

THE
IMAGERY
OF
CHESS

SAN LOUIS ARTISTS

MARCH 23-SEPTEMBER 24, 2017

ARTWORK

Artists Featured in the Exhibition

Eugenia Alexander

Brandon Anschutz

Jessica Baran & Nathaniel Farrell

Martin Brief

Bruce Burton

Juan William Chávez

Deborah Douglas

Michael Drummond

Kristin Fleischmann Brewer

Nicholas Gates

Meghan Grubb

Gregg Louis

Adam Maness & Bjorn Ranheim

Peter Manion

Nika Marble

Adrienne Outlaw

Yuko Suga

Adrian Octavius Walker

Eugenia Alexander

In *out of time, out of mind*, artist Eugenia Alexander portrays a fictitious goddess of time and manipulation seeking to trick a player and negatively influence his or her game. Named Kaala, after the Sanskrit word *Kāla* (time), the goddess makes the player use up his or her time prematurely, see things that are not there, and second guess his or her moves. Her gold language moves the viewer through the painting, encouraging the player to forget that a chess game is in progress. Pictured at the center of the work, Kaala's right eye controls time, and her left eye is "the manipulator," which makes following the game more complex.

Alexander represents the moves of the game in the straight line work, which follows the movement of chess pieces in the game between Viktor Kupreichik and Jaime Sunye Neto at the 1989 GMA Belears Open. She chose the game at random for its complexity. Other line work represents Kaala's manipulations. Alexander, who has been studying under a master quilter, has incorporated African textiles into the representation of Kaala's face. She often works with Nigerian and Ghanaian textiles and has designed textiles herself.



Eugenia Alexander
out of time, out of mind, 2017
Acrylic paint and fabric on canvas
50 x 55 x 3 in.
Collection of the World Chess Hall of Fame

Brandon Anschutz

Inspired by the diverse artistic approaches used by participants in the original *The Imagery of Chess* exhibition, Brandon Anschutz abandoned the concept of creating a functional chess set. Instead, in *The King Elevated Above His Pawns*, he uses a chess set as a metaphor for an autocratic ruler. The king is elevated above and protected by his cohort of rank and file pawns, which are hybridized and distorted versions of standard chess pieces. Rather than representing the standard light and dark teams, the pieces are a mixture of colors, all with a shade of tarnished gold. Anschutz states, "I created the piece by altering and copying existing chess pieces. I made many molds of pawns and cast them with tinted plaster, while both manipulating the molds and modifying the resulting casts. The king was created by repeatedly dipping a piece in paint and styling his crown of hair."

The usage of chess (both as imagery and as metaphor) has a rich history both in art and in daily conversation, and even for those who are not steeped in the game, its general principals have an unavoidable presence in our culture. In his artistic practice, Anschutz generally focuses on material improvisation through abstract forms. At times, he uses a specific idea or theme as a starting point for his work. This exploration usually exists at an uncertain intersection of painting, sculpture, installation, and design. Here Anschutz uses the game of chess to explore concepts of authority and power.

Brandon Anschutz
The King Elevated Above His Pawns, 2017
Cast plaster, glass, wool, gold leaf,
latex and acrylic paint, and wood
64 3/4 x 16 3/4 x 16 3/4 in.
Collection of the World Chess Hall of Fame



Jessica Baran & Nathaniel Farrell

Some Other Ways is a prose-poetic serial comprised of daily entries written by Jessica Baran and Nathaniel Farrell during the first month of the 45th president's term of office, from Inauguration Day to President's Day (January 20-February 20, 2017). The resulting 64 poems chart the domestic life of the two poets—a couple—focusing on how their material stuff moves around them like chess pieces, representing tasks done or undone. While quotidian routines—taking out the trash, watering plants, and doing dishes—might be thought of as pawns, more deep obligations manifest as rooks or knights, such as caring for the dog or navigating travel. Figuratively, each poem documents the poets' personal and socio-political maneuvers, be they in respect to their relationship, their professional lives, or, in a larger context, their roles as citizens in a volatile political landscape.

