7. Dare Me Not
Photography as Adventure in Virtual Space

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As someone who was a child gamer before becoming an adult photographer, I have always found a striking resemblance between the act of photographing and the activity of playing video games. This similarity may explain why so many photography enthusiasts who enjoy gaming seem to have found in in-game photography the ultimate fulfilling experience. For some, this connection can be attributed to the perceptual experience of gamers when playing first-person shooting games. As Susan Sontag suggested in her 1977 book, *On Photography*, gun-shooting and the activity of photographing are closely connected, as both actions involve an act of "hunting" a chosen subject.[1] Indeed, the viewfinder of a gun and that of the camera serve a similar purpose: that of pointing before "shooting" a given target. But whilst in-game photo-hunting missions are offered by several video games, like *Wild Earth Photo Safari* (2008), the similarities between gaming and taking photographs go way beyond this figurative hunting experience. As this chapter will discuss, what most gamers and photographers seem to share is, above all, a sense of adventure; a thrill that is generally followed by a range of psychological and biological reactions generated when attempting to fulfil their particular mission, whether this entails completing the game's objective, taking the best possible picture or, in the case of in-game photography practices, the simultaneous accomplishment of the two.

The chapter starts by discussing the similarities between gaming and photography. This includes the bodily and visual perception experienced through both types of practices, as well as the personal motivations often shared by photographers and video game players. The text then moves on to introduce the development of in-game photography and its different production methods,

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1   Susan Sontag, *On Photography* (New York: Farrar, Straus and Giroux, 1977).

with the aim of questioning the shifting nature of the photographic medium within virtual space, its social function and cultural meaning. The final section is dedicated to the analysis of different in-game photography practices that contest the virtual narratives created by video game developers, from both a social and aesthetic perspective. It would be argued that for these in-game photographers, the sense of adventure is not necessarily derived from confronting dangerous situations, but most often from challenging the established rules of the game space through a range of disruptive approaches to game-play behavior, with the objective of producing a critical testimony through visual means.

Photography as Gameplay

Photography has been closely linked to humanity's adventurous spirit since the moment of its inception. From the ground-breaking "scientific adventure" that marked its invention to the use of the medium by explorers, travel and wildlife photographers during the last two centuries, the photographic camera has constantly accompanied photographers on their quest for new discoveries and life experiences. In this regard, the possibility of taking pictures offers some sort of emotional encouragement, the motivation one might need when considering the risks of a photographic situation. It is the camera that often pushes the photographer to move forward, "reassuring them" that an exciting scene may lay just around a dark corner, on the summit of the highest mountain or beyond the limits of the subject's visual field. While there is no question that the curiosity that gives birth to every adventure is something inherently human, a thirst for knowledge that can probably be explained by evolutionary theory, the possibility of visually documenting one's discoveries can certainly make the most challenging endeavor worth the risk. One might think, for example, of the selfie phenomenon and the lengths some people go to take their picture, often risking their own lives for the sake of a great shot that demonstrates their presence in what they believe is an enviable scene.

Adventure is then, of course, also at the core of most gaming experiences. Whilst not every video game is designed to offer players a new adventure – such as the classic Windows *Solitaire*, which mission might be defined very differently – a large number of titles offer players the opportunity to enter fantastical worlds where fictional adventures are designed to keep them engaged during extended periods, until the more or less complicated game objectives are met. When entering the game space for the first time, players face a completely un-

known world they must learn to navigate. Each video game would then have its own rules, which simultaneously enable and limit the possibilities of gameplay behavior. This is not very different from what a photographer might experience in the material world, especially when they are set to take documentary or street photography pictures. Whether the activity of taking those photographs happens in their own neighborhood, a nearby city or a remote land away from home, the photographer's state of mind enters some sort of fictional existence. The world around them (reality) is no longer there to aid their everyday survival. It is now the scenery for their stories. We might even argue that the people inhabiting those scenes perform as non-player characters (NPCs) – usually present in most video games – as they serve to complement the aesthetics of the picture without necessarily becoming its main protagonists.[2] Besides, during both activities, gamers and photographers can spend large amounts of time performing their practice, as the "winning" sensation that arises either from taking a great shot or completing the game's mission might soon become rather addictive.

Interestingly, when playing in non-immersive environments, gamers approach the game space through a two-dimensional frame (that of their computer monitor, TV, arcade machine, smartphone or tablet), which might then open up into three or two-dimensional perspectives. The adventure is, therefore, framed before their eyes, separated from the physical world by a clear border that distances the player's fictional presence in the game from their physical existence in the material world. This is not dissimilar to what a photographer does when framing a chosen scene before their eyes, as they separate the depicted subject from the rest of the world, isolating the action and limiting their presence to a confined two-dimensional space.

It is also worth noting that visual perception of first-person players within the game scene is practically identical to that of the photographer in the material world when looking through the camera's viewfinder. However, although the former might be perceived as endless from the perspective of the player's camera view, the game space is strictly delimited by game developers to serve the purpose of the video game's objectives. Likewise, the field of vision is always limited by the avatar's camera view, which coincides with that of the player in first-person perspective games. As media theorist Rune Klevjer suggests, the

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2   NPCs (non-player characters) are video game characters designed to complement the aesthetic of the game scene. They generally do not compete with the player, though in certain titles they might intervene to make the gameplay more or less challenging.

bodily perception of gamers might be defined as a prosthetic one, whereby connecting visual and manual controls of their avatar players enter an expanded and immersive psychological state, resulting in a first-person identification with the game character. In 3D games, this prosthetic identification is made possible thanks to the game's camera view; a computerized sight that relocates the player's self-awareness into the game scene, generating what Klevjer identifies as "prosthetic telepresence." This, however, is not the product of fiction or imagination, but the result of a complete perceptual immersion.[3]

Similarly, in her book *Perception at the End of The World (or How Not to Play Video Games)*, Joanna Zylinska explains how the gamer's visual perception does not only occur at the level of sight but as an ecological model that involves the immersive presence of the perceiving agent.[4] This embodied experience of a separate reality, whether produced through "telepresence" or immersive being, may also be achieved through the act of taking pictures in the material world. Particularly in the case of DSLRs, where the viewfinder shows a mirror image of that which the camera might eventually capture, the combination of camera view and the bodily presence of the photographer allows them to perceive a reality they are not part of, entering a scene that remains alien to their presence, yet unconsciously simulating a psychological involvement in the depicted event. We might then agree with media theorist Cindy Poremba's assertion that "[p]hotography is an inherently game-like practice."[5] Indeed, the photographer seems to enter the material world in a very similar way to that of a player entering a video game, both at a level of visual perception and psychological anticipation. It is thus not surprising that in-game photography practices merging both disciplines have become so popular during the last decade, with millions of adepts around the world taking pictures inside their favorite video games.

3   Rune Klevjer, "Enter the Avatar. The Phenomenology of Prosthetic Telepresence in Computer Games," in *The Philosophy of Computer Games*, eds. Hallvard Fossheim, Tarjei Mandt Larsen and John Richard Sageng (London: Springer, 2012), 2.

4   Joanna Zylinska, *Perception at the End of the Word (or How Not to Play Videogames)* (New York: Flugschriften, 2020).

5   Cindy Poremba, "Point and Shoot: Remediating Photography in Gamespace," in *Games and Culture*, vol. 2, no. 1 (2007), 53.

The Photographic Medium in Gamespace

Although the origins of in-game photography date back to 2006 with the publication of the book *Gameplay: Art in the Age of Video Games*, it was in 2014, through the videogame *The Last of Us Remastered*, that photo-modes started to be used frequently in any major videogame release.[6] Since then, the applications of in-game photography practices have expanded considerably. In some cases, taking pictures is an essential part of the game objectives, as in the case of *Pokémon Go!* (2016), for example, where the player is given a certain number of points depending on how well they can compose their photographs according to the game's creative standards. In other cases, in-game photographs are produced as a means of the documentation of the player's achievements, providing visual proof that they reached a certain point within the game's mission or succeeded at achieving one of its goals. There are other occasions, however, where the individual enters the game not as a player but as a photographer. In such cases, the user has no intention of completing the game's objectives. Instead, they confront the screen as a space of photographic voyeurism. They may wander around the different worlds, in "the hunt" for exciting scenes worth capturing. Interestingly, this uninvolved approach to the game mission is often criticized within the in-game photography community, with fellow practitioners pointing at the necessity of actively playing the game if one is to define such practices precisely as *in-game* photographs.

The means by which these images might be produced are also quite varied. One may simply take a picture with a digital or analogue camera of the screen where the game is being displayed. Most frequently, however, in-game photographs are produced through direct screenshots of the game scene or using built-in photo-modes as part of the video game's interface. Sometimes, when the latter is used, the player may pause the game to focus on the photograph they are about to shoot. These photo-modes often come with a range of settings that resemble those of a photographic camera, enabling users to change the depth of field, zoom the subject in or out, choose a lens or camera brand, and select a variety of artistic filters that modify the original look of the scene.

Whether a gamer produces their images through direct screenshots of the scene or through in-game photo-modes, they often find themselves limited by

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6   Jan Svelch, "Redefining Screenshots: Toward a Critical Literacy of Screen Capture Practices," in *Convergence: The International Journal of Research into New Media Technologies*, vol. 27, no. 2 (2021), 564.

the few compositional choices available and the reduced points of view from which they can shoot. Game developers intentionally create these limits and can ultimately decide how much the camera view (that of the avatar or the photo-mode) might be moved around the scene. To overcome those limitations, some practitioners, like the celebrated Duncan Harris (also known as *Dead End Thrills*), managed to hack the video game's engine, allowing them to position their camera view in places not originally designed for gamers to access. This strategy was soon adopted by software developer NVIDIA. Their in-game photography platform Ansel, launched in 2016, can be installed in most video games as an external, third-party photo-mode. When using this ad hoc tool, players may pause the gameplay and move the camera view into positions that could not have been reached through regular gaming behavior. Ansel also offers users a large range of sophisticated photo-functions that expand the user's creative possibilities beyond those usually offered by in-built photo-modes. Through a range of filters and photographic settings, in-game photographers can design their shots in a multiplicity of ways, giving the scene a very different look to that originally devised by game designers. In addition, this software can increase image resolution by capturing multiple small images that are then "stitched together" through AI, resulting in hyper-realistic photographs that the regular gamer would never be able to encounter due to the limitations of processing high resolution interactive graphics at speed. It is in part this broadening of creative possibilities offered by Ansel and other built-in photo-modes that, alongside the constant development of new game scenes, stories and characters by the rapidly growing gaming industry, has popularized the so-called in-game photography genre at an astonishing pace.

At this point, it is probably worth asking whether in-game image capture may be effectively defined as photography and, if so, what social function might these images serve in order to be identified and accepted as photographs. As is often the case with emerging art practices, in-game photography, also known as screenshotting, soon become the object of study for several media and art theorists. During the last few years, multiple writers have contributed to the debate around the shifting nature of the medium and how computerized image practices, including in-game photographs and screenshotting, are shifting our understanding of the medium. For some, those practices have very little to do with photography and constitute, at most, a remediation of the medium. As argued by media theorist Paul Frosh, remediation takes place firstly at the level of capture through the use of camera-

like photographic settings and, secondly, through the cultural uses of the resulting image. But according to Frosh, in addition to being remediated, photography is also relocated through those screenshot captures. As he explains, this relocation of the medium is one that "persists notwithstanding the radical changes to its core technologies in recent decades." This process would have been made possible thanks to the persistence of a collective memory of photography's form and functions, which is then reconfigured and expanded across other mediums, uses and contexts, despite having lost all connection with its original materiality and discursive nature.[7]

