MY RECENT WORK

A Thesis

Presented in Partial Fulfillment of the Requirements
for the Degree Master of Fine Arts

by

Robert Warren Martens, BFA

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Approved by

[Signature]

Adviser
Department of Art

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INTRODUCTION

As a child I believed that a virtuousness rewarded with life after death was dependent on the mores of my family. As I matured and suffered religious doubts, I escaped into the protective dogma of traditional painting. There I was devoted to "timeless", traditional subject matter and used technically sound methods to ensure a permanent record of my achievements. Such permanency would then be a form of life after death which religion no longer assured me.

Traditional painting didn't last forever. Morality crumbled, my life style turned worldly and I became an atheist. Now I don't worry over life after death as neither exist. Consequently, as I relish the acceptance of this truth, my art often celebrates age, the passage of time and certainty of decay.

Such a content was first manifested during my career as a glassblower. A series of blown seashell forms were intentionally broken to represent the surf tossed remnants of previously living things. Though speaking of death and ephemerality, they bore an appreciative beauty due to the delicacy and luminosity of the glass material. Such a paradox fascinated me.

As my observations of beauty/decay extended to weathered geological formations, excavated relics and architec-
tural ruins, the glass medium grew increasingly limited in its capacity to convey that visual richness I observed. Hence, over recent years my work has expanded from glass craft to include multi-media sculpture and conceptual form.

As I progressed in those fields, there persisted the need for a structure of art elements which would allow my expression to occur. And so, as this thesis details the conception and development of four recent projects, it will emphasize how a structure appropriate to each work facilitated resolution and expressiveness.
FLOORPIECE FOR JULIA S., '81

Developing as a sculptor, I veered from the blown glass process and instead used glass as a solid, weighty sculptural material. A series of geometric glass castings were begun. In reaction to the traditional craft emphasis on purity of substance, I used bubbly glass which was discolored to a dark, "ugly" green. These glass castings were not so much aesthetic objects as by-products of a process investigation, but as their quantity increased I felt compelled to use them. Having not yet developed any strong ideas, it seemed necessary to destroy in order to rebuild. The by-products were reduced to cullet.¹

The larger pieces of cullet retained some flat surfaces from the original forms and resembled megaliths in miniature.² They reminded me of ancient megalithic sites like Stonehenge whose exotic mystery, conveyed through photos and magazine articles, had appealed to me since childhood.

I had used geological imagery before, in a series of paintings which described fanciful mountains, unidentified fossils and overhead views of rocky archipelagos. In hindsight, I can suggest that my obsession with "permanent" land formations reflected a personal need for some continuous stability.³ At the time, however, I was more concerned with
exploiting the subject of aged stone for the rendition of richly colored and textured surfaces. As I now looked upon these "little megaliths" I decided that, by coloring their highly textured surfaces, I could forge a link between what had appeared to be the mutually exclusive realms of sculpted glass and painted imagery.

I was going to recoil from the persecution of craft and use fire-on glazes, but then a sculpture graduate, named Julia S., impressed me with her audacious use of pastel and tempera color on her glasswork. There still lingered in me the purist stance that "impermanent" paint must not be applied to "permanent" glass; it was technically unsound. But in graduate school it wasn't an issue, so I, having been celibate with color in lieu of clear glass for several years, went ahead and applied latex, enamel and pastel with a chromatic lust.

Once painted, the glass no longer looked like itself; save for patches left untouched for contrast it might as well have been concrete or any other opaque stuff. The forms could now relate to and intermingle with chunks of foundry wax, roof shingles, chalk, actual stone...The glass may have lost its inherent lushness, but that was compensated for by being in a lush assortment of other materials.

As my former interest in geological themes had been revitalizing for a while, due no doubt to my visits to the
Ohio Valley's Indian earthworks, I had a short time earlier made a study of the "earth artists" Robert Smithson, Richard Fleischner and Dennis Oppenheim. I had prejudged them to be romantically inclined towards the earth as I was, but their work was actually an offshoot of Minimalism; that ascetic movement of the 1960s which stressed the formal and impersonal handling of materials. This contrast to my expectations demanded a further study of the minimalists.

I soon focused on Carl Andre. Despite our opposing sensibilities I appreciated his speculations on "place" being an important element in his work. One definition of his described how traditionally autonomous form could be fragmented into multiple parts through which an audience could physically or visually travel. Another definition involved material usage:

At the source of materials one would not be so conscious of materials whereas in the exhibition room one certainly is; also one would hardly be conscious of the exhibition room when empty, whereas now one is because of the work done in it.

Hence a place relates to both the general qualities of the environment and the particular qualities of the work which has been done. 4

I had already taken materials out of their environment and placed them within a new one - the studio - and would now arrange them into a place, albeit a miniature, subjective one. Though consisting of fragmented parts it was much too
small to physically enter, but once placed on the floor it could be entered visually via an overhead view.

Inspired by the stone alignments at Carnac in Brittany, (fig. 1), I imposed a grid arrangement on mine. The resultant order enforced my coming realization that the most convenient structural systems for me to use are the basic and unpretentious. Many times in the past I tried to prove formal competency by contriving complicated schemes which combined Gestalt theories with surface tensions, or color systems named after their inventors. What often resulted was a muddled form and content. Andre, on the other hand, took simple units: letters, bricks, haybales and multiplied them into logical structures. Three of those were the line, circle and grid—simple, yet so effective!

