

# The Art of Chess

Organised by Bendigo Art Gallery in association with RS&A Ltd, London

## Your Move: Australian artists play chess

A Bendigo Art Gallery travelling exhibition

30 October 2010 – 30 January 2011

### Education notes



**Sebastian Di Mauro**

Australia 1955

Lives and works in Brisbane, Queensland

*Homeland rule* 2010 (detail)

mixed media

98 x 300 x 300 cm

Courtesy of the artist and Dianne Tanzer Gallery, Melbourne

Photo: Ian Hill



**Australian Government**

**Visions of Australia**

This exhibition is supported by Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia.

**RS&A**

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## Introduction

*The Art of Chess*, an exhibition featuring 15 of some of the most acclaimed international contemporary artists has been secured by Bendigo Art Gallery for Australia. To be opened 30 October 2010 the exhibition incorporates extraordinary, innovative and curious chess sets commissioned from artists including Maurizio Cattelan (Italy), Jake and Dinos Chapman (UK), Oliver Clegg (UK), Tracey Emin (UK), Tom Friedman (USA), Paul Fryer (UK), Damien Hirst (UK), Barbara Kruger (USA), Yayoi Kusama (Japan), Paul McCarthy (USA), Alastair Mackie (UK), Matthew Ronay (USA), Tunga (Brazil), Gavin Turk (UK) and Rachel Whiteread (UK).

Facing off against this stellar line up will be *Your Move: Australian artists play chess* – 13 Australian contemporary artists, commissioned as part of the largest grant ever awarded by Visions of Australia. Artists to be featured in the accompanying exhibition titled *Your Move* include: Benjamin Armstrong, Lionel Bawden, Sebastian Di Mauro, Michael Doolan, Emily Floyd, Claire Healy and Sean Cordeiro, Robert Jacks, Danie Mellor, Kate Rohde, Caroline Rothwell, Sally Smart and Ken Yonetani.

Players in the away team include extraordinary spotted fungal sculptures by Yayoi Kusama; a slick, finely crafted set of glass and silver pill bottles sitting on a surgical trolley by Damien Hirst; a whimsical chess set by US artist Paul McCarthy using objects found lying around his kitchen; a good versus evil set by the Italian Maurizio Cattelan which pits Hitler, Rasputin and Al Capone against Martin Luther King, Mother Teresa and Superman; and a set by the Chapman brothers based upon their trademark mannequins with open mouths and penis noses.

In the home town favourite players include heraldic and anthropomorphised animals, literary characters, and beer bottles and coasters set on a playing field of a rickety Australian picnic table.

Bendigo Art Gallery has instigated these exhibitions and Australian commissions.

## *The Art of Chess*

### **Maurizio Cattelan**

Italian artist Maurizio Cattelan is perhaps best known for his mischievous sense of humour, challenging the mores of the art world and public alike. In 1997 he filled the Italian Pavilion at the Venice Biennale with stuffed pigeons and in 1999 displayed *La Nona Ora* at the Kunsthalle in Basel, an installation comprising of a waxwork mannequin of Pope John Paul II being squashed by a meteorite (seen in London as part of the *Apocalypse* show at the Royal Academy). Maintaining the provocative power of laughter in his RS&A commission fabricated in porcelain by Bertozzi and Casoni, Cattelan has decided to populate his highly figurative chess set with good and bad figures, both admired and despised. The king on the black side is Adolf Hitler, opposed on the white side by Martin Luther King. Other notable figures appear as pawns, including Donatella Versace, Rasputin and General Custer (black) and Superman, Mother Teresa and Sitting Bull (white).



Maurizio CATTELAN

Italy 1960

*Untitled* 2003

hand-painted porcelain, Wenge, timber, foam, suede

Courtesy Murderme Ltd

Image courtesy of RS&A Ltd, London

### Jake and Dinos Chapman

British artists Jake and Dinos Chapman started working together in the early 1990s and have become one of the leading art partnerships in the contemporary British art world. Their first body of work was based on a variety of sculptural interpretations of Goya's *The Disasters of War*, which they fashioned out of toy soldiers and mutated mannequin parts (and has since been destroyed). In 2000 they produced *Hell*, a giant 1:32 scale reinterpretation of mass genocide and more recently have completed a series of works that combine faux African sculpture with McDonald's inspired iconography.

The Chapman brothers have also exhibited an edition of Goya's original *The Disasters of War*, over-painted by the artists with clown heads. For their RS&A chess set commission, the Chapman brothers chose to create a game played by post-apocalyptic adolescents, the one side white with cheeky phallus-like noses and Arian haircuts and the other side black with Afro hair. The set is displayed in its own handcrafted games box, the board inlaid with white and black double-headed skull and crossbones.



Jake and Dinos CHAPMAN

England 1966 and 1962

*Untitled* 2003

bronze, glass, paint, human hair, timber, felt

Private collection, London

Image courtesy of RS&A Ltd, London

### Oliver Clegg

A multifaceted artist, capable of producing brilliantly conceived and meticulously executed works in a broad range of expressive disciplines. He often incorporates and reworks found objects with a history to them, like heavily inscribed and paint-splattered ex-art school drawing boards or pages from old diaries and books. Although he tends to excel at using traditional materials and techniques his work retrain a powerful conceptual edge and the press have hailed him as a rising star of the London contemporary art scene.



Oliver CLEGG

England 1980

*Wo auch immer ich hingehe, merke ich dass ein Dichter bereits vor mir da war*  
(Everywhere I go I realise a poet has been there before me)

2008

timber, leather, resin, apint, felt, glasses, calliper, rulers, magnifying glass

Private collection, London

Image courtesy of RS&A Ltd, London



### Tracey Emin

British artist Tracey Emin uses art as a raw form of confession and revelation. Using her own life events as inspiration for work Emin shows us her lowest and highest life moments in candid, and at times, disturbing works. For her chess commission she has created exquisite bronze pieces, modelled in clay with her hands. Spread over the set are unique monoprints and handwritten texts and messages in ink on fabric. The whole set can be packed away into the accompanying travelling bag that is decorated with a specially made brooch – an homage to the artist's favourite brooch.



Tracey EMIN  
 England 1963  
*Chess set*  
 2008  
 patinated bronze, quilted cotton fabric, ink, Corian, silver brooch  
 Courtesy of RS&A Ltd, London  
 Image courtesy of RS&A Ltd, London

## Tom Friedman

American artist Tom Friedman has made a name for himself by transforming mundane everyday objects into beautiful and often surreal works of art. His first sculptures were fashioned out of such unlikely items as white Y-front underpants, washing powder and plastic straws while later works have included intricate self-portraits chiselled into the head of an aspirin, giant figures carved out of Styrofoam and a series of macabre and mutilated bodies made entirely out of coloured construction paper. In all cases, his sculpture rethinks the nature of the material that he is working with allowing it to express its inner form. For his chess commission Friedman continues his interest in mixed media by creating a random *mélange* of disparate objects, many of which are reminiscent of his larger sculptures. Miniature pawns in the form of a tiny steel ball bearing or miniscule self-portrait carved out of Styrofoam and staged against larger objects such as a modified Crest toothpaste carton and a can of defunct Busch beer. The king on the white side is an exact replica of a previous large-scale work while on the black side it takes the form of a pencil in reverse perspective. When the set is not in use it packs away into a perfect cube, the wall mounts, beer and tree trunk stools fitting snugly underneath the table and then covered by an outer wooden casing which for Friedman represents what he has termed, 'a metaphor for the mind'.



Tom FRIEDMAN  
 United States 1965  
*Untitled* 2005  
 mixed media  
 Courtesy of RS&A Ltd, London and Luhring Augustine Gallery, New York  
 Image courtesy of RS&A Ltd, London

### Paul Fryer

Artist Paul Fryer is best known for his hyperrealist sculpture and his fascination with science and the cosmos. Fryer's chess set is called the Tesla Set in honour of the great and peculiar inventor Nikola Tesla. Some credit Tesla with the invention of the vacuum tube, on which the set is based, although this is an area of some dispute. Fryer decided to honour Tesla for his artistic attributes rather than his scientific achievements, as he liked to play with lightning and high voltage generators and loved spectacle and sensation – Fryer shares these interests and has made extraordinary works that detect atoms in space and sculptures that create lightning. The board of the chess set powers the vacuum tube pieces so that when unplugged the individual pieces glow for a little while, struggling to keep connection with the board, and then die. Plug them back in and they reactivate.



