

W.D. P. 2

1974

Story 4

1974
Sat May 26
Sun May 27
Sun May 28
Wed May 30
Mon May 31



question that Ray
that Sol didn't get
at to Ray, it is "Where
it was "Where did it
back. Sol is looking

forward (to death).

The old man has only the answer, not the question. The answer is "I am you". This comforts him, because he recognized in the question, Haven, himself. Sol lives on in Ray.

Ray thinks he will live on himself.

Sol knows that Ray will have to die, and wait his turn, while Sol goes first.

Sol has one answer

Ray " " extra question

To him, in the story, life is the "story"

The old man in the story never asked the question Ray Sol Sky asked

The old man in the story didn't know Haven would make a mistake and spit that extra bite into the sky so he couldn't ask Ray's question. So he couldn't know that he would go around again.

Story
1974

Sat May 26
Sun May 27
Mon May 28
Tue May 29
Wed May 30
Thur May 31
Mon AP 8

haven't ask one extra question that Ray
presents in asking, but that Sol didn't get
to ask (or dare to) but to Ray, it is "Where
did he go?", and to Sol it was "Where did it
start?" Ray is looking back. Sol is looking
forward (to death).

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question. The answer is "I am you". This comforts
him, because he recognized in the question, Haven,
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a mistake and spit that extra bite into the sky
so he couldn't ask Ray's question. So he couldn't know
that he would go around again.

Advise the Minister

That archaeological resources of the province
be considered ^{incident} part of the aboriginal title
to land which has not been extinguished in BC

articles of Indian Origin

Well, I guess Laven thinks he knows where he came from. He thinks he's the bite he took out of that bright thing (although he couldn't see it) and is that first ray of light in the sky, white and shiny. But every morning, when that first ray lets him see himself, he sees his black.

~~That old man didn't know the mistake was going to happen. His instructions would have produced a world without ^{himself} Laven. With trees, but no curiosity.~~

That old man didn't know ^{how the story was going to end} a mistake was going to happen. He thought he was giving up his life so Laven could have the world. He didn't know Laven would bite off that extra piece of him and spit it into the sky, so he would live ^{on the} world again.

Key is Sol "next time around" (or Mr Sky)

Old man didn't know there'd be an extra piece of his life left over

Old man thought he was giving over life to Laven

That old man is looking at ^{us} Raven, and he
sees us as one, not, but I can't remember
that "one".

He sees 2 things as one
the unity in things
through time
the sequel as well as the event

Set:	Merri Sol, and Sly	and the man in the story
	line • form	field
	'reality'	'story'

It's done on the medium itself (on the "field")

It is ^(like) the complete transition from 2d to 3d —
 line to field
 'reality' to 'story'

In 4:4, reality is the 'story'

We're looking at him

He's looking back

We can see one — 1 eye

He " " two — 2 eyes

He can see both things at the same time

He sees us both as one

This is tied to the profile - frontal ideas
 2 profile = frontal

Maybe that old man was relieved. Maybe he was tired of having the ^{one} answer, and time. He had it all figured out, and didn't know that Haven was going to make that mistake that would allow the whole thing to go around again.

time of just sitting there alone, with all of ^{nothing but time} time in his box, and knowing that answer.

I guess he was glad that Haven came along with that one little question he hadn't thought to ask. You know, Ray, your question about Haven's mistake. Of course, that old man didn't know Haven was going to make that mistake. He didn't know how the story was going to come out. Even that wise old man didn't know how it was going to come out.

The whole thing about the story I'm writing (telling you) right now. That story is telling me.

THAT STORY IS TELLING-ME

- ITSELF TO ME

AND I DON'T KNOW - HOW IT BEGAN

- OR HOW IT ENDS

This story has been telling itself to us, Chini.
Ronnel That doesn't make sense.

You know you have reached the end of your story when you realize that the story has been telling itself to you

You don't have to make the story make sense. It makes sense itself, and it tells itself to you

It makes sense

The same as not on you to make it make sense just ask questions, and let it make sense

When you realize that you are not writing the story, but it is, then you realize that there is no beginning or end, at least not for you to control

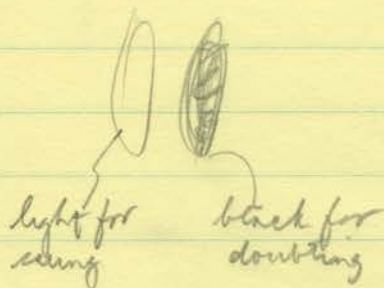
You don't have to find the end of the story. Just settle on a piece that makes sense to this point, and admit that it is writing you and will go on long after your chapter

Laven's Chini, that nice old man

The world is using us to understand itself too. We think we are understanding the world by making up stories about it. But really it is using our mind to understand itself, by using us to tell its own story to itself. The world is telling itself its own story through us. And we're part of it. And I think I am telling you the story. The story is telling me; is telling itself to me as I tell it to you.

Just as the world uses our eyes to see itself, it uses our minds to understand itself. We think we make up stories so that we can understand the world. That is the world using our minds to understand a piece of itself. It tells that story in us. It keeps a hint of doubt present at all times.

Just as we need a ray of light to see,
we need a " - doubt - " ^{think} question



Whatever is always true (myth) } opposites
can never be historically true (history)

essentials MYTH
accidents HISTORY

SENSE answer
NONSENSE question

Nonsense is not nothing, not totally incoherent
is something coherent, but w/o meaning
substance w/o structure
context
order (either discursive or presentational)

Nonsense has the shape of sense
but not the meaning

Nothing has the shape of things
but not their meanings

Monday Apr. 8

FIVE The fifth one is the one after full 4, whose thought has to turn in a new direction. It is the impossibly large or small, the inconceivable one ^{at the end of} the series

The 5th eye - is the one you can't see as an eye

- . . . " that never sleeps

- . . . " always sees you

- . . . " is so large it is the sky

you only see it from inside

. . . . as a shining flaw

it sees you coming

it is looking for you

- is the one that can see everything but itself

So the 5th eye can see everything except what the other eyes are seeing

The 5th box - is a container ^{of presence} smaller than the smallest

- no space inside, (just time) (just change)

- the world is inside, not spacewise but timewise

- no definite things, just change in things

(things in general change all the time)

a) - the attribute of difference

b) - has to be made difference in time. (they have to alternate)

(what's left over is random difference, the "mistake")

- the fifth box is this whole world at the other 'end' of time (at an opposite time)

white one - start of time (birth) - Sky

black one - end " " (death) - Umbrella

- any preceding or following time will do (Soc & Ray)

The title is two ^{opposite} statements that look like one
two equally valid statements
(neither correct?)
No chuckle there, because no one is 'right'
just puzzlement - a little bit of puzzlement
that cannot be resolved
by a chuckle

Its a double-chuckle - bend

they never meet (Escher's steps)

The 5th story-teller (is me)

- old man - Sky - Sol - Ray - ME


sits up a new pair: IT IS writing ME
learns that the story is ^{telling} writing itself

The 5th house

- largest in the sky country
- superworld?

So big that the smallest
eye in that house is the
Sineagonawari

The 5th finger is the thumb

The 5th box  is time, change, him and me

See above

[4:4 is (like) the man smoking on the pipe]

4:4 is "nothing comes only in pieces"

4:4 is one and two at the same time
and in two ways at the same time

(You can look at it alone - figure - ground
or as one of a pair - symmetrical &
infinite time apart

Nature is seeing

Culture is understanding

Culture is a story mankind is telling about itself and the world

We each tell part of it

it is ^{out} a response to accidents, mistakes.

The man smoking on the pipe is another double-chuckle-bind.

If he's smoking the pipe on the pipe, he can't smoke the pipe
so it's a pipe that he can't smoke - - -

So you can recognize it but you can't do it!

(All other things on pipe you can do but not recognize)

And if you recognize the pun of sucking yourself off
you can't do that, either.

You are in a double-chuckle-bind

1	2	3	4	1-3	1-4
				2-3	2-4

Triple ambiguity

line -

leaf-form

leaf-field (becomes its ^{own} opposite)

} but somebody did it (AE)

I am you

Old man and Ravens

Teller and listener

but somebody did
it. The story is
telling me.

Old man in story, and listener right now (opposite in time)

Opposite: I (WD now) am you (old man in story)

but - what is the implication?

Distinguish between 'whole profiles' and
'half-profiles'

Half profiles are those that meet at the center line
and make a new whole

4:4 is one of these without a partner
a mirror image without the outer image
an eye looking in a mirror and seeing nothing
You are forced to complete it yourself

Whole profile is like Raven on screen

(self contained)

Half-profiles are always looking for their ^{partner} other half

Salmon Trout heads are $\frac{1}{2}$ profile things

(they make mouth faces, not eye-faces)

The same story is telling both AE and me
So AE is saying to me: ~~over~~

we are of one mind

if you can see that we are two eyes of a pair
and at the same time one eye looking at itself
then you will know that we are of one mind

The only attribute of the 2 things in the 5th box you have
to see is their "different but equalness"

The only attribute of 4:4 you have to see is its
"half-ness"

"one of a pair-ness" both to be
"separate but equal-ness"

The only attribute of the 2(?) meanings of "Nothing Comes Only in Pieces"
4?

is their "equality of ambiguity"
(equality of sense & nonsense)

Standa located the 2 in 5th box solution (and ^{man on} pipe)

AE " " 4:4 solution
WD "located" (?) " Nothing comes only in pieces solution

How do you mean that? say

All the answer does is rephrase the question
same thing

Raven couldn't see what was in that 5th box
because he hadn't got the 5th kind of eye

So he had to bite off a piece without seeing what it was

(That was piercing the sky to let a ray into this world

"biting a little black," was } biting the tip of his own beak
"piercing a big white" } going in and coming out at same time

(That was biting a piece of skybright

(Then he spit it on the world

} biting ≠ spitting

Raven bit off his beak and spit it out

spit out his own mouth

fucked his own mother as she was giving birth to him

The question is the answer

Lay asked Sol the answer by telling him the question
" told. " " question : asking " " answer

answer the question by questioning the answer
to question the answer as to answer the question

It's pretty hard to answer a question without
questioning the answer.

Does nothing come only in pieces, Sol?

How do you mean that? Lay

A right answer is just a redefinition of the question
same thing.

All the answer does is redefine the question

Nothing doesn't have any shape of its own
Nothing doesn't come in shapes we can't recognize

Ray answered Sol's question by questioning his answer
Ray told Sol the question by questioning the answer

If it only makes sense it doesn't make sense
Nonsense is sense

I am you
Nothing is everything

The whole of a part is a part of the whole

{ The answer is the question }
{ The question is the answer }

(Pipes) If it makes sense it doesn't make sense
If it's not making nonsense, it's not making sense

Sol didn't know he knew the answer because
he didn't know the answer was a question.

Tuesday :

at the end of this process of writing the story
I will have the quiet certainty of one thing:
I didn't write it myself.

I didn't think up that title

A lot of things, I didn't understand until later
- some of the parallels, much later

I may not fully understand "my" story now.

Why fiction? I don't usually do that?

Why the election and compulsion?

Why is it so easy, cf. writing other things?

Why is it so hard to write anything else?

- because then I have to sign it as mine?
and it reveals me?

