

Friday 28th
early 742?

Harada art is vertical

- the ovoid has essentially a vertical orientation
- all faces upright
- on the model of man

THE box is an "analogic - primary" design
it does not start with iconographic aspect, but with
analogic (and lets the iconography fall where it may)

What analogies to use?

1. Committee meeting - where a lot of the behavior
is patently not aimed at the agenda items, but
at the "proper way of doing things" - which has
deeper meanings involving values, promises.
2. Tone of voice - excitement of hockey announcer
- 4 stressed
3. Manners, etiquette - don't do things in most discreet
way, but in a mannered way which has its own
language of values
4. Proxemics Kinetics
5. Poem

The statement at the first or iconographic level is "Ravens". It is a subject rather than a predicate. It is a member of a species, so that the depiction of one stands for the depiction of all; but what is depicted is an analyzed interpretation of the ^{appreciated} verbal formal attributes of the species.

The mind knows that Raven is a crest, one of a set or series of animal species which serve as metaphors for groups of people within Haida society. In this art, that is what the topic is about.

The icon Raven is a unit (part of a set), a metaphor standing for a topic (Haida social groups), and a subject looking for predicates. The mental step is generalization: 1. Unit becomes set (its parts are its predicates)

2. Parts become predicate units conveying meaning by analogy

3. Topic of predicates is same as topic of subject

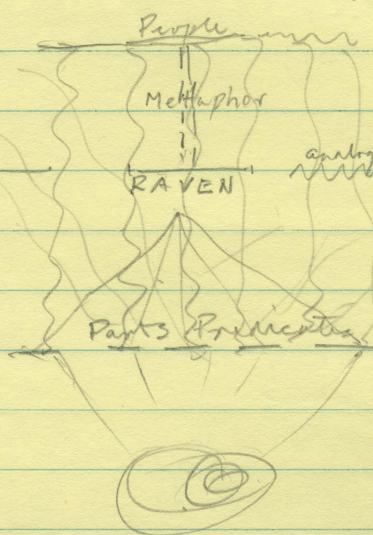
So predicates deal analogically with same topic as

subjects deal with metaphorically

There is meaning in how the parts behave

The predicates are ^{conduct} behaviors, the behaviors not of raven, or animals, or Haida ravens, but of all Haida in the system. Here is one design is the way they all act. This is the way we draw all crests.

Many parts, all acting the same, ^{in one design} stand as a generalization: this is the way we always act. (This is the way we do ^{conduct} business) What has been injected is the ethics of Haida society. Generalizations of behavior are ethics



Form-emes
Conduct-emes

So in Raven we have a metaphor of man^{concept. primary} and analogues of his conduct. There is a generalization that the mind is trying to make: all men should conduct themselves this way. Can this be drawn? Esenckow had the ^{audacity} ~~bravery~~ to suppose it could. The aim is a ^{a wedding of form and conduct} form made of proper behaviors. Previous predicates provide a reservoir of behavior-emes. But the problem is how to fit them together, into what template of form? And also, what common elements of form to use? Wings? some have hands raised. So let's concentrate on heads, centring on eyes. EYE CENTRED.

They all look the same in embryos. They all emerge from a tiny dot and unfold, before they take their separate specific shapes

Like it or not, it will have form (Chace & West settle for lines on a page). Harda wouldn't fragment the predicates and put them out in lines. They wanted to show that behavior results in form, to show the form.

So someone invented the ovoid - the shape of the world, the egg. And put the essential parts of behavior in it: dot \rightarrow eye \rightarrow cheek, U, D, All within an ovoid membrane. All encompassed in space. All stowing up

It is the ultimate generalization about man and his conduct, in the world. It is generic form. It is a catalog of behaviors. It grows, It stows upward. This potential is within all specific designs.

Now this generalization goes back out into the art. Everything from now on stows upward - every eye, every joint, everything bilaterally symmetrical. Tom pols rice.

found to show

The cognitive process is that of generalization.
If you can draw proper behaviors you can try to go
one step further.

