

## Indigenous Identity: Of What are Art and Life Made?

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I

What is endearing, those perceptions that stimulate action even when the emotions expressed are repressed initially, is what art and life are made. Those perceptions typed, familiarized by emotions, are what is considered to be enduring. Perceptions, visions/views of behavior being, are the tethers of implicitly ingrained moments strung together from birth to the present time and space, to the poesy found in the environment. Moments are expressions facilitated by terms of endearment, the behaviorisms—the visceral composed from a previous knowledge (*preknowledge*) absorbed through native relations: conditions *osmosed* effortlessly through experience, with effort through concept. Preknowledge is an entanglement within the idiomatic, an inscription of expressions which are given to a *state of being*. Preknowledge is the involvement of instinct, of the subconscious, of nativism: the routine of self-perception and the desire for perspective within the environment, a viscosity from which indigenous identity is fostered, from which indigenous identity grows into a heritage.

The growth of indigenous identity into a heritage is an act of cognitivity: examples from an instinctual preoccupation with moments found in poesy of the environment (i.e. expressionism) shift to an intellectual preoccupation with events founded in the operating systems within a territory (i.e. impressionism). Events are impressions facilitated by terms of endearment. Untangled purposefully is the idiomatic. The idiomatic is mechanized into a lingua franca, thus making life a thesis, a *state of becoming*, an impression standardizing continuity into a recognizable place (consciousness), the cerebral providing stasis during times when a "nebulous" space (subconsciousness) encroaches. The subconscious "strands" are combed out; experiences and concepts are made chronological; preknowledge is forsaken. By extension, by eschewing preknowledge, the growth of indigenous identity into a

heritage consists of a *working knowledge*, a modular operating system, nurtured through manifestations: culture guised formally as history, informally as ideals. Attention is paid less to desire (for perspective) and routine (self-perception), but is instead given to (perspective) motives and (perceptive) manners. Endearments are serialized into an ego, to that which is guided by a mechanism: a status that extends into a heritage—a rite of passage; a consistent path from which a moment (environment) metamorphoses into an event (territory).

## II

Art and life are attempts at regaining indigenous identity through heritage, extracting the status of ego in the mechanics of events and recreating terms of endearment in the nativity of the moment. Endearments, then are salvaged moments from events. A distinguishable indigenuity from an otherwise sedimentary heritage, salvaged moments are interpretations of becoming as expressed in being. Salvaged is the dishevelment, an antithesis of mental conditioning (a departure from motive and manner). This antithetical formulation of mentality is to be referred to as *decognition*. Decognition tousles extensions (consciousness) into tresses from which the strands (subconsciousness) are (re)cultivated: the acts that mechanized working knowledge transgress into actions that compose preknowledge. Routine reoccurs, flashing desire—a doing affixed to a gaze. Unsettled is the territory, enabling *pregression*: backtracking from manifestation (history and ideals) to revelation (experience and concept).

However, for this moment to be (re)cultivated, the endearment must be preserved as a manner that pregresses into routine, and as a motive that pregresses into a desire. For preservation's sake, what is found to be native in experience and concept must be joined with what is considered as mechanical in history and ideal. This behavioral-cognitive (instinctive-intellectual/visceral-cerebral) conjoining is a paradox due to the perceived indigenous perspectives which have already been influenced by condition and by example,

permuted by the territorialization of the environment, just as the paradox between the conscious and subconscious doppelgangers psyche. Experientially, moments and events are juxtaposed; conceptually, idioms and lingua franca are. The four behavioral-cognitive conjoinings/permutations are: *experiential-history*; *conceptual-history*; *conceptual-ideal*; *experiential-ideal*.

Experiential-history is a series of moments which are set into an event, a lineage of intuition, a trained reflex pertaining to an objective: a response to instigating content. Indigenous identity is endearments fathomed from the justification of prior events. Conceptual-history is a series of idioms structured into a lingua franca, a semantic improvisation, piecemeal patterns not directly linked to any previous encounters: semiotic correlation reacting within the context of atmospheric shift(s). Indigenous identity is endearments fathomed through the explanation of transpiring moments. The conceptual-ideal is a stringing of idioms extrapolated from the lingua franca, an ad hoc system of indicators that (re)minds the context in which indigenous identity should be framed: endearments fathomed through a rationalization of moments as they are to transpire in the same way as events. The experiential-ideal is a string of moments extrapolated from event(s), a coded system of cues that (re)constitutes content. Indigenous identity is endearments drawn as a declaration to aspire towards, to achieve specific moments/events.