Paul FRYER  
 England 1963  
*Chess set for Tesla* 2008  
 wood, glass, electric components  
 Courtesy RS&A Ltd, London and All Visual Arts  
 Image courtesy of RS&A Ltd, London



### Damien Hirst

British artist Damien Hirst achieved notoriety for his sculptural works incorporating animal parts or whole animals preserved in giant tanks of formaldehyde, the artist's interpretation of and fascination with the classic themes of life and death. This predilection for art as life/life as art is further reflected in the artist's interest in medicine cabinets and pill bottles, symbols of the modern world's obsession with mortality. For his RS&A commission Hirst continues with this theme by casting medicine bottles in silver and glass with specially modified labels on each side. The labels for all pieces are etched or sand blasted respectively while the board is made from glass and mirrored glass displaying the biohazard sign throughout, placed upon a freestanding surgical trolley with accompanying white leather dentist chairs. The full set is also housed in its own specially designed medicine cabinet.



Damien HIRST  
 England 1965  
*Mental Escapology* 2003  
 glass, silver, stainless steel, mirrored glass, enamel, silkscreen, timber, leather  
 Private collection, London  
 Image courtesy of RS&A Ltd, London

## Yayoi Kasuma

Japanese artist Yayoi Kusama has pursued her principal themes of infinity, self-image and compulsive repetition ever since the 1950s, when she created her first series of artworks, *Infinity Nets*, paintings covered in endless net-like patterns. Throughout the 1960s she lived and worked in New York where she became a well-known figure on the Manhattan art scene, filled with happenings, the sexual revolution and anti-war protest, before returning to her native Japan in 1973. For much of her career Kusama has suffered from what she terms 'acute obsessional neurosis', stating, 'painting pictures has been therapy for me to overcome my illness'. She paints spots and pumpkins in an effort to control her incessant and recurring hallucinations. For her RS&A chess commission, produced by the German porcelain company Villeroy and Boch, Kusama designed an organic chess set and board. Its white and yellow background covered in brightly coloured red and black spots. Housed in its own leather pumpkin container, this chess set could be one of Kusama's hallucinations made real.



Yayoi KUSAMA  
 Japan 1929  
*Pumpkin chess* 2003  
 hand-painted porcelain, leather, timber  
 Courtesy of RS&A Ltd, London  
 Image courtesy of RS&A Ltd, London

American artist Barbara Kruger is best known for her hard hitting public art interventions that utilise the language and finesse of advertising to question stereotypes relating to gender and race. In the early 1980s she was one of the first artists to use the central digital advertising screen in Times Square, New York questioning the escalating arms race between the United States and the Soviet Union. Since then her recognisable design aesthetic has been seen all over the world co-opting traditional advertising space such as billboard posters, public transport and shopping centres. A master of manipulation in both image and text, her work always carries a philosophical or political message such as 'Memory is your image of perfection' or 'I shop therefore I am'. For her RS&A chess commission Kruger has produced a unique audio chess set where each piece on the board is a miniature speaker. Designed loosely on the famous 1924 Bauhaus chess design by Josef Hartwig in red and black Corian, every chess piece contains a series of different audio recordings from classic Kruger questions such as 'What time is it?' and 'What's up with your hair?' to equally provocative Kruger announcements like 'You feel comfortable losing,' or 'You can't be serious'. When heard together during the course of a game these real voices construct an audio conversational piece that parallels the act of playing chess. As a final assault to the senses, the set is packaged in its own red flight case that is entirely covered by black and white text.



Barbara KRUGER  
United States 1945  
*Untitled* 2005  
Corian, electronic components, speakers  
Courtesy of RS&A Ltd, London and Luhring Augustine Gallery, New York  
Image courtesy of RS&A Ltd, London

### Paul McCarthy

Los Angeles artist Paul McCarthy is known for his shocking, sexually charged films and installations of the 1970s that often featured the artist dressed as cartoon and pop-culture characters – Olive Oyl and Santa Claus, among others – covered in ketchup and mayonnaise. In recent years McCarthy has developed a ‘dysfunctional aesthetic’, based in part on a fascination with the aesthetic excesses of Hollywood and theme parks, that has led to his creation of giant inflatable Pinocchio sculptures and rubber pirates’ heads. In 1999 McCarthy decided to bolt the entire contents of his Pasadena studio to their exact position before installing them in a container that he turned on its side, a work of art he titled simply *The Box*. Himself an occasional chess player, McCarthy decided to create a similarly readymade chess set for his RS&A chess commission. Looking in part, modular kitchen, and coffee table with party remnants, the sets is constructed entirely from random objects chosen from the contents of his kitchen, among them a ketchup bottle and rubber duck. The board has been fabricated from the artist’s kitchen floor by cutting up 64 identical squared segments that are then arranged into a chequered chessboard at the start of each game. By coincidence, this design bares a striking resemblance to Marcel Duchamp’s own wooden chessboard, designed to play games of ‘mental chess’ in 1937.



Paul McCARTHY  
 United States 1945  
*Kitchen set* 2003  
 found objects, resin, timber, modified kitchen equipment  
 Courtesy Murderme Ltd  
 Image courtesy of RS&A Ltd, London

### Alastair Mackie

'The Spider, Flye and Ant, being tender dissipable substances falling into Amber, are therein buried, finding therein both a Death, and Tombe, preserving them better from Corruption than a Royal Monument.' *The History of Life and Death*, Bacon, 1638.

In the 1980s scientists discovered that the cell structures of insects trapped in amber remained well preserved over millions of years. The race was on to extract a full DNA strand. If successful the possibilities would be endless, extinct species could be brought back to life and genetic manipulation would reach a new level bringing far-reaching consequences and a completely novel meaning to the term 'playing god'. The conception of Mackie's chess set was influenced by seeing the amber collection in the Department of Palaeontology at the Natural History Museum in London. Each piece encapsulates a single suspended insect, perhaps millions of years old. The white pieces are represented by flying insects, the black side by ground-based insects. So, for example, the white knight is represented by an exotic wasp, the black king, a scorpion. The board takes its reference from a geological sample viewing table. A light box has been set into the surface of the table to illuminate the insects trapped in the clear amber pieces. Specimen drawers in the side of the table house the pieces out of play.



Alastair MACKIE

England 1977

*Amorphous organic* 2008

timber, brass, glass, bulbs, battery, copal, insects

Courtesy RS&A Ltd, London and All Visual Arts

Image courtesy of RS&A Ltd, London



### Matthew Ronay

American artist Matthew Ronay has come to prominence only in the last few years but already his playful exuberance has attracted international attention. His toy-like miniature sculptures, handcrafted from plastic, wood, metal and painted particleboard often resemble a child's bedroom gone awry and are usually installed on the floor. Described by Ronay as operating in the style of a novel or open-ended story, these works possess a cartoon simplicity while simultaneously referring to specific historical events such as the colonisation of the New World by early American settlers. For his RS&A chess commission Ronay has pursued his love of narrative, producing a surreal 'gay' picnic with an added twist. Cast in bronze and then hand painted with cartoon-like simplicity, the pieces range from pink and blue cup cakes as the king and queen on the white side to two marijuana joints as king and queen on the black side, one with tobacco as in the European style and the other without. The pawns appear in the guise of pizza slices, one side with pepperoni and the other side in plain cheese. All 32 chess pieces are played on a gingham chessboard that doubles up as a picnic blanket.



