

I can't wake up.

I can't wake up.

I can't wake up.

I can't wake up.



Kent: What the hell is THAT!?

## Haunted Vertices and Low Poly Frights

PS1 aesthetic as zombie media,  
hauntology, and glitch horror

Frédéric Maheux 2024  
[www.frederickmaheux.com](http://www.frederickmaheux.com)

**This game contains explicit scenes  
of void and nonsense.**



**LEVEL 0 - BACKGROUND**

# WHY SUBMIT ONESELF TO THE HORROR OF VIDEO GAME DESIGN?

**2005-2XXX**

Directed several experimental horror films, documentaries, and music videos.  
Working with 8mm, VHS, Hi-8, Mini-DV, Kinect, circuitbent machines, human performers, etc.

**2007-2XXX**

Collages work, exhibitions, and zines under Lamashtu and Death Orgone.

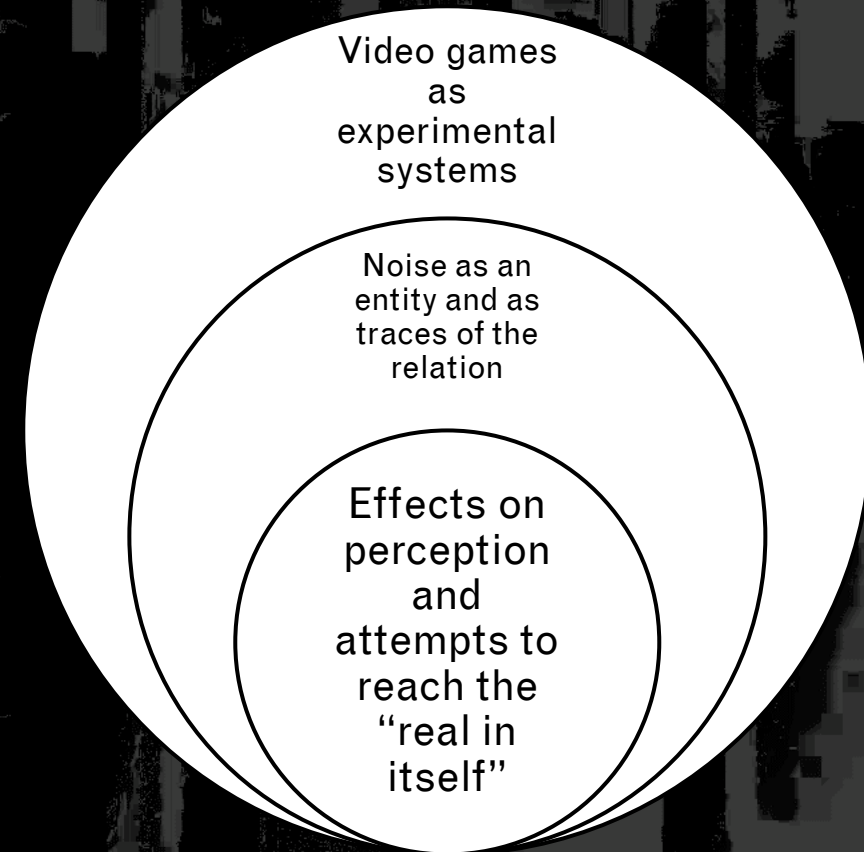
**2014-2XXX**

Noise/Industrial recordings and performances through Un Regard Froid and CRPS.

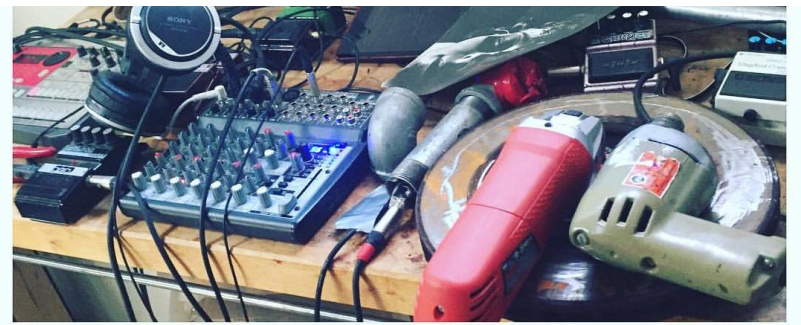
**2020**

First videogame, Acephalic, and return to academia after a six years hiatus.

How to conspire with noise through the creation of video games experimenting with the limits of human perceptions?





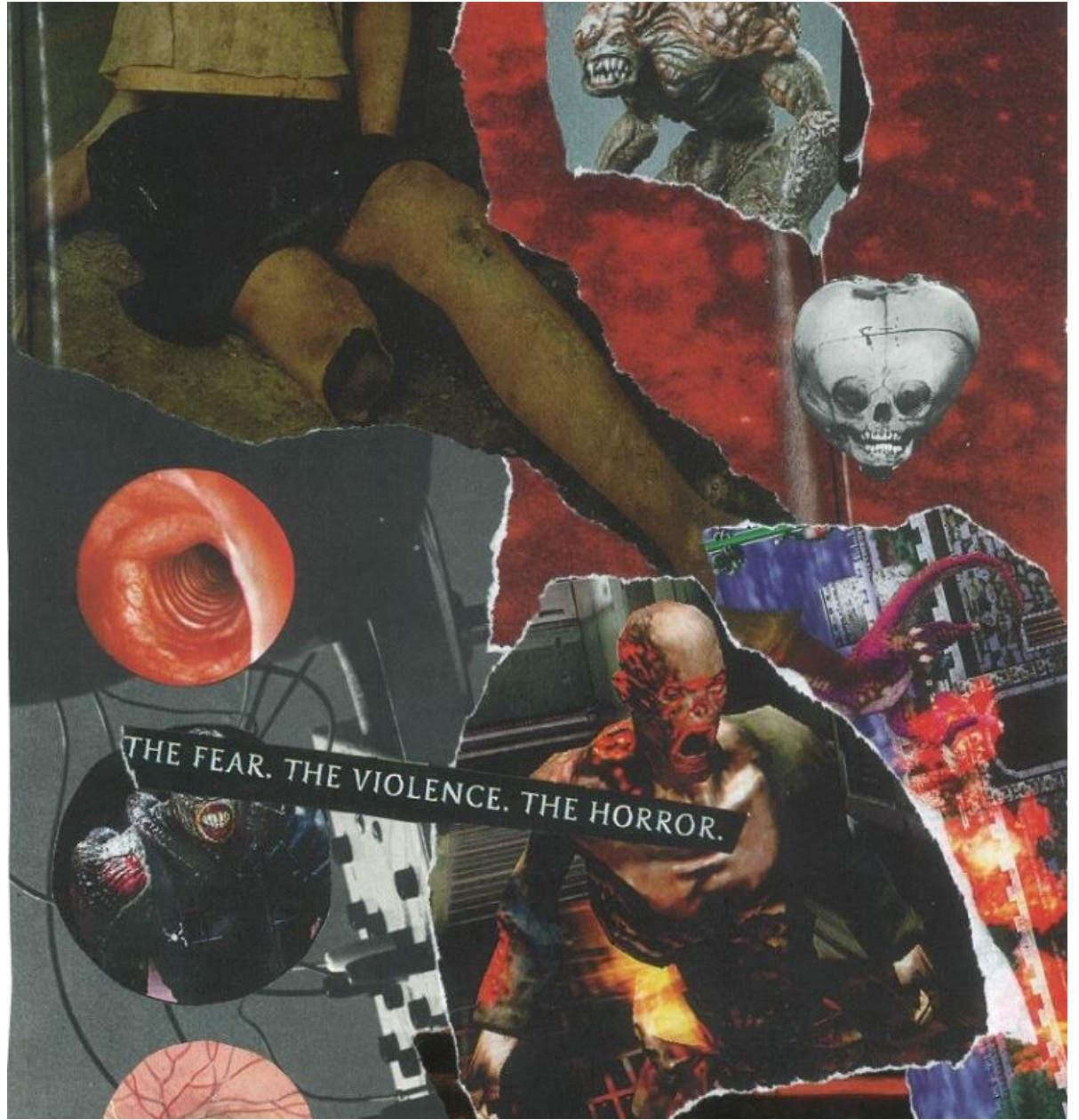
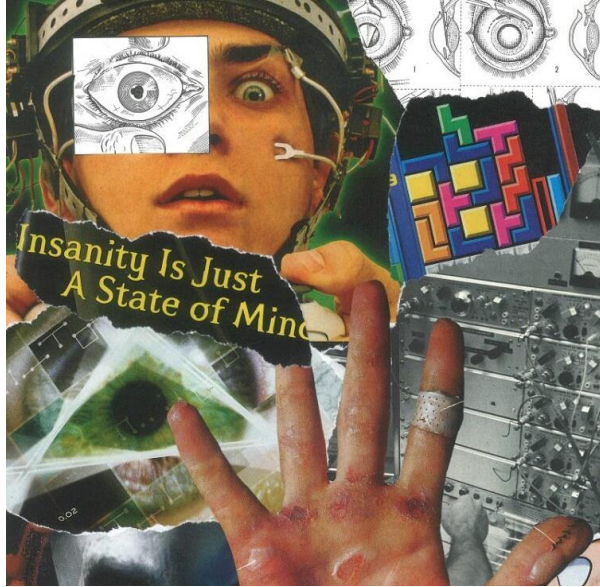




