

THE IMAGERY OF CHESS

A GROUP EXHIBITION

OF PAINTINGS,
SCULPTURE,

NEWLY DESIGNED CHESSMEN,
MUSIC AND MISCELLANY

OPENING TUESDAY
DECEMBER TWELFTH

MAX ERNST

JULIEN LEVY GALLERY

42 EAST 57 ~ NEW YORK



Max Ernst, 1944, *The Imagery of Chess* - invitation front cover, red and black ink on paper. Courtesy of the Thomas Picton-Warlow Collection. Serwah Attafuah, 2022, *African Heads with Chess squares*, Digital image-DALL-E GAN, Image courtesy of the artist. Marcel Duchamp, *Through the Big End of the Opera Glass* (detail), 1943, ink on paper. Courtesy of the Thomas Picton-Warlow Collection © Association Marcel Duchamp / ADAGP, Paris / VISCOPY, Sydney 2022. Paul Caporn, 2022, *The Endgame Problem* (detail), mixed media, dimensions variable. Image courtesy of the artist.

To Play & Win|2022

Serwah ATTAFUAH | Paul CAPORN | Stuart ELLIOTT | Janet LAURENCE |
Bjoern RAINER-ADAMSON | Paul MONCRIEFF | Miriam STANNAGE | Tyrown WAIGANA

Curated by **Thomas PICTON-WARLOW**
Co-curated by **Ted SNELL** & **Susan STARCKEN**

Spectrum Project Space



ECU Galleries



Foreward

Thomas Picton-Warlow

To Play and Win aims to use Chess as a metaphor to make sense of current issues within our society like climate change and the environment. The importance of First Nations and Surrealism is incorporated with the show highlighting the strong historic links using Chess as a reference. An important outcome of the audience engagement will be to illustrate that they are the authors of their own destiny. Every move matters with an infinite number of choices along the way.

We have much to learn from Aboriginal people who have a living memory that has existed for tens of thousands of years. During this time Aboriginal people successfully cared for country using living memory. The interconnectedness of the Aboriginal view of the world is important in understanding the best ways to tackle climate change and to care for country. An interconnected living systems way of thinking that is very different from the traditional Western view of treating nature as an externality.

In Chess everything is also interconnected and is best played by using a system and memory-based approach. The six contemporary artists are from diverse backgrounds and will guide the audience through insights using the exhibition themes. Artist Bjoern Rainer-Adamson develops works that subvert existing technologies. Stuart Elliott designs Chess sets that reflect the basic principle of the game i.e. strategic conflict or turf war rather than the traditional decorative approach.

Climate Change is unforgiving and a poor move in chess is the same. A good strategy and series of moves can produce successful remediation and regeneration. Janet Laurence's work "In the Shadow" documents the remediation of the Homebush Bay area in Sydney from industrial contamination, like the pawn becoming a queen. Paul Caporn often focuses on reuse of materials in the creative process which creates unexpected outcomes and opportunities.

Understanding of Aboriginal culture and knowledge systems can be compared to the way that some Chess players can play many games at once while memorising and returning to each one. Like returning to a location. The exhibition will explore specific symbols that retain some type of knowledge in reference in time, place and event. Tyrown Waigana, a Wandandi Noongar multidisciplinary artist, can explore this territory relating timeless characters and symbols back to a location. To promote female empowerment and equality, Serwah Attafuah associates Western Sydney landscapes with surreal cyber dreamscapes and heavenly wastelands, populated by Afro-futuristic abstractions. The Chess Queen can become a metaphor for modern female empowerment in the metaverses that Serwah creates.



Serwah Attafuah, 2022, *African Heads with Chess squares*, Digital image– DALL-E GAN, Image courtesy of the artist.



Serwah Attafuah, 2022, *Maame (The Queen My Mask as my Shield)*, Digital image, courtesy of the artist.

"A queen offers her hand to be kissed, & can form it into a fist while smiling the whole time." Elizabeth Acevedo
An afro-surrealist piece about forging masks in digital dreamscapes, Ashanti and Black women of power, the game of life and the game of Chess. How the mask of the ego can be used as a shield or a sword. To pierce the veil, hide from the world or make the move and fight back. The queen is within you, rule the board.

Serwah ATTAFUAH

Artist Statement

Serwah Attafuah creates a world that is controlled and directed by her philosophy and values. A metaverse that addresses thinking and ideas about how things could exist. The dreamlike metaverse environment is like a Surrealist dreamlike state. Elements of chance are controlled and corralled by the imagination and beliefs.

Artist Bio

Serwah Attafuah is a multidisciplinary artist and musician based on Dharug land/West Sydney, Australia. She creates surreal cyber dreamscapes and heavenly wastelands, populated by afro-futuristic abstractions of self with strong ancestral and contemporary themes.

Serwah has collaborated and been commissioned by clients including Mercedes Benz, Nike, GQ, Adobe, Paris Hilton and Charli XCX. Recent notable achievements include her participation in Sotheby's 'Natively Digital': A Curated NFT auction and 'Apotheosis': a live motion capture experience with Soft Centre at The Sydney Opera House. TedX Sydney talk August 2022 and commissioned by the NBA for the NBA 75th anniversary Pop-up gallery in Sydney Australia. – Satellite.io & Serwah.xyz

Serwah's practice encompasses both painting and digital image-making, incorporating visual and philosophical traditions from Afrofuturism to Western Renaissance painting, and the sensory excess of Rococo. Her work subverts and reclaims the material of diverse visual traditions in the context of a rapidly shifting techno-political present, drawing on her familial connections to Ghana, Italy, and the Netherlands. A self-taught 3D artist, painter and heavy metal musician, Serwah's captivating visions of delicate cyborgs and surreal wastelands have quickly established her as one of the most exciting Australian digital artists. Quoting The Matrix as her bible, Serwah's inspiration weaves together surreal imagery about the current state of the world, Afrofuturism and her Ashanti/ Akan heritage. – su-ku-ya



Paul Caporn, 2022, *The Endgame Problem*, mixed media, dimensions variable. Image courtesy of the artist.

Paul CAPORN

Artist Statement

"Technology has a history but no destiny. It is used to produce or communicate. By joining forces with art, which is a game (like chess, Olympics), it comes into its own." Fong, M. (1969). *On art and technology*.

I'm writing this on the day the Queen died, not to be flippant or make light of the significance of this moment but it made me consider the discussion Tom and I had when he first approached me to participate in this exhibition over 2 years ago.

We discussed the recent Queens Gambit series and the rise in the popularity of chess, reflecting on the generation of artists like Duchamp, Max Ernst and others' fascination for this simple but also deeply complex game.

My work for this show is a refraction of the past two years of discussions and research Tom and I have exchanged with each other.

It is important to consider this work as a refraction and not a reflection because unlike a reflection which is the deflection of light back to the viewer, in physics a refraction is the redirection of a wave as it passes from one medium to another. This work is influenced by Duchamp's contribution to the announcement of the, 'Through the Big End of the Opera Glass' exhibition at Julien Levy Gallery in 1943, which is a diagram.

The chess board in my work is set up in the manner of international grandmaster Larry Evans' solution to the end game that Duchamp poses in his drawing, as Francis Naumann in his article suggests by its title, "A Problem with No Solution". (Toutfait Marcel Duchamp Online journal, 2008)

I have constructed this sculpture from made and gifted material; passing Duchamp's diagram from one medium to another, from the two-dimensional to a three-dimensional and adding elements for my own purposes.

These objects are not random lost and found things; but are personal and gifted mementoes from my grandfather, father and son, and a gift of love between a friend and his wife. They are mnemonic, containing their own memory attachments and associated narratives.

My discussions with Tom as a collector and the curator of this show have circulated around notions of mnemonics, the Anthropocene and colonial grid, economics and the utility/relative value and mechanisms of exchange. The history of chess, art and artists' relationship to play and the construction of meaning.

I'm not always sure about what Tom has taken away from our discussions, but I have learnt a lot and enjoyed and appreciated this exchange.

Thanks Tom for playing.

Artist Bio

Paul Caporn was born in 1969 in Perth, Western Australia. He completed a Bachelor of Fine Art at Curtin University in 1992, followed by a BA (Hons) Visual Art where he received a First Class Honours in 2004. Since his first solo show in 1996, Paul has maintained a regular exhibiting schedule.

Paul's work often engages with themes that circulate notions of industry and science. This can involve a nostalgic play, dealing with technologies in what is often a low-tech manner, describing the relationships between people, memory, time, space and places.

He enjoys the synchronistic outcomes and seemingly random relationships between objects, ideas and meaning. This has led his artistic output to shift and change over 25 years, and reflects his desire to maintain a practice that is difficult to define. The evolution of his work in recent years has been moving toward notions of the incidental, or incident. This has emerged through a greater consideration of his production process and the things which happen as a distraction or a deviation from a particular projects path, allowing these mishaps to become outcomes in themselves. This is often where the new and unexpected can come from, and is the point from which he gets the greatest pleasure from his practice.

Paul's work can be found in the collections of the Art Gallery of Western Australia, National Parliament House Canberra, WA Chamber of Commerce and Industry, Artbank, Ipswich Council, City of Swan, City of Melville, City of Perth, St John of God Health Care, Curtin University Collection, Central TAFE, Kerry Stokes Collection and Holmes a Court Collection.



L: Stuart Elliott installing *Development - the game* in Spectrum Project Space. Photograph by Tom Picton-Warlowt.
R: Stuart Elliott, 2022, *Development - the game* (detail), sculpture, 120 x 12 x 130cm. Image courtesy of the artist.

Stuart ELLIOTT

Artist Statement

The notion of the game evokes a sense of the playful, the diverting, light even. Before the huge, dark financial tide that overtook so many games that once were considered noble or honourable – footy and tennis come to mind – there were also lethal and wet games afoot. Fox hunts, marlin fishing and bull fights come also to mind.

In this work, the starting point is the pretty standard board game from the extended family that covers everything from backgammon to...chess. It has been said that the first stage of colonising/exploiting an area is the construction of a map. This process takes a complex, three-dimensional environment and reduces it to a flat, regular surface which, unlike the real space, can be looked down upon in utter safety. The process of domestication is thus initiated. Topography, vegetation, resident life forms be they animal, vegetable or fungal can be removed from the calculations. The land, the complex multi-species matrix now is a colour coded board ready to accept the presumed winner's pieces.

Development is not based on a specific site or event, though it is applicable to any number of past and unfortunately current situations. Development is such an icy word, right in there with 'liquidation', 'extreme prejudice', 'regime change', 'neutralise' et al. In this 'fictional', like many 'actual' board games, two opposing sides are confrontationally embroiled. At the one end a series of architectural clones is shown mid-progress down the board. With them comes ornamental botany, redundant or obsolete units, barriers, even boutique waste deposits.

Seemingly arrayed against them are strange, organic-like forms that saturate the opposite end of the board, beyond the barriers. Initially it would seem the soft forms are no match for the advancing urban phalanx. However, there is something amiss. Like the European map makers dissecting Africa and failing to factor in Tsetse flies, parasitic worms and liver flukes, these organic forms are not responding symmetrically to the map makers' program. Where the encroaching urban forms are riding in on a gingham-like domesticating carpet, the opposition is snaking around the outside, underneath and even corroding the borders intended to contain order and maintain systems.

There is another element compounding the situation. The separating distance between some odd, industrial amphorae once conveniently disposed of far-away are now, due to developmental progress, not far away at all. The amphorae's current relationship to either organic form or urban unit is not clear – are the organic forms 'neutralising' the containers? Or are the amphorae poised to terminate 'progress'?

There may have been an opportunity earlier for the 2 opponents to have 'developed' an accord. However, the now mine-like vessels have made any agreement as such now far more complicated.

The world may be approaching urban saturation. So many modern centres' of population have swollen beyond their earlier dreams, and too often on the most fertile of ground. Natural filtering systems of wetland, meadow and forest have been considered expendable, at best merely raw material, fuel for the human locust hives. But for the cyborgs we

are becoming (cars, phones, prosthetics), there is a fatally high risk. Even the mightiest bulldozer has a soft, vulnerable biomass as its cortex.

If Modernism has taught us one thing it's that every action begets a reaction. Covid, Magdeburg, NH4... That huge tractor may make short work of boulder or ancient jarrah, but a tiny virus, one invisible tumor, one unseasonal flood or summer lightning strike and that great diesel monster will be still. Even perhaps, beginning its reversion to a contaminated iron rich sediment.

At its heart, Development the game could also really be about developing a sense of perspective, of seeing ourselves as part of something larger, far more bountiful and enigmatic. If there is such a thing as Gaia and we would like it to respect our prodigious skill and dangerous intellect, then developing a sense of reciprocity may be the last, best way to avoid becoming a future bland fossil fuel ourselves.

Artist Bio

Stuart Elliott's artworks have been inspired by the collision of industry with nature for several years. He is an important mid-career Perth artist, and a respected local art lecturer and writer. His paintings and sculptures can be found in many public collections including the Art Gallery of WA, Sanyi Museum Taiwan ROC, Curtin University, University WA, Murdoch University, Edith Cowan University, BankWest, Holmes á Court Collection and Kerry Stokes Collection.

"My work has dealt primarily with humans and their relationships with technologies, environments and other humans. Ritual and cross-cultural references within these relationships have been specific areas of concern. I tend to use metaphor or allegory as a way of coming to terms with some of these facets endeavouring to avoid the documentative or pure narrative. This will often result in work resembling totems, fragments, or artefacts from a familiar but ultimately alien museum. I refer to such materials as items of "fakeology"

It is important to grasp that Elliott's way of working is neither fantastic nor surreal. If anything it is a visual hermeneutics, an attempt to work directly with an intangible reality, that appears to have no history, no origins and, perhaps, therefore no legitimacy. To do this he invented a forensics of memory and the imagination which he calls Fakeology, a way of producing "fictions made up of accreted facts".

