

## 2-A William E. Parker, Lecture at Visual Studies Workshop, 1977

Notes on the transcription: Comments made by Parker during the reading of texts are set in ( ) Additional information set in { } Inaudible or gaps in tape indicated by ... Parker laughing indicated by {laughs} Students laughing indicated by {laughter}

Transcription by Bob Martin

### Reel 2-A: Continuation, comparison between painting and photography/the Paleolithic period.

...By the time of the advent of Color Field painting, particularly as expressed by Stella, Noland, and the other artists I mentioned, Louis and others, it is as though painting sought to attempt to define the issue of a type of presentation of form that also was independent of human syntax. And in essence that when the painting is perceived, and we ask the question, what is it? What is it *of*? *Why* is it? There are no answers from Morris Louis, absolutely none from Kenneth Noland, and absolutely nothing from Stella. Basically they would point to the phenomena itself... They would emphatically express the issue that they were not after reference, that the referent was in the work itself. And its scale and size was to be as competitive with any of those forms in nature that we might find more monumental than ourselves, so the canvases were rather grand in scale from the very beginning. Very few...are what we would call miniature...granted there are other influences, Barnett Newman and Ad Reinhardt...but they did not arrive at their extremely reductive images that use primarily line and color until after the first Stella exhibition at the Museum of Modern Art...What I am suggesting to you is that, ironically, it is as though photography, according to Cavell and others... gathered the human mind for the recognition of the world through the credibility of its own autonomous function as a process. It confirmed the world's presence, and it also in essence separated us from that world. It refused to permit our subjective interference, or our continuation of time and space relationships to the work of art. Painting seemed to wish to place the artwork directly in the midst of static things, walls, mountains, trees... But not to have a category or referent that can be named, it simply would be called painting, simply the experience of the phenomenal effect of light reflecting from a colorfield, affecting the conal receptors of the eye, or even the rod/cone receptors of the eye, and to depend very exclusively upon something which the syntax, the mark making and the defining activity was guarded: pouring tilting canvases, but not the act of the human arm or hand or the manipulation of brushwork upon a surface... Stella quickly left, even at this point he was still regarding syntax...this suggests that suddenly painting wished to be or wanted to declare itself as not *of* the world, detached from our subjective interference, but basically a world. If anything, a part of the world, not of the world, or about the world, but a unit within the world to which we would have to respond...this forced us back upon our own subjectivity. Whereas photography excluded our interference, painting more or less presented itself to us as no longer willing to accept our influence and interpretation, or judgment or evaluation. So this was a radical change because both were working, I don't mean in a similar manner, but were

working toward the possibility of a...Stella began to also deal with that principle of shape, shape that would impress itself upon primarily the external boundaries of the form defined. Again we have line and color, not a series of nested triangular shapes...we consider the outside edge a kind of baseline, and also the protractor shapes of his work...we ask ourselves why this obsessive separation from those are not lines... not marks, this is the medium itself that receives the segments of color that in themselves are lineal units. And that the shape he introduces is not...it is basically the configured identity of the holding panel, or the panel which has become like a neo-fresco in which the paint is embedded in the fiber of the surface, the paint does not stand upon it, it is not applied, it is as phenomenological as the pigmented structures in human skin, or the pigmented structures of leaf forms, or any other element within the natural world. So again, this attempt to try to get painting to become phenomenologically present to us as a thing in itself. What the Germans would speak of as the *ding-an-sich*: the thing as such. No words, no commentary upon meaning, no established identification of form from which we might start establishing iconographic levels, semiotic or symbolic terms. But primarily expressive of the need, the desperate urgent need to establish a reflection of a world presence seen now locked into the form of the art, which in itself becomes a thing of this world, in this world. I shouldn't say of this world, I should say a thing *in* this world, to join the rest of the things in the environment and the motifs that surround us and to which we respond. Despite the fact that there may be a kind of structure to Color Field paintings as we see here, or in Morris Louis on the right and Stella on the left... We also have the implication of entering into the environment. For example the shaped canvas was basically born with Stella...expresses the shaped canvas in earlier periods of art, but in this case the phenomenon of extension, the phenomena of occupancy, the phenomena of relationship of what we might call breaking the canons of containment such as the tondo shape, the oval shape, the square, the rectangle. Suddenly the shape that we encounter is basically an extension of the plane into space on a monumental scale...so it is basically a form in which two things happen: and those of you have taken to and looked at Stella seriously, installed in proper lighting, know that two things happen: you not only cannot encompass that work from close scale, in entirety, you feel as though you are trying to experience this one wall, You must have distance to reduce it to the scale of the gestalt, a good form, an attainable form, concretely located. It also does another thing: you tend to reflect it, because the intensity of the acrylic paint, standing next to it, it tends to transfer its color to your skin, it reflects upon you. The other factor is, it dominates your scale, so that you feel it is distinctly environmental, again, through line and color as opposed to shape. This is basically paradoxical, we might say this is preeminently shape-conscious, or defined, when in reality it simply consists of larger or smaller segments of linearity combined with color...Morris Louis and Kenneth Noland worked in Washington, with Gene Davis came to New York and saw the painting of Helen Frankenthaler and had their whole art transformed. These are gigantic stains of canvas that are placed on the floor and literally buckets of acrylic paint are poured onto the canvas and then they are tilted on the canvas to create this denial of deliberate syntactical manipulation. There are no brush marks in this. It is the phenomenological stain of the dilute acrylic poured upon the canvas...Now, again, why do I show you this? In our time, there seem to be two issues that have become extremely defined and deliberate: one is that photography and its advent as an