So finish story, still need

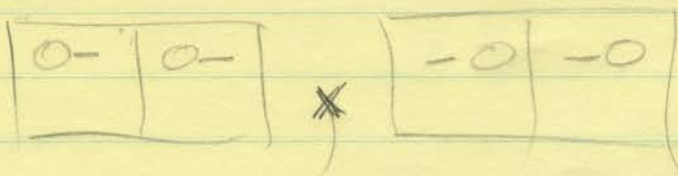
Old man thinks he has it all straight
in his mind.

- Haven's mistake

Opening the 4 boxes # eating the 4 eyes

(So Haven couldn't see the 5th box)?

That's why Ed and Ray have to puzzle them out



Is that where Haven Scours
had to come from?

Neckletter (of Chant)

In the 5th box

If it was about them and now the telled would have to be in two times at once

And it uses our minds, and our stories, in the same way. That's what the world needs to understand itself

Wed.

The old man wanted to die. He thought Raven would kill him (them) by betting, and return their life to the world

He gambled, by making the instructions ambiguous. He took a 50/50 chance that Raven would make a mistake. And if it was to be a mistake, a 50/50 chance whether he or Raven would (be half or Raven's half) be the extra bite.

He finally took a chance, left it to chance, GAMBLED. Raven's cry tells the result. (He won. Both won,

Took a chance in a sense)

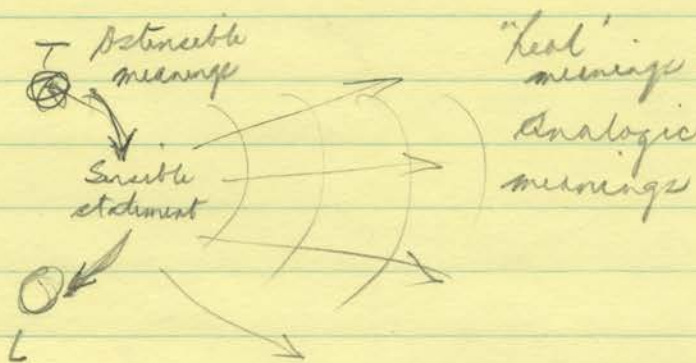
He made an ambiguous statement and left it to Raven to choose which of its meanings...

Sure enough, Raven made the "mistake". But who did win? Still ambiguous. Raven knows he's white, was he black

A story is a statement that makes sense to the teller and the listener

Then a ^{general} ~~specific~~ statement, which is ostensibly about one thing can be used analogically to tell about something else.

(Structural meanings are "analogic")



The story is an old man's story (told from the viewpoint of the old man). The one explains to young men about time, and death. It is a serious matter.

It was my feeling about "when will I know this story is well enough told?" that prompted Sol's remark about old age.

A story is a question in the shape of an answer
A story is an answer to an implied or asked question.

Answering a simple question answers more important questions by analogy.

Not about QCI? What else could it be about?

1,3 To the teller, a story is about him, and is a medium
for a message primarily about him

2,4 To the listener, a story is about him, and is a message
primarily about him.

We are all "listeners" to the Haida story. But who is
the "teller"?

*He did mean and
the story is. And his
words: me*

The teller puts message in to the story
The listener 'reads' it into the story

The deeper meanings are analogic (like Raven screen art)
and not very conscious?

A myth is a piece of 'style' (in my sense?)

Analysis of art must then be like analysis of myth
(This is leading me back to my art)

I found time in the Raven screen art!

and I deduced the book was about a split-second of time.

Tuesday 19

The gentle ^{stopping} ripple on the ~~still~~ surface of the ^{total} blackness was a little ^{ripple} ~~bit~~ of sound, like the ^{whirling} cry of the loon at a ^{great} distance in the middle of the night.

Loon called again, ^{his} urgent, melodic, haunting ^{cry}. Then he went into the house and sat down in his usual place ^{by the fire}. It was the house of Nankilstlas. An old man was lying with his back toward ^{the fire} ~~him~~, never facing ^{the other way} him. Loon went out, called again, and came back to his place.

"Why do you call so often?" the old man asked.

"Ah, chief. I am not calling on my own account. The supernatural ones tell me they have no place to settle. That is why I am calling."

"I will attend to it."

The call came again, more urgent than this time.

"Ray, wake up. You said you wanted to get up early this morning to visit Got Chini Sol."

"Oh, Mum. I'm awake."

Wed

As they talk and think and guess
they end up telling each other what the other told them
The both reach the same conclusions
time after time

In sum, "I am you":

p33. I guess in a way, they are. But what I meant Ray,
was that every story has got to seem to be about
something else. And maybe he thought this one is only
about itself. But ... and ... maybe he thought it was
about himself, and me, right at that time. Of course
he might have thought that it was about you and
me, right now, Ray.

It's pretty hard to think of a story that's all
by itself, telling itself to its tellers ^{at different times} as they tell
it.

so that the teller is just part of the story
so that the teller is in the story, just part of it

of a story telling itself, so that the teller and
listeners ^{really} are in the story, just part of the story

It's hard to think of a story that's only about itself, or
only about its teller and listener right at the time, and
nothing else. Then the teller and listener would be
right in the story, just a part of the story. And
if the teller is just part of the story ^{in the story} then who's
really telling it? It can't tell itself, you know.

Saturday: A continuum of punning

Ambiguity: how can one thing be 2 things at once?

punning: one thing meaning 2 things

analogy: having elements like something else

Ultimate in punning: the 2 things are their opposites

dogfish tail becoming ^{its} head

raven biting off its own beak

line becoming its own field

tinier box becoming the whole world

inside of fox's tip
beak tip = outside of whale's belly

It is a double-negative
- opposite

thing happening

answer - question
end - beginning

inside - outside

head - tail

profile - frontal

visible - invisible

whole - least part

front - back

head - body

upside up - upside down

black - red



clockwise -

counterclockwise

Differences exist little & big

By differences are opposites

Opposites exist

White Indian

space - awareness

Problem: how to mediate opposites

White solution: have one become like the other

You can become like me

Harda solution: double-opposites

I can't become unlike you

Was Harda ast a thinking-through of the logical possibilities of Harda change?

a mediation of change?

time, which brings change?

Life is an alternating current Life is AC not DC

I am me asking a question, ^{I am} you answering it
I am not one thing, but two, alternating
but only conscious of one at a time

For the artist to show it, he must show the transition occurring; things becoming their logical opposites; stopping in "time" a thing that is happening in split-time.

The culture was already working with problems and images:

Bear Mother - human-animal } relations
we - they

Bilateral symmetry - you - me equality

Flat design - sculpture - inside - outside dichotomy

Some of these were amenable as media for new messages involved with Indian - White relations

Eg Bear Mother became overly popular } Indian-White relations
- tale (Yukon)
- 1890 Haida slate

Eg Panel pipes { profile-frontal
figure-ground
space-nonsense

Eg Monster courts difference-likeness
intelligibility - unintelligibility

It was a totemic society, concerned with ^{binary} oppositions
similar - different
same - opposite
like - unlike
like-ness - unlike-ness degree of ^{similar} unlike-ness

degree of similar unlikeness
analogous unlikeness "over-ten"
(Marjorie's "operators")
ambulant - the bird that looks like a man?

2 kinds { Metaphoric likeness and unlikeness
Analogic likeness " "

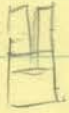
Structural analysis as interpretation by analogy
implication
" analogic interpretation
score

The opposite of a "story" is "real life"
 "made up" "real"
 then now (time difference)
 they we (characters different)

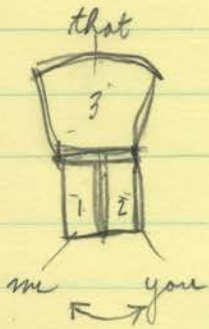
Parable (analogy): we are like they
 AE's myth we are they
 AE to me: I am you

The box does it better than the myth:

Clearly opposes Painter (AE) Viewer (you)
 We know AE was creator of it (not just another viewer)
 So I create it too
 We create the world



I "create" the box, the myth, and the world by the act of understanding it



Copper is 3 things at once [I am You]. [That is You] ^{me} {both of us}

and all 3 are each other's opposites

That
 |||
 I - You

Black formline } 3 opposites
 Red formline }
 Blue Formspace between }

Salmon trout head:

formline = form-space
 inside and outside

4:4 squeezes form-space out, leaves
 I am (opposite but equivalent to) You

NOT IDENTITY, EQUIVALENCE

Equivalent
Equal ^{and} but Opposite

So very different as to be exactly the same
As opposite as conceivable possible (so i.e. The same)
Absolutely negative in every respect [so positive?]
So unlike anything in the world to be like everything
The other side of every coin
One thing that's three things at the same time:
a thing, everything else, & their opposite
A new kind of identity - identity-in-difference
' ' ' ' differences - utter equivalence (in all respects
but one

So different it is all but the same
(It looks right, but doesn't quite "make sense")
(It is correct in every respect but one; it doesn't mean
that at all. It is an "instead-of" design
(It looks for all the world like a —, but isn't

Sense - Nonsense on Panel Papers

AE's box: Not quite Raven (Side 3)
it lacks the tiniest piece (claw)
which is equivalent to "sense"
organization
pattern

It is not just different in every conceivable respect,
it is opposite in every conceivable respect, at the same time.

Only one thing is identical with itself. Everything else is

equivalent. Everything is the same. Every two things are different.

I am You and I am not you at the same time
 \therefore I am You at different times

4:4 red re

$\frac{1}{2}$ of everything (in the world)

It is not any one particular thing
or $\frac{1}{2}$ of any particular thing

It is a generalization of --- $\frac{1}{2}$ (a negative 2)
· 2 (one that's there, one that isn't)

You can't draw everything, you can draw only $\frac{1}{2}$'s of it

2 makes a generalization

$\frac{1}{2}$ of a pair makes a generalization too, if you provide the other half

2 things alike are enough to create a class.

1 isn't

$\frac{1}{2}$ of 1, bilaterally symmetrical, does

$\frac{1}{2}$ (one of 2 equal halves)

equal in the sense of EQUIVALENT



equivalence

Nothing is $\frac{1}{2}$ of everything
Nothing is in the box
 $\frac{1}{2}$ of Everything is in the box

Nothing is (equivalent to) Everything
 $\frac{1}{2}$ of that is in the box
4:4 is $\frac{1}{2}$ of Nothing



the point
of the beat
is
meaning

Relational symmetry says:

Everything has 2 halves, which are equivalent
opposite but equal
not the same

the ^{ultimate} essence of sameness and difference at same time

Visually similar but conceptually different
alike opposite

All it can say is: everything is separate but equal
opposite

It can't examine equivalence of part & whole

There are 2 ways of being equal: 1) Same
2) Equivalent

Salmon trout is an incipient thing
potential
uncoiled
"instead-of" "

1 and 3 are somehow as alike as 2 sides of bilateral symmetry
the same, but opposite in every respect

1 is $\frac{1}{2}$ of 2 - 3 is other half of 2 1 & 3 are opposite

1 & 3 differ by the time it takes to reverse phase
is not time at all.

The box is not 'about' a story. It is what a story is about, and I had to make up the story. It is the answer to which you have to phrase the question. AE's answer is "Half (of everything, or of nothing)". So what is the question? You find it is 3 questions?

Who (what) am I?

Who (what) are you?

What is all the rest?

In short, how can 1 thing be 3 things at the same time?

AE's answer: by being half of each of 1 & 3 (in different ways) and having 1 attribute of 2.