If the intersection of personal and political spaces serves as the sounding board for poetic content, the temporal structure of the calendar month serves as the project's layout inspiration—each calendar page is a square where moves are made as the composition's strategy unfolds. The poems themselves, then, while not written as explicit responses, use real time-and-space interactions to represent moves and counter-moves

toward an endgame of romantic longevity, not conquest. In this respect, the sequence is a critical response to the "Game of Chess" section of *The Waste Land* (1922), in which Saint Louis-born poet T.S. Eliot used chess as a metaphor for the dissolution and debasement of romantic life among the seductions of the modern world. If Eliot's metaphor represented the failure of culture as a failure of romance, *Some Other Ways* sets the stability of a household up as a bulwark against an unstable time. To embody the intersection of personal and political, the sequence has been printed in the form of a newsprint broadside—resembling a newspaper—in which each poem appears in the shape of a noted endgame strategy. The public is invited to take a copy.



Jessica Baran and Nathaniel Farrell
Some Other Ways, 2017
Newsprint
10 x 15 in.

Collection of the World Chess Hall of Fame
Newsprint image courtesy of the artists

Martin Brief

Featuring a chessboard balanced precariously atop a pyramid, *The Game* is inspired by what Martin Brief describes as "this dark historical moment and the bleak, uncertain future." Yoko Ono's famous anti-war chess artwork, *White Chess Set* (first produced in 1966, with later versions titled *Play It by Trust*), which features a white chess table and pieces, influenced the development of this work. In both pieces, players are challenged to work together. However, in Brief's piece, if they fail to cooperate, he states that "the result is catastrophe rather than confusion, as in Ono's game." He continues, "The physical structure of this set is designed to create tension before the game begins. There is no progression into danger; it begins in a state of precarious equilibrium in which the first move could be the last."

The Game reimagines the chess set, much like many of the works in the original *The Imagery of Chess* exhibition. The pieces, etched using a laser cutter, are emblazoned with images from American currency. Though this differs from his recent work of text-based drawings, it relates to the artist's interest in interrogating aspects of our complex social fabric. Additionally, this piece, like some of his other work, creates a somewhat absurd, impossible situation for the viewer. A viewer can interact

with his drawings by getting up close and reading the text or by standing back and letting the text transform into pure form. Neither reading alone is complete. This piece functions similarly in that it is simultaneously beautifully balanced and full of imminent catastrophe, though never quite settling into either.



Martin Brief
The Game, 2017
Walnut and maple
King Size: 3 ½ in.
Board: 12 x 16 x 16 in.
Collection of the World Chess Hall of Fame

Bruce Burton

Capturing Fragile Instants is inspired by Bruce Burton's current body of work, which investigates ideas of modernism, figurative abstraction processes, Asian garden design, and specifically in this case, Chinese scholar stones or Japanese suiseki (beautiful stones that inspired artists and writers). Rather than using stones, Burton instead utilizes the castoffs of burned trash, commonly called slag, dating from the first part of the 20th century and excavated from his backyard. The use of mundane materials, often found, are key to his work. While not formed by nature, slag is naturally formed during the burning process, and each piece is unique. The slag used in this chess set contains all the aesthetic values cherished in scholar stones: color, shape, markings, and surface. Burton states that, "By re-contextualizing the slag I aim to embed new histories into the material."

Burton was also interested in the chess pieces all having individual personalities and breaking down the traditional hierarchy of a chess set. He sought to create a degree of confusion during play as the pieces become difficult to discern from one another. This elevates the theatricality of play and allows each piece to gain significance based on its proximity to other pieces. Over the course of the exhibition, the artist will move the pieces in the progress of a chess game.



