

Jottings

Thickness = strength of element

- ∴ it cannot be allowed to result from junctures
- ∴ junctures must be relieved

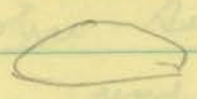
(This again ^{shows that the emphasis is on} emphasizes the individual element
 an element cannot use any of the strength of another element

Visual punning - (extraneous faces)

What more eloquent visual ^{metaphor} way could be used to say - "I am changing the ground rules - this segment now has an identity of its own - it is no longer a (way) that idea comes from the old iconography - it is now its own field"

On color - note that conventions of representation (red lips, ears, etc) are ^{abandoned} given over to new color symbolism. Why is haven leg red?

Things that are belatedly symmetrical can well be double-width - (linguistics) - because idea is there



that by split representation you are "seeing both sides of it at once"
 surely at all 2 profiles

Interpreting this as like antropo dreaming - it is the underlying analogues that are meaningful

I dreamed I found part of a madder exposed, with fabulous riches of whatnots - a little box - I was trying to keep it from others

Salmon trout

The artist can show only one thing at a time in a given field
but by alternating (2 ends, or same field at different times)
it can show 2 aspects of same thing
Eg Ovoid with face inside (profile face)



When it is shown as an explicit face, that
is all you can do - identify it, but not
show its actions

Salmon trout head shows its actions, but does not clearly
identify it as 'face'
So, alternate, sometimes do one in the field, sometimes the
other

Notice: When explicit face is used, it uses entire inner
field, touching formline, using it like an ordinary
secondary field

When salmon trout is used, it always has tertiary
ovoid enclosing it. So the 'negative' ovoid definitely
has something to do with the conduct of the salmon
trout head. It is its space [also, inner ovoids are
never faces]

Notice - Salmon trout is never (exc. 1 case, on paddle)
used as eye core. So it represents something not
appropriate in eye. (Not intelligence, but personality)?

Salmon is a directional (profile) element

Approach to Interpretation of S.S.

Even the iconographic symbolism of, say, the Raven Screen

1. There are formal ^{regularities} rules in the arrangement of the design which cannot be explained as imperatives of depiction
 - a. ^{supreme precision} bilateral symmetry
 - b. primary formal structure
 - design building
 - relations between formalness
 - c. Design broken down into elements, each of which does only a limited part of the job - produce elements, entities of design
 - d. Design divided up into segments, secondary fields
 - e. no overlap ^{integrity} Repetition, identity of each element and field

If thickness of formalness can be taken as strength of element:

: Primary predominant element as central face

fields of force on the design

- there is a striving upward in central face & in ovoids
- there is a centripetal thrust out from central face
- there is a thrust out from bilateral symmetry

Primary - secondary division applies to strength as well and relations of formalness can be worked out in terms of dominance

- ^{dependence} submersions or merging
- swelling puncture is a clear visual signal of movement

and so can look at formalness as movements, actions

- brings us to character of line ^{quality} character of curve } → paths of conduct

Centres of attention are ovoid constructions, which have consistent rules:

- completion inward to solid inner ovoid
- eye, eyesee, and salmon, and simple inner ovoid always carefully placed - striving upward - with negative ovoid around

Symmetrical segments - directional (profile) sections

relations in
void fields

vacant in profile face fullface, entire subfield
or if it is on a center line, fullface.

Salmon never used as eye, always a black unit

also, regularities in use of color associated to iconography

alternation (inversion)
black - red - black
blue used only for ground
not for outlining any elements

- primary black, secondary, old (invariable)
- blue in tertiary ^{spaces} ~~lines~~ (rules and amount of use not fixed)
- black for some tertiary elements - anchored to secondary red form lines - sometimes use hatching.
- black for all inner ovoids, eyes, eye faces, salmon

also, regularities in carving

don't fiddle with
elements, just make
them stronger

- all elements, primary, secondary, and black tertiary, and all inner ovoids, left on plain surface and outlined - accentuated
- cut away negative areas so that elements can stand out again, differences between salmon and face - the first, ^{flat design} design, the second wants to be 3d sculpture

Now - staircase in iconography

Carry-overs from iconography: { face, body (symmetrical)
ovoid eyes
ovoid joints
some realistic elements (arms, hands)

creation of extraneous faces in mirror fields

on center line - full face, symmetrical - } if explicit, full
elsewhere - profile, directional - } whole space

explicit or pennant - Upside down pennant (center line only)

alternating: face - design in successive boxes suggests that as alternate interpretations for those fields. (ontology - conduct)

Directional
right angle
between

Duality: a) symmetrical segments - b) directional (profile) segments

2 directions at right angles to each other

a) faces & ovoid structures

b) V-structures ^U, split-V points direction clearly

This sets up a visual opposition - the viewer wants to see it all

Belmont as profile of eye face? No, it is used in different places

all profile or all full face, and the directions keep switching 90° causing strain.

This also emphasizes the ^{each full is discrete.} part-whole thing

This is the same duality as in split-representation

[But it must have a deeper meaning: we - they?]

In the Raven-Scene they act in active opposition. You have full face in the middle of a profile design

regardless of structure

So, we can see rules:

- lines of thrust - up - sideways - centripetal
- relations of elements, including concept of movement
- characteristics of elements, characteristics of ^{secondary and} overall design

functional
- duality in design

black - red

major - minor

^{full face (frontal)} symmetry - profile (ovoid - angular) (still - directional)

stable - moving centre - satellite (symmetrical - dissectional)

Now, by analogy, try out iconics of social conduct

- equivalences
- elements = actors, social units
 - central element = ego (male chief)
 - whole design = whole ^{society} society

Dualities of Haida social life

- male - female
- chiefs - commoners
- we - they (matril descent)
- individual - society (other individuals)

Structure of Art \doteq Structure of DREAMS ?

In dreaming - a mental process dealing with analogies -
a process by which structural symbolisms could become
conscious. Dream - pre-assertion \rightarrow conscious.

