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REALIZING GAMES AND SYMBOLS IN PRINTS

by

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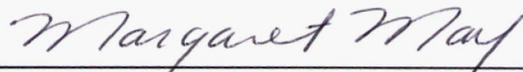
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ABSTRACT

Through the medium of printmaking and the theme of games I examine continuity, change and the nature of personal relationships in our lives. This support paper is intended to describe how the symbols I have developed in my prints integrate my life experience with my work. Also included is an examination of the nature of play and the nature of games and how these concepts relate to my prints. Giant dominoes, playing cards and other games comprise the images for my exhibition. The game format is intrinsically significant since I view it metaphorically as a microcosm of the world, my world. Thus games constitute both metaphorical and visual frameworks for my prints. Whereas in the past art which dealt with games tended to portray people engaged in a particular game activity, I examine the actual games. In my art, I have personalized traditionally neutral games.

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Chapter 1

INTRODUCTION

My work expresses my understanding of the culture in which I have grown up, and this culture is recursively reflected in my work. Over the years, I have developed certain understandings, which I represent symbolically. These may be understood both within the framework of art history and ontogenetically.

I will explore both sets of relationships. "Art broadly defined is the creation of symbolic forms capable of clarifying everything in our experience and emotions. There is no human life possible without a symbolic order" (Chastel, 1965: 8).

While my thesis utilizes the theme of games, some discussion of the concept of play is needed because games may be understood as a form of play. The activity of play is integral to all cultures. It is a universal concept which can be found in language, myth, ritual and art. However, I will consider play mainly as it relates to games in my thesis. Play in its purest form is defined here as any activity undertaken wholly for the sake of doing it. Philosophically, the concept of play has been dealt with by Kant, Herder, Schiller, Wittgenstein, Holderlin, Kleist, Herbart, Froebel, Baudelaire, Calogero, Whitehead, Claparede and Huizinga, to name but a few of the significant ones.

Since play is central to the human condition, it is not surprising that the literature is extensive. Topics dealing with this concept include discussions on what play is, and the relationships between play and art, and play and games. It is difficult to define with any precision play, art or games. I am inclined to favor Wittgenstein's explanation of game wherein he points out "...that there is no one feature common to all things we call games but rather that they are bound together by a complex series of overlapping similarities [described as] 'family resemblances'" (Tilghman, 1972/73: 517). While Wittgenstein is referring to games in the above quote, I feel that the ideas expressed pertain just as well to the concept of play or art. Context is crucial to one's understanding of a particular event. While the games of football and rugby can be compared on the basis of a number of similarities, to try to compare the game of parcheesi with football is more difficult if one is to use the same criteria for comparison. The point I am trying to make here is that one needs to proceed with caution when trying to define concepts such as play, art or games. One can become imprisoned in ones classificatory system and fail to understand that meanings vary depending on their context. While football and snakes and ladders are traditionally classified as games, many other human activities are referred to as games in order to put the activity in a certain light. This is done in order to indicate that the particular activity is, for instance,

harmless as opposed to being sinister or idle amusement (Tilghman, 1972/73: 520).

Tilghman provides a useful basic distinction between play and games. According to him, children are not taught the word 'game' by describing games to them but rather are taught "to play" the game (Tilghman, 1972/73: 519). "In teaching children to play games we teach them, naturally, the rules of play and how to follow them, techniques of play, points of strategy, how to keep score, and so on" (Tilghman, 1972/73: 519). Thus the "family resemblances" that constitute games are learnt experientially by children.

A significant aspect of play for me is that "it communicates about 'what can be' rather than about 'what should be' or about 'what is,'" (Schultz and Lavenda, 1987: 124). For me, this possibility of alternatives signifies a sense of freedom. However, it is precisely this aspect of play which keeps it relegated to its own realm within society. Play, so defined as "randomized creativity," is construed as dangerous to the ordinary social order (Schultz and Lavenda, 1987: 124). "To remove the threat of an alternate reality, we define play as 'unserious,' 'untrue,' 'pretend,' 'make-believe,' 'unreal,' and so forth" (Schultz and Lavenda, 1987: 124).

Kant is credited with having raised the question of the relationship between art and play (Assunto, 1962: 2). For him art "...is a labor that has the qualities of liberty and disinterestedness in common with play, but not ... its

arbitrary quality and lack of discipline" (Assunto, 1962: 2). Schiller developed Kant's work and put forth the concept of the instinct of play. It is this concept to which all succeeding investigations of the relations between art and play are directly or indirectly linked (Assunto, 1962: 3). He also refers to games in this context.

"Because the basis of art is in play ... there is a very close relationship between artistic taste and the taste of individuals and of entire peoples for games" (Assunto, 1962: 3). In other words, the same ideals that make certain games popular in one nation also affect their expression in art. While many have written on this topic, it was Huizinga who "... transferred the problem of the relationship between art and play from the individual to the social sphere, thus anticipating a line of historical and artistic research later followed by scholars in many countries" (Assunto, 1962: 4). It is for this reason that I have focused on Huizinga's work for my section on The Nature of Play.

Chapter 2

PLAY

The Nature of Play

In discussing my work, I have examined play and games conceptually, as they are expressed in art and in terms of personal relevance. I make considerable use of symbols, but these do not derive from the Symbolist Movement. Therefore, I have not discussed that topic. Rather, I have taken pains to show the relevance of the symbols I have used to my life and how they have come to be represented in my art.

Possibly Huizinga's (1955) book Homo Ludens is the most comprehensive in its discussion on the nature and significance of play as a cultural phenomenon. Within Western society, play tends to be regarded as an activity peculiar to children. However, Huizinga argues that profound achievements in law, science, poetry, war, philosophy and the arts have been nourished by the instinct of play. According to Huizinga, play has a significant function in society, significant in the sense that all play means something. Also it is not purposeless; it must have some kind of biological purpose. This biological purpose may be a discharge of superabundant vital energy or it may serve as a training of the young for the serious work that life will demand later on (Huizinga, 1955: 2).

As well as serving a biological purpose pure play is also one of the main bases of civilization, according to Huizinga. It is inherent in myth, ritual, language,

religion, science and the arts. He considers the play of young animals as a more primitive type of play than that which has social manifestations such as contests and races, performances and exhibitions, dancing and music, pageants, masquerades and tournaments (Huizinga, 1955: 7).

It is beyond the scope of this paper to elaborate on sacred performances, ritual and other types of "higher" forms of play. However, I will describe those characteristics of play that are particularly applicable to games. "First and foremost, then, all play is a voluntary activity" (Huizinga, 1955: 7). He argues that if one were forced to play then one would no longer be involved in play. Children and animals enjoy their play, and in playing, they experience a sense of freedom.

Another characteristic of play is that it is outside the so-called real world (Huizinga, 1955: 8). We withdraw either mentally or physically from our immediate environment when we become involved in play. Huizinga describes the third main characteristic of play as "secludedness", or "limitedness" (Huizinga, 1955: 9). By this he means that all play is subject to certain limitations of time and space and contains its own course and meaning.

Another aspect is the faculty of repetition. This is particularly present in ritual, music and games. "Higher" play or formal play is ordered. Acting, music and athletics to name but a few activities, all strive for a certain perfection - order is created.

