

'INKADIA

Creating worlds through destruction of art

“It is an honor, a joy, a delight to light a fresh candle every day for the world with artwork I create. In a way, I see that I am offering my mind, my skill, my creativity as instruments of the discovery process of remaking the world into a better place.”

— Thomas Kinkade

“The worlds I paint leave a lot to engage the imagination by hinting at what lies beyond the four edges of the painting.”

— Thomas Kinkade

“And then there is Kinkade's proclivity for ‘ritual territory marking,’ as he called it, which allegedly manifested itself in the late 1990s outside the Disneyland Hotel in Anaheim. ‘This one's for you, Walt,’ the artist quipped late one night as he urinated on a Winnie the Pooh figure, said Terry Sheppard, a former vice president for Kinkade's company, in an interview.”

— *New York Times*, March 5, 2006

In **'inkadia**, you and a few friends will create a post-apocalyptic setting by destroying an idyllic work of art by the late, great, American painter (and marketing genius) Thomas Kinkade. The game is played in a single sitting, over a couple of hours. There is no “gamemaster”; instead, control of the game passes from player to player in turns.

What you will need to play 'inkadia:

- One landscape by artist Thomas Kinkade, preferably a large poster (note: this work will be irreversibly destroyed over the course of the game).
- One white board, larger than the artwork. The game will work best if the board is mounted on a wall.
- Dry-erase markers, in various colors.
- Other art supplies (e.g. sharpies, finger paint, crayons, tape, scissors, etc.).
- One black die and one white die (d6 or other) for each player.
- An opaque bag or container, large enough to reach into.
- Some way of generating, and safely containing, fire.
- An accessible nearby toilet.
- (Optional) Booze.

Preparation

To start the game, the players should gather and do the following:

- Clean the white board entirely.
- Mount the art in the center of the white board with tape (or magnets or whatever).
- Give each player one black die and one white die.

Starting the game

Players begin by facing and examining **the work** (i.e. the white board and the art mounted on it). One player, doesn't matter who, reads the following aloud to the group:

Take a good look at this image. Imagine being there, what it smells like, what it would be like to live there. Think about who or what might be in the setting that you can't see. Imagine what is beyond the boundaries of the image. Contemplate the image for thirty seconds, in silence.

After the thirty seconds passes, the reader should continue with the following:

Now, together, we are going to end this world in a horrible cataclysm of our own design. Fixate on a few specific portions of the painting, and how the cataclysm might affect them. What might that mean for the world?

Every player should now roll both of their dice, adding the two together. This roll determines the order players will take turns, highest roll going first, next highest following, and so on. If two players roll the same total, the one with the highest white die goes first. If still tied, then the one with

the highest black die goes first. Players who are still tied roll single dice and compare the results until there are no more ties.

All players then put both of their dice into a bag or container. This can be anything on hand, so long as people can reach into it and extract a die without seeing what they will get. This container will be called **the bag** in the rest of these rules.

Player Turns

Based on the established order, each player starts their turn by taking the bag and drawing a single die from it. They will spend the rest of their turn **making a move**. Each type of move has a specific name and effect on the work (and the world it represents), guided by the player making it. Some moves also affect how players of the game interact with each other. If the player draws a white die, their move will add something to the work. If they draw a black die, their move will remove something from the work. Specific moves are described below.

When the player hands the bag to the next player, their turn is over and the next one begins. The player should hold on to the die they drew from the bag.

Fragments

A **fragment** is a portion of the work representing something specific and distinct. Moves are typically done on fragments, often obscuring them or removing them entirely from the work. The exact definition of a fragment is fairly loose. If you can rip it out of the painting, and the ripped out bit contains something that is recognizable and clearly

dominant, you are holding a fragment. The point is to define a region of the work for a move, without hogging the whole work for yourself.

For example, suppose the painting shows a coyote standing next to a large tree, drinking from a stream. The coyote is a pretty clear fragment. The tree probably is as well. The stream could be also. If the painting also contained a house, the house might be treated as a fragment, but players might also treat different parts of the house (the door, the window, the chimney) as separate fragments.

Fragments that don't contain strong dominant subject (such as a portion of continuous sky from the background, a swath of similar forest in the distance) are called **background fragments** in the rules that follow. Some moves only work on background fragments; however, any move that works on a fragment works on a background fragment as well.

Ground Rules

Before getting to the specific moves, a couple of universal rules.

First, only virgin parts of the work may be targeted by moves. That is, you cannot touch, obscure, alter, move, remove or otherwise affect a portion of the work that someone else previously changed, even if that someone was you.

Second, unless a rule says otherwise, whatever the player whose turn it is does with his or her move is considered true by everyone. That is, what the current player says goes. Later players can add to it ('yes, and') or add riders to it ('yes, but'), but it can't be totally contradicted once the move is over.

During the move, players may comment, argue, suggest or convince, but the player making the move has the final say. All argument ends once the player hands the bag to the next player.

Lastly, only one move at a time. There may be cases where a given action might fit more than one move. In such cases, the player chooses which move is actually being applied. Players should announce what move they are taking.

Creative Moves

Beyond the Four Edges

In the real world: create a new fragment by drawing something on a blank portion of the white board (including parts previously exposed by destructive moves). It's ok if you overlap your drawing onto the painting slightly. Don't hog the whole board. Describe what you are drawing and what it means.

