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### **Between art history and ludology. Towards an integrated analysis of computer games.**

The subject of the study are computer games, which are a special kind of medium consisting of many features that testify to their complexity. On the one hand computer games, it has properties that allow it to be compared with the previous "picture media" (using the term Horst Bredekamp), both preceded by a film, as well as more traditional forms such as architecture or even painting. The graphic capabilities of modern games allow them to get hyperrealistic effects in creating a virtual world, based on a simulation, or as slightly archaic as Grant Tavinor wrote- a mimetic function. Computer games work in this way immersially, which due to the impact is innovative, but is also part of the tradition of illusionistic painting. Manovich and Oliver Grau pointed out that digital immersion is a continuation of earlier phenomena. Computer games, however, now also refer to the plane of painting and thus more traditional aesthetics, as evidenced by some of the artistic games of India, inspired by a particular trend of art or a given creator.

Nevertheless, in order for this narrative to emerge, it is necessary that the gaming property is the basic and proper, which is interaction, which pioneer in the study of games - Espen Aaserth describes as ergodicity, indicating the active participation of the recipient in the functioning of such a work. It is on this ground that a set of rules is revealed that show the meaning of each game. Ludologia based on its assumptions of the theory of J. Huizinga and R. Callias relied on the study of these gameplay mechanisms, which mentioned by Aaserth, as well as Gonzalo Frasca, Jesper Juul or Markek Eskelinen. They considered the gaming property to be the last - the analysis of which should be mainly focused on. Since then, the increasingly growing area dealing with digital games has been isolated on ludology and game studies, dealing with the remaining aspects of the game, in its broad cultural context. In the last two decades, the second approach, which decomposes into many different disciplines and often omitting gameplay mechanisms, basic for this medium, is prevailing.

The error of too extreme an approach in the study of games, disrupts their integrity, separating the visual layer, from narrative and game mechanics. However, all these aspects are equally important and their isolation distances from a full understanding of the special work that is

computer games. Therefore, there is a need to create a new analysis model that would integrate the indicated elements into one. The history of art contains such potential, due to the variety of methodologies used and extensive experience in the study of various visual artefacts. It was the representatives of art history who first valued the artistic media that were underappreciated as photography (A. Warburg) or the film (R. Arnheim, E. Panofsky), looking at them as works of art enriched with new features. However, in order to fully understand the specifics of computer games, it is also necessary to use the tools that underlie ludology, which have been insufficiently used so far. Ludologia did not create a compact method of gameplay analysis, stopping at on general proposals without focusing on specific examples. Combining the analysis of visuality and the mechanisms of the game, it brings us closer to getting to know its structure and, as a result, extracts the content contained in them.