MoMA PRESENTS THE WORLD PREMIERE OF **8 BIT**
a documentary about art and videogames

Saturday October 07th 8pm & Wednesday October 11th 8.30pm
The Museum of Modern Art 11 West 53 Street New York NY

Director/Original Concept   **Marcin Ramocki**
Producer/Co-Director   **Justin Strawhand**

Organized by **Barbara London**

Featuring Cory Arcangel · Isabelle Arvers · Bit Shifter · Bodenstandig 2000 · Bubblyfish · Mary Flanagan · Alex Galloway
Gameboyzz Orchestra · Glomag · Rachel Green · Ed Halter · Paul Johnson · John Klima · Johan Kotlinski · Nullsleep
Joe McKay · Tom Moody · Christiane Paul · Akiko Sakaizumi · Eddo Stern · teamtendo · Treewave · Carlo Zanni

Poster design by **Eboy**
For further information go to www.moma.org/film or call (212) 708-9480   www.8bitmovie.com

"A combination "rockumentary," art expos_, and culture-critical investigation, 8 BIT ties together the 1980 demo scene, chip-tune music, and artists using "machinima" and modified computer games. Produced in New York City, Los Angeles, Paris, and Tokyo, the documentary brings a global perspective to the new artistic approaches of the DIY generation that grew up playing Atari, Commodore 64, and other video game consoles."

**www.8bitmovie.com**   **www.ramocki.net**

"8 BIT": selected screenings

Marcin Ramocki - Original Concept / Director
Justin Strawhand - Producer/Co-Director

2008   International Amsterdam Film Festival**,** Amsterdam, official selection.
       Frameout Festival, Vienna, official selection.
       CSW Zamek Ujazdowski , Warszawa, screening, curated by M&M Golebiewski.
       Bunkier Sztuki, (8 BIT premiere in Poland), Krakow, curated by M&M Golebiewski.
       Rocolectiv -Festival 08, Bucharest, Romania, official selection
       Homo Ludens Ludens, LABoral Centre for Art and Creative Industries, Gijón, Spain,
       curated by Erich Berger, Laura Baigorri and Daphne Dragona.
       Game On, **Australian Center for Moving Image**, Melbourne, Australia, special
       event curated by Tim Webster.
       Red on Green Gallery, Dublin, Ireland, screening
       Handclaps, **Club Transmediale**, Berlin, Germany
       Telfair's Technology and Art Week, **Telfair Museum**, Savannah, GA
       Future Films, Bologna, Italy, official selection

2007   MOCA Underground, **Museum of Contemporary Art, Jacksonville**, FL
       Independents, **Hirshhorn Museum**, Washington DC, curated by Kelly Gordon
       Art Futura, Barcelona, Spain
       Cinemateque, Winnipeg, C
       Digital Art Weeks, **ETH/Cabaret Voltaire**, Zurich, CH
       Automatic Update, **MOMA**, NYC, curated by Barbara London
       MAPPING VJING FESTIVAL 2007, Geneve CH
       Calgary Underground Film Festival, official selection
       Full Frame Film Festival, NC, official selection
       Bradford Film Festival, UK, official selection
       BYDESIGN 07', **North West Film Forum**, Seattle, curated by Peter Lucas
       Cinema Zet, Brussels, Belgium
       Pacific Film Archive, Berkeley, CA, curated by Steve Seid
       Alamo Draft House / Austin Museum of Digital Art, Austin, Texas
       "8 BIT: Canadian Premiere", **La Societe des Arts Technologiques,** Montreal
       curated by Cindy Poremba (Feb 17)
       "Avant Gaming" **Wexner Center, Columbus OH**, curated by Chris Stults

