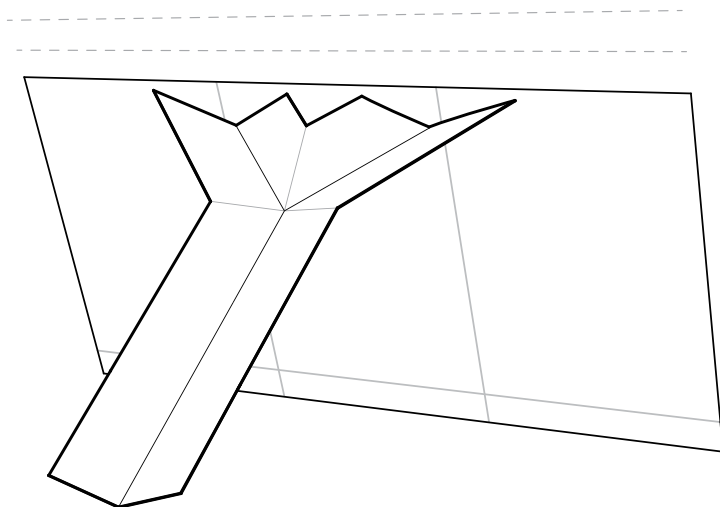


# OUT - HANGING

István Antal



2018



István Antal

Matrikelnummer: 01574089

# Out-Hanging

Schriftlicher Teil der künstlerischen Abschlussarbeit

Betreuer: Pfeffer, Roman Sen.Lect. Mag.art.  
Visiting Proffesor: Kathrin Rhomberg

Angestrebter akademischer Titel: ( Master of Art)

TransArts  
Transdisziplinäre Kunst  
Institut für Bildende und Mediale Kunst  
Universität für angewandte Kunst Wien

Sommersemester 2018

In my text i will use a publication from the Dr. habil Imre Bús PhD,

I will combine his and my text and i will create a dialog between him and me through our texts.

White background: Imre Bús

Black background: István Antal

Dr. habil Imre Bús PhD

- Researching the game to develop pedagogical practice.
- Culture and education of children in a philosophical approach.
- Cultural and philosophical research of the game research field in which current research is conducted.

Game and cultur - Játék és kultúra

ISKOLAKULTÚRA: PEDAGÓGUSOK SZAKMAI-TUDOMÁNYOS FOLYÓIRATA 23: (5-6) pp. 108-115.

type of document: Journal paper/Article

language: Hungarian

## ***Out - Hanging***

I was inspired by the cold war playgrounds. Cold War playground equipment was intended to foster children's curiosity and excitement about the Space Race. It was installed during the Cold War in both communist and capitalist countries. These playgrounds are connected with positive future, the time after 2000.

Now we are in 2018 and our era looks a bit different, from what people assumed 40 years ago. Within my project I wanted to adjust these playgrounds a bit.

The human during his development became from a social being to the builder of society. With time society stepped to a higher level, the measure for this growth is culture. The key to the development of society is that the human can further develop the culture inherited from his/her ancestors and the ability to pass it on to the next generation which will also develop and in turn passes it on to the to generation after it and so on.

The archaic society was a system of different activities, engrained habits, initiations or festivities. Therefore, the effect on the person integrating into society and the culture. This phenomenon had a stabilizing effect on the slowly changing economy. Today, in modern society, this is more difficult and uncertain. Childhood is an intensive phase during which the person adapts to and absorbs culture. The kids take over elements of their culture from the adults who in turn take it on from the generation before them. Games children play assumes a characteristic role here. While playing the child studies, understands and reconstructs the world in an abstract manner. In the process of playing the child imbibes the movements, needs, roles, a large part of the rules they would need in the adulthood. At the same time the child not only prepares his or herself for adulthood, they also live in the present, in the here and now where they can apply in real life what they have learned in play (e.g., wolf children). The most visible similarity between them is their inability

to speak any human language. Wolf children can only crawl and walking is difficult for them. It was assumed that they were deaf because they simply ignore human voices. According to science if a child is never faced with any human language till his 6th year of life it will not be able to speak for the rest of its life. (Trevor Harley: *The Psychology of Language*. Psychology Press, 2001. John McCrone: *The Myth of Irrationality*. Macmillan, London, 1993. Steven Pinker: *A nyelvi ösztön*. Typotex, 2006.)

