

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

Opening: 12 October 2022 5pm–7pm
To be opened by Associate Professor **Lyndall ADAMS** at 6:15pm
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))
To Play and Win Artist and Curator Talk: 15 October 2022 3-5pm
ACDC floor talk: 26 October 12:30pm–1:30pm
Gallery opening hours: Tuesday to Friday 10am–4pm
Building 3, 2 Bradford St, Mount Lawley



ECU Galleries



Introduction

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.

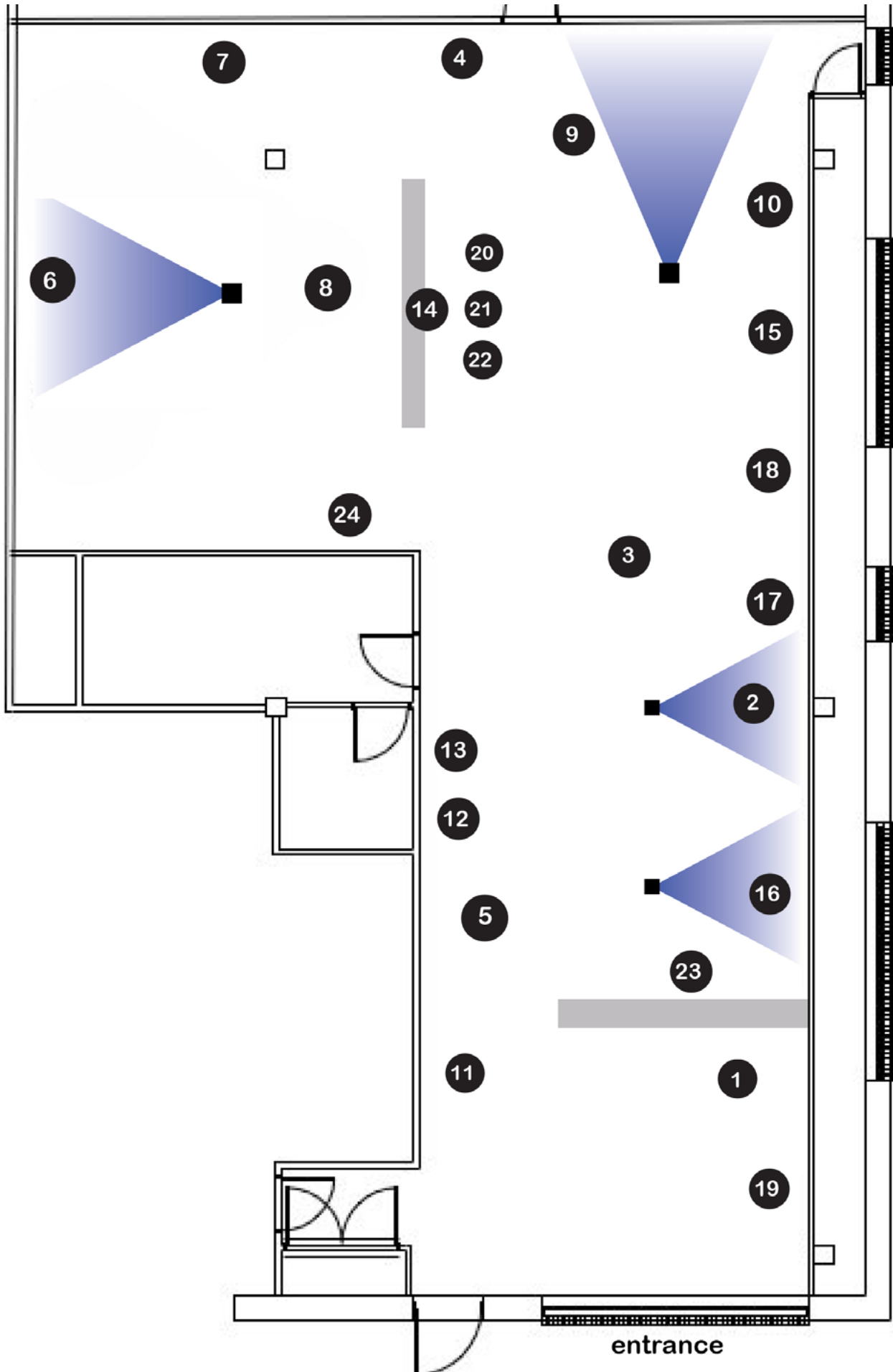
Understanding of Aboriginal culture and knowledge systems can be compared to the way that some Chess players can play many games at once while memorising and returning to each one. Like returning to a location. The exhibition will explore specific symbols that retain some type of knowledge in reference 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.

- Thomas Picton-Warlow -

Contact:

tom@picton-warlow.com

<https://toplayandwin.info>



Artist Statements, Bios and List of Works

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.

Bio

Serwah ATTAFUAH'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. Attafuah's 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.