Tension is a necessary part of play. This element of tension is present when a player's prowess and skill are being tested. Tension exists when one is at the mercy of chance - the roll of the die, and, finally tension is present in every competitive situation. All play has its rules (Huizinga, 1955: 11). This is particularly evident in games.

Two other characteristics of games described are secrecy and disguise. Secrecy is particularly evident in ritual, religion and art. The element of mystery tends to enhance these activities by suggesting or implying more than is actually perceived or experienced. This element of secrecy is further enhanced by disguise. When one is dressed up one can assume a totally different persona - hence enhancing the extraordinary nature of play.

Summing up the formal characteristics of play we might call it a free activity standing quite consciously outside "ordinary" life as being "not serious", but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner. It promotes the formation of social groupings which tend to surround themselves with secrecy and to stress their difference from the common world by disguise or other means (Huizinga, 1955: 13).

A number of the above characteristics also pertain to and define games.

Andre Chastel argues very convincingly on the value of Huizinga's homo ludens in 20th century society and in 20th century art. The advent of industrialization at the turn of

the century eliminated the personal element in work which deprived an increasing number of individuals the chance of "concrete" life satisfaction. According to Chastel, modern man's lack of opportunity for rewarding and stimulating diversion from the everyday concern with earning a living resulted in, a nostalgia for creative activity. Even Renoir, in his old age, perceived this deficiency and commented:

...many people who would have been excellent artisans in the eighteenth century, making chairs in the style of Louis XV, or painting porcelain ... no longer finding the opportunity to produce chairs or decorate china, have turned to painting, without any great gain for this art (Chastel, 1965: 7).

Painting became a means of expressing oneself. What Chastel is arguing is that for an individual to feel satisfied with his existence and not feel alienated not only must he be homo faber, a working man, homo sapiens, a thinking man but he must also be homo ludens, a man at play (Chastel, 1965: 7). In his article "The Element of Play in Twentieth Century Art" Chastel refers to Callois, for whom, every civilization is characterized by the type of games that are played (Chastel, 1965: 8).

The period between 1910 and 1920 produced a crisis in art in the sense that there was a need by some artists to express feelings of play, and art provided the milieu for this process. This attitude toward play signified two things..."first, detachment, separation from practical activity, involving an element of make-believe.

and...second, due to a specific psychological adjustment... a new and exceptional interest [was] created.... Thus, games...[gave] rise to a symbolic reality of such intensity that certain relationships [took] on a fascinating character" (Chastel, 1965: 8).

In my work, play represents an ideal. The irony of formal games is that they show only certain aspects of play, such as limitedness and often secrecy. Games in our culture are above all rule-bound. Rules establish ends beyond engaging in the activity for its own sake. Usually, that end is winning. Thus play and games at one and the same time inform and yet stand in sharp contrast to one another. For me play is the process and the game is what I represent in my work.

Personal Relevance of Play

I am highly ambivalent towards play. I want the freedom that it supposedly affords. However, to take that freedom is difficult. Taking it would be a massive contradiction of the uprightness to which I was inured as a child. When I do play I tend to be too serious. That legitimizes my play. But it also reduces the spontaneity that I can express. What happens is that I create the playful occasion. As I come to recognize it as such then I become discomfited. I can dispel my discomfort by transforming the creative (playful) act into a project that has an elaborate goal. By the time I have worked through

the steps that enable me to achieve my goal, what started out as a playful idea has become an agony of energy and endeavor.

This seems to me to reflect a cultural characteristic - play is widely viewed with ambivalence. Even art cannot be "for fun." Some people can contravene this stricture. But, if the critics and the public do accept the work, then the work will have been defined as representing this or that concept, movement or whatever. The work will have been attributed a purpose that may never have been intended, removing perhaps the experienced aesthetic that both artist and viewer might have otherwise encountered. That aesthetic would come about in the process of production for the artist by anticipating the viewing of the work by others. It could represent the experience of the viewer from enculturation into expectations that the work of art - and hence the artist - had meaning and intention in the first instance. Thus for me and, I suspect, for many artists, experience informs our understanding of our art. Our understanding defines, or at least circumscribes, what we may experience in the process of production. Play in becoming the serious production of art becomes a game through the social process of presenting the work for view. This, in turn, becomes serious as individuals stake their identities on the work they have presented. I live out these recursions. My work endeavors to show seriousness in play, a cultural imposition, and play in seriousness.

Chapter 3

GAMES

The Nature of Games

Games are delimited in terms of time and space. The play of games takes place outside of the so-called real world. In fact it takes place in very specific venues: the card-table, the football field, the chess board or the tennis court. Games have a definite beginning and end, and are time specific. One of the most important characteristics of games is rules. Games need rules in order to function. Once rules are transgressed, the game collapses. Games are meant to be played in an orderly fashion. The element of repetition is particularly evident in the playing of boardgames. The rolling of the die to proceed, for instance, is done continuously in the course of a game. Tension is also evident, especially in a game like chess, where the player must exercise skill to overcome his or her opponent.

The idea of expressing relationships within the parameters of a gameboard came to me when I began to use an image of a snakes and ladders board in one of my prints. Here the relationships were clearly defined. Everything associated with the snake had a negative consequence, such as stealing with the outcome of punishment; whereas everything associated with the ladder had positive consequences, such as a boy who studies diligently being rewarded with a prize. In The Boardgame Book, (1983) R.

C. Bell states that snakes and ladders was derived from Moksha-Patamu which was a game used in India for religious instruction. The Hindu sages taught that paap 'good' and punya 'bad' existed side by side and that virtuous behavior, represented by the ladders, helped the individual to progress towards ultimate perfection or Nirvana.

Wickedness, symbolized by the snake, led to reincarnation into a lower, animal form. In the original Indian game, each square from which a ladder rose specified a particular virtue such as faith, reliability, generosity, and knowledge. Conversely, the snakeheads signified vices such as disobedience, vanity, vulgarity, theft, lying, drunkenness, debt, murder, rage, greed, pride, and lust. Despite its Indian origin, the game with its obvious moralistic and didactic imagery could just as well have Judeo-Christian origins (Matthew, 1986: 113).

Games in Art

Games and play as subject matter in the visual arts form a chapter in the history of genre representation (Praz, 1962: 14). Initially, however, statues of athletes, checker and chess game pieces and pictures of children at play tended to be documentary. The intention of helping one to understand the attitude that each civilization had towards games and play was not apparent (Praz, 1962: 14). It is only with Greek statuary of the Classical and Hellenistic era that this theme was elevated to new heights. This was

primarily due to the fact that the theme of games/play was taken over by the major arts, and works of the highest artistic value were produced which transcended the subject matter.

...competitive games, on the one hand, and art, on the other, maintain largely similar relationships to real life. In both cases one is an unreal situation with all its inferiorities. But this transfer permits at the same time a selection and reorganization of reality, in conformance with a subjective principle of interest. Art retains what has emotional value and organizes it so that the emotion attains a maximum power. Play poses problems similar to those of real life, but the rules of the games are conceived in such a way that the problems achieve their maximum interest. Games then endeavor to fill a role in the world of action that art fulfills in the affective world (Vernes, 1965: 42).