Victor [one subject of study] improved, but he never approached normalcy. After five years he could read and speak a few words, demonstrated affection for his caretakers, and could carry out simple commands. Itard was disappointed in this lack of progress, but he maintained his environmentalist position, stating that would have been successful if Victor had been a few years younger. (Pinchot, 1948). As it turns out, Philippe Pinel and the other physicians were probably right; modern readers of Itard's personal account usually come to the conclusion that Victor was indeed mentally retarded or autistic (French, 2000; Humphrey, 1962; Pinchot, 1948).

Huizinga wrote about the connection between culture and the game. It is about the connection between play and culture that Dutch historian Johan Huizinga wrote in his text titled *Homo Ludens*. According to him because the more developed animals also play games, they overtake the human games in phylogeny is to be understood as a cultural phenomenon, and as reason for this he observed the culture game character. He said that the more intelligent animals also play with each other and in phylogeny they are said to overtake humans in game. Animals already possess the abilities required for playing: cooperation, fighting, pseudo-actions, restrictive rules, etc. Hutzinga's starting point is that human culture has evolved from play, it starts with games and unfolds through the games. The initial game or playing later blends into cultural phenomena as in the sacral sphere, knowledge, poetry, law,

etc., whereby playfulness disappears in the process. His theory is that from the cultural point of view group and social games are significant while those played alone only help in the development of culture in a less significant way. He states that completion, law, war, poetry, philosophy and art can also be considered as games. He points out that the seriousness of games also connects with religions and celebrations. Huizinga highlights the role of games for being responsible for the creation of culture, its preservation and its transmission. Thus games cannot only be defined by their functions in terms of aesthetics, biology or psychology, but they are also to be considered as a cultural power that creates society itself. The mother's role in child education has been very important since ancient times: the baby's first play is with his/her mother. These are mostly lap games, where the baby plays in its mother's lap, and later come oral games when they sing together through which the child then learns to walk and sing. The mother teaches her child a lot which involves rhythm, talking, singing, moving where a lot of joy accompanies all these activities. The bonding with the mother, the physical and emotional attachment and pleasant games satisfy the infant's needs while at the same time it also ensures its proper development. Riding, swinging, tickling, petting, counting of fingers, reciting short poems or songs are the first games played in every nation even the actions performed are quite similar. Children play these games in role-play with their dolls, or with their companions and later as parents also with their own children. The focus of the game until kindergarten age is mainly on the mother and other adults after that they seek the companionship of other children. That is when they look for companionship and begin to play group games. They acquire various communication skills, develop social patterns and activities in the course of these games and furthermore they take on traditions through these games. Since ancient times hide-and-seek, catch, circle games, etc., also take on an important role in traditional societies as they symbolize group cohesion and the first competitive behaviour, fights, bravery, family relationships, friendship, protective behaviour,

choice of partner or mating, habits are represented in such games. Furthermore, songs, dialogues, phrases also often characteristic to certain regions. Games requiring strength, skills, or those involving creative crafts, help children to find their place amongst their peers in rural societies. Earlier, circle games also helped teenage boys and girls in finding partners which is why they were very popular. As these functions have been replaced by other forms today circle games are now rather games for the kindergarten or elementary school children. Social cohesion, however, remains central to these games. Competitions or competition-based games, movement games, and folk sports took place on weekends and holidays whereby younger children were grouped together, and later separated according to gender. Transmission of heritage is easily discernible in the early mother and child games as well as in traditional folk games. In these games, dialects, languages, songs, traditions, rules and habits, festivals, holidays particular to the regions appear and this is how the children carry culture forth. The majority of children grew into the environment of fieldwork and livestock breeding, in which their parents were involved.

When more complicated tasks were introduced to the children they were also explained, corrected and practised. Adults took particular care in teaching the children with precision, because children were the pillars of the family, and the livelihood and retirement of the parents could only be ensured when the children worked properly. Girls traditionally worked in the household and boys in the fields but both worked with animals. Gradually they involved the child in adult life, employing the child's ability to imitate, and giving it positive feedback when the tasks were well executed. Children would look up to their parents because of their skill and knowledge and desired to be as big and strong and skilled as they were. As the children became more independent they were able to take on more responsible tasks. Children of poorer parents had to start working sooner than their richer counterparts and often had to quit school early, as they had to work. It is evident that for small



children games were the main activity, since they could not work properly yet. When playing, these children still just pretend to be working, but they learn about work with the help of proper play tools, locations and other conditions, typical movements, related verbal communication and other important elements.. Play helps them to experience the different aspects of work such as typical actions, sounds or terms which they eventually master. Once they have acquired efficiency in the various work processes, they start helping their parents at work. For example, when making pasta with their mothers it happens under her supervision and guidance. When children are with the domestic animals it is not just play, they also want to feed, protect, and care for them. They acquire more and more competence, and by the time they reach puberty they are already capable of working on their own. Children also perceive these practical tasks as a kind of game.

