Living Like Kings

Gallery Guide
I make this pledge to you alone,
that I shall serve your royal throne.
My silver sword, I gladly wield.
Squares eight times eight the battlefield.

With knights upon their mighty steed
the front line pawns have vowed to bleed
and neither Queen shall ever yield.
Squares eight times eight the battlefield.

The castle walls protect our back
and Bishops plan for their attack;
a master plan that is concealed.
Squares eight times eight the battlefield.

For chess is but a game of life
and I your Queen, a loving wife
shall guard my liege and raise my shield.
Squares eight times eight the battlefield.
Adisa Banjoko: When I throw pieces at you, you better believe that whatever I’m presenting to you is probably not what I plan. There’s probably something else happening. And if you can pay attention to that then you can pay attention and win. But if you don’t, I’m gonna find that angle, I’m gonna break it open, and I’m gonna run my boys down there and smash your king.

Clips from Kung Fu and Japanese Monster Movies, artifacts from the collection of the World Chess Hall of Fame, including:

Left:
Joseph Kuo
7 Grandmasters, 1977
Film

Right:
William Chang Kee
Heroes of Shaolin, 1977
Film

Noriaki Yuasa
Gamera vs. Guiron, 1969
Film
Kim Ki-duk
*Yongary, Monster from the Deep*, 1967
Film

Overlay image:
F.M. Bredt
*Arabic Donkey Drivers Playing Chess*, 1890
Later reproduction of a painting
Collection of the World Chess Hall of Fame

Photographer unknown
Israeli Prime Minister Menachem Begin engages U.S. National Security Advisor Zbigniew Brzezinski in a game of chess at Camp David, 1978
Photograph

Score Sheet for Alexey Root – Olga Sagalchik, Round 9 U.S. Women’s Chess Championship
December 4, 1995
Collection of the World Chess Hall of Fame
GM Maurice Ashley: I think the biggest thing that happened to me was meeting a group of African American men who called themselves the Black Bear School of Chess. These guys were straight out of Brooklyn, and straight out of the inner city in Brooklyn, as a matter of fact, out of the projects, who studied chess like rabbinical students. They just didn’t care about your feelings, man. It was like, “So what? You feel bad ‘cause I’m crushing you? That’s good. I’m gonna crush you some more.”

Well the guy who was most like my father, Willy Johnson, everybody calls Pop, he would try to be nice, you know. He was like, “Look, this kid is talented. He’s gonna go places. Maybe one day he’ll be a grandmaster.” And Steve [Ernest Steve Colding] looked at him and said, “That’s nice. And when he becomes a grandmaster, he’s gonna remember this ass-whoopin I put on him, and when we play again, he’s still gonna lose to me.”

I was like, “You mean if I’m a grandmaster that’s gonna happen?” He’s like, “Yup. That’s what we do here.”

Left:
Round 2, Aug. 21, 1992
Collection of the World Chess Hall of Fame Manuscript

Right:
Round 1, Aug. 20, 1992
Collection of the World Chess Hall of Fame Manuscript
Left:
**Soviet Red Stars on Blue Gates, Kazan, Russia,** 2008
Photograph
© Adam Jones

Right:
**Soviet Postage Stamp,** c 1964

---

Sara LaFleur-Vetter

**Soviet Apartment, Nalichnaya Street, St. Petersburg,** 2003
Photograph

---

Bain News Service

**Types of Russian Prisoners,** c. 1914-15
Glass negative
George Bain Collection, Library of Congress Prints and Photographs Collection
Dmitry Mendeleyev and Vladimir Solovyov
Illustrations from *Brockhaus and Efron Encyclopedic Dictionary*
Saint Petersberg: 1910

5, EO4/1 Burtman Sharon (USA)-Epstein Esther (USA) 1995
*Interplay U.S. Women's Championship Bulletin*
Standings After Round 9: December 4, 1995, Monday
Manuscript
Collection of the World Chess Hall of Fame

