

Reflections on Realities

Jessica Faure



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J e s s i c a F a u r e

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Gaming had always been considered an escapism to me and my family, not only is it a favorite past time, but it has also currently evolved into something different to me. Within this body of work, I have drawn upon Jane McGonigal's book-Reality is Broken and opposing resources that comment on uses and over- investment in video games. I will look at the benefits of character and world building as a reflection from my given reality and the effects of a gaming mindset back into my challenging reality. In turn, drawing and reflecting on both fiction and reality and how these influence each other. The physicality of my project takes form in animations, digital prints and installations. The works were created with the intention of exploring escapism, character and world building, the benefits and disadvantages of gaming as an escapism, using game-like motivators in reality and balancing the different realities to better life outside the gaming world.

In McGonigal's Reality is Broken, chapter seven (McGonigal, 2011:119-145) describes the process of players transporting their in-game mentality into their everyday life encounters. One of these games she mentions is called Chorea character with World of Warcraft-like attributes, meaning you define their strengths and so on. Once you and whoever in the household has finished that you would list chores and whoever does a task first receives experience points. Due to there being an incentive, the participants are encouraged to use in game currency for real rewards. This takes the forced participation out of chores to the conversion of wholehearted participation which indicates interest and enthusiasm opposed to doing a task halfhearted and not caring about the result (McGonigal, 2011:124).

In a more serious light, the game Superbetter, (McGonigal, 2011:133) was invented when McGonigal suffered from a severe concussion. The game rules were distributed on her Twitter feed when her followers asked to play the game as well. In this game, one must choose an identity- a favorite character preexisting in a specific fandom, recruit your support (family and friends), list your weaknesses as your antagonist and lastly identify your strengths. Once the lists are identified, a personalized list of tasks catered to a specific diagnosis is created in order to 'defeat' the enemy. The recruited support monitors the player's progress by checking in on the player and assigning game experience points on completion of tasks. This slowly builds up the player's healing process in real life.

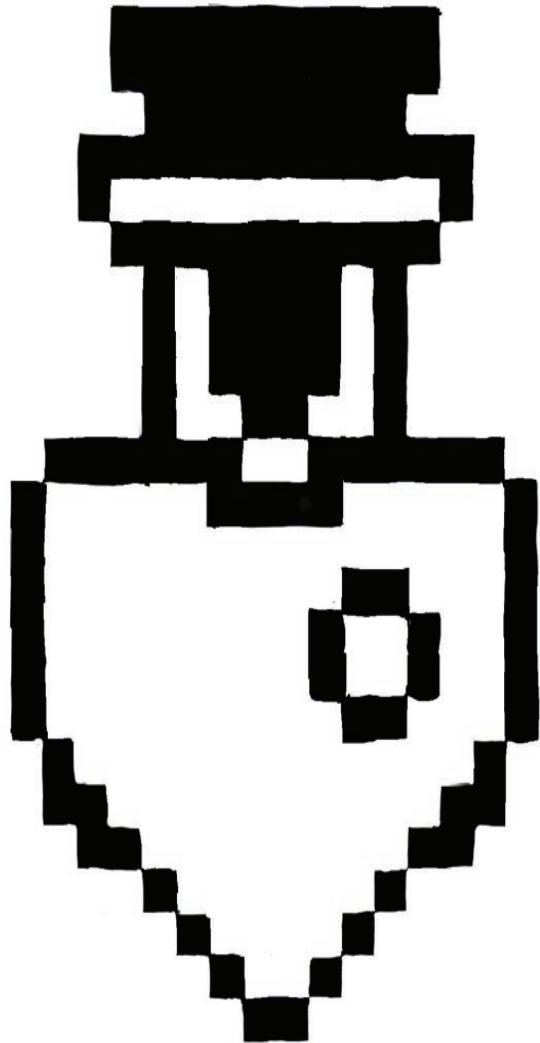


These kinds of games can save lives, literally. McGonigal mentions how this game was a method of communication when she did not know how to voice her needs. She indicates that playing the game gave her a feeling of hope and had contributed significantly to her recovery. our better selves.

Both games mentioned explores the concept of imaginative reinvention of the self. Often when we picture ourselves as warriors or superheroes, we lend their strength and perseverance that we may not always have in our own realities. When we put ourselves in their shoes, I believe our view on life changes and inspires us to be our better selves.

McGonigal's games inspired me to push the exploration of different versions of the self and video game-like mindsets further. My world entails a journey of the self and reflection through identifying issues in my reality and acceptance, it was done in a way to assist with my survival in difficult times, such as living in a cramped household of eight persons during the COVID-19 lockdown. I now look to the different characters and apply their specific strengths to a situation. I use the motivators in video games to get me through situations that gives me stress or anxiety as a method of coping.

My research and exploration began with the concept of escapists' coping mechanisms for relieving anxiety and anti-social behavior. I review the activity of engaging in video gaming as the main topic of escapism.



This essay explores world building, avatar development, interlinking realities, and the effects of investment in fictional spaces. I must confess that I do enjoy the escapism offered by video games myself and regard it successful as an aid to navigate problematic circumstances if engaged in moderation.

However, addressing over usage in gameplay- Taylor (2017) mentions cases of extreme addiction-for example in 2005, a Korean male dying of heart failure after a 50-hour consistency of gameplay. Or in 2007, where an Australian pupil skipped three weeks of schooling to play RuneScape or shockingly, a 23-year-old who had murdered his mother and injured his father due to them taking away a game.

The World Health Organization has listed gaming disorder under the list of diseases. These few examples shows the dire consequences of over investment in the seduction of gaming. Looking at these occurrences, I wish to find a safe middle ground that motivates the player to return to reality to take care of themselves and those around them and not give into to constant escapism or addiction.

The topic of escapism had always been a deep interest of mine. I believed as a child, that my life was missing something special or magical, it felt mundane compared to video games or fairy tales. Just as McGonigal (2011) mentions in her introduction of her book.

I grew in up in a household where family time was centered around a television screen, with either a video console or a fictitious movie or animation on display. I had wished many times that I could get stuck in a fantasy world like that. No financial problems, no doctors' bills, no getting picked on as kid, no social isolation, just unity within that space and a carefree world without problems. To escape meant leaving something behind that I wished away, if only for a little while.

I realized that I was not the greatest player in video games, however my older sister was, but I enjoyed being her unofficial guide and experiencing the world just as she did.

I played video games occasionally(mainly on my gifted by relative-Gameboy), but I soon learnt that I enjoyed reading novels, comics more by imagining more versions of escapisms further in my head, mainly due to it being more 'portable'. I also realized that I enjoyed different modes of escapisms at this point, but I valued balance or trying to obtain it in all aspects of my reality.

As I grew older, I observed an addiction in a close family member's love for video games. When it was their final year in high school, they turned to video games to lower their stress levels-which was their escapism. This caused conflict as they upset their mother's rules for limiting play, it caused me stress being constantly caught between the conflict. This conflict begun to form a cycle which lead me to rely on my own escapism world more frequently to avoid reality stress instead of confronting or voicing my opinions on the problem. Who I wanted to be was resolved in imagined spaces, but I realized I could not experience these escapisms if I was financially unstable in the future. Therefore, I tried to aim for balance, so I could have a bit of both escapism and a good reality in the present without destroying the hope for a better future.

The following resources shapes the project development further. I turned to these resources and my own experiences for conceptualization for my theoretical thinking and practical processes, which is a healthy balance of both escapism and reality. Oddly enough, there were even some days when I favored one over the other. However, both resources contributed to the creation and expansion of my art pieces.

McGonigal (2011) states that video games may offer us something that our reality does not fulfill. This could be a range of things- from needing relief from something problematic, boredom or perhaps seeking adventure. The first thing that enters my mind as a fictional reader- is the idea of living multiple lives by experiencing a book in your mind.

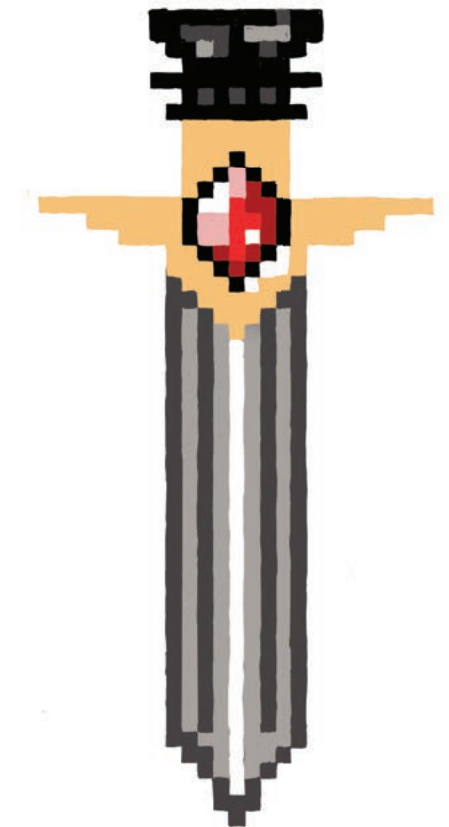
Of course, many video games takes this experience to higher visual levels, especially with the expansion of technology like Augmented Reality or Virtual Reality. Games are usually a visual rendering of a fantasy-scape, a dream world. A temporary escape from whatever needs escaping. However, she proves that badly branded 'escapist' motive does not have to entail selfish or obsessive desires for wanting an escapism.

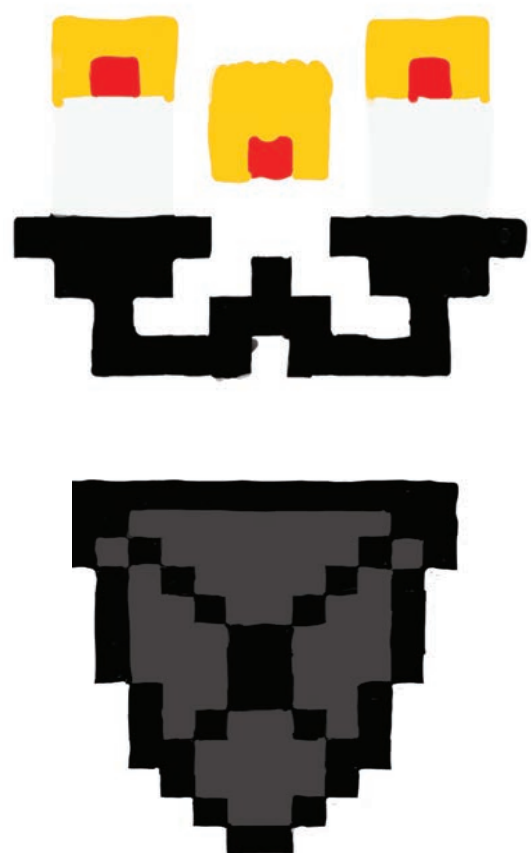
The Greek account of the Persian War in McGonigal's book (2011:6) is a good example. Herodotus scripted an entry of many eons old, stating how his people survived a dry period of eighteen years due to impact of the war. To make their limited sustenance last, Herodotus decided that they should skip an entire day of meals by the distraction of playing a game, then the next day they ate and so the cycle would form.

Due to the distraction, his people were so focused on the games that they had forgotten they were hungry. This distraction was a labeled strategic and is praised for its innovation for the making a difficult situation bearable. This inspired me to create my world and under its varied conditions, as a good distraction or coping mechanism against my reality.

Although the above-mentioned mechanics are benefitting, from past experience-gaming often does decrease 'experience points' in one's real life. Engaging in too much may influence what one does not do or what one could or should be doing. Elder (2014) looks at the case of a Korean couple who neglected their premature baby for a virtual child through an online game.

The article mentions that due to financial constraints the parents would go to an Internet café and play the online game featuring the virtual child. This is an extreme example of addictive escapist habits due to unbearable circumstances.





Many people found irony to the fact that the parents found time to care about a virtual character that consisted of pixels opposed to real flesh and bone that they had physically created. Presently, the game ceases to exist. Elder's article speaks to the documentary made on this by HBO called Love Child revolving around this case and general addictions in gaming. This case ignited a very special character- Binkie the sleep demon- to my world building experience, which will be explained later.

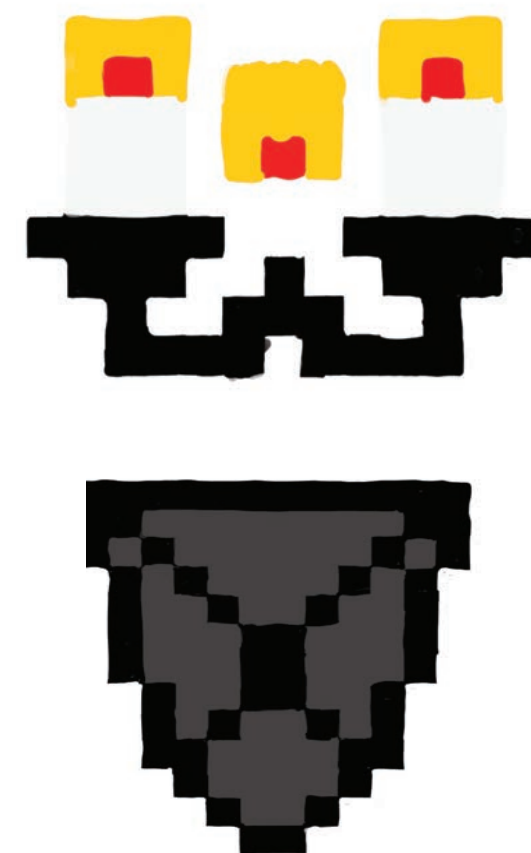
I noticed that I spent several hours watching YouTube's play games as I did practical work. I connected this feeling to missing my family-gameplay noise in the background felt like home and comfort- as I lived over four years in a university residence. I was passionate about recreating nostalgia and a safe happy space that did not remind me of current constraints. The sounds of gaming made me feel more relaxed.

I started to notice certain preferences of my own. Games had evolved so much that I gave up on the craze on of keeping up and owning with latest consoles. Mobile games, although easier to access, became repetitive and mimicked other games frequently and often extra money is needed to upgrade or add expansions. Many games on different consoles does offer free to play mechanics or subscriptions, however, as my family's financial status declined, I started to find more joy in the role of spectator in the virtual world.

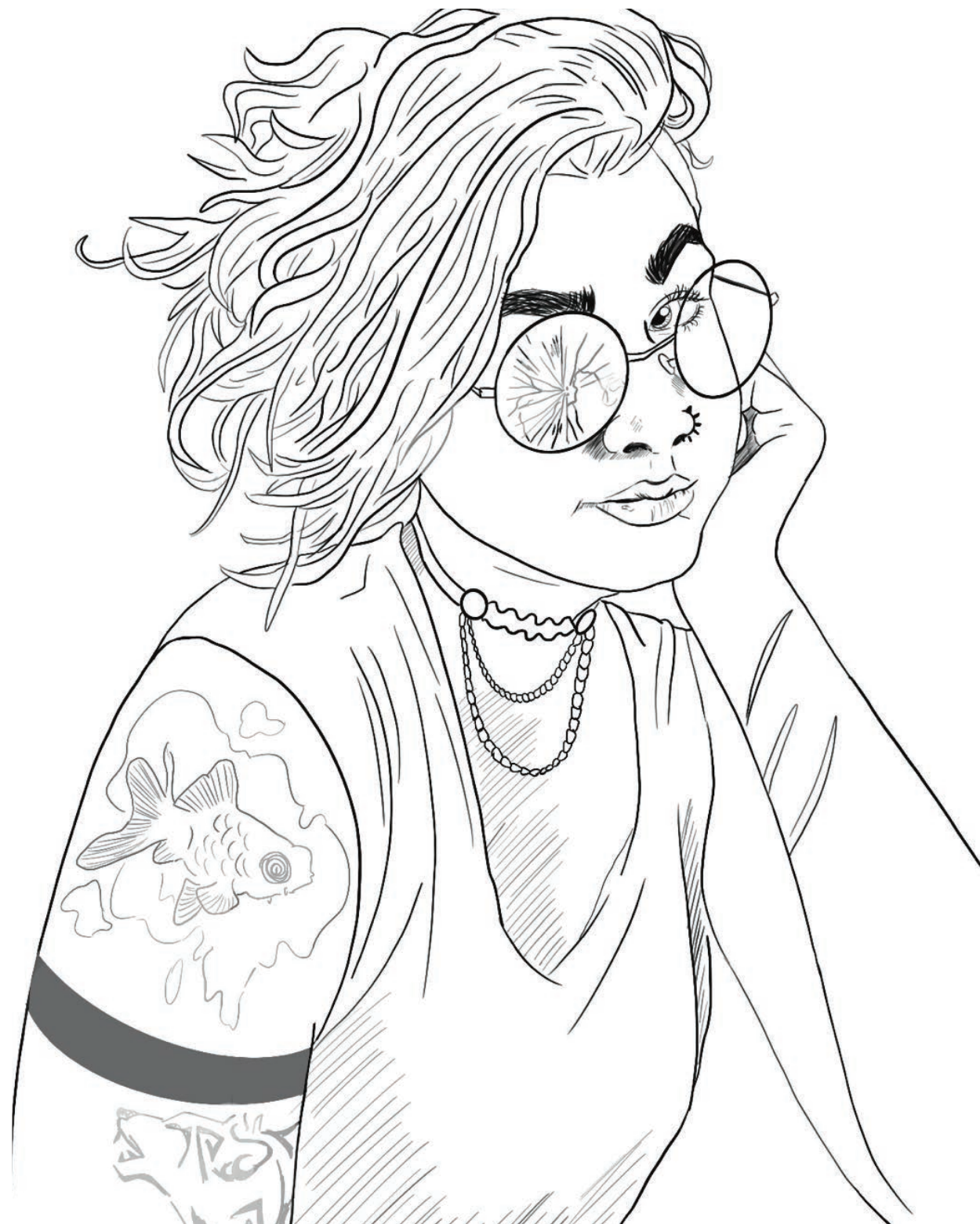
I became interested in investing into my own creations rather than drawing upon what does exist.

After witnessing a family member's decline of grades in their last year of school, I aimed to maintain a balance between my reality and modes of escapism. By doing so I had motivators such as budgeting pocket money after chores, or a rewarding myself with a luxury after studying, In my head it was a game of how many boxes I could tick to feel accomplished and of course, the special 'loot' after slaving away at a task.

I'd imagine myself developing my story further as I completed my tasks and more often my reward would be to delve into a game. This was something I slowly stopped doing as I grew older and the stress of circumstances took over. Of course, no two people are the same and their reasons for escapisms will always be different. I realized I was tired of the rules of someone else's conditional worlds and I decided that I wanted to invent my own.



At this point, my thoughts drifted to a younger me with imaginary friends and alter egos (see images on pages 12-15). I spent a lot of my time with my sisters or on my own, usually due to me not wanting to put myself in a position where I had to explain my Psoriasis or risk getting picked on. When I was younger my skin condition was more visible, it turned red, it flaked off and sometimes even bled. I enjoyed inventing characters who unlike many of my friends at the time would never leave my side. During my youth I only imagined the characters, but during 2020 I began to imagine places, draft dialogues, draw creatures and planets. This was when I commenced materializing a world of my own as my project. The main characters are different versions of myself- fragments of who I was, who I wanted to be and what I wanted to look like. Like McGonigal's concepts of reimagining the self through a new or drawing from pre-existing characters from the world I created started with the two trees in my grandmother's front yard when I walked the dogs one morning. I tried to see the world through the dog's perspective, big, endless, and curious. Dogs never worried about how they got their meals - only that they got it.



