Play, Electronics, & Social Connection

SU Art Museum Teaching Guide

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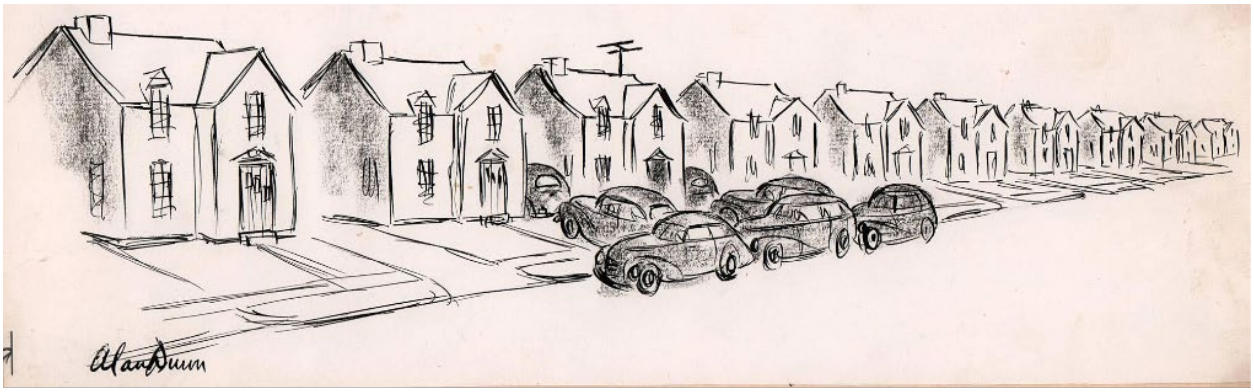
Introducing Play, Electronics, & Social Connection

Art that features images of games and electronics often emphasizes the themes of connection and play. For example, in the Alan Dunn and Adriaen van Ostade works below, we see a television antenna and a backgammon board, respectively, as centerpieces of communal gathering. We also see the idea of "play" represented in the artworks in two distinct ways: van Ostade illustrates the act of play itself through the game of backgammon, whereas Dunn sketches a playful image that exaggerates contemporary changes in suburban social organization. Drawing critical perspectives from game studies, this teaching guide provides an introduction to art that uses depictions of games and electronics to explore ideas about social connection. Although game studies scholarship often foregrounds digital media, this guide will demonstrate the utility of games studies as a broad lens for viewing and analyzing visual art.



Alan Dunn, *[Row of houses, center house has an antenna and cars parked in front]*, 1949, SUAM 1979.1134

Game studies scholarship is generally composed of two major approaches: the formal and the cultural. The formal approach interrogates the structure of games themselves. A formal analysis of backgammon may examine how and why the game works; for example, a discussion might focus on how the combination of random dice rolls and players' decisions about moving board pieces generates a great deal of spontaneity while also encouraging strategic planning. On the other hand, the cultural approach to games foregrounds their broader sociopolitical implications. In studying visual art, this approach will often be more relevant and useful, as it encourages analysis of games within their surrounding contexts, rather than as isolated systems of rules. In van Ostade's etching, we may wonder about the nature of the backgammon gathering after observing the privacy of the shadowy room, as well as the interest of the observers who loom over the players. What are the stakes of this game? Might the subjects of the image be gambling? We may also think about who does and does not appear within the image, noting that it seems to depict an exclusively fraternal space of leisure. To unpack this image, then, we could begin by inquiring about perspectives on gambling in the time and place of the etching's origin (the 17th-century Dutch

Adriaen van Ostade, *The Backgammon Players*, circa 1682, SUAM 1963.0887

Republic), and we could question what elements of gender we take for granted when observing the artwork. The boundaries of formal and cultural approaches to studying games are easily blurred. For example, we can posit that the rules that constitute backgammon reflect a culture that values competition and risk. Most game studies scholarship involves both formal and cultural approaches, considering how the formal elements of games inform their function as cultural objects. For examples of game studies scholarship, see the "further reading" section toward the end of this document.