- layer on surface or existing structure (analogy)

- fully formed local distance

- element of smallness (analogy)

- its discontinuous nature (fully formed)
in its relations with other (later, usually defined)

- total design \doteq total events (analogy)

- ^{dominant figures} major motifs \Rightarrow ^{primary ones} dominant motifs (analogy)

- dualities in design \doteq dualities in society (analogy)

flat - not flat
frontal - profile
void - angular
design - ground

- primary \doteq secondary (analogy)

- analogous to psychological
relationships, support for design
must attempt to reach the feet
(certainly, and so)

- parts of head \doteq parts of society (analogy)

- horizontal \doteq vertical plane

- lines of force \doteq strains within society (analogy)

"Structural symbolism" (Concepts)

"Structural iconics" of Harada art

- line $\hat{=}$ movement $\hat{=}$ social conduct (analogy)
using all graphic devices to make lines "move"
 - curve self-conscious curve [see Donkirk]
 - taper on "approach", or swelling juncture
 - obliquity
- field of force $\hat{=}$ social distance (analogy)
- element $\hat{=}$ social entity (analogy)
in its disconnectedness (outline, field of force, size)
in its relations with others (always visually defined)
- total design $\hat{=}$ total society (analogy)
- major-minor $\hat{=}$ class and rank (analogy)
dominance-deference
premier-etc
allegiance
dominance
- dualities in design $\hat{=}$ dualities in society (analogy)
 - black - red - black invasion
 - frontal - profile rear - profile (?)
 - ovoid - angular
 - design - ground

to some
dualities

- "pinning" with faces (metaphor)
 - as metaphor to signal intent
 - alternating explicit face - design equivalent
visual attempt to show both aspects
(entity : conduct)

- upside down faces
- parts of head $\hat{=}$ parts of society (metaphor)
 - peripheral arrangement \rightarrow centripetal force
- lines of force $\hat{=}$ strains within society (analogy)

There is nothing more complete than an Ederchaw chest front or back. Everything here closure.

Nothing more completely self-contained

The imperatives of iconography fall away:

- on chests: front, rear, and ^{sides of breast} sides no longer depicted
- : flanking figures in profile are no longer there, but ^{essentially} remnants present in corner ovoids
- ? : the ^{identifying} obvious symbols disappear (if there are chests)
- : extraneous iconography encroached
eye faces [maybe this is a symbol of genealogy]
metaphor faces
- : end designs take many forms
~~frontal~~ face watered down chest designs
profile structures

In fact, the evolution took place mostly on the chests. What were they, in concept?

- ^{containers for} chiefs most valued possessions ^{treasures}
- coffins for bodies of chiefs on death
(That concept got built into Haida mortuaries)

- NWC "box" as symbol of treasures (cf Kwakwaka'wakw)
what does he have in his box?

The ultimate container of treasure - ^{shaman's chests}

The "medicine bundle" of the NWC

via cedar bark envelope, telescope box

a sign that something is happening like Fenimore's cathedral and as this is happening, the new aspects it is taking on become more pronounced

symbol of ^{treasures} wealth

The new science could be wedded back to
Crest iconography

eg. Raven Sevens

Whale housefront

a Karda chief-shaman contemptuously
painting a crest for an alien chief

[like Ferninger painting sailboats in his style?]

It could also pick up a bundle of wedded
sexual symbolism

and it wouldn't matter as long as the
designs spoke in the language of social
science

(So it doesn't matter what is said, it
is how it is said that is important)

Edenshaw was a brecolour. See L-5 - pp c 20

Chert back - why couldn't it be (all at the same time) ?

at any rate, it
is an invention
of one man

[but it is like 1788
painting]

: rear of front, with sexual symbolism

: face
: a "sea bear" or "mountain eagle"

design (not crest) constructed, as

Raven Sevens is, of new brecolage

: at deeper level - science of social action

brocolage

We are imbued with the idea that a drawing means one thing, like a map, or an engineering blueprint, or a portrait.

Maybe Edenshaw designs 'mean' many things. Each segment of the 'brocolage' continues to have all the meaning it has had in its uses in the past, plus the new one in the present design. (at least, all that the artist was aware of)

What does a chest front design "mean"?

- a mixture that ^{for the artist} serves today's purposes, maybe several purposes:
 - : something to sell to an unknown NYC chef
 - : working out of ideas
 - sexual symbolism
 - social relations

- built of brocolage

a) Realistic elements

b) Great idea - by head of the animal

c) principles of arrangement - symmetry, etc

d) and also any refinements of form, element, arrangement that had come out of past as expressing the 'fitness' of things (aesthetic)

eg salmon remains a perfect microcosm

even if relegated to use as a joint [Doesn't have a completely free range of new uses (eye) because of old assocns.]

with some new tricks added in

upside down face - he is using it to say something

The Haven scenes had to look like Havens, because
the patron wanted a coast.

Same with the Whale Scenon ^{and} Housefont <sup>(antiquated bricolage
of beautiful elements)</sup>

(and in fact anything he made on order while
travelling or visiting a chief)

But when he was at home in Kineeta, making things
for chiefs whose identity he did not know, he
worked in the more "abstract" style. When they
got it, they could 'read in' their coast if they liked.

He worked out his style on the chests, then used
it for other things, adapting as necessary for
present purposes.

If Kineeta was the chest-making centre of the ^{North} coast
for a long time back, all these considerations
would have applied before Edenshaw. He continued
on a tradition, spread it over a wider area.

[The chests definitely derived from earlier ones]

Salmon a perfect microcosm of Haida design

- has all elements: Ovoid (with its overall symmetry showing upward, etc)

- using old remnant eye
U formline
check formline part

Can add split U, split L, relief, tracks to find

Use all design elements, in perfect Haida balance.

It is exactly placed, in an ovoid space with a true line ovoid 'encircling' it.

It is not just cultural knowledge but personal, sifted and reorganized by one mind (23p21 "the architect always puts something of himself into it"). The architect's problems are personal (organic dentata) as well as cultural (atom and rock).

Not an Egg-centred - as seen from the front given of the artist

Do Edenshaw checks

- each express a new working through of problems
- the heritage - knowledge -
- Haida society's deep concerns
- Edenshaw's deep concerns

Art as bricolage

It is a new pattern built of old elements

- to serve present purposes

(the thinking through of present problems, like ritual)

- using old remnants of design

(consisting of ^{visual} formal elements and their associated meanings from the past)

He has to reach into the old bag of tricks to find things to say what he does mean

But at the same time, old associations may prohibit

the particular use of an element

eg Salmon, having represented his joints, can't

represent eye - unless ^{doubtful meaning} punning is intended

It is not just cultural bricolage but personal, sifted and rearranged by one mind (L5p21 the Picasso "always puts something of himself into it"). The artist's problems are personal (vagina dentata) as well as cultural (class and rank)

Art is Ego-centered - as seen from the point of view of the artist

Do Edenshaw chests

- each express a new working through of problem

- " " the heritage - bricolage -

- " " Harde society's deep concerns

- " " Edenshaw's deep concerns

Knowledge

The difference between AE and Robert Davidson is in the way of tracks

RD can see the several forms, but not their old but relevant - to AE - ^{meanings} associations (RD might use Salmon for an eye) as CE did

RD doesn't know all the old arrangements

at has kept these in its way of tracks (Knowledge) and worked them into larger patterns of the same kind

When does this reach a point of being a complete working through, at a symbolic level, of the problem of how society should be organized?