Another advantage of an all-encompassing structure is the vitiation of the individual preciousness of parts. They could be replaced or rearranged without endangering the integrity of the whole, so that despite change the work would have a continuing existance.

The Floorpiece for Julia S. initiated floor installation as a new form for me to use. It lessened my schizophrenic confusion between the sculptural and the painterly. In it, the stressed shallow horizontality of the floor is veritably the wall-plane repositioned, except now the viewer,
having to peer over and walk around, would respond to it physically as well as visually. Being on the floor, then, allowed my sculptural soul to deal with bulk, weight and mass, while my painterly soul could deal with surface, texture and color.

Judging from the audience's overwhelmingly positive response, the finished work (fig. 3) seemed too good to be true. Indeed it was a dogmatically perfect achievement which unfortunately disturbed me. Such perfection could not relate well to my loosely organized and faulted life; it was instead an exception to it.

Therefore my subsequent work till Lakawannan, (see pg. 16), would utilize looser structural forms, like scatters or fanciful maps. I would then continue searching and struggling for further knowledge and discovery.
INSTALLATION FOR D. WILSON L.,'82

In reaction to the Floorpiece's scale-model appearance I wanted my next project to operate on a more human-oriented scale. I had already decided against spreading more "little megaliths" across the floor, or blowing them up to full-scale dimensions. Such methods, though tempting, would have been to unchallenging for me. Rather, I would start from scratch with a new abundance of diverse materials; and, in lieu of a systematic pattern, use a scatter format as described in a statement on a Robert Morris piece.

An overall image occurs despite the fact that the entire work cannot be taken-in in a single glance. Any random arrangement of heterogenous materials, when large enough in numbers and spread more or less evenly over a single surface, will create a homogenous field.

I found the above statement to be absurd, a burlesque on the typical field pattern; but such absurdity seemed a welcome relief from the extreme rationality of the Floorpiece.

In my studio I started a perpetual mixed-soup of wood, concrete, stones, cloth and leftovers from previous work. There was also plenty of broken plate glass which, being fished out of dumpsters, was mostly broken, and dangerously so.

I smashed, slashed, dripped, ripped, poured and tossed.
I hoped for the occurrence of some serendipitous event or insight which would crystallize a specific image like the sudden resemblance to megaliths which lifted Julia's Floor-piece out of rubble. Alas, my hope was in vain. As serendipity by definition cannot be planned, the work had no choice but to slowly evolve from the beginning. As it did, it passed through many separate stages of partial resolution: dangerous barricades, translucent forests, shark fins. None of them were strong enough to merit completion. My restlessness continued.

The tendency of plate glass to break into triangular sections was exploited, and the triangle became an integral design element. The surfaces of all elements were subjected to extensive treatment with paint gestures and glued-on decorations. I wanted a density of detail which would reflect that of my old urban environment which I missed; the sprawling graffiti, the peeling, overlapping posters, the cracked walls. Unfortunately the emphasis on detail isolated parts from the whole and treated them as independent images, hence, weakening the scatter format.

Eventually I had a confrontational setting of bizarre and precariously constructed objects which bore that paradoxical lushness I enjoyed, (fig. 5). I was still insecure with it, however. Looking back at Morris' work, I realized that his scatter format was appropriate for "soulless" materi-
als which were installed in their raw, unworked state. I had by contrast spent four months projecting my soul into raw materials and coalescing objects which were dear to me. Now these objects asked to be displayed, not "dehumanized", that is, lose their individuality in a homogenous field.

Came exhibition time I panicked. I feared that a randomness would convince the audience of my scattered thought, so I turned renegade and hastily devised a strict systematic arrangement. All was divided up into two categories: triangular glass & other, then correlated into long rows whose course followed the slats in the gallery floor. A permanently installed dance rehearsal mirror was utilized to double, by reflection, the installation's dimensions. The glass was lit directly from behind by incoming sunlight. It was in all a clever contrivance, but still unresolved.

The systematic arrangement did nothing good for the parts and suppressed what good qualities they had. What was capricious turned clinical. The rows too blatantly displayed the parts like merchandise. (fig. 5)

Frustrated, I removed the more independent parts for later display, then angrily knocked over, broke and dispersed the remainder. The remnants still seemed too blatantly exposed, so soil and sand were brought in and poured over. An offhand broom swept this refreshingly malleable material into a network of drifted currents which wove through, over
and under the wreckage, weaving it together into a tighter whole. Hence, what took four months to develop was renovated over a few hours.

A new Gestalt had come into being. The breakdown and sweeping up portrayed the constant cycle of decay and reconstruction which shapes things; the new image suggested a beach or desert wasteland strewn with clues to some former state of existence. Glass and triangles had maintained their presence so that, like architectural ruins, an aesthetic unity had remained from the previous order. An air of mystery prevailed, and the scatter format was restored. (fig. 6 & 7)

A final note: much of the soil, being collected from the railroad yards behind my studio, contained rat droppings which I didn't notice till after installation. That signified a new height—or low, in my quest for cheap, inelegant materials.
D. Wilson L.'s Installation, once resolved, offered the potential for further development which the close-ended floorpiece could not. I thus felt assured that I wouldn't have to destroy some other existing thing for my next project!

