

Wednesday, Aug 13

a flurry of inaction

RWC wholeness is in duality of opposites

RWC art started as crest art, but came to the point of examining mythic paradoxes. The myths are not bound by the ownership rules of crests, so the art had to shake free of those rules if it was to explore the same general paradoxes as myth did.

High chiefs ("story poles") began to ignore crest strictures. Also, paradoxical monsters were invented, to embody the paradoxes and be "crests" at the same time.

Argillite also supplied a non-crest (crest-free) medium for exploring paradox, associated with white man, smoking, sucking, the pipe. On H pipes, the creation of monsters and strange transformations, in the sexual metaphor. On W pipes, the paradox of etic-emic acts.

Edinshaw's art seems to be predominantly mythic, and CE's followed the same bent, metamythic shamanic (his Skidegate houseposts are big shamanic charms)

CE's state is "denatured shamanic"

impaled  
- tortured witch  
- "sport canoe" } old paradoxes in new media