While it is evident that screenshots and photographs – whether digital or analogue – are technologically speaking very different products, rather than putting the focus on their means of production it might be helpful to think about the object of the former, that is, virtual space and anything that might occur or present itself within it. Whilst such space might lack solid materiality, the self operates within it in a very real manner. Indeed, virtual experiences that unfold within the interface of a video game or any other digital platform – such as social networks, online events or remote work meetings – often constitute critical actions for an individual's social existence and biological survival needs. If we consider the current number of social interactions and economic transactions that are usually performed through a screen by the average contemporary citizen, it is only reasonable that those might end up framed via screenshots, either for purposes of personal documentation or social distribution. In the particular case of gaming, these fictional spaces have progressively become virtual communal areas, where avatars belonging to players from all over the world get together to fight against one another or work collectively to meet the game's objectives. Furthermore, some video game titles, like *The Sims*, exist solely for the purposes of socializing virtually, with users developing personal relationships, many of which end up culminating in solid emotional bonds that transcend the virtual realm. Just like one might want to keep a visual memory of their lived experience in material space, videogame users are understandably willing to record their online interactions via in-game photographs. The medium relocation Frosh refers to, therefore, is not something that photography is experiencing in a vacuum, but a phenomenon that has logically followed the relocation of human interactions themselves, now taking

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7   Paul Frosh, "Screenshots and the Memory of Photography," in *Screen Images – In-Game Photography, Screenshot, Screencast*, eds. Winfried Gerling, Sebastian Möring and Marco De Mutiis (Berlin: Kadmos, 2022), 187.

part in virtual space as much as in the physical one. It would thus appear of little use to define screenshot practices as a cultural deviation, like Frosh suggests, as if we might be collectively reusing familiar frameworks due to our inability to understand new image forms. On the contrary, what virtual space users seem to be doing is a valuable expansion of the medium's application, one that continues to serve its original social function and, indeed, reinforces photography's indexical properties. After all, as a technological invention, it is evident that the photographic medium has never ceased to evolve, constantly adapting to the shifting social contexts in which it operates. Current screenshot practices may thus simply constitute an additional step in our relationship with photography, a relationship that will unavoidably continue to progress as advancements in AI and virtual technology continue to shape our contemporary ways of making images and relating through them with one another.

Disrupting Virtual Narratives

It has already been discussed how in-game photographs have a variety of applications (vernacular, ludic, artistic), each of which serves a different purpose and might be produced using a variety of methods (screenshots, in-built photo modes, third-party image-capture interfaces, etc.). In her recent essay, "Ansel and the (T/M)aking of Amateur Game Photography," Poremba makes an interesting contribution to the implications of using those production methods. She is particularly critical here about the visual style that the platform NVIDIA Ansel seems to be imposing upon in-game photography enthusiasts, an aesthetic approach that might be prompted by the company's economic agenda and its intention to expand its portfolio of products in the gaming industry. This style, generally characterized by a hyper-real aesthetic, is being further perpetuated by members of the company's online networked gallery Shot with GeForce; a platform that invites Ansel's users to share their images with fellow practitioners. As Poremba explains, amateur in-game photographers have become highly competitive by sharing their creations in those networked spaces. These practitioners often rate each other's work and can praise or critique the images of others through online comments. In some instances, certain communities would give more value to the moment of the captured scene, while in others, it is the capture method – through the use of advanced settings –

that would be given most credit.[8] Either way, these communities function similarly to amateur photo clubs, where artistic efforts are judged and celebrated through peer critique, often shaping a shared "regime of vision" – to use John Berger's words – amongst club members.[9]

But beyond the aesthetic influence NVIDIA might be imposing through their software Ansel, it is also worth considering whether the images produced using this platform might be defined strictly as in-game photographs. Given that a gamer must pause their gameplay to produce the image, it is questionable whether the resulting work can be considered a representation of gaming at all. As explained by media theorist Alexander Galloway, the paradox of in-game photography is that the author of those images is both present and absent from the scene.[10] Most important, however, is the fact that the advanced production settings offered by Ansel are ultimately allowing users to modify the aesthetics of the game design in ways game developers had not contemplated. While this is a perfectly valid creative activity, if we consider that the gameplay as such has been effectively stopped and, therefore, the player is no longer documenting their game practice, what seems to be taking place here is simply the postproduction or modification of an existing design made by the developer of the game scene in question.

