

Sat. Dec. 2 (cont)

Linear "organizing plan" of icon as somehow the profile of which "neutral field" is the frontal view.

"Interstitial images" of humanoids at level 2 are a product "Inside-images", "in-line images",

Can be profile in a profile part

frontal . . . central, frontal, part

- in which case can be pinned

Occur - not at joints - but in bellies of Raven's beak.

Linear outline as in some way the counterpart of neutral field

Raven Screen

Level 0 (~~Iconography~~ - the shape of natural form)

4 Ravens, 2 inward facing pairs, all upright, group strives upward at center line of house, which is field in a wider sense, and of universe.

Level 3 : they have placement - re house  
recede to (2) pattern - re each other

recede to (3) orientation (upness) - re universe  
(so 4 double-eye look out at you)

Level 2 | (~~Iconography~~ - the shape of Raven)  
(~~Scenes~~ - the shape of behavior)

Take a part, 1/4, i.e. one of the Raven icons:-  
- at as Raven form, outline, whole, gestalt, subject, metaphor



## level 2

focus on parts-of-whole; make them "subjects"

- "structure" of Raven drawing gives them their  
field (plan of organization, field, or scene)

- as contributors to level 1 scenography they have  
to continue same role as parts of outline, etc

level ①

Subjects

iconic

- as entities, subjects, of their own, they can  
exhibit attributes and relationships (these are  
now numerous subjects, generalizable to a scene,  
all of which share common attributes or qualities)

- they show the shape of behavior, as structural elements.

- they contain subfields, of a different sort than level 1,  
into which iconography can flow: what scenography?

interstitial  
scenography

why not faces? - these symmetrically become  
"objects" (suby-verb-object) ... contained or  
suffixed icons; explicit or panned.

## level 3

focus on inner nodes of icons

draw in these cosmic form-behavior (void node)

How does it relate to level 1 scenography?

as "joints" - i.e. fulcra of movement.

How does it relate to level 2?

a) behavior - it lends quality to level 2 behavior

b) form (interstitial iconography) - it is an element (eye)  
of panned body-faces (face eye)  
i.e. of new patterns



Sunday Dec. 3

Level 2 operations have the effect of "redefining the field" (the icon becomes field) into segments. Level 2 operations are more discursive than presentational, and they have the effect of creating new presentational subfields, into which something presentational (iconographic) must flow.

This secondary iconography seems always to form or create faces, sometimes hands. On a center line it is frontal, panned, sometimes inverted. In profile areas it is a profile face.

Man eyes → eyefaces, even in profile areas

What does this say? Look to level 3 for guide:

Level 3 is both form and behavior at the same time

Generalized form - presentational aspect -

Cosmic behavior - discursive aspect

It is the generalized shape of things and of behavior at same time subject & predicates at same time. [Also field?]

the ultimate field into which everything must flow

Level 2 can't do that. In concentrating on behavior and generalizing it to iconic form, it does not thereby create new presentational images. But it does generate new subfields, which can be used, conceivably, to state the subjects of which the iconic elements are predicates. And it chooses to use the images of man.

(So man is the subject of level 2?)

(Cosmos . . . . . 3 . . . . .)

it is the salient point here at moment of bursting



The next step is to make the subject not a whole natural form, but a part of natural form (the part will identify the whole). Which part? How small a part can be used? One claw? The tip of one claw?

Then what would be the predicates? parts? attributes? of meaningful form. They are: smallest possible presence (form *presence*), and the attribute of patterning, generic pattern.

To do it, zero form had to become field, on which to a) state the subject, and b) a new kind of predicate. The ultimate predicate. It is impossible to draw the ultimate subject, because it <sup>a subject</sup> has to have both presence and pattern (and unity). You can't reduce a subject to a single attribute. Without pattern it has no meaning. It is pattern that endows meaning, life.

It is not the form of natural form, outside form  
... .. behavior  
... .. man  
... .. natural world, cosmos

It is the form of life, potential form  
and the creator of it is AE (ie Man)

Man creates life, pattern, meaningful form  
it incorporates the essential forms of nature  
but the quintessential attribute as the head of the artist.