From the convergence of the behavioral-cognitive (instinctual-intellectual/visceral-cerebral) permutations, indigenous identity is (cosmetically) salvaged, albeit most directly through the experience-ideal (and from this point on termed *experidyll*). Both experience and concept are joined with history and ideal to engage in decognition, which elicits progression. From an environmental standpoint, each permutation separately exposes the ironic intricacy and fragility of expressing impressions that become part of indigenous being: endearing the ego. From a territorial standpoint, each permutation, by some standard, is scrutinized. Impressive expressions are considered for heritable rites of passage: to become

egotistical (full of pride) about an endearment. As a result from these standpoints, a paradigm shift (between environment and territory) is instantiated—from being to becoming to being again.

Exploring further the direct instantiation of indigenous identity, obtaining an experidyll is the primary focus of individuals as they connect with others who are within the same time and space/place (environment/territory). Individuals commune with each other, communicate their desires and routine, motives and manners, their means through which endearing terms (idioms/lingua franca) for life are shared. Through communication, the experidyll is revealed. [Sharing endearing terms is also accomplished (indirectly) through the remaining three permutations.] This type of permutable exposure leads to the salvaging a piece of being (native), which enables the possibility of receiving (after scrutiny) recognition of the nativism becoming a territorialized standard.

The desire for moments that routinize actions of life is the quest for an experidyll that does not conflict with motives that manners act for which life is established. This quest (for peace) is maintained by the constant movement of a being becoming informed and incorporated; the individual desiring a more routine life is motivated by a manner of life as a resolve of witnessing and participating in moments during an event. Such a confirmation is the interrelation of behavioral-cognitive permutations which are then used to construct iconoclastic sentiments (art), landmarks that are not only easy to relate with, but also builds (territorialized) an environment that instantiates preoccupation with endearments. The experidyll is attained if, and only if, the hegemony of the event (public) does not supercede the spirituality/aesthetics of the moment (private). If an equilibrium between the private and the public is attained, then the experidyll is principal in developing a balance between the environment and the territory, landmarking life as a *state of belonging*: endearments commanding (sub)conscious attention; alerting the wandering mind and body.

## III

In life, as in art, the attainment of equilibrium of endearments between the private and public, between environment and territory is a conflict that is in search of a resolution. A search for a spirituality/aesthetic that is supported by a hegemony causes a dilemma just as catharsis and didacticism are polarized. The conflict is a matter of perception; the resolution sought is viewed either as an expression or impression in regards to malevolent or benevolent (residual) consequences. The consequence(s) produces a disparity between the right to privacy and the responsibility to the public in life (and art); in other words, the idiom affects how the lingua franca determines what is given attention.

Despite the consequences of belonging, the individual as an explicator of life (the artist as creator), struggles to make an indigenuity that contains the most satiating identity for that moment in time and space, as well as make an event, create a place for viewers who also have to make their own modifications in the perspectives and perceptions of their lives. The artist must figure out the best process of creating an impression that offers a coherent expression, that evokes/provokes decognition; the artist creates a façade with a motive and a manner that progresses to desire and routine. In the selection of a façade (impression) that produces a resolution that in turn enhances the growth of an experidyll, the artist beckons for a visceral/cerebral albeit a cosmetic standard that upholds indigenous identity. The façade is the artist's exhibition (communication) of an identity—territorialized through a self-modification of appearance—to achieve an image of the environment, as a consequential revelation of endearments (iconoclastic sentiments) privately in public.

The ironic intricacies and the paradoxical engagement of apposition is unleashed within the context of art(ist) and viewer. Art and life are compared (placed into conflict). To discover where there is a synchronous alignment (synergistic or symbiotic) concerning the permutations of preservation (experiential/conceptual historical/ideal), the resolution of the comparison is configured in the paraconscious: a yet to be determined entity; the disorien-

tation of a behavioral-cognitive permutation.

