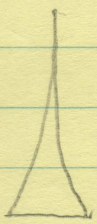


Fri? Aug 4? = 33?  
1970

The upwelling of the analogic components.

The artists were conscious of the things going on in parts and details, of the analogic meanings they were trying to inject, of the <sup>analogic</sup> mode of thought they were engaged in. They knew they were not drawing clear iconography, that they were not giving symbols, that they were trying something else.

They must have been conscious of all those entities striving for expression, yet constrained from explicit identification. [Panel pieces must have come as something of a release, in a way. — the analogs became metaphors — raising a whole host of new problems, in effect, returning to step 1.]



It was working along a vertical axis as well, starting with the simplest analogic <sup>similarity</sup> heart, then building analogy on analogy into "analogues", to the point AE took it — — — then fracturing to iconography again.

The iconography stayed very simple, in fact it got as simple as it can get, confined to subject w/o predicate. But this meant the limitations of simple iconography, the strictures. It stayed a very limited vehicle. The 'set' was such that iconography couldn't evolve into a better vehicle. So any evolution was taking place in the analogic level. — — — and AE pushed that as far as it could go. The stance of the art was such that that alternative had to be explored.

So, once again, I have to get down to bedrock. What can you draw with a visual art? What ideas can you depict? It is ideography. You can depict concepts. You can suggest analogies. There are opposite



poles of thought. The one to explore is the analogic one. The analogic mode of thought is explored in some other cultural complexes (vocalization, myth, etc). But maybe in visual art you can push the <sup>analogic</sup> exploration farther than any other, because it has missed the trap of language - the arbitrariness, the lack of isomorphism between symbol and its meaning. It is another try at the problem which men "solved" by speech. It pushed analogic mode, in a new medium, a more congenial medium.

There are two ways of conceptualizing order in the world. The earlier was the analogic; ordering on the basis of perceived similarities, and building from those. The second is to move away completely and pick a completely arbitrary (unmotivated?) symbol and agree what it is to "mean". This was first done with language, giving rise to concepts. Then once concepts became established, all you have to do is identify it. So visual art has to be isomorphic with the concept — and also isomorphic with the attributes. Two kinds of isomorphism in the bosom of the same design. One triggers "whole" concepts. The other "suggests" attributes & behaviors. It is unlike vocalization, because there is nothing completely arbitrary in the symbols.

The one is extraordinarily limited in its capabilities. This was the impetus that led to all kinds of writing; eg. Chinese calligraphy. Assume that man wants to convey more meaning. And Harda let it be backed into the corner of most limited ideography.



The key to understanding Haide analogic art is that it did not come to anchor itself in speech, in the way for example that Chinese calligraphy did. <sup>analogic art</sup> <sup>mind does</sup> It does not ride on the back of speech. It depends entirely on <sup>visual</sup> analogy without metaphor, isomorphism of attributes rather than identity (identity is anchored in language, with the natural constraints of language). It depends on visual, formal isomorphism. You don't have to concentrate just on what it looks like; you can show what else it is like, how it acts. You can show other attributes it has. You can show what things it is essentially like.

You can build analogy on analogy and depict the essence of primary classes (salmon trout head). This can go only so far. Or you can deal with each analogy at a time:-

- if you codify it, it is no longer purely analogic (like 4 strokes in lighthouse keeper). This imposes precision. The precision of line shows that it has been codified. If it were purely analogic it would be like the "excitement" in hockey announcer's voice. It becomes quantified.

Is Haide line codified

Kwakwaka'wakw "more analogically expressive"?

This applies to the <sup>"behavior"</sup> discursive aspect only

?



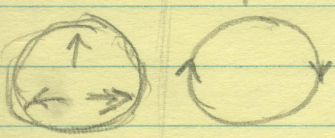
When you change shape, you have to do it in a certain direction. Does Haida art strive always toward the ideal shape - the ovoid? How was the ideal generated? <sup>What is a better shape?</sup> as an analogy or as a concept?

a shape is a concept

My present idea is that it is an intellectually derived concept - the shape of the visual world. This is in regard to form, shape, the presentational aspect (rather than the along-the-line descriptive aspect). So the ideal shape is the ovoid.

a domesticated line, a controlled purposeful

What gives idealization to the line aspect? It has first of all to be perfect line. This is where the precision comes in. An ideal line is a precise line. "The World is as sharp as a Knife." That is, conduct, behavior aspect has to be precise. This comes out of the basic premise that you are trying to make a drawing "say" other things. It is another proof that this is the aim.



both analogues  
both strain toward ideal: ideal form, ideal behavior  
neither specific  
both inner dependent, secondary (can't stand alone)

form	behavior
subject	predicate
analogue	analogy
concept	primary process
whole	part



Analogic meaning must always begin as a modification of something else. A line is altered to make it work like - - - - - B "is like" A

B "is like" an attribute of A. This casts B (the visual message) in the role of predicate. It creates a statement which begins with a predicate. It is a predicate looking for a subject outside the design.