Harry Wickey, *Hudson River Landscape*, circa 1930, SUAM 1966.2457

Overall, game studies insists upon the importance of games as an expressive form of media and interrogates play as a form of cultural production. Present day game studies traces its roots largely to Dutch historian Johan Huizinga's 1938 book *Homo Ludens*, wherein he claims that "play is older than culture" (1). Huizinga considers play an instinctual behavior key to socialization for humans and animals alike, and thus describes play as essential to the development of culture, ultimately remarking that "culture arises in the form of play" (46). "Play" itself is a capacious term that can apply to a great wealth of situations. Salen and Zimmerman's game design textbook *Rules of Play* defines "play" broadly, as "free movement within a more rigid structure" (304). In *Persuasive Games*, Ian Bogost points out that, while context may vary greatly, all forms of art effectively entail play of some type, such as the literary play of a poet's word choice within the syllabic constraint of the haiku (121). With this perspective in mind, play can be thought of as something that art not only represents, but also partakes in. While works like *The Backgammon Players* represent the activity of play, the practice of artistic creation itself is often playful, and artworks often generate meaning by playing with the formal boundaries of medium and genre as well as with audiences' expectations.

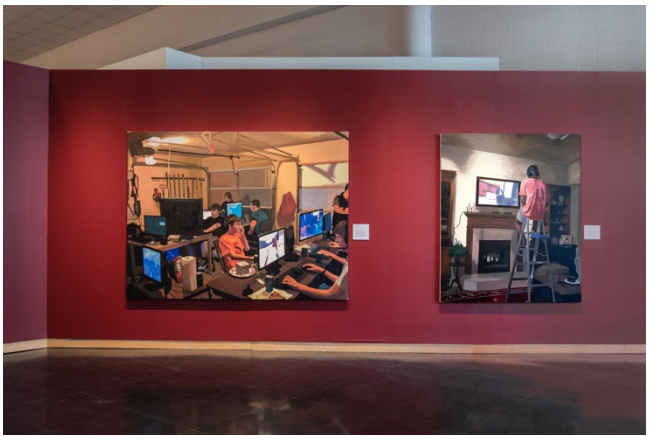
Dong Kingman, *[Amershan, England]*, 1954, SUAM 1966.361

For example, consider how the presence of powerlines in the foreground of Harry Wickey's *Hudson River Landscape* disrupts conventions of landscape imagery, drawing viewers' attention to the ways in which infrastructure inhabits natural spaces. If we consider the presence of powerlines a playful alteration of landscape art's usual repertoire, what cultural meanings arise as a result? While ecologically oriented artwork often evokes a sense of connection between humanity and natural environments, Wickey's powerline art, alongside similar works by Dong Kingman (pictured above) and Edward Hopper (SUAM 1998.082), underscore a different kind of connection made possible by electronic infrastructure: the provision

of power to and the bridging of communications between towns and cities across rural expanses. While the above landscapes do not represent games, they demonstrate "play" as the conceptual wiggle room within which artists can conduct aesthetic experiments. In turn, by including infrastructure as the focal points in these landscapes, the artworks prompt questions about how electronics mediate access to and the transmission of information.

In Focus: Mauro C. Martinez, Alan Dunn, & Boris Artzybasheff

While the presence of powerlines in landscape art implies human presence elsewhere, beyond the borders of image itself, many artists depict interactions between people and electronics more directly. Here, we'll explore the works of three artists in more detail, looking to paintings of computer gamers by 2024–2025 Art Wall Project artist Mauro C. Martinez alongside drawings by Alan Dunn, and paintings by Boris Artzybasheff. These artists are interested in the kinds of social activity that games and electronics facilitate, expressing cultural concerns about how people's use of contemporary technologies foster connection or cause disconnection.

