

Ursula Christel

Chess

Roman Mitch



Roman Mitch, **Queen's Gambit Declined***, 2020

A Show With Everything

Mokopōpaki, K Road setting
And the city don't know what the city is getting
The crème de la crème of the art world
In a show with everything but Marcel Duchamp

Time flies doesn't seem a minute
Since the **Brown Room** had some **Chess** art in it
H! Ha! **HĀ-TEPE!**
When you
Play at this level
It's no ordinary venue
It's MoMA or the Tate
Or Te Papa or this place!

At **454** the board is clear
and the time-clock sound
you'll find some Good in every high-stud corner
And if you want it, this Good is Brown
Should one space seem very like another
When your head's down over your pieces,
brother

Have courage Friend, move smart, move steady
Think for yourself
and have your checkmate ready

We feel an Angel standing next to you
Yes we do

Mokopōpaki is a sure-fire witness
To this ultimate test of cerebral fitness
Art as sport, art as **Chess**
A match between equals
A The best of the best

And here we are supporting it

But we don't see Collections rating
The kind of game we're contemplating
We say play, we do invite you
But the Queens we choose would not excite you

A Show With Everything* reworks **One Night in Bangkok**, from the 1986 West End musical **Chess**, by Benny Andersson and Björn Ulvaeus of the Swedish pop supergroup **ABBA**, with lyrics by Ulvaeus and Tim Rice.

Set during the 1980s, **Chess** the musical reflected on the lingering tensions of the Cold War and was loosely based on **The Match of the Century** (1972), played in Reykjavík, Iceland, where American Grandmaster Bobby Fischer (1943—2008) defeated his Soviet opponent Boris Spassky to become the undisputed World Champion. **Chess** the musical satirises the manipulative game playing of Cold War politics, critiquing the hostility permeating culture, art, and sport of that time.

Tournament Etiquette

Be polite, and get off to a good start. Greet your opponent in a pleasant but Covid-Conscious way. You may say, “Hi, my name is...” or “Kia ora. It’s a pleasure to meet you, ko... tōku ingoa” or something similar.

Don’t boast, talk trash, or try to intimidate your opponent. Some players brag about their ratings, comment on their opponents’ ratings, or play psychological games.

Don’t. Do not say anything that may offend your opponent. Avoid expressions, body language or gestures that may offend.

Don’t argue with your opponent. If your opponent does not correct a move when asked, or there is a disagreement about the move, ask the arbiter or tournament director to make a ruling on the situation. Handling conflict this way increases the chance that the dispute will be resolved peacefully without anyone wasting emotional energy.

Don’t use outside materials. Violations may result in a time penalty or forfeiture of the game.

Don’t give or ask for advice. You may not ask for advice on a move. Similarly, do not accept unsolicited advice: you may regret it.

Don't be annoying. It can be annoying and distracting to talk to your opponent during a game. Other annoying behaviours include pencil tapping, touching of artwork, table kicking, humming, muttering and singing or generally talking to yourself. Should your opponent be exhibiting any of these behaviours and does not stop when you ask them, seek the assistance of the tournament director.

Stay at or near your game when it is in progress. You may of course leave to use the bathroom, and at most tournaments you are permitted to watch other nearby games while your opponent is making their move. However, long absences from a game in progress are not allowed unless you have permission from the tournament director. If you wish to leave the game because you are resigning, you will need to make this decision clear to your opponent.

Do not discuss your game in progress with anyone. When other games are still in progress, discussing or analysing the outcome of the game you have just concluded can be distracting. Find a quiet place in the Gallery away from other players to engage in conversation.

Don't talk with anyone in the playing room. Except to say "nice move" (optional) or "checkmate", or to offer a draw, or to talk with a tournament director.

Don't try to trick your opponent by pretending to have made a bad move (gasping or faking dismay) or making false announcements.

Do not rush your opponent by saying "hurry up!" "go!" "move now!" or something similar.

After your game, be a good winner or loser. Either way, thank your opponent. If you win, do not celebrate in front of your opponent, nor belittle your opponent. If you lose, consider your loss a learning opportunity and think about what you might have done differently. Win or lose, immediately after the game, analyse your moves with your coach. This is more productive than becoming emotional or upset. You learn more from a loss than a win, and when you learn, that's when you really win.

Be as polite, as clear, and as calm as possible when talking to the tournament director. This will make you more effective in making your point. Keep in mind that tournament directors, although specially trained, are doing their best to make just, forward-thinking decisions.

Black normally has the choice of equipment, unless White's equipment is more standard. A digital clock with appropriate time delay is the most standard clock. A standard tournament set has Staunton-style pieces with a King $3^{3/4}$ inches in height. A standard board has $2^{1/4}$ inch squares and algebraic characters on the sides to assist in notation.

If you're late, your opponent may begin the game and start the clock at the beginning of the round. If Black is late, White has choice of equipment. ¹

Artist & Player Rankings

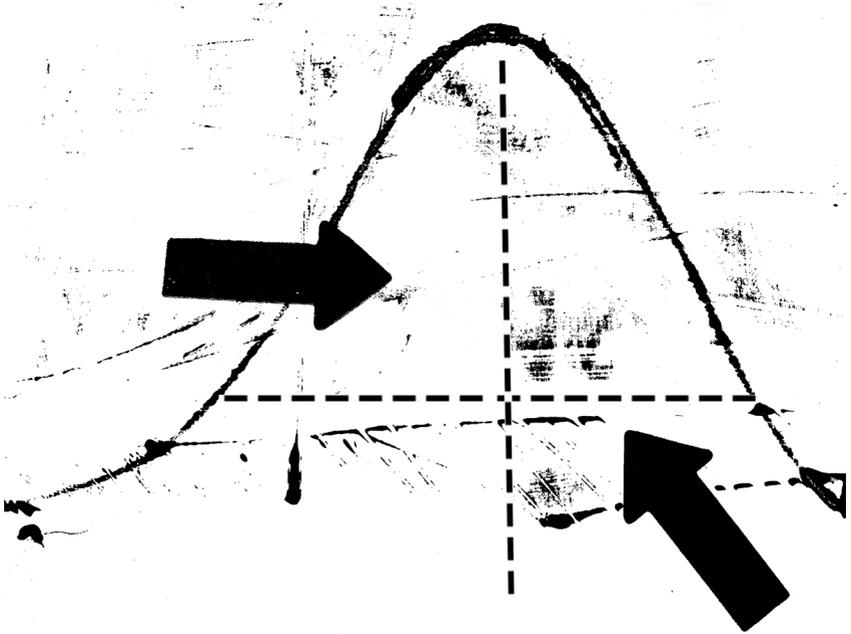
Adept at adapting, **Ursula Christel** has fast hands. Quick around the ruck, she is a proactive community-catalyst with a well-earned reputation for fierce. Able to lead from the front, **Ursula's** 2018 turnout for **Mokopōpaki** in the **Shop Window Club Competition**, was a triumph. Antique chess table under her arm, she took to the field to captain the Lego minifigures **Outsiders XVI** against the **Bureaucratic Barbarians** in a hard-fought but as yet unresolved match. **Ursula** connects dots, highlights discrepancies and focuses on inclusion. Something of a daydreamer, she has a passion for art, history, sustainability and conservation. **Ursula** spends way too much time on the computer, avoids the kitchen where possible, and enjoys forest-bathing when she can.

Roman Mitch (ign **Chess**) is a big, mobile go-to, don't-say-no-to Utilitarian No. 8 on the local international scene. Agile on the blindside, **Mitch** is a formidable master of the tight-head scrum and frequent runner-up in the logistical game of shoe, drink bottle, lunchbox and schoolbag preparedness. On the openside, **Mitch** is regarded as a cerebral playmaker, pocket painter, and friendly interdisciplinarian. Celebrated for his 4.9 star Uber rider rating and remarkable hair, **Mitch** is co-founder of ACAS (Auckland Cone Appropriation Society), an associate ITP, a researcher at the Technology & Innovation Research Group and member of Te Mana Raraunga (Māori Data Sovereignty Network). Watch the pitch from **Mitch**, people. An artist in and on the chequerboard floor.

TOURNAMENT MOKOPOPAKI

Crème de la Crème: Round 1 Pairing List, Page 1

Player	Colour/Board	Opponent
Christel, Ursula (WW)	W2	Mitch, Roman (4, 2.0, WTK, 1300)
Duchamp, Marcel (FRA)	B4	Tautahi, Marcel (1, 0.0, WTK, 1555)
Man, Vitruvian (ITA)	W1	Natalia, Ngaroma (3, 0.0, WTK, 1800)



Shop Window

Ursula Christel

Outlook for Thursday*: LANDSCAPE_SHIFT with Roman Mitch, 2020

Painted archival tape, string,
bungee cords and straps,
keyrings, padlocks, keys, plastic
cord, framed mesh panel
180 x 90 x 11 cm
(aperture 5 x 5 cm)

Evening, love, how's your day?
I'm bringing you the weather
from the satellite jigsaw
Today was fine, tears at times
A weak ridge from pressure
from the hinter to the
heartland

Who knows what it'll be?
A briny breeze
Collars on the upturn, a nod
towards the winter

And Monday is a Monday
Tuesday's a thunder day
With a wind that chills you to
the bone
Wednesday, don't mention
Wednesday!
Not a good one at all!

Otherwise fine . . . ²

Outlook for Thursday: LANDSCAPE_SHIFT with

Roman Mitch (2020), reflects
on the year that has been.

Taking its cue from **HĀTEPE**
(2019), Roman's tape-pattern
that marks out the knight's
zigzag chess moves, this new
work is a 2020 "portrait of
a shifting landscape". The
elastic, changeable, criss-cross
markings mirror the perpetual
fluctuations of the predictive,
data-collecting charts and
volatile graphs that tracked
cases of COVID-19.

The work also responds to the
sudden adjustments forced
on our lives during 2020.
Adaptability and flexibility
became the key to coping.
Our wellbeing depends on
the ability to adjust, let go
and discard unnecessary
attachments. Although the
fragility of this situation might
be apparent in the overloaded
cords and connecting devices
stretched to the max, the
artist has not removed the
WARNING labels from any
of these items. Here, Ursula
reminds us not only of our

global precariousness, but also of our personal tensions. One more “shift” and “things could snap — and so can we”. In this instance, our reaction to emotional uncertainty is just a guess. Like a weather forecast, where no prediction or data-driven projection can ever be 100% sure or safe.

Ursula Christel

Window Level, 2018—

Vinyl flooring

Black and white, chequered vinyl flooring.

Roman Mitch

Queen’s Gambit Declined*,

2020

Anti-slip tape on plastic cone
44.9 x 26.5 x 26.5 cm

The **Queen’s Gambit Declined** is “one of the best openings for beginners”. Playable for both white and black colours, **The Queen’s Gambit Declined** can lead to either a “slow, positional or a sharp tactical game

depending on the choices made in the opening”. However, always be mindful that the opening is only one aspect of the game of chess. In order to be truly successful, a player must also understand middlegame positions, have a solid endgame technique, and be able to anticipate strategic move-making across the board.

Roman Mitch

New Folder (untitled folder),

2020

Plexiglass, film
26 x 29 x 30 cm

Roman Mitch

New Folder (Corsair), 2020

Plexiglass, caution tape,
powder coated perforated
steel, acrylic
22 x 44.5 x 26.5 cm

Roman Mitch

Hikurangi, 2018

Chromed bronze
16 x 12 x 10 cm

Grey Room

Roman Mitch
a mahi is a mahi plus a mahi,
2020
Chalk, tape
Installation dimensions
variable

A mahi is a mahi plus a mahi.
There is no definite article.
Grammar sux.

Ursula Christel
Essential Services*:
POSTCARD RACK, 2020
Repurposed birdcage,
digital prints on metal, wire
connectors
59.5 x 77.5 x 2.5 cm

Ursula will tell you most
people usually buy
postcards when they are
on holiday. We see them as
a reminder of a place and
accessible means of staying
in touch. Then, with enforced
restrictions, isolation and
lockdowns, suddenly no one
could travel. "Home became

a safe space", Ursula says,
but for some, it also became
a prison, just like the bars of
the old birdcage in her work,
where the view of life is pretty/
not pretty all at the same
time. Ursula's metal postcards
are images of "another place/
destination — a dystopia", she
says, we all "visited" whether
we wanted to or not. Or rather,
as the artist cleverly suggests,
"it came to visit us".

