

24 Apr. Mon.

Each emergent element, labelled with a mundane metaphoric name (skate spot) became part of the design element repertoire. That is, one of its metaphoric meanings was not in the realm of semantics but in the purely visual and kinesthetic realm in which man appreciates form for form itself. At that level it might have often been employed — to fill spaces that had no special semantic meaning, or already had enough (wing), like ^{stylistic} flourishes of speech:

"I am sure you'll agree with me when I say —

"My dear fellow — —

"Fillers" are like words spoken but not meant (as when we comfort a child by saying "there, there.") Since we vocalize in the form of speech, we sometimes use meaningful sounds to convey meaningless things. If you "draw" with a vocabulary of meaningful elements, you have to use them even when you don't have meaning to convey. Put another way, this meaning is only formal, not semantic

Yet when a form like the ovoid or salmon trout head was first invented, the larger meaning — a specific one — must have been conscious. At that point it was not ^{just} an open metaphor. But that meaning, too, was too specific to tag on the element as a label — so it 'purposely' got left a metaphor.

design
multiple
a
form


Fillers

Salmon trout head - as an emerging embryo
starts as a dot in an (ovoid)? egg
differentiated until it becomes a fish with ^{head} face

This is the easiest form in nature to observe

- human or animal embryos are inside, and
mother must be killed to observe them

- bird embryo's are also inside eggs

egg is ovoid 

so why didn't they call it 'egg' instead of
'skate spot'? maybe because of its other
cosmic meanings. or maybe because
egg is 3d, skate spot 2d., and they were
working in 2d.

If so, it is an appropriate symbol for emerging beings
in general: in design itself, fish, man, cosmos.
Man, physically and socially

Panofsky (ex MA.)

'empathy' to apprehend expressive bits

- 1 pre-icnographic
- 2 icnographic
- 3 deep icnographic

The second level plays on all levels of awareness, that is part of its unique quality. The presence is fully conscious as 'style', as a sense of 'rightness' in which the iconographic sense is wrapped. The viewer is conscious of its formal qualities (but not of all its semantic meanings) seeing them as pleasant ('right') forms and shapes. He is vaguely aware of 'rules being followed', of details of things done 'rightly', of glimpses of ideas general to others. The sense will be deep as to what is not associated with deeper meanings.

But plays on the human compulsion to know what visual patterns mean - that is, seen to know. But even the ^{non-verbal} function of lines and lines when abstracted in the sense of 'meaning' (The main thing to focus on here is the very intention of Hans Egon, this is in trying to read the 'meanings'. The first elemental use of sight is to discern the meaningful image.)

That first level has to be very or hard, depending on how fully the ^{icnographic} sense is grasped. But it must be there and it will be found, just as an utterance of speech must be composed of words and

25 April

Art is one level of expression striving to become a higher level. It is a blend of two kinds of statement about the same subject: one specific, the other higher both in generality and meaning, felt by empathy at levels of consciousness.

*iconographic
style*
The first level can go ^{the} whole range from very realistic image of nature to the most conventionalized of images. But it is still an image, to be apprehended at full level of consciousness. Semantically it is clear as a bell:

The second level plays on all levels of awareness, that is part of its unique quality. Its presence is fully conscious as "style", an aura of 'rightness' in which the iconographic image is wrapped. The viewer is conscious of its formal qualities (but not of all its semantic meanings), seeing them as pleasant ('right') forms and shapes. He is vaguely aware of 'rules being followed', of details of things done 'rightly', of glimpses of more general truths. He can seek as deeply as he wants, and is rewarded with deeper meanings.

Art plays on the ^{viewer's} human compulsion to know what visual patterns "mean"; that is, mean to him. Picture the ^{monumental} frustration of Boas and Reed when thwarted in their search for 'meaning': (The main thing to focus on here is the very intensity of Boas, Emmons, Swanton in trying to read the 'meanings'. The first elemental need of sight is to discern the meaningful image].

That first search can be easy or hard, depending on how faithfully the ^{iconographic} image copies nature. But it must be there and it will be found, just as an utterance of speech must be composed of words and

their natural meanings.

[an utterance can ^{also} be a proverb, a poem, a snatch of song, a cry of inarticulate rage, a meaningless soothing "there, there"]

The presumption is that just as an utterance of speech has at base a meaning which is the natural meaning of its words, a work of art provides a primary iconographic image for the eye to base its meanings on.

When the eye is denied an image, the meanings must rest on some other aspect, less explicit

Once granted its image, the eye can continue to search. The eye looks for form, the mind for meaning. But the edge has been taken off the search, the mind holds on its screen the primary image, the further search is more at the level of hunch, suggestion, empathy, 'feel'. Nevertheless, it cannot read on much that was not put there in the first place.

It can be frustrating to a mind that wants everything crystal clear — to which hints and suggestion and vague assurances ^{that all is well} about the rightness of the image are not enough. "Draw me a diagram" it says.

The second level is not like that. Its forms are ambiguous forms, it plays on a range of consciousness just below ~~the~~ full awareness, its messages are repeated hints at greater generalities, its subjects are things not portrayable by ^{whole} images

does it deny the eye an image?