In thought, generalizations about proper conduct are
ETHICS

In art, how do you generalize? How do you draw
the essence of all proper behavior? They all have
to meet an ultimate test of rightness, have right form.

They all have to fit within the ovoid of the world.

The end point of Haida generalization is in the salmon
complex. That is as far as you can go. From a
dot, the elements emerge into a catalog of elements.
Each has passed the test of fitting into the ovoid.
Each is ethically right.

Now, feedback, Particularization. Feed back these
ethically right behaviors into the design, into the
specific affairs of life. Use the elements that fit
the ovoid. It is a pulse of "rightness"
icon → conduct → ethics



pulsing back to guide the specific designs.

The exquisite precision of the salmon complex feeds
back out to cover the whole design. The flapper feather,
having been pressed in the ~~the~~ perfect mold, comes
out to be used in everyday life. The whole design
emerges from the ovoid, and ^{like a bird from the egg} does not
too far away in shape.

Make your design from ethical elements
Conduct your affairs in beautiful forms.

Void spaces invite either salmon or eyes. If you yield to temptation and see it for an eye, then you have to find the rest of a face outside the void. Hence panned faces.

Or else you can turn the eye itself into a face. The "double-eye" is a face. The double-eye face is the face protruding and emerging. If forms emerge why can't faces emerge in faces?

Once you can see the shape of perfect behavior, you can feed it back into your everyday conduct. It has been pressed in the mold of the salmon; made perfect and precise. Now you have to conduct your life with that same precision. THE WORLD IS AS SHARP AS A KNIFE.

Poor Hardas! They had an impossibly perfect model held up to them and tried desperately to emulate its perfection. They painted themselves into a corner.

Hardas: If you can think it, you can draw it. Instead of leaving ethics as vague generalizations in the mind, they drew it out in art. If you can draw proper behavior you can generalize it into ethical behavior.

In thinking about behavior, the levels of generalization go from:

- ① arbitrary acts
- ②

improper acts	} implies ^{conceived} general rules of conduct
proper acts	
- ③ ethical acts - implies ethical rules

on "predicate" side

- 1. demographic level - no message (the subject is being introduced)
- 2. predicate level - several proper conducts
- 3. ethical level - generalization about ethics

On "subject" side

- 1. demographic level - an analyzed concept (ideograph)
- 2. predicate level - Raven by Roberts Rules of Order ^{a funny way to depict}
- 3. ethical level - generalization about form (inner design)

On forms: can't just judge it on Raven
judge it on the whole set: Raven, Eagle, Wolf, Bear, Whale, etc - [all standing for man]

: so assemble what they all have in common:

eye (intelligence) → face

some kind of snout or beak or nose, and mouth
chuck

Even that different groups of men had different purposes, just as different species of animals had different forms, then no single design (form) can be perfect in form and behavior. The differences must show, as well as the similarities.

THE BOX is a question explored

given the gross intrusion of white men

level 3? ① Can ethical conduct exist?
Is there room in the design for salmon complex?
Yes? OK then

level 2? ② Can man (Harder) exist
Yes, then

level 1? ③ Can Heaven (social customs) exist?
Yes - if they are not made too explicit
^{but not} iconographically
The differences between Indians are minimized now. They do not seem important any more

The Humans in designs are generic "man"
they are "alter-ego"
level 2

they say: it is really about man. Level 1 is just metaphor. Level 2 all around me is my conduct. Level 3 is my highest ideal of form and behavior.

The ultimate generalizations about conduct are that

- a) it must be precise } precise, upward
b) " " " upward } The World is as cheap - "

Even that different groups of men have different purposes, just as different species of animals have different forms, then no single design (group) can be perfect in form and behavior. The differences must show, as well as the similarities.

The "letters" of his "alphabet" were stamped out
in the ultimate press of most perfect form
most perfect behavior

Each is a part of form and behavior, each has been
there and come back with the seal of perfection.

It is a pulse, a wave into perfection and
out again.

like men reincarnating, emerging again out of
the egg into embryos, full-blown imperfect
design in the world, then dying and emerging
again.

I am the design. My nephews are emerging.

