

Sunday, end of Sept.

Two big ideas have come together this week. One I worked out in the lecture on myth and art. Origin myths (Raven forms the world, man, woman) are not "really" "about" that, but about a related (prerequisite, attendant) paradox: the box, life-death, ♂-♀ outside-insideness. The crucial point is the relevance of the paradox for the problem at hand; as if to say: If we could first solve this paradox, then we could get around to understanding this instance of it. If we could understand nothing-everything (the box), we could get to understand how the world formed. If we could understand death-rebirth, then we could get to the origin of man. If we could understand outside-inside, we could get to ♂-♀.

The second is also related to the paradoxical. It is about the great surge of Totem carving, the forest of poles in the 1850-75 period. I have been saying that they ^{re-affirm} express "I am Haida". But I now understand how that could be made more specific: "I control paradox". "I" can be expressed in terms of crests (or "we" ♂-♀), so poles remained 'crest poles'. Or else in 'stories', referring to the myths; the ones dealing with the paradox. The Dangi poles of Waka and Kitkun are probably the ultimate statements of that. Waka's pole is the ultimate.

The size of the 'pole' \neq the size of the 'box' (house)

Now I have the "terms of discourse" of this great outpouring of art. It is specifically about paradoxes. It uses as its medium, great figures and myth situation-images. It is a self-conscious analysis of their own mythology, a reduction to its basic paradoxes, and a demonstration of "control" over them.

A book begins to form in my mind, on the meanings in Harda art.

- 1) Representational meanings poststructure
narrative of organized things
(descriptive)
 - a) "Realistic"
 - b) Metaphoric (Totemic)
 - c) Narrative
- 2) The (iconic) meanings in "style" (sameness)
 - a) Holm's description
 - b) Duff's interpretation
- evolution of the form
- Eg. The Raven Screens
- 3) The (paradoxical) meanings in structure (variety)
 - a) Theory (speaking in paradoxes)
 - b) Paradigms soul catcher
spoon
house + pole, etc
 - c) Paradoxes inside = outside (place mat)

3a) The paradoxicaling of the iconic

4 Where the art was at (Prime Objects)

a) The Raven Rattle

12 The Soul Catcher

b) Chests and coppers

13 The mystique of the copper

c) The Bear-copper paradigm of Chelkat

d) The Raven-Rhemem paradigm of AE-Stridegate

For TP panel

5 Early Argillite: Sense and Nonsense on Panel Pipes

a) H pipes

b) W pipes

c) Interpretation (stress 1830 timing)

6 Sexual symbolism in the Art (beaks, mouths)

7 The Chiefdom Complex

8 The relations between art and myth ← general
← specific

9 The "Real" Edenshaw

a) Background

b) Sculptor

c) Painter

: chests,

AE Chest

: screens

Raven Screens

: box

AE Box

10 Charles Edenshaw

a) Background, ethnographic informant

b) Late Slade essays

Box paradigm

Clamshell origin

♀

Some epitaphs.

11. Tom Price of Kunstintse

12. Ginawan of Klinkwan

13. Some masterpieces of Harda Art

Bear Mother of Skawakey

Beaked Shark frontlet

Pse TP panel

14. Decline and Recovery. Current status

Also somewhere in there: the flowering of Totem poles and
what they mean

a) Rocked on stake

b) Tortoise-ditch

c) Haribut hook

myth 2) Do a doubly-opposite act: Raven hasn't got a
brother (dark), so he prevents, up
(light) - and that starts a double twist chain
in the myth.

act 3) The ^(double) paradoxical act: (see back a few pages)
Raven creating his mother as she brother kills
Raven dying as he brings men into life
EM agony-ecstasy

4) The non-act (W panel paper)

Friday Oct 5 Paradox operationalized → double bind

I have been working with what is becoming an important hypothesis relating myth and art to paradox. Myth does not overtly answer the question it poses (origin of DCI), it embodies a paradox which, if solved, would allow understanding of the question (i.e., beginning of time). Haida art makes the paradox explicit (the box paradox), and by showing control over it, pretends to master it.