With the arrival of "double
spacing", mask wearing, trolley
policing, compulsory hand
sanitising, and activation of
the tracking app, shopping
for household basics was
as tightly controlled as a
military operation. 'Normal'
was no more. Old hierarchies
collapsed. Supermarket
workers became members of
the **Essential Services**, and
their collective contribution to
our national health and safety
acknowledged as vital.

And all the while, the no
contact, door-to-door mail and
postal delivery system thrived.

Ursula Christel
**Hard Times Come Again No
More*: LEVEL IV, 2020**

Panel board, acrylic, masking
tape, paper, mirror, glass
chess board, straps, metal
holder, caution tape roll
70 x 46 x 15.5 cm

Let us pause in life's pleasures and
count its many tears,
While we all sup sorrow with the
poor;
There's a song that will linger forever
in our ears;
Oh! Hard times come again no more.

'Tis the song, the sigh of the weary,
Hard Times, hard times, come again
no more.

Many days you have lingered around
my cabin door;
Oh! Hard times come again no more.³

Then just like that, all of
us were on the same
page. Ursula says the abrupt
suddenness of Level 4
lockdown meant that everyone
had an unexpected experience
of becoming "disabled",
isolated, and restricted. As
an advocate for the disability
community, Ursula saw how
the lockdowns ironically

improved the lives of many
people with disabilities. "Online
communication very quickly
became more available and
widely acceptable", she says.
"The ground level determining
accessibility shifted". Here,
the artist's use of black and
yellow caution tape assertively
reminds us of how fragile our
regular lifestyles really are, and
how, in an instant, everything
can change.

**Hard Times Come Again No
More: LEVEL IV** also references
Ursula's previous work
**Vitruvian Angel Man with
Spirit Level** (2018) and the
"inclusive" geometry of **New
Space/Takawaenga** (2020).
Installed at a height suitable
for someone to stand and use
a bathroom mirror, the circular
reflection becomes pixelated
by the glass chess board,
creating a distorted reality, or
glitch in the matrix. Another
"invisible" interface/layer that
needs to be negotiated. Ursula
observed how the abrupt
arrival of Level 4 lockdown
triggered major anxiety. Panic
set in, values shifted, and the

“level” of common sense (and decency) plummeted, as the desirability of toilet paper escalated. In **Hard Times Come Again No More: LEVEL IV**, the black and yellow caution tape, hung on the toilet roll holder, echoes the uncertainty and the COVID-19 announcement graphics. “Who knew that good old loo paper was going to be a crucial priority for so many?” asks the artist. “Here was another, sudden inversion of value”, she says. “There was always enough toilet paper to go around — but when anxiety and panic trigger greed, balance is tipped”.

Ursula Christel

Pūtahi*: Star Board, 2020

Panel board, tape, cork, paper, push pins, stickers, acrylic sealant, wooden frame, resistors, cotton mesh bag, dried sea stars
76 x 40 x 13 cm

pūtahi

2. (noun) confluence, intersection.

3. (noun) meeting place, centre.

4. (noun) long clouds, stratus — cloud forming a continuous horizontal grey sheet.

5. (noun) centre of the star-like pattern for **mū tōrere**.⁴

Pūtahi: Star Board (2020), observes the rapid integration of technology into pandemic policy, and considers how this swift, digital response brought brand new visuals right into our homes, on a daily basis. Television news updates constantly explained how such graphs and charts were necessary to facilitate targeted testing, contact tracing, the imposition of quarantine, clinical management, and ultimately, the containment of COVID-19. But these visuals also communicated mixed messages. As the stock market reacted, graphs on Wall Street sparked images of the evening star symbol to predict the sudden downturns in financial trends. Much closer to home, where coping strategies and decision making tend to be intuitively driven, increasing use of mechanical data to objectively map projections

and track the virus, meant the appearance of 'clusters' suddenly became a fearful event. "Even so", Ursula suggests, "the stars in our night sky shone more brightly than ever before".