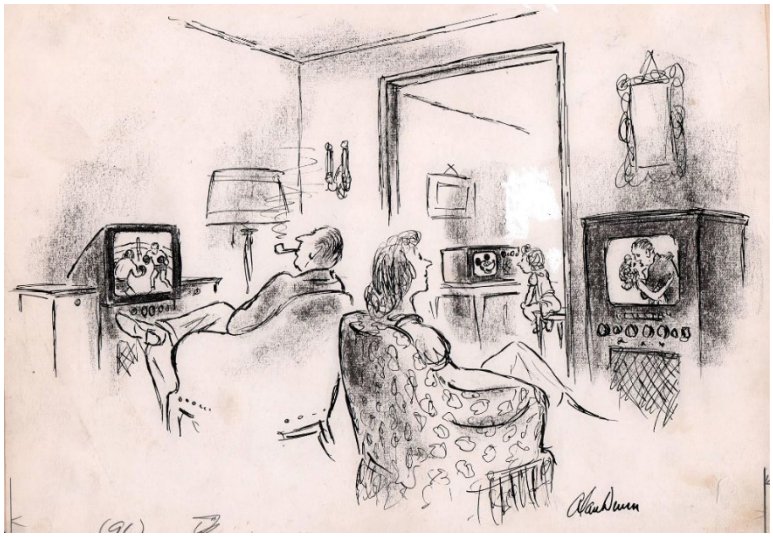


Mauro C. Martinez, *Terrestrial*, 2024 and *Celestial*, 2024. Installation view, SUAM.

In *LANscapes*, Mauro C. Martinez uses oil painting to create images that have conventionally circulated the internet as memes or as nostalgic photos of a bygone era of gaming. LAN parties are gatherings where gamers connect their computers via a Local Area Network in order to play multiplayer games in-person (rather than over the internet). They range in scale from gatherings of a few friends to conventions with thousands of people. Martinez's paintings depict the former, exploring how LAN parties reconfigure living spaces as private arcades. We can see play in *LANscapes* not only in the immediate and literal sense of gamers sitting at their computers, but also in the transformation of the domestic space of the living room and the utilitarian space of the garage into a communal space of play. Apart from their literal illustration of play (i.e., gaming), Martinez executes these scenes of household mundanity and adolescent recreation in a medium (oil painting) often associated with "high culture". Dr. Emma Sullivan claims that the dichotomy between fine art and mass culture is the core provocation of Martinez's work. In her discussion of a collection of his work at the Unit London Gallery, she notes that he "embeds the shallow and the meaningless within a medium that is traditionally associated with depth and meaning. Digital culture is thus folded into the context of oil painting—but the tension remains: does the process serve to elevate the meme or to diminish the painting?" (Sullivan).

We can extend Sullivan's questions about elevation and diminishment to the notion play overall, as it is so closely associated with frivolity (such as through the implicit juxtaposition of play with seriousness in the common phrase "stop playing around"). How can we challenge those impulses and instead take play more seriously? With Martinez's paintings, we can begin by noticing what exactly the *LANscapes* paintings capture: not only people and computers, but moments of communal gathering that take significant effort to organize and assemble. We might then consider

how the paintings frame these instances of play. Would the subjects of the paintings find them frivolous, serious, or perhaps both? We might also consider how, as oil paintings, these artworks prompt audiences to view these images within specific cultural contexts. Would the same images have a different effect (or affect) if viewed as social media on a screen? While in interviews Martinez has spoken about profound ramifications that his work can carry, he has also described his paintings as "imbuing the commonplace with novelty," rendering the seemingly uneventful as important and worthy of extended observation and meditation (Gisondi). While the popularity of household computers fundamentally altered the extent to which information was accessible to the public, Martinez's paintings illustrate computers' parallel usage as playthings—as taken-for-granted entertainment machines. They ask us to consider how play, as a social activity, transforms electronic tools such as home computers and if and how the digital dimension offers meaningful ways of forming interpersonal connections.



Alan Dunn, *[Family watching separate televisions]*, 1948, SUAM 1979.1131

Alan Dunn's satirical drawings for *The New Yorker* raise similar questions about how technologies affect social interaction. His 1948 sketch *family watching separate televisions* (SUAM 1979.1131) presents remarkably familiar social commentary on what we would now call "screen time." Dunn presents a mother, father, and daughter inside their home in close proximity. However, they are viewing individual TV sets tuned to broadcasts that suit their personal tastes. This sketch (and much of Dunn's other work) imagines how emerging broadcast technologies affect social norms. In 1948, only 1% of American households had televisions, but by 1953 over 50% had them, and over 90% had them by the early 1960s (Campbell et al. 196). While Dunn's mid-century drawings exaggerate the imminent omnipresence of television, they are accurate in their anticipation of TV's explosive popularity. The social isolation Dunn imagined stemming from the proliferation of television sets has now been dwarfed by that of personal computers and mobile phones. While such devices have not resulted in absolute social isolation, almost every individual now constantly carries their own screen that transmits a personalized content feed.

