

Semantic Primaries in No. NWC. Art
(Apologue to Kubler)

1. Formline: breaks dichotomy of line & form
predicate subject

it can be both

- outline
- analogous line (form of behavior) - utilized
- analyzed - (The Box)

14. Quadrant formline: breaks dichotomy of line - field

2. Salmon-trout: breaks dichotomy of static form & movement
also introduces "emergence - metamorphosis" idea
growth emergence

3. Ovoid: breaks dichotomy of "form of form" & "form of behavior".
also established pulsing movement in static design

4. Nose-beak: breaks dichotomy of human - bird
Eyebrow: " " " human - animal

5. Integral reduction of subject to a single attribute: / pipe panel
- quadrant
formline
permitting "analysis" as well as "statement".

6. Negative sculpture, trying to break 2d-3d dichotomy

The Indian intellect was desperately thinking its way out of the dichotomous structures of human thought: suby-pred, human-animal, line-form, line-field, visible pattern-essential pattern. It was creating monsters. Art was desperately trying to bring the monsters in line. They were seeking a God to unify things. Where, o God, is the clearest order? It is in man's form, world's form, species in nature (creats) = social groups; but most of all in man's proper precise behavior.

Why make monsters?

- it integrates the world to add a fin to a gougly and make a sea-gougly
or to see man's close relation with birds (nose = beak)

- maybe by pushing this farther, you can integrate it more. Give all things a single attribute (seeking ^{symbolic} generalization or "principles" in the universe.)

But form then falls apart, becomes free-floating, inconstant, un-"real", iconographically, it can go only one step — combination of attributes — or new attributes (double-eye) — before falling apart into fluid forms (gibek)

- get to "over-10" (any forms)

- finally get to the need of a fixed arbitrary form. And the mind will only accept the human model. Produces GOD.

species

outline

↓
monsters

analogous behavior

↓
fixed forms

↓
idealized behavior forms

↓
GOD.

↓
perfection of form

Chieftoms produce Gods. The search for monstrous integrative ^{symbols} forms becomes intolerable, and it is necessary to settle arbitrariness on one. Prout King = God.

Mary caught a vital turning point in social symbolism
when totems cease to distinguish groups, and
begin to integrate them.

The locus of creation of the integrative totems is in
society, not nature (now trying to "create" "natural"
forms to stand for integrative social groups). Sea-
Bear is created in society and projected on nature.

It is a forlorn quest: it creates masters of
- composite natural forms (sea-bear)
- floating "natural" form ^{dragons} - "gibbets"
- "lo over"

unfixed -- -- -- -- gozagadit

to go farther it must fix on an arbitrary form,
and there is more and more temptation to make it
a non-shamanic (idealized) human:

- chief priest King is emerging as God
- soul, spirit (ancestors --- as humans)
- iconographic niches open
- main ^{model} idea of perfect form is man

20 Nov

Formline as "strokes" of a "writing" system.

Direction - is not free, like alphabet or calligraphy,
because it has to remain part of ^{iconography} outline.

however,

direction of formline segment is altered enough
to become path of action, trajectory
direction and quality of action

Thickness = strength of boundary required to contain
inner forces in that direction

Ranking - primary - secondary
black - red built in


Standardization - to few forms

Pipe that won't smoke - - -

Maybe in Harada mind an artefact that did not perform its function shouldn't look like one. A pipe that won't smoke can remain conceptually a pipe, but shouldn't look like a pipe.

Why did they have to be doing things, to and with each other, in groups of 2 or 3, instead of just singly doing things (like smoking a pipe).

a neutral sculptural field


In creating the "panel", they created a neutral "field".
The decorated pipe  is a "predicate" of the decoration.
A pipe that is formally a pipe is also a subject with predicates (formal pipe features) which can be emphasized, etc.

But in reducing it to a panel, they created a neutral "field". Single iconog. figures cannot interplay with the field, because it has no semantic meaning. So there have to be multiple figures interacting with each other.

Iconographic subjects requiring iconographic predicates
(almost a new demand on Harada art)

They do not have a pipeform to interact with, so must needs interact with each other.

Formally, the field has only presence, ^{form} mass, and size. It has no ^{formal} meaning. So the meaning has to be built up with new subjects, new predicates.