In **Pūtahi: Star Board**, Ursula says her three dried starfish can be understood as either being "trapped" in a net, hanging on a hook, or, when the cotton string bag is detached and opened outwards, "suspended" in a soft, woven grid like the Milky Way, where starfish are also known as Asteroids. With multiple arms, starfish are seen as a metaphor for computer networks, companies and software tools. Starfish, or sea stars, are a symbol for regeneration, renewal, and self-sustainability. This is most probably because starfish have the ability to grow new limbs should one of their five arms that radiate out from a central disc, be lost.

Pūtahi: Star Board also references the two-player

traditional Māori board game known as **mū tōreere**. Like chess, a strong, strategic player is able to visualise up to forty moves ahead, which means that the winner of the match is often the contestant who can not only anticipate the most moves, but who can also sustain this advantage by making the least mistakes. It is known that Ngāti Hauā chief Wiremu Tamihana Tarapipipi Te Waharoa (1805—1866), once offered a game of **mū tōreere** to Governor George Grey (1812—1898), with control of the whole country going to the winner. Grey declined his invitation, possibly because Māori exponents of **mū tōreere** had already won large wagers put up by pākehā players entirely new to the concept of native chess.

For Ursula, **Pūtahi: Star Board** is a confluence of ideas based on stars. In this work, the artist refers to the relationship she has with anonymous sister and brother collaboration, Yllwbro, and how her subsequent introduction to Mokopōpaki

seemed to be “written in the stars”. Here, the constellations Ursa major and Ursa minor not only tell the story of the White Spirit Bear of the North, and her disabled child, but also of Ursula’s ongoing relationship with a critical and intelligent contemporary Māori space.

Roman Mitch

Tīpakopako, 2020

Pine, linseed oil, techniclad bronze on aluminium, fixings
240 x 9 x 8 cm

Tīpakopako (2020) is a work that “picks up the idea of picking up ideas”. After an encounter with Marcel Duchamp’s well-known readymade **Trébuchet (Trap)** (1917/1964) the artist imagines himself bending down to pick up the object. **Tīpakopako** encourages exactly this kind of selective process, where many of the ideas Roman asks his audience to pick up are difficult to understand, or annoying, or both. These ideas require mahi. Work. Roman also says thinking about “art

as trap”, as discussed by British social anthropologist Alfred Gell (1945—1997), and his interest in the relationship between language, symbolism, and ritual, can be helpful. Fly traps, crayfish traps, wasp traps, spiderweb traps, whatever traps. Gell argues there is no such thing as a one-sided trap, no singular trap. What is interesting is that a trap produces a two-way diagram. “Two images emerge”, he says. First, there is an image of the animal or creature the traps want to trap. But animals and creatures have a world. Their world is a built way of looking. They have the environment, territory, desires, habits, reproductive codes, sensitivities, reactivity and blind spots. These codes often spill out of this world. “And then”, Roman says, “there is also an image of the trap designer. Sensitivities, desires, territories, perceptions and skills”. This means, according to Gell, a tiger carved into a shield provides not a comparison opportunity. Not a representation of tigers

among a network of tiger representations. But an opportunity to know who the tiger carving captures.

Ursula Christel
Fairy Falls*: Wave Chart,
2020

Panel board, tape, cork,
newspaper, acrylic sealant,
wooden frame, canvas board,
acrylic, rubber band
46.7 x 40 x 7.3 cm

Predictions and forecasts warned us about a first and second wave but, as Ursula says, “no one was sure if this was a “real thing””. Visuals showing the epi curves hit home and overnight, toilet rolls disappeared from supermarket shelves. . . For the Ministry of Health, the mantra was ‘flatten the curve and raise the line’. The question was, whose curve? What line?

When the world as we knew it stopped, and the stream of petrol-powered traffic came to an end, rivers began to flow clear and the sea sparkled

blue.