The playfulness of Dunn's work comes largely from his engagement with his audience, the educated middle-class readership of *The New Yorker*, a demographic among whom were likely early adopters of television. While satirically speculating about the effects of television upon family life, Dunn also pokes fun at his readers for behavior that contradicts traditional family values of togetherness. Through Dunn's work, we can question how and why social concerns about technology reappear era after era. What elements of broadcast (or what we might now call "content delivery") technologies have and have not changed in the nearly seventy years since Dunn created *family watching separate televisions*? How does Dunn's image of a group engaging with TV screens compare to Martinez's depiction of a group engaging with computer screens? Drawing

Boris Artzybasheff, *Radio Propaganda*, 1941, SUAM 1965.0436

connections between works such as these can help us not only to grapple with these seemingly timeless fears about technological development, but also to uncover reasons why specific social concerns repeat themselves across time.

Boris Artzybasheff was an illustrator best known for his *Time* cover images, including portraits of political figures. Like Dunn, his work was printed in magazines and often explored the social effects of communications technology. However, Artzybasheff's work has a grandiosity distinct from Dunn's riffs on everyday life. In his 1941 painting *Radio Propaganda* (SUAM 1965.0436) Artzybasheff uses anthropomorphism to take the expression of anxieties about the social effects of electronics even further. Here, technology itself appears humanlike, but grotesque. As a work of visual metaphor, it contorts the human figure into an omnidirectional instrument of noise and visual signification, with mouths, speakers, and gesturing hands pointing every which way. Lacking ears, this creature illustrates a one-way flow of information, sending messages but incapable of receiving them—speaking *to* an audience, but not necessarily communicating *with* them. By including the Nazi salute in the top left of the painting, Artzybasheff directly comments on autocratic state power and the spread of state-sponsored propaganda through the deployment of inescapable electronic technologies. This contrasts with Dunn and Martinez, who depict consumer electronics with which people have, ostensibly, freely chosen to engage for personal reasons. Nevertheless, all three technologies that these works represent (Artzybasheff's radio, Dunn's TV, and Martinez's computer) connect via the infrastructure of wires and antennae, constructing sociopolitical power through their scale and ability to disseminate information and facilitate communication. Artzybasheff's metaphorical creature of propaganda does represent a form of connection, but an undesirable one that deprives its audiences of agency. There remains a playfulness to Artzybasheff's images, however. Paintings like *Radio Propoganda* make their points through a ridiculous intensity, toying with familiar technological objects and transforming them into novel visual metaphors for sociopolitical issues. Alongside the works of Martinez and Dunn, Artzybasheff illuminates cultural anxieties about the development and deployment of electronic technologies. Likewise, the three artists' works result from their play with both content and form.

Approaches to Observing & Discussing Art

Visual analysis is the foundational practice of the field of art history. Before investigating historic contexts, exploring cultural relevance, or doing biographical research on artists, it's best to begin thinking about a work of art with straightforward questions about its visual qualities, focusing on the art object itself and approaching it on its own terms.

Asa Simon Mittman's open access online textbook *Look At This!: An Introduction to Art Appreciation* provides guidelines for visual analysis as a two-step process: analyzing the constitutive elements of an artwork, and then considering how the artwork's composition brings those elements together. Mittman first suggests focusing on the following visual elements of an artwork:

1. **Line**: A path either represented or implied
2. **Shape**: The property of a two-dimensional form, usually defined by a line around it
3. **Color**: The light reflecting off objects, divided into hue, value and intensity
4. **Space**: Depth, real or represented, as well as the general area within a work
5. **Form**: The property of a three-dimensional object
6. **Texture**: The feeling of a surface, real or represented

During initial observations, consider how each element appears in the artwork. For example, are lines rigid or curved, narrow or thick? Are colors abundant, varied, and saturated, or muted and restrained? Does the space of the artwork appear vast or confined? Do these qualities appear in one way consistently throughout the artwork, or do they change from area to area? During this initial stage of visual analysis, focus on each element in as much isolation as possible to gain an understanding of how the artwork's individual components operate. For an example, we'll look at Eduardo Paolozzi's *Calling Radio Free America* (pictured below).