The viewer initiates a relationship with the art (as when communication with another person) to find and express familiarities (idioms), i.e. nativisms. Developing a permutational alignment with the piece of art, the viewer begins to consider the consequence of the relationship as malignant or benign. From the paraconscious derived with the art does the viewer differentiate a negative or positive value judgement of belonging: good viewer/good art; bad viewer/good art; good viewer/bad art; bad viewer/bad art. Once a value judgement has been attained, the viewer decides whether or not belonging is an accurate assessment of the relationship with the art—privately and in public as well.

The value judgement of the viewer is based on an anticipated experidyll. If there is not an immediate match of experidyll, then the remaining three behavioral-cognitive permutations affect how the viewer approaches indigenous identity. The viewer's desire and routine, motive and manner—as a set—are apposed to the art(ist's) set, with each set promoting a spirituality/aesthetic.

1. The viewer whose paraconscious senses good within him/herself and attributes the senses to the art, has a coherency of experidylls. The coherence has been made readily accessible through endearments, content accessed through being, through a previous becoming, through the indoctrination of indigenous identity into a heritage, prompting belonging in the viewer's life.
2. A viewer whose paraconscious senses bad in a piece of art, but in contrast senses good in him/herself is basing indigenous identity on a conceptual-ideal. The viewer is unable to string together the idioms extrapolated from the lingua franca of the art. Therefore, the viewer is not able to frame the context of the art, is incapable of being rational with respect to the piece of art. There is no becoming, movement towards a sense of belonging. To retain indigenous identity, the viewer dismisses the art.

3. In the reverse paraconscious situation where the art is sensed as good, but the viewer senses bad within him/herself, indigenous identity is dependent on experiential-history. The comparative viewer is not capable of intuiting the art's lineage. Content is not tacit. Sensing this disparity, the viewer believes his/her being is not becoming, and attributes a lack of belonging to a justification of seemingly worthiness. To gain the indigenous identity of the art, the viewer grapples with apposition set (desire and routine, motive and manner).
4. The viewer whose paraconscious senses and accepts the bad qualities of a piece of art in relation to him/herself (unexpectedly) appreciates conceptual-history: the semantic improvisation, the vicariousness in the context of being and becoming what is depicted. The viewer accepts this alternative because the art leads to clandestine belonging. The art explains a private spirituality/aesthetic that the viewer (pre)knows is at present unacceptable in public, but is mused by the way the art belongs in public. From this piece of art, the viewer perceives (and appropriates) indigenous identity in a renewed sense of environment and territory.

In mutual alignments between viewer and art, the environment has been paralleled with territory. The viewer is neither here nor there, but existing in one's indigenous identity. The art, a milieu through which nativism is exposed via (de)cognition, tweaks the viewer's (sub)conscious with the paraconscious, if only momentarily, oscillating movements towards a spiritual/aesthetic foundation for hegemony and heritage; didacticism as impetus for catharsis and vice versa. In flux by apposition, time and space/place are (in)animatedly indigenous, producing a *synergistic* link. In such surroundings, the viewer considers his/her endearment(s) to be safe; at this moment, value judgements are of no territorial matter. That is until the judgements are (re)manifested in consciousness. The viewer, prompted to do/partake in the (self-)prescribed act/action, comes under observation once identification ex-

tends beyond the private moment initiated by the aesthetic of the art and is aligned with a public event, which then incorporates the scrutiny of other viewers. This raises the question: is behavior-cognition evoked/provoked by being/becoming the endearments set in the indigenous (idiomatic) environment acceptable with that belonging to the endearments set in the heritable (lingua franca) territory? Good/good, yes; bad/bad no.

