

# NEW BAD GOODS





POSTER HANDOUT

You Are Exhibiting In A Group Show!  
 You will be playing an alternate version of yourself. The extent of the differences between yourself and the roleplay version is largely up to you but there are certain rules:  
 • You are an aspiring contemporary artist.  
 • You are not personally familiar with any of the other participants, as you may be in real life.

Apart from that, you are free to make this version of yourself as alike or different from your everyday self as you see fit.

SCENE AND SCENOGRAPHY

The scene of the roleplay is the opening of a group show for the participating artists in the exhibition 'CHOCKERFUCKINGBLOCKED', on the evening before the opening day. The scenography consists of twenty pieces of art stuck to the wall and one of these will be assigned randomly to each participant. You will also be given a random sentence describing your feelings about your piece. Before play begins you will be given time to look at your piece, so that you might figure out why you have made it, and why you feel the way you do about it.

SPEAKING YOUR MIND

During the roleplay, everyone will carry glasses for drinks at all times. If you wish to, you may tap someone else's glass lightly and they will then have to 'speak their mind'.

This means they have to express their characters thoughts aloud for a time, as an in-character monologue. The length of it is mainly up to the speaking player, but short and to the point is to be preferred over long and verbose. These speeches are a part of the game, but are not necessasarily heard by all the characters. The speaking player signals the end of their speech by drinking from the glass, and then returns to normal play. As a player you may use what you learn when someone speaks their mind to guide further interaction with that character, but you must keep it within plausible coincidences. However, you are not obliged to act upon what you learn, nor to listening all the way through the speech. It is not permitted to tap ones own glass, no matter how interesting a monologue one has in mind.

THE OTHER RULES

Should you find yourself in a play situation you feel is heading in a direction you are not comfortable with, you simply say «KAPOOR» clearly to those you are playing with. This tells them that play shouldn't be taken any further in that direction. If play for some reason has become so uncomfortable or offensive that you wish it to stop you can say «GORMLEY» loudly and clearly, and walk away. If someone calls a «GORMLEY», everyone will stop playing at once - no exceptions.

MAKING YOURSELF DIFFERENT

As an aid to developing your roleplay persona, we would like you to consider the statements below and rate how well you feel they apply to your everyday self. Go through them one at a time, and put marks in the appropriate black boxes. Don't worry about anyone reading it afterwards. This is merely a tool for you to use in developing a persona, and has no other purpose.

	Strongly Disagree	Disagree	Agree	Strongly Agree
I am happy with my life.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am a creative person.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I experience mood swings.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am a complex person.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I like being on my own.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am who I wish to be.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am highly ambitious.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am often misunderstood.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am a loving and warm person.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I contribute to society.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I need to express myself.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I care a lot about what others think of me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

After having answered as yourself, please raise your hand. The organisers will give you a note with a sentence describing your feelings for the piece you have 'made'. Read this sentence to yourself, and keep it in mind when you go through the statements once more. On this second time through, try to use the statements as a tool for developing areas of difference and resemblance between your everyday self and your persona for the evening, placing marks in the white boxes.

	Strongly Disagree	Disagree	Agree	Strongly Agree
I am happy with my life.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am a creative person.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I experience mood swings.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am a complex person.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I like being on my own.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am who I wish to be.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am highly ambitious.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am often misunderstood.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am a loving and warm person.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I contribute to society.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I need to express myself.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I care a lot about what others think of me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Having finished this, please stand up. Keep quiet. You will each receive a number corresponding to one of the pieces of work within the exhibition. Find your piece and get to know it. When you feel ready to start playing, go get a drink. All players who are carrying drinks are in-game. After the signal for the game end is given, you leave play when you feel ready by putting your glass back where you found it.

STATEMENTS FOR ARTIST CHARACTERS

1.
- I don't like this enviroment, it seems so prententious. I think the best way of dealing with it is to pretend that I'm stupider than I really am.
2.
- I really deserve this. Making authentic art is endlessly rewarding. Even when no other rewards are forthcoming I receive ample private satisfaction. Luckily enough the my trust fund will keep me going for a few years.
3.
- I like this enviroment, it seems so progressive and culturally important. I think the best way of dealing with it is to pretend that I'm cleverer than I really am.
4.
- I really deserve this. I'm touched by genius, how will these mere mortals surrounding me cope with such a shining brilliance.
5.
- I'm so pleased to be at this private view, I should introduce myself to everyone just in case they can further my career. Networking is the way forward. It's all about connections.
6.
- Oh look my tutors here! Why would he be here? I find him so depressing, will I be like him in ten years time? Shall I tell him about how well I'm doing?
7.
- I don't really want to be here, I hate these social enviroments but I know they're important to my furthering my career so I'm going out of my way to be polite and pleasant to anyone I meet. Unless they say anything critical about my work.
8.
- If the reaction to this work is positive, I'll carry on making art.
9.
- If the reaction to this work is negative, I'll carry on making art.
10.
- Now I think about it, I'm not sure it's really finished. Or more to the point, shall I tell anyone about these worries?
11.
- The press release doesn't spell my name correctly. Should I bring it up with the curator or the gallery owner? How will I explain why this is so important to me?
12.
- If I remain mute and unresponsive I think people may think me profound.
13.
- A state school education left me feeling inadequate so why do I feel so comfortable here?
14.
- That must be the curator, I should go over and introduce myself. My career is important to me.
15.
- Oh look my old visiting tutor here, he's so successful, I should introduce myself.
16.
- That must be the gallery owner, I should go over and introduce myself. Career is very important to me but will my stutter be problematic?
17.
- It's a year since I've left college and I'm paying for a studio I don't use. Am I still an artist? This work just isn't representative of what I have the potential to produce.
18.
- I thought my work was good when the curator chose it but actually this is the best piece of work I've ever done. I may as well stop producing work altogether. I'll never achieve such heady heights again.
19.
- The curator said that working on this work has been very rewarding, what do they mean or what do they want? Is my work sold yet? Has the other artist sold his work? Is it crude to be so interested in such base considerations?
20.
- I hate that I went to private school. My piece might not be extraordinary but compared to the other plebian works, it's bloody brilliant.