1

Serwah ATTAFUAH, R. Mutt 2022 (After Duchamp), 2022, 3D Printed Food Chess Piece in collaboration with Dr **Liezhou ZHONG** (ECU School of Medical and Health Sciences), dimensions variable. NFS.

2

Serwah ATTAFUAH, *African Heads with Chess squares*, 2022, NFT digital image, POA.

Paul CAPORN

Artist Statement

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.

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.

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.

3

Paul CAPORN, *Endgame Game Problem*, 2022, mixed media sculpture, dimensions variable.

4

Paul CAPORN (after Marcel Duchamp), *Bottle Rack*, 2022, sculpture, 51.5 x 48.3cm. From the collection of Thomas Picton-Warlow.

Stuart ELLIOTT

Artist Statement

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.

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.

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.

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Stuart ELLIOTT, 2022, *Development - the game*, sculpture, 120 x 12 x 130cm. POA.

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.

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.

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Janet LAURENCE, 2022, *Vignette of Treelines Track at Bundanon*, 6:00 minutes, POA.

Bjoern RAINER-ADAMSON

Artist Statement

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.

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.

7

Bjoern RAINER-ADAMSON, *another problem (Schroedinger's cat is still dead!?)*, 2022, timber, lead, steel, electric elements, 28 x 28 x 28cm. \$1900

8

Bjoern RAINER-ADAMSON, *mollusk (post human technology)*, 2022, steel sheets hand cut and band, 72 x 40 x 40cm. \$17,000

9

Bjoern RAINER-ADAMSON, *AMPV (Acanthamoeba polyphagia mimivirus)*, programming by **Saulo ONZE**, 2020, kinetic artwork made from found materials, individual manufactured mechanical parts, ESP Ai and electric elements, 72 x 40 x 40cm. \$6800

10

Bjoern RAINER-ADAMSON, *cold dark matter (how to play chess in space-time?)*, 2022, kinetic artwork made from salvaged steel hand band and cut, recycled electronic parts, composition of converted and manipulated magnetic wave recordings from our solar system, 80 x 80 x 200cm. \$6800

Paul MONCRIEFF

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.

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Paul MONCRIEFF, 2002, *Wheatbelt Memory Discovery*, pencil on paper, 96 x 168cm. Courtesy of the ECU Art Collection.

Miriam STANNAGE

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>

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

13

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

14

Miriam STANNAGE, 1977. *St George and the Dragon in Suburbia*. Offset Print. 36.5cm x 49.7cm. Courtesy of the ECU Art Collection.

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.

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.

My paintings and sculpture are about expressing myself freely. These works are expressive pieces that explore 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.

- 15 **Tyrown WAIGANA**, *Flip the Set, Ivory for Blue Wire a Childish Symphony for Defeat*, 2020, painting, 97 x 78cm. POA

Continued List of Works

- 16 **Tristan POWELL**, *Marcel Duchamp interview 1966, excerpts of unique footage of Marcel Duchamp talking about Chess as a cerebral activity of the mind and hinting at Artificial Intelligence. Legendary film director and producer Tristan Powell - film "Rebel Ready-Made (1966).*
- 17 **Marcel DUCHAMP**, *Through the small end of the opera glass-Catalogue*, 1943, invitation brochure, red and black ink on paper, 23 x 29.4cm. From the collection of Thomas Picton-Warlow
- 18 **Marcel DUCHAMP**, *Imagery of Chess catalogue*, 1944, invitation brochure, red and black ink on paper, 39.4 x 23.5cm. From the collection of Thomas Picton-Warlow
- 19 **Marcel DUCHAMP**, *Chess Players Exhibition Poster*, 1967, colour lithograph on paper, 72.4 x 54.6 cm. From the collection of Thomas Picton-Warlow

- 20** **Marcel DUCHAMP**, *VVV Magazine Volume 2 - 3 Knights Fork - La Fourchette du Cavalier*, 1943, colour lithograph on paper, 72.4 x 54.6cm. From the collection of Thomas Picton-Warlow
- 21** **Marcel DUCHAMP**, *View Magazine "du mirage de la cédille aux échecs [from the mirage of the cedille to chess]."*, 1945, colour lithograph on paper, 21 x 29.7 cm. From the collection of Thomas Picton-Warlow
- 22** **Marcel DUCHAMP**, *Duchamp: Museum in a box*, 1968 edition, author: Mathieu Mercier (ed.), publisher: Verlag der Buchhandlung Walther König, Portable museum replica box in a Valise, 100cm x 100cm. From the collection of Thomas Picton-Warlow
- 23** **Marcel DUCHAMP**, *Obligation Monte Carlo - monte Carlo Bond*, from *XXe Siècle* (Paris) no. 4, Christmas 1938 Colour Offset Lithograph, 32 x 23cm. From the collection of Thomas Picton-Warlow
- 24** **Ashley JONES**, *Lumakill*, 1977, Acrylic on Canvas, 61 x 91cm. Courtesy of the ECU Art Collection.

Artist Research Statement

The objective of this photographic work is to document the condition of the