At first it had no orientation
except that it contained the concept of a pipe
that gave it its size, black form , eventual
orientation of which side is up

At first, both sides were the same
everything was seen in profile view from the side

? Coats, dagger handles

These were the first profile sculptures of the Harde, the first
sculptures meant to be looked at "in profile". It
was sculpture that was like drawing in that sense (Chalk
& white screen). The Harde could paint profiles but not
sculpt them.

(Stimulus different from engraving on ^{walrus} ivory tusk?)

{ Engraved scenes are essentially profiles. Harde couldn't
do that.

The little H figs needed each other, to hold each other up,
because field wouldn't; it was neutral and destroyed in
process of carving

You can't sculpt on a neutral field and have the
field remain, because it gets destroyed

(At least with painting, the field stays put

(With engraving it would stay put too

(but with the kind of sculpture known to the Harde,
it disintegrated, and the sculptured figures needed
themselves for support.

The crazy guys were trying to sculpt on a 2d field.

They tried to break the 2D-3D dichotomy,
and produced nonsense in sculpture.

Had to deal with added levels of "meaning" in
order to deal physically with planes of dimension.

bilateral symmetry in a new key

a laven rattle is like that too.

combs
(dagger handles are sometimes
profile

Then it came to have a new element, a base-line
flat bottom (not a predicate of the 'pipe', not of the
scene, but of a new-neutral 'field').

It was natural this should take on meaning, as
a hull, or pasture (ground line)

In 1821 pipe, all figs have their backs against pipe
itself. Later, pipe becomes irrelevant, and backs go to
baseline

no longer anchored to pipeform. But with
H pipes, this baseline was all the 'field' they needed.
For the rest, they held themselves together

For W style, more support (field?) was
needed, so used baseline and architecture
W figs and more than each other to interact with
They need props in more senses than one.

They inherit a baseline from H style, but somehow
that isn't enough

Yet the concept of "scene" isn't there either

And the problem of 'what are they doing?' (with each other) has been set by H paper - it is trying to be nonsense.

Figure - ground interaction

Prime objects

Kubler - styles can be reactivated

Pipe made of coal --- nonsense

We'll make them pipes of coal

They burn tobacco! They burn stone!

We'll make a pipe of the thing they burn - Perfect
nonsense

Stone with no use

Coal that won't burn

Make a pipe that can't smoke

and doesn't look like a pipe

Coat not a coat

Act not an act

Work to no end

Thing with no use

They breathe smoke

Harda had no "low relief carving", nothing between flat design and fully rounded sculpture. They could not carve on a panel, or on a ground without destroying the ground. So the figures had to hold each other together, so had to be doing things with each other. They were forced to invent iconographic predicates.

Reaching into their bag for icons
Wanting to do panels (like engraving?) profiles
Having no low relief carving style
They used full relief but lunched the creatures
and had to give them predicates

Thursday

There is no white carved argillite

Ground: how to anchor the figures

1. On the pipe - but you can put only one "layer" on, and after that they have to anchor each other.
2. On the bacelline - (pipe gets submerged) but with each bacelline-anchored one holding up a couple more
3. On each other (scorches) a whole bunch of profile figures holding each other together

To the degree they had to hold each other together (be their own ground) they had to "do" things to each other. To make open fretwork, the things had to be rather special -- Tongues, hands, poses --

'Ground' is a predicate (it can be "background", "bacelline", "pipe form") when you dispense with it you create the

need for a predicate of a different type: iconographic

The "blank" is a predicate of both "pipe"
"panel scene"

Sequence of iconographic "ground"

- Evans
- "profile view"
 - want lots of figures
 - # iconography the only one at hand
 - shown out pipe blanks
 - keep panel above field
 - caught market
 - stream for new meaning, i.e. someone.
- 1 on the pipe (1819)
 - 2 on the pipe + on each other (1821)
 - 3 on each other (1824 Scudder) given the pipe blank
 - 4 on baseline + each other (BM)
- never - on the background provided by the panel blank

creatures and acts
are metaphoric, not
specific

To the degree that they depended on each other, there was created the need for iconographic predicates. "Meaning" had to flow into their relationships (or, adequate relationships had to be developed for them). A vacuum was created which must needs be filled. And it flowed metaphoric sexuality.

