

**THE CHESS GAME:**

**An Image of the Being and the World**

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An Image of the Being and the World

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ABSTRACT

I have made seven sculptures.

I have used the symbols and ideas of the chess game to find the relationship of the being in the world.

Each sculpture visualizes an aspect of the being in the world.

The last part of this thesis relates the idea of the being and the world to the teacher's relation to the student in the classroom.

#### ACKNOWLEDGEMENT

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TABLE OF CONTENTS

ACKNOWLEDGEMENT.....	iii
TABLE OF ILLUSTRATIONS.....	v
INTRODUCTION.....	1
CHAPTER ONE..... I have made seven images...	7
CHAPTER TWO..... I have seen seven images...	83
CHAPTER THREE..... I have made an image to see an image to know through art...	95

TABLE OF ILLUSTRATIONS

Plate		Page
I	Chess Game Number One..... Chess Board 1 x 25 x 25" plexi-glass and pine 32 pieces of oak; large piece of pine	11
II	The King..... 8½ x 1 x 2"	15
III	The Queen..... 7½ x 1½ x 2"	19
IV	The Bishop..... 6 x ½ x 2"	23
V	The Knight..... 5½ x 1½ x 1½"	27
VI	The Castle..... 4 x 2 x 1½"	30
VII	The Pawn..... 3 x 1½ x 1½"	34
VIII	The Manipulator..... 13 x 12 x 10"	37
IX	Chess Game Number Two..... Ceramics, patina of dry pigment and shellac King 9½ x 1" Queen 8 x 1½ x 1" Bishop 7 x 2 x 1" Knight 5½ x 2 x 2" Castle 4½ x 2 x 2½" Pawn 3½ x 1 x 2"	41
X	Comparison of Chess Sets Numbers One and Two....	43
XI	Chess Game Number Three..... 9½ x 13 x 10½" Oak Side View	48

Plate		Page
XII	Chess Game Number Three..... diagonal view with pieces	48
XIII	Chess Game Number Three..... detail of pieces	51
XIV	Grids of movements of chess pieces..... (drawing by W. Medinger)	53
XV	Chess Game Number Four..... 9 x 14 x 10" Birch Side view; together	57
XVI	Chess Game Number Four..... front view; seperated	59
XVII	Chess Game Number Four..... birch and mahogany detail of pieces	63
XVIII	Chess Game Number Five..... 8 x 6½ x 3" Mahogany side view; together	66
XIX	Chess Game Number Five..... front view seperated	68
XX	Chess Game Number Five..... detail of pieces pine and mahogany	71
XXI	Chess Game Number Six..... 13 x 17 x 13" birch, side view together	75
XXII	Chess Game Number Six..... pine and cherry front view seperated	77
XXIII	Piece Number Seven..... 11 x 8 x 6" oak and 3 x 2 x 1" pine	80
XXIV	Piece Number Seven..... detail of piece containing second piece	82

Photographs by Eileen Medinger

3

## INTRODUCTION

The game of chess is an intellectual war.

War is symbolized by the game.

The Being

There are two opposing sides; each has equal power.

The power comes from the two opponents or manipulators,  
who are represented in the game by the two kings.

The manipulators are equal as opposites.

In form they are the same; in color and position,  
they are opposites.

There are thirty two elements or pieces contained  
in the game;

sixteen are white;

sixteen are black.

There are two kings and two queens;

One of each is white.

One of each is black.



There are four bishops, four knights, and four castles.

Two of each are white.

Two of each are black,

There are sixteen pawns;

eight are white.

Eight are black.

Each piece is related to the king and therefore to the manipulator and to every other piece.

Each piece represents an aspect of the king, the manipulator, the being.

Each piece has a movement which is connected to its function in the game and in society.

## The World

The chessboard is the space on which the game is played.

It contains the manipulators and is contained by them, in all the elements of the game.

It has sixty four squares;

thirty two are white.

Thirty two are black.

The chessboard is the world which is bounded or limited, but within which all the movements of the game occur.

5

The Relationship of the Being and the World

The being is in the world.

The chessmen are the beings.

All of their movements are contained on the board,  
in the world.

The manipulators are the beings.

The manipulators contain the chessboard and the game.

When the manipulators come together, they become  
opposites and equals; the game begins.

Each movement is made by the manipulators for the protection  
of or the aggression against the respective king.

The movements are linear and directional and related  
to time.

The movements of all pieces, except the king, are  
limited by the reality of the board and the game.

Each movement changes the space, physically and  
intellectually.

The manipulators must always be aware of, and sense  
these spacial changes in order to protect and attack.

In the process of protection and aggression, each piece  
has a function.

It is through their function that they

become, in the game and in the world.

It is through the function of each piece that we can understand their relation to the king, the manipulator, and each other.

The board contains the game and the world of the king.

The reality of the board and the game does not limit the world of the king.

The world contains its own becoming.

The being is contained as part of the king, and does contain a part of the king, who is the one who has become.

The manipulator controls the game and understands the rules.

The king is perfect and complete.

He represents the manipulator as an ideal.

The chessmen are aspects of the king.

He is the whole of which they are parts.

CHAPTER ONE

I have made seven images.

Chess Game Number One is a sculpture made of wood.

I made this chess set in order to visualize the movement of each piece in the game, within the human form.

The human form represents the humanity of the participants in war; the movement represents their function.

The being becomes in his function.

The chess board for this chess set is made of thirty two squares and thirty two circles, cut from wood.

These pieces fit, in an alternating pattern, between two pieces of plexi-glass and are framed with wood.

The idea of alternating circles and squares in a chessboard is an experiment in design.

It led me to understand that the differentiation between sides in chess pieces is in opposing color.