Yôko Higaishi / Un Regard Froid - Live Ankoku Dystopia:  
<https://vimeo.com/934540569>

Un Regard Froid - Live Slabfest 2024 -  
<https://www.instagram.com/p/C7M7JACpAKs/>









ANA - DVD Trailer

<https://vimeo.com/167353491>



# ASPHYXIATION

CODE VIRUS Interactive Omni-Augmented Family Encyclopedia For  
Transhumanist Adaptability  
<https://vimeo.com/232765788>

Noise is what lies outside of our habitual comfort zone at any point in time. It is what awakes us from our silent dream and leads us to the excesses of ecstatic encounters.

Nechvatal, J. (2011). *Immersion into noise*. Open Humanities Press; p.35



- Organizational autonomy
- Access to information
- Anti-music
- Extra-musical elements
- Shock Tactics

*Industrial culture handbook*. (1988).  
 RE/Search Publications; p.5.

prefer to call, for the sake of argument, these included:

**ORGANIZATIONAL AUTONOMY.** The choice to record on “independent” labels was partly enforced, but not arbitrary. It was felt that the major record companies were both tainted and unnecessary. This period saw the “independent” network to its peak of activity. Independent labels like *Mute* and *Some Bizzare*—both touch on “industrial” ideas—are still enjoying commercial success thought impossible six years ago.

**ACCESS TO INFORMATION.** At this time, the phrase “industrial” —meaning that the struggle for control was editorial but communicatory—came into currency. Limited access then available, *Throbbing Gristle* and *Cabaret Voltaire* extended as far as was possible. Attempts about control into the popular media—particularly, as disseminators of information and artistic excellence. For example, their *Industrial*

could contain all manner of details about their lives, among more conventional information sources. The French magazine *Sordide Sentimental* produced which, in a happy marriage of form and content, had outstanding examples of “industrial” and “post-industrial” —like *Joy Division’s* “Dead Souls” —allied with illuminatory *philosophical* and *spiritual* writing. Written by Jean-Pierre Turmel or Yves von Busch, music was the key to a level of information which had not previously existed in this area. These were being openly examined, control in a

duction of literary elements in a thorough—as opposed to typical pop dilettantism—manner: the full debt was made clear only long after “Industrial” had passed, in the Final Academy held in London in October, 1982. Another element was the use of films and videos, simultaneous to musical performance: this last is perhaps the most relevant, as television becomes a far more *powerful* agent of control than popular music. Both *Cabaret Voltaire* and *Psychic TV*, to name a couple, are producing their own television, and will concentrate upon this area more and more.

5) SHOCK TACTICS. A time honored technique to make sure what you have to say gets noticed. Lost in press reaction to *TG* and *CV’s* more superficial aspects (and in audience reaction also, as on separate dates I saw both forced to stop a performance because of audience *violence* against them: true Performance Art Success!) was the industrial precept—carried out most faithfully by the *Industrial* label—of self-determination and self-control. . . . to name but a few.

You will, by now, have noticed that the situation has changed. As with punk rock, many of “industrial’s” preoccupations have been shown to be fact: as often, these days, art cannot compete with “life.” Many of the strands first isolated five or six years ago have been fully unraveled, to the extent where the term “industrial” is now obsolete and useless, except as an example. You will hear cut-ups played freely on the radio, in popular “scratch” and “rap” music; you will hear groups with synthesizers at the top of the American charts. The apocalyptic feelings of 1977 and 1978 have burned out: what has replaced them is a grimmer *determination* to translate that desperation into positive action, in our

For Throbbing Gristle, however, incompetence wasn't just a way to resist the constraints of supposed correctness; it was a means of achieving an unpremeditated encounter between performer and music—an immediacy that the band imbued with psychic qualities unrelated to an external audience.

Reed, S. A. (2013). *Assimilate: a critical history of industrial music*. Oxford University Press; p.73.





In a particular type of creation through technology, we discover a reversal where errors are sought in an aesthetic of failure: Artistic creation becomes a collaborative and cooperative process where machines act as stakeholders. The technical freedom comes from the highjacking and disrespectful misuse of their primary functions. A new relation begins between dysfunction and creation in which the traditional technical interfacing (a means to an end) gives way to novel attention towards interferences, disturbances, bugs, crashes, defective connections, saturations, garbage, and creative mistakes.