For the artist, this work also “flowed” intuitively. Where her initial concept was interested in the charts illustrating “flattening the curve” and the anticipated “waves” of COVID-19, Ursula found herself seeing waves of water. She then needed an image to fit into a vertical wooden frame, having previously referenced the work of Colin McCahon (1919–1987) in her painting **ísos** (2017), she saw his “I” as a reference to inclusion. Ursula knew that she had also seen an image by McCahon that reminded her of a curve graph — his legendary watery curve from the 1964 series of waterfalls painted at Fairy Falls in the Waitākere. Attached to a discussion of these images, ardent forest-bather Ursula found a quote by McCahon that she instantly recognised as a match-winning move by a Grandmaster of New Zealand **Chess** art: ‘I only need black and white to say what I have to say. It is a matter of light and dark.’⁵

Te Poho/Office

Ursula Christel

With Eyes That Know*: Between the Stars, 2020

Spray paint on framed
mesh panel
90 x 180 x 1.6 cm
(aperture 5 x 5 cm)

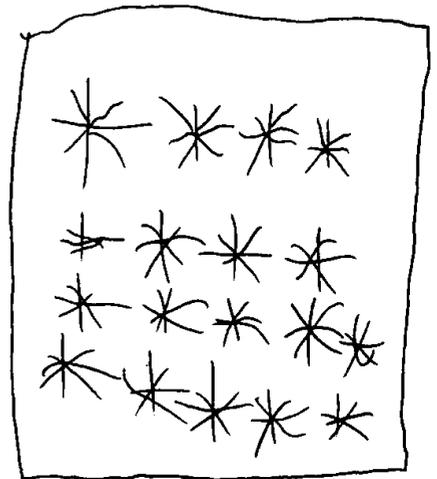
Starry, starry night
Paint your palette blue and grey
Look out on a summer's day
With eyes that know the darkness in
my soul⁶

With Eyes that Know: **Between the Stars**

(2020), uses Van Gogh's **The Starry Night** (1889) as a background template, where Ursula's work operates as a metaphorical filter to remove the noise, turmoil, and unrest of the night sky, by serenely marking out the calm spaces in-between.

This image was made by placing a wire mesh panel on top of a large sheet of cardboard lying on the floor. Ursula then recreated Van Gogh's **The Starry Night**, working like

a graffiti artist with a loose and energetic application of paint from spray cans. "The painting on cardboard I deliberately left behind on the floor of the studio. For me, the mesh captures only a brief impression or memory of where Van Gogh's bright swirling stars were positioned. This is merely a mechanical remnant of a dynamic process that acknowledges the enduring impact of Van Gogh's revolutionary gesture", says Ursula.



Drawing by Ngaroma Natalia, 2020

Rose/Shower Cubicle

Marcel Tautahi
It's not a game, 2020
Prints on paper
Two pieces
29 x 21 cm each piece

Ngaroma Natalia
Nga, 2020
Acrylic on paper
21 x 14.5 cm

Marcel Tautahi &
Ngaroma Natalia
Mahi, 2020
Gouache on balsa wood
6 x 10.8 x 90.9 cm

According to Marcel and Ngaroma's father, the artist, catcher of tigers and player of chess, also known as Roman Mitch, the coloured plank of balsa wood in the shower cubicle refers to Marcel Duchamp's horizontal floor work **Trébuchet (Trap)** (1917/1964). In this instance, the children's 21st century Māori version is without overt hooks, given that the deviously

hazardous barbs do not stick out or protrude from the form itself, but have been painted directly onto the surface of the object instead. Where **Mahi** (2020) might look like a standard piece of four-by-two, if anyone were to "tīpakopako" or "pick up the artwork", the significantly lighter weight of the object would be totally obvious.

Brown Room

Roman Mitch
Pocket Painting, 2020
1000 hours

Fabric dye on paper on linen
140 x 140 x 4.1 cm

Roman says Mokopōpaki is one of the few places where his **Pocket Paintings** (2007—ongoing) have been accurately presented. The artist wants to correct the assumption that he only makes pocket paintings while at work and "on the job". Roman says he identifies

with Billy Apple who argues that being an artist is a 24/7 occupation. For Roman, there is an important blur between art and work and play. He sees no distinction between what he is doing either at “work” or at “play”. The concept simply reduces to the idea: the least amount of physical work (“hold on to this piece of paper”) over the longest duration the artist could comfortably imagine holding in his head (in this instance 1000 hours).

Roman then wondered, what is the lightest possible workload over the longest possible time?