Not only in Greece were works of art depicting athletic and social games produced but also in India, China and Japan.

The rise of realism in the late Gothic courts of Europe meant a return of the game as an autonomous subject in the art of the West. These were usually in the form of miniatures on coffers that illustrated chess or outdoor games. Frescoes of the house of the Barromei (early 15th century) in Milan are perhaps examples of the largest and finest of the outdoor games theme. Beautifully illustrated treatises on various sports such as falconry tended to transcend their documentary purpose into the realm of art (Anonymous, 1962: 15).

The works of Pieter Bruegel the Elder (c.1525/30-69) are perhaps the best example of the representation of games and popular amusements in the development of the European

genre scenes. His representations of skating on frozen lakes or ponds, for instance, is a perceptive portrayal of a social activity, executed with great sensitivity and capturing the essence of a popular pastime. However, the artist's construct system also entered into his rendition of a particular theme. Bruegel treated the motif of the country dance with irony, and Caravaggio, Manfredi and Giorgione (Anonymous, 1962: 16) imbued their rendering of the theme of cardplayers with moralistic overtones.

Political receptions, religious feasts, grand parades and traditional festivities were all frequent subjects in the 16th century. Sometimes the taste for fantasy and the grotesque entered the works such as was the case in Callot's painting.

By the 17th and 18th centuries the illustration of games again became chiefly documentary. Acrobats, tumblers and equilibrists (tightrope walkers) were often presented in caricature. However, Watteau's painting of a swing transcended the documentary expression by its erotic character (Anonymous, 1962: 16). By the 19th century the popularity of this theme had diminished. While Cezanne and Toulouse-Lautrec utilized play themes, a revival of this theme did not follow.

Andre Chastel's article "The Element of Play in Twentieth Century Art" examines the importance of play in art both in terms of content and style within the twentieth century. Whereas previously "artists have sought in related

activities, such as dance or music, an image analogous to their own" (Chastel, 1965: 1), by the turn of the century a host of symbolic personages - musicians, the clown, the dandy, the Pierrot and the dancers - had already been created by such poets as Baudelaire, Laforgue, Mallarme and Valery. These personages were to manifest themselves later in the art of Cezanne, Degas, Lautrec and Picasso. These symbolic personages "...revealed man's essential inspiration and not only point to something pure, gracious, light and delicate but also declare it to be essential" (Chastel, 1965: 2). For Picasso, the theme of the mountebanks was a way of representing all human life (Chastel, 1965: 3).

By 1910-1915 the creation of images imbued with symbolic significance became commonplace. Chagall's Musician symbolized inspiration and Rouault's tragic family of clowns exemplified his feelings about life. However, by 1910-1915 a crucial change in conception took place associated with the milieu of Max Jacob, Picasso, Apollinaire and Stravinsky. Once the symbol was selected, it was drawn upon for formal manipulations. In other words, the classic images of harlequins were transformed into the experiments of cubism (Chastel, 1965: 4).

It is in the work of Juan Gris that chess, backgammon and cardgames became metamorphosed along with the guitar. His Card Game (1917) marked one of the first great symbolic compositions. In 1922, he combined still life, the figure

and landscape retranslated into a symbolism of playing cards and games.

For the Fauves, inspiration was no longer drawn from music or games based on mathematical calculation, reflection and mental exercise (Chastel, 1965: 5). Rather, they sought to depict the joie de vivre of holiday celebrations. Dufy, Matisse and Marquet were proponents of this new category.

Ensor was the leading representative of the genre of nightmarish images. His paintings of masks were symbolic allegories of human existence as well as a symbol that related to the activity of the painter himself (Chastel, 1965: 6). I take this to mean that not only was the artist expressing societal attitudes and aspirations, but his work was also an outlet for self-expression. This aspect I see as one which is very characteristic of late 20th century art and one which I can relate to personally.

Personal Relevance of Games

While games as subject matter in Western art have a long history, in the main, art has been used to portray the activity of playing certain games - so it had a descriptive function. **Where my work differs is in its intent.** I use the game for its structure and interject my life experiences. In this way the game format constitutes both a metaphorical and visual framework for my prints. The game becomes metaphorically a microcosm of my world. I thereby personalize games that are traditionally neutral. In my

Graduating Exhibition, I have dealt with four games: Dominoes, playing cards, Shut the Box and dolls. Dolls constitute a game in the sense that it is an imitative game (Brewster and Tamassia, 1962: 9)

Because I use games primarily for their structure, I am not concerned with how they function. As a result my games are unworkable. This was a deliberate decision as they are meant to serve as a setting for my ideas. I am very aware that I am using games very loosely. While I might use a specific gameboard or cards on which to focus my imagery, the fact that the game is unworkable in that I have not made twenty-eight dominoes or that I have made only nine playing cards does not concern me.

Why this does not concern me should probably be addressed. In many ways I am very conscientious, and I often feel compelled to obey rules. At other times, I feel that if I do not like a particular rule or find it restrictive then I am quite prepared to dismiss it or rather consider myself beyond its boundaries. Another possible reason could be that since the game is only providing a framework for my ideas, then it is quite irrelevant for the components to be workable. While I do want people to see my work, I do not presently need to have them actively involved with my work psychologically.

Despite this, the game format is intrinsically significant. I view it metaphorically as a microcosm of the world, my world. "By reproducing reality in small enough

size to permit possession, control, use, and enjoyment the world can be reduced to a species of illusion and play, that is to say, to a game" (Brewster and Tamassia, 1962: 5). In my life, the tension between play and game on the one hand and playing and being a player on the other is realized by my wanting to define my own meanings, and discovering that the world requires me to attend to its rules if I wish to win, or at least come out even! According to Piaget, the child developmentalist, the third period of child development from ages seven to eleven consists of " ...games with rules, and these last into adult life because they are the ludic activity of the socialized being" (Blake, 1974: 61).

In part, my work is my endeavor to work out the binds that we put on another, especially in the process of growing up. This is clearly illustrated in some of the dynamics associated with games and play. The following is an interpretation of these dynamics based on R.D. Laing's book Knots (1970). We tell children that they should play games but that they should take them seriously. Then if they take them seriously they are not playing the game - because you have to be a good winner and a good loser. Good winners don't take advantage of the loser. But if they don't take advantage of the loser, they end up being losers, because then they can be taken advantage of by the losers who then become the winners. The players must appear to be good losers in order to help the winners seem like good winners.

But if they are not good losers, they become winners, because the winners have to define them as poor losers in order to sustain themselves as winners. The argument here is that the poor loser is so defined because he has taken control of the situation which is against the rule of the game according to the winners (Laing, 1970: 19). The above is the outcome of the game and of the potential roll of the dice.

Connected to the roll of the dice is chance or fate. There is a certain aesthetic in being at the mercy of fate and being brave about it. You have to accept without complaint when fate turns against you, and when fate works for you you must not lord it over others. This is a difficult lesson for a child to learn because the more egocentric and perhaps human response is to destroy, protest or rebel against bad chances.