1	line	-	$\frac{1}{2}$ a line	a line split in half with one edge	50
2	form	-	in one respect only, like a box		1
3	field	-	$\frac{1}{2}$ a field		50

1 & 3 are each other's complete opposites (they are related)

2 is like something else in one respect

This shows the way everything in the world is related

Easter Monday.

The Box is a strange kind of painting
It is an answer, assuming that the viewer knows
the question (or forcing him to ask it)
It is a diagram trying to become a 'picture'
More of its meaning is ⁱⁿ ~~in~~ ^{some} } structural than iconographic

[Iconographically - it is what all the ^{AE's} paintings
are - Haven & me you-me]?

It is a structural analysis of a problem
(I think the problem of time, using as its parable
the Creation Myth
He wouldn't have done it this way if he didn't have
an answer

He had to invent a new medium for that message
He only did it once

He drew "the smallest part" that is "half of everything"
because its other half is " " " nothing "

He broached time, by creating half a thought for me
to complete with its other half at a later time

And that says: we are equivalent halves of the
same single whole, which is everything & nothing.
Yet we are the same, because we both see it the same.
That sameness survives the passage of time

The sharp edge (of time)

Carol says is the surface of water (Yes, it reflects
mirror image
Also, the centre line of bilateral symmetry,

which is never explicit (too cheap?)
except on a Copper.

Copper is some kind of "answer",
"structural diagram" as ^{AE} box.

Is hat ?

and on totem pole?

The copper is the essential structural diagram of NWC thought



1) I am to That as You are to That
∴ I am (equivalent to) You

2) There are two kinds of opposites. (T) difference
similarity

- similar in one respect only
- " " all respects but one
- structure
- form

3) ^{Copper} It itself is reduced to one dimension: structure
- no thickness (uniform thickness)
a 2d diagram

"wealth" - - great intrinsic worth - copper = "gold"
- no utilitarian function

4) Primary analogy - human body - "backbone"

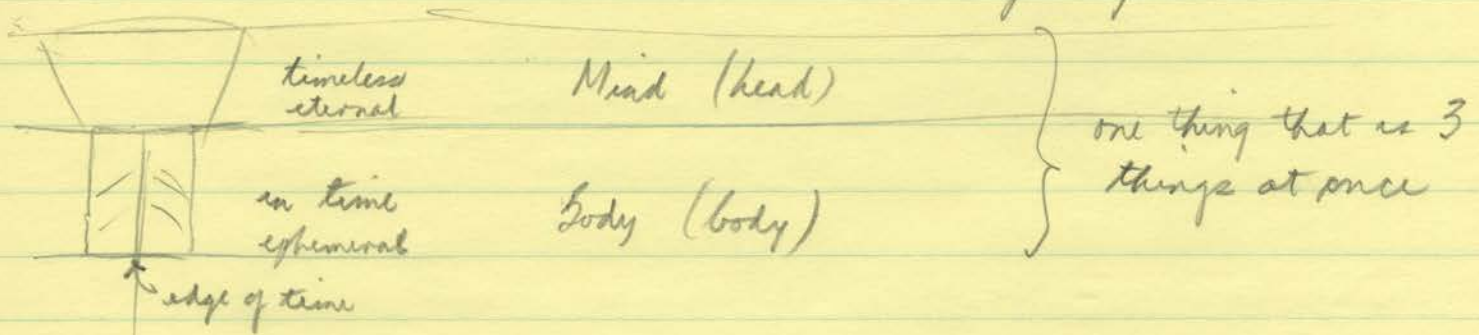
Structural analysis of the RWC copper

- the structure is the meaning [the story is only about itself]
- medium " " message
- and that is all it is

not utilitarian, not decorative, not derivative of some previous form (is an invention), a pure 2d diagram)

Say what it is not : not ^{a likeness of} iconographic of anything else
it is a purely iconic form

- it doesn't depict anything else except everything else
- it only depicts itself, and the essential relations of everything else in the world : itself, and the intrinsic worth of its message (a message of pure gold)
- a story only about itself, but is about what is essential in everything else.

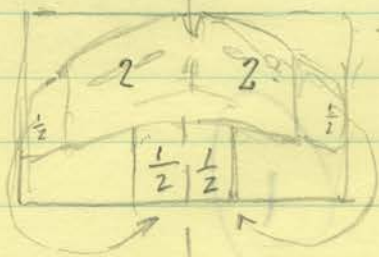


A good thing to think with, a keystone of thought
Coppers are good to think with




given a Chilkat upside down - (tripartite division is important)





Chest does it like copper

take the 2 'profile' sides of  and bring them together underneath

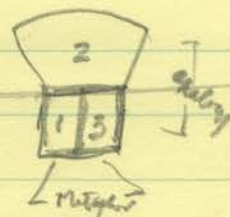
The controlling question is: How can one thing be 3 things at the same time? [$\frac{1}{2}$ or ?]

Answer: when it is ^{every} thing, all the time
OK - show those relationships (including time)

1 and 3 are alike in

every respect but one [metaphor]

1 & 3 are like 2 in only one respect [analogy]



On a copper, they are (part of) one thing - so their proper relationships have to be shown

Metaphor: 2 things alike as wholes

\therefore each is a half.

The secret is not that 1 is 2

it is that 1 is $\frac{1}{2}$

Analogy: 2 things alike in only one attribute

it is like the other in its smallest part

(its thumb) Raven is like man in having a grasping thumb

The inside of the smallest piece of one is the outside of all the rest of the other.

I am you That is you

I am metaphorically like you. You are analogous like That
as a whole in part

I am (like) you } but there are 2 kinds of likeness
That is (analogous to) you

The 2 things are 2 kinds of likeness -
metaphor
analogy

THAT

ANALOGY

METAPHOR

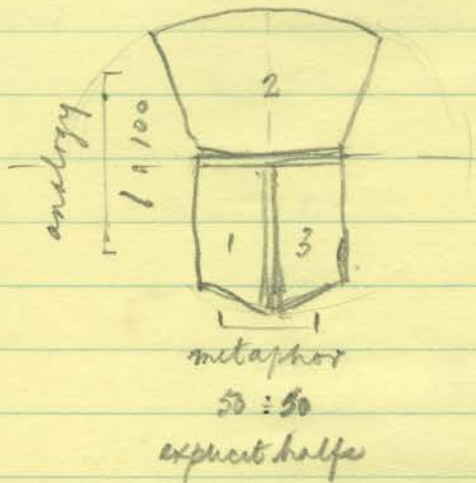
YOU

I



Sameness and difference

The key cognitive diagram of the NWC
it shows how everything is related



1 and 3 are the same except in one respect,
they're different

2 is "everything else", like 1 & 3 (equally)
in one respect only: they're different

Who am I? What am I? You are not a thing, you are half
a thing. When you and I are communicating, we are
each other's other half. I am you. We are part of everything
else: like it in some respect or other.

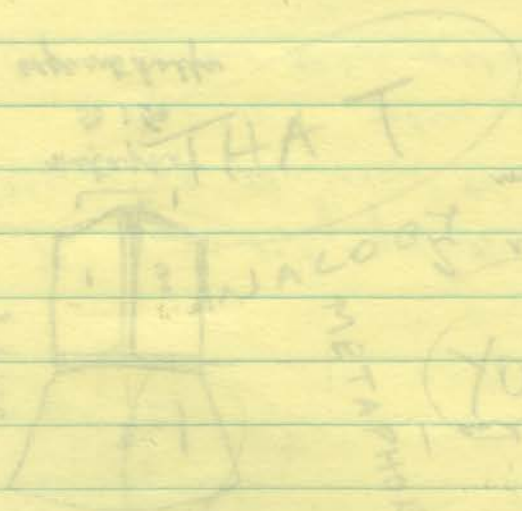
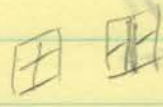
Who am I?	The other <u>half</u> of you	}	= $\frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} \dots$
What am I?	Some part of everything else		
			" never reaches full unity

I can be up to 50% of you Ray & Sol are 50-50

It makes the central assumption that ^{there is order} everything is related, then
shows how,

How can one thing be 3 things at the same time?
(The copper shows you)

It (Chest Design with 4 eyes) can see everything
 except the tip of its own beak
 So it can't see
 What we see
 That it is missing.



... ..

Is the copper 5 boxes?

1, 2, 3

4 is bottom 2 together

5 encompasses them all

4 can be 5 if 1 & 2 are $\frac{1}{2}$'s



1 is me	} 50-50
2 is you	

3 is that	} 50-50
4 is we	

5 is the whole thing

I am You (i.e. there is We)

①

②

③

That is You We

④

⑤

Now, take these 2 things ④ and ③?

bite off a piece of each and get them mixed right and they will produce the world

⑤ the fifth box

(He is making the 5th box, not emptying it
It has all these relationships in it

1-2

1-3

1,2-3

2-3

(4)

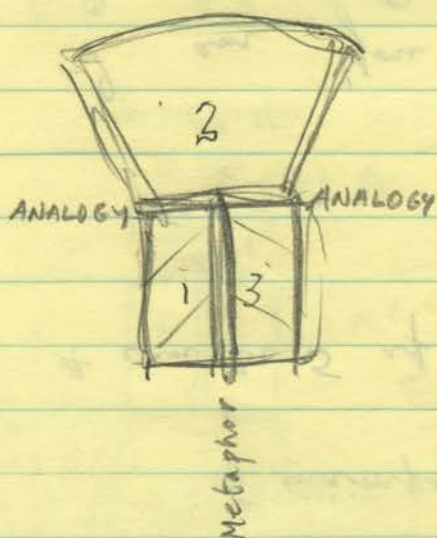
If (Ant Dena 4 eyes) can see everything
Is that what ^{Altateen} ~~Geometry~~ wouldn't show, in her chest?

A copper: its meanings secret?

Is that why CE did not tell Boas the part
about the 5 boxes?

When 1 & 3 are together (communicating), they do it by
relating to one aspect of another thing (2) at a time.

They ^{find} express their relatedness by talking about (2) -
with which they have a common relationship



3 fields 2 of which look the same

2 kinds of "relation", at right angles
T to each other

And in the best analyses it is the
relations that are most important.

The 3 can't exist without each other

(1) can't exist (communicate) without having (3) to communicate
with, about (2) their common conception of (2)

The Copper is pure
purified wealth, worth

why can't it also be pure wisdom

Pure wisdom concrete in relationships of things,
not in specific things themselves
not in the relationships of specific things
no iconographic component at all
just iconic, relational

Meaning lies in the relations of things
not just formal similarities, but all relations.
Everything speaks, and to everything else

To explore analogy, you need 99:1 relations played
against ^{logical} opposites

(place mat) small - large red - black
inside - outside

(gravestone) small - large
inside - outside

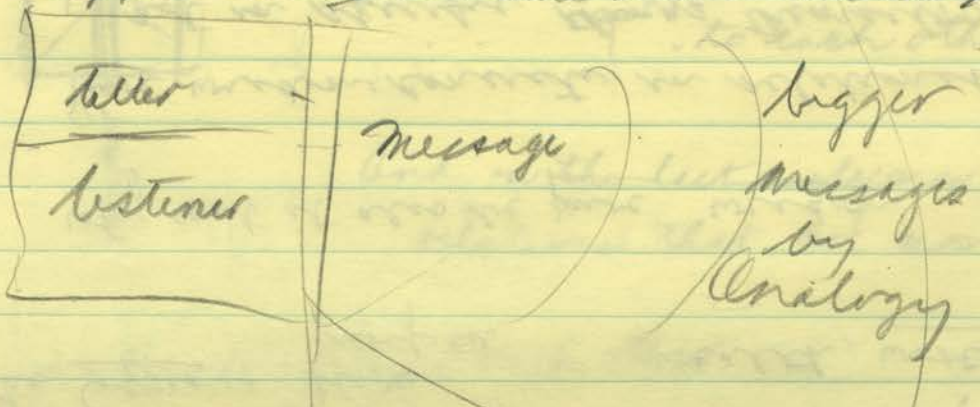


Alliteration
 What does the word "Copper" mean?
 A copper... its meaning is secret?