extremely popular medium, and one that is increasingly valued, may have a great deal to do with sociological needs, with psychological needs in our time, and I would hope to be able to confirm that. Less important is the evidence that photography presents, but the very detachment and the reconfirmation of the world that it presents. I call this a tragic form simply for the fact that it seems as though in many sectors, and I will also later try to define this, that photography has become a means of establishing, I am starting to sound like promises, promises, promises, but I will deliver, but it is as if photography is urgently defining a world which seems to becoming increasingly impossible to experience or to obtain or to relate to in the direct sense. Susan Sontag concludes her article with a need for an ecological system. This isn't an exact quote but it is certainly an implication of the final statement, one that differentiates between the thing itself, or the ding-an-sich, and the illusion of the thing to which we seem to be giving more credence. Color Field painting postulated the idea that there was a need for art to deliver itself from illusion and to introduce the idea of the art object as the thing itself. A desperate attempt to try to repopulate, re-inhabit, reconstruct the world that would introduce the idea of the thing itself without any implication whatsoever of illusionism. In other words, these guys would rather fight than switch as we use the cliché...to question meaning, the meaning is what you see. So Louis, whether he deals with the more emphatic diagonal stripes in the work of the late 50s and early 60s or gradually into what is called the unfurls, and then again standing in front of this painting, gigantic in scale...So again one has to experience the phenomenological effects of the scale of this size...and then the introduction of the idea that the color is not applied, but literally looks as though it is born out of the fabric itself. Imagine the frescoes, imagine the idea of a painting that is an integral part of the architectonic structure, the wall, non portable as it were. The paint, they may be buon fresco, or there may be additive factors at a later point, but essentially the pigment becomes an innate part of the medium which carries it...the paint does not look applied, it looks as though it is an integral part of the structure of the medium that retains its identity. And this in essence is the way we respond to those pigments and structures. We don't talk about the applied nature of the golden orange, or the cadmium orange of the tiger lily. We don't talk about, despite the applied nature of the autumn leaves... Now this is Kenneth Noland, the youngest of the three, again the same issue, he may present us with a more evocative image such as the Target series or the Chevron series on the left. But there are two things that are implied here: that when we view the works, they are non-tactile, that is to say what may look highly explosive and where there are spontaneous drips of this nature, or maybe showing the effect of some kind of force as though we might have an expansion and contraction element that is taking place...in truth none of those forms are basically *on* the surface, they are *in* the surface, which again the signal is to make the art object no longer witness to the finesse of the active hand but to make the art object have the finesse of an immediate phenomenal effect in which one does not even ask the question, 'how was it done?'... In the Chevron series deals with the spatial effect, that is that certain motifs appear to visit the plane and they are not contained within it, after all, it shows you the tragedy I might say, the paucity of the whole principle of plenitude that we find so extraordinarily effective in photography...many theoreticians of photography have commented on the fact that photographs do not seem to express limitation along their edges. Some may say like Cavell that they may close out the rest of the world,

giving us an opportunity to think, or to respond, but in essence we tend to ask in photographs what lies behind the building, we tend to see the extension of the cropping of an arm or a figure we tend to think of the continuum of the figure, just as if I were to stand here...that the rest of my body is in continuum {laughter}. However this is the same implication: from the same impulses in photography, Colorfield painters tend to want to introduce the idea of the motif that is not *within* the plane, contained *on* the plane, but basically visits the plane. It is as though now this planal unit, this is canvas by the way...but in this case the motifs in essence visit the plane itself...Again, there is no attempt to try to create what we think of as referent, only a phenomenological effect...This is the point toward which we are working: the realization that both painting and photography in continuum...tended to establish...these are not personal notions...it is as though, ironically, you remember those distinctions from Linda Nochlin that I read to you this morning...that we might say that painting has attempted to try to reduce the intermediary function of the artist, that is, the *object* of art becomes the painting itself. Now, ironically, photography, whereas many people would say perhaps it is closer to the defining of reality as we could expect, has a tendency to detach reality from subjective interference or subjective reference. I am not asking at this point if you believe that or accept it, or if you want to debate it. But do you get the image I am getting across? That is what I need to know at this point. Do you get the general issue? Because they are both working toward similar aims, accept that one, that is where the time factor comes in. You see the (colorfield) painting presents itself constantly in the present tense...there is no reference to a past act, because at least by implication that past act has been denied of syntax or mark-making. So we don't see a teleological build up of the form. The next time you see a Stella or a Noland, notice how strangely neutral those forms do appear in terms of human activity. By the same token...it is almost ironic in a way that we have to see forms...to present themselves as things independent of human action and will, and yet we know very well, we know by virtue of the medium itself that it is not itself-reflexive. And someone had to pour, to select, and it is a medium that does not configure its identity in that manner, agreed? It is just that simple. Now in photography's case, we know that the image, if it is photography, does happen to be the past tense image. There is no question about that. Light let the subject enter into the camera and impresses upon the film, indeed a *synchronicital* affect virtually as if acausal. While the dog is running across the landscape and the camera using the...{Laughs}...one one-hundredth of a second stills the movement as it were, fixes the movement. We say the dog and the image of the dog are occurring simultaneously, and in that sense we might say the synchronical, or synchronicitous relationship occurs in photography. But it does confirm another thing...that the medium does have the innate capacity, as long as the light is accommodating, to occur without the interference of human will, which then confirms again our belief in at least one aspect: that no human being has interfered with the effect of light as such...to manipulate the silver halide crystal...that there is a kind of detachment, thus we might say what is presented of the dog in the landscape is re-presented to *us*, we witness *it*, we are now continuing in time/space activity, but it is fixed. A moment in time, in essence, encapsulated, captured, mummified as Bazin puts it. Mummified, eternal, as if its KA, its spirit, or even its arete, its goodness, the image, whatever Fido represented to you as you were taking the photograph, is made emphatic, permanent, static. And we also know that it is inevitable,

it has that peculiar sense of the world becoming re-apparent to me, and yet it is a world which I am no longer involved. I can no longer interfere with it, control it, alter it, whistle to it, pat it on the head. It is now present to me in a very strange way that is no longer subject to my interference. Ok, as long as those two ideas are understood then we will have no problem with developing the trace of these forms. Now in the development of human consciousness, insofar as we refer to certain types of forms, and again I have to be very selective...the principle of phenomenology and the principle of trying to reflect a form that is evidence of something that is a concretization of an act that took place as well as a form that *is* matter is apparent in the earliest art of man...In the first place, the various images that we associate with the caves of Altamira and Lascaux which I will concentrate on, and I will show you slides of Gargas in Spain and other precincts...in this early period that we will deal with...This is the landscape that surrounds the Altamira caves in northern Spain and southern France in the Pyrenees region, and I only bring this up for one reason, because in reality, despite the fact that later groups and societies certainly used inaccessible areas to engage in rituals or to celebrate certain events through petroglyphic markings...and that we do have the evidence in rock shelters that serve not only as habitats but also sacred precincts, the thing I'd like to stress to you is that in the first place, much of the art of very early man did find its manifestation within the earth itself. And when I say within the earth, it isn't the cave as necessarily a place of protection, but the cave represents much more something internal, within the earth itself. I want to indicate this because there are enough evidences from various sites, even if we deal with flat terrain, the issue of being in the bowels of the earth, or within the terra firma, within the matter itself is an important issue of early art, and the realization that this considered *prima materium*, the earth itself is prime material to be shaped, to be affected in some way, and that certainly these precincts within the bowels of the earth, at least we can speculate, we don't know this with any evidence, but we can speculate that they had the charge of being in the areas of the cave that were inaccessible. Natural by virtue of the fact that one had to enter into a way, a passage, or what have you. The second slide is no more than to indicate..here a group of visitors to the cave at Altamira before it was closed for a period of time because of bacteria...If you have visited the caves, you know the experience and there are some areas you can walk upright, but the majority of images you find yourself forced into neck-straining positions, and areas in which in order to be able to visualize what is made manifest in the ceiling paintings or wall paintings...one has to find unusual vantage points. It is not in essence what we might call the position of the upright, or the typical eye level viewpoint, but basically it is as though an intentionalist and deliberate act was developed to force these images into several types of territorial areas. That is above, or very much below, or within niches, or within crevices, or units emerging out of fissures within the earth. That is the implication that the inaccessible became in essence magical. It was associated with the principle, making manifest that whatever the configurations that one witnessed in the environment around one, that these emanated from some kind of *prima materium*, a prime source, earth. The sense of inaccessibility and also the reorientation of one's position in order to observe. Today this is typical of the same kind of orientation that we would have to think of in relation to the artist or the individuals who made these forms, to configure forms that were not accommodated by what could have been developed with these, but to introduce them into a spatial territory