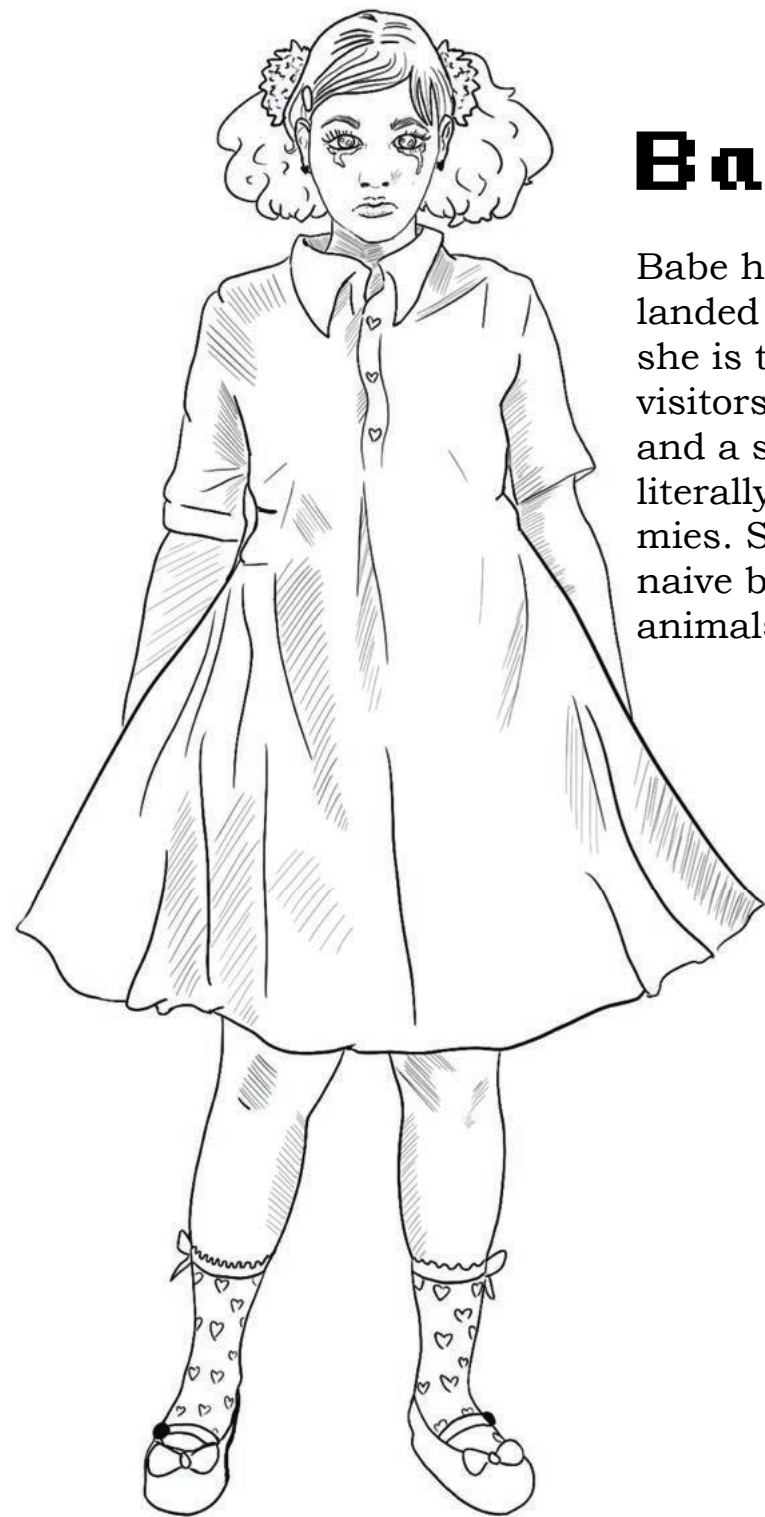
Pandora

Impulsive , reckless, and passionate is the words the isles labels Pandora. She is a strong warrior but often finds herself in trouble. She usually is very loud and does whatever she she wants and when. She prefers her own company and often is heard talking to herself.

Binkie(sleep demon)

The sleep demon is a being that chooses to live in the Elemental isles, he is the only one who has the free will to leave when he wants to but he can only transport himself. Binkie was one of the first residents in the isles and has not favored all the mysterious being disrupting his peace, One of these visitors had murdered toothless, the Bat Queen had revived Toothless in exchange for him being her huntsman (to throw these strange visitors back where they came from- a mutual agreement from the two) however, as the queen's request got extreme, the sleep demon refused her bidding and in return she captured toothless. His new mission is to save his friend before it is too late.



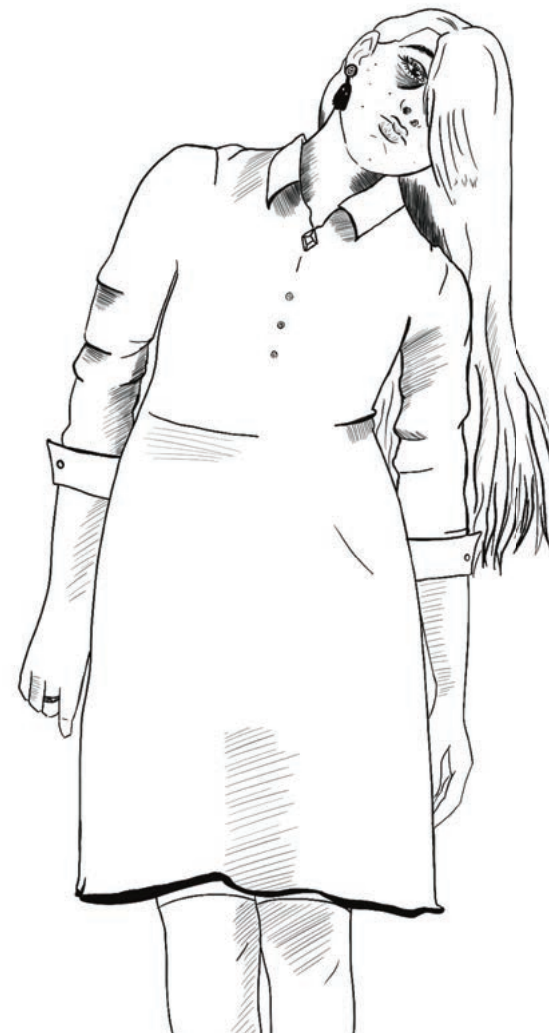


Babe

Babe has no memories of she landed up in the Elemental Isles, she is the youngest of all the visitors to arrive. She cries a lot and a special ability of her's is to literally cry poison to attack enemies. She is really sensitive and naive but makes friends with animals easily, especially bees.

Justine Justice

Justine decided that she wanted a last name to sound like a superhero because of her hero complex. She is adventurous, matured and has a kind heart and wants to see the isles thrive on justice.

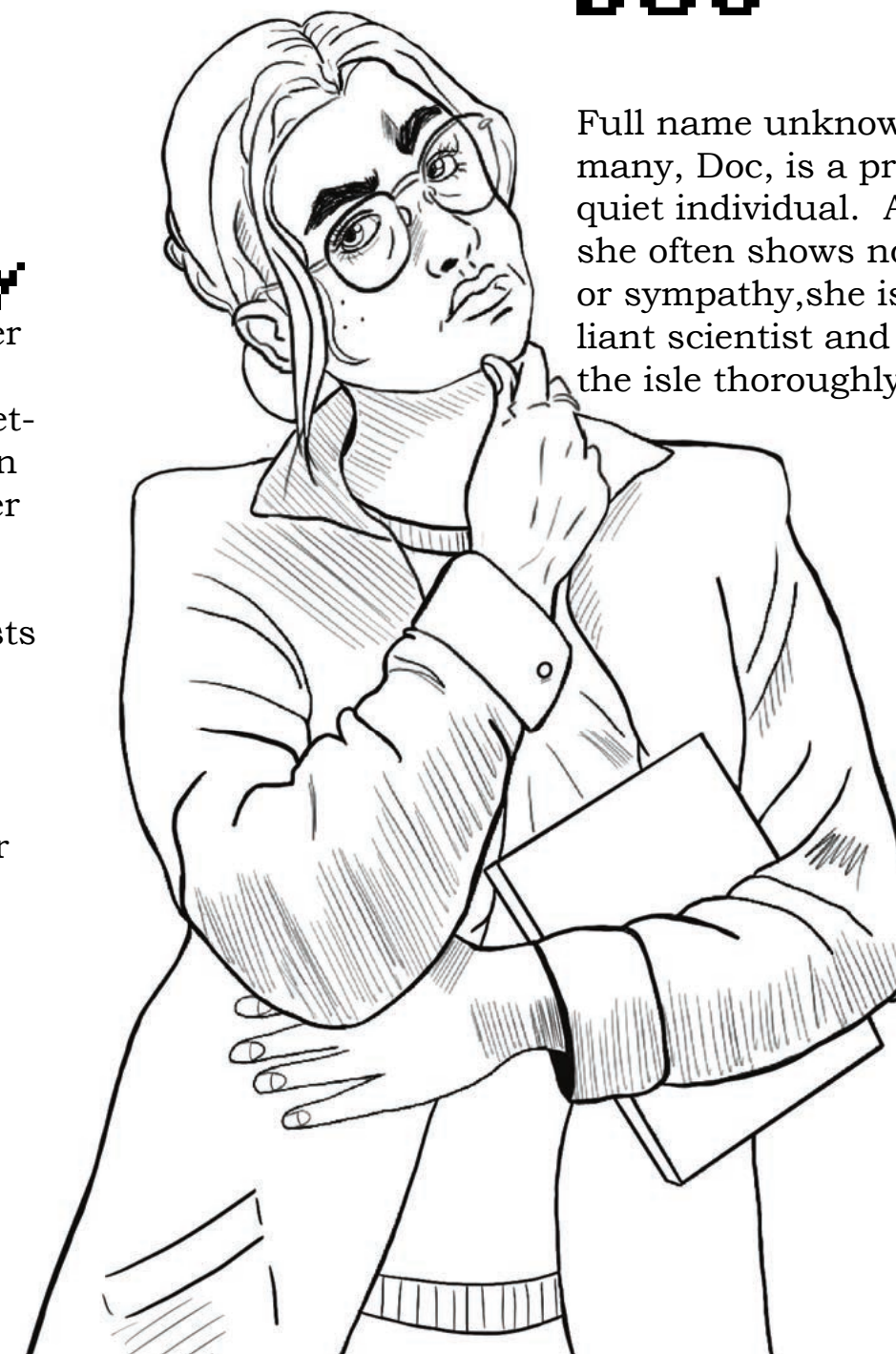


Misery

is silent and uses her headphones to play music when in anxieties episodes. She can capture ghosts in her jewel located on her collar, she can also manipulate the ghosts to fight. She used to work in the Potion shop, some had rumored her to be in relation to the owner

Doc

Full name unknown to many, Doc, is a private and quiet individual. Although she often shows no emotion or sympathy, she is a brilliant scientist and studies the isle thoroughly.



I imagined my problems as places or characters and how much easier it would be to encounter them in a video game world, especially in a Choice-based game or visual novel game. One could often go back to save slot and restart a scene to get a different outcome. This is something that is not possible in real life, especially given the relatively high social cost of an unpopular choice in secondary schooling.

The Carnivorous tree (featured on the right hand side) is a representation of strength, defensiveness, lifestyle choices and perseverance. During and before the lockdown I was forced into an overcrowded household experiencing various conflicts often been centered on space, finance and resources. Often my vegetarian and artistic lifestyle was not supported. When the character Babe (see page 14) interacts with the characters living in the Carnivorous tree, she learnt courage and attracts her secret power. Which in turn started to give me courage as I begun growing with Babe.



The sugar gum tree (left hand side) depicted as a steam punk-little city redirects my desire to expand and grow with technology and the consequences behind that decision. The characters residing in this space are prestigious and inventive. This tree represents my future, my interactions with the university space and how class and wealth affected this experience in various places. The tree also represents the balancing of who you are and who you want to be. For example, at home I found that university offered me security that my neighborhood did not, and I was told I was being spoilt from my 'life of luxury' when I returned home. Nevertheless, financial and time issues had prohibited many other 'luxuries' in my university space.

The character DOC, who is a scientist and emotionally vacant, encounters the conflict between the two trees and has to problem solve through conservation and mediating the tree residents. This character reflects the challenges I face, and the journey DOC takes to learn to deal and overcome external problems. More of the characters backstories will be featured in the game booklet as part of the board game.

Binkie the sleep demon, is more of a force of nature and balance than a ‘person’. Binkie was inspired by the Korean couple who abandoned their malnourished baby. He is often seen enjoying nature and going out of his way to protect it. Binkie is the embodiment of preservation and was created as a reminder to players to give their physical bodies care outside of the game world. In my fiction world the character is employed by the world’s antagonist to return fatigued players back to the human world. In the real world this would be a glitch or a ‘server down’ moment. A human moment to remember to blink, breathe and encourage the body to step away from obsessive and competitive gaming behavior. The character also has a dear friend taken away from

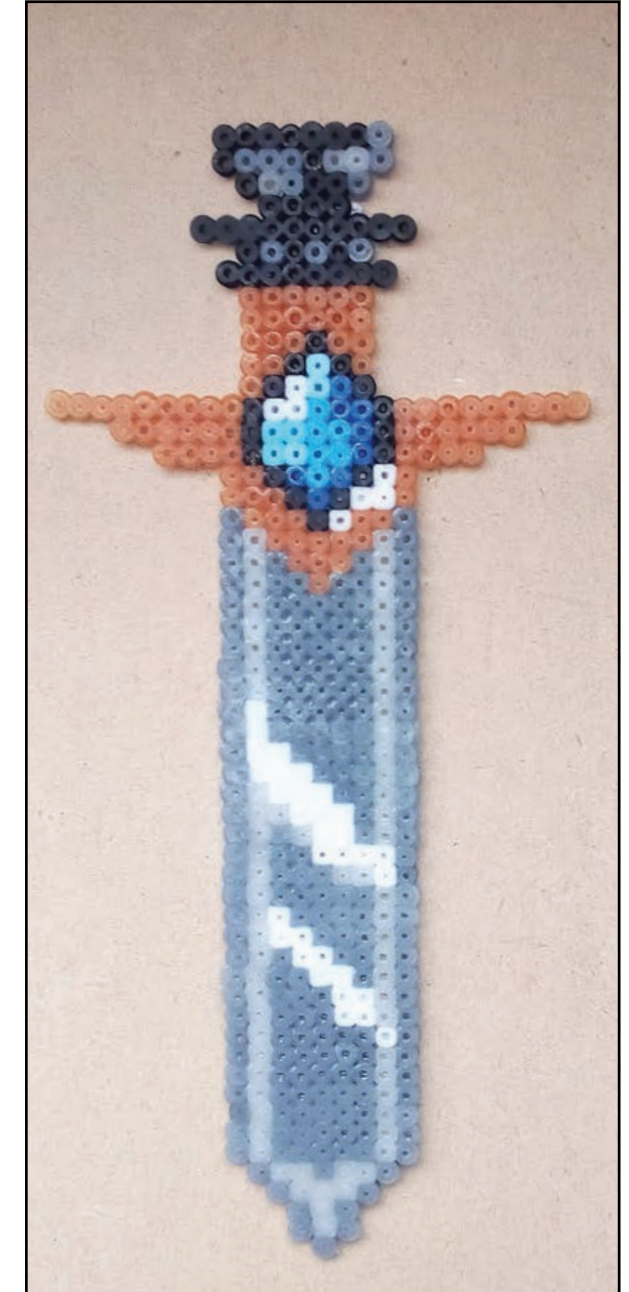
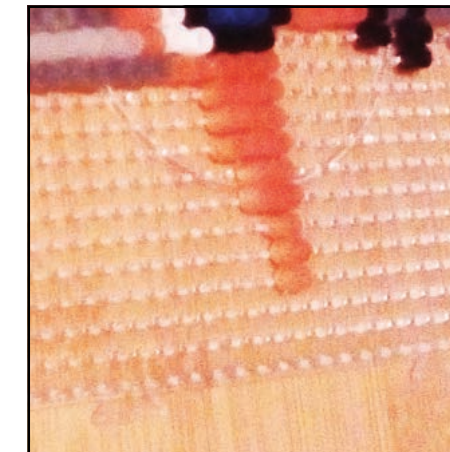
also has a dear friend taken away from him and he is faced with the question on whether he needs to take the players out of the game, he questions his motives and role in the world.

The materialization of my concept begun on my iPad with the assistance of program Procreate. I began sketching by pencil and looking at them again through a digital lens and often using myself as a model. This is also important as the avatar and alter egos plays a big role in my exhibition. When inventing my characters, I noted the additions and subtractions that could be made. Many may argue that appearance is not everything, but I beg to differ, especially in a medical regard. The way one looks or chooses to look is a sort of amour and silent reflection of the self.

When I was younger, I wished to change my appearance to avoid verbal bullying for example or being burnt badly in the sun on my Psoriasis, also the impact of medical bills was something I wished away. I continued dreaming up situations where I would handle things differently. Character development occurred and I also had begun looking at old alter egos such as Misery and Pandora. I began making a world where I wished to grow alongside these characters where they would provide me courage and strength to persevere through my own life’s battles. These characters also predominantly look like me, previous versions of me or future visions. I often choose not to colour the characters as I intended to let the viewer have power to visualize some of the character or world. This is also meant to encourage viewers to start imagining their own version of the fictional space

I later started experimenting with Hama beads which represented the pixels located in image of game. Hama beads are placed onto a peg board and ironed together to form a particular pattern. I worked with text in my board game booklet, animations and watercolor and ink on paper. A lot of my inspiration came from video games, movies, books and even board games.

Hama bead design was first designed in application Procreate (top left) and then placed on peg board (bottom left) with tweezers and later iron on top of baking paper to fuse the beads as an object (far right)

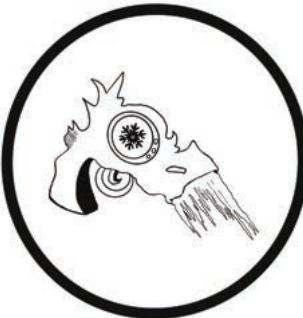


Inspired from above, I chose to create a board game-Elemental Isles, that had many components. The game was created to be a comment on choice-based games and visual novels opposed to the mechanics of uncontrolled real-life circumstances. The game combines both these features by allowing you to experience different outcomes through the randomized encounter directed by the dice throwing. This is a comment on what you can or can't change with in life. Depending on the outcome of the game, it will either be a satisfaction of completion or a will to attempt again. The game teaches us that some journeys are meant to be taken multiple times which will result in different events and endings depending the random encounters. Ideally each time you play the game you will learn something new about a place or character.