Got in another system of working through problems which not being amenable to rational solutions, have to be dealt with symbolically

It is the nature of this that it requires an inner work. Einstein's attention to the form itself has to be remembered - the intellectual was only a vehicle. In fact it could not be all successful.

Working in the
social relations

One of the problems ^{that has been at} it has worked at in the past
- from time to time, but by bit -

is the proper order and relationships of things

it has arrived at bits of design, qualities of elements,
that ^{showed} said it right

it has kept these in its ^{style} bag of tricks (bricolage)
and worked them into larger patterns of the same kind

When does this reach a point of being a complete
working through, at a symbolic level, of the
problem of how society should be organized?

Art is another system of working through problems which,
not being amenable to rational solution, have to be
dealt with symbolically.

It is of the essence of this that it remains unconscious
[is it?]. Fininger's experimentation with form didn't have
to be unconscious - the cathedral was only a vehicle

In fact it could not be all unconscious together, keep

And who is the briocolor? the conscious and unconscious
mind in which it works itself out

he is male (or a succession of males)

he is chiefly To the extent that it deals with the
scheme of social relations, which is a
concern of chiefs more than anyone
else - this reinforces the
artist - chief ^{tendency} relationship of
Kana society

Art wasn't just drawing pictures or creating crests,
it was a creative expression of proper relationships
in society

And what was the role of patrons?

To them, E. was an abstract artist. They liked
it but didn't understand it, and didn't quite
know how to interpret it (They fell back on old
assumptions, or called it "decorative")

They didn't quite know what was being expressed
but was E. himself consciously aware of what he was
expressing? In his conscious mind was a brocolage
of bits and pieces of meaning (crest - chest - front - back -
face - eye - joint - 'salmon' - split - way - dentata - symmetry)
Was he aware that behind all that static he was
working on the harmonious scheme of social relations?
trying to express it so as to hold it together, keep
it in existence?

Would anyone attempt to chart social relations?

The bicolour would accept the challenge of doing that, because he is content to work in bicolour. The modern scientific mind would balk at the task, feeling that it had to devise a new orthography suited to the task.

"Map proper human relationships? how could I show them? I would have to devise a whole new system of writing." [Like Bell Hymns]

The bicolour would see what he had on hand, and adapt it as well as he could.

We have to work out new forms of MAPS before presuming to depict space visually.

MICRONESIAN NAVIGATION CHARTS

Alphabet

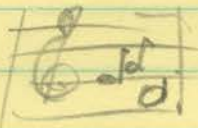
Phonetic systems

Calligraphy

Syllabic scripts

eg Speech

eg Music



Social Relations?

Maps
"Charts" "Diagrams"

Doing it in bricolage means that

That is not the only thing you are doing

You can't shuck off all of the older associations
You are not free to create out of nothing a new language

Likely, to the degree that it is unconscious,
it is probably doing several things at once, at
different levels.

Subfield

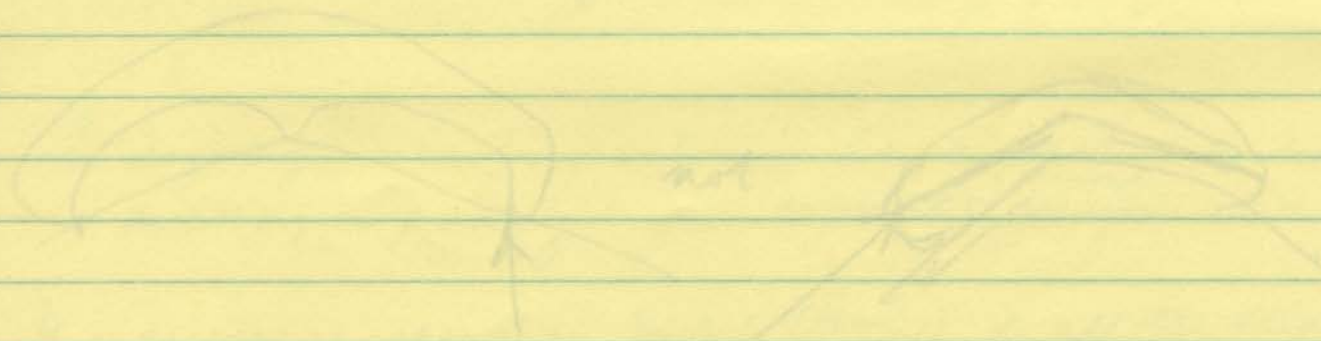
Every secondary field has some ovoid units
and some profile ones (Each segment contains
2 kinds of people). Each is made large enough.
Emerging — and — attached

All subfields of Haven are part of Haven, ∴
belong to Haven moiety

(short) Whole - part I am both

I am whole Haven, but in another sense
I am the central part (head, eye), and those
other parts (Wing) are other Haven [groups?]

Ovoid elements — matr. related kins
attached elements — married? affines?



Sexual Symbolism

The big 'face' on the back is a face without a nose and without a tongue (crossing the center line)

The 'eyes' are salmon ^{heads}, which in every other context are - profile

- joints

→ This is a visual signal that it should be read as 2 profiles (also, the elements in the 'mouth' also always break at the midline)

(He does leave at ambiguous, though, sometimes crossing the midline. He leaves open the 'face' reading)

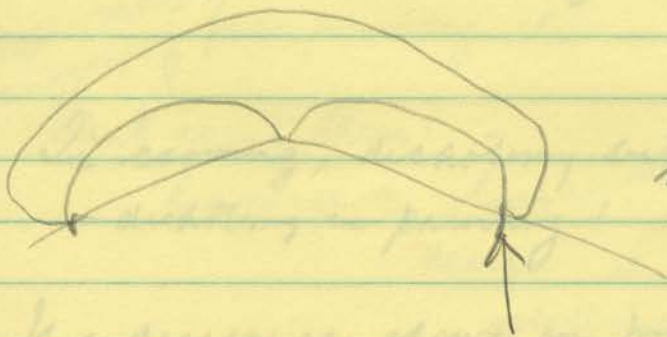
The mouth has various elements in it, including teeth - v. dent. 'Teeth' are on top only

Legs never reach to 'mouth' corners

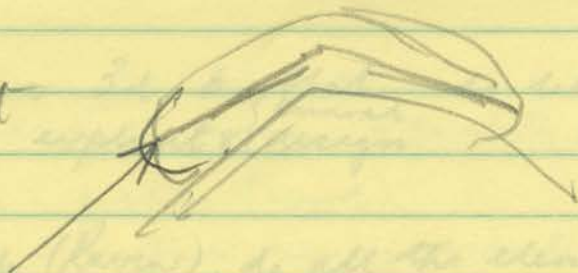
'Torso' faces have toothed mouth: Explicit

Flanned, with clet.

