Thurs Oct 29

Richard said:
Stone masks say:
You may be bound (blinded)
by your premises,
but I refuse to be.

I reserve the right to see things my way

--- And Give Back..
so that's what it means
paying back the debt
giving back full measure
for the gift of what you have received
I want to pay it back!
I want to repay the gift!
I want to pay my dues
be Director of the PM to pay back
all that has been given to me
I owe it to --- the province - - country --- people -

Paying back the debt will be my greatest accomplishment
this is the way I can absolve my indebtedness
this is the way I can pay back
Give back
my life

You have accumulated a debt from all those people -
pay it back

# Reticent Passion

Make it up
Give full measure
Pay it back
and you will die happy,
with a credit balance

---

Full vigilance is full living, full payment for dying
If you are living fully alive, you are repaying all debts
and do not fear death
To live most fully is to die
Perfect vigilance sees both sides of the coin, sees death
as both sides of life

---

--and pays it all back with the throwing (of the pebble in the pool)

---

Being fully alive and awake and vigilant
is the perfect orgasm

Perfect giving is perfect coming

---

You are whatever I credit you with being.

---

You have been given the greatest conceivable gift
You have to give it back

When you give it fully back you will
be satisfied
and satisfied to die

A sister's prayer — for us.

One is the mask, the other its mirror

One sees only inward
One sees only outward
Both see the same (the opposite)

Like the two halves of a torn dollar
or better, the two sides of one coin

The very premise that allows one to see
blinds the other.

Two things that are one thing at once
(and, if you recognize it, its opposite)

Grant full credence to

MJ

Richard Simmons

Bill Taylor

etc etc.

You are what I define you to be —

perfect examples.

(with reticent passion)

I now know
exactly what to do
I can pretend to be
the soul of Canada
with reticent passion (the national mood)
(is my mood)

I'll show them,
reluctantly, reticently,
that they have a soul

which is a balance, a logic, a steering
borrowed from Edenshaw
the true Canadian

We found ourselves In Haida Art

I am the soul of Canada, but my message
(and medium) is
"Edenshaw is the soul of Canada".
Try, with reticent passion, to get at across that Indians are Canada's real soul.
[I am Edenso yu'ans]

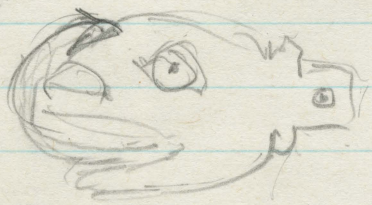
Secret

In the guise of

relevant passion

MAI-HF.

tongue → arrow



boulchasm

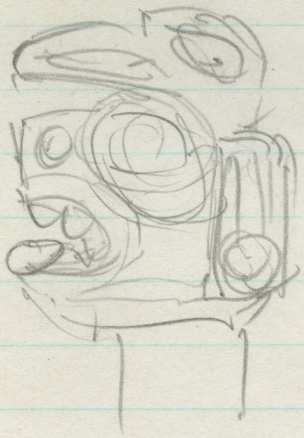
19
833

Drawer

How to make the point that these are closer to being sacred art than anything else?

AMNH

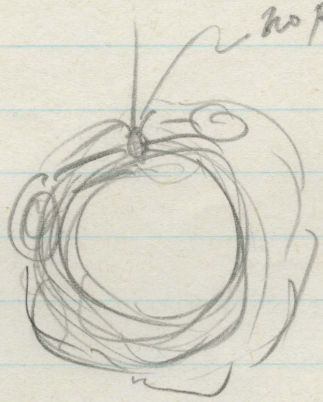
E
1545



. Raven's wings are bears eyes

1799
ear ornament
of abalone

no perforation



3786.

plume
stang?
(bone)

Thursday Oct 29 a

The controlling image in NWC transformations

① is reconstitution through eating (or fucking) (raven kettle)

[Cf. European half-this, half-that hippogriff monsters constructed of begetting, mating]

The food chain is a chain of evolution

stick → beaver

salmon → bear → man

salmon (trout head) → 2d → 3d → man whale raven

Raven eats everything (omnivorous)

② Another controlling image is punning. Combining opposites into one: 4 legged Raven on Shaker Grave; ♀ Shark;

③ Another controlling image is state of transformation ("Hawk")

Friday Nov 1. "Bowls"

The controlling image is cunts

a) A bowl (vessel) per se is an analogic cunt — a part without a whole

its inside is used

it contains, mixes, cooks, transforms, raw to cooked "cultures", creates

b) When expressed in iconography, it becomes a metaphoric cunt

type specimen: seal dish

canoe dish

c) Then, next step, when expressed in explanatory iconography, various manipulations are necessary

1) bring in another part-metaphor: mouth ('eats')
: belly ('digests')
: "inside"
: "canoe" ('transports')