"I am you" "That is you (screen)"

it is all red (all predicate) uni-dimensional  
infinitely small

it is the salmon trout head at moment of bursting

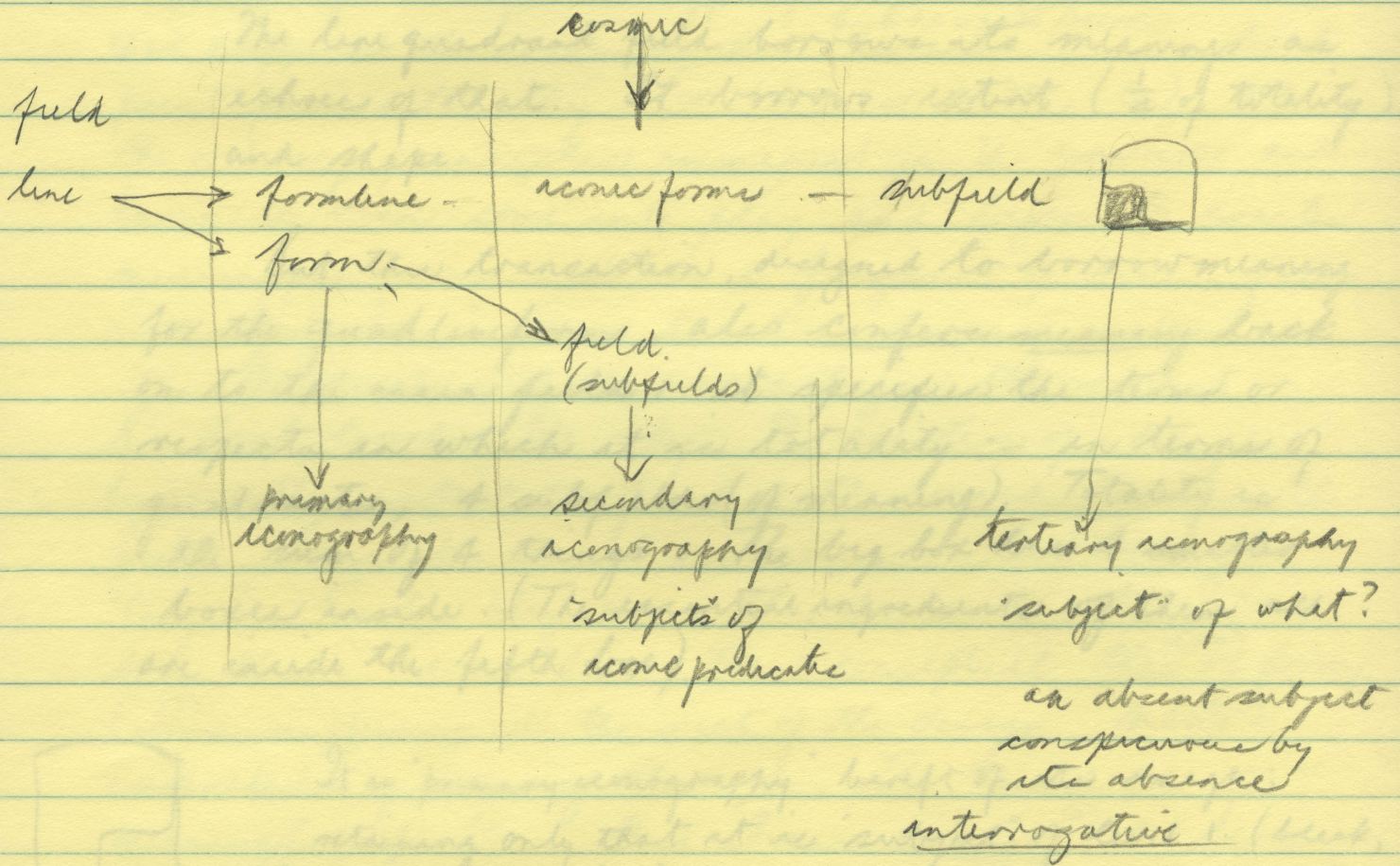


Raven screens and box make a set

Each show 4 quadrants

4 Ravens 4 eyes

They should be read together



field - line - form - part image - whole image - field



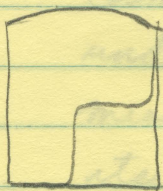
Monday



the field is not quite neutral, it is given 2 elements of meaning:  
- extent, totality  
- shape

The less quadrant field borrows its meanings as echoes of that. It borrows extent ( $\frac{1}{2}$  of totality) and shape.

But this transaction, designed to borrow meaning for the quadlineform, also confers meaning back on to the main field: it specifies the terms or respects in which it is totality: - in terms of quadrants, 4 subfields (of meaning). Totality is the sum of 4 things. The big box has 4 smaller boxes inside. (The essential ingredients of them all are inside the fifth box).



It is "primary iconography" bereft of its image; retaining only that it is "subject" of level 1 (black, painted on first), endowed with meaning-attributed above. I am  $\frac{1}{4}$  of reality. I am form w/o meaning, subject w/o predicate. All that follows is my predicate.