Result: BM pipe - a prime object

Now, the W. pipe:

1. a new iconography: the white man (specific)
 - : his animals (monstrous, as animals had become) (or # type)

: specific "props"

2. Specific icons require specific base or ground, and if they are in action, must be doing "specific" things (no joining of tongues, etc. - i.e. no purposely "metaphoric" acts)
3. OK, so what kinds of things can they be doing?
 - 'wrong' acts? (saw behind back)? No.
 - 'right' acts? opening box ✓ smoking pipe ✓

- "sitting around a table" (non-sensid)

With each other:

: "Right" acts like shaking hands, embracing, fighting, arguing? No

: "Wrong" acts like stabbing? No

Sexual acts
as on H pipes?

→ non-semantic acts - not so fast -

Many acts -

1) not-quite acts? instead-of acts?
non-acts?

2) Puns? - on Harda speech

"opening the box" (metaphoric?)

"sitting at a round table"

"white man's Waako"?

For whatever reason, they end up flirting with the threshold of "sense" (as iconographic predicates) analogous to trying to catch the sense in double talk or Jabberwock.

It is a threshold of pattern, not of form
predicate, " subject

like The Box

also on W. pipes they play with making 2 sides different. Set turned heads (so that one side shows front, the other, back of head) Also turned figures, facing only one way. No longer complete "profile" representations.

2d - 3d problem

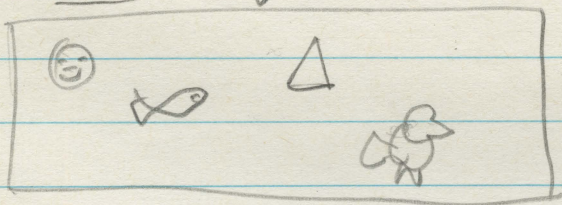
Split rep. appears as a problem on 2d

Flanked figures, displayed figure - essentially 2d phenomena

There is no such thing as a sculptural field. A 3d modelled sculpture is its own field.

There is no such thing as a 2d drawing without a field. The drawing must be on something. The field enters as an element of meaning.

I can draw this ↴



but if I covered it out, I would have 4 figures and no field left.

So 2d always starts with a field. Then the artist has to state his subject with an outline.

All "writing" systems are 2d. For drawing to approach writing, it has to lapse into 2d.

Trouble with a perspective (3d) drawing is that you can't play so much with the outlines to convey analogic message. To convey depth, those lines are too tightly controlled. 2d, i.e. "split representation" is a better medium for carrying analogic message.

Friday. Raven Story in Swanton (of Creation)

Heavy red formline is Raven putting speckled thing on water first. It doesn't work.

In the beginning ---- only sky world and undersea world. He who was to become Raven is the actor, given a half hold on life before his birth.

He goes to the Sky - Beak is using model of hatching from egg. Hatching is opening into another world. It was (false) beak. It coincided with a birth up there - Raven takes body form of sky chief's infant [human?]. Hungry. FIVE row town. He EATS an EYE [intelligence] of each of five. [He has incorporated 5 levels of intelligence?]

He falls, turning. [as on box ☉?] Land on water [How to get contribution of undersea world] Come a long time [he is only being in this world]. Swimming bird comes up. [Bird is mediator to undersea world as well as sky world]. 2 headed kelp is totem pole of his grandfather's house. He goes down and into house. Old man, his wiser self, has FIVE boxes inside each other. with two kinds of "stone" inside. Bite off a piece [take one attribute?] of black one, and spit it on the water [apply it to the field, empty world]. If you use other one, it won't work. [red formline first]. [Did AE use several red formline boxes to figure out why?]

Why 5?

Quintessential form - i.e. "pattern", i.e. "life"

Cosmic form

Social form

Human form

Formless form - i.e. "form" *per se* i.e. "matter" _{substance}

quintessence = "quality"

idealized best

analogue better

ordinary good

"form" = substance

In Sheng bronze tao t'ieh, the "eye" of the mirror mask is the glyph for sun. A new idea, using a calligraphic element as a design element.

It is a "bound" form and an "unbound" form at the same time.

Salmon trout head is the same, except that it can only exist as a bound form (inside, as part of, a drawing).

Word - ditto - none exist free

Eye - " " " "

Formless, etc

What is lacking is the concept of unbinding them and setting them out on a new plan of arrangement, the disenclosed, linear arrangement of speech

Fearing that, it has limited "productivity" (Hocking)

Only so many combinations are possible. [but maybe

enough to state grand themes.]