Now I want to operationalize it, see it in terms of overt behavior

- 1) Double-bind dilemmas. The Haida seemed to
but situations recognize ultimate double bind situations
- a) Perched on stake
 - b) Tortured witch
 - c) Halibut hook

myth 2) Do a doubly-opposite act: Raven hasn't got a broad world below (dark), so he presses, up (light) — and that starts a double twist chain in the myth.

art 3) The ^(double) paradoxical act: (see back a few pages)
Haven creating his mother as she births him
Haven dying as he brings men into life
BM agony-ecstasy

4) The non-act (W panel pieces)

This state of mind got paralyzed into an obsession
with opposites:

2 - 1

inside - outside (box

(circle

male - female

part - whole

(man climbs his own phallus

(woman lies in her own ♀ "box"

pierce - engulf

(beak - mouth paradigm)

death - birth

sense - nonsense

2 that are 1

≠ { "literal" - "figurative" (metaphoric) ?
same ≠ different

Obsessed with the resolution of opposites, the
control of paradoxes
Thinking an opposites

In "the jiggling beat of binary pairs", the
"pairs" are pairs of opposites

They turn a thing into a statement
a statement into an equation
an equation into a paradox
a paradox into a behavioral double bind

They turn an act into a paradoxical act

They use the act of the person holding the artifact to make it go

Sunday Oct 7

Tom Price

was a greater artist than I thought.

the shark-beak frontlet

"Tom" slate pole of 1880

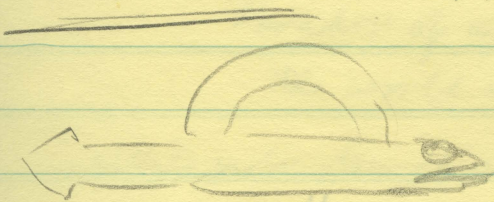
"(CE) Sharkwoman slate dish"

"Hamburg pole

large 1880 slate pole (Mrs -)

Shark helmet and Whale helmet

Maybe big poles at Skidegate?

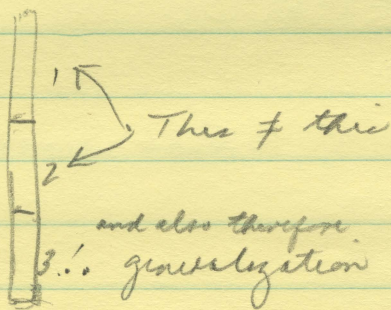


It is a thing that is a thing ~~off~~ itself
and another thing at the same time
(like Raven biting its own beak)

Title: The Logic of Haida Art.

(is a logic of paradox)

How
logic?



re shark-beak frontlet
a "generalization"

while



raven beak frontlet re
a "transformation"

"Transformation" - not of one thing into another, but
of two things simultaneously into each other.
(if two things can turn simultaneously into
each other, you have a true moment of creation)

The paradox of creation: Haida artists controlled it
by another paradox:

a Haida answer

like

→ - simultaneous mutual intertransformation

- whole resting in part

- the self generating act

- Raven biting off his own beak (1 that is also 2)

- one box that is two

- soul catcher & copper

How can a single thing have come into existence? Something
from nothing? Change the terms to 2 things mutually
transforming into each other (Raven and his mother) and
you end up with the same thing (Birth of Raven).

Question

Paradox of Creation
(something out of nothing)

Paradox of ^{infinite} infinitesimal
(smallest, largest)

Paradox of what holds
the world up

all its parts stowing up

Paradox of meaning

Answer

Simultaneous mutual inter-
transformation creating 2 things
(ie. the birth of Raven) ^{1) antecedent.}
^{2) result}

ie. There is no creation. The world was
never empty. There is only transformⁿ
of one form into another.

Answer: the box paradox:
they are somehow equal, like
the inside and outside of a box.

