Call for papers
CEEGS 2024

October 10-12 2024, University of the Peloponnese, Nafplio, Greece

CEEGS, the Central and Eastern European Games Studies Conference, is the annual conference of the DiGRA Central and Eastern Europe chapter dedicated to exploring various aspects of games, including digital, analog, and hybrid formats, as well as the cultural and social contexts in which they exist. CEEGS aims to promote and advance game research, particularly in Central and Eastern Europe. With a decade-long presence in game studies, CEEGS has established itself as an inclusive and internationally-minded platform, welcoming researchers, academics, and professionals from Europe, North America, and Asia. In 2024, CEEGS is expanding its reach further south to the Eastern Mediterranean basin, aiming to engage with emergent game studies communities from regions that engulf the stretch of the sea. This is also the reason why this year the conference will take place in Nafplio, Greece.

CEEGS 2024 will be hosted by the Department of Performing and Digital Arts of the University of the Peloponnese in Greece. The conference will take place in person from **October 10th to 12th**, 2024, at **Nafplio**, Greece.

Theme: Reimagining Games, Art and Performativity

The conference theme, 'Reimagining Games, Art, and Performativity' will allow us to delve into the historical parallels, intersections, challenges, and tensions traditionally inherent within these three concepts.

Within game studies, commonly explored themes include the recognition of games as art forms, artistic practices embedded in gaming culture, the performative interplay between gaming as an action and a spectacle, and the use of games as platforms for personal, social, cultural, and political expressions. The question of whether a game like *Disco Elysium* (2019) or *Alan Wake 2* (2023) can be considered art has been historically debated by many, and the criteria for labeling something as art (Tavinor, 2009) is still a question in disguise. Art games, such as "The Artist is Present" (2011) by Pippin Bar, Paolo Pedercini's Molleindustira project, and autobiographical games like *That Dragon Cancer* (Numinous Games, 2016) and *Dys4ia* (Anthrophy, 2012),

highlight the significance of subversive game design, theorized by Flanagan in 2009.

On the other hand, the notion of ludic art, as articulated by Arne Kjell Vikhagen (2019), underscores the myriad intersections between art, games, and all the in-between states of experience. This encompasses art as games, gamified and playful elements integrated into artistic practices, gamified systemic design for art applications, and experimental use of gaming hardware and software in art. Ludic art and installations, such as Alan Kaprow's pioneering work, Miltos Manetas's "videogame iconography" (Clarke & Mitchele, 2007), and Bill Viola's innovative video art, have historically been significant for the intersection between art and games. At the same time, new challenges have paved the way for innovative, playful artistic expressions. Art projects using game engines like Unity or Unreal spark discussions on the cultural significance of gaming software. Playformances like *Dating of Isaac* (Pitoum, 2023) or the *Incholm Project* (Bozdog, 2016) merge performative arts with video games, blurring the lines between in-game and off-game experiences.

As Frank Lantz points out, echoing the ideas of Eric Zimmerman, it is crucial to recognize that games and gaming culture should not be reduced solely to their utilitarian benefits (Lantz, 2023, p. 113). Both scholars argue that games can offer a unique perspective on the world and enhance our understanding of how systems, life, and playful artistic experiences interact. In this light, the notion of re-enchanting the world through games and art becomes a tangible possibility. This perspective offers a valuable framework for understanding innovative forms of artistic expression and their broader social and cultural implications. Additionally, gaining insight into the diverse artistic practices within gaming culture and industry enable us to reimagine games as artifacts.

Thus, there is a pressing need to reimagine the relationship between games, art and performativity. We therefore invite scholars, researchers, artists, and game design professionals to submit proposals for presentations within one of these thematic areas:

- **Games as an artistic expression:** how games shape human discourse, contribute to new forms of design, produce new ways of critical thinking, and negotiate societal topics.
- **Art games versus game-based art:** theoretical inquiries into the distinctions and similarities between art games and game-based art; conceptual analysis of specific art games and/or game-based artworks; how these genres are perceived, evaluated, and interpreted by critics, scholars, and audiences.
- **Games and "high art" versus "folk art" and camp:** how these terms are being defined and framed within the context of games; historical transitions that have influenced our understanding of games and their significance in contemporary society; Representations and depictions of games and gaming culture in art; the concept of kitsch and camp, in games and gaming culture within national contexts.
- **Radical art games and identity exploration:** the transformative potential of radical art games, focusing on their impact on identity exploration and how they challenge social norms; critical analysis of specific game art projects.
- **Archaeology and historiography of games and art:** historical intersections between

games and art; methodological underpinnings of archaeological research on games and art; manifestations of material gaming culture (game consoles, controllers, cartridges, and game boxes, as well as artworks related to gaming such as promotional materials and merchandise).