Shape is the means of showing opposition in this board.

Playing is difficult on this board because the essential idea of opposition is not consistent and therefore unclear.

There is a third piece that I made as a part of this  
first chess game.

It is a large wooden figure made of pine.

The chessmen are made of oak.

PLATE I

Chess Game Number One





The king is the tallest and most defined piece of the set.

One king is the color of natural oak; the other,

I have stained darker to distinguish it as the opposite.

The king is slender.

His main body axis is perpendicular to the base on which he stands.

His limbs are close to the main body axis.

His shoulders and hips are positioned as opposing diagonals.

His head is facing front.

One of his hands is on his chest and one is at his back.

His knees are positioned on the same line as each other, horizontally, but facing in opposite directions.

Each limb and body part represents a direction.

These visual representations show that the king can move diagonally, in the shoulders and hips, forward and backward, in the head and hands, and from side to side, in the knees.

The king can move one space in any direction.

His world is nine spaces; the one on which he is and the eight spaces around him.

The king controls every space in his world.

His world does not have boundaries as the chessboard does.

Other pieces must cope with this reality and are limited by it.

The king is not limited by the reality of the board or the game.

His space is infinite because it is one.

The king moves one space in one move.

He controls all of his world in this one move.

Because it is one and his world is one, he has all he needs.

The king is perfect; he has all the capabilities in his world.

The king does not measure his movement in number of spaces in time.

He moves one space and one space is timeless, infinite.

The king is without limit in direction, time, and space.

In controlling all spaces in his world, he has infinite capacity.

The king is faceless and anonymous and so he is not one specific king, but all kings in one king.

In his person he encompasses or embodies the universality of beings, all chessmen and all manipulators.

PLATE II

The King



The queen is much heavier than the king in terms of mass.

Her figure is less defined; her limbs are suggested under clothing.

Her body axis is fluid.

Her limbs twist around her body under clothing.

The lines of direction in the figure are unbroken.

Because there are less distinctions, the movement of the figure overall, is more fluid.

No part of the queen can be seen totally from one point of view, so there is a tendency to turn the figure to see the whole.

This fluidity makes visual the idea of the queen's ability to move in all directions.

She moves in space through time.

Her movement is calculated to take her from one space to another in one direction.

As a linear movement this is related to time.

The queen controls spaces in lines of direction.

She is bounded or limited by the limits of the chessboard and the reality of the game.

The king contains the movement of the queen within his own movements.

Once the queen extends beyond the movement of the king, one space in every direction, she loses the complete control of surrounding space.

The queen is powerful but limited.

The queen is faceless and anonymous, and so she is  
not one specific queen but all queens in one.

The queen is the actualization of the kings authority.

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PLATE III

The Queen





There are twice as many bishops as there are kings or queens.

In a practical way, this has influenced the bishop's form; I had to consider making him four times instead of twice.

The bishop is heavy and not well defined.

He leans away from the central axis toward the diagonal.

His shoulders and hips form diagonal lines in opposite directions.

One hand and one leg are in front;

one hand and one leg are in back.

The bishop's leaning makes visual the idea that he moves in diagonal directions.

His hands and legs show that he can move both backward and forward.

The bishop controls the space in diagonal directions for protection or aggression.

He moves in space and time and is limited by the board and game, the reality.

The bishop's direction of movement is contained in the movement of the king.

Each bishop is limited to movement on one color of squares.

One of each side controls white diagonal spaces; one of each side controls black diagonal spaces.

The bishop is faceless and anonymous, and so he is  
not one specific bishop but all bishops in one.  
The bishop is in the king the actualization of  
his wisdom.

PLATE IV

The Bishop



The knight is one of four as the bishop.

He is heavy and not well defined.

His form is complex because his movement is complex.

He is kneeling.

His body axis is perpendicular to the base.

His limbs are bent at the knees and elbows to form right angles in four different directions.

His limbs are close to his body.

The specific position of the knight visualizes his specific movement.

He makes a movement which always takes him in two directions.

He is the only piece who changes direction within one movement.

He is able to make this specific movement in four different directions: forward, backward, to the right and to the left.

Because his movement brings him through a distance, it occurs in time.

The knight's movement combines space and direction.

Within one movement, the knight moves through three spaces but controls only one, for protection and aggression.

He has the potential to move in any one of eight

spaces around him, but controls none of those  
spaces immediately adjacent to his own.

Essentially, the king's and knight's movements differ  
the most.

The knight is subject to time and space and the  
reality of the game.

The knight is faceless and anonymous, and so he is  
not one specific knight but all knights in one knight.

The knight is in the king the actualization of  
his heroism.

PLATE V  
The Knight





The castle or rook is one of four.

His central axis is straight, but the joints of his limbs stretch out to the limits of the base.

His arms are positioned at his sides, elbows bent and pointing, one to the left and one to the right.

His legs are bent at the knees, one pointing backward, the other forward.

These representations in the limbs and joints of the castle make visual his ability to move laterally, backward and forward in direction.

The castle's movement is contained in that of the King, directionally.

He moves through time and space.

His control is limited to the lines of space in four directions, back, forth, right, and left of him.

He is limited by the reality of the board and game.

The rook or castle is faceless and anonymous, and so he is not one specific castle, but all castles in one.

The castle is in the king the actualization of his providence.

PLATE VI

The Castle



The pawn is the smallest and simplest piece.

There are sixteen pawns;

eight are white, natural oak;

eight are black; stained darker.

The pawn's position is frontal.

He is kneeling and his limbs are drawn very close to his body.

The frontal position represents his primarily frontal movement.

The pawn attacks on the diagonal.

He controls only the two spaces diagonally adjacent to his own, in front of him, for protection and aggression.