1. The whole and its metaphors as whole
(haven) (outbox) shape of "form"
2. The parts, and their analogies
(formance, etc) shape of "behavior"
3. Contained parts and their symbolic
meanings (words, salmon trout) ideal shape

We know that elements became as ^{stylized} standardized as possible, while still remaining parts of drawings. What we don't know is what meanings they took on. Did they become the equivalents of Chinese glyphs, though still "bound"?

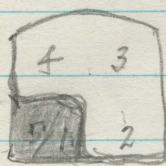
With sculpture, "field" and "outline" are the same
drawing, field " outline " different
(outline is contained within field)

With drawing, viewpoint is fixed and single
(so arrangements can be read only one way)
this holds things fixed, so that every nuance
of form and pattern can be given meaning

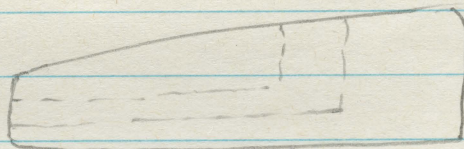
Haida art became "stylized"; as habitual forms arranged in habitual ways. Such changes are of sorts that can be endowed with patterned meanings. I am just saying that they were, and given the propensities of men's minds, must needs have been. The same must apply to all "highly stylized" arts, like Shog and Chimu.

The question is not: does it have meaning? It is what is the meaning, and how is it conveyed?

An aspect of structure "trades off" against an aspect of meaning. On box, separating of "substance" from "pattern" translates into a flirting with the threshold of "making sense" (producing meaningful patterns)



with one line, turns one field into 5



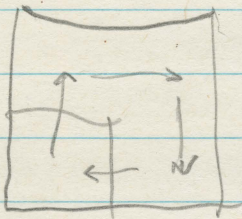
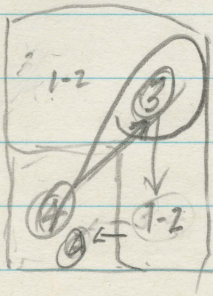
multiples form, preserved concept (of pipe)

Nov 25

23
14

It is not quite

because the salmon trout section is not a quadrant (it goes out to the great elaborate \odot);
Then, level 1-2 is mixed anyway



is more clearly 4

Eye is greater symbol than salmon trout head? When s, t, h. was invented, why didn't it take over as "eye", rather than being relegated to "joints"? Because eye and its derivatives (face, eyeface) had pre-empted that space? and meaning.

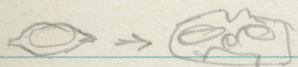
When eye is elaborated it becomes frontal face
" s, t, h. " alternate, " " profile face

?
tendency
only

Eyes (⊙) with lids appear in unusual places, and tend to build to faces. These are always frontal faces

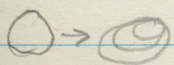
Eyes ⊙ without lids may run up to profile faces

Is it that eye → head
⊙ → body ?



from head (present) frontal

outline being shown towards outside



behavior body time profile

inside and nodes inside

container house

tracery nephews

a formline, in its very creation, has been defined as a "part" (i.e. predicate - it cannot exist alone) with entity.

The Haida did not draw or sculpt any inanimate things (no mountains, clouds, trees, sun -- unless giving them animate forms). For any specific things, until W panel paper.

Art was completely ANIMATE and METAPHORIC until W pipe
|
life, spirit
growth, change
transformation

A line is a fiction (that can be exposed as such)
As a true line, the fiction is that it has no width of its own, or at least that its width is arbitrary, irrelevant. The fiction is that it is a boundary between inside and outside of a form, a boundary of form. An edge is being simulated by a line, and that is a fiction

Fact is, it has a width, and that can become source of meanings
Fact is, too, that it is something which the original edge is not:
an act, a trajectory, the shape of a behavior.

So it has - width } and then ^{can} ~~are~~ now be made the
- trajectory } arbitrary elements of a new system
of meaning

So a line is 2 things at once

an edge an edge of an outline, an attribute of a larger form, zero width
a form a path of a behavior, with trajectory and ^{changing} width

"Tattoo" designs don't use form lines. They are closest to the basic pictograph

formline: inserting it with variations in thickness is a tacit admission that it does have width, it is form.

line: the convention of "constant width" maintains the fiction of no width - a true line

Varying width blows this

The formline, for one purpose, retains the function of outline; though not ^{exactly} in the sense of edge but as "containing boundary". It still distinguishes "inside" from "outside" of a larger image of which it is part. The formline remains "bound" to the larger image

, for another, manipulates its qualities of entity, path, and variable thickness to convey other meanings about itself as an entity and its relations with other entities. These are meanings conveyed by behavior - covered shape

How can you divest it of its first meaning and use only its second? You could unbind it from the image, but then it would need a new pattern of arrangement to adhere to (like writing: the pattern of speech). Or you can reduce its "outline" role to its absolute minimum: it has an "outside" but no matching "inside"?