- **Playful immersive technologies and embodiment:** Immersive qualities of games and how they contribute to embodied experiences, blurring the lines between the virtual and the physical; new aesthetic experiences and immersiveness in games and playful art projects.
- **Performance studies and video games:** gaming as a performative medium; how player actions, narratives, mechanics, and other interactive elements contribute to the broader field of performance studies; the theatrical, improvisational, and narrative dimensions of games.
- **Playformance and experimental design:** defining the boundaries and innovative potentials of "playformance" and experimental design in games; case study analyses of playformative practices; experimental approaches to gameplay and interactive experiences.
- **Modding as a creative pursuit:** the creative potential of modding in games; how player-generated modifications contribute to new and unique gaming experiences; modding in playful art projects and interactive art experiences.
- **Player performances:** player performances beyond the game itself, including the rise of game streaming and its impact on gaming culture.
- **Games as a creative industry:** the impact of economic circumstances, cultural policies, and labor issues on creative work within the game industry.
- **Independent developers and video game artists:** showcasing the creativity of independent developers and video game artists, highlighting their unique contributions to the gaming landscape; independent video games as an act of resistance and the quest for authenticity.
- **Contemporary art and video games:** the convergence of contemporary art and video games; how artists incorporate game cultural references and symbols, gaming hardware, and software in their work.
- **Reimagining society through games and art:** New technologies as sandbox spaces for co-creative, subversive game design in art- challenging norms through games; Game mechanics and game design in decentralized art projects;

We encourage you to address the theme and the above mentioned topics in your presentations, but we are open to all kinds and shapes of game studies papers.

Full details are available online: https://ceegs2024.uop.gr/

Important Dates

Submission deadline: **April 14, 2024**

Notification to authors: **June 15, 2024**

Early bird registration deadline: **July 31, 2024**

Regular registration: **August 1 - 30, 2024**

Late registration: **September 1 - 15, 2024**

Conference: **October 10 - 12, 2024**

Note: The submission deadlines are 11:59pm AoE time (Anywhere on Earth)

Paper submissions

All CEEGS 2024 papers in the main program must contain original, previously unpublished, research work and should be submitted as abstracts of approximately 500 words (400 words minimum and 600 words maximum). Each submission needs to be accompanied by a list of references cited within the abstract, which do not count towards the word limit.

All papers will undergo a peer review process by at least two expert reviewers to ensure a high standard of quality, considering originality, soundness of method and/or argument, clarity of exposition, and relevance to the conference's thematic areas.

You can find more information about the submission and review process on the conference website, https://ceegs2024.uop.gr/.

A single author may submit multiple abstracts, but will only be allowed to present a maximum of one single-authored and one co-authored paper (or two co-authored papers). The Young Researchers Consortium and workshops do not count into this limit.

Each submission should be uploaded to **one track.** Please refer to the description of possible topics below if you are unsure which track your topic fits in. However, these are only guidelines and do not exhaust a list of possible topics and approaches.

1. **Theory** — submissions that mostly focus on developing new conceptual frameworks for understanding games or critically engage with existing frameworks. Presentations in this track usually use several short game examples to illustrate their key points. Possible topics include, but are not limited to:
   a. theoretical frameworks,
   b. theory of games and play phenomena,

    c. discussion of theoretical concepts within games,
    d. metareflection on game studies methods and practices,
    e. philosophical approaches to games,
    f. art theory and games.

2. **History** — submissions that mostly focus on the history of games, examination of historical trends, analysis of the influence of the specific older titles and technologies on subsequent games through the years. Possible topics include, but are not limited to:
   a. historiography of games,
   b. local histories in/of games,
   c. art history and cultural history of games,
   d. preservation and exhibition of historical game artefacts,
   e. media archaeological approaches to game technologies and platforms.

3. **Player Studies** — submissions that mostly focus on game consumption and reception, transformative works, and play practices. Presentations in this track typically relate to cultural, sociological, or psychological dimensions of games and often engage with work in fan studies and audience research. Possible topics include, but are not limited to:
   a. player behaviour and preferences,
   b. player cultures,
   c. fandoms and game communities,
   d. streaming and content creation about games (if it is the main focus of the presentation),
   e. forum discussions and moderation,
   f. players-designers interactions,
   g. counterplay and transgressive play,
   h. esports players and communities.

4. **Interpretation and Criticism** — submissions that mostly focus on close readings of specific games or the comparison of tropes, gameplay mechanics, reception, etc. Possible topics include, but are not limited to:
   a. game analyses and interpretations,
   b. close readings / ludo-textual analyses of individual titles,
   c. comparison of specific themes, tropes, or solutions in two or more games,
   d. critical readings of game content,
   e. qualitative and quantitative studies of the representation of social categories, groups, and phenomena within games,
   f. analysis of motifs and game elements,
   g. representation of history in games.