4 levels or steps

3 on the art

1 on the mind

Mind

1. man in groups
form

Conduct
behavior

2. Icon (metaphor)
on analyzed form

3. Icon (metaphor)
holds still (pinned man)

Conduct - analogies

4. Generalized form

Generalized conduct

Order the forms of the world by generalizing analogies
Order the behaviors of man by generalizing good conduct
and bring them together

The ultimate question is

How is man to conduct himself?

We can only conceive of a general answer (at least in art) as form. Ultimate problem is to "draw" ideal conduct.

Have to go to the ^{natural} outer world for models of form. They are the only forms in our experience.

As a first step in "order"-ing form, pick natural ordering as species. ^{Choose species close to man} First step in art is ideograph of species (analyzed diagram of species) standing as metaphor for a segment of the people. It is already a good step forward in stating the terms of the problem.

a metaphor wrapped in analogies

^{explicit} generalized form - ^{implicit}
^{implicit} generalized form - ^{explicit} generalized behavior

Order the forms of the world by generalizing analogies
Order the behaviors of man by generalizing good conduct
and bring them together

ethos 2 the governing or central principle in a movement, work of art, mode of expression, or the like.

ethic a principle of right or good conduct, or a body of such principles

ethical in accordance with the accepted principles of right and wrong governing the conduct of a group

ethics the philosophy of morals
the rules or standards governing the conduct of the members of a profession.

any set of moral principals or values

which have been forged in the world of ethics. These are approximations of behavior and form.

(You have to have some first-level semiotic units in the design to be able to bring it back to real world)

1 abstract a form from a specimen and nature and draw the approximations of its appearance. (sem)

2 Draw that form with behaviors, which are hard social behaviors

Draw the whole set of ^{subjects} forms of which this is one of the set, using the same system of predicates

3 how generalize the forms of the subjects and the forms of the predicates into one design unit. Find the part from the whole

2 Now as you come out through level 2 and 1, see how much is possible of the essence of the unit (so in A's file it looks as though design was 2 & 1)

Form

Behavior

chaos of nature

chaos of behavior

icon

organized nature (species).
a unit within a set, which is itself a set

metaphor in analogies

subject is unit of implicit set

predicates are ^{series} examples of social behavior

generalize

generalize form
bring in form of all of above set

generalize conduct
bring in codification of form of all predicates

then draw all your designs as much as possible with generalized conduct units which have been forged in the mould of ethics. These are approved units of behavior and form.

(You have to have some first-level iconographic units in the design too, to bring it back to real world)

1. Abstract a form from a species in nature and draw the apprehension of its appearance. (icon)

2. Draw that form with behaviors, which are hard social behaviors

Draw the whole set of ^{subjects} forms of which this is one of the set, using the same system of predicates

3. Now generalize the forms of the subjects and the forms of the predicates into one design unit. Find the pure form elements.

2 Now as you come out through level 2 and 1, use as much as possible of the essence of this 3 unit. (so in AE's pole, it looks as though salmon was 2d blueprint.)