that could be associated with the magical. That is something that is not developed out of a principle of accommodated ease but requires the development of rigor and difficulty...Now in Lascaux in France, we have an entirely different construct because the grand procession of animals tends to take place as if they are following a definite torch... in Altamira. There are successive stages of entry, but indeed they are not positioned and located as if they are emerging from the cave but actually entering into the inaccessible areas...The outcropping of the wall as well as the inclusion of animals in areas where there is no alteration of surfaces. That is there is no evidence of what we might call planing down areas or altering them to establish a mural surface. In reality many of these animals have their identity articulated by virtue of the concave or convex configurations of the earth itself. So there is not only the structure of what we might speak of as draftsmanship, an articulation of form that it obviously indicates a high degree of observation and that tend to mimic the world, and in this case the mimicking takes place on several levels: not only does the earth itself configure identities that are then seen very much in the same way that you or I might observe creatures or animals in cloud structures, or the way little Madeline...the story shows the hospital, she is lying there in bed after having her appendicitis, and says the line underneath, "in the ceiling the crack had the habit of always looking like a rabbit." And Leonardo supposedly advises his students to study the configurations of stains on walls... as provocative of forms that can evolve toward images that can be identifiable or totally oriented around fantasy. But in this case, that first level, that the earth itself prompts the parallel reciprocal relationship between the animal observed in the hunt and its configuration as being suggested by the prima materium of the earth itself. Secondly, there is the intentionalist aspect that certain mimetic aspects appear not in the total creature, but in aspects of the creature such as the raised hackles, such as the actively developed sense of kinetic motion, running, galloping...such as the implication of...a kind of twisted perspective, particularly in antlers...the fact that you identify not a continuous lineal bounding edge but you do experience, even the arc of one horn is in front of the other, or at least there is a frontal and the suggestion of a back element within the head structures themselves. And we will see that this is the first period in which we might find mimetic portrayal to include what we also find today, that there is a sense of urgency to try to find the media of the earth itself: in natural pigments, natural configurations, the concave-convex outcroppings or depressions into the earth itself, and within the moistness various climatic states of the forms, suggested a parallel relationship, almost like a primogenitive structure prior to or related to the forms that were observed in fact... Let me pause for a moment and read you a little statement that I think beautifully describes the issues we need to be reminded of...Frederick ..., this is a little book, and of all things to read, it is just one of my favorites. The best book on Paleolithic art is Cedric Gideion's *The Eternal Present, The Beginnings of Art*: a completely, thoroughly developed study that combines all of the basic rigors of scientific inquiry and anthropological inquiry. But I just like the way this man defines certain aspects concerning the period we are speaking of. He says, "First, we can never know what the art meant, I said know, k-n-o-w, I did not say believe, hope, think, or guess. Lack of written documents we can never do more than make decisions about its meaning. Such deductions slide along the scale of probability and can be defined in this way: the more general the deduction, the less likely it is to be wrong, the more specific the deduction,

the less likely it is to be right. This is merely another way of stating the obvious fact that it is easier to predict how human beings will act in general than how they will act in particular. Second, the art of the cultures is explicable in its details only in terms of a detailed knowledge of that specific culture.” There is nothing we virtually know of this period in terms of written documents, we have innumerable archaeological evidences that may give some clue as to what hearth life was like, after all the Venus of Willendorf is only four and a half inches tall...hand-held forms found approximately six feet below in a coal deposit below the earth, in Germany. As many of the forms found in Czechoslovakia were comparable to the earliest discoveries, they were found in basically hearth sites, and the original evidence of the burnt materials still present surrounding them. However, a great number of what we call in the Giedion commentary as well as Kuhn’s, called *Rock Figures of Europe*, which is another authoritative study, deal with the issue of tracing lineages. For example, how did certain examples of cuneiform and pictographic forms emerge from the strains of pictography that occurred in Paleolithic and resurrected in Neolithic art? Also by the same token how do we view the manifestations in certain, let’s say in Australia and in the Congo, the Philippines, how do we view the manifestations of contemporary Stone Age cultures? There are people, believe it or not folks, who are rushing into about 5000 BC, and they are still around us...and I mention this because comparative evidence is the only thing, in other words the teleology and again that word, the sublational principle operating. For example, in Egyptian art, I am going to show you an example of the developmental image, how it originally emerged as basically a motif of a pendant, phallic form and the vulva form, and please don’t get this mixed up with contemporary Freudianism. It is emphatically the case, such an emphasis on the vulva shape and the phallus shape were collectively, universally, in every geographic territory are apparent: I’ll show you examples in a moment. And they gradually evolve towards, they are sublated by forms that become more refined, more structured, more communicable, but they are never defined, because underlying...writing, linguistic usage of the same forms. Now Roberts ...says this, and I like the way he speaks of this, he says ‘primitive man,’ by this he is not only referring to the artists of the Old Stone Age but he would apply this even to examples of nineteenth century Polynesian or African art objects...because of the use of wood and other perishable materials. He says this: “It is necessary to discount specializations, to peel off later...and to reduce primitive mentality to its simplest common denominator. What is left is the primordial human mentality. The aboriginal system of coming to terms with the world that must have come down from the Old Stone Age, there is no other place it could have come from.” The idea of succession, then he speaks of this: “Primitive man lives in a world pervaded by impalpable power, what is later called *mana* by the Polynesians.” That is again showing comparative evidence. We don’t know what early man called his world, we don’t have a clue, but we know their term *mana* happens to be one where we speak of the idea of things, mana, as being something that we might associate with *elan vital*, a primal energy force. Not mana as associated in biblical terms, as food or wafers...“All sorts of things can possess mana...all kinds of things, animate and inanimate, may be interconnected by relationships with mana. Various associations of objects, actions, and circumstances may be bound together and participate in the emotions of the primitive mind in ways that seem to us irrelevant and irrational. In the primitive, they make no distinction between animate and