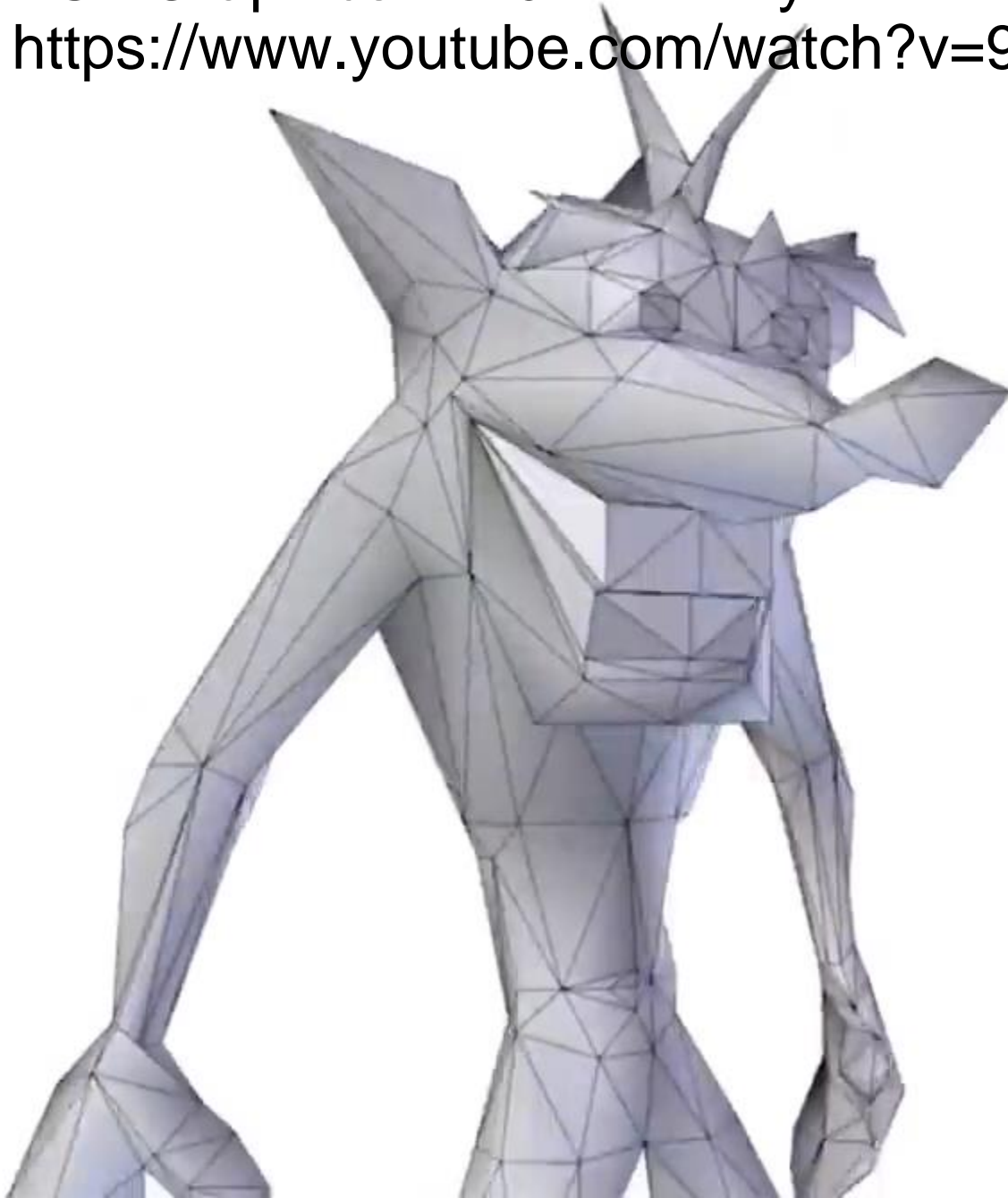
Coste, F. et Costey, P. (2009). *Techno-*, un préfixe qui démange. *Tracés. Revue de Sciences humaines*; p.18 (My translation).



LEVEL 2 – PSXTODAY

PS1 Graphics in 2024... Why?

<https://www.youtube.com/watch?v=9DKIkksIP2Q>





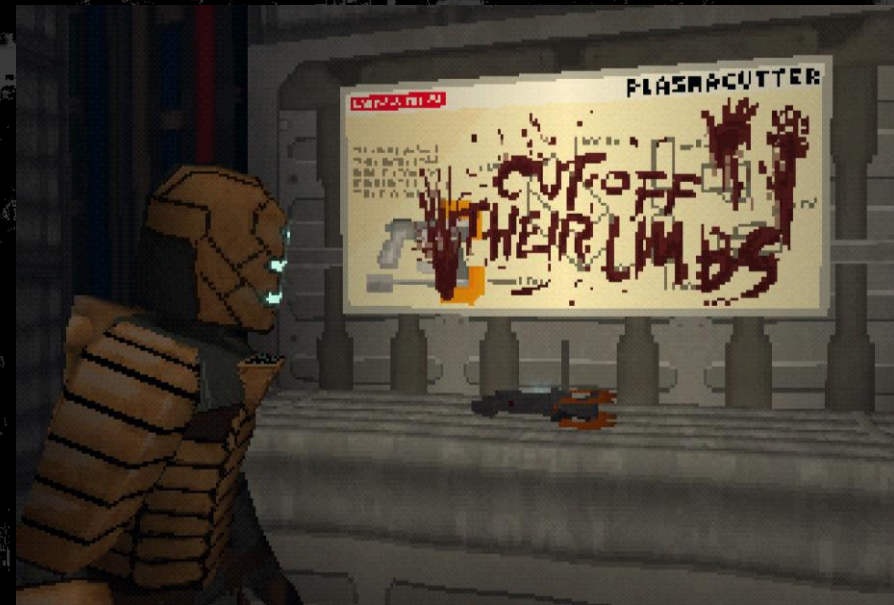
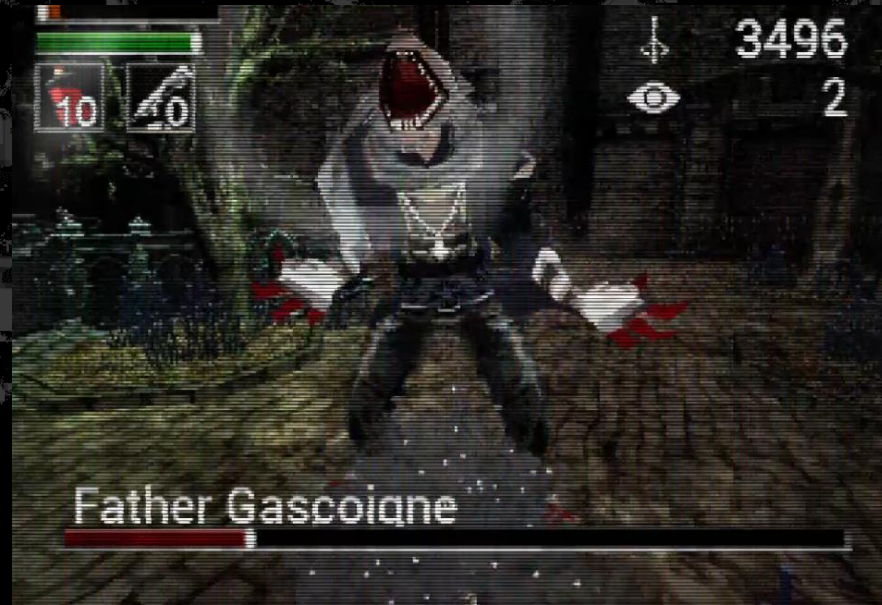
# DEMAKE