2006
       "BITFILM" Festival, Hamburg, Germany, feature
       "Art + Game", Brussels, Belgium
       "Blip" Festival, NYC, featured
       "8 BIT" (with Justin Strawhand) **MOMA, NYC**, world premiere,
           curated by Barbara London (Oct 07
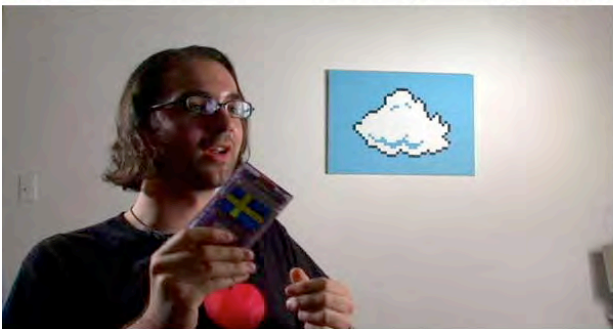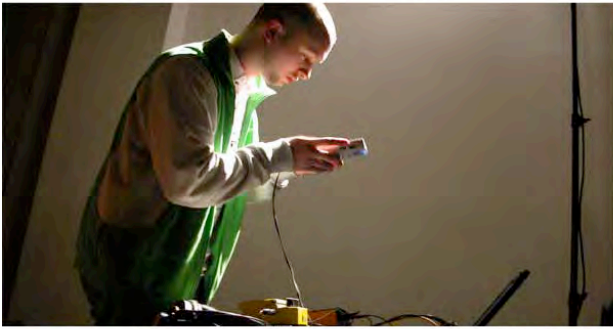
8 BIT: images beginning top left (Bubblyfish & Glomag, Bodenstandig 2000, Johan Kotlinski, Cory Arcangel, Christiane Paul, Isabelle Arvers, Nullsleep, Ed Halter)
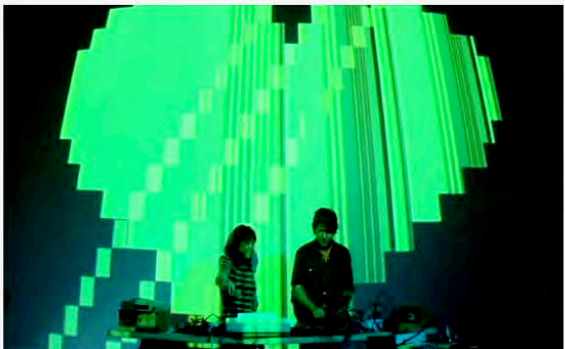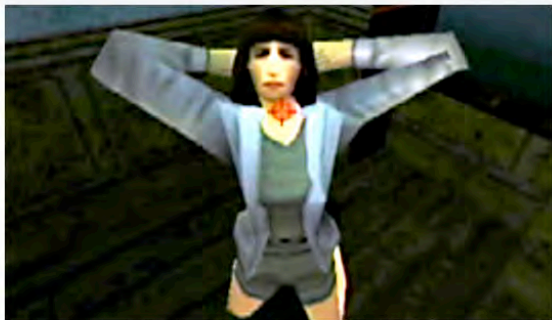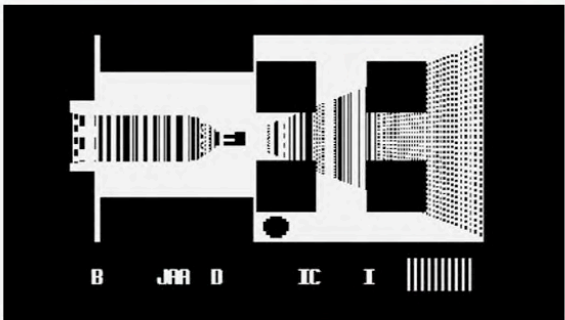
8 BIT: artwork images, starting from top left: Mary Flanagan, Carlo Zanni, Eboy, Cory Arcangel, JODI, Eddo Stern, Treewave, Mutant

Flavor Pill

Long before Beck introduced the masses to bleep with his Hell Yes EP, circuit-bending obsessives were cracking open Game Boys to unleash customized Super Mario sounds. Marcin Ramocki's 8 BIT: A Documentary about Art and Videogames situates these hackers somewhere between self-reflective, pop-art technocrats and geeky gamers, pondering the nature of digital inspiration. 8 BIT shows that this genre isn't limited to Frogger-fied funk either: abstract robotic experimentalism peacefully co-exists with booming sine-wave grooves. And if you stick around until the end they might divulge the secret code to Pok_mon Mystery Dungeon. (MG)