inanimate. It is not the presence or absence of life or participation in mystic power that classifies objects: mana is the force, the energy that makes things happen, the primitive explanation of occurrences that we say took place by accident, skill, luck, or disease. It can work for good or bad, as someone has said, it can electrify or electrocute.” (laughs) I am still basically an animist. Now I read you that only to point out that there are two terms that I think will be helpful to you in trying to see the relationships in these forms that I will be showing you now in succession: the first one is what Carl Jung speaks of on the level of consciousness, and also what Erich Neumann, his pupil, calls an ouroboric state of consciousness. Now the Ouroboros, and by the way, as I told my students, if it appears in the *Wizard* or *Mad Magazine* it is ok. I was giving a lecture up at Hampshire College and their bookstore was called, the Ouroboros. What this means, and we take the term from a later Greek word that deals with images of the tail-eating serpent, and that is a very late development by the way, of an image. However, the term ouroboric means “great round.” So I am using a metaphor that many have used: Gideion uses the term ouroboric, Carl Jung uses it for a primordial state of consciousness, Levi-Breul uses it as an anthropologist...Sir Herbert Read uses it in the early stages of children’s art as does Kellog, it means basically a state of undifferentiating consciousness...it became the Greek image later because obviously something that consumes itself is not terribly differentiated. But as it consumes itself it replaces itself, it destroys itself, so it is the great round you know in the common cliches; birth, life, death, decay, transformation, whatever way you want to put it. The ouroboric state of mind is one in which things are not thought of as ‘I’ or ‘thou,’ we have no reason to presuppose any associations with deity in Paleolithic art, particularly. We have no reason to believe so...at least from what I have read on the subject...there is absolutely no evidence whatsoever. If anything we might say there is a great declaration of a magical disposition towards mysterious participation. In other words, where I and the tree are one. Here my friends, at least somewhere in the dim echoes of the past, we find groups of human beings, by this time distinctly human, we don’t need to go into evolutionary principles on that subject. Groups of human beings, whether living as tribes or even as proto-societal groups who are distinctly relating to the world as if mind and matter were one. It was some of the points I was trying to get across this morning, and that we may find ourselves returning to an ouroboric state, who knows... but this state of mysterious participation, there is also the rigor of eighth grade biology, you know the talk about the old brain and the new brain? We talk about the thalamus as the base of the brain stem, before the mediary agent between the orgonomic nervous system and other elements and the higher levels, the cerebrum, and we have the cerebral cortex--cortical response...Today we know we cortically respond to the world. I learn, it is just a gift literally...the sublational principle of Aristotle saying that rocks are different from apples or oranges, even though generically they don’t belong to the same category fruit, that is a simplistic way of defining the issue. But cortical response to the world tends to depend on highly differentiated order. The thalamus response to the world tends to express itself more through instinct and the senses and autonomic responses such as, “I don’t think, now I am hungry,” I either am or I am not. And the thalamic response to the world... you will discover, even in theories of vision, and we will trace a few of those, that this issue of the automatic nature of mind and matter being one, or the relational nature of mind and matter being one...so in the first place, the ouroboric state is one in



which the world is perceived and conceived as to be interrelated with consciousness, or whatever word you want to use for that, psychic activity. It is also a world in which we say the great round...because things are basically in a state of such continuum that they do not separate out from one another, they tend to remain in a constant state of flux: degeneration and regeneration, with very little differentiation between the two. We can say that this ouroboric world is primarily thalamic in its orientation. Indeed the stone may be invested with spirit. But indeed the stone is not thought to be differentiated *from* the person who perceives it as having spirit, in essence, transfers that remain mutually shared. The same mysterious participation allows, what we can't ourselves do unless we take a drug, that in essence *particle-izes* our cortical and function, and that is exactly ...what LSD does, it fractionates the ego structure, and the cerebral cortical function. And in essence one turns on the thalamus signal, and no wonder people have visions, you too might in thalamic states of consciousness. You would be surprised to find how many things are amplified, colors and musical spheres... and levels to reach. The important thing is that these are functions, but they have been sublated by the gradual development through the evolution of the cerebral cortex. We can still experience it, usually in the young...it looks like in Melville's *Moby Dick*, remember when little Pip falls off the boat? And he goes down into the water and he gets the bends... when he is grabbed back aboard the boat, and Melville states, Man's insanity, because his brain has been starved for oxygen and he has become an active fool, a non-functioning person, and he says "Man's insanity is heaven's sense." The idea is that Pip has now been removed from the realm of differentiation. He is literally back at the paradisaical level of happiness, absolutely and totally without worry or concerns... I am told that there are individuals whose cortical functioning has either been unfortunately suffered either through disease or accident or what have you..where they no longer differentiate between you as brother, or father, or mother, or sister, or child, or they don't differentiate between their bed and the tree outside, and their relationship to...But we might say that if one really engages in thalamic response, so in toto sense one isn't making the same distinctions we make today without having to get into any further ideologies, schizophrenia or what have you. But for early man we can say the evidence... seems to indicate that these earlier stages were states in which the affect principle of the world, and the response principle of the human being were fundamentally undifferentiated...To me among the most impressive images in the entire history of art are the marks that appear, and they are highly differentiated from locale to locale, but they still have one single principle: they are made by a human hand. They are not engraved initially, they are later... it is as if wet clay has been compounded on the fingers and rubbed against the wall, or quite often it is just the reverse... many look like they are either convex or concave, in other words, they look like they are intaglio rather than relief...These marks we have no apparent reason to suspect that they mean anything other than the gesture of a mark across the wall. There is one thing we can say with certainty as I mentioned this morning, many of these terminate with literal finger prints. That is rather mind-boggling to think...we don't know how to date these. We know sometime between 50 and 10 thousand BC...There are certain types of dating...that these are early within that period... They are among the earliest examples of a kind of mark-making activity that we also find is recapitulated in certain behavioral patterns of children's art, which has been thoroughly tested and confirmed, there is no interpretation...you must accept this