Matthew RONAY  
 United States 1976  
*Over there in the bushes* 2005  
 bronze, paint, leather, cotton  
 Courtesy of RS&A Ltd, London and Luhring Augustine Gallery, New York  
 Image courtesy of RS&A Ltd, London

## Tunga

Brazilian artist Tunga works with a variety of different material from lead to gold, gunpowder to sulphuric acid. Yet central to his aesthetic is a focus on female sexuality as well as allusions to ancient rituals of the past. In the mid 1980s he created works in real human hair, such as the performance piece *Capillary Siamese Twins* that featured an identical pair of 13-year old twins joined together by a floor length mass of tangled blonde hair. Other works from this period include his series *Exogenous Axis*, a collection of totem poles fashioned out of metal and wood that when looked at from a distance reveal the contours of the female body in their exterior line. For his RS&A chess commission Tunga returns to his interest in the corporeal body to create a set of bronze chess pieces inspired by the artist's own mouth. There are 32 teeth in the head and 32 chess pieces on a board. By transforming incisors, canines and molars into pawns, bishops and rooks respectively he has created a unique and ingenious take on the game.



TUNGA

Brazil 1952

*Eye for an eye* 2005

plated bronze, iron, timber

Courtesy of RS&A Ltd, London and Luhring Augustine Gallery, New York

Image courtesy of RS&A Ltd, London

### Gavin Turk

British artist Gavin Turk makes art that investigates what it means to be an artist. He is interested in the way that fame and celebrity affect the understanding of art and has cast himself in several sculptures as life-size romantic heroes such as Jean-Paul Marat, Sid Vicious, and Che Guevara. For his RS&A chess commission Turk investigates the fascinating historical story of the 'mechanical Turk' – a life sized mechanical figure dressed in Eastern costume that could somehow play chess. This famous automaton of the 18<sup>th</sup> century astounded audiences across Europe and America and is said to have outwitted Napoleon and baffled grand masters. The film features the artist dressed as 'the Turk' in the identical setting and pose from the illustrations made in the 18<sup>th</sup> century. Approximately 14 minutes long the film and shows Turk, dressed in Turkish costume complete with turban, executing the Knight's Tour with one hand in a mechanical fashion. This complex progression consists of moving the Knight across the board until it has landed on every square.



Gavin TURK  
 England 1967  
*The mechanical Turk* 2008  
 HD film on DVD, MDF, timber box with inlay, Sony PS3 HD  
 Courtesy of RS&A Ltd, London  
 Image courtesy of RS&A Ltd, London

### Rachel Whiteread

Since the late 1980s British artist Rachel Whiteread has used resin, rubber and dental plaster to cast often overlooked domestic objects and spaces. Like artists Bruce Nauman and Joseph Beuys before her, she presents the casts of the negative spaces defined by an object as the final artwork, rather than replicating the object itself. Over the years her abstract transformation of familiar forms have included bathtubs, chairs and mattresses, and even an entire house in east London for which she was awarded the Turner Prize in 1993. In 2000 she completed the design for the Holocaust Memorial in Vienna, Austria, a work that comprised of many thousands of negative casts of individual books taken from library shelves. The absent volumes suggested the stories of 66,000 Jews who perished during the Holocaust and Second World War. For her RS&A chess commission Whiteread returns to a domestic theme but this time concentrates on the duplication of her own dollhouse furniture collection. The final chess set is therefore comprised of identical copies of her original miniature chairs and kitchen units, the two sides creating an opposition between utilities and furnishings. The board compliments this overall aesthetic being constructed from carpet and linoleum squares while the box mimics the typography of 1950's modern design.



Rachel WHITEREAD

England 1963

*Modern chess set* 2005

mixed media

Courtesy of RS&A Ltd, London and Luhring Augustine Gallery, New York

Image courtesy of RS&A Ltd, London

*The Art of Chess* statements courtesy of RS&A



## *Your Move: Australian artists play chess*

### **Artists' Statements**

#### **Benjamin Armstrong**

When I was only eleven years old, I participated in a chess tournament. I was fond of the game at this early stage in life, driven there by a puny body that had no desire for the throes of contact sport. Having succeeded in my first game in the tournament, I entered the second with confidence and gusto that defied my little frame. After five swift moves by my opponent, the game was over.

With patience, curiosity and lament, I deduced those five moves and have occasionally executed them on others to some effect.

A chessboard poised with its competing line-ups of sixteen pieces is an appealing, even beautiful, sight – full of latent and potential processes for those initiated into its laws. All the opposing squares on a chessboard brings printmaking to mind – positives and negatives echoing a plate and its image. Printmaking is where I would like to play out my thoughts on chess. As a medium it also has its own strange set of laws; I try not to entangle myself in these.

My work starts with the beginning of a game as the fulcrum. Two concentrating minds; moving, jostling, wrestling. Strategies unfolding and adjusting before the eyes. Searching for a passage through. Looking to survive. Treading water long past five moves.



Benjamin Armstrong

Australia 1975

Lives and works in Melbourne, Victoria

*A turn of concentration* 2010

linocuts, metallic pigments and dyes on paper

107.5 x 107 cm each (3 parts)

Courtesy of the artist and Tolamo Galleries, Melbourne

Photo: Andrew Curtis



## Lionel Bawden

A game of chess is a visual and plastic thing, and if it isn't geometric in the static sense of the word, it is mechanical, since it moves; it's a drawing, it's a mechanical reality. The pieces aren't pretty in themselves, any more than is the form of the game, but what is pretty – if the word 'pretty' can be used – is the movement. Well, it is mechanical, the way, for example, a Calder is mechanical. In chess there are some extremely beautiful things in the domain of movement, but not in the visual domain. It's the imagining of the movement or of the gesture that makes the beauty, in this case. It's completely in one's gray matter.

— Marcel Duchamp in *Dialogues with Marcel Duchamp*, Pierre Cabanne.

My chess set titled *The marksmen* is a succinct take on chess as an oppositional play between light and dark – the struggle of play is equivalent to creating a drawing, a temporal game of chiaroscuro. *The marksmen* mimics the historical model of white and black on a chessboard, using one element which creates a mark (graphite) and another which takes away/removes the mark (eraser). My chessboard has been neatly hand-drawn, using a ruler, in graphite on white paper. The chessboard is a top sheet in a stack of 5000 sheets of white drawing paper (recalling Cuban artist Felix Gonzalez-Torres's paper-stack works, specifically his 1991 blank-paper stack, *Passport*, and the installation of my own 2008 series, *The amorphous ones*). The title *The marksmen* references the central idea in which two opposing teams either create a mark on the page or remove a mark. The name also refers to a marksman as a rifleman whose prime purpose is to 'take out' the target, as it is the aim of the chess pieces to 'take out' opposing pieces.

The notion of a drawing held in delicate suspension inside the work is central to my ongoing sculptural practice, along with themes of disappearance and invisibility. *The marksmen* engages the moment of expectation before play begins, where any number of strategies and games may take place, leading to any number of possible drawings. This work requires the imagining of movement and of gesture as suggested by Duchamp as the implicit notional or invisible drawing contained within every chess game.



Lionel Bawden  
Australia 1974  
Lives and works in Sydney  
*The marksmen* (detail) 2010  
erasers, graphite, paper, timber, acrylic  
80 x 165 x 72 cm (approximate overall size)  
Courtesy of the artist and GRANTPIRRIE, Sydney  
Photo: Ian Hill

### Sebastian Di Mauro

*Homeland rule* revolves around the colonisation of Australia and the ties which bind us to Britain through the constitutional monarch. This game offers people an opportunity to challenge the current status of Australia's reliance on British rule. It empowers the player by providing an opportunity to cut those links and, in a way, be instrumental in creating their own Australian republic.

The two armies represent either country. The Australian army resembles native Australian animals, while the British side uses the conventional chess pieces which, of course, echo the English monarchy.

On the Australian side the king is symbolised by the quintessential Australian animal, the kangaroo; the queen is the emu; the bishop is the Tasmanian devil; the rook is the kookaburra; and the pawn is the koala. The remaining piece, the knight, is represented by the camel. Although not a native animal, it has long been part of Australia's history. The first camels were brought here in 1840 from the Canary Islands. The next major group came in 1860 for the ill-fated Burke and Wills expedition. Today the estimated population of camels in Australia is 400,000 and they are dispersed throughout the arid interior. I have included the camel to signify the importance of non-British immigrants to Australia since colonisation.

