

artists began exploring trad. themes  
and pushing art form in new directions  
his theory - no meaning in first 2 periods  
images make no "sense" at all.

1st period - need for <sup>to satisfy</sup> lacrust need for  
Carving.

To use their traditional symbols  
would be ~~to~~ prostituting invaluable heritage -  
(symbols sacred to them) (not for sale)  
non-sense figuris anti. to a pun.  
artists scrambled trad. Haida symbols with  
~~to~~ more western motifs or invented forms that  
resembled Crests but had no meaning for Haida  
sensibilities. nonsenseed.

~~example pg~~

Duff labeled first period - Haida non-sense.

2nd period - reflected white man's work

example - AA 1929 pg 24. figure of a salmon  
of a roostie "in 2nd period: Whiteman's non-  
sense"

3rd Period - Haida people on verge of extinction  
art dramatically shifts from "non-sense" of  
earlier periods to images of traditional stories,  
myth heroes & Crest figures, although Haida  
were trying to capture aspects of Haida  
vanishing culture

1st period  
4th Period "all it meant to be Haida  
mostly model of remembered totem pole  
reached old form ~~but~~ <sup>but</sup> ~~it~~ <sup>it</sup> ~~was~~ <sup>was</sup> ~~neither~~ <sup>neither</sup> the  
innovation or skill of former periods

Haida "sense" period - 1865-1910

1960's - carving resurgence of popularity.  
principle themes - inspired by interpret. of trad  
Haida culture as well as images of contemp.  
Cultural awakening of reality of what

Bk. org in 2 parts

1st General background of Haida

2nd chapter - Contact with white man

3rd "Physical nature of Argillite

properties & some of special considerations  
of medium.

4th Chapter. Core idea of book -  
an elaboration of non-sense, sense  
theory

The connections bet different periods, etc  
Impact of Hist. events on Haida  
culture is charted thru dramatic  
stylist changes in Argillite art & signif shifts  
in iconography

value of study - help students to begin  
identifying work of Indiv. artists

help in task of identifying work of Indiv.  
artists who have contrib. to one of strongest  
contemporary native traditions in history of  
Canadian art.