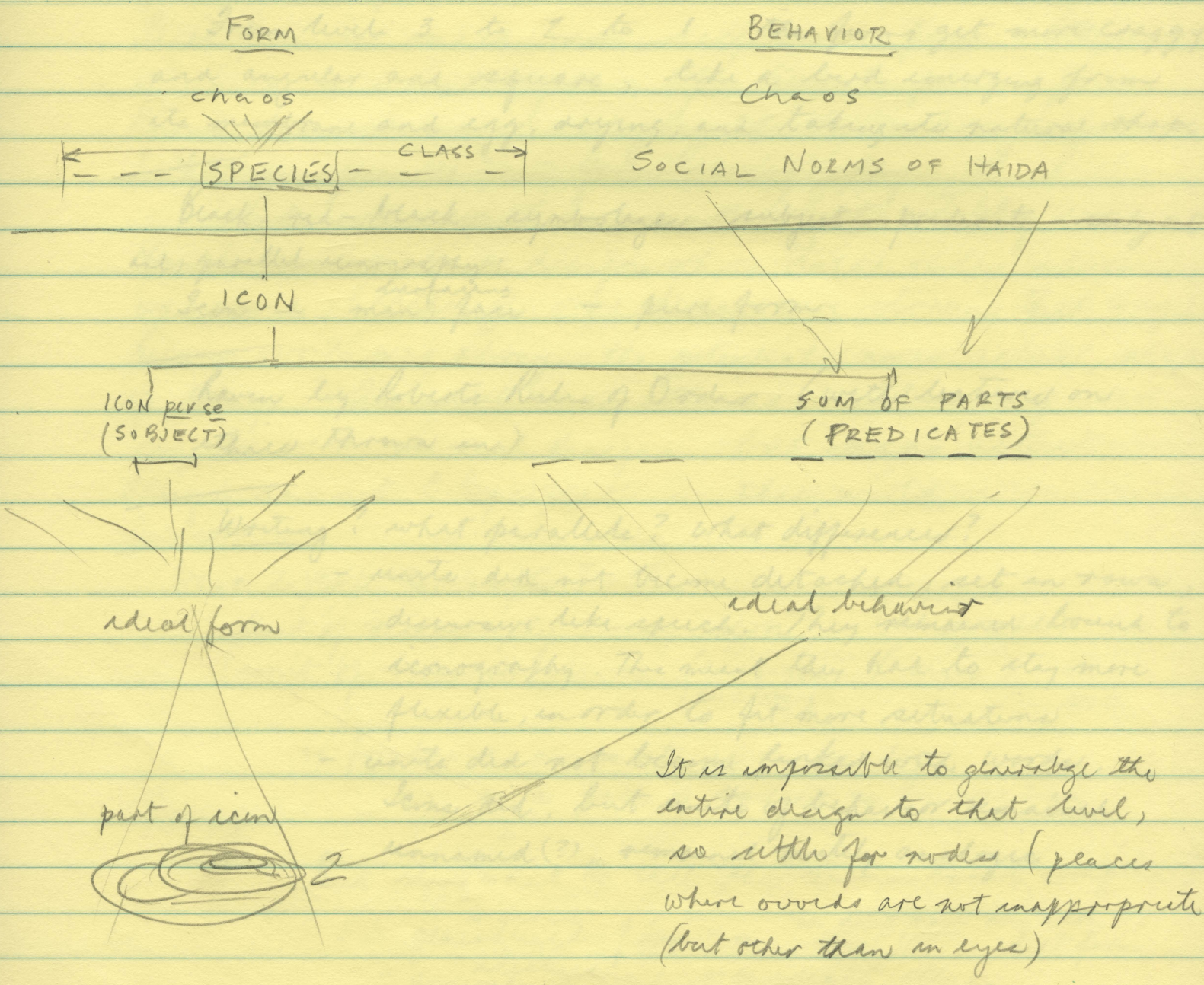
Wed Aug 9

The painting is 3 levels telescoped in one

- 1) icon ideographs of species
- 2) predicates
- 3) generalizations

but one level of ordering has already taken place before

- pre 1.) form organized to species level
- behavior " " social norm level



Wed. Aug. 9.

Yesterday was quite a day

The nodes are places of going in and emerging out
As you go deeper into the design you meet the nascent
design emerging out.

The aim as the art develops is to express more and more
generalized meanings. Icon - social behavior - perfect form

From levels 3 to 2 to 1 the forms get more craggy
and angular and square, like a bird emerging from
its membrane and egg, drying, and taking its natural shape.

Black - red - black symbolizes subject - predicate - subject?
and, parallel iconography:
Icon - ^{surfaces} man, face - pure form

Lecture by Roberto Ruda of Order (with lectures on
ethics thrown in)

Writing? what parallels? what differences?

- units did not become detached, set in rows,
deconstructive like speech. They remained bound to
iconography. This meant they had to stay more
flexible, in order to fit more situations
- units did not become linked with words,
Icons did, but units of behavior remained
unnamed(?), remained mutely analogic

Alter-ego (human) seems pretty prevalent, as level 2 icon.

also at level 2 there is punning coming out of faces and wag. dent. ? Filling a semantic blank? ^{void}

Grammatically, the ^{level 3} new subject is in role of 'object' subject - verb - object

"Haven, being constructed of beautiful behaviors, is one of ideal forms."