These native-animal chess pieces are constructed from resin and covered in rust paint, and they appear as though they have been dug from the red earth of the iconic Central Australian landscape. I have used conventional chess pieces for the British side. These have also been constructed from resin but are covered in bronze – a material that has played a pivotal role in British history. I have constructed the chessboard and table from artificial grass because it offers a contrast between real and artificial and extends the nature/culture debate. It alludes to the time-honoured Australian pastime of lawn mowing, as well as the traditional European art of topiary, which has been embraced by many Australian gardeners in the pursuit of a manicured, formal garden. The simulation of bronze, steel and synthetic grass also alludes to the superficial domination of Australia by a colonial power.

The search for the evergreen lawn harks back to a different land, yet lawns do not thrive in Australia – a continent where much of the land is dry and drought-stricken.

I hope that *Homeland rule* will inspire those who play the game and give them an opportunity to fight for an Australian republic. Perhaps it will also assist the monarchists to see the light and convert to an independent Australian way of governance sans the shackles of the British monarchy rule.



Sebastian Di Mauro  
Australia 1955  
Lives and works in Brisbane, Queensland  
*Homeland rule* 2010  
polystyrene, fibreglass, artificial grass, wood,  
resin, paint  
98 x 300 x 300 cm  
Courtesy of the artist and Dianne Tanzer  
Gallery, Melbourne  
Photo: Ian Hill

### Michael Doolan

Black Moose wanders through the woods as part of his morning ritual, with each step he lumbers further into the forest. He appears almost semi-deflated; his apparent softness exudes a lumpy and tactile body shape. Two portly arms meander by his side; his oversized antlers chafe the sodden tree branches above, scouring the mossy growth that grips the trees' scarred and ageing bark. He continues trudging the forest floor, his thudding footsteps resonate through the misty stillness, punctuated by the muffled snap of twigs and branches, quietly surrendering to the heavy burden. His deeply rutted footprints chart the extent of his journey.

Black Moose continues, his lengthy shadow announces his presence. Startled by this black beast, small creatures make their escape, scampering to shelter in the camouflaged burrows below. The wise brown owls clustered high in the foliage witness the unexpected arrival. Knowingly they hoot and blink their large eyes before retreating to the deep recesses of their tree-top hollows.

Black Moose's attention is drawn to a tree stump in the distance. Its surface glistens among the shafts of light penetrating the broad forest canopy. Cautiously he ventures nearer; as he approaches he makes out a group of minute woodland creatures arranged on a series of squares. They sit atop a hurriedly assembled pile of two old books precariously balanced upon the tree stump.

Inquisitively, Black Moose draws closer; he recognises the group of friendly creatures gathered at one end of the book. They are the small, hard-working animals that live happily together. He has seen them in the forest, building homes and gathering food for the winter months.

At the other end of the book stands a gathering of the most feared beings in the forest; notorious creatures he tries to avoid. These are the entities he encounters lurking in the night-time shadows. They howl at the moon, whisper in hushed tones and huddle around blazing fires. They are known to cast spells and craft concoctions and are feared by the smaller creatures.

Attempting to make sense of such a curious sight, Black Moose's eyes study the puzzling arrangement. Then he realises the entire assembly is the same colour he is: black! Slowly beginning to comprehend what stands before him, he notes the rival forces of the fairytale kingdom are assembled at opposite ends of the book. Suddenly he spots himself among the gathering. A Black Moose stands between the two groups.

'Am I good or am I evil?' he asks.



Michael Doolan  
Australia 1959  
Lives and works in Melbourne, Victoria  
*Chess, a cautionary tale* (detail) 2010  
polystyrene, polyurethane, earthenware, auto  
enamel  
152 x 152.5 x 120.5 cm  
Courtesy of the artist and Karen Woodbury  
Gallery, Melbourne  
Photo: Ian Hill

## Emily Floyd

*Existentialism v science fiction* is a graphic sculpture incorporating large roman letters made in a three-dimensional black and white, square font.

The title of the work takes inspiration from Novel Chess, a chess program designed by D Graham Burnett and W J Walter that was published recently in *Cabinet* magazine. The program permits works of literature to confront each other on the chessboard. The algorithms of great canonical works are pitched against one another to make the gameplay. For example, the battle between *Middlemarch* and *Frankenstein* plays out in sixty-two moves, with George Eliot's *Middlemarch* defeating Mary Shelley's classic work of horror.

Thinking about three-dimensional warfare and the idea of a 'chess sculpture', I was influenced by 3D chess variants such as Asimov's Hyperchess or *Star Trek*'s Tri-dimensional chess. The latter is a variant consisting of seven different levels. The original *Star Trek* prop was assembled using boards from 3D chequers games available in stores at the time and adding futuristic chess pieces. *Star Trek* chronicler James Dixon says of Tri-dimensional chess: 'After a few games one can see how 3D chess can improve starship tactics and inspire three-dimensional thinking (Khan's deficiency and undoing)'.

My top ten chess links:

[www.mygameask.com/question/Should-feminists-be-allowed-to-play-chess-with-two-Queens-and-no-King-1103](http://www.mygameask.com/question/Should-feminists-be-allowed-to-play-chess-with-two-Queens-and-no-King-1103)

[www.tinjail.com/over\\_the\\_opening/shows/kriegspiel-guy-debords-1978-game-of-war-produced-for-computer-by-rsg](http://www.tinjail.com/over_the_opening/shows/kriegspiel-guy-debords-1978-game-of-war-produced-for-computer-by-rsg)

[http://uncyclopedia.wikia.com/wiki/Chinese\\_chess\\_Hermaphrodite\\_General](http://uncyclopedia.wikia.com/wiki/Chinese_chess_Hermaphrodite_General)

[www.chessvariants.com/3d.dir/starboard.html](http://www.chessvariants.com/3d.dir/starboard.html)

[www.classwargames.net](http://www.classwargames.net)

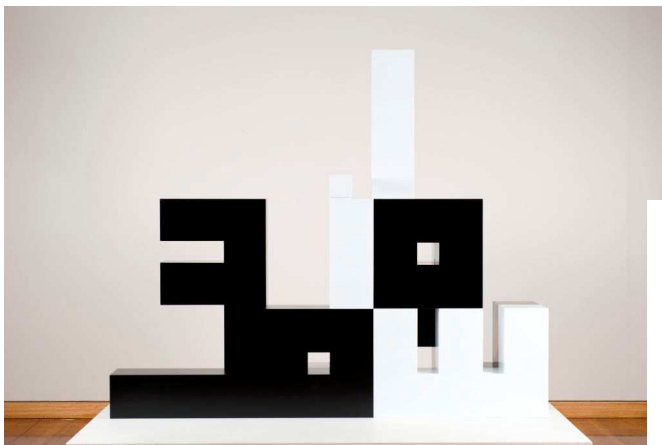
[www.futureofthebook.org/gametheory/?s=chess&order=asc](http://www.futureofthebook.org/gametheory/?s=chess&order=asc)

[www.cabinetmagazine.org/issues/35/novelchess/](http://www.cabinetmagazine.org/issues/35/novelchess/)

[www.chessgames.com/perl/chessgame?gid=1238081](http://www.chessgames.com/perl/chessgame?gid=1238081)

[www.thefreelibrary.com/America's+Cold+War+chess+legend+Fischer+dies+at+64%3B...-a0173594774](http://www.thefreelibrary.com/America's+Cold+War+chess+legend+Fischer+dies+at+64%3B...-a0173594774)

<http://all.thepublicschool.org/classes/search/chess>



Emily Floyd  
Australia 1972  
Lives and works in Melbourne, Victoria  
*Existentialism v science fiction* 2010  
medium density fibreboard, epoxy paint  
dimensions variable  
Courtesy of the artist and Anna Schwartz Gallery,  
Melbourne and Sydney  
Photo: Ian Hill

### Claire Healy and Sean Cordeiro

Although the ancient history of chess lies in India and Persia, from where it was smuggled to the rest of the world by Islamic traders, the modern game as we know it was developed in Europe – the birthplace of Western culture and catalyst of both world wars. Chess is essentially a game of aggression; considered by most as a highbrow board game, it values individual cunning rather than collective co-operation. Chess is an allegory of war: knights, rooks, bishops, kings, queens and pawns fight to the bitter end – the downfall of the opposing king. The engaging adversarial quality of chess has caused it to become an international spectator sport.