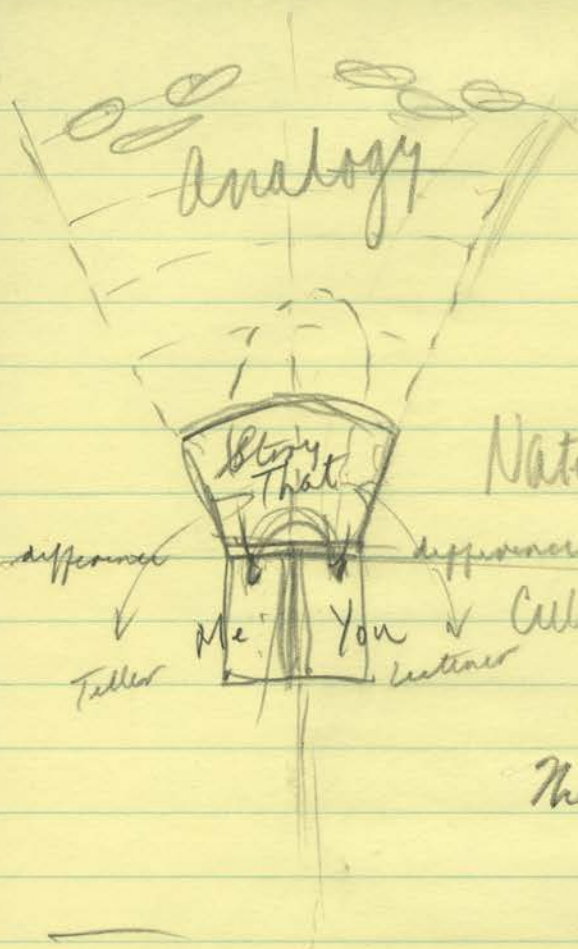
(democracy) ...

Is that why CB did not tell ...
 about the ...
 relating to one aspect of another thing (2) at a time.
 ...

The Copper has the same structure as communication



... about (2) that ...



Copper as a model of communication
(story telling)

"You and I" communicate
by talking about "something else"

You and I are the same but different
we express our sameness by picking
an aspect of it and making it (2)

- the shared aspect

In passing a message 'about' 2, we
express our sameness ^{our difference from}

Then by analogy (parable) it can 'mean'
wider and wider things - to the limits of
comprehension.

On Chest

It's got 4 eyes but can't see itself. Only we can see it

Not only is it 3 things in one, but all 3 have to exist
together before any one can. I can't exist without You
and That. Without You and Me, That wouldn't exist.

So this is the essential relationships of things.

I, You, and The Rest

Two that are identical, but still two,
and all the other things that we can feel any relationship ^{to}

Tuesday.

I turned the whole thing around.



I wrote a "story" about Sol & Ray, who are "opposite-equals" differing only in age

(I am $\frac{1}{2}$ way between their ages)

They share an age relationship with me - but it is inverse

Sol (42) -34 yrs

Ray (14) +34 yrs

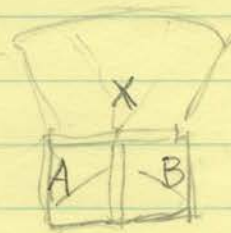
} and the "story" is about "time"

(1) and (3) share a metaphoric relationship with each other and both share (inverse) analogic relations with (2).

↑
half, equal

What is it a model of?

- relations between things
- communication



Culture & Communication #67 Zuvemb

A-B-X system



Sizintl - has tripartite character too



Soul Catcher



} 2 "profile" ends
1 "frontal" center

Culture as communication about nature

Culture and nature are alive

Cognitively, life is communication

Friday

On the box, sides 1 & 3 are Raven (bird) emerging
2 & 4 " " (Man) "



Saturday - Well I learn to look for visual clues?

- equivalence of size and shape (Raven, Whale belly)

- smallest missing part

: point of break (on chests & boxes)

: missing ^{red} thumb (The Box, placement)

- an implied question?

: Why is that box empty?

: Why does that man have a frog's head?

: How is the world as sharp as a knife?

: What is a Konagadit?

: Who is Raven? What does he look like?

: What is that old man pondering?

: Why is that lady's baby a bird?

- a visual or cognitive equivalence
visual and cognitive equivalences

Every new painting is a new myth made up. Its iconography (Raven) is what the myth is ostensibly about; the subject of the myth. But being Raven is being the most ambiguous subject. Raven is you and me at the same time.

So all Raven myths and Raven paintings are about universal themes. Time-less themes.

The box is "about" "universality", "timelessness", the stopping of time when

- Raven is on the threshold of emerging

- Man

- the salmon trout eye is about to break

(clawed by the smallest part of the rest of the design: sharp claw, Raven's beak)

The largest, fullest, ripest, most complete, most perfectly formed salmon trout head conceivable. That is the subject of the painting: perfect partness (since perfect whole-ness is impossible); the part on eye (and not an eye)

And 4:4 says: the part is a half.

Art & Myth are similar

Wed 3 May

Is the artist as conscious of the meanings in his style as the myth-teller is of the (real) (structural) analogic meanings in his myths? Every parable is the making up of a new myth.

The native philosopher has the explicit equivalences in mind.

Levi-Strauss' formula deals with "contraries".
So the mind must play with contraries.

What is the edge of time the contrary of? > The difference between one and two

The real subject of the box is that "great eye" s. t. h.
It is beautiful. It is a whole and a part at the same time. As a part, it displays perfection in all its attributes (in a way that no whole design could).

And it is (an eye and not an eye) at the same time.
It is the eye and what it sees at the same time.
It is seeing the tip of Raven's beak as it pierces it.
It is the moment of time at which it is going to burst into a full design.

In a design you have to look not just for the (smallest) least part (beak, claw point), but for the most (important) part. It is the eye. Disproportionately large and fine.

The eye is the sky. Raven runs her beak into it.
His own eye

Saturday

There's a little bit of Raven in each of us

The cutting edge: there is one act that is right for the moment of time. We have to decide.

The problem embodied in L-S formula is to mediate: ultimately, to reconcile opposites by showing them to be essentially the same. They are equivalent in their relationships, when a thing's 'contrary', viewed from the other point of view, is seen to be equivalent. The term which is to be shown as its opposite^(a) has to be shown in relationships with two other things?

Visually, the precise case is to start with opposites, then prove to show they are the same

One way is to make what is cognitively opposite visually equivalent^(inside) (inside of tip of raven's beak = outside of whale's belly) DEATH IS LIFE

or visually equivalent in color (red thumb outside = red everything inside) OUTSIDE IS INSIDE

Visual devices

1. Whole-part dichotomy
2. Kinds of part-ness:
 - a) the least part (missing part) | throat
most inconspicuous part | back part
 - b) the most important part, disproportionate part (eye)
 - c) Ultimate in part-ness (salmon trout head)
perfection in part
3. Equivalences
 - a) bilateral symmetry
equal-opposite
 - b) visually equivalent in form, eye (haver fin)
 - c) visually " " color (red outside snake)
4. Repetition of wholes - 4 ravens
5. Cognitive dominance or contradiction (kiddling)
 - empty box-deck "What is missing?"
 - man with frog head
 - woman with haver infant
 - " suckling, in pain
 - monsters
 - anonymous, unknown things (claw in head)
 - 'mistakes' on purpose
 - good acts that don't make sense (Panel paper)
 - a thing that isn't a thing (copper)
6. Punning - 2 things at once

We have been asking the questions wrong

Are myths historically true?

Where did the copper get its shape?

What does the (eg chest) design represent?

- a copper is a thing that is not a thing at the same time
- a bird deck or rattle is a thing that is two things at the same time - They overlap, share. It is a pun.
- a thing can't be 3 things at the same time unless it becomes a field as well.
- a copper is a field for the 3 things that are its parts (halves)
- a haver rattle is ~~x~~ Ravens (as 3? 5? forms at same time) and a rattle

"sharing tongues" = "speaking with same tongue" ∴ some
 - it becomes a 'field' for the little tableau on back, which is itself in another guise
 - the handle is the tongue in another guise

a copper is a "neutral" field

a haver rattle is not, it is a "Haver" field

How to show that Haver and man are (one) ?

have them share the same tongue

have it be fucking itself

Starting with an explicit image (haver), it has at the end to depict its specific opposite (Man-Woman) and join them some way (same tongue) that says "they are the same".

Maybe the tongue in the Covenant myth is the ^{controlling} image here. Without his tongue, he can't correct the visual image of the direction of habbut heads.

The tongue is the "bridge" that joins them and says they are equivalent.

Starting with pipe concept (not form), the panel pipe had to return and show it explicitly in the lead.

Starting with explicit subject (white men), it had to return with specific acts which were their opposites (non acts)

ending with men smoking pipe

SENSE AND NONSENSE AT THE SAME TIME!

in the same act!

it's all in the two ways of looking at it!

There are 2 ways of looking at the same thing and you have to see that the second is the necessary counterpart of the first.

There are 2 ways of looking at things. If it doesn't make sense one way (iconographically), look at it the other way (iconically)

If you can't see what it is, look at what it is doing. If you can't find a metaphor of subjects, you'll find a metaphor of predicates

There is order. Let me chart the order. I'll show how "opposites" are "equivalent"

The locus of both is in the mind.

Recognizing opposite-ness = recognizing identity

You can only see a thing by comparing its opposite

It's 50-50 Opposite-ness is Identity.

A copper is a myth that isn't about anything
It is the teller and the listener and the story all at
the same time.

It doesn't even "seem" to be (ostensibly) "about something
else".

It is the abstract mold into which any true statement
fits, any myth fits

It is the relationships of culture, if culture is
communication

of speech
of thinking
of on-going relatedness
of change
of time

THE COPPER IS THE SHAPE OF TIME

It is the shape of the only thing that cannot conceivably
have a shape

Everything else has shapes in time. Time has
no shape of its own

Being the "ways things change", it implies time

Things change, but in an orderly fashion (not
suddenly dissolving into chaos). Things change,
but they also stay the same.

All that never changes is the relationships.