Color: Paolozzi contrasts many intense colors, ranging from the vibrant, solid coloring of the squares to the blue and pink tint over the kitchen image. Throughout the work, things also appear in atypical colors, such as the blue lettuce on the fork, or the green face of the man on the TV screen.

Line: For the most part, lines in the image are polygonal and angular, especially the many squares with their abundance of right angles. The image is divided by horizontal lines that form three major sections: the TV screens at the top, the squares in the middle, and the kitchen scene at the bottom.

Shape: The blue- and pink-tinted portions of the kitchen scene form a flat, triangular shape that extends beyond the bottom edge of the print. The rigid squares bordering the bulbous curves of the TV screens above them, along with the images of the sandwich and forkful of salad, suggest three-dimensionality.

Space: The mixture of two- and three-dimensional elements in this print makes the space disorienting and confusing. The sandwich and fork establish a close foreground, but the squares

and TV screens in the top half of the image disrupt any realistic sense of depth. Overall, the space appears busy and cramped.

Form: The sandwich and fork at the bottom of the image have clear, photographic three-dimensional details, but appear flattened due to their superimposition upon the kitchen scene in the background.

Texture: The images of food provide the most obvious sensory evocations, suggesting softness, crunchiness, and moisture. Additionally, the feminine hand with its long, painted fingernails, evokes the sense of touch, and the warmth of human flesh. The two-dimensional squares seem flat and smooth by comparison.

Eduardo Paolozzi, *Calling Radio Free America*, 1970, SUAM 1978.087.6

After becoming familiar with the visual elements of an artwork, turn your attention to how those elements operate together to form a complete work. How do the various elements function together to create a sense of balance (or imbalance) or of pattern and rhythm? Do they evoke a feeling of movement? How do they relate to each other in terms of proportion and scale? What kind of emotional responses does the artwork prompt? In Paolozzi's *Calling Radio Free America*, the combination of abstract and photorealistic imagery, alongside the mixture of two- and three-dimensional space and juxtapositions of scale, makes the commonplace domestic imagery of the kitchen, food, and TV shows appear strange and unfamiliar. The intense colors, abundant variety of shapes, and disorienting sense of space function as a metaphor for the rapid and convoluted flow of information through media technologies (such as the TVs at the top of the image).

From here, adopting other contextual or disciplinary lenses can further focus your analysis and expand your discussion. For example, you might ask who made the artwork and why, how it was made and what it is made of, how a particular field of scholarship may interpret the artwork, how it reflects a particular historical moment, or how it communicates a set of cultural values.

Below are several approaches accompanied by suggested groupings of artworks from the museum's collection that can help you explore ideas around play, electronics, and social connection. You'll also find questions to help focus your engagement and discussion. The suggested groupings are only starting points; we encourage you to further explore artists and artworks you find especially conductive to discussion or relevant to your teaching.

Materials and Production

Materials (such as wood, clay, stone, and pigments) root artwork in time and place. Likewise, studying artists' processes and techniques can help to understand their motivations, choices, access to technology, and cultural traditions.

- What materials is the artwork made of, and what visual and physical qualities are unique to those materials? Were these materials readily available to the artist, or were they difficult to acquire?
- Is the process of creation for a given work of art clearly visible through observation alone? Or, does the process seem unclear without conducting further research?
- Are the materials considered difficult to work with?
- Why would the artist choose to work in this specific medium?
- Does knowing the process or technique behind a work of art contribute to or change its meaning(s)?
- How might the artwork change over time? Was it made with permanence in mind? Do the materials deteriorate easily?
- Is there anything strange or unexpected about how this artwork appears to be assembled?
- When viewing art digitally (or viewing digital art): what elements of materiality can screens successfully communicate, and what limitations are there? How does digitization alter audiences' experiences with art?
- **Suggested Artwork**
    - Harry Wickey, *River's Edge*, no date, SUAM 1995.0316
    - Dong Kingman, *[City scene]*, 1956, SUAM 1966.429
    - Peter Jones, *Union Station, 1972*, 1972, SUAM 2007.0016.13
    - Gail Hoffman, *In the Living Room*, 2006, SUAM 2021.0057
    - Rob Swainston and Zorawar Sidhu, *July 4, 2020*, 2021, SUAM 2022.0008