The pawn's movement is contained in the movement of the king.

The pawn's movement is close to that of the king because he too moves one space in one movement.

The pawn however can in his first movement, move more than one space.

The pawn is the least-protected piece, but finds protection easily in relating to other pawns.

The pawn does not control his world.

He must seek the boundaries of the board in order to become.

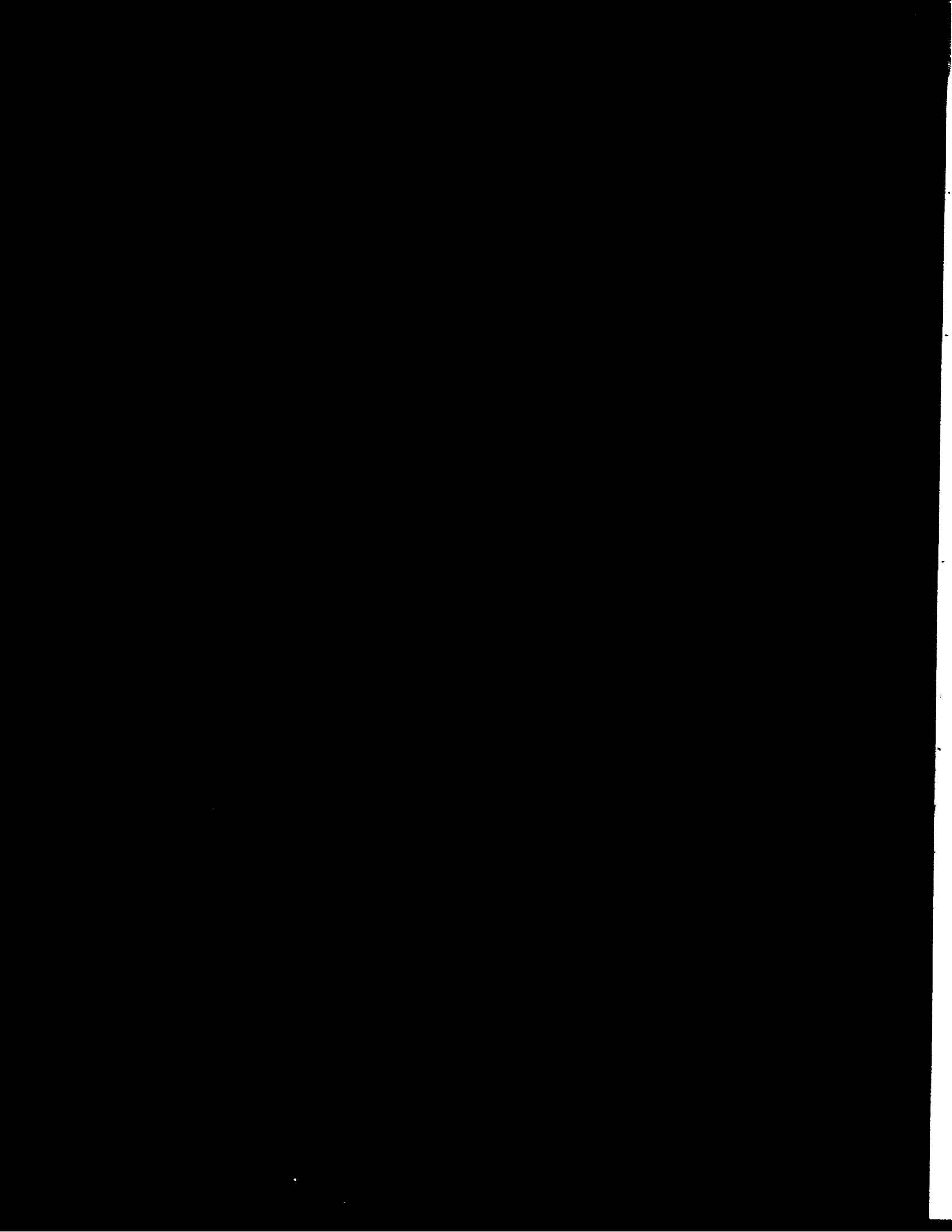
He can become any other piece within the king, by crossing the board.

The pawn is faceless and anonymous, and so is  
not one specific pawn but all pawns in one pawn.

The pawn is in the king, who has become, the  
actualization of becoming.

PLATE VII

The Fawn





The third element of this sculpture, Chess Game Number One, is the outsider, observer, manipulator.

The figure is seated and wrapped by its arms into a tight ball.

The head is covered by the arms and knees.

The arms are strong.

The figure is anonymous.

He is the first representation of the manipulator.

He appears to be concentrating on something within himself.

His relation to the game is not well defined.

He is an outsider and is not actually looking at the game.

He is simply present in this first piece.

PLATE VIII

The Manipulator



Chess game number two, the second sculpture, is made from fired clay. The clay was cast in a mold so that the pieces are very similar to each other. The surface is a patina of shellac and dry pigment. One opponent is brown; the other is black.

The second step grew from the first step. 7

I wanted to refine the idea of the first set and the forms of the pieces.

Therefore, the second chess set is essentially very similar to the first chess set.

The biggest difference is in the shapes of the pieces.

The second set has pieces that are smoother and slimmer with circular bases.

I have made no chessboard with this set.

There is no manipulator.

The second set is an exploration.

There were many ideas and directions which came from the first set.

The second step represents one of these directions.

In order to see what this direction meant in terms of understanding the chess game, I had to make it.

The second chess game is a design.

It is a process of refining both the idea and the sculpture.

It is more subtraction than addition.

It is becoming involved with shapes which are specific  
and reflect specific ideas.