Variants:

- light box (Sun)
- World making box
- World-holding-up box ^{Copper box}
- double box
- heavy empty box
- AE Chest as Copper box

Answer 1: the Copper box underneath

Answer 2: everything in it stowing up
(non-concentric upwards).

Ans: (Panel pipe) paradox of
non-act

(Situation calls for meaning, and you
give them perfectly good non-meaning)

Partners - wholeness

Ans: reverse them, and make

a) the part greater than its whole

b) the whole rest on or climb upon its part

same - ness

Ans: reverse it, make it opposite - ness (bilateral symmetry)

different - ness

Ans: $2 = 1$

How did they deal with paradox?

Answer a paradox with a paradox

" " " " you can't control with a paradox
you can control, which accomplishes the same
end and has the added element that you are
in control. "I control the controlling
paradoxes."

Rephrase the question in such a way that you
can answer it with a paradox of your own.

Thursday . "Transformation" poles

TP date Raven pole

TP Hamburg pole, etc

- Chief Johnson pole

as Fog Woman (Salmon Woman) Raven's mother?

- Village Island pole

The Book

A Meaning in Haida Art

1. Representation
2. Iconic meaning
3. Paradoxical meaning
4. 3 + 2
5. Sexual symbolism
6. Art and Myth

Paradigms & Paradoxes

Creation
as now

Theme Objects

Raven Rattle
Raven's

B Historical sequence

Art of Chiefdom

Early Argillite 1820-40

1840-75 Totem poles

AE & DG

CE & TP

Low Years

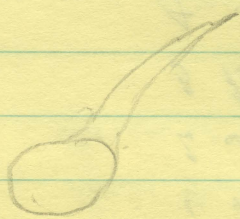
Modern Renaissance

When I shake my Raven Rattle, I am Raven.

- reaching into himself for light } I control the paradox
- giving light to the world } of time

When I carry my copper (and hit it like a gong to
prove it is a thing)

I carry paradox, I control paradox



Spoon paradox: (Never Empty bowl)

outside - inside }
peace - engulf } always full bowl

Using a paradox to solve another paradox.

1) The Thought "Bear eating Copper"

How can a mouth (bear) eat itself?

When it (its body) is a copper paradox.

Copper is a thing that isn't a thing (solve something-
nothing paradox)

small - large - a thing that is also not a thing

{ 2) Soul catcher paradox

Shamans

need to solve life - absence of life paradox

Mr. Raven (Paradox) can solve all other paradoxes: he can do two things at once

Cocreation? he gives birth to his mother (CE)
simultaneous mutual intertransfer

Life? he dies as he brings man to life (CE)

Time? 1) Raven rattle makes me, now the same
as Raven - then
I am Raven. Now is then

2) CE Christ tip does it too in making me, now,
kill Raven, then.

Raven can be two things at once, both doing the same
thing to each other.

Saturday Oct 13

I have been finding how Harada thought dealt with natural paradoxes: by constructing new paradoxes to cancel them out. Now look at what the artist does as he approaches each new work. Example: CE's Raven-Fin gravestone. He creates a matched pair of paradoxes (inside = outside, small = large, — which are the same), which generalize to "opposites are the same"; then by implication applies it to the life-death paradox.

Medusa. Reading Leach: Trobriand Medusa?

I wonder if this explains WK's little lady (a beautiful little lady lying on her own cunt = a beautiful cunt) and the Transkeian stories of the dazzling headdresses (club?) — a dazzling, stupifying cunt!.