I decided that I wanted this game to be a modern version of snakes and ladders with a text-based element for understanding the world and characters. The antagonist, the Nega-self is also a version of myself that is driven by negativity and revenge. The other six versions of myself are destined to make the journey to find their way back to their original dimension. Facing the antagonist is what helps them grow and better themselves by overcoming their biggest enemy, the Nega-self. I developed these characters since I was in high school up until the present. Each version of me, in this board game, was a motivator applied to certain circumstances in my life.

to the right are featured weapons and a pet in the game booklet



For example, when I lacked motivation to do work, I would borrow DOC's strength and analytical skills to push through. When I am in a troubled situation, I always ask myself what a certain character would do or how would they grow from this. This being like McGonigal's game concepts -that allows the player to look at a different version of the self and applying this self to real life situations. The Elemental Isles takes the audience on a journey through a different lens every time. It is also meant to encourage the player to work hard to get a better ending. Life deals us situations and by navigation on the board we see that every step we take will lead us to a path where we are forced to make choices and these choices will affect the final result. This game also brings to light what we have control of and what we do not have but how we can change our perception to persevere.



Bat

Her true name and origins unknown, she was housed by the Vulture house as maid who lived in an attic with bats whom she grew to love and care for. Having no memory and finance she was forced to be indebted to the three vultures who ran an entertainment lounge for the creatures of the isles. When one of the three vultures saw she stole medicine to attempt to cure a sick bat, they had all of the bats killed.

Queen

She was left weeping until the spirits of the fallen bats blessed her with unspeakable power, it was used for good at first, then the vengeance of the fallen overcame her. She then decided that she would be a more fit ruler of all the isles. She started with locking up with all who opposed her.



Home reasons displays animations that pertain to the pain and motives to leaving my reality behind, featuring a house, a hand and a school. The house speaks to a limited and alienating space which I reside in-out of school residence. The hand speaks to the fragility of having to work with Psoriasis and feeling the pressure of working robotically. The school comments on the unrealistic expectations I was setting out to achieve after changing high schools. This series speaks to coping and dealing with current and past choices and dealing with the aftereffects.



Left page figure: still of first **Home Reasons** hand animation draft, four sequences of different cursive writings played as the hand remains static. This work was created on Procreate and speaks to the physical pain I endured working with fragile skin that pained and prohibited me from doing things such as art or playing video games.

right figure: features my second high school

bottom figure: the house, featuring a tower where my shared room is situated, often it was noted that I had isolated myself like I was in a 'tower'



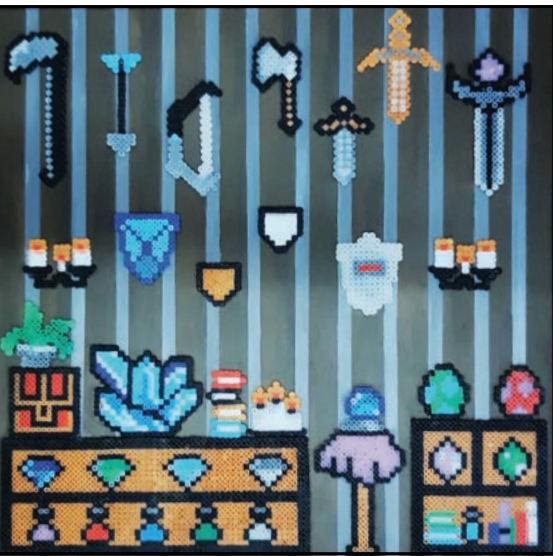
Whereas the **7 eyes** series speaks to the six different views of the characters- Binkie, Babe, DOC, Misery, Justine, Pandora and you the viewer. They all see the same two trees in a different way and approach each situation differently because of this. These digital paintings shows how perception can change or affect choice.

top left: Pandora
top right: Justine Justice
middle left: Babe
middle right: Misery
bottom left: DOC
bottom right: Binkie



The potion shop- features a collection of Hama beads that I had combined together in a huge wooden Tamagotchi-like frame. Instead of caring for the virtual pet, the game world takes care of us by offering us things that does not exist in this reality. For example, every potion features magical properties. The green pigment is a health potion, which could instantly heal any injury. The purple potion eases anxiety, the blue potion is similar to an instant energy drink with no side effects. The red potion gifts winning persuasion to those who drink it, these are a few objects featured in the shop. In our reality, these objects could be extremely beneficial for varied circumstances. The gaming world in a sense sees us as a Tamagotchi because it could take care of us. But it gives us choices on how we want to use them. These desired objects could be used for valid reasons, but it can also be used to fuel an addiction or for constant short cuts.

I utilized a heavy frame in relation to the heavy responsibility of these objects. Opposed to carrying a tiny Tamagotchi with a creature depends on the player for survival, one is faced with a heavy burden of temptation from the objects. This is a comment on time spent gaming and whether the player uses these resources wisely in the outside world. Often in video games we aspire to protagonists that has a strong will to face difficulties, sometimes need who needs assistance in their adventures. Do we look at this art object as a weighted burden or do we view it as a challenge? Something to borrow from, reflect and project into our reality? Do we use the objects given to us, ignore it or overindulge into alternate realities because our reality is hard to cope with? Or do we learn from both realities and illuminate both of them? Do we let down our favorite character if they were a real person watching us now?



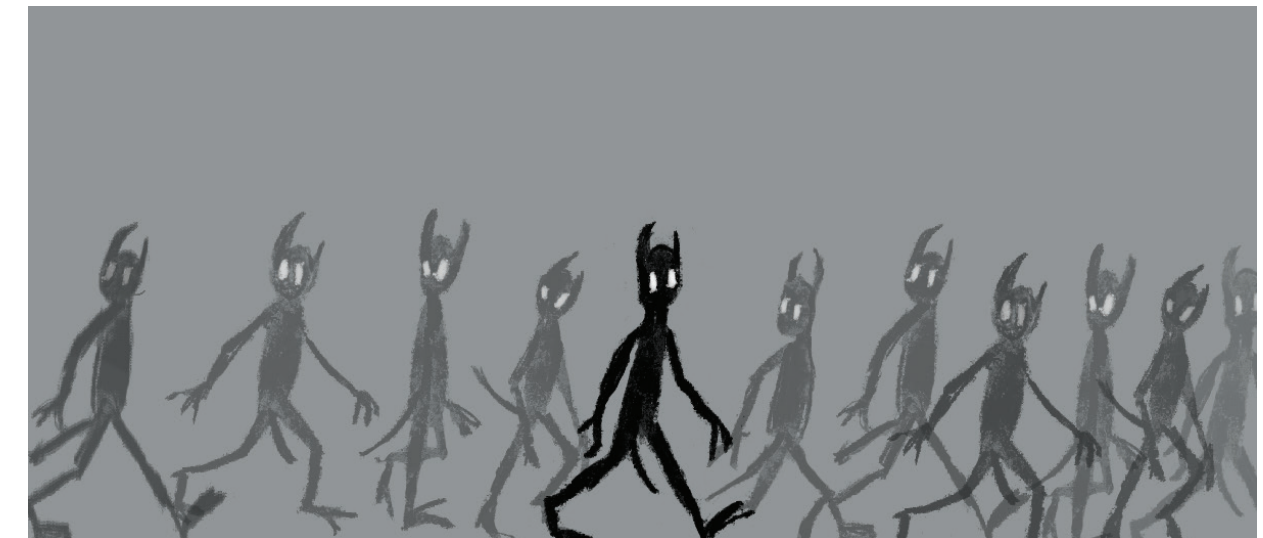
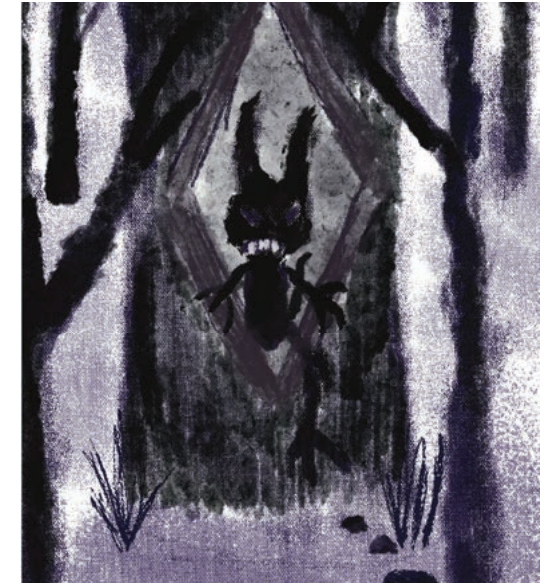
top: current design to be fitted in tamagotchi frame
bottom: first procreate layout design

Glitched is an animation that reflects me using 'glitched' game motivators to cope with real life. The work was inspired by a photograph of myself holding a Hama bead sword I had created and imagined power it could give me. Which links to the game motivator as strong will power- wielding a sword and the courage to use it. The glitches on the sword exist to show that it is out of the 'reality' we reside in, but gives inspiration to accomplish something in reality. This particular moment I required courage to move out of a space where I was judged by number of individuals for my attire. I imagined myself in a sort of amour, getting ready to overcome an emotional battle. These are not always battles I win, but using this visualization helps me build up a better confidence



The **Binkie animations** features different videos of the character moving freely around nature then randomly starts moving out of sequence on a constant loop. At times he just stares at the viewer, wondering if you are needing a break from the gaming world and questioning his right to do so, knowing there may be benefits for players being in the game world.

My intention is to bring awareness to the addictions in escapism, the reasons we use it and how using these existing motivators in video games and creating our own- for reality, helps us. I wish that my body of work inspires people of all ages to work through a difficult situation the way I do.





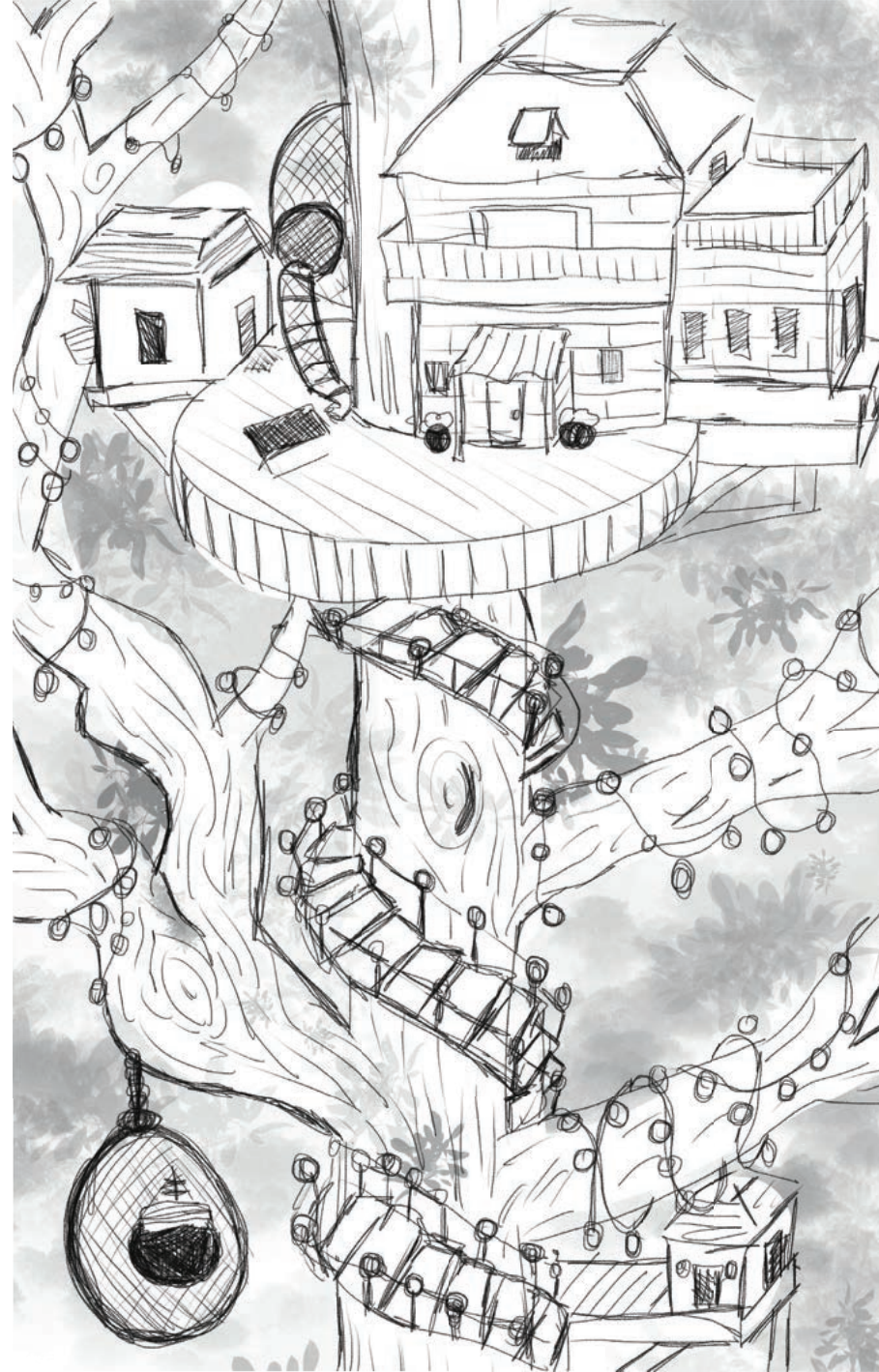
This year had taught me that games can be not only a space for escapism but where problem solving, and solutions can be applied to real life. Evidence from these results can be seen in McGonigal's *Superbetter* and *Choreswars* games where she used these mechanics to improve her reality with a gaming lens. By creating my world and characters I invested less time in pre-existing worlds and discovered personal areas in my life that I am confronting better daily because of it. I took inspiration from my life situations and reflected it onto my fictional world in a space where I imagined the versions of myself learning and overcoming challenges. This influenced me to learn to do better in order to see the characters grow alongside me. Life is a like a game and intention to push forward is leveling up. Identifying problems and suiting up for the journey is preparation for the road ahead. My intention is to encourage people to look at life the way I do now, sword in hand, potion in my pocket-full of possibilities and determination for the road ahead.

Processes and image details

World building concepts

right: close up of the Carnivorous Gardens. The tree is built with platforms and nests which houses the citizens. The strongest warriors lives at the bottom, on the ground in wigwams. Their sole duty is to protect the heart of the tree before it rots further while preserving the magical sap it produces. Prior to the rotting the warriors decided to put carnivorous plants around the roots for security measures, which later came to life due to the pollutants from the Sugar Gum's experiments.