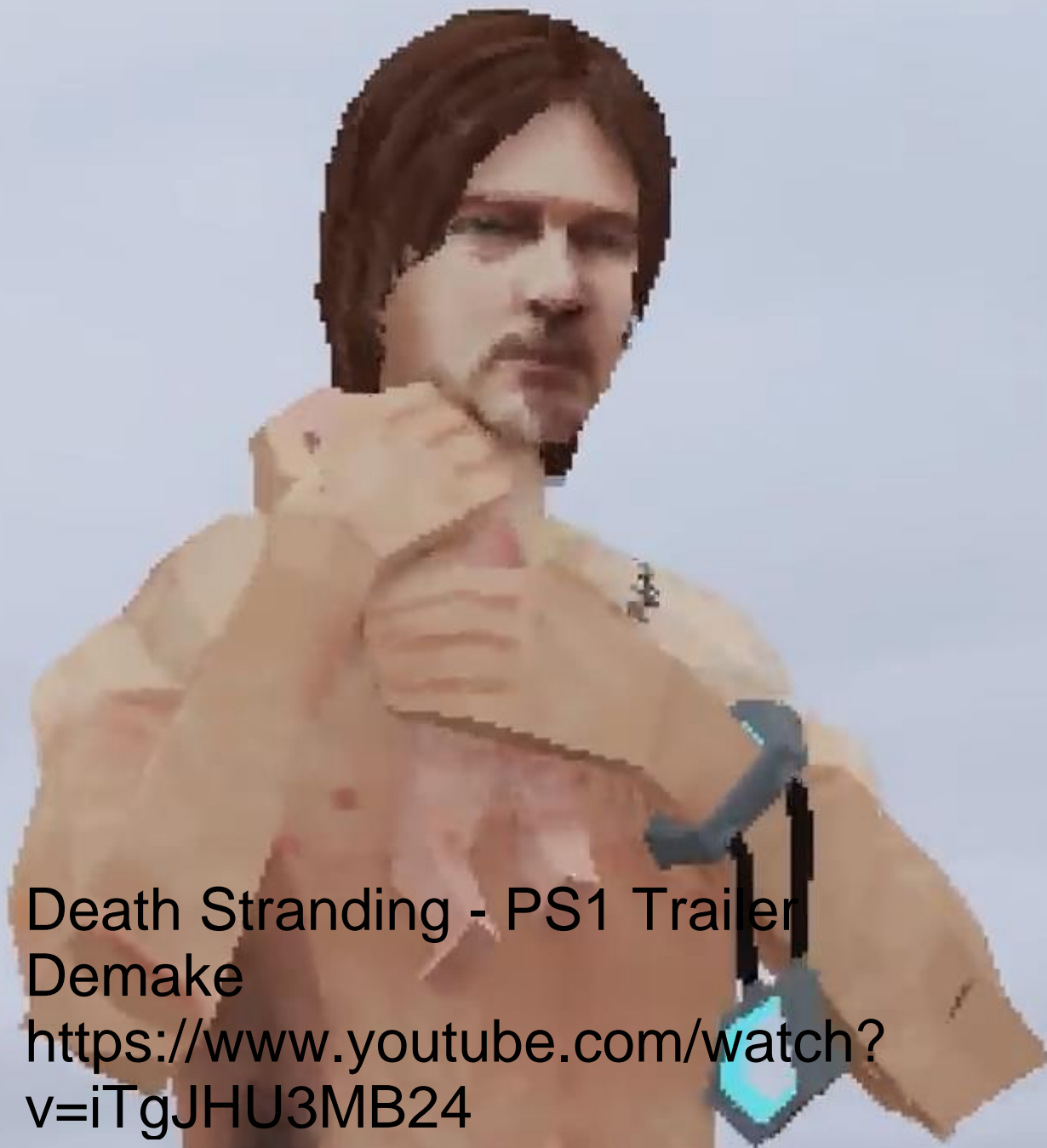
**Bloodborne PSX**  
(LW Media, 2022)

**Bloodborne  
Nightmare Kart**  
(LW Media, 2023)

**Dead Space  
Demake**  
(Fraser Brumley,  
2023)

**Death Stranding  
Demake**  
(ZAX, 2019)





Death Stranding - PS1 Trailer  
Demake

[https://www.youtube.com/watch?  
v=iTgJHU3MB24](https://www.youtube.com/watch?v=iTgJHU3MB24)

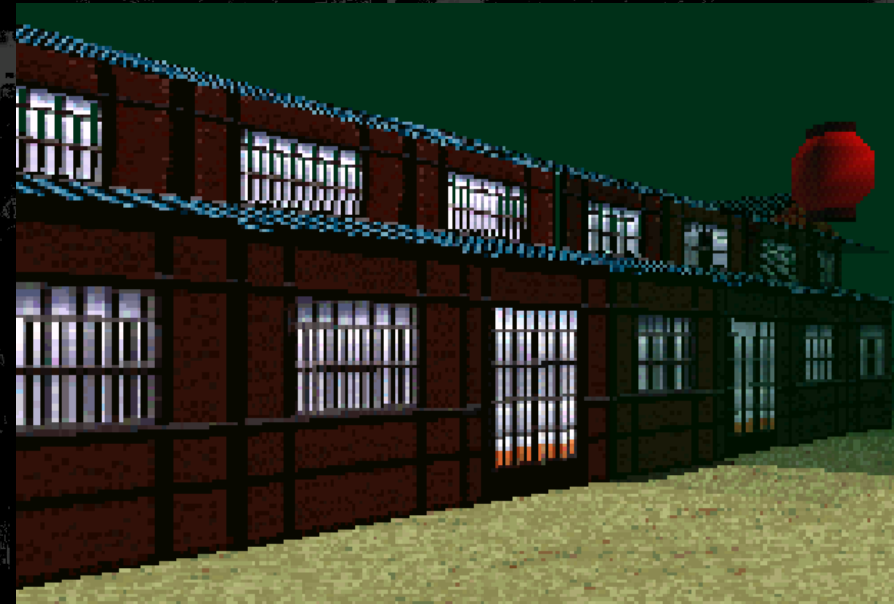
# EMULATION

**Germs Narewareta  
Machi**  
(KAJ, 1999)

**LSD Dream  
Simulator**  
(Osamu Satio, 1998)

**Kowai Shashin  
Kitan**  
(Media  
Entertainment, 2002)

**ParanoiaScape**  
(Screaming Mad  
George, 1998)



# Paranoiascape Playthrough

<https://www.youtube.com/watch?v=jO0FVV9iaj8>



# HPS1

# C.H.A.I.N.

Chronological Haunted Anomalous Interconnected Narrative

THE HAUNTED PS1 PRESENTS

## HAUNTED PS1 DEMO DISC

2020

### DISC 1

- A PLACE FORBIDDEN
- DREAD DELUSION
- DEAD HEAT
- EFFIGY
- ERASURE
- FATUM BETULA
- FILTHBREED
- HEARTWORM
- IN SOMNIO

### DISC 2

- KILLER BEES
- NEKO YUME 猫夢
- ODE TO A MOON
- ORANGE COUNTY
- SAUNA2000
- SNOWY CASTLE
- TASTY RAMEN
- UNTIL BIGLIGHT

EXCLUSIVE DEMOS!

TRY 'EM BEFORE



C.H.A.I.N.

<https://papercookies.itch.io/chain>

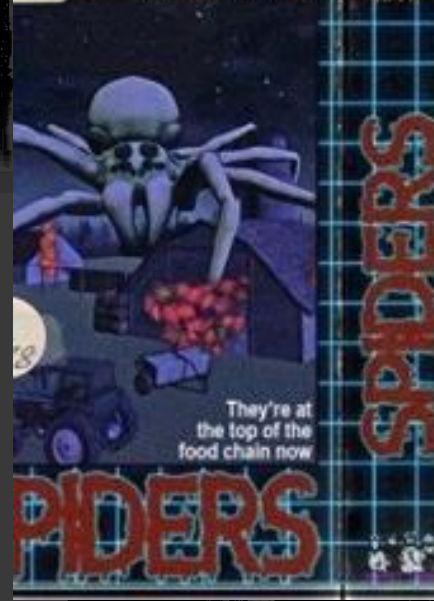
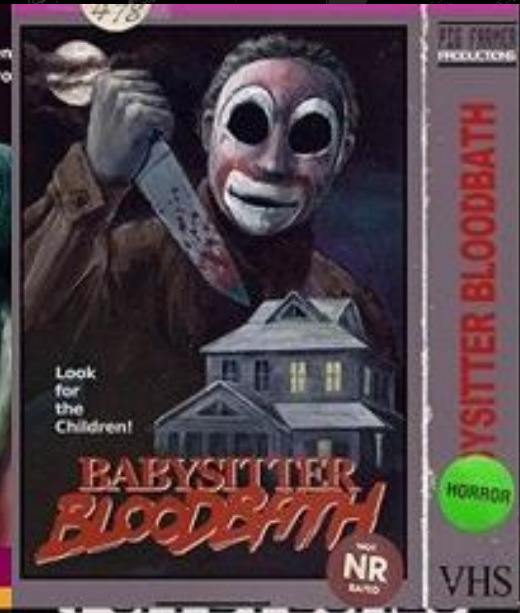