Friday Oct 19

Another way to show transformation, maybe, was "just below threshold of emergence", as was Raven on side 3 of AE box

- Raven on AE box?
- Raven on flanks of Chilkat blanket?
- Salmon trout head

} etic but not emic?
like nonsense or
w/ parallel paper?

pre-emergent image

- 4 eyed 'Conagadet'

doubly-emergent image

How coming out of eye! Eye is the least hairy place.
(a paradox)

Saturday again: Instrumental paradoxes in Harada art

I can let ^{use} : - part ^{be} greater than (its) whole
woman - bear

- one thing be two things at the same time
raven - mother

- one act be two acts at the same time
raven giving birth to his mother

- two things be one thing at the same time
raven and man (holding frog box)

I can make a part that is greater than its whole
the whole is in it ♀
or on it ♂

I can make opposites equal (gravestone)

I can make 2 things one and vice versa

Same { but I can't make something out of nothing (origin of Harada)
I can't make time begin

What is the Box paradox?

1 thing that is (has) 2 things at the same time: ^{outside} inside

The Harada mind wants them to be equal --- the same.

A box whose outside & inside are the same

A box that contains everything outside of it.

CE Raven chest

Raven is the handle on the lid

The handle does not work

You cannot lift the lid, using that handle, and
see what is inside the box ("see" what is
outside the box)

until you kill Raven by pressing him down on the stake
as Raven is breaking that human over his back

killing
to bring life into the world

So the world sitting on the box is

the world sitting in the box

That box has the world in it

That box is the world

That box in the world (part) is greater than the world,
because it contains it. It is the world, containing
itself as a part.

The beginning of time is right now

The original act of creation is this act I am doing right now

I cannot create something out of nothing

So I can only transform ^{existing} things into other things

Creation? there can't be one

Beginning?

So let it be two simultaneous acts of different
kinds of creation: birth and . . . creation

Raven and his mother

An Ending?

Death? only accompanied by rebirth . . . let
me show you with Raven

If Part > whole

then Present instant > all of time

and inside of box > outside of box

and Raven > his mother

and Curt > women

and phallus > man

but the Harda mind
wanted them to be equal

Preices	\approx	Engulfer
Beak		mouth
outside		inside
hollow beak		inside of whale

"Hawk" paradigm: how can the sharpest beak be (come) the all-devouring mouth?

Let an act bring about its antecedents
(two acts at once)

Reverse the polarity of time
(or have it go both ways at once)
(Raven can do that)

Part pro toto stands for
The part "means" the whole
equals
is equal to

Did the Haida take this cognitive fact and elevate it to a fundamental metaphysical principle?

If part = whole, then it can also have the property of having its whole as a part. i.e. it can be bigger than its whole (its whole is a part of the part)

The Whole is a Part of its Part

Salmon trout head is half a face

half of 2 things, not one

human, animal (as on TP helmets)

Double-eye face is double a face

both of 2 things, not one

human, animal (= Genagadet)

So make the part greater than its whole,
and find a way of saying they are really the same.

Turn the thing the opposite way round, then find
a way of saying they are the same

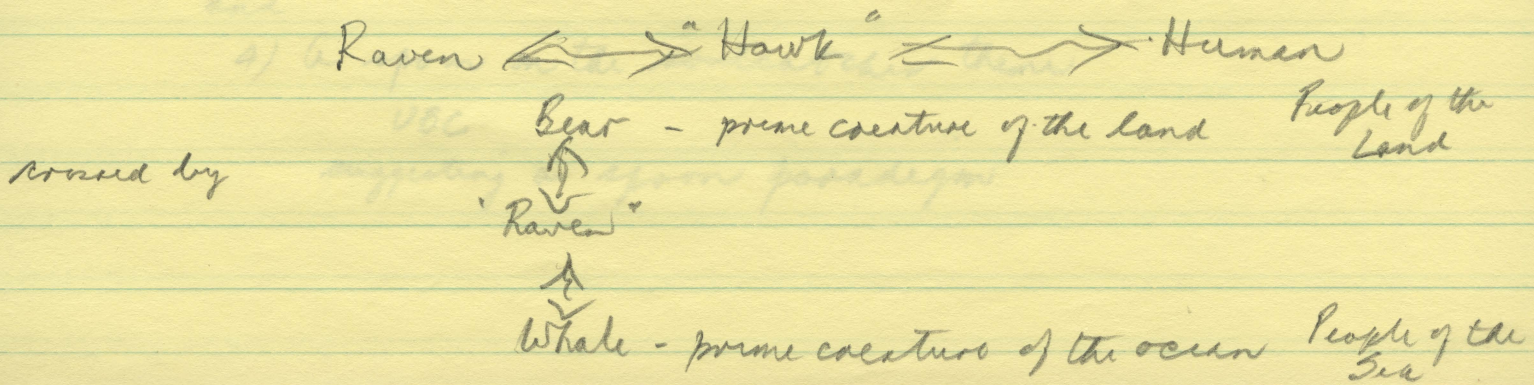
Say "The World is as Sharp as a dagger", and - - -
will stick you to death if you stamp on it,
and then figure out how - - - are the same

