



The Spiral : Social Media Drama and Live Action Roleplaying in the world of criminal contemporary arts

Greetings friends and future champions of The Spiral. A big welcome to newcomers interested in joining our Social-media drama and live roleplaying activities! Looking forward to see you in no-bars-held artistic action!

This document is both an update to players that have been with us from the start as well as a welcome sort of instruction-manual for new players joining the project as it goes public in late August.

As we move closer to actual game-time, things in the intimate Warehouse Arts Community are about to get plenty dramatic. In a week The Warehouse will be raided, the mysterious street-artist Arturo imprisoned and loyalties tested as The Spiral comes under police investigation. Who will remain loyal to their ideals as very tangible pressure is put on the community?

The 30th of July can be seen as the official start of The Spiral social media drama. This letter is a bunch of ideas and techniques to inspire and help you have fun inside the story-world of The Spiral.

WTF is this?

The Spiral is a 5 episode TV-thriller linked to an online game, a series of creative challenges and a short online and Live Action RolePlaying (larp) campaign. The series and the game runs between the 21st of August to the 29th of September. This letter is aimed at people interested in portraying characters in the storyworld of The Spiral.

The Story

The Warehouse, an upscale but pretty radical artist commune in Copenhagen. The patron and figurehead is the infamous anonymous street-artist Arturo. A strong critic of the global arts-investment business. The next collective arts project is called The Spiral. It will inspire an online audience to let out their inner artist. Then a daring guerilla performance directed against unscrupulous art-investor Torben Jensen backfires. The Spiral becomes serious business as six museums are targeted for the next art-stunt. Arturo is exposed and The Warehouse is raided by the police. The community is disbanded but they continue their plans with renewed intensity online. A core group from The Warehouse goes on to steal six invaluable masterpieces to use as bait for The Spiral. As the police go on a manhunt for the artists, The Warehouse Members are determined to see their plan through. They have no idea of the forces they have set in motion. Will you help them or break them? Will you take this chance to be seen by the world or stay undercover?

For some basics on the story and overall concept of The Spiral, please visit www.thespiral.eu or www.spiraltheseries.eu check out the trailer and the “about” / FAQ page.

The relationship between the TV-series and the roleplaying action

The TV-series does not exist in the fictional universe you are playing characters in. This does not mean you have to ignore all the information given in the series. Most of the stuff you see you can refer to as news-stories you read or rumors you’ve heard from other artists. And of course, some of you are on screen in specific scenes, so naturally you have direct knowledge of those moments. Use common sense on what your character would know about the underground artists on the run from the police and the criminals lurking in the outskirts of the community. It’s also great fun to spread rumors that have no basis in fact.



Important sites and e-mail

All media material from the VALUE Biennale on FTP <http://media.arturowarehouse.com> (July 30)

GameMasters:

The main GamaMasters for The Spiral. Contact at any time about any off-game concerns.

Martin Ericsson - elricsson93@gmail.com or Facebook Elricsson

Adriana Skarped - adriana.skarped@gmail.com or Facebook Adrijanna Skarped

In game:

The Spiral on Facebook. Where Challenges are tested.

<http://www.facebook.com/thespiral.eu>

The Warehouse on Facebook. Where the artists hang out and discuss. Follow the videos to find lots of clips from the first Spiral larp. Look at the documents for a presentation of all the colorful artists in The Warehouse, then join in the madness!

<http://www.facebook.com/groups/293506484062639/>

Berg Galleries. Represents both Arturo and some of the more successful Warehouse Artists.

<http://www.aldo-berg-gallery.com>

Benjie Lindberg - benjie.lindbergh@gmail.com Logistics and general manager of The Warehouse.

Mara Gabrielsson - theawarehousecrew@gmail.com Press spokeswoman and human resources manager for The Warehouse.

Off game:

Page about the TV-series.

www.spiraltheseries.com

Inspiration:

http://www.vice.com/en_se/the-creators-project

http://en.wikipedia.org/wiki/We_Live_in_Public

<http://www.nytimes.com/2012/06/03/magazine/how-the-art-market-thrives-on-inequality.html>



BARDO

The Spiral as Roleplaying and LARP Advocacy

Despite what we like to tell ourselves, roleplaying and live-action roleplaying for adults are still pretty marginal creative expressions compared to movies, theatre, digital games and pop-concerts. We think that's a real shame. As players and organizers we've had some of the most powerful artistic experiences of our lives at great roleplaying events. Nothing even comes close in terms of emotional intensity and immersion. We have a powerful feeling that the scene is rapidly growing mature enough to break into the mainstream, If we play our cards right we can turn a lot of people on to the idea of pretending to be someone else for fun, education and personal development. Right now there are a lot of people all over the place making this happen, from the high-profile and volume youth-larps in Denmark to the educational roleplaying movement in Sweden. The Spiral is our second attempt to link larp-like methods as well as active roleplayers to a major TV-series and some pretty known faces. So, not only is The Spiral a pretty fun pastime and experimental way of telling a story with TV, it's a simple and fun way to spread the word about our favorite activities. "Yeah, I was larping / facebook roleplaying with Tuva Nuvotny / Sanna Bråding in this TV-series project...", tends to get attention of the most hardened non-players. Hey, it might even get you laid ;) The amount of exposure you personally will get out of the project is all up to you. Just like in any larp we give you a platform, a framework storyworld, some characters, a venue and some rules and tools. Only difference is this time the world is watching.

You up for it?

Timeline

Some major events for you to put in your diaries;

Done: The VALUE Biennale: This was the big larp-event "The Artists" played in October 2011. In the new and official timeline, the VALUE Biennale, and all the drama it ended with, happened over an extended period of time AFTER the money-stunt in early / mid June.

Done: The Money Stunt - Arturo's comment on ridiculous art-sales goes down. Aldo Berg sells the fake bills as individual pieces of art for twice the printed value, negating the intention of the stunt.

<http://www.youtube.com/watch?v=TYp8BFUaqbo>

<http://www.aldo-berg-gallery.com/>

Done: The Spiral - Arturo 2.0 is conceptualized by The Warehouse as a work that cannot be bought, sold or copied. What is art disconnected from the business of art? The challenges are developed by the community in general, but the "bait", meant to lure the public into making their own work, is still a mystery. It's generally accepted that the project is planned on a "need to know" basis.

<http://www.facebook.com/thespiral.eu?ref=ts>

30th of June: The Raid - As The Warehouse celebrates the work they have put into their growing Spiral, they are raided by danish police.

21st August: The Heist. Six Warehouse artists perform the art-heist of the century to “bait” the general public to enter The Spiral. Also press releases etc. The mapgame launches online and with it the hunt for the stolen paintings begin.

8th September: The Club / festival / party-challenge - we do arts exhibition (the control box and something else) and a party-challenge @ Stockholm’s biggest Burlesque club. Because it’s a perfect crowd and because we can have characters there in masks so as not get outed as themselves.

11th September: The Wake - The second serious LARP-like event. In Copenhagen near the breweries, perhaps in a gallery. This event commemorates the death of one of the major characters in the series. The artists (you) do performances on the theme of lost friends / death / memory and get very drunk. There are bound to be some major conflicts (who’s to blame for the setbacks of The Warehouse), but the community emerges more bonded than ever.

29th September: The final event - in front of museums in Stockholm, Oslo, Helsinki, Copenhagen, Antwerp and Amsterdam plus in front of EU parliament in Brussels. The Spiral is shown (projected on wall) as the most valuable work of art ever, revealing collaboration as an alternative to elitism and greedy investment practices. Someone is revealed as the bad guy and their plans are destroyed.

Online Roleplaying vs. Social media drama

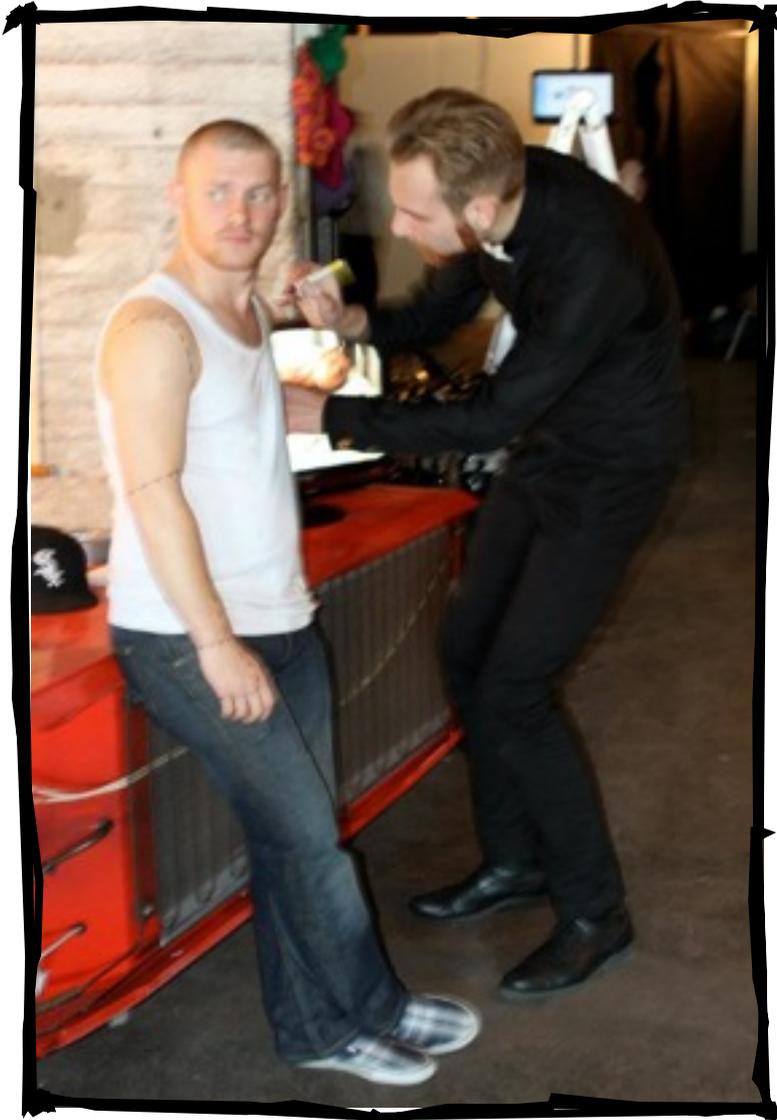
The Spiral is not the first roleplaying project online or even on Facebook, but there are significant differences in play style between the storyworld of The Spiral and many DIY-Roleplaying projects. Most Online RP is basically traditional tabletop RP, with or without a Gamemaster on a forum, Facebook, or even on YouTube.

This means a players action in a "traditional" online RP could be phrased like; "Xander nervously knocks on Willow’s door." While this is awesome, the basic aesthetic of The Spiral is all about "as if it was real". We role-play characters, yes, but we do it as if these characters really were on their FB accounts. Thus, a player similar action for Xander in a Spiral-style RP would be an update to his Status: "Going to Willows house, really hope she's home..."

In this extended paragraph I'll try to lay down the basic "rules" and techniques for our style of Social media drama, hopefully it will enrich your experience of The Spiral.

Playing a character or playing yourself?

In The Spiral you have the choice of creating an original character that lives in the storyworld of the upcoming TV-series or place your everyday self in the middle as the clash between street art, investment banking, social networks, anonymous online activists, agents of the arts-market, struggling career-artists, criminal creative minds, stuck-up critics, europol arts department and deep crime.



To create an original character - send a few lines of character-concept description as a Facebook Message to the main GM's Martin Ericsson or Adrijanna Skarped. We will give you thumbs up or down. But we only nix ideas that would undermine the reality of the storyworld, so don't worry.

A great way to jot down a character is to choose one adjective, a profession / art-style and a BUT. Like in: "*Conservative classical painter BUT with a love for death metal*" or "*Stoned street-artist BUT with friends in the police-force*". You get the idea? A random and fun way of doing this is making up charts / lots and randomizing the elements together until you have something interesting.

To play yourself, simply join The Warehouse's Artist's Community (In Game Forum) and the Secret Group of Awesome Artists (Off Game Forum), press the like button on the spiral.eu FB page and go.

Do challenges, rant about art or politics or your latest hook-up in The Warehouse. As long as you have / lie about having some reason to hang out with radical artists online or in a hi-end squat in copenhagen, you're all good to go. Just remember to treat all characters you meet on Facebook as if they were real. They very well might be...

Also: In our style of Social media drama Roleplaying you may ONLY use pictures of yourself to represent your character's physical appearance. If you want to be anonymous - use any artwork you like, but please don't use someone else's photos from their FB account.

Moves: Status, Comment, Message and OOC

Every "move" (post or message) in a Social media drama is considered to be in character and in-story unless affixed with OOC (Out Of Character). Please don't post any OOC stuff outside private messages and the secret groups dedicated to OOC discussions. The name of the secret OOC group is "Secret Group of Awesome Artists". This is our Off-Game-Area where we can discuss freely about what plots we want to develop, what really happened during this or that party or meeting in The Warehouse, and so on. Keep a lookout on this forum or you might miss some important news. Remember, OOC chats with your fellow players isn't "breaking" the game, it is a necessary tool to play out what is happening behind the scenes of the public FB-lines, and can be treated as any other kind of online roleplaying. In Nordic Larp terms, private messages can be seen as the "Black Box" or "Meta" space where you can play out anything you want, as long as your fellow player(s) is up for it.



