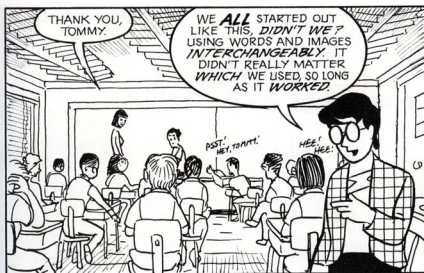


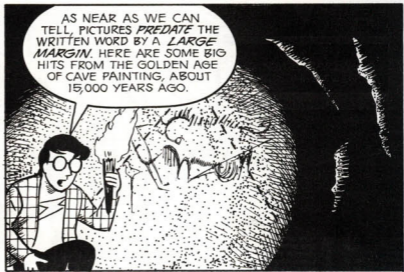
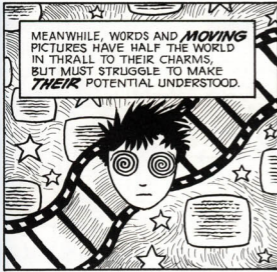
## CHAPTER SIX

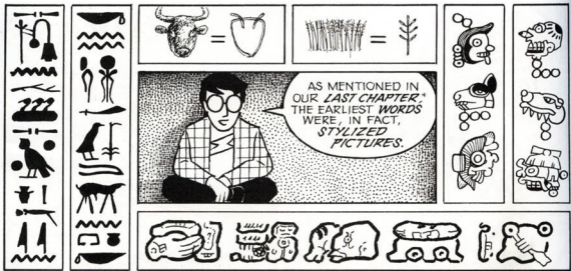
### SHOW AND TELL.











AS MENTIONED IN OUR *LAST CHAPTER*,<sup>\*</sup> THE EARLIEST WORDS WERE, IN FACT, *STYLIZED PICTURES*.

AS SEEN, MOST OF THESE EARLY WORDS STAYED CLOSE BY THEIR PARENTS, THE PICTURES.



IT DIDN'T TAKE *LONG*, THOUGH-- RELATIVELY SPEAKING-- BEFORE ANCIENT WRITING STARTED TO BECOME MORE *ABSTRACT*.



SOME WRITTEN LANGUAGES SURVIVE TO THIS DAY, BEