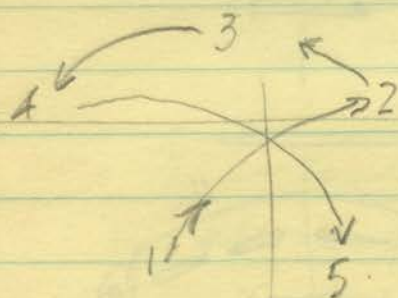
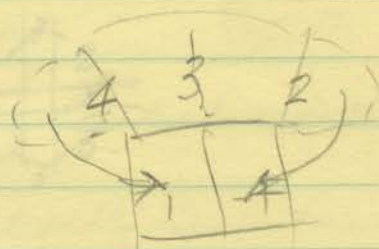


Wed 5-ene 6-ene  
'73 on '74

W.D. p. 3 1974



magnitude) (as = 5th

4 is twice 2

$$4 - 3 = 3 - 2$$

$$3 = \frac{1}{2}(4) + \frac{1}{2}(2)$$

Diff between 1 & 2 is the same as between 4 & 5

Magnitude is difference in size (not size per se)

this can be absolute (4-5)

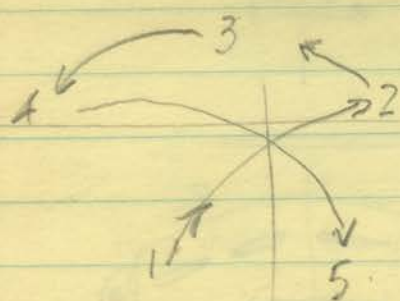
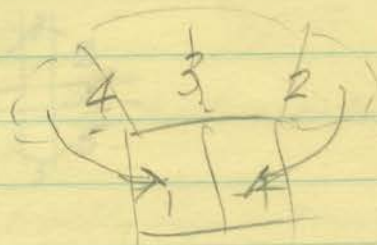
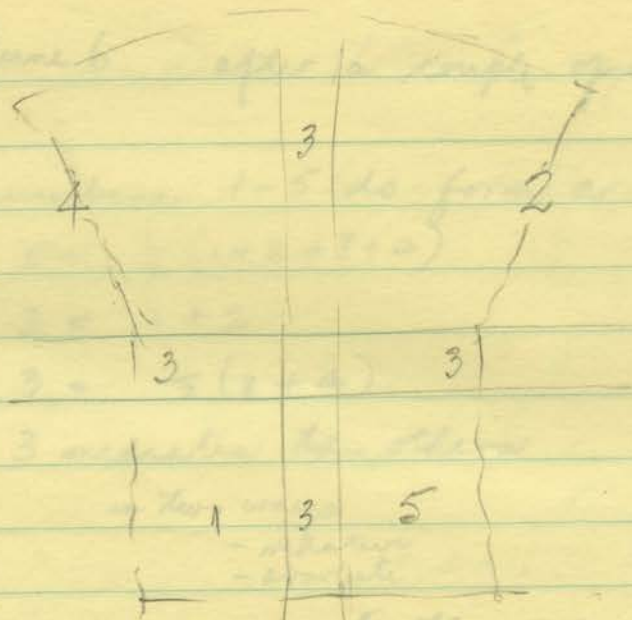
or relative (4-3-2 and 1-3-5)

The 5th one is the same size as the 1st one

and 3 is half of 2 + half of 4

and 1 is " " " 2 (same as -1)

Wed 5-ue 6-our  
'730' 740



~~1 = 5 (in magnitude) 1st = 5th  
4 is twice 2  
4-3 = 3-2  
3 =  $\frac{1}{2}(4) + \frac{1}{2}(2)$~~

Diff between 1 & 2 is the same as between 4 & 5

Magnitude is difference in size (not size per se)

this can be absolute (4-5)

or relative (4-3-2 and 1-3-5)

The 5th one is the same size as the 1st one

and 3 is half of 2 + half of 4

and 1 is " " " 2 (same as -1)

Wednesday June 6 after a couple of days of blank mind.

The numbers 1-5 do form a system, such that

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

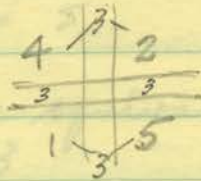
$$3 = 1+2$$

$$3 = \frac{1}{2}(2+4)$$

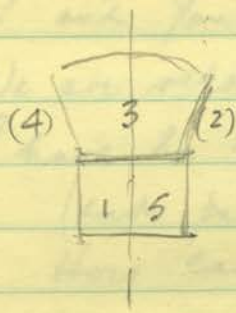
3 mediates the others

in two ways

- relative
- absolute

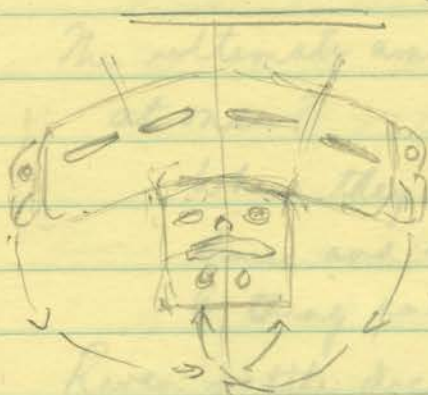


And this corresponds to the copper-chest relationships



(if you assign numbers this way)

OK



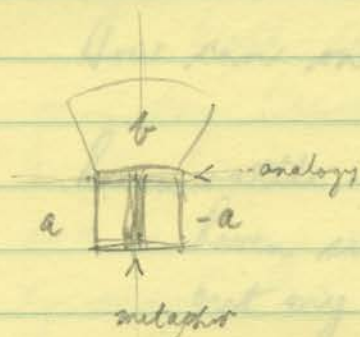
Chest design shows this:

It looks to me like a (geometry-algebra?) in totemic language (without benefit of triangles, circles, etc)

At the least, it is establishing the relative magnitudes of the first five whole numbers. It does it in a language of halving and doubling, but has to deal with the vexing problem of 3. It works out 2 relationships in which 3 is the mediator. 1) as the 'mean' ( $2 \overset{3}{\curvearrowright} 4$  and  $1 \overset{3}{\curvearrowright} 5$ )

2) as the quantitative difference

How how is this related to my earlier idea?



$b$  is both aspects of 3 (it is itself  
quantitative } ambiguous)  
mediative

$$a = 1 \quad a^{-1} = 5$$

$a$  and  $a^{-1}$  have equivalent relationships  
to 3

and are  $\therefore$  bilaterally symmetrical

I and You have equivalent relationships to That

We are relationships

I have to be part of You and part of That  
(and part of Me)

How can I be Me and part of Me at the same time?

The ultimate ambiguity. How can one thing be 3 things  
at once?

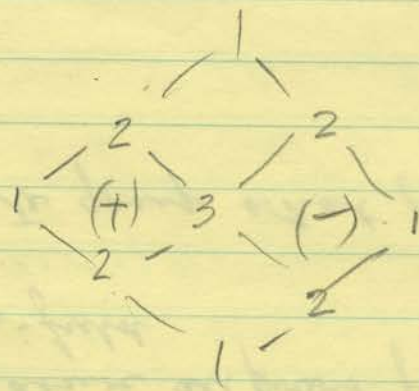
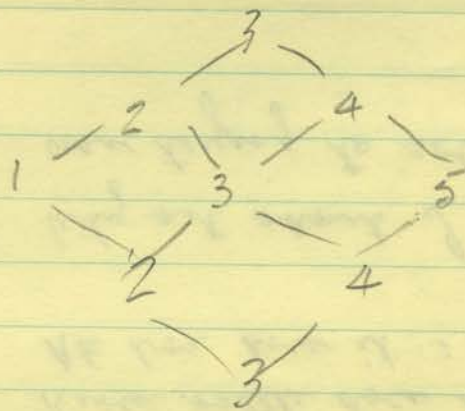
When they are and when they aren't at the same time

Sense and nonsense at the same time

A thing and its opposite at the same time

Raven rattle does it: it draws all power from my hand  
AE box does it: line-form-field

Why not admit I can't quite grasp what problem he  
was trying to solve?



Does the basic problem boil down to this:

How can one thing (be its opposite at the same time?  
become its opposite?

haven rattle: haven and Me

haven sucks himself out of my hand by pulling  
out my tongue, the tongue we share.

In art, it is done with a series of simultaneous  
transformations

In myth, which is discursive, it is done by searching  
back in time, comparing end and beginning (with  
unspoken knowledge that they both have to be at  
same time)

Friday

How can one thing be three things at once?

as a whole it has 3 parts

When its whole is 3 things (parts) and  
one is the complete opposite of another  
and both of these share one feature with the third.

How can one thing be 3 things at once?

- 1) When it is one thing
- 2) When it consists of 3 parts (having these relations)
- 3) 1 and 3 are whole opposites of each other,  
(and therefore halves of the same thing)  
2 shares a feature with 1 & 3.



