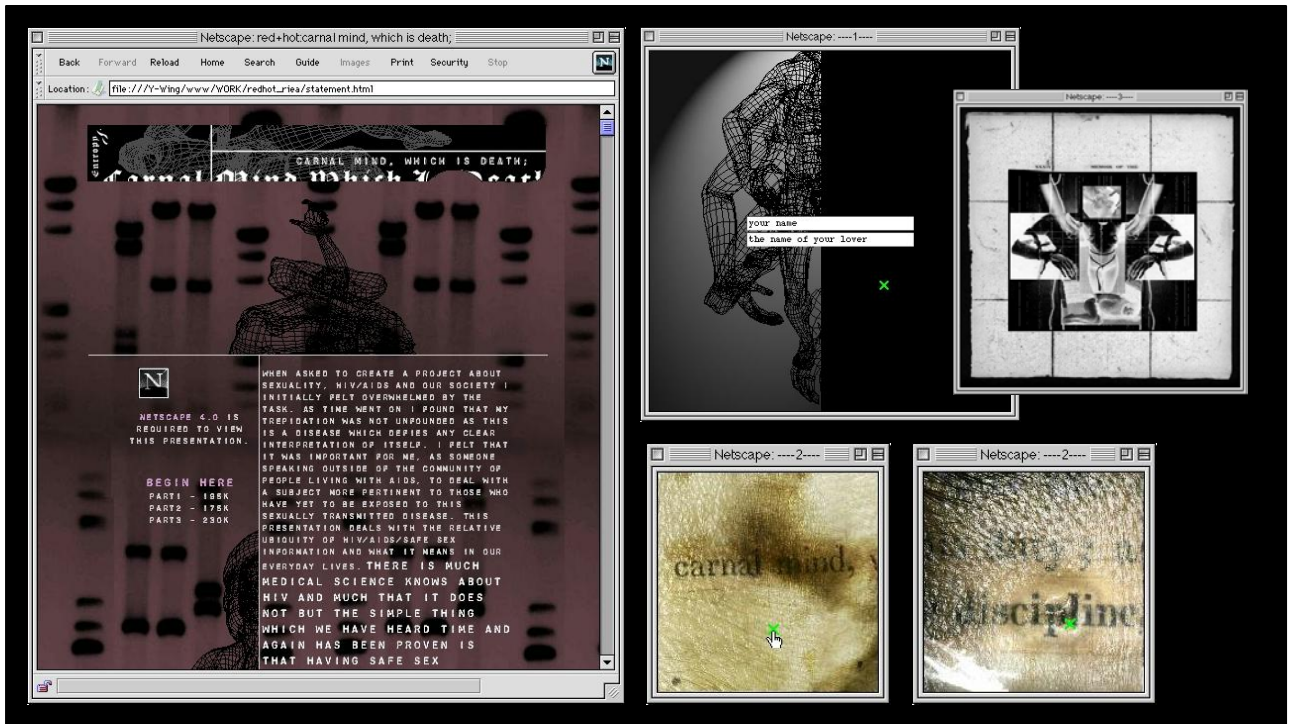


Fast forward a few years and that love would be eclipsed. But in 1995 the computer invaded me completely. I discovered the Internet and with this discovery everything I had done before combined seamlessly into a single expression. I had achieved a convergence. I quit my book jobs and immediately started working as an HTML coder.

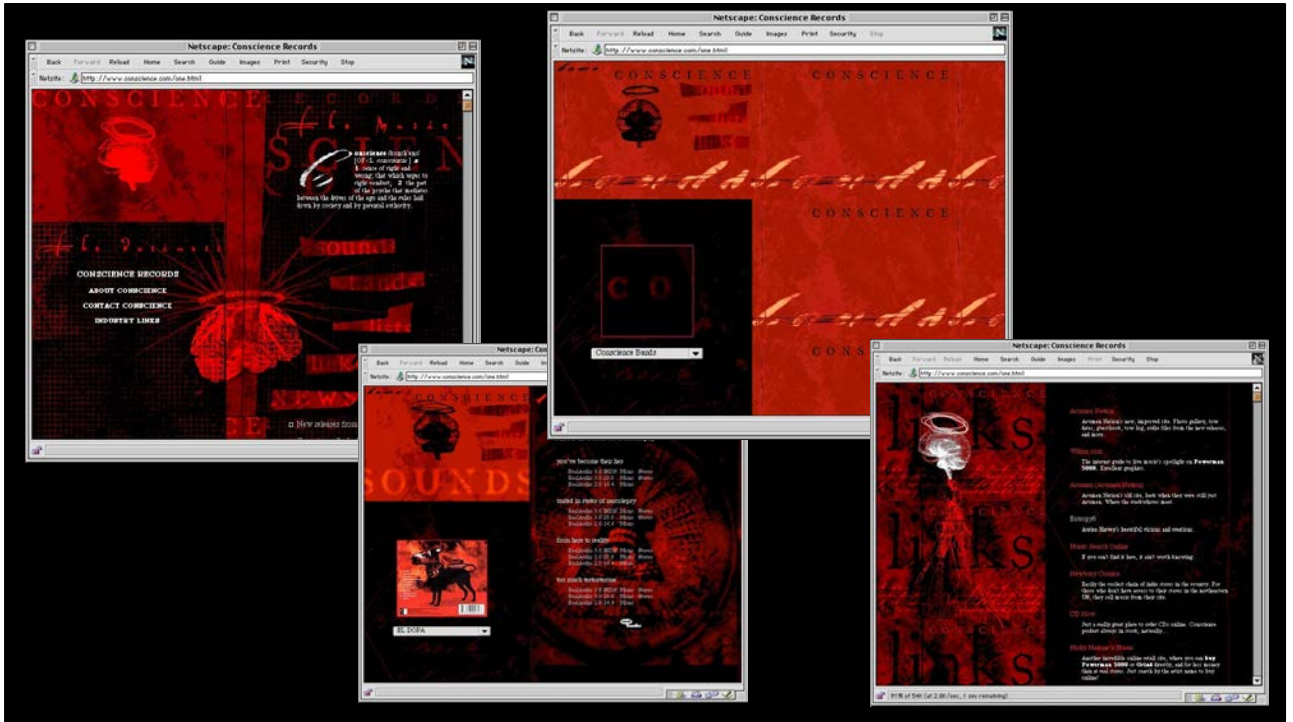
As a poor recent art school graduate I saw it as an opportunity to put my work out there, but it was more than that. It was a place to be! And gradually there was a transition from thinking of the web as a place to put my portfolio to thinking of the web as Cyberspace! and deserving of artworks which could not exist anyplace else. Computers were no longer just tools but destinations. I made this the focus of my practice both as an artist and as a professional designer.



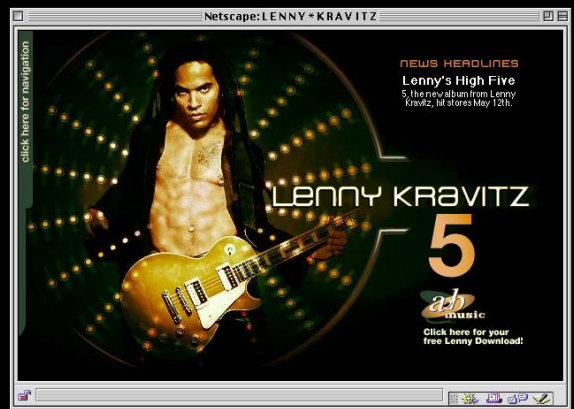
This was my website. Entropy8.com. It was a funny time. They call it now the Internet bubble. But in the beginning... there simply wasn't a whole lot on the web so I put my site online and immediately got a lot of attention for it. I wasn't afraid to use experimental code or big, hard to download JPG images! I won awards, again I got press features. But I'd rather show you more of what I made than drag those out. Suffice it to say I got really net famous fairly easily.



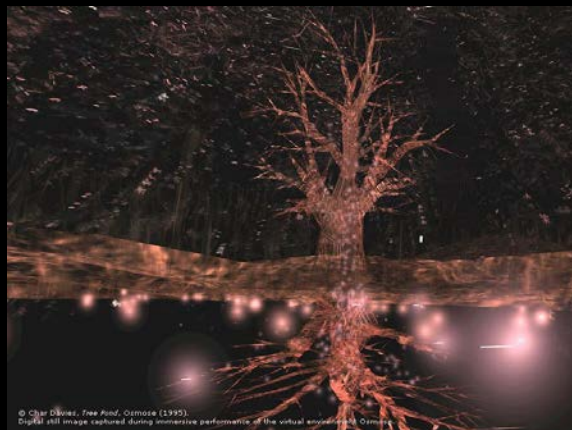
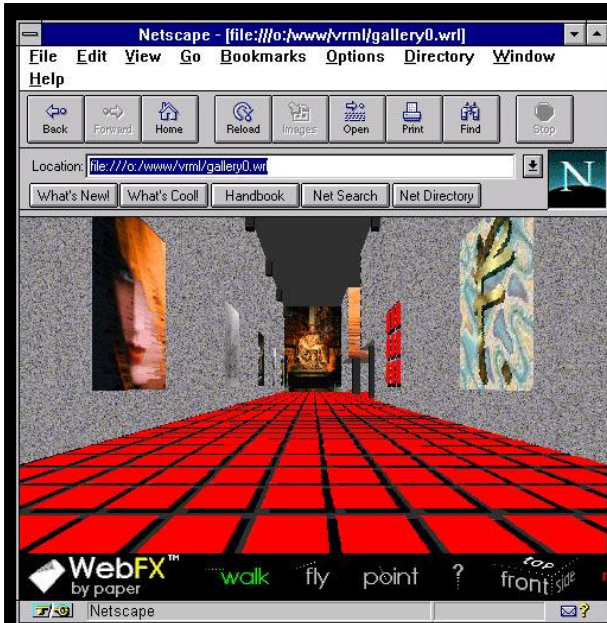
Site I made. My style was all about getting a certain tactility to the screen. I really sometimes felt that there was a space behind the screen and I could put my hand in and through it and feel the pixels.



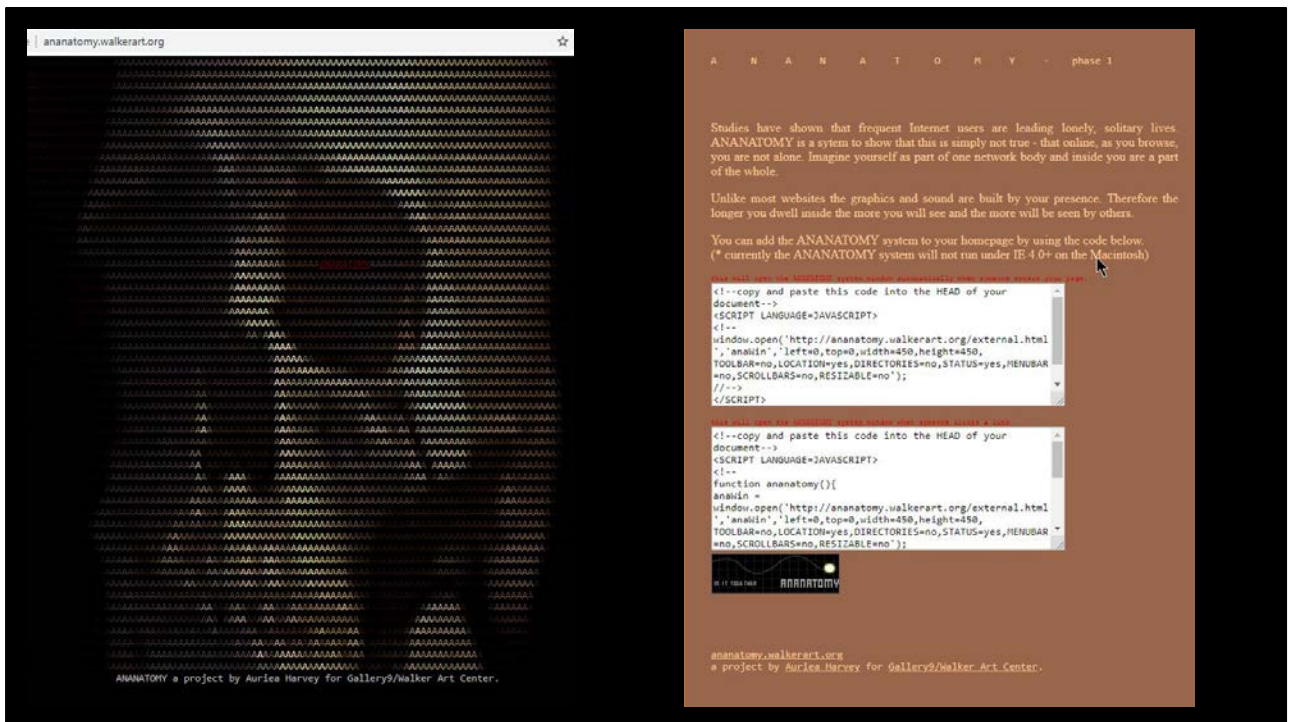
I got so many clients that after awhile I stopped working for anyone else and declared myself an independent webdesigner



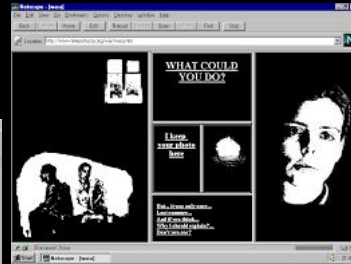
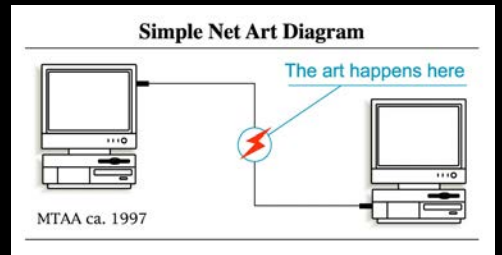
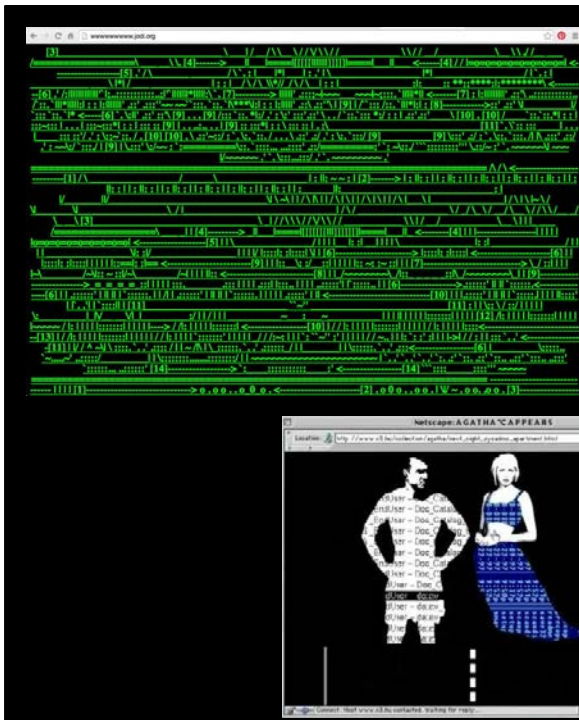
My client list extended to record companies and movie houses so I did the sites of pop stars like Janet Jackson, Lenny Kravitz and Depeche Mode! It wa a lot of fun but...



There was something else... At the time there was VRML, a web coding language and plug-ins that brought 3D to the web. AND there was VR. This is Char Davie's VR piece, OSMOSE. I travelled all the way up to Ottawa Canada to see her new piece when it premiered called EPHEMERE. The little animated gif up there is of me when I tried it out.

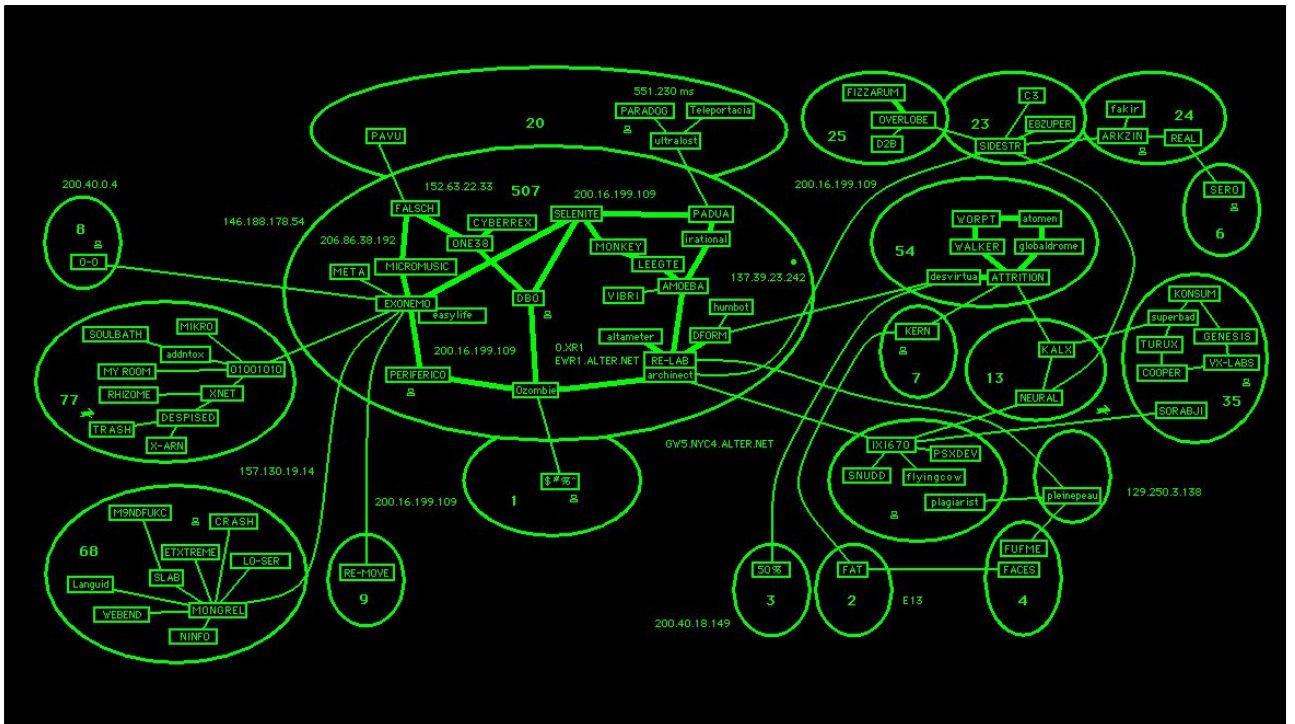


And I was aware that there were artists out there making art for the web and about the web. I did my own attempts. This was a piece commissioned by the Walker Art Center in Minnesota. They had an online gallery called Gallery9 which was one of the coolest sites to see what artists were doing with the web.



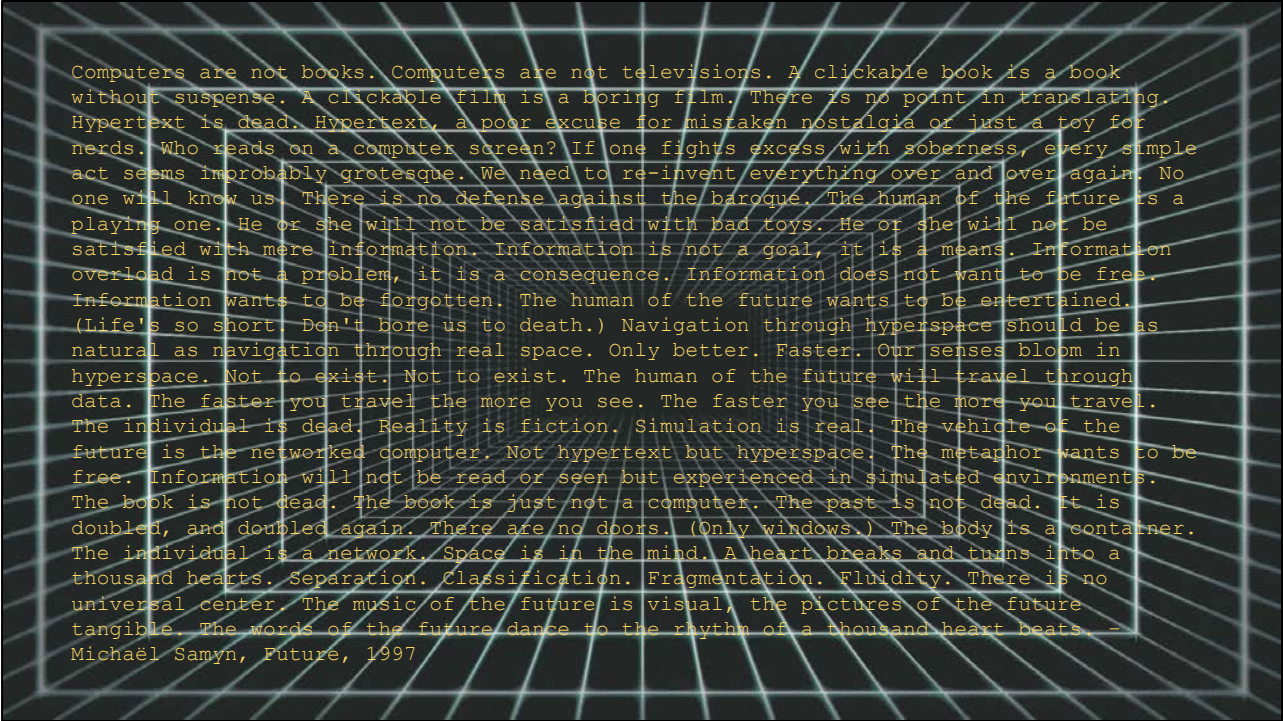
But I can't forget the first time I saw sites like Jodi.org or My Boyfriend Came back from the War by Olia Lialina. I wrote to them at the time and we all became good friends to this day. They were in Europe but in so many ways physical location didn't matter. What mattered was what you MADE and the spirit with which you put it out into the world.

And the Simple net Art Diagram says it all about how we all felt about art on the web during the mid to late 90s.



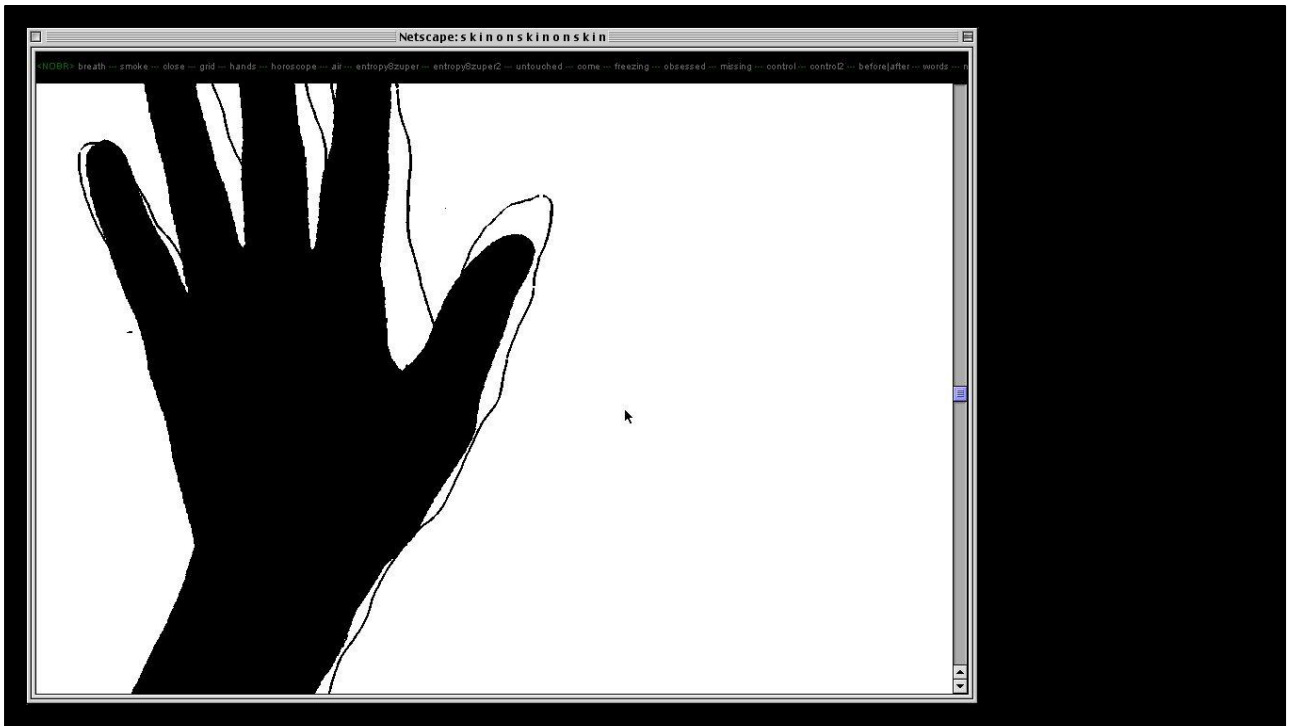
To borrow from Jodi once again. This is what a network looks like. These are all the connections. Sites that were important at the time but have now been lost to broken links and bit rot.

The World Wide Web was super important to me. I still remember that early web with eternal fondness and a pang of nostalgia. A lost universe. It was a utopia that existed in the imaginations and hands and lives of a few for a brief [time](#).

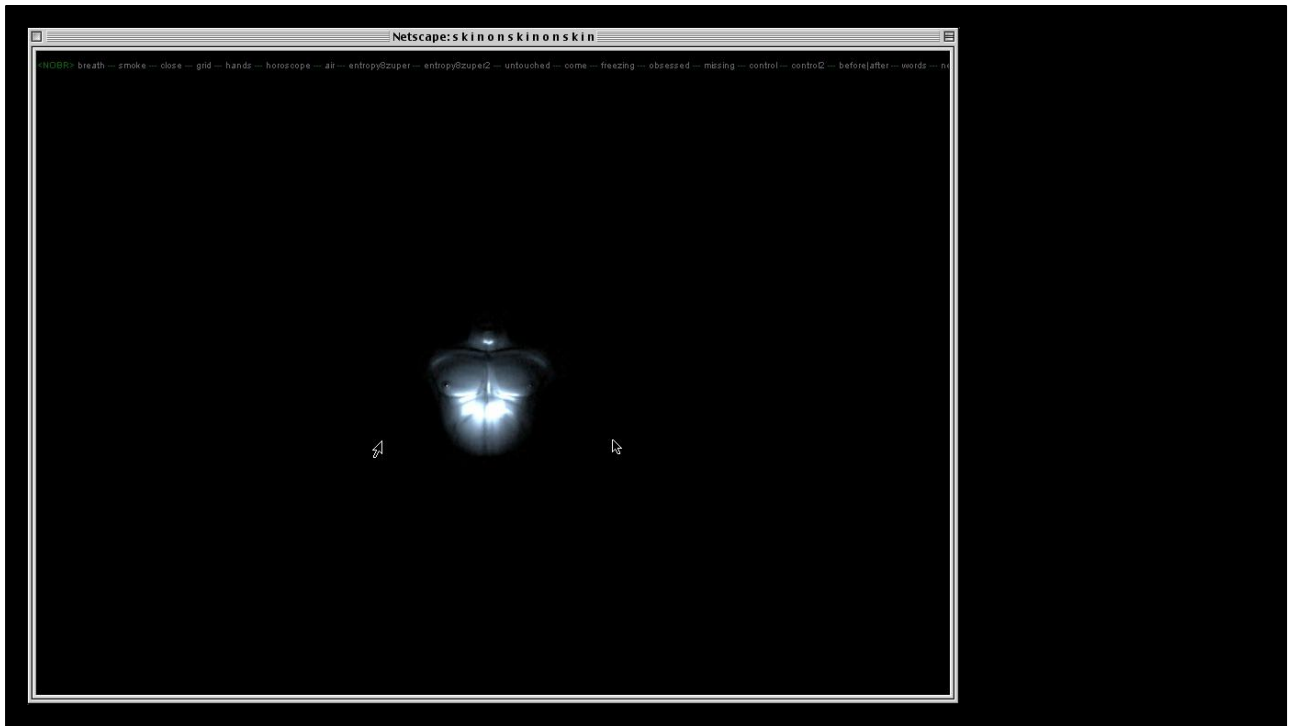


Computers are not books. Computers are not televisions. A clickable book is a book without suspense. A clickable film is a boring film. There is no point in translating. Hypertext is dead. Hypertext, a poor excuse for mistaken nostalgia or just a toy for nerds. Who reads on a computer screen? If one fights excess with soberness, every simple act seems improbably grotesque. We need to re-invent everything over and over again. No one will know us. There is no defense against the baroque. The human of the future is a playing one. He or she will not be satisfied with bad toys. He or she will not be satisfied with mere information. Information is not a goal, it is a means. Information overload is not a problem, it is a consequence. Information does not want to be free. Information wants to be forgotten. The human of the future wants to be entertained. (Life's so short. Don't bore us to death.) Navigation through hyperspace should be as natural as navigation through real space. Only better. Faster. Our senses bloom in hyperspace. Not to exist. Not to exist. The human of the future will travel through data. The faster you travel the more you see. The faster you see the more you travel. The individual is dead. Reality is fiction. Simulation is real. The vehicle of the future is the networked computer. Not hypertext but hyperspace. The metaphor wants to be free. Information will not be read or seen but experienced in simulated environments. The book is not dead. The book is just not a computer. The past is not dead. It is doubled, and doubled again. There are no doors. (Only windows.) The body is a container. The individual is a network. Space is in the mind. A heart breaks and turns into a thousand hearts. Separation. Classification. Fragmentation. Fluidity. There is no universal center. The music of the future is visual, the pictures of the future tangible. The words of the future dance to the rhythm of a thousand heart beats. – Michaël Samyn, Future, 1997

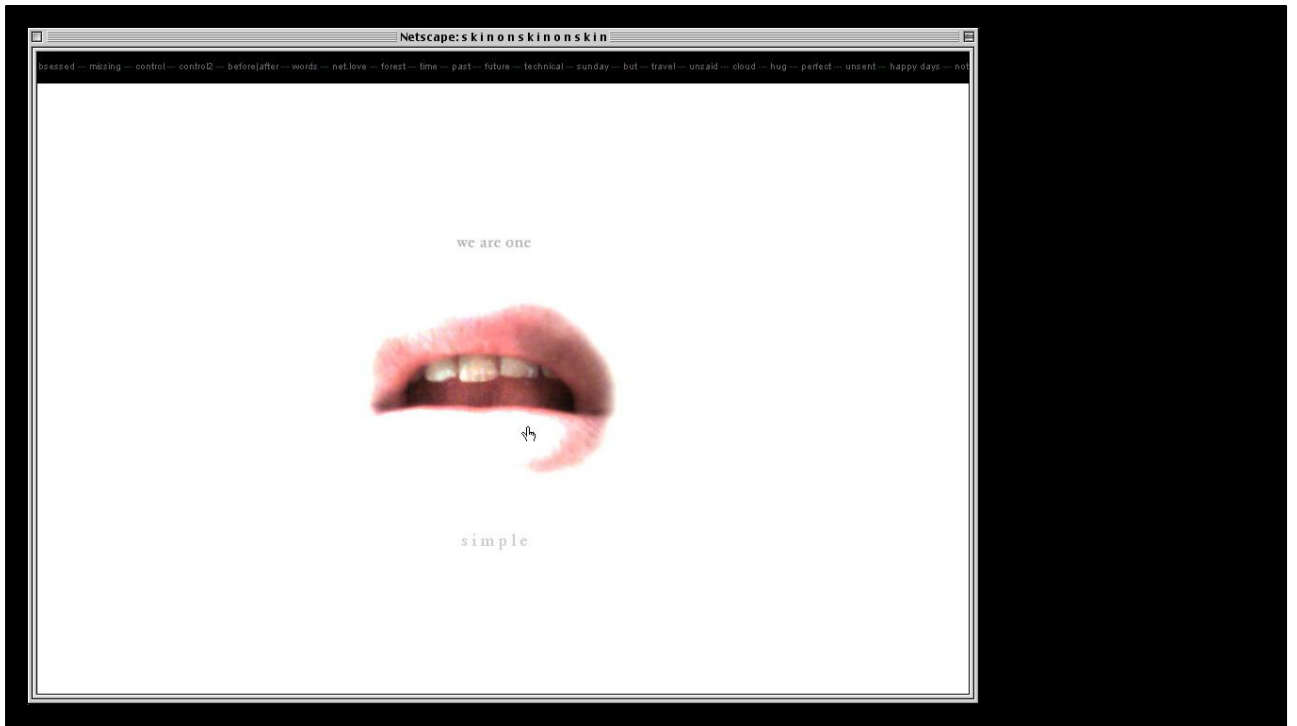
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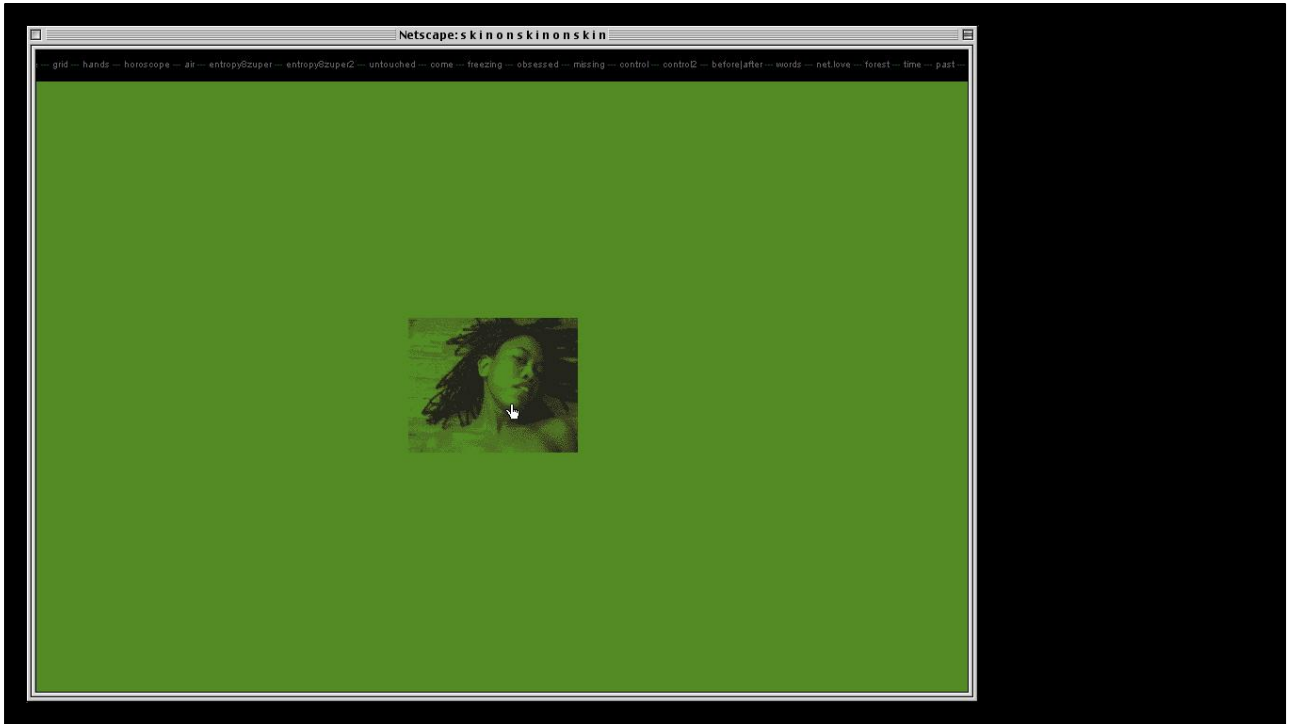
In 1999, in Cypberspace, on a server at a domain called hell.com, I met fellow net artist Michaël Samyn (zuper.com). We met online at a time when it was still crazy to do so. We met in an early video chat environment, a party thrown for all the artists involved with Hell.com. We were trying to figure out if the software could be used for an online group performance. I was on webcam but Michael was just projecting fruits and flowers. We fell in love and began our collaboration by combining our personal domains into Entropy8Zuper.org.

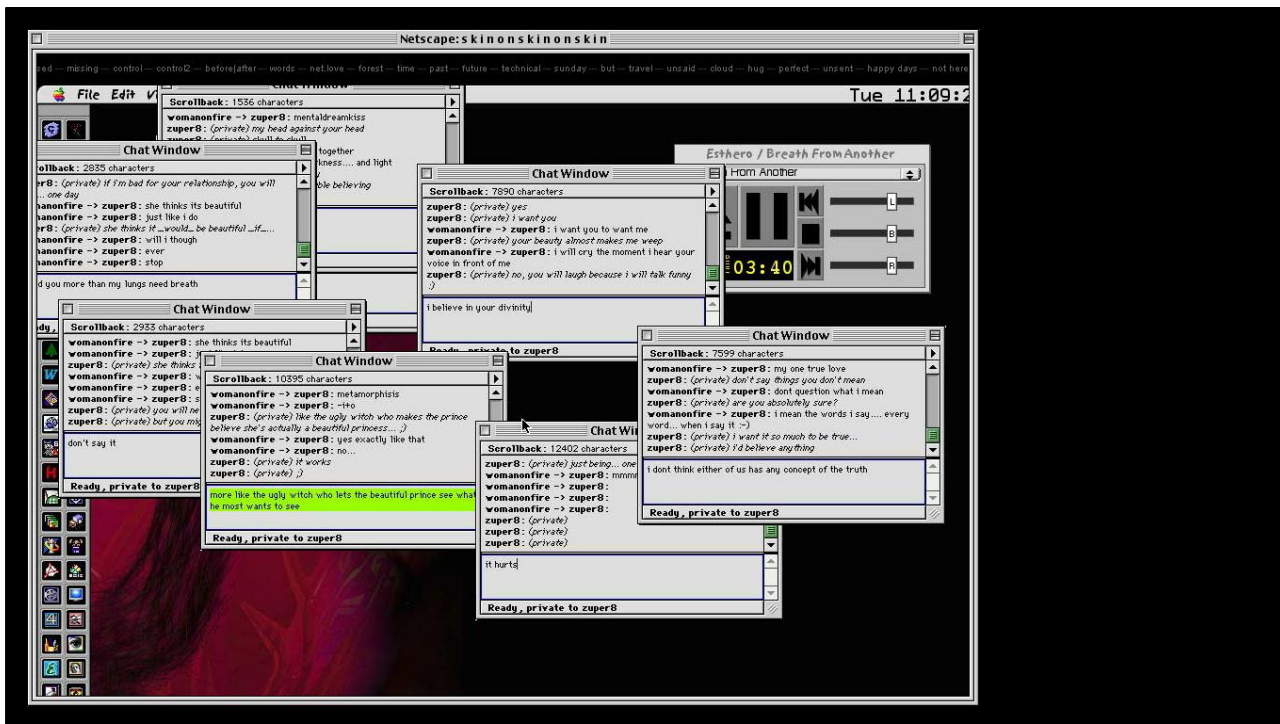


He sent me this interactive page the next morning and I sent one back in response to it. And then he one back to me and back and forth we went in audiovisual conversation. It was romantic. But highly dangerous for both of us and we were in situations at the time.

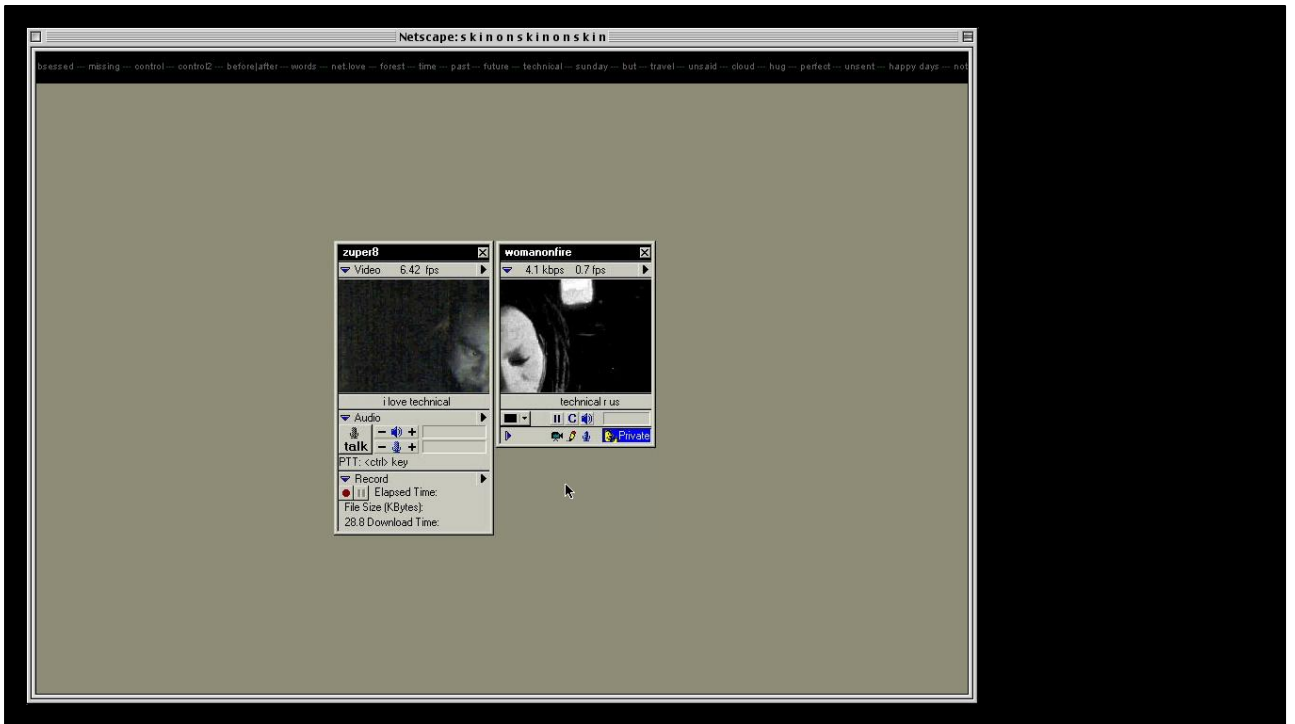


We were eventually discovered by others who were browsing folders on the server. And the guy who ran Hell.com asked if we would show the pages publicly. We decided that we would on condition that it be a pay per view. A nod to the idea of love for sale perhaps. But definitely a way to protect the sensitive nature of the content.



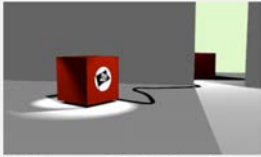


We exposed our chats and our innermost longing. And didn't want that taken lightly. If you wanted to see it you REALLY had to want to see it. We charged 10 dollars.



Many people were moved by the project. We got invited to be part of the Whitney Biennial that year because they were focusing on net art. But we turned it down because we were control freaks and wanted to be granted our own way of displaying the work and they wouldn't so we went and had our own show instead.

```
IF ( 1 + 1 == 1 ) { E8Z = TRUE; };
```



Installation proposal for *skinonskinonskin* at Postmasters Gallery, image courtesy Postmasters Gallery, New York.



Installing *skinonskinonskin* at Postmasters Gallery, image courtesy of Postmasters Gallery, New York.



Installation view, "Behind the Firewall," Postmasters Gallery, New York, April 2000, image courtesy of Postmasters Gallery, New York.