2-N-01

He saw me

2-N-02

# PUPPET COMBO





Murder House

[https://store.steampowered.com/app/1064460/Murder\\_House/](https://store.steampowered.com/app/1064460/Murder_House/)



Villa Verde: <https://www.youtube.com/watch?v=uRbiJe2vMIw>



PETSCOP: The Darkest Game You Cannot Play

5.1M views • 9 months ago



Nexpo ✓

After stumbling upon a cryptic video game, a curious Paul uncovers more th

4K CC



Down the Rabbit Hole | Intermission | Welcome to Petscop! | Cf



Petscop: The Best Game You've Never Played

15M views • 6 years ago



Pyrocynical ✓

not a game theory more garbage => <https://goo.gl/ov2EBw> Twitter => <https://>

CC



Part 1: Bait and switch | Part 2: Digging down | Part 3: Rememb



Petscop Unraveled - All Mysteries Solved | Petscop

8.4K views • 1 month ago



Playmaster+ ✓

Petscop is a cryptic ARG-like webseries that tells a deep and intricately wove



PSX Assets - House Furniture Kit

\$3 in bundle

40+ Assets of House Furniture - Moveable ...  
Blackrend Entertainment

★★★★★ (3)



PSX Asset - M16A1 \$1.99

PSX style model of M16A1

rbgr

☆☆☆☆☆ (0)



PSX Assets - Apartment Pack \$1.99

Collection of PSX style apartment furniture ...

rbgr

☆☆☆☆☆ (0)



PSX Filter Package

A post process filter package designed to all...

Yogi:3

☆☆☆☆☆ (0)



//CONST //INT \$25

PSX Game Framework for Godot (F.K.A. GD...

ionthudev

☆☆☆☆☆ (0)



PSX Assets - Modular Survival House

\$4 in bundle

PSX Inspired Modular Survival House Kit, In...

☆☆☆☆☆ (0)



PSX Assets - Modular Survival House DEMO

PSX Inspired Modular Survival House Kit, In...

☆☆☆☆☆ (0)



Retro PSX Asset Pack for Unreal Engine £4.99

A collection of assets

Aaron Wise

★★★★★ (1)



PSX Forest Asset Collection /by Stark



PSX Cigarette Asset-Pack [FIXED]



PSX Shotgun Asset-Pack [FIXED]





LEVEL 3 – MANDATORY  
THEORY VORTEX

# ZOMBIE MEDIA

Zombie media submits that media never die, but, after being discarded or deemed obsolete, they assume afterlives in the media environment. From a zombie media perspective, what comes to matter most in digital environments is the stuff we don't see.

Kane, C. L. (2019). *High-tech trash: glitch, noise, and aesthetic failure*. University of California Press; p.176.

Zombie media addresses the living deads of media culture. As such, it is clearly related to the earlier calls to investigate “dead media” by Bruce Sterling and others: to map the forgotten, out-of-use, obsolete and judged dysfunctional technologies in order to understand better the nature of media cultural development. And yet, we want to point to a further issue when it comes to abandoned media: the amount of discarded electronic media is not only the excavation ground for quirky media archaeological interests, but one of the biggest threats for ecology .

Hertz, G. et Parikka, J. (2011). *Five Principles of Zombie Media*.



A night scene of a crowded festival. In the background, a large, illuminated structure with a yellow and blue pattern is visible. The foreground is filled with a dense crowd of people, many of whom are wearing blue and white clothing. The overall atmosphere is festive and brightly lit.

Pushkar Brand  
Circuitbent PSX  
<https://www.youtube.com/watch?v=FEm6kPpE41U>

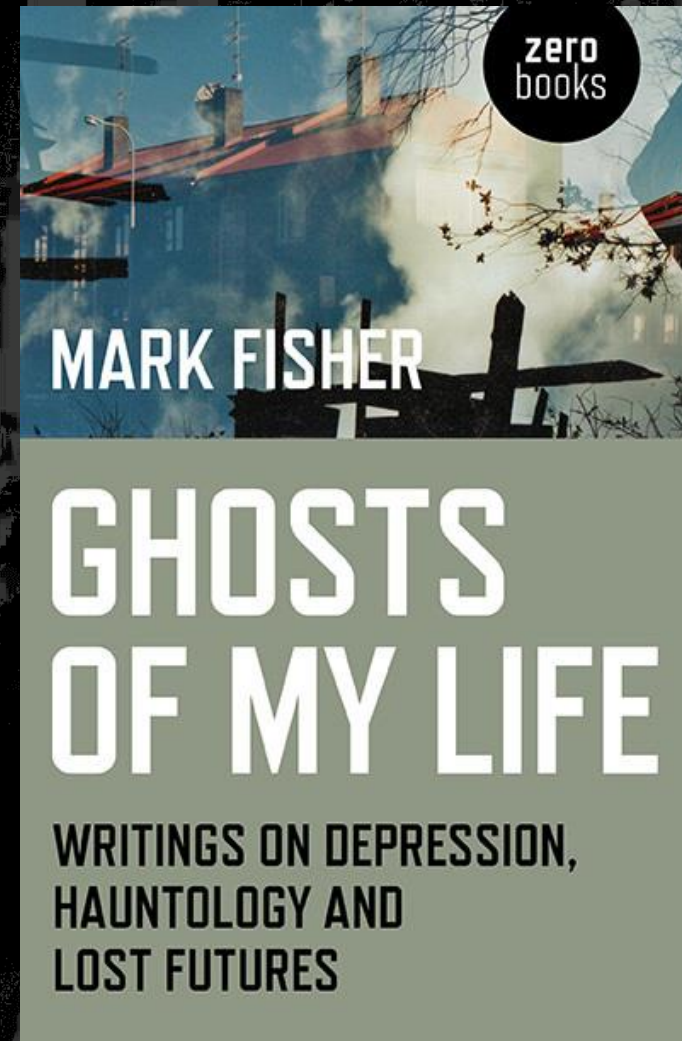
These: Halls  
: \_\_\_\_\_  
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Are: \_\_\_\_\_  
: \_\_\_\_\_ : Endless  
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Shaderlab  
<https://modus-interactive.itch.io/shaderlab>

# HAUNTOLOGY

What defined this “hauntological” confluence more than anything else was its confrontation with a cultural impasse: the failure of the future. By 2005 or so, it was becoming clear that electronic music could no longer deliver sounds that were “futuristic.” [...] What haunts the digital cul-de-sacs of the twenty-first century is not so much the past as all the lost futures that the twentieth century taught us to anticipate. The futures that have been lost were more than a matter of musical style. More broadly, and more troublingly, the disappearance of the future meant the deterioration of a whole mode of social imagination: the capacity to conceive of a world radically different from the one in which we currently live.

Fisher, M. (2012). What Is Hauntology? *Film Quarterly*, 66(1); p.1.