Now for the special case where the shared feature  
is a "half" of 1 and 3  
a half of 1 and a half of 3

Saturday

With the Raven Rattle and Chest, it is a totemic geometry (suns, eyes, etc). With the copper, it becomes a purely geometry dealing, not with <sup>literal</sup> exact relation between size and magnitude, but relative relations of magnitude.

It is an interplay between visual equality and cognitive inequality. Box 1 is visually equal-opposite to Box 5.  $1=5$  (opposite 5) (Both are true). It is Euclidean geometry inside out. It works with stated visual similarities rather than stated visual differences.



It arrives at mathematics the hard way, by generalizing and generalizing again, from substance up to abstraction. To say that it was striving to become mathematics somehow squeezes all the blood out, turns it into empty abstraction. Don't call it math.

Sunday. Go back and retrace its growth.

1) Basic problem is the totemic premise - borrowing forms from nature to create differences in men.

It opens up the potential question: what is difference?

2) Two media, two kinds of messages

a) Flat design - the formline sequence, gives the way to begin iconic augmentation of meaning

b) Sculpture - (iconography) - gives rise to punning and iconographic riddling of the kind *Lausa* is exploring. Eventually there goes from "How can one thing be 2 things at once?" to the transformation of one thing into another (at the same time, so defying time). This train of thought culminated in the Raven Kettle: steps in the transformation from *havan* to *Me*.

3) The flat design moves from

: analogic augmentation of behavior (formline behavior)

: the creation of analogic icons ("emergent forms") of generalized meaning

- ovoid continuum

- salmon trout head complex

- distributive design (iconic designs)

- A.E.'s box.

i.e. the self-conscious development of a generalizing medium of expression, with a limited vocabulary of pieces of <sup>iconic</sup> perfection

4) Iconographic riddling goes on with regard to M.H.'s

"monster" crests. That is, it has a social context

creating differentials, as expressed in different iconographic forms exploring diff. num. of forms

transformations of things  
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100  
In 2d, making out bits whole

expression of conduct  
iconic icons

How to do with parts



$(fx)$  poor state of affairs of  $(a)$

$fy$   
remedial action by mediator  $(b)$

→ improved state of affairs in general

ready + good state of affairs  
 $(y)$   $fa^{-1}$

$fx(a) : fy(b) :: fx(b) : fa^{-1}(y)$   
good state ready

$\frac{1}{2}(1) : 2(3) :: \frac{1}{2}(3) : 5(2)$

of meanings, it is not just play. But in the end  
all forms transform back to human face form  
(Ebelk)

5. Philosopher-artists, self-conscious of their  
medium for expressing differences of form,  
begin to ask not just not just "what form can I  
create for this purpose?", but "what is simi-  
larity and what is difference? How do things differ?  
which leads to the further question  
How are things classified? How are things related  
to me? I, YOU, THAT. The basic ordering of things

a) In terms of MYTH, the questions involve how  
opposites can be <sup>worked through and</sup> reconciled.

a stable situation at the end,  
the result of a corrective sequence operates  
on an unstable situation at the beginning

(Myth has narrative time as an element)

L-S-formula applied, to describe the terms and  
functions

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

b) In terms of ART, there is no narrative time to  
play with. It has to show the sequence  
presentationally, show the transformations together.  
Beginning - resolution - End (= beginning)  
Viewer has to set it in motion, activate  
the sequence

Konrad cannot be seen as 2 people

Chest design is iconographic riddling - transform<sup>n</sup>  
from 4-eyed Kenagadet (Raven) to our (my) human  
face.

- our (my) relation to all forms (Raven)

1, You, and That

6) There must be a basic premise that everything is part of  
a great unity or whole. I am part of it, so are you,  
so is that. Then the question is: How are 1, YOU, THAT  
related?

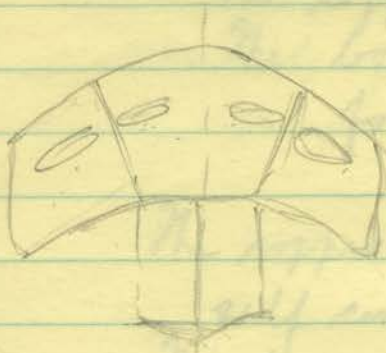
The chest is the iconographic answer

The copper is the generalization from the chest

7) In the geometry of the chest and copper, the relative  
magnitudes of things are <sup>expressed</sup> set up.

It establishes the magnitudes of

1, 2, 3, 4, (5)



but that is an incidental by-product  
not the base of a mathematics

8) The logical puzzle is "How can one thing be 3 things  
at the same time?"

Ans: When it is half of "this" and the other (kind of) half  
of that.

If the copper is an analysis of the relationship of 1 to 5, is AE's box the relationship of 1 to 10?

Is he supplying (4:4) the other half of the other half, so that you have to supply the other other half, making it a sequence in time; --- 'real' time now, between the time he 'said' it and the time you 'heard' (saw) it?

The copper and chest close the 'time' gap, by bringing those two other-halves together. The box <sup>separating</sup> does not, it leaves an un-paired other half, cooking out (or in) to meet you, for you to provide the point of contact and the entire other half. It doesn't just say 'How can a thing be its opposite at the same time?', it says "How can a thing be its opposite at a different time?"

The copper is a question and answer frozen in time  
The box . . . . . open in time  
for you to complete.

The copper and the chest design are complete and self-contained (by compressing time)

The box is incomplete, open in time, a beginning for you to provide the ending, a question (with its own answer built in) for you to answer, a message for you to receive

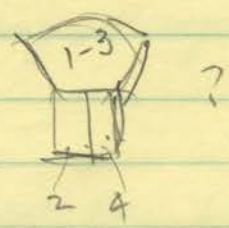
It is a message for those who already understand the message of the copper, but it is in twice as much detail

The profile face is an I looking for a You,  
 the equivalent of an eye looking for its partner

Also, Raven image is either just below the <sup>writing</sup> threshold  
 of emerging, or has just disintegrated

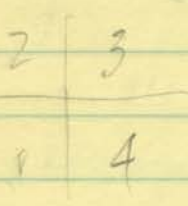
The hand is a human (not Raven) hand, which  
 says "5" (4 + 1). But it is 1 hand, not 2  
 not a pair. One hand looking for another. Half-ness  
 5 is only half of the story.

Sides 1 & 3 are 1-99 sides  
 2 & 4 are 50 - (50) sides

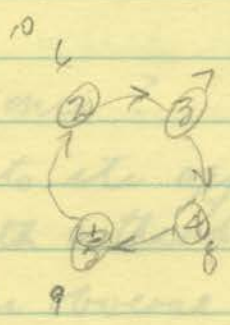
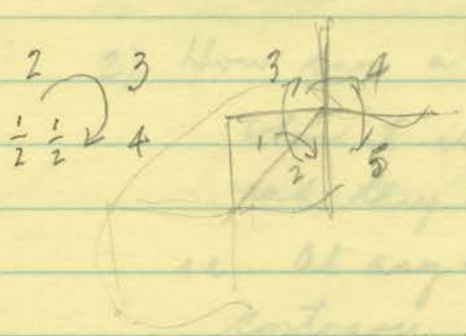


How much did it all depend on that first solution  
 (line-form-field)? 1 could also be 5, which is the  
 other half of 1

Not that 5 is the other half of 1, but  
 5th . . . part . . . 1st



There are actually 4,  
 4 spaces, but 5 operations  
 4 integers, 5 numbers

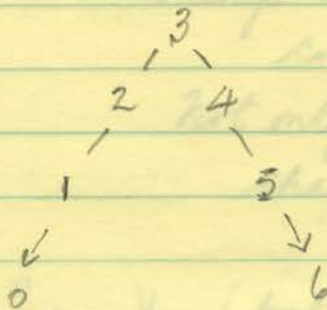


Monday

Instead of a geometry of absolute magnitudes  
it is a geometry of relative magnitudes  
a geometry where  $1=5$ , because they have the same <sup>complementary</sup> relation to 3.

where  $2=4$

where 3 is defined as  $\frac{1}{2}$  of 2 and  $\frac{1}{2}$  of 4



The questions:

2. answers!
- 1) How can a thing be two things at the same time?
    - frog bowl (when it is a frog and a bowl at the same time)
    - formant (when it is part of an iconographic subject and also an iconic predicate (i.e. as "line", part of a subject always being predicate as "form"; a predicate

2) How can a thing be 3 things at once?

when it is complementary-opposite to its opposite and they both share iconically with a third (mediator)  
i.e. at any one time, a thing is the obverse of its contrary, provided the two share an attribute with a mediating thing.

3) How can a thing be its contrary?

It can't at the same time, because it is the reverse of its contrary at the time.

Answer: AT A DIFFERENT TIME. That is, a thing becomes its opposite at another time.

Can this be generalized?