(there is no natural image for "nephew") It tries to deal with things which do not have visual isomorphs which are in the realm of the mind rather than the eye

It deals with them in an open-ended metaphorical way - they can stand for one thing, or another, or yet another. (like the image itself, which can symbolize ^{one of} many things). To extend the possible range of meaning it takes parts of a sign and uses them as sense signs
2. . . . and uses them as symbols
3. makes the meaning of the symbol metaphorical rather than specific (not "it", but "all things like it")

It uses all levels, jumps, plateaus to extend the depth of possible meanings

but as Nabokov had his only ^{contacts} formal and not semantic?

Only an iconographic page on which to base the concrete image of meaning? Or as Nabokov included in the range of semantic metaphors, and as in speech the metaphor is built upon a known myth? (Some likely)

Which myth? Daylight?

Land?

Who or what is infringing on heaven or containing him?
How does Nabokov deal with this intrusion?

1. How do we know that Raven (screen) is about Raven (coast)? If he were trying to do Raven (in nature) or Raven (culture hero) he would do it differently in "style" - i.e. wrapped in different meanings.

a depiction is done in the appropriate style, so shallow message and deep are about the same thing.

That is, the deeper meanings are "about" the same things as shallower.

2. Box eschews coast symbolism, so it is not Raven (coast). If it is Raven, as CE said, it is the culture hero, in partly human form. Since it is, does it expressively refer to a myth?

Why didn't he make it easy to identify by using symbol? Because he did not mean the coast, that's why.

Is that myth symbolic of white intrusion?

So he meant Raven the culture hero - and in his human guise as well.

If he were making a speech about it to a Thagat chief, he would couch it in myth metaphor "As darkness has come into our world, like Raven in the darkness we have differently..."

And is Nankiletas here only syntactic formal and not semantic?

It is about Nankiletas. So is it about a specific myth?

Only an iconographic peg on which to hang the iconic exercise of meaning? Or is Nank. included in the range of semantic metaphor, and as in speeches the metaphor is built upon a Raven myth? (Seems likely)

Which myth? Daylight?

Land?

Who or what is infringing on Raven, or constraining him? How does Raven deal with this intrusion?

[In next meeting]

oversplash

The system can break down. It has to have an overall impetus — a wind to fill the sails — either that of iconography (do iconography, but do it in the right style), or of icons (it doesn't matter what we do, the important thing is that we have a forum for doing things right). Is it the "ends" or the "means" that are primary? "event" or "conduct"? "now" or "always"? "being" or "becoming"? structure or function?

a fundamental dichotomy of mind?

And can the "means" be used for other kinds of "ends"? Can icons be used for something other than iconography? Or can it "switch agendas" in mid stream (can you start out to make a raven and switch it to bear?)

needs a 'purpose' a 'leader'?

And can the system just get too cumbersome, so that all the energy goes into the style, and it loses the ability to get through an agenda. ^{Just talk about structure, not function}

You get very fine explicit statements of values, but they are not integrated — they have no 'grammar' to hold them in patterns. In other words you can't explicate ideals ^{force of specific problems}. You can't draw a picture of 'perfection', just of a perfect word.

(dichotomy) disembodied ideals? or styles specifying

ideal { behavior = line } specific
 { form = shape }

The only way to talk about quality is to tie them to specifics. Even the novelist and poet must create 'images' which they can then endow with beauty.

an image is necessary

But images can be ^{unambiguous} specific or ^{ambiguous} metaphoric (properly
of extension in semantic meanings). But even with
metaphoric images, they have to have a primary
(syntactic) meaning to take off from.

(the window) Iconographic level is flat (one surface)

(the garden) Iconic level has great depth

it shows only tops of icebergs

• " " only conscious aspects

• " " 'emerging'

• can be ambiguous

The interesting thing about Haide art is that it is
all couched in iconic terms (ambiguous terms)

No wonder there is an apparent correlation between
artist and high rank in Haida society. The artist
was the chief, the authority on Haida social things.
It was his job to teach these things.

We have to be careful to handle situations. In
our culture we have TV, movies, books, comics,
"history" etc. plenty of example material of how people
solved problems, situations etc. Some are more highly
metaphoric than others. Shakespeare, Bible,
etc. and some are said not to be anything other than
fact: "history", biography, etc. To the Indians, not
having TV, books, theater, etc., the experience pool
was the myth (a school). Myth tells you how to handle
for experience, example, model.

Myth was also knowledge. The stream of situations
and experience worked at two levels: surface fact
and deeper metaphor. At the first level it was a model
for how things actually were (Tanner's culture is
repeated in Mythology), how speech was actually used
(we can analyze grammar from texts). At the same time
it contained the metaphor needed by a man to guide
his social life (Thought speeches), and it expressed
the dilemmas of the realm of problem situations,
tearing for resolutions (This is the deep structure
of myth). Like art, it covered all these levels at
the same time: distilled experience, using symbols
to capture the mind and identify the players, and

Wed 26 April

Myth is the stock of metaphoric experience used to hold the prototypes of human behavior.

It contains a stock of shared solutions to situations, to which the present situation can be referred back for guidance. In a sense it is metaphoric wisdom, like "It is no use crying over spilt milk."

We have to learn "how to handle situations": In our culture we have TV, movies, books, comics, "history" etc.: plenty of example material of how people solved problem situations. Some are more highly metaphoric than others: Shakespeare, Bible, etc., and some are said not to be anything other than fact: "history", "biography" etc. To the Indians, not having TV, books, theatre, etc., the experience pool was in myths (& ritual). Myths tellers fed the hunger for experience, example, model.