I am aware that the above assertion now opens Pandora's box; might not all in-game photographs simply be capturing existing game designs? After all, what players can see through the game's camera view has been envisioned and designed beforehand by someone else (the game developer). Wouldn't in-game photography then need to be treated as a mere reproduction of an existing artwork or, at best, as some form of artistic appropriation? While this might indeed be the case of the images shot through Ansel, the same is not necessarily true when gamers abstain from pausing the scene with the aim of documenting their lived experiences online, including their interactions with fellow gamers. In those cases, despite the fact that game developers have already designed the game scene and the avatar's look, it is the players themselves, through their active gameplay activity and virtual interactions with

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8   Cindy Poremba, "Ansel and the (T/M)aking of Amateur Game Photography," in *Screen Images – In-Game Photography, Screenshot, Screencast*, eds. Winfried Gerling, Sebastian Möring and Marco De Mutiis (Kadmos: Berlin, 2022), 223–243.

9   John Berger, *Ways of Seeing* (London: Penguin, 2005 [1972]).

10   Alexander Galloway, *Gaming: Essays on Algorithmic Culture* (Minneapolis, MN: University of Minneapolis Press, 2006), 126.

others, who may ultimately shape the content of the image, thus conferring a sense of agency to the resulting visual work.

7.1 Robert Overweg, from Flying and Floating, 2005.

Courtesy of the artist.

A similar argument might be brought when looking at conceptual in-game photography practices, in particular those that approach the game scene from a critical perspective, producing what Frosh has called "media-reflexive artistic in-game photography."[11] One of the first artists to take pictures in virtual worlds was Robert Overweg. Since the early 2010s, he has been fascinated with the exploration of 3D spaces designed by game developers where players were able to wander around virtual scenes through first- or third-person gaming experiences. Whilst camera view often shows gamers an infinite space, the game scene has a confined area where gameplay ought to unfold. The storyline helps players stay within limits, guiding them through the use of visual and audio signals, conversations with non-player characters or the directives prompted by the mission itself. But instead of following the "natural" gaming behavior that facilitates the completion of the game, Overweg walks his avatar towards the virtual limits of these worlds, visualizing all sorts of glitches across the designated boundaries of the game space and thus redefining his own adventure.

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11   Frosh, "Screenshots and the Memory of Photography," 265.

Under his close-up sight, buildings break apart, walls become transparent and objects fly and float weightlessly, detached from the rest of the 3D scene (Fig. 7.1). As the author explains, it is the joy he finds in tracing his own path, looking for virtual errors, and going through "forbidden" places, that ultimately gives him a sense of freedom. His rule-breaking, however, carries few consequences. While his avatar might take longer to complete his mission, these non-playable parts of the game space are often empty of action or danger, which allows the artist to spend enough time producing his images. The resulting work points at the existence of an externally controlled gameplay experience, whilst it celebrates the triumph of free will and the possibilities of owning one's particular virtual path.