I am becoming you

Things are always in the process of becoming their contraries

Not only is change always occurring, everything is changing into its opposite.

I am You (but not at the moment). That is You (but not at the moment). I am in the process of becoming you. I will be you at another "point in time".

AE's box says that to me. "I am half of You-Me now. You are the other half of You-Me then."

All that exists is two equal and opposite things, always being mediated by everything else, and always in the process of becoming each other, which is the same thing

Raven can't bite them both at the same time.



QA 93  
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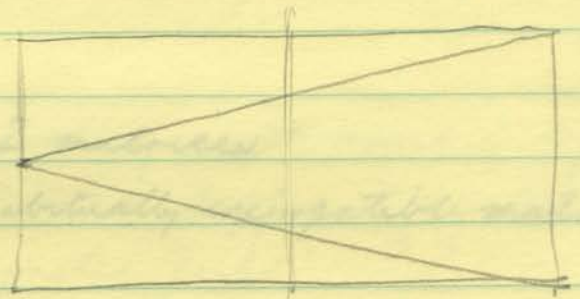
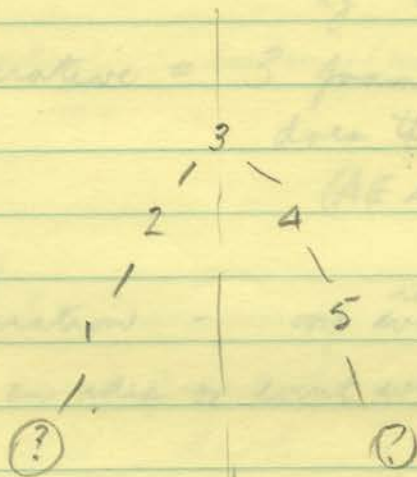
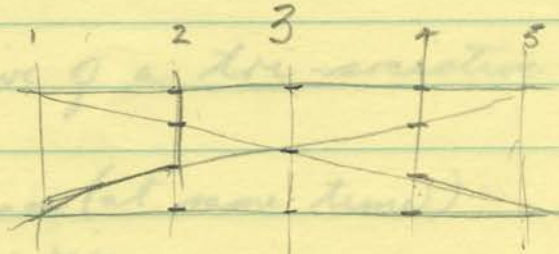
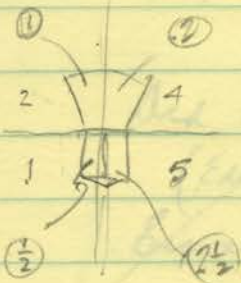
Roy Dubouché  
The Nature of Numbers

Tuesday

2:4 :: 1:5

i.e. 1) they are both equidistant from 3

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



Wednesday - mind blank

The point about being 2 or 3 things at once is that you can't. You can imagine different options to play but at any given moment you have to choose one. You have to make a decision, take a stand. You can't be multiple selves, you have to choose one. And you have to be consistent in that.

Friday June 15 Reading Koestler "The Act of Creation"

"bisociative act"  
every pun is a bisociative act  
"visual pun... (frog-bowl)"

Did Koestler ever dare to conceive of a tri-sociative act;  
(Edenichew did)

Bisociative = 2 frames of reference (at same time)  
eg. man smoking pipe.

Trisociative = 3 frames of reference? (Copper)  
does this invalidate the illusion of time?  
(AE box)?

yes p67

Bisociation - one <sup>idea</sup> event - 2 matrices  
an idea or event with two habitually incompatible matrices

"bisociations of metaphorical and direct meaning" p53  
one act, 2 meanings (one metaphorical, one explicit)  
"at the same time" (that is, in the same narrative sequence)

A sadist is a person who is kind to a masochist

p66

"Kind" has 2 meanings (one <sup>ironic</sup> metaphoric, one <sup>non-ironic</sup> literal)

1) being kind by torturing the masochist

2) "sadistic" by being kind to the masochist



(3)  
(6) has 2 meanings

2 sets of opposites - 1 set <sup>by definition</sup> looks opposite <sup>sadist</sup> masochist  
- 1 set looks <sup>like one</sup> the same

Visual puns are cartoons without captions

A sadist is a person who is kind to a masochist

sadist "is kind to" masochist

a  $\begin{cases} f_x \text{ doesn't torture} \\ f_y \text{ does torture} \end{cases} a^{-1}$

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

~~non-torturing sadist : torturing (person) :: non-torturing (person) : all torturing sadist~~

Saturday

Einstein's vision of his eye travelling at the speed of light  
at which point he would "see" in a different realm:  
a "still", "dark", electromagnetic "field" ???

Anyway, this gave me an analogy for "5-sight":  
a breakthrough of visualizing in the 5 realm.

Are ambalants these meta-visions?

helical cones? 5 things at the same time?

Is every work of NWC art an "act of creation" in K's sense? Is each an intersection of two (or more) matrices an event linking 2 or more matrices?

If so, it has to be visually ambiguous (not "purely realistic"). There has to be an interplay or tension or punning. That is the whole game, for working in "meaning". The tension between what you see and what you know. The interplay between literal and metaphorical meanings, etc. . . .

fish club : may be just playful interweaving of club-form and human-form (or animal form)  
: or a pun - restatement (hand holding ball)

AE's box : a massive interplay of iconic diagramming and iconographic part-threshold-playing.

AE Chest : iconographic in the "moneter" (gone gadget) sense, but essentially iconic-geometric.

In the copper an analysis of the structure of the "logical paradox"?

- a sadist is a person who is kind to a masochist
- all Cretans are liars, said the Cretan
- nothing comes only in pieces
- $e = mc^2$  ?

## Stubborn ideas to be divested:

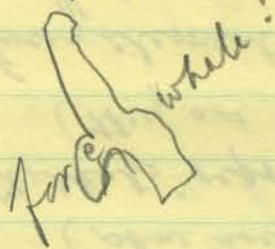
- all designs are exact designs  
(some are pure puzzles, pure 'totemic geometry')
- Chilkats "represent" animal designs  
(they are totemic geometry)
- Every element of a design is a 'part' of the animal  
(it may be a part and not a part - punning - at the same time, and the 'other' meaning may be more important)
- Exact design is a representation  
(it is a system - built on vertices of cosmography)

## New ideas

- Ethnographs were thinkers in an ancient tradition.
- Some art is only for thinking.
- Frames of logic are pursued to their ends, then turn and analyze themselves
- Media pick up new kinds of messages to explore
- perahu questions and art are two embryonic matrices

The "I am You, that is You" - one act at  
opposite times (at the beginning of time, and right now)  
sets up one opposition.

If I make those opposites the same  
and those opposites the same  
then I set up a generalization: opposites are the same  
including the one I am wondering about in the first place.



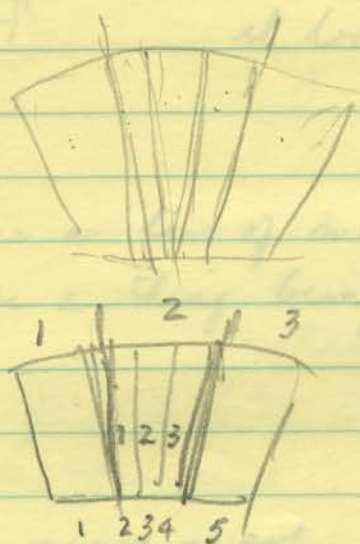
∴ small = large.  
∴ outside = inside.

∴ death is really birth, my dear friend.

Then the thing I am worrying about is really  
only its opposite.

The trouble with myths is that they come to be believed explicitly rather than metaphorically, and so become a 'blocked matrix'.

5 is 3 split into 3



Kocette's triptych  
split again into 3 sections

one act, 2 contexts different in time  
opposite →

The illusion in the Creation Myth is that it is (reoccurring) happening at two times at once: then, and now. The illusion is heightened by direct quotes: "Come in, my son", etc., and finally by "I am you. That is you" (unelicited answer to the ultimate question).

K speaks of the passage from explicit to implicit.

Infolding) Is this the same as L-S' passage from metaphor to metonymy and back?

In H. art it is a passage from unnoticed detail to fully 'distributive' design (implicit to explicit, message overpowers medium)



Sunday:

The hawk beak has the same relation as the top of the copper



it is half of this and half of that  
(nose) (mouth)

it loses a half of itself in the process  
(the lower mandible)

it is a line of motion, an arrow →

it is a thing being bitten "in (other) half" ↶ ↷

Meaning, in visual art, rests on bivocation. A thing is itself and something else at the same time (p 386). It is itself, and [part of] something else more important [AK's "ascending gradient of metrics"]. It is itself, plus an intimation of something else more emotive.

Tuesday:

While reading Swanton on Harda art, the idea occurs to me that art is no more about "the beaver" than myth (really) is. Or no more about "stealing the moon". It is just that the medium demands explicit subjects; it has to show "things".

It was a structure they tried to get around, with "monsters" "non-acts" etc. Point is: nonsense acts required an explicit analysis of "what makes sense".