Left:
Photographer unknown
Tigran Petrosian looks out at the audience while Boris Spassky concentrates during the 1966 Piatigorsky Cup
Photograph
Collection of the World Chess Hall of Fame, gift of the family of Jacqueline Piatigorsky

Right:
Otto Rothschild
Tigran Petrosian and Paul Keres in the Opening Stage of their First Round Game of the Piatigorsky Cup, 1963
Photograph
Collection of the World Chess Hall of Fame, gift of the family of Jacqueline Piatigorsky
Stock footage of boxers courtesy of Shutterstock
SEGMENT 4
03:00-04:21

AUDIO
03:00-04:21
Larry Sykes, Sr., Albert D. Howlett, Preston Smith, and James Ivy playing chess at the Chess Club and Scholastic Center of Saint Louis

03:19-03:35
Dr. Joe Schloss: The idea of competitive art is something that is in many traditions of the African diaspora, whether that’s competitive dance, or competitive music, or competitive poetry. All of those things can be traced back to Africa, so even things that don’t appear to be competitive are always competitive on some level.

03:41-04:18
Adisa Banjoko: It’s the competition of chess that brings people to their brink. It’s the competition of the battle on the mic, on turntables, on the dance floor, right? Those perennial philosophies between them are everything from “Know who you are. Know your style. Know your lineage. Know yourself. Be fearless. Have a plan B, and a C, and a D.” All of these things play out in the rap battle. All of these things play out in the dance battle. And all of these things play out on the chess board.

IMAGERY

03:00-04:21
Footage of Larry Sykes, Sr., Albert D. Howlett, Preston Smith, and James Ivy playing chess at the Chess Club and Scholastic Center of Saint Louis, 2014
Dr. Daaim Shabazz: Chess is one of the few games that you sit down at a table and there’s a board in between the two persons—here you are, you’re sitting three feet apart, and that’s very close. That’s closer than you usually get to somebody that you don’t know. Then you sit down, you have this conversation without speaking, you know, which is a very surreal experience. You’re actually having a conversation and you’re not saying anything to each other. Your conversation is being had over the board.

GM Maurice Ashley: The beauty of chess is in the harmony. You have to coordinate your forces to be as efficient as possible in carrying out their task. When you do that at a high level it’s simple, it’s beautiful, it’s creative, it’s instinctive, it’s artistic. That attracts the fertile minds of great artists.

Dr. Daaim Shabazz: Most people accept the history of chess being created in India, then it went through Persia, and the name changed a number of times, and went down into Africa, across the Sahara.

Adisa Banjoko: And chess made it to Europe through the Moors who conquered Spain in 700 A.D. were there for 700 years. The Moors were a group of African Muslims and Arabs who lived in the coast of Northwest Africa. They were amazing strategic warriors, and they were also incredibly gifted in the space of theology and science.

GM Maurice Ashley: And the Moors, who were dark-skinned people, left a lot of things in Spain, including running water, technology, universities, and chess.

Adisa Banjoko: Not only did they bring the game of chess, when most of Europe couldn’t read, the Moors were writing advanced books on mathematics, on medicine.

GM Maurice Ashley: So many people now think of it as a European high culture game, which it evolved into at some point, but it was people of color that invented the game, first of all, and then brought the game across the continent to take root in Europe.
IMAGERY
04:27-05:35

Glass Chess Set
Footage by Benjamin Kaplan

05:36-06:54

Creator of typeface: Amin Ebrahim Kamal

Qur’anic verse
“Provide for them all you can, of power and strong horses, so that you frighten by them your enemies and the enemies of God (from attacking you).”
Adisa Banjoko: Hip hop was born out of the ashes of the Civil Rights and Black Power Movement of the '60s and '70s. And during that time in North America there was a huge resurgence of Islamic theology in all of the cities where hip hop became big: Chicago, New York, L.A., San Francisco. And as Islam grew in those areas, so did the quest for scholarship.