Myth was also bricolage. The stream of situation and sequence worked at two levels: surface fact and deeper metaphor. At the first level it was a model for how things actually were (Tanshen culture as reflected in Mythology), how speech was actually used (we can analyse grammar from texts). At the same time it contained the metaphors needed by man to guide his social life (Thought speeches), and it explored the dilemmas of the realm of problemsituations, trying for resolutions (this is the deep structure of myth). Like art, it covered all these levels at the same time: distilled experience, using images to capture the mind and identify the players, and

sequences of happenings to explore the consequences of things. At the deep level it was the wisdom bank, containing the ways of thinking things through. It was not labelled "philosophy" but it contained it.

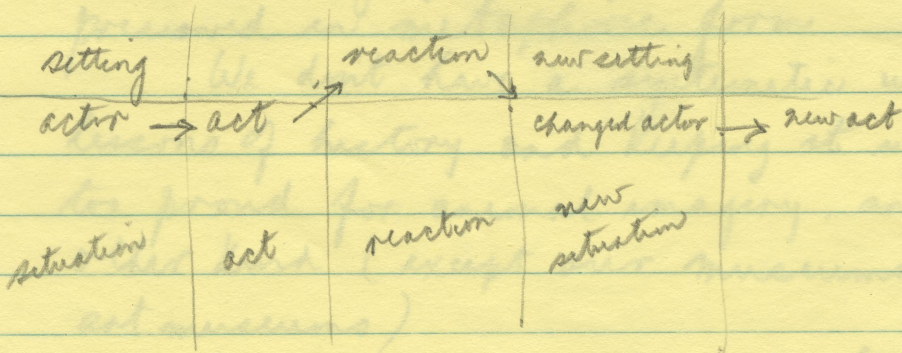
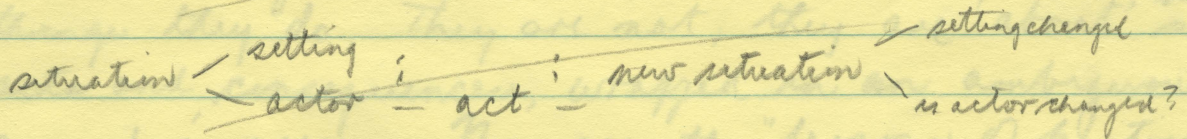
Maybe any new problem could be solved by going to the wisdom bank for guidance. Back to Nankidetlaw to see how he solved it. Is that what AE was doing on box?

They took their imagery from the animal world, but they knew they were talking about man.

We take our imagery from the 'movie' world, or TV world, or 'fictional' world. It is not a world of animals but of other people like me.

Myths as "situations in sequence" or "social acts in sequence"

situation : act : consequence



Myth, like art and ritual, was kept up to date, kept current in the sense that it continued to deal with present problems, even in language of the past. Bricolage, it could have new meanings built on.

Instead of being discarded as a meaning system, it was simply altered to fit the new situations. It spoke of new problems metaphorically, in old terms (Kwano's Kwak ritual, AE's art)

So why shouldn't they deal with white man's presence, an old metaphor of the past?

eg Bear Mother myth - Bear (white) bro-in-law

Potlatch: I can wrest great power (wealth) from him.

Ritual: I can get great power

We think myths are 'about' animals and the strange things they do. They are not, they are 'about' ^{human} situations, acts and consequences, wrapped in an ambiguous animal imagery. They are the "lessons of history" preserved in metaphoric form.

We don't have a systematic way of preserving our lessons of history and keeping it up to date. We are too proud for animal imagery, and can't imagine any other kind (except our museums, archives, libraries, art museums)

In art, myth, ritual the Indians preserved their past in the present, and kept it up to date.

The mind needs "food for thought". It has to take specific form. It has to work in images

The box "out" (did not)

Abstract language, conflicting stories

etc.

Was he embarked on a lonely journey of discovery?

The total power of all lines & forms can be measured in terms of ^{or expression} "isomorphism" as it became more "isolated". As also the forms can be divided among themselves as if in an effort they work against each other (Hesse says "between the isomorphisms") (Chastell's "isomorphism" power to represent isomorphism)

No distinction between "outline" and expressive aspects. "Outline" produces more accurately "isomorphism". "Path" and "isolation" lines are expressive — have expressive quality whether at an isolation or not.

"Outline" are not necessarily expressive, unless the natural form they follow is itself an expressive form.

isolate language

Since there is no background or props, the design stands whole to itself. Every line of it is an isomorphic element because there is nothing else but the subject for it to be. The isomorphic and sense fields are the same. The context is equal at the start. Every line has two aspects — one is the basic sense they are fighting each other for attention (or look sense they cooperate.)

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AE did his patrons understand his work?

Chests: To etc didn't

The Box: 'real' (didn't)

Skidgate houseposts: conflicting stories
etc.

Was he embarked on a lonely odyssey of meaning?