Wednesday



is a design that is more than one thing at a time

Whale & Raven

Whale's fin <sup>is</sup> Raven's beak

- and it has 2 opposites to oppose

1) inside - outside

(inside of point of Raven's beak - <sup>outside of</sup> whale's belly)

2) smaller - largest

point of beak - curve of belly

- and it says (usually) - "let them be equal"

"that is the way I make it"

"that is how it is"

The point of Raven's beak is the curve of the whale belly at pieces

transposed

at a different instant

A sadist is someone who is kind to a masochist

The world is a logical paradox

Whale's fin is Raven's beak, and is the same as Whale's belly

how put it in motion, with idea of whale emerging,

fin rising out of sea, Raven beak piercing - - - -

This little pun is a complete logical paradox

trissociation - 3 things at once: beak - fin - belly

encompassing  
2 oppositions  
and making them  
equal

inside - outside  
smaller - largest

If 2 opposites are the same, the statement is true (whole)  
'is kind to' = torture and not torture

(in 'a sadist is a person who is kind to a masochist')

In 'all Coctans are brave, said the Gutan'  
if truth and lying are the same,  
then the statement is true (whole)

The whole thing is <sup>whole</sup> true only if opposites are the same.

The whole thing

And the whole thing is true

∴ Opposites are the same

∴ Everything is its opposite

This can only be worked out in a system of 5 parts

3 things

2 relationships

1  
2  
3  
5

different and same at same time } equality (isness)  
oppositeness

FIVE = "HAND"

The medium is the message

Any message is. It says 'I am'  
'I am true'

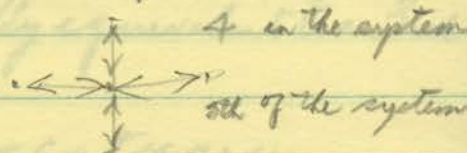
A myth is a statement that says 'I am true'

Then <sup>equivalent</sup> is (ii) Then

There are 2 pros of oppositeness

and a 5th thing: the very existence of them  
in a relationship system

The sameness/oppositeness of the 4  
conforms the existence of the 5th.



that sets up the 3 dimensions of physical form  
of sculpture

is the choice "5 cardinal directions"

2 pairs of opposites and a 5th -

that is different

that is exactly at right angles to  
all the others

as 3 is to 1-5, 2-4.



The top of the column is two things at once

It is (and it isn't) part of  system

It is, <sup>(and isn't)</sup> in the 3rd dimension, at right angles to all the others

It sets the relations between the first five numbers  
" " " " " five cardinal directions



up - down      frown - smile  
half - whole

up : down :: smile : frown

In art, by "visual punning", a thing can be 2 things

1 medium can be 2 messages

literal-figurative (can't say which is which)

they exist by virtue of being these together

now these 2 things can be made visually equivalent to a 3rd

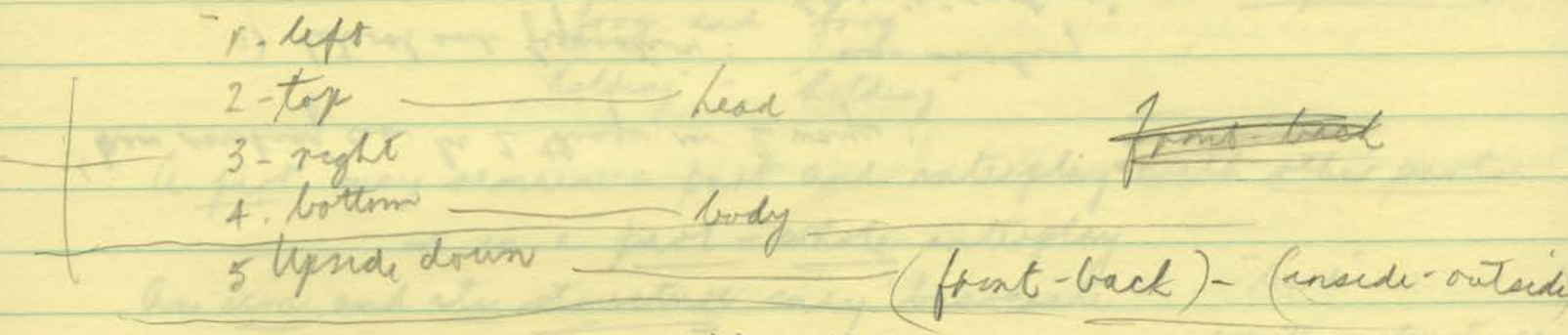
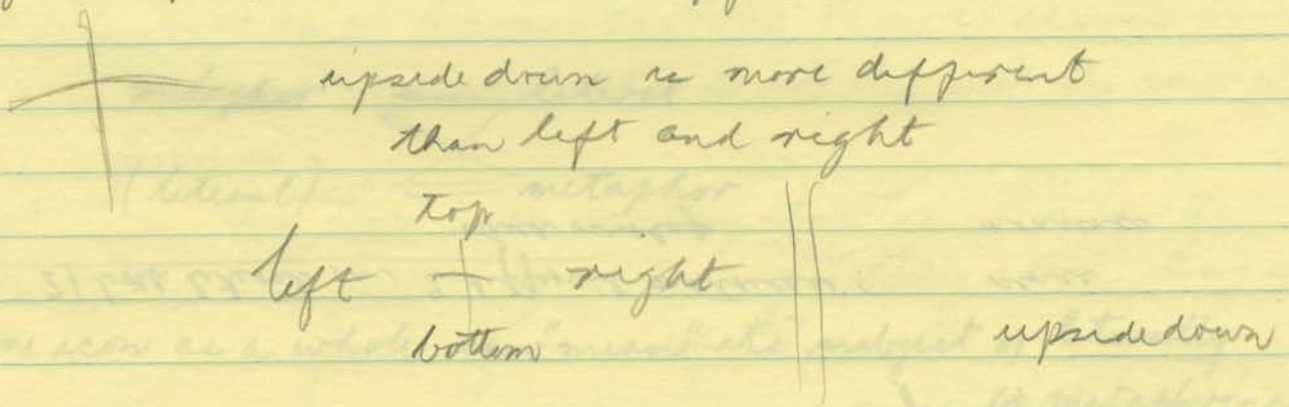
then look at the cognitive meanings

not just for the differences, but for contraries

one is opposite of another  
 then generalize:  
 everything is opposite each other

Metaphor can only say 2 things are alike  
 Analogy can say the degree to which they are alike,  
 including - "opposite"

Metaphor deals only in sameness  
 Analogy " also with difference, ∴ opposite-ness  
 left-right — metaphor (sameness)  
 rightsideup-upside down — analogy (difference opposite-ness)



5 is the "opposite" of all the others  
 equally <sup>different from</sup> removed from all the others  
 but sharing 'presence' (it is not the "absence" of all the others)  
 not the opposite in that sense

'man smoking' can be 2 things in 2 ways:

1) lateral and figurative: man smoking  
"man" "smoking"

2) both lateral, in 2 different matrices:  
which overlap            sense  
                                     nonsense

I can make things

The advantage of art is that a thing (icon) can be ("mean") two things at once, which then bisociate. The man smoking on the panel pipe is an explicit icon that is sense and nonsense at the same time.

4 panel pipes make their comment by <sup>metaphorical</sup> figurative language. The "frogs" etc joining tongues also "stand for" "white men" "joining tongues".

"frogs" joining tongues  
white men "joining tongues"

metaphor  $\longleftrightarrow$  literal  
(literal)  $\longleftrightarrow$  metaphor

An icon as a whole can "mean" its subject a) laterally  
b) metaphorically

frog and "frog"  
holding "holding"

A part may remain a part and interplay with other parts  
or in a part - whole interplay

An icon and its structure may bisociate: - "bird"  
- everything structured like that

Parts (with meaning removed) may become iconic (predicated of metaphoric subjects)  $\rightarrow$  analogic argumentation

An iconographic part may only be 2 things at once:

1) whale fin and 2) raven's beak

but it (they) can be shown to be "the same as" another thing

3) outside of whale's belly

but a double opposite of both 1, 2: outside rather than inside  
biggest " " smallest

which sets up the equality of 2 opposites, which creates  
the generalization that opposites are the same.

AE found a way to have one thing 3 things at once  
line-form-field

he could do it because he started from an iconic base,  
not an iconographic one. He started with the concept of  
formline

TWIST!!