Pure design



not



Frontal - Profile equivalents

Frontal

eyeface
paired eyes

"hand"

explicit frontal face

all "torso" designs

(no salmon on them
exc. Sitka chest)

Profile

salmon

single eye?

"claw"?

explicit profile face

all flanking designs

(corner ovoids)

When signalled to read a symmetrical design as two profiles,
can you assume that width = depth? (like a side elevation)

Does "upside down" key to "rear view"?

In carving, dichotomy between 3d & flat is like
dichotomy in painting: explicit & ^{paired} designs

If a design is shown in profile (Raven), do all the elements
have to be profile? Yes, there is enough of an inventory of
profile elements to do the job. So if some frontal elements
are used, there must be another reason

Line and Principles

System of Line and Equivalences

The design
It is the message, and the instructions on how to read the
underlying message, at the same time.

Line (like ^{the} faces) tell something about how to read it.

How to read the underlying messages

Who is it about?

What is being said?

What other messages are also there?

Who? ego, me associates, me kin (category), others (category)
Line are in the dualities:

whole design - element (discrete elements)

void elements - attached elements

central face face - satellite parts

primary - secondary - tertiary

red-black

elements - ground (blue)

frontal - profile

front - back

face punning, etc

up - down

What about them?

language: line (curve) movement = conduct
quality of design = quality of conduct

: 'design' - elements - quality (void)

relationships - junctures, mixing, concentricity

composition -

entire effect -

What else? - iconography
- sex symbols

The design consists of the underlying message about
social life, and how to get at and read these
messages, a kind of sexual symbolism, and somewhat
just enough serigraphy to serve the purpose.

Frontal-profile duality

The whole design appears frontal yet some of the subfields are ⁱⁿ profile. This puzzles the eye, and the tension

is used as a cue that also has the effect of reminding that

1. Each subfield has an autonomy of its own (segmentation)
2. There is in the design this duality - which could be used to refer to 2 different kinds of social entities

The origin of this duality was iconographic.

Given bilateral symmetry

Given the depiction of frontal and flanking profile animals on same field (old chest front)

The duality had a valid reason for coming into existence it remained for the artists to put deeper meanings into it

They say: "I am owner of that space, I have defined its shape, I have control of it, it is not too large."

Even the ground must be controlled by man!!

I want to possess it all and depend it all on human terms; to project and impose some concept on the universe.

I must know what is going on in every corner of the universe. I must be able to possess it in my own way - to that extent, to control it.

[It is more completely worked out in carving than painting]

'Tertiary' or ground

Blue elements

[old 1788 painting]

Why are they never shown on designs that are just painted? Only when ^{carved} recessed can a blue area touch an element. What does this show?

design elements

- the absolute integrity of the elements - no touch, no overlap
an act to protect the integrity of the design

ground elements

- are any of the tone lines an attempt to make discrete elements out of segments of the ground?

- like the S, L elements

are they just negative spaces made explicit and embellished by splitting, etc?

Everything must be defined, made explicit

They had to show the shape of everything, even the negative spaces

and to as much a degree as possible, those negative spaces were given shapes from the human world (a split L has characteristics of split V) and if too big, become 'relieved' ○

pure line elements

They say 'I am aware of that space. I have defined its shape, I have control of it, it is not too large

WORLD VIEW
RELIGION

Even the ground must be controlled by man!!

A need to perceive it all and define it all in human terms; to project and impose man's concept on the universe

I must know what is going on in every corner of the universe. I must be able to perceive it in my own way - to that extent, to control it.

Concept of Space

the visual space of prescientific
horizon-viewers

an ovoid as a "Haida circle"
to them it seems a proper shape



What is so good about true circles and squares?

ellipses rectangles
what seems so proper to us about a circle?

mathematical
"geometric"
"scientific"

The Haida world was not constructed in circles, like ours
Space extended up (more than down)
outward to all horizons

our version of what they conceived is the inverted half bowl
THE HAIDA DID NOT KNOW THAT THE WORLD WAS ROUND
looking into distance (or leaving a place) things get smaller
(lower). Things are higher here where I am, in the center of the
visible world

Space is visual. It extends up and out. As it goes out, it gets
lower (as one can see). ^{Clouds} ~~Cloud~~ ^{lines show how the ceiling falls as you go out}
In cross sections it is an ovoid.

They knew it was not flat. Could see things fall below
horizon as they got smaller and receded.



so concave based ovoid expresses it.

The rectangle of a box side was not a true representation
of space relations (not a true chunk of space). Man had
to redefine it, imposing what he knew about the shape
of the world. If a design field is going to in some sense
represent the shape of things, the rectangle must be
redefined.

Haida space (cont)

The first evidence that Haida conceived a design to represent "the shape of things" is in the purposeful redefinition of design fields

Space is curved. Anyone (not imbued with science) can see that, especially people who are concerned with horizons, and the way things get smaller and fall below surface in the distance. The sky is highest directly overhead.

Space is ego-centered - as seen from here.

Space is symmetrical - it recedes the same to all (directions) horizons. It is symmetrical about the ego-centered point. "I am the center of space"

"The place where I belong is -----
----- just my totem pole -----
This marks the center of (my) universe

It is not that the circle is unknown. The sun and moon are round (Moon: a round bird) - but that doesn't necessarily mean that our world is round (circular)

[world is a circular expanse of ocean ...]

There is no particular virtue in a square, or in fixing the proportions of a rectangle. (except that opposite sides or ends - box - house - must match)

[The ^{eye} mind has no resting places in Haida art]

Space does not go down in same sense as up. No "down" has to mean "opposite down". All the emphasis is on up and not down. Space is not vertically symmetrical. Up and down is only a reflection of up.