In the twentieth century the technical and economical development started to increase. The Second World War was generating sudden economical and social changes. Only the winners were able to support these changes. After the Second World War the world fell in two parts, in the end of the 40s the two big political powers, on one side the capitalist approach (America and their political partners) , on the other the communist (Russia and their political partners) started to compete with each other. With the new atomic technology the beginning of the cold war started. In October 1957 the space race with the artificial satellite 'Sputnik' started. The competition was promoted as a world peace bringing operation and connected to a positive future vision. This phenomenon of the positive depiction of the space race influenced the society as well. The propaganda influenced the children's education too. In America in the early 60s they started building up space ship playgrounds. A couple of years later they erected the first atomic play ground with a saturn climber, submarine, radar dishplanet climber and rocket ship.

In the Soviet bloc similar playgrounds were designed to stimulate and motivate children to follow the space discovery across communist states. This program was running till the collapse of the Soviet Union. In the early 90s in my class in elementary school the most popular dream job was fighter pilot or space astronaut.



Texas Richardson rocket ship slide  
*Photo: Nathan Beach*



Texas Richardson submarine  
*Photo: Henri Cartier-Bresson*

Behaviour according to roles is essential to human society. Role-play during childhood makes it easier in adulthood as it facilitates the adoption of cultural forms. In imitating games, children mimic adult or parental role-play patterns. This means concrete person, concrete moves and concrete behaviour. Subsequently, in the development phase children generalize the behaviour of adults and cartoon heroes. From several performers they put together the roles of the idealistic mother,

the parents and generally the adults. Mostly the parents are their reference point, because they are the most important for the children. They act after their mother and father, but mostly their parent according to their own gender. It is very important that the parents take care of their children, because their behaving standard is very dominant for the children's memorizing. At demonstrating of the social roles the other adults become also interesting for them. Sometimes they play other relatives and adult acquaintances' behaving and they mimic it. From the adults work roles they will play what is attractive and understandable for them. Not phantasie is the source of the role play, but the reality and its personal processing interest them. The actors of the fairy tales (people, magicians, animals) get a role in the games, but they are already connected to the dramatisation of the stories. Furthermore other events seen in television are also becoming present in the role plays, although these are often not meant for children.

In the choice of role many factors are influencing them: the strength of the example, the game partners and circumstances, etc. In the course of the role plays they play the important movements in length and detailed. But they make the for them less interesting ones shorter. The appropriate tools, enough time, game partners and sometimes with the help of adults the role play has an effect, which is unreplaceable with other things on the developing children. They show the roles more and more longer and accurately. The conflicts, emotion, the avoiding of problems with positive experience contribute to the development of good mental hygiene of children. They pick up behaviors from which are necessary in social and societal contacts. Because they play the parents actions the culture of the previous generation is passed to the children, since these are important elements of culture.

For the drama games children require decent maturity, otherwise the children are not able for controlled demonstration. In case of average development starting at the end of kindergarten the drama game can

stay for their whole lives. Not only the listening to tales, poems, stories give a big satisfaction, also the drama game too. They already have to adapt to the structure of stories, to the time lapse and to the instructions. Naturally in this also have a moving margin, because there is no two similar story and no two similar game for the shaping of the same actor. The previous role games can help a lot in the empathy within the frame of standard situation. The puppetry and self expression is also important for the children, and also the selecting of the relevant drama game. Ageism development of them have to be adequate to the children's understanding and playing the sense of the story. Important is the role selection, which person will play which role, because the pressure can lead to disappointment, or reducing the motivation for the game. The choosing of the plays is a big responsibility for the adults, because they have to choose the suitable works. The chosen story subserve the development of the children from an ethical, esthetical and intellectual viewpoint. The folk cartoons give a base where we can start to the dramatization. Luckily there is a big range to choose from for our cultural bases for our children. They can play from our folk culture the stories and this way they can experience them.