"Again I called it fakeology because it was supposed to be like a fake archaeology but even things like the games stemmed from the same well because they were simulating authentic games but they were games which were made up with what we were familiar with but put together in a way which was not familiar."

Janet LAURENCE

Artist Statement

This small film creates a vignette of Treelines Track at Bundanon. Treelines Track is a passage of trees planted in the style of a linear arboretum, which is, in fact, a memory line of where these trees once grew. It reveals the type of landscape they created and the uses they provided. This work is planted in association with Landcare Australia's regeneration of Bundanon, bequeathed to Australia by Arther Boyd in 1993.

Artist Bio

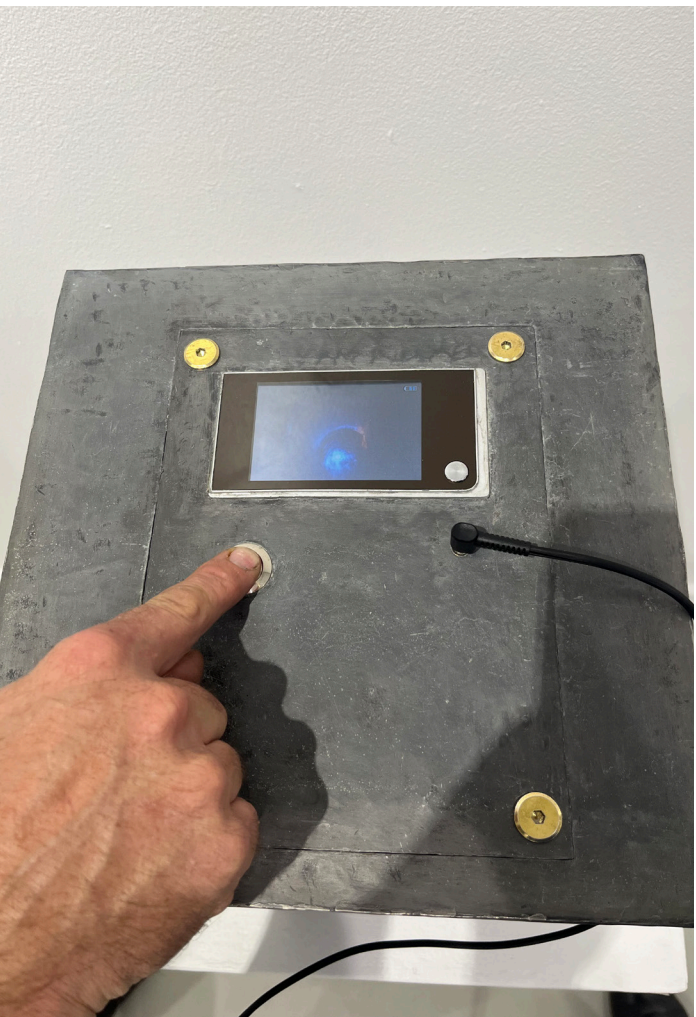
Janet Laurence is a leading Sydney-based artist who exhibits nationally and internationally. Her practice examines our physical, cultural and conflicting relationship to the natural world. She creates immersive environments that navigate the interconnections between organic elements and systems of nature. Within the recognized threat of climate change she explores what it might mean to heal, the natural environment, fusing this with a sense of communal loss and search for connection with powerful life-forces. Her work is included in museum, university, corporate and private collections as well as within architectural and landscaped public places.

Janet Laurence's work echoes architecture while retaining organic qualities and a sense of instability and transience. Her work occupies the liminal zones or meeting places of art, science, imagination and memory. Profoundly aware of the interconnection of all life forms, Laurence often produces work in response to specific sites or environments using a diverse range of materials. Alchemical transformation, history and perception are underlying themes in her exhibition work.

In 2014 Laurence exhibited at the Fine Art Society London – “What Marcel Duchamp Taught Me” exhibition. Laurence said of Marcel Duchamp in a Studio International interview - “The methods licensed by Duchamp enabled artists to use any kind of materials for art in order to imply meaning and association. It's difficult to imagine art today without Duchamp. He enabled us to begin the process of making art with an idea. Non-retinal processes and associations play an important part in art today, as a consequence of Duchamp's use of the readymade.” Laurence recalled seeing Duchamp's The Large Glass (1915-23) in Philadelphia for the first time and “being transfixed by the material itself; the remarkable presence the artwork established as material (cracked glass), before reading the work as a whole”. Laurence uses glass extensively, which has implications of fluidity and solidity, in her vitrine works: “The studio becomes a laboratory where experimentation and transformation through creative work take place, an interface between intuition and cognition.” She is keen to establish that Duchamp, Joseph Beuys (1921-86) and Joseph Cornell (1903-72) have all played key roles in the evolution of her practice. Laurence uses glass to create veils and echoes, a hybrid form between sculpture, photography and architecture that speaks of the powerful relationship between mankind and nature.” (McKenzie, 2014)

References

McKenzie, J. (2014, November 5). What Duchamp Taught Me. Retrieved from Studio International: <https://www.studiointernational.com/index.php/what-marcel-duchamp-taught-me-readymade-peter-blake-michael-craig-martin>



L: Bjoern Rainer-Adamson, 2022, *another problem (Schroedinger's cat is dead!?)* [detail], timber, lead, steel, electric elements, 28 x 28 x 28cm. Image courtesy of the artist.
 R: Bjoern Rainer-Adamson, 2022, *mollusk (post human technolog)*, steel sheets hand cut and band, 72 x 40 x 40cm. Photograph by Tom Picton-Warlow.



L: Bjoern Rainer-Adamson with his artwork, *cold dark matter* (2022). Photograph by Tom Picton-Warlow.

R: Bjoern Rainer-Adamson, 2020, AMPV (Acanthamoeba polyphagia mimivirus) programming by Saulo Onze, kinetic artwork made from found materials, individual manufactured mechanical parts, ESP Ai and electric elements, 72 x 40 x 40cm. Image courtesy of the artists.

another problem (Schroedinger's cat is still dead!?)

Chess is 'the game' of a world where science might be on its way to answering the biggest questions of our existence. A symbol of the direct relationship between cause and effect and how strategic planning can lead to the predicted outcome. We, humans, love the idea of control and the almighty power of technology. We like to believe there is a way to establish the ultimate wisdom, to save the world for us.

But what happens when predicting results if observed or interrupted shows us how everything changes?

Quantum physics has taught us that the model of a deterministic world may be an outdated construct.

Strategic Planning is not the one tool we can use to create a sustainable treatment of our earth.

Knowledge of the flexibility of truth is another which can help us to deal with our problems and encourage us to find progressive solutions. Ultimately it will be the actions we actually take which might make all the difference.

What is inside the mysterious heavy cube?

Without accessing its inner space, it could contain infinite possibilities for us. We know its solid, sealed, hollow, lead-shielded probably preserves inside a delimited space a moment in time from the past. As protected from the outside world, it is meant to remain the same forever.

From the inside, we can only get a fraction of information, limited to listening and observing with a camera. A large button turns on an amplified microphone, and the button on the screen starts the transmission of live footage from the inside of the box. Our mind uses this limited information and fills the unknown with a very individual interpretation of what we are experiencing. In theory, the contained space in time is affected and changed every time the moment we reveal the inside to ourselves.

The '*another problem*' symbolises the hope for chance as the ruling force of eternity, and 137 (fine structure constant) is just another coincidence.

The idea that the cosmos could be an entirely determinable construct could be a disaster.

Because then it would be too late the world was lost for us.

"check"!

Science predictions are not prophecies, not something to believe or not believe in.

It presents some understanding of our reality. It is probably the only guidance we will get to find a way to survive present and future consequences.

mollusk (post human technology)

The Octopus-like creature is a hypothetical relic of the current time. We excessively try to sustain a partnership with the supreme entity of applied science established to serve us. We accomplish our lives by attempting to control every aspect of nature and optimise it to perfection. We surrender our freedom and become servants of our own immortal technology.

Destructed of the undeniable devastating cataclysm that reality holds for our species.

The Monsters we created are holding in 'cryptobiosis' hidden behind corners, prepared to overthrow us any time. Is that The brave new world?

Will technology finally take over and replace us as the dominant species on our planet, eventually lose its purpose and delete itself as soon as all humans are wiped out?

APMV (Acanthamoeba polyphaga mimivirus)

(Acanthamoeba polyphaga mimivirus)

In times of inexorable development of technology, the abolition of chance and the final annulment of the individual, we become assimilated into the reality of the almighty algorithms. As lonely entities full of illogical emotions, we gaze at our creation in wonder. It's frozen in silence until it senses the presence of something; awakening, it tries to communicate with a sequence of unproductive motions until it fails and rest again in eager anticipation.

cold dark matter (How to play chess in space-time?)

(How to play chess in space-time?)

Traditional beliefs are disappearing in contemporary culture and getting replaced by scientific revelations.

In ancient times, a 'substance' called ether held our universe together and the stars in the sky, current it is dominantly something called dark matter.

It still is a mysterious hypothetical form of matter accounting for up to 85% of the matter in the universe.

Strangely Physics can detect its presence and describe its properties but has not yet proven its existence as such.

A recent supersymmetry theory describes neutralinos as the 'material' dark matter is made of.

Simultaneously elementary particles- and antiparticles which annihilate themselves.

Still, nothing is for sure every discovery unveils another riddle.

'Cold dark matter' is a token of the remaining mysteries in our galaxy, and the human dilemma of our mortality and our obsession to leave a personal legacy.

It is the sculptural interpretation of a paradox in physics.

Our species can't handle our responsibility. Instead of taking action to work on our endurance, we try to find the meaning of life or something to blame for our extinction.

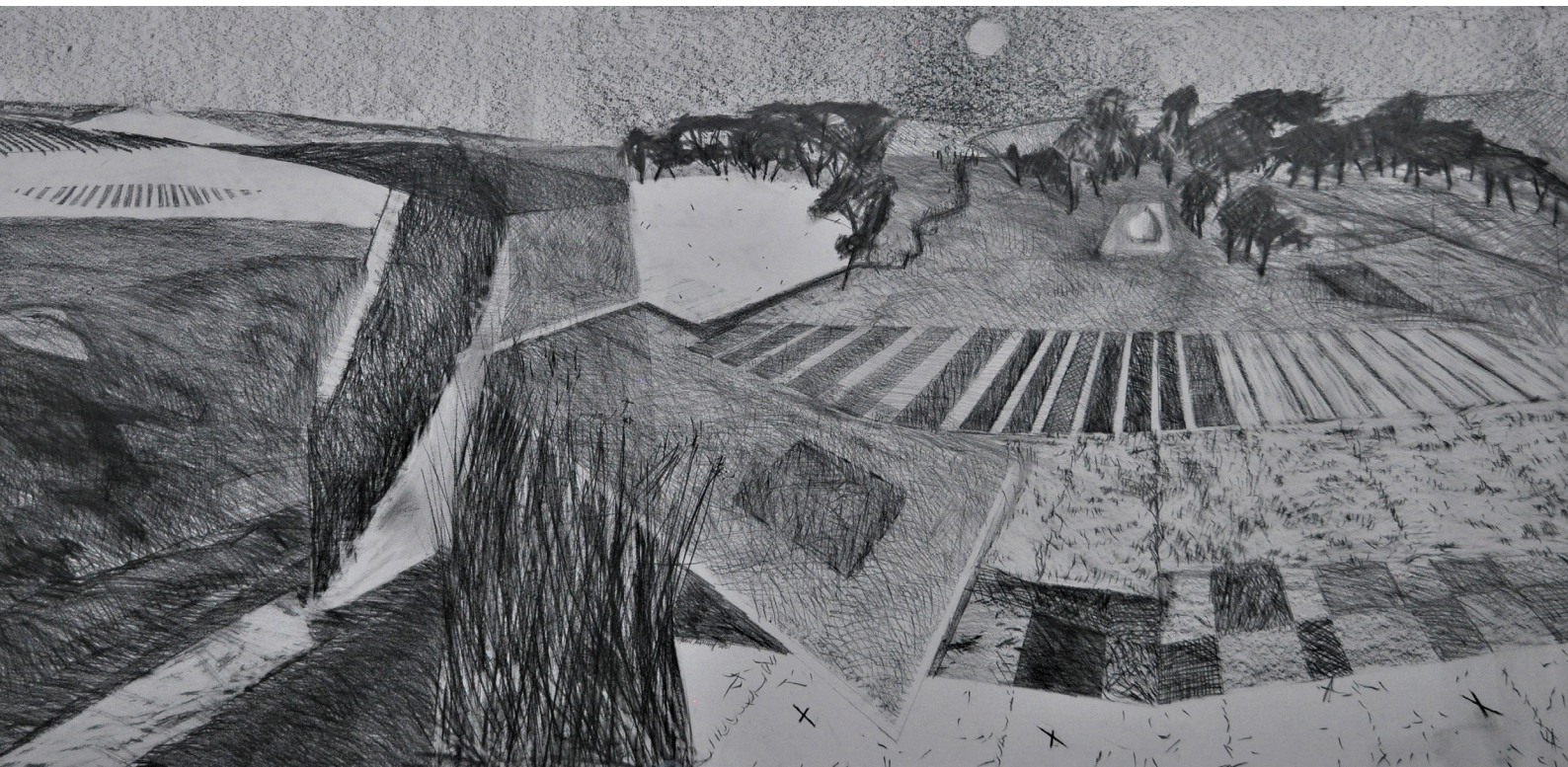
Will we find the key to our existence before we vanish? Was it worth it?