Space, etc

Ovoid constructions are concentric if:

1. Take point of reference




point on ground at centre

- 2 Knowledge of "perspective" - a space "looks smaller" as it gets farther away. (so "ground" looks smaller) ^{distance}

but man's action (formlines) need to be stronger out there to hold the world together, - "to keep the lid on" - to deal with the edges of the world

"Haida art does not deal with perspective" ?/ Nonsense - it is dealing with it all the time. That is what non concentricity is about (in the ↑ direction)
(Our art deals with perspective ^{mostly} only in the horizontal direction)


"Horizontal" is not — in Haida art, it is curved  falling away from centre point. So 'vertical' is only ↑ at central line. Elsewhere, it ranges from ↓ ↑ ↑ ↑ depending on the base line it relates to.

Space does not go down in same sense as up. So "down" has to mean "upside down" All the emphasis is on up and out
Space is not vertically symmetrical Upside down is only a reflection of up.

Haada Space, etc

Perspective - look down a line of totem poles -
closest ones are largest -

so space gets smaller as you go out

① When you go out far enough, another phenomenon
sets in - the horizon falls (things fall below
the horizon). So the bottom line of space must
curve  (so ovoid etc are concave at
base)

This situation is always changing as you move
so the ^{curve} line that describes it must always change.
(an ovoid as a constantly changing line).

Space - How do you visualize space? Well, how does
space visualize itself to you? The Haada had an
eyeball concept of space - They believed what their
eyes told them -

Space is finite - it has boundaries which you
can see (or visualize). The ovoid is an attempt
to draw the boundaries of space.

It is an intellectual art - bringing to bear Haada
concepts of proper space relations in the depiction
of things. Like our engineering drawings - don't draw
what the eye sees but what the brain knows is there

Haida Space

Space is blue.

It is appropriate to show space (blue) only, and designs that presume to show the total shape of things, i.e. chests.

Is introduction of blue a signal of the concept that design represents space? See Jan-1788

Is there any concept of distance involved? To the Haida, is distance a uniform thing, or does it get progressively larger as you go out? and up?

Thickness of formline = distance away from eye?

The human action to cover a given apparent ^{space} distance away out there is apparently greater than the action required at home base.


The ^{back} ground is space

The elements are human actions in space

Distance is treated in terms of human effort to overcome it.

So the designs can be interpreted purely in terms of man's actions in natural space.

Question: is natural space equated with social space?

The above logic would result in a central point or area where everything is true lines, and peripheries where the fat formlines are fattest. Everything would have the form of a split-V . That is not the case, so other forces and concepts must be at work.

The world is not an abstract but a space

Space is curved: the movements of the moon, etc follow curves

OK - if the ovoid is the shape of the (visible) world, what does it mean in a design?

- a model of the world
- a 'complete' thing

The outer line of the inner ovoid is also a form word
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The outer line of the inner ovoid is also a form word

- outer line of the inner ovoid
- line of the eye (could be an ovoid)

The eye is inside an ovoid space (enclosed), which is more symbolic - the eye reaches to the limits of the space it covers

Eye in central face - not the same as salmon in word

There is part of the dictionary - definition - design
 Salmon, a design, expresses the concept better
 Eye space is still held by rules of definition, although it shows to act like a salmon

Eye space is set in head space in some way as salmon in ovoid, but head space is not a pure ovoid - it is more angular (WPP) because it is more angular than world
 Thus head space is not as pure as world space

The eye space understands the relationships and expresses them well into the present and past but the salmon expresses them better. Salmon has no people around

The ovoid is not an element but a space

Ovoids

We say the ovoid is an element. Really, it is not, it is a shape (negative space)

The formline ovoid is not itself a perfect shape (is not inviolate for it can submit to rules of dominance) The true ovoid is its inner line, which is the one traced by template; which defines the inner space. The formline ovoid encloses an ovoid space. That major element of design, the formline ovoid, has the function of defining and enclosing a segment of space of the same proportions as ^{the visible world} all of space.

The outer line of the inner ovoid is also a true ovoid

So is the true line just outside of it.

- • • outer line of the ^{inner} eye space in salmon
- • • iris of the eye (solid inner ovoid)

The eye is inside an ovoid space (in salmon), which is nice symbolism - the eye reaches to the limits of the space it is in.

Eye face explicit

Eye in central face act the same as salmon in formline ovoid


This is part of the dichotomy depiction - design
Salmon, a design, expresses the concept better

Eye face is still held by rules of depiction, although it strives to act like a salmon

Eye face is set in head space in some way as salmon ^{analogous} in ovoid, but head space is not a pure ovoid - it is more angular [WHY?] as house is more angular than world
Man's head space is not as nice and ovoid as world space

The eye face understands the relationships and expresses them well under the circumstances, but the salmon expresses them better. Salmon head is profile version

Front-back ?
Up-down .

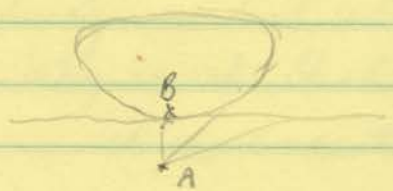
Just as the ^{visible} world is not symmetrical vertically (it goes up but not down),  front-back are not symmetrical down is not as important as up & out back front & sides

front-back space is curved as an ovoid too
"frontal" views are as seen on the ^{front surface} face of an ovoid ?

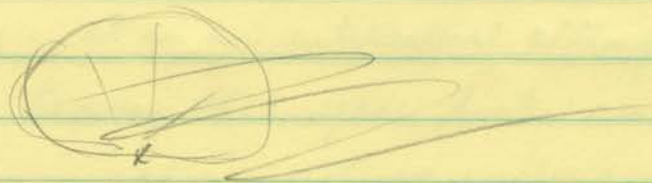


"profile" views are as seen from an angle ?
are not full profiles - no hair
only of the face, not the head
(rest hidden by hair)

There is a small reason for bilateral symmetry, which is space ovoid horizontally as well as vertically ?



from A, a straight beach fades into distance as it moves out from B and looks as if space is ovoid ??



Depicting space relations on a flat surface
if you try to show perspective, is very difficult

We make certain conventions for our engineering drawings:
work on straight lines (tangents instead of real curves)
horizontal is same direction for all parts
vertical

this makes all corners right angles

we impose a rectangular structure on a curved world
(The Harde do too, with houses, boxes, but they haven't
internalized the concept that the world is a box)

Just because you are working on a flat surface doesn't
mean you have to use straight lines. In fact if you are
trying to depict space relations of real world you have to
use curves.

There is a usual reason for bilateral symmetry, which
also imposes a vertical straight centre line to the zenith.

Why is it that inner worlds are closer to the top?
it is an intellectual concentration

*) it is an intellectual attempt to make it concentric
knowing that space looks smaller out there
it is not actually concentric
it is intellectually concentric

*) since space is really greater out there than it looks,
it needs a heavier frontier to contain it.