MOVE :

N

TENUOUS:City  
<https://modus-interactive.itch.io/tenuouscity>



# PLAZA 96

HOME OF USER HOSTILE DESIGN

Pagan Autogeny  
<https://oleandergarden.itch.io/pagan3>

Logging on to user [VIVIAN] - Please Wait . . .

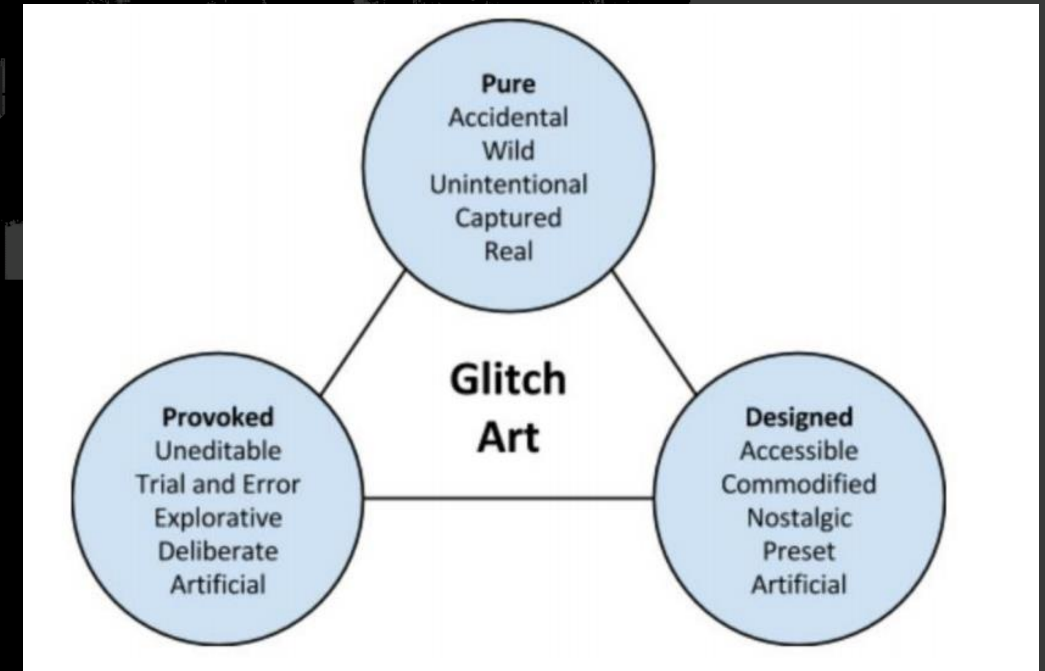
# GLITCH HORROR

The glitch indicates an other subject in the medium, the ghost in the machine, the inhuman in our communications.

Cubitt, S. (2017). Glitch. *Cultural Politics*, 13(1); p.20

Where a glitch artwork begins and ends can be unclear. Confusion arises in part due to the structural logic of digital media coupled by the difficulty determining the borders of a virtual page, site, or data network. Uncertainty also arises from the ways in which glitch artists intentionally interfere with assumptions about the internet and our experience of it [...]. Glitch art is made, appears, and disappears within ongoing cycles of deterritorialization and reterritorialization. (2019, p.16)

Kane, C. L. (2019). *High-tech trash: glitch, noise, and aesthetic failure*. University of California Press; p.16.



McKay, J. (2015). *The Value of Glitch Art*, p.10

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<https://kittyhorrorshow.itch.io/000000ff0000>

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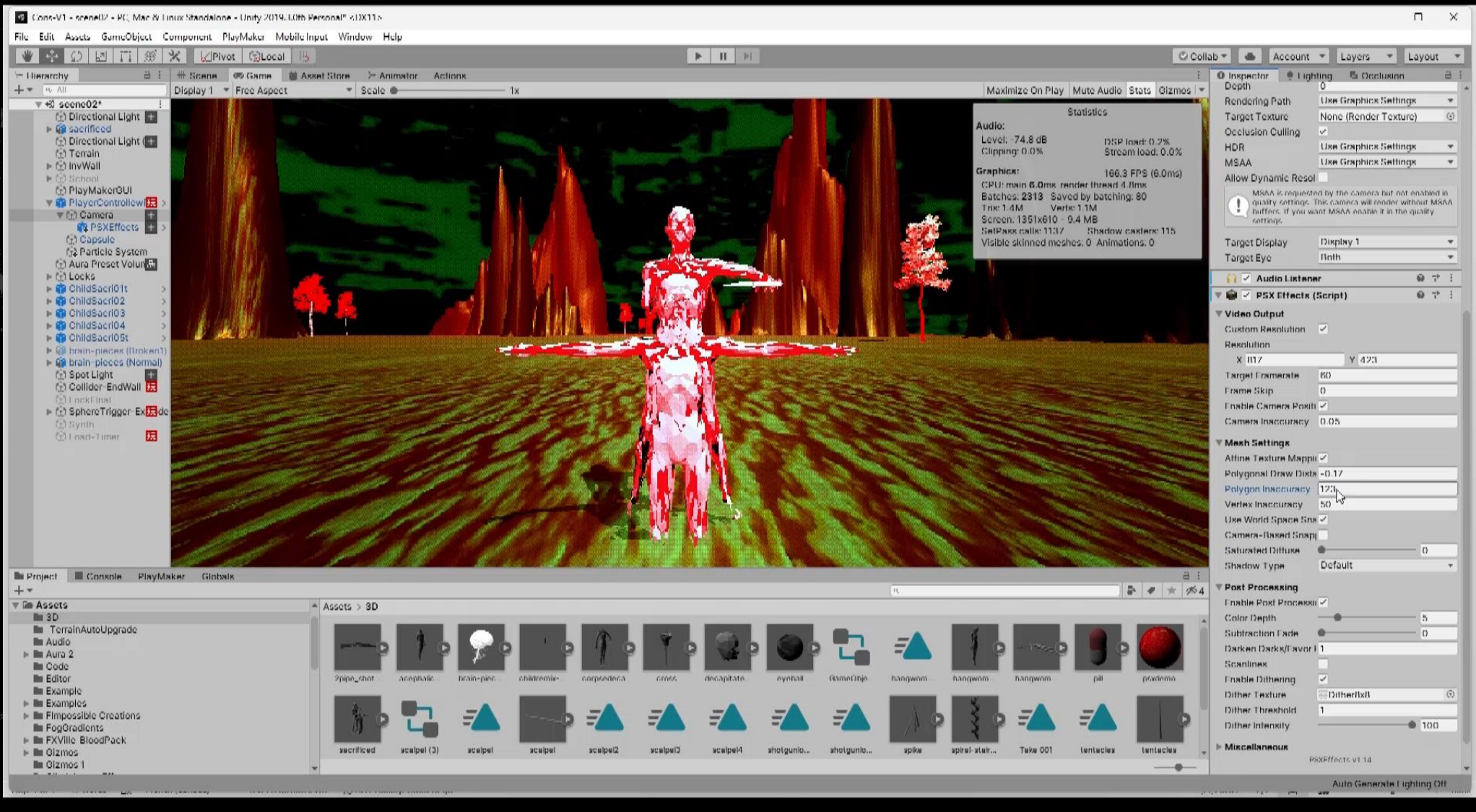