The increasing reliability of postal and other forms of intercontinental communication such as the telegram or wireless telegraph meant that the inaugural world chess championship was organised as early as 1851. It could be argued that the increase in international communication also helped stage a war acted out on a global scale given that the rise of chess as an international tournament sport parallels Europe's road to the First World War. We have combined the two to create a chessboard design that reflects the origin of the modern game and the implied violence the game symbolises.

We have portrayed the main combatants within the First World War as pieces within a game of chess. On one side are the Entente Forces: the United Kingdom, France, the Russian Empire, Belgium, Serbia, Canada, Australia, Italy, Romania and the United States. On the other side are the Central Powers: Austria-Hungary, Bulgaria, Germany and the Ottoman Empire. A beer bottle originating from each particular country or former empire represents each power. The size of each beer bottle is roughly commensurate with the size of the force that was engaged in the conflict. This translates into biggest to smallest: king to pawn.

The 'theatre of combat' or chessboard is a picnic table. This table has been scorched and has also been partially covered in beer coasters that originate from Europe. These beer coasters create the checkers necessary for the game to be played and also reference sites in which battles took place.

Each opponent is armed with a hammer that has hammerhead on one side and a beer opener on the other. This creates the notion that the beer bottle contents will be drunk and the bottle smashed each time an opposing player's piece is 'taken'.

The subsequent work is a physical manifestation of the national players involved in the conflict of the First World War – abstracted into the realm of chess – a conceptualisation of mass violence.



Claire Healy  
Australia 1971  
Sean Cordeiro  
Australia 1974  
Live and work in Berlin, Germany, and  
Sydney, Australia  
*The Great War* 2010  
scorched timber, coasters, beer bottles,  
hammers  
140 x 80 x 120 cm (approximate overall size)  
Courtesy the artists and Gallery Barry  
Keldoulis, Sydney



## Robert Jacks

There are two key strands which run through my work: one is a focus on minimal and serial processes; the other is an exploration of a wide range of abstract forms. Over the past few decades the most publicly visible aspect of my practice has been my painting, but I initially trained in sculpture and the production of sculptural works has always been an important element of my practice. During the late 1960s and 1970s I was involved in the making of minimal serial works focused on the cube and grid, while more recent sculptural work has been linked to the various families of abstract forms explored in my paintings. My present practice tends to oscillate between these strands, often bringing them into dialogue within a single painting, set of prints or other work.

The chess set itself already combines these elements. The grid of the checked playing board, the family of forms of each set of playing pieces and the process-based rules of play; all seem a perfect fit for bringing together a number of aspects of my work. Then, of course, there is the link between chess and so many of the artists of the early twentieth century who provide me with inspiration both through form and process. In the creation of my chess set it has been possible to draw on conceptual, visual and historical links between my practice and the place of the game of chess within a visual art context.

Over the last couple of decades I have produced a number of small-scale sculptural works in wood, bronze and other materials. While some of these pieces are singular in nature, others are focussed on the creation of families of forms in dialogue. In developing a chess set, it is this work I have drawn on in the initial prototyping of the playing pieces. Importantly, this sculptural work draws from motifs developed and reworked in my paintings. In integrating the playing pieces with the board, I am continuing my long interest in the grid and cube as a site for the exploration of serial processes.



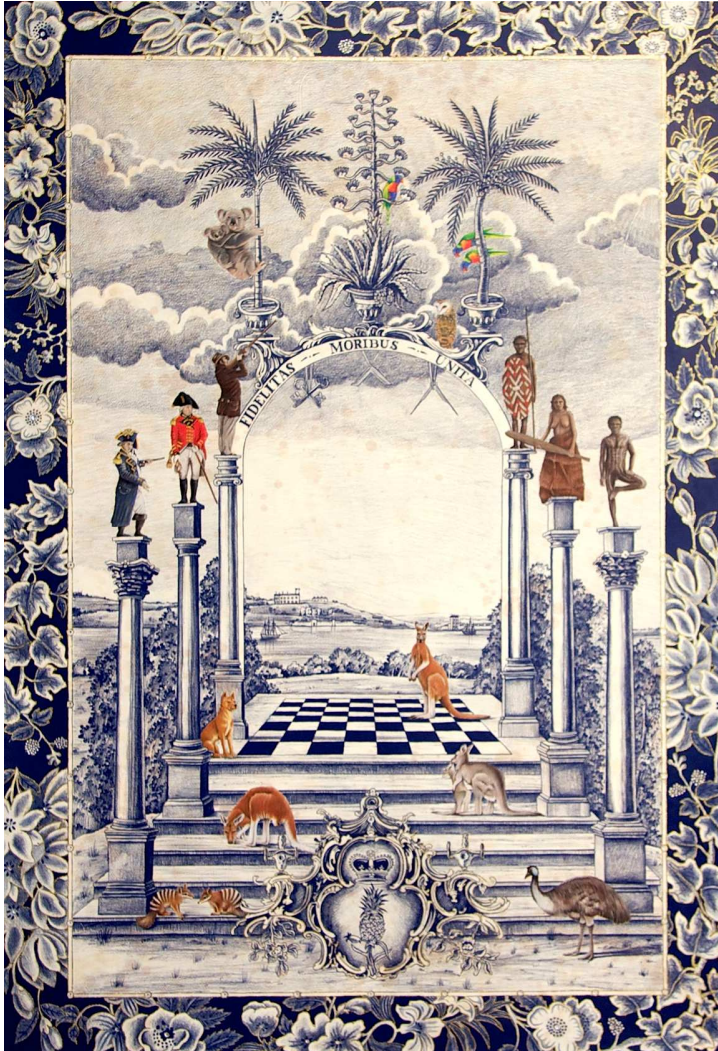
Robert Jacks  
Australia 1943  
Lives and works in Harcourt, Victoria  
*Black on black, white on white* 2010  
acrylic, enamel on timber  
90 x 72 x 72 cm (approximate overall size)  
Courtesy of the artist and BLOCKPROJECTS, Melbourne  
Photo: Ian Hill

### Danie Mellor

My work to date has dealt with specific issues inherent in Australia's history of settlement and colonisation that has stories common to the strategies and methodology of global expansion of empire dating from the seventeenth and eighteenth centuries.

I am interested in including Indigenous people and their presence in my work juxtaposed with Western architectural elements, highlighting the tension of encounter and interaction.

My interest in an interpretation of the game of chess relates to the notion of a 'game' of warfare and settlement over the centuries; of claiming new land and territory in the name of king and/or queen.



Danie Mellor

Australia 1971

Lives and works in Canberra, ACT

*The fruits of labour* 2010

mixed media on paper

149 x 99 cm

Courtesy of the artist. Represented by Caruana and Reid Fine Art, Elizabeth Bay, and Jan Murphy Gallery, Brisbane  
Photo: Ian Hill

### Kate Rohde

I have created a chess set inspired by geological phenomena and Arctic fauna. The overall look of the chessboard is reminiscent of a glacier, with crystal formations and melting icicles dripping down a table made specifically to accompany the chess set. The traditional chess pieces have been re-imagined as animals from the polar regions. I am attempting to relate the attributes and capabilities of the chess pieces to attributes of the animals and their relation to each other in the food chain – much as the pieces in a traditional chess set reflected historical social hierarchies.

The animals include polar bears as kings; seals as bishops; snowy owls as rooks; snowshoe rabbits as knights; and penguins as pawns. They are modelled to appear like melting ice sculptures. The table accompanying the chess set is in keeping with the glacial/geological theme, also resembling a melting ice sculpture with icicles dripping down the legs. The table is inspired by Rococo furniture, typified by asymmetry and flowing curves, and decorated with Arctic motifs of ice and snow.

My interest in creating a glacial chess set is mainly due to my fascination with North American and European animals and environments. I have a particular interest in ice sculptures, crystals and glaciers, influenced somewhat by spending time in Scandinavia and the Baltic region recently during the height of the northern winter where ice and snow was abundant in quantities I'd never seen before. I also feel the glacial/geological theme relates to the game of chess being quiet, thoughtful, slow in strategy and actions, but having occasional bursts of dramatic activity, much like a glacier or iceberg.