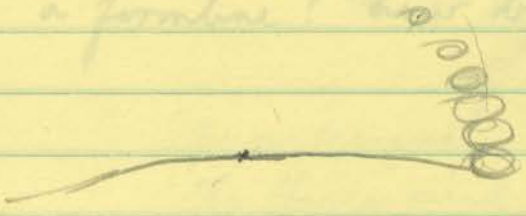
The brain dominates over the Eye.

"Inverted bowl"

so what is the shape of the bowl

we assume semi-spherical (that is our hangup)

Sun and moon look ^(closer) bigger close to the horizon, and gets smaller (more distant) as it rises to zenith. ∴ bowl is not a ^{sphere} circle, but bulging upward



It is farther to the top than to the edge but where is the edge, because as man travels, it moves out too, almost indefinitely. Also, can go down over slope of horizon

The negative ovoid ^{space} formline around a salmon head would describe the size and path of the moon.

Why is it that a formline enclosing an ovoid space is always widest at the top?

Why is it that inner ovoids are closer to the top?
it is concentric bilaterally

* | it is an intellectual attempt to make it concentric,
knowing that space looks smaller out there
it is not visually concentric
it is intellectually concentric

* | since space is really greater ^{up} out there than it looks,
it needs a heavier formline to contain it.

The Brain dominates over the Eye.

Sizes and distances

When it comes to judging size, you can't trust the eye, because apparent size changes with distance

So what size are you to show things? How thick a formline? how big a space between them?

If a design is to be in some sense a depiction of the world, then it must conform to the shapes of the world.

a space must be shaped like space - i.e. ovoid.
lines that contain space must be strong enough to hold the space you know is there, not just what the eye says is there.

It is a bird's eye view - it sees many things at once.

What does Haida art depict, that would fully explain its characteristics? Why the extreme precision, the perfect ovoids, the upward forces, the symmetry?

depiction of coxles? it goes out of that but at a much more

that can be done with pictographs

"pure design" - a smoke screen

"the Haida mind?"

"aesthetics" - express? "Anything which the Haida

can conceive as having regularities of structure

the natural world -

social world -

Why - the shape of Haida space - the natural world

Why - the dynamism of Haida society - the social world

It is a bricoleur's art - so it depicts many things

Why are painted faces? at once

Why the animal features (heads) - leftover iconography

What things to read in? Only those that need explaining

Harda art is a cultural system. It has definite regularities, structure, rules.

Art is expression. It is iconic; i.e. it refers to something else by some kind of analogy.

Every regularity of feature must be explained, and must be analogous to other Harda ideas.

We sell it short by calling it coet depiction. That leaves so much unexplained.

What can it express? Anything which the Hardas can conceive as having regularities of structure
the natural world - - -
social world - - -

Why the precision? — it refers to space and perfection of form and the shape of space

Why the segmentation and dominance and dualities? — it refers to society

Why the iconography of animal? — coet or something

Why the punned faces? — cues to other meanings

Why the animal features (hands) — ^{remnants of} leftover iconography

What things to read in? Only those that need explaining.

It is a pre-scientific attempt to be scientific

It is several things all at once *broccoli*

It doesn't try to get free of one set of meanings before it gets on to another

It is partly or largely an unconscious system:

		old associations, old vocabulary
conscious	{	memory level - tool kit of <i>broccoli</i>
		conscious level - ^{what patron has in mind} exactly what artist "has in mind"
unconscious	{	preconscious level - working out of hangups by symbols eg six symbolism
		unconscious level - expressing unconscious premises about depiction and ^{about} the things being depicted.

also, can unknowingly carry on forms of old meanings while having forgotten the meanings (the "style" has a persistence of its own). So it may continue to "say" things that the present artist doesn't "mean". (Eg RB still makes primary and secondary forms, although the class system is dead)

So it may go in one direction for a while, then shift into another (retaining the games - words - or losing them - symbols -) then move again.

Ovoid formant

Now I read Swanton on the 'inverted bowl' formant

and the oceans falling away - it confirms what I had deduced, and I can add to it:

- the ^{formant} inverted bowl is ovoid shaped

New ideas:


- the pole supporting the earth as the center line of symmetry

- sheet design becomes microcosm
- ovoid " "

inner ovoid is microcosm fitting in formant

- sheet represents Powers of Shaming Heavens?

Ovoid becomes diagnostic of concision portrayal of this concept

Designs with  baseline symbolize the world

Is Kenagadet the Thought equivalent of ?

CFN from CE "Killer Whale"

"Sea Bear"

It is the shape of NATU... they include natural space... straight lines... angular... natural things are more angular than ovoids.

Reverence - ovoid base is structural symbolism, making

the act (human intent?) mirror the shape of nature.

In this case an intellectual feat, but would open things

the way they really are? How concision? probably got built

into subconscious processes (like our circles)

Ovoid formament

nature is curved

What is the shape of a rainbow?

- get a photograph of one, the camera doesn't lie
- what would its shape be to someone embodied with the idea that space is ovoid? (as our minds are embodied --- circular)

Fact: ovoid is an intellectual construct. Unlike circle, it is not directly discernible in nature. It is a deduced shape; a mental feat

Fact: it did get transferred into art, depicted. Someone drew a cross section of the shape of visual space.

It was used for eyes, eyespaces, → points → all rounded shapes (supplanting circle & rectangle). What an intellectual tour-de-force? "Culture is a mound of concepts through which we see ---"

Fact: it was drawn with supreme precision. "The world is as sharp as a knife" (is this an overt expression of structural symbolism: construct must be precise?)

It is the shape of NATURAL SPACE. Any enclosed natural space is really ovoid. Out there there are no straight lines, everything is really curved. Man saws out rectangular chunks (houses, boxes). Human things are more angular than natural things (face on box, angular eyespaces of inner ovoids)

Knowledge - ovoid bias is structural symbolism: making the art (human conduct?) mirror the shape of nature.

In this case an intellectual feat. "Art should show things the way they really are" How conscious? probably got built into unconscious premises (like our circles)

Nature is curved. ^{in a map of the world, in a structural sense} Art motifs relate to Nature

Tom Price didn't act on that - he cheats take easier design paths of using straight lines, and on slate deck versions, even \perp right angled corners.

Chalkate also let the angularity of weaving \square overrule the curves of nature.