Artist Bio

Bjoern Rainer-Adamson spent his formative years in rural Bavaria, a region renowned as a world leader in the auto and aircraft manufacturing industry. This bedrock appreciation for fine engineering led to an interest in developing works that subvert existing technologies to their most absurd and abstracted ends. Rainer-Adamson interrogates in a global context our desire as a species to innovate, where the correlation between accelerated growth and technological advancement obscures the slipping of control to the hands of machines. Bjoern's artworks are dystopian narratives of our current reality understood from a future perspective. He builds kinetic sculptures able to take on a life of their own.

Winner of the John Stringer Prize 2019 at the John Curtin Gallery in Perth. Selected by Perth Collectors Club. In 2018 he was selected for the HERE & NOW exhibition at the Lawrence Wilson Art Gallery curated by Anna Louise Richardson; a contemporary engagement with the iconoclastic legacy of Marcel Duchamp.

In 2018 he was also awarded a commission for the public artwork 'IMACHINATION' granted by the new School of Early Learning in North Perth.



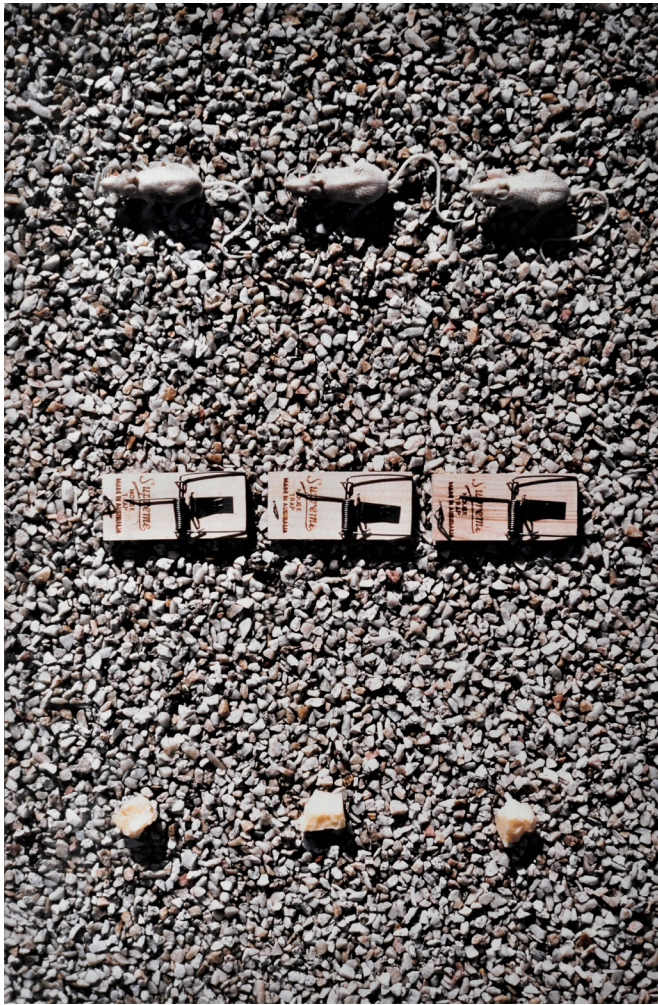
Paul Moncrieff, *Wheatbelt Memory Discovery* (detail), 2002, Pencil on paper, 96cm x 168cm. Courtesy of the ECU Art Collection.

Paul MONCRIEFF

Artist Bio

Paul Moncrieff's ongoing research into the New York school of minimalism is apparent in his exploration of simple geometric panels assembled according to predetermined rules of proportion. The strong fields of vibrant colour enhance and solidify these relationships .

Following his retirement as Senior Lecturer, Coordinator of Painting at the School of Contemporary Arts, Edith Cowan University, Mount Lawley, WA, Paul is now fully engaged in his art practice working from his home and studio in the Great Southern of Western Australia.



L: Miriam Stannage, 1990, *SOS Morse Code Series – Traps*, Photograph, 110cm x 76cm. Courtesy of the ECU Art Collection.

R: Miriam Stannage, 1990, *SOS Morse Code Series – Salt Lake*, Photograph, 110cm x 76cm. Courtesy of the ECU Art Collection.

Artist Bio

Miriam Stannage (1939–2016) [was] a relentless innovator. Her practice [was] founded upon a deep intellectual engagement with, and curiosity about, the challenges and nature of contemporary life. For the last fifty years, she has produced a dazzling range of works that resist easy categorisation. Stannage celebrate[d] the strange and beautiful in our everyday, working across the genres of installation, photography, painting, video, prints and drawings, and artists books.

Reference:

<https://www.lwgallery.uwa.edu.au/exhibitions/past/2016/stannage/timeframed>



Tyrown Waigana, 2022, *Flip the Set, Ivory For blue Wire a Childish Syphony for Defeat* (detail), painting, 97 x 780cm. Image courtesy of the artist.

Tyrown WAIGANA

Artist Statement

This painting is about Garry Kasparov's 1997 loss to the chess playing computer Deep Blue and his reaction. Instead of having humility in defeat and having some type of profound experiences, he apparently accused the computer of cheating. This is reminiscent of children being beaten in a board game for the first time and the inability to handle loss. It is also interesting to look at how humans create technology vastly smarter than ourselves and think about the impact of that. Two main figures can be seen in the painting, the red is Garry Kasparov and blue is Deep Blue. Kasparov is trying to throw Deep Blue in a fit of rage, like a child flips a game board after losing. Deep Blue, however, is unphased knowing it won the game.

Artist Bio

I am Wandandi Noongar (Aboriginal) and Ait Koedhal (Torres Strait Islander) multidisciplinary artist and graphic designer. My practice includes painting, illustration, sculpture, animation and graphic design.

As an Aboriginal and Torres Strait Islander graphic designer many of my clients approach me for high quality, culturally appropriate and indigenous centred design. A few of my clients are Aboriginal Health Council of Western Australia, Australian National University, First Nations Justice Campaign and many more. My biggest accomplishment in this discipline was winning the 2020 NAIDOC poster competition and having work featured in the Dubai Expo on a 22 meter long balcony.

My paintings and sculpture are about expressing myself freely. These works are expressive pieces that explores fantasy and surreal concepts. I have had pieces featured at Fremantle Art Center, Art Gallery of Western Australia and Edith Cowan University. Some of my painting have been sold to collections such as Department of Local Government, Sports and Cultural Industries (WA) Collection and the Art Gallery of WA.

The animations and illustration begin to delve my desire to tell a story. My animations are short clips that looks at observational, satirical, puns and surreal humour. Illustration allows me to create comic and picture books. I am in the process of publishing my first comic book 'The Rest Of Your Lifes Gonna Be Shit.' I have also created a picture book for many client my most notable being Fremantle Press. I am Wandandi Noongar (Aboriginal) and Ait Koedhal (Torres Strait Islander) multidisciplinary artist and graphic designer. My practice includes painting, illustration, sculpture, animation and graphic design. As an Aboriginal and Torres Strait Islander graphic designer many of my clients approach me for high quality, culturally appropriate and indigenous centred design. A few of my clients are Aboriginal Health Council of Western Australia, Australian National University, First Nations Justice Campaign and many more. My biggest accomplishment in this discipline was winning the 2020 NAIDOC poster competition and having work featured in the Dubai Expo on a 22 meter long balcony. My paintings and sculpture are about expressing myself freely. These works are expressive pieces that explores fantasy and surreal concepts. I have had pieces featured at Fremantle Art Center, Art Gallery of Western Australia and Edith Cowan University. Some of my painting have been sold to collections such as Department of Local Government, Sports and Cultural Industries (WA) Collection and the Art Gallery of WA.

<https://crawlinccrocodile.com/about/>

Thomas PICTON-WARLOW

Thomas Picton-Warlow is a collector of Marcel Duchamp, Paul Caporn and Tyrown Waigana. Since 2014 has corresponded regularly with Monique Fong who lives in New York and was a close friend of Marcel Duchamp's. In 2017 arranged for Monique Fong to translate her 1967 text on Marcel Duchamp into English. In 2018 helped arrange and wrote a contribution text for the Art + Australia publication "Apostrophe Duchamp". In 2018 original concept for the Here & Now exhibition at the Lawrence Wilson Art Gallery – Presented talk on Marcel Duchamp titled – "Duchamp, Computing, Collaboration and Friendship". Art Gallery of New South Wales – The essential Duchamp exhibition – 2019 – Five Questions on Duchamp text. Paul Caporn – 'Art is the Future' text – Art Gallery of Western Australia commission – December 2020

Professor Ted SNELL

Professor Ted Snell, AM CitWA, is Honorary Professor, School of Arts & Humanities, Edith Cowan University. Over the past four decades he has contributed to the national arts agenda as Chair of; the Visual Arts Board of the Australia Council; Artbank; the Asialink Visual Arts Advisory Committee; University Art Museums Australia and as a board member of the National Association for the Visual Arts. He is currently Chair of Regional Arts WA and a board member for ANAT and the Fremantle Biennale. He is a commentator on the arts for ABC radio and television and was Perth art reviewer for The Australian for three decades. He has written seven books and curated many exhibitions most focused on the practice of Western Australian based artists. Ted is also a regular contributor to local and national journals and magazines.

Susan STARCKEN

Susan Starcken is an artist, writer, curator and lecturer based in Perth. Her work is held in numerous public and private collections locally and internationally and she has been published in several contexts. Sue holds a master's degree in Medieval and Early Modern Studies, (UWA), and a Bachelor of Arts with Honours, (ECU, WAAPA and SOCA). Art Collection Curator at Edith Cowan University and a sessional Lecturer for Cultural Theory. An active board member and representative for Artsource and the Mundaring Arts Centre.

A sequence of play - on the 1944 Max Ernst Chess Set

Thomas Picton-Warlow

Max Ernst and First Nations art influences on the 1944 Chess Set

The relationship between the Max Ernst and First Nations (Indigenous communities) art is fabulous. The influence of First Nations can be seen in Ernst's sculptures and his 1944 Chess Set. Like Ernst's personal collection of First Nation works, the Chess set is influenced from all points of the globe. Emblematic, playful, and fun, it is also perhaps one of the best Chess sets ever made. The influence of First Nations on Max Ernst is documented by Evan Maurer in the chapter "Dada and Surrealism", and it is extensive. (Maurer, 1984)

Ernst's friend Patrick Waldberg observed of his art – "like that of the Hopi, Navaho and Apache Indians who were his neighbours for more than ten years, is neither realistic, nor abstract but emblematic." (Waldberg, 1971) Max Ernst was attracted to the shamanistic aspects of First Nations cultures and their deep relationship and connection with nature. In his autobiography *Beyond Painting* (1948) Ernst wrote of himself - "Max Ernst died the 1st of August 1914. He resuscitated the 11th of November 1918 as a young man aspiring to become a magician and to find the myth of his time. Now and then he consulted the eagle who had hatched the egg of his pre-natal life. You may find the bird's advice in his work." (Ernst M., 1948).

The 1944 Chess Set first appeared in the *Imagery of Chess* exhibition when it opened on the 12th of December 1944 in New York City. The exhibition ran through until the 31st of January 1945. A total of 20 sets were created – 8 unnumbered and 12 numbered (Kasmin, 2015) (List, 2005). On 6th January 1945, a blindfolded Chess match with Chess Grandmaster George Koltanowski was held with four of the Max Ernst 1944 sets being used. There were several prototypes created one of these appears in the *Imagery of Chess* exhibition.



Chess Tournament at Julien Levy Gallery, January 6, 1945 - Collage with three photographs by Julien Levy, 1945 © Max Ernst. ADAGP/Copyright Agency, 2022

Dorothea Tanning wrote of the blindfolded Chess match event: “[O]ne evening (January 5th, 1945), in The Julien Levy Gallery a small invited public watched seven chessboards manned by seven intrepid players: Julien himself; Frederick Kiesler, avant garde architect and dreamer; Alfred Barr, the director of The Museum of Modern Art; Xanti Schawinsky, chess whiz; Vittorio Rieti, composer dear to Balanchine; Max Ernst and me, Dorothea, all of us braced to take on blindfolded chess-master George Koltanowski. Marcel Duchamp called out the moves. (For the record: everyone lost except Kiesler who managed a draw.)” (Tanning, 2001) pp. 91-92.

The Imagery of Chess Catalogue was designed by Marcel Duchamp and includes a drawing by Max Ernst of the Bishop and Queen from his newly created Chess set design. The drawing shows red silhouettes of the Queen and Bishop pieces. The catalogue cover is shown on the catalogue and invitation for this exhibition.



Crispin Howarth - NGA Curator for Pacific Arts and Paul Caporn at the National Gallery of Australia with the Max Ernst Non-Western Art Collection – 14th June 2022

Background to the creation of the 1944 Chess set and the later 1966 glass incarnation

Max Ernst had created a Chess set in 1929 which was created by hand using clay. The Queen and Bishop from this set look like more conventional human figures.