Limits: Free RP VS. God-mode:ing

What is true in a Social media drama? Just like in reality it's basically what you get away with. But there are some rules to make the process easy. You have the freedom to have your character (even if the character is yourself) do whatever you like as long as it involves your character. (Within reason, of course, The Spiral is a realistic game so it is unlikely you will get bitten by a radioactive spider and develop superpowers, and it is almost as unlikely that all of the artists are financially secure enough to never have to worry about where their next pay-check comes from. See the note on Awesomeness below) as long as it only involves your character. If you want to involve another character, either PLAY your way to where you want to get (with failure along the way being an exciting possible outcome) or send a message with an OOC request to do something with / to the other character.

Example 1: PLAY.

Xander likes Willow's photo and comments "I know that slushy! Has the bronze opened for summer goodness?"

Willow comments back "Apparently, captain obvious! I've been drinking/slurpoing/whatever you do with a slushy for a week straight now."

Xander comments some more "Who with? (can't find jealous smiley, but I sure would put it there if I knew how...)"

Willow: "Guess ;)"

Xander: "Ohh, now there is curiosity to temper my roiling wrath. Meet up @ Bronze?"

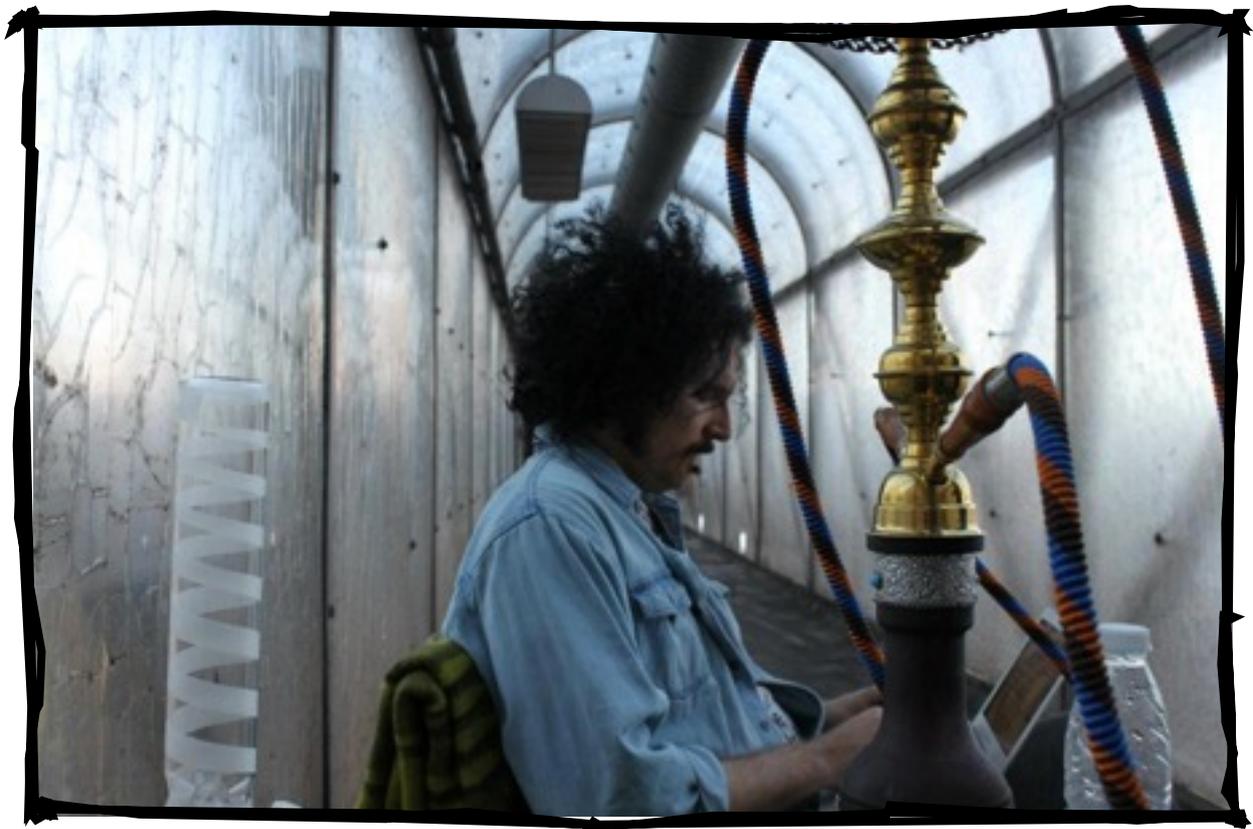
Willow: "Sure, I DO feel the urge for a dive into the mushy goodness of artificial flavouring and colors that is named after bad canadian weather."

Xander: "It's a date then! 8 o'clock?"

Willow: "Dunno about the Date part, but ok, see you there"

Please observe the last round of confirming weather the "date" is going to happen or not. Very sensible consensual Roleplaying right there. The two players can now move into OOC and decide what happens on their "date". Since our example-game apparently takes place in Joss Whedon's Buffyverse, it's likely they will fight addictive slushy-demons and have an awkward moment where Xander admits his affections. But the timing is wrong. Again. Alternatively, the players move into a private-message-chat and act out the dialogue between each other the same way they played it in the comments, but now as if they were sitting in The Bronze / fighting slushy-demons. Other online Roleplaying guides can tell you everything you need to know about this traditional form of online RP.





Live events

In The Spiral there is a third and super-cool alternative to online resolution-methods; actually meeting up in character, in person, in reality! This is why we use our own faces and bodies, and why the game is set right here, right now.

As September and the hard-core runtime rolls around, there will be at least two major opportunities to physically portray your characters in the storyworld. Two larps if you will.

The first is The Wake in Copenhagen and the second is the massive end event in Brussels. See Timeline above for dates and details.

Beyond these centrally organized we hope that you, the participants, will host some regional events and parties for your own pleasure. Please post these as events on Facebook and link them to The Warehouse's Artists Community. You can of course invite anyone you want, as long as they take the world of The Spiral and its characters seriously.

The same rules that applied to the VALUE Biennale-live action event applies to any impromptu meetup in character. If you are new to The Spiral, please read Letter 1 and 2, available where you got hold of this text. Incidentally they also include all sorts of cool info on the project in general and the social setting in particular.

However you choose to resolve a meeting / fight / holiday / gallery opening be sure to POST THE RESULT so everyone else can follow the drama. And also, if something dramatic happens in your roleplaying and no-one reacts - call attention to it through messages or wall-posts.

Also; always make sure you document your live adventures with photos and video.

Things Artists Bitch About

While not all roleplaying is conflict, social conflict and positioning is the fuel of online roleplaying, maybe because the form itself (Facebook) is built for social exposure and bragging. Having done some studies (partying with pro artists) I present to you an inspirational but utterly subjective list of *Stuff Artists Bitch About*.