Dr. Joe Schloss: Even if people aren’t practicing Muslims, it’s just sort of general philosophical ideas about life and cultural ideas that come from Islam are deeply intertwined with African-American culture in many ways. Especially in hip hop because that was something that was particularly ascendant at the time that hip hop developed and many of the people who were important innovators in hip hop either were Muslim themselves or were just very influenced by Muslim culture in various capacities, and I think that is an important connection to chess, because there’s just sort of an intellectualism associated with the way Islam operated within hip hop that is similar to the intellectualism of chess, and then, of course, there is also the connection between Islam and between Arabic culture and chess itself.

Hexecosis
Star Tetrahedron, 2014
Animation
Adisa Banjoko: Hip hop as an art form is five things. It is rapping or MCing, it is DJing, also known as turntable-ism; it is graffiti art, also known as aerosol art; it is B-boysing and all kinds of different hip hop styles of dance, you know popping, locking, etc; And the fifth element is knowledge. It’s like a hand, right. Like all the fingers and the thumb, that’s hip hop. Now you can shake somebody’s hand or you can punch ’em in the jaw. That’s hip hop.

DJ QBert: When I got into hip hop, which was the late ‘70s, early ‘80s, it was just you know, all these weird street beats and stuff, people break dancing, B-boy type music. Guys were popping and locking. There was stuff even earlier than that which was B-boy breaks, drums from the ‘70s, funk drums. The DJs would cut that back and forth, and guys would breakdance to it, once again, and MC to that, rap over it.
Dr. Joe Schloss: New York City at that time was going through a lot of economic difficulties particularly in the Bronx and Brooklyn and other places where black and Latino people lived, who were the people that developed hip hop. So they were people that didn’t have access to a lot of materials. They didn’t have access to a lot of things to do. They had the kind of concerns that any teenager has, which are: “How can I look good in front of my friends? How can I define who I am? How can I get people to respect me?” All teenagers go through that process, but for people in New York City at that time, hip hop began to be a way to do that.

James Gates: It gave a lot of inner city kids an outlet from extreme poverty and extreme crime that was going on, and negligence from the government and everything. They didn’t have musical outlets, they didn’t have instruments to express themselves, so here comes a form of music that you don’t need instruments for. Of course, instrumentation is still important, but if you don’t have the money, you can still play a record and kind of manipulate it, and kind of make something out of something else.

You know, a door is a door, right? But if you take it off the hinges it can also be a tabletop, it can also be a headboard. That’s basically the kind of sense of what hip hop is. We take a lot of existing materials and we flip it and make it something else.

WGM Jennifer Shahade: The great artists take some of their ideas and then they also take historical ideas and they kind of come up with something new, but it’s like kind of standing on the shoulders of giants and synthesizing great ideas of the past and great ideas of their own

Quote from Emanuel Lasker:
The laws of chess do not permit a free choice. You have to move whether you like it or not.
09:31-10:05

Julie Heller
_Illustrations of the Bronx_, 2014
Transparencies

10:05-10:52

Montage of images from the Cornell Hip Hop Collection, which includes:

Joe Conzo
_Grandmaster Caz of the Cold Crush Brothers at Harlem World_, 1981
Photograph
© Joe Conzo and Cornell University Library

Danny Tonge
_Edenwald Center, Oct. 30, 1981_
Flyer
Hip Hop Party and Event Flyers Collection,
Cornell Hip Hop Collection
Joe Conzo
Almighty Kay Gee of the Cold Crush Brothers at Harlem World, Easter 1981
Photograph
© Joe Conzo and Cornell University Library

Joe Conzo
JDL of the Cold Crush Brothers at Hunt’s Point Palace
Photograph
© Joe Conzo and Cornell University Library

Creator unknown
Roller World Skating Rink, July 3, 1981
Flyer
Hip Hop Party and Event Flyers Collection, Cornell Hip Hop Collection
Phase 2
*Harlem World, Aug, 28, 1981*
Flyer
Hip Hop Party and Event Flyers Collection,
Cornell Hip Hop Collection