It is a process which involves the maker in the appearances  
of things.

It doesn't seek more information, but rather refines  
an idea.

The second step has brought me to another step.

Through the second chess set, I have seen design.

I want something more from my work than to refine  
a chess set.

I want to find more.

The second set brought me back to the first set to find  
another direction for exploration. ✓

PLATE IX

Chess Game Number Two



PLATE X  
Comparison of  
Chess Game Number One  
and Chess Game Number Two





The third sculpture is Chess Game Number Three  
and is made of oak.

The third piece comes from the first step, in which  
I discovered the manipulator.

In this third sculpture I have made the manipulators  
in order to see them and to understand more about them.

In this piece, the manipulators are facing each  
other as opposites.

Between them is the board, which they form together.

The manipulators are one with the board and with  
each other.

The manipulators are alike; equal in color, size  
and amount of detail.

The manipulators are opposite in position.

They are the same; they are opposites.

The game is contained within them.

They contain the board and the board contains all  
of the elements of the game.

PLATE XI

Chess Game Number Three

side view



Handwritten text or signature, possibly a name, located in the upper right quadrant of the page.

Handwritten text or signature, possibly a name, located in the lower right quadrant of the page.

PLATE XII

Chess Game Number Three  
diagonal view with pieces



The chess pieces in this third sculpture have two aspects.

Each piece is related to the king, who represents the manipulator, in the top portion of each figure.

The head and shoulders of the manipulator are represented in the head and shoulders of each piece.

The second aspect is that each piece contains a three dimensional symbol for its movement, derived from gridding the movement two dimensionally.

Plate XIV shows these grids.

Half of these chessmen are stained black to distinguish them from their opposites.

The chessmen are anonymous and related to the anonymous manipulators.

The most important aspects of this third sculpture are: the inclusion of the manipulators; the relation of the king to the manipulator and to all the other pieces, and the relationship of the pieces to each other; and the use of the symbols for the movements of the pieces.

PLATE XIII

Chess Game Number Three

detail of pieces

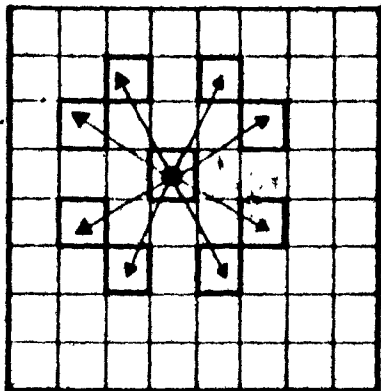




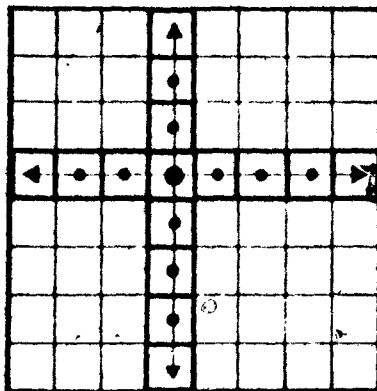
PLATE XIV

Grids of Pieces' Movements

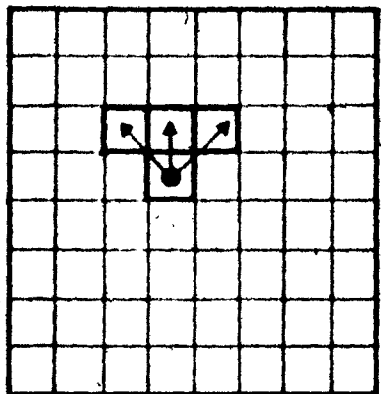
**Knight**



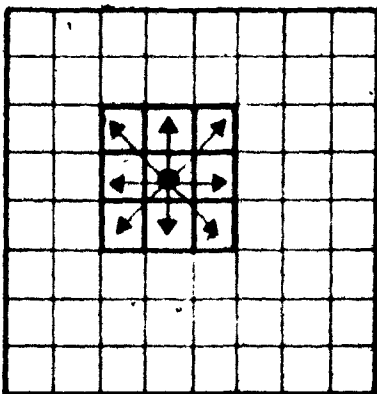
**Castle**



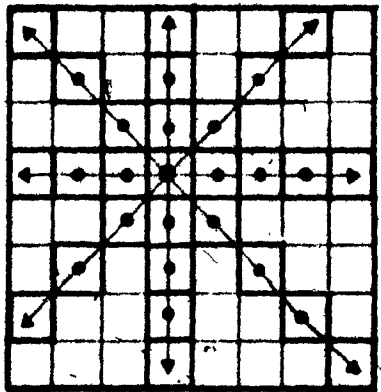
**Pawn**



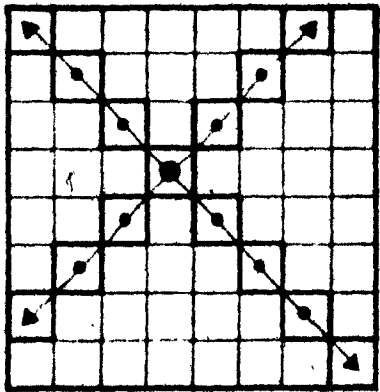
**King**



**Queen**



**Bishop**



Chess Game Number Four is the fourth sculpture and comes from ideas found in the third step.

Besides being related visually and symbolically, as the kings, pieces and manipulators were in the third piece, I also have seen the idea of a traditional or social relationship.

In very many traditional chess sets, kings and pieces are related to specific people fighting specific wars.

The kings in such sets represent the actual manipulators, powers in the war.

Because the manipulator in a war is represented in the king, in a traditional chess set, the manipulator became understood or known to all.

There was no longer a need to include the manipulator in any other way as a visual element in the chess game.