"relatedness of things"

The thing to do is look at "relationships" as meaning
equally (50-50) "similarity" and "difference"

likeness

unlikeness

Then there are two kinds of relatedness: as wholes
as parts

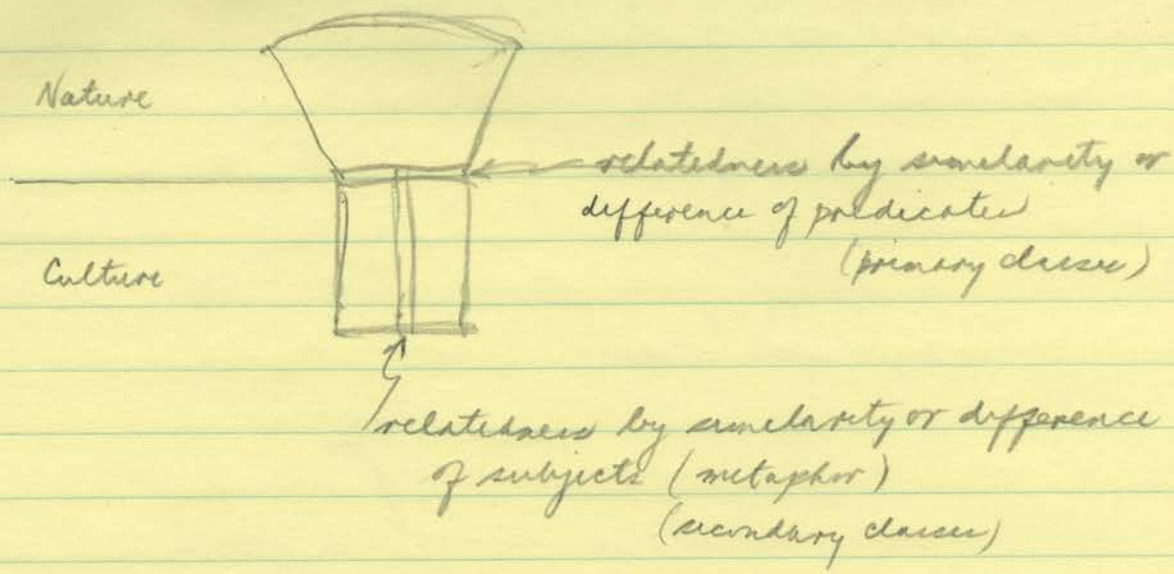
The copper as a structural analysis of
Levi-Strauss' thought.

Structural analysis in Haida art

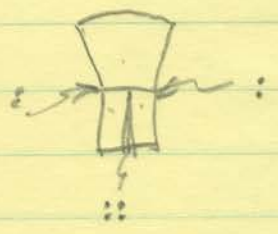
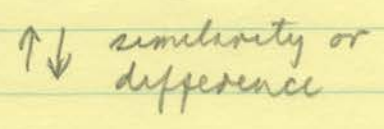
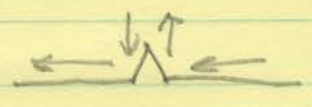
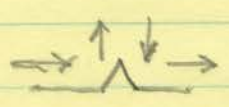
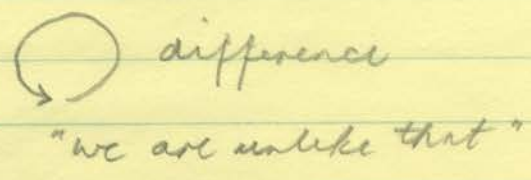
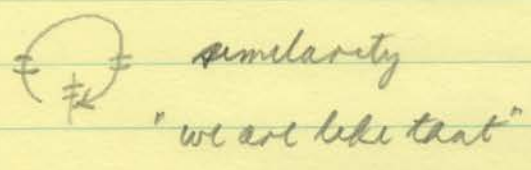
Structural analysis is "savage thought"
analogic thought

Haida art is thinking about me

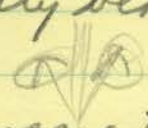
(I think I am thinking about Haida art)



Then it can proceed either way:



A structural analysis of a chest design would give a copper.

Ovoid is a "half" thing. It never stands alone as a whole, and it never straddles the centre line. Usually it is never oriented truly vertical, but slanted away from the centre line  (at about the the angle of the sides of a copper?) So it is a "part" thing, and a "half" thing.

Also, it is the shape of an inside, not an outside. It is a negative shape, a space rather than a thing, a formspace (the essential formspace)


It is the opposite of a form, it is a formspace. A form is the shape of the outside of something, this is the shape of an inside of nothing.

You are not perceiving it, it is perceiving you. You are not getting into the design, it is coming (unfolding) out at you.

And of course the salmon trout head gives it a "form" which emerges in perfection.

It is time coming out backward, Time moving backwards.

To make time stand still, have it moving forward and moving backward the same amount at the same time (The total design catches the instant)

 Ovoid designs are samenesses of things } designs of integration
part

Whole designs ^(icons) are differences of things } designs of differentiation
angular

∴ void must be the essence of relationships

Sunday May 5.

The copper goes with the ^{FRONT} chest design. It helps 'read' the chest design (It is a structural analysis of the chest design).

Coppers go with chests (witness the display of Skowls 'wealth')

The copper fits on the chest. The Chest design must have come first; the copper second.

The copper didn't come out of thin air, an invention of a nothing in abstract. It came into existence as the structural analysis of the chest design. The problem was worked out first in art, design; then its analysis (answer) was created.

You have to understand the copper in order to understand:

- chest design
- Chalkat pattern

The chest contains the copper; whereas is the most worthy thing in the chest; i.e. the key to interpreting the design on the outside of the chest.

The copper is an even further level of generalization

It is the structural analysis of that ultimate situation: Raven simultaneously sticking his beak into the sky and biting off the tip of his own beak

? It is a structural analysis of structural analysis

Might mouse on "Bella Bella" sheet is the final step



as both human biface and
Mighty mouse upside down

The final opposition is up - down (upside down)

That is the respect in which the 2 halves of
a laterally symmetrical design are different:
each is "upside-down" with relation to the
other

Mighty mouse is Raven's chuckle on hearing that

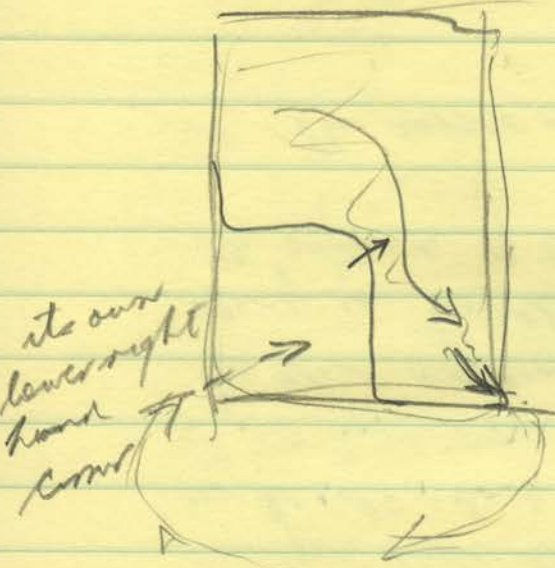


finished

Just now covered with red ink

Monday

The Box puller Lawrie corner trick



What is the mental trick that was possessing the Harada?

Is it the ^{mediation} reconciliation of sameness - difference and identity - opposite?

MYTH: When I (teller-listener) am my opposite (for Kay - the old man in the story)?

COPPER: How can one thing be 3 things at once? When there are 3 things, and each is a $\frac{1}{2}$ (each in different ways), and 2 of those 3 are their opposites.

Panel pipe: When one given specific act can be seen and noticed at the same time.

The Box: When the corner of the box is its own opposite quadrant.

Chest: Head is body, rearranged.

The copper makes explicit the relationships which are implicit in the chest design. It is an analysis of those relationships, a structural analysis done visually. A diagram of the structure of a diagram [So the box is a diagram of the structure of the copper?]

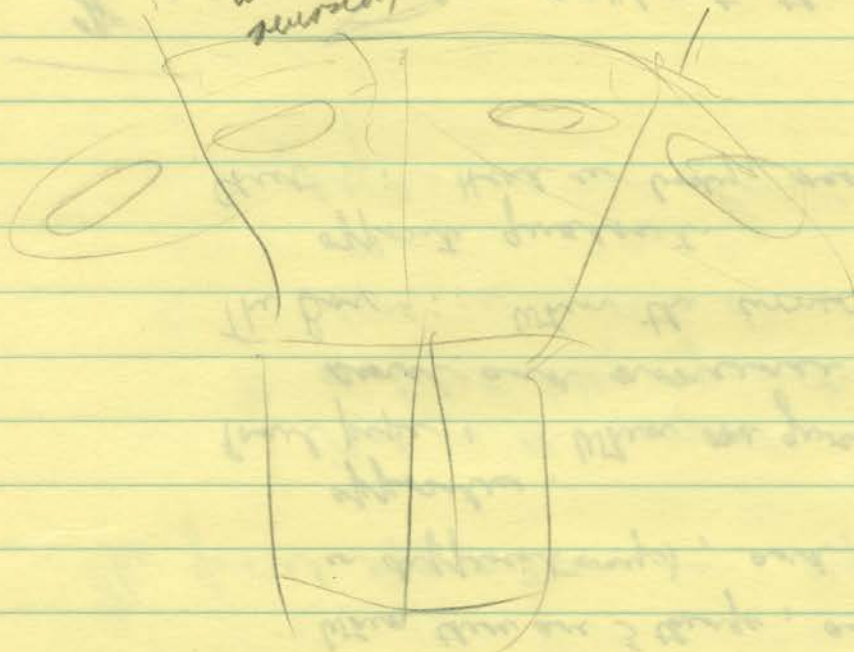
Out of the 5th box come 2 halves, 2 opposite halves, ^{opposite} different from each other in a different way: continuous and discontinuous

red-black
formless continuous -
formless discontinuous

Monday
logos dog is to quick fox as logos fox is to not dog quickness

Myth = Truth = thought

a different kind of half,
where left and right eyes are
reversed, and not of the same pair



Myth implies generalizations
History explicates particulars

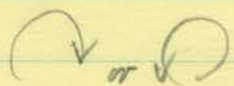
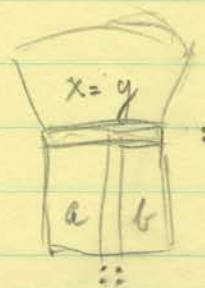
My formface is the other half of your formface
BED. (Which is not the answer, but the sign at the
end that you have taken the right path - the
path is the answer).

If the copper is a structural analysis of L.S' formula
then the Haeda had it figured out right at the
start, (Maybe it's easier for the analogic mind
than the metaphoric).

The whole formula is showing likeness
so difference can be shown only in its parts
(i.e. by reversing order)
i.e. by opposite order changing the order is
a change in time

Difference : a) find the opposite of a noun
and make it an adjective
(generalize a ^{wholly} noun's opposite and
make it an ^{attribute} adjective
part)

A thing (raven) doesn't have an opposite. What is
the opposite of a raven? A non-raven (i.e. everything
else). So pick some one attribute of ^{opposite-}else-ness
and apply it to the other thing in the story.