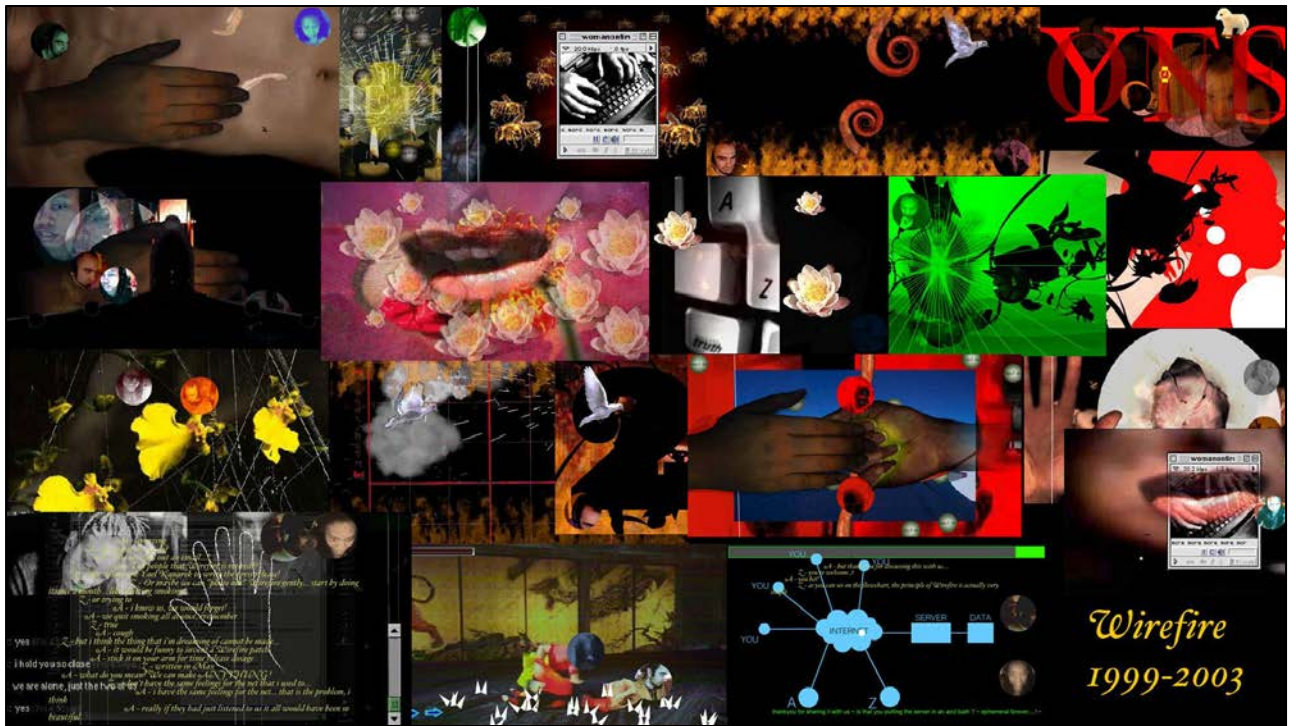
NET ART
ANTHOLOGY

SKINONSKINONSKIN

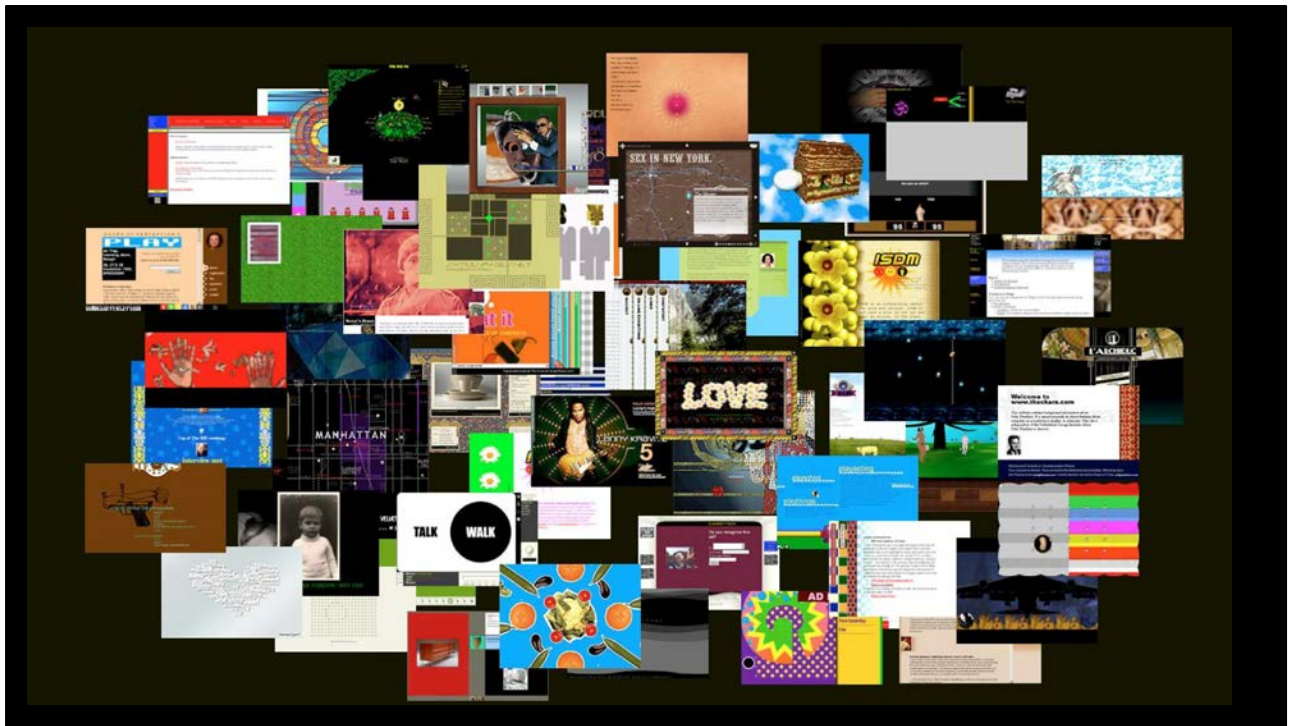
ENTROPY&ZUPER!
1999

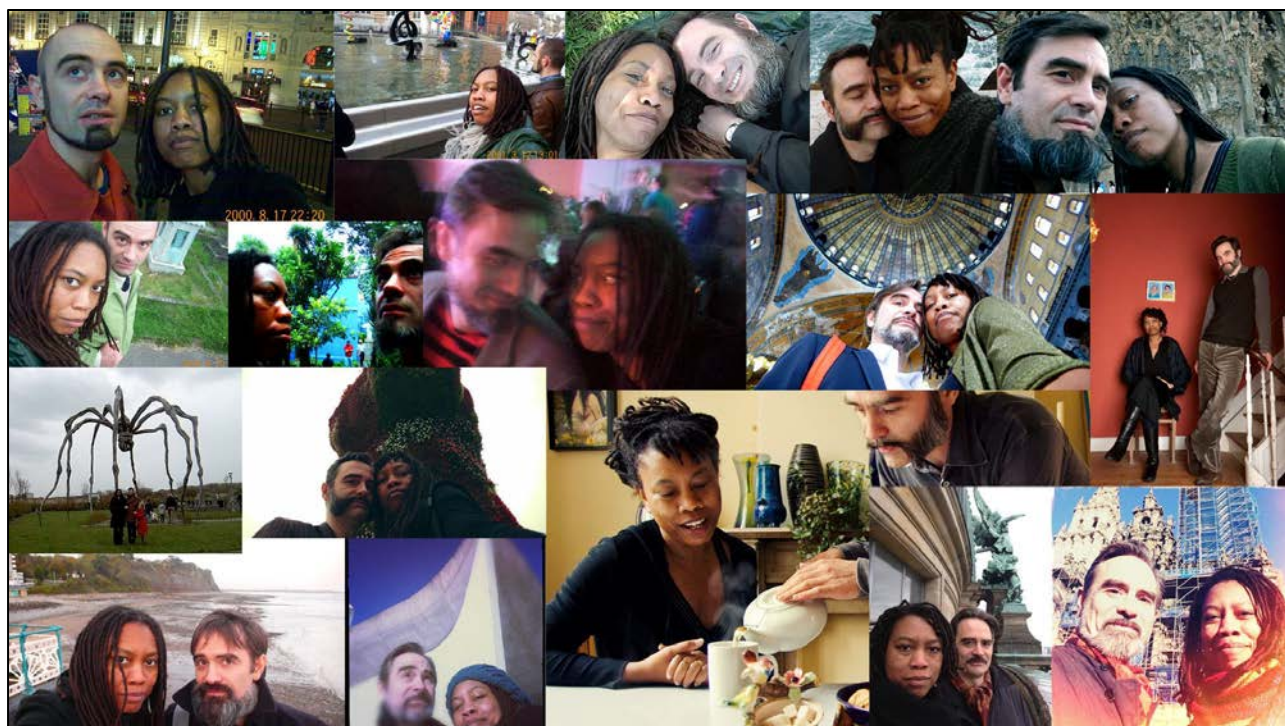


We put together an exhibit with Postmaster Gallery in New York City. Also, the work has been recently resurrected by Rhizome.org.





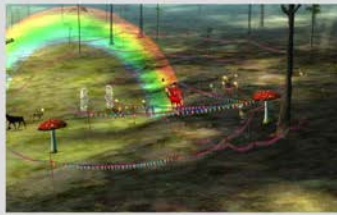






In 2003 we turned our attention to [videogames](#) by founding Tale of Tales. We took 2 years as post-grad design researchers with the Jan Van Eyck Academy in Maastricht and taught ourselves how [videogames](#) were made. Our first project, an epic free-roaming videogame based on the [fairy](#) tale Sleeping Beauty, called “8”, was born and grew up with more questions than answers. This first project ended in failure, but was a 2 year initiation to game development. We set about taking the game industry to task for how commerce was placed over artistry.