It has only itself. It is "formline", the basic arbitrary unit of which images can be made. The question is: what are its attributes? It has presence + substance = entity; that is, form, albeit neutral form - not a natural iconic form, just "presence" which divides the total field in quadrants -- it is one of four components of meaning [form, patterning, iconicity, behavior]

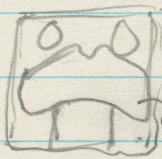
It has edge, so in that degree remains boundary between itself and not-itself. Edge can be respected or breached as boundary. But now it also has "inside" in a new sense: not "what does it contain?", but "what is inside of it, itself"?

Formline - field interplay

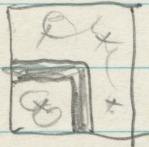


field itself is not an element Formlined just outline subject.

As field-divides - the sequence is



^{otherwise} divides into subfields, and "contains" (out-line) a subject



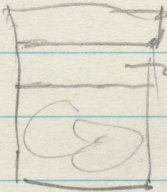
no longer an outline still divides field into segments



not a formline, but a fragment of one

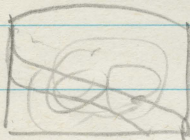


heavy red formline



red or black i.e. - putting line parallel to edge

There can't say anything iconographically



overlaps red on black Formline can be part of the field !!



it divides the field
 it is a field (for its predicate)
 it is a line (line w/o outline) ^{its outer edge shows the} _{breakability of its course}
 it is a form (form w/o pattern)

Formline

1. Originates as line, so retains function as outline, ^{edge-}boundary, of contained image
also retains lineality of its course
2. Has entity, so can take on predicates of its own
& ^{uncommitted entities} and has relationships with other entities.
3. Has paths, direction, so can describe behavior
(the shape of behavior: as path, and as interactor.
as uncommitted predicate of behavior, it can take new analogone meanings)
4. Has width, so can be a form (^{non specific} uncommitted form)
- but it is a created form, not a copied form, not an iconic-form-nature form
- it has potentiality of being "form" % of being "a form"^{recognizable}
- " " " " " piece.
5. Has extent, area; so can be field (^{non specific} uncommitted field)
for showing its own predicates, either part or attribute

Hence its attributes of entity, path, width, area

give it the potentiality of being (unmotivated?)

<u>subject</u>	without being a specific subject
<u>predicate of behavior</u>	without being a specific behavior - leaving the subjects undefined
<u>form</u>	without being a specific form
<u>field</u>	" " " " field
<u>line</u>	" " " " committed line.



is all five!!

realizes all the potentialities of the formline.

Additional principles of visual meaning:

1. Sequence, emergence, unfolding, time-lapse
 - ovoid continuum
 - salmon trout head continuum
 - emergent bodyfaces

2. Body - head
body - head
body - head sequence

related to front - back
front - back

3. animal → human → monster → god

Formline:

When you ^{draw} paint with a brush (or a quill) your strokes are going to take on fluctuating width. They are bound to become formlines (like Chinese strokes)

Yet they retain, conceptually, lines, and the drawing or character retains its meaning even when done with true lines

Chinese ^{calligraphy} and Harada kept at that way, and built up formlines to be magnificent pictographs - yet still essentially pictographs

This does happen. The question is, does it take on meanings? Or is it only like the illuminated scrolls of the Middle Ages: fancy writing? Sam Black's hand doesn't write more profound thoughts than this pencil. Does it become just like the many styles of alphabet faces and script writing?

Is Harada printing just NWC Gothic script? Or does it want to say more?

Sunday, Nov. 26

What are the "true" lines in Harda art?

Holm p 33, 64

- membranes? (around inner ovoids)
(like eyelids?)
- edges : of excavated areas
- outlines of tertiary elements?

eyelids
line encircling inner ovoid
"splitters" of U's, L's, S's
edges of (excavated) spaces
hatching, etc.