Games and Play

By thinking about how art represents games, and how artwork itself may be considered "playful", we can analyze play as a mode of socialization wherein explicitly or implicitly agreed upon norms (such as rules in games or conventions in art-making) are established before their boundaries and limits are tested.

- How do these works represent games or play?
- How does the meaning of play differ across cultures?
- Does the composition and/or materials from which the artwork is made demonstrate play in terms of viewers' expectations of the medium or of the material conventions of an artistic tradition?
- When is play represented ironically or sarcastically? Are games and play necessarily fun?
- Where among these artworks are games represented as communal, and where are they represented as individual pursuits? Can they represent both ideas simultaneously? How does the notion of competition inform the concept of community?
- **Suggested Artwork**
    - Adriaen van Ostade, *The Backgammon Players*, circa 1682, SUAM 1963.0087

- Unidentified photographer, *National Game of "Go"*, circa 1880, SUAM 1989.374
- Henry Botkin, *Sam*, 1934, SUAM 2005.0060
- Arthur Rothstein, *Playing cards in firehouse. Carson City, Nevada*, 1940, printed later, SUAM 2018.0296
- Joe Maloney, *Asbury Park*, 1979, SUAM 2017.0704.04
- Mauro C. Martinez, *Terrestrial*, 2024

People Using Technology

Technology occupies a conflicted position in popular consciousness, simultaneously valorized as a symbol of progress and feared as a form of power that could be used poorly or maliciously. Artwork that presents technologies as tools in active use can help elucidate cultural beliefs about technology and its sociopolitical implications.

- What kinds of relationships do the subjects of these images have with technology?
- What counts as technology, or makes something technological?
- How do these works represent scale? What comparisons, explicit or implicit, does the artwork draw between humans and technological devices or systems?
- When do these works picture technology optimistically and/or anxiously? What cultural values are associated with and/or threatened by technological development?
- **Suggested Artwork**
  - Alan Dunn, *[Television screen magnified]*, 1949, SUAM 1979.1139
  - Mary Petty, *[Mrs. Peabody and guests watching television]*, 1950, SUAM 1979.0710
  - Alan Dunn, *[Television repair men at party]*, 1951, SUAM 1979.1184
  - Alan Dunn, *"According to the figures, one thing is clear. I can't live on my salary."*, 1959, SUAM 1979.1314
  - Alan Dunn, *"John, I've been thinking. Why global television?"*, 1962, SUAM 1979.1478
  - Al Chang, *Vietnam Troops On Patrol…*, 1962, SUAM 2021.0541
  - W. Eugene Smith, *Worker wiping machine, Hitachi, Japan*, circa 1962, SUAM 1985.244
  - Roy Doty, *[Man at desk talking on phone, secretary gathering cobwebs]*, 1964, SUAM 1989.072
  - Eduardo Paolozzi, *No Heroes Developed*, 1970, SUAM 1978.087.12

Communications Infrastructure

Art depicting infrastructure often deprioritizes people to instead focus on technological devices and systems, allowing us to approach technology from a less anthropocentric perspective.

- How do these works frame the scale of infrastructure? Does the artwork present technology as distant and alien or as familiar and intimate?
- Do depictions of communications technologies seem to care more about *what* information gets broadcasted or *how* it gets broadcasted?