Bruce Burton
Capturing Fragile Instants, 2017
Concrete, slag, steel, and poplar wood
King Size: 7 ½
Board: 24 x 24 in.
Collection of the World Chess Hall of Fame

Deborah Douglas

Pawn King pictures a girl and a boy, two parts of Deborah Douglas's visual vocabulary that can, though do not always, refer to the artist and her brother. Here, the boy, discarded and alone at the far right, represents the pawn, while the girl, who is writing the sign, personifies the king. The ghost dog acts as a bishop and is protecting the girl. The work's title refers to a specific business in the Saint Louis area, chess pieces, and the idea that it is possible to become a pawn in society or in personal relationships.

Douglas states, "My art often involves double meanings of words and their assumed context. My interests are wrapped up in issues of domesticity: typically including references to cultural and societal issues of gender and sexual equality. The incorporation of decorative patterns and/or text can create another layer of form and meaning to personal or invented narratives. I do not play chess myself, but am interested in the pieces and the pattern of the board in the same way that I approach much of my imagery; by creating a narrative around it."

Pawn King is painted in encaustic (a method employing beeswax, damar resin, and pigment), as well as oil paint, and collaged vellum on a wooden panel. Douglas appreciates encaustic because it forces her to think in a reverse method while she works.



Deborah Douglas
Pawn King, 2017

Encaustic, collage, and oil on cradled panel
16 x 20 in. (17 x 21 in., with frame)
Collection of the World Chess Hall of Fame

Michael Drummond

In *Queens*, Michael Drummond explores the current global political climate through the medium of fashion. Two dramatic dresses in black and white are attached at the hem—if the figures wearing the dresses were to pull away from each other the connection would be severed. Influenced by the work of Alexander McQueen, Comme des Garçons, and Maison Margiela, Drummond often uses deconstruction in his work, marrying art and fashion. Here he uses it to illustrate that when someone hurts others, they are also harming themselves. Drummond, who seeks to create narratives with his avant-garde designs, emphasizes our interconnectedness and the need to collaborate to confront serious challenges our society faces in *Queens*.

Both Yoko Ono's anti-war *White Chess Set* (first produced in 1966, later versions titled *Play It by Trust*) and a quote from Robert F. Kennedy's April 5, 1968, speech *On the Mindless Menace of Violence* influenced Drummond in the creation of this piece. In Ono's set, all of the pieces and squares on the board are white, posing a challenge to players who seek to defeat each other and encouraging collaboration and creativity. In Kennedy's speech, given before the Cleveland City Club the day after the assassination of Dr. Martin Luther King Jr., he lamented the effects of violence on American society, stating "...this much is clear, violence breeds violence."



Michael Drummond
Queens, 2017
Polyester yarn and nylon microfilament
56 x 60 x 30 in.
Collection of the World Chess Hall of Fame

Kristin Fleischmann Brewer

64 Squares calls attention to the edges of the chessboard—the 8x8 grid, the 64 squares sitting in tension. The sewn seams of raw canvas create the boundary, referencing the strength and delicateness of the chessboard grid system. The skeletal, soft, naturally-toned object hangs like a tapestry and becomes the framework where a series of chess matches is documented. Fleischmann invited artists to play games of chess with her over the course of six weeks in January and February. She documented the games through a series of marks referencing their tone and tenor, which were translated onto the canvas grid structure.

Prior to her participation in this exhibition, Fleischmann had always been intrigued by the game of chess, and through this commission learned about the game's history, strategy, and methodology. As a painter, she was initially drawn to the aesthetics of chess—the grid of 64 squares, in particular, as it relates to the art historical grid of minimalist painting. After teaching herself how to play online and talking with friends, Fleischmann became most interested in the edges of the grid as lines of tension between players and pieces. How does the grid function to create tension? What happens when a player crosses the threshold of the grid, taking a risk to move a piece from here-to-there? What traces are created in the

player's consciousness? How might these manifest physically through the language of painting? The work calls attention to the aesthetics of chess, the psychology of the game, and connects this to the history of minimalist painting, specifically female post minimalism.