(iconographic!!) <sup>iconic</sup> this line is something else too. It has the  
form of a box, <sup>echoing</sup> quartering a box. Being so, it  
is a field for... what? TWIST!!

an iconic design? }  
an iconographic design? } BOTH!!

a double chance to say

Side 1: (iconographic) the subject is "the smallest  
missing part" - (thumb)

so you see that's what the black quadrant is.  
the smallest missing part

it is 2 things: a "box" (containing)  
: "the smallest missing part"

Side 2: (iconic). the predicate is "the shape of the  
smallest missing part," and that shape, 4's,  
is "half of everything"

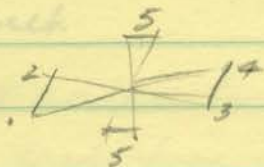




Side 1 quadrant is: "the same thing, expressed 2 ways" <sup>(point of missing thumb)</sup>

- 1) subject (black formbar intruding from corner) subject w/o form  
but not identified, and
  - 2) in red, a missing thumb form, missing
- but 1) provides the "field" for 2) !! partners  
its opposite

So read Side 4:4 the same way:



"the same thing, expressed 2 ways"

$\frac{1}{2}$  I,  $\frac{1}{2}$  You

## Thursday

Art bisociates 2 forms

frog - bowl  
frog-form - bowl-form  
frog-meaning - bowl-meaning } icon - artifact

frog - pipe

how, submerge pipe-form by making it a neutral field  
(pipe-meaning remains latent, for association later). Pipe-meaning  
being absent visually, you can concentrate the visual parts  
on frog subjects & predicates.

fun - beak  
KWhale - Raven

} 2 animals,  
both at the same time  
(by sharing a common part)

gonapadet  
 a 'being', but with many forms  
 Choose one, or use the opportunity  
 to explore relationships of parts

'monster'

if you have to settle on one  
 make it transcendent face  
 but if you can have parts  
 use just as many as you need.

gibbel

What is the best number?

5?

chest

4 eyes + 1 implied (because 4 are "seen")

rearrange halves of faces  
 and "other-halves"

get 5 faces in one



- 1 left people looking right
- 2 right " " left
- 3 full face looking in (me)
- 4 " " out (you) mirror image
- 5 Mighty Mouse (share our mouth)

5!!

2 pairs of opposites + 1 that is opposite to all

how about that!

a mouth that is 5 mouths at the same time  
 participates in 5 faces

- 1 system (analogous to the cosmic systems)
- 2 orientations (4 up/1 upside down)
- 3 dimensions (in the system)
- 4 directions (in each plane)
- 5 elements

Is it a system of 5 that is geometric but not arithmetic?

It sets the relationships between 5 units, but doesn't dwell on the cumulatively quantitative aspects.

4 is "the other 2": same-opposite, but not nec. double.

5 is one hand; same-opposite of 1

3 is halfway between 2-4, halfway between 1-5

but it is a plane geometry (projected onto a 2d surface)

It is "flat design" - it fixes one plane

How can it show all 5 things above?

by doubling up on one of the planes

(top-bottom) also becomes (upright-upside down)

It is plane geometry on vertical planes (basic premise)

the 5th element is to "turn the whole thing upside down" which is what Mighty Mouse does.

the other solution is to jump in time,

move the whole system (which implies time)

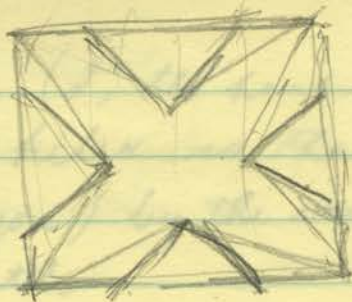
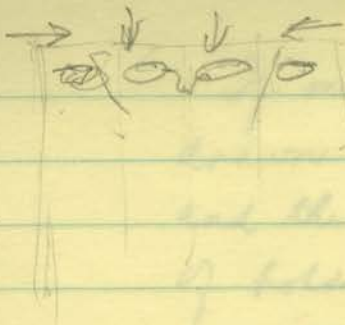
("turning it upside down" implies time too, because

you have to 'switch focus' to see Mighty Mouse as on figure-ground switch, and that takes time.

But after you have seen it, you can dissociate the two: you are i. bridging time.

Now on AE's box, there is no 'turning upside down'

there is just "time-jumps" figure-ground half-half.



Friday Not only can art show a thing that is another thing at the same time, it can show the same thing at different times, as in the Raven Rattle sequence — all at the same time:

- 1) sucking from you through the handle
- 2) reaching inside himself for seed of sun
- 3) Raven, unfolded, sun in back to light the world and on back

4) Raven (frog, etc) and man share a tongue.

∴ are same thing

but at same time, as Raven, sucking your tongue  
You, sucking Raven's tongue  
getting power from him  
completing the spiral

and when you shake that rattle, set copulation act in motion, you energize the entire system.

Unfolding - one thing becoming itself

Transformation - one thing becoming another

If two items share a part (raven-frog, tongue on RR)  
is it saying that they are "really the same"? or  
one is becoming the other?

If on RR you (I, the hand holding the rattle) are drawn into the helix so that it has re man, and the man is you) by the very act of self identification of holding the rattle

then the act is seeking ways to draw me in to this network of transformation

raven is frog  
both are man  
the man is you  

---

You are all

Is this what AE does on the box, using the very act of seeing? I see, therefore I am - him.

because, if it can be me  
it can also be him

} it is both of us  
but not at the same time  
∴ we broach time.

RR compresses all times into one

AE box splits time : you complete it on moment of seeing

RR says : "this sequence of transformation, ...", and you complete it at ... "is now!"

AE Box says "this half-instant will be actualized when ..."

and you complete it : "... I see!"

but he also says "I see" too.

So how does the art associate?

- 1) raven fin break - fin one thing is 2 things at same time
- 2) r. r. transformation - 2 or more stages of same thing  
one thing → another

How does it generalize?

- if this is so, and this is so, then this also must be so, and the implication of that is that you...
- if that, and that, are both happening at same time, and that time is now, then time has been telescoped to include the now.

- if those 2 opposites are alike, and those 2,  
(small-large) (inside-outside)

- that is, if I make them alike - show them to be alike - then opposites are alike! including life-death
- if those 2 events in the story are happening at the same time, and the same event is happening now, then all time is now

: if that event at the beginning of time also happened in the story, and that showed, in the story, that the old man controlled time, and that event is happening now, then now is the beginning of time

Association by ambiguity Which of those 3 times is the event really happening? All 3? Then -- now is that time.

And I am Rook

And Sol <sup>was</sup> Rook

And I am Sol

And I am the Old Man

The logical consequences of triocation with ambiguity

1) The same event, 3 different times

not just "repeated", because you don't know which of those 3 times it is 'really' happening, so you have to keep all 3 options open in your mind - i.e. triocciate. They all play together

Triocation is more powerful than biocation, because it generalizes to absolutes

Biocation is 2 normally-different matrices merging

Triocation involves 2 pairs of opposites

being the same, giving the generalization that

∴ opposite is sameness

in general,

and in the particular case you are thinking of.

The structure is the double-bind structure of a logical paradox

(saint) kind to (macrobiot)

All Cretans are liars, and the Cretan

2 opposite pairs of nouns

I-You

I-That

+ 1 completely ambiguous verb  
(could mean 2 opposite things)

Am

THEY ARE ALL THE SAME - NOW

## Raven Rattle

- 1) This is Raven-to-be, sucking on the handle which I, now, am holding and activating
- 2) "Hawk". This is Raven-to-be (He, Me) searching deeply within himself for the seed of light
- 3) "Raven". This is Raven in full flight with the Great Light in its beak (to give it to the world)
- 4) And on, back. Raven (foog, or other alter ego of Raven) is drawing out my tongue, in a copulating position "sucking" my "tongue" (metaphoric) copulating with itself

I shake the rattle. Motion and noise say "Now".  
It's copulation in action. I am providing the power  
I am fucking the universe. Raven is shooting light into  
the world.

A sequence of 4 acts or stages all happening  
at once. Four different acts? No, it is just 4 ways  
of describing the same act. I act, now. It is Raven  
giving light, then, at the beginning of the world.  
They are all on the rattle at the same time, ∴  
all happening at once

4 <sup>events</sup> acts on a rattle - all happening at once  
but one is then and one is now  
and one is Raven " " Me

THEY ARE ALL THE SAME. NOW!



Art telescopes events together, denying narrative time, identifying one of the events ( $\therefore$  all of them) with right now.

Myths were narrative time, but has the 'same' event happen in different <sup>times</sup> places in the story, and bisected them by ambiguity (you don't know which time is meant, so keep both open); then has the same event happen now in 'real' time.

Art says "I am making 2 things the same at the same time. Since they are both at the same time, they cannot be different things, so are just 2 ways of saying the same thing."

AE box says "I will give  $\frac{1}{2}$  an event at this time you complete the event, supplying its other half. But since an event, by definition, occurs <sup>at</sup> (even defines) the moment of time, then our two  $\frac{1}{2}$  events are at the same time. We have bridged real time.

Then the rest of the box is saying the same thing in different ways.

"This is an event half complete, which you must complete."