The total power of all lines & forms can be marshalled
in favor of ^{or expression -} iconography -- is it become more "realistic"
Or else the power can be divided among iconographic
and ironic -- in effect they work against each other
(Hans Selye contains the iconography)
(Kwakwaka "use expressive power to augment iconography")

No distinction between "outline" and expressive
aspects. "Outline" produces more accurately "realistic"
iconography. "Path" and "meditation" lines are
expressive -- lend expressive quality whether it is
realistic or not.

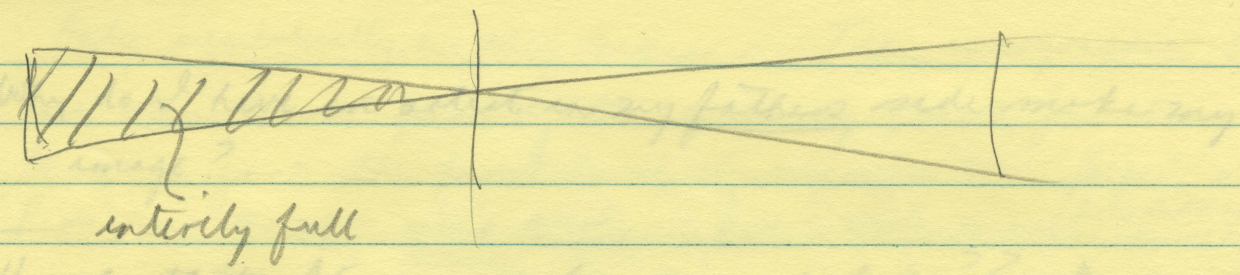
"Outlines" are not necessarily expressive, unless
the natural form they follow is itself an expressive
form.

unlike European art

Since there is no background or props, the design stands
whole to itself. Every ^{element} line of it is an iconographic element
because there is nothing else but the subject for it to be.

The iconographic and ironic fields are the same, the contest
is equal at the start, every line has two aspects
-- and in the Haida case they are fighting each other for
attention (in Kwak case they cooperate)

Apr 29



- enough things (expos) are carved to allow the mind to generalize that all are

You can read it at any depth you want
 eg - "so it is ironic (and leave it at that)
 (as on books) ??

the style is the message

eg - the whole of author is carved
 (as students have generalized) give em enough
 to make the generalization.

Hande's 14 page paper was... on the
 technique of... taking off from...
 the... with life and death...
 on the... by...
 way of... about power
 description with...

Hande's paper did not... that Hande not
 had... before; illustrate things rather than
 concepts; also... of things... together
 first... the... was...
 no words... but it... that... a...
 before... the...
 did Hande's... on... type?

Apr 29

Why do I have an artist on my father's side make my image?

Hunch that AE carved his own poles ?? How come?
- he made Myth House at Kusta for his son

Hunch that AE carved what he wanted on poles ??

apparent meanings - inherent meanings
(iconic) (semographic)

In making a design you have to inherit the "right" (style), but you have to actualize it yourself with a potlatch

Haida H panel pipes were essays on the transfer of power - taking off from shaman's charms (some of which show convoluted happening - the shaman dealt with life and death). Essays on the sacred (freed of the sacred by circumstance - alibi) Ways of thinking about power association with smoke?

Haida W pipes did now something that Haida art had never done before: illustrate things rather than concepts, also numbers of things shown together. First time the primary aim was saturation. No wonder → genre. But it stayed that so short a time before - Is the iconic & semographic grammar still Haida? same as H type?

Harda portraits of the concept of pipe

Harda didn't become pipe puffing European

Only symbolically are they pipes. The iconographic bowl and stem become part of the meaning, not function. It is in fact the first level of meaning: "pipe" not pipe. "Pipe" was the white man's coat. Pipe = white man, ^{now let's add more} _{now he acts.} like "revers", but a veritable orchestrated "pipe" (now iconography, can be used for second level meanings - the level formerly iconic) & new level to exploit, not formerly available

It is not merely decorative (potently)

It was something new to Harda thought: a non-functional artifact

new concept (smoking), new artifact (pipe), new incentive (curio trade), new problem about power (why do these men burn smoke all the time?)

Harda didn't buy borrow white man's style of smoking. The pipes they did end up with, to actually smoke, were shamanic or coat designs

[How fact did Harda take up smoking white man's ^{trade} tobacco? see Wake's cargo lists - by 1860 Edenham Pt Simpson Harda ^{buying} tobacco "isochwant", because it wasn't reduced to smoke and didn't use a pipe.

Symbolic meanings of smoking hit Harda like bombshell no wonder they used it as paradigm of white power

It is harder to learn to smoke than it is to drink ale. White men would give Indran a 'glass of wine' (using white glass) but what white man would let an Indran smoke his pipe?

[It was a minor trade item from the coast (may be just southern VS tribes)]

"Pipes" not pipes

The mind of the Harada artist was accustomed to both iconographic and iconic modes, with most of meaning being worked out in iconic mode. He usually just stated or identified his topic (iconography was the simple bold statement of identity), and then went on to concentrate on the iconic meanings of style.

Now he was presented with a 'crest' (pipe) which was a statement in English not in the Harada graphic language, not iconographic in the old sense. All he had to do was identify it as 'pipe', and then proceed as before to write his essay on its iconic meanings. But now he was free to use iconography at the iconic level, an entirely new artistic ball game.

or was it new? Was "rattle" a similar field? was "emblem"? Was "totem pole"? Is the secret here that multiple figures were put together iconically rather than (as we would do, narratively/iconographically) We try to read narrative into a scene - all the things in it are part of the same happening, like a photograph. That is not the most meaningful way to show things in the same field (esp. if concept of time is different) They should not be twisted to pretend you are constructing a narrative photograph, they should be combined semantically, not syntactically.