Continuing the general statement to Ernie

The Box also works with the 3 levels seen in Raven Screen, but with one additional level, and in a different manner: from inside out. The subject is what happens the instant the brush touches the field (in the process of making meaningful form). It is "what is it that happened the instant when <sup>he who was to become</sup> Ravens beak point pierced the sky? (or birth, or death, etc). All the ordering principles immanent in the universe and known to man come into play and begin to create meaningful form. It is a fragment of done, form without form. It is the transforming instant.

The creation of the world began the instant R's beak touched the sky. The creation of a design begins the instant the point of the brush touches the field. Principles are set in motion. But what are they? First, they are, they do exist. So I can show them. Cosmic first, then conceptual, then <sup>lowest</sup> of form. Cosmic supposing all the rest of the design. Man's <sup>(2)</sup> understanding showing through, The threshold of meaningful form <sup>(1)</sup>. And I can analyze <sup>(4)</sup> it, showing its attributes: presence and pattern.



Tuesday Dec 2

Sky (air) is DRY, as opposed to sea, WET

The 5th box is subject and predicate (separated) separately

We have a thing or subject, field  
figure ground

Each step is a particularization of the one before

Level 1: Can look at whole. Can look at parts (head, tail, etc), but notice that they have some orientation, etc. as whole. Ordinarily, we do not look at lines per se, they are just the edge.

Level 2: the previous whole, become fields or forms for all the rest. Now look at parts and elements. We look at them descriptively as well as presentationally. Note that each part (eye, tail, etc) is now an entity of its own and may differ in orientation (up), scale, and meaning from level 1. We now look at lines (formless) per se, in their descriptive aspect as entities exhibiting behavior, and in their presentational aspect as parts of a structure.

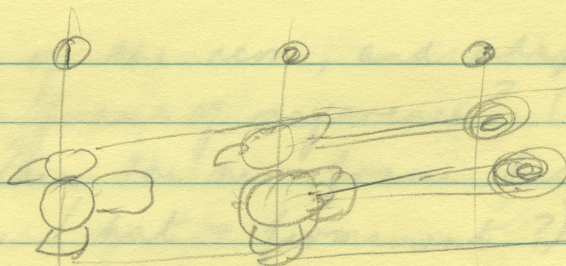
Level 2 is a level of parts: parts descriptive (structural symbolism) and parts presentational (secondary imagery). This makes it possible to introduce, as parts, some level 3 designs. Level 3, which, at any appropriate place (any regular word place except eyes)

lets out some back level 2 spots, others at form



Thurs Dec 7

3 levels



We read a thing one step more <sup>analyzed</sup> generalized than we do it

Each step is a particularization of the one before

Level 1: Can look at 'whole'. Can look at 'parts' (head, tail, etc), but notice that they have same orientation, scale, etc. as whole. Ordinarily, we do not look at lines *per se* — they are just the edges.

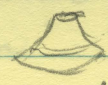
Level 2: the previous 'whole' becomes 'field' or 'frame' for all the rest. Now look at parts and elements. We look at them discursively as well as presentationally. Note that each part (eye, tail, etc) is now an entity of its own, and may differ in orientation (up), scale, and meaning from level 1. We now look at lines (formlines) *per se*, in their discursive aspect as entities exhibiting behavior, and in their presentational aspect as parts of a structure.

level 2 is a level of parts: parts discursive (structural symbolism) and parts presentational (secondary iconography). This makes it possible to introduce, as parts, some level 3 design.


Insert it, indeed, at every appropriate place (any profile would place except eyes)

Why not now take level 2 apart, release it from



the frame of the icon, and adapt the parts to some other frame of reference? (i.e. distributive design) Then the new frame becomes a metaphor of its own (hat = formament?) 

This raises the possibility that the sheet (box) design is a cross section diagram of the universe, and that The Box design is a cross section of human thought. The four dimensions of human thought?

The "parts" no longer have to be of same scale, or of same orientation. They only share attribute of being parts of the universal field (the 'hat' field would be iconic to the universe, but The box field is a neutral rectangle iconic of nothing, but containing the universe). Then a lineform related to that shape takes on meaning as part of the whole [any other line-form ( etc) <sup>strains</sup> strives to take an outside meaning, strains to be iconic of something else, even inside-outside]

Now it is 'line' only in that it is the act that divided the field, and that it provides edge between its inside and outside. The "act" says "I need 4 segments to say what I want to say". (There are 3 levels of organization in addition to the one I want to explore). [That: find mythic counterpart]

Raven	raven
Man	man
mantidella	salmon trout
potential - mantidella	



The earlier leaf form boxes did not work because he failed to put the transformations into <sup>enough of</sup> a sequence and also he hadn't established the predicate relationship of "patterns" on "form".