The whole is a part of its part
All of time is a part of this instant
Another is part of one
You are a part of me
The world is a part of me

} I am you That is you

Sunday

Raven and man (woman) antitotransform at creation
but man and woman belong to different clans,
so have to borrow totemic images to differentiate
Hence



Haida Raven does not involve any other animal form
in Creation of the QCI. All the actors are human: Raven
is his own mo & fa and gofa.

From his mother, ↑ sky country, he gets 4 eyed vision

From his father ↓ underworld, he gets substance
of world

Thursday Oct 25 Leave notice today!

The book - how to structure it.

Lead from

1) Art portraying a set of relationships

- soul catcher
- copper
- Gougadit on chest

and

2) Art portraying a transformation (simultaneous
mutual
intertransformation)

- Raven's mother CE
- Raven - Markend CE
- Raven rattle
- "hawk"
- self eating bear
→ bear woman

to

3) A totem pole on the soulcatcher theme

PM 3

suggesting a frontal pole ^{paradigm} theme: out ≈ inside

and

4) A spoon on the soulcatcher theme

VBC

suggesting a spoon paradigm

In general, three steps:

- 1) Find a few paradigms of structure and transformation
- 2) Generalize these into rules of paradoxical thought
- and 3) Test the rules on other things
- and 4) Find more paradigms of structure & transformation
- and 5) Use masterpieces to explore great paradoxes

Title: THE WORLD IS AS SHARP AS A KNIFE
THE LOGIC OF HAIDA ART

Introduction: Three Kinds of Meaning

Part 1: Representational Meanings.

Part 2: The Meanings in Style: Iconic

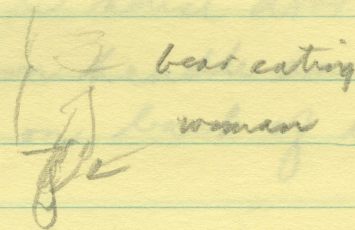
Part 3: The Meanings in Structure: Paradoxical
(see above outline)

The self-eating bear

- date bear - woman plate

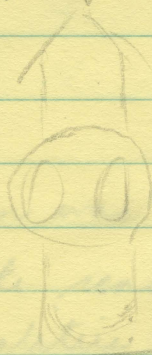


→ horn
spoons



part eating whole

The 'frog' ? = scrotum ?



Discursive - Presentational

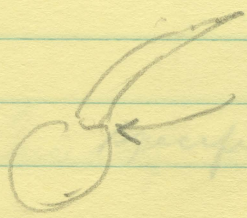
speech both to art

but art has another option: to be doubly-discursive
in opposite directions

it can let the whole be a part of the part, in the
same way as the part is usually part of the whole
it can have one act doing about its antecedents as
well as its consequences

Manava - a beautiful woman is a 'cunt' way of
producing more cunts & penises

Bowl of spoon is equivalent of O house door
mouth is at junction of spoon handle and
bowl (see flat designs on back of bowls
in Swanton)



This makes spoon handle the equivalent
of frontal pole.