Kristin Fleischmann Brewer
64 Squares, 2017
Acrylic paint, canvas, and thread
64 x 64 in.
Collection of the World Chess Hall of Fame

Nicholas Gates

Rules of Engagement explores the tensions between art and commerce. Specifically, Nicholas Gates is interested in whether money helps build or destroy a budding culture—if it helps provide stability to foster creativity, or encourages bland sameness. On one side of this set is the "establishment," composed of different values of currency. Opposed to them are symbols of the four elements of hip hop: djing (king), mcing (queen), graffiti (bishop), and b-boying (knight). Boombboxes, which Gates views as the "sword and shield of hip hop," are the rooks and records are the pawns. Gates acknowledges the Moorish history of chess through graffiti on the side of the board. He also inscribed FURY on the board, a reference to his stage name, which stands for "Freedom Under Rough Years."

Gates has been sculpting since he was in high school and has a deep love of hip hop culture, both through his own experiences as a b-boy and his father and brother's work as DJs. Sources as diverse as Michelangelo, graffiti, manga, and iconic hip hop album covers influence his work. Gates sees many similarities between the qualities needed to become a skilled chess player and those needed to navigate contemporary society as a young African American man, including determination, perseverance, patience, and an ability to anticipate how another might interpret your actions.

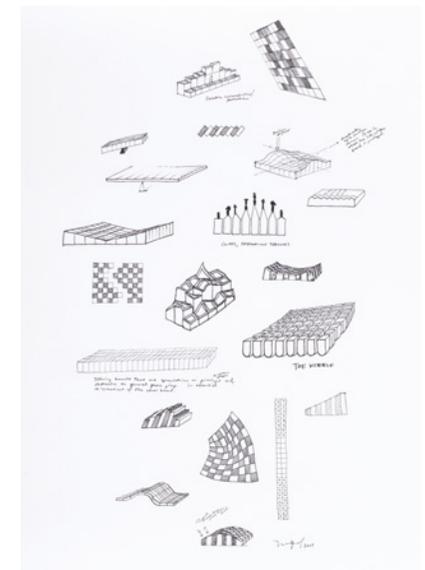
Nicholas Gates
Rules of Engagement, 2017
Painted ceramic, USD currency, and wood
Hip Hop King Size: 6 7/8 in. Money King Size: 6 1/4 in.
Board: 21 1/4 X 21 1/4 in.
Collection of the World Chess Hall of Fame



Meghan Grubb

Speculative Field considers the physical space that chess pieces occupy and through which they move. The flatness and right angles of the traditional chessboard suggest a democratic, equal-access, unbiased field of play for the classic game of war. This straightforward setup contrasts with the complex conceptual landscapes of any real war—be it political, cyber, etc—that we may conceive of in the present day. Real spaces of conflict are rife with confusion and misdirection, barriers of privilege, bias, and various protections. In re-envisioning the chessboard, we can consider how the physical structure of the board might mimic a real conflict landscape—one that may undermine game play, advantage one player over another, or even render the game unplayable.

Developing from Meghan Grubb's practice in interrupting built environments and bending expectations of physical space, the "speculative field" shown here expresses a modular board in which chess pieces might "hide" among the spaces of the board. This piece eliminates the black and white squares of the traditional board, instead offering changeable topographical features that add visual confusion to any human player who must navigate the playing field. The sculpture is accompanied by a digital print illustrating other imagined fields of combat that pose their own challenges to players.



Meghan Grubb
Speculative Field, 2017
Poplar
King Size: 1 ½ in.
Board: 5 ¾ x 23 x 23 in.
Collection of the World Chess Hall of Fame

Meghan Grubb
Speculative Fields, 2017
Digital print
24 x 18 in.
Collection of the World Chess Hall of Fame

Gregg Louis

Untitled (Chess Set) explores concepts of luck and superstition through a chess set with pieces representing body parts and castle-like towers. Inspired by Louis's previous body of work, each individual piece is selectively polished to create the illusion that people have rubbed the artwork. For hundreds of years people have been rubbing parts of figural bronze sculptures—everything from Abraham Lincoln's nose to Buddha's belly. Louis is fascinated by the idea of a talisman or an object where someone can deposit their worries merely by touching it. This apotropaic observance, intended to ward away bad luck, may be practiced out of vague superstition and/or out of tradition.