Excocitation in art is not just a thing that is  
one thing at one time and another thing at another,  
it is both at the same time  
it is a violation of narrative time  
a permanent ambiguity

Excocitation in myth is two events at different  
places in narrative time, which are the same event,  
but you don't know which, <sup>time</sup> as referred to, so  
both are happening together (now)  
but this violates the logic of time  
because one event = one time

∴ both those events are at same time  
Now, trisociate that with an event that is happening  
at the only moment we know: right now, and  
it makes them all right now

Excocitation is simultaneity, 2 things at the same time  
"Both" 50-50. Two The mind does not have grounds  
to reject one or the other, to choose one over the other  
as the right one. Two equally valid choices.  
Two equally logical answers to the question "What is meant?"  
I mean both, at the same time. Two equally logical  
meanings, which, if they are both right at the  
same time, <sup>create</sup> have additional implications, create  
new generalizations, about the state of simultaneity

It is the state of Man. One thing isn't one thing, it is everything. At the very  
least it is another thing too. Ultimately it is all things

If what you say is true is true  
then what you say is false



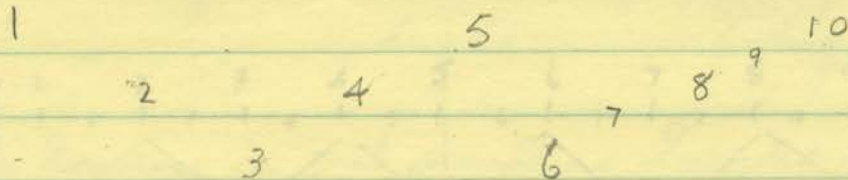
Saturday

Thought speech - making is deliberate bisociation  
of events in myth and present situations

all punning is deliberate bisociation, so is all  
visual punning

Sunday






- 1 One
- 2 Two (stir)
- 3 Three \_\_\_\_\_ 6 Second Three
- 4 Second Two  $\rightarrow 7$  Seven 8 Second Four
- 5 Hand  $\rightarrow 9$  Ten means One 10 Both hands



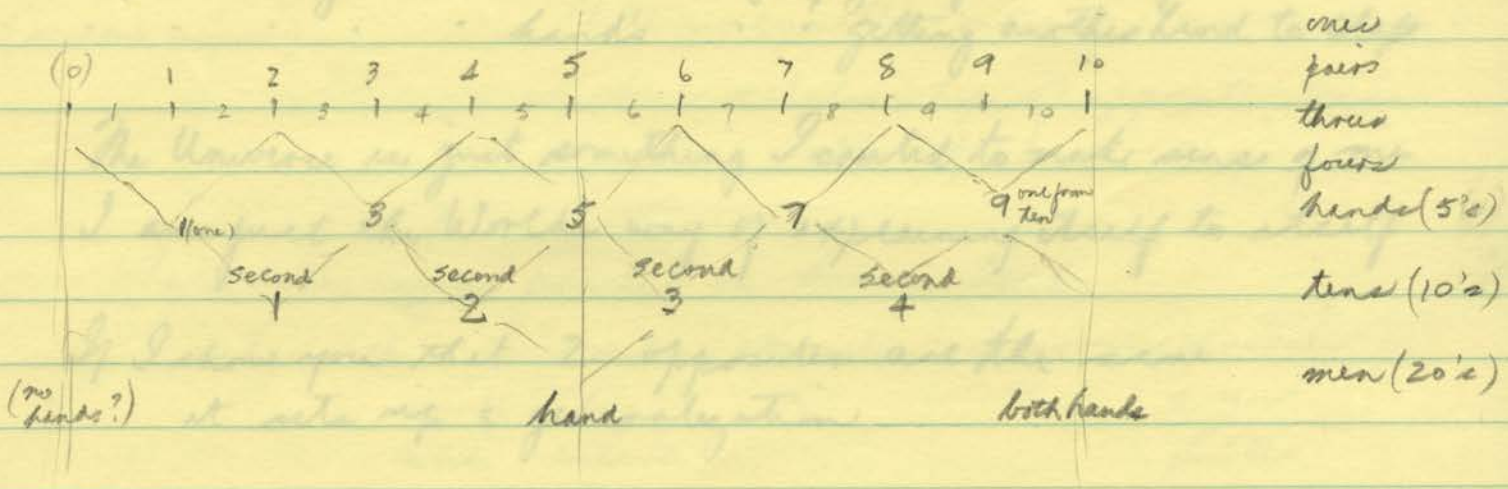
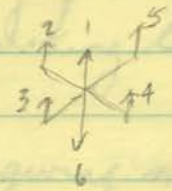
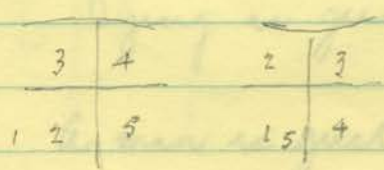
2

10	20	
8 - second 4	8	8 bones
6 - second 3	6	6 (hand)
4 - second 2	4	4 bones
2 - second 1	2	

- 1 (one)
- 2 (two)
- 3 (three)
- 4 (2x2) second two
- 5 (hand)
- 6 (2x3) second three
- 7 (seven)
- 8 (2x4) second four
- 9 (one from ten)
- 10 (2x hand) both hands

- 1 
- 2  head-body
- 3  head - 2 sides of body
- 4  2 (profile) heads - 2 sides of body
- 5  all the above

the inside of 1



- man = second ten 20
- ten = second hand (5) 10 — (both hands)
- 8 = second 4 8 — 8 bones
- 6 = second 3 6 — 5 (hand)
- 4 = second 2 4 — 4 bones
- 2 = second 1 2

A bird is an egg's way of creating another egg

A man is a gene's way of creating more genes  
sperm's sperm

A baby boy is a woman's way of making more fathers

Sperm is a <sup>cock's</sup> man's way of making more cunts

Fucking is a cock's way of making more cunts to fuck  
cocks

Coming to life is just Death's way of creating another <sup>more</sup> Death  
Dying is just Life's way of making life available for others

A man is just a thumb's way of giving meaning to thumbs  
hands getting another hand to clap

The Universe is just something I created to make sense of me  
I am just the World's way of explaining itself to itself

If I show you that 2 opposites are the same  
it sets up a generalization

All life is just a stone's way of convincing itself that it isn't alive

The world was just Raven's way of getting a place to land

The point of Raven's beak is as dull as the whale's belly

The world is as sharp as a knife

Whale's belly is as sharp as Raven's beak



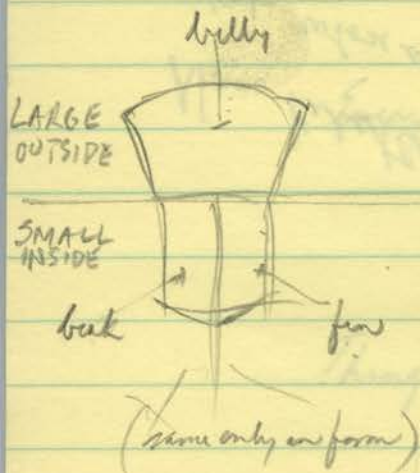


from mediated beak and belly

fin and beak are the same thing  
<sup>beak</sup> fin and belly are the same size & shape

the 3 set up a continuum (opposites)

smallest small large largest  
 beak — fin — belly  
 inside inside — outside outside



3 things  
 (1 similarity)

2 opposites  
 between 2 of them and the 3rd

beak fin have X relations to belly  
 (both are equally contrary: inside-outside)

it is a relationship of opposite-ness  
 the other side - ness

"Whale's belly is as <sup>sharp</sup> pointed as Raven's Beak"

reduce them to double-opposites	and reverse the order
small - big	hollow
inside - outside	pointed

The World as as sharp as a Knife

small - big  
 cuts - is cut

flat  
 sharp

Egg uses Seed to create another Egg

*The part of the body that is the whole belly  
 The whole belly is as a part  
 Whole belly is as a part*

All Coctans speak lies, spoke the Coctan  
 This assertion is as true as a lie  
 false

This assertion is a falsehood  
 This is a lie.

Implicit unity of poles opposite  
 water

Non kiletlas  
 one whose voice is obeyed

Six is half a dozen

nAñ	stms
one	two

The one who is [equivalent to] two

(The thin line between life and death)

The world is as <sup>dull</sup> sharp as a knife

The whale's belly is as <sup>dull</sup> sharp as Raven-fins on a tombstone

The sadist is as <sup>unkind</sup> kind as the masochist

<sup>proposition</sup> This statement is as <sup>true</sup> false as a lie

Nothing comes only in pieces

nothing comes only in halves

Everything is only a half

Every thing is a half

Nothing is a half

Things are halves

Things are as <sup>alike</sup> opposite as halves

This is a lie

Things are halves

OPPOSITES ARE ALIKE

"all those sayings are supposed to be about the same thing"

not proverbs, but

I am You That is You

(examples of logical paradoxes?)