In the game world: Whatever you have drawn happened to the world depicted in the work. Not just locally either, but *everywhere* in the world.

Example: You draw a dragon ready to rip and claw, so you are really saying something like “the entire world gets overrun by dragons”. Later, when someone uses this same move to add, say, fighter planes futilely attacking the dragon, they might be saying “the armies of the world mounted a massive defense against the horde, but to no avail.”

Doctor the Report

In the real world: Draw onto an untouched fragment of the painting, adding details to something, but not changing the depiction entirely.

In the game world: The detail you changed will be widely believed to be true by the few that survive the cataclysm, even though it may not have actually happened.

Example: You deface a deer in the painting, showing flames coming from its horns and tail, and a severed human arm hanging out of its mouth. Every survivor knows that the larger wildlife went bad during the cataclysm, possessed by demons and eating people. This might not have actually happened, but the bigger an animal is, the more the survivors will fear it.

Art for Millions

In the real world: Draw something new onto a background fragment of the painting.

In the game world: Whatever you have drawn remains an ever present threat to survivors of the cataclysm. They can expect to have to deal with it constantly.

Example: You change a part of the sky into dark clouds with lightning and funnel clouds reaching down. The survivors must deal with constant storms. Later, someone uses this same move to add hordes of hungry mouths reaching out of the river. Survivors looking for fresh water must contend with voracious predators.

Mimic to Rule

In the real world: Draw a copy of something that exists in the work anywhere else on the work, even on previously altered fragments (this is an exception to the “only virgin parts of the work” rule). Depict this copy any way you like.

In the game world: The object being copied has been subverted or corrupted, and now is a major threat to survivors.

In the game: You gain veto power over the concept you mimic. Anyone who tries to change or use the concept must get your permission to do so.

Example: You copy the image of the man fishing in the stream, re-imagining him mounted and controlling the dragon painted earlier. He, and those like him, now fish for people from dragonback.

Destructive Moves

Lighter of Paint

In the real world: Cut or rip out an untouched fragment of the painting. Using caution, *safely* burn that fragment to ashes. Retain the ashes, as they might be used later.

In the game world: The main notion depicted in the fragment is a distant, but idolized, memory to survivors. Few examples of it remain, but everyone aspires to see, become or create it.

Example: You rip out a stone cottage, place it in a fireproof container and incinerate it. Knowledge of how to work and build with stone is lost to the survivors (or, perhaps, forces exist which target and destroy stone buildings). Still, all remember and sing the praises of stone buildings.

Snuffing the Lantern

In the real world: Take the ashes resulting from a previous “Lighter of Paint” move and smear them on an untouched fragment until it is obscured.

In the game world: Whatever was covered by the ashes is totally destroyed. Not just in this local scene, but everywhere. Even memories of whatever it was are eliminated.

Example: You cover up a flock of flying birds with the ashes, thus destroying every bird in the game world, and any notion that there ever were birds.

Ritual Territory Marking

In the real world: Cut or rip out an untouched fragment of the painting. Take the fragment to a nearby toilet, drop it in the bowl and urinate on it. (Up to you if you want to say some variation of “This one’s for you, Walt” while doing so.) Flush the result.

In the game world: The main concept depicted in the fragment is saved from the cataclysm, rescued for future generations (though it may be hidden away).

In the game: You gain veto power over the main concept depicted in the fragment. Anyone who tries to change or use the concept must get your permission to do so. Try not to be a dick about it, though.

Example: You rip a forest background out of the painting, take it to the bathroom and do your business. You declare that, whatever the cataclysm is, the trees are immune to it. Later, someone uses the “Snuffing the Lantern” move to obliterate the ground the trees stand on. Since you control the concept of “trees” for the rest of the game, you could object, but you decide to allow it. Collectively, you decide that the whole world is now just trees, with no real ground to speak of.

Up to scratch

In the real world: Using fingernails, car keys or some other implement, scratch and shred an untouched portion of the painting until you want to stop. (Try not to hurt the white board underneath, though.)

In the game world: In the aftermath of the cataclysm, the subject of what you scratched out becomes rare and sought after.

Final Round

Once all the dice have been removed in from the bag, the main phase of the game is concluded and the final round begins. Players should have been keeping the dice they drew during the main phase, so should each have two dice.

In opposite order of the main phase, each adds a final phrase about the game world, based on the dice they hold.

If you hold two white dice: Your short phrase should be an example of something that gives the survivors of the apocalypse hope.

If you hold two black dice: Your short phrase should be an example of something that fills the survivors of the apocalypse with despair.

If you hold one white die and one black die: Your short phrase should be an example of something that survivors of the apocalypse are ambitious about.

What Now?

You now have two things. The first is a post-apocalyptic world that you can use as the setting for any number of other games.

The second is a unique work of art. Take a photograph of it and post a link to it at <http://divnull.com/blog/2012/inkadia/>. Then take down the painting and throw it away. Erase the white board.

'INKADIA

v 1.0.1

by Wordman

for Game Chef 2012

Theme: last chance

Ingredients: coyote, doctor, lantern, mimic,
“can't finish what you start”, “tangled mess”