Time-Out NY

8 BIT Dir. Marcin Ramocki. 2006. 90mins. Video-game aficionados, 80's culture vultures and multimedia mash-up addicts; there's a little something for all of you in this self-proclaimed rockumentary about creative types who appropriate computer noises for music, animation, etc. It will make you say (in computerized voice) ,"Oh my God, that's the funky shit."

Moma Calendar

A combination "rockumentary," art expos_, and culture-critical investigation, 8 BIT ties together the 1980s demo scene, chip-tune music, and artists using "machinima" and modified computer games. Produced in New York City, Los Angeles, Paris, and Tokyo, the documentary brings a global perspective to the new artistic approaches of the DIY generation that grew up playing Atari, Commodore 64, and other video game consoles.

Game Nation (Samuel Huges)

This past October 8 BIT: A Documentary About Art and Video Games had a sold-out premiere at the Museum of Modern Art in New York. Featuring such non-household names as Cory Arcangel, Bubblyfish, and Nullsleep, the film is a window into the intense, synthesized world of video games, chiptunes, and the artists and computer nerds who are transforming them into new art forms.

While its audience is likely to be made up largely of the same demographic as its subject matter, 8 BIT has generated critical respect as well as buzz. VH1 Game Break called it "the best movie about video games that's ever been made"; Art Forum named it one of the 10 best movies in 2006; and it has been screened in Berkeley, Brussels, and Buenos Aires. "At this point we are flying somewhere every two weeks," says Marcin Ramocki GFA'98, who conceived and directed the film. (The documentary's assistant editor was Delmira Valladares GFA'05.)

Last month Ramocki spoke by e-mail with Gazette senior editor Samuel Hughes.

What was the idea—and meaning—behind 8 BIT?

The name 8 BIT is a reference to older computers and technology using 8-bit processors; in the history of video games, the 8-bit era was the third generation of video-game consoles, considered by some to be the first "modern" era of console gaming from the '80s.

The movie is about the first generation of creative individuals growing up surrounded by the video-game medium—basically artists and musicians born in the '70s, referencing the material they grew up with. Although 8 BIT is essentially an exposé on this growing global phenomenon, I would say that on the deepest level we are making a statement about the end of the modernist disconnect from technology and the birth of a certain generational DIY [do-it-yourself] spirit of dealing with hardware and software, which defies consumerist culture and corporate marketing strategies.

What did it take to advance it from idea to reality?

It took two years. I got the idea to make a piece about chiptunes [music written in formats where the sounds are synthesized by a computer or video-game-console sound chip] and game hacks [hacked or modified games] in early 2004 and asked Justin Strawhand, the CEO of Mutationengine, to be a producer. Together we did close to 30 interviews, went to endless chiptune concerts, flew all over the world, and kept learning more and expanding the scope of the project. Finally, sometime in fall 2005, we decided to go into post-production. It was a very organic process of making our movie an extension of what the game-art scene really was. And I think we got pretty close.

Making and curating art in New York made the whole thing much easier: I knew most of the folks involved and worked with many (I curate vertexList, a small new-media gallery in Brooklyn which focuses on low-end digital art). So a lot of the production was talking to friends in front of the camera.

What are the implications of this film for the gaming world, the art world, and contemporary culture?

I believe that 8 BIT makes gamers all over the world feel like their lifestyle is culturally legitimized and tries to figure out what are some crucial aspects of this new culture. It introduces the art world to the post-video-game era, and attempts to make a statement that the modernist/PoMo discourse in art is coming to a natural end … Not to mention it documents the first authentic art phenomenon of the 21st century.

Does it still feel timely or is anything about it dated already?

I don't think so at all. We were very lucky to catch all this at its very beginning. This is just about to hit popular culture, at least we believe so.