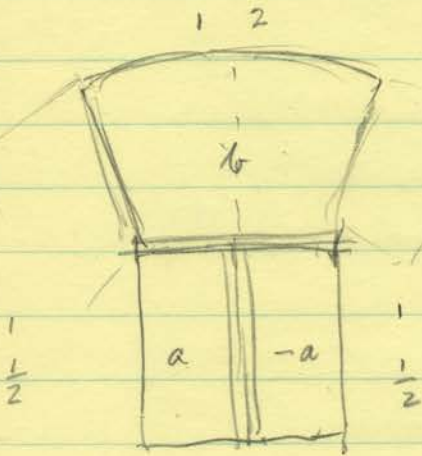
$$f_x(a) : f_y(b) :: f_x(b) : f_{-a}(y)$$

$\frac{1}{2}$ ness doubleness $\frac{1}{2}$ ness $\left. \begin{array}{l} \text{the other} \\ \text{half of} \end{array} \right\} \text{doubleness}$

① the whole

The halves of (a) is to the doubleness of (b) as
 the halves of (b) is to $\left. \begin{array}{l} \text{the other half} \\ \text{of (a)} \end{array} \right\} \text{doubleness}$

unity
 the whole thing



$x = \text{halves}$
 $y = \text{double-ness}$ } opposites

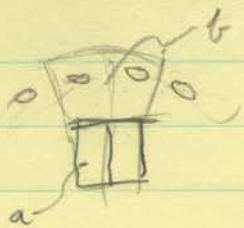
~~$$\frac{1}{2}(a) : 2b :: \frac{1}{2}b : \text{and doubleness}$$~~

halves of (a) : doubleness of (b) :: halves of (b) : $\left. \begin{array}{l} \text{the other halves} \\ \text{doubleness} \end{array} \right\} \text{unity}$

The halves of (a) is to the duality of (b) as the halves of (b) is
 to the other halves of duality
 = ①

It is exploring the nature of unity, in terms of "being $\frac{1}{2}$ " (a) ^{or expect}
 and "containing 2 ^{simplest} halves" (b). One: unity is the other half of
 a duality

But note, on sheet, b. is just another kind of half of 2.



b is the other half of doubleness
 it is 'half' and 'double' at the same time
 a is the half of a doubleness

Unity is a half of a doubleness (duality)
 but there are two ways a doubleness can be halved

Two

The copper shows the system for the one
 special case when
 $f(x)$ is halfness, $f(y)$ is doubleness
 This is the world in equilibrium for the Harda

But it leaves an open question:
 "What does half-analogous look like?
 " " pure half-ness " " ?



what does it
 look like?

Also, what does 1% like look like?
 " " 99% " " " ?

These are what AE shows in the Box

1% is the missing thumb
 99% is the big salmon trout head
 (one eye without its partner)
 75% is 2:4

50-50 can be the 2 "halves" (as 4:4) or it can be 2 (different) identical profile faces looking at each other. (or the total face looking in rather than looking out.

Wed 9th

The 'torso' design is the *Bagam-Yoni* of Harida art. *Yoni-Yang.*

and the *Tlakamati* chest is the prime object:

front & back	} at same time
upright & upside down	
left & right	

'Women's work boxes' are ♀ aspects?

Back of chest is ♀ aspect?

Communication is not much use to thought unless you can make generalizations (and particularizations). You make a generalization by taking a predicate and making it the subject (in L-S formula, by changing the order of the terms) and making a new predicate of the opposite of

The Box is a maximization of the Same-From-Head

Thurs 10

The copper is the key to understanding
how art, myth, and thought.

Art and myth are not necessarily about the
most profound epistemological problems, but they
can be used as media for exploring them.
and Edenshaw's art did that

Fri 11th May

Copper shows that since we a 3-part
system (eg. You, Me, That) (eg. a, b, x(y)) with each
in some way a $\frac{1}{2}$ and an opposite of one of the others
Each thing must be anchored into two other
things, one by metaphor and the other by analogy

The problem of the difference between 2 and 1
(1 and $\frac{1}{2}$, etc) contains within it the whole question
of difference and similarity of things. This raises
the question of { difference-similarity by wholes
" " " " parts (in part)
} opposites
} things and their opposites

Art: Pre-literate people "didn't know what a 1
looked like", or a $\frac{1}{2}$. So they used images drawn
from nature"

Totemicism, the drawing of differences from nature to impart them to ^{society or generation} culture is just part of a more general field of thought (Totemicism leads to it)

What is similarity? sameness?

What is difference? opposite-ness?

It gets worked out in art, and opposite-ness shows itself as a form of same-ness

They had no "abstract symbol" for one-ness

The copper is the Haida symbol for ONE

It is not a "one" divorced from everything else, but "one" related to everything else, the other half of everything else

ONE IS THE OTHER HALF OF EVERYTHING ELSE

The fundamental philosophical problem of a totemic society

"Zero" is a cop-out. There is no such thing as the ^{concrete} real world. There are only things, which are like or unlike each other, more or less. Neither is there an abstract "one" (1). There are only things, related to other things.

Each thing is like other things and unlike other things. To understand it, you have to anchor it in to two other things, one of which it is like and the other of which it is unlike.

When you do have a thing so anchored, then you know it is a one thing.

ONE is a thing that belongs with its species and is different from anything else

ONE is the mediation between two (^{multiple} numerous) and half (ie. part of)

ONE mediates between parts and multiples of what?

of like things and unlike things

what is "like"?

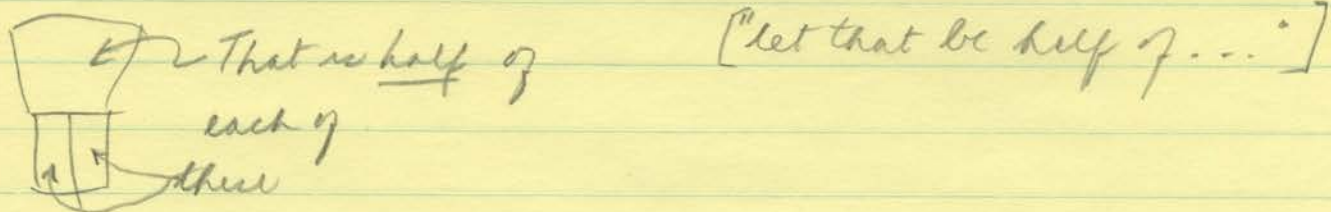
what is "unlike"?

The copper is the answer: unity rooted in its relationships to other things

The copper is ONE (thing), not abstracted out from everything else in the world like our numeral 1, but tied by its relationships to all the rest of the world.

It is a ONE (because it isn't a copy of anything else)

It is UNITY (because it contains all the unifying relationships)



It deals with the special case where "in part-ness" is $\frac{1}{2}$; and "multiples" are 2.

It is ONE, UNITY, UNIFICATION,

Sunday May 13.

One box has 6 sides

2 relations

Emic - Etic
Langue - Parole
Myth - History
Iconic - Iconographic
Synchrony - Diachrony
Analogy - Metaphor

tread — a pair of equivalents

+

a mediator

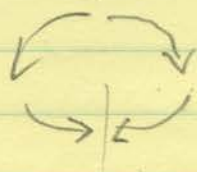
(+ time)

setting it into operation

(b) the mediator

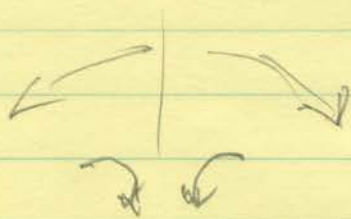
Tuesday

(b) is the 'actualization into being' of a proverb. Each of us has a proverb

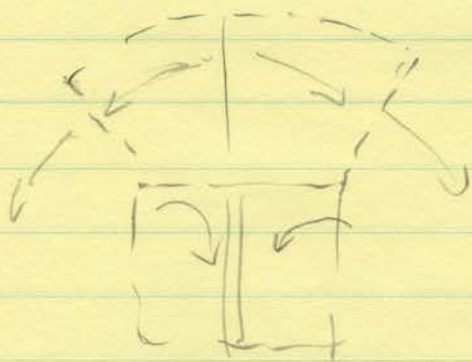


from immanence into new-actualization (and ending)

The chest design is as moving:



The copper cuts a ⁵⁰⁻⁵⁰ slice of the actions:

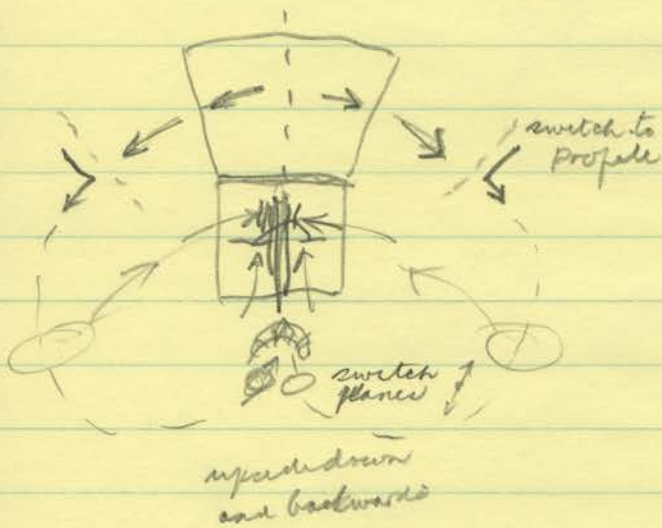


The copper is as sharp as a knife

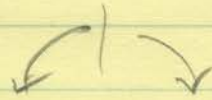
The cut is the making of it true, the actualization the validation by 'being' of the statement itself the actual application of the 'stitch in time' which proves the very proverb.

In my hypnompic dream I knew that there was not just one 'saying' (the world...') but many - it seemed one for each person. And each was true, in the sense that to make its truth actualize, you had to do, in effect, what it said.

You, are, making it true, now, by doing it, doing what it says it does




inside - outside dichotomy is important on copper. Movement "inside" is barred by ridges, so has to go outside and in two directions at once



Saturday

When you come through to that point of understanding when you are only experiencing

The moment when understanding turns at right angles and becomes experiencing

(→ ↗ ↘ ↙) The ridge of the copper →  turns the two opposing spirals at right angles, and directs them out, to you, and it is you, experiencing, on the very cutting edge of the moment

The very moment

is the only time when you can actually be experiencing

is when time is nullified

When understanding comes full circle and becomes experiencing. The split instant of do-ing

When thinking becomes feeling. The two ^{components} kinds of understanding at once.

stop listening to me and start hearing me
stop looking at me and start seeing me

If you approach it, the thinking route, you can only get the 'feeling' for a fleeting instant
But going by way of feeling is a more definite and lasting route.

It's the same transition I was groping for yesterday. When do-ing replaces know-ing, and is the same thing.

To know something is to have hold of a myth, which is time-free, but that is incomplete knowing, because it doesn't understand ^{change} time. Following thinking, you can get to that point or break of transition when it switches from one way of understanding into another, but you find that to be the edge of time, the fleeting instant.

OK, it can go two ways from there: into pure experience (pure feeling) for an instant or in timelessness, or into the nullification of time. The second is what Edenshaw did on the box, by saying "I am you".

Pure transcendental feeling, or knowing the unknowable where thinking and feeling intersect and are one the big one.

Monday

OPPOSITES ARE EQUIVALENTS

The whole style (nothing) is there to express
complementarity (balance)

OTHER-HALFNESS, equivalence (of binary oppositions)

These things are "other-halves":

ovoid

salmon to cut head

profile face

half of a laterally symmetric design

the copper

And you also get the advantage of using PART-NESS
(relationships can be perfect in a part - of a - design)

The design presents you with
cognitive opposites:

absence - presence

smallest (missing) part - whole (present) design

black - red

visual and statements of ^{unexpected} equivalence

: ^{by color} red : make the smallest thumb = inside of whole

: by formal equality : tip of fin = inside of belly
: sharing a feature : tongue in saven with
mouth (Megat & Momen)

cognitive opposites mediated by visual equivalents

(statements that they are equivalent to the same thing)

To say that things are transformations of each other

Visual Devices

1. Distinction between Whole and Part

a) using the "smallest missing part" concept:

- third claw missing (place mat)
- beak point missing (negative circle on chests)

b) using the "greatest part" concept:

- disproportionately large (eye on box - ^{which is} salmon trout head)
that salmon trout is "the greatest part"

- repetition

: 4 eyes!