As I further explored the materials and processes which made up the Installation, I thought of how the sand currents resembled enlarged brushstrokes, and how color could have heightened the illusion. Continuing to collect various soils (sans rat droppings) I mixed in decorator housepaints and soon accumulated enough "sculptural color" to suggest impasto. For broader, shallower visual areas I collected used carpets. Their decorative patterns and gaudy colors were no-doubt tasteful - perhaps, in their original home interior context, but brought into the studio they became inelegant nonetheless. Conspicuous by its absence was glass; its use had by now become token and self-conscious, hence restrained.

Those areas of the Installation which were swept clean suggested pathways for little creatures; there was still a scale-model effect to the piece, though hardly as "charming" as in the Floorpiece. Now given the ample space of a full gallery, I determined to fulfill Andre's definition of place
as a walk-through environment. The Floorpiece was visually entered from above, while the Installation was viewable from its perimeter only, but this new project would allow its audience to step over the boundaries and travel within.

To ensure success I had to remember the lesson of an earlier attempt at a walk-through. I had filled a room with blown glass forms suspended from the ceiling to suggest an aquatic environment of translucent, swimming creatures. The concept was poetically fine, but the space was too densely occupied by the forms to invite entry. The walk-through became a look-at.

Now knowing that an average audience would regard any form of artwork as precious and untouchable, even when composed of dirt and carpets, I set out to provide broad, clearly defined paths and open assembly areas. The imposition of a travel network proved no hindrance to the visual development. In fact, by providing open spaces within the place, it lent a welcome airiness to the whole which the visually dense fields of other work did not have.

The network also provided the key to a developed structure. The visual mass was divided by the network into sections which were then composed to suggest a variety of islands, continents, peninsulas, isthmuses, mountains, and plateaus. The negative spaces, that is, the network, simultaneously suggested roads and waterways. Altogether, there
was the materialization of an old childhood passion of mine: the creation of dream maps representing exotic retreats and fanciful worlds. In the same breath it could be considered to be not an enlarged map but a scale-model landscape! Whichever, the title Territorial Claims referred to both.

As an adult, I still enjoyed maps, often for their peppering of such information as colorful names, diverse symbols, and "funny squiggly marks". T.C.'s land and "water" areas were similarly deposited with markers and information bits in the form of found and fashioned relics.

The use of found relics upheld Andre's observation that things taken out of their standard enviroment took on a new significance. These objects had all been anonymously scattered throughout the railroad yards where I had made my soil collections. Now functioning as focal points within a gallery, they displayed records of their own history; once functional, they had rusted, weathered, bent and faded.

The fashioned relics, on the other hand, were made by myself and sublimated into the whole. Those blown out of glass were shattered and swept into the debris. Others were made of encaustic and cheesecloth. Under the warm gallery lights they slumped, flattened, and lost their identities. Being vessels, their demise signified my final break with the crafts tradition. (fig. 8 - 11)
The focal area of the show came about through the return of good-friend serendipity. While driving down a country road I spied a supply of straw bales for sale. I took some home, stood them upright and saw the potential for big-brothers to the "little megaliths" of a year earlier. Once trimmed with shears into megalithic shapes, bright colors related to the dirt and carpeting were applied. Two of the larger megaliths then flanked a narrow passage in the middle of the gallery like the Straits of Gibralter. (Their resemblance to Monet’s Haystacks was not intentional).

Once installed and opened to the public, Territorial Claims provided an enjoyable trip for many while maintaining a strangely sweet melancholia. Formally, the emphasis on individual parts once again endangered the whole, but I didn't worry over it much this time. I consolied myself with the idea that T.C. was a more realistic reflection on my currently diversified and flexible life, whereas the perfectly systematic Floorpiece and upcoming Lakawannan reflected the type of dogmatic order which I had had enough of in my upbringing.
LAKAWANNAN, A FICTIONAL LANGUAGE, '80-'82

Whether speakYou tongue-of-Lakawana?

This fictional language is the most withdrawn and obsessed scheme I've ever concocted. As it stands now in the Appendix it's little more than a basic jargon, but if its grammar and vocabulary were greatly expanded, Lakawanna could conceivably be some national tongue. Such grandiosity!

Two years ago I was simply amusing myself by doodling alphabetical characters and spinning variations on the interesting Indian place-names which peppered the map of New York/New Jersey: Hohokus, Weewauken, Hackensack, Nyack (the name of my home town), Montawk....Thinking of making a serious project out of this passive activity, I researched foreign alphabets and vocabularies.

Studying the American Indians who had originated those place-names, I came upon the Cherokee Alphabet invented by Sequoyah (fig. 2). I was particularly fascinated by it because it used an efficient graph/grid organization as did my Floorpiece. The characters, representing monosyllables, were organized into vertical rows according to vowels and horizontal rows according to consonants. The characters themselves were not of individual historical significance but were arbitrarily derived from the Greek and Roman alphabets. It
didn't matter that what looked like an "R" actually represented the vowel in "met", so long as a system made the alphabet functional as a whole. Inspired to create my own alphabet, I avoided systematic methods but nonetheless derived characters from Cyrillic, Roman, Greek and Cherokee to efficiently spell out my map-name variations.

As the vocabulary took off and began filling several note books with polysyllabic fantasies, it dawned on me that words in any language don't exist as separate entities but must structurally interrelate their meaning and phonetics if coherent statements are to be made. I had till then ignored grammar completely save for a few conjunctions and the past tense. Lakawanan, (whose name was adopted from a railroad company), remained little more than a gibberish of disconnected nouns, verbs and adjectives.