There are two contrasting metaphors: the metaphor of game (one need not be polite) and the metaphor of war (winning) because there is always a loser - you lose ground. These are paradoxical as well - game and war - game connotes enjoyment, fun and connectedness, while war is division and destruction. And you expect the child to experience both.

The significance of the snakes and ladders game lies in the fact that the game represents the very basic moralistic teaching to which I as a child was exposed. It symbolizes the formation of the core structure of my values. While moralistic teachings were what I was subjected to as a

child, they are not values to which I necessarily subscribe as an adult and I have no wish to impose them upon others. Both in this game and in parental teachings life is portrayed too simplistically - things are either good or bad, black or white - there is no leeway to question. Things are the way they are because that is the nature of things and because "I" have said so! The life exemplified in the snakes and ladder game helps to socialize a child into accepting the parental version of reality.

Expression of Games in the Exhibition

In summary, I wish to reiterate the point that subject matter which traditionally dealt with games tended to portray people engaged in a particular game activity, whereas I deal with the actual games, albeit in a highly symbolic manner. For instance, I have replaced domino dots with my symbols. This is deliberate, strengthening the overall effect of the game format. How the images within the game are personalized is described in Chapter 5 on Symbols, and Chapter 6 describes the work in the exhibition.

Chapter 4

FAMILY PHOTOGRAPHS

It is most appropriate for me to include a discussion of family photographs in this paper. This is because many of the images I use in my work are drawn from family photographs. These images have been transmuted into personal symbols over time. It is through these symbols that I have integrated my life experience and understanding with games, and I have given expression to them in my art. I have referred quite extensively to Julia Hirsch's (1981) book, Family Photographs, in this chapter.

Family photographs have played an important role in perpetuating the myth of the family. I wish to elaborate this point briefly. As I look at my work I realize just how much my imagery has been influenced by family photographs. I find this rather ironic since my father, who loved photography and was involved with it for most of his life, had always wanted me to become a photographer. I strenuously resisted this imposition. Yet my work is strongly influenced by photographs. Family photographs are the current expression of a substantial history in art. "Family photography is not only an accessory to our deepest longings and regrets; it is also a set of visual rules that shape our experience and our memory" (Hirsch, 1981: 13). The concept of the family as a corporation where the will of the individual is subjugated to the good of the family is one of enormous social utility and psychological appeal

(Hirsch, 1981: 32). It was during the social upheaval of the Renaissance that the concept of the family as an autonomous group, state and spiritual unit took root. Family portraits such as Holbein's View of the Mores and Terborch's painting of the De Liedekerke established stereotypes which have remained to this day of father as lord, mother as nurturer and children as flock (Hirsch, 1981: 35). Hirsch argues that the Renaissance family portrait is the precursor of the family photograph because it shows the family as self-contained. Family photography has also transformed and spread the ancient metaphor of the family. The three metaphors which derive from the pictorial tradition are: 1) The family is viewed as a state which describes its relationship to the physical world in economic terms. Material survival through shared possession is the basis of the family. 2) The family as a spiritual assembly is based on moral values which describe its share in eternal values. 3) Finally, the family can be seen metaphorically as a bond of feeling which stems from instinct and passion (Hirsch, 1981: 45). While photography permits the acquisition of a visual history and perpetuates the ancient ideal of family cohesion and purpose, it only celebrates the details. It excludes the ironies, ambiguities and contradictions of life (Hirsch, 1981: 45). And, it is precisely this exclusion which is necessary if the myth of family cohesion is to be preserved and maintained. A myth must be kept idealized if it is to be perpetuated.

Family photography can be broadly categorized into two types - formal and candid. Formal photography is a recording or witnessing of some specific event - usually self-explanatory. Societal rites such as weddings, christenings and birthdays are recorded for posterity. As well, as the term implies, there is an air of formality in the proceeding. Done by a professional photographer, these images are usually photographed following a specially prescribed formula or set of rules in a particular setting. Finally, formal photography interprets our conduct in conventional patterns which over time mutate with changing societal norms. For instance, photographs at the turn of the century were often studies in duty and decorum, whereas in today's formal portraits manipulations of photographic invocations are used to stress feeling in wedding photographs through the act of a bride and a groom kissing or strolling through a rose garden. However, in the main, formal photographs tend to stand against emotion. They permit us to look at the family but not into it (Hirsch, 1981: 97).

Candid photography can be loosely defined as photographs taken by amateur photographers of situations where feeling is more important than decorum. Comedy, irony and paradox are to be "found" in candid photographs. However, it is important to realize that the comic, ironic or paradoxical aspects are not inherent in the situations photographed but rather are attributions of meaning given by

the viewer. And it is this attribution of meaning which leads us to interpretation and to psychoanalysis. "If as Marshal McLuhan once said, the age of photography is the age of psychoanalysis, then formal photography belongs to Jung and candid to Freud" (Hirsch, 1981: 105).

Despite the glimpses beyond the surface of the family members, certain subjects are still considered taboo when family photographs are taken. The prevailing concept of family unity is still rigorously adhered to. Family albums do not record divorce proceedings for posterity. Neither do they show family disputes. Nor is a second wife included in the portrait of a wedding party. Such practice would be a breach of etiquette.

While formal photographs quite explicitly mark where, when and why they are taken candid photographs are more difficult to pinpoint. They can be taken anywhere and at any time. Thus when candid photographs are looked at, an accompanying narrative is necessary.

"When we know that a particular photograph is that of a family member we can easily fit it into whatever fabric of family experience time has already woven. It acts as a new thread in an old weave" (Hirsch, 1981: 5). Obviously family photographs can satisfy some of our curiosity about our past and our family's history; however they do have their limitations. Julia Hirsch sees family photographs ... "as segments in an on-going historical and psychological pageant which includes active as well as passive participants:

those who took the photograph, those who had it taken, those who kept it, and those who look at it" (Hirsch, 1981: 9). It is impossible for us to know the circumstances and motives for each of these participants.

It is mainly from Julia Hirsch's book, Family Photographs, that I have drawn the following definitions of what in fact is a family photograph. Probably the easiest way of recognizing a "family photograph" is through physical features which can show kinship; resemblances through the shape of the nose, eyes and foreheads, for instance. However, these resemblances tend to be significant only if we know the individuals portrayed. If we don't know the relationships, then figure placement and gestures become significant. A woman cradling an infant can be surmised to be its mother. Or, a picture of a woman dressed in a wedding gown standing next to a man dressed in formal attire is probably a photograph of a newly married couple.

Chapter 5

My Art Through Symbols

Selection of Symbols

When I came to think about how to represent significant aspects of my life, I thought that I would choose events which comprise the "rites of passage" such as marriage, birth and so on. I surprised myself. My selection was based on those psychologically significant aspects in my life which have had a particularly profound impact. Although the symbols do not address my roles as mother or wife as such, I have expressed my sentiments, emotions and views about these roles. I have chosen my mother to be the principal actor to represent me - my life, my thoughts, my views. It is through art that I have been able to reject these "reflected identities" (Van Hoose and Worth, 1982: 111). Through my images I am trying to reconcile her death, her vulnerability and to express what kind of life she had. While we do not arrive into this world with preconceived ideas as to what we will achieve, nonetheless at the end if we conduct an analysis or a retrospective of our life, we can see it holistically and realize perhaps that in certain areas we were deprived. Whether this deprivation is by our own choice or not is not relevant at the moment. Once we are dead, there is no way of making up for our deficiency other than making the next generation be aware of it and thereby avoid it. However, even if we rectify that deficiency, others will come to the fore, and so on goes the eternal

cycle of man - the treadmill of life. The initial optimism mutating over time may bring one eventually to the realization that time is running out and that we cannot possibly achieve everything we had hoped for.

