



# THIS GAME IS ROMANTIC, DANGEROUS AND DEEP

*Ce jeu est dangereux, romantique et intense / This game is romantic, dangerous and intense* is a curated exhibition produced by Galerie Galerie Galerie that showcases the work of seven Montreal-based independent video game creators. It is also the very first exhibition set up by Galerie Galerie devoted entirely to video games.

*CJERDI / TGIRDD* is rooted in two main observations: that video games are omnipresent in our cultural, social and economic universe, and that they constitute an increasingly accessible and widespread creative medium, expressing the multiplicity of artistic possibilities offered by new technologies.

It is well known that the city of Montreal is one of the world's leading centres for the development of digital games. The presence of major studios such as Ubisoft and Warner Brothers, to name but a few, also reinforces the presence of local creators. So much so that, beyond the commercial market of this industry with its share of cultures, rules and assumptions, we find underground and parallel creative movements that put forward themes, mechanics and even game materials that are rooted in a DIY and alternative approach to the medium. This exhibition project is part of Galerie Galerie's desire not only to partner with local artists in order to push the limits of art into the web space, but is also rooted in a desire to present a renewed and experimental perspective on video games, notably by placing them in an exhibition context. In so doing, Galerie Galerie celebrates the community of Montreal's independent video game creators who, in their own way, permeate the city's artistic effervescence, and recognizes the video game as an artistic medium in its own right, whose influence on the contemporary art scene is undeniable.

*CJERDI / TGIRDD* revolves around the sensibility of the artists presented, emphasizing their subjectivity, both technical and narrative. The exhibition thus presents the personal character and sensitivity of each of the creators in relation to the specificity of the medium, both through the aesthetics adopted and the mechanics chosen. The presence of the user is essential. Each game has its own imagination, which, thanks to different rules, constraints and parameters, invites the user to reflect or to position themselves. The result is interactive spaces that refer to the visitors' own subjectivity, thus creating a form of dialogue around the subject and the mechanisms of gamification.

Finally, the original video games gathered here demonstrate the diversity of techniques and points of view that an alternative approach to the medium allows. *CJERDI / TGIRDD* defends the relevance and importance of developing new methods and models of artistic creation and dissemination, due to the subversive nature of the resulting works.

With games by Liane Décarie-Chen, Theo Ménard, Thomas Gauthier-Caron & Jsajm Quiño, Philippe Grenon, Raphaëll X and Marc-Antoine Jetté-Léger.

Galerie Galerie would like to thank the Conseil des arts de Montréal and the Conseil des arts et des lettres du Québec for their support in the realization of this project.

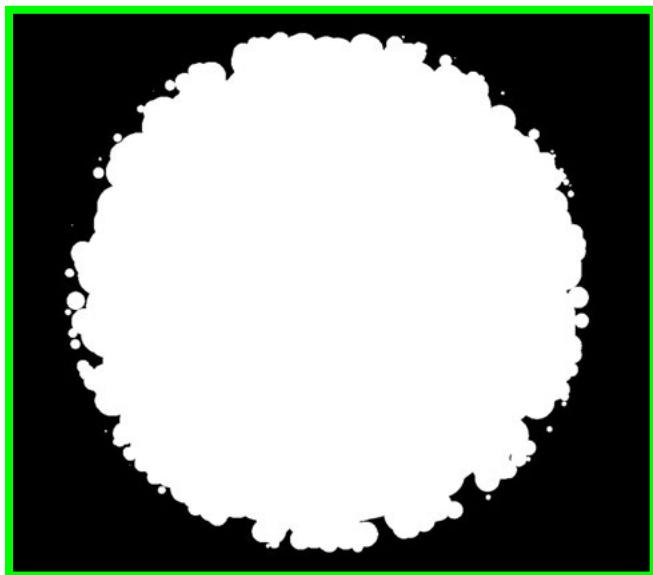
Online at [www.galeriegalerieweb.com](http://www.galeriegalerieweb.com) from May 20 to July 31, 2020.



## POYO MAKES A VR GAME (2020)

**Liane Décarie-Chen**

One bold scientist makes a stunning discovery about the creatures they call their pets. With a lot of grant money and help from big tech, he creates a game based on his research. Follow Dr. Poyo on his quest to discover what it means to think and feel.



## *Lovebot* (2019-2020) **Thomas Gauthier-Caron & Isajm Quiño**

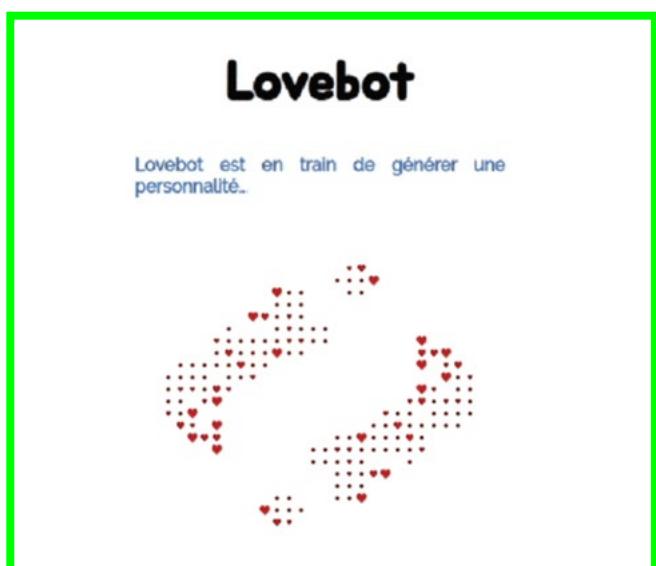
In these times of social isolation where, for many of us, almost all of our human relationships are mediated by digital interfaces, in an era where companies like Facebook know us better than our own relatives, it is appropriate to ask ourselves whether the relationships we develop with machines are meaningful. Is it necessary for there to be a being made of flesh on the other side of the screen for an exchange to be emotionally engaging? Could one, for example, befriend a computer, or even develop stronger feelings?