OK - it was for the white man, not for any Indian at the time. The primary simple (iconographic) statement was "pipe". Now to go on from there to write the essay on its meaning. Deep play is about the same thing as shallow play. The essay is about the deeper meanings of pipe. These deeper meanings have to do with smoke!, ∴ in the Harada mind with superpowers, and power.

But in what ^{visual} language to write the essay?
in Haida images or white man images?

Haida: OK to use birds animals men, but these
should be ambiguous so it will be clear
that you are not dealing with ordinary creatures.
It is an essay in generic words not specific
words. It is metaphoric in its "nouns"
and its "verbs." Metaphoric at one node
'remove' from the seal:

raven — "raven" — raven-like "bird-animal"
(coat) (non-coat icon)

That was an additional handicap in conceptual-
izing the statements, which were about:

POWER TRANSFER

told in the verbal semiotic metaphor of
joraid tongue and sexual intercourse.

Sexual intercourse — joraid tongue —
'marriage' with animal or god
resulted in transfer of power in myths
and serves as visual paradigm for power transfer
(also eating & vomiting) - Kwakwaka'wakw form

An interesting essay, in Haida visual metaphor, about
power transfers.

White - required immediate control of genre art as
the language to be metaphorically used. White men
themselves, and white men's things. His robes
of office, the scorpion on his gun, his strange
women. The imagery is white but the thoughts

are Haida. As is the semantic arrangement (there is no virtue in catching all elements of a scene at same instant of time, or even of all elements being iconographically related)

Was there an attempt to borrow the white man's syntax as well? as seen in scrimshaw and in books or papers?


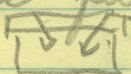
an incomprehending attempt, which didn't get far?

Pipe makers were trying to write about white men, some in the imagery of Haida (a glorious attempt that soon petered out) and some in the imagery of the white men (but it was a language the artists little understood).

They are "un-pipely" pipes. Not only unsmokeable ("not that function") but ^{iconographically neutral} non iconographic - they have lost their outline as pipes. All that remains to identify the concept 'pipe' is the bowl and drilled stem - the essential symbols of pipe-ness. [Exactly like ^{AE} "raven" on box]

All that says is that "this design is about" the same things that "pipe" is "about" (but now I have saved the full resources of iconography and iconics for my essay on what it is about.) If I am going to use ^{images} iconography as part of the meaning, the question arises: imaged in whose "language"? hence H & W pipes.

The medium is part of the message. The pipe is reduced to a non-icnographic ambiguous expressive form, so that iconography can be applied to it. So is the 'hat', the 'rattle', the 'entrance pole'. Is it a fragment of a larger iconography? (as the pipe a segment of formline, like the heavy black formline on the boxes?)

We have reached "decorated" objects. The object signifies its function. A desk is  containment. A chest is  containment.

An ^{artifact} object is an iconographic statement of its function. A well designed artifact is an ^{iconic} iconographic statement of its function.


Any "decoration" on it should be 'about' the same general subject. It can first and foremost be in the language of natural iconography (if it jumps immediately to iconic, it becomes "empty" decoration)

We must give more thought to the relationships between artifacts and the "art" "applied" to them. It is not an arbitrary relationship. The design is in some way "appropriate" to the function.

There are an

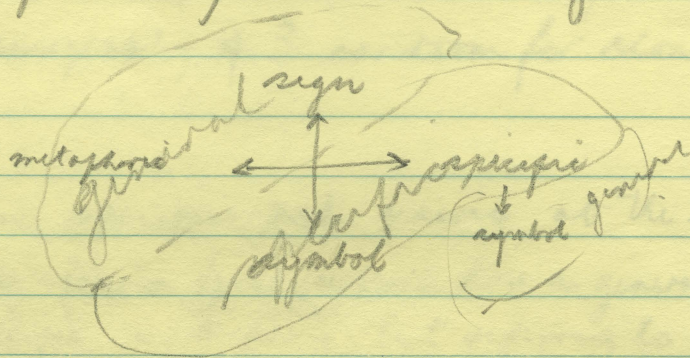
1 ^① iconic sign — 1 ^② iconographic symbol — 2 ^③ iconic relation — sign inversion

① The well designed artifact is an iconic statement of its function. Not just appropriate to its immediate use (helmet hook) but metaphorically expressive of "capture". It is a statement as well as a utensil. It has expression as well as utility.


iconographic
of few
decorated
with
style as gestalt
(norm)

Its form is composed of expressive lines and shapes
 (because - as in a sense - there are also best in utility)

2. Since the form itself is iconographically neutral (though iconic), the next level of decoration can be (has to be) iconographic - conveying its meaning symbolically rather than by sign (it refers to a specific thing which 'stands for' other meanings)



sign	—	symbol	—	sign
aspect	—	'applied' design	—	aspect of design
iconic of function	—	symbolic	—	iconic of symbol's subject

Every visual statement has 2 levels of meaning 1 itself (symbolic) 2 all like things (form-meaning)

A canoe is itself and means motion over water

a) all things of like form
 b) " " " meaning

havin (screen) is iconographic of havin symbol
 is iconic of a structure (head, wing, tail etc)
 which is all human structure

1. An artifact is specifically iconic of its function
2. generally iconic of a) like functions and b) like forms
3. An artifact bearing applied design as an iconic form used as a foundation for an iconographic statement
 - the statement is probably about the same thing as 2 or 1
 - making the generic 'other' a specific 'other' which then carries a lot of symbolic meanings, generally 'about' the same generalized subject
4. In the iconography of 3 is room for closer expansion.