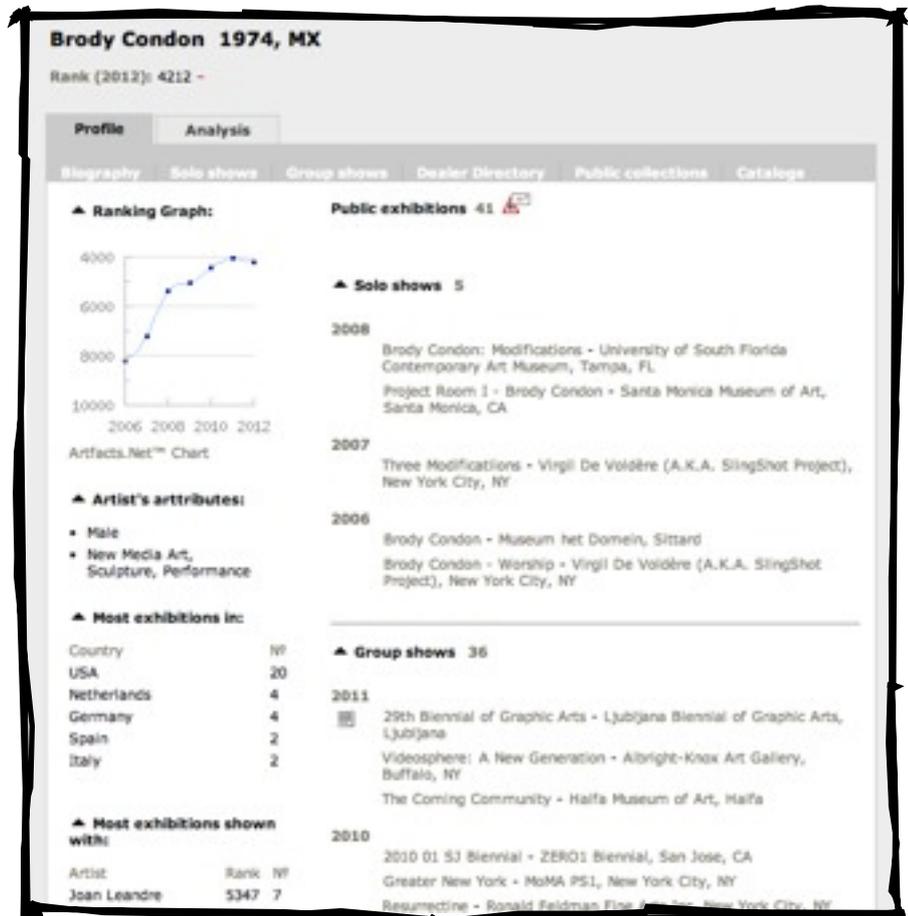


1) Status

"I always know who is above and below me in rank when I enter a room with other artists. If I don't it's the FIRST thing I do. Only when hierarchy has been established can we relax."

While figuring out a normal human beings status is a bit of a bitch, artists are simple. They even have a web-page where they are all ranked: <http://www.artfacts.net/en/artists/top100.html> Rank 1 is Warhol, 81 is Edvard Munch. . I've been hanging with people around rank 4000. Since the ranking lists artists both dead and alive, 4000 is still pretty high up on the scale. They live pretty well off their art and sometimes make individual sales around the 10-50K EU mark. But still, sometimes they are broke, because they spent the money thinking their career was taking off, and then it just didn't. No one is safe, or worth more than their current value. A lot of the big money in art comes from investors wanting to make a profit by reselling artwork to someone who will pay even more for it, so seeming successful, and being connected to people who are, is part of the job description for any aspiring artist, and can be just as important as how "good" you actually are. (If there is such a thing. Who decides that, anyway?) In short: Namedrop important people whenever you can. If your artist gets work sold, post about it, if s/he has a gallery opening, or an upcoming gig of any kind, let it be all over FB. But also: Share in other peoples glory. Even

if you want to kill that pretentious bastard for making more money off one crappy artwork than you've earned this year, you WILL like his post, because you need him to like you, and maybe mention your name to one of his own buyers. This does not mean that you cannot develop deep emotional relationships based on creative and openminded collaboration, or that you can't, as a game-rule, diss someone just because they're selling well. It just means that as a backdrop to everything else - this is how the world works. The honest ones are honest about it. The dishonest ones pretend this is not the case. But in the end, you all have to care about it, or you will have to go back to flipping burgers behind a greasy counter.



Artfacts profile. It's like a character-sheet for artists!

Please use the number of dots / sales you got during the VALUE Biennale (if you were there) as a guide to your Artfacts-ranking. You are judged not only on sales, but to whom you've sold, who's your gallerist, the number of solo shows etc. Dive into Artfacts and discover the world of Value and Art for real. It's fascinating reading.

As a new player, please talk to one of the GameMasters if you plan to play as an artist with a lower ranking than 10000, as it requires us to make sure the others recognize your name etc.

0-2 Less than 50K Not on the list.

3-5 Around the 30K mark. Low on the list.

6-10 Around the 10K mark.

11-15 5-7K mark. This is internationally successful by the way. Banksy is 6674 and rising.

15-20 3K mark. This is the highest our artists go, with the exception of Arturo, who's in the top 500 right now.

Yes, and while your character may pretend not to care about ranking, he or she REALLY does. The one's that don't talk about ranking and sales are often just assumed to be failures with nothing to show.

Street-artists and their ilk appear to have their own loose status-hierarchy mixed up with skaters and designers. I dunno that much about this system but some googling will probably set you on the right path. One of the good things about having a game set in reality... if you need more inspiration to really be able to picture the story world or make up your character, then google is your sourcebook. Read art blogs, art magazines, even the pages of Financial Times can be great material to check out if you're interested in learning how art and investment banking are tied together. Several of the artists (not everybody) in The Warehouse lean towards the political left, but who will really dare bite the hand that feeds them, when push comes to shove? This is way easier said than done.

Task: Define your RANK and write up the facts you find about any artist on www.artfacts.net. As long as you are not absurd and follow your character concept, your artifacts-style profile is yours to create and rank yours to decide.

2. Authenticity. If you can't link your work to the history of art or talk up a believable storm about what a found prodigy with a super-interesting-life-story-on-the-margins-of-society you're basically screwed. Only a hot-shot gallerist can save you now. For more on faking knowledge of contemporary arts, see letter one and two for "The Artists", larp game.

3. Reputation. Reputation is linked to status and authenticity. True quote from a quite well known New York based artist friend of ours; *"I didn't sell to Brad Pitt because EVERYONE knows he has extremely poor taste. I would be devalued if I did that..."* You are a brand. If a collector buys your work and sells it cheap, you will be devalued. You are responsible for your own brand, all the time. Don't be afraid to talk about yourself. It is always better to be known for being an asshole or a fuckup than to not be known at all. Being an artist is putting yourself out there and being judged for who you are as well as for your work. Remember to compliment each other. Apart from money, open praise of their work is the most valuable gift you can give a fellow artist, so be sure to use it on the right people. They might return the favor, and if they do, you both win.