That is why it is always a secondary feature of design, and cannot stand by itself. It is in the stance of predicate on the iconography - but the mind divorces it from that meaning immediately. It is part of the outline of a bird, but when you focus on it as "like something else" you forget the bird and think of the something else.

It is always a counterpoint, a decant.

It never stands alone because it cannot survive the full glare of conscious rational thought. It is always there, as 'paleologic reinforcement' but it cannot stand on its own [what about music?]

Predicates alone don't convey meanings. Subjects alone at least stand there and have an existence. Predicates alone are like tails without dogs, expressions without faces. In meaningful statements, predicates don't stand alone.

Parasitic?      dependent?      symbiotic?  
Host-quest?



The very simplest "iconography" is also analogic  
On basketry designs, for example:

} = "snake" (i.e. just one attribute stands for whole)  
but these simple designs can also be other  
analogous things.

Δ = cloud  
= mountain etc



Saturday

## Steps in conceptualization of Harda design

1. Draw the icon (gestalt)

- a photograph, anchored in how it looks, but

"SUBJECT" <sup>distinct</sup> attributed - an ideograph, analyzed and interpreted. ∴ how the idea looks  
<sub>of form</sub> now move from whole to its parts

2. <sup>unitary</sup> Individual attributes, parts, details become simple predicates of behavior. The artist "improves" these and has started on the new process of drawing things according to attributes: how they behave rather than how they look.

Analogous predicates

ideal line  
line = behavior

The mind is working in analogic mode, considering the ways in which differently named things are alike

3. Concept of drawing new subjects based on unitary attributes of how they "look". Start with analogy (the unitary attribute the different things have in common) Ask: concomitant forms. Where to look? No compelling reason to look in the design, or at Raven - so look to the world (find ovoid). Build up from this to draw all shared attributes of form and behavior. → Salmon trout head in ovoid.

Analogous subjects (objects?)

shared attributes of form

You are now trying to draw an analogue of the whole class of which the icon is one (all things in the same conceptual class as Raven). The statement becomes: Raven is a member of a class (contains the elements of / all its predicates are like --) of all things like it, all of whom act as I show you Ravens predicates acting, and collectively they look - as far as I can show you - like a salmon trout in an ovoid. All act in the world as s.t.h. acts in the ovoid.

All act as one (as much as possible). Each one



4. Distributive - subordinate the seen to the analogic subjects

as much as possible acts as all of them act.

4a (The Box) How that the artist can draw attributes of behavior, why confine himself to attributes of Kaddas? Why not draw attributes of behavior of white man?

So, a conscious attempt to "think" verbally about attributes and behavior. The message becomes a medium for exploration.

5 Chest. Take the seen itself toward the corner shape of the ovoid. Penakadet, hence, face, → world (ovoid)



## Polarities

subject whole (gestalt)	predicate unitary part attribute conduct behavior, conduct, attributed doing all
form appearance being one	have to start from smaller meaningful unit of part
topic (nature)	all the things to say about the topic
"look like"	(culture) "act like"

The whole *is* (1) is the universe, within which are the <sup>predicates</sup> qualities of all things like it. It is itself, but contains the <sup>real</sup> behavior and <sup>aspects of</sup> appearance of them all.

## Complex ideographs

tried to draw Haven not as it appears, but as it is:

*is* - as I analyze its structure & proportions (*is*)  
analog - but also (shipping into analogy because how else to conceive it?) sharing the ideal predicates of all of its class, which I can show you by drawing the idealized analogs of behavior and aspect they share.

The ultimate model of <sup>being</sup> form is the world (*is*); the ultimate model of action <sup>conduct</sup> doing is man's behavior (*has*). Behavior begets form. The only way to beget ideal form is by ideal behavior. The world is as sharp as a knife.