A 1944 Plaster Chess Set prototype is more abstract with the Queen now in three parts and the Bishop defined by the mitre. Max Ernst's son Jimmy Ernst mentions throwing out a prototype set which is likely to have represented a progression towards the final version. (Ernst J., 1984)

The final state of the Chess set happened during the summer of 1944 on Long Island. “In the summer of 1944, gallery owner Julien Levy, his wife Muriel, and the artist couple Max Ernst and Dorothea Tanning rented a house together in Great River, Long Island. While there, they played a prodigious amount of chess. Levy and Ernst, later joined by artist Marcel Duchamp, conceived of an exhibition on the game, and “The Imagery of Chess” opened at Levy’s gallery in December 1944. In this press photograph, Ernst poses with his now-famous wood chess set, shown here in stained boxwood, one of three he made specifically for Levy’s exhibition.” (Artic, 2022) (Levy, 1971)



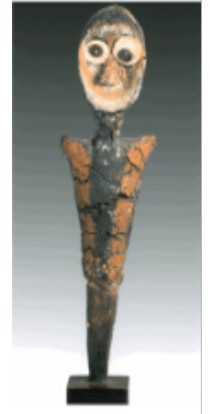
Max Ernst and His Chess Set at the Chess Exhibition, “The Imagery of Chess” - January 6th, 1945 - The Julien Levy Gallery, New York City (Art Institute of Chicago, 2022) - © Max Ernst. ADAGP/Copyright Agency, 2022

The 1944 set was then used again when in 1966 Ernst created a chess set made of glass which he named “Immortel” using the 1944 piece designs.
Analysis of the 1944 Chess pieces and their relationship to First Nations with reference to Max Ernst’s Non-Western art collection and his previous works.

When viewed, you sense instinctively that the Max Ernst Chess Set is influenced by First Nations people.

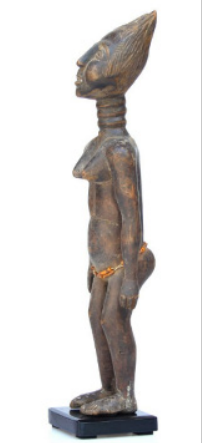
The King

Ernst's affinity with birds continued throughout his career. His works often included creations influenced by Rapa Nui (Easter Island) and their birdman ritual. Moai heads featured in the Thursday section of Max Ernst's collage novel *Une semaine de bonté* - "A Week of Kindness" published in 1934. In the Max Ernst 1944 Chess set, the King looks like an Easter Island Moai. The simplicity of this piece is striking.



The Queen

The Queen is taller than the King which is likely to reflect Max Ernst's relationship with and respect for Dorothea Tanning (List, 2005). It also references the Queen's importance and power in the game. The Queen has a round female face often used in African sculpture and is also like a figure from Ernst's collection *Gazelle Peninsula*, East New Britain, Papua New Guinea Dance staff finial. Ernst used forms from African, Oceanic, and Native American art.



Dance staff finial - Max Ernst Collection, National Gallery of Australia
The Chess set Queen can also be compared with wooden Ashanti Woman sculptures (Ashanti, 2022). See above.

The Bishop

The Bishop, could be a mitre or a pair of rabbit ears that relate to Max Ernst's interest in *Alice in Wonderland*. The prototype versions of the set look more like the mitre and the final version the rabbit ears. The base looks like an African hut.



The Horse

The Knight/Horse with its arched neck looks like a Malian Bamana people Chi wara (Tyi wara) male dance crest from the Ernst Non-Western collection.



Mali Chi wara (Tyi wara) male dance crest - Max Ernst Collection, National Gallery of Australia

The Rook and Pawns

The Rook being based on African huts is a likely precedent as Max Ernst based his Elephant of Celebes 1921 on an African Corn store. The Rook and Pawns are like African huts or like Apothecary scale weights or Ink Wells (1stDibs, 2022)

A big caveat is that Max Ernst probably used spoons and other items available at Long Island in 1944 as moulds so the pieces are what they are in many ways built from materials available at the time. Watching footage of Max Ernst being interviewed by Rosalind Krauss in the film Hanging (de Menil, 2009) it is noticeable that he was not very forthcoming about influences amongst his peers. But Ernst does seem more comfortable about declaring the influence of First Nations on his work like this still from the Patris film in 1972 with the Kachina's (now at the NGA) and Capricorn in the background. See below

The Surrealists

During World War 2 many of the Surrealists including Max Ernst, Andre Breton and Marcel Duchamp departed to the United States of America. Many were based in New York from 1942 through to 1945. It was a formative time for the Surrealists and there are several important exhibitions and publications during this time.

To Max Ernst and the Surrealists First Nations Art represented freedom from Western traditions, cultural frameworks, and beliefs. To the Surrealists, it represented a treasure that awaited discovery like the Haida spoon described by Dorothea Tanning in her book - Between Lives: An Artist and Her World – “the Hopi idols, Northwest Coast wolf mask,

New Guinea shields. There was a totem pole that just touched the ceiling. A little dog named Kachina came with him and sat trembling under the Eskimo potlatch (a big wooden bear that was a bowl for seal oil) standing between the two front windows. Over a door a Papuan paddle, on the desk a carved horn spoon, totem-handled. "Such an abundance!" I said. "But this was the very first piece." Max held up the spoon and told its story. It was all about an antique shop on Third Avenue, often passed by Max, who lived nearby. One day he pulled up short. There, amid a great jumble of objects, lay the Haida spoon, the four figures of its black bone totem staring, from iridescent abalone eyes, their superb refusal of the surrounding bric-a-brac. Max went in." (Tanning, 2001)

The Haida spoon is now held at the National Gallery of Australia where the iridescent abalone eyes still shine.



Carved Spoon - Haida people British Columbia, Canada Spoon with totemic animal carvings in handle. National Gallery of Australia Max Ernst Non-Western Art Collection
Crispin Howarth, Serwah Attafuah and Paul Caporn inspecting the Haida spoon – 14th June 2022

Dorothea Tanning, Chess and Art

From the first time they met in 1942, Dorothea Tanning and Max Ernst played Chess. It would become a formative part of their relationship. As Tanning wrote - "There is something voluptuous, close to the bone, about Chess." (Tanning, 2001).

Max Ernst and Dorothea Tanning Chess related works 1941 – 1947

From the time Max Ernst arrived in New York in 1941 through to the creation of the Capricorn sculpture in 1947 there was a significant focus on Chess related themes in a number of his works.

During this time Max Ernst was also influenced by First Nations art and there is a photo of Max Ernst, surrounded by 'kachina' figures on the terrace of Hale House, the brownstone located at Beekman Place, at East Fifty-first Street in Manhattan which he shared with Peggy Guggenheim in 1942.

The influence of First Nations art and Chess is strongly intertwined during this time.

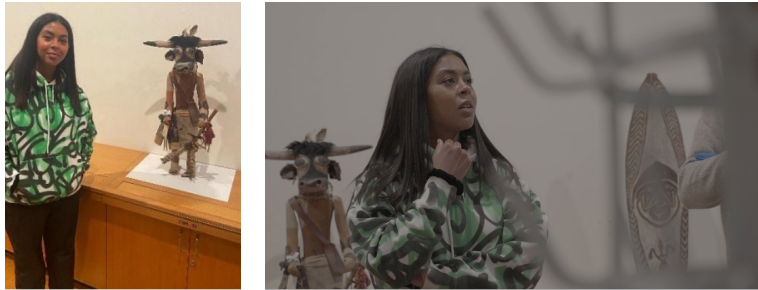
As well as the 1944 Chess set with the Queen taller than the King there are two significant Chess related sculptures completed by Max Ernst during this period which reflect their relationship and the art of First Nations people.

These are:

1. "The King playing with his Queen" completed in 1944. Note the influence of the Kachina with horns from NGA collection. There is also the influence of Upper Volta Whistle Mossi sculptures, found in a Mossi Whistle in Ernst's collection, on the Kings arms and pose in the sculpture. Max Ernst's relationship with Dorothea Tanning is also suggestive in the title.
2. "Capricorn" 1947/48 – King with horns based on a horned Kachina. In the 1972 film "Max Ernst" the Kachina is set in front of the Capricorn sculpture to emphasise this relationship (Patris, 1972). The 1947 photo of the Capricorn sculpture in Arizona show Dorothea Tanning sitting on the sculpture underneath the King suggesting her relationship with Ernst who rests his head above her.



Still from Max Ernst – Gerard Patris film – 1972 showing the cow kachina and Capricorn in the background.



Zuñi people New Mexico, United States of America Wakasi, cow kachina Max Ernst Collection, National Gallery of Australia & Serwah Attafuah with the cow kachina at the National Gallery of Australia 14th June 2022.

Dorothea Tanning painted two works using Chess as a metaphor for her relationship with Max Ernst.

Endgame 1944 – Looking forward.

The Queen is represented by the white satin slipper that is literally stomping out the Bishop. The Queen dominates—not the King. Tanning painted this in 1944 when she was securing a divorce from Homer Shannon, at the same time as Max Ernst was divorcing Peggy Guggenheim. It is nice Surrealist metaphor, with Tanning and Ernst against the control of the church on their life together. There is a trompe l'oeil detail in the corner of the painting. It looks like the chessboard has been ripped open and you can see the Arizona landscape where the Queen (Tanning) is going to run away to. [Tanning and Ernst] were spending summers in Arizona until they could marry and cohabit. Tanning and Ernst were eventually married in 1946.

Max Ernst in a blue boat 1947 – Looking back.

Ernst and Tanning's love of chess is depicted in Dorothea's 1947 work entitled Max in a Blue Boat. Painted in Sedona Arizona, it depicts the couple in a boat on a desert landscape and they seem to be moving despite the lack of water. Interestingly a river does flow through the Sedona property (Waldberg, 1971). This painting looks back to the 1944

summer on Long Island from their current residence. (Mahon, 2019) Dorothea Tanning uses the blue boat to represent this formative time in their relationship. Dorothea Tanning wrote of this time - "At the bottom of a long green lawn, wicketed for croquet, is Long Island Sound, slapping sluggish water against the sides of a small rowboat, a bateau ivre (referencing Arthur Rimbaud) that waits vainly for the lift and dip of oars and voices." (Tanning, 2001).

There are no Chess pieces on the board instead Tanning and Ernst have become the Queen and King. The white bird coming out of their sail is a symbol of their union. Ernst is holding fire in his hand and the stars and moon on his jacket, Tanning is represented by water and femininity. Symbolised by the empty Chess board and the symbols that surround it, their relationship is can be seen as a union of opposites.

Max Ernst Collection

Max Ernst Museum Brühl of the LVR in Germany is an extraordinary museum. Friederike Vosskamp is the head curator and oversees an outstanding collection of works. The Museum has an extensive ensemble of Max Ernst sculptures, notably all his bronze sculptures. Nearly his entire lithographic work, 36 D-paintings (D for Dorothea Tanning), and a huge collection of photographs and documents. Works include Max in a Blue Boat – (1947) painting by Dorothea Tanning of Max Ernst with a Chess set, and the sculptures - The King playing with his Queen (1944), Capricorn (1948). They also have the Max Ernst Chess Sets on view.



Paul Caporn and Serwah Attafuah being interviewed by Jess Barnes – National Gallery of Australia – 14th June 2022



Paul Caporn, Alex & Tom Picton-Warlow and Serwah Attafuah – National Gallery of Australian Canberra – 14th June 2022

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Key ESG Strategies in Agriculture using Chess as a metaphor

Thomas Picton-Warlow

Overview

These strategies improve the Australian environment using traditional Aboriginal thinking but also including primary producers who operate across over 60% of Australia and are a huge determinant on future environmental outcomes.

1. **The Nagoya Strategy** -- a strategy to ensure Aboriginal Intellectual Property (IP) that relates to country is protected. For instance – “While Australia signed the Nagoya Protocol in 2012, it still hasn’t been ratified, so there is no legislative protection for indigenous people in the area of genetic resources, which includes traditional produce and native bush foods.” (Beattie, 2021). If the Nagoya Protocol was ratified by Australia, organisations are obliged to recognise Aboriginal IP if it is provided to them. The strategy needs to be to push for the ratification of the Nagoya protocol by Australia. The Third Recommendation of the Yoordaninj-bah Coming Together report published in August of 2022, calls for the Commonwealth Government to ratify the Nagoya Protocol to ensure that the rights of Australia’s First Nations people are protected (FIAL; Noongar Land Enterprise Group, 2022).



The Nagoya CoP10 logo - Life in harmony, into the future depicts the convention's commitment to safeguard our precious biodiversity for the next generation. (DCCCEW, 2022)

Article 31

The United Nations Declaration on the Rights of Indigenous Peoples (the Declaration) is the most important international instrument on the rights of Indigenous people to their cultural heritage, traditional knowledge, and traditional cultural expressions. Article 31 is intended to protect their Indigenous Cultural and Intellectual Property. Article 31 of the Declaration states: “Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of their sciences, technologies and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literatures, designs, sports and traditional games and visual and performing arts... Indigenous peoples also have the right to maintain, control, protect and develop their intellectual property over such cultural heritage, traditional knowledge, and traditional cultural expressions.” (United Nations, 2007)

Australia has signed but is yet to ratify the terms of the Declaration into law, however the Declaration provides a strong precedent for Aboriginal people to have their Indigenous Cultural and Intellectual Property rights recognised and realised. To comply with Article 31 of the Declaration, Aboriginal people must have the right to maintain, control, protect and develop their Indigenous Cultural and Intellectual Property. The establishment and promotion of Aboriginal bushfoods businesses can be interpreted as a manifestation of Aboriginal people asserting their Indigenous Cultural and Intellectual Property rights (United Nations, 2007)

Outcome - If Aboriginal people are rewarded and recognised for their intellectual property, they are more likely to collaborate and share important information about caring for country and therefore building resilience in the Australian environment, biodiversity, and landscape. By understanding the best possible moves to restore and manage country, Australia can fight against the worst impacts of climate change.

