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Untitled. Photographer: Pawel Kadysz (<https://stocksnap.io/photo/OZ4IBMDS8E>).









who criticize games but have not played them in earnest. I think it speaks to what Brent Plate (2010) has emphasized – that lived, bodily experiences of game play may themselves be religious.

**Q2: What about digital games or video games sets them apart from other forms of games in the ways they play with religion?**

I think that digital games differ from other games in the way that they can be experienced. Most digital games can be played alone, as opposed to board games played with other people, and one can experience such solitude as immersive or contemplative. Digital games also engage a player’s visual, auditory, and tactile senses in different ways. Their aesthetics can facilitate a greater attentiveness, absorption, and sense of “flow” through their sound, graphics, and controllers. They can allow people to virtually explore all sorts of alternate realities including dreams and postmortem states. As someone who suffered from severe asthma as a child, for example, I would have loved to have been able to play *Cloud* (2005) – a digital game in which an asthmatic boy confined to the hospital dreams of flying and shaping clouds. The visuals and music create an atmosphere of freedom, weightlessness and ease that I would have welcomed as a child.

**Q3: What game or games in particular piqued your interest in religion and gaming?**

Initially my interest was piqued by Chinese games about becoming a Buddha or Daoist sage that were modeled after secular games about being an official in imperial China. I was fascinated by the way that Ouyi embedded rituals in the game, such as the recitation of the name of Amitābha Buddha, and whether games might serve a