*Lovebot* is a game that explores the possibility of falling in love with an immaterial being: a chatbot.

## *La Zone* (2020) **Théo Ménard**

Alone, in a stifling area, but less frightening than the darkness around it. The task is simple but repetitive; is it enough to overcome the anxiety? Or will we have to get out of the zone, go on an adventure, risking losing what we have already acquired? Through this game, Theo Ménard translates into video game language the subjective experience of his comfort zone: ease, boredom, stress, excitement, repetition.

You will get to know each other through a series of questions inspired by the *36 questions for falling in love* made famous by the New York Times. Open yourself to this bot and something unexpected could happen.



## *Des fois j'suis fâché* (2020) Philippe Grenon

*Des fois j'suis fâché* is a museum in itself. Like a «FPS» (First-person shooter), a gun pronounces words from 17th, 18th and 19th century Quebec poems. Each rifle is different. Will you rather create, or destroy?



*De toute façon ça revient au même.  
You shoot all the personne ! Is équitable with tout le monde !  
But for me, Kirk,  
Every balle que je mets dans le fusil,  
Is like a poème.  
And I shoot a poème to the people and it is the précision of my poème  
qui tue les gens et c'est pour ça que my photos is fantastic.  
And tell me, Nihad, you shoot everybody.  
No Kirk, not everybody...  
I imagine that you don't kill children.  
Yes, yes, I kill children. No problème. Is like Pigeon, you know.*



## *They Seem to be Very Good Friends* (2020) Raphèll X

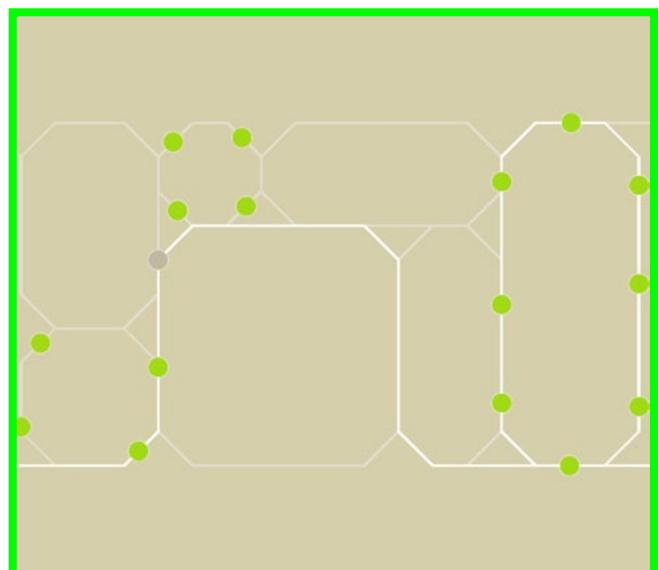
*They Seem to be Very Good Friends* is a Sokoban style puzzle game. Divided into levels where the objective is to find a partner for each character present, the game questions the perception of intimacy between two men, two women and two characters of different genders, in order to deconstruct and systematize these social rules, and to criticize the double standard.

# *Un* (2020)

## Marc-Antoine Jetté-Léger

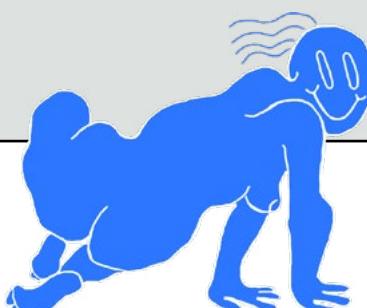
*Un* is a minimalist game based on the exploration of the boundaries of intimacy between the player and the virtual entities that share their space.

By taking the primitive form of an abstract object, the player will be put in contact, near and far from other objects in an unequal manner. These relationships will therefore be different, but also multidimensional, complex and difficult.



Galerie Galerie ([www.galeriegalerieweb.com](http://www.galeriegalerieweb.com)) is an online platform for the production and distribution of digital and web art based in Tio'tià:ke/Montreal. Since 2016, Galerie Galerie invests the Internet as a space for research, creation and dissemination, and supports artists whose practice allies itself precisely with this technological conjuncture.

Online (URL), Galerie Galerie presents curated exhibitions, and hosts web art works on an ongoing basis. The platform also offers vernissages, creative residencies and online video projections, with the aim of experimenting with its own environment. Offline (IRL), Galerie Galerie organizes mediation events in collaboration with multiple partners, such as exhibition launches and all-digital art sales, which aim to raise public and arts community awareness of artistic issues rooted in new technologies. Finally, Galerie Galerie also develops creative laboratories for diverse audiences that allow targeted communities to define and express themselves by appropriating digital techniques from the web.



This project is made possible thanks to the support of the Conseil des arts de Montréal and the Conseil des arts et des lettres du Québec.