In this set, the nose represents the king and queen, alluding to the long history of the shapes of noses symbolizing class or heritage. Louis also wanted to utilize symbols and icons of different times and cultures within his set. The Hamsa Hand, representing the bishop, is an Arabic sign of protection that represents blessings, power, and strength, and is seen as potent in deflecting the evil eye. The knights are represented by feet, which refer to Greek and Roman foot soldiers. The rooks are the most direct reference to the traditional Staunton chess set with their castle-like features. Louis views them as english gardens (hence the real plants growing in them), evocative of humans'

quest to control nature. The pawns are represented by eyes, symbolizing the idea of "I must see it to believe it." Louis's choice of symbols creates a tension between the perception of chess as a game of pure logic and the purported magical and superstitious imagery in the set.



Gregg Louis
Untitled (Chess Set), 2017
Rubbed bronze and plants

King Size: 4 ½ in.
Collection of the World Chess Hall of Fame

Bjorn Ranheim & Adam Maness

With co-collaborators Christopher Stark and Peter Henderson, Bjorn Ranheim and Adam Maness have created, produced and will participate in the performance of a concert event on September 20, 2017, as part of the World Chess Hall of Fame's Monthly Music Series. It will celebrate the game of chess, the original *The Imagery of Chess exhibition*, and the culmination of *The Imagery of Chess: Saint Louis Artists*. The event will include performances of John Cage's *Chess Pieces* and Vittorino Rieti's *Chess Serenade*, as well as world premier performances of works composed for this exhibition by Maness, Stark, and Henderson.

Chess Suite for solo piano, 2017

Chess Suite is inspired by composer Peter Maness's love for the game. Each piano piece within the suite will embody a chess piece, represented by musical motives and rhythms patterned after its movement on the board. Maness hopes that his suite will serve as a welcome introduction to non-traditional pitch materials for piano students. He is grateful to Bjorn Ranheim and the World Chess Hall of Fame (WCHOF) for the opportunity to compose this musical work, which will be premiered at the WCHOF on September 20, 2017.

The Pawns

The pawns will progress slowly and softly at first. Since they can only move forward on the chessboard, pawns will be confined to rising scale segments.

The Bishops

Bishops can flash quickly across the board along their diagonals. They will be represented by arpeggiated figurations (beginning on white or black keys—but never both simultaneously).

The Knights

The knights' distinctive movement will be traced by "curlicues" that combine the pawns' stepwise motion and the bishops' skips. Knights' unique ability to leap other pieces invites an elegant setting in dance rhythms.

The Rooks

Implacable and severe, rooks will be represented by ponderous, block-like clusters on the white and black keys.

The King

The king will enter as a kind of *cantus firmus* in octaves, in the piano's baritone register. As in many games of chess, the king's slow-moving melody will move "up the board" to higher registers as time goes on.

Advancing Pawns

At this point in the "game," some pawns will have reached the sixth or seventh rank, making them very powerful! One pawn will achieve the eighth rank and be promoted to a queen.

The Queen

The queen's unrivaled power will be shown in a combination of the rooks' block-like clusters and the bishops' flashing arpeggios. This texturally rich finale will be the culmination of the *Chess Suite*, which will conclude when the queen overwhelms the adversary's king. Checkmate!

Sounding Strategies, 2017

The concept for this compositional collaboration arose from discussions on providing live music for the March 23rd *The Imagery of Chess: Saint Louis Artists* exhibition opening. Inspired by algorithmic generation of sound using data collected during chess tournaments, live matches will be played on DGT boards during the event while algorithms map that data onto musical parameters, which will then provide live ambient sound. Maness and Stark will blend this electronic music with instrumental music when shaping the data retroactively to compose a work for acoustic instruments. Though the data points will remain the same, electronic sounds that are played

at the opening will be vastly different than those that come out at the premiere of the finished piece, which will be based on themes that come from the sonification of chess matches played during the opening event.



