

Thurs. Aug 2 '73

AE may have had a Bella Bella writer?

- canoe

- 2 chiefs seats

- Non Sydney

- PM

- Kw. "woman's work box"

- 'copper' of Tlikamanti

"Chiefs seats" maybe for canoes.
see Curtis "Wedding Party":

A chiefs' seat is a cunat, as a canoe is a cunat?

Bella Bella canoe and chiefs' seat belong together?

Low figure on BB canoe a land otter? (kail,
no ears) rather than wolf?

The thing about Halibut is: Top & Bottom are the same
(both sides are the same)

Shark " : ditto

Wasko : one end is big mouth
other " " pointed tail

(the ultimate mermaid - outside)

Octopus - all embracing cunat, with a
'beak' at its centre

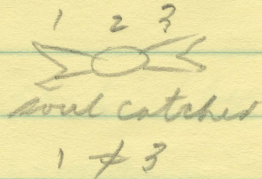
Shamonic neurography

was relatively free of the coet system and could work out these relationships but there was feedback into the coet system with monsters (eg Wacks) or distinctive entities of coets (eg shark)

they come in triads

- raven - frog - human
 |
 whole

- hawk - whale - human

1 2 3

soul catches
1 ≠ 3

Man mediates the other pair of opposites

Non-coets

- Oyster catcher
- octopus (cut)
- land otter
- man
- clam
- wood biscuit
- mother in law shaman
- bear mother & cubs
- Raven's salmon lake

Overlap with coets

- Raven
- "Hawk"
- Whale
- Wacks
- Beaver
- Shark
- Habvent

Examples

- Raven rattle, oyster catcher rattle
- Land rattle
- Charms

Cunts: *representing a halibut in a "half"*

Back end of frog *she cut in the process of*

Toothed mouth of bear *to catch, and she*

Octopus *there. The top of her head was*

Seal *up*

Canoe *of a large of her (meaning) cunt?*

Dish *of (flat) shell*

Back of oyster-catcher rattle *"cunt" (her mouth)*

Chips *scats* *rod of such irregular shape?*

Chest backs (?)

"Rock Chertons"

"Clamshell"

~~lying on her side?~~

In this section the meaning of a lot of names?
to show the relation of things in the world

eg. Raven - cunt in "brownish"
eg. Squirrel eating pine cunt in "Kestrel"

There are the relationships "in action", next application
by the artist

The standard relations are captured in certain
artifacts

eg. seal catcher
ropes
hawk (okumam)

Friday "Woman eating a Halibut" is a "half"
from toe to forehead she is in the process of
changing from woman to shark, and she
gets half way there. The top of her head ends
up a "half" thing:

- one (of 2) lips of her (missing) cunt?
- a half (flat) head
- no cunt, $\frac{1}{2}$ cunt (head), and "cunt" (her mouth)
- is she ^{an example} a model of such enigmatic carvings?

Is "woman of whale" a similar concept: the
beautiful woman inside the whale,
lying on her own cunt?

Is this somehow the aim of a lot of carvings?
to show ^{transformation} transition going on, "from the inside"

eg. Raven - cunt in reverse?

eg. "Squirrel eating peanut" in Victoria

There are the relationships "in action"; new applications
by the artists

The standard relations are captured in certain

artefacts:

eg. soul catcher

Copper

hawk (skeneem)

or in well known ^{primary objects} paradigms of relationship
eg Raven rattle
Oyster catcher rattle
AE's Hedigate houseposts

The artist's challenge was to control these relations
(enclosed in theorems like copper, soulcatcher,
exemplified in paradigms like raven rattle), and
embody them in new creations, appropriate to
current problems.

It was like knowing how to take relations
^{analogous to}
from an appropriate myth and embody them
in a new and beautiful speech appropriate to
the occasion. (see Swanton's Thought speeches)

How tightly can they be encapsulated?

In one artifact? (The world is as sharp as a knife.
Halibut - woman?)

In a pair of halves? (I am you. That as you -
CE's Haven or man and woman; AE's Housepost @ 1?)

So the art is a story about a story, with
"creat" figures ^{usually} sometimes used as parable subjects.

The art objects are expressions of relationship,
related to (derived from) general theorems or paradigms
that use myth images to explore metaphysical
relationships (outside-inside, etc).

Speakers Staffs relate it to oratory, and the wisdom of the orator. They say: 'he understands the relationships and transformations, as you see on his staff. (Can use his crests to identify him).

Maybe some tall poles are enlarged speakers staffs, for some purpose (showing his wisdom)

Shamanic Charms and rattles also show the relationships, in context of illness and death. They show his understanding and control over these transformations.

It is, after all, the language of visual art, and can only convey messages in that language. It can only say what it can say. That language came to be 'about' relationships.

Each work of art was like a new metaphor coined (or like joining a new and relevant paradox). It had the penetrating power of an extreme witicism, an epigram, an aphorism. There was no copying (matched pairs had a meaning of their own, which said they were halves, not wholes). Each work of art was trying to be a thing that was whole, in the sense of balanced dualities within it.

The search was terribly thoroughgoing, in 3d and 2d
3d - worked perforce in iconography, and
the transformations of one thing into others
(opposites). Two systems intermeshed. 1) a
cognitive one used for parable subjects:
haven from myths, whale for large, frog for
brexual, halibut for both-sides-same, octopus
for complete cunt, etc.

2) a relational one, using the parts of the
basic artifacts being used as field: top-bottom,
halfs, inside-outside (bowls, etc)

Then to give immediate relevance to the
interplay paradoxes, the meaning of the artifact
was used ('speaker', shaman, gravestones, bowl, etc)

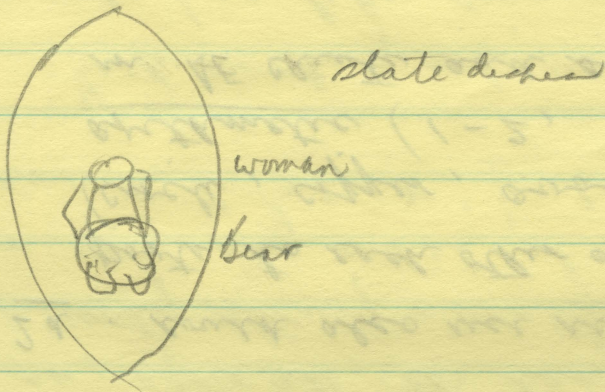
2d - could also use iconics (relationships of implicit
parts to each other and to whole), geometry
(circle, copper, ovoid, bilaterality),
arithmetic (1-2, 5-10, etc), culminating
in AE charts and screens.

Then intermesh 2d and 3d systems

Labos on copies (for 2 reasons: 1) say it
your own way, 2) meaning of matched pairs)
produced enormous and compulsive coactivity

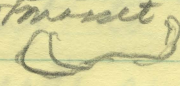
The punt that is larger than the woman

- SHF Bowls?
- WK's carving of woman lying in whale
- Dockstader 2 - Kodak? oil lamp?
- canoe?
- chips' seat?
- house itself?
- whale?



the lower out masks (theatrics)
in favor of self contained paradox

Prime objects (ultimate statements)

- copper
- chest (gonagadet)
- soul catcher
- raven rattle
- Bear - copper houseposts at Chilkat - a transformation mask?
- AE houseposts at Skedzgate
- AE totem at Masset
- Ladle 
- seal dish
- Raven screens and AE box
- AE Chest "Bella Bella"
- Bear Mother
- Pre TP Panel in Chicago
- Ambalant of Sebelt
- Classic Chilkat
- Classic Chilkat Tunic
- Panel pipe BM (H)
- " " AMNH (W)
- 2 stone masks
- Classic dogfish
- " box design
- " beaver
- " "Hawk"
- ovoid, salmon
- formance (use a Raven)

Great statements

- huge woodworm deck of wood at Whale House
- Kitimat soul catcher (Raley Collⁿ)
- CE canoe
- CE slate pair
- CE CE CE
- Skakas houseposts
- Early Skuna club (pallu)
- SHF Bowl
- charm-form
- pipe-form
- shot form
- dish form 1 (seal)
- dish form 2 (2 ends)
- canoe-form
- chiefs seat-form
- spoon form
- ladle-form
- speaker's staff-form
- halibut hook form 1
- " " " 2
- dagger-form
- round rattle form

Art and Myth

Art is a ^{meta} language, as myth is a meta language.
Art is not "about" myth (even when it borrows mythical images or parables), it is 'about' the same things that myth is about: the relationships of things as they are (in the guise of stories of how things came to be).

Myth uses the relationships implicitly, in the difference between beginning and end.

Art uses the relationships explicitly — they are there "at the same time" (if you can see them)

∴ they can consciously analyze the relations

Art has the potentiality of becoming pure geometry, mathematical.

But the Greeks could never go 'purely abstract' — could never divorce relations from things and deal with them purely per se. The world is things, and it is the things that have relations to each other, and it is those relations which are the realities of living.

There was no safe retreat to zero —

there was only the constant balancing act of living. Balance of opposites, Balance everything that can be balanced.

I am you. That is you. (∴ ^{generally} opposites are the same)

In the end Those 2 things were not things — they were same-opposites — zeros — completely abstract.

Look at argillite as a new medium for old messages

1) "Pipe paradigm" (from later wood pipes?)

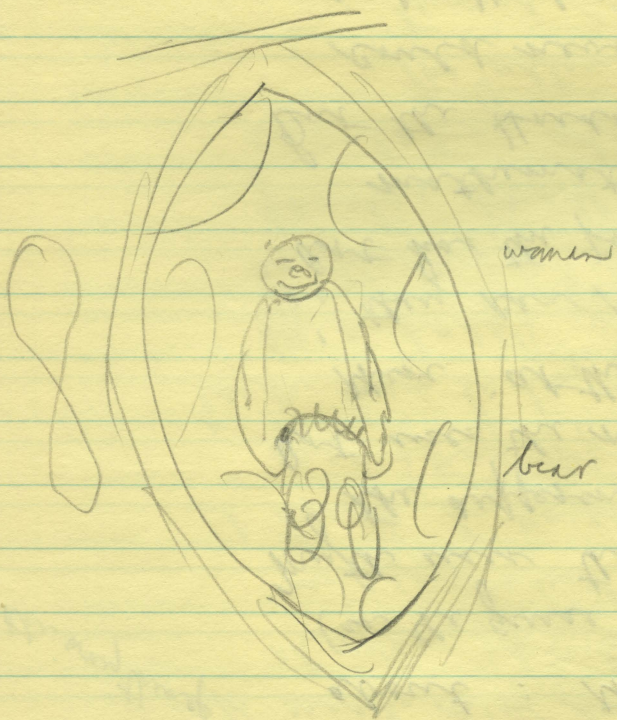
The paradigmatic relationship of pipe & argillite
= white would easily get reestablished.

Then it could be used as the ^{parable} structure for
paradoxical message.

2) With a new paradigm, explore paradox

→ sense & nonsense.

emic & etic



Oval slate plate w/ bear & woman

That woman has a cunt big
enough to hold herself in

(On argillite, for a white woman)

Bear's head - as woman's cunt


- as bigger than woman

Woman's head - as bear's cunt

She (that woman) has a cunt
big enough to eat herself up.

OK - Art can do that, and the ultimate symbol is a perfect circle bounded by a formline of even width and with a negative circle centre (as on Raven screen 4)

So where does that get you? Outside = Inside = All there is = Upright but stable

You have to back off, to make that message relevant to anything. You have to divide it into ^{parts i.e.} opposite halves (The Chinese did it this way ). The Haida divided the circle in two and got the ovoid, and used it consistently as a half in a balanced whole. Then the salmon, as the generic half of all specific whole (face) designs. Then began the train of thought that led to AE Chest front design 97582?, the ultimate geometric statement.

One kind of transformation is emergence. Stages of emergence, as on

- raven rattle?

- round rattles

- raven being born - CE

- ambalait

- lot from Berlin

unfolding
metamorphosing

The Bella Bella episode

- AE things collected from Bella Bella (or attributed)
- 1) Takamutic copper (type specimen of chest)
 - 2) AMNH Canoe
 - 3) PM Chup seat
 - 4) Roman Chup seat
 - 5) AMNH Kwak. woman's work box
 - (6) Darby chest ROM) ?

What was this? a briefcase? a wenter? at least 3 and 4 were probably made there, because they have BB twinges

The people must get some display their differences
of meaning, but the...
difference is pushed to its opposite: a whole became
part of one of the people

in myth, it is how it came about
see list, at the bottom

JH

2 is the other half of 1

provided that : association is going on
(each is also something else)

i.e. each is also a half

Saturday

Naïve art is art as utterance

An utterance is at least a sentence: a subject and a predicate. It is a statement of equivalence, using only parts of one verb: "to be". (i.e. "is", "is not", "is equivalent to", "is opposite to", etc)
But it has to have a (— ;: —) structure, at least. (⊙) won't do, because it says everything, ∴ nothing.