My Symbols

In the Domino Series I have devised twelve images: namely, a lizard, a bird, a snake, three fishes, Beauty and the Beast, travellers, a rower, a clock, a die, an icon, a samovar, and the Mona Lisa. These symbols become the dots on the domino "tiles" in my Domino Series of prints. Each of these symbols has a particular meaning for me. Some represent personal constructs by which I give meaning to my game of life. Others represent parental values to which I was subjected as a child: I do not necessarily subscribe to them.

While each symbol was selected intuitively as being particularly significant for me, I have attributed very specific meanings to them which I have listed below. As well I have elaborated upon some of these meanings - namely, the relevance of the bird, the rower and the snake as symbols in order to help tie my visual work more closely with this support paper.

The symbol of the bird (see slide #1, Appendix 1) embodies the unspoken philosophy of my father - "survival of the fittest". My father, who was born in pre-revolutionary Russia, survived many hardships and disruptions in his life

- the Russian Revolution and the two World Wars. He had to move to many different countries and learnt to speak German, Czech, French and English. Yet despite the odds, he became a well-known scientist of world repute. Through will power and sheer determination he exemplified Darwin's theory.

The rower (see slide #2, Appendix 1) depicts my mother. Despite what the nursery rhyme "Row, Row, Row Your Boat" says about life being just a dream, the reality is that life is not a dream. Life has its hardships. For me the figure symbolizes my mother and the rest of humanity rowing through life with all its encumbrances.

The snake symbol (see slide #3, Appendix 1), appropriated from the U.S. Marine flag, is a sort of talisman which I have devised to protect my mother and myself. I feel that in the course of her life my mother gave everything to her family. She gave too much of herself and at the end of her life she felt cheated that she had not taken anything for herself. The snake acts as a protector "Don't tread on me" to ensure that she is not exploited. I have felt this same need.

My symbols and their meanings are as follows:

- The die: We are at the mercy of chance.
- Icon: Religion provides structure. Religion must be adhered to. This is the regulative function of religion, in this case that of the Russian Orthodox Church.

- Lizard: Life is serious, a symbol of silence, death and resurrection (Cooper 1978: 100).
- Travellers: Life is transitory (Olderr, 1986: 140).
- Fish: Trinity - father/religion/ichthyology.
- Bird: A finch, the "Survival of the fittest"
- Beauty and the Beast "Virtue is to be preferred to beauty and wit." Bear - the emblem of Russia.
- Snake: "Don't tread on me" (U.S. Marine flag)
- Rower: "Life is not a dream"
- Clock: "We are mortal." "Time has engendered everything that has been and will be" (Bhagavad Gita); The Creator and Devourer (Cooper, 1978: 173)
- Samovar: My symbol for Russian culture and my background (see slide #4, Appendix 1).
- Mona Lisa: Stereotype of art
Be ambiguous - play it safe

Sources of My Symbols

The gameboard enables me to represent metaphorically my existential view of both the world and man. "Games, play, enclosed space is delimited, seen as separated from the world and life (Callois, 1959: 155). For Callois, games are delimited in terms of time and space and they take place outside the so-called real world. For me it is man who is

delimited. This concept is perhaps best exemplified by Ionesco, the French playwright, who casts his characters in isolation from each other. In his play Le roi se meurt the actors sit in individual cubicles which represent their isolation to each other and the world. For me the individual squares of the gameboards symbolize the existential isolation of man. We interact with other human beings but ultimately we are alone. I see the game board as a microcosm of the world, my world.

My mother and father have served as contrasting archetypes in my life. In my work, I am expressing myself and the contradictions I experience through their images. My mother is archetypically "the protector," and in a certain way continues to be so. She serves to represent me - my life, my thoughts, my views. I need to distance myself from my audience and by having her represent me, I can achieve this distance. I feel too vulnerable and exposed to cast myself in the primary role. Not only does she stand for me, but inevitably her life experiences have influenced and affected my view of reality. I am not a feminist, but I am a woman and as such my mother better represents me than my father does. The symbols in which my mother's influence is to be found are the snake, the rower, the samovar, the Mona Lisa, the icon, the die and Beauty and the Beast. My father, by way of contrast, archetypically, and very traditionally, symbolizes "authority." Indeed, by formulating the rules to which I was subjected, my father

dominated my life. The symbols in which my father's influence is to be found are the bird, the fish, the travellers, the samovar, the icon and the lizard.

Part of what I am striving to express is the tension between the longing desire for certainty and the presence of contradiction. As I was growing up I was taught that the world was black and white. What I saw was a world of greys. Reconciling these contrasting perspectives was difficult. White and black are the extremes. However, my being aware of this didn't necessarily make it easier to accept or comprehend. The gameboard affords a certain security - clearly defined rules. In a game things have only the importance that one has assigned to them. "One can only be compromised by whatever one has consented to, and moreover, withdrawal is possible as soon as desired" (Callois, 1959: 158).

I had planned to limit the body of work for my final thesis (exhibition) to gameboards. However, with the passage of time, I began to feel restricted with the gameboard format and expanded the images into dominoes and playing cards.

As well as using family photographs, gameboards and other game related forms I have also used appropriated images to represent my narratives. These have been taken from sources as diverse as Leonardo da Vinci's Mona Lisa to the snake on the U.S. Marine flag to Beauty and the Beast and a Byzantine madonna.

My work is extremely personal: hence the constant need to keep my audience at bay. How do I attempt this? Through the choice of the game medium, I begin to depersonalize very personal aspects evident to me in my images. The game format neutralizes these aspects. My rendering of the featureless people in a rather austere manner further depersonalizes my work. The sheer starkness and simplicity of the forms of the figures and the environment these forms are located in reinforce this mood. There is no humor here. While the people portrayed are for the most part close family members, no real emotion is conveyed in their interactions.

While hitherto I have been "hiding" behind the figure of my mother, I sense that perhaps here, as Beauty, I am finally making an appearance in my prints. However, once again I am not easily recognizable. I identify strongly with the character of Beauty. This image and the one of the Beast have been appropriated from Richard Doyle, the Victorian illustrator's version of Beauty and The Beast. The Beast remains unnamed, but metaphorically and psychologically the links with childhood and a paternalistic and authoritarian family may be inferred.