Bjorn Ranheim and Adam Maness with co-collaborators Christopher Stark and Peter Henderson
Chess Suite, 2017
Inkjet print on fine art rag paper
14 x 10 in.
Collection of the World Chess Hall of Fame
Composition courtesy of the artists

Peter Manion

Cosmic Zarathustra blends simple materials: felt, plaster, and paint. During Manion's 2016 La Fragua art residency in Spain, he explored the idea of scale and performance in the natural world, discovering that he was limited in how he could alter the environment by way of displaying his pieces. He states, "I had a eureka moment when I realized that they [felt sculptures] could hang on their own without any assistance. It could, in a sense, defy gravity but it did not compromise the integrity. They could be placed and removed like stickers. The exciting part was that it still had the potential to succumb to the forces of gravity and fall, creating a whole new sculpture. That moment changed how I would ultimately see the possibilities moving forward."

Julien Levy's desire for artists to create chess pieces "more adequate to the role the figure has to play in the struggle" and "whose visual aspect would represent a clear incisive image to its inner conflicts" in the 1944 exhibition inspired Manion. In *Cosmic Zarathustra*, very literally, the struggle is for the piece to remain hanging on its own. The inner conflict is represented by the work as it relates to the viewer and to the artist. Manion writes that, "allowing the final outcome of its existence to be out of my control is the dance and the war."

Manion was nine when his mother bought a Milton Bradley Electronic Grand Master chess set, an electronic game of chess with actual movable pieces, which is now part of the collection of the World Chess Hall of Fame. He spent hours working to outsmart the computer, learning in the process lessons about managing your ego, letting go of control, and gaining an understanding of oneself through competition. Acknowledging that the game can be a dance or a war depending on how your perspective translates to this work.



Peter Manion
Cosmic Zarathustra, 2017
Felt, plaster, and ink on stained MDF boards
96 x 48 ½ x 40 ½ in.
Collection of the World Chess Hall of Fame

Nika Marble

King for a day // fool for a lifetime depicts a lone male figure trapped within a single square on a vast, empty grid. Sharks circle as he seeks rescue (or perhaps shouts a decree across the empty landscape). This man may be a regal figure but without his court and army, a gruesome end awaits. In chess, the king is often regarded as the most vital piece on the board, and the game revolves around elaborate strategies to protect him or to make escape impossible for the opponent's monarch. By utilizing imagery of isolation and helplessness, Marble invites the viewer to challenge the notion of the king as the key figure in the game of chess.

Many pieces in the 1944 *The Imagery of Chess* exhibition were informed by the traumatic events of World War II and the subsequent resettling and reclamation of identity that many artists had to grapple with in its wake. Much like the original exhibition, this reimagining takes place during tumultuous political times, when identity politics and power structures collide in urgent and often violent manners. *King for a day // fool for a lifetime*, which focuses on a single diminutive figure, destabilizes notions of power and efficacy being vested in one agent.

The image of the chessboard is a collage of materials sourced from books scavenged in South City, Saint Louis. Marble received some as gifts from friends and collected others from abandoned buildings, estates, or thrift stores. Each square on the board is created from a single unique image sourced from a different location and represents the pastiche of experiences that make up the fabric of our day to day lives. The fragmented nature of what was once a whole image adds another level of isolation and fragmentation to the royal figure's dilemma.



Nika Marble
king for a day // fool for a lifetime, 2017
Acrylic and paper on wood panel
24 x 48 in.
Collection of the World Chess Hall of Fame