Pocket Painting was a proposition that almost made itself, when a handwritten timesheet marked with the hours worked by the artist was folded, and in a denim pocket, carried against the body until the ink on the paper mixed with the dye in the artist’s jeans, to a point where the document became unreadable. Here, the “parallel

record of time embedded in the folds and planes of the material overtook the written record”, Roman says.

Sometimes, a **Pocket Painting** is offered as a gift from the artist for an individual recipient to perform. As the performer walks, waits and works, the folded sheet of paper in the performer’s pocket transforms the paper and changes it from a once functional document into an aesthetic event producing a reconfigured subjectivity for the duration of the performance. This process changes how time is felt.

The artist also suggests, “Performing a **Pocket Painting** can have subtle positive effects on the performer/artist/wearer. There may be those who wish to perform the work in order to let go of something, or perhaps there are those who want to hold on to something new. Equally, there could also be those who **Pocket Paint** for fun, or aesthetic interest,

or boredom". Whatever the case may be, Roman's **Pocket Paintings** have an ephemeral quality that, contingent upon the strength of textile dye, quality of paper, and levels of light in the exhibition space, have the potential to fade within a time frame of more or less the same duration that it has taken to produce the work in the first place.

In **Chess** (2020), Roman makes a new move with his **Pocket Painting** by attaching 1000 hours of wearing to a white linen canvas, hung diagonally on the wall of the Brown Room. Roman says, "Canvasses afford and signify motility". Here, this idea has an impact on the artist's decision to use the diagonal and a square of equal sides, given that more options are instantly open to interpretation of this shape.

Roman Mitch
Tīpakopako, 2020
Pine, linseed oil, techniclاد
bronze on aluminium, fixings
Two pieces
387 x 9 x 8 cm

Tīpakopako (2020) appropriates the form of school bag and raincoat racks outside primary school classrooms. **Tīpakopako** reconfigures the grandfather-of-the-readymade's no-longer-on-brand-for-2020 attitude towards the dual role of artist/parent. The vertical orientation of the rack is a lift and double rotation of the trap.

Starting with a feeling about Duchamp's **Trébuchet (Trap)** (1917/1964), **Tīpakopako** realigns this sense at least twice. Count them.

Ursula Christel
**Victory Over the Sun*:
Maquette for MALWARE,**
2020

Vinyl flooring, metal hanger,
hi-vis fabric, pins, metal
computer side panel, bungee
cords, metal hooks, cable ties,
birdcage elements, aluminium
carabiners, plastic chain,
framed mesh panel
180 x 90 x 12 cm
(aperture 5 x 5 cm)

From first appearing in the Brown Room as **Ground Level** (2018), in 2020, the black and white chequerboard flooring has climbed the wall. Trapped by a cage-like frame, the white and black squares suggest a kind of “different level” with no apparent front or back. This metal framed wall piece operates like a stage set or a prop screen, where attachments can be removed, replaced, or rearranged — quickly and with ease — backstage, behind the scenes.

Inspired by her experience in theatre design and set construction, Ursula explores

the destabilising effect of global “fake news” and how, hidden by the smoke and mirrors of primetime political illusion and drama, this lack of transparency operates as a form of malware.

The term “malware” refers to malicious software intentionally designed to cause damage and chaos. Historically, malware has always been there, admittedly in different guises, but lurking in the background as an abusive, powerful presence, able to engage not only in clandestine attacks, but also in the more pervasive and insidious establishment of social constructs, deliberately designed to create barriers obstructing others.

During installation to complete her “motherboard”, Ursula decided to attach a black square panel as a spontaneous **Chess** response to Roman Mitch and his earlier work, **Uptown Panel** (2018). Later, she realised the black square added references not only to the field of play in a game

of **Chess**, but also to Kazimir Malevich's (1879—1935) 'zero point of painting'. As it happens, Malevich was also the set designer for the Futurist/ Cubo-Futurist opera **Victory Over the Sun** (1913), where his commanding 'Black Square' made its first appearance as part of a theatre curtain design.