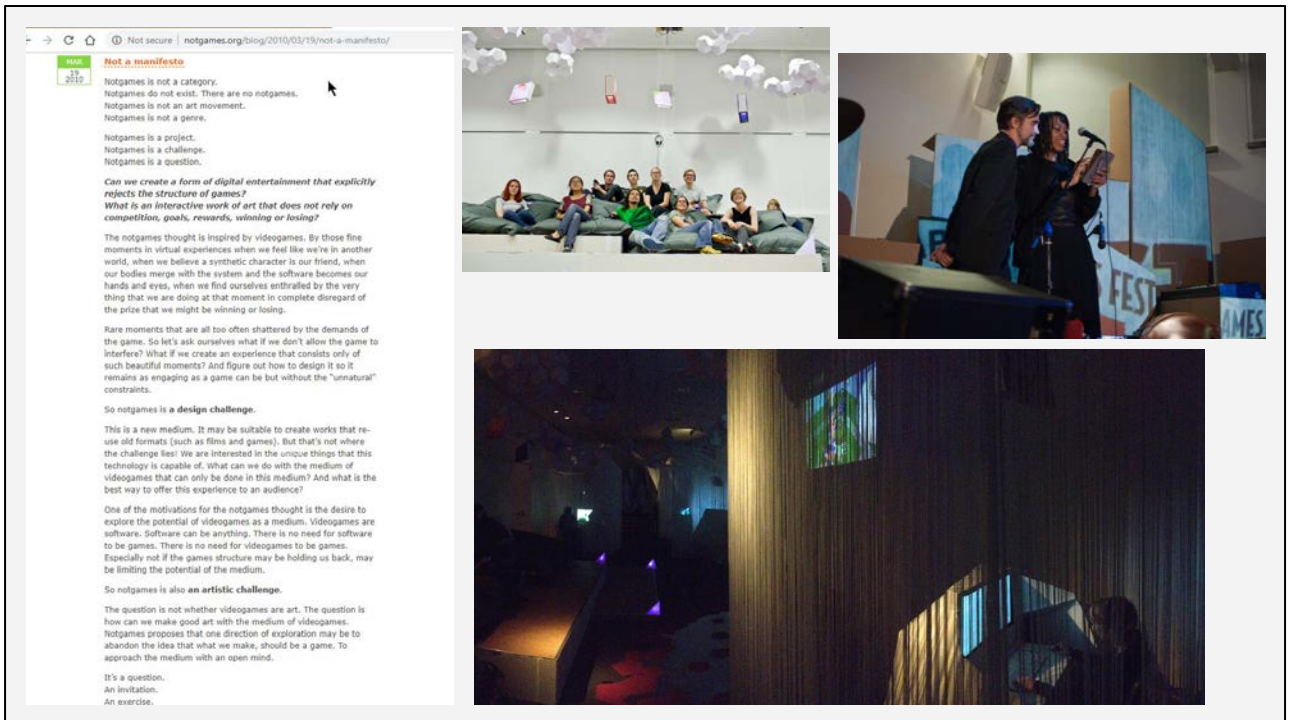




The Endless Forest (2005-ongoing)



Over 13 years we released 8 [videogames](#). Our first release was in 2005, multiplayer game “The Endless Forest” is still playable online and has a thriving community to this day. We wrote the Realtime Art Manifesto in 2006 based on our desire to see more artists using the medium of [videogames](#). We further defined that philosophy with our notgames initiative around 2010, which was a call for all developers to design realtime software beyond known videogame genres and tropes. Along with Cologne Gamelab, in 2011, 2013 and 2015 we curated “notgames Fest” which was a bi-annual festival of such games.



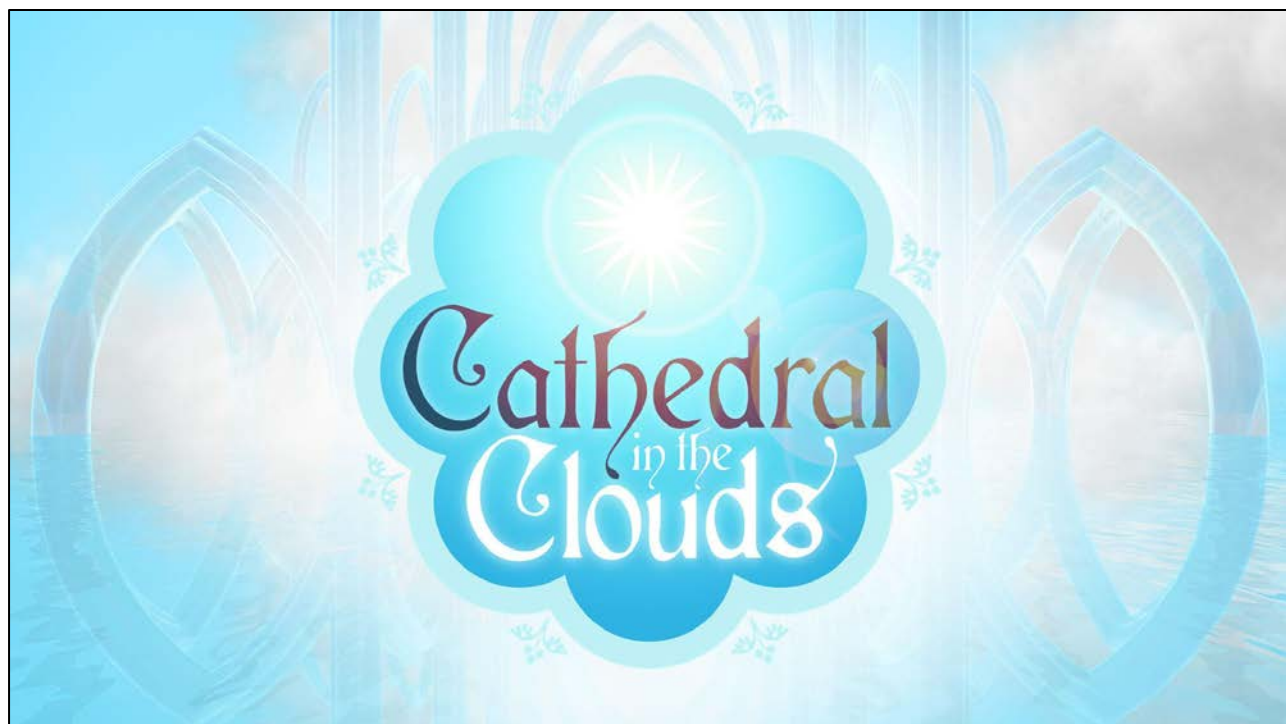
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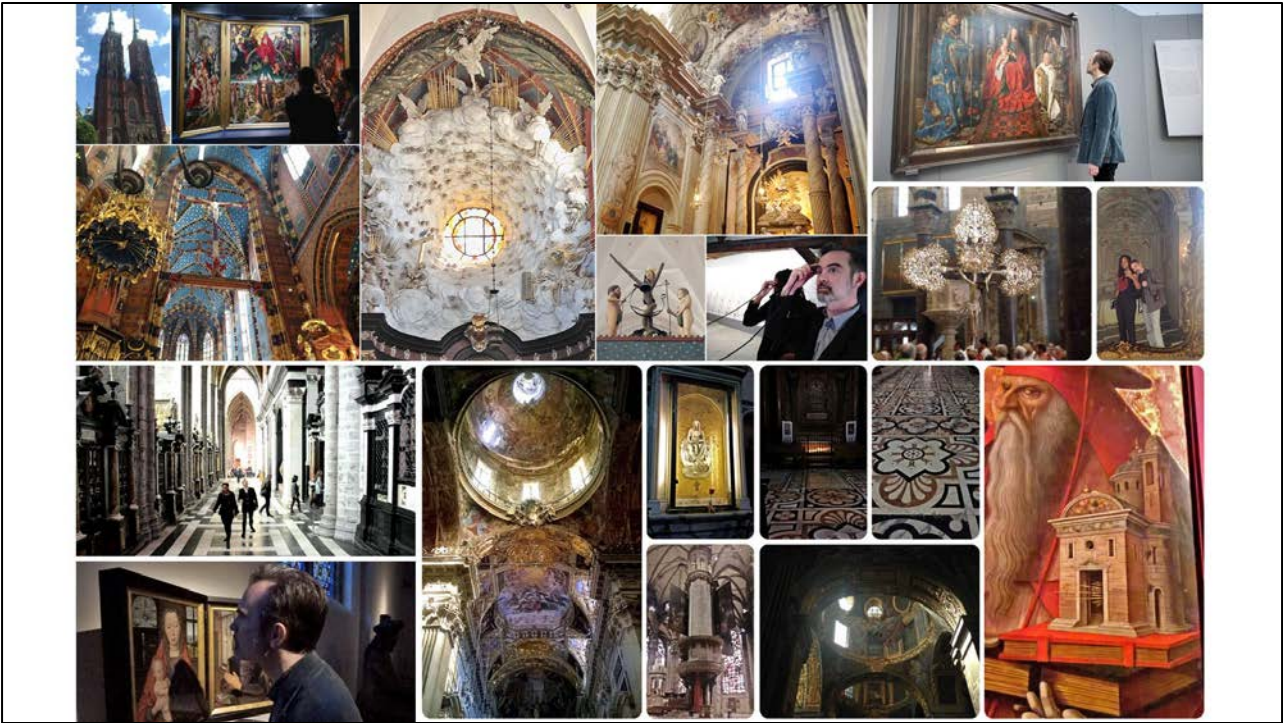


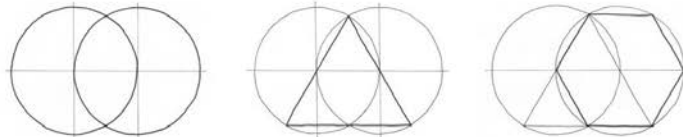
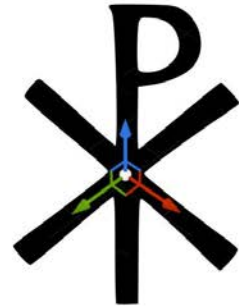
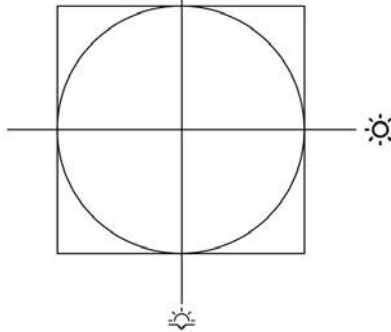
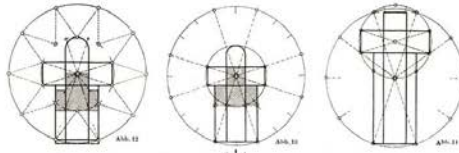
In 2015, We stopped making videogames for reasons i might go into later when playing the games we made.