Adrienne Outlaw

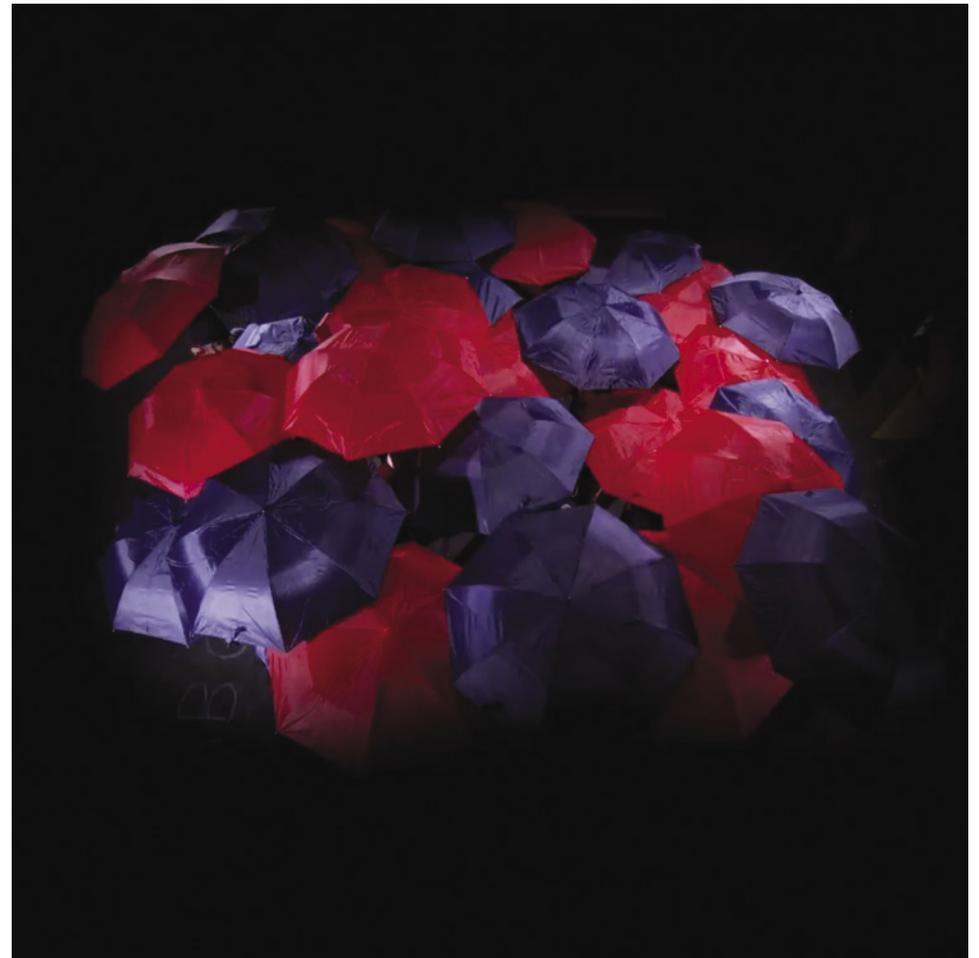
On February 1, 2017, 32 people gathered in artist Adrienne Outlaw's studio to play a human game of chess in an effort to practice the art of respectful engagement, which emphasizes communicating with and listening to others in a respectful manner. Participants reenacted moves from the game played by Grandmasters Garry Kasparov and Judit Polgar in the 2002 Russia vs. the Rest of the World tournament. Polgar defeated Kasparov, marking the first time the highest-ranking female player in the world had defeated the highest-ranking male player.

For the moves and mindset of the performance, the players—with guidance from a yogini—drew upon basic tenets of yoga. Like chess, yoga requires focus, skill, and practice, yet welcomes all beginners. The players divided into teams of red and blue to represent various allegiances. Each person held an umbrella, which served as a symbol of protection and an emblem of dignity. Forced onto a small board and jostling for position with umbrellas held aloft, the players had to help each other navigate their moves and die with dignity. The resulting video, inspired by the work of Dadaist and Surrealist artists, reveals how unity and understanding may resolve chaos.

As part of the project, players from diverse backgrounds acquainted themselves with others they may never have had the opportunity to meet. Players, all of whom contributed to this piece, include: Maggie Abbott, Jenna Bauer, John and Marnie Bermingham, Mathijs Bicknese, Elena Canovas, Judy Child, Brady Decker, Debora Dobson, Brian Flowers, Daniel Foust, Lauren Franklin, Ilango Gurusamy, Brandon Hentze, Izaiah Johnson, Zeno Lavagnino, Kate Lilly, Christy Lin, Peter Manion, Shanana Manka, Meridith McKinley, Brittany Neier, Julie Preuss, Ben Simon, Jeff Sjerven, Leo and Paul Taghert, Lauren Tracy, Alessandro Ustione, Lynn Valeri, Alison Warren, and Mark Zimmerman.