: 3 dorsal fins! (what's up?)

: 4 Ravens!

2. Equivalence

a) bilateral symmetry

b) equivalence of form

point of beak = curve of belly

curve of claw

c) equivalence of color

red = "inside of"

= "missing"

3. Deliberate ^{incongruities} cognitive dissonance or ^{ambiguities} contradiction

- empty box (what is missing?) so heavy
- man with frog head

- man with raven feet
- Woman with raven baby } CE's sculptures
- Monsters

- dorsal fin a raven's beak!
- placemat beakie - what is it?
- gonagadet

- Anonymous ('unidentifiable') things or parts

- copper
- claw on head, detached claw on side 3
- placemat beakie
- 'gonagadet'
- puzzles - 'the box', ('distributive' design)
- ambulant faces (anonymous human faces)
- emergent forms of salmon trout head
- nonsense acts on paper

- "mistakes" (which are really deliberate)

- drooped corner ovoids
 - (rule breaking) overlaps
 - incompleteness
- } The Box

= "forgetting" in myth?

= deliberate confusion in myth (old man's instructions)

Raven rattle as a tripartite thing

- | | | |
|--------------------------------|---------|-------------------|
| 1. flat design | pure 2d | |
| 2. Raven (= rattle) with parts | mixed | applied sculpture |
| 3. field for 3d sculpture | pure 3d | free sculpture |

(plus it is also, with 1st face, a rattle sucking my strength through the handle, which is a tongue of sorts)

A rattle has 2 sides (halves)



and NYC artists regularly used them in different ways: one as flat design } equivalent or transformation
 : " for sculpture }

"Belly" is "rattle" decorated by raven

"Back" is "raven" containing a rattle

"Raven's back" is a field for pure 3d sculpture

- for another transformation of some concept
- where "rattle" concept is only a memory retained in "shaking"



I assume a complete chain of transformations through an emergence of
 flat design
 applied sculpture
 free sculpture

halfness + doubtiness + oppositeness = 1
(other-halfness)

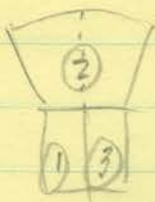
Saturday May 26

The longest way out is the shortest way home
(distance) :: (time)

It is a play with ambiguities. Similarities and differences to the point of identicals and opposites. The march from metonymy to metaphor and back. It is based on the momentary delusion that opposites are identical, and identicals are one.

For myth, the active aspect is that of seeing relationships between characters, of identifying yourself with characters in situations, with the momentary delusion that you are Raven, plus the cognitive knowledge that (in the same way) you are all the characters.

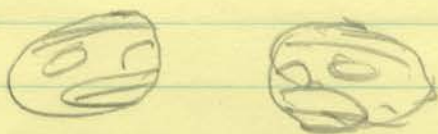
I AM YOU . THAT IS YOU



- ① is a one characterized by half-ness
- ② " . double-ness
- ③ " . opposite-ness

In search of THE ONE. What am I? I can't be anything until I classify things and fit myself in. Then I have identity by being one of a class. I am a member of every class of thing, and all classes of things. But then I am everything, not one thing.

So what is one? One of a class of things that seem (momentary delusion) to be alike, seem to be identical, interchangeable (you can act as if they were one). Or one of a class of things that are alike in part, have similar predicates, so that they seem to be (momentary delusion) identical of predicate



I am you
we are like 2 halves of one face



That is you
it shares (upside down) one part (mouth)

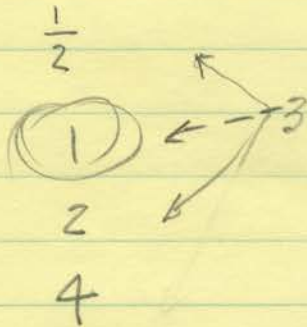
"That" is a "double" thing that ^{half?} shares one attribute with us ($\frac{1}{2}$ with you, $\frac{1}{2}$ with me) in an upside down sort of a way.

"I" am a "halfish" thing (of which you are the other half which seems to make me one), and I half-share one attribute with that in an upside down sort of way.

Visual punning says visually that two different things are identical. It gives you that premise at the start (Lover's Face = Whale's Belly)

It doesn't only set up the basis of one, but also its relation to $\frac{1}{2}$, 2, and 4 (a double-halfer relationship)

It makes exact the basis of their mathematics
You know what $\frac{1}{2}$ is, and 2, and 4,
and 3 (2 alike + a different 1)
Then, by implication, you know what one is.



① IS A PREDICATE
(state) state of affairs
(set of relationships)
(copper)

Unity can only be known by implication. It is an iconic thing, not iconographic. It is implicit, and we can't make it explicit. It is a set of relationships

We think one is a noun (subject)
Haida " " " verb (predicate)

So it is not the case that the whole world is one,
it is just that it is in the process of becoming one
UNITY is BECOMING (it isn't there yet)

We make as close a metaphor for it as we can
(not confusing the metaphor for what it stands for)
then act as if it stood for were it.

We can only have an approximation of unity, a showing
for it, a metaphor so that we can act as if it existed.

The sheet shows things becoming one
 $4 \rightarrow 2 \rightarrow \textcircled{1} \leftarrow \frac{1}{2}$

3 things become 1 in the sharing of a face (mouth)
 1, You, That. TONGUE

(like haven hattle)

Problem: how can 2 identicals be equal (equivalent)
 (when each of them is always changing)

Solution: capture them (visually) in the matrix:

$$4 \quad - \quad 2 \quad - \quad \textcircled{1} \quad - \quad \frac{1}{2}$$

$$\frac{1}{2} : 2 :: \textcircled{1} : 4$$

$$f(x) = \text{unity}$$

$$a = \frac{1}{2} \quad a^{-1} = 2$$

$$f(y) = \text{doubleness}$$

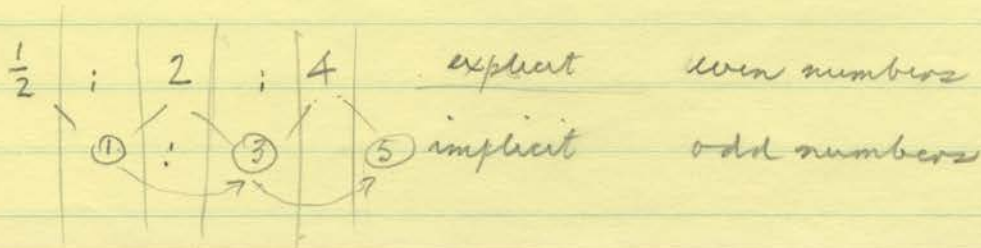
$$b = \textcircled{\text{one}}$$

$$f_x(a) : f_y(b) :: f_x(b) : f_{a^{-1}}(y)$$

The unity of $\frac{1}{2}$ is to the doubleness of $\textcircled{\text{ONE}}$:: The unity of $\textcircled{\text{one}}$: ^{double-} 2x doubleness


$$\frac{1}{2} : 2 :: 1 : 4$$

Harda couldn't define $\textcircled{1}$ without $\frac{1}{2}, 2, 4$ (and by implication $\textcircled{3}$)



What is the ③ relation?

If ① mediates between $\frac{1}{2}$ and double,
what does ③ mediate?

Look at the copper:  one is 3
① is ③

① is the opposite of $\frac{1}{2}$, 2, 4, etc (even numbers)

① is like ③, ⑤, etc.

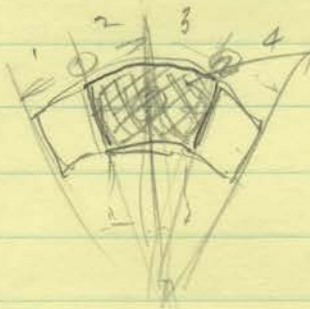
$\frac{1}{2}$, 2, 4 --- differentiators (splitters)

①, ③, ⑤ --- mediators (joiners)

The Box is searching for ③ Is 4:4 really ③?

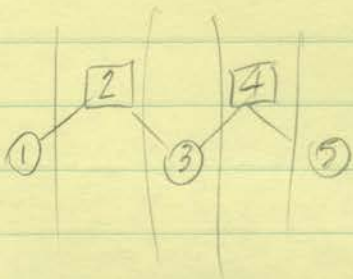
Is ③ "half way between [2] and [4]"

ie that which shares equal halves of [2] and [4]



③ is the "other half" of 4?

③ is the mediator between 2 and 4



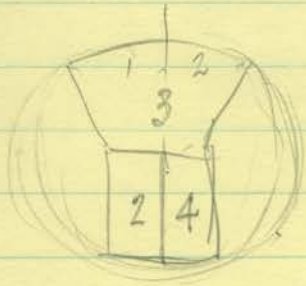
half of 3 is $① + \frac{1}{2}$

So 3 contains half of 2 and half of 4

We solved that problem by inventing 3

Sunday

In salmon-trout-head the perfect half?
(perfection comes in halves)



opposite out
the scale changes $\odot \rightarrow$
① is the other side of ⑤

a topological diagram
it says $2=4$
and 3 is ^{the other} half of both

What we have to do to keep everything in balance
is mediate between 2 and 4 ($\frac{1}{2}$ and 2?)
using 3 as mediator

3 is half of 2 + half of 4

We have to act as if those 2 halves are equal

The copper shows them equal
(Visually they are equal)

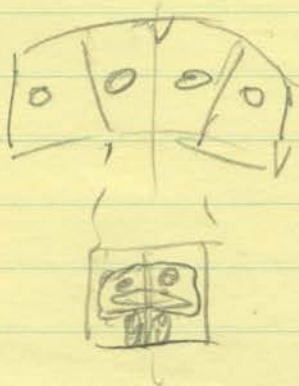
but cognitively they are opposites
the same, but opposites

Controlled opposites

Opposites under control

Mediated opposites

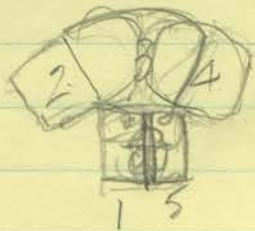
Monday



How can one thing be 3 things at the same time?