because the evidence in recapitulation proves to be the case over and over again, as we will see in a moment. The so-called macaroni marks, as they were called originally... and...would try to determine this as some kind of serpentine form... in their evidence of their distribution from wide territories, seem to declare that there is no possible relationship, even the principle of the trans-continental drift would not justify the fact that these forms appear in the Paleolithic period spontaneously as it were in a wide variety of precincts and locales, including the Americas, and in central Europe, Africa, Spain...Here is, this is in...in France, and here is another kind of digital tracery, where it becomes extremely emphatic. The previous one that I just showed you was the digital tracings made by human fingers in the moist clay at the cave of Gargas in Spain, on the coast of eastern Spain. Here again we find something entirely different about these marks. There is a more emphatic identification, and there seems to be, for example, these forms, look down... it looks like they are protruding in relief, in reality, again, they are engraved...Here again these marks appear, now they become much more emphatic, in other words, the earlier ones from Gargas tend to be more meandering forms, they appear to be in essence not differentiated as having directional identification. Or even the idea that they are clustered in units, they appear to meander over one another as it were. Here we find marks that appear to be definitely differentiated in groups, or as isolatable units, and again we have no evidence to support that they mean anything other than the fact that they are marks made by the human hand. Now let me say several things that we do know: many of these marks will show three lines in parallel. Two: ...And we finally discover through primarily handprints in both positive and negative form. In many cases, some of these things terminate in fingerprints and others do not. In many cases, there is the sign of missing fingers. Now we do know, we can trace the lineage, certainly by the time of historical consciousness, in the lineage of written records that indicate the form of finger sacrifice, the most supreme sacrifice. Giedion, Kuhn...all mention the possibility that early man in his attempt to impress his identity upon the world, to use matter, as I was trying to amplify the relationship with photography earlier, as a vehicle for transferring and projecting some level of awareness or consciousness, also include the idea of these becoming expiatory... or even of sacrifice, or the idea of honoring some dimension or energy. And hand sacrifice is apparent and certainly by the Neolithic period we find hand sacrifice, finger sacrifice...recorded and defined ...Now, here is another example: I want to come close, this is from the Giedion text, and what you can see is that these actually are compounded in moist clay...is pressed against the surface, but this gives you a detailed view of the identity, you can still sense, you can't really see the fingerprints here because of the reproduction-process, but there are now detailed photographs of these where you can see the strokes and the conclusion of strikes, and that you will find the differentiation between two fingermarks, three fingermarks, and so on. Now, why couldn't one do the cub scout, you know, do that, or this. Simply because of the fact that it seems as though, and it has been tested, of pressure, exertion, muscle tendons that would be operative, etc., etc., and they seem to be very natural markings. Now I would like to suggest to your attention the possibility that Giedion presents, that he says you find here no more and no less than the attempt of human beings to relate themselves to the *prima materium*, to the earth itself. To find the witness of their act recorded and found a viable presence within the material of the earth itself. Now you might say, does

this confirm that idea of the earth, so to speak, being itself-reflexive? Certainly not. We find the first at least persistently defined image of a controlling manipulation of media, the earth itself, and forcing it to bear witness to the consciousness of human presence. We talk about Pollock: it is only when I am *in* the painting that I know what I am about, or what I am doing. We might think the same parallelism here: Pollock is doing this in the 50s, whatever group of individuals or tribal unit established these marks we can say that the same implication seems to be present: that I and the earth, though separate, I must have my imagery reflected in the earth itself, in the materiality of the earth. It is only when, I know what I am about when I am *in* the earth itself. We find this begins to develop, and again I can say to you that we can't say when specifically, because these are also very early motifs. These are some from Gideon's book, *The Eternal Present*. This is an extraordinary group from the El Castillo cave in Spain...these small dot patterns, and they also show the beginning signs of the indication of sequence, and the relationship of one unit, or the principle of repetition, they are also repeated continuously, this is not just one unit, I mean hundreds of these, issue out of fissures, cracks in the walls, and they often surround animal forms from later periods. They will often appear as motifs which are associated with not only issuing out of these crevices...some of these forms actually go in underneath, they are actually marked inside the crevice, which are not natural faults that causes that effect. And they are preponderant in every conceivable locale. Now again, typical positivist or reductionist thinking calls these trees, or spoke of them as plant-life. And there is no evidence for that. What we would better be attentive to is the simple realization that they do show a sense of order, a structural principle, the whole act of repeating, from those meandering digital markings to those which cluster or show a very logical, at least what we would speak of as logical, I am not inferring that that is the case for early man, but what we say is an intentional relationship to where they are located. And finally into the idea of unit structures, sequenced structures, configuring the idea of moving from a point or a source, like a crevice, and evolving and expanding outward from it. The idea of direction: these are telling signals of an elevation, and a sublation of earlier levels. That is to say the *cupule*, the engraving of small circular holes with bone or with wood: these occur also with these small cup-like forms projected into the cave walls. The idea of sequence and repetition and the idea of repeating a mark indicates that certain elements, whether engraved or the random marks have been sublated now, they are being incorporated by and transformed and become more intentional than those previous forms we have seen. Again I would add, that whether we are speaking of ocher, or of animal blood, or of natural pigments, in order to develop these forms, it makes no difference. The material is a *prima materium*, of the earth itself. Here is an image from Pech Merle in France...and the same type of motifs appear. This can be justified according to the principle of transmigration or what have you. But basically these motifs will often appear to be stained, and then on part of the surface to be stamped, to be blown across the surface with powdered pigments, sprayed against a surface with a masking approach. They are innumerable. The vocabulary of ways in which these units are transferred is remarkable. But again, now here is an example, some of these are in and around the curvatures of the rock and enter into crevices, and where the disc appears to be coming out of the crack in the wall itself. It is the idea of emission, the idea of something emerging from, or often, as I stated before...they