2) restore the explicitly human "whole" of which the whole bowl is the ♀ part with the part remaining dominant over the whole

i) Seated figure bowl' she is holding her bowl in her lap

ii) Since it is manifestly impossible to show a little lady with a 99 cunt, you have to manipulate the little lady

88835 - put her on one end, with her upper half reversed so that you are not looking at the back of her head but with her lower half, legs spread, facing the bowl

20613 - put her on one end, holding her legs apart a la Raven Little but with 'frog' where cunt should be, saying "reverse!" (front & back, part and whole) inside and outside

89132 - have her come through, holding her own bowl

178,961 - see Raven Little paradigm

89154 With canoe metaphor: the little lady becomes the face on the stern and the logic requires a mouth on the outside of the bow which is big enough to swallow the whole canoe.
He chose bear, so 89154 is a version of the 1:99 bear woman transferred to canoe paradigm.

The trouble with a canoe (or seal, or other whole metaphor) is that it has an outside, ~~front~~, as well as an inside which raises the problem of male half again
a canoe interior is female
a canoe prow wants to be is male, like Raven's beak

but the urge to make a canoe male was suppressed. Otherwise the canoe prow would have become a raven's beak spoon handle. With canoe and dish the "prow" end was restated as a mouth rather than a beak.

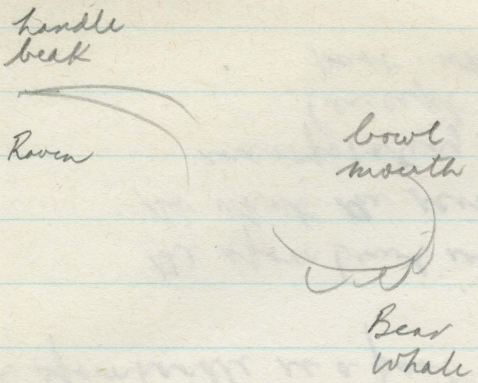
a thing can only be a half (a half "contains" its other half)

The male counterpart of the bowl (canoe) is the spoon handle (frontal pole)
the outside, piercer, bilat-symm — male part
that "contains" its opposite within it: 1) whole
2) Female

A bowl is a part that contains (implies) its 2 opposites: whole woman
part man

A spoonhandle is a part that contains (implies) its 2 opposites: whole man
part woman

the spoon bowl is the part woman
so what the iconography on the handle has to mean is whole man
incorporating all opposites within itself
(except male & female ???)
part-whole, mouth beak, wrapper-wrapped, one end — opposite end

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Reciprocity

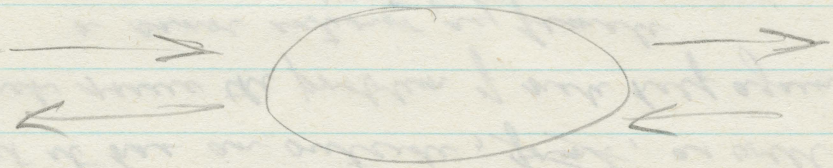
but with the Golden Rule twist

That which you are about to would do to another
has just been done by it to you

? Act shows:

that which one is about to do to another
has just been done by the other to the one

That which the one is about to do to the other
has just been done by the other to the one.



the state of Yaxwexhey goo
turns the potential act inside out and backward

on spoons!

as if the sexual metaphor dichotomy was set aside as taken care of, and the mind could transcend sex, and get on with the more serious business of pure logic

Cancel out sex, "pass its votes", and get on with the more important business.

Remove sex per se from the equation, and get on with the solving of the equation itself.

Sex is only part of it. The other part is logic.

Body — Head

BE SEX — ASEX

mouth
nose
(have sexual meanings)

eyes
bisexual face
frog
frog-faced

birds are smaller than whales
so posit a bird that's larger than whales (ie Skinem)

humans are smarter than animals
so posit an animal smarter than man (ie spirit)
(ie Raven)

man eats (reconstitutes from) cockles
so posit a cockle that is the source of man (Clamshell origin)

Posit
Assume
Imagine
Show → art

the mouse that holds an elephant in its lap
" bird " " whale " " beak

Imagine: The frog (which has just eaten himself)
Now imagine: a frog that has eaten a bear

Not equilibrium, but reciprocity
balance the intended "about to happen" with its reciprocal
consequent "has just happened"

balance intent intention and consequence
cause effect

by reversing subject and object
doer by done to

The state of Yaxwexhey goo
is not a state of static equilibrium
When shown in art
it has within it a fundamental absurdity
(it has stopped the dialectic, nouned the verb)
so it has to show the absurdity as an equal half of what it shows
("half a dozen of the other")
made explicit
its protagonist is time (that's what it has negated stopped)
so it has to show equal halfs of
what is about to happen, and } act
" has just happened } fait accompli

intention — and (dialogue dialectic) — consequence
in a single system
reciprocal verb