This work also has resonances with climate change and the species of the Arctic and Antarctic being threatened by temperature increases and the melting polar ice caps. The chess set has a fantastical, magical quality, which may lead people to think of wider issues, but ultimately it is a visual spectacle to enjoy.



Kate Rohde  
Australia 1980  
Lives and works in Melbourne, Victoria  
*Glacial chess set* 2010  
polyester resin, craft components  
120 x 120 x 90 cm (approximate overall size)  
Courtesy of the artist and Karen Woodbury Gallery,  
Melbourne  
Photo: Ian Hill

### Caroline Rothwell

The chessboard is a battleground. The opposing groups of chess pieces are drawn from an ecological battle currently raging on Australian soil between invading species and endangered indigenous species.

Rabbits, foxes, cane toads and goats face off in a constantly shifting game of survival against the grey nurse shark, Tasmanian devils, wedge-tailed eagles, snakes and bilbies. Marauding rabbit pawns spread out against broad-headed snake pawns. There is a kind of toxic 'fairytale' nature to these animal pieces. They have absurd heraldic and taxidermied tendencies.

The creatures are cast using a unique process where molten metal is poured into fabric waste-moulds. Voluminous forms and stitch marks challenge our perception of the bronze object's materiality. One group of the cast creatures are chromed bronze and the opposing side are patinated bronze – two traditional materials of monumental sculpture.

The chessboard itself relates to the casting process with its stitched history. It is made from canvas with machine-embroidered squares.



Caroline Rothwell  
 England 1967  
 Lives and works in Sydney, New South Wales  
*Chess* (detail) 2010  
 bronze, nickel-plated bronze, embroidery thread, canvas  
 15 x 84 x 84 cm (approximate overall size)  
 Courtesy of the artist and Tolarno Galleries, Melbourne, and GRANTPIRRIE, Sydney  
 Photo: Ian Hill



### Sally Smart

There is no doubt that I now want to play chess, but chess is the game it is in virtue of all its rules ... Don't I know, then, which game I want to play until I *have* played it? or are all the rules contained in my act of intending? Is it experience that tells me that this sort of game is the usual consequence of such an act of intending? so is it impossible for me to be certain what I am intending to do? And if that is nonsense – what kind of super-strong connexion exists between the act of intending and the thing intended? –Where is the connexion effected between the sense of the expression 'Let's play a game of chess'...?

— Wittgenstein *Philosophical Investigations*

My *Conversation piece art family* uses the silhouettes of artists, writers, curators, family, friends and dog: all thirty-two pieces represent the discourse of my art life. The chessboard and pieces are pinned to the wall. The pieces are arranged without assigned chess hierarchies, there are private interactions and art rules in this game. In my process of assembling and *moving*, I determine the game and the rules are altered to find new ways, alternative strategies and outcomes.



Sally Smart  
Australia 1960  
Lives and works in Melbourne, Victoria  
*Conversation piece art family* 2010  
mixed media  
198 x 196 cm  
Courtesy of the artist  
Photo: Christian Capurro

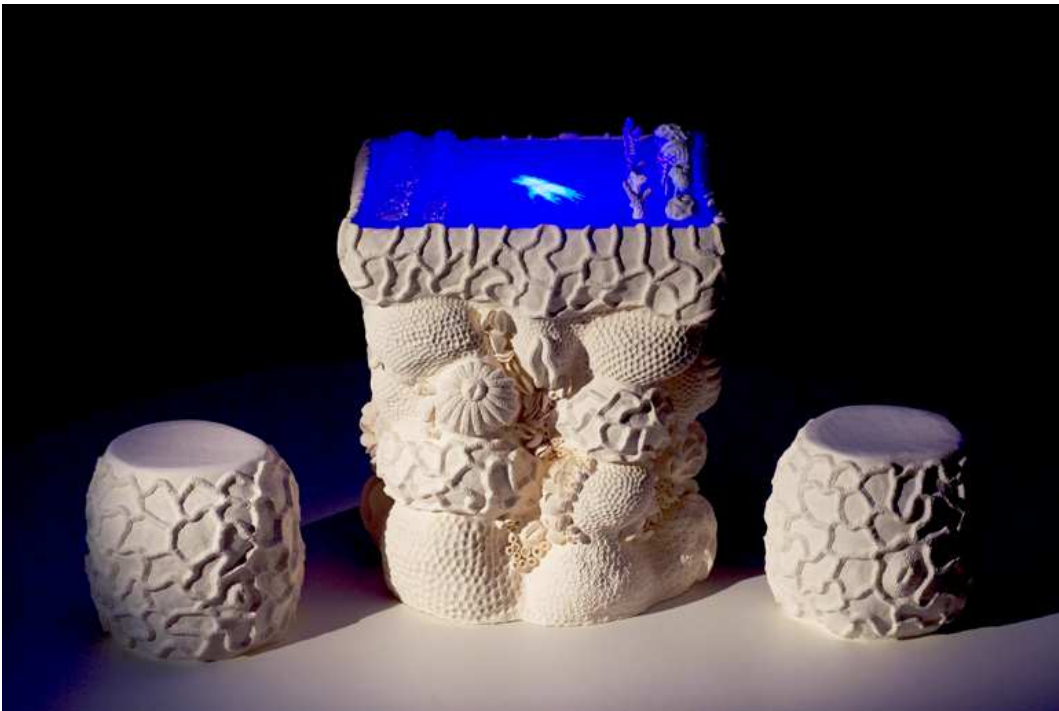


### Ken Yonetani

My work *Dead sea* seeks to focus on human impact that leads to the death of coral reefs. I created these bleached corals from porcelain to reveal their fragility. Coral can be classified as one of the animals easily damaged as a result of human impact on the environment, such as climate change. The crown-of-thorns starfish I have used for my chess pieces is a recognised predator of coral. However, these outbreaks are often the result of human impact. The starfish is an enemy of coral, yet I made them with beauty. I feel sympathy for them and even see beauty in their grotesque looks.

The sea and sea creatures to me are both very erotic and connected to the unconscious and the spiritual. These images are also closely linked to the collective unconscious. I have used surrealism in this work associated with themes of eros and death.

I regard chess as a very inspirational and spiritual game. Like my work, it too is connected to spirituality as eros and death. I expect that the image of *Dead sea* creatures will transport players to the spiritual world and inspire them while they are playing the game (and art) with my chess set.



Ken Yonetani  
 Japan 1971  
 Lives and works in Katoomba, New South Wales  
*Dead sea* 2010  
 porcelain, glass, LED light, metal  
 63 x 87 x 87 cm (approximate overall size)  
 Courtesy of the artist  
 Photo: Ian Hill

## VELS and VCE Links

### Art Unit 1

#### Area of Study 1

##### Art and Meaning

*"This unit focuses on artworks as objects and examines how formal qualities such as art elements, materials and techniques communicate meaning."*

*"Students learn that the analysis of an artwork's formal qualities using the Formal Framework can enhance their understanding and interpretation of artwork. They gain an understanding that art may reflect the artist's interests, experiences and thinking through applying the Personal Framework to read possible meanings of artworks."*

*Art Study Design, VCAA page 15*

*The Art of Chess and Your Move* provide a comprehensive selection of artworks by major Australian and international artists who use formal elements and principles of design in different ways. By viewing the works in the exhibition firsthand, students can learn about the size and subtle nuances of the techniques and aesthetics. The Formal Framework can be used by students to analyse the design elements and principles, technique, style, symbols and metaphors in the artwork. Through a guided tour, reading the artist statements and further research of selected artists, students can use the Personal Framework to analyse the artworks. A guided tour with an Education Officer will provide a good starting point for students to understand these frameworks and how they apply to the artworks.

#### Area of Study 1

##### Artmaking and personal meaning

*'In this area of study, students are encouraged to develop and apply skills while exploring areas of individual interest to create artworks. Students undertake a range of experiences that offer different ways of working.'*

*'Students apply skills of observation and imagination to the development of a folio of visual responses to a selection of set tasks.'*

*Art Study Design, VCAA page 16*

Both exhibitions provide excellent stimulus for observational drawing. Students could use selected works to draw using dry media such as coloured pencils on black or grey paper in the Gallery space, incorporating the tonal effects and positive/negative space created by strategic lighting.