Joe Conzo
*Cold Crush Brothers at T-Connection, 1979*
Photograph
© Joe Conzo and Cornell University Library

Anthony Riley
*Columbus Boys Club, May 9, 1980*
Flyer
Hip Hop Party and Event Flyers Collection,
Cornell Hip Hop Collection

Joe Conzo
*Cold Crush Brothers, Hoe Avenue Boys Club, 1981*
Photograph
© Joe Conzo and Cornell University Library
Eddie Ed
*T-Connection, Nov. 13, 1981*
Flyer
Hip Hop Party and Event Flyers Collection,
Cornell Hip Hop Collection

Joe Conzo
*JDL of the Cold Crush Brothers at Club Negril 1981*
Photograph
© Joe Conzo and Cornell University Library

Artist unknown
*T-Connection, Oct. 31, 1981*
Flyer
Hip Hop Party and Event Flyers Collection,
Cornell Hip Hop Collection

Joe Conzo
*JDL at Harlem World*
Photograph
© Joe Conzo and Cornell University Library
Buddy Esquire
*Ecstasy Garage Disco, April 24, 1981*
Flyer
Hip Hop Party and Event Flyers Collection, Cornell Hip Hop Collection

Joe Conzo
*Cold Crush Brothers at Outer Skates, 1981*
Photograph
© Joe Conzo and Cornell University Library

Artist unknown
*Mitchell Center, April 18, 1981*
Flyer
Hip Hop Party and Event Flyers Collection, Cornell Hip Hop Collection

Joe Conzo
*Cold Crush Brothers, Norman Thomas High School boat ride, 1982*
Photograph
© Joe Conzo and Cornell University Library
Artist unknown
*T-Connection, April 17, 1981*
Flyer
Hip Hop Party and Event Flyers Collection, Cornell Hip Hop Collection

Joe Conzo
*Cappy Outside United Bronx Parents, 1981*
Photograph
© Joe Conzo and Cornell University Library

Buddy Esquire
*Ecstasy Garage Disco, Nov. 14, 1980*
Flyer
Hip Hop Party and Event Flyers Collection, Cornell Hip Hop Collection

10:53-11:06

Stock footage
Dr. Joe Schloss: So, you have somebody like Kool Herc starting to play break beats back to back, extend the break beats, and then you have other DJs who are like, “Well, we can do that, but we can do it in a cleaner way.” So you have Grandmaster Flash lining up the break beats in a way so that it sounds like it’s one continuous break beat. Then you have somebody like Afrika Bambaataa saying, “I can do that, but I can get crazier records. I can find records that nobody’s ever heard of before and get people to dance to it and nobody will be able to compete with me because they won’t know what the records are. I’m gonna take the records into the bathtub and pull the labels off so even if other DJs try to look at what I’m playing, they won’t be able to see what it is.” Then the dancers say, “Oh this is a great opportunity for me to come up with new dance moves to battle somebody else.” And the MCs all want to have attention.

Footage of DJ Needles at the turntable, 2014
Footage by Benjamin Kaplan
Left:
Jerger Chess Clock
Date unknown
Plastic and metal
Collection of the World Chess Hall of Fame, gift of John Donaldson

Right:
Footage of DJ Needles at the turntable, 2014
Footage by Benjamin Kaplan

---

Left:
Solora Chess Clock
c 1963
Wood, metal, and glass
Collection of the World Chess Hall of Fame, gift of the family of Jacqueline Piatigorsky

Right:
DJ Needles at the turntable, 2014
Footage by Benjamin Kaplan
Left:
Bohemia Chess Clock
Date unknown
Plastic
Collection of the World chess Hall of Fame, gift of
John Donaldson

Right:
Footage of DJ Needles at the turntable, 2014
Footage by Benjamin Kaplan

Footage of DJ Needles with his record collection,
2014
Footage by Benjamin Kaplan
Audio
12:21-12:36
Dr. Joe Schloss: The chance to be a 12 or 13-year-old and get on a stage with a microphone and have a whole group of your peers listen to your opinions about things, or just pay attention to you and hopefully be impressed with what you’re doing, was a very, very attractive option for a lot of people.