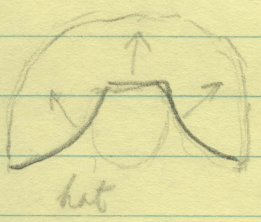
Each level is specific and generic at the same time
 either specific in form, which has a generalized meaning (symbol)
 or specific in ^{function} meaning, but referring to all like forms (sign)

The levels build on each other, one step at a time, as sign & symbol alternately

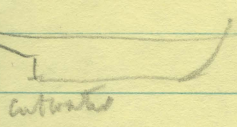
'specific example' - to 'generalized statement'

'meaning function'
 symbol
 all things of like meaning

'form'
 sign
 all things of like form



hit



cutbacks

"Meaning" (semantic) ranges from the generalized statement to the specific example

30 April

1. Basis of ^{perceptible but} intrinsically meaningless elements
sound units (phonemes) → word
outlined → image

2. Produce single specific units

- words }
- image } iconography

3. Units can build into bigger patterns

or 3a Image can be embellished with scenic suggestions

1 May

Pipes

- are they nonsense stories?
deliberate nonsense?

some forms are like portmanteau words

"Two's lovely, and the slithy toves..."

Figures on pipes are doing non-specific things
portmanteau actions
it is some iconography

Holm 113 pipe: people don't do things like that (saw behind back)

not that they failed to make sense of white man's acts, but that they succeeded in making nonsense of them

it is not that they are doing wrong things, but they are doing non-things
not making sense of the white man's acts, but making nonsense out of them

they are perfectly good acts, just nonsensical

Nonsense: an elaborate joke on the white man

- smoking itself
- a pipe that doesn't smoke (artifacts w/o function)
- " " " " " look like a pipe
- (4) non animals doing non things
- (w) white men doing non-things
- work for its own sake, to "keep busy" (scrimshaw)
as "doing meaningless tasks" "for the sake of doing"

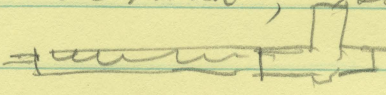
It is semantic nonsense at one level only (like "Two's lovely")

perfect syntax can be used to construct semantic nonsense
it takes a lot of sense to produce nonsense

So they are half hearted attempts to create pipes.
Anyway, the white men wanted decorative things
a decorated pipe. How much decoration? a pipe
with a moneter on it is ok, but beyond that why
not go with panel shape of pipe blank? (as a
spoon goes with the horn)

And it is such a valuable material. Why waste it?
You have to pack it out on your back

Sunday

at some point, somebody would tell Harda of
other Indian pipes of stone (catlinite, etc)
some of which were decorated, some of which were
of "panel" form 

Pepsi:

White man is asocial (like Lugbara?)
his behavior doesn't follow normal rules
it is "inverted" (like myth creatures??)
but it is only inverted at one level: meaning
(art has at last found a way to express the
negative)

And you have to do the other levels perfectly
to show you are really creating the nonsense on
purpose. The perfection of the syntax has to be
there, or else the semantic nonsense would be
read as "error".

(This is why the genre 'white man art' had to
be developed so quickly)

New ideas to Harada:

- smoking

- pipi

- ships & things
clothing etc

- screen draw : work to keep busy
: making useless things
: narrative scenes

2 May

Relation between object and its decoration

The more iconographic the object itself, the less iconographic the applied art??

and vice versa?

eg: Totem pole ^{most} very iconographic decoration

— Creatures eating? or just ^{"eating"} touching?