Mainstream videogames such as the *Grand Theft Auto* saga (*GTA*) have also been the object of analysis of various artists during the last decade. In her photobook project *Paisaje Ulterior*, published in 2018, Gabriela Mesons Rojo collects scenes from *GTA V* that are printed alongside texts containing her poetical reflections on the game experience (Fig. 7.2). Her subjects belong to Los Santos, a fictional city where gangs have taken control. Populated by the homeless, prostitutes and drug dealers, the game space replicates some of the worst stereotypes of twenty-first-century society. People of color are often depicted as criminals; transgender characters are almost all sex workers and the homeless are often drunk or desperately looking through garbage. In the meantime, criminal behaviors are a key part of the game mission. Stealing, killing or abusing someone is not only celebrated but proactively encouraged to complete the game's mission. In this scenario, Mesons Rojo wanders around the video game in search of visual evidence of the city of extremes. Most of her images document traces: a crashed car, blood stains, an abandoned mattress or an empty chair balancing suspiciously by the edge of the pier. As opposed to other works, like that of Allan Butler's whose project *Down and Out in Los Santos* mostly contains depictions of the video game's characters, Mesons Rojo does not provide a direct account. She enters the scene like a detective, allowing the left-over objects to point at the brutality of events. Like the texts she writes to accompany these photographs, the images, too, have a poetic scent. They show despair and deep sadness, whilst speaking quietly about the inability of regular citizens to intervene or resolve in any manner the chaotic state of things.

7.2 Gabriela Mesons Rojo, from Paisaje Ulterior, 2018.

Courtesy of the artist.

Another disruptive approach to imposed visual regimes within the game scene is that developed by practitioners who choose to use alternative means of production to those offered by game developers. In his project, *The Continuous City* (2017), Gareth Damian Martin took 35mm black and white analogue photographs of screenshots taken in computer game environments, including *Gravity Rush 2*, *Kane and Lynch 2* and *Dog Days* (Fig. 7.3). Once processed, the images were scanned and printed in the form of a photobook. Despite depicting 3D fictional environments, the resulting photographs look astonishingly real, to a point where it becomes impossible to discern whether their subjects belong to game space or the material world. This might be due to the abstraction produced by the black and white film and its silver grains, but perhaps also by the viewer's cultural memory, which might automatically attribute a solid physicality to depicted subjects when those have been captured by analogue means. In an interview conducted by Matteo Bittani with the artist, Martin explained that he was seeking to destabilize the logic of video game and analogue photography aesthetics, a collective knowledge that is mostly based on learnt signifiers. According to the artist, rather than capturing the game scene, he was "aiming to distort or shift the spirit of games (if there is such a thing)."[12]

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12   Gareth Damian Martin, "Interview: Gareth Damian Martin: The Aesthetics of Analogue Game Photography," in *Gamescenes. Art in the Age of Videogames*, 2018 https://ww

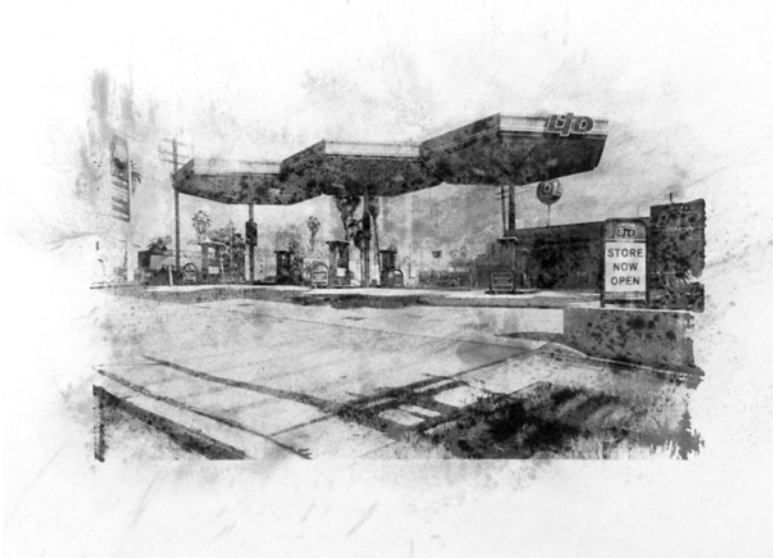*7.3 Gareth Damian Martin, from The Continuous City, 2017.*

Courtesy of the artist.