5. **Game Design and Production** — submissions that mostly focus on game industry, game development, and game design. Possible topics include, but are not limited to:
   a. game production processes,
   b. economic and political-economic analyses of the industry,

c. game industry policies,
d. analyses of labour issues and crunch in the game industry; gender and minority representation in game industries' workforce,
e. critical analyses of game design frameworks and methodologies,
f. empirical studies of game design practices (but if the focus is primarily on content, go for the Interpretation and Criticism track),
g. economic or organisational aspects of esports,
h. critical analyses of game development tools and platforms,
i. studies of game development education.

If you have questions about the review process, please contact the Program Chair: Stanisław Krawczyk, University of Wrocław, stanislaw.krawczyk@uwr.edu.pl.

Doctoral Consortium

The editorial board of *Eludamos: Journal for Computer Game Culture* and the organizing committee of CEEGS have teamed up to arrange a doctoral consortium during this year's conference.

The consortium will take place on the first day of the conference (**October. 10**).

We would like to invite doctoral students to submit **abstracts for papers or chapters** (400-600 words excl. references) by **May 1, 2024**.

Based on our assessment of the abstracts, we will invite a limited number of contributors to develop full draft papers of 4-5.000 words (word count excl. references) and submit these to the organizing committee by **September 15, 2024.**

Please submit your abstracts to **both** the following email addresses: holger.potzsch@uit.no and agata.anna.waszkiewicz@gmail.com. You will be notified about the results by **May 15**.

For submission instructions and further details, please see the Call for Papers: **Eludamos Doctoral Consortium at CEEGS 2024**.

Workshops

CEEGS has a long tradition of inspiring workshops, meant mainly to present and discuss work-in-progress research. Workshops will take place on the first day of the conference. If you want to propose a workshop, please email us directly at: ceegs@go.uop.gr

Each submission should be around 1,000 words and needs to be accompanied by a list of references cited within the abstract, which do not count towards the word limit. Proposals should include:
● Title of the workshop
● Organizers' names, contacts, and affiliations

- Detailed description of the workshop
- Information about previous editions (if applicable)
- Any other relevant information (e.g., tentative program)

Submission deadline for workshops: **May 22, 2024**

Notification of acceptance: **July 7, 2024**

At least one of the organizers will be required to attend CEEGS 2024 to run the workshop.

Organizing Committee

- Elina Roinioti, Assistant Professor, University of the Peloponnese
- Anastasios Theodoropoulos, Assistant Professor, University of the Peloponnese
- Katerina El Raheb, Assistant Professor, University of the Peloponnese
- Bill Psarras,Assistant Professor, University of the Peloponnese
- Georgios Kondis, Lab Teaching Personnel, University of the Peloponnese
- Nikos Vasilopoulos, Lab Teaching Personnel, University of the Peloponnese
- Charalampos Rizopoulos, Assistant Professor, National and Kapodistrian University of Athens
- George Lepouras, Professor, University of the Peloponnese
- Kostas Karpouzis, Assistant Professor, Panteion University of Social and Political Sciences
- Renard Gluzman, Senior lecturer M.Des in Digital Game Design, Shenkar. Engineering. Design. Art
- Iro Voulgari, Teaching and Laboratory Staff at National and Kapodistrian University of Athens
- Elisavet Kiourti, Special Teaching Scientist, University of Cyprus
- Anna Poupou, Assistant Professor, National and Kapodistrian University of Athens

Contact

If you have questions about the conference please use the following contacts:
Registration, location, and logistics related queries: Local organizing committee,
ceegs@go.uop.gr

Questions about the review process and the main program: Program Chair, Stanisław Krawczyk, University of Wrocław, stanislaw.krawczyk@uwr.edu.pl

Questions about the CEEGS conference series: Digra CEE Secretary, Agata Waszkiewicz, Catholic University of Lublin, agata.anna.waszkiewicz@gmail.com

References

- Clarke A., & Mitchell, G. (2007). *Videogames and Art.,* Intellect
- Flanagan M. (2009). *Critical Play: Radical Game Design,* The MIT Press
- Lantz, F. (2023). *The Beauty of Games,* The MIT Press
- Tavinor, G. (2009). *The art of videogames*. John Wiley & Sons.
- Vikhagen, A. K. (2019). This game is broken: a note on fractures, glitches and dysfunctional rule systems in ludic art.
- Zimmerman, E. (2022). *The Rules We Break: Lessons in Play, Thinking, and Design*. Princeton Architectural Press