It takes an absurdity to express an absurdity

When I put on the mask, it has just changed my identity
" I strike with that club, it has just hit my penis head
" she displays her headdress, it has just opened her legs
" I pick up my cane, it has just bitten my penis off
" I put on my ambulant, it has just already recognized me

(When I - - - - it has already - - - )

I have already taken care of - - - all eventuality
" " " decided - - what well be the outcome
" " " looked into the necessary consequences
" " " (paid) calculated what the cost well be
" " " predicted the eventual outcome

I choose in full knowledge - - of what well be the consequence
I do " " " " " " done to me

I recognize that I am the consequence
I ~~am~~ do the recognition and me is the consequence (to me is done)
The thing I can best do is best done to myself

Where the seed thirsts to fall, because berries are ripening

I am the giver, me is the receiver
I the giver am me the receiver

The ~~size~~ value of the gift is the worth of myself

The value of the gift is
the worth of the giver

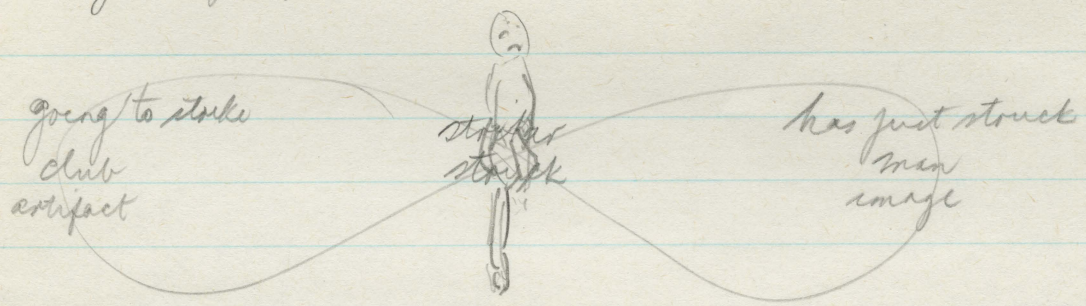
Saturday: The Yaxwexhayyoo relationship stilled.

That which A is just about to do to B
B has just finished "doing" to a

That which she is about to show
has just showed her

That part which he is about to use to strike
has just struck him in the part

Is it that the reverse time is shown by the reverse aspect?
eg: "going to strike him" shown as "part that is whole"




one as intention — 2 ways to look at the same thing — one as consequence

the artifact shows its intention by "just having done it" in the image

I have to compute total intentionality
assume total congruence of meaning at all levels

even though I know it was not all conscious to the user
at one time (as we are not conscious, when we write our poems,
of all the meanings of each word, the rules of syntax and grammar

Monday. It is like asking the meaning in a Shakespeare
speech. It is congruent at all levels: alphabet,
vocabulary, syntax, grammar, image, manner, implication.

The bird that sees only in perfect darkness

Tuesday

One good visual paradox
is a perfect medium
for the expression of all others

all the rest are variations on a theme

There is only one shape of paradox
all paradoxes fit it

It is the seal catcher (?)
Its relationships are the copper

What more can you say?

It's only logic

Now act in congruence with it

"We have not yet learned to grant full credence to the intellect that resides in Hardu art"

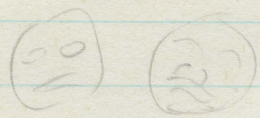
- this is art as science

part of L-S's "science of the concrete"

- specifically, as logic, logic about logic
(equivalent to mathematics, metaphysics, philosophy
strip off all the fancy words: epistemology, phenomenology, etc.

the question is
"How do I see?"

the answer is



The stone "art" is "concrete" "science"

Stone art = concrete science

stone — science
art — concrete

Unwittingly, we have found their most secret messages

the opposite of

The world is as sharp as a knife

My general case:

Art is 3 levels:

1) Identifying (metaphor) Frog

2) Thinking (structure) Frog eyebrows-legs
Art is for thinking

2a ? 3? Contemplation of Paradox } an advanced state
All paradoxes have the same shape? } of vigilance?

The paradox could be endlessly reversed on itself (Frog), and so couldn't go much farther in that direction, but the general message remained: vigilance is constant awareness of paradox.

If it starts as a tool (artefact type), you can jump directly to the structural level (eg. Louvre fish club) without a great meaning intervening as noise.

All I can say, at best, is

(1) that they (like we) were alive in BC

" " " " " afraid of death

" " " " " concerned with sex

" " found their images in animals, humans, parts (♂, ♀, eye, face)

order

stone

(2) They did something about it, of which we have the evidence

fought stone — chose to consign it to stone

used stone

shared, conveyed, communicated — chose to communicate

in shared images

shared messages

(we can study the form of the messages

is there anything there we don't know?

– we wouldn't be able to see it –

shared tools

shared

they didn't destroy the place, or themselves

" " go to the moon

they didn't have any world-shaking secrets

Maybe they knew better about { death, sex, animals, order, stone, communication }

In the north, the 'action' is in the structure
so that is where to look
for the most complex messages

When you know that kind of meaning is present,
you must look for it

$$\begin{array}{r} 2.54 \\ 9 \\ \hline 22.86 \end{array}$$

Things I keep saying but haven't realized the full truth of

1) Frog is the "equal sign" of Haida art
as Raven is of myth
ie: the neither-both paradox
So you must always look for frog
-look " the equal sign
to see what is being equated
eg. Stone Masks both have equal hints of frog
both share equally in the equal sign
(with those who see here)

2) Female sexual imagery of vagina = belly = mouth
is really getting at analogy
at "that which is common to both"
the glue in the analogy

but the other half of that same question is
"what makes 2 things different?"
and reduced to its simplest form, that is
"what is the difference between 2 and 1"?
(So that's the source of that problem)

Nov. 18 Saturday

With sculpture, the subjects and predicates have to be iconographic (?)(?) no.

With flat design the predicates can be iconic.

Well, maybe some sculptures have iconic predicates:

- bulginess
- smoothness or roughness
- size
- angularity
- proportion

i.e. "style". this can go only so far "parts" can't become whole new subjects

This is quite apart from what the figures are "doing", ie the iconographic predicate.

In old Haida sculpture, the figures are seldom "doing" meaningful iconographic things. There is interplay between

figure & field (artifact) which has some meaning,

but not much between

figure & figure (on neutral field).

and the figure-figure acts are metaphoric symbolic analogic acts, just as the figures are metaphoric figures

So metaphoric creatures on HP pipes can do only analogic sexual acts.

On WP pipes the subjects are specific. They cannot do the same kinds of analogic acts (join tongues, etc), but they have to be doing (if they are not at rest) something that looks specific - not like an analogic act but like a real act. Either it is a real act (opening a box) or it is a non-act.

Margie's process of Ts. crest buildup is the same:

Subjects - (Creeto) eg. Bear

Predicates - choose parts  Ears  Head  etc

embellish - give attributes  Abalone, White, etc  Standing

create monsters - give new features: "of the sea" (fin)  "with eagle claws"

- extra long sharp beak

(because the attribute chosen is analogous, at a deep symbolic level, to something more cosmic or mythic

Carried very far in iconography, it results in monsters

like "dragons" → of fixed and monstrous form {wacko

of shifting, non-natural forms {gabelk  gonagadit

of open, you-choose-it form: {over-10 / where-spawns

In a mythic world where gonagadit is constantly changing, who says iconography has to be frozen into one form?

Nov 19: Panel pipe and The Box are similar exercises

Pipe: - nullify "form" "pattern" of "pipe", leaving only its "meaning" "presence" and on a neutral sculptural "field". Then state a "subject" iconographically, using available iconography, and work through to a series of iconographic predicates which allows generalization to the "kind of predicate" meant. (multiple subjects and predicates — at least 2 - permit generality ∴ and ∴ comment. One crazy predicate is puzzling, two or more say "crazy") "Pipe" (presence only) - → - → → → ⊗ "crazy behavior". Nullifying the form of the form of the pipe, you can move to the form of behavior

take a pull on iconography

Box: - nullify outline of subject by covering ¼ of neutral field with a primary "subject presence without form" (Field not quite neutral now, because it has been divided into

quadrants which can be given sequence in two directions, ↻ and ↺. 2 to treat as subjects, 2 to treat as predicates. It allows the mind a lot of play) Now you have mental room to play with (any?) subjects and predicates.

State a subject iconographically: thumb (but it has presence without its own form and pattern, as absent, and it is in red the color of predicates and it is joined to the predicate field of the other 3 quadrants). So all the rest is "about" thumb. Its "form" is in mind (head of little person), it is its "pattern" (placement) that remains to be worked out. Which is sacred flat design, working back toward "outline". Since "whole" field is pre-empted, it can result only in outline of a "part" (the "hand"? which is not quite attained?)

On panel pipe the "answer" was written on the whole as the sum of its parts; a generalization. On box, the answer point out is written in the parts ⊞ as particularization: form (per se) + pattern (per se) = (are the essential predicates of) meaning (hand)

Permits looking at "the emergence elements of meaningful form", as well as "the emergence of a meaningful form".

The Box could not have been done without prior evolution of the formline and of salmon trout head emergence concepts.

The Box is the definitive analysis of the formline