Given the urgency of this problem with the compounding of climate change this needs to be resolved as soon as possible.

Many Aboriginal organisations seek to provide culturally appropriate healing of country whilst being commercially sustainable (Mackintosh, 2022). As a framework there are initially six types of Cultural Significance (tangible and intangible): 1. Language 2. Culturally significant species 3. Culturally significant places e.g., water holes, wetlands 4. Tangible cultural heritage e.g., rock art, artefacts 5. Intangible cultural heritage e.g., song lines 6. Ceremonial practices these need to be aligned with commercially sustainable outcomes (Archer, R. ; Hunter, B.; Moggridge, B. ; Grace, P. ; Elmer, C.; Ward, A., 2021). There are also potentially the Cultural significance types of Healing of country and People on country.

2. The Cocanarup Strategy – Protect your most important pieces (culture) – Cocanarup is a Noongar word meaning “place where water always stays”. The Cocanarup Conservation Alliance (Cocanarup Conservation Alliance Inc., 2022) protect and promote the environmental and cultural integrity of this area. Located 15 km south-west of Ravensthorpe and encompassing some 9000 ha it and its wider surrounding area (totalling some 65,000 ha) is known to have significant natural and cultural heritage values, some of which are clearly of national significance. Cocanarup can be seen as an important piece that needs to be defended to gain strategic advantage for future generations and the health of country.

There are mining tenements over much of the area, and exploration activity undertaken recently has left deep scars on the landscape, including significant negative impacts in critical nesting habitat for the endangered Carnaby’s black cockatoo.

Outcome - Strategy to defend - Class A Reserve proposed to protect this area. Cocanarup is part of the Gondwana Link (Gondwana , 2022) to produce reconnected country across south-western Australia, from the wet forests in the southwest corner to the dry woodlands and mallee bordering the Nullarbor Plain, in which ecosystem function and biodiversity are restored and maintained.

3. **The Synthesis Strategy (Reconciliation of opposites)** –Traditional farming and Aboriginal cultivation can be seen as diametrically opposed in many ways. But is there an opportunity for a synthesis approach that maintains food production in a sustainable and resilient way? One of the best examples is the use of Native Plant bioactivity to significantly reduce enteric methane emissions in Australia and to provide summer grazing and protection for livestock without relying on external inputs.

The greatest CH₄ (Methane) mitigation potential based on in vitro assays come from the Australian shrubs *Eremophila* species, *Jasminum didymium* and *Lotus australis* (>80% CH₄ reduction), tropical forages *Desmanthus leptophyllus*, *Heteropogon contortus* and *Leucaena leucocephala* (~40% CH₄ reduction), temperate forages *Biserrula pelecinus* (70–90% CH₄ reduction), perennial ryegrass and white clover (~20% CH₄ reduction), and plant extracts or essential oils from *Melaleuca ericifolia*, *B. pelecinus* and *Leptospermum petersonii* (up to 80% CH₄ reduction). (Durmic, J.L., Martin, & Vercoe, 2022)

Noongar Land Enterprise Group Boola Boornap Nursery, Operations Manager Dave Collins has an extensive understanding of Natural Capital. Dave has been involved in studying enteric methane emissions reduction in livestock using native grasses and using plants like Wallaby Grass production to provide for water retention and feed across summer. (Cumpston, 2020)



Dave Collins with Wallaby Grass at the Boola Boornap Nursery – July 2022

Many of Marcel Duchamp's works including *Three Standard Stoppages* reflect the philosopher Hegel's dialectical method of three divisions – a thesis (the thing), an antithesis (its opposite) and synthesis (the process of their unification). Marcel Duchamp wrote a book on the Chess end game called *Opposition* and sister squares are reconciled. (1932). Marcel Duchamp's work is often an example of this synthesis, for instance the work "*Door 11 Rue Larrey*" can be both open (On) and closed (Off) at the same time. The door is a synthesis of open and closed.

In the case of primary production, you can have the thesis as Aboriginal care for country and antithesis heavily synthetic farming practice and the synthesis carbon neutral farming with good natural capital management. (Touffait, 2007) Perhaps we can find a way to do as Marcel Duchamp did “I had found a system that did away with antithesis.” Outcome - Australian enteric methane emissions are significantly reduced whilst maintaining production of food using native plants which improve resilience and sustainability of the biodiversity and the landscape. By reducing enteric methane emissions, the farmer can move towards the production of net zero produce which is highly valued across international markets.



Salt Bush on farm east of Dongara - July 2022.

Saltbush and native plants – Sheep can graze on the saltbush during the summer which provides green cover with these native plants. The native plantings restore the natural capital of the area whilst sheep are still run. The saltbush drops the water table which reduces salinity and extracts the salt into a form that is edible by the sheep. In photo above, before these native plants were put in, the area was barren and badly impacted by salinity due to over clearing in the 20th century.

4. **The Sacrifice Strategy remove synthetic inputs and waste from your game** – Often in Chess a player will need to sacrifice a piece to gain a positional advantage in the game. In the same way to ensure survival, primary production needs to sacrifice/reduce synthetic inputs (that increase greenhouse gas emissions) and reduce waste as much as possible to continue to provide products on the international market. By replacing current levels of synthetic fertilizers, herbicides, pesticides, and fungicides with good management of natural capital including biodiversity, resilience will be improved, and the farmer will become more sustainable and profitable.

Cutting inputs and reducing waste are the fundamental principles of a circular system that moves towards traditional Aboriginal management of country. Work with nature and not against it.

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Controlled Environments that set you free

Thomas Picton-Warlow

Marcel Duchamp and Serwah Attafuah on controlling chance and creating the future. Marcel Duchamp (making roulette more like chess by reducing chance) & Serwah Attafuah (creating Metaverses that express an Afrofuturist state).

Whether or not a system can work or is even possible is not important, it's the idea of the system that is significant. It's the mind that matters. Your interpretation and thinking are what counts even when you assume that something doesn't necessarily exist ... yet.

Marcel Duchamp created the Monte Carlo Bond (1924) to raise funds to run a strategy to win against the Monte Carlo Casino. On the back of the Bond the system to be used is stated as:

"Clause No. 2. The annual income is derived from a cumulative system which is experimentally based on one hundred thousand rolls of the ball; the system is the exclusive property of the Board of Directors.

The application of this system to simple chance is such that a dividend of 20% is allowed." (Duchamp, 1924)

The system is more complicated and tedious than the classic Martingale strategy which involves doubling up on losing bets and reducing winning bets by half. The Martingale typically increases the chance of quick and severe losses, Duchamp's system approach was far more laborious and would have taken several lifetimes to complete.

Filmmaker Tristram Powell interviewed Marcel Duchamp in 1966 during the Tate Gallery retrospective exhibition. The interview features in "Rebel Ready-made" (Powell, 1966). During the interview Marcel Duchamp anticipates reinforcement learning in Artificial Intelligence even though he would have had no idea about modern computing capabilities.

Marcel Duchamp says in the interview "Chance could be channelised into a system which has - I did not invent that, every man in Monaco has a system but I thought that I might find one that would work. And it might work on such long long calculations of probabilities that you'd have to live 25,000 lives to get to the result of the probabilities playing in your favour." (Powell, 1966)

Whether or not the system worked is not important it's the idea of the system that is significant. Eventually the idea of measured learning against probability has become a reality with the work of people like Demis Hassabis and Deepmind which is owned by Alphabet/Google (Deepmind, 2022). The AlphaZero and AlphaFold Deepmind programs use massive amounts of computing power to calculate details that were once beyond the reach of the human mind. Demis Hassabis is an avid Chess player and uses this understanding to create the most efficient ways of calculation. For instance, AlphaZero only uses the rules of the game of chess to play itself with no human input or preconceived wisdom required. Whilst this is impressive, the Aboriginal lived experience of over 65,000 years and their extraordinary understanding of country is the best example of living knowledge that is beyond the reach of a single lifetime.



Marcel Duchamp – Monte Carlo Bond (1924)
© Association Marcel Duchamp / ADAGP, Paris / VISCOPY, Sydney 2022

On January 16th, 1925, Marcel Duchamp wrote to Jacques Doucet and said – “I would like to force roulette to become a game of chess”. (Schwarz, 1969)

When Arturo Schwarz told Duchamp that he did not fully grasp the relationship between chess and gambling, he replied: “In both cases it is a fight between two human beings, and by introducing more chance in chess and reducing the chance factor in gambling, the two activities could meet somehow.”. (Schwarz, 1969)

Serwah Attafuah’s metaverses resemble the intention of the Monte Carlo Bond in many ways. Serwah creates a world that is controlled and directed by her philosophy and values. A metaverse that addresses thinking and ideas about how things could exist. The dreamlike metaverse environment is like a Surrealist dreamlike state. Elements of chance are controlled and corralled by the imagination and beliefs. Devil horns and the supernatural wings of Mercury or cupids feature in Marcel Duchamp and Serwah Attafuah’s works



Serwah Attafuah - Creation of My Metaverse (Between this World and the Next) 2021
Produced with permission of the artist.



Serwah Attafuah – DALL.E GAN sample work July 2022
Produced with permission of the artist.

Like two Chess players, a Generative Adversarial Network (GAN) is essentially two neural networks that compete against each other and learn from their mistakes. Metaverses and GANs create a world that isn't literally true but provides insight into a contemporary culture that is becoming increasingly monitored and controlled. Both artists seek

to have the freedom to exert control over culture via systems, processes, and imagination. As Scott Stein noted “The Metaverse Isn’t a Destination. It’s a Metaphor”. (Stein, 2022)

Serwah observes of her practice – “Sometimes I feel like a little god per se because I can direct the sun exactly where I want it or change the sky as I want it, build the terrain as I feel like and just iterate really quickly. You can break physics and like the technology just keeps getting better.” (Attafuah, 2022)

Serwah Attafuah 2022 – Time Out Australia

Arturo Schwarz wrote of Marcel Duchamp: “We have sent that both the Ready-mades and the Large Glass are the final outcome of Duchamp’s intention to get away from the physical aspect of painting in the belief that painting should once again be put at the service of the mind. “This is the direction in which art should turn: to an intellectual expression, and “painting should not be only retinal or visual, it should have to do with the grey matter of our understanding.”

“There is a mental end implied when you look at the formation of the pieces on the board. The transformation of the visual aspect to the grey matter is what always happens in chess and what should happen in art.”. (Schwarz, 1969)

It’s the mind that matters. Like a Non-Fungible Token (NFT) there is no physical representation. It’s your interpretation and thinking that counts about something that doesn’t necessarily exist.

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Photograph of Duchamp sitting in front of the Max Ernst 1944 Chess Set, 1968 © Association Marcel Duchamp / ADAGP, Paris / VISCOPY, Sydney 2022



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The End of Chance or just a higher level of Confusion?

Thomas Picton-Warlow

"Before I came here, I was confused about this subject. Having listened to your lecture, I am still confused -- but on a higher level." — Enrico Fermi

As Marcel Duchamp proposed, roulette can become more Chess like through the study of probability and the implementation of systems. There are other signs that chance is on the way out.

During a BBC interview in June 1968 Joan Bakewell asked Marcel Duchamp when discussing the cracking of the Large Glass: "What do you think now – the element of chance in a work of art – is, having tried to control and devise chance to serve your ends? Do you think it's something subconsciously that the artist projects into the work?"

Marcel Duchamp responded: "Yes, because chance may be unknown to us, in other words, we don't know the results of chance, because we haven't got enough brains for that... the divine brain, for example, could perfectly say "there is no chance, I know what is going to happen." You see, we don't know because we are ignorant enough not to be able to detect what chance is going to bring. So, it's a kind of adoration for chance, as at the consideration of chance as an almost religious element too. So, it's very interesting to have introduced, to put it at the service of art production." (Naumann, 1999)

Over fifty years later are we in the process of assigning chance to history via our adoration of technology? The divine electronic brain with Artificial Intelligence and Social media companies leading the charge. Are we falling out of love with the unknown and unexpected? Privacy has certainly been diminished and individualism challenged or corrupted in recent times. Loneliness observed by sentient machines may be possible. We crave certainty and strive for a way to restore environments and climates. Rectifying past mistakes like the de-extinction of the thylacine (Tasmanian Tiger)?

However, like the Schrödinger's cat paradox we are not certain of what is going to happen next. The cat in the box could be dead or alive or a synthesis of the two states. When one looks in the box, one sees the cat either alive or dead, not both alive and dead. That's not possible but then again, every time we look at it its state changes like magic. This poses the question of when exactly what's termed quantum superposition ends and reality resolves into one possibility or the other. See Bjoern Rainer-Adamson essay and work - 'Another problem' (Schrödingers cat is still dead!?). Quantum Chess has the concept of a "superposition" which is undefined and could go either way. A 50% probability. So, pieces can occupy the same space and become intertwined and entangled with another piece at the same time. An indeterminate position or null.

Therefore One, Zero or Null is the new normal. Yes, No and Whatever.

The AlphaZero program uses the rules and only the rules of Chess to educate itself with no human input. The program

is seen as daring in its style and approach. The march of the Rooks Pawn was never thought of before. Received wisdom was flawed. Embarrassing obvious but then what alternative have we got but to continue to play the game. As Samuel Beckett wrote - "You must go on. I can't go on. I'll go on." (Beckett, 1988)

Whatever.