Expression in the Exhibition

My image making is not totally dependent on psychological factors. Sometimes I am attracted to a

particular image or group of figures for aesthetic reasons. Over the years I have come to like certain images, and this partiality prompted me to collect certain kinds of photographs. One of them is a picture of my mother wearing sunglasses. I have used this picture again and again in my work. The anonymity suggested by the sunglasses and resulting mystery appeal to me. This figure best exemplifies my recognition that things in the world are not black and white or clearly defined as I had been taught as a child. Uniqueness also appeals to me enormously and an air of mystery and anonymity engenders this characteristic. I further sense an air of isolation from the surrounding world in the photograph. In most transactions the world tends to operate on the grey plane, so things are more difficult to comprehend. As I write this I feel that I have possibly contradicted myself by saying that I like mystery, but yet I do not like the grey level. However, anonymity is not ambiguity. What I now understand about our twentieth century is that society is not always what it has been purported to be.

Most of the images I have selected to incorporate in my prints are taken from family candid photographs. Some of them were given to me by my mother, others were given to me by my father's sister a year before her death while others were retrieved from various sources over the years. Who has photographed these pictures I will never know. Certain images over the years keep recurring in my work - my mother

wearing sunglasses, my mother rowing a boat, and a particular grouping of figures wearing bathing suits - my mother amongst them. However, in my present body of work I have expanded my repertoire of photographic images. This was a matter of practicality, since I needed more characters for my narrative. Within this context I manipulate images taken from family photographs. I use individual photographs in their entirety, I cut out certain figures that I need and take them out of context and I recombine figures taken from several different photographs in order to form my images. While I manipulate the figures in certain ways to create or express my meanings, I am conscious that others might construe them differently. Although I refer to emotional responses within my work I do not expect the viewer to experience my work in this way. Rather, the images are presented neutrally, in keeping with the games.

Through my prints I also challenge the traditional definition of the family. The stereotypes that are still being propagated today disturb me. These stereotypes define the family in black and white terms; yet what I see of family relations is mostly in the realm of grey - nebulous, contradictory, ambiguous and potentially hurtful. The myth, of the stable nuclear family, is convenient and advantageous to maintain. Family photographs tend to reinforce these interests within our society. I have a great personal need to make explicit these incongruities.

Chapter 6

A REALIZATION OF GAMES AND SYMBOLS
THROUGH THE MEDIUM OF PRINTS

The body of work which I selected for my graduating exhibition consists of four series of prints (see slides #5-8, Appendix 1). Up until last May I had thought of my prints as individual prints related through the theme of games and through the repetitive use of certain images such as the lizard, Mona Lisa and my mother. However, in May I began to work serially. By serially, I mean creating a number of artworks closely related technically, visually and conceptually which project a sense of unity. My Domino Series was an attempt to focus attention on twelve symbols which seemed to be emerging in my work. The next series, namely the Playing cards, "Shut the Box" and the latest series based on a doll I have of "Little Red Riding Hood" evolved naturally. By conceiving my work serially and by sustained involvement with a particular topic, I have experienced artistic growth.

The size and number of the prints in each of the series were determined aesthetically. I decided the particular size upon the images portrayed. The numbers intuitively seemed to be correct for the particular image. This chapter will detail the work included in my graduating exhibition: the Domino Series, the Playing Cards, Shut The Box and the Doll Series. Each series will be treated individually.

The Domino Series

This series evolved out of a print based on an eighteenth century gameboard called The Royal Pastime of Cupid or Entertaining Game of the Snake. Amid the numbered circles in the body of the snake I interjected various symbols which I used again in the Domino series. However, here I increased their size to eight inches in diameter so that they would be in proportion in the 22" X 44" format. The symbols are the dots on the individual domino tiles. There are thirteen prints (domino tiles) in the series. No tile contains more than ten dots. This was a limitation imposed by the size of my dots and the size of the paper I was printing on as well as the size of the actual press bed. The selection of which symbols (dots) to use for any particular print was primarily based on an intuitive aesthetic decision.

In the actual printing of the dominoes two aluminum plates (20" X 20" each) were laid together on the press bed. Each of the aluminum plates had five eight-inch circles cut out of it. In printing a domino tile with ten dots, ten round copper plates containing the symbols, were rolled with black ink and then were placed into the holes of the aluminum plates. If I was printing a domino tile with only two dots, then only two copper circles were inked. The remaining eight holes in the aluminum plates were filled with eight uninked copper plates placed face down on the press bed. The effect created was two black dots and eight

depressed blank dots. The blank dots added greatly to the visual richness of the printed surface. As well, because of the use of the aluminum plates an embossed effect was created around the individual dots, between the two aluminum plates and around the two aluminum plates. This embossment contributed visually to a more authentic-looking domino tile.

In Chapter 5, Symbols, in the section under My Symbols, I have described the twelve individual symbols and given their meanings. The versatility of the modular format of this series I find particularly exciting. Individual prints even when hung with others are still a configuration or grouping of prints. However, the modular format of the dominoes allows their arrangement to be varied, and visually, they take on a new dimension. In my graduating exhibition the dominoes were arranged to simulate an actual game. Framing the individual prints gave them a three-dimensional appearance. As a result the game configuration as well as the domino tile effect achieved through the framing made for a very powerful and dramatic display. I feel that this modular format is innovative within printmaking.

The Domino series consists of:

number in series:	13 prints
size:	22" X 44"
paper:	Rives BFK grey 300gms
medium:	Copper etching; aluminum embossing

plate printing method: The copper plates are inked in the relief manner and are then placed in the aluminum plate to print.

images:

- 1) Domino # 1 (slide # 9, Appendix 1)
- 2) Domino # 2 (slide #10, Appendix 1)
- 3) Domino # 3 (slide #11, Appendix 1)
- 4) Domino # 4 (slide #12, Appendix 1)
- 5) Domino # 5 (slide #13, Appendix 1)
- 6) Domino # 6 (slide #14, Appendix 1)
- 7) Domino # 7
- 8) Domino # 8
- 9) Domino # 9
- 10) Domino # 10 (slide #15, Appendix 1)
- 11) Domino # 11
- 12) Domino # 12 (slide #16, Appendix 1)
- 13) Domino # 13

The Playing Card Series

Playing cards first made an appearance in western Europe towards the end of the Middle Ages. While the number of cards in a deck has never been standardized, 52 cards is the usual number of cards. However, some games require decks of 32 or 48 cards. The cards in the Playing Card series consist of nine. Most cards today are still being made using an early Tudor style of dress. My series is

based on early nineteenth century German artists "transformation cards", where hearts, diamonds etc. are cleverly incorporated into the overall image - a group of monks, a boating party or a flight of birds (Grunfeld 1982: 17). Placing the spades, clubs, diamonds and hearts over the figures as masks suggests more than is actually perceived or experienced. When one is dressed up one can assume a totally different persona, thereby enhancing the extraordinary nature of play.

The characters portrayed on my cards are again drawn from my collection of family photographs. Using photographs of my mother in the Heart Suit serves a personal function for me: maintaining family ties. As well the photographic images serve a formal function. I am attracted to them for their compositional qualities as well as the intrinsic aesthetic of their form. Photographic accuracy is not what I want to portray.

In my Playing Card Series I have used the same concept as the "transformation cards" and have placed spades, clubs, diamonds and hearts over my figures. The result created is one of mystery, due to the element of disguise, and also serves a decorative function. For instance, the use of red diamonds over the actor adds to the make-believe worldness visually as well as hiding his true identity. This element of disguise is compatible with the overall mood of my work, which is to maintain a distance from my audience.