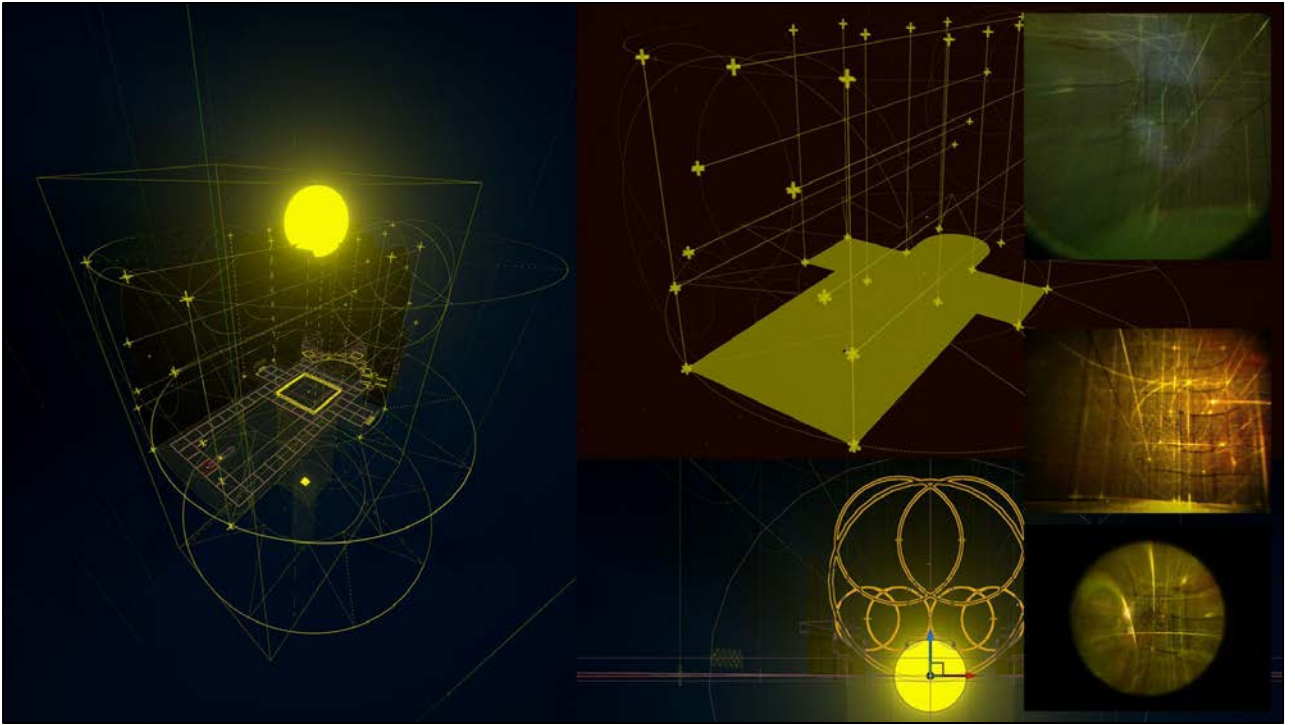


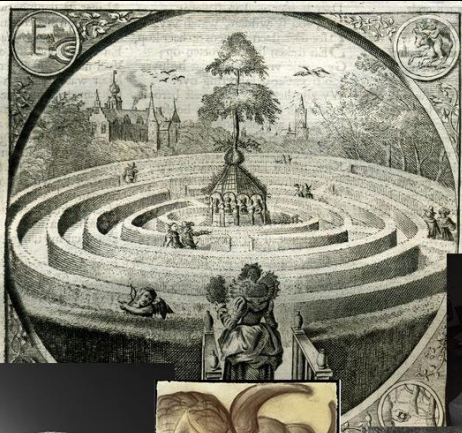
Community

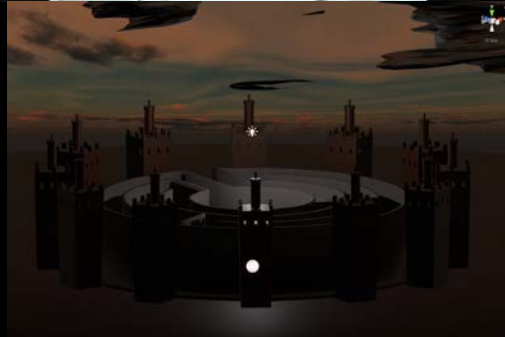
















[song-of-songs.org](http://song-of-songs.org/cricoterie)
[/cricoterie](http://song-of-songs.org/cricoterie)





As I move forward in [time](#), I think back on Cyberspace while engaging with the tech in front of me. I am making VR, thinking about its physical installation, thinking about how to make works which will bring up a complex array of emotions for the immersant. The only subjects I feel are worthwhile to make art about are the big ones: the afterlife, [death](#) and the joy and complexity of being alive. The virtual and material narrative and the struggle to synthesize it all with my identity is my conceptual concern. Slowly I am becoming comfortable with Mystery. I am bringing virtual characters into the physical world via 3D printing. I relate this to sculpture but really I feel it is something else. I hope one day to have the words for this. Bringing an object out of cyberspace and holding it still feels like magic to me. And bringing bodies into virtual worlds is what I feel I have always done it has simply shifted from a space in the mind to a world of the senses.

GAME 01

The Graveyard, 2008



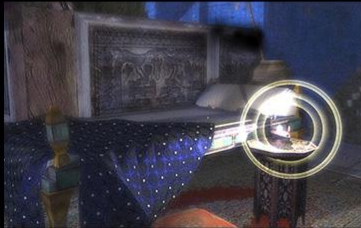
How does it feel to be old? Death is near. But the world is still as beautiful as it once was. Sit on a small bench in the cemetery and contemplate your life. Maybe you will die. But that is alright. The sun continues to shine, the birds continue to fly, the clouds continue to float by.

DATA DIRECTOR: Auriea Harvey
PROCESS DIRECTOR: Michaël Samyn
ANIMATIONS: Laura Raines Smith
MUSIC: Gerry De Mol
SOUND EFFECTS: Kris Force



GAME 02

Fatale, 2009 (Remastered, 2014)



After a striking performance, the step-daughter of an oriental king is granted a reward for her dance: your head on a silver platter. Gently drifting on the cool desert breeze, your unfortunate spirit has one more night to unravel how the passion of a woman can lead to the death of a man.

DATA DIRECTOR: Auriea Harvey

PROCESS DIRECTOR: Michaël Samyn

CHARACTER DESIGNS: Takayoshi Sato

ANIMATIONS: Laura Raines Smith

MUSIC+VOICE: Jarboe

SOUND: Kris Force

DANCE MUSIC: Gerry De Mol

CHOREOGRAPHY: Eleonore Valere Lachky

GAME 03

The Path, 2009

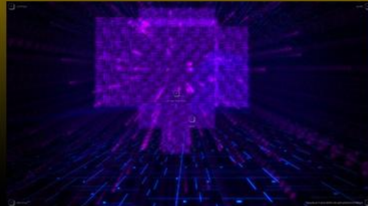


An ancient tale retold in a modern medium. Bring each of six present-day red ridinghoods to their grandmother's house at the other side of a dark forest. The path is straight and safe. The woods are wide and bewitching and teeming with terrifying treasures. A wolf waits there for every girl.

DATA DIRECTOR: Auriea Harvey
PROCESS DIRECTOR: Michaël Samyn
ANIMATIONS: Laura Raines Smith
MUSIC+VOICE: Jarboe
MUSIC+SOUND: Kris Force
TECHNICAL ARTIST: Hans Zantman
CALLIGRAPHER: Marian Bantjes

GAME 04

Bientôt l'été, 2011



Take calm walks on a desolate beach in the holodeck of a remote space station. Find the words to speak to the long distance lover that you meet in a small café on the boardwalk over wine, cigarettes, chess and old French songs. See love grow, blossom and wither. And embrace all of it!

DESIGN+DIRECTION: Michaël Samyn

CHARACTERS+CONCEPTS: Auriea Harvey

MODELS: Theresa Schlag, Daniel Hellweg,

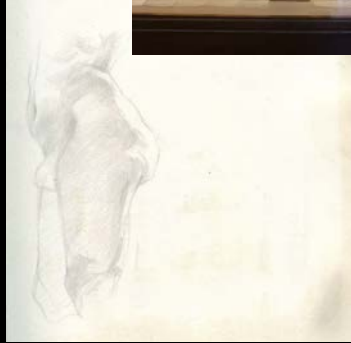
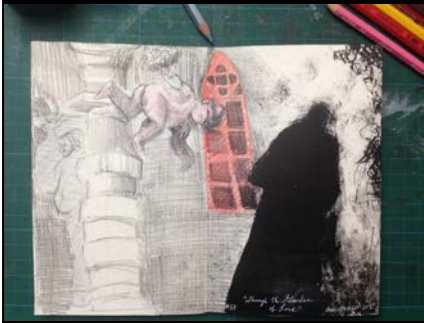
Lucas Annunziata