Ovoids \bigcirc to \circ take a range of proportions. "The firmament rises and falls". That is, visible space is not one shape but a range of shapes all of which have the same characteristics. It changes as the weather changes. So Nature has no fixed shape, the shape of the world is different from one day to the next. There are no fixed proportions, no ideal ovoid, no ideal rectangle to pin your faith on (No cosmic symbol)

Man is under an inverted bowl, rising and falling. Was there unconscious anxiety that it would crush him?

Is this the reason for non concentricity upward? "holding it up" "upward stowing"?

Anxiety: who holds the islands up?
: who holds the firmament up?

The sky is falling - a claustrophobic world

Do not need concept of "society" in my description?

I doubt if Haida held such a concept. They symbolized the natural world by means of ^{curved} lines and ^{asymmetrical} ovoid forms.

They depicted iconographically their concepts of creatures that served as coasts or made the supernatural world visible. They symbolized man in the design elements and ^{the} relations between them (entities and conduct).

Maybe then the design does become a map of society - or at least those parts of society touching ego.

It is the compelling analogy: that Nature, Society, and Man have - or should have - similar ^{structured} paths. - that gives the art its power of description and maybe of suggestion.

It is the heavy loading of structural symbolism that is so distinctive to Haida art.

mostly, it is the wrong question to ask

The iconography is only a small part of it

in fact we don't know whether it is Semadit or Killelwhale

The characteristics are the great part of it

The 'punning' shows chafing at iconographic limitation that you can only picture one thing at a time

shows that artist wants to show more than one thing or aspect

The word is not a shape, it's a set of relationships

Another structural feature Lack of our concept of perfect, ultimate, ideal

Variability (because there are no 'anchor' forms)

no fixed forms to anchor on (only relationships)

no circle, — but a wide continuum of ovoids
square

no fixed proportion for rectangle, square, circle
not even one ideal ovoid

There are only relationships. All that we have to hold on to is proper relationships. The ovoid continuum is a perfect symbol of that

There are no perfect formless, there are only proper relationships between formless


There are no perfect forms, there are only forms that have perfect sets of qualities.

There is no one perfect design, there are only designs which express more or less well certain qualities.

If you are to do another, there is no merit in doing it the same. What you have to do is another try at

expressing the fixed qualities. What artist is doing is expressing relationships, putting things into dynamic equilibrium. Just attempt - no reason to copy

This explains the great variability of designs because no concept of a right design.

The shape of the world keeps changing ○ to 
there are no ideal shape

There is no ideal role a man should play. There are only ideal ways in which to conduct himself. Processes, forces must always be kept in proper relationships to each other. His 'station' is always a relative one. He is never fixed but always in process, ^{never at rest} always in conscious equilibrium with interacting forces, always "walking a tightrope".
Always conscious of the competing forces - No fixed way-stations

Life as process, conduct
Art 'stops the action' but at the same time, expresses
the 'process'.

the Art 'stops the action' like flash photography. It is a
"thinking through", a "working out" of relationships at
one particular time. There are other equally valid ways
of working out the same thing. There is no valid reason to
copy.

What 'sets the fields' in which the working out is to
be done? - it is the iconography (Raven's wing)

What provides the 'vocabulary' lexicon? Elements which
describe a 'natural' shape or express a 'proper' ^{relationship} action.

each
element, has
a continuous
form

Formules - are irrelevant if just viewed as visual forms -
their relevance is in the relationships they express: size,
movement, intersection

void is a set of relationships; a shape not an element; a
variable rather than a fixed shape

Size is relative size. Strength is relative strength.

Distance is relative distance. It looks to us like distortion
(but we are comparing it with some 'ideal').

At least art is a way of "pinning it down for the moment"
'getting at least one clear ^{look at} view of it'. But there is no best
answer. There is only the constant stowing.

All this is something much more present in AE's art than
TP's. TP made curved lines straight, made junctures harsh,
made voids of unseemly lengths (proportions)

There is a constant interplay between iconography and iconics. A split-V may represent a "feather" (or something else) - at the same time, it symbolizes subordinate social entity and social dynamics. An oval may represent an "eye" or a "joint" (on analogy of eye-like action) - at the same time it is a symbol of natural space (?),

1. Iconics symbolize = ^{relations in} natural and social ^{worlds} = reads as "pure design" arrangements of "meaningless" elements

2. Iconography depicts = [creature] = reads as "illustration" recognizable but more or less distorted

2a - the "subject" (crest: Killer Whale
(creature: Konakadet)

2b - subject + punning

2c - subject + deeper ^{punning of} symbolism (sexual symbolism)

2d - parts depart from iconographic role and take new iconographic role of own (extraneous "facies")
[which may refer back to ^{main} iconography "face in joint"]
[or further on to structural iconics - as metaphorical or analogical cues to deeper meanings]

What sort of philosophy does this generate?

The world is always in change. Its shape doesn't remain the same. ^{all that is constant (and the mind needs constant)} All that we can be confident of is to find its essential relationships. These are constant: bilateral symmetry and the relationships expressed in the ovoid continuum. There are no absolutes like the circle, no shape of fixed dimension like the square. Hence in space are not straight. The mind has no points to ^{anchor on} grasp (shapes, roles, ideals), it has only relationships.

So, find true relationships, and create a symbol (ovoid continuum) that expresses it.

In such a world nothing is at rest for man. There are no fixed paths - it is a sailor's world, not a land based one - there are only interplaying forces. Man's role is one of constant steering, constant striving. In a world of change, there is no standing still. Man must conduct himself, always fully aware of the interplaying forces. It is an activist philosophy, but also in a sense a conformist one. The aim is a [beautiful] pattern.

The mind of such a man is operating at a more complex level than ours. It is never at rest. It does not move from "one point to the next", it moves from "one tentative resolution of forces" to another. He is not a farmer ^{ploughing a straight furrow} following a path from one place to another, he was a sea farer, navigating in the constant change of wind, tide, weather, where lines are not straight and apparent distances not true. The only way to get your bearings is to go one step further and ^{find some} learn the relationships ⁱⁿ of things.

Once you do find relations and symbols to express them, you feel that you control them, and you can go on to work them into larger patterns to guide your life. Now that you understand how the world ^{really} is, you find it beautiful and proper, and are willing to accommodate to it. [it is God's will] You are willing to be one with the world. [Truth is Beauty].

Just as your relations with the natural world need to be understood, accepted, and acted upon, so do your relations with other people. Nothing is fixed here, either (especially for the men). You must leave your mother and go to your uncle. You may love your father but he is 'different' from you. No matter where you start, you must strive to move upward in cooperation with some and competition with others; what matters is your relative state of esteem. You need esteem. You can only get it from others. It can only be measured against others. The only measure of worth you have is in relation to other men. Ranges are steps on the ladder, but the steps are not fixed.