Oneirology Online  
<https://maredjurphy.itch.io/oo>

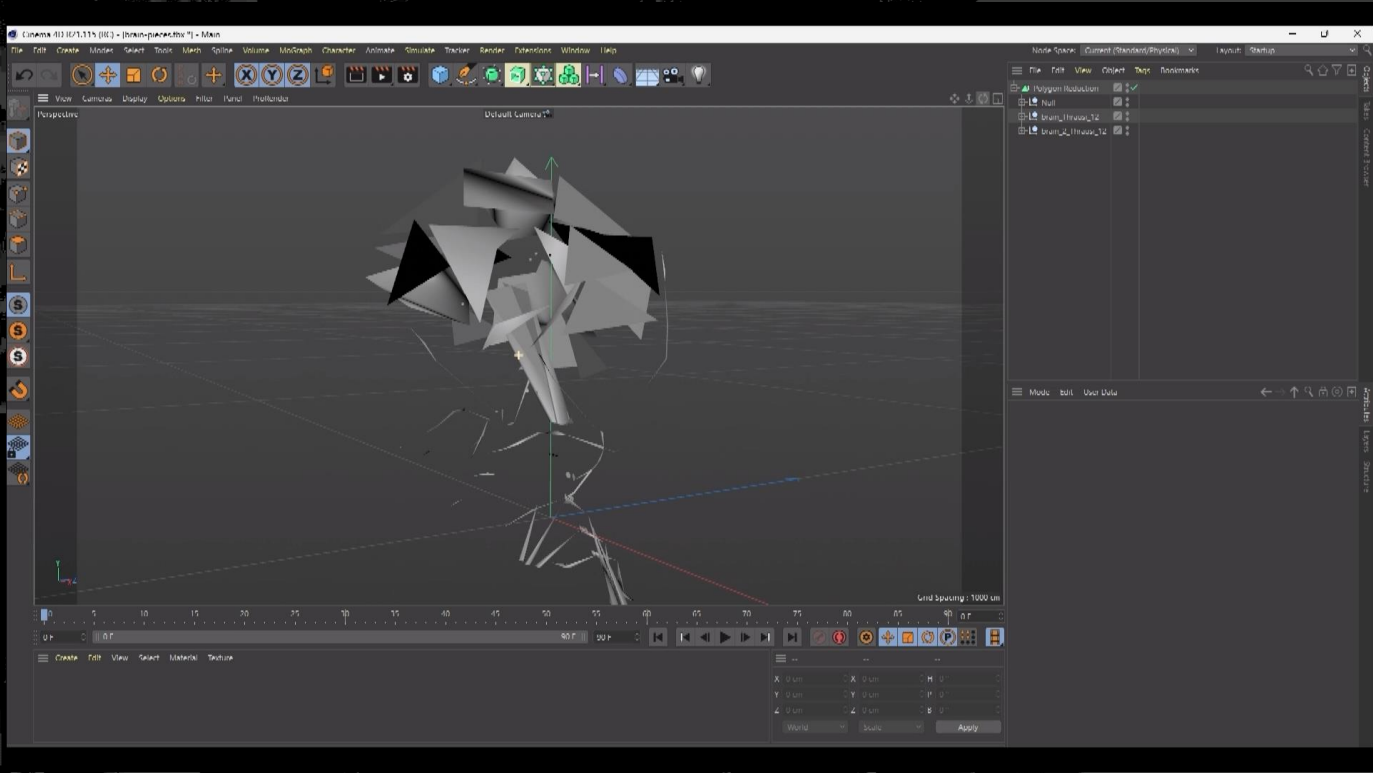
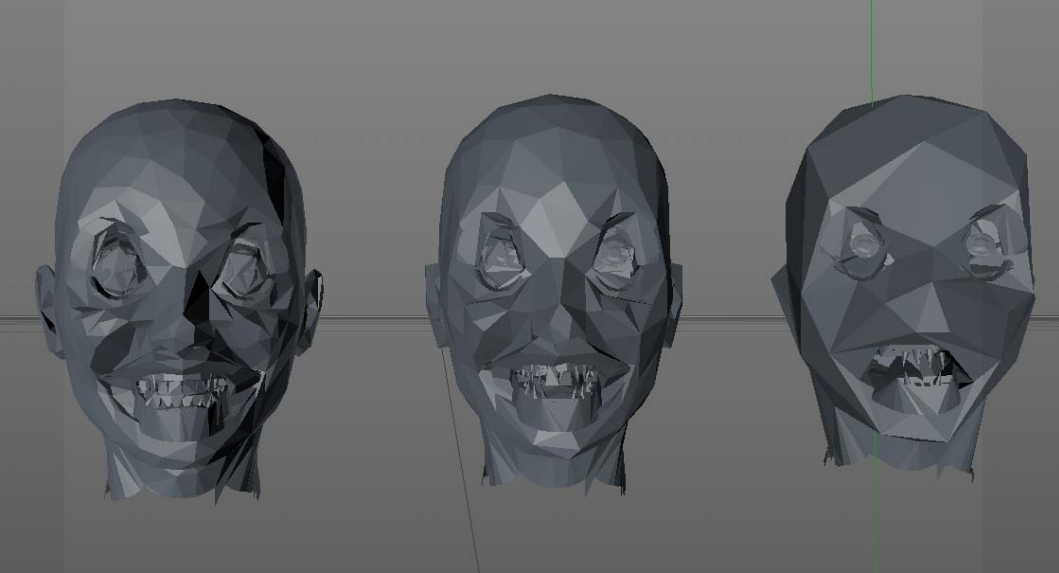