increase or decrease in size and scale, so that one almost gets that directional signal emerging from and getting larger or the reverse, one can read them backwards, and reduction of scale as it enters into a very early stage of spatial consciousness...none of this up to this point is mimicking anything other than certain principles of gestural effect. Surely you remember at some point as a child, Piaget, in his very excellent study of children and their behavioral patterns, childhood imagination and play, and a child's conception of the world, talks about this stage of consciousness in which we all know for example, turning, and entering into a state, to get dizzy is to become disoriented. And to also be able to witness the relationship of movement to what a child thinks of as the movement of the world. I'll never forget my daughter, when my wife and I were driving along, and my daughter kept looking out the window of the car, she was at the time about three, possibly three and a half, and she finally looked at us and she said, "The car is taking the moon for a ride." Now children will say this...that children tend to associate the phenomena of the world, the world appearances, with their own body actions, movements, their own locales...and Piaget has the same illustration...many of these early forms develop into highly complex structures...Gideon, and you will also find in...two major authorities, and Abbe Breuil, a Jesuit priest, have commented on the fact that many of these seem to be proto-typical of literally, golden sections forms. They seem to be virtually mathematical in terms of geometry structures. Again, reductionists want to talk about architectural plans, environmental locales...huts, precincts, fortresses: there is no evidence of any. What is certainly evident is the persistent indication of what are called tectiforms...and they seem to show some very predetermining sentience or knowing of structural forms that are not randomly ordered, are not just in the development in a sequence, but they begin to implicate the idea of compounded structures which follow a plan. There is a strong suggestion of a prophetic image of a structured visual form that does require the compounded units...and those that are not found innate to the natural world in the first place. These are the first manifestations of the...curves that you will see in convolutions of the cave wall, not because of the units themselves. In the first place, that... structure, we are not talking about windows in that Paleolithic wall, where one could very easily find a parallelism in the simple cliches that first grade teachers teach children to do, square box, four panes, two curtains, things of that nature. Ironically, that these forms are inexplicable... Again, the fact that these fissures: notice these fissures, they go into the surface and come back out... the geometric that is foreign to the natural world, the ninety degree angle, the distinctive divisional ratio of structures of size and scale and the amount of definition of planal space encompassed by those geometric, rectilinear marks, as well as those that are more organic and...sequence and direction and variation in scale, for example... so we have implications that something has been developed on a very intentional basis...Now let's look at a few examples of how this leads to distinctly mimetic images. Here we are again in El Castillo in Spain, and we see what are called pectiforms, scriptiforms, all of those various architectonic structures combined with forms, or motifs I should say, that begin to become prototypical of the building blocks for animal motifs as well as semiotic motifs. Now there is one element that we can trace its lineage.. It is part of the crack or fissure and it has this prong type of effect. Whether it is three prong or multi-prong, we can trace the lineage of this in terms of the development of the pictograph of the human hand...it is not an arrow, it is not a motif of that nature...In

Spain again, at Los Monedas as, this is wonderful, these things flip out like a cracker jack box..these are indecipherable scrolls, again I will show you a whole series of compounded elements where some of these motifs are compounded one on top of the other, that is to say the eye can differentiate between a unit, whether that is line, or shape, or a tactile effect, and having its own precinct is itself the case in early Paleolithic art. In essence, there is evidence after evidence, in every conceivable locale and precinct, where the idea of drawing over the previously drawn forms looks apparently as a natural act, for the simple reason that there is ample space around it in which to compound the development of linear motifs...within the surfaces of the cave. This idea of motifs that in some cases look as though they are random scribbles, they often take these circular shapes as you can notice up in here. They will show a proto-techniformic crossing over of straight lines. And I might add that most of the forms at Los Monedas are basically rather crude compared to the other caves, but they are very important to us simply because of the fact that they show us not only in this one image I am showing you but in other parts of the cave where these evolve into... tic-tac-toe motifs, or early techniform motifs, or circular form motifs, or circular scribbles...and they seem to indicate an effort to search out, to find, some ordering principle that can later be put to the use of mimesis, or mimicking principle... Many of you may or may not have heard of Rhoda Kellogg. Now Rhoda Kellogg is the director of the Golden Gate Nursery Schools in Los Angeles, California, she is an internationally recognized art educator and scholar... not only those who deal with positivistic, behavioral psychology but also interpretative psychology, recognize her work as a monumental force. What Rhoda Kellogg has done, she began her lifetime work by simply collecting examples of children's art from every stage of development, from every country, from every culture imaginable. She has traveled far afield, to the Australian Aborigine, to children within jungle habitats, desert habitats...urban and suburban settings, and what she has found...in her book, *What Children Scribble and Why*, which is an early publication, no publisher would accept it originally, so she had to produce it herself. Instead of photographing the original drawings, she traced them. And since then there are at least five books of which Kellogg is either the author or co-author, and they are lavishly illustrated in full color, and now she is the preeminent authority on the development of children's art...Now she shows the vocabulary, when children enter into the mark-making period, they find something to impress, or use as a medium, one of my earliest childhood memories...I hope this doesn't sound crude...is the fact that I was chastised as a very young child for using my feces as a medium to draw on a wall near my bed. And my mother and father were quite unhappy about it, but it is a rather common practice. Whatever medium will work for one to leave or transfer one's identity to a context of the world...when children are able to handle a mark-making instrument, a crayon, a pencil, they are not going to think of their marks being made on a contained plane, it is quite probable that the child will start marking on the floor and then proceed to the wall or the mother's dress, or whatever else might be there. She talks about the vocabulary which occurs...a more advanced vocabulary because earlier there are random scribbles... the dot, the curved line, the horizontal, the diagonal, curved line, multiple curve, multiple horizontal, multiple diagonal, etc., etc. Finally we get these looped lines, spiral lines, roping and enclosing lines, these marks that children are making indeed become a vocabulary which later will enable the accommodation of even