So the statement has to be divided into ^{parts} halves:

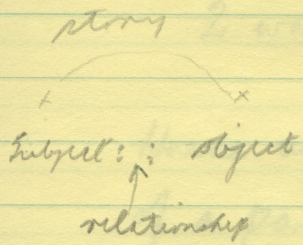
Subject - object - relationship

The relationship is one of "is", "is like", "is becoming"; - relatedness, in terms of similarity & oppositeness

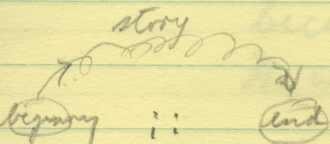
The parts must perforce display their differences.

If necessary, resort to $2=1$ \neq

Difference is pushed to its opposite: A whole becomes part of one of its ^{own} parts

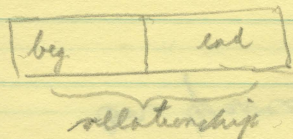


in myth, it is "how it came about"
in art, it is "how it is"



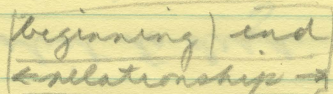
} myth

has to be telescoped in the mind
→ beginning — process — end ←



} art

is all there at once



On gravestone: epitaph. artist to dead

(really artist to anyone who can see)

Handwritten notes on the left side of the page, including a small sketch of a face.

Faint handwritten notes in the center of the page, possibly including the word "epitaph".

Very faint handwritten notes in the middle section of the page.

Handwritten notes in the lower middle section of the page.

Handwritten notes in the lower section of the page.

Handwritten notes in the bottom section of the page.

Handwritten notes at the bottom left corner of the page.

Haida art is an utterance made, a sentence spoken,
a story told (a myth), (a parable)

Then "who is the story about"?

- halibut hook is about man and the halibut
(we are both trapped in paradox)
but this is a parable
it is "really" about the teller and the listener,
a sharing of a realization of relationships

- a housepost is about me and my knowledge
but really about you and me.

Your involvement with the artifact (the field) makes
the story told on that field "about you".

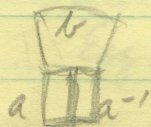
This is a more direct tie-in than myth has. It gives
the opportunity to say that "this involves you" in
2 ways (as fisherman, and as ^{caught} the caught (halibut))

Haida art is a "story told". It has to be in the form
of a paradox: ^{somehow} "The World is as Sharp as a Knife"
I am You. That is You.

because it is bisociating, saying I am (also) you,
The world is (also) a knife.

half one thing and half another

It takes 3 bites (in the story)
It takes 3 halves to make a whole a, a^{-1}, b



$\frac{1}{2}$ of a a thing

$\frac{1}{2}$ of a^{-1} its opposite

$\frac{1}{2} - \frac{1}{2}$ (associated) of a third thing (b)

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

A bird is an egg's way of making another egg
A woman is a cunt's way of making another cunt

Parts that are greater than their wholes

1) Egg (rattle?, whale?)

Egg is larger than the bird who laid it, \therefore the egg from which it hatched.

2) Aunt greater than etc woman
whale - woman

I know a great deal of its history

- I know a great deal of its history
- AE
- CE
- TF
- known

- groups
- rattle
- whale

As what am I or, how art?

- its meaning, not in the assertions it makes. The

assertions are affirmations that one thing is "another".

The statements are paradoxical: both wrong and non-contradictory.

right at the same time. "They say one thing (saying 'they')

and are another (a 'right' thing). They are generalizations

(opposite = same) which take their particular meaning

(reference) from the artworks that provide their field.

They are like take, portrait; ostensibly about or

to something (eg. the subject), but really (ie by implication)

to you. Ultimately, a statement ^{is} what the artist and

you both know the meaning.

It takes to say something - anything - the answer

will understand. That understanding is the implicit

message.

- I know a great deal of its history

- I know artists

- AE

- CE

- TP

- Renaissance

- groups

- rallies, markets

- books