A related set of practices is those where traditional works of photography are being re-enacted within the game scene. There are multiple examples in this category, like the war photographs produced by Kent Sheely in the video game *Day of Defeat: Source*, which were taken in homage to Robert Capa and the work he produced in Normandy during World War II. Another example is Allan Butler's photobook, *Nine Swimming Pools and a Broken Glass*, which depicts swimming pools from the video game *GTA V*, re-enacting Ed Ruscha's series of the same title. A step further is taken by artist Lorna Ruth Galloway, who, like Butler, also searches for Ruscha's iconic photographs in the video game *GTA V*, re-enacting the photographer's famous photobook project *Twenty-six Gasoline Stations* (1963). In this case, Galloway reconfigures the existing work by moving from the digital capture to the analogue print, using digital post-production software to create half-tone separations of her images for screen printing (Fig. 7.4). As with Martin's work discussed earlier, if it were not for her project title, *Twenty-six Gasoline Stations in Grand Theft Auto V* (2016), it would be practically impossible to discern whether the work was shot within a computer game environment or the physical world. By re-enacting famous photography works

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w.gamescenes.org/2018/04/mterview-gareth-damian-martin-the-aesthetics-of-_anal
ogue-game-photography.html.

in game space, these artists are somehow reclaiming the validity of the photographic medium in the virtual realm, the continuity of its indexical properties and the endless aesthetic possibilities that await beyond the material world.

7.4 Lorna Ruth Galloway, 'Limited Gasoline, Grove Street, Davis,' from Twenty-six Gasoline Stations in Grand Theft Auto V, 2016.

Courtesy of the artist.

Conclusion

It could be argued that the act of photography carries significantly higher risks than that of gaming and thus, we might agree, a greater sense of adventure. While the photographer confronts their mission of taking pictures in the real world from a relatively free but also unprotected and unpredictable position, players always enter a game space that has been carefully designed for them to succeed, albeit with time and effort, but with clear delimitations that guide their gameplay behavior and guarantee the possibility of success. Besides, gamers may play the scene over and over again until they are trained enough

to perform their moves victoriously. As a result, in-game photography practices might often appear too constrained (in comparison to those developed in the real world) to be defined as adventures of any kind. This constrained virtual experience, however, might well have its days numbered. Thanks to the applications of generative AI to game design, developers are currently applying generative tools for the creation of automated characters able to develop richer dialogues with players. Meanwhile, some are already envisioning the possibilities of adaptative open-world video games that create unique storylines in response to the gameplay behavior of each user. In the context of the video game industry, the economic benefits of tailored game experiences are quite clear; that is, to engage players in a never-ending mission while giving the impression of continuous victory. But what would happen if it were the users themselves who were able to generate their own game spaces and write their particular navigation rules?

For those who enter the video game environment as a photographic space, generative-AI would offer the unprecedented possibility of building their very own virtual scenarios; a three-dimensional generative scene where their two-dimensional photographs might be designed at will. A place where photographic subjects would hold whatever visual characteristics they might wish, where lighting can be used at scale and tripods may no longer be needed. A replica world where the avatars of friends and family might be invited to come and pose in the most spectacular photographic studio. These generative scenes might even be blended with those of fellow photographers and automatically shift in shape and form as they adapt to their creative needs. In-built cameras would also be packed with generative tools, providing users with full technical control whilst offering live alternatives to improve their generated results. Under such prospect, generative photographic spaces might soon become the most exciting shooting location for professional and amateur photographers alike, one that will also reduce equipment and travel costs, whilst moving the photographic medium closer to global sustainability goals.

But before AI can offer practitioners such an ultimate photographic frontier, today's artists are already approaching photography as an adventure in virtual space as they disrupt the rules of gameplay behavior, contest mainstream aesthetics imposed by the gaming industry or denounce the perpetuation of social inequalities through popular video games. While such a conceptual approach might not necessarily imply taking the physical risks that characterize traditional adventures, the thrill of photography in virtual

space can certainly be experienced as a result of engaging in non-conformist art practices.