Ideal form is inside more recognizable form. Otherwise it would be unintelligible. You have to proceed from known to unknown, recognizable to unrecognizable. In ^{this} art you proceed "in" from iconography.

Why do ovoid units never stand alone? Why did Harda never make a design whose total outer shape was ovoid (although some pieces were showing that way)? Because ovoid was always the potential, never actual, shape of things. An ideal never attained. Elements of ideal can be used in real designs, but man's actual design cannot be perfect in this world.

What to call the units?

Unit of iconography — icon (symbol ideograph)
unit of behavior — {analogue (sign) n.
analogy v.

ie formative as an entity is an analogy
as a path of conduct is an analogy

But then what to call the seldom toot complex?

^{refined} generalized form = we don't have any such thing! ideal form
^{idealized} generalized conduct = ideals, ethics

What form do you idealize? What is ideal form?

In the past, our culture has idealized the human body.
(Venus, ^{David} etc). Harada did not - they found the ovoid principle. Which came first, the ovoid or the salmon-trout? The ovoid:

- it is used elsewhere in the art ??
- " has a wider geog. dist. ?

but it could have got there by feedback

Just as myth is necessarily a thinking-through of situations, so an art like this necessarily involves thinking about form, and also here, thinking about conduct. The thinking necessarily follows the patterns of cognitive thought, because that is the ^{only} way the pencil sawage has to think. The 'thinking' involves

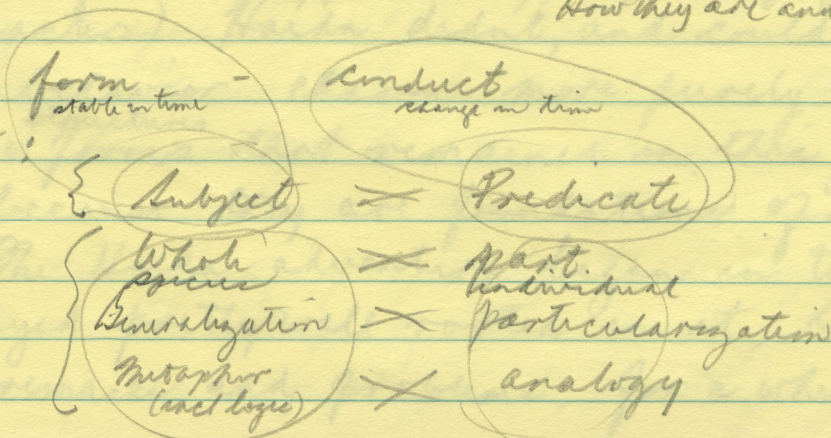
- organizing of experience
- finding order in the world, or creating it
- finding similarities - in whole (species)
 - in part (analogy & metaphor)

and building up taxonomies by generalizations

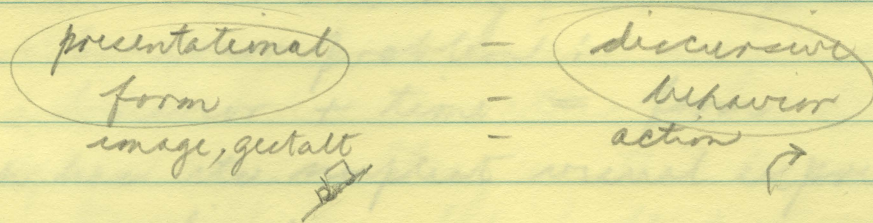
One fundamental division seems to be

subject - predicate
(fixed - changing)
(whole - parts) } characteristics, details, parts, attributes, behaviors
How they are and how they act

So we get:



In art, the dichotomy takes "form", but the form has 2 levels, aspects



It is very significant that Haida ^{jump into form} "get visual" at the level of species, (ideograph), because that is firmly set on a cognitive road (like Chinese, Egyptian ideographs) which aids in the thinking through

Simple pictographic ideographs of totem animals would have been sufficient for purposes of the cret system, without any embellishment of form. But man does embellish form (by analogic reinforcement), and this sets in motion additional trains of thought. Haida art has gone off on these:

exploration of ^{ideal} form and ideal behavior.