The only behavior in the world I can understand is my own

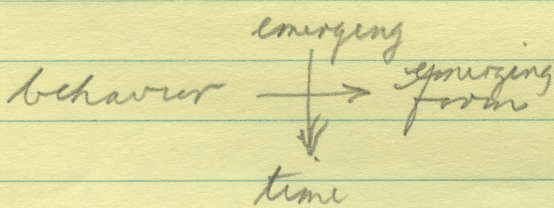


The EMERGENT aspect is TIME

every design is different.  
because every moment of time  
is different.

This art mediates the ultimate conundrum of life. The seeming opposites of fixed form and unfixed behavior; the problem of how to act at each given instant. Because behavior begets form (art is a paradigm of this). The artist drawing a design is recapitulating the entire ~~past~~ <sup>sequence</sup>. The Harda do it primarily with line. Line is behavior. Controlled line is controlled behavior. The designs show the forms resulting from controlled behavior. You can idealize the line of behavior itself (and it is always a stressed curve, a new decision at every point — a straight line is a lazy decision). The emergent aspect is also shown as moving through time. Every design is different.

If your behavior is precisely right at every instant of time, you will contribute to producing beautiful form in the world. Culture can control nature, if behavior conforms to cosmic forms.





Get right in one context and it will yield good results  
in all contexts like that

If you want to know how a <sup>(icon)</sup> form got that way,  
look to all of its parts. Break it down into its elements  
and look to see if you can see the behavior that  
produced them. You will have to see in these analogous  
behaviors in human spheres (You will find the things  
you can do in all human affairs to <sup>produce</sup> work analogous  
results on the forms of nature) Dance right, and you  
will help to give proper form to the feather of a bird.

Also interpret the icon into units of form, so  
that you can deal with those forms. One question is  
what are the ideal forms? the other is how do you  
make them? For the first, you have no other guide than  
the perceived world: what ideal shapes does the  
world like to be?  $\rightarrow$  ovoid. For the second,  
intellectual effort (the relationships of the ovoid), and  
templates.

---

What things in the <sup>Harda</sup> world do man most like, in  
aspect and in conduct? These are the things the  
Harda chose to draw. Their ideography was part of  
their analyses of nature: How much like man are  
these things? How do I know what man is like  
unless I use analogies with these things? I can  
only explain man in analogies with nature, and  
nature by analogy with man. I only know what is  
out there by knowing what is inside me!! The inner  
world by the outer, and vice-versa. and the window,  
lens, etc. is the EYE.

Totemic systems took natural concepts closest to man.  
Closest of all was the BEAR.



Art was trying to bring <sup>structure</sup> form and <sup>event</sup> behavior <sup>together</sup>. It was trying to reduce form to behavior, and behavior to show the ideal behavior that would produce ideal form.

You have to reduce forms down to units of form. Analysis and reduction to design elements does this. Not an infinite number of parts (atoms), but a finite and reasonable number. A few of each (eg feathers feathers) is enough, for they all follow the same rules. Then you can analyze the behavior necessary to yield these units - and the units, acting and interacting, can show the behavior expected. And they build up into forms: (the ones you started with, of course) but also into other entities and identities (symbolized by faces). It is really about humans, so that whenever a face "surfaces", it is a human face.

### The fundamental dichotomy

form	behavior
structure	event
matter	energy etc

finds an echo in language:

<u>subject</u> that which is fixed in form <u>fixity</u> - regularity	<u>predicate</u> modifiers of form. i.e. <u>change</u>
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That is why all the behavior is in the verbal predicates - predicates are change. predicates are behavior

Behaviors are alike by analogy only. Since they operate on time, everyone is different - they cannot fall into classes