The Playing Card series consists of:

number in series: 9 prints (slide #17-25, Appendix 1)

size: plate 5 1/2" X 10 1/2"

paper 9 1/2" X 14 1/2"

paper: Arches Cover

medium: copper etching

printing method: The plate is first wiped with a brown/black ink then a white ink is rolled over the entire plate.

Subsequently the symbols of the suits are stencilled on with either red or black ink.

images:	<u>Hearts Suit</u>	<u>Spades Suit</u>
	1) seated figure	7) group of three
	2) lying figure	
	3) head	<u>Clubs Suit</u>
		8) group of three
	<u>Diamonds Suit</u>	<u>Airplane Suit</u>
	4) group of three	9) pilot
	5) actor	
	6) group	

Shut the Box

This game is based on a sailors' game of the eighteenth century. As I have done with my other games, I have substantially altered this one in its presentation.

However, compared to the other series, this game is closest to the original source. The colored inserts contain images of my parents and others but they are rendered in a manner which is compatible with the wording.

Steadfast Shipmates (see slide #26, Appendix 1), the first print in the Series Shut the Box, shows three images set within a black background. The top image, 2 1/4" X 9", portrays an ocean liner and a man and a woman on the deck of a ship. My selection of characters is deliberately ironic in terms of the title of this print. While the man is my father, the woman with him is not my mother - even though they were married at the time the photograph was taken. With this image I wanted to convey the complexity of relationships with others outside of one's marriage. The five-inch circle contains the number one, which indicates that it is the first print in the series. The 2 1/4" X 9" curved form contains the title of the print as well as influencing the choice of image selected for the top image.

The top image was printed first with watercolours using the traditional Japanese woodblock method from wooden blocks. Then the three copper inserts were inked and wiped in the intaglio method. They were set into the master copper plate which had been cut in order for the inserts to be fitted into it. Technically this was the only way I could achieve the results I was after. Visually I wanted to create a modular box-like effect with dramatic colouring. Printing the master plate in the relief method with black ink created the result I wanted. Using copper forms inserted into a master plate created an embossed effect which further enhances the richness of the print.

The "Shut the Box" series consists of:

number in series: 9 prints (see sides #26-34, Appendix 1)

size: plate with inserts: 12" X 12"

paper: 15" X 15"

paper: Arches cover

medium: copper etching (one master plate with three inserts per print making a total of 28 copper plates).

Japanese woodcut is used to achieve the color.

printing method: Because watercolor is used to print in the Japanese manner, it must be printed before the copper plates.

For some of the images, up to four woodblocks have been used with as many as seven printings in order to achieve the subtle color effects.

The three wiped copper inserts per print are then placed into the master plate, which has been rolled over with black ink.

- images:
- 1) Shut the Box # 1 : Steadfast Shipmates
 - 2) Shut the Box # 2 : Our Distant Sweethearts
 - 3) Shut the Box # 3 : A Formidable Adversary
 - 4) Shut the Box # 4 : Our Watery Companions

- 5) Shut the Box # 5 : Storm and Tempest
- 6) Shut the Box # 6 : The Aquatic Sea Temptress
- 7) Shut the Box # 7 : A Gruesome Sea Monster
- 8) Shut the Box # 8 : Lord of the Marine Kingdom
- 9) Shut the Box # 9 : A Fair Breeze and a Trim Craft

The Doll Series

The fourth major component of my graduating show consists of a series of six 12" X 30" prints of images similar to those found in the playing card series. This series is not based on an actual game per se but on a doll. However, the act of playing with a doll is part of what is termed an imitative game (Brewster and Tamassia, 1962: 9) Dominoes, cards and Shut the Box fall into the category of games of skill and chance.

The inspiration for the doll series comes from a Little Red Riding Hood doll which is actually 3 dolls in one - ie. Little Red Riding Hood, granny and the wolf. Turning the doll upside down transforms it from Little Red Riding Hood into the wolf and granny. The images for this set of prints as I mentioned above are mainly drawn from the Playing Cards series. In this instance, they are not mirror images even though they have a mirror image configuration. Also, another difference is that there are now features on the previously featureless faces and there are no longer masks

over the faces. However, an element of disguise is still maintained by the inclusion of drapery - suggestive of a skirt which is to be found on the Little Red Riding Hood doll. The drapery veils the mirrored figure, conveying a sense of mystery.

All the characters in this series of prints have been used in previous series such as in Playing Cards and in the Domino Series - Beauty, the Actor, the Pilot, my Mother and the Beast. Of all my work in my Graduating Exhibition I consider these works as being the most personal and psychological. It is here that I finally identify myself with the character of Beauty. It is also here that I allow some emotion to be conveyed to my viewers. Nothing has been resolved however. The confusion of different roles and relationships still exists. While some solace can be had from Beauty the identity of Beast remains anonymous.

The Doll series consists of:

number in series: 6 prints (see slides #35-40, Appendix 1)

size: plate 12" X 30"

paper 15" X 36"

paper: Rives BFK

printing method: The plate is first wiped with a brown/black ink then a white ink is rolled over the entire plate.

List of Dolls: 1) Beauty
2) Pilot and Actor
3) Actor and Mother

- 4) Mother and Pilot
- 5) Mother, Beauty and the Beast
- 6) Beauty and the Beast

This chapter has provided a brief description of the materials used in making the prints and of their method of production. The list of titles matches the slides that accompany the paper.

Chapter 7

CONCLUSIONS

I have drawn two major conclusions in respect to my work. The first is about my use of family photographs, and the second is concerned with my personalization of games through symbolic representation.

My use of family photographs is unique. I cut out individual family members from various photographs and recombine them into narratives. These narratives reflect my personal experience and understanding of relationships. While I use the term "narrative" for my series, I use it loosely. No cohesive story is to be found in my prints. Rather, the "narrative" suggests pictorially the ironies and contradictions of life within the setting of interpersonal relationships. These are not made explicit. How I experience relationships is shaped by my understanding, and my previously existing understanding shapes the way I experience the relationships as on-going events. In particular, I am looking at marital relationships. I attempt to represent visually emotional responses which I have or have had over time within the neutrality of the game setting. The game setting is not just a setting, but it acts metaphorically as a microcosm of my world.

It was through the process of creating games that I began to understand the nature of play. It was through the evolution of my creating symbols that I began to comprehend the values and beliefs important to the particular cultural

group to which I belong. And it was through the process of writing this paper that all the various elements - aesthetic, emotional and psychological - have melded.

...what analysis can discover at the level of the individual; it would define as a system of cultural unconsciousness the totality of formal structures which render mythical discourse significant, give their coherence and necessity to the rules that regulate needs, and provide the norms of life with a foundation other than that to be found in nature, or in pure biological functions (Foucault, 1970: 380).

The concepts embodied in the act of games and play are universal. All cultures and societies are involved in these phenomena. This exhibition has been a process of clarification and personal growth for me.

