

Seeing in a World

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The workshop 'Playing in a World' held on Saturday 2nd of March by artist Kitty Clark and writer Jamie Sutcliffe used role-playing game mechanics to explore the agency of play in Kitty Clark's work. In this game, I will expand upon these mechanics with the intention of exploring the agency of interpretation. Participation in this game will result in parallel but different readings of Kitty Clark's installation for *Solo Presentations 2019*.

Materials

To play you will need:

- 1 x coin
- 1 x six-sided dice (D6)
- 1 x twenty-sided dice (D20)
- 1 x copy of cards per 3 players
- 1 x full document per player (- deck of cards).

Preparation

Cut up the deck of cards. (There are 3 x Exit gallery cards)

Players: 1-3

Viewer Creation:

To establish your viewer name, roll a d20, followed by a d6, followed by a d20, followed by a d6 and circle the letters accordingly.

1st Roll

1	B
2	C
3	D
4	F
5	G
6	H
7	J
8	K
9	L
10	M
11	N
12	P
13	Q
14	R
15	S
16	T
17	V
18	W
19	X
20	Z

2nd Roll

1	A
2	E
3	I
4	O
5	U
6	Y

3rd Roll

1	B
2	C
3	D
4	F
5	G
6	H
7	J
8	K
9	L
10	M
11	N
12	P
13	Q
14	R
15	S
16	T
17	V
18	W
19	X
20	Z

4th Roll

1	A
2	E
3	I
4	O
5	U
6	Y

In the exhibition space your name is _____

And you are:

(Roll a d6)

1	Highly critical
2	Excited to see the work
3	On the fence
4	Feeling intrigued
5	A gamer
6	A huge fan

Step 1. Materials and/or real facts about the work:

Clark's work is _____
(roll a D6)

1.	An artificial environment
2.	An immersive sculptural and audio installation
3.	Wooden boards painted white
4.	A freestanding structure that fragments the gallery space
5.	Voices emitting from a sculpture
6.	An imaginary world made real

Step 2. Specific subject matter (what is the work visibly about)

Clark is interested in _____
(roll a D6)

1.	Fantasy worlds and how we manipulate them
2.	Creating her own virtual reality as a physical experience
3.	Dystopian ways of designing our future
4.	Theme parks & Disneyland: the fakeness of things
5.	Artificial worlds and pushing their limits
6.	devices used in digital gaming and applying them to real world sculptures

Step 3. General Ideas (the issues - philosophical, socio-political etc.)

(Roll a D6)

Clark _____

1.	aims to subvert the stereotypical tropes of gaming culture within which, women, lgbt people and people of colour are not only underrepresented but actively excluded.
2.	seeks to explore her own passion for theme parks and the simultaneous repulsion for the fetish that surrounds decaying or abandoned environments.
3.	draws out the symbiotic relationship between synthetic and natural environments and reconciles them in glitchy manifestations.
4.	is motivated by the personal journey of character creation in gaming and how this can be used as a social device to engage with other people.
5.	invites the viewer to consider their own constructed realities and the artifices they employ as players in their own lives.
6.	seems to suggest a dystopian future when the technical conditions of creating artificial worlds of our present are unprecedented.