Bottom figure usually has huge mouth,
top figure is a point

Man was created with this funny double nature. To
make sense of himself, he created Raven with those
qualities explicit

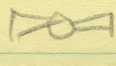
White man has God (good) and Devil (evil)
Haida have them both together in Raven (man)
He is myself

-
- 1) Identifying Things (the ^{Primary} Iconographic level)
 - 2) Mapping Behavior (the meanings in style) (iconic level)
 - 3) Grappling with Paradox (the meanings in structure)
(arguably one of main media because it was free of
constraints)

non-specific things (to set into relationships)

- formless, etc of flat design
- parts of copper

Specific things (∴ back to iconography again)

- mouths  opposed as in soul catcher
- eyes as in 4-eyed face

then you have to get into equations of animals
raven & bear or whale, etc.

at this stage the icons take on new levels
of meaning: not just coasts identified, but
paradoxes equated.

it is a new kind of iconography

a structural iconography

a new language of relationships:

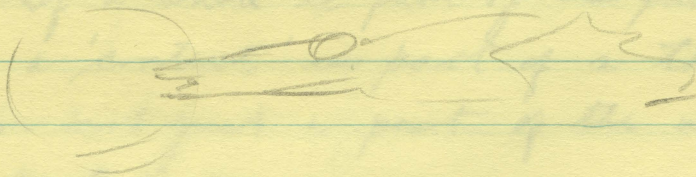
"bear", "dogfish", "gme gadet", etc.
"wacko"

and always - Raven

seeking new avenues:

- monsters like gme gadet
- story poles like Qingi
- Raven himself (Raven rattle)

Vancouver City Museum has some nice things



Tuesday 6 Nov.

Hawk is Laven's grandfather
(i.e. pat. gofa from whom he inherits name)

Smithsonian 'Bear' screens are Bone's wife on
chest design.

Saturday 10 Nov part - whole

a whole is part of its part
a dog is ^{the part} what a tail uses to wag itself
its context is a part of a thing
a thing's context is a part of the thing
the world is a part of me
it is what I use to ...
how am I to conduct this part of me?
by a sense of fitness
(by iconic design)

Sunday

If a whole is part of its part, and
a 'context' is part of a thing, then ^{what} who am I?
I am not just a part of the world, but the world
is part of me

like the chicken, which is the egg's way of making an egg
or the dog, " " " " tail's way of wagging itself
the world is a part, context, that actualizes me
the world is a part of me.

I actualize it, it actualizes me.

I act.

I must act.

How should I act?

Properly.

Properly, in everything I do

Everything I do should have the attribute of "properly".

Everything I draw, carve, should exhibit that.

line, formline, ovoid, form-space, design.

Each is (the other half of) me

In each I can infuse the aspect of propriety,
which is in the world, and is what I lack.

"That too is you" - the blue form-space, moving!

quality of conduct

'ICONIC' DESIGN

But there is more: the ovoid, salmon trout, profile face

Each is a half, a potentiality

I am the other half.

So are you.

"I Am You".

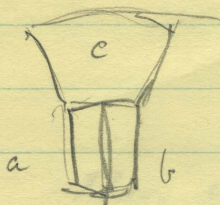
Every element of great design is 'halfish'
(of which I am the other half)

The link between paradox and iconic
is that the iconic is a special case of paradox
it is a part of me (you)
we are the other half of it
it the noun
we the verb

Monday

COPPER

explicates the special nature of NWC ^{bilateral} symmetry



a and b are the same but opposite

in that

they are both equally opposite to c in
opposite ways.

a and b are both related to c

both equally opposite to c

c is common to both a and b

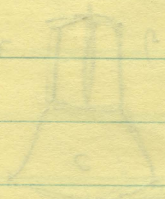
c is something both a and b have in common

So NWC bilateral symmetry is speaking about 2 things as
well as one, and saying that they are both the same and
opposite at the same time

a & b are explicitly separated into 2 by a ridge

ab and c are " " " " " " " " " "

Structural paradoxes in New C. Art?



COLLEGE