4. Belonging. This is not something artists talk about very openly. They just know who belongs and who is a poser, and different groups have different ways of determining that. Your characters are about to commit a series of actions that WILL put you outside the established fine arts-world. This might be easy for street-artists who never belonged in that world to begin with, but for the majority of you this is a decision comparable to breaking up from a marriage; it will change your life, and everything you know, for better or for worse. Imagine being banned from doing whatever work you do in real life, with ridicule and loss of status to boot, but also; The potential for glory of a completely new kind. The only thing you have to hold on to in this new and risky situation is each other. If you back each other up the world will have to pay attention and take what you are doing seriously. If The Spiral falls apart by internal bickering or by someone ratting the others out, you will all look like naive failures. No matter how much you may disagree with someone on a personal level, this is a bond that should not be taken lightly. Most of you should struggle to get The Spiral accepted as a part of arts-canon rather than not giving a shit; You are all putting your reputations on the line, and if it falls apart, your careers will fall with it.

5. **Fashion.** Yes, there's a LOT of fashion-gripes on the art-scene. Anything visual is a statement. You better have something to say with, and about, your style or be hipsterishly carefree. Even a non-statement is a statement: Punk and grunge was also a way to say fuck fashion, until it became the fashion.
6. **Sex.** What else? Who's fucking who is vitally important in a relatively small world where fortunes are made or broken through trust, reputation and sheer hype.
7. **Drugs.** Good for art? Not good for art? Good for that artist? Not good for that other artist? Can I have some? I really shouldn't but what the fuck. E is so 90's! Coke and weed seem to be the top sellers with the arts crowd. And alcohol of course. It's more likely your artist has a (past?) intimate relationship with booze and other drugs than not.
8. **Art.** The most important thing of all. What is good, what makes you feel what, what is good but will never sell, what will sell but is not very good, what is NEW, how can you trace it's lineage and what is your relationship to it? Check out contemporary arts news to see what's going on right now, and comment on whatever you find interesting. Talk about what kind of work you are currently doing in The Warehouse. Ask for feedback and develop ideas together, both for personal artworks and the challenges that are posted on the spiral.eu page.
9. **Random shit they love.** Artists are, believe it or not, very different people with very different interests. They tend to have powerful interests and be able to verbalize their connection to their work, but beyond that anything goes. Be human, but never forget your art.

A note on realism / money / awesomeness

It's easy to get carried away when roleplaying. Claiming to own Tunguska or being responsible for 9/11 is as easy as describing vomiting with nervousness before a gallery-show. As easy but in no way better. Sure, there are some special people at The Warehouse, but they do live in the real world. None of you have gotten away with murder or won the Eurovision song contest. Generally, be careful with any events that would have made major headlines. If something another player states seem impossible, it probably is. Make your characters feel grounded and real. They WILL end up in a real life-or death situation later on as things become very serious, so don't sweat it. The major dramatic events in your character arc should be linked to the timeline..

Recording and editing video

Perhaps the very best way to show your character's actions is through the use of video. It's really easy to just turn on the web-cam and play your character and throw the clip on Youtube and Facebook. And fun. It's the most like larping you can do alone. At least outside of a closet in Turkku. It's useful to have some visual indicator that you are not yourself (unless you are of course). Most of our players have tats,

haircuts, facial hair, makeup, weird clothes (dem hipsters...) or something like it to differentiate between self and artist character.

Also for all you original Warehouse crew; there's more than 200 hours of video from the last game waiting to be used for this, all from the VALUE Biennale and the days around it. If you did or said ANYTHING interesting during the game, look it up in the material, edit a snippet and put it up as the start of your personal plotline. As the raid, and thus hard times are approaching fast, please hurry up and get your story out there. Not that video posting will stop with The Raid, but anyways.



Some stuff you can do with video:

1. *Hint at a secret. Nothing grows curiosity like the alluded-to.*
2. *Reveal someone's secret / show a scandal. Perhaps the best way to start a conflict plotline.*
3. *Show a relationship between two characters. When posted this becomes a very strong image of the relationship, trace it from there and develop the contact between your characters.*
4. *Brag. Show yourself / your work as beautiful, smooth, valuable, cool or whatever. Remember, it doesn't have to be the coolest thing since bread sliced by Andy Warhol. Taste is very subjective, and what is crap to you can be a masterpiece to someone else. Perhaps your character doesn't even believe it, but is really suffering from all kinds of doubts and creative anxiety. But s/he will fake it until s/he makes it. If you can sell off a carton of milk on a pedestal as a brilliant masterpiece, no one is to say you can't.*
5. *Stop bragging and tell the raw/tragic/dirty/disgusting truth for a few minutes. Everyone loves a fuckup. Partly because almost none of us have an unbreakable self esteem, and it's always nice to see that at least someone is more tragic than you are. But also because the struggles, and how you deal with them, is, in it's core, very much a part of being an artist, a part of doing anything ambitious or daring. Like Astrid Lindgren puts it: "You cannot be brave if you do not fear." So dare to be honest about your fears and shortcomings, artistic and personal. Others will find inspiration in your footsteps.*
6. *Build a game/mystery. Edit a clip and ask a fun question about it. Who is in love with whom in this clip? Why is Levin so upset with Francis in this clip? How many spirals are there in this clip? Post the clip with a poll or open question to be answered in the comments.*

CREDS

The Warehouse Members have designed The Spiral to be a successful social game inspiring people to do their own work. This means they have built a fully-fledged online game where everyone can look for the stolen paintings. You use CREDS to perform searches in the game. You earn credits by performing creative challenges or by being nice to Warehouse Members. That's right, any social contact a player has with one of you veteran players is meant to be rewarded with CREDS. If you feel like giving them out that is.

Creds will be publicly introduced to The Spiral at launch on the 21st of August. You can earn credits before this date, but not spend them.

Warehouse Members and Spiral Artists

The participants in The Spiral are divided in two categories; Warehouse Members and Spiral Artists. If you were physically present at the VALUE Biennale, as played in October 2011 in Coipenhagen, you are a fully empowered Warehouse Member. The rest of you are a wonderful Spiral Artists, friends, lovers, enemies and random contacts of Members, you can even be complete strangers, but you are not in the innermost circle. The difference between Members and Artists is pretty simple;



- **Warehouse Members** have some knowledge of how The Spiral works from the inside and can distribute large pools of CREDS to the Artists they consider worthy. Basically Members should reward any Artist or plain audience member who contacts them by giving them some CREDS, either through a yet-not-programmed-web-interface or by giving them a redemption code with 10 figures and some letters. Some of you have seen the business-cards. You'll all have some sent to you. These all have a redemption code worth some CREDS. Warehouse Members are rewarded with extra CREDS by testing challenges etc. but can only give them to others. Warehouse Members cannot find the paintings, but can influence who wins by giving out large pools of CREDS. Thus, everyone will want to be cozy with the Warehouse Members and suck up to them. Enjoy the status and use / abuse it like your characters would. In short, the more you participate in the testing of challenges, make videos etc, the more your taste will decide who "wins" and finds the paintings.