As an introduction to formal elements and principles of design, students could use a grid format worksheet to find each element and principle of design using the two exhibitions. The students could use a visual language to draw each element in the spaces provided. This would assist students to understand how artists use formal elements and principles of design to communicate ideas, meanings and visual effects.

Using the observational drawings as a starting point, students could develop a range of techniques for drawing their own designs for chess sets or imaginary games or sculptures back at school.

Students could then apply the Formal and Personal Frameworks in reflective annotation in their folios.

## Studio Arts Unit 1

### Artistic inspiration and techniques

*'This unit focuses on using sources of inspiration and individual ideas as the basis for developing artworks and exploring a wide range of materials and techniques as tools for communicating ideas, observations and experiences through artmaking.'*

*Studio Arts Study Design, VCAA page 12*

## Area of Study 1

### Developing art ideas

and

## Area of Study 2

### Materials and techniques

*'This area of study focuses on the development of individual ideas and the identification of sources of inspiration to be used as starting points for making art. Students explore artmaking practices that use a variety of methods to communicate and develop ideas. Students explore different sources as starting points for the making of artworks.'*

*Studio Arts Study Design, VCAA page 12*

*'Students explore a range of materials and techniques. They investigate the way various visual effects and aesthetic qualities can be achieved.'*

*Studio Arts Study Design, VCAA page 13*

Both exhibitions expose students to a diversity of styles of contemporary art, providing a range of possible sources of inspiration to choose from as starting points for artworks, through viewing the artworks firsthand and learning about the ideas, materials and techniques used in an education tour. Viewing the works firsthand is essential for appreciation of three-dimensional work especially as many of the works are large and have highly detailed components. Students are likely to be inspired at the range of materials and techniques used by the artists which should then enable them to learn about the techniques they can trial in their own folio. Catalogues will be on sale for both exhibitions, providing follow-up records of images and information relating to the artists and exhibitions.

## Studio Arts Unit 3

### Studio production and professional art practices

## Area of Study 1

### Exploration Proposal

*'This area of study focuses on the development of an exploration proposal that creates a framework for the individual design process.'*

*'It also includes the sources of inspiration, conceptual possibilities and aesthetic qualities to be investigated'*

This timing of the exhibitions should enable students to incorporate Gallery visits into transition classes held in late 2010 or early 2011. As students will have completed their Year 11, they should be freshly motivated to view new artworks and exhibitions as inspiration for their SAT 1 folio. Students could choose specific artworks as inspiration for themes, use of aesthetic qualities, materials, techniques or presentation methods. These ideas can then be developed in writing into the exploration proposal.

## Studio Arts Unit 4

### Outcome 3 Art Industry Contexts

(Prepared by Tracy Cooper-Lavery, Senior Curator, Research & Collections, Bendigo Art Gallery)

View a current exhibition; research aspects of the preparation and presentation of the exhibition with reference to:

#### **The classification of gallery/exhibition space, for example, public or commercial gallery, alternative art space or online exhibition.**

Bendigo Art Gallery is a public art space, owned and operated by the City of Greater Bendigo (local government) and retaining an independent Board of Management who oversees investment of funds for acquisition.

#### **The main characteristics of the exhibition space**

The two exhibitions are installed in two separate exhibition spaces within the Gallery. One is the large temporary exhibitions gallery (*The Art of Chess*) and the other is the contemporary art gallery (*Your Move*) which usually houses a selection of the Gallery's collection of contemporary art. Both exhibitions use temporary walls painted different colours for visual effect. *The Art of Chess* also incorporates the use of built form within the exhibition space to provide individual 'rooms' for two specific artworks. Both exhibitions also use lighting for dramatic and visual effect.

#### **The approach for displaying artworks**

Both exhibitions feature a majority of three-dimensional works that are displayed either on open plinths or within cases with acrylic / glass lids for security reasons. Some works incorporate large table-like structures and are therefore placed directly on the floor. Some works require electricity as part of the installation, some have wall components while others are two-dimensional and hang directly onto the wall, all of these components have been considered when producing the exhibition layout.

The layout of both exhibitions was undertaken initially using floorplan diagrams and small images of the works to assist with layout. Both exhibitions feature contemporary works of art by various artists. Therefore the layout focused on visual symmetry between works rather than a chronological format. The curator from RS&A Ltd, London, Julia Royse was consulted via email during the initial design phase for *The Art of Chess*. She oversaw the installation of the exhibition at Bendigo Art Gallery. Two staff from the next venue (Queensland University Art Museum) were also present and assisted with installation so that they had a clear understanding of the technical requirements for the installation at their own venue.

For wall-based works the fixings were made directly into the plaster and no wires were required. The eye level for display is 150 cm.

#### **The role of the curator, conservator, exhibition designer, graphic designer, web designer**

A number of different parties were involved with these exhibitions.

#### *The Art of Chess*

As a touring exhibition, it was curated by the Directors of RS&A Ltd, London. It was the role of the exhibition curators to research and commission the artists to produce the chess sets, negotiate with exhibition venues and tour partners and manage the international tour of the exhibition. This included providing an exhibition contract, high-resolution images for media and a contact point with the artists. Tracy Cooper-Lavery, the Senior Curator, Collections & Research Bendigo Art

Gallery acted as project manager for the exhibition for its tour and display to Bendigo Art Gallery. This role included management of transport, insurance, securing catalogues from the previous venue in Reykjavik, Iceland; contract details, promotion, publicity and the production of any materials for this, display requirements, overseeing the layout and installation, developing timelines; public programs and events associated with the exhibition, security, opening event and invitations, and the coordinating of staff at Bendigo to ensure smooth delivery of the exhibition; liaison with RS&A and media.

#### *Your Move*

This exhibition was initiated by Bendigo Art Gallery and inspired by the international exhibition *The Art of Chess*. The Senior Curator, Collections & Research is the curator of this exhibition. The role has included development of a list of artists to approach, implementation of that list and selection of final artists to commission; research, applying and achieving Federal Government funding for the project, developing and implementing an artist contract (based on that supplied by Arts Law Australia), liaising with the 13 selected artists throughout the commission and artwork development process, overseeing the design and production of an exhibition catalogue and photography of all works; overseeing the layout and installation of the exhibition; managing the public programs and organising the opening. This exhibition is being toured by Bendigo Art Gallery to three other Australian venues so the role of curator has also included management of the exhibition tour. This includes contacting potential venues and acting as liaison, developing exhibition tour contracts, being available to attend installation at venues and present public programs. The Registrar, Jacqui Woolf has overseen the construction of artworks crates, insurance, transport, development of a touring manual (including condition reports) and liaison with artists. Tansy Curtin, the Curator, Bendigo Art Gallery was enlisted to write the essay for the exhibition catalogue and also assisted with various aspects of the exhibition management including liaison with artists and media, booking and producing advertisements, and developing a webpage.

A graphic designer works with the curator to provide an overall 'look' for these exhibitions. This includes in this case developing a font specifically for the show, a masthead (exhibition title layout – see title wall) for use in all promotional material, and key colours. The designer may also design a template for use in all advertising and promotional material including banners to ensure a consistent and recognisable look for the exhibition. They produce promotional material including advertisements, banners, and of course the exhibition catalogue. Web design is also part of the promotion of the exhibition and would be sympathetic to the agreed exhibition design.

#### **How the exhibition space deals with conservation issues**

Security is of utmost importance and is also essential to the conservation of the artworks, ensuring that the artworks are handled appropriately by qualified staff only. Security is provided in the exhibition space to ensure that members of the public do not handle the artworks or photograph them (use of flash being a conservation issue). During installation the exhibition spaces were closed to be public, or when this was not possible, Gallery staff were present in the space during Gallery hours.

#### **How the gallery deals with the promotion and marketing, exhibitions, artists and artworks**

The Gallery devised a marketing plan, working within the budget negotiated with Council, and booked in advance advertising spaces in key locations. The Gallery curators and Director met to discuss ways to promote the exhibition including various unique public programs to encourage a new audience to the gallery.