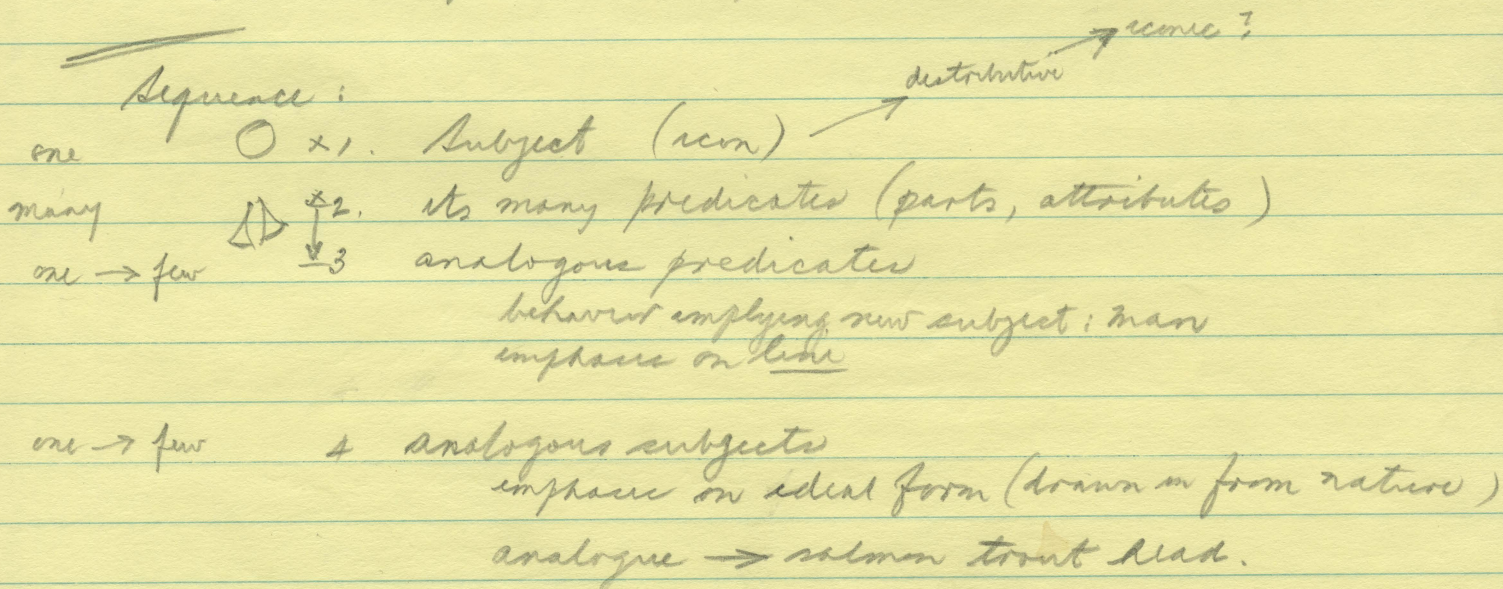
Subjects (asura) remain constant through time, so  
 can be treated logically in classes. They are what  
 are really fixed <sup>about things in</sup> in the world, You can count on that  
 They are guardposts in a constantly changing world.  
 You can act the same to them, and to the things that  
 are like them as wholes, i.e. metaphorically,

form  
regularities

Predicates are units of change, alteration, modification  
 They have one less dimension of stability (since they are  
 changed by time), so can be grouped only by analogy  
 on the basis of <sup>similarity of attribute</sup> similar attribute.

behavioral  
regularities

The analogic level is the bridge between behavior and form,  
 (which is why it is dealing with Haida behavior?)





## Two sequences of change

### 1. Iconographic decay:

- a) icon becomes less schematic, more ovoid (chest)
- c) icon dramatized, becomes "distributive" (hat)

### 2. Analogic substitution

- a) analogic predicates
- b) analogic subjects

How far did the decay go

How far did the substitution go?

- 1a The decay went all the way to destroy the gestalt, but leaving subject-predicate relationships



Black. Red alternation

(?)

Black = subject  
Red = predicate

}>

Primary  
emergent

There is only a 2 step dichotomy in size of elements  
primary - secondary  
(any tertiary elements are same scale as 2ndary)



## The shapes of the World

The world is not still. Ovoid undulates  
rising and falling  
changing in dimension but not relation  
it is never the same for two instants of time

The lines of the world are curves (except straight  
up)

Emergence and growth are always taking place  
a point emerging into form  
from ovoid to animal shape



## Sequence of Thought in development of Naïve Art

1. Pictograph - ideographs icons representing a subject

line drawing produces form      form can be created by behavior

2. The lines become <sup>standardized</sup> perfected, and come to have analogic meanings (like strokes of Chinese calligraphy. Also they take meaningful variations in width. Also their interactions take analogic meanings, like Chinese calligraphy).  
This requires a step - could it have had a stimulus diffusion band from Chinese calligraphy? The meanings have to do with human behavior.