12:39-13:09
Adisa Banjoko: America has never been interested in the opinions and statements of young black males. Not in the history of this nation has the voice of black men been desired. And any time it has risen up to say anything, especially anything that might be contrary to the mainstream status quo, it was often ignored and when acknowledged, attacked. So hip hop fearlessly always spoke the truth, whether it was convenient or not.

13:10-13:39
Rakaa Iriscience: You have hip hop which is looked at as a lowly, ghetto art form for thugs and violence and fighting. They look at chess as something that’s elitist and something beyond their scope or something that’s not for them. The reality is people from all cultures, from all walks of life, from all socioeconomic backgrounds play chess. And when it comes to hip hop, you get a chance to see how many bridges hip hop can build when you see that hip hop has been a common denominator around the planet for a youth movement of communication and community.

Imagery
12:18-13:39
Left: Stalley of Maybach Music Group (MMG) on Honest45 tour
Right: Staunton-style chess pieces

Footage courtesy of Adrian O. Walker
Checkmate crown me king of chess to these spectators
I’m 10 steps ahead of the game and the next hater
My combinations lead to a compensation
Mind concentration causing forced moves I dominate ‘em
And it’s no competition for competitors
My context is too complex I’m a predator
My conscience a make minds spin I’m ahead of ya
I’m alignment, set it straight you don’t measure up
Second strings wanna throw shots at the starting spot
It’s like throwing rocks at the cloud, what a aim flop
Dirty ways leave ‘em all naked in the blowing wind
Lying in the desert looking severed, what a burning sin
False hearts of men
Never taught how to win
It’s a hard cost to blend
When my thoughts cross the pen
I can draw illustrations that a trace you through the stars
When I walk, I can carry freedom souls on my heart
Set apart, from nonbelievers we just leave ‘em in the dark
Be the reason for achieving
Pledge allegiance to the art
Set the pace when my patience is running thin
Keep the soul divided, my home is uninviting
Chess

Footage of Thelonius Kryptonite
Footage by Benjamin Kaplan
Adisa Banjoko: As the subculture of hip hop was evolving in its embryonic state and finding itself, the chess boards were right on the same street corners that the free-style battles and the B-boy battles and the graffiti battles were happening on.

RZA: I recall, probably around the age of nineteen or twenty, dreaming about trying to get my own company and basically selling weed on Wall Street to Wall Street stockbrokers and stuff. But at lunchtime, right at the World Trade Center Park, right next to the Millennium Hotel, there was a bunch of chess boards set up. And at lunchtime, a lot of the Wall Street guys would come down and play the street hustlers. And I was amongst those guys. New York has a culture that Washington Square Park is the most popular place that this happens at. It happens uptown in Harlem, it happens in Queens, it happens in Staten Island. It’s definitely part of New York street culture. While the guys are playin’ basketball, there’s chess sets set up at a lot of these parks. In fact, New York was so engaged in chess that at the park they had concrete chess boards. Concrete chess boards.

Excerpts from Chronicle of the Fischer-Spassky World’s Chess Championship
Frank Brady
John G. White Collection, Cleveland Public Library

Bobby Fischer: The Russians are gonna really be in for it when I get the title. You know, they made me wait a long time. Well they’ve had MY title for about ten years, that’s how I look at it.

Various:
“Who’s going to win this game?”
“I think Fischer.”
“I think Fischer is going to win.”
“I think White had a better chance.”
“Fischer.”
“It’s very difficult to say, I don’t know.”
“No idea at all.”
“No, but at the moment I don’t see that Spassky has enough for the pawn.”
“Fischer should win this game.”

Bent Larsen: Well, to me, this game looks like the end of the match, really. I think three points is too much. Until today I thought it could still be an exciting match, but now I think Fischer is winning rather easily.