When I attended elementary school I spent my summers in Transylvania. It is a region with many different nationalities, such as Germans, Romanians, Hungarians, Romani. Children have a popular game where they can experience the every day issues of adults in an abstract way. The game works as follows: one person is covering his/ her eyes and puts his/her hands back. The others stand behind this person and punch his/her hand. After the "victim" player who's hand got punched has to figure out who hit him/her. If he/she identifies the beater they change position. In order to identify the beater you have to pay attention to lots of small aspects. This game supports the development of people's awareness of hidden acting or incorrectness



Circle game, Illustration

*Photo:* **Ramiro Espinoza Wong**

The creation of rules and the laws keep it elementary to construct and hold the society. Without them there is no society, no human community. The learning of the rules starts in the early childhood, but the direct education of them can be difficult, because the children sometimes don't understand them. In kindergarten age it is not possible to simply communicate them the rules and just tell them to comply the rules. The understanding of the rational arguments is not easily understandable for them, that is why it can happen that they do not motivate the children. Only the game is only able to activate the holding the rules, because in this case they feel it on themselves why it is important to have rules, respectively they feel on themselves what it means if they break the rules. Johan Huizinga said that the game of the world is a ruled world. The rules is the law of the game, which one has to keep.

From the rule-breakers it is a fake player who cheats, because he/she wanted to play. If the others are realizing the cheating, then they punish the cheaters, for example: they exclude them out of the game. After that the cheater can play once more from the beginning of the next game, but others will check them carefully. The other rule-breaker is game-broker. This means it is very important, because this person will destroy the game on the reason that he does not accept the rules. Because the rules create the game, if the rules do not exist or become flexible and relative then they cannot continue playing. If someone says: "it's not fair", then he is breaking the process of the game and start the fight, discussion about the relevance of the rules, because this person wants to change the rules in the hope of winning. Naturally this happens, if the breaking of the rule happens if a child is close to loose, otherwise they do not need such help. The play colleagues' reaction can be that they will not let to change the rules, maybe they will simply close out the game-breaker from the game. Or can be that they will start a fight, but generally if they are in the winning position they will not accept new regulations. Among the children, like among adults too there are ones with very hard will, who are sometimes are able to make changes. In terms of the game it does not matter which rules exist, but they have to be clear and understandable and everybody has to take them seriously. If at the next game the player would like to create new regulations, he will want them to be formed in a way so he can always win. After that it is sure that the others will close him/her out of the game and they will not play with him/her anymore. Otherwise the game does not give pleasure anymore. The fictive world of the game is very close to the real world. The cheater, for example the stealer who is caught, will be punished according to the law and if he becomes one more time free, he can join the game again. The cheater can be for example new religion constructor or revisionalist, who wants new regulations, laws or new society. They have to face a big risk factor. The game is order, writes Huizinga, and we have to accept this. The rules, the law provide the society and if there is a disorder the child will feel it immediately.

They recognize that it does not make sense if they want to play, they are not able to without rules. The rules do not exist to make them barriers, but that it is possible to play. One can only play and win only under the conditions of the game. The behaviour after the regulation is the most developed style of the game and the children create rules, or they change them. Then the most important, before the start of the game, is to clear the regulations. Elementary very important is not to change the rules during the game, because who stays close to the game does not want to change, in contrast with the child who is about to lose. It is important that accept the changes of the game. Understanding of these regulations is helping the integration to communities and they can change together and create new ones. For example the school regulation and the home order creation and later if they become adults they can accept the laws of life and they can create smaller or bigger communities. The homo faber, that is the creating human created the technique of civilisation and constantly develops it. The need for creation exists in ourselves since we are small children. The most likeable in the adult to the child is his wisdom, his power and skill and ability to create objects. Handicraft games open the possibility for creative activities. Later these can become hobbies and it might become a lifelong activity for them. Also this is motivating the child for studying creative works. Games are mostly group activities. Even games played alone are often learnt with the help of others. There are two roles in the teaching process of the game, one is the teacher of the game and the other is the game learner. Parents can be partners for children while playing, because during this phase the game is not essentially competitive. Often the adults let their children win so that they can experience success. This is a very important aspect in passing on game culture to children. That is why parents are responsible for choosing the games which are closely related to their culture. Nowadays the tradition and the children's culture and the game gets de-emphasized and the development of culture is changing, that is why it is important to talk about this and use these finding in science and art.