All works displayed under this section are Digital illustrations

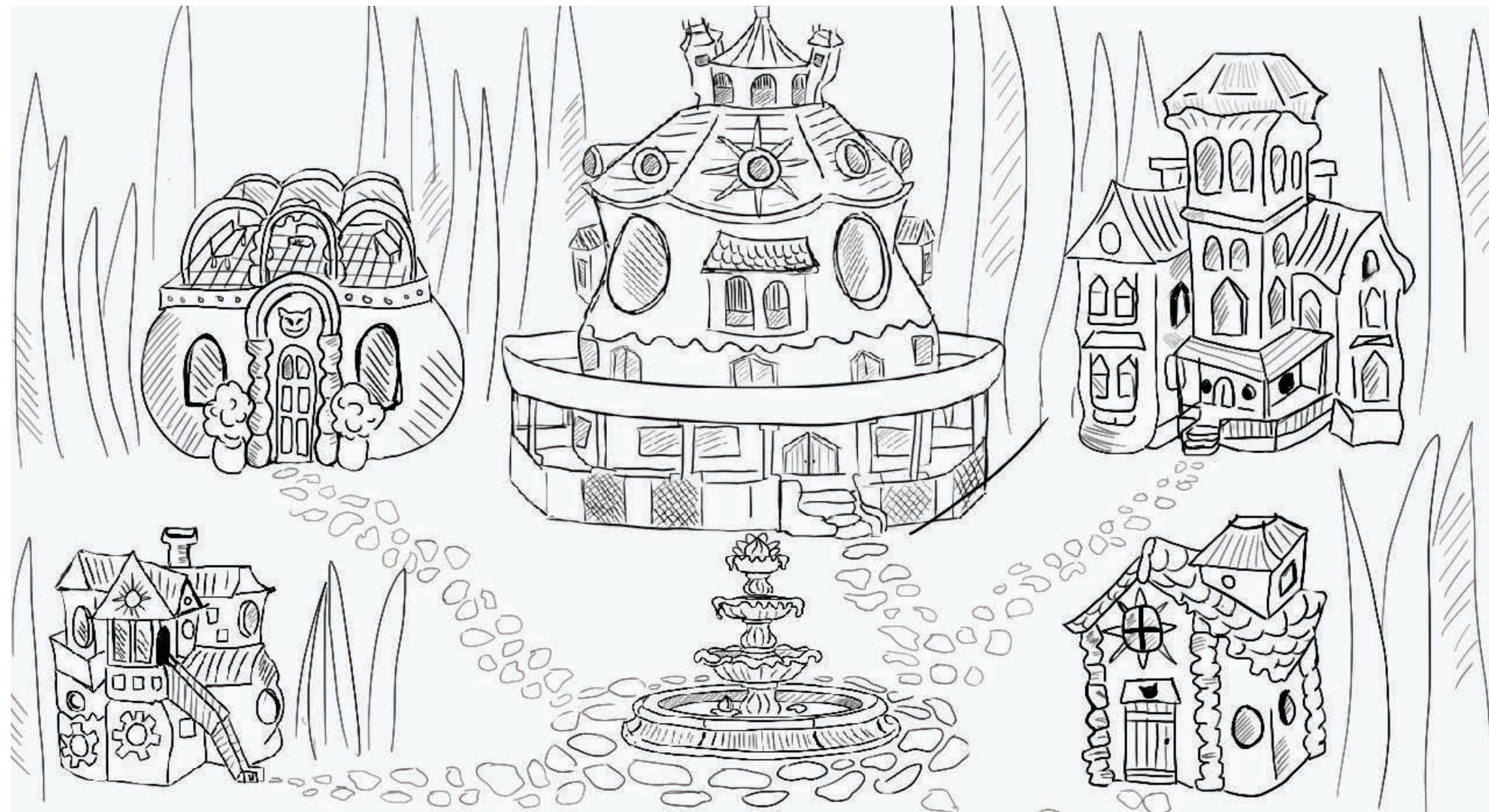


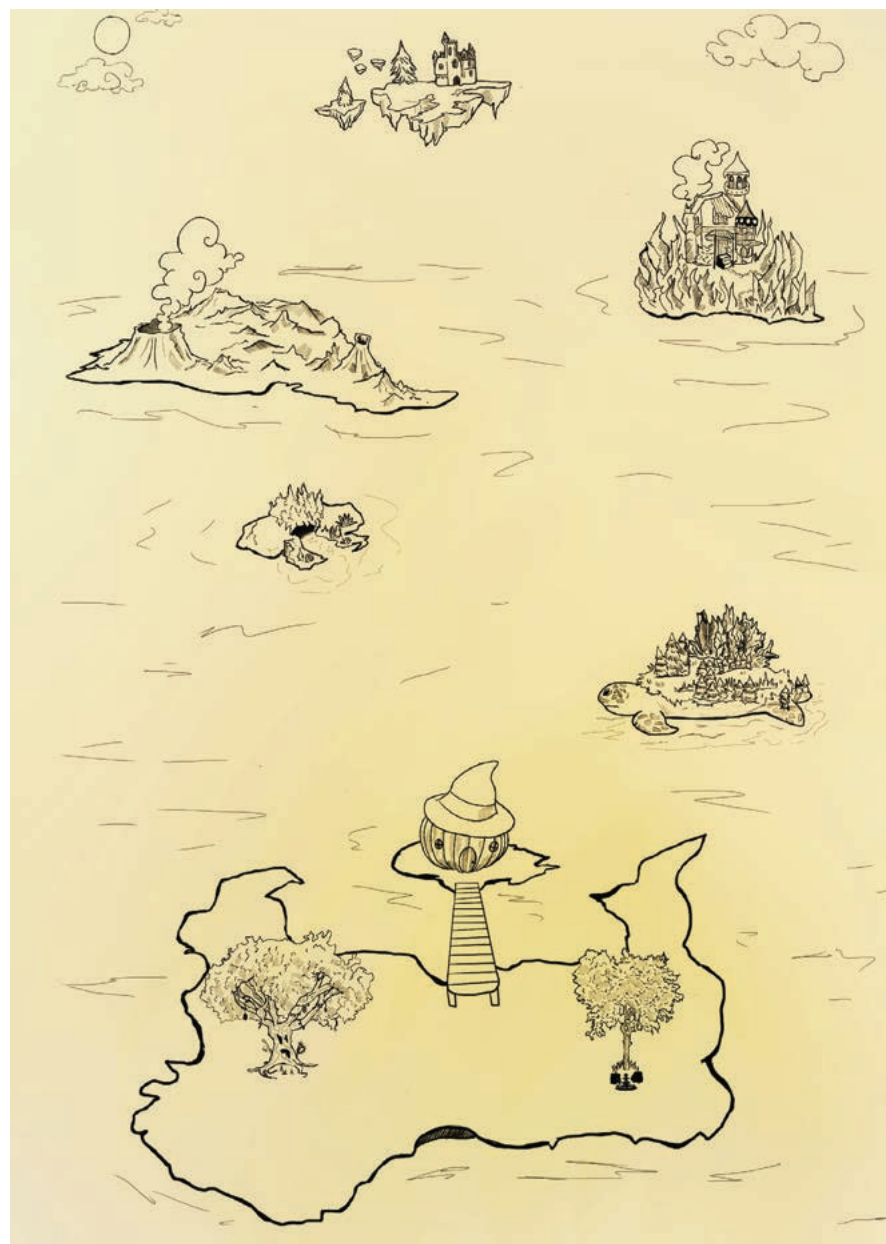
right: This was a previous version of Babe, which was inspired by a dress I had as a child. I was often and sometimes still referred to as a 'cry baby' which is where this character's name originates from. Babe is often caught in the middle of fights between the Sugar Gum residents and the Carnivorous Gardens residents. The Sugar Gum residents wear fancy attire and are often viewing themselves as superior to the Carnivorous Gardens residents because of their inventions. A constant war on technology and the effects on nature.

page 38: An illustration of the Sugar Gum mayor and his wife. The view is witnessed from Babe and they are tasking her with a false bribe to get her home even though they know very well only the Bat Queen has the only working portal gate

page: 39: An illustration of the main area in the Sugar Gum Square





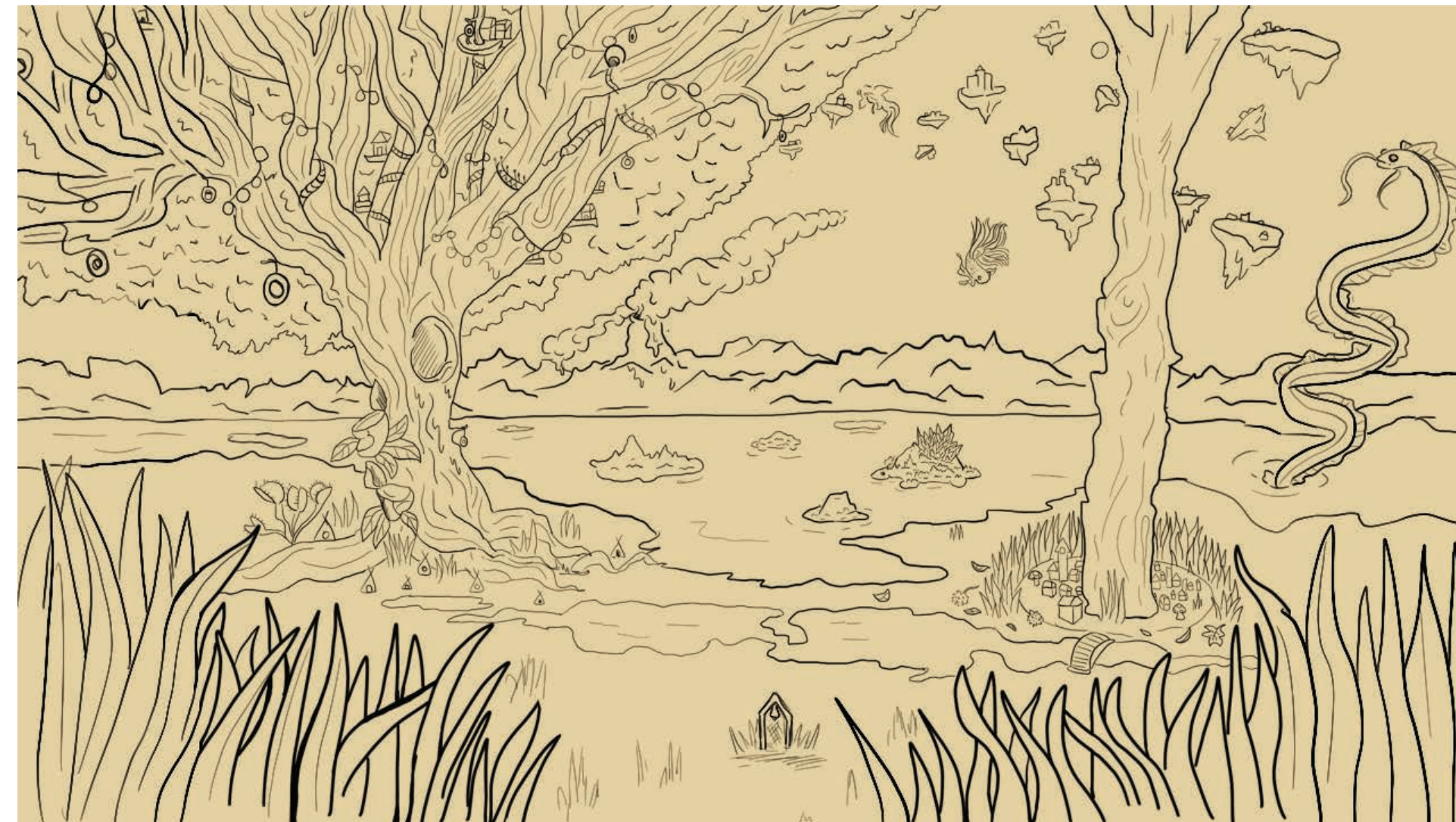


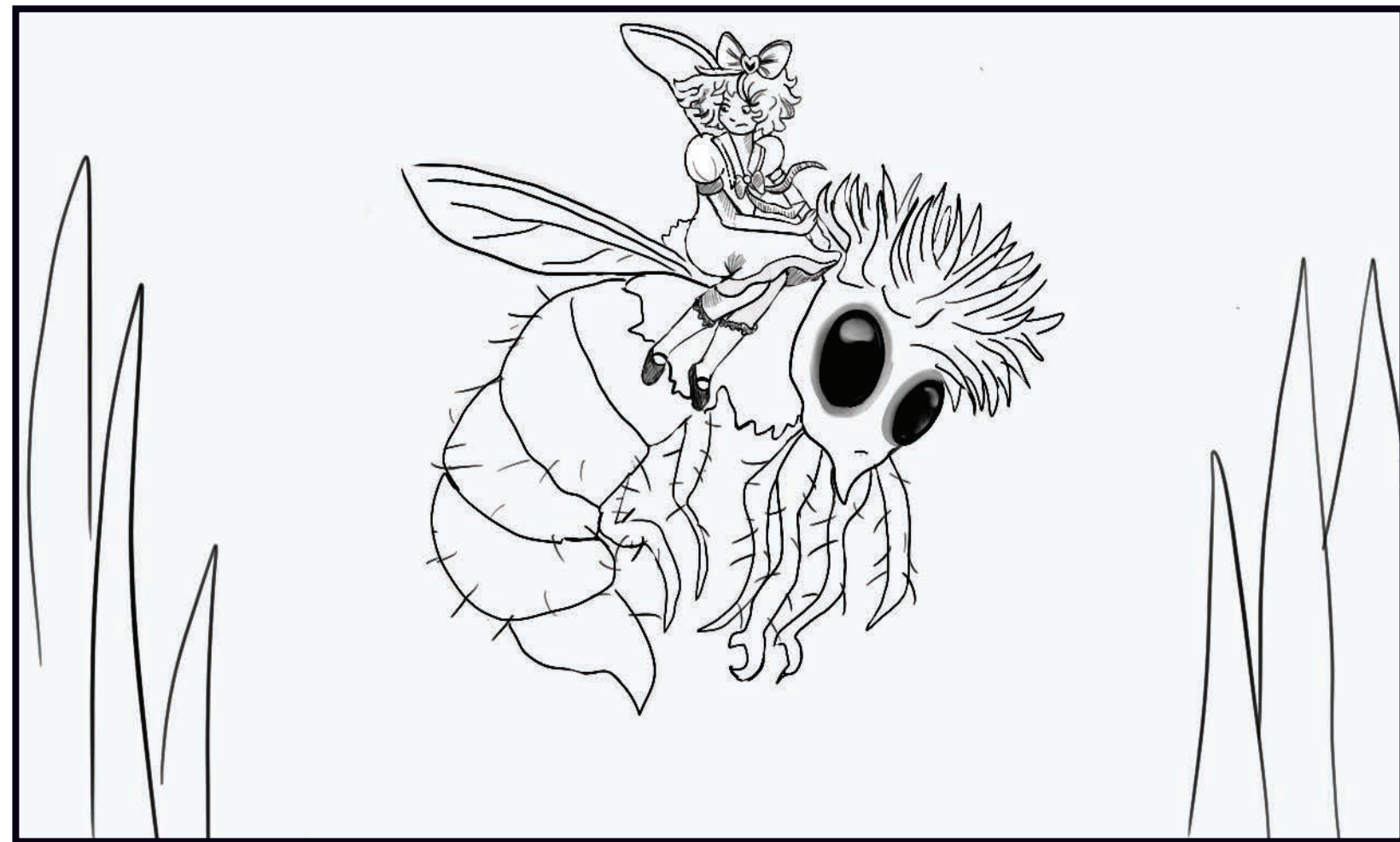
These are versions of the map of the world. At first (on the right) the world was inspired by a worms eye view of my front yard, then I made the decision to seperate them like I had for the Crystal Caves and Turtle Isles. This made more sense when constructing the board game.

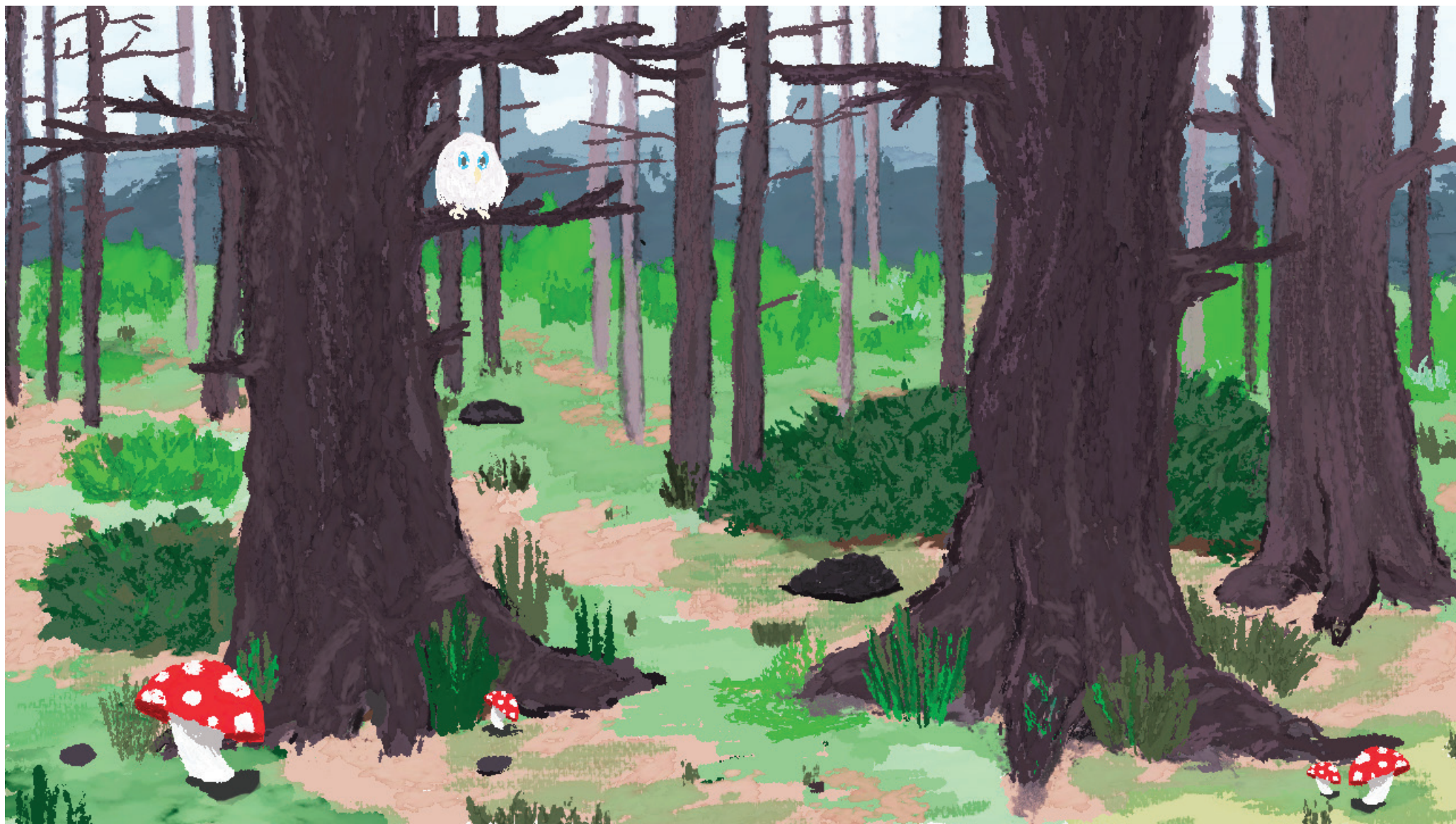
page 42: this page features concept art for the Cloud Kingdom and Binkie's previous home, I decided to not let him inhabit a cave but rather have him merge with nature while he sleeps (seen on page 55) where he uses a specialized portal to enter the gaming world and reality and the concept art of him emerging from a tree

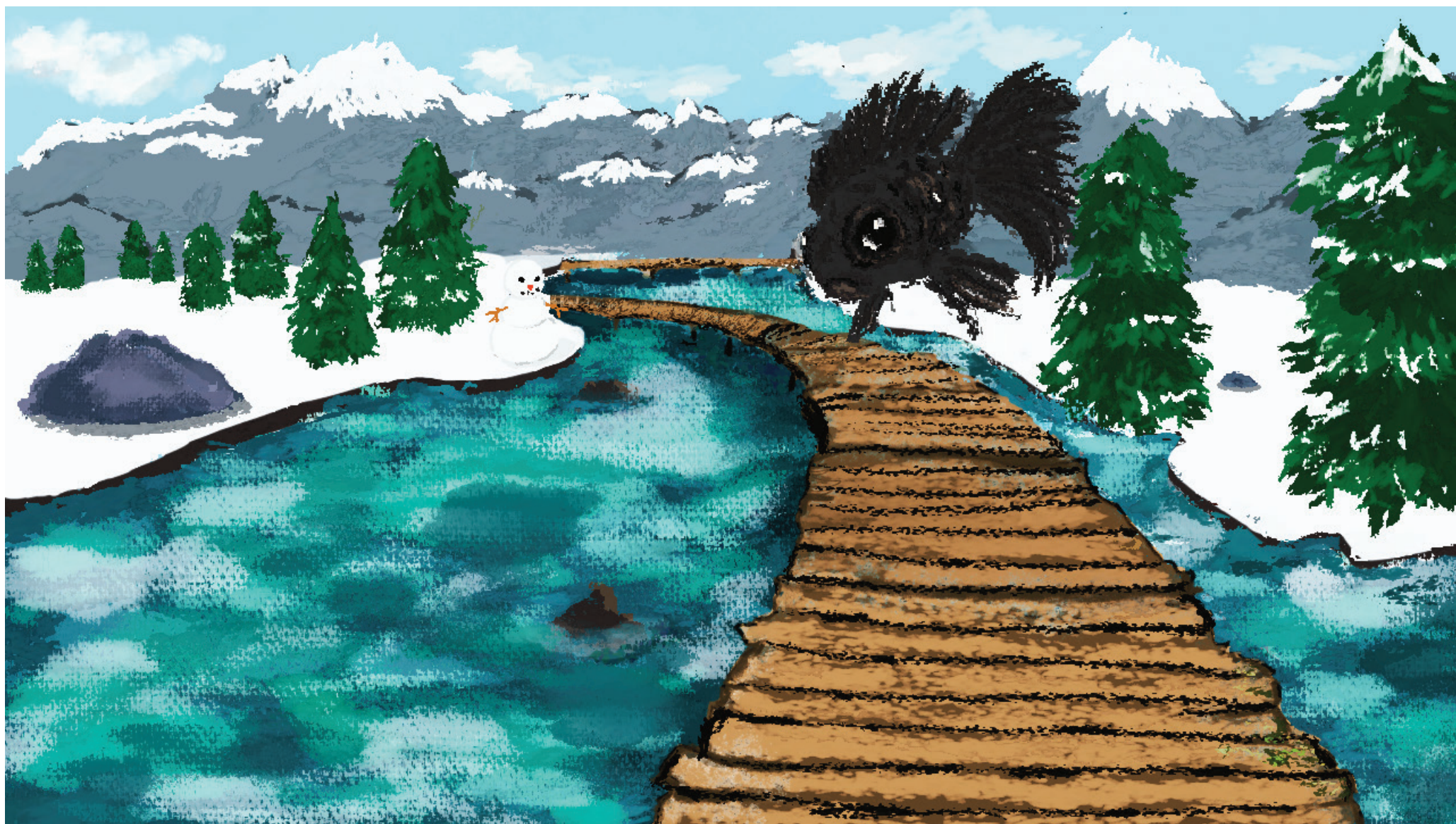
page 43: Babe getting a lift from character Abe, a worker bee who is indebted to the Sugar Gum residents in exchange for saving his queen