# LEVEL 4 – APPLICATIONS

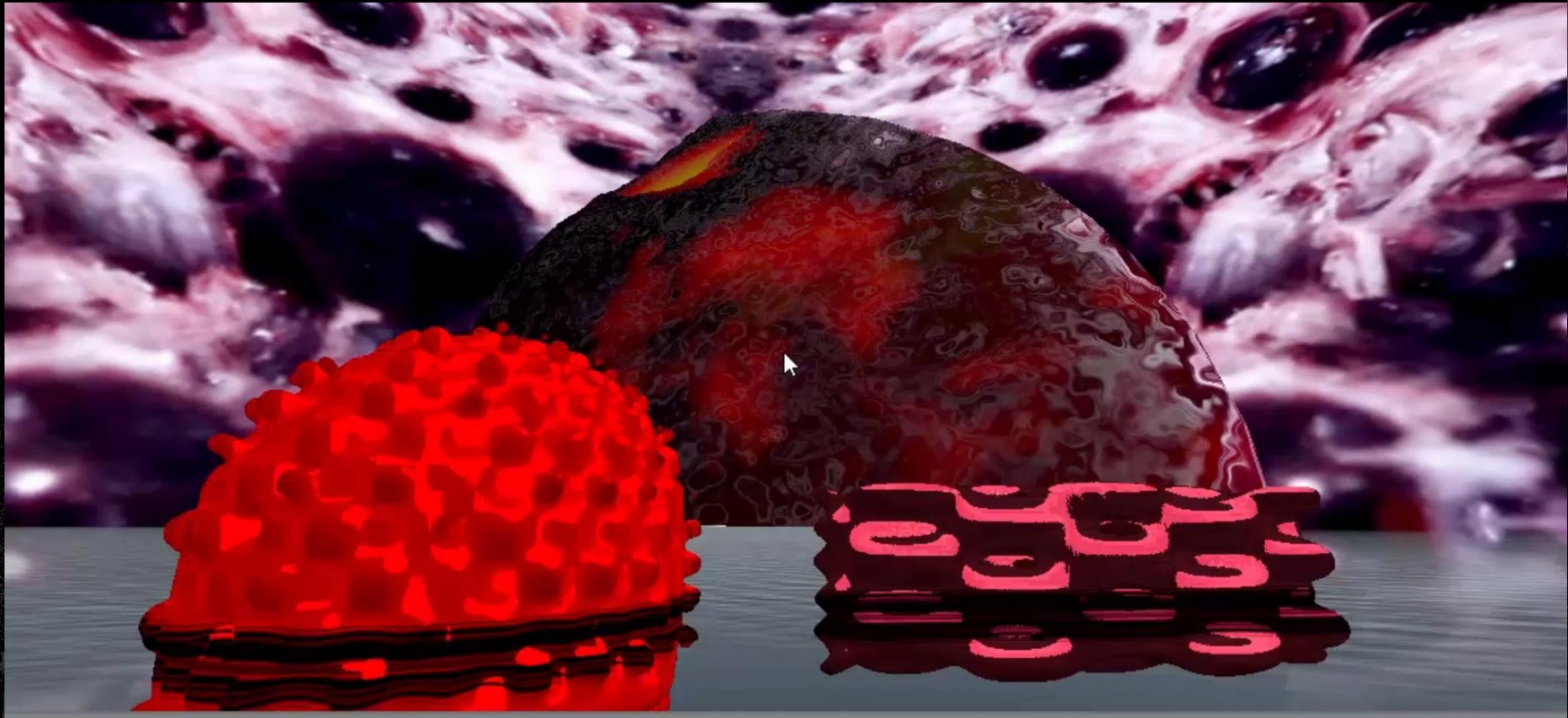
# 01 – PSX MATERIAL AND CAMERA EFFECTS



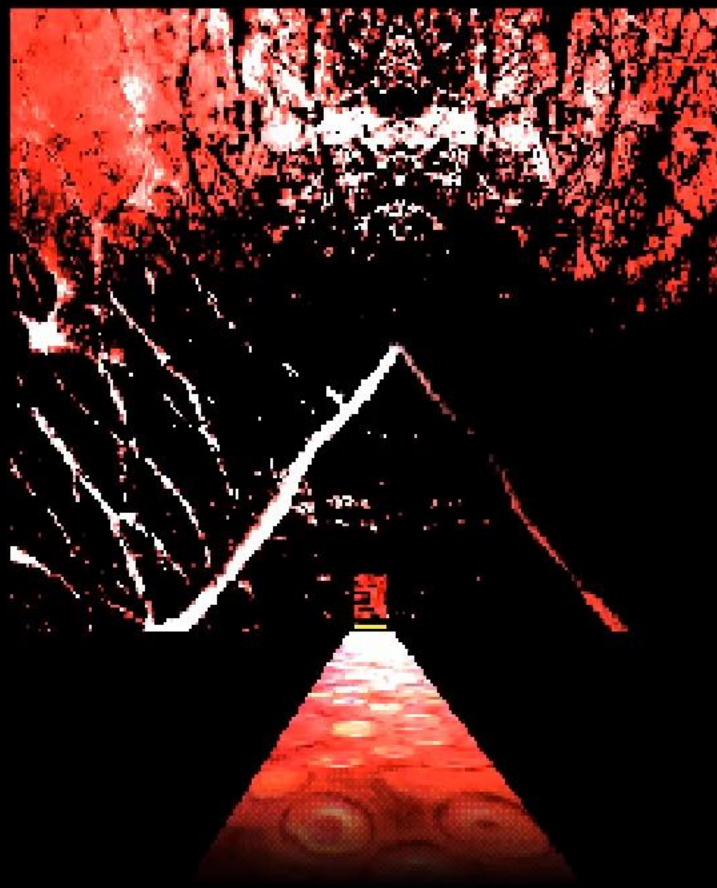
# 02 – POLYGONAL REDUCTION



# 03 – SHADERGRAPH





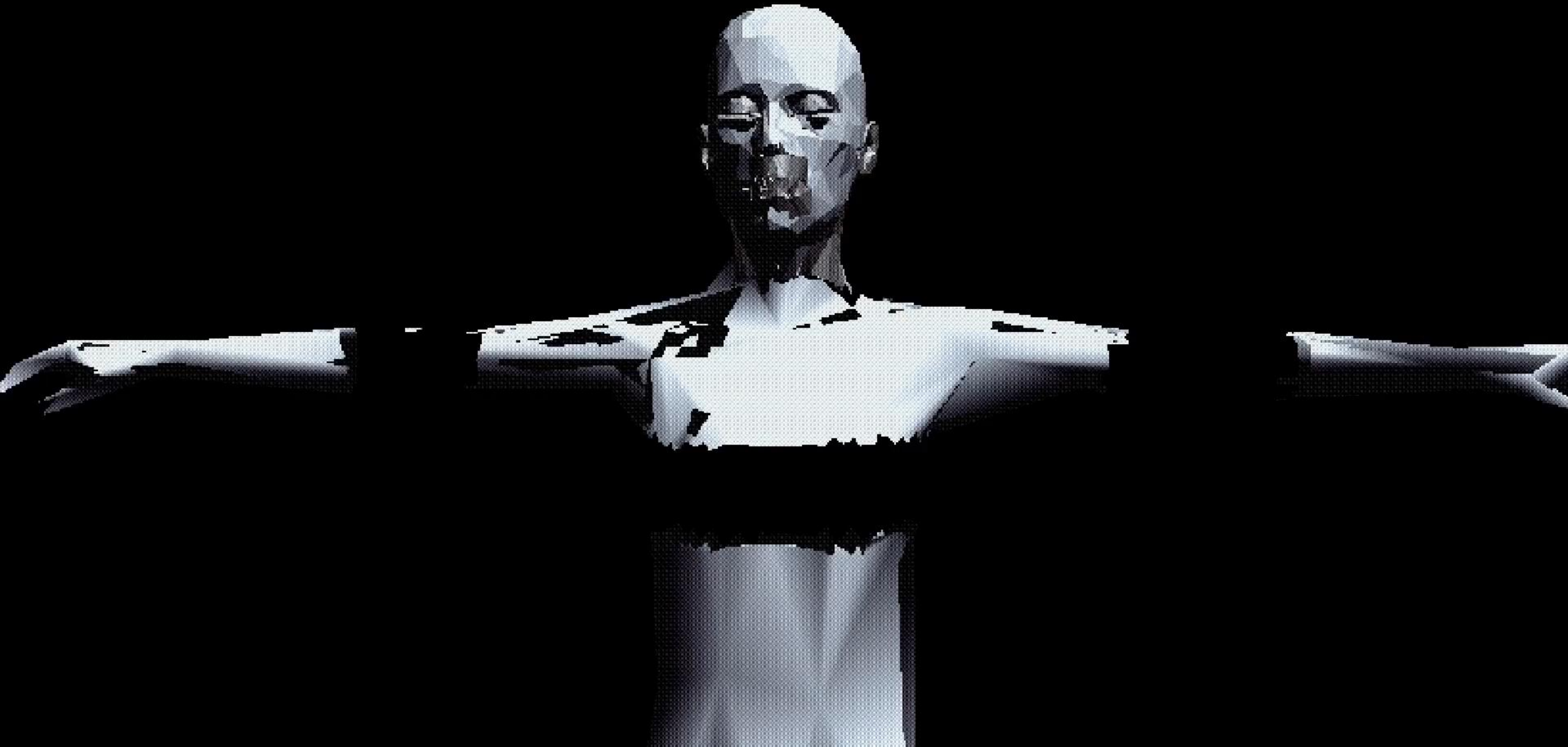


Acephalic

<https://deathorgone.itch.io/acephalic>

Hyperdeath

<https://deathorgone.itch.io/hyperdeath>



Exophilie

<https://deathorgone.itch.io/exophilie>



THANK YOU!