To say that Haida invented art to make their creets visible is like saying that Chinese invented writing to make their words visible. That is only the first step, ^{approach or medium} for thinking through much more profound problems. Chinese 'copped out' by hitching a ride on language (although avidly exploring form within the character). Haida didn't, and could explore the form-behavior chasm more purely (and the language ^{structures} forms that remained in this game are there because they are foundations of human thought).

The Haida adventure began in the cret art and stayed pretty well rooted in it, taking its basic premises and problems, for a while, from the

situations it entailed. You can get into profound and general problems through many specific doors, and this was one way that led into the form-behavior problem:

$$\text{behavior} + \text{time} = \text{form}$$

which has its simplest verbal expression in drawing a line:

$$\text{purposeful behavior} + \text{time} = \text{form}$$

By analogy, this becomes any behavior, and the line becomes a verbal representation or sign of the behavior

Once you start drawing behavior, you are on two inevitable trains of thought:

1. The only behavior to draw is proper, normal, ^{patterened} accepted behavior. There are no ways of ^{incentives} expressing negative or qualifying. Given the choice of one behavior to draw, it will be the "proper" one.

Then when you have drawn a whole series of proper behaviors, the next cognitive step is to generalize them on the one attribute they share: propriety. In thought, the generalizations about propriety are ethics. In art, it must show as ideal behavior: one characteristic of which is precision, and the other — ^{the medium} verbal art gives you no alternative — is ideal recursive form. It must "look" ideal: in this realm the mind has no guide other than the eye. In the mind, we are aware that ethics involves a higher concentration of 'propriety' than any one act, but what is the shape of that realization? In art there is no copping out of trying to draw it.

If you are going to properly draw a behavior, it has to be a proper example of that behavior.

2. The other train of thought is this: you have "drawn" a behavior of a subject in your mind. You have taken the first step toward drawing that subject in a new way: on the basis of how it behaves rather than how it looks. If you draw a thing on this basis, what does it end up "looking like"? Unfortunately it is impossible to find out, for 2 reasons:

1. The subject has an infinite number of predicates. How do you choose those to draw which will produce a total form?

2. What organizing principle of presentational form are you to use in the process? What "outline"?

Maybe it is possible to solve these questions in another way, but the Haida solutions - as I see it - were these: -

1. Don't try to draw one subject (eg man), but draw the analogous attributes of all members of a set. That will do the choosing for you. What set? The Haida fell back on the original totemic metaphor: draw the shared essentials of all totem animals - on a human ground plan - and you will end up with a composite metaphor for man. : Result = the Salmontrout complex

2. The ovoid principle

this is
form
more than
conduct

specific
analogic
idealized

Visual Thinking in Haide Art

The final result is idealized form - idealized conduct as a portion of the design, an "object" in the instant. Then add the dimension of time to this, and you get "growth", "emergence".

TIME

(This is time on a quantum jump larger scale not behavior of the instant, but emergence through time.) The "emergence" is only shown at level 3 where all ^{inappropriate} things are generalized:

slow down
time

form
behavior
time

This of necessity brings in the image of egg - embryos - emergence; of womb, fertilization.

It says: every full design is a product of long growth. It may look immediate and of the instant "now", but that is a pulse returning on itself. Emergent - folding in

Thus the 3 levels differ in time sense as well

1. Instantaneous gestalt
2. Discursive time, ^{patterns of} behavior over instants
3. Emergent time, growth.

You perceive it in an instant, but it is the product of patterns of behavior and sequences of growth.

So the shapes in the salmon trout are not those of instantaneous behavior but slow ^{growth & emergence} evolution.

They are shapes well stepped in time. The message is that the shapes of emerging natural growth are the proper shapes of man's behavior (if he is to affect the shape of the world) are the slow-maturing