Lothar Schmid: Mr. Spassky resigns…Mr. Fischer has now won this game, 21, and he is now the winner of the match. Thank you.
**17:00-17:55**

**Adisa Banjoko:** In 1972, Bobby Fischer beats the Russian Boris Spassky to become the World Champion. In 1973, the Universal Zulu Nation, the oldest hip hop group and preservation society and history keepers formed. The person who founded the Universal Zulu Nation, Afrika Bambaataa, the creator of the song ‘Planet Rock’ and a lot more, he was in the Bronx. Bobby Fischer was from Brooklyn. From that point forward, hip hop and chess were connected on the streets because hip hop was evolving on the streets and chess was evolving on the streets of New York, in Washington Square Park and a bunch of other places. What was the soundtrack? Well it surely wasn’t Beethoven. It surely wasn’t Vivaldi’s *Seasons*. It was hip hop.

**IMAGERY**

**14:45-14:47**

Animation of Game 3 of the 1972 World Chess Championship match between Boris Spassky and Bobby Fischer

**Pocket Chess Set**

Date unknown  
Leather and plastic  
Collection of World Chess Hall of Fame, gift of the family of Jacqueline Piatigorsky

**14:50-17:54**

Footage of Artist Daniel Burnett creating a map of New York City, 2014  
Footage by Benjamin Kaplan
They seek refuge,
pray to be rescued from the streets,
Watch your step around every corner the angel death looms,
to escape traps, you gotta be Bobby Fischer or Fresh,
so ill with them chess moves.
Bishops stickup kids run you for your dress shoes,
the rooks cook the books, the pawn is on the take,
the knight uphold government mandate,
slaving for the magistrate.
The queen, she really run things,
the kings a lame, he trying to get busy with other chamber maids,
chaos all over the board, still this the game that we play.
Pieces we dealt, man, they thieving your wealth,
man gone wild, this is what happens when the human species rebels,
meeting with Iblis and them leeches, on that path to hell.
I had to step back, I’m rooftop room with a bird’s eye view
sky covered with poisonous fumes, plumes of smoke,
from the pollution makers, goons in coats, cloak and dagger
to keep you on the plantation can’t breathe your throat closed with asthma,
pharmaceutical Albuterol until the lungs dissolve.
If man’s the problem, how it ever gonna be solved?
Step into my cipher and let these thoughts revolve.
Step into my cipher and let these thoughts revolve.
Man, uh, time to evolve
and what’s it called?

It’s the Karma of the streets
the tragedy, the comedy, the drama of my peeps,
the victims of economy
the slave traders’ colony.
So follow me as we wander free, uh
through the Karma of streets.

It’s the Karma of the streets
the tragedy, the comedy, the drama of my peeps,
the victims of economy
the slave traders’ colony.
So follow me as we wander free, uh
through the Karma of streets.
Benjamin Kaplan and Karen Mandelbaum
Custom stencils of Tyson OnBEATS’ *Karma of the Streets*, 2014
SEGMENT 14
19:21-20:53

AUDIO
19:21-19:30
Tyson OnBEATS
*Karma Of The Streets*
Street Games Vol. 1 mixtape
Courtesy of the Hip-Hop Chess Federation

19:35-20:00
*Eugene Brown*: The miseducation that I got from the street, the people that I had chose for my role models, the lifestyle, the subculture, the flash, the glitter, the night life, the whores, the prostitutes, the pimps, the hustlers, the drugs and the alcohol. When I look back on it, I really didn’t have an endgame, you know. I thought being a hustler; being a player, I thought going to prison was just an occupational hazard.

20:00-20:55
King Tubby
*A Murderous Dub*
Burning Bush Records

20:03-20:19
*DJ QBert*: I am definitely still a student. So I’m always learning all these different paths, all these different ways of doing things. Every time I do that, you open up another bunch of roads to go to. Then it’s like, “Oh, man. Look at all these other paths you could take.”