poles
spoons
charms

raven rattles
argillite

Margy phone

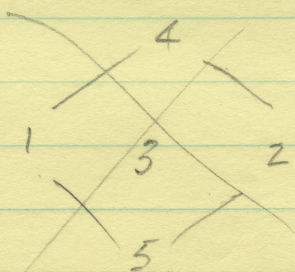
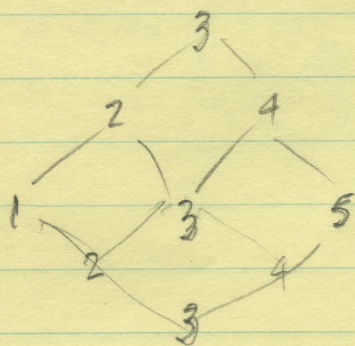
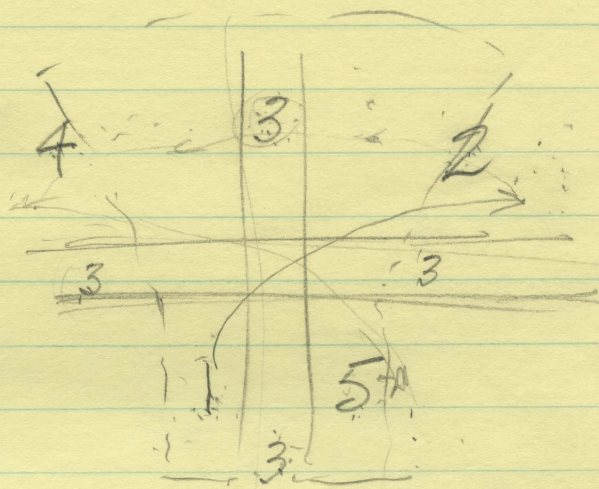
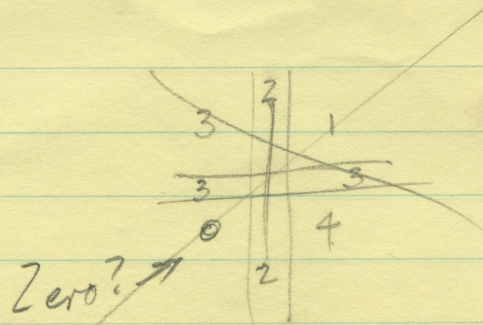
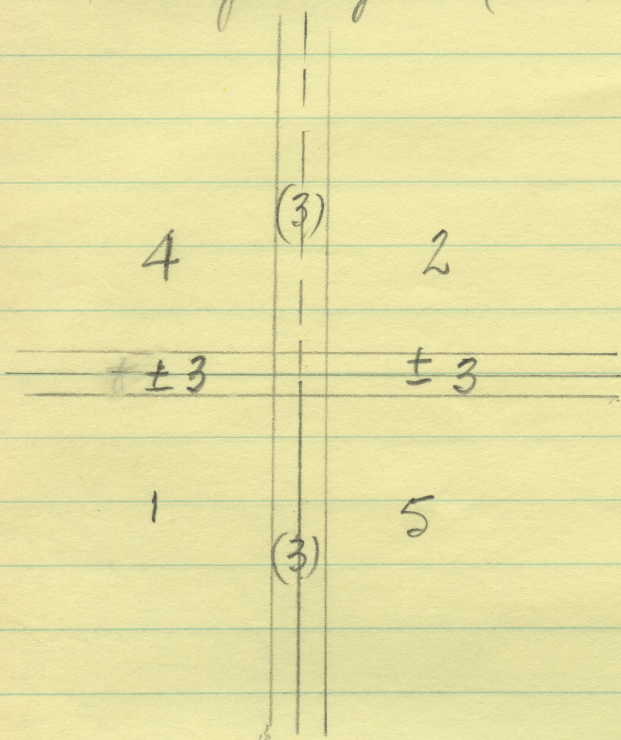
Panel paper: semantic nonsense as the "alibi"
in Devereux's terms
(HH paper too)

— In contact period art, myth, ritual had to deal with white presence. But white men is not explicitly there. How is he dealt with metaphorically?

| Margy says Totem poles. I agree - look at changing iconography on Haida poles

— Is "Hawk" a female symbol? nose-clit?

Saturday May 2 (contd)






- a) order 1, 2, 3, 4, 5
- b) magnitude

The copper arrangement sets the "counting numbers" in their exact size relationships relative to each other. By starting at 5 and working back, it shows 1. Or by fixing 1, it shows its relations with 2, 3, 4, and 5.

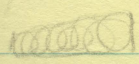
Pipes presented a new artistic problem

3 May

Harda artists were used to making simple iconography heavily loaded with iconic messages (style). They made utensils (dishes, rattles) which in their essential form were iconic statements of their function and/or meaning, then applied art to them, using simple iconography (the utensil might become the icon - eg. bear dish; or it might have a simple icon applied to it, eg. painted hat, lava screen), and much 'style' - most of the meaning iconic.

How he was presented with --- and the concept of pipe , itself an iconic form. What to do with it? It is a white man's form - decorate it with Harda design? No. - try white man designs. Or re-interpret it into a Harda form (but not coot or shaman - create a new Harda iconograph monster) Or destroy the form  - reduce it to a neutral  - delete its function, but leave its essential meaning (for now we have left that function behind and are dealing in meaning, comment, etc). Its essential meaning is still symbolized by 'pipe' (but is that, at next level of generalization, "smoking" or "white man", or 'acornshaw' - for its own sake -).

if an artifact is removed from its function, delete its form and you can delete its form how hard is only for identification

 H
~~XXXX~~ Wh


Is there any other case where the Harda masked the form of an artifact? made it non-functional? (only the frontal pole, ^{pole} house post ^{most pole} - in which new functions replaced old)

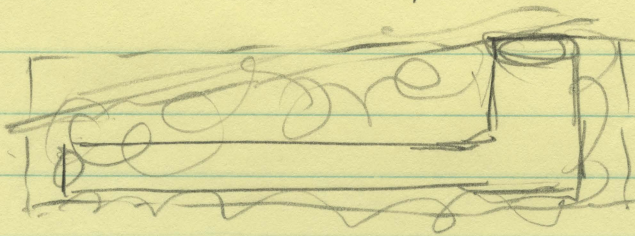
Having done that, perhaps turn to iconography. But what images? Image usually used to identify the subject, but subject is already identified. At next level of its use, iconography

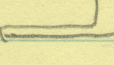
We may now proceed to look at some panel pipes
as the form found its ^{evolution} shaped emergence.