Roman Mitch & Shivam Sharma
Huri, 2020

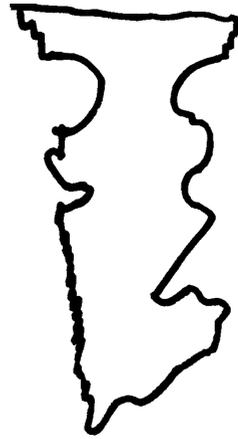
Antec Torque Case, i5 8400k,
EVGA GeForce RTX 2060,
tech componentry
62 x 64.5 x 28.5 cm

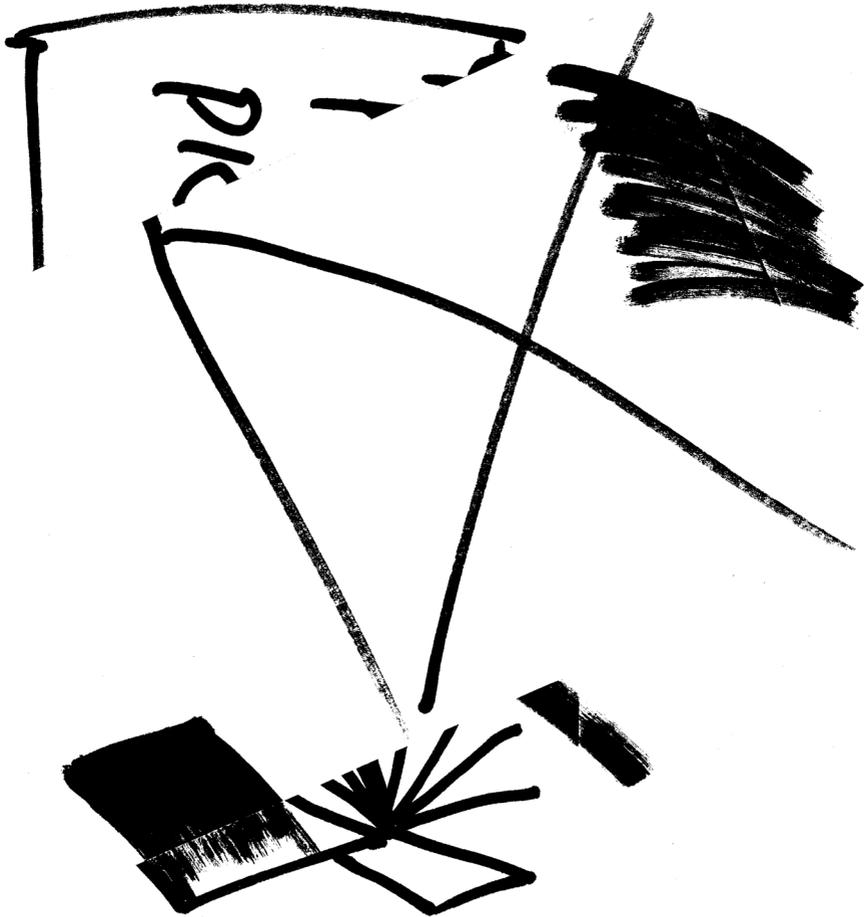
Roman Mitch
Queen's Gambit Accepted,
2020

Reflective tape on
plastic cone
44.9 x 26.5 x 26.5 cm

Placed in the **Mokopōpaki Shop Window** at night.
Queen's Gambit Declined (2020), retires and returns during the day.

Mokopōpaki
The Arbiter*, 2020
Analogue chess clock,
vintage doll, folding vinyl chess
board, plastic chess pieces,
card table, chairs
Installation dimensions variable





Footnotes

1

il-chess.org/sportsmanship-and-etiquette

2

Songwriter: Dave Dobbyn, band: DD Smash, released: 1983

3

First published in 1854, **Hard Times Come Again No More** is an American parlour song by Stephen Foster (1826—1864). Still performed to this day, **Hard Times Come Again No More** speaks up and asks the fortunate to consider the plight of the less fortunate.

4

maoridictionary.co.nz

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Artist: Don McLean, album: **American Pie**, released: 1971. **Vincent** was written in 1971 by songwriter Don McLean as a tribute to Dutch painter Vincent van Gogh. Often erroneously titled after its opening refrain, **Starry Starry Night**, McLean's lyric refers to Van Gogh's moody but evocative painting **The Starry Night** (1889).

Sources

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