20:20-20:52
*Eugene Brown*: Chess opened my eyes to another walk of life. Chess opened my eyes to paradigm shift. Chess opened my understanding to positioning myself where once I might have thought was a seemingly hopeless position, I found out that I wasn’t in a bad position at all. I understood how to look at things not so much pessimistically but optimistically. I’m never a loser. I’m either learning lessons or I’m teaching lessons.

IMAGERY
19:21-20:00

Fingerprint animation by Benjamin Kaplan
20:01-20:53
Montage of 19th century astrological charts, images and footage by Benjamin Kaplan, and archival film, including:

Left:
19th-century astrological chart

Right:
Footage of the Khorassan Ballroom at the Chase Park Plaza filmed by Benjamin Kaplan

---

Left:
Image by Benjamin Kaplan

Right:
19th-century astrological chart


Left:
Noriaki Yuasa
*Gamera vs. Guiron*, 1969
Film

Right:
Footage of the Khorassan Ballroom at the Chase Park Plaza filmed by Benjamin Kaplan
To succeed at chess, players must understand the nature of pressure. Sheer, relentless, unyielding pressure. Pressure that, once imposed, cannot be evaded, and exerted upon one’s opponent without mercy. Players must possess the cognitive ability to imagine many moves ahead while manipulating the pieces on the board to impose a constant unrelenting threat upon the opponent. Attacks must be indefensible. Defenses must be impenetrable. Gambits must be inescapable.

Some say chess is a reflection of life. Others claim that chess mirrors human nature. Few say that chess is the art of war. They are all wrong. Chess is a game that drives men mad.
World History of Chess Part 27, Boris Spassky: 355 Matches
1972
Book
Collection of Dr. Jeanne and Rex Sinquefield

Robert Wade
Petrosian Black
1971
Set of Handwritten Study Journals
Collection of Dr. Jeanne and Rex Sinquefield

Robert Wade
Petrosian White
1971
Set of Handwritten Study Journals
Collection of Dr. Jeanne and Rex Sinquefield
Josephine Kaplan
*Chess Pieces*, 2014
Drawing

Jacqueline Piatigorsky
*File of games by Jacqueline Piatigorsky, organized by opening*, 20th century
Collection of the World Chess Hall of Fame, gift of the family of Jacqueline Piatigorsky
Robert Wade

*Taimanov as Black*, 1971
Set of Handwritten Study Journals
Collection of Dr. Jeanne and Rex Sinquefield

Robert Wade

*Taimanov as White*, 1971
Set of Handwritten Study Journals
Collection of Dr. Jeanne and Rex Sinquefield

Robert Wade

*Spassky as White*, 1972
Handwritten Study Journal
Collection of Dr. Jeanne and Rex Sinquefield
Weltgeschichte des Schachs Lieferung 27, Boris Spassky: 355 Partien
Book
Collection of Dr. Jeanne and Rex Sinquefield

Swallowtail Garden Seeds, 1834
Botanical Illustration from J. Paxton’s Magazine of Botany and Register of Flowering Plants

Base Map Supplied by Ordnance Survey and Modified by Field Survey Battalion
Trench Map, Battle of the Canal du Nord, 1918
Map
McMaster University, Fonds: WWI Trench Maps, France
Antonio Tempesta
*Ajaccio tempesti bataille*, late 16th century - early 17th century
Painting
Collection of Musée Fesch

*Flashing Steel: Some Old and New Fencing Contrasts*, 1926
Film
Footage courtesy of British Pathé

Antonio Calza
*The Battle with the Turks*, 18th century
Painting
Collection of the National Gallery of Slovenia
Berlin Riots, 1953
Film
Footage courtesy of British Pathé

Giuseppe Cesari
Cavalier d’Arpin-Tullus-Hostilius-Caen, c 1601
Oil on panel
Collection of Musée des Beaux-arts de Caen

Jean Sorieul
Combat Quiberon en 1795, 1850
Oil on canvas
Collection of Musée d'art et d'histoire de Cholet
Edwin C. Beares
*Stones River - Troop Movement Map*, May 4, 1959
United States Department of the Interior

