

Curatorial Note

The exhibition, *Of Games: Frameworks in question*, juxtaposes art with games and gaming technologies including the old board games of India like Ganjifas, *Parallel* by Harun Farocki and video games Like *Osmos* and *Otomata*. The selected works will capture image making process explored in both, games and art, and highlight the audience engagement while gaming. An interrogation of cross pollination between games and arts is the underlying theme of the exhibition.

Through the artworks the exhibition poses questions of aesthetics of gaming images, game design and game development as artistic intervention and gaming references of digital art. The exhibition is broadly exploring two ideas: imagery of art when borrowed from games, and the hybridity of game-world narratives.

As simulating images and situations, games can raise political questions based on social behaviour, as seen in *Serious Games I - IV* (Harun Farocki) and *Twentyfold Manifestation* (Brody Condor), or simply expand on the development of image making process in games, as seen in *Parallel* (Harun Farocki). As games process images, they contain in them the evolution of image making that is constantly developing as well as regenerating. The questions of reality are put forth when complex processes are manufactured and processed through gaming technologies.

Through various games, the exhibition also explores the creative space provided by both games and art. Can a game be art? The traditional games exhibited here, Ganjifa cards and *Pallankuzhi*, demonstrate artistry in their production and presentation—but at what point does the playing of the game itself become an art form? They both necessitate an intersection of skill and chance within an alternate reality—a microcosmic world of variables, reactions, and outcomes.

However, this exhibition doesn't stand to potentially contain just what media and practices have absorbed from game-worlds. That would be focusing only on the afterlight and choosing to look away from the glare of the light itself. Game criticism has had a history of being overly conscious of drawing cross-references with literature, cinema and art. Critics have stated various definitions of games to differentiate them from art, mainly moulding criticism from what they saw, while ignoring the answer to what they are. Games are textual worlds which can be read on engagement. They are like an image that attempts to represent the complexity of an experience. Extrapolation of these will maybe yield another similar world, but not the experience itself. To mount into exhibition a mess that maps realistically the cross-purposed open questions of an entire genre, we need to have both these sets of experience – gameworlds as well as the enigma of the worlds spawned by it.

So in a way the agenda for the exhibition *Of Games: Frameworks in Question*, could be holding the two tangents of art and game in the same frame. The frame will be meshwork of time, narratives and its association with culture.