English Grammar was too complicated and irregular for me to adopt, and I knew too little of semantics or linguistics to devise one of my own; so I sought an established system which was relatively simple, regular and sensible. I found it in Esperanto, an auxiliary language intended for international use. It was first published in 1887, by a Polish oculist. Esperanto is so beautifully organized, there are but eighteen grammatical rules; and much of its internal logic is easily laid out in chart and graph form!
Shamelessly lifting rules straight out of the manual, I replaced its Latin-based vocabulary with mine. Immediately there were problems. Conforming to Esperantian grammar meant changing the spelling and phonetics of many words, and I had grown personally attached to many of them. It was painful for me to simplify a strange, exotic word like NGIMNACK into NGIMA, or HACKENSAQUASH into HEKA, but such pruning was necessary. Like the parts to Julia's Floorpiece, the words had to be simple, flexible and non-precious if the grammar was to exert any authority.

Out of my destroyed words a coherent statement such as the following could be made.

Boku mawka yala hanoka yemo tatuwa Yungapoka. Fis motlif mahaf wisha twalomakas mefgi nuwl. Tathnikas chrŒ ema tanaka gwilshm ipfotograinsuwî. Yuwifif ab-lis tanai kuungbi. Ngî kuungbi, Nis wohof gwa, pfahm waka. Fis chong akuungbi yemo lalika. Fis okr.

Spoken, it reminded me of Hollywood "injun talk" which disturbed me. I had in my research of Native Americans come to appreciate their history and culture, and knew their languages to be as colorful and melodic as any Asian or European tongue. Those map-names which had inspired my words were actually Dutch and English bastardizations of the originals.

Another discomfort was in the extreme perfection of the grammar. It didn't allow for any cultural inferences or national identity; it was "souless". Esperanto admittedly was intended to be so in order to operate on an internationally
neutral scale, but I wanted my derivation to bear some distinct personality, not stereotypically tribal or Martian.

I dropped the project for a while to study the very real language of Italian which, though highly regular, is not without its own little quirks. Afterwards I returned to Lakawannan, seeped a little irregularity and complexity back in, softened the consonants and applied the Italian next-to-last-syllable accentuation. The results:

SHoND0 ngongaë'ën'yo. KoA weemsahe'n'àn'gà nga tseë'ti'émo. NaiWi-ki-noo-ngimalà nga. Wa guill ma, 'ë koNDoBi? Ne, quiiy ngimanyoohayl pr koopfiang. Ma, ghass ngNNDO pe keeNNOilà qui. AiWa *AndrëAqua. lasHAs *andrëaqua nogh NDO se skaöila hliikl tse evlayWà.

Now satisfied, I could type up this still-organized version and install it in the appendix of this thesis. It can now rest there for posterity.

Did I say posterity? Yes, this project persisted for so long because it provided a goal for something permanent as a relief from my visual work's emphasis on the impermanent. Lakawannan is now a dead, still language like Archaic Greek or Latin, but different in that it never had a prior life of its own.
CONCLUSION

The structure of my work has vacillated between the very loose and the very tight. I feel the looser structures are more personally relevant, and preferable to me. They allow a continual freedom, spontaneity and expressiveness from one work to the next, while those works based on tight, close-ended structures do not, existing instead as isolated marks in my career.

Although Lakawannan and Floorpiece for Julia S. have in their still, inactive states a sense of permanency, I, with my acceptance of life's passing and the ephemerality of nature prefer the Installation for D. Wilson L. and Territorial Claims. Though short-lived as installations, they portrayed active states of change, and were in that sense living works.
FOOTNOTES

1) Cullet is scrap glass recycled from glass production.


3) Megalithic monuments are great stones or boulders which were probably used for tombs. They date back to the polished stone age where Man had no tools except flint hatchets.


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LIST OF ILLUSTRATIONS

PG.


25....fig. 2 The Cherokee Syllabary as devised by Sequoyah in the first quarter of the eighteenth century. Public domain.

26....fig. 3 Floorpiece for Julia S., '81, wood, glass, wax and chalk on 4' x 4' masonite base.

27....fig. 4 Installation for D. Wilson L., '81, as developing up in my studio.

28....fig. 5 Installation for D. Wilson L., first version, apx. 2½' x 8' x 12', glass and mixed media.

29 & 30.....Installation for D. Wilson L., second version fig. 6-7 apx. 2½' x 8' x 12', glass and mixed media.

31 - 34.....Territorial Claims., 3' x 20' x 40', straw, fig.8-11 soil, carpet, plate glass, vessels.
fig. 1
Consonant Sounds

- **g** nearly as in English, but approaching to **k**.
- **d** nearly as in English but approaching to **l**.
- Syllables beginning with **g** except **S** (ga) have sometimes the power of **k**.
- **A** (go), **S** (du), **S** (dv) are sometimes sounded to, **tu**, **tv** and syllables written with **l** except **L** (tl) sometimes vary to **dl**.
fig. 7
APPENDIX

A BASIC MANUAL ON THE LAKAWANNAN LANGUAGE
THE BASIC GRAMMATICAL RULES

1) The definite article is **NGi**, alike for all numbers and genders. There is no indefinite article.

2) Plurals are formed by -**N** or -**N** when preceded by a consonant. Words which end in **n** do not change in the plural.