ANIMATIONS: Laura Raines Smith

MUSIC: Walter Hus

FEMALE VOICE: Fabienne Mesange

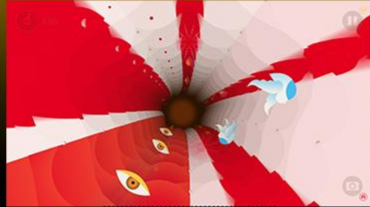
MALE VOICE: Christophe Poulain





GAME 05

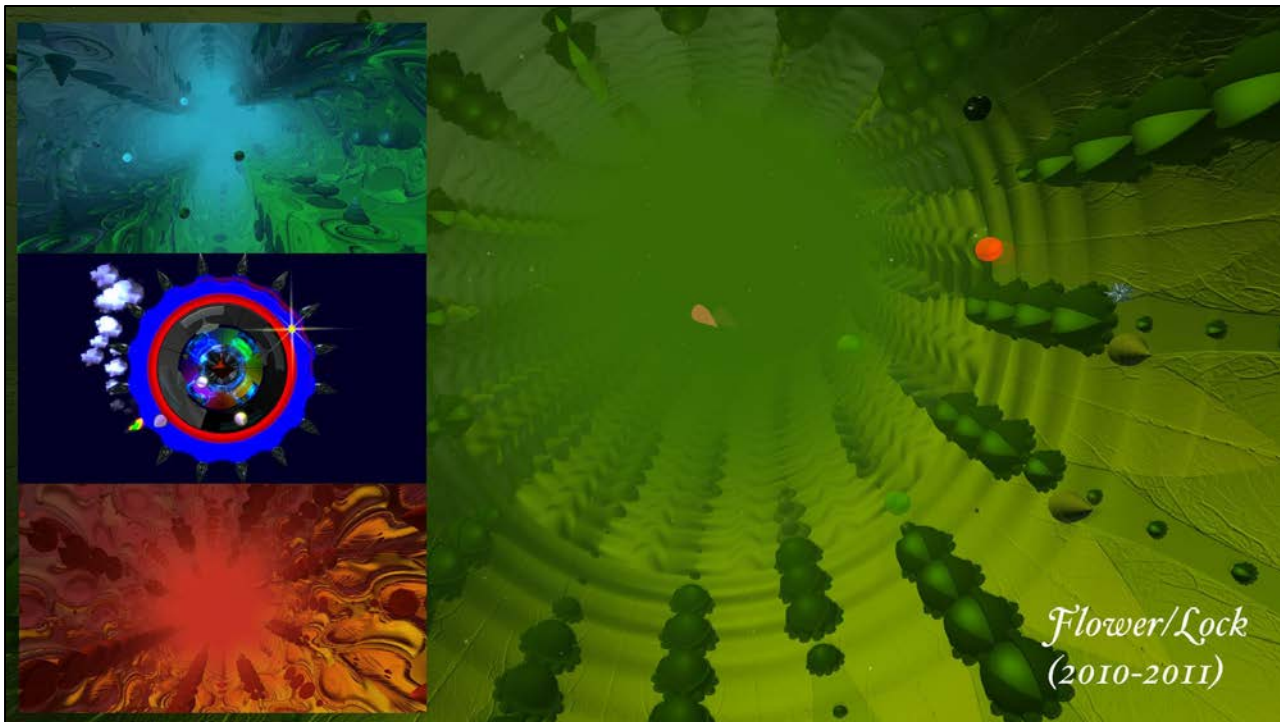
Luxuria Superbia, 2013

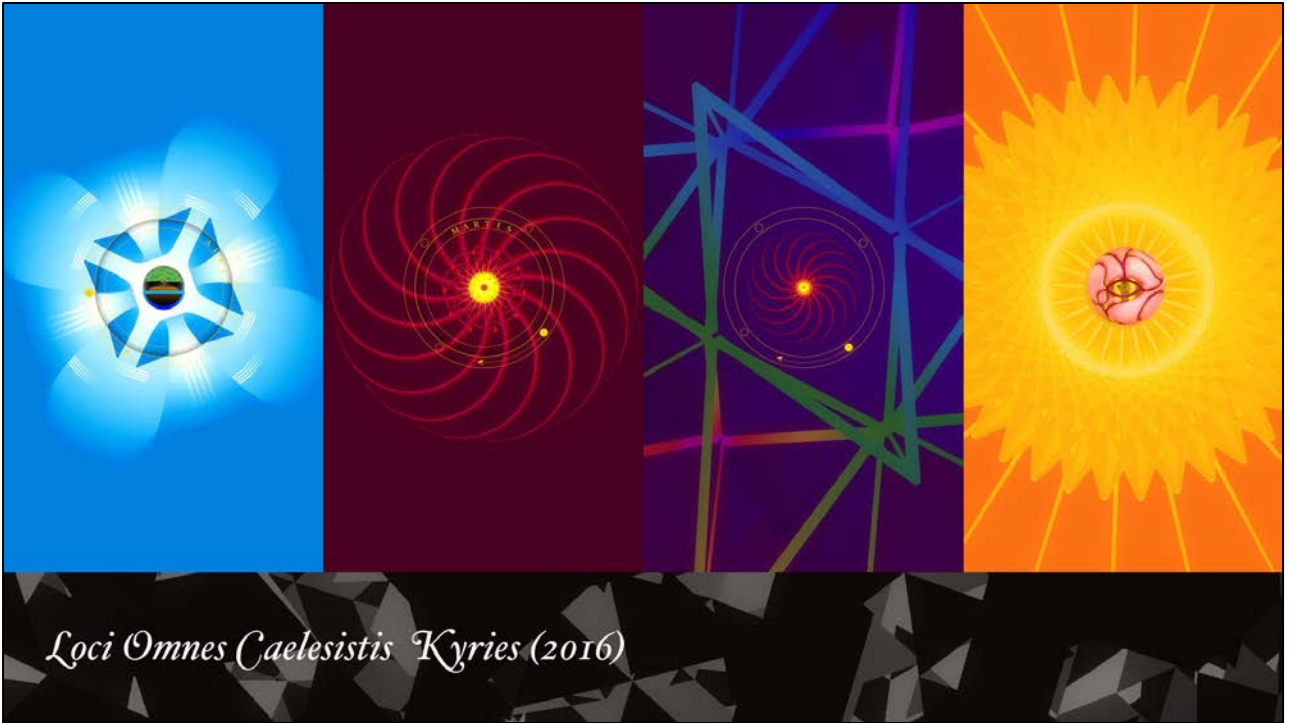


The game brings you pleasure. But it also asks you to give it pleasure. It responds with lush colors and poetic seductions. Touch all twelve flowers in the way that they like. Fill the columns of the temple in the garden with the colors of the rainbow.

BY: Michaël Samyn & Auriea Harvey

MUSIC: Walter Hus

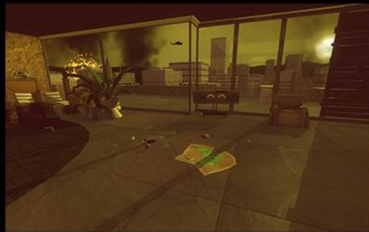




Locī Omnes Caelesistis Kyries (2016)

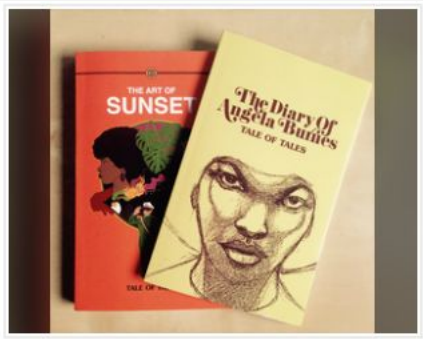
GAME 06

Sunset, 2015



Sunset is a narrative first-person videogame that takes place in a single penthouse apartment in a fictional South American metropolis in the early 1970s. You play an immigrant housekeeper in a swanky bachelor pad, caught between romantic affection for your unseen employer and rebellious outrage against the military dictatorship outside.

Aurlea Harvey: design, direction, art
Michaël Samyn: design, direction, programming
Austin Wintory: Music
Kris Force: Sound
Tina Marie Murray: Voice acting
Theresa Schlag: 3D Modeling and texturing
Niklas Roth: 3D Modeling and texturing
Joseph Silverman: 3D Modeling and texturing
Laura Raines Smith: Animation
Lucie Viatge: Intern, 2d Art
Jurie Horneman: Systems Programming
Alex Mouton: Graphics Programming
Leigh Alexander & Ste Curran, Agency: Project direction advice
Haley Uyrus & Lewis Denby, BeefJack: Marketing
Barry Davis: Military Consultant
Señor X (anonymous): Fiction Consultant



VR 07

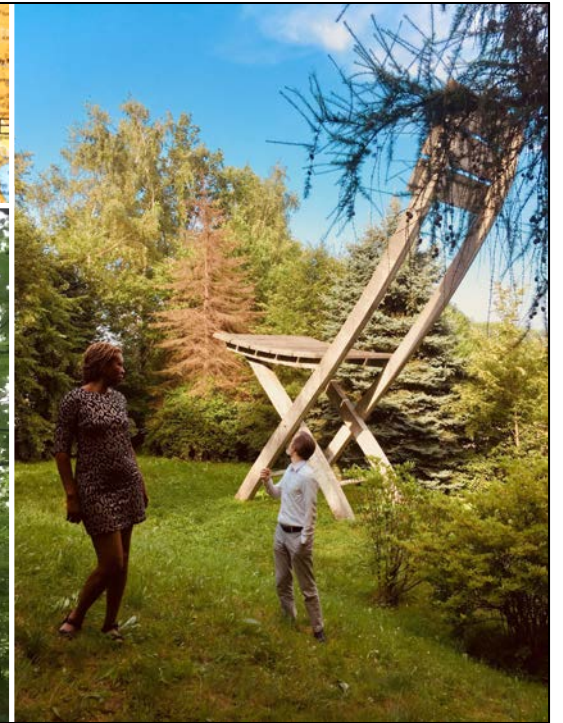
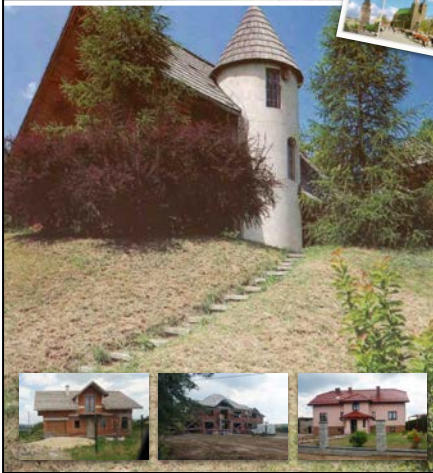
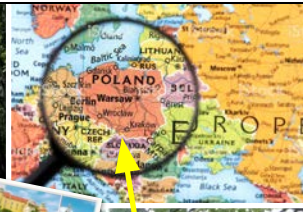
Cricoterie, 2018

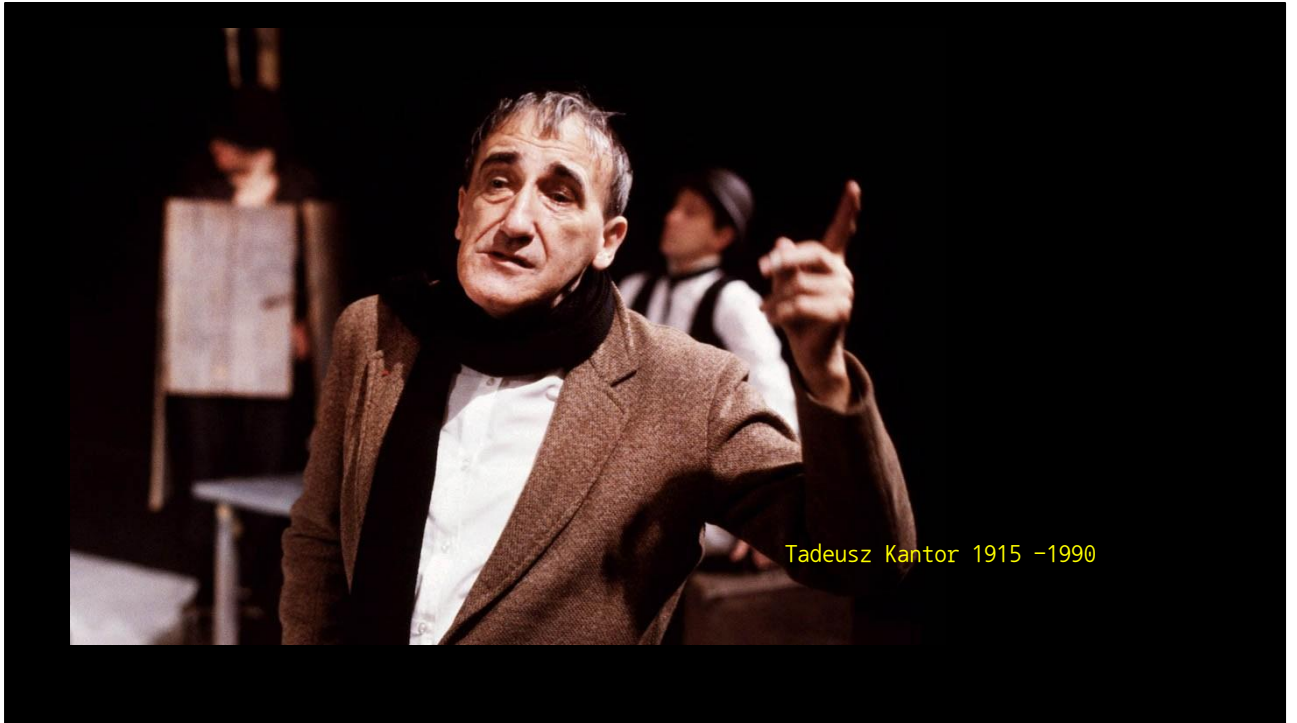


A Virtual Reality project inspired by Polish director Tadeusz Kantor's Theater of Death.

Cricoterie is a creation of Auriea Harvey & Michaël Samyn. The music in Cricoterie was composed by Gerry De Mol.

The Cricoterie program is available for free download. Cricoterie is a coproduction with the Adam Mickiewicz Institute and the Tadeusz Kantor Foundation. The production is supported by the Flanders Audiovisual Fund.





Tadeusz Kantor 1915 –1990



CRICOT 2 (1975-1990)