Holm: tertiary - - - "rim of shallowly hollowed element" p 33

In carving, a true line is represented "by a pair of grooves bordering a narrow flat surface" p 35

I.E. a) True lines : (membranes?) - around inner ovoids
- eyelids (often)

b) Edges - of spaces

Matched up AMNH & UBC boxes

AMNH	①	2	3 ²	④
UBC	①	②	3	4
			?	?

and other ones of "heavy formline" type

What can we say about the two?

- definitely same man
- UBC precedes AMNH
- UBC - no quadrant formline
- no overlaps
- no working to completion
- THEY ARE BOTH ABOUT THE SAME SUBJECT!

: sides ①-① shoulder and 2 fingered hand
→ playing with concept of quadrants (which others don't do)

: sides ②-④ 2 fingered hand, and pattern in quadrant

but on UBC box, all the action on this problem seems to take place on sides 1 & 2 only. 3 & 4 seem empty design

- OTHER BOXES WITH HEAVY FORMLINES ARE ABOUT THE SAME!

: have 2-fingered hand

" suggestion of 'pattern per se'

ie. He had the problem stated, and the answer, but was just looking for a way to show it.

The innovation of form (formline) was assoc. with a definite problem of subject matter

So the thinking he was doing about formline roles was related to the thinking he was doing about the "subject". He was thinking about how to depict a new kind of subject

I am following him on a specific problem of design

I have a hunch I know the subject (Kaven myth), but don't know.

I have analyzed what he broke through to in terms of design, form, field, etc (some paper back), but I don't know if he was conscious of these concepts (or if he got at another way)

What he was doing was making the formline segment the "subject". The whole formline segment. Finally he realized that he could only do it by using part of the formline as the subject; its attribute of "form". Visually, to do this, he had to lay it along the edge so that "inside-outside" attribute was broken. Then he could look at it in another way: its inner attributes as form: presence and pattern.

Then steps he added between the 2:

- quadrant formline
- concretely used on all 4 sides
- used as field (red overlap)
 - to state subject
 - to show predicate
- little man:
 - head out, body in
 - claw in his head
- jumping boundaries
- deliberate "mistakes"
- " use of all 4 sides

Tremendous leaps
What an
intellectual
feat!!

Side 1 little man just restates the "subject" in another way (and the beautiful thing is, it takes off exactly as for the first way: secondary red taking off from appropriate point on primary.)

Side 2, uses similar jumping of the gaps to show that inner design is of a different sort, a predicate.

Is it just a thorough analysis of the potentialities of the medium, as artists are prone to do?

it has taken on - width (when it became formal)
- entity ^{so can be form} which can be subject and have predicates
- area - so can be field

as form (it has ^{presence, size, and meaning} ~~entity, extent~~)

- it has taken meaning (not in relation to an image, another subject, but to the field: it quarters it)
- it can have role of "subject" (it is a "thing")

as field (a field always has presence, form, extent, but neutral meaning)

- it can be used to state the subject (the normal role of a field) (Side 1) or
- it can take the new role of holding the predicate

because the subject, (or form) is already stated:

"form covering $\frac{1}{4}$ of meaning"

"form with particular attributes of presence, but not meaning"

"form, not isomorphic with anything else"

i.e. "form without meaning"

In general, designs give meaning to the fields they are on. In this sense, field is an element of meaning (eg. a chest front). So the predicate design should be related to the subject.

It cannot give full meaning to a meaningless subject, it can only give an attribute of meaning

the attribute of pattern

not a specific pattern

not the smallest unit of pattern


but essential, generic patterning

Wed

The stage of experimentation of heavy formline failed because he tried to leave in all attributes of line even as he was using it as form. There was nothing to signal to the eye the predicate - subject shift. There was no place on the field for a modicum of outline or natural pattern, so the 'subject' couldn't be stated.

So what was he trying to do? Not to show a particular piece of a natural design (such as, Raven's wing). Maybe to find a new way of expressing predicates of the formline-as-subject; no longer using its inner attributes (which he in fact negated \neg) but by exploring its outer relations. Trying to make it an unbound unit of subject matter. Seeking a new plan of pattern to give it meaning. Negating the inside-outside dichotomy of formline-as-line. [Having negated it as line conceptually, he then had to negate it as line visually - by making it quadrant-formline, i.e. "form"]. As form, he had to give it a modicum of meaning, and he could do that only in reference to "field". He quartered the field, but he also created a new field (created an entity whose only analogous meaning was to the field itself; \therefore was a field). In the macrocosm he had created a microcosm with lingering meaning of formline as "line" (infinitely narrow) he had created an infinitely small field. It is the field of the point of raven's beak touching on the sky. He has warped scale, size-relations. Scale is not constant in this drawing (like Escher's shifting scale in Print Gallery).