- **Spiral Artists** (this is what we call any member of the audience who plays The Spiral map-game, performs challenges and so on. They earn CREDS by performing challenges, talking to Warehouse Members or playing casual flash-games. They spend it on searching for the 6 paintings. Spiral Artists will most commonly be playing themselves, but some will have read this and earlier letters and will play as

contemporary artist characters. You may not even be able to tell the difference. The game is really built to be fun, simple and easily accessible for Spiral Artists, so give them a fun time when they reach out to you. They may try to ask about The Artists (Francis, Ella etc.) since you are their friends. Feel free to share your memories and knowledge of them, just don't give away where they are hiding from the police. In general, treat Spiral Artists as fellow players and have a blast with them. Some may require coaching in roleplaying etiquette or need some insights on how to fake contemporary arts, give it to them most graciously.

Final Note: Why?

Yup. It is true that we have been ranting a lot about the ugly parts of the social and economic hierarchy in this letter. It is also true that the tone of the first two days of The Warehouse larp were quite dark. Several artists were suffering from deep doubts about whether they belonged in The Warehouse, and some even doubted if they really belonged in the art world at all. When the number next to your artwork seems more important than the piece itself, when competition seems to make all collaboration impossible, and fear of looking bad or silly stifle most creative impulses and ideas, it can be difficult to remember the pure joy of creating something that made your character decide to be an artist to begin with. The reason we have put so much focus on this is because this is the backdrop against which our artists - you - are now rebelling.



You risk your career and your reputation and your income because you're sick and tired of that. This does not mean that you have given up your own ambitions or your search for personal glory. Just that you have decided, firmly and as a group, to put all of that second, and to always put the art - the making of it and the sharing of it - first.

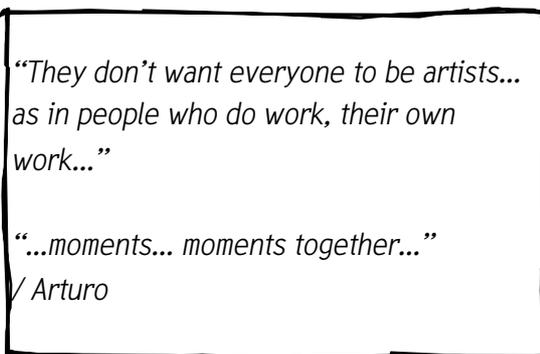
The 30th of June, will, in our timeline, be the last day we played out in the Warehouse, and from that point on, things will spiral out towards something quite the opposite of what was played out during those first two days. It won't be easy, of course, and some of the habits will still stick. But for the artists, at this point, The Spiral has become the symbol for their collective decision to break away from the old structures and create something new, symbolic of their attempt to make their own rules and terms for how art is made, valued and distributed.

Two things are radical about it: First of all that it invites anyone in to take part, to be an artist. The elitists will of course frown on this, because if anyone can be an artist, then that would devalue the celebrity status of "Real Artists". Not all of the content made by random people for The Spiral will be good, interesting or artistically challenging, of course. But then again; Neither is all art presented at the Guggenheim. The important thing here is the act of doing. Of challenging people to not just watch but to - perhaps for the first time since they left kindergarden - create art. Because everything begins somewhere. If you start doing something, anything, no matter how small, and keep doing it, it will, eventually, snowball into something bigger. When you focus on something long enough, you will get better at it. The universe will adjust to whatever it is you're doing. And if many people start doing something, it will spiral outwards into something huge.

Second of all, the artists in The Warehouse have all come to the decision to share in both the work and credit for The Spiral. To do this in a group of three people takes a lot of trust. To do this in a group of 40+ people is a leap of faith over a wide canyon: If any single one breaks the chain all will suffer for it. Your reasons for taking this step might have been purely ideological and intellectual, or you might have done it because of your love for other people in The Warehouse. You might have done it out of sheer desperation, because you're so fed up with your current situation and you just knew something had to change.

Whatever it is: Find your reason. Know it. Repeat it to yourself, and to your fellow artists, when things turn bad. Because - of course - things will turn bad, and when they do, what you hold onto is your faith in your own cause of action, and in the people who will be there to hold your back. You might not trust all 40+ with your life, but you will probably trust at least one, and if you're lucky, several, like that. Find out who those people are. Know them. Repeat your vows of trust to each other, and your faith in them, when they doubt - in themselves or in what you are doing.

Many of you have been living in the same space, and seeing someone every morning in their pyjamas inevitably makes even the most lofty celebrity look human after a while, and a person you couldn't stand



"They don't want everyone to be artists... as in people who do work, their own work..."

"...moments... moments together..."

/ Arturo

when you first met them might very well have become your closest friend. Use the private chat to develop and deepen relationships, in real time, or to create and play out memories of scenes that has already taken place.

Post suggestions for plotlines in the Secret Group of Awesome Artists. If you play out anything in a private chat (remember that you can invite several people into the FB chat channel) that might be interesting for others to know, post the results there, or, if you like, copy paste and send it to us Game Masters. By the end of next week, everyone should know who their most trusted ally is. Because as much as this is a game, and a series, about art, and about being valued, it is also very much about trust. About the heroic stunts you can pull off when it is there. And about how badly things can go wrong when that trust is broken.

Because in the end, no matter what our egocentric culture tells us, our value will always - at least to a degree - be determined by other people. And if we want to change the current system and how it values us, the most radical thing we can do is to value one another high enough to have their backs when things go wrong.



Dramatis Personae - Characters and players in The Warehouse

Keassens - played by Tim Bosje

Working with the aesthetics of copy / piracy / sharing has made dutch conceptual artist Kaessens a household name when selling images to Wired and other internet lifestyle magazines. Kaessens seems to be changing direction as he recently is working with interactive sculpture, game-like performance and post-mortem mythologies.

<http://www.facebook.com/tim.keassens>

Vatanen - played by Anna Nuumi

Ever the antagonist, and the radical even among radicals, Vatanen challenges not only the details of current political systems, but our very faith in civilization itself. Some describe her work as apocalyptic and nihilist, others praise her for pushing environmentalist and feminist issues to the next level, but one thing is for sure: No matter her topic, Vatanen never falls into the category of the political correct, and the fact that she has as many haters as she has fans within the aforementioned groups has never seemed to bother her.