How they emerged:

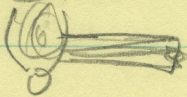
1. 1819 Harry - to cublike animals (whale, raven, bear
man - beaver - hawk, eagle
panels got bigger and opened out, more figures

To MAKE A PIPE, you need a piece of slate this shape 



it is a drag to carve it all
out to simple  shape
So why not carve whole
panel? The 'pipe' is in

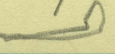
there, and an early pipe was made explicit, but
as time went on, less and less attempt to reduce it-
down to a pipe.

 was never a shape the Haida accepted as
their own. It is not a natural shape to
carve (Eskimos didn't embrace the shape either)

- There is no need for the stem to be so thin, or the bowl.
it is what is inside that counts.

Does this mean that as long as you can visualize
the pipe inside the rock panel that is all you
need? (Only have to visualize structure of Laven
on box)

It is like a totem pole log or a spoon horn - you do
use the natural shape of the material

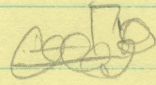
Maybe he sawed out "pipe-blanks", and the
shape of them suggested the panel form
A PIPE  is no challenge at all, not worth doing really, so

Chronology

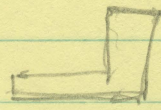
1815

H

1. 1819 pipe



basically



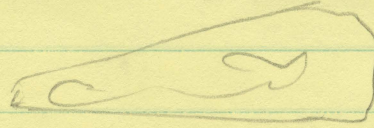
shape

2 e



closed

and



open

sloped panel

network

- shape
- enlarge, more figures
- open up
- back edge straightens

bilateral symmetry

3 Other crosses fix shape

1840

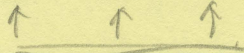
- flat straight base
- dissection of up

monetize some animals

W - Transitional - still freefloating

2 Wood constructions - ground, no figures on sides

land scenes



- flat base

house, caravan, fence, fanepidogs, horses, roosters, vegetation

wood, wavy, balun, paint

3 W panels - base

architecture - not same on both sides

humans - often looking one way

a) shipboard
b) land scenes
~~JOKER BILL~~

some dog horse rooster covers over

wavy heads and inlays

some monetizing of animals

4. Decline

Sense and Nonsense on Haida Panel Paper

becomes narrative, and it is the action or event depicted which carries the "meaning".

Like habbitt look with tortured witch, or bear mother with cube. Iconography refers to a 'specific' in a different sense.

But artist did not want to refer to a specific event, he wanted to comment on general events. He wanted to be ironic but found himself working with iconography. He had to find a new way of generalizing the specific, working in the semantic realm of 'apparent narration'. The images had to look specific but be general. How to do this?

a) create ambiguous specific images "brillig" and have them "do" ambiguous acts

H (or is it ambiguous images - real (ironic) acts)

b) create new specific images (white men etc), and have them 'do' ambiguous acts.

W real images - ambiguous acts } appropriate

Either choice produces semantic nonsense

non-images — real acts

real images — non acts

and either is appropriate generalization from

pipe that doesn't smoke

"the curio"

work that has no real end

"scrimshaw"

smoking for no ritual purpose

meaningless activities of the white man

in each case it was kept subtle enough to be a private joke or in-joke.

On H paper, the white man thought there must be all kinds of meanings (but it is really nonsense)

On W. paper, the white man thought the Haida were too stupid to understand what white men were really doing — "Look how they misunderstood the regging!" — but really, the carvers were working at a non-narrative level and depicting crazy generic white man non-acts. Let him think we are stupid. It is really him that the joke is on.

H paper: since the creatures are metaphorical, their actions are metaphorical too.

but what makes it nonsense is the fact that the creatures are non-creatures
metaphoric acts, in real Haida art, are eating
and sex. and joined tongues

Did the whole exercise of 1815-1845 panel paper give a boost to Haida art in general? did it help them (eg. AE) distinguish the levels? (it preceded the chests and boxes). Did it contribute to later totem pole designs?

Was it a finger exercise in metaphorical acts?

Maybe lesson it had to be nonsense was that Haidas could not give their real thing to whites. Someone became "alibi"

"Give the crazy white men what they want. It isn't really real" We'll make it look real to them (as the present Eskimos do, according to Geo Dineen)

Something has been lost in the translation. The actors in the iconography have ^{slipped down} ~~dropped~~ ^{whole octave} ~~one level~~ in their level of meaning, from metaphorical creatures like frogs and ravens looking quite at home doing metaphorical acts (like joining tongues) — for that after all is what ravens are in Hindu art: metaphors for social divisions of people — to specific creatures like sailormen, ^{and their pulling and rope work} who would look ^{unusually} doing the ^{kind of} metaphorical acts done by ~~the~~ frogs and ravens. The artist was forced to invent a new kind of outgrabing for them to do. He did (^{instead of} ~~non-acts~~)

In doing so, he lost full control of all three levels — ~~he was no longer able to make poems?~~ at ~~clipped~~ a level from poetry to prose.

We have a couple of attempts to impose Hindu poetic structure on it and make it poetry again (Kooner (OO) and Glenbow.

They end up being "instead-of. paper"

p140 hayī'ñ dā'gAñ "instead of a design"