proto-figurative forms; that is prior to logical figuration. For example, she will point out a simple illustration of how a child will take from the vocabulary, and in essence, this is where mimesis begins. To imitate the human hand, the original circular motif that is finally accomplished with great effort, then the radial lines, the hand may indeed have eight fingers or ten, whatever it may be, but nonetheless, the principle that *this* relates to *that*, is the principle of relationship...It is an attempt to mimic images, so this basic vocabulary is built upon in order to establish the development of the mimetic image. Here is where some of that basic vocabulary that I have just shown you in Kellogg's content will remind you a great deal of those marks at Los Monedas where many of them had a scribbled, circular configuration, and others had a kind of crossword puzzle circular form, and the others can be less differentiated...Kellogg has shown, most of these appear in eastern cultures, western cultures, every conceivable tribal group, and advanced social groups. And how certain motifs, very early on, appear to be meandering, they all have one thing in common, and I think if you let your eye glance at them for a moment you will recognize it: there is obviously a circular motif predominately in most of these. And if not, even if it has a rectilinear identity there is a circular motif within it, there is a high degree of concentration upon the center, and they all seem to be subject to either an emphatic or an implication of a quadrant-like structure, that is divided into four parts. Like this circle, and then you have the crossing across the middle, this is the circular form crossing across the middle and extending out beyond, right here, this to that. You will find this motif as the prototypical mandaloid form, that is a later development, the sanskrit word for magic circle. But it does appear in the development of certain Neolithic Art and enters into a number of cultures as a signal of a magical motif and then gets compounded and associated with religious persuasions. But above all, it is again another type of vocabulary. Here the rectilinear and the circular form have been combined so that ultimately these forms can become compounded further and they do become distinctively representational... I am not going to show you the representational, I am going to show you the mandaloid structures which are a much later development, particularly around 2 ½, 3 ½, and the 4 and 5 period some of these get very advanced like that one radial sun-form with the background being defined. Quite often the small circular motif will appear as lozenge shapes or small rodular shapes within the structure of the quadra-partition, the four-part division. And it is this kind of vocabulary that will later become the suggestion, in other words all we have to do is make one change, and you can see some of the changes beginning to be implied where this will extend to become a body, two of these units will become the eyes, cross markings will become lashes. This kind of gradual anthropomorphization of the basic scribble itself will represent an image of the human figure. You really should read Kellogg's work if you are interested in children's art because that is the sine qua non, and if you don't believe this, the best empirical proof is that if you have a child, or if you ever have a child, if you collect and save their drawings you will see the evidence, and many of you are shaking your heads saying yes because the evidence is constant. I have never seen a child yet who doesn't repeat every one of these teleological stages. Here we have... circles and squares, and the same kind of impulses we saw in those techniforms...very configurations, arrangements, layers that become suggestive of "tree," so perhaps that first grade teacher who says, trees are basically, the rectilinear trunk and the circular...big green orb, it may well be that the

child would automatically evolve that and beyond, it is unfortunate that most of us seem to have been fixated at the ages of about four, four and a half, of our visual consciousness, and thus they transfer that ...into shape of a most common pictorial reference. I am not going to show you any more of these, but please look at the Rhoda Kellogg book...and beautifully illustrated, and notice the gradual development of these forms toward human configuration...primarily in relationship to Paleolithic forms...the squares only, and these will become motifs that will later transform into distinct, various precincts or other differentiated forms...Returning to Paleolithic art, another evidence, and I ask you to realize this as evidence of the transfer of one's identity into the medium of the earth itself, this is at the cave of... and we have a precinct of the footprint...But this area, the cave floor and other areas of the cave, we can understand that after all people are involved in whatever type of ritual or celebration or even just activity, that obviously the cave floor would be transformed. But the irony is that in many of these places, is that the footprints are on the walls, as if I had to reach up and do this, there is no evidence of a bracing support, that footprints will leave the floor of the cave and rise up on the walls... and in some instances footprints appear on the ceilings. So they represent a transfer of body consciousness...and we saw those visitors at Altamira to an unusual precinct from unusual point of view, this is again from the Magdalenean period, and you can see the ruler measuring the footprint itself, and this happen to be on the side of the wall, not on the floor of the cave. And these are so deliberately clustered, so emphatically present, that we might speak of them as mimetic of movement. At one point we have that approach to sequence, repetition, evolution from source, increasing size and scale, and reduction of size and scale, now we have in essence the mimicking the possibility of walking, and just like the example of the young man who climbed the world trade towers, we have the earliest example of the human foot. And I like this slide because it reminds me of an early prototype by Timothy O'Sullivan...of the early inscription rock. But basically the idea of the footprint... if there were a logical, reductionist way of explaining this, they are not explicable. If anything they look highly intentional, and they also become the examples of the first pictographic forms that we can speak of as having distinct referential aspects. They are also extremely mimetic simply because of the fact that they are, just as Gaston Bachelard would say, they are as the bird impresses its own breast against the nest to cause the environment to conform to its type, or its progeny, we would say this is the impression, the instrument that makes the mark, this would be the foot, the impression that is left is basically that transfer of the original activating force, the pressure it put itself upon the wall. We might call this a true simulacra of reality, it is not just simply a print or an impression, it is a transfer of the reality of the foot itself. Because it seems to bear witness to the impulse for embalming, and even what we would think of today, let's say we press our hand in wet sand at the beach, or we are actually working with relief or intaglio aspects and wet plaster, here this impulse particularly because of its location, locale and so on, implies the witnessing of earth now carrying the identity of the human and becomes truly out of the mimetic impulse...here again, this shows a trodden surface, and my friends, you are looking in this case... at the floor... but that previous form, where it goes up the side of the cave, that considerable expanse to the left, those footprints continue just beyond there, they start climbing up the wall as opposed to being on the floor of the cave itself, so even their location... their disorientation will

anticipate the normal orientation towards the... is denied. Here is one more, I just thought I would saturate you with these early images. This is on the wall of the cave, the literal intent to try to show these leaving the floor of the cave—the natural position,— and climb up on the wall. So that, for example, is where we begin our mimetic tradition, because this mimics not only the human form, it mimics an act, walking, or movement. It mimics or suggests the imitation of a possibility that is not normally experienced, such as levitation, such as the capacity to change one's typical orientation. It is the mimicking of imaginal possibilities: you remember how we expressed this this morning, mimesis is not just a slavish imitation of reality but whatever mimics a natural viewpoint. In the cave of Gargas, undoubtedly one of the most impressive...if you want to see the implication of supplication, certainly at the cave of Gargas, because in this cave, one of the most remarkable things occurs: it is one where we can positively identify the preponderance of the hand motif... And you see in this case the red ocher negative hand on top...some are missing digitals, a finger no longer apparent, and of course... what comes to mind when one first encounters these forms is that they had disease, that they lost their fingers, however the unbroken lineage, and the gradual adoption of the sacrifice of digits. We talk about man's differentiation by his opposable finger and thumb, what more supreme sacrifice than to remove fingers... an image that not only is representative of the leaving of the trace of the human form and thus mimetic, with human feature, hand, but at the same time something that begins to show an approach to iconography or meaning. We don't know what that means specifically, but expiation, supplication, a kind of hierophany, a manifestation of a quest, almost like a holy quest. In the cave of Gargas...they will rise from the floor, again just like the footprints from the floor, and then rise in clusters, fluttering upwards, hundreds of hands positive and negative. Made positive by dipping the hand into animal fat and pressing it against the wall, leaving not only an impression but also a differentiation in value. At the same time, holding the hand against the wall, and is still practiced today in a number of areas, where one gets powder into tubing, powdered red ocher or shell and is blown against the surface so it leaves a trace of the hand once it is removed. I would suggest to you that if you think of the positive and negative principles operative in photography emerging because of the facts that Sir John Herschel referred to this principle, in reality that principle is evident at the dawn of human consciousness. The implication of the positive hand and the negative hand, we don't have a clue as to why they were or differentiating between the two, it wasn't just simply a matter of one being more fascinating, as might say the ghost of the original source subject, or is it to emphasize the basic outline and impression of the hand also with the color change occurring. But the important thing is that we do find these hands beginning to appear and they do, like the footprint, you see this is later, it sublates the idea of the footprint. The footprint is a discovery that you also found at some earlier stage when you walked upon the beach and the sand was moist and you looked back and saw your traces. That is pretty obvious, however this is a highly intentional act, and now earth receives the impression of human will through the impression of the mark of the hand, or it is what we might speak of as a silhouette, or its absence and thus a matrix of where the hand originally was...Here are some of the hands, again at Gargas, they are extraordinary. Where the very clearly differentiated hand, although the little fingers terminated, and then the upper one which appears to have the fingers being crossed, and the thumb and the little finger having been removed



