

Jan 4 '72 - Now add concepts from Barnow and  
"Early Chinese Art" - -

- Long tongue
  - x Architectural Mock
  - x Displayed Monster
  - x Displayed, Flanked Figure
  - Sinnett
  - x Alter ego
  - x Monster Mock Headgear
  - x Simultaneous Image
  - Tongue blade
  - x Lump Mock
  - x Forehead Lozenge
- proto. tongue, joined tongues  
(Baldie) HF painting, Frontal pole
- on top
- (Chests, dishes)
- (Copper)

x Some arrangements of formal art old:

Some have evolved more steps:

- Architectural Mock → <sup>got carried along on</sup> frontal pole, also inner screens  
(CE's gonakadet), HF paintings
- Lump Mock → "back" of chest, box, dishes  
also something going on at south end of TL. bear  
on Carikat stumps and related things
- Displayed-Flanked → on chests, front & back designs  
with corner swords only "flanking" remnants
- Forehead Lozenge → "Copper" of Gonakadet's head?

Nov. 4. Jan. Now I understand better what a yin-yang is.  
It is dual, form, and field, at the same time. No wonder  
it is conducive to contemplation. I and the cosmos -  
flip-flop. It is a brush-stroke. It is equivalence

4:4 is also a yin-yang, but not on a circular  
plan. In fact it is a double yin-yang. AE's yin-yang.

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I am you  
Everything is everything else  
Nothing is everything  
A teller telling a story is telling about himself  
A listener to a tale is being told what he already knows about himself  
The listener is telling the story to himself  
" teller " " " " "  
The teller is the listener  
I am you

p 30 Origin of Manikoa  
Rarokom - Haven found a cockle, with which  
he had sexual penetration. At the end of nine months  
he again passed that way → 6 children

p 62 auch-wello re scannah with 5-7 fins

p 16 Gsthians [beastkin]

p 20 Totem pole carvings (a fathom at a time)

the-moose or song-ia-a-river

Box designs are generic rather than specific, despite the specific meaning the owners/collector may read in.

Kwakiwilt art is tending toward "stoicism", like  
d'a'wis

4 episode of Raven --

• in human form - so Weiget? (Giant)  
stone? → island

4? not 2? (sides 1 & 3 the same)

The artist must "have things straight in his mind", be "in the right frame of mind", be conscious of the proper way of doing things, obey the rules, keep the contending contending forces in equilibrium. This is the proper state of mind for a Haida to be in, especially a Haida about to make decisions, or an artist about to put concepts into visual form.

It is not just visual forms he is working with (split-U) but also all of the mental associations, conscious and preconscious.

Ovoids generate more ovoids around or enclose them. The artist, concerned with practical design building, makes lots of ovoids

## Templates

Ovoid - question: were they to get perfect ovoid or to  
templates ensure bilateral symmetry on a chest?

Evidence for latter:

- can't find an 'ideal' ovoid
- they vary a lot

- which ovoids were traced? (and why)

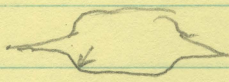
- true line ovoid around inner ovoid - Why? for practical reasons of artist. It is easier to paint inside it, keeping at right <sup>distance</sup> width away. Also it is easier to trace than draw a true line than a wider brush line

- inner line of ovoid formline surrounding salmon head - On chests you can see where he laid template on primary formline.

[the two above, incidentally, make the neg. ovoid the most perfect space in the art]

- Around space where there is to be a chuck, the chuck part is left undrawn - Only the black part.

Eye



- are corners signals where to paint in inner ovoids freehand?

- are eye templates first drawn parts on chest parts?  
(as eyes on helmets first done)

Feininger's "Cathedral" What is the artist doing?

He wasn't concerned with the cathedral itself but with form, light, essential shapes

Someone asks "What does it represent?" (the only question he knows to ask), Answer: "a cathedral"

He misses the main point

So question is not "What does it represent", but "what was going on in the artist's mind?"

F. was being a tricolour - using cathedrals to work out essential forms.

Eden's "Raven" - ok so its a Raven - but what else was going on?

'The interpretation explains - - - ?

- would be consistent with - - -

Western art was centrally concerned with the depiction of the world - with light, color, form, shape of great range of subjects - Why shouldn't it begin to work with "the nature of perception"?

Asian art was centrally concerned with one class of subjects (spirits - crests - animals - man) - a social art - Why shouldn't it concentrate on "the shape of society"?

## Ovoid shape

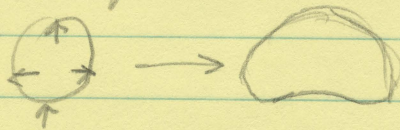
The ovoid is not a shape found in nature. Nor is it in the lexicon of shapes used by adjacent peoples (or any other peoples, for that matter). Therefore it must have evolved locally, (Nor is it known archaeologically, but what that means is not clear).

It is an intellectual construct, a product of the brain, not the eye.

It has three characteristics:

1. bilateral symmetry.
2. no 'ideal' proportions - a continuum of forms retaining the same relationships
3. base tends to become concave

It cannot be generated from a circle without exerting pressure on it



What generated these forces?

Ovoids are vertical - (only done on vertical surfaces) Don't draw an ovoid (or anything else) on horizontal surface

IT IS AN ART OF VERTICAL SURFACES

Art will deal with all anxieties:

Rules too strict

1. Social taboos (Deverens)  
by breaking them, explicitly, by <sup>double entendre</sup> ambiguity, metaphor, or symbolically "redeeming social virtues"
2. Proper social relationships & lines of conduct  
by expressing them, mirroring them, idealizing, "mapping".
3. The shape of the world or the sky falling down  
by building up lines of force to keep things in place

Rules too loose  
or world too  
loose

4. Chaos itself, must introduce some order  
Uncertainty, pathlessness  
by creating order, drawing clear paths

Art is the artist's response to the world, not his portrait of it.  
He acts to correct the world, to redress its faults; ritual acts  
to allay his anxieties. He tries to make things as they should be.  
(If man too small: make him large, clearcut, strong, on totem poles)



Gambling mat - as appropriate vehicle

- to put on Kamagadit is logged:
  - wealth given
  - story of Bambar

- Russian book Plate 101

49 cm x 24 cm

20

20 cm 10 cm

25

- does PM have one?

- see Waterton there

Take it along a step at a time, interpreting as much as possible at each step.

Later get into "speculations", and then interpret them.

#### A. Descriptive

##### 1. Iconographic

- representation

- symbol

##### 2. Regularities which are not explained by 1. above.

- precision  
- symmetry and splitting  
- segmentation

: fields

: elements

elements

- rules of composition

: hierarchy of elements

{- class (primary - secondary)

{- rank (puncture, contiguity, satellite

{- ovoid structures, non concentricity

: color, carving ranks.

- dualities

- lines of force

- iconographic punning

: faces, mouths, tongues, teeth, eyes

##### B. Interpretive

- mental steps required (line → conduct)

- psychiatric interpretations commonly made

##### 1. Descriptive

→ Sexual symbolism

##### 2. Speculative : icons in another sense

- natural correspondences

- social

As you move away from clear representations, you move toward the "forms", more abstract, stylized forms. something new is taking over.

## Tsimshian

were not productive artists

- they gave up Chilkat making
- they did not make chests or boxes
- Totem poles? where is a forest comparable to Haida?  
on Haida - yes     Gathson (later) - yes  
but Pt Simpson? (2 smitherian poles)
- housefront paintings? - Haida?

In Pt Simpson days, were they content to buy, trade, commission their secular art works? (The githenik concentrating on halauts)