3) Verbs - see **VERBAL TENSES**, pg.

4) All non-infinitive verbs, except **Ye**, require a **1st., 2nd., or 3rd. person modifier**.

5) There is only one case, the nominative. All other cases are obtained through the use of prepositions.

6) Accentuation is irregular and varies from region to region, but generally a majority of words are accented on the next to last syllable as in Italian.

7) Questions which can be answered by yes or no are formed by preceding a statement with the interrogative **E**.

8) Nouns, Affixes and Modifiers compound in a regular sequence:

```
PREFIX + NOUN + SUFFIX + GENDER + MODIFIER(S) + NUMBER
```

Few words in Lakawana compound to this extent.

9) All verbs other than infinitives compound in a regular sequence:

```
PREFIX + VERB + SUFFIX + PERSON + TENSE + MODIFIER(S) (ADVERB)
```

As with nouns, few words compound to this extent.
10) Compounded nouns may be contracted long as the meaning is not affected.

11) If preferred, all of the above rules may be ignored if the speaker prefers gibberish.
### The Alphabet, Printed and Cursive

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### Pronunciation

#### Vowels

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* also functions as consonant L

**functions as vowel only

#### Diphthongs

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CONSONANTS

K, L, M, N, P, QU, S, SH, TS, W as in English.

GH - pronounce a gutteral (h) with the tongue in position for (k) as in German ach, Scottish loch

GU - (gw) as pronounced in guava jelly or bat guano

HL - pronounce soft (l) as in leaf and simultaneously exhale (h) as in heat. In the Western Dialect this sound becomes (thl) as in thistle + leaf.

HN - a nasalized (h) - pronounce (h) with lips slightly open and the air partly exhaling through the nose.

MB - emphasize the slight (m) sound which occurs just before the pronunciation of (b).

ND - emphasize the slight (n) sound which occurs just before the pronunciation of (d).

NG - (ng) as in finger except when preceding a consonant, then pronounce sing.

PF - campfire, leepfrog

SF - sphere, sphinx

Y - a hard (ll) as in million in which the tongue slides across the upper palate more so than in English.

The Western Dialect uses voiced consonants while mainland Lakawannan does not. A "voicing-sign" is used in four combinations:

ØHL - apx. the + leaf ØSF - svenska

ØS - zebra ØPF - beverage
MARKS AND PUNCTUATION

° - "aspiration sign" separates compounded vowels with a pronounced (h) sound. aiaªamba - AI-A-HAM-BA. It also occurs with initial vowels unless preceded by a consonant within a sentence. (°) is not printed in the Western Dialect so its occurrence should be memorized well.

? - "glottal stop" separates vowels and consonants with a stoppage of breath. The English expression Oh-oh would hence be written as Oʔo. ʔn is the sound ('n) which follows the silent (tt) in button. ʔl + vowel is the silent (t) + l in atlas or motley. In the Western Dialect the printed mark is (4)

: - is the accentuation mark, indicating an exceptional prolongation of the preceding vowel.

? - is the question mark.

all other punctuation marks as in English.
PRONOUNS - LONG AND CONTRACTED

WA, A I, Me
NDO, O You,
QUI, I Other
WAʔN, AʔN We, Us
NDOʔN, OʔN Thou
QUIʔN, IʔN They, Them

POSSESSIVE PRONOUNS

NA My, Mine
NO Your, Yours
NI Other's
NAʔN Our, Ours
NOʔN Thy
NIʔN Their, Theirs

POSSESSIVE ARTICLE

NOO Of

REFLEXIVE PRONOUNS

NV Myself, Yourself, Otherself
NVʔN Ourself, Thouself, Themselves
VERBAL TENSES

The Infinitive Article is -Ka, or -NGa when preceding syllable bears K or QU.

INFINITIVE

NaiKa
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to know

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<th>Future</th>
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<td>NaiWa</td>
<td>NaiWaS</td>
<td>NaiWaLa</td>
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<td>I know</td>
<td>I knew</td>
<td>I will know</td>
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<td>imperfect</td>
<td>NaiWaKa</td>
<td>NaiWaSKa</td>
<td>NaiWaLaKa</td>
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<td>participle</td>
<td>I am knowing</td>
<td>I was knowing</td>
<td>I will be knowing</td>
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<td>NaiWaKi</td>
<td>NaiWaSKi</td>
<td>NaiWaLaKi</td>
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<tr>
<td>participle</td>
<td>I have known</td>
<td>I had known</td>
<td>I will have known</td>
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Additional modifications occur with the use of suffixed adverbs: could, about to, yet, still, already, etc. See the vocabulary.
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They, Thou, We, You, Other, I
### TABLE OF AFFIXES