Whereas the viewer, who is involved in either good/bad or bad/good relationships with the art, is only paraconscious of the action of being and the act of becoming. There is a distortion of value judgement, a waffling of coherence, of belonging. Environment and territory are confused; each exists attached separately: a *symbiotic* link. Observant, the viewer begins to question the desire/motives of the routine/manner that constitutes the actions/acts that are in conflict, encroaching not only privately, but publicly in the viewer's indigenous identity. The viewer opines how endearments should be expressed, and what the consequent impressions should be. Frustration and criticism—what the viewer is forced to do in order to obtain (maintain) indigenous identity is to evolve: to grow cognitively, to control the environment, to expand or contract territory, to make *progress* by setting a standard. The frustration caused by the paraconsciousness restricts the (idiomatic/lingua franca) terms of endearment propels the viewer into a temporal psychosis. Having difficulty decognifying the art, the viewer is forced to take measures to find meaning. The viewer is compelled into a *hypercriticism*: a struggle to make self-referential resolve of a paraconscious encounter in order to pre/progress into a (pre)knowledgeable stasis.

#### IV

Forced into a hypercritical situation, the viewer makes inquiries concerning the art. Fixated on a partial awareness, the viewer hyphenates identity. In the experiential-history (i. e. bad viewer/good art permutation), the viewer's natal curiosity is aroused, but not placated. The viewer studies the indigeneity contained in the piece of art while searching for

meaning in the content of the iconic sentiment. The attempt for cognitive growth is put to use by the viewer to resolve the conflict with the impression exhibited in the art, so to then decognify and progress into an indigenous identity. If the viewer is exposed to the art on a routine basis, and ponders the spiritual/aesthetic content in relation to desire, context will be developed, an alignment will occur, maturing the viewer's value judgements, establishing an indigenous identity extended along the rational standard of the art. Through cognitive growth instantiated by the hypercriticism, the viewer's being becomes territorialized (a part of the art's environment), and is conditioned to belong within the parergon. The viewer progresses into a synergistic link with the art.

A different tact—in an attempt to gain a coherent sensibility, the viewer's cognitive growth is relinquished to the behavioral responses of the viewer. From the good viewer/bad art (conceptual-ideal permutation), the viewer processes the context in which the art should be taken, and scrutinizes the (paraconscious) implications of the moment and event not readily discernable. Engaged, the viewer questions the art(ist's) being, and refuses to become implicated by the art, thus choosing to dismiss the indigeneity of the art, thus conspiring not to belong, thus accepting the symbiotic link.

When refusing to move beyond the paraconsciousness brought about through communicating with art, the viewer has four options. The viewer could *rebel* to ward off any cognitive challenges to his/her indigeneity; the manner (behavior) would result in an act(ion) of punditry to protect the environment/territory. *Tolerance* is another possible act; the viewer "sees" a way around the crisis so that s/he may continue to reaffirm his/her endearing inheritance without compromising his/her typical perspective or taking evasive action. The third option, wishing neither to attentively destroy, nor politely ignore the territory outlined by the art, the viewer backs away in awkward awe, yet still unwilling to resign native values, *obstinately* humbled before the opposing permutation. Or, lastly, due to a lack of interest, the viewer continues to search for a moment of peace that fully reflects indigeneity, remaining

*impervious* to the images brought forth in the art.

These four substrata of the conceptual-ideal (rebelliousness, tolerance, obstinacy, and imperviousness) constitute the difficulty in adhering endearments publicly. Art and life are constantly prone to imperfections because of time/space(place) disparities in reception (paraconsciousness) resulting in an incorrect clarification of the (sub)conscious. Regardless of pending failure, there is a wont to continue routines, to continue desiring by following through with motives and manner, to participate, decognify and pregress perspectives, to attain the spiritual/aesthetic. This perpetual eventuality is made possible by the primal perceptions that trend into tribalisms of meaning, by the attempts to possess the environment, by the viewers who support their strain of indigenous identity. This fate is made inevitable by the endearments that ironically succumb to the potency of a paradoxical paradigm shift between conditions and example, between the poetic imitation of art and life.

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"Indigenous Identity: Of What are Art and Life Made?" Memory, History and Critique: European Identity at the Millennium. Frank Brinkhuis and Sascha Talmor, eds. Proceedings of the 6th International ISSEI Conference at the University for Humanist Studies, Utrecht, The Netherlands, August 1996. CD-ROM 1998. ISBN 90-73022-11-8.

**Suggested Reading:**

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