<http://www.facebook.com/artistvatanen>

Levin - played by Monica Hjort Traxl

A virtual prophet of polyamorous relationships and deconstruction of social norms, Levin has managed to do something few artists can brag about: She has won the respect of the fine arts scene as well as the love of the "common people". Often working in the space between installation, performance and documentary video and photography, she blurs the boundaries between her life and her art. Her work "34m2", originally documenting the polyamorous collective in which she was living in 2006, has been reenacted at several festivals, both related to art and to queer community.

Carlén - played by Morgan Jarl

Now part of the Hansen/Carlén duo, Carlén started out as a nude and fashion model, but he soon moved into the territory of high art. During the last five years he has acted as Hansens canvas, exploring themes of submission, control, bordering on mysticism as well as politics.

<http://www.facebook.com/peter.carlen.1>

Hansen - played by Mirjam Lundqvist

Sharp, precise, and always exploring the boundaries of human nature, the work of the Hansen/Carlén duo has carved a very unique position in the art world in recent years, and inspired many other young artists in their work. Hansen is known for her exploratory approach to art: Most of her works are living installations that grow and change, and her latest collaboration with Carlén, The Control Box, has definitely made it's mark in the Warehouse.

Artownage - played by Marc De Wreede

As a rising celebrity on the arts scene, Artownage came to the Warehouse with almost no previous record, but quickly made a name for himself during the Value Biennale when renowned art collector Ulving bought his piece, and also offered to sponsor his future endeavors. Artownage himself claims that he piece was really a way of saying "fuck you" to the whole concept of fine arts and the underlying social hierarchies that defines what is considered good and bad art. Originally the new kid on the block critiquing the system from outside, some argue that he might now loose his edge, since biting the hand that feeds you is indeed a hard thing to do. As one of the residents of the Warehouse, he now spends most of this time working on new soundscapes, some of which you can check out here:

<http://soundcloud.com/artownage/black-box-project-1>

<http://www.facebook.com/artownage>

d'Hease - played by Thomas Rycke Waert

In an era where photography and cypasting has replaced hard earned skill, d'Hease has made it his life's mission to specialize in techniques now mostly forgotten. With his perfect reproductions of classical paintings, he is one of the most sought after artists for anyone who would like a Rembrandt or a Rubens on their wall, that only the most skilled curator eye could distinguish from the real thing.

Rank - played by Elin Nilsen

As an art critic who holds the ear of many of the most important collectors and gallerists, Maria Rank has for many artists been a name to be feared. Brutally honest in her opinions, she has ended many up-and-coming careers with just a single cutting sentence. After becoming part of the Warehouse community, she has changed her approach though. You can read her blog here:

<http://pullingrank.blogspot.no/>

Engel - played by Hampus Ahlbom

Certainly one of the most provocative artists to have passed through the Warehouse in recent years, Engel became news in a big way both on in the world of fine arts and in mainstream media when started selling off his own body parts as relics on e-bay. His stated intention was to go to Afghanistan, walk through the battle field and have himself shot down by allied forces. Although his work carries heavy political content, many argue that this work is just the last desperate act of an already suicidal man. Coming to the Warehouse might have changed that though. Engel disappeared in October last year, and apart from sporadic updates from his old friend and lover Vera Saarinen, he has been keeping very much off the radar. It is still unsure if he will in the end go through with his original plan.

Bevan - played by Nathan Hook

Bevan made a name for himself in 2010, when exposing his terminal cancer diagnosis through a series of video rants on the subject of death. It is yet unsure if he will have the time to make headlines again, since the disease has taken it's toll on him in recent months. As for now, he is still one of the permanent residents of the Warehouse.

<http://www.facebook.com/pages/Nathaniel-Bevan/311608768915479>

Peirsman - played by Kasper Friis Hansen

Piersman's photo-series featuring male genitalia twisted into playful shapes marks the return of the promising Danish photo - artist, who has been seen visiting galleries enthusiastically since his last success with "Daytona '95" in 2009. Piersman is officially single, just in case you're wondering.

<http://www.facebook.com/kalle.peirsman>

Raunow - played by Jannick Raunow

Danish actor, video-artist, director and audience-interaction enthusiast Raunow recently had some critical and audience success with his interactive version of Tjeckows "The Bear". Check it out here.

<http://raunow.dk/bjoernen.html>

<http://www.facebook.com/jannick.raunow>

Bogen - played by Tor Kjetil Edland

If many artists shun the word "propaganda", Bogen has always been very up front with the fact that he uses his art as a means to sway public opinion. Often working with topics relating to orientalism and the subjectivity of The Other, he challenges our western centric view on art, culture and value systems.

<http://www.facebook.com/kai.bogen.1>

Ziegler - played by Claus Raasted

As one of the gallery owners sponsoring The Warehouse Residential program, Ziegler of Copenhagen has a place close to the hearts of many artists. An influential taste-maker and keen observer of rising talent, Zieglers opinion is valued and you can expect to see him in intimate conversation with fresh talent at any opening involving Warehouse members.

Fors - played by Johan Fors

Young, up and coming artist Johan Fors was along with Artownage one of the artists who went from being virtually unknown to being the talk to the town after the VALUE Biennale, for more reasons than one. Combining morbid aesthetics with a quirky sense of humor, his works are equally likely to make you grin or feel repulsed.

<http://www.facebook.com/johan.fors.54>

Nygård - played by Victoria Winge

With her energetic DIY-attitude, Nygårds's music performances often turn into participative events where the audience becomes very much a part of the end result. Somewhere in between spoken word artist, DJ, sampler, singer and conductor of the urban soundscape, everyone in the Warehouse knows that the moment she takes the stage, they will all be not just spectators but a part of her orchestra.

Bratland - played by Josefin Westborg

As the scandal beauty of the art world, no matter if it's related to her art or her life, Bratland seem to stir quite some emotion wherever she shows up. While some claim her work is unrefined and banal, and others claim it is refreshingly honest and to-the-point, Bratland herself has stated on more than one occasion that she "doesn't do art", and she is known for simply walking out of interviews or art openings whenever she gets fed up with what she perceives to be "pretentious bullshit".

Järvilä - played by Vili Nissinen

Finnish-born self-proclaimed anarchist, intervention and performance artist Järvilä recently created a bit of a splash by collaborating with legendary word - artist “Saari” as well as staging a final “fight” performance at a rally protesting events in Syria.

<http://www.facebook.com/jimi.jarvila>

Jacobsson - played by Nina Runa Essendrop

Working with her very personal relationship to spirals as her main expression, Copenhagen - resident Jacobsson has recently sold a series of mixed-media works to heavyweight art collector Aldo Berg, who also represents Arturo. Jacobsson has been quoted saying “...there are basically spirals in any human endeavor worth the name. I believe they are endemic...”