#### SUFFIXES

- **-GHOLI**  
  leader, manager  
  "Otee1Gholi
  hotel manager

- **-IMBA**  
  single unit, item, particle of  
  SnaImba
  raindrop

- **-I**  
  small size, degree  
  "En1I
  cottage

- **-SEES,'EES**  
  great size, degree  
  "En1:Sees
  mansion

- **-HNE, 'NE**  
  offspring  
  WeemsahNe'n
  kittens

- **-HNL, 'NL**  
  abstract quality  
  Ali?i:Hnl
  friendship

- **-KAS**  
  collection of  
  TSikooKas
  woods

- **-R**  
  male

- **-NYOO**  
  female

- **-MOO**  
  place of

- **-PO**  
  person associated with root

- **-QUIA**  
  container of

  "KaislQuia
  honeypot
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<th>PREFIXES</th>
<th>Meaning</th>
<th>Affixes</th>
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<td>relation by marriage</td>
<td>GUooNiaNyoo</td>
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<td>mother-in-law</td>
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<td>ITSA-</td>
<td>former, ex</td>
<td>ItsaGHoli</td>
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<td></td>
<td></td>
<td>ex-leader</td>
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<td>LAYV-</td>
<td>shameful, nasty</td>
<td>LayvIosko</td>
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<td></td>
<td></td>
<td>smutty book</td>
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<td>MA, M</td>
<td>none, not</td>
<td>MAanggua</td>
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<td></td>
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<td>incorrect</td>
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<td>MO-</td>
<td>exact opposite of</td>
<td>MoKlooshi</td>
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<td></td>
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<td>ugly</td>
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<td>MI-,</td>
<td>wrongly</td>
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<td></td>
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<td>misunderstand</td>
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<td>SHA, SH-</td>
<td>to become</td>
<td>SHaPr</td>
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<td>whiten</td>
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<td>SHV-</td>
<td>action involving an</td>
<td>SHvPaa:n</td>
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<td>object.</td>
<td>shirting (putting on a shirt)</td>
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<td>of great age, antiquity</td>
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<td>very old man</td>
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| Table of Correlatives | | | | |
|-----------------------| | | | |
SAMPLE SENTENCES

ShoNDo Ngongka'Enyo
----------------------------------
Is-You Stubborn-Most (You are most stubborn)

KoAS WeemsaHNenLanga Tse'Imo
----------------------------------
See-I-Past Cat-Offsprings-Black Sun-Now
(I Saw Black Kittens Today)

AiA 'Andr'Aqua
----------------------------------
Have-I Sugar-Some (I have some sugar)

IashAS Andr'Aqua Nogh NDo
----------------------------------
Give-I-past Sugar-Some To You

NaiWaKi Noo NGimalanga

Know-I-have...n Of Dog-Black (I have known of a black dog)

NGi NGimalanga TsrQuiNGa NGi PoR'enda
----------------------------------
The Dog-Black Attack-It-is....ing The Man-Big
(The black dog is attacking the big man)
SAMPLE VOCABULARY, LAKAWANNAN-ENGLISH

all verbs are listed in the infinitive.

A

AANDI - Way, Means, Method
AANNGGUAA - Correct
MAANGGUA - Incorrect
AAMIV - Arm
AAPFAKA - to Climb
AGHOO - Snake
AGHOOSSEES - Great Snake, Dragon
AGHOOSSEESO - Great Water Serpent
AHL0 - Far Distance
AIR - Town, Settlement
AIRSEES - Metropolis
AIRI - Hamlet
AIKA - to Have, Possess
AIKL - About, Concerning
AIML - Tale, Story
AIMLKLAS - Collected Tales
AIMLSEES - Epic Narrative
AIYL - Pride
MO'AIIY - Shame
AIYOYO - Autumn (from Ayl + Yr = RedTime)
AKNESS - End
AKNESSKA - to End
A'LA - From
A'LAKA - to Come, Originate From

ALASKA - to Feel Physically
ALASKA - to Feel Physically
AMO - 1) Heart
2) Spirit, Soul
3) Abstraction, Essence
AMOPO - Ghost, Spectre
AMOSEES - God
AMOYAYL - 1) Bad Spirit, Devil
2) Evil Morale
AMOYAYL(L)I - Imp
AMVNA - Strength
AMVNAPO - Strongman
AMVNAPOKAS - Army
AMBO - Beneath
ANTSV - East
ANYO - Any
ANDR - Sugar
ANDRKA - to Sweeten
ANGGH - Proper Behavior
ANGGH'NL - Morality
MANGGH'NL - Immorality
AO - Fire
AO'MBA - Flame
AO'MBAI'SFV - Conscience (from A'mba + Isfv = blue flame)
AOMOO - Fireplace
AQUA - Seem
AR - Bird
ARSHVSEEES - Eagle (from Ar + Shvsh + Sees = Great Fast Bird)
ASFAI - Light
MASFAI - Dim, Dark
MO° ASFAI - Completely Dark, Black.

ASHLKA - to Swim

ATS - Sibling
ATSR - Brother
ATS(N)NYOO - Daughter

ATSINA - Hungry
ATSINAKA - to Hunger

ATSM - Ugly

AWL - Loved One
AWLHNL - Love
AWLKA - to Love

AYL - RED

A°NNIKI! - Move!
A°NNIKA?NNIKA°NNIKA°NNIKA°.. - MOVE! MOVE! MOVE! ...

EE°LO - Belief
EE°LOKA - to Believe

EI - Weapon

EKLA - Pig

EL - Bone
ELTSIKOO - Antlers (from El + TSiKoo = BoneTree)
ELTSIKOO°O - Coral (Antler-Water)

ELO°I - Earth

ENL - House
ENLKA - to Reside

ENYO - Most

ENGAA:S - Above
ENGAA:SMOO - Heaven (Christian Concept)
ISFVMOO - Heaven (Tribal Concept)

ER - Near

ERQUA - River
ERQUAI - Stream

EV - Ash, Humus, Excrement, Shit, Fertilizer

EVKA - to Rot, Spoil, Decompose

EYL - Often
MEYL - Occasionally
MO°EYL - Seldomly

GH

GHAIO - Great, Magnificent
GHAIOHNL - Wonderment, Magnificence.