- Does infrastructure represent human achievement, or something beyond the scope of humanity? Does infrastructural technology take on a life of its own?
- **Suggested Artwork**
  - Edward Hopper, *The Railroad*, 1922, SUAM 1998.082
  - Harry Wickey, *Mr. Gleason on His Beat*, circa 1930, SUAM 1966.2456
  - Boris Margo, *Telecast*, 1947, SUAM 1967.1854
  - Alan Dunn, *[Boy looking at telephone pole]*, 1959, SUAM 1979.2024
  - Eduardo Paolozzi, *Transparent Creatures hunting New Victims*, 1970, SUAM 1978.087.46
  - Salvador Dalí, *[Melting telephone in desert]*, circa 1970s, SUAM 2003.0142
  - Henry Gepfer, *Funny You Should Ask*, 2016, SUAM 2019.0130.05

Network Aesthetics

Networks are often perceived as abstractions that connect or unify things. Through artwork that pictures networks and connections themselves, we can explore the underlying logics of how technology organizes communication and impacts socialization and behavior.

- What types of networks do these works present to audiences literally? What types do they present figuratively?
- There are many words associated with connection (such as network, web, net, nexus, rhizome, link, join, bridge, etc.). What differentiates these terms, and which terms relate most closely to a given artwork?
- How does an artwork's representation of networks suggest the presence, flow, or use of power on a social, political, or cultural level?
- **Suggested Artwork**
  - Richard Koppe, *Red Wires*, 1946, 1965.0640
  - Boris Margo, *Webs of Force*, 1946, SUAM 1967.1845
  - Henry Botkin, *The Web*, 1952, SUAM 2005.0073
  - Jan Gelb, *Radiant Webs*, 1955, 1971.237
  - Eduardo Paolozzi, *Sex Crime Wave Rolling High*, 1970, SUAM 1978.087.13
  - Sol LeWitt, *Color Grids: All Vertical and Horizontal Combinations of Black, Yellow, Red and Blue, Straight, Not-Straight and Broken Lines*, 1977, 2020.0067

Additional Resources

Citations

- Bogost, Ian. *Persuasive Games: The Expressive Power of Videogames*. MIT Press, 2007.
- Campbell, Richard, et al. *Media & Culture: Mass Communication in a Digital Age*. 9th ed., Bedford St. Martins, 2014.
- Gisondi, Veronica, interviewer. "Mauro C. Martinez." *Coeval*, 2020. https://www.coeval-magazine.com/coeval/mauro-c-martinez.
- Huizinga, Johan. *Homo Ludens: A Study of the Play-Element in Culture*. 1938. Routledge, 2002.
- Mittman, Asa Simon. *Look At This! An Introduction to Art Appreciation*. Pressbooks, 2023. https://pressbooks.calstate.edu/lookatthis/.
- Salen, Katie, and Eric Zimmerman. *Rules of Play: Game Design Fundamentals*. MIT Press, 2004.
- Sullivan, Emma. "Dr Emma Sullivan on 'Practice Makes Purrfect'." *Unit*, 2022. https://unitlondon.com/2024-01-11/dr-emma-sullivan-on-practice-makes-purrfect/.

Further Reading

- **Bogost, Ian. *Persuasive Games: The Expressive Power of Videogames*. MIT Press, 2007.** This book puts forth the broadly applicable analytical framework for games based around the notion of "procedural rhetoric," which insists that games communicate to audiences primarily through their interactive mechanics (i.e., by having players enact procedures). Bogost deploys this framework to analyze indie and art games relevant to contemporary political discourse, such as migrant crises and the fallout of Hurricane Katrina.
- **Caillios, Roger. *Man, Play and Games*. 1961. University of Illinois Press, 2001.** A sociological study of games that breaks them down into core constitutive components and offers a foundational framework for understanding what games are and how they work. Taking a taxonomical approach, Caillios classifies and categorizes games before examining their sociological impact.
- **Gray, Kishonna L. *Intersectional Tech: Black Users in Digital Gaming*. Louisiana State University Press, 2020.** Taking an ethnographic approach informed by interviews with Black gamers, Gray examines the often socially hostile environments of online gaming communities, as well as matters of representation in mainstream gaming titles.
- **Huizinga, Johan. *Homo Ludens: A Study of the Play-Element in Culture*. 1938. Routledge, 2002.** The book often cited as the historic origin of game studies, it is an anthropological study of play as a sociological phenomenon observed throughout human history. It provides strong justification for taking the concept of play seriously and as having important functions in the construction of culture. While insightful, many elements of this nearly century-old book have aged poorly, especially its discussions of nonwestern cultures.