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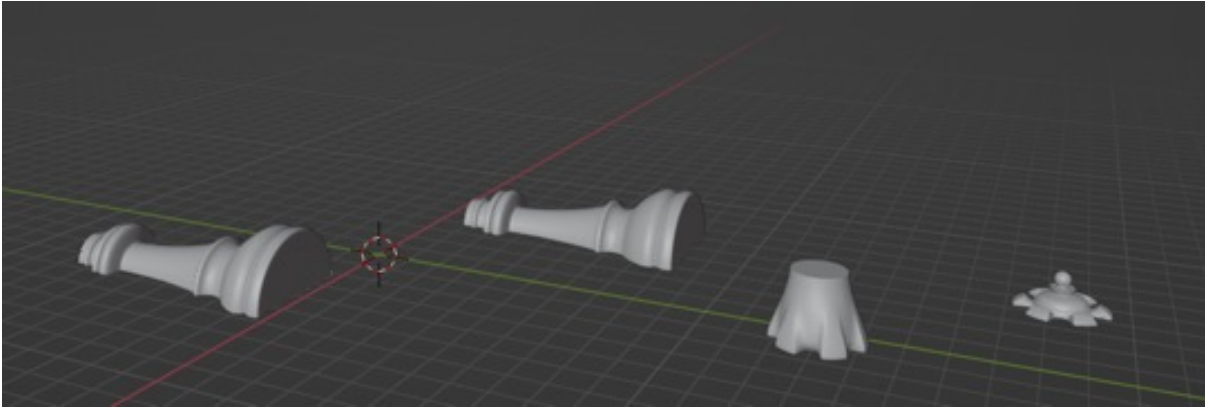
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After Marcel Duchamp - 3D printed food as Chess Queen

With Serwah Attafuah, Dr Liezhou Zhong *, Umar Zahoor, Juliette Carton and Tom Picton-Warlow

The 3D image pieces are deconstructed which looks great. Lying in state somewhere you could imagine for a long time lying undisturbed apart from the weather. A sprawling collection of a once huge statue.



Queen STL file image

* Dr Liezhou Zhong - Post Doctoral Research Fellow – School of Medical and Health Sciences – ECU. Liezhou's research focuses on how new food processing technologies such as 3D food printing can improve human nutrition and health.

Percy Bysshe Shelley – Ozymandias – 1818

“I met a traveller from an antique land
Who said: “Two vast and trunkless legs of stone
Stand in the desert . . . Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,”
Ozymandias is Ramesses II or chosen of Ra.

We have R.



Nefertari was Ra's wife and Queen

Also known as Nefertari Meritmut, was an Egyptian queen and the first of the Great Royal Wives (or principal wives) of Ramesses II. Nefertari means 'beautiful companion' and Meritmut means 'Beloved of the goddess Mut'.

She is one of the best-known Egyptian queens, among such women as Cleopatra, Nefertiti, and Hatshepsut.

We have Mutt

Chess and Senet Connection

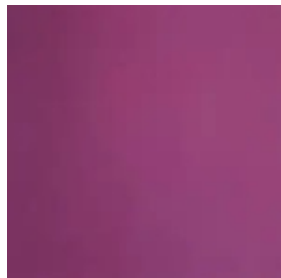
Mut is Ra's wife and Queen

Queen Nefertari played Senet which was a precursor to Chess. There is a painting of her playing in a painting from inside her tomb in the Valley of the Queens. See below.



Purple colour of the Chess pieces

- The significance of the colour purple for the Queen and Bishop is derived from ancient times.
- In Ancient Egypt, purple signified royalty and those of high status, this included the highly valued Tyrian Purple made from molluscs.
- Tyrian Purple came at a huge environmental cost with 10,000 molluscs required to make a single gram of the dye. (Fox, 2021)
- Cleopatra's favourite colour was Tyrian purple. Cleopatra dressed in it, used it for her royal barge sails, the walls of her palace and even her sofas.
- The 3D Printed Chess pieces are made using Beetroot which is a similar colour to Tyrian purple and other mollusc produced colours.





L: 3D Food Chess pieces printed using Beetroot and flour by ECU - Dr Liezhou Zhong and team from STL 3D files by Serwah Attafuah.
R: 3D Food Queen and Bishop with Marcel Duchamp Portable Museum 1968 in the background.

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Larry List — Writer and curator with a 25-year background in Modern and Contemporary art especially focused in the areas of Surrealism and Chess. Larry contributes to the Man Ray catalogue raisonné, and his essays have appeared in a range of publications, including Duchamp/Man Ray/Picabia (Tate Modern, 2008). Larry's curatorial projects include The Imagery of Chess Revisited (Noguchi Museum & Menil Collection).

THE INFLUENCE OF MAX ERNST'S COLLECTION OF NATIVE AMERICAN & OCEANIC ARTS ON HIS SCULPTURAL WORK

Larry List ©2022

Max Ernst, the celebrated Dadaist/Surrealist was born April 2, 1891 in Bruhl, Germany into a strict Catholic family, the third of nine children.



Max Ernst. 1909.

Beginning in 1909, Ernst studied philosophy, psychology and psychiatry at the University of Bonn. He supplemented his university work with visits to asylums, readings in ethnography and studies of tribal artifacts on view in German museums. Though he never pursued any formal training in visual arts, he decided during this period to become an artist.

From 1914 – 1918, he was pressed into service in a German artillery unit in WW I. He was wounded at the front, after which he spent the remainder of the conflict drafting maps. His experience of the senseless brutality of modern warfare had a deep and lasting effect on him.



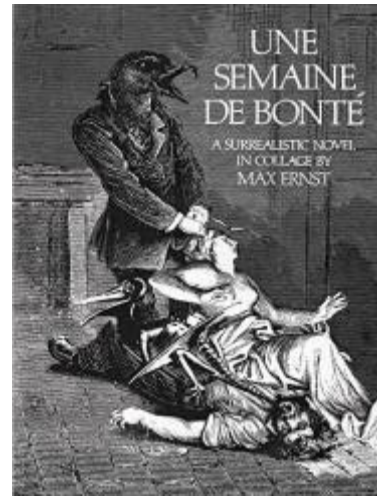
Max Ernst. Wounded artillery soldier. 1915.

In 1918 Ernst resumed his artmaking and married German-Jewish art historian Luise Strauss with whom he had a son, Jimmy. The following year he co-founded the Cologne Dadaist art group with Johannes Baargeld. In 1922, to further his art ambitions Ernst made his way, alone, to Paris where he joined the lively Dadaist circle there. Once settled, he embarked upon a menage-a-trois with his friend French Dada poet Paul Eluard and his Russian wife Gala.

Gala later became the wife of Salvador Dali and Ernst had three subsequent wives: Marie Berthe Aurenche (1927); Peggy Guggenheim (1941); and Dorothea Tanning (1946)ⁱ and innumerable liaisons with people of many ethnicities. This is of note because Ernst's attitude of fluidity toward heterogeneous coupling and combining should be recognized as a pattern in his creative processes as well.ⁱⁱ

Like Ernst, during WW I poet, writer, and theorist Andre Breton, Paul Eluard and the other Dadaists had seen the Western cultures based upon Judeo-Christian beliefs, forms, and imagery destroy themselves and each other in fits of near-global madness. As Kurt Schwitters explained after WW I "everything had broken down and new things had to be made out of the fragments."ⁱⁱⁱ

In terms of "making new things from fragments," Ernst had experimented with collage techniques deeply from 1919 onward. He created numerous individual pieces and two monumentally important "collage novels" *The Hundred Headless Woman*, in 1929, and *Une Semaine De Bonté* (A week of Kindness) in 1934, originally published as a series of five pamphlets.



Max Ernst. *the hundred Headless Women*, 1929 and *Une Semaine De Bonté* (A week of Kindness), 1934.

To create these works, Ernst scavenged cheap 19th century steel engravings and illustrated catalogues from Parisian bookstalls and flea markets. He then cut out disparate isolated elements from his multitude of sources with surgical precision and pieced them into overall compositions.

To unify these disparate images and his surgical handiwork into a seamless new context he had commercial printers reproduce them in book form – producing physically coherent, yet theoretically shocking Surreal quasi-narrative images. Ernst described this process and effect “the culture of systematic displacement.”^{iv}

Ernst went on to use this process of excising isolated details and motifs from diverse cultural sources to then recombine into shocking new composite forms unified by a copying or reproduction process in his sculpture practice as well.

Rejecting their past Western Judeo-Christian foundations, Ernst and his colleagues sought a return to “First Principles” in part by returning to “First Nations” indigenous cultural forms, images, and myths to create a new reality – a Sur-reality. Scholar Christina Rudosky points out,

shortly after Breton wrote his foundational 1924 *Manifeste du Surrealisme*...they [the Surrealist group] quickly positioned themselves against the Parisian vogue of African art in favour of Oceanic and Native American art, reclaiming these lesser- celebrated cultures as generators of more visually provocative forms and colours.^v

That same year Ernst travelled to Saigon, Ankor Wat, and Easter Island to experience the arts of Pacific Rim cultures first hand. At Easter Island he was impressed by the solemnity of the Moai figures embedded in the coastal hills.



Moai Figures. 1400 – 1650 C.E. Rapa Nui. Easter Island.

At Ankor Wat he admired the temple forms initially built for Hindu worship that underwent transformation to serve also as a Buddhist temple. In its myriad bas relief decorations, he even found a footnote of familiarity in a sculpture cycle portraying the universality of his favourite pastime, chess.

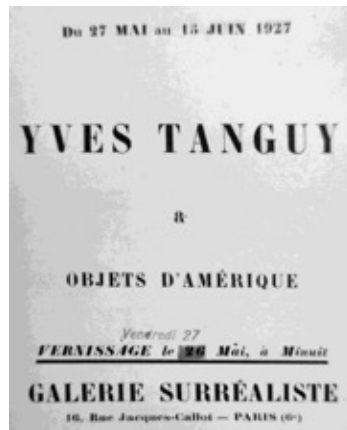
Ankor Wat Temple. Cambodia. 12th c. C.E.



Ankor Wat Temple. Cambodia. 12th c. C.E. Detail of bas-relief of chess players.



Once back in Paris Ernst would also have seen the 1927 Galerie Surrealiste exhibition *Yves Tanguy et Objets d'Amerique* with artifacts loaned by Paul Eluard, Louis Aragon, Nancy Cunard and Andre Breton, as well as the 1936 Charles Ratton Gallery exhibition *Exposition Surrealiste d' Objets* of Man Ray works in conjunction with artifacts from Oceania.^{vi}

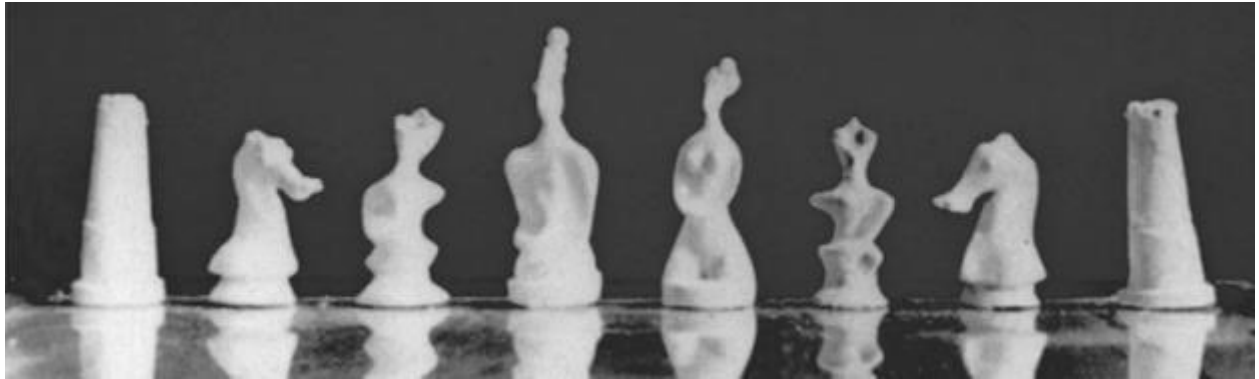


Yves Tanguy et Objets d' Amerique Catalogue Cover. Galerie Surrealiste. Paris. 1927.

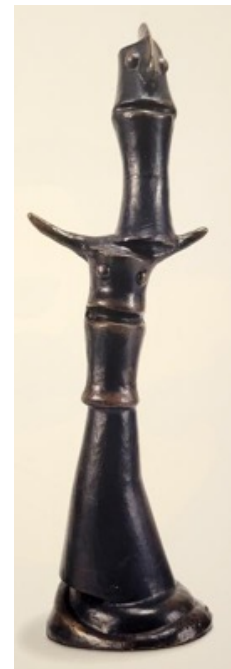
Charles Ratton Gallery Advertisement. Cahiers d'Art. Paris. 1936.

During the late 1920s and the 1930s Ernst began to work with a sculptural material as elastic and malleable as his 2-D collage materials had been – Plaster of Paris. The remembered forms from his travels

mingled with Greek myths and echoed through early plaster chess pieces and related sculptures. Ernst experimented, combining hand sculpted forms with ones cast from simple forms like paper cups, as in *Oedipus II*. He shaped his chess Bishops in a primal manner by literally squeezing a piece of wet plaster and using the negative form of the fingers of his fist as the finished piece.



Max Ernst. 1929 *Plaster Chess Set*. Cast in gold and silver 1966.



Max Ernst. *Lunar Asparagus*. Original plaster 1934. Cast bronze painted to resemble plaster 1972.
Female Bird. (*Femme Oiseau*). Original plaster 1934. Cast bronze 1955.
Oedipus II. Original plaster 1934. Cast bronze 1960.