GHAIYL - Air
GHAKOLI - Beer
GHANI - North
GHAR - Cousin
GHARNYOO - Female Cousin
GHASH - But
GHOI - In
GHOLI - Leader, Guide
GHOLOCALIO - Religious Leader, Priest
GHOWL - Chair
GHOWL(L)I - "Little Chair", (a type of foot-stool)
GHVI - Behind
GHVL - to Play a Musical Instrument.
GHVOI - Smoking Pipe
GHVOLM - Mini Smoking Pipe
GHVOKA - to Smoke

GU

GUANDL - Oil, Grease
GUANDLKA - 1) to Oil or Grease,
2) to Make Easier
GUAR - Some

GUASH - Talk, Speech
GUASHI - Chatter
GUASH'AIO - Oration
LAYVGUASH - Filthy Talk
GUASHKLOSHI - Poetry
GUASHKOMA - Serious Talk
GUASHMAKOMA - Light-Hearted Talk
--GUASH--KA - to--talk--

GUE - Tribal Nation
GUE(N(N)EELNGI - Tribes United

GUEEN - a Social Visit
GUEENV - a Business Visit

GUEI - Law
GUEIHN - Lawfulness
MAGUEIHNAL - Lawlessness
MOGUEIHN - Chaos, Barbarianism
MOGUEISEES'NL - Widespread Chaos, the Time Before Order.

GUEKO - Snow
GUEKOIMBA - Snowflake
GUEKOSIEES - Blizzard
GUEKONGA - to Snow...

GUEV?I - Million

GUIR - Chicken
GUIR - Salt

GUIIS - Waste
GUILL - Sure Thing
GIIM - Few, Small Amount

GUINYA - Island
GUINYKA - to Isolate

GUIYR - Salt
GU?I - Short

GUOO - Star
GUOOKAS - Milky Way

GUVVS - Please
GUVVSKA - to Please

GUVVYV - Important Thing
MAGUVVYV - Unimportant Thing
MOGUVVYV - Worthless Thing
<table>
<thead>
<tr>
<th>HL</th>
<th>HN</th>
</tr>
</thead>
<tbody>
<tr>
<td>HLAAS - up</td>
<td>HNA - excellent, well done</td>
</tr>
<tr>
<td>HLAASKA - 1) go up, soar off 2) move up in rank</td>
<td>HNAWRKA - to obey, follow</td>
</tr>
<tr>
<td>HLAAYL - land</td>
<td>HNAWRPO - a loyal subject</td>
</tr>
<tr>
<td>HLE - a drink</td>
<td>HNAWRHNL - Loyalty</td>
</tr>
<tr>
<td>HLEIKA - to sip</td>
<td>HNE - offspring (human or animal)</td>
</tr>
<tr>
<td>HLEEPFA - secret</td>
<td>HNER - Son</td>
</tr>
<tr>
<td>HLEO - safe</td>
<td>HNENYOO - Daughter</td>
</tr>
<tr>
<td>HLI - before</td>
<td>HNEKAS - Litter</td>
</tr>
<tr>
<td>HLIKA - umbrella</td>
<td>HNEKA - to reproduce</td>
</tr>
<tr>
<td>HLO - a celebration, festival, party.</td>
<td>HNEN - agreement</td>
</tr>
<tr>
<td>HLOTSE - a holiday</td>
<td>HNENGA - to agree</td>
</tr>
<tr>
<td>HLOI - So, in that way</td>
<td>HNESFV - 1) balloon</td>
</tr>
<tr>
<td></td>
<td>2) whale bladder</td>
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<td></td>
<td>HNESFVTSE - Bladderday, a national holiday that honors the fishing industry. Its main event is the &quot;Great Bladder Popping&quot;.</td>
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<tr>
<td>HLV - describe</td>
<td>HNEV - shade</td>
</tr>
<tr>
<td>HLVKA - to describe</td>
<td>HNEVNG - squirrel</td>
</tr>
<tr>
<td>HLVSA - prohibited, not allowed, taboo.</td>
<td>HNEVNGKA - to put, set</td>
</tr>
<tr>
<td>HLVSKA - to prohibit, abolish</td>
<td>HNI - ago, past</td>
</tr>
<tr>
<td>HLVSH - different</td>
<td>HNIA - a year</td>
</tr>
<tr>
<td>HLVSHPO - different person, someone unique, exceptional</td>
<td>HNIA&quot;LA - bowl, shallow vessel for solids</td>
</tr>
<tr>
<td>HLVWI - tea</td>
<td>HNIA&quot;LO - drinking bowl, a shallow vessel which allows for quick cooling of hot soups.</td>
</tr>
<tr>
<td>HLVYOO - airborne dust, smog</td>
<td>HNIHLA - ample</td>
</tr>
<tr>
<td>HLVVM - care, concern</td>
<td>HNIHLI - old</td>
</tr>
<tr>
<td>HLVVMKA - to care, care for</td>
<td>HNIHLIPO - old person</td>
</tr>
<tr>
<td></td>
<td>HNIHLIKA - to age, grow old</td>
</tr>
</tbody>
</table>
HNIHLV - edible clay
HNIISK - to Let, Allow
HNIINGR - Shepherd's Staff
HNIINGRKA - to Prod Sheep
HNIL - Cooking Pan, Skillet
HNIISFEKA - to Perish
HNIYV - Marriage, a Wedding
HNIYVKA - to Marry
HNIYVV:?:E - Peace, Mutual Understanding and Agreement.
HNIYVV:?:ESEE5 - Great Peace among Nations
HNOO - many
HNOOKA - to Multiply from few to many
HNOI - an Asking, Request
HNOIKA - to Ask, Request
HNOINGL - a Query, Question
HNOINGLKA - to Ask a Question
HNOIHLV - an Order, Decree
HNOIHLVKA - to Order, Decree.
HNOIIIM - Berry, Berries
HNOIIIMAYL - Red Berries
HNOIIIMISFV - Blue Berries
HNOIIIMLOO - Green Berries (Green Grapes)
HNOIIIM'ANO - Common Berries (a relative of the Currant which grows everywhere)
HNOIIIMNDVTSA - Grass Berries (Onions)
HNOIIIMNDVTSAI - Scallions
HNR - a Signal
HNRKA - to Signal
HNV - Skin on an Animal or Human
HNVITI - Skin off an Animal or Human
HNVI - Brick
HNVIK - toSet Up Bricks
HNVV:?:A - the Cause of
HNVV:?:AKA - to Cause
HNVVPF - the Reason for
HNVVPIKA - to Reason for, Validate
HNVVQUO - Sentry, Guardian
HNVVQUONGA - to Guard