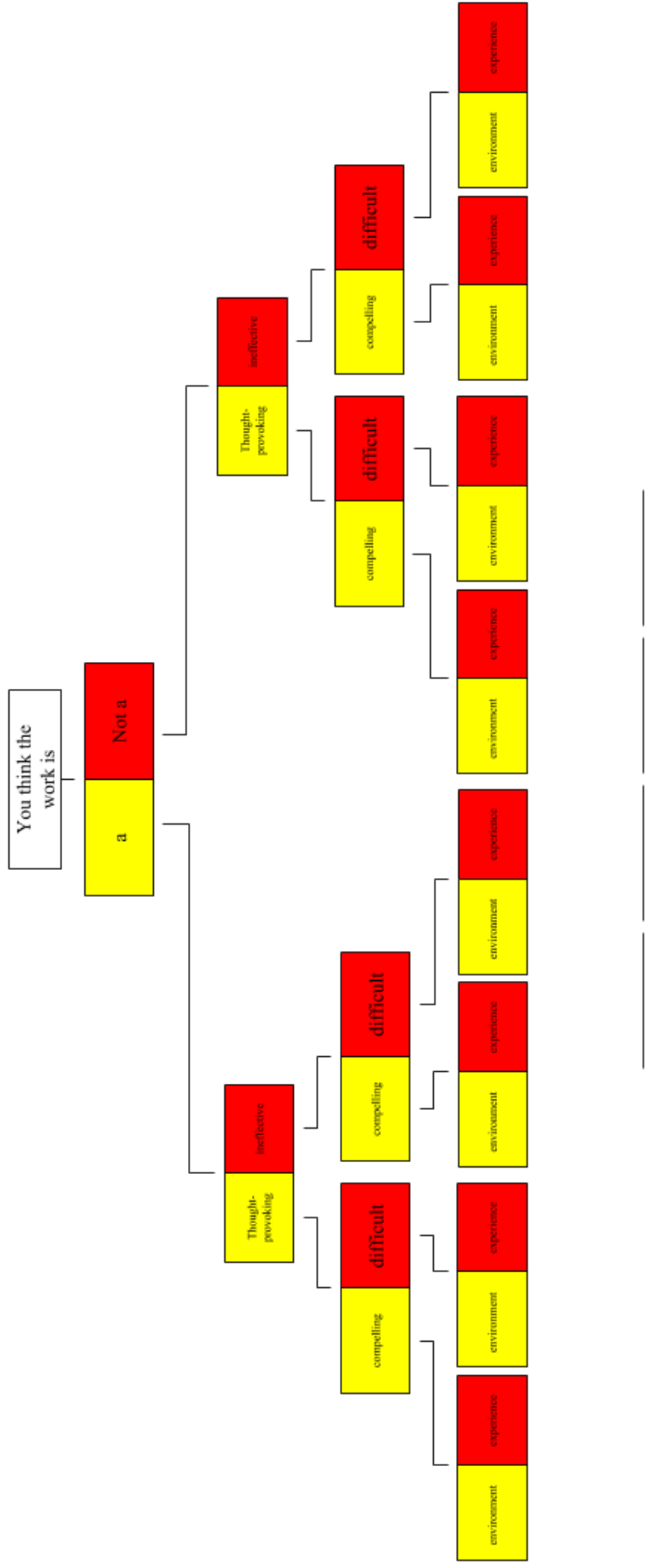
Step 4. What do you think?

On the following page you will find a coloured chart.

To establish your thoughts, flip a coin and follow through the chart based on the colour (heads or tails) that lands. Heads = Red. Tails = Yellow

Record the outcome below the chart.

Then fill out the form beneath it and tear it off to exchange with another player. You will also receive a form from another player.



Select one box in each of the following columns, tear off this section and exchange it with another player

For a while	Kitty Clark	Makes work on this subject	and no one notices
In recent times	No One else	Avoids this subject	for the better
	Everyone else		unfortunately
	Select artists		
	Not enough artists		

5. What does the ideal viewer get from the work?

Now using the deck of cards. Take turns drawing a card.

You will learn about the interpretation of your viewer, keep your hand to yourself.

The players will all keep drawing cards in turn until you have all reached drawn a gallery exit card.

You are interested and want to know more	You don't like the work
You walk around the work several times	You find the work alienating
You take notes on what you think about the work	You listen closely to the voices
You take a photograph of the work and upload it to instagram	You spend a long time with the work
You change your mind about the work	You look up the artist's website

<p>You don't understand the work</p>	<p>You lose interest</p>
<p>The work makes you think about the tangible, physical experience of gaming environments</p>	<p>You find the voiceover in the installation emotionally manipulative</p>
<p>You feel trapped</p>	<p>You feel caught in a loop</p>
<p>You want to leave</p>	<p>Exit the gallery</p>
<p>The voice over confuses you and makes you feel uncomfortable</p>	<p>You think the work is depressing</p>
<p>You think the work fails miserably</p>	<p>The work is transformative</p>

You become fascinated with the work	You keep returning to the work
Ask the gallery assistant what they think of the work	Engage someone in the gallery in a conversation about the work
You tell your friends about the work	You get into a heated debate about the work
Exit the gallery	Exit the gallery
Things start making sense	You have an epiphany while walking around the installation

7. Reclaim the Agency

Go back into the gallery as yourself. Draw your own conclusions.