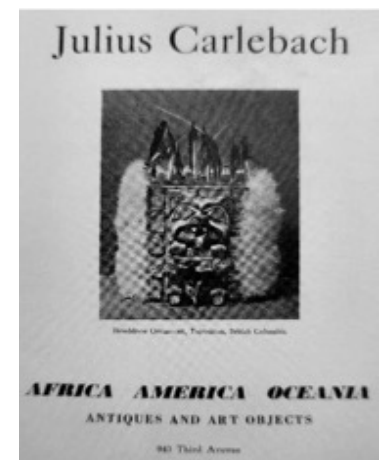
Ernst may have been personally drawn to these non-Western cultures because many of their ceremonies and rituals focused on human and animal transformation and change – elements that had always been central to his identity and creative processes. Indeed, from 1930 onward Ernst portrayed himself through an alter-ego “Lop-Lop, King of Birds, le Oiseau Superiore” whose image is central in numerous works but always changing in appearance.



Max Ernst. *Loplop Introduces Loplop*. 1930. Oil and various materials on wood.

Furthermore – these cultures were often nomadic, as was Ernst, who held at various points German, French and American citizenship – and was driven by wanderlust and warfare, love and desertion to and from cities and towns in Germany and France, through internment camps, on to New York City, Arizona, briefly Hawaii, and ultimately between homes in rural Huimes, then Seillans, France and urban Paris.

Ernst's expatriation to the United States during World War II (1941 – 1953) was another forced dislocation, but one of discovery, deepening his engagement with the artifacts of the indigenous cultures of the Americas. Once in New York City, along with Andre Breton and Claude Levi-Strauss, he frequented the Julius Carlebach Gallery which offered artifacts of First Nations cultures for sale, as Charles Ratton Gallery had in Paris. A crucial difference was that Ernst's marriage to Peggy Guggenheim (collector, gallerist, and heiress) gave him, for the first time, the sufficient resources to begin his own serious study collection of works.^{vii}



*Julius Carlebach Gallery
Advertisement. WV magazine.
1943.*

Furthermore, in travels with Guggenheim to Arizona, New Mexico, and California in 1941 Ernst encountered Native American peoples and artifacts in their own environment. Arizona was a traditional territory for the Hopi, Navajo, Mohave, and Zuni tribes. A 1943 trip to Sedona, Arizona with his later fourth and final wife, the American Surrealist painter Dorothea Tanning convinced them to live and work there from 1946 to 1953. They returned to France in 1953.

However, back in New York, the Summer of 1944 proved to be catalytic to Ernst's work in sculpture. He and Tanning rented a house on Long Island with his gallerist Julien Levy. Ernst and Levy decided to organize a group exhibition of chess-themed art, *The Imagery of Chess* for December.



The Imagery of Chess Exhibition Announcement.
Marcel Duchamp, with red silhouetted chess pieces by Max Ernst. 1944.

Ernst then “completely diverted from painting... [and began] making a chess set and a large sculpture, The King playing with the Queen,”^{viii} in the vacant garage he commandeered as a sculpture studio. In gallerist Levy's account

there he poured his Plaster of Paris into ingenious molds...of the most startling simplicity and originality – shapes found among old tools in the garage plus utensils from the kitchen....^{ix}



Max Ernst in his rented garage-studio with *An Anxious Friend*, *MoonMad* and *Man With Beating Heart*. Great River, Long Island. 1944.

Levy further recounted that

one evening he [Ernst] picked up a spoon from the table, sat looking at it with that abstracted, distant sharpness in the eyes...and carefully carried it out to his garage [studio] where it would become the mold for the head of his sculpture *Man With Beating Heart*.^x

Perhaps Ernst had a reverie - remembering the Haida spoon he had acquired from Julius Carlebach Gallery upon arrival in New York and the other fine spoon and bowl forms he had added to his collection. Ernst then used negative castings of this spoon form to create the plaster prototype/master of the mitre form of the Bishop of his well-known 1944 Chess Set.



Max Ernst. *Man With Beating Heart*. Bronze cast 1954-56 from original 1944 plaster.



Max Ernst, *Collection National Gallery of Australia*. *Spoon With Totemic Animal Carvings In Handle*.
Haida People.

British Columbia; *Wooden Spoon with Ring at End of Handle*; *Baining Coconut Shell Cup*.



Max Ernst. *Bishop*. 1944 Chess Set Design.
Hardwood, based on original 1944 plaster.

It was wartime. Good materials were scarce but Plaster of Paris was cheap, easy to carve, and to use to copy other forms via mold-making and casting. With his plaster mold-making skills Ernst could capture the “spirit” of any isolated object or form he chose, transform it into a ghostly neutral white form and even duplicate it in multiple. He could reshape it, combine it with any other disparate forms and, as he had with his collage books, arrive at physically solid, coherent, yet theoretically shocking Surreal artworks.

These plasters were otherworldly and surprising new entities, unlike “assemblage” sculpture, which used the actual objects pieced together and as such, retained and revealed the original identities of the component elements. The plasters could be tinted or painted if need be, and exhibited and sold. A decade later, when both enough bronze and enough money became available, the plasters were used as “masters” from which editions in bronze could be cast.

As an interim step, Ernst found a local woodworker to make copies from the plasters of his *Moonmad* and 1944 *Chess Set* in scraps of furniture grade hardwood.^{xi}

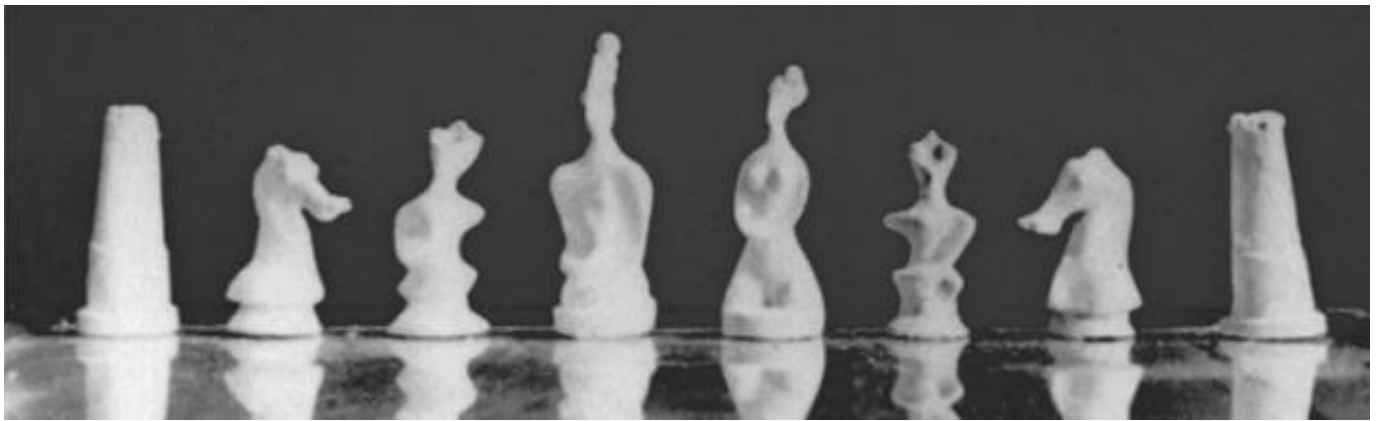


Max Ernst. *Moonmad*; 1944 *Chess Set*. 1944. Produced in hardwood from original 1944 plasters.

Once settled in his studio in Sedona, Arizona, in 1946, Ernst expanded from using Plaster of Paris for sculpture of small objects to another cheap, readily available material that could be molded, carved and shaped while wet – concrete. By 1948 he had produced his monumental outdoor masterpiece *Capricorn*. It too, was later used to create an edition in bronze.

By the end of his years in Sedona, Ernst had amassed a collection of nearly 100 significant artifacts. Cross referencing Ernst's sculptural works with artifacts in his collection one can identify some direct assimilations of forms.

As early as 1929, the spoon form embedded in the Bishop of the *1944 Chess Set* and *An Anxious Friend* had appeared as the Queen of his *1929 Plaster Chess Set*. The spoon form carries associations with ritual dispensations, offering healing potions and general nurture – with the Queen's own breasts underscoring its primary nature while the outer contour edges convey a sense of calm, protective embrace. It reappears in three bronze variations of solo Queen figures, each with delicate modifications to the face; in the plinth-based three figure edition of *King-Bishop-Queen*; and Ernst later used it as the head of his 1944 sculpture *An Anxious Friend*; the Bishops' miters of his *1944 Chess Set*, (ultimately executed in wood) and still later the plinth-based *Knight-Queen-Bishop*.



Max Ernst. 1929 *Plaster Chess Set*. Cast in gold & silver edition 1966.





Max Ernst. *King-Bishop-Queen*. Plaster 1929. Bronze 1952; *Knight-Queen-Bishop*. 1952.

These plinth-based works also owe a debt to the groups of plinth-based Easter Island Moai Figures Ernst encountered in 1924. The ovoid shape and the slant of the Moai Figures faces is echoed in the spoon-shaped 1929 Queen figures while the King of Ernst's 1944 Chess Set shares shape, slant and the Moais' overall proportions as well. The pointed shouldered armless and back-slanted Queen's face of the Knight-Queen-Bishop may have been inspired by the *Mexican Terracotta Seated Female Figure* in Ernst's collection.



Max Ernst Collection. *Terracotta Sitting Female Figure with Vestigial Arms & Legs*.



Alternating Left-Right: Easter Island *Moai Heads* and Max Ernst 1944 Chess Set King Pieces.

Ernst shared the other Surrealists' special fixation on Kachina dolls. He collected many of them and even had a dog named "Kachina." The word translates roughly to "Bringer of Life," and like Roman Catholic saints, specific Kachinas aid in healing, assure safe travel, encourage harmonious relations, bountiful harvests, or successful hunts.



Max Ernst in feathered ceremonial jacket with his collection of *Kachina Dolls*.

As Tom Picton-Warlow observed, one particular horned Zuni *Cow Kachina* owned by Ernst may have inspired the shape of the head of the seated King figure of Ernst's monumental outdoor Capricorn sculpture.^{xii} Though in astrology Capricorn is not Taurus, a flat-horned Bull, but rather a goat with tightly curved horns which symbolize tenacity bordering on stubbornness. However, Ernst's Capricorn combines the more American Western longhorn cattle horns of the Zuni Kachina with the elongated "V-shaped" face of Ernst's large wood and metal Sama Kun (Elephant Head) mask of the Jo Society to arrive at the calm, yet all-powerful mythic figure seated with his consort.



Max Ernst Collection National Gallery of Australia. *Zuñi Cow Kachina*. New Mexico. *Sama Kun (Elephant Head)*. Jo Society.

Dorothea Tanning & Max Ernst with *Capricorn*. Original in carved & cast concrete metal & wood. 1948. The Kachina dolls employ actual identifiable materials – leather, wood, feathers and are intended to be present as real beings, a part of the owners' actual lives. On the other hand, Ernst's plaster, concrete, bronze, or wood re-combinations of forms are intended to be dreamlike, otherworldly, hallucinogenic – Sur-real - and set *apart from* daily life. Ernst's fellow Surrealist Matta described Ernst's quest as

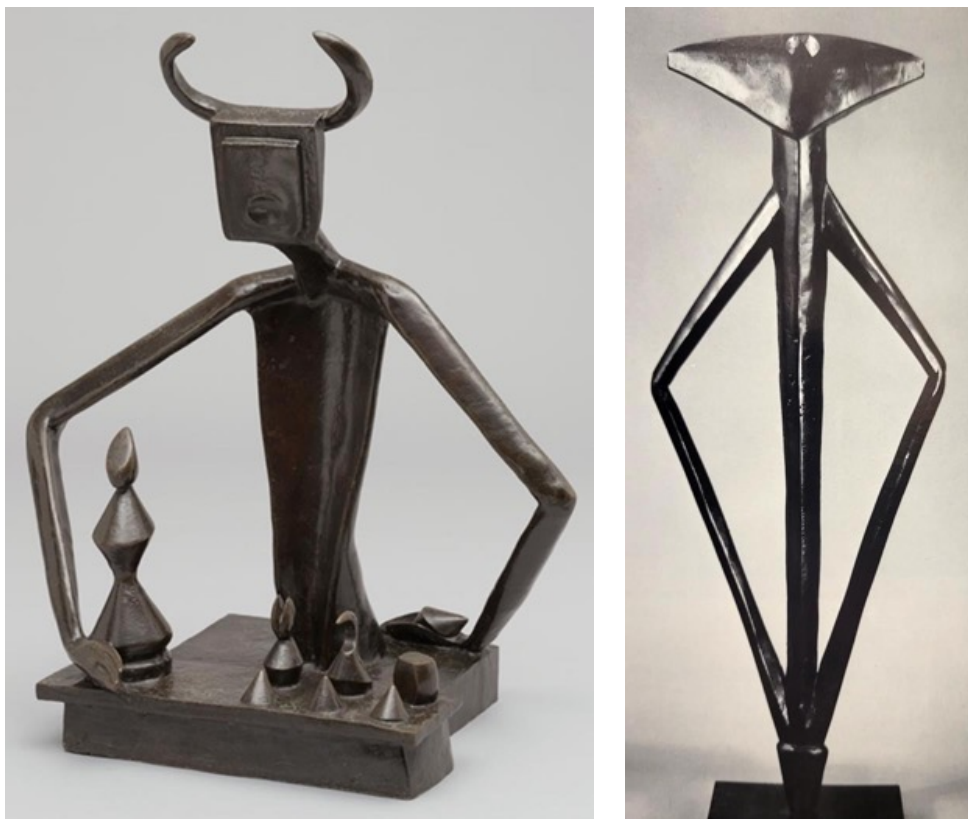
...the power to create hallucinations is the power to exalt existence.... Max Ernst accepts this as part of the task of the artist...In this sense Max Ernst is a primitive man, even if he doesn't live in a primitive society.^{xiii}



Max Ernst Collection National Gallery of Australia: Two *Kple Kple* Masks of the Goli cult. Max Ernst. 1944 Chess Set Knight.