according to a recent interpretation. Notice how these hands also appear next to crevices, or into depressions of the earth, just like those earlier rows of dots, or the cupules, those depressions in the earth that appear to arise out of fissures and back into fissures. But nonetheless, they show the negative principle as well as the positive principle... operative very early in human consciousness. You see, it is like looking at these hands again, look at that boy scout club sign...{laughter} These motifs suggest to us, because we have the same impulses, how often we to found magic in the tracks left by an animal and imagining the impression of the victim, or the pad, or the serpentine traces of a snake moving through sand. We see the trace of that which confirms the physiognomy and physiology and the basic identity of the creature itself. It is the same thing here, we can ask the question, do the negative images tend to imply the process of the absence of the hand or its potentiality of becoming *there*, like a revisitation into that empty precinct. Or does it simply measure the idea of recording the hand as such, by a process, of a stencil as it were.

Student: Were the negative and positive images found together, in the same place?

Often they were. Yes, in many cases. Particularly in Altamira they appear together. At Lascaux, very seldom. The cave at Gargas, there are whole areas of positives and negatives, and then there are those that are intermixed. They are a rather remarkable construct... When we speak of, in this case, mimetic portrayal and the earliest examples of it, we are talking about an intention to... of the artist...here are some that rise up from the floor of the cave, up the wall, moving into fissures...go back behind the form... When we speak of in this case mimetic portrayal, this is not in essence to define a pictograph of the hand by virtue of invention, this is a transfer. It is as if the original recording source animates the wall, blowing the tube against it. It leaves, as it were, *its* impression, by implication. It is a very accurate recording of the physiognomy, of the physical identity of the hand. Gradually these hands...in every precinct we find this idea of sacred location, at least that is the way it is referred to...Eventually we have defining in these precincts, like here again is a detail of one of the handprints, and by the way the tubing in many cases still cling to the wall, in the moist clay. It is not like impressed into the earth itself, you can almost sense the idea of the original breath dispelled into the tube to make it particilize, and it hangs there very delicately. And that is why bacterial growth has caused most of these caves to be closed until they can be properly dehumidified to protect it. But in time these hands will appear in special precincts, now this is the so-called "hand of the niche" at the cave of Gargas, and here we find now a distinct definition of an alteration of the surface of the wall, this is true at Lascaux and other places: this niche has been carved out and the hand appears iconically isolated within this arcaded structure. So now we have the idea of a plane, a picture plane as it were, no longer the natural wall itself, but a picture plane into which this negative image is presented, and again we have all the elements that are associated with this, the idea of attention given to a special location, special surface, peripheral boundary, location within a center. The association of this unit being differentiated from its surrounding territory, wall territory as it were. Another example of the niche image...you see how obviously, emphatically placed that hand is...again the carved niche...where the walls have been distinctly defined for the purposes of becoming the precinct for that iconic

form...isolated, defined for attention by simple location. What we often speak of as a frontal figure, we speak of the *en face* identity, face to face. Here we can speak to the frontal identity of that hand and its isolation for attention. Now the next stage...digital tracery that becomes forms. That is, it is probably not too difficult for people to realize that the fissure in the wall, and then the digital traces, and then you will notice the horn-like structures, right here, and a head-like structure beginning to emerge. This is the so-called digital tracery associated with the image of an ox. We find very definitely reductive and very carefully defined creature motifs, whether of the animal or the insect world, or a face of a creature, will become an integral part of these configurations. So the principle of mimesis now gathers forward the struggle to identify, by virtue of the intentional act of drawing, certain configurations that one identifies in the world. Here is a horse's head defined with the red dots that we saw before...this is at Lascaux. Again, simultaneously, the introduction of the accommodation not only sequences of dots that now can become lines and also to suggest configured shapes combined with the earlier prototypical sequential rows of dots. Here this is La Pasiega, in Spain again, and here we have a horse emerging from the depths. That fissure is inaccessible, save for a short distance... the tail extends right into that crevice, it looks more accommodating than it actually is, but you see animals issuing out of the crevice of the earth, being born out of the bowels of the earth. You see again it is as though early man, there seems to be an indication, we don't really know this, we guess at it, early man associated with the theme of *prima materia*. It is out of this prime matter that all rains are generated, and therefore the magical act, a recapitulation of the configured shape of animals and later of the human form, emerging out of the *prima materia* of the earth itself. It is a sign of the coalescence between differentiated figures and their associations back to the prime matrix of matter. We might say that the act of reconfirming that principle by an association of creatures coming from fissures is a way that the mind is still associated as very much integrated with the material world, not seeing it as a separate, differentiated identity. As I said before, I and the tree are one. Bison engraved in clay in La Pasiega. Here again the use of the *intaglio* approach: we find various telling signals that begin to emerge. When the units are in essence stressed, transformed, elongated, attenuated, we find that they are fascinating structures. For example, a head on the lower part of the bison's neck region and along the belly region. The impression of marks that represent the exercise of the ritual of the hunt. There are innumerable traces of the drawn arrow as well as traces of where stones or rocks or missiles are thrown and made an impression in the images that we are concerned with here. This is a reenactment aspect of mimesis. Imitation: to mimic, to imitate, is not necessarily to define a subject that is credible for our eye's immediacy, but to imitate or to mimic the act that one would associate with a real event: to hunt, to throw a stone or a rock through the air. And then to recapitulate that act in a pictograph is to mimic the events of let's say the hunt, and try to see them as re-apparent within the structure of the art.

End reel 2-A