Special contributors include Christy Lin, Shawn Klein, Patricia Joye, David Piston, Kyle Baker, Yoga in Demun, as well as the staff at the World Chess Hall of Fame.

Adrienne Outlaw
ReSolve, 2017
Video on monitor with sound
2 minutes and 40 seconds
Sound design by Kyle Baker
Collection of the World Chess Hall of Fame
Film still courtesy of the artist



Yuko Suga

Image Re: In Glass presents a chess set that, upon first glance, is literally one-sided. Progress in the game is constrained by the form of the set, which is comprised of 16 pieces and half a board. In this work, Yuko Suga positions the viewer, whose own reflection is visible in the vanity mirror, as his or her own greatest competitor. The game of chess involves interaction, each move a conscious decision based on the study of one's opponent, an anticipation of his or her moves. Here, Suga shows that true competition is competing with oneself, and to know one's opponent is to know yourself. The skill of looking within yourself and the ability to take on the perspective of another give opportunities for finding commonalities and cohesion.

Chess's structure and rules often lead the game to be used as a representation of two opposing sides and conflict. As several artists in the original *The Imagery of Chess* exhibition incorporated themes relating to current events and social influences into their work, Suga's work also explores current events and issues in our communities.

Each piece is both white and black, with gradation between the two. The pieces sit on separate mirrors, and look and function differently. As powerful as one piece may be, its strength and value lies in how it can move with, or as part of the set. The platform for the board is the back of a mirror, one of two sides that may not often be seen. The spacing between the squares is flexible, and may be greater, smaller, angled, or even absent; however, to function as part of the chessboard, they must relate to one another. To develop into a community that is able to identify as "we", there is a need for individual and community introspection as well as reflection.



Yuko Suga
Image Re: In Glass, 2017
Glass, wood, plastic, and acrylic
King Size: 4 in.
Board: 19 x 17 ¼ x 21 ¼ in.
Collection of the World Chess Hall of Fame

Adrian Octavius Walker

In *Black Rank*, photographer Adrian Walker reimagines each chess piece as a member of the black family unit, each with his or her own role. The figures protect each other, make sacrifices, and lead others to move forward. Every piece is crucial to gains and wins in life. Five friends the photographer met after his December 2015 move to Oakland, California, represent the pieces. They are photographed wearing black before a simple background. The title of this work is a play on the term back rank, which refers to where the player sets up his major pieces.

Walker sees this series as a constant reminder that the photographer's family will expand and evolve over time. The family into which he was born will remain the one most instrumental to his own identity, while new additions to his family unit will he creates on his own will be the ones instrumental to his growth. The final image in the series is an emotional display of the photographer as he transitions from player to pawn.

Adrian Octavius Walker

Black Rank, 2017

Medium format film printed on

arches aquarelle rag

14 ½ x 18 ½ in.

Pictured from top to bottom, left to right:

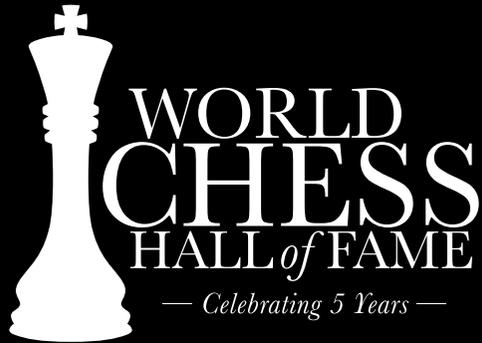
The King, The Queen, The Bishop,

The Knight, The Rook, The Pawn

Collection of the World Chess Hall of Fame

Images courtesy of the artist





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Artwork photography by Michael DeFilippo
unless otherwise noted.

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