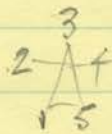
2 relationships

Ray - Teacher
Ray - Sol



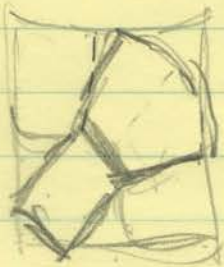
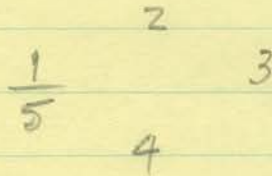
5 boxes

1-2-3-4-5



$$2 + 1\frac{1}{2} + 1 + \frac{1}{2} = 5$$

$$\frac{1}{2} + 2\frac{1}{2} = 3$$



The two relationships are halving & doubling

~~f_x is 'halving'~~

~~f_y is 'doubling'~~

~~$b = 3$~~

~~$a = 1$ $a^{-1} = 5$~~

~~Halving one: $\frac{1}{2} : 6$~~

~~doubling 3~~

~~:: halving 3~~

~~: 5×2~~

~~:: $1\frac{1}{2} : 6$~~

$$3 \text{ is } \frac{1}{2} \text{ of } 2 + \frac{1}{2} \text{ of } 4$$

3 mediates 2 & 4

$$a = 2 \quad a^{-1} = 4 \quad b = 3$$

Halving 2 : doubling 3 :: halving 3 : 4 double

$$1 : 6$$

$$:: 1\frac{1}{2} : 8$$

3 mediates 1 & 5

Halving 1 : doubling 3 :: halving 3 : 5 double

$$\frac{1}{2} : 6$$

$$:: 1\frac{1}{2} : 10$$

$$f_x(a) : f_y(b) :: f_x(b) : f_{a^{-1}}(y)$$

2 mediate 1 and 3 $a=1$ $a^{-1}=3$

halving 1 : doubling 2 :: halving 2 : 3 double

$$\frac{1}{2} : 4 :: 1 : 6$$

1 mediate 3 and 5 $a=3$ $a^{-1}=5$

halving 3 : doubling 1 :: halving 1 : 5 double

$$1\frac{1}{2} : 2 :: \frac{1}{2} : 10$$

5 is the sum of halves of 1, 2, 3, 4 (all the numbers before it)
 $(\frac{1}{2} + 1 + 1\frac{1}{2} + 2 = 5)$

Is 10? 1 2 3 4 5 6 7 8 9

$$\frac{1}{2} + 1 + 1\frac{1}{2} + 2 + 2\frac{1}{2} + 3 + 3\frac{1}{2} + 4 + 4\frac{1}{2} = 22\frac{1}{2} - \text{No}$$

Is 3? 1 2

$$\frac{1}{2} + 1 = 1\frac{1}{2} \text{ (it would have to be doubled)}$$

3 is the sum of the two numbers before it $1 + 2 = 3$

Is 4? 1 2 3

$$\frac{1}{2} + 1 + 1\frac{1}{2} = 3 \text{ No}$$

6? 1, 2, 3, 4, 5

$$\frac{1}{2} + 1 + 1\frac{1}{2} + 2 + 2\frac{1}{2} = 7\frac{1}{2} \text{ No}$$

$$3 = 1 + 2 \quad \text{the sum of 1 and 2}$$

$$5 = \frac{1, 2, 3, 4}{2} \quad \text{the sum of the halves of 1, 2, 3, 4}$$

$$3 = \frac{\frac{1}{2} + 2\frac{1}{2}}{1 + 2} \quad \begin{array}{l} \text{sum of } \frac{1}{2} \text{ of } 1 + \frac{1}{2} \text{ of } 5 \\ \cdot \quad \cdot \quad \frac{1}{2} \text{ of } 2 + \frac{1}{2} \text{ of } 4 \end{array}$$

$$f_x(a) : f_y(b) :: f_x(b) : f_{a^{-1}}(y)$$

$$f_x = \text{lack (halving)}$$

$$(a) = \text{unity} \quad a^{-1} = \text{not } a = \frac{1}{2}$$

$$f_y = \text{addition (doubling)}$$

$$b = 2$$

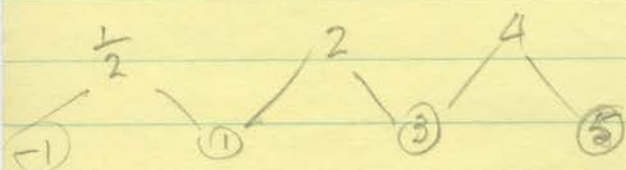
$$\text{halving of unity} : \text{doubling of } 2 :: \text{halving of } 2 : \frac{1}{2} \text{ of } 2$$

$$\frac{1}{2} : 4 :: 1 : 1$$

$$\text{let } b = 5 \quad a^{-1} = 5$$

$$\text{halving of one} : \text{doubling of } 5 :: \text{halving of } 5 : 5 \text{ double}$$

$$\frac{1}{2} : 10 :: 2\frac{1}{2} : 10$$



Thursday May 29/30?

What determined



- canoe-shape
 - dish-shape (part form dish)
 - spoon-shape
 - box-shape
 - bowl-shape
 - copalalthe spoon shape
 - hat-shape
- pile-driver

Determinants:
(of form)

- history (adapted from earlier artifact (eg. mand))
 - material (eg. log, goat horn)
 - iconography (eg. canoe-shaped dish)
 - the shape of the blank (panel pipe)
 - utility → size, pointiness, etc.
- +

the iconic shape of function

it is a sum total of the iconic shapes of all its functions

it is the iconic shape of its functions

made visual, tangible

approved

the shape and quality of its relationships

2 = in sum part of 1

5 is the other half of 1

1/2 of 10 is 5

1/2 of 10

1/2 of 10 is 5

1/2 of 10 is 5

1/2 of 10 is 5

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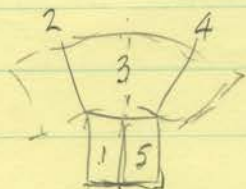
1/2 of 10 is 5

Friday May 31. Mathematicians leave the "positive integers" undefined, admitting that something, at base, must be left undefined.

Then they look at how it "works" - how it operates in relation to other positive integers. The "operations" are $+$, \times , and $=$. They use equations: $a + b = c$. Counting came before the abstraction out of numbers as positive integers.

Harada counted, using a decimal (?) system. Maybe the 'copper' solution is an attempt to "define" the positive integer "one", by setting it into [size] relationships with 2, 3, 4, and 5. The operations are $\frac{1}{2}$ -ing, doubling, and equating.

A key equation is $\frac{1}{2} \text{ of } 2 + \frac{1}{2} \text{ of } 4 = \frac{1}{2} \text{ of } 3$ (This defines 3)
it is made visually true on the copper:



but only if you let $2 = 4$

how can that be? it depends on what you mean by $=$. 2 & 4 have an equivalent relationship in re 3

how, how to get this system back to 1?

$$3 = \frac{2}{2} + \frac{4}{2}$$

$$5 = \frac{1}{2} + \frac{2}{2} + \frac{3}{2} + \frac{4}{2}$$

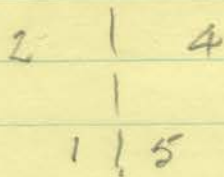
$$5 = \frac{1}{2} \text{ of } 10$$



on the copper, 1, 3, 5 are explicit; 2, 4 are implicit

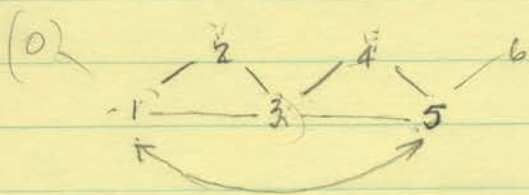
this is the line of equivalence. It looks as if there is even balance on the two sides (bilateral symmetry), but what you have to know is that the two sides are really different. Similarity is really a kind of difference.

$$\frac{1}{2}(2) \mid \frac{1}{2}(3)$$



as the 2 halves of 3 are equivalent so are 2 and 4 and 1 and 5

How can 1 be 5? if they are each others' "other half" (contrary, inverse, opposite)



$$\begin{aligned} 1 & \text{ is } \frac{1}{2} \text{ of } 2 \\ 2 & \text{ is } \frac{1}{2} \text{ of } 4 & \frac{1}{2} \text{ of } 1 + \frac{1}{2} \text{ of } 3 \\ 3 & \text{ is } \frac{1}{2} \text{ of } 2 + \frac{1}{2} \text{ of } 4 & 3 \text{ is } 1 + 2 \\ 4 & \text{ is } \frac{1}{2} \text{ of } 3 + \frac{1}{2} \text{ of } 5 \\ 5 & \text{ is } \frac{1}{2} \text{ of } 1 + \frac{1}{2} \text{ of } 2 + \frac{1}{2} \text{ of } 3 + \frac{1}{2} \text{ of } 4 \\ 5 & \text{ is } \frac{1}{2} \text{ of } 4 + \frac{1}{2} \text{ of } 6 \\ 6 & \text{ is } \frac{1}{2} \text{ of } 5 + \frac{1}{2} \text{ of } 7 \end{aligned}$$

1?

↑

$$3 \text{ is } 1 + 2$$

$$5 \text{ is } \frac{1}{2} \text{ of } 1 + 2 + 3 + 4$$

5 is $\frac{1}{2}$ the sum of what precedes it

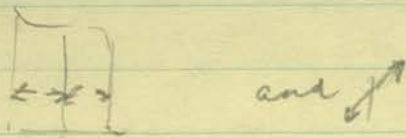
3 is (1x) the sum of what precedes it

so 1 is (2x) what precedes it, which is $\frac{1}{2}$

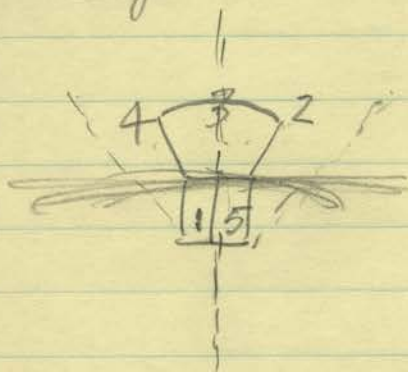
$$\text{so } 1 \text{ is } 2 \times \frac{1}{2}$$

$$3 \text{ is } \frac{1}{2} \text{ of } 1 + \frac{1}{2} \text{ of } 5$$

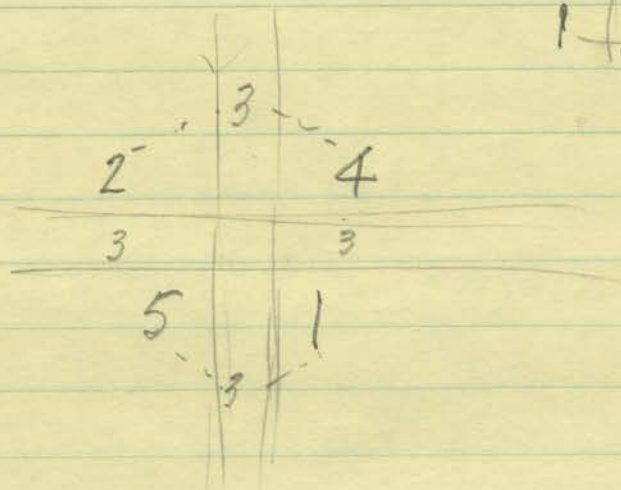
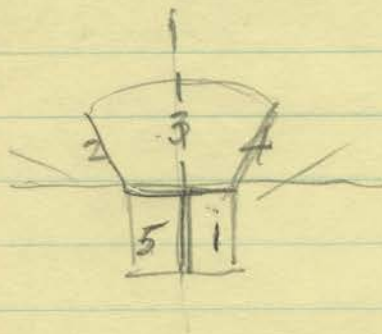
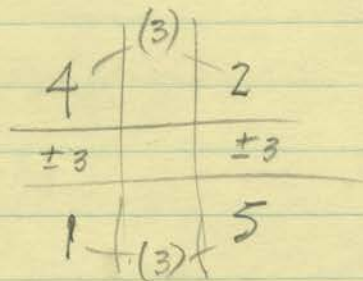
Now there are 2 ways of 'being' a 'half':




Saturday Does this restore balance?



1 is a "part" of all the others
5 is a half of all the others



Double twist on a 

1) jump diagonally
2) |3| means 'mediated'

3 means 'separated'