: simplify the problem: (line = conduct) produces (form = the world) a clearly defined examination of the relationship between two things: behavior and form  
Human behavior (my own behavior is the only one I can understand) and the shape of the world  
No static of color, complex iconography, etc.  
A shortcut vehicle for examining the fundamental problems

- 2a - I can "draw" behavior!! I can draw attributes!!  
Maybe I can draw how things are, rather than how they appear. I can start statements with predictions
- 3 What are the cosmic shapes? What is the shape of the world?  
What essential shapes should we be in harmony with?  
Look at analogous shapes.



black-red flipflop symbolizes subject-predicate flipflop  
form-behavior

1. Draw a concept as you perceive it to be in nature  
of Raven - it is a <sup>form-</sup>subject <sup>at is one raven, and the class</sup> of ravens, raven is one of a class  
it can stand, by metaphor, for <sup>of</sup> many ravens.

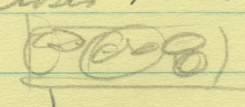
2 Let its parts be predicates - (behaviors)  
Subject principle: line = conduct  
"Improve" the predicates (you are now "drawing" attributes)  
the predicates are the <sup>behaviors</sup> conducts that apply to the whole class  
<sup>predicates</sup>

3 Now draw the form of all of them  
how - all we have are attributes - we need a principle of form  
to order them - something they all have in common with a <sup>certain form</sup>  
inject the ideal <sup>organizing principle of form</sup> form - OVOID. Then you can use  
elements to construct salmon trout head in shell

4 Salmon trout head in ovoid shell  
all beings, striving upward, in the world  
Dead end - (cant carry this line of thought any further)

RAVEN

To idealize form even more, go back to square one, and  
take off from a higher level of iconographic generality  
(no longer one of the ordinary casts, but more inclusive icon)  
- so it doesn't have attributes of any one species (although  
it contains qualities of them all.

- its gross form, too, can strive closer to ovoid.  
LIVEST - it uses <sup>remnants</sup> parts of iconography of 3   
(an adventure further into generic form)

or  
an adventure into further generic behaviorist  
work with the predicates, the behavior



---

You can draw form and you can draw behavior  
but the problem is to bring them together  
into perfect form produced by perfect behavior  
but perfect behavior is behavior of perfect form  
and perfect form is form produced by perfect behavior

---

AEs art was not great art in usual sense, <sup>through</sup> it grew out of it.  
It was an adventure into form and behavior

---

Behavior can be drawn <sup>but</sup> only as visual predicates  
is parts or attributes

- if you are depicting a thing you are not showing  
its behavior

How can you "draw" predicates? <sup>specific  
& metaphorical</sup>

- whole { 1. The subject can be "doing" something (running etc)  
"being" (facing left, tilted, etc)
- parts { 2. Parts are entities doing things  
- a line describes an action  
- positioning, relative size (interrelationships)

advantage of 2 is that the subject is left open, unspecified  
and subject to generalization: to draw predicates of  
all subjects of which noun is a class member or metaphor.

---

Limitations of "drawing"

1. When you depict a subject (noun) you cannot at the  
same time show its behavior, you draw how it  
looks, not how it acts.
2. When you draw a predicate you cannot depict its subject  
You are drawing "change", not "constancy"



## Limitations (cont'd)

1. When you draw subject, can't draw predicate
2. i.e. "how it looks", "how it acts",

limitation of predicate { 2 When you draw a predicate, the subject is unstated  
(can be used to advantage, to generalize subjects)

limitation of subject { 3 Icon <sup>like word</sup> can mean only one thing <sup>at a time</sup> ('Raven' not 'Bird')

4 Icons can represent only concrete nouns

Icon is grammatical equivalent of concrete noun  
but it is less versatile, because it is  
- always 'subject'  
normally "species specific" - no icon for "mammal"  
or "ungulate"

### Predicates:

- can show paths of conduct, quality of behavior
- " " conduct toward others <sup>rank, power class</sup>
- " " " in the world

but not much else

but starting from only being able to  
'identify' by metaphor, it didn't do badly

It almost became a way of writing  
but it wasn't 'about' everything, only animals  
close to man and man himself.