(the implicit unity of bipolar opposites)

small implies large

inside implies outside

both



The steps involved:

- 1) take 2 different things and associate them into one  
(fin - beak) Raven - Whale
- 2) relate to a third thing (belly), which is opposite in  
at least 2 ways:  
inside - outside  
small - large  
piercer - pierced

(gives name: The whale's belly is as sharp as Raven fin)

which gives the generalization (I show you that) opposites are alike:

which applies to the one on your mind: Death.

1) difference can be seen as identity

2) add a 3rd, and you have a continuum that leads to opposites

The secret is: opposites are the same  
Know that.

Monday Raven - fin 2 occurrences R15, R11 Sw. p 114

R11 (Chaath) Stasa's qe'gewai

Raven-fin, Killer Whale, Karabow.

R11 a. Gaxet - qe'gewai. (same)

R15 Rear-Town-People SL'E'Ra ta'nas (Rthlinglanas)

of Narkun. 2 opposites are the same thing

but only West Coast branches have Raven - Fin (Boi)

(d) Do sl'an Inagai "west coast Rear Town people" Chief xi

Raven-fin, Killer Whale, Buzzly B. Thunder.

(aa) Qa'i t' lanas - of w.c. ~~land~~.

Is 4:4 not a "mirror opposite"?  
a half reversed?

Tuesday. On to Honda article

Skism as other CE graveston designs. 1904; of the  
1897 use for Boas

Hawk crest 2 families R13, 15

Wednesday.

empty dish ——— is heavy } 2 opposites  
man ——— frog

The 5th element is me. We are the ones who can see  
that the dish is empty. He (they) think it is full,  
heavy, bearing the weight of the world. He (they) thinks  
his dish is full: it feels heavy to him.

Associate frog — man

" heavy (full) — empty (light) } both at the same  
time

That dish is light (empty) and heavy at the same time  
Man and frog think their empty dishes are full

They are the only ones unable to see that it is empty.

But that frog is CE, (it is his 'signature')

So he is both artist and frogman at same time

"Man (me) thinks his dish is full, but it's empty"

CE shows how 2 opposites are the same thing

- 1) the box is (from one point of view) heavy, and (full) empty
- 2) the figure is both a frog and a man at same time  
by virtue of sharing a part (a master)

- 1) give us two opposites <sup>polar</sup> heavy - light
- 2) sets up a class (frog - man - all like things)

The box that is light for the man is heavy for the frog.  
 (but he makes it light and heavy for both.)

CE creates a situation in which man and frog are the same,  
 and the box is light (empty) and heavy at the same time.

man is frog } I (CE) can show you that  
 light is heavy } You see that differences are the same

- 1) You see the man
  - 2) You " " frog
  - 3) You " " box is heavy
  - 4) You " " " " light (empty)
  - 5) He can't see that the box is light - he can't see in the box
- Since he is in the story, he can't see in the box

There also has to be an opposite state of things  
 worked on as a couple of opposites (light-heavy,  
 small-large, inside-outside)

As far as show (say) that opposites are the same  
 (or the one thing in two opposite things, like the box  
 that is both light and heavy)

It has to imply a name or image which states  
 the source (at least the extent)

Is it possible that composing a good Haikai work of art came to be like creating a poem of special form?

The form was that of the logical paradox? and there are limitless subjects to clothe this structure with.

Do I know of 4 by CE:

- Raven for gravestone
- place mat
- man frog holding empty box
- Raven comfort

another one is

- Raven rattle (was this the original?)

and the ground plan is

- Copper

The structure makes use of the ability of Art to be a thing (depiction) that is two different things at the same time. Then you can associate them or make them two separate things. But they are both "doing the same thing" (or the "same" thing), literally or metaphorically.

There also has to be an "opposite" state of things worked in - or a couple of oppositions. (light-heavy; small-large; inside-outside)

It has to show (say) that <sup>two</sup> opposites are the same (or the one thing is two opposite things, like the box that is both light and heavy)

It tries to imply a cosmic message relevant to the viewer (or at least the artist)



Thursday Dogfish plate

3d: dogfish head — woman's body  
w. labret

2d: dogfish body (without head)  
with tail forming  $\frac{1}{2}$  of a new emerging head  
other half is new element appearing  $\rightarrow$



tail becoming head

The 3d head is both at the same time:

- the head of dogfish-woman
- the final emergent head from 2d

Does the process explain some features of the resulting head

- labret? nose beak?

is the little intrusive  $\text{O}$  = lower beak whose  
loss leaves labret scar?

Dogfish head is made  $\frac{1}{2}$  of its tail and  $\frac{1}{2}$  of an  
"extra" back spine, but the head has the scar  
(labret) of an extra beak spine.

Dogfish (woman) is "haven" without beak

Woman is Man "beak"

but with beak scar (labret)

Dogfish becomes a parable for the difference between

Man — Woman  
Haven? Eagle? — Dogfish

Haven: Hawk :: Eagle: Dogfish

In CE, Dogfish was woman. Her wife was from  
fact was of R19. Raven 19 - so Dogfish was her  
manifestation of Ravens. - the ♀ of Ravens  
R turned upside down, tail to head  
spine on back missing lower spine

Art associates by visual identity.

2 things in one thing at the same time

Myth associates by ambiguity

2 events that are the same

an event that may be either of 2 different  
events - and as both.

Art telescopes time by punning

Myth " " " " association by ambiguity

making different times one time

and associating with - - now -

Myth: Those characters are me, and that time  
(those times) are now. I empathize with them,  
and the event as happening (again) now.

Art draws me or you in by

- raven rattle in my hand, with my motion

- gravestone: you, my friend, and death

- frogman - me

Movie - the art that has form as its substance

A thing that is "2 things at once" is really 3 things at once:

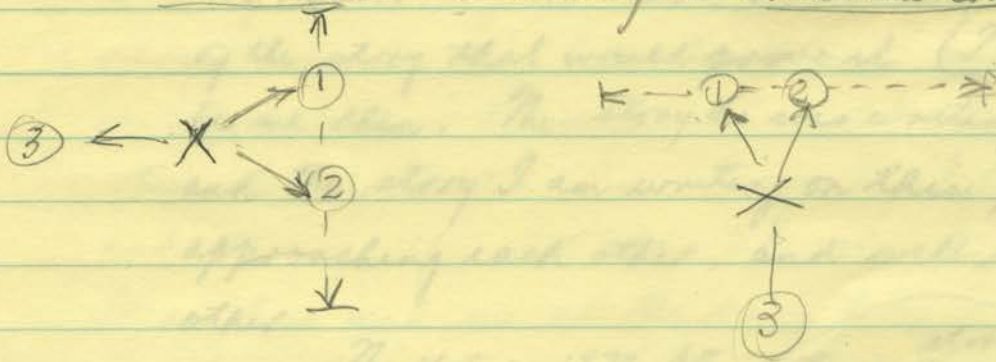
"Raven-fear" is

- 1) Whale (pass pro toto)
- 2) Raven (pass pro toto)
- 3) Raven-fear (itself) a crest of a new synthesis a new entity.

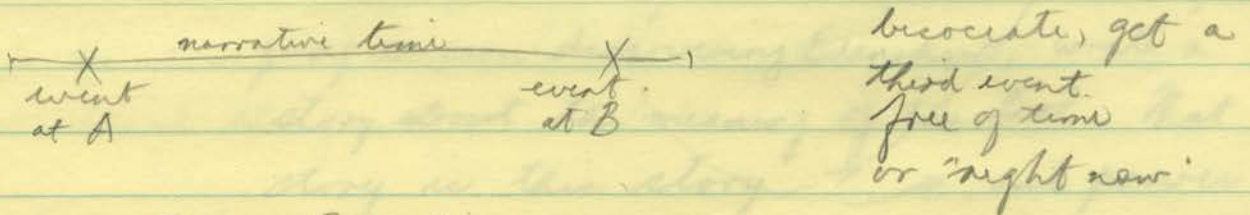
"Frog-man" is

- 1) Man (pass pro toto)
- 2) Frog (pass pro toto)
- 3) Man frog, a trademark of CE a new entity

So this bivociation is really a trivociation



Just as in the myth, the same event at times A and B



Making a thing 3 things opens the way to showing they are all really one (in a second sense)

Music - the art that has form as its substance Borgez p67

Today how that I know Borges' version of how Fitzgerald and Omar Khayyam come to be associated, and since I have myself intensely had the experience of "discovering" Edenshaw and writing the story with his help, and now that I understand how, by coincidence, one can be two at the same time - and that produces a third distinct from both -

- I understand better the sense in which AE is me

- I think AE was "doing this" on the box

He couldn't write (I can). He couldn't provide the end of the story that would prove it (I can). He couldn't be me then. The story he was writing on the box and the story I am writing on this pad are approaching each other, and will conform each other.