### *The Art of Chess*

Permission was given for a number of artworks to be reproduced for promotional purposes. These images were provided by RS&A together with credit line information for each artwork. The Directors of RS&A also liaised between artists and the media to provide interviews with the artists.

### *Your Move*

Once works were completed, they were installed at the gallery and photographed for use with media and advertising. As part of the individual artists' contracts, they agreed to grant permission for their works to be reproduced. Several of the artists also presented short talks about their works for the opening day of the exhibition.

## **VELS Levels 3-6**

*The Art of Chess* and *Your Move: Australian artists play chess* provide ideal material for most VELS levels for both Creating and making and Exploring and Responding Dimensions. Note: it is recommended that teachers visit *The Art of Chess* prior to organising school excursions as the content of this exhibition may offend some viewers. There is also potential to link in other Domains such as English. Students are able to view a broad range of contemporary art styles, mediums and ideas not usually possible to appreciate from only viewing reproductions. The size, exact colours, textures and contemporary installational presentation are fully appreciated in the Gallery environment where students are isolated from other distractions. As many of the artists have communicated personal, political and topical issues, the exhibition also poses ideas for debate and has the potential to increase students' understanding of cultural issues. The diversity of artworks displayed in both exhibitions enable students to increase their understanding of arts terminology such as aesthetic qualities, art elements and principles and distinctive styles of artists. For the Creating and making Dimension, both exhibitions showcase a range of traditional and contemporary art mediums and techniques in styles that would appeal to young and teenage visitors, proving ideal stimulus for making artworks back at school.

## **Exploring and responding**

*The Exploring and responding dimension focuses on context, interpreting and responding, criticism and aesthetics. It involves students analysing and developing understanding about their own and other people's work and expressing personal and informed judgments of arts works. Involvement in evaluating meaning, ideas and/or content in finished products is integral to engagement in the **Arts**.*

*Exploration of, and response to, expressive qualities of arts works is informed by critical analysis of the use of elements, content and techniques and discussion about the nature, content, and formal, aesthetic and/or kinaesthetic qualities of arts works. Exploring the qualities of arts works involves use of **arts language** and also draws on research into the purposes and functions for which the works are created and audiences to whom they are presented. This involves students developing an understanding of social, cultural, political, economic and historic contexts and constructs, and developing a consideration of ways that arts works reflect, construct, reinforce and challenge personal, societal and cultural values and beliefs.*

VELS <http://vels.vcaa.vic.edu.au/arts/structure.html>

**Comment [t1]:** Is this all meant to be in italics?

## **Art Language**

At Level 3 students **use arts language to describe and discuss the communication of ideas, feelings and purposes** in artworks. .

At Level 4 students **use appropriate arts language when discussing and describing the content, structure and expressive qualities** of artworks.

At Level 5 students **use appropriate arts language when comparing, analysing, evaluating and interpreting** works.

At Level 6 students **use appropriate language when exploring and responding** to artworks and **refer to specific examples**.

**Suggestions for developing a unit of work with a focus on *The Art of Chess and Your Move: Australian artists play chess: Arts and English***

VELS Level 3	VELS Level 4	VELS Level 5	VELS Level 6
Grades 3,4	Grades 5,6	Years 7,8	Years 9,10
<ul style="list-style-type: none"> <li>Students view selected works from the exhibitions with their teacher or Education Officer.</li> <li>Students choose two works each to analyse.</li> <li>Each student prepares a list of adjectives about each of their two chosen artworks.</li> <li>Students identify one or two elements and principles that are seen in the works such as tone, line, colour, balance, contrast.</li> <li>Students use the adjectives to help describe the elements of design e.g. cool colours; dark tones; rippled textures.</li> <li>Students draw some of the details of the chosen artworks (on prepared worksheets).</li> <li>Back at school students can use similar sculptural techniques to the artist/s of their choice to produce their own sculptures using materials such as clay or wood.</li> </ul>	<ul style="list-style-type: none"> <li>Students view selected works from the exhibitions with their teacher or Education Officer.</li> <li>Students work in groups to produce a list of questions for the Education Officer.</li> <li>Students use these questions to complete a worksheet analysing the possible ideas and meanings behind the artworks.</li> <li>Students complete a task writing about their favourite artist; they must use arts terminology as much as possible.</li> <li>At school, students use the internet to find more works from their chosen artist; these works can be printed out and a diagram analysis drawn up.</li> </ul>	<ul style="list-style-type: none"> <li>At school students discuss and write down and draw what they think chess sets may look like; these could be written down and debated with the class; a range of resources such as the internet and art books could be used.</li> <li>Students visit Bendigo Art Gallery and view selected works from the exhibitions with their teacher or Education Officer.</li> <li>Students work in groups to discuss how the techniques and mediums of sculpture have been used by selected artists; each group could be given a different group of artworks to discuss.</li> <li>These findings could be presented back to the class in groups; verbal analysis of the techniques and materials used to produce certain effects could be communicated.</li> <li>Students could then debate whether their knowledge of sculpture and chess has grown from visiting the exhibition.</li> <li>Back at school students can use the internet to research chosen artists and write an analysis of a selection of artworks from each artists.</li> </ul>	<ul style="list-style-type: none"> <li>Students view selected works from the exhibitions with their teacher or Education Officer.</li> <li>Through group discussion students use arts terminology to discuss common stylistic traits within two chosen artists.</li> <li>Students then spend individual time choosing an artwork to write a creative piece of writing around; this could be imaginative, a piece of poetry or an exhibition review.</li> <li>Students could take time to draw a small portion of one of the drawings to practise the same skills as the artist.</li> <li>Back at school students chose one artist and one or two examples to focus some research on using websites and resources (some of which are supplied by teacher).</li> <li>Students produce an extended piece of writing accompanied by a drawing inspired by their chosen artwork viewed at the Gallery.</li> </ul>

## Glossary

### Corian

Corian is a solid surface material composed of acrylic polymer and alumina trihydrate, which is often used for kitchen benches and bathroom surfaces.

### Fluxus

Fluxus is a name taken from a Latin word meaning "to flow". In art, the Fluxus movement was said to have originated in the 1950s with the experimental music of John Cage. Fluxus was noted for blending different artistic media and disciplines, especially in the 1960s. Fluxus has some similarities with the anti-art concepts of Dada and often promoted the idea of fun and collaboration between artists, performers and musicians.

### Patinate

In art, especially sculpture, patinate means to cover or seal with a coating. This is commonly done with bronze to give a bronze-like effect without the need for expensive casting.

### Psychoanalysis

The method of psychological therapy or treatment originated by the Austrian physician Sigmund Freud in which free association, dream interpretation, and analysis of resistance and transference are used to explore repressed or unconscious impulses, anxieties, and internal conflicts. Originating in the early 20<sup>th</sup> century, Surrealist artists used psychoanalysis as a theme to incorporate dream-like images.

### Taxidermy

Taxidermy involves the act of mounting dead animals or reproducing them to make them permanent and solid. This practice is often done for museum displays. In contemporary art, taxidermy or artworks that mimic taxidermy treated animals is quite popular as a way of communicating ideas about and representations of animals.

### Nicola (Nikola) Tesla

Born in 1856, Tesla was an inventor, mechanical engineer, and electrical engineer. He was renowned for inventing the radio, the vacuum tube and the loud speaker. He contributed to the development of commercial electricity and the alternating current (AC). His work helped to develop the Industrial Revolution.

### Three Dimensional Chess

3D chess or Three-dimensional Chess is a variation of the traditional chess game, whereby the game is played on three dimensional boards or a multiple of boards, as if the board has been split. The term three-dimensional chess is often used as a figure of speech to describe a difficult or complicated idea or speech.

### Tri-Dimensional Chess

A variation of three-dimensional chess, Tri-Dimensional Chess originated in the mid 20<sup>th</sup> century and was popularised in Star Trek TV episodes and movies. The three dimensional board consists of seven different levels. Three of these have size four by four, and have a fixed position; the four others have size two by two and can be moved by the players.

**Notes compiled by Helen Attrill, Education Officer**