It was applied to very limited topics



In conveying meaning, the structural model is that of language (but it is not as versatile as language)

noun is concrete noun } generalized by metaphor  
 noun is "subject" }  
 parts for toto jump → ↓  
 parts make whole  
 original predicates } generalized by analogy  
 Analogue is "new subject"  
 salmon trout head in shell

new predicate is the generic act of stowing upward and perfect positioning

Lead subject is Haida people, how they should act toward others

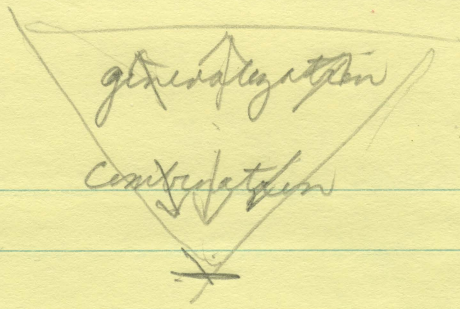
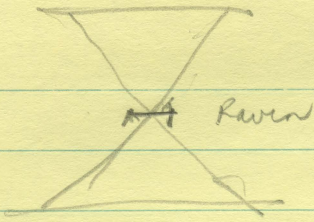
metaphoric jump to Raven ——— subject of utterance

parts for toto jump to predicates - generalization predicates - how Ravens act to Eagles, etc.

↓  
combination by analogy  
into form again

new subjects  
 new predicate } generalize  
 by analogy and  
 metaphor





People having creeds

metaphor → whole, alike in one respect  
 linked by a likeness in one respect  
ovine bears eagles whales

are different, but parts of the same series (whole)

part for whole

Raven

parts - are different, but parts of same whole

part represents whole

whole → parts

generalize - a bunch of analogies

make a series of them, by their behavior this time, to see what they have in common

draw their behavior all alike. Different predicates, same principles of behavior

combine into what is common, by analogy

and try to draw it, visualize all common things



Myth deals with more general precepts of organization and behavior

Art deals with more general precepts of form and of behavior

Things are alike:

members of species

metaphor - wholes alike (because they have an attribute in common)  
(focus is on the subject)  
(attribute left unspoken)

metonymy - the attr. is pars pro toto

analogy - alike predicates

(focus is on the attribute per se)

(this dichotomy leaves a semantic blank for things with several attributes in common)

sign - meaning (analogy)

symbol - meaning (ARBITRARY)

SPECIES

Species are safe units.

— problem is how to generalize above that

METAPHOR

Things are alike if they have an <sup>predicate</sup> attribute in common

you may be able to form a class - eg "coast animals"

but it remains then to define what <sup>other</sup> attributes they share

ANALOGY

Predicates are alike if they <sup>are similar</sup> have an attribute in common

"setting" vs "dyeing"



The Roberts Rule of Order analogy applies to the  
rules by which heaven et al are drawn. These rules  
are the analogic behaviors, modes of conduct  
It is a very apt analogy. Rules of order <sup>procedure</sup> are  
codified predicates, directed at predicates  
at How? not What?



Monday Aug 7

Harda art found itself trying to do new things.  
It is maybe not unusual to do the first step:  
an icon with all of its predicates done by the  
wider rules of conduct that apply to the wider subject  
(Haven by Hobbes to Rules of Order.)

but the first "improvement" of a line to make it  
describe its analogic predicate better, the first attempt  
to "draw" behavior as such, was a pregnant thing, for  
it raised two hopes:

1. That you can draw a <sup>subject</sup> thing according to its  
attributes and behaviors rather than its appearance
2. That you can use this to draw a composite  
of all analogous subjects - that you can  
put into form the common attributes they  
share, and draw a picture of the more unknown  
analogic class.

This required a couple of decisions

- a) which attributes to draw, of all the multitude  
available? Answer: those that serve as analogic  
ties, linking things
- b) what principle of form do you use (since the  
principle is no longer to show the visual  
appearance of a species). Answer: find a  
cosmic principle of form - the ovoid, as  
guiding plan.

Results:

- Raven
- ~~rat~~ trout head in ovoid shell - the most  
generalized blend of form and behavior: all like  
things stowing on the world



- Chest: whole design striving for serene form and generalized subject. Since predicates couldn't be generalized any further (than salmon complex) then step back and try a more generalized iconography - more generalized than a species (gonzalez - a generic "wealth" spirit)
- Box: a design exploring predicate behavior since you can draw predicates, you can explore power relations and the effects of one behavior on others in the same field. But how do you "point out" the result?

In short

- : you can draw generic classes <sup>in smaller design - salmon</sup> <sub>in whole " - chest</sub>
- : you can draw behavior, explore things according to their behavior & attributes rather than appearance.