Having set up a continuum of size, now maybe the four quadrants each have a different size-scale.

Quadrant-formal is still conceptually for some purposes "line", and line conceptually is of infinitesimal width. Start it  infinitely narrow, then mentally expand it until it is form, and then ask what form it has inside? All it says as "form" is that he is going to pre-empt $\frac{1}{4}$ of the macro-field to show you, and that it is the subject of enquiry. Then, as "field" it lets the "artist" restate the subject and show the predicate.

Go from microcosmic scale
to cosmic scale
to human "
to

Nothing says that all parts of a drawing must be to the same scale; especially when all quadrants are filtered through a single point.

As line it retains the fiction of zero width and permits creation of a form infinitely small (see subject) and a field infinitely small to draw its predicates on

As form (size is now irrelevant) it now has presence but no meaning, just the pact between artist and viewer that $\frac{1}{4}$ the ^{box} macrofield is to be used to show it. The form has an edge

As field, it is only there for the artist to state the subject and predicate.

The artist is the moving ^{force} element in the whole system. It remains for him (Edenshaw) to draw the predicate: the patterning he sees in the whole universe.

"I am you", the white haired man said to Him who was to become Nankilstlaw. "Those are you" - pointing to the blue deigas on the house screens, the deigas that above all make order of the world of the people on the house. They were blue! Blue is the color of the daylight sky, lighted up by Sins, the highest power: "Power of the Shining Heavens". "You are Power of Shining Heavens". The sky is blue in daytime, when man is awake, not at night when man sleeps. Man is what lightes up the sky and makes it blue. The artist is the one who imposes order on the universe. "I am you. Daylight is you. Sunshine is you [You bring me light and warmth, chiefs] Order is you. You are life."

The answer to the painting is not in the painting itself. It is the artist, who drew the path, and it is a path that only another living eye, attuned, can see and follow. I am life, I can impose pattern on the microcosm and macrocosm. Only I can energize it and make it work.

Since the artist is part of the system, so is the field (box side). The tip of Kaven's third claw is shown coming off the edge of the box-field. There is the spark-jump between artist and field.

Arbitrary elements of art are:

artist	-	field	} → "meaning" meaningful form
line	-	form	

On side 4, all pointed toes are 'touching ground',
like the radicle of a seed reaching for the earth

Raven's father kept daylight in a box. Raven freed it
into the world. I spread light, warmth, fire,

The 2 things in the 5th box were matter & life ^{light}
Inus are the mediator between the two
Wood can be used to expand matter (house, pole, canoe)
" " " burned to provide light & warmth

(I am you. That is you) The blue things
were moving - like humans who have gift of
movement

blue = light - thought (understanding)
motion = motility (behavior, decision, etc)

He-who-is-to-become-Nonkelatlas is like
predicate who is to become subject
noze Sky Father (Maori)

Look at the myth to see when he becomes ^{Nonkelatlas} Raven
(before that, he is just predicate)

He goes to the Sky to get Humanform, then returns to
create the World

It is a true Creation Myth (despite people saying that
the world 'already existed' - it only 'existed' as subjects for
the necessary predicates)

Reality begins with predicates. But the human mind cannot cope with predicates - without - subjects, so Raven had to have a world already there before he could create the world.

"It was light then, but yet dark, so they say"
(a conundrum, like form - line)

"It was a line, but also a form . . ."

Box design has a lot of sharp points touching formlines or the edge of the field, (trying to tell us something).

Entering sky through the point of the beak =
plane entering and shooting a microcosm of itself in?

The field is not without meaning. It is a fact by the artist that it is to be the universe. The field is endowed with its meaning by the artist. Thus the artist enters the system as the acting agent.

All peoples? have myths about Creation, the origin of life. But none (eg Kanda) have myths about the termination of life.

∴ there is no mythic model for death
only for birth & transformation

So in myth and in art, death can only be a transformation.

Man cannot really die, he can only be transformed.

Yin - base elements of earth
Yang - light elements

The process is one of alternating subject & predicate, with the same thing acting now in one way as subject, now in another way as predicate. The formline begins as a predicate (part) of the icon. Then X it becomes an entity with attributes (a subject) whose other predicates of form of its own: form of structure and form of behavior (not iconographic form). This suggests analogous structures and behaviors, relationships and conduct.