You must always know how you stand with the other you meet, and your conduct must be properly expressive of the relationship. This requires the same kinds of skills as navigating the trackless ocean; a constant awareness, constant steering, constant stowing. It is complex and difficult, but it can be done.

The ideal personality is a calm head.

It involves coming to an understanding of how people should act [Haida ethics]. Each man is discrete and inviolable entity (no overlap). His role can be defined, ^{in the situation} for the moment. His conduct in the situation can also be defined or predicted. He is steering his course too. Given that, you can find your place and your "play" proper conduct, and it satisfies you and contributes to a proper overall state of completion and order. It can be worked out, if you visualize the whole thing correctly.

There are cooperative forces and competitive ones, those with which your stowings are in harmony, and those in potential ^{conflict} competition. Forces in harmony are like the balanced forces of the universe (void fields). Upward stowing of voids expresses their cooperation. Despite that, whenever formless meet they must express relative rank (competitive condition).

There must be order. In the natural world you must find what the laws are, even if they are expressed as relationships rather than absolutes. In the social world there must be rules, predictable actions in a limited number ("moves" or "plays") Given that, you can steer your course. But it is ^{ALWAYS DANGEROUS} never easy. As they say:

The world is as sharp as a knife.

Harada
Philosophy

Sunday 21 Dec

Given that the design
(a) { reflects truly the conceptions of the natural world
" " " " social dynamics

and (b) { attempt to resolve them in a way so that the
"beautiful" facts show proper relationships, and form a
satisfying overall design

then: the successful design can be read as philosophy
as showing how individuals can properly fit
into social and natural patterns.

it gives you symbols
patterns of conduct

Sunday 21 Dec.

The world is as sharp as a knife
now I read and understand it

One ^{wrong step} false move and you are dead. The straight and narrow path is very narrow.

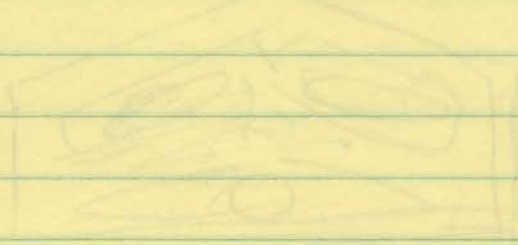
The Razor's Edge?

The Halls knew that they could not believe their eyes but had to see their losses.

Ovoid

The ovoid is not an element, it is a space.
It is not one shape, but a set of relationships.
The circumstances, at the moment, freeze it into an individual shape (as do templates - but note - there is a whole set of templates). Circumstances: 1. Iconographic use ^{major} _{eyepoint} _{format}
2. Iconic burden _{ey} salmon head
3. design requirement

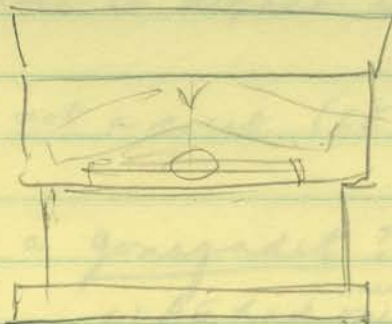
The Harda knew that they ^{could not depend on the eye alone} could not believe their eyes but had to use their brains.



a house is a house
of the Harda

Roundhead - mouth - house - chest

Chest front Box



The chest is a lid -
a solid formament
fitting down over
contents

House



a house is a mound
of the flowers

Konakadet = wealth = house = chest

Chest One of 2 patterns on chest front
other on chest back

simplified and reduced central face
rows were pushed (chest ^{body})

Chest front

What does it depict iconographically?

- not a crest (CE to CFN)

- a gonagadet?

or is gonakadet
a chest back?

- AE had ^{using Thagot name} only on screen in his Myth House
- said by CE to be "house" shaped
- Thagot chef said that is what it was
- assocⁿ of gonagadet with wealth

Copper



gonakadet chest back

from forehead of gonakadet
(as seen on a Chilkat blanket?)
would explain bottom shape

Chilkat - One of 2 patterns is chest front
other is chest back

simplified and reduced central face
" seven side panels (chest ^{ends} ~~sides~~)

Very broad outline

1. To ask "what does it mean?" is not enough. So is only one of the questions
What is the reason for all observable regularities?
2. bricolage - involving many functions
bricolage - the artist's consciousness
3. The art forms - screens and chests
4. Semiotics - what does it mean?
(let's get that section first)
5. Structural regularities - what are they trying to say?

Journalings

Ovoids do have favorite proportions



test the ones which had templates
for the Golden Mean

It was all there before AE. Black-red-blue, etc
but he gave it its most elegant expression

"The world is as sharp as a knife" is a philosophy of
perfectionism (neurotic) - a constant striving for the
knife-edge perfection
which can be shown nowhere more perfectly than in art

Symmetry when it is one design (chest front is one design)
Variation when it is a different one (a later chest is a different design)
(2 "ends" are different des.)
- shows that the bilateral symmetry is (2 sides of ?) the same thing

The world is always changing (as seen by ego on the knife edge)
physical world - traveling by canoe
social world - neighbors growing, powers shifting all the time
So no 2 designs could ever be the same
Art is a stop-action, an 'instant replay', but the real play
goes on

Chukot blanket pattern maker got all fouled up
he couldn't tell which was the main face
or why some things looked upside down

Key lies in pre-Edenshaw chests

Overall design - stories:

1. precision of line
2. division, segmentation of field
3. dominance relationships of line elements
4. deep-ground relations

thinks not necessary
for serigraphy

How conscious?

Some one, at some point, consciously exposed the analogy
between [world - ovoid,] and established it in
the "style". Once so, visual "sightlines" of style caused it to
persist. [Style is a precipitate of ^{epochal} forgotten iconics]
But both things persisted in Harda life (belief in shape
of world, ovoid in art) and some later people must have
seen the analogy and brought it into consciousness
again.

Style evolves by conscious steps, which get
incorporated and then ^{maybe} forgotten. The "conscious steps"
do not have to relate to the act of depicting (western
artists got to be perfect illustrators, then turned their
attention to "play of light", pointillism, analysis of
form - ^{Fernand} cubism etc - all of which made the 'subject' of the
picture somewhat irrelevant) Why not credit other artists
with the same kind of exploration?

Changes of life that had occurred

Telescope - a chief asked Ingham to look around
the point. Did he think space was curved?

Maps & charts show shape of the world

Pictures, drawings

New Rod

New Queen