Cornelis de Wael
*Battle against a Fortified City*, 17th century
Oil on canvas
Collection of the National Gallery of Slovenia

*Blitz on Bugs*, 1944
Film
Footage courtesy of British Pathé
NATO Tactical Map of Bessarabia, April 4, 1944

Russo-Finnish War – Battle of Suomussalmi, 1940
Film
Footage courtesy of British Pathé

Karl Bryullov
Siege of Pskov by Polish King Stefan Batoriy in 1581, 1839-43
Oil on canvas
Collection of the State Tretyakov Gallery
Russo-Finnish War – Battle of Suomussalmi, 1940
Film
Footage courtesy of British Pathé

Enemy Attacks 12th /13th of January 1943, 1943, modified c. 2000s
Situational Map-Battle of Lake Ladoga

Britain Explodes First Atomic Bomb
1952
Film
Footage courtesy of British Pathé
Handwriting by Benjamin Kaplan
GM Maurice Ashley: Survival is a great motivator. And what I grew up in was all about survival, and I’m not sure a lot of my opponents understood what that meant. You know there’s a certain edge, there’s a certain desperation, there’s a certain hunger, wanting to win at all costs—by any means necessary. And that’s an attitude that you don’t just make up, you don’t just have, it’s beaten into you, I mean literally beaten into you.

Adisa Banjoko: At this point, generations of self-taught poets who all continue to celebrate the game of chess, a game that many of them were taught by other people in their community, or that they taught themselves. So, they’re not playing chess because “Professor Crumb Bottom’s” chess club went into the ghetto and raised these kids up to know the game. “Professor Crumb Bottom” drive right by ‘em on the way to the university. These kids learned it themselves, just like they learned the poetry themselves.

Eugene Brown: Say, for instance, we were in a schoolhouse that was only two stories, the main floor and then it was a floor over top. Say the police come here, chase you down the hall, and every room you run out, there’s no windows, and every time you run out of a room, there’s two doors. You run into one door, and you find there’s no way out. The door you ran in, he locks it, and at the other end he locks that door. You go across the hall, you do the same thing: you run in one door, he locks that, you have to run out the other one. You do this all the way down to the end of the hall and you run into the room and he locks it, and then you run upstairs, and the same thing happens. All the way down the hall, every room you run in, no way out, he locks the door, and you run into another one, he locks the door, all the way down at the end. And finally there’s nowhere to go. You’re trapped. That’s checkmate.

Carved Indian set, Rajasthan style
c 1950s
Polychrome bone
Collection of the World Chess Hall of Fame
Footage shot in the hallways of Lincoln Middle School in Edwardsville, Illinois
Filmed by Benjamin Kaplan
Adisa Banjoko: This is about the game of chess, the game of kings, the black and white jungle, alright? The 64 squares of infinite combat. I don’t play for trophies. I don’t play for medals. I don’t play for a rating. I play to understand my life better. I play to defend my own ideas and execute what I believe I see in an evolving position. So most of the people that play in the world also play from that place. If you’re dealing with hip hop cats, if you’re dealing with rappers, b-boys, graffiti writers, MCs, beat boxers, DJs, right? If you’re dealing with those people, they too, are rarely looking for a rating. Because for young black males and females on the streets of Oakland, San Francisco, Saint Louis, the Bronx, Staten Island, Chicago, life is real. And their ability to feel secure in who they are can come down to falling for an illusion, can come down to not paying attention to the details, can come down to not recognizing a real threat and how to go over it, around it, negate it, hold it at bay. All of that is chess in life. All of that is chess in life.

Once the game is over, the king and pawn go into the same box. —Italian Proverb

Graffiti Rock, June 29, 1984
Television program
Courtesy of Michael Holman
Nick Gates
Footage by Benjamin Kaplan, 2014

Paige Pedersen
Living Like Kings custom lettering, 2014