STATEMENTS FOR ATTENDANT CHARACTERS

- I'm going to try and write an article about this exhibition for Art Monthly /Freize, I can't decide between the two... do they need to be written differently?
- I've just found out that I'm pregnant.
- I've brought my dog to the opening, will it be allowed in?
- I'm a curator looking for artists to include in my new exhibition.
- Culture is important. I plan to buy a piece of art. Is it more important that the artist themselves is interesting or just the work?
- I once studied art ten years ago but now I work as an interior decorator.
- I'm unemployed.
- I'm just here to flirt and have fun.
- I'm a researcher for a TV production company, I need to find artists who are willing to talk about their work in front of camera.
- The contemporary artworld strikes me as being entirely fallacious and fatuous but I like to keep an open mind, part of me would like to be proved wrong tonight.
- I'm an art tutor, one of my students is exhibiting, I'd like to impress her with my worldly knowledge and experience away from the third-year studios.
- I don't know anything about art but I like people and I like giving them my opinion.
- I like cheap wine.
- I'm a blogger. My plan is to visit one gallery opening each night of the week and blog about my experiences. My general thesis is that through art, society can be lifted from its current morass.
- I'm a family memeber of one of the exhibitors, I don't really want to be here.
- I'm a friend of a friend and I don't have any idea who anyone is.
- Is it just me or does this whole event have the air of a theatrical production.
- I'm a member of the catering staff but everyone thinks I'm one of the artists because I'm wearing a dickie bow.
- I'm the gallery owner and this exhibition is embarrassing.
- As a gallery assistant I think I'm better qualified than just answering telephone calls and arranging the catering. My art history degree has gone to waste.

WORKS OF ART

- A colour photocopy of a fist stuck to the wall with parcel tape with the words written in Sharpie "This is not a fist", accompanied by an expensive and ornately framed mounted sheet of A4 lined paper with the hand written word "POW"
- Expensive neon sign with a profound statement. Word count relates directly to availability of production costs.
- A boat made from an IKEA wardrobe and documentation of various attempts by the artist to sail it on the local canal.
- Trivial statement and decorative detailing produced in cross stitch upon a over-scale stretched painters canvas.
- Overly rendered pencil drawings of bottoms, thigh gaps, close-ups of penises, camel toes. Small scale. A framed text accompanying detailing the history of the appropriated image.
- A nude self-portrait excepting for fashionable trainers, evidently painted in a halls of residence.
- Video of a performance relating to the artists relationship to their father recorded in the institutions project space displayed on a pile of old televisions.
- A5 Risographed booklets containing computer accessed screenshots designed to mimic Russian pre-revolutionary books. Hung with piano wire from a nail on the wall.
- An old suitcase as sculpture filled with yellowing photographs and a surfeit of researched print-outs.
- Precariously balanced quotidian objects upon a plinth of yoga mats.
- A crudely drawn thing that would make a primary school teacher weep. Inconsistencies, weird space and size relations, a lack of perspective, and the colouring ( in crayon) to be both uneven. The line work has a faux earnestness.
- Tampon displayed in a teacup and saucer filled with KA upon a poorly fabricated plinth made by the galleries technician.
- A multitude of faecal looking clay sculptures, unfired, displayed directly on the floor.
- 36' x 24' fabric print hung loosely from the wall. Stretcher bars piled neatly on the floor below.
- A series of A2 black and white photographs, unframed but hung by bull dog clips, of post Soviet looking youths with close-cropped hair, idly loitering in an English post-industrial landscape.
- Large digital prints of Instagram posts.
- Reclaimed dining table with one leg cut short, a life cast of some body part propping up the shorter leg
- An assemblage of objects randomly chosen from an Argos catalogue with a statement regarding Argos's returns policy. {30 days} Temporary Sculpture.
- Abstract paintings using appropriated content from 'other' cultures.
- Large scale concrete poetry produced in vinyl lettering applied amatateurly to a badly prepared wall.