I

IASH - a Gift
IASHKA - to Give
IE - Side, Edge
IIS - or
IIGH - Thing
IILGH - Sick
IILKL - Tool
IINTS - Smart
IL - Stop, Halt
ILILI - Worm
ILWA - an Explanation, Demonstration, Account
IMA - Now, At Present
IML - a Disease, Sickness
IMR - Breast
IN - Still, Motionless, Stabile, Peaceful
INA - O.K, Signal to Accept
INAKA - to Accept
INAINAINAINAINA..............
O.K.O.K.O.K.O.K.O.K.
ING - Because
INGGUAKA - to Borrow
IOSKO - Book
IPS - Seed
IPSR - Sperm
IPSNYOO - Ovum
IPPO - possible
MIPPPO - not possible
MOIPPO - Impossible, except
in myth or fantasy.
IQUA - Hot
MIQUA - Not Hot
MOIQUA - Cold, Chilly
IRKA - to Tell, Make Known
ISFV - 1) Sky
2) Blue
ISFVQUI - Heaven, Lakawan-
nan concept
ISFVMOO - Heaven, Christian
concept.
ISFVPPOOOGH - Thunder ("Sky-
Boom")
ISH - Pain
ISH'EES - Agony
ISHI - Twitch, Pinch
ISHV?I - Bee ("Pain-Fly")
ITS - Each
ITSL - a Luxury, Functionally
Useless, Decorative Object.
IV - Child
IVR - Boy
IVNYOO - Girl
IYR - Solution
IYRKA - to Solve
IYV - a Killing for Food
IYVKA - to Kill for Food
I?I - Infinitesimal
I?IGH - Problem
K
KA - Scent, Odor
KANGA - to Give Off an Odor
KALAYV - a Foul Smell
KALAYVKZA - to Stink
KAKLISHA - a Lovely Aroma
KAKLISHKA - to Smell Lovely
KANYOO - Feminine Scent, Per-
fume.
KAISL - Honey
KAMA - Arrival
KAMAKA - to Arrive
KANDL - Candle (eng. drv.)
KAPVVDNA - Drunk (from "Kaput")
KATS - Respect, Honor
KATSKA - to Worship, Honor,
KE - Make, Fashion
KEGH - Touch
KEI - Light Touch
KEETSAA - Again
KEETSAAK - to Repeat

KEEMBII - Free

KI - Carcass
KIPO - Human Corpse

KII?OI - Horse

KII?V - Smoke
KII?VKA - to Smoke, Smoulder

KIVKA - to Inflict Pain
KIVSESSKA - to Torture

KLENGA - to Bring

KLOSHI - Beautiful, Lovely

KLVA - Stay

KO - Sight
KONGA - to See
KOSEES - Great Perception, Alertness

KOMBA - Coat
KOMBAKA - to Put On a Coat

KOOPFIA - Ear
KOOPFIAKA - to Hear

KR - Distance
KRSESS - Great Distance
KR®I - Short Distance, Shortcut

L

LAKA - to Rest
LAMOO - a Resting Place

LANGA - Black
LANGAPO - Black Man

LAI - Instead

LAQUA - Tail
ISHLAQUA - Whip ("Pain-Tail")

LAQUIITS - Last

LAMBAKA - to Anger

LASHA - Steak

LA?N - Hand, Hands

LE - Soon

LEES - Mouse

LEGH - Dead
LEGH'NL - Death
LEGH'A - to Die
LEGHM00 - Morgue

LEGUI - Animal, Four- Footer

LENGKR - Yellow

LEO - Happy

LEYV - Cure, Healing
LEYVKA - to Cure, Heal
LEYVM00 - Hospital
LEYVPO - Doctor, Medicine Man

LI - Juice

LIA - Grey

LILE0 - Wine ("Juice-Happy")

LI?N - Empty
LI?NGA - to Empty

LO - Out

LOA - Shape

LOIYL - Sad, Depressed