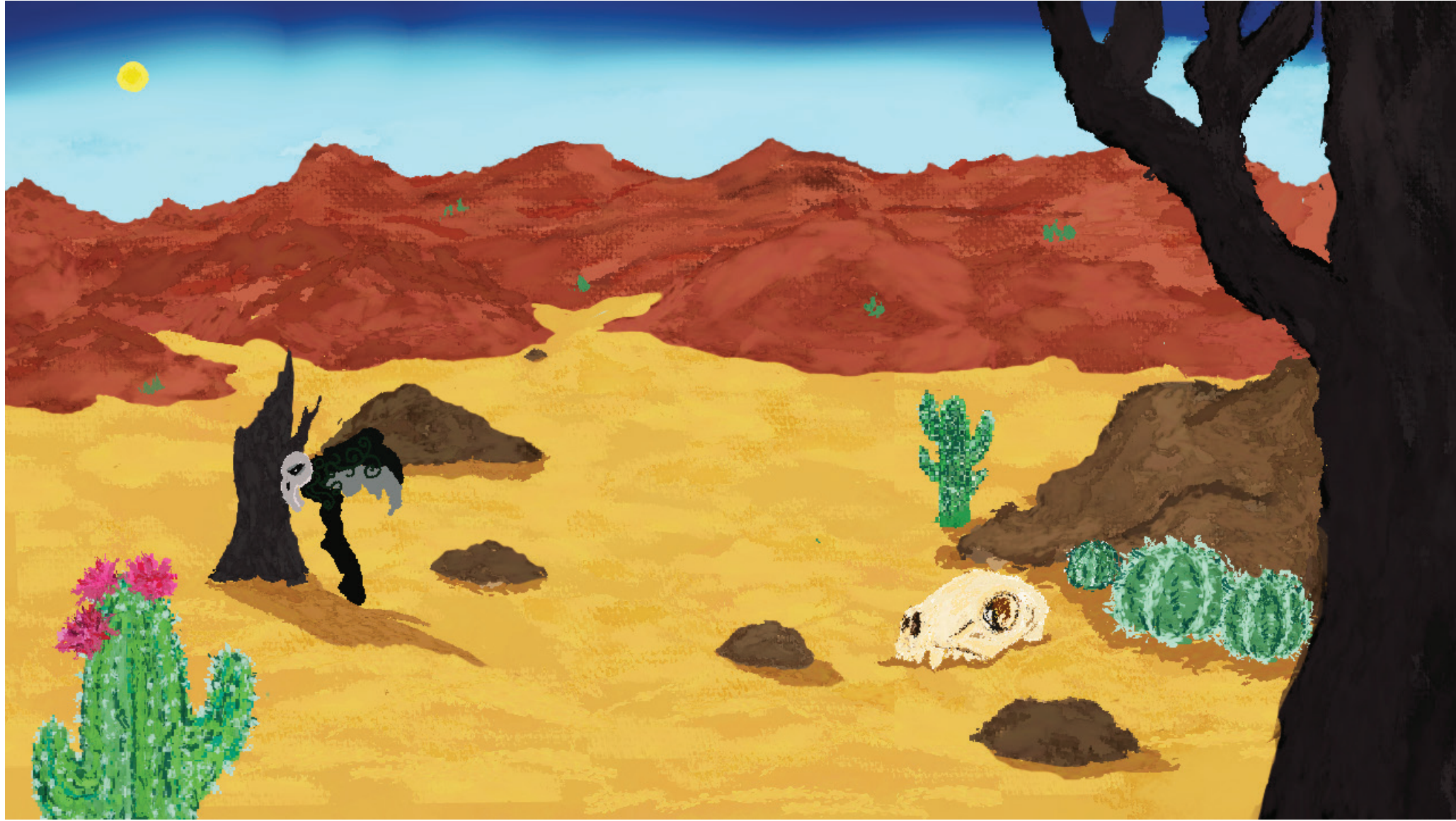
pages 44-49: **Seven eyes** series in full resolution







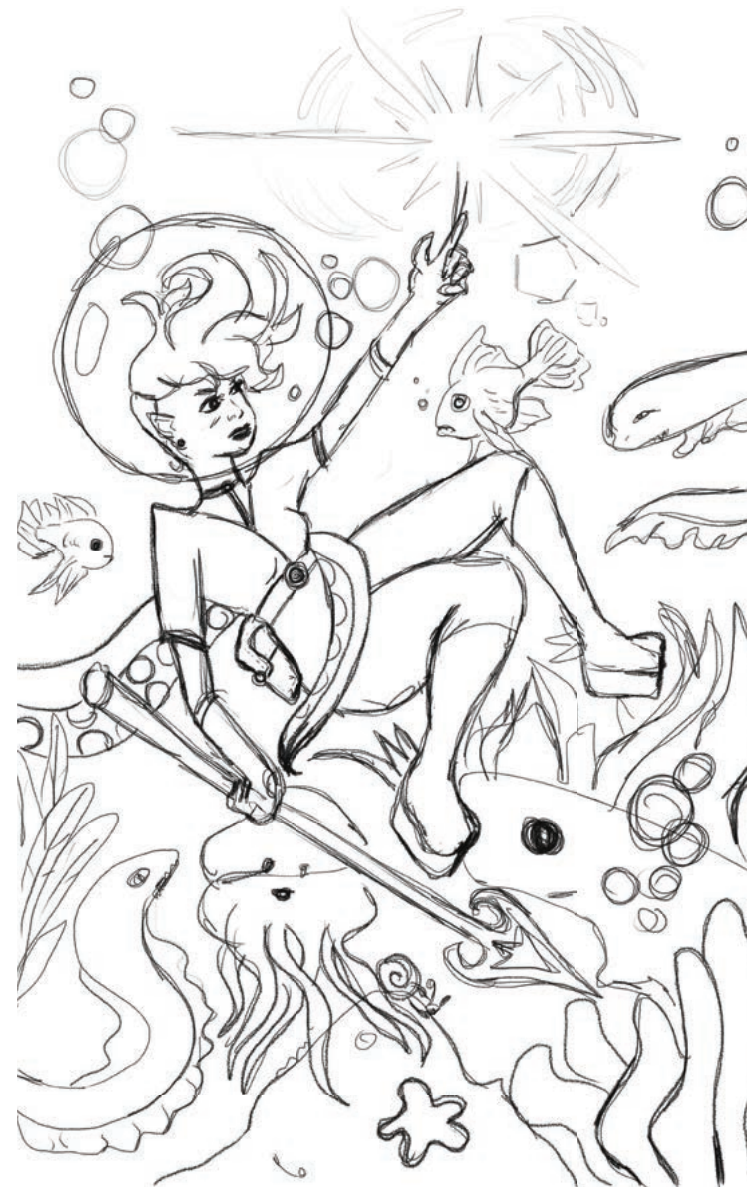


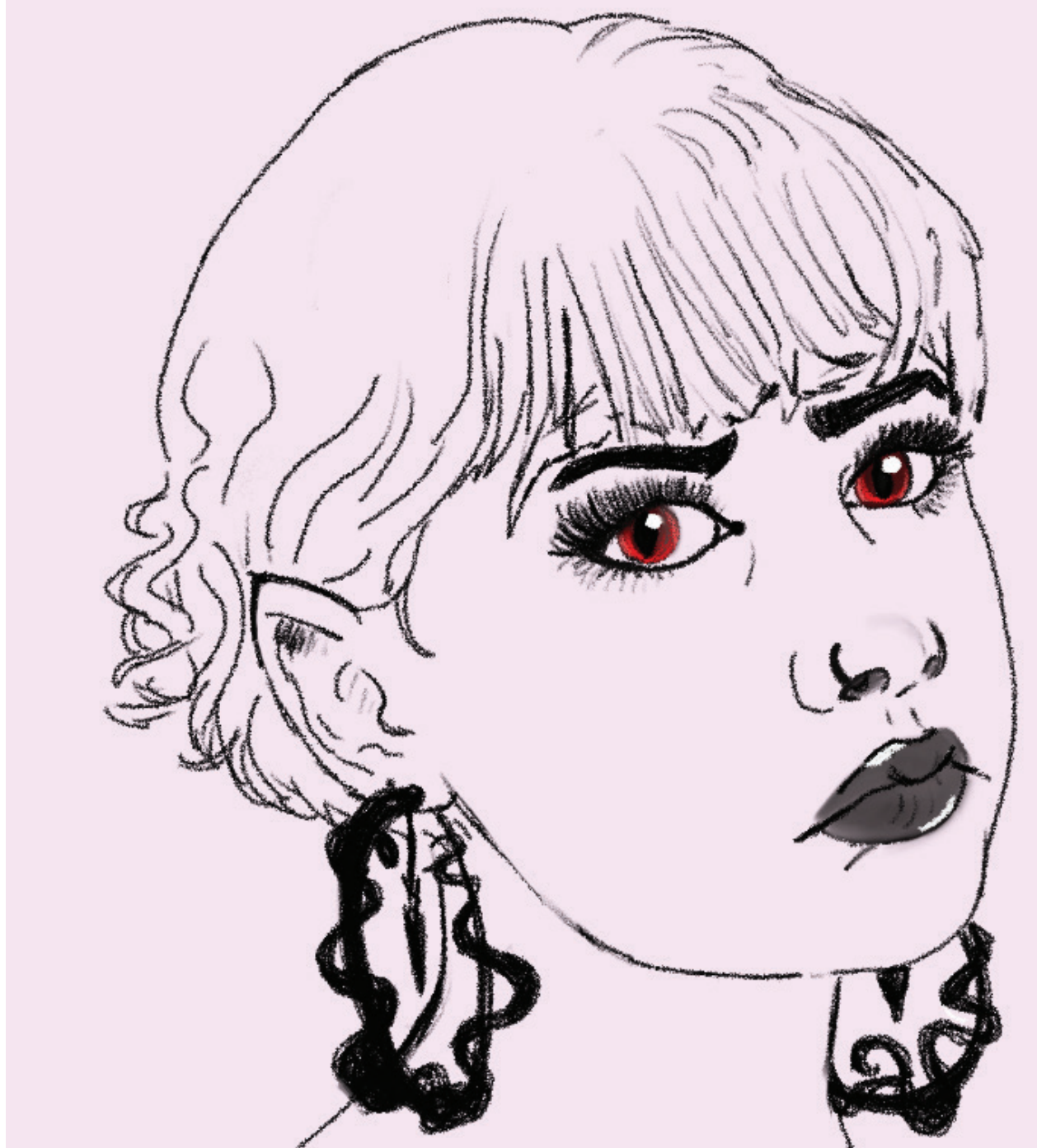




On the **left:** is the concept version of Misery, she is seen in the *Cloud Kingdom* with a relative of Toothless, in the Elemental Isle's world Fish are not limited to the water and often gives players a 'lift' (like a floating balloon) if you are kind to them or offer a favour. Misery offered to send off his dead wife peacefully for passage across the Isles

On the **opposite page**, the left image- underwater scene features an old version of Justine Justice, she was too simliar to looking to Pandora (on the far right) and I decided to change her look at a later date.





left: depiction of earliest version of the Bat Queen, she is similar to what I physically looked like when I thought I was becoming my 'nega self'- when I moved back home from university residence due to the Covid-19 Lockdown. She was created at a difficult time and the other versions of my self were drawn upon to battle against this nega self. In this way I used my other self's attributes to cope with becoming a version of myself that I did not want to be in reality.

Right: The Bat Queen when she is gifted with the powers from her fallen bats. This is her first taste of power and her discovered goal of revenge.





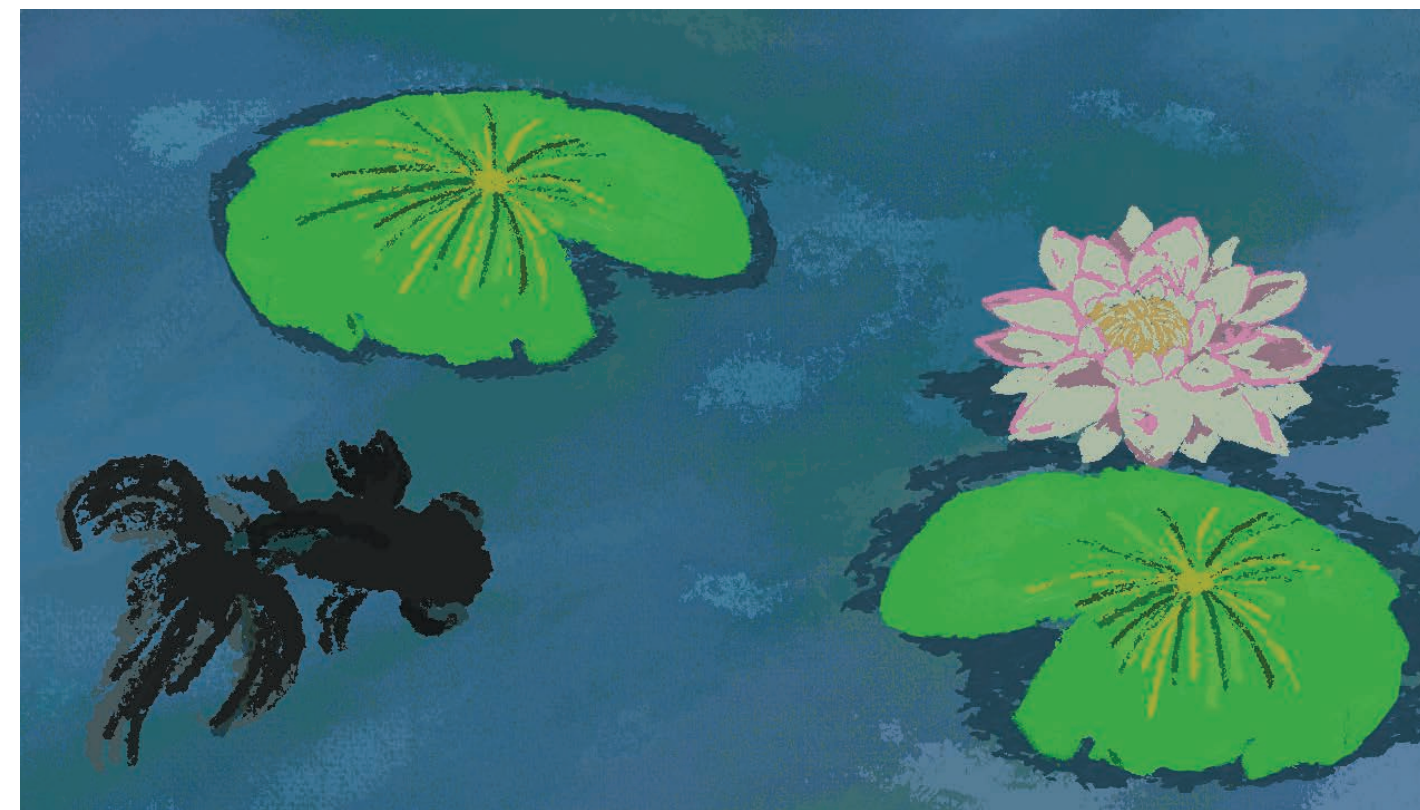
left: Bat Queen flying concept art

right: Bat Queen winter attire concept art when she visits Binkie for the first time.

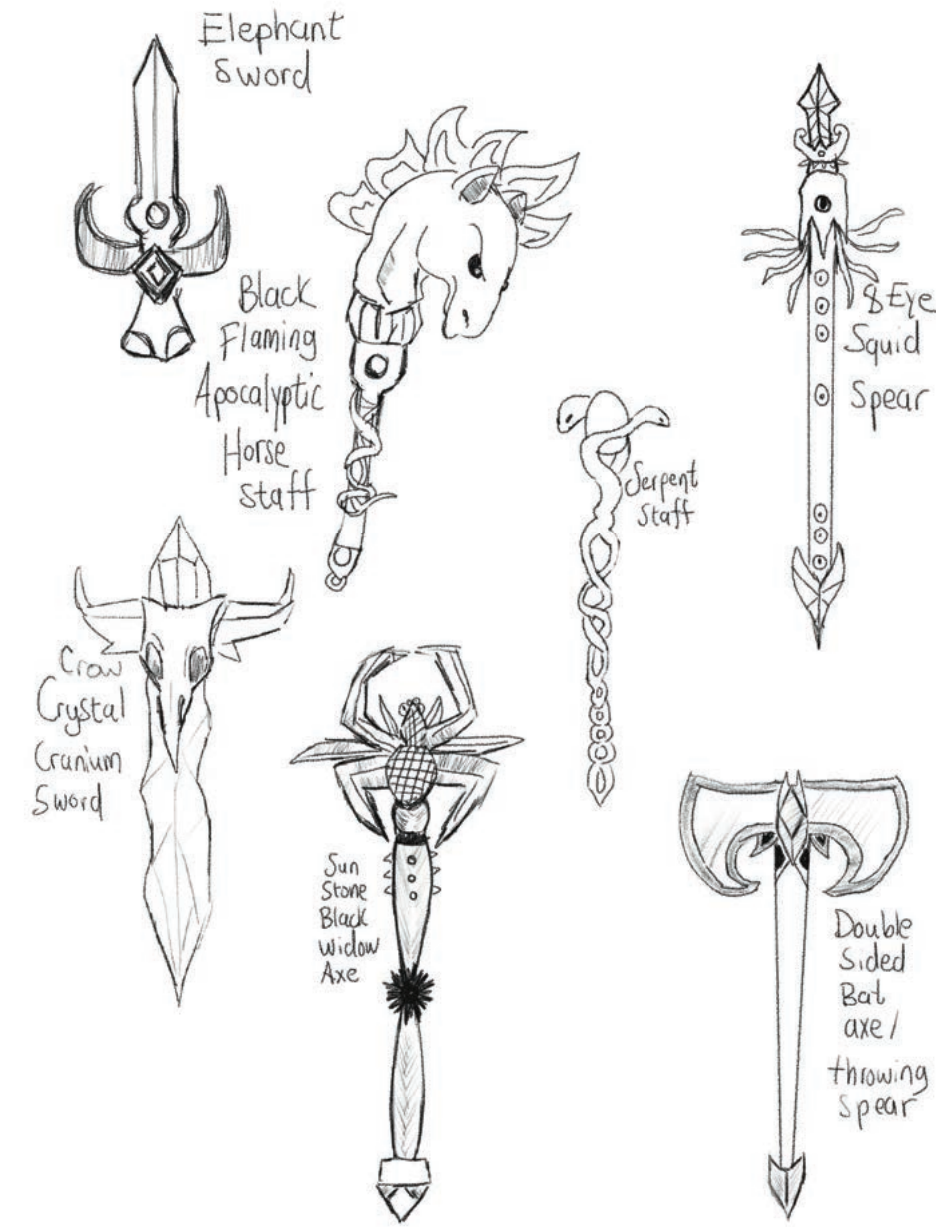
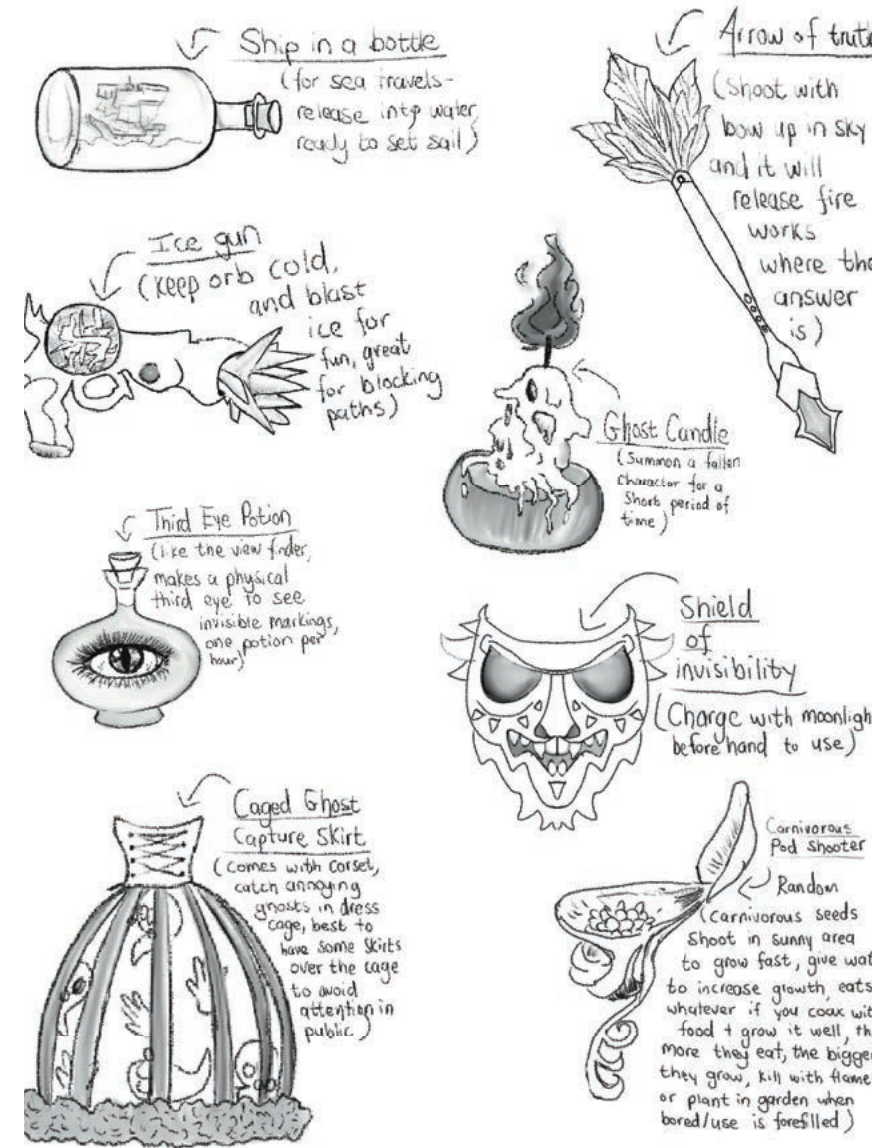