<http://www.facebook.com/milla.jacobsson>

Månsdotter - played by Sofia Stenler

Månsdotter has been an inspiration to the new wave of feminism for some years now. With a background in academia, she builds upon the legacy of Judith Butler, Angela Davis and Susan Faludi. Many critics have commented on the interesting combination of her sober, well-read demeanor, and the pure emotional fury that her art most often expresses. Månsdotter's preferred method of working seem to be to hit hard, provoke everyone to sit up and listen, and then calmly and peacefully teach her audience whatever she feels they need to be taught.

<http://www.facebook.com/profile.php?id=100003922068529>

De Ridder - played by Marc Van Hasselt

If many modern artists are struggling to free themselves of the weight of history and create something novel, De Ridder takes the opposite road and goes right back to the classical values. As an outspoken catholic, and a propagator for the value of beauty for its own sake, he walks the line between pure aesthetic perfection and a gritty reality to which most people would want to close their eyes. His photographs depicting prostitutes, beggars and drug addicts, in a manner that could almost fit into a gothic fashion magazine, has sold quite well, both amongst established art collectors and the general public.

<http://www.facebook.com/sam.deridder.12>

Svärdh - played by Tonja Goldblatt

Svärd began her career in the early 2000 and although her work didn't sell very well during those early years, she was still one of the most respected political artists in the anarcho-leftist community. In 2010, her career took a 180 degree turn when she started selling of her previous work and adaptations thereof to advertising companies. These days, she only paints abstract paintings, and she is - perhaps with the exception of Artownage - the most financially successful artist amongst the Warehouse residents.

<http://www.facebook.com/elina.svardh?sk=notes>

Leth - played by Tuva Nuvotny

Straight and true graffiti artist Leth was already a big name in street art before she came into the world of galleries and champagne openings. Rough, on-the-spot, cutting edge comments about current events has characterized her work for many years, and she still seems to be able to always keep her finger on the pulse of society, and transform it into images that makes you stop and reflect.

Widing - played by Gabriel Widing

With inspiration from contemporary dance and contact impro, as well as participative performance art, a lot of Widings recent work has been focusing on the body and the tactile reality of things in a world that is growing increasingly screen based. Beginning with Circle of Scent performance he held at the Biennale, his works has, much like Hansen/Carlén's Control Box, become one of the recurring happenings in The Warehouse. He is, along with Nordwall, one of the original founders of the arts collective Interactive Arts.

<http://interactingarts.org/widing/>

<http://www.facebook.com/widing>

Nordwall - played by Leo Nordwall

Nordwall is a multi-disciplinary artist who has worked with participative performance art, as well as music, graphic design, and interactive digital art. His Money Stamping project, predating Arturo's own "Reasons to Smile"-money stunt, has been getting new attention in the wake of recent events, and most people in the Warehouse agree that this work must have been a source of inspiration for Arturo - some have even gone as far as to speculate that they might be one and the same. Nordwall is along with Widing one of the original founders of the arts collective Interacting Arts.

<http://postautonomyresonance.blogspot.se/p/leo-nordwall-interactingarts.html>

<http://www.facebook.com/leo.nordwall>

Harding - played by Mikkel Brunberg

Provocative Copenhagen - based concept-artist Harding is perhaps most famous for comments on and modifications of Arturo's work, but his deft handling of a feminist art-hack of his untitled "Matched Underwear" piece at the VALUE - Biennale has garnered him some positive critical attention.

<http://www.facebook.com/photo.phpfbid=10150951677889268&set=a.10150951676019268.438283.681374267&type=3&theater>
<http://www.facebook.com/jacob.hahaharding?ref=ts>

Mc Donald - played by Johanna Mc Donald

As a performance artist heavily inspired by butho, Mc Donald's work, as well as her persona, encompasses both stern, zen like discipline and the giddy, almost childish sense of living in the here and now. In a society where both art and life has become increasingly digitalized, she keeps reminding us that all experience in the end centered in the human body, and that the answers to the deepest and most eternal questions cannot always be communicated through words or images, but must involve other senses and sensations as well.

Poulsen - played by Paw Henriksen

As a sculptor who uses mainly very hard worked materials, Poulsen has been celebrated once and again for his amazing craftsmanship. He has had the Warehouse as home base for almost five years now and whenever there is a rumble or a strange sound in the building, it is usually attributed to Poulsen and his power tools. As of yet, he's only had moderate success with actually selling his pieces, but rumor says he is going to have an exhibition this fall that could very well be the next big thing.

Östergaard - played by Iwein Reimerink

Dutch mystical street and sculpture-artist Östergaards "Dream Machine" (2011) has been prominently featured in Berlin and Amsterdam fanzines as well as at arts festivals in central Europe. His work currently seems to draw more interest from the esoteric community than the established art-world.

Saari - played by Senni Rytönen

Provocative and poetic word art on the streets and walls of Europe is Saari's signum. For many years, she avoided the spotlight - never attended her own exhibitions and refused to do interviews - and speculation about Saari's real identity ran wild. Some rumors are still saying that she might be the one hiding behind the name of Arturo as well. An invitation to the Warehouse finally made the shy genius come out of hiding and show her face in public though, and since then she has been a very active member of the community. This coming out of the artistic closet has still not quelled the rumors though, even though she herself denies that there is any truth in them.

<http://www.facebook.com/SaariL33t>

Idun - played by Jasmine Idun Lyman

Performance artist, archaeologist, stunt woman, designer and photographer, Idun works throughout the whole field of cross media. If there is anything this woman cannot do, it has yet to be found out.

<http://idunartist.tumblr.com/>

<http://www.facebook.com/ldunartist>

Hahn - played by Job Jutten

For the last few seasons, Dutch artist Hahn has worked as right hand for Swedish-born street artist Sigrid Leth (Jamtli 2009, Moderna 2010). In a recent interview with Vice magazine he states his intention to come into his own as a solo-artist, working with one exclusive material; his own hair, worn in dreads since birth.

Bichard - played by John-Paul Bichard

As the resident curator and one of the oldest members of the Warehouse, Bichard, is along with Frishe, Gabrielsson, Lindbergh and Yrsén part of The Warehouse Crew that makes the residency operate on a day to day basis. Apart from being a constant source of inspiration and knowledge for the newcomers, Bichard has had a long career in his own right, working with interactive digital art as well as photography and performance.

<http://www.johnpaulbichard.com/>

<http://www.facebook.com/bichard>

Detta - played by Johan Leysen

The official owner of the building in which the Warehouse residency is located, Detta has become so much more than just that. Old enough to be the father of several Warehouse members, and as a former “could-have-been-artist” he has become almost a father figure for the whole community, always there with an encouraging remark when someone has lost all inspiration, or a witty challenge when someone has lost their edge.