Self-fulfillment today is realized in a totally different way than it used to be 40 years ago. My playground tries to reflect on this issue. Cold War playgrounds were inviting people to feel part of the Soviet Union or the United State Army, so they had an inclusive, community building message. Now it seems as if the focus is on the individual and independent behavior. On a parallel level, there are certain groups, the protesting society, which is reacting immediately on political decisions and ready to go to the streets to fight for their goals. For my playground I built a fence, which is by climbing it up, at the same time the access to a slide what is attached to the fence in a three meter length and on the bottom the slide becomes narrower so only one person can fit. With this object I want to symbolize the feeling of overcoming a barrier. Another object on my playground is the see-saw, which is reflecting the balance between an individual and the government regulation. This see-saw is imitating the classical police baton (law enforcement). The third element is a smoke column, reminding of the usage of tear gas on protests but at the same time, on a psychological level, pointing out the isolated feeling of the individuals within society.

This playground points out some of current every day issues, while at the same time one can always pretend that it is only a game. A game we can always restart a have fun with!

- 
- *Playground Rocket Ship has Three-Story Cages. Popular Mechanics. July 1959.*
  - *Playgrounds Take a Space-Age Spin. Life. March 15, 1963.*
  - MacDonald, Fraser. "Space and the Atom: On the Popular Geopolitics of Cold War Rocketry." *Geopolitics* 13 (2008), 611–634.
  - Huizinga, Johan. *Homo Ludens*. Beacon Press (1 June 1971).
  - Robin Moore, *Playgrounds, A 150-Year-Old Model*
  - Lundestad, Geir (2005). *East, West, North, South: Major Developments in International Politics since 1945*. Oxford University Press.
  - *The Cambridge History of the Cold War* (3 vol. 2010)
  - Imre Bús *Tanulmányok a gyermekkultúráról*. Szekszárd, PTE IGYK és a Gyermekkultúra Kutatócsoport , 2013
  - *Iskolakultura\_2013\_5-6\_108-1*



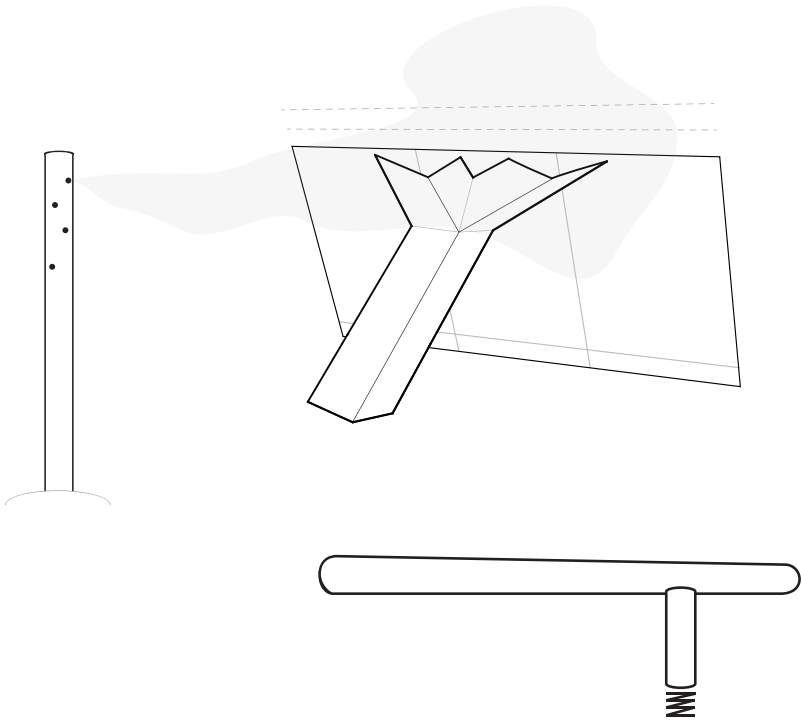


Illustration of Out-hanging project 2018

---

Special thanks for the projekt:

*Roman Pfeffer, Stephan Hilge, Sarah Bechter, Nita Tandon,  
Sebestyén Fiumei, Michael Pöllinger, Miklós Frank, Kathrin Rhomberg,  
Marlene Lahmer snr.Istvan Antal, David Heindel Árpád Kuruz,  
Kai Trausenegger, Lena Sieder Semlitsch, Luzie Kork, Huda Takriti.*