above: Toothless Concept art



Toothless bringing Binkie a Flower animation still



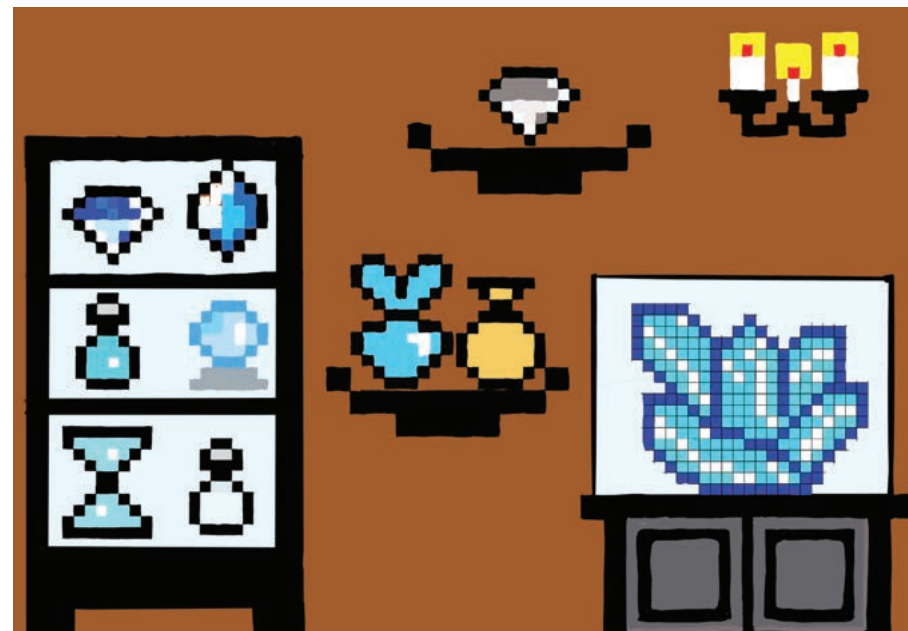
The Potion Shop

Concept

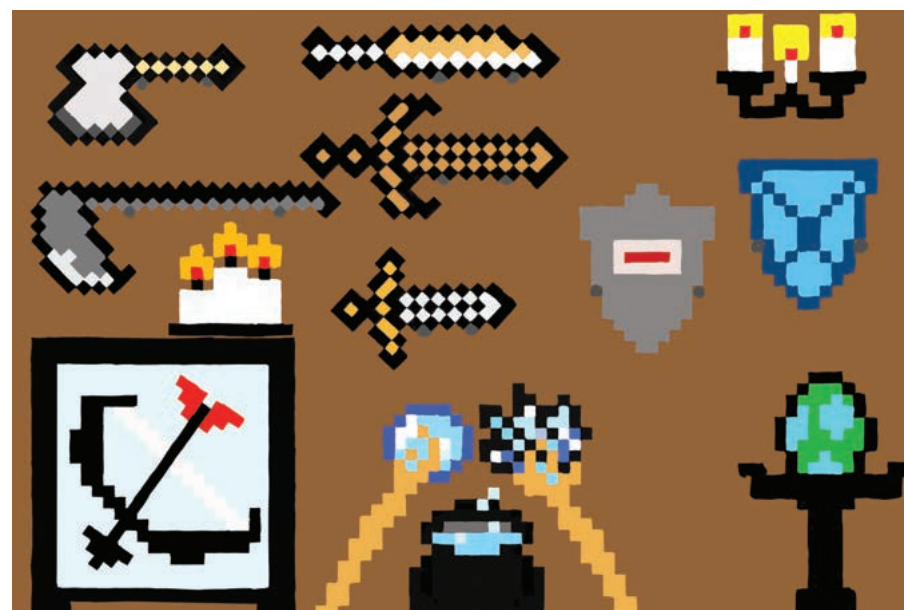
Development

Left: Displays special items located in the Potion shop

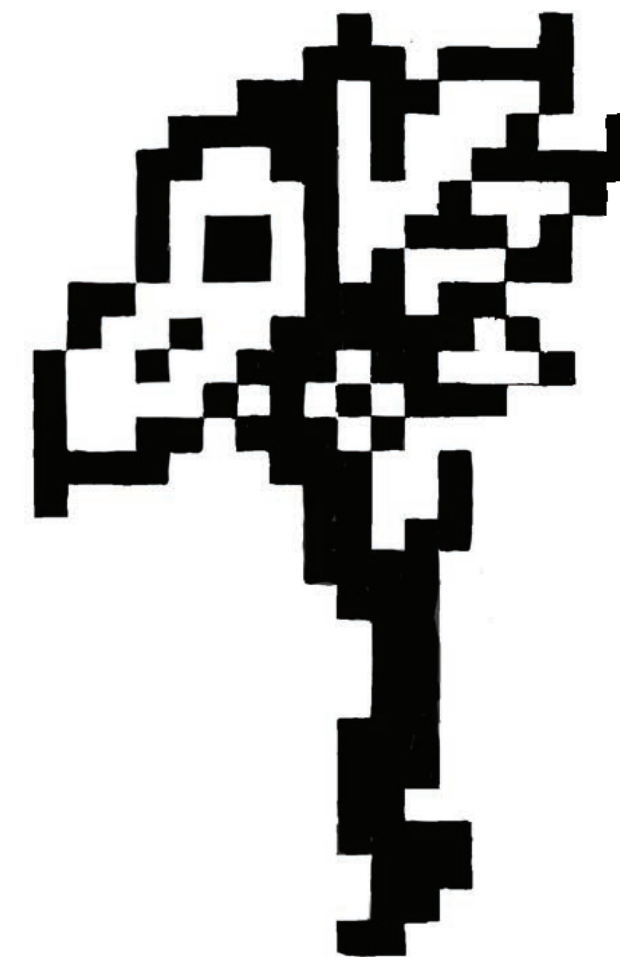
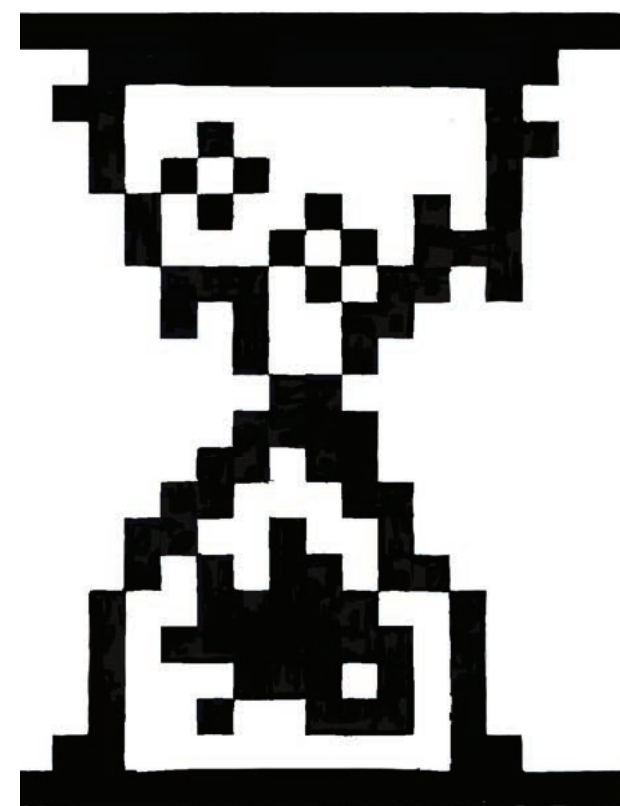
right: special weapons in early version of the potion shop.



top and bottom images shows two wall pixel plans(digitally designed) I had for the hama bead installation. My intention was to make a cube with a model potion shop.



First Pixel designs

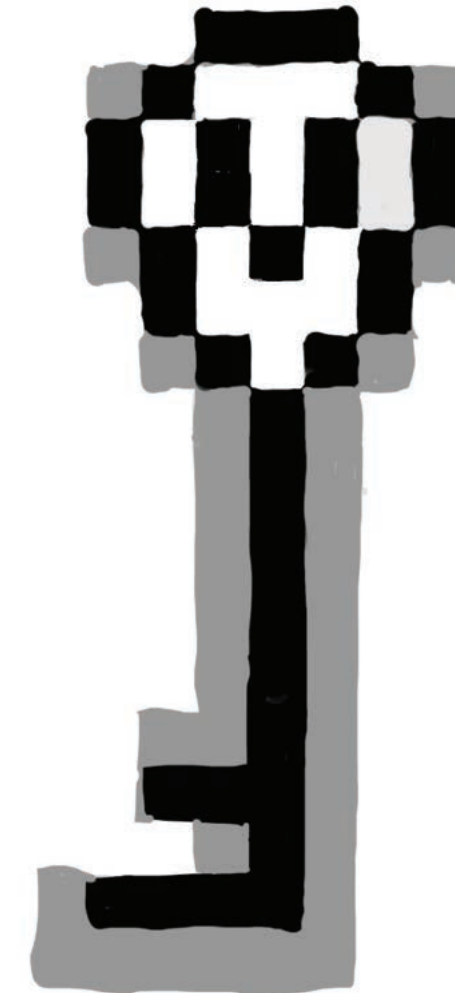


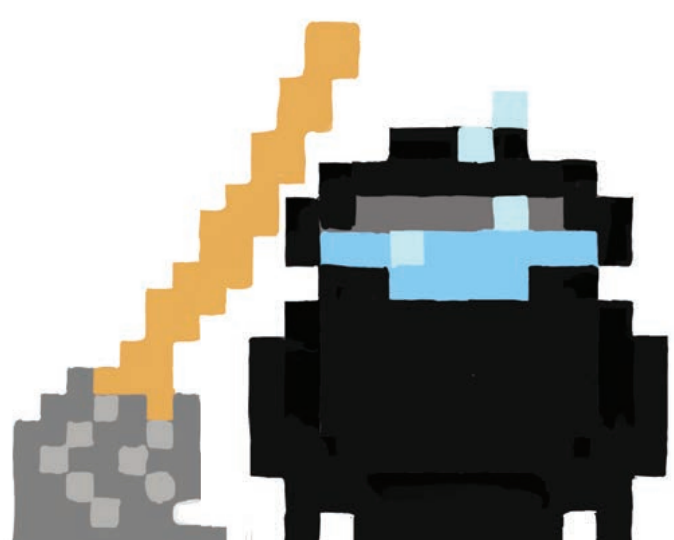
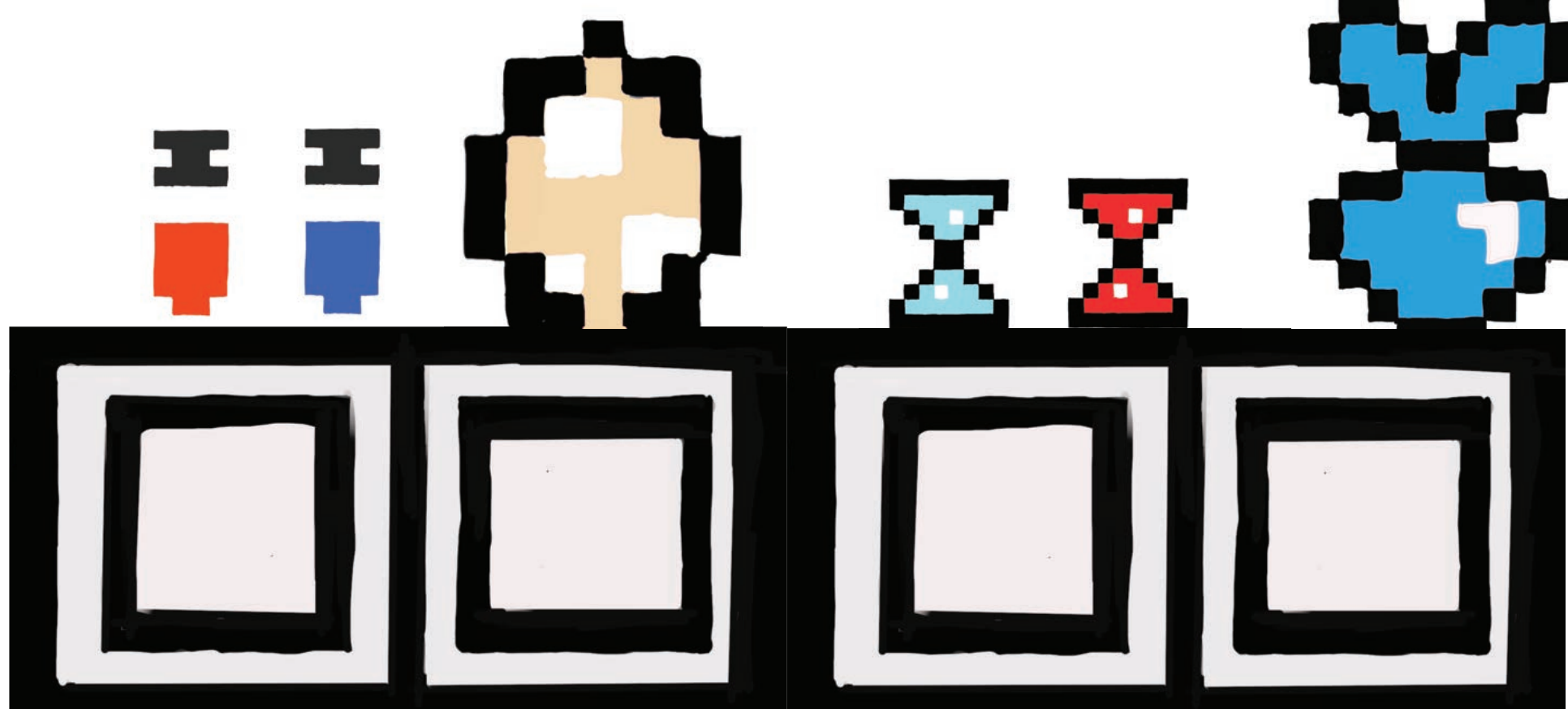
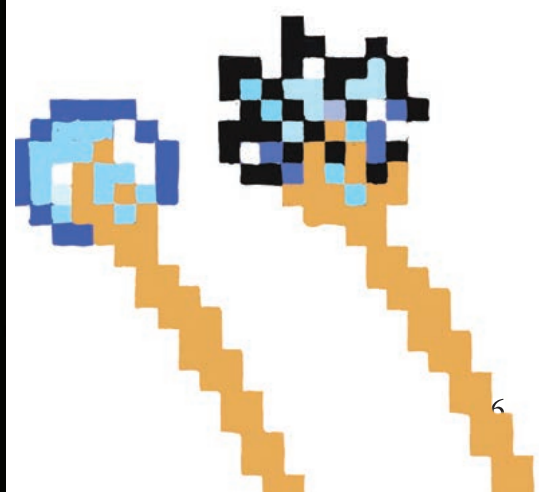
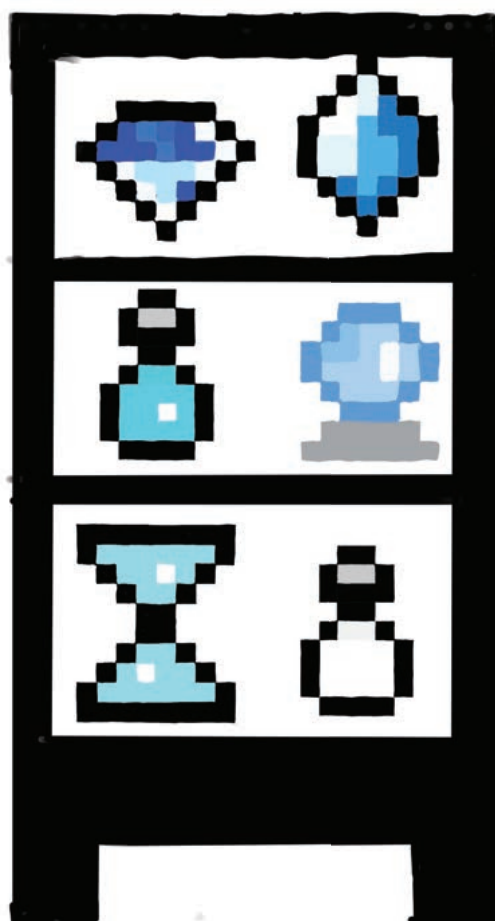
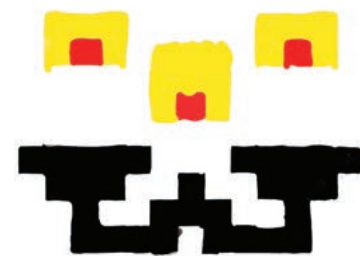
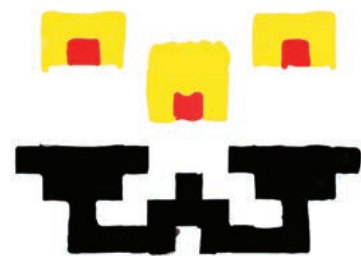
left: first digital illustration of hama bead plan, features Toothless in an hourglass travelling compartment for special companions

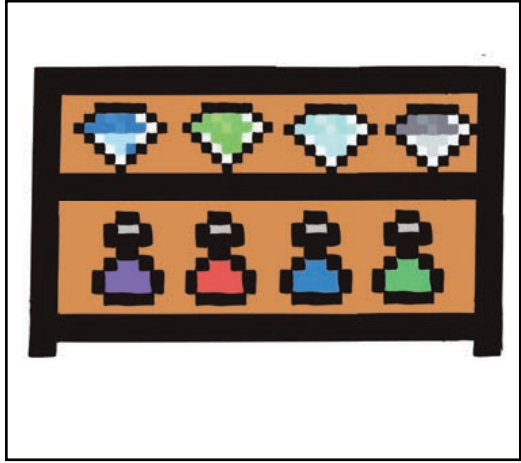
right: crystal skull staff with flowers

You have acquired a
skeleton key to view
the shop keeper's
storeroom. . .