The third sculpture made the manipulator visible; the fourth step makes him understandable.

Chess Game Number Four is a sculpture of two parts.

The two are equal and alike and come together to make the game.

The wood is light in color and hard. It is birch.

Each piece represents a manipulator.

Each piece is low and wide, with a section cut out in the lower part of the body.

This opening contains half of the chessboard in each piece.

The board is made of incised lines.

I have seen this kind of board in the earliest chess sets, before the introduction of the

Christian symbol of black vs. white/evil vs. good was introduced in the game..

When the manipulators come together, the board and game are complete, whole.

The game is invisible to all but the manipulators.

Their position shows introspection and concentration.

They can see the game and the board very well;

it is all that they can see.

The game is incomplete without both of the manipulators.

Each manipulator has his own thoughts, but is linked intimately with his opponent by the game.

PLATE XV

Chess Game Number Four

side view; together



PLATE XVI

Chess Case Number Four

front view; seperated





The idea that I set out in the first part of this section on the fourth piece was the traditional relationship of the manipulator and the king.

In the traditional chess set the relationship of king and manipulator is specific and individual.

I am looking for a general relationship which I could use in this fourth piece.

The answer was anonymity and, therefore a general idea of the manipulator.

The king should relate to the manipulator, as in tradition.

All other pieces relate to the king and are therefore related to the manipulator and each other.

Thus the visualization of this idea is seen in the pieces.

The pieces are low with a cut at the lower middle of the form.

On top of each piece is the incised symbol for each, as worked out before by gridding the movement of each.

One set is made of pine; the opposite is made of mahogany.

Color is no longer superficially for distinction, rather the distinction is intrinsic to the different woods.

The two important aspects of this fourth sculpture are the inclusion of the whole game within the manipulators, excluding observers; the idea that the chess pieces all relate to the manipulators and the king and each other. This was done through the generalization of all elements of the game.

This solves the problem of the inclusion of the traditional relationship within my own sculpture.

PLATE XVII

Chess Game Number Four

detail of chess pieces



The fifth piece in this work is Chess Game Number Five.

It is very small, like a sketch.

It is made of mahogany.

It is a whole made up of two parts.

The two parts are alike and equal, in shape, color, and form.

When they are opposite in position, they make the game.

Each part contains half of the chessboard.

It is located in the lower, symbolically material, part of the body.

The board is not divided along a lateral line

equidistant from both manipulators, as in the fourth piece.

It is divided alongside a crack which breaks the board in half between the two.

The crack gives the feeling of incompleteness or brokenness when the two pieces are separated.

When put together the pieces fit together like a puzzle to make a whole.