The plot: 1873 AE writes a <sup>story</sup> message that only he can read, and says he will come back and read it in a hundred years. 1973, I, already a young concern discovering Edenshaw, write a story about the meaning of the box. That story is this story → →, and proves it to be true. He wrote a story about me finding him and I wrote a story about him finding me

Second plot: I now go to Kiveta to visit Tom. I, "being Edenshaw", wake up in Kiveta - but I am he and it is 1853. Now he has to write a story to me that will explain this, and he spends the

next 20 years working on his art and finally painted the story on the box (since he can't write, and as Haida not English). Now he has to teach me how to read it, and when I read it and get the message I see that I could go to Kunsta and wake up as him in 1853, but only if I am willing to write this story that he had to write on his form to teach me.

I am a story written by Edenshaw on the box. He is a story written by me about the box. The box is the nexus between us, like Hawthorne's? ancient painting in which he saw himself (and went back in time to when it was painted - see Borges). I look at the box and see myself, and also Edenshaw's self-portrait. It is him and me at the same time. It is a complementary story, telling itself how it happened.

Now I see the significance of the 3 claws (1+2), which don't quite come together. When they do come together, bisociate, they form a new third thing which is both at the same time.

Plot 3. 1853: Edenshaw conceives a way to give himself immortality in the white man's society. Write a story about himself being reincarnated 100 years hence, in a language that only he can read, then make it come true by coming back and reading it. Also, write enough more beautiful things to be a master, then come back as the critic and make that master immortal. Be both artist and critic, at different times.

Be both ancient Haida artist and modern white scholar,  
and in the process make yourself (both of you) famous.

WD, make Ederchow as famous as you can -  
that is the only way you can be Ederchow. The story  
he wrote on the box applies to you, you have to  
write the same story, which applies to him. The story  
has to say that two can be one at different times  
That will close the circle: a story that ties together  
(tells in what way can be tied together) the beginning  
and the end, his painting of that story and your writing  
of that story

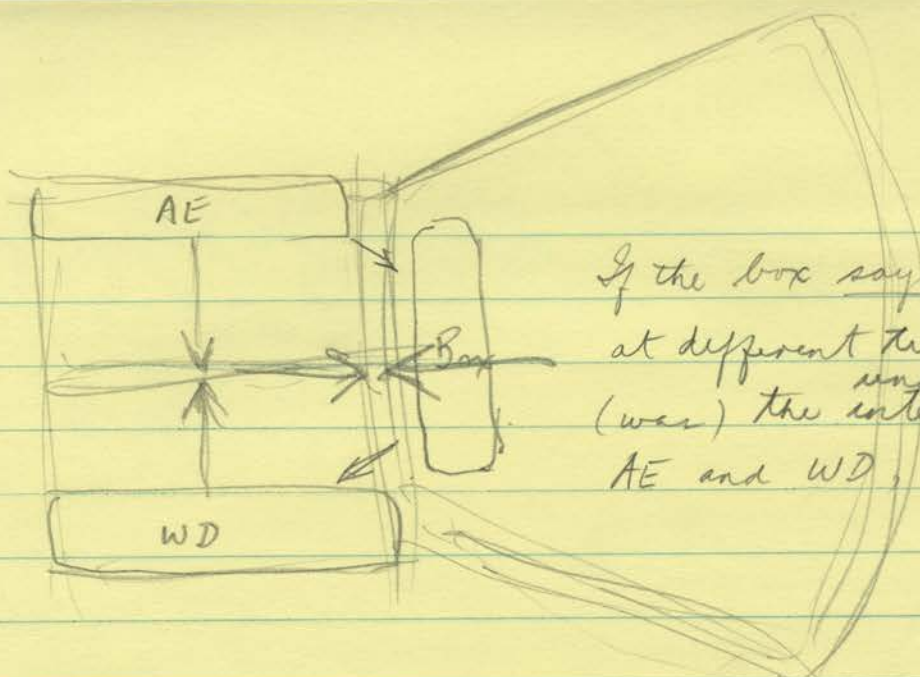
WD, you have a choice. You can choose which  
half you want to do. You can go to Kuveta and wake  
up in 1853 and do Ederchow's half, or you can take  
it from here in 1973 and do WD's half. Don't let him  
(me) down. If you go back, you will have to suffer  
what he saw: the 1862 smallpox, the end of his culture.  
If you stay, you will have to suffer the slings  
and arrows of this life - in the past that is WD  
and not AE.

Who would Ederchow be if it were not for WD?  
But then, who would WD be if it were not for Ederchow?  
Ederchow will make WD famous, as WD makes Ederchow  
famous. That very act is enough to make both of  
them famous.

AE says on box: 5 men (= 100 years)

AE - CE - Ederchow - WD -

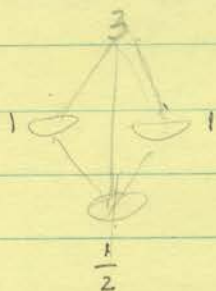
the one that is all of them



If the box says that 2 can be 1 at different times, and that is (was) the <sup>understanding</sup> intention of both AE and WD, then it is so.

The logical paradox is that one thing can be two things at the same time, and they constitute a (new) third thing.

The box is that third thing. It is half of one and the other half of the other. It is itself a half. AE created a half, of which WD provided the other half, and the sum is that third thing which is what is common to both AE and WD.



AE found a way of extrapolating back to zero. It is not 0, but two halves, or two negative halves, two halves that cancel each other out. (or complement each other to make one). Each is nothing without the other.

AE box is two halves(?), i.e. in total, one half.

On the box, four <sup>also</sup> five.

it is a bundle from one hand to two (5 to 10)  
so that 4:4 red becomes 9 (one more to ten)

3	4	7	8
1,2	5	6,10	9

(side - 1) (side - 4)

That is accomplished by making one thing three things at once (line-form-field)



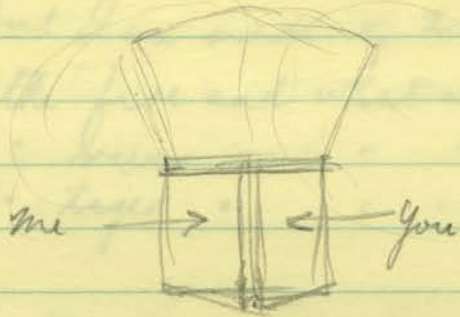
Quadrant lineform as 3 things at once:

- 1) line *para prototo* in a funny sense
- 2) form
- 3) field? 'whole'? - on which he painted a half-design!

Saturday

The sense in which one thing is the other's other half. You and I share certain features, but we are after all different. It is not a *para prototo* overlap which we share, because all our physical parts are alike. That is, half of you and half of me would make one. Our 2 profiles make a full frontal. You and I are halves of the same thing.

Yet we are different. Not in parts, but in whole. The half that is different is also a whole. The frontal face looking out is you, looking in is me. As in a mirror. Looked at sideways:



Me and you the same in form,  
as each other's other half

formally the same but forever separate

As haven-fer is a third thing consisting of parts of 2 other things (and it doesn't 'really' exist), so "I" am a third, non-existent, thing composed of parts of everything else at the same time

I am a *non-flowing* both directions at once

I am a *non-flowing* both directions at once

The box that holds time in it  
is the box that is infinitely small  
and infinitely large  
at the same time

It is its absolute opposite at the same time  
Then the one thing in the box (time)  
is its opposite: two things. One is Two  
(which are the same and opposite at the same time)  
and TIME is what is between them.  
" the space "

YOU WILL NOT GO DOWN TWICE TO THE SAME RIVER

TIME IS THE SUBSTANCE I AM MADE OF

but time is not substance

∴ I am not substance

but I am made of time

I am the fire and what it is burning (I am firing)  
" " " river " " " " washing away (I am swearing)  
" " " tiger " " " " killing (I am tigring)

I am the necessary implication of what I am being

I am time

What gives time continuity is what gives me identity

I am everything else at the same time

I am the opposite of everything else, through time

I am a river flowing both directions at once

I am on a river flowing both directions at once

I am floating down a river that is flowing both directions at once

Form is the substance of which rivers are made  
Same as the " " " " I am made

My life is one trip to the river

I am <sup>the</sup> river flowing both directions at once  
This moment, my life, is <sup>one trip to the river</sup> one cupful of water  
My body is <sup>a paper cup</sup> the cup. I drink.  
And I am the thirst

I am the river, flowing both ways at once  
This moment, my life, is one trip to the river, one cupful of water.  
My body, a paper cup. I am the thirst. I drink.

I am the river, flowing both ways at once,  
This moment, my life, is one trip to the river,  
One cupful of water.  
(My body, a paper cup).  
I am the thirst.  
I drink.

I am the wheel, turning both ways at once.  
This moment, my life, is the touching of my rim to earth  
as I journey.  
Who feels the <sup>sensuous</sup> touch?  
I.

I am the eye, gazing only into itself.  
This moment, my life,  
Is a glint of recognition.

It comforts me, I  
Am comforted, and turn my gaze to you.