Continue?







The purple potion: eases anxiety
The red potion: persuasion
The blue potion: instant energy
The green potion : health

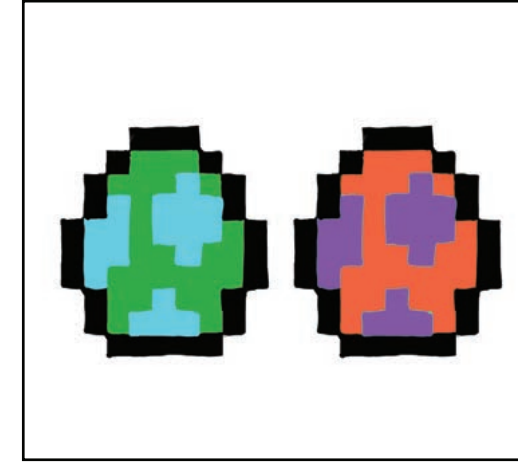
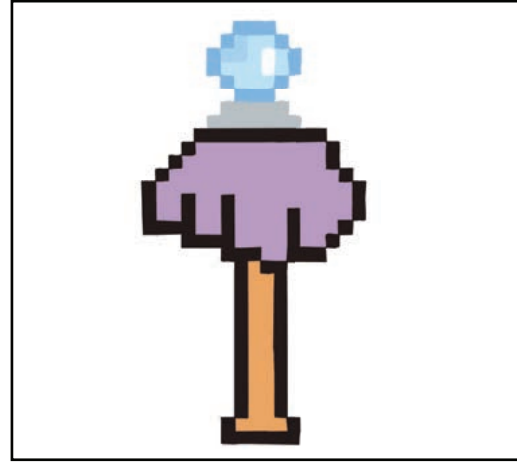
Sapphire diamond: flight ability

Emerald diamond: root control

Aquamarine diamond: swimming ability

Burnt Ruby Diamond: burnt out currently head to Volcanic Wildlands to activate its fire powers

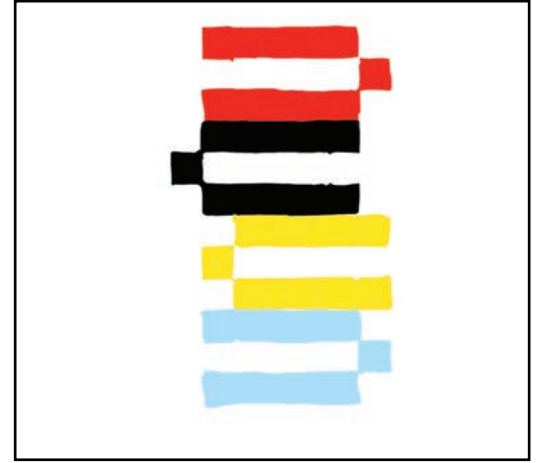
Crystal ball tells the future



Mystery Companion eggs:

Origins unknown, if you are the first person they see they will be loyal to you for life, species unknown and random

Books: to help you remeber , forget, change memories and remove days from the year

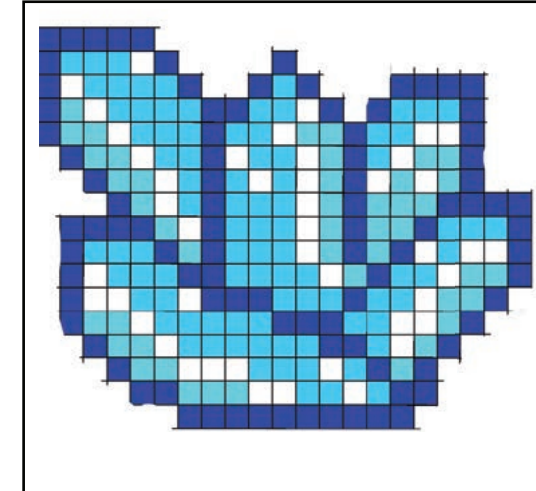
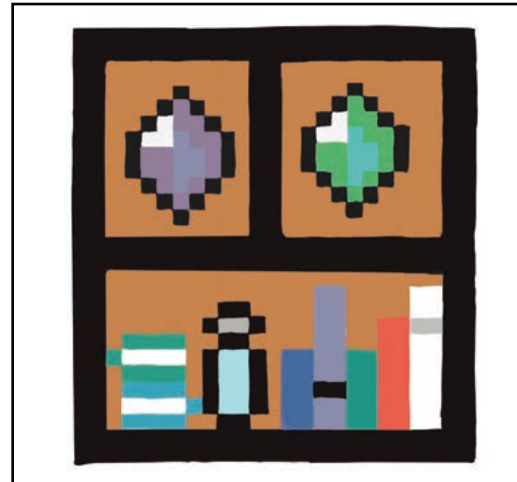


Special Treasure hidden inside

Purple gem: To become invisible

Green gem: To fast forward time

Mysterious books on a place called "Earth"

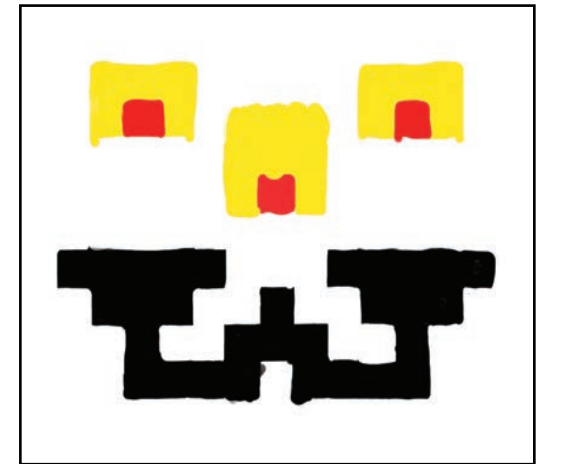


Huge Crystal:

Builds a huge forefield when placed in a house

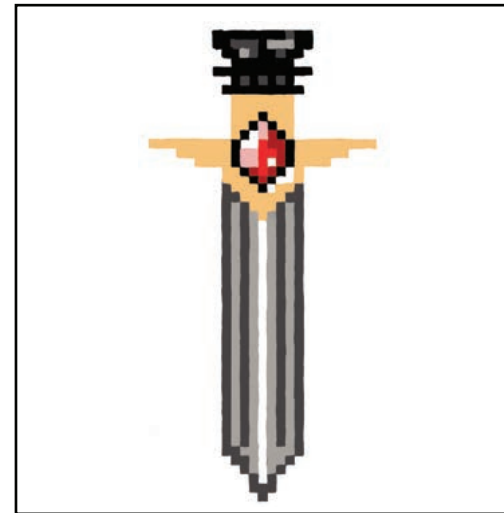
Magic Candles:

Allows you to talk to spirits of the forgotten

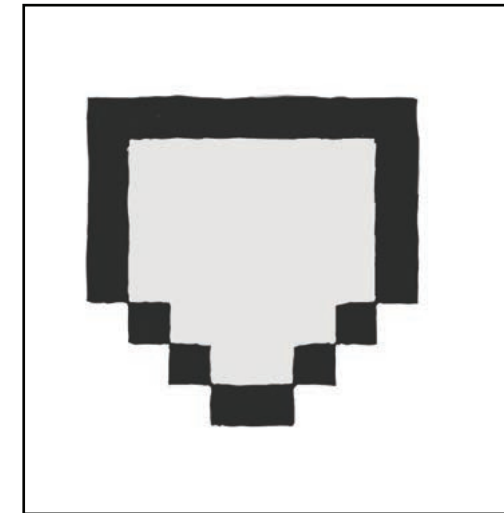




Legendary Air sword



Legendary Fire sword

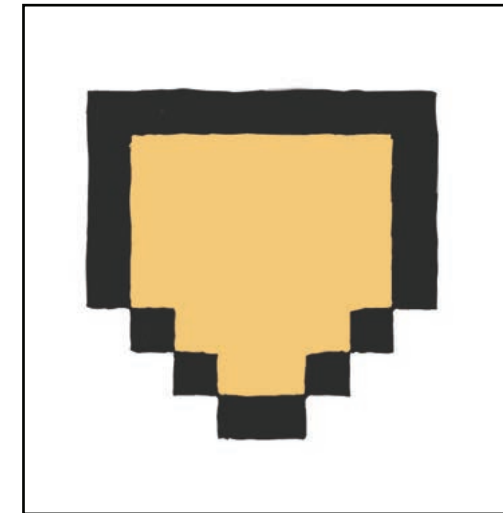


Silver Shield:

turns attacker into Silver for two hours

Gold Shield:

Turns Attacker into Gold for a week



Legendary Earth sword



Legendary Water sword

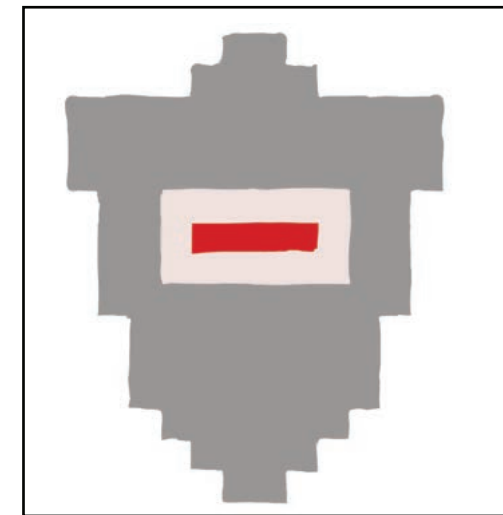


Mystic Shield:

Casts a protection bubble around the player

Red Eyes Shield:

The red gap in the shield shows your foe their worse fear and drives them insane



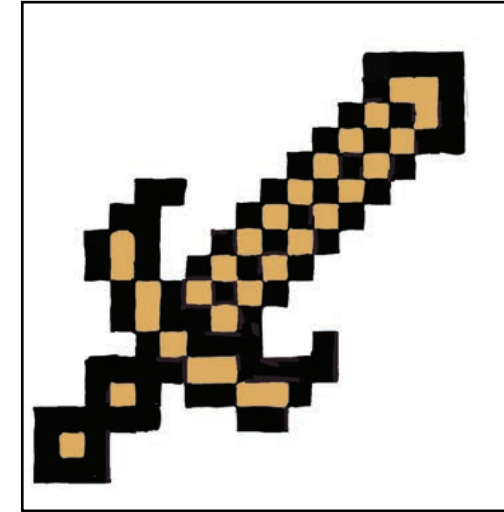
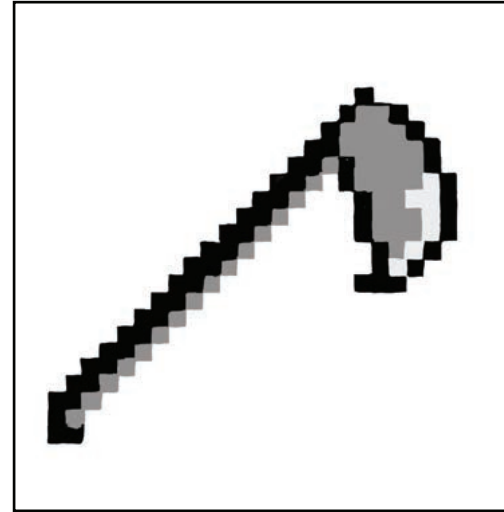


Purple Bat Sword

Said to be the Bat Queen's missing sword, some of the fallen bats' powers resides in here, caution, only pure of heart can weild this sword

Mega Scythe:

a scythe with hidden weapons, only known to true user

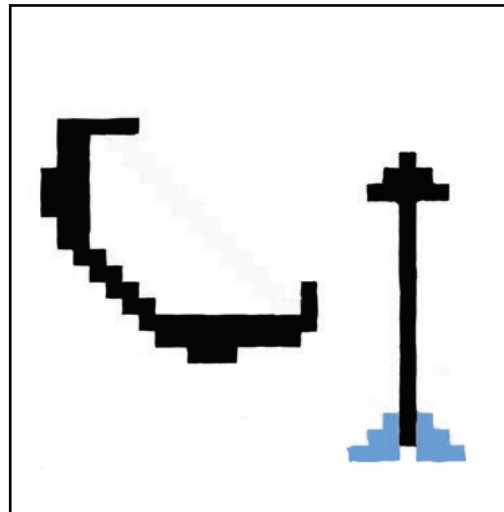
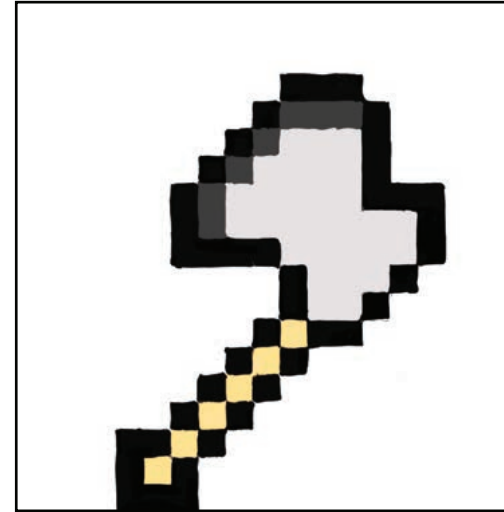


Golden Talking sword:

a sword that can alert you of foes far away

Heavy impact axe:

This axe expands when battling to cause more damage and is light weight to the true user, it becomes overbearing in any one else's posession

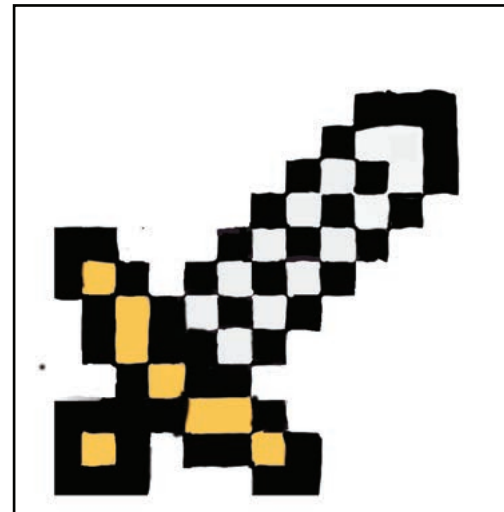


Arrow of Truth:

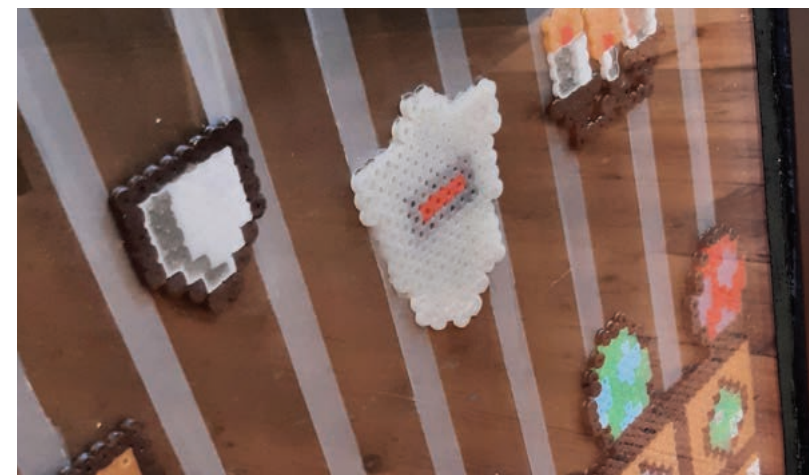
not only a weapon but a device that helps you find your true path

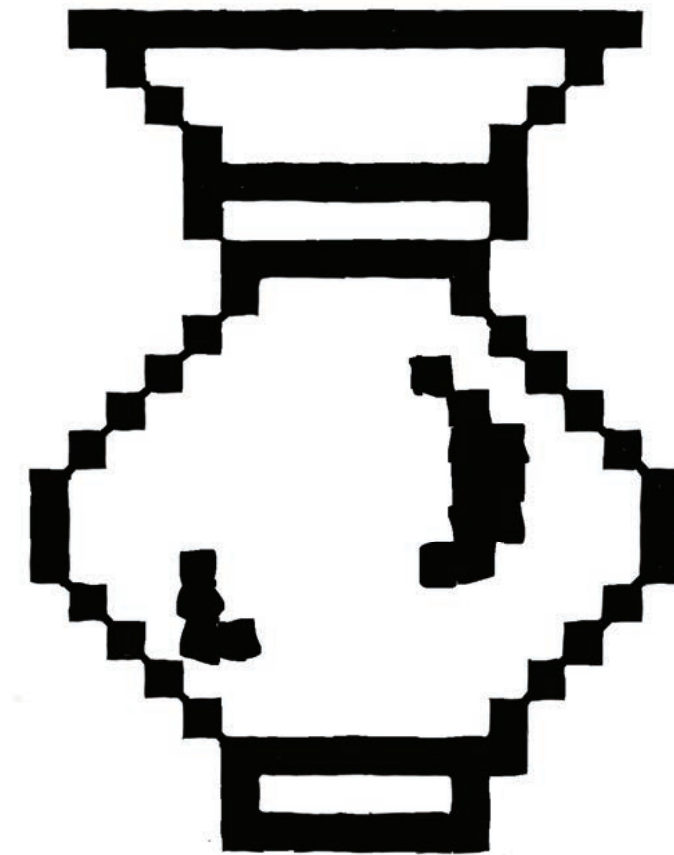
Abundance Sword:

This sword attracts twice as much gold after a task is completed

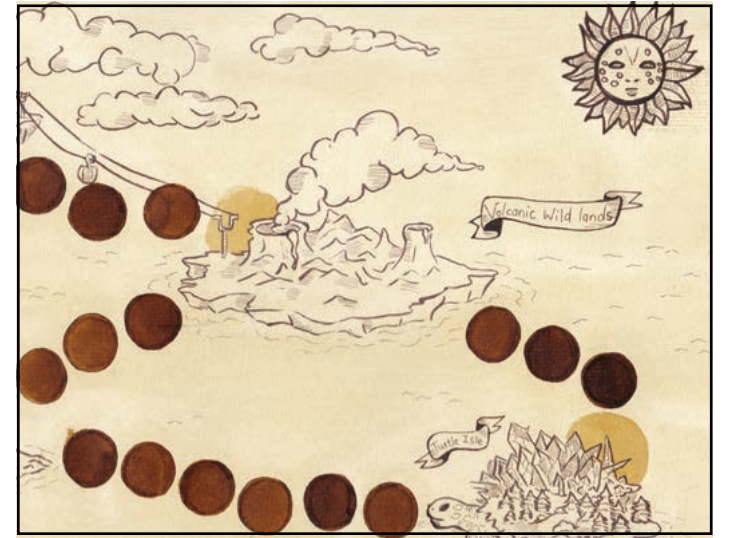
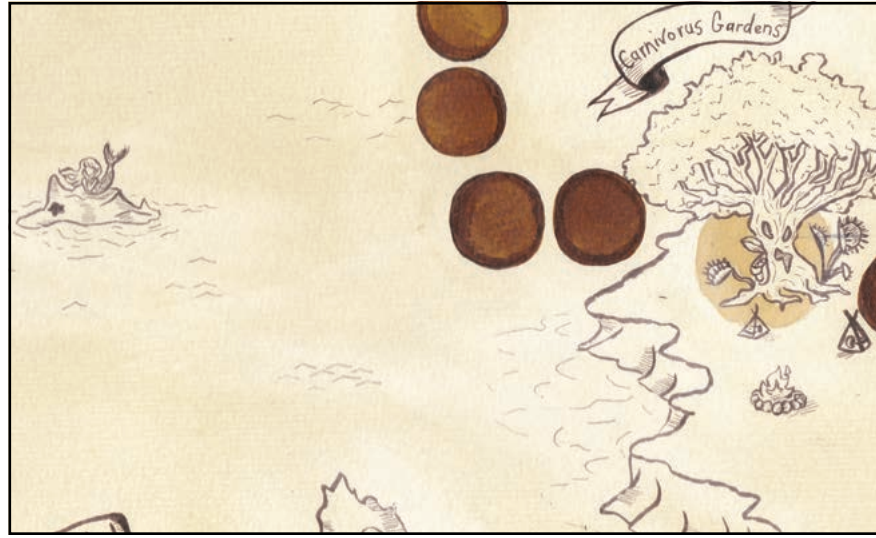
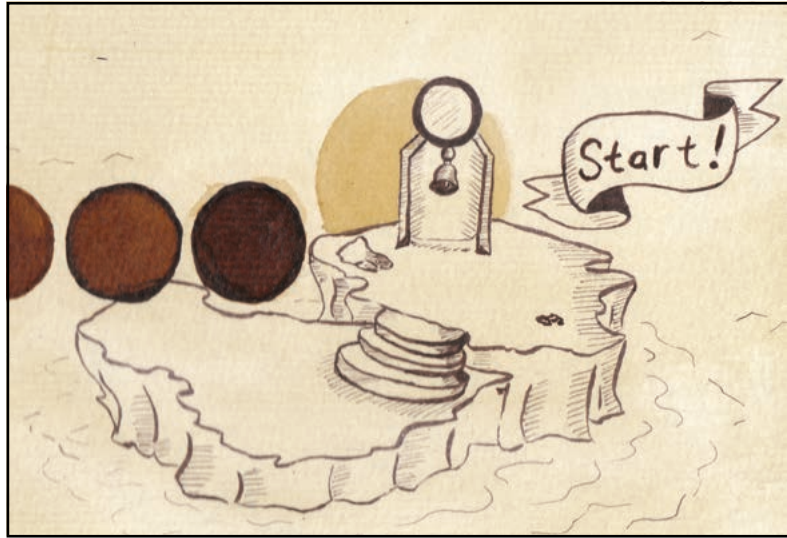


The Potion Shop
Wood, hama beads
1.2m x 80





***Board Game:
Elemental Isles***



Details of Board game map

Above left: Starting portal gate

right: Carnivorous Gardens with rock and mermaid detailings

Page 76-77: inserts of game booklet

How to play

This game is best described as a modern snakes and ladders with a narrative twist. This game is completely depended on chance and outcomes are determined by the roll of the dice.

This game can be played *alone* or up to *6 players*. In multiplayer mode whoever reaches the Bat queen first with the most points wins the game.

The game has 3 endings, depending on your score turn to that page to see the end results of the game.

Navigate the Elemental Isles by rolling the die to reach the **Bat Queen**. To beat the Bat Queen the player must have or **exceed 1800 combat points**. Points are determined and/or given in full description in the bio section of the rule book. **Players are to add or subtract the points when landing on certain blocks** with the paper and writing material provided.

There are six avatars used as navigation pointers or character tokens.

There are two die. One for character prompts (for e.g. choosing an avatar in the beginning or when a mystery block appears that involves a character) and the other for determining the amount of steps of navigation which will indicate an outcome from a Mystery block or Prompt block.

There are five types of blocks, **District block** (read more in bios), **navigation** blocks, **prompt** blocks, **mystery** blocks and **folks**.

o **District blocks** are major locations in the Elemental Isles, they will allow you a special mystery roll or it will indicate if it a prompt block

o **Navigation blocks** are normal blocks that holds no special rolls

o **Folk blocks** allows you to choose a path, folk blocks indicate that a roll of 1-3 is left and 4-6 is right

o **Prompt blocks** is similar to folk blocks, 1-3 is a certain option and 4-6 is the other which will be indicated by the specific block

Weapons



Crow scythe (1)

Made in the cloud kingdom as a special tribute to their sky god

+500 points



Carnivorous Pod gun (2)

A gun that shoots out seed that sprouts instantly to defend one in peril

+300 points



Serpent staff (3)

Two live snakes enclose a mysterious tiger's eye stone

+400 points

Babe



+300 at Gum tree

-250 at wild lands

450-character points

Babe has no memories of she landed up in the Elemental Isles, she is the youngest of all the visitors to arrive. She cries a lot and a special ability of hers is to literally cry poison to attack enemies which she learnt after spending some time with the Carnivorous clan. She is really sensitive and naive but makes friends with animals easily, especially bees.

COMPANIONS



Unicorn (1)

Often in two toned mane colours with a sharp edge horn

+600



Ghost toothless (2)

an astral projection of his real self, he shoots balls of pearls as his defence

+400



Phantom (3)

A soul of thee forgotten, often not friendly to acquire on the team

+400

Volcanic Wild lands



Prompt block:

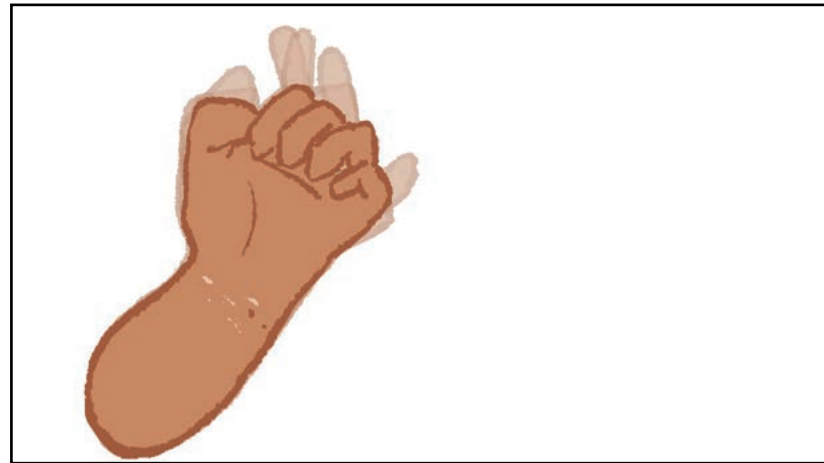
Do you get burnt when playing hide and seek with the fireballs?

1-3 roll - you lose 250 points

4-6 roll - you win 300 points

+300 district support points

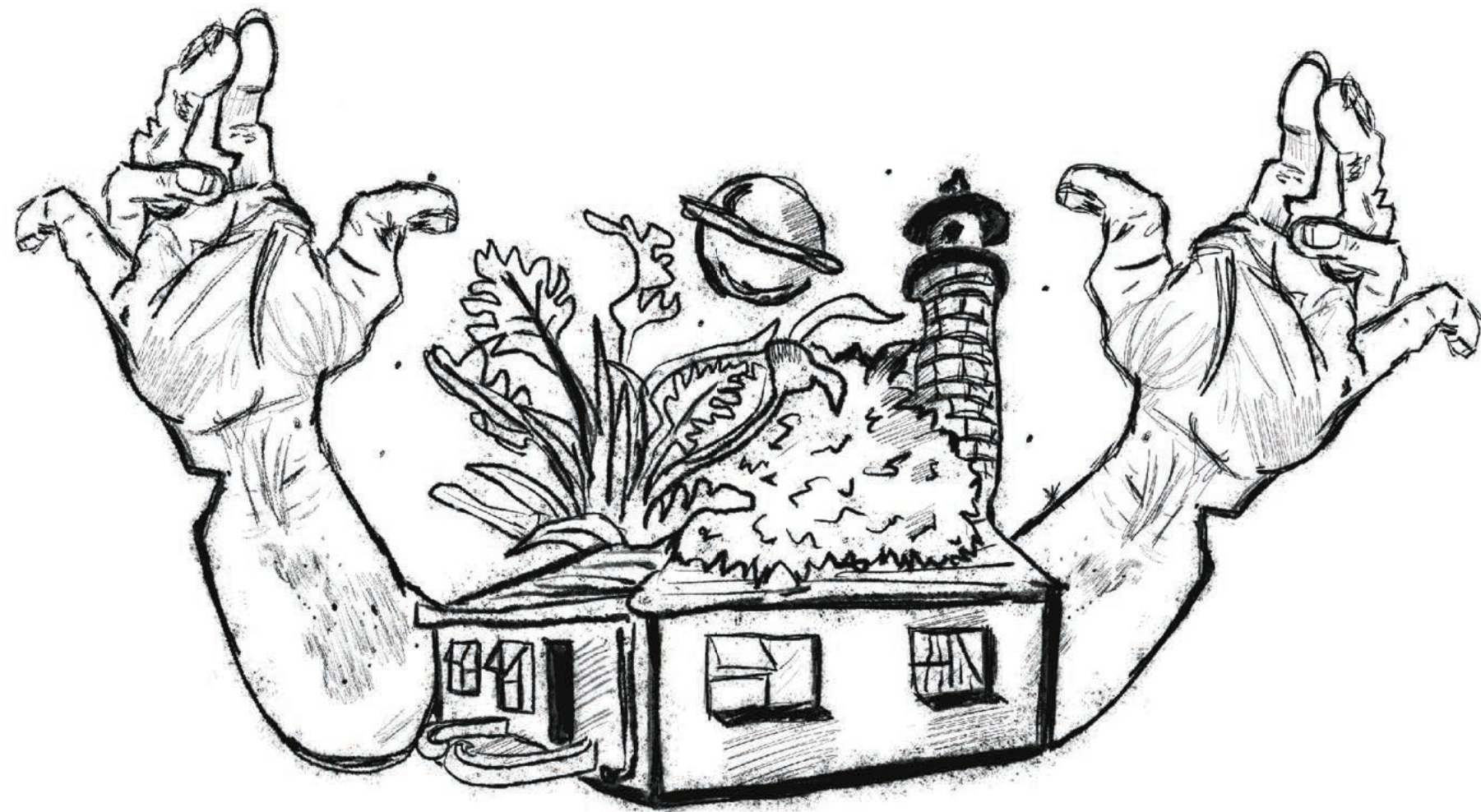
Known to be the dangerous route of to gain access to the sky tram (Cloud kingdom is the only access point to the Bat Country) Mischievous little fire ball creatures like to play hide and seek with newcomers



Home Reasons

left: Test Animation of 4 seconds on loop
Hands, Digital Animation

This piece is a reminder of me wanting to use escapisms because of pressured circumstances but also having the conflict of not being able to use them as my hands could randomly be in pain due to my Psoriasis, this would sometimes result in me randomly dropping things or not being able to flex my fingers or even hold a pencil without it hurting.

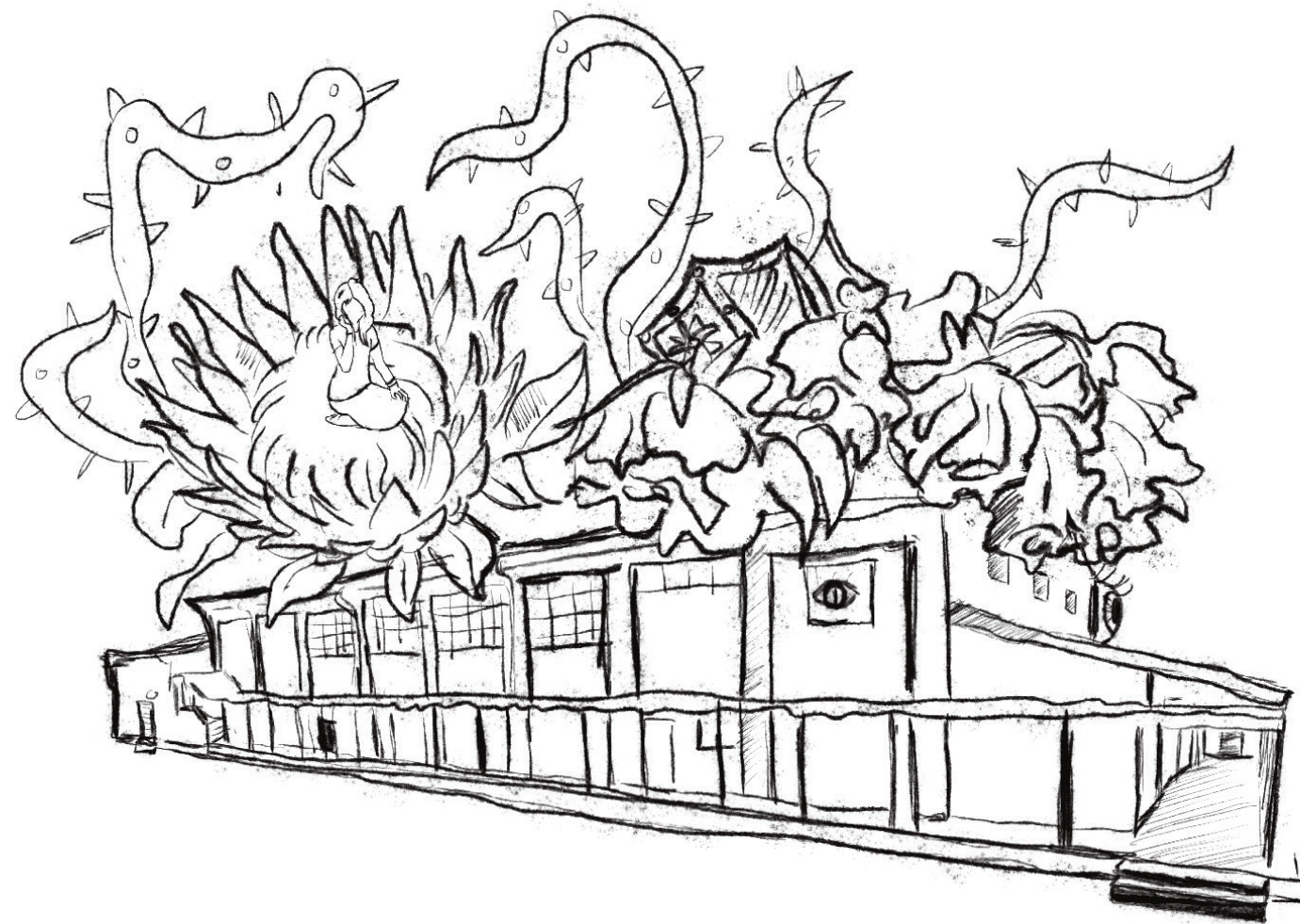


page 80: Digital experiement combined hand and house tower

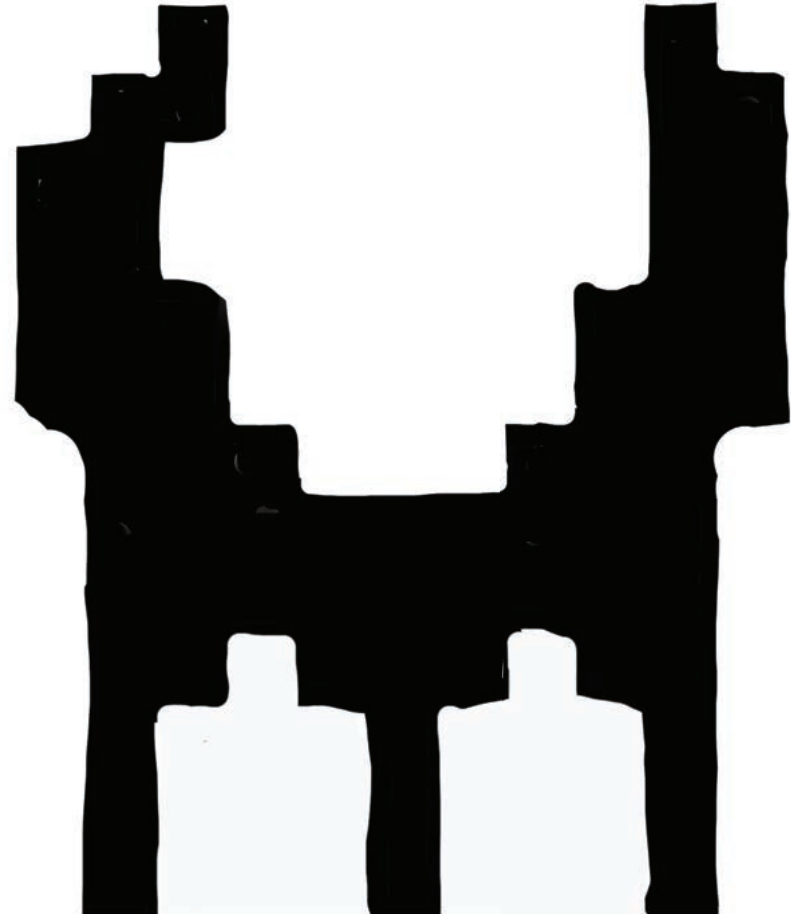
page 81: Still of Finished Hands Animation- this one features the movement and unnatuaraal postures due to external pressure

page 82: The school of vines digital drawing

page 83: Original house tower digital drawing







Remeber Binkie is watch-
ing you...

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