PLATE XVIII

Chess Game Number Five

side view; together

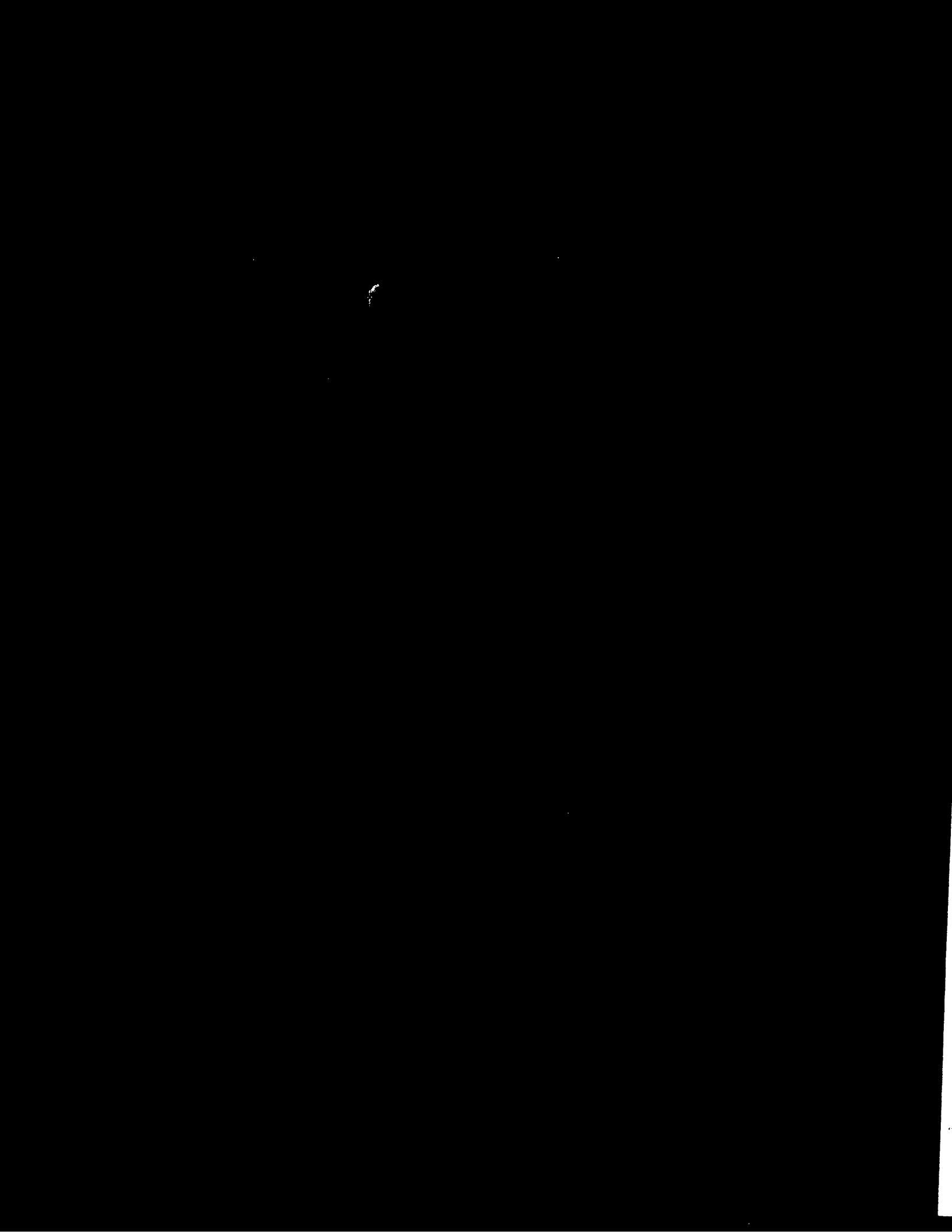




PLATE XIX

Chess Game Number Five

front view; Separated



The chess pieces are blocks with the movement symbol of each incised on its top.

In this fifth step the pieces are not separated from each other.

All the pieces of one side form one piece.

One side is made of pine; the other side is mahogany.

The game is invisible to all but the manipulators when it is whole, because it is inside them.

When the manipulators are separated, there is no game.

The figures meet head to head, eye to eye.

The concentration is outward, toward the opposite.

The most important aspects of this piece are the working out of the relationship of the manipulators, and the relation of the chess pieces to each other.

PLATE XX

Chess Game Number Five  
detail of chess pieces



Chess Game Number Six is large and simply defined.

There are few details.

It consists of two pieces which fit together to make a whole.

The pieces are the same.

Each piece has four rectangular spaces cut out in the lower front, which alternate with four rectangular protrusions..

By fitting the protrusions of one piece into the spaces of the opposite piece, the two fit together.

The board is formed between them.

The face of each piece is open and confronts the face of his opponent directly.

The position of the manipulator is one of thought.

His hands and arms support his face.

Each manipulator contains a whole mental game in his head.

The chess pieces of the material game are made to represent the manipulators. This idea comes from the pieces of the fourth step.

Each piece includes the symbol for its movement incised on its head. This keeps the idea of the grids of the third step.

The king's symbol is raised above the surface of his head.

This is a new idea of the sixth piece.

The distinction of the king's symbol from the symbols of the other pieces, shows the difference in essence of the king's function from that of the others.

One set of the material game is made of cherry wood; the opposite is made of pine.

The mental game, which is contained by each manipulator as a whole, has pieces which keep the idea of the fifth step.

The pieces of each side are one, in opposing the pieces of the other side as one.

Each manipulator contains the whole mental game.

Each manipulator contains his opposite.

PLATE XXI

Chess Game Number Six  
side view; together





## PLATE XXII

Chess Game Number Six

front view; seperated



Piece number seven is small and made of oak.

It is one piece which contains another piece.

The contained piece is the same as the one  
containing it in form and position.

The contained piece is opposite in color.

The second piece contains a chessboard and game.

All the pieces and the board are one piece.

The first piece is the manipulator.

The second piece is the king.

The king contains the game and all of the pieces.

The manipulator contains the king and the game.

All the elements are one.

Everything becomes one.