How I should introduce it:

- 1) Raven scores - the 3-levels
- 2) Prelude to The Box - experimentation with formline.
- 3) Specific things on The Box

Thursday.


The heavy formline is an attempt to specify that it is ^{a form} the subject, but it is a form with no meaning.

It is not the shape of a form, nor the shape of behavior
(at river was)

(he negated it, by making it gross wrong-behavior not correct behavior.





So he has created "form without meaning", and now wants to add the meaning some other way: in the rest of the field.


Is the rest then "pattern without meaning"? that is, "pure design"?

Had he already conceptualized "pure design" while doing  dishes?

We can speak of pure design, meaning design without any specific meaning, without asking "what are the attributes that make it 'design', or make it 'pure'". Maybe his was a more disciplined task; to set out what qualities to add to meaningless form to give it meaningful pattern. His "pure design" had to relate not just to the field (as "decoration") but to the essential patternings of the universe.

"decoration" is now revealed as design which relates only to its field, and has no other meaning.

In  dishes he utilized "pure design", but in  The Box he analyzed it. The  design was a dead end, which could only degenerate into empty decorations; the counterpart of the ubiquitous box  (?). It was fine as far as it went, but couldn't go any farther.

In  series, he set out to ^{analyze} show what pure design was. First, in order to show that it was the predicate "design" that he was talking about (i.e. that the design was not to be read iconographically, searched for a subject) he introduced the form without meaning of the heavy, ^{black} formline, relegating the rest of the design to (red) predicate status.


Note that heavy formline is a new element, not (or as much as it is) an enlarged primary formline. It does not act like a formline should. It is a new kind of primary line-form. Usually it does not share the manner of the rest of the design. The line-form is NONSENSE.

It is formline divested of its meaningful qualities (like pipeblank - pipe divested of pipeform and reduced to meaningless form which can then convey meaning only by becoming a field - — still conceptually a pipe, as quadrant-lineform is still conceptually a line - — in both, a net of meaning that makes sense only by comparing the two ends)

It has to do more than make meaning, it has to make sense. Senseless meaning is nonsense.

So he deliberately injected a senseless subject, a de-natured primary lineform, as a neutral element, a subject, to show that the rest was predicate. The predicate was "design", "pure design", essential design; its meaning was in its design, not in its form. It was to be experienced as mere ee, as non-specific pattern.

So he had focused on design without specific form by juxtaposing it to a new subject: form without sense.

At this stage it was experimental. He did not settle on any fixed solution. It didn't matter where on the field "lineform" was placed (although it always seemed to produce an "inside" and an "outside"). It could be red (relegating "design" to black red), and centred  (to minimize inside-outside question). He even found that red could overlap on black.

The Fifth Box

Overlap created the possibility of using lineform as field. Not as part of the macrofield (Elbow box shows him trying that and shying off). A separate field, bounded by itself, entered or exited only through a transformation of some kind. A microfield?

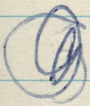
With a new field, something had to be put on it [like pipe panel]. The subject had to be (re)stated another way. Trouble is, the "subject" was a predicate, an attribute. OK, I'll use the redundancies to set up a series of patterns, state the continuum of patterns (natural, social, cosmic), so that in the fifth box I can show what the mind can only interpret as "pure pattern".

5 is enough to make the point of infinite smallness

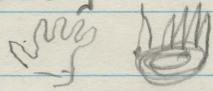
Raven was only allowed 4 eyes

The 5 boxes get smaller and smaller, nested each inside the other. The innermost one must be infinitely small. When you open it, and bite off only a piece of what it contains, you have a part-attribute of an essence. Spit that on and you give life

Spitting the better part on is an act that brings dead back to life to the system. It is a part of what comes out of the fifth box [but 2 things come out: you & youg both are needed. It is an essential attribute of each, spit upon them both, that gives life to the system]



5 5 5 why 5?



Hand Thumb

opposed to all the rest 1 2 3 4 ... 5(thumb)

Devil's Thumb

It is the thumb that makes us human

what is it about the thumb? THAT'S THE POINT !!

Big box ①

Small box ②

Smaller box ③

Smallest box ④

⑤ Smallest conceivable infinitely small what is made?