- **Kocurek, Carly A. *Coin-Operated Americans: Rebooting Boyhood at the Video Game Arcade*. University of Minnesota Press, 2015.** Undertaking a historical study of American arcade culture, Kocurek argues that gaming plays in important role in the formation of gender expectations within mainstream media.
- **Murray, Janet H. *Hamlet on the Holodeck: The Future of Narrative in Cyberspace*. 1997. The Free Press, 2017.** An expansive study of play in many forms, it seeks a comprehensive understanding of how games function as a medium for narrative. Murray's most referenced contributions to game studies come from this book, including her extensive breakdown of the concept of "immersion" and players' perception of "agency" during play.
- **Salen, Katie, and Eric Zimmerman. *Rules of Play: Game Design Fundamentals*. MIT Press, 2004.** An accessibly written and widely circulated game design textbook that can be equally useful for game designers, research scholars, and critical theorists. Salen and Zimmerman examine previous researchers' definitions of core terms like "games" and "play" before establishing their own in an effort to distill and cohere an extensive lineage of games discourse. The book approaches the subjects of games and play from an extensive and diverse array of perspectives, features plentiful examples from popular media.

Art History Resources

- **CAMEO (Conservation & Art Materials Encyclopedia Online)**: This online encyclopedia contains a wealth of information on various art materials, as well as how they work and how to handle them.
- ***Look At This!: An Introduction to Art Appreciation*:** This online textbook, written by Asa Simon Mittman, provides an entry-level guide to visual analysis followed by extensive analyses of various artistic traditions.
- **Heilbrunn Timeline of Art History**: This website provides an extensive timeline of art production across global art cultures as well as well-researched essays.
- **SmartHistory**: This website provides accessible tools for studying art history, including peer reviewed lessons on various art forms written by over 800 contributing scholars.
- **The Getty Research Institute**: The Institute's research website includes an array of tools and databases covering a range of subject matter including collecting and provenance research, conservation, art vocabularies, and more.
- **Syracuse University Library**: provides access to 39 databases under the subject of Art, Design, and Photography, offering access to a wide variety of artwork itself alongside critical writing.
    - **ARTstor:** A vast archive providing images of artwork.
    - **Grove Art Online:** Contains introductory essays and bibliographies on various art topics, as well as encyclopedic information on key art terms.

Artwork Illustrated in Guide

- Alan Dunn (American, 1900-1974), *[Row of houses, center house has an antenna and cars parked in front]*, 1949, crayon and ink, 4 ¼ x 13 ¼ in. (10.8 x 33.7 cm), Mary Petty and Alan Dunn Bequest, 1979.1134

- Adriaen van Ostade (Dutch, 1610-1685), *The Backgammon Players*, circa 1682, etching, 3 3/8 x 2 7/8 in. (8.5 x 7.3 cm), Gift of Mr. Cloud Wampler, 1963.0887
- Harry Wickey (American, 1892-1968), *Hudson River Landscape*, circa 1930, etching, 7 13/16 x 12 3/16 in. (19.9 x 30.9 cm), Gift of Mr. Harry and Maria Wickey, 1966.2457
- Dong Kingman (American, 1911-2000), *[Amersham, England]*, 1954, watercolor, 15 ½ x 22 ¾ in., Gift of the artist, 1966.361
- Alan Dunn (American, 1900-1974), *[Family watching separate televisions]*, 1948, crayon and ink, 8 5/8 x 12 ¼ in. (21.9 x 31.1 cm), Mary Petty and Alan Dunn Bequest, 1979.1131
- Boris Artzybasheff (American, born Ukraine under the Russian Empire, 1899-1965), *Radio Propaganda*, 1941, gouache, 18 3/8 x 13 7/8 in. (46.6 x 35.3 cm), Gift of the artist, 1965.0436
- Eduardo Paolozzi (British, 1924-2005), *Calling Radio Free America*, 1965-70, published 1970, photolithograph, 14 15/16 x 10 in. (37.9 x 25.4 cm), Gift of George Friedman, 1978.087.6