PLATE XXIII

Piece Number Seven

5\*

front view

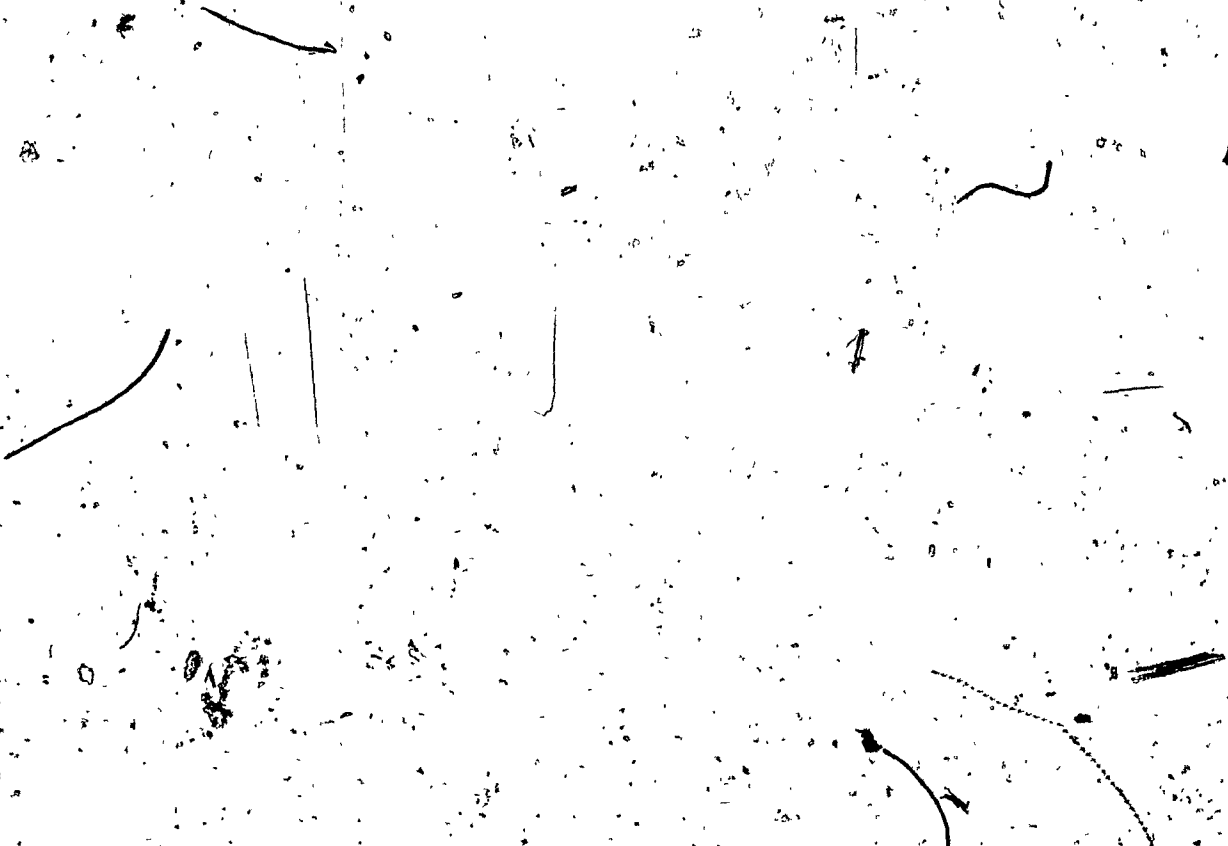




PLATE XXIV.

Piece Number Seven

detail

C

?

7





CHAPTER TWO

I have seen seven images...

In the beginning, what I knew of chess were the pieces,  
I made the pieces.

I knew the movement of each piece and felt that I could  
represent these in wood within the human figure.

This was my idea for the first sculpture.

Once I had made it and seen it, I knew that there could be  
ideas for sculptures which could grow from the idea  
of the first chess game.

I made the next sculpture, the second chess game, of clay.  
The second set comes from the first.

In it I wanted to make the idea of the first set clearer.

I wanted to refine the shapes so that each movement,  
shown through the directions of limbs, was clearly defined.

I also wanted to make the figures themselves more refined.

Once I had made the second chess game, and had seen it,

I knew that I had designed a chess set.

I had arranged little details of work already completed.

Because this work of making and seeing my art is for  
the purpose of knowing and understanding more, designing  
was not appropriate for this work.

The second step lead me back to the first sculpture.

From the first chess game I discovered the idea for the  
third chess game.

In looking at the first step again, the first thing that I did was to describe the figures and movements of the chess pieces. I gridded the movement or function of a piece related to the game of chess.

I discovered the importance of the whole.

That is, the figures could only make sense on a board within a game which was controlled by intrinsic rules, and manipulated by someone outside who understood everything.

The manipulator is the being.

In the third sculpture, there are two manipulators, who contain the board and the chess pieces.

The manipulators are one. They are made from one piece of wood.

Between them is the board which is part of their collective body; they make the board with themselves.

The chessmen are the beings.

The chessmen are of two parts.

The upper part relates them directly to the manipulators in the position of heads and arms.

The lower part is a three dimensional representation of their movements as seen through gridding them.

The manipulators are equal as opposites.

They are these things physically in the third sculpture.

Their position makes them opposites.

The manipulators control the space that is between them.

The manipulators control the game.

The manipulators are the game.

They are represented in the king and in every piece

in the game through the king.

In tradition, the manipulators are opposing authorities  
in war.

They are represented in the kings in the chess game.

For example, I have seen a famous chess set, which includes  
a portrait of Napoleon as the king of the set.

Other members of his court are represented in the  
other chess pieces of his side.

The other side of the set represents a specific enemy  
of Napoleon's.

This relates the manipulator directly to the king and  
through the king to the other pieces of the game.

The king is the archetypal self.

The king is the one who has become.

The king is the ideal, the invaluable one.

The chessmen are aspects of the king.

They protect the self.

In the third sculpture I have seen the manipulator.  
I have rediscovered something that was traditionally understood, but which was unexpressed as part of the chess game.

I have seen the relationship of the manipulator to his opponent; they are equal.

They are equal as opposites.

In war, one equates dissimilar assets and liabilities such as a great amount of artillery with a great number of armed men, or tanks with a certain type of terrain.

These assessments make war feasible or not for two opponents, according to whether or not there is an equation or balance of factors.

When these same people or societies are not in conflict the equations are irrelevant.

They are not equal in the same way.

Therefore, in the third chess game the manipulators are equal.

They are opposites, striving for equal goals... winning the game.

The reality of their goals makes them opposites.

The essence of their goals makes them equal.

I have seen the relationship of the manipulator to the king, the other pieces and the game.

The king represents the manipulator in the game.

The king is the ideal of the manipulator.

Without the king there is no game.

It is impossible to lose the king;

even in defeat he is not lost.

The king is the reason, the authority, for which any  
other piece can be sacrificed.

The king is the reason for which other pieces  
function for protection or aggression.

His fate is that of all pieces.

The king is the self.

The self is why the being functions.

The fourth piece was made so that I could see more about the manipulators.

The manipulators are two separate and equal pieces.

They fit together as opposites.

Together they make the board and the game.

The game is inside them.

It is hidden to all but the two manipulators.

The chess pieces still include their movements, but now as incised symbols derived from the grids of their movements.

The most important aspect of these pieces is their relation to the manipulators.

In form, they are the same.

Each piece has the same shape and position as the manipulator.

In tradition, the king and his court related to the chess game directly.

I must see the essential idea.

The manipulators that I have made are faceless and anonymous so that they are not one manipulator, but all manipulators.

This is true for the king and all the other pieces.

The essential idea is that the fourth piece shows the relationship of all the manipulators to all the kings, selves, and all the games.

The game exists inside of these manipulators

of the fourth game in a material game.

It exists in their material part.

They are concentrating on something within themselves as well as the material game.

Each manipulator contains pieces of his opposite during the game.

Each manipulator can be completely separated from his opposite.

Then there is no game.



The fifth piece is a sketch.

In it I worked out some of the ideas presented in the fourth step.

There are two aspects that I considered.

One was the idea of connecting the two manipulators in opposition.

When the pieces are together the board and game are whole. In the fifth piece this idea is made stronger because the board is divided along a crack between the two manipulators.

When the two manipulators come together there is a feeling of wholeness and completion.

When the pieces of the fifth game are separated, the jagged edges of the halves of the board are evident. This shows the board's incompleteness within both manipulators. The board is whole only when the manipulators are together. This connection is stronger and more stable than in the fourth piece.

The second aspect that I considered in this fifth piece was the idea of chessmen.

I have made each side of the chess game as one piece.

All of the pieces of an opposing side are one.

This is a different way of showing the relationship  
of the pieces to each other.

Their connection to the manipulator is now a physical one;  
they are inside of him.

They are no longer related to the manipulator in their  
own forms.

All of the pieces are block shaped.

They are distinguished from each other primarily  
by their symbols or movement incised on the top of each.

The manipulator of this sculpture is no longer concentrating  
on something inside of himself.

He looks out in direct opposition to the other.

The sixth piece was made to include all that has  
gone before,

In this way I can see all that I have found and  
come to something new.

The manipulators are present and include the  
material game.

Each manipulator also includes a complete mental game,  
whole within himself.

The manipulator contains his opposite.

He contains the whole within himself.

He also forms the whole in connection with his opposite.

He contains everything, and is himself contained  
within the whole.

Each manipulator contains the whole game mentally.

This game contains the king as one with all the pieces.

This game contains everything.

In it the manipulator contains both sides and his opposite.

The seventh piece is the final piece of this series  
of pieces.

In it there is one manipulator.

The manipulator contains everything, as in the sixth  
piece.

The manipulator contains his opposite.

There is no longer any need to show two pieces  
because I have seen that everything is contained  
in one.

The king represents the manipulator in the game.

All of the pieces are parts of the one king.

The king is within the manipulator and all beings  
and contains the whole board and game which  
includes his opposites.

When the being becomes, he becomes one self.

The piece is one as the king is one, whole and  
complete.

He is the self.

CHAPTER THREE

I have made an image to see an image to know  
through art...

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9

The relationship of the being, the world and the self

Through making the chess game, I have seen a global image.

Chess is a symbol of war.

Chess is also a symbol of winning, of reconciliation and peace, the end of war.

War is only a part of what chess represents.

In war, as in chess, there is aggression and protection, for authority, a reason.

Aggression and protection are functions of the pieces in the chess game.

In reality, these functions are opposite.

In essence, they are the same.

All pieces perform both functions within the game.

They assume the same position, move in the same way, perform the same function, whether for protection or aggression.

In man and animals, protection and aggression are involved in everyday living.

The being is the one who is becoming through his function in his world.

In the chess game, the beings, the pieces perform their function, aggression and protection, to save the king, the ideal.

The king is the self.

In saving the self, the pieces are in becoming.

The pieces work to become the self.

Every piece is part of the king.

The pieces are beings who are becoming in the world of the game.

They are part of the self.

The pieces are aspects of the king.

One is all that one has been, is, and is becoming.

The manipulator is the one who controls the pieces within their function and the limits of the board and the game.

He is represented in the king as an ideal.

The manipulator is not the ideal.

He is not perfect in his world.

He looks to the king as his model.

He controls the pieces for the protection of the king, the archetypal self.

As the teacher, I am represented in the manipulator.

The teacher is not the self; but is becoming the self.

The students are the pieces in the game.

They are part of the king, the self, himself, and each, in his own way, is becoming the self.

Both the teacher and the student, as the manipulator and the chess pieces, look to the archetypal self, the king, in their own becoming.

The teacher is the one who understands the rules of the game and can lead the others toward the best use of their own function.

In understanding the archetypal self, the teacher can become, and help others to become.



The teacher understands, but the students actualizes.

The students are the pieces.

The queen has power.

The students have power.

The teacher has power.

When understanding is controlling the actualization of power, the self is saved and both the teacher and the student are becoming.

The perfection of this aspect of power, in the king, is authority.

The teacher has authority.

The student understands authority.

The bishop has judgement.

The student has judgement.

The teacher has judgement.

When understanding is controlling judgement there is wisdom.

The perfection of this aspect of judgement, in the king is wisdom.

The student becomes wise.

The teacher becomes wise.

The teacher and the student have become, a perfect aspect of the king, his wisdom.

The knight is a fighter.

The student can fight.

The teacher can fight.

When understanding controls fighting, there is heroism.

The perfection of this aspect of fighting, in the king,  
is heroism.

The student becomes a hero.

The teacher becomes a hero.

The teacher and the student have become a perfect  
aspect of the king in his heroism.

The castle is security.

The student seeks security.

The teacher seeks security.

When understanding is controlling the need for security,  
there is providence.

The perfection of this aspect of desire for security,  
in the king, is his providence.

The student becomes secure.

The teacher becomes secure.

The teacher and the student have found perfect security  
in the providence of the king.

The pawn is the one becoming.

He is the actualization of the king's perfect becoming:  
the king.

The pawn is the closest to the king.

The pawn can become any piece.

The king contains all pieces.

The pawn is becoming what the king is.

The pawn is the farthest from the king.

The pawn is of the least value, in his function,

(in the game's structure.

The student is the pawn.

The teacher is the pawn.

When the teacher and the student are becoming,

there is understanding.

They can become the king themselves.

The teacher and the students are opposites in their positions in the classroom.

One contains the others, for the others to contain the one.

The teacher has been a student.

One is what the other has been.

The teacher is the student.

The student will be the teacher.

The reality of their goals, one to teach,

one to learn, are opposites.

In essence, they are the same.

Together they make a whole, a complete world.