A related tightly-curved (goat-like) horn motif that is almost pincer-like can be found in Ernst's examples of Goli Cult *Kple Kple* Masks. Such masks are worn in day-long dance rituals to assure good fortune or fertility. Ernst used an isolated single tight-curved horn as to symbolize the curved movement of the Knight pieces of his 1944 Chess Set.

Horns from a Goli-style fertility mask also crown Ernst's *The King Playing with the Queen*. Their pincer-like quality, combined with the skinny, elongated arms and torso suggest a favourite insect of the Surrealists: the mantis, whose female devours the male after mating. However, the figure also alludes to a Greek mythological creature: the Minotaur, who devours young virgins. The King's right hand caresses a Queen figure on a front plinth or game board while his left hand hides the headless body of an earlier ravaged Queen behind his back. Scholar Evan Maurer offers a large, thin-limbed wooden Whistle Figure from the Mossi of Upper Volta as a possible source of inspiration for Ernst's King figure.^{xiv}

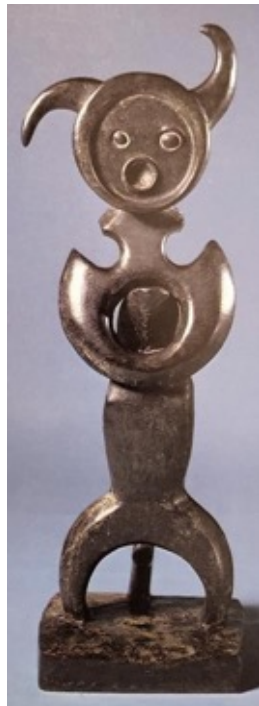


Max Ernst. *The King Playing With the Queen*. Bronze cast 1954 from 1944 plaster original. *Whistle Figure*. Mossi people. Upper Volta. Private Collection.



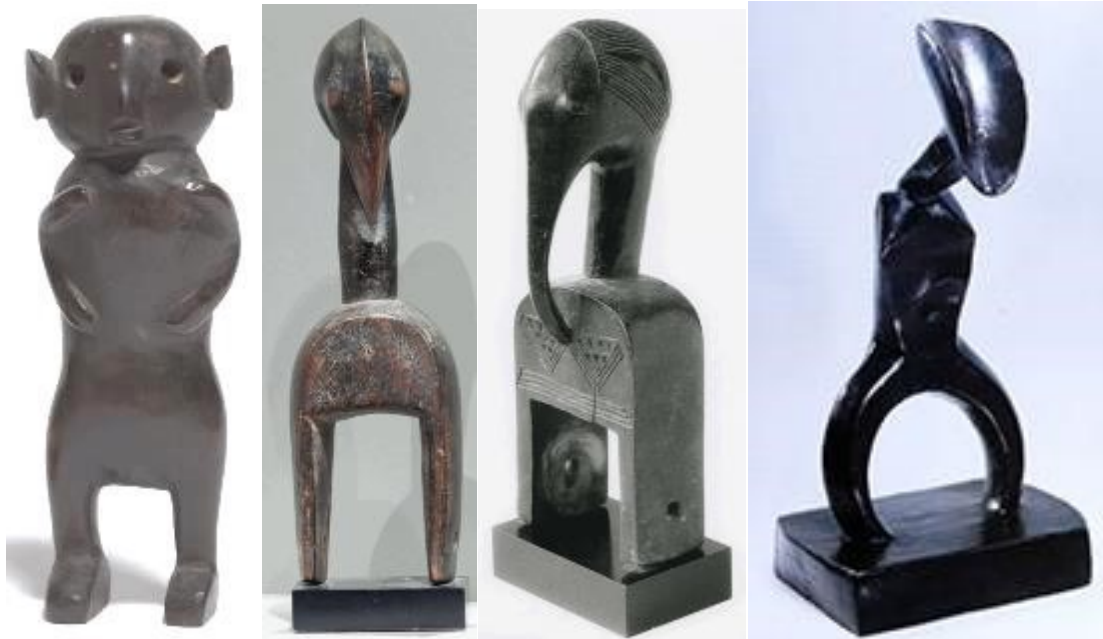
Max Ernst Collection National Gallery of Australia: *Carved Bone Maskette*.
Yupik people. Diomed Islands, Nome, Alaska.

Ernst's *Moonmad* places two Goli-style horns askew a Goli-style round face with abstracted circular eyes and mouth, similar to a *Carved Bone Maskette* from the Yupik people in Ernst's collection. Other variations of this ambiguous and expressive circular eyes and mouth motif are featured on *An Anxious Friend*. Both were made in the creative heat of the Summer of 1944.



Max Ernst. *Moonmad*. Bronze cast from original 1944 plaster.
An Anxious Friend. Bronze cast 1954-56 from original 1944 plaster.

The cryptic circular eyes and mouth motif are again in a small *Wooden Standing Figure* in Ernst's collection. Its proportions and stance with low-croched legs may have inspired those used both in *Moonmad* and *Man with a Beating Heart*. The rounded hips of the low slung waist and short legs echo the curves found in lower sections of two *Heddle Pulleys in the Form of Long-Necked Birds*. Added to this complex mixture of motifs is the prospect that the three legged lower torso may have initially been inspired by a set of andirons in the fireplace of Ernst's summer rental house!



Max Ernst Collection National Gallery of Australia. *Wooden Standing Figure; Two Heddle Pulleys in the Form of Long-Necked Birds*.

Max Ernst. *Man with Beating Heart*. Bronze cast from original 1944 plaster.

With examples of such close relations between the artifacts in his collection and his own art was Ernst an experimenter and innovator or an exploiter/expropriator of other cultures' creative forms? Was his an inspired celebration or a plundering? Western rock and roll created by many white artists was inspired by the African and African-American blues and gospel forms. As numerous musicians and critics have reflected "if you take from only one source, it's stealing but if you draw from many sources, its history, research, and inspiration."

In Ernst's case, we have examples of works that may be amalgams of heddle pulleys, ceremonial figures, fireplace andirons, and kitchen utensils. And, in the case of popular music, the blues and gospel artists have oft credited their younger white protégés as having drawn new and larger appreciative audiences

to their work. So, too, the Surrealists may have drawn inspiration from these cultural artifacts and in turn, drawn towards these cultures greater circle of researchers and a larger resultant audience.

Aside from Ernst's "stand alone" sculptures why had he made four different chess set designs as well as trios of pieces, individual Queen pieces, and even, late in his career, a gigantic, two ton version of his 1944 design in amber and blue glass?^{xv} He and many of the Surrealists were not only avid chess set designers but chess players as well – both across the board and in correspondence games.

After the debacles of the two world wars the Surrealists turned away from inspiration drawn from past Judeo-Christian culture. In the midst of WW II Breton declared "whenever humanity suffers a catastrophe... games must be played."^{xvi} In their mission to piece together a new world from scraps, the Surrealists turned to chess, a fifteen century old game with origins in India, the Middle East and China that had more or less globally universal rules but whose playing pieces had always reflected the specific era and society in which it was played.

Chess was the game of both courtship and war, a form of therapy for disenfranchised expatriates. Aesthetically, it was an endlessly fascinating challenge - to design a pleasing, coherent ensemble of thirty-two pieces of six types that reflected one's ideal sense of order.



Max Ernst Collection National Gallery of Australia. Walrus Ivory Scrimshaw Pipe. Yupik people. Diomedes Islands. Nome, Alaska.

Perhaps the spirit that Ernst was seeking to perfect in this work is summed up in a walrus ivory scrimshaw pipe carved by the Yupik people of the Diomedes Islands, near Nome Alaska. The bottom of the pipe is inscribed with a long board-like grid (that Surrealists like Ernst might feel symbolized the promise of endless games) and atop are six portrait heads; a man, a woman, a child, a walrus, a polar bear and a seal – a object that embodies myth, beauty, and all of the essential elements of life.

- i Catherine Heroy. "Chronology." *Max Ernst: A Retrospective.* Metropolitan Museum of Art. New York/New Haven: Yale University Press. 2005. pp. 286 – 289.
- ii In her biography of Arshile Gorky, Hayden Herrera points out that "in a period when divorce was frowned on, the Surrealist group had affairs and divorces with impunity. In 1943, for example, Jacqueline Lamba left Breton for David Hare, David Hare left Susanna Wilson for Jacqueline, Max Ernst left Peggy Guggenheim for Dorothea Tanning, and when Matta's wife, Anne, gave birth to twin boys, Matta left her and took. Patricia Kane, who later left him for Pierre Matisse. Noguchi became involved with Matta's ex-wife, Anne." Moreover, Levy had left his wife and three sons to marry Muriel Streeter, former mistress of Pierre Matisse. Jean Hélion abandoned his second wife and son to live with Pegeen Vail, Peggy Guggenheim's daughter. In early 1945, while the chess show was up, sculptor Ossip Zadkine broke off his relationship with Carol Janeway to return to his wife in France. John Cage left his wife Xenia for dancer Merce Cunningham. And, as this was happening in the Summer of 1944 while "committed" to Tanning, Ernst managed to have a fleeting summer liaison with Xenia.
- iii Dorothea Dietrich. *The Collages of Kurt Schwitters.* Cambridge University Press 1993. pp. 6–7
- iv Max Ernst. "Beyond Painting," in *Max Ernst: Beyond Painting, And other Writings by the Artist and his Friends.* Robert Motherwell, ed. New York: Wittenborn Schultz. 1948. p. 9.
- v Christina Rudosky. "A Short Introduction to the History and Theory of Collecting Objects in Surrealism (1924- 1957)." *Moondancers: Yup'ik masks and the Surrealists.* Jennifer Field, ed. New York: DiDonna in collaboration with Stephen Ellis Gallery. 2018. p. 10.
- vi Ibid. p. 11
- vii *Between Lives.* Dorothea Tanning. New York: W. W. Norton & Company, Inc. 2001. Tanning relates Ernst's initial encounter with the Carlebach Gallery and his purchase of the *Haida Spoon* in his collection. pp. 65 -67.
- viii Julien Levy. "A Summer with M.E." *Memoir of an Art Gallery.* New York: G. P. Putman's Sons. 1977. p. 270.
- ix Ibid. p. 270
- x Ibid. p. 271.
- xi Because of the war, quality wood was scarce, but, just as Ernst originally assembled his sculptures

from small cast plaster elements, his wood worker was likewise able to assemble his sculpture and the chess pieces from small cut-offs and scraps.

xii *Between Lives*. Dorothea Tanning. New York: W. W. Norton & Company, Inc. 2001. Dorothea Tanning poetically recounts its origin and location though not the date nor the particulars of its construction of concrete, metal, and wood. pp. 153- 154.

xiii *Max Ernst. Beyond Painting and Other Writings by the Artist and His Friends*. Robert Motherwell, ed. New York: Wittenborn Schultz. 1948. p. 194. Note: use of the term “primitive,” though now generally regarded as pejorative was an accepted, widely used term at the time of this statement.

xiv Evan Maurer. “Dada and Surrealism.” *Primitivism in 20th Century Art*. Vol.II. William Rubin, ed. New York: Museum of Modern Art. Boston: Little Brown & Company. 1984. P. 569. This essay is one of the most comprehensive and thoughtful evaluations of the relationships between First nation cultures and the Surrealist artists.

xv Venetian art glass master, Edglio Costantini ran a custom glassmaking studio “Funcina degli Angeli”– (Forge of the Angels). In 1963 He asked Max Ernst to propose a monumental work to create in glass. Ernst proposed an amber and blue glass chess set based on his 1944 design with a Queen that would be approximately thirty-six inches high. Two complete sets were completed by 1967 at which time Ernst deemed them “Immortel.” The entire set – of solid glass ended up weighing almost 2 tons and needed a board approximately fifteen feet square.

xvi Phyllis Braff. Unpublished interview with Lionel Abel, poet and writer. New York, July 2, 1993. Abel quoting an explanation Breton had offered him about the importance of game playing and the ludic impulse.

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ERNST & FIRST NATION COLLECTION Document.

To Play & Win|2022

Serwah ATTAFUAH | Paul CAPORN | Stuart ELLIOTT | Janet LAURENCE |
Bjoern RAINER-ADAMSON | Paul MONCRIEFF | Miriam STANNAGE |
Tyrown WAIGANA |

curated by **Thomas PICTON-WARLOW**, and co-curated by Ted **SNELL** &
Susan STARCKEN

Spectrum Project Space

Opening: 12 October 2022 5pm–7pm

To be opened by Associate Professor **Lyndall ADAMS** at 6:15pm. [Register here.](#)

Exhibition dates: 13 October - 10 November 2022

Talking about Country: 15 October 2022 1-3pm with **Oral McGUIRE** (Gundi Consulting)
and **Heidi MIPPY** (Noongar Land Enterprise (NLE)). [Register here.](#)

To Play and Win Artist and Curator Talk: 15 October 2022 3-5pm. [Register here.](#)

ACDC floor talk: 26 October 12:30pm–1:30pm. No registrations required.

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