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APPENDIX 1
LIST OF SLIDES

Domino Series

- 1) Domino: Bird (print detail)
- 2) Domino: Rower (print detail)
- 3) Domino: Snake (print detail)
- 4) Domino: Samovar (print detail)
- 5) Domino Series, MFA Graduating Exhibition, The Nickle Arts Museum
- 6) Domino Series, MFA Graduating Exhibition, The Nickle Arts Museum
- 7) Doll Series, MFA Graduating Exhibition, The Nickle Arts Museum
- 8) Shut the Box and Playing Card Series, MFA Graduating Exhibition, The Nickle Arts Museum
- 9) Domino # 1
- 10) Domino # 2
- 11) Domino # 3
- 12) Domino # 4
- 13) Domino # 5
- 14) Domino # 6
- 15) Domino # 10
- 16) Domino # 12

Playing Card Series

- 17) Hearts Suit: 1) seated figure
- 18) Hearts Suit: 2) lying figure
- 19) Hearts Suit: 3) head
- 20) Diamonds Suit: 4) group of three

- 21) Diamonds Suit: 5) actor
- 22) Diamonds Suit: 6) group
- 23) Spades Suit: 7) group of three
- 24) Clubs Suit: 8) group of three
- 25) Airplane Suit: 9) pilot

Shut the Box Series

- 26) Shut the Box # 1 : Steadfast Shipmates
- 27) Shut the Box # 2 : Our Distant Sweethearts
- 28) Shut the Box # 3 : A Formidable Adversary
- 29) Shut the Box # 4 : Our Watery Companions
- 30) Shut the Box # 5 : Storm and Tempest
- 31) Shut the Box # 6 : The Aquatic Sea Temptress
- 32) Shut the Box # 7 : A Gruesome Sea Monster
- 33) Shut the Box # 8 : Lord of the Marine Kingdom
- 34) Shut the Box # 9 : A Fair Breeze and a Trim Craft

Doll Series

- 35) Beauty
- 36) Pilot and Actor
- 37) Actor and Mother
- 38) Mother and Pilot
- 39) Mother, Beauty and the Beast
- 40) Beauty and the Beast

PLEASE NOTE SLIDES LISTED
ON APPENDIX 1 CANNOT BE
REPRODUCED ON MICROFICHE.

VEUILLEZ NOTER QUE LES
DIAPOSITIVES INDIQUEES DANS
L'APPENDICE 1 NE PEUVENT ETRE
REPRODUITES SUR MICROFICHE.

National Library of Canada
Canadian Theses Service.

Bibliothèque nationale du Canada
Service des thèses canadiennes.

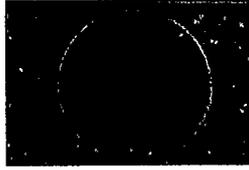
Domino: Bird
8" relief etching
K.Fisher 1989



I



Domino: Rower
8" relief etching
K.Fisher 1989



2

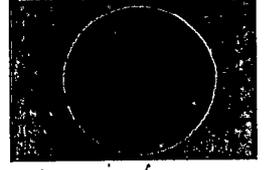
Domino: Snake
8" relief etching
K.Fisher 1989



3



Domino: Samovar
8" relief etching
K.Fisher 1989



4



Domino Series
MFA Grad. Exhib.
Nickle Arts Museum



April 21-May 21, 1989

5

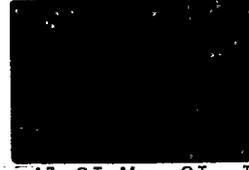
Domino Series
MFA Grad. Exhib.
Nickle Arts Museum



April 21-May 21, 1989

6

Doll Series
MFA Grad. Exhib.
Nickle Arts Museum



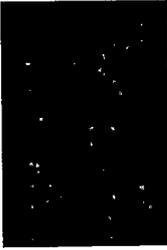
April 21-May 21, 1989

7

Shut the Box &
MFA Grad. Exhib.
Nickle Arts Museum



Playing Card Series
8 April 21-May 21 89



9

Domino # 1
22" X 44" etching
K.Fisher 1989

Domino # 2
22" X 44" etching
K.Fisher 1989



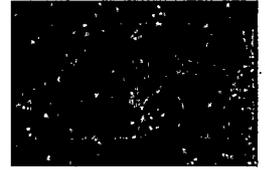
10

Domino # 3
22" X 44" etching
K.Fisher 1989



11

Domino # 4
22" X 44" etching
K.Fisher 1989



12



13

Domino # 5
22" X 44" etching
K.Fisher 1989

Domino # 6
22" X 44" etching
K.Fisher 1989



14

Domino # 10
22" X 44" etching
K.Fisher 1989



15

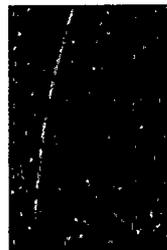


Domino # 12
22" X 44" etching
K.Fisher 1989



16

17



Hearts Suit: seated
figure 9 1/2" X 14 1/2"
etching K.Fisher 1989

18



Hearts Suit: lying
figure 9 1/2" X 14 1/2"
etching K.Fisher 1989

19



Hearts Suit: head
9 1/2" X 14 1/2"
etching K.Fisher 1989

20



Diamonds Suit: group of
three 9 1/2" X 14 1/2"
etching K.Fisher 1989

21



Diamonds Suit: actor
9 1/2" X 14 1/2"
etching K.Fisher 1989

22



Diamonds Suit: group
9 1/2" X 14 1/2"
etching K.Fisher 1989

23



Spades Suit: group of
three 9 1/2" X 14 1/2"
etching K.Fisher 1989

24



Clubs Suit: group of
three 9 1/2" X 14 1/2"
etching K.Fisher 1989

25



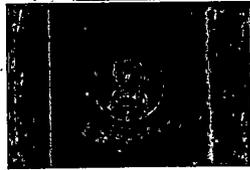
Airplane Suit: pilot
9 1/2" X 14 1/2"
etching K.Fisher 1989

26



Shut the Box # 1
15" X 15" Jap.woodcut/
etching K.Fisher 1989

27



Shut the Box # 2
15" X 15" Jap.woodcut/
etching K.Fisher 1989

28



Shut the Box # 3
15" X 15" Jap.woodcut/
etching K.Fisher 1989

29



Shut the Box # 4
15" X 15" Jap.woodcut/
etching K.Fisher 1989

30



Shut the Box # 5
15" X 15" Jap.woodcut/
etching K.Fisher 1989

31



Shut the Box # 6
15" X 15" Jap.woodcut/
etching K.Fisher 1989

32



Shut the Box # 7
15" X 15" Jap.woodcut/
etching K.Fisher 1989

33



Shut the Box # 8
15" X 15" Jap.woodcut/
etching K.Fisher 1989

34



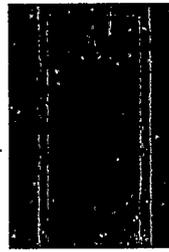
Shut the Box # 9
15" X 15" Jap.woodcut/
etching K.Fisher 1989

35



Beauty
15" X 36" etching
K.Fisher 1989

36



Pilot & Actor
15" X 36" etching
K.Fisher 1989

37



Actor & Mother
15" X 36" etching
K.Fisher 1989

38



Mother & Pilot
15" X 36" etching
K.Fisher 1989

39



Mother, Beauty & the
Beast 15" X 36" etch.
K.Fisher 1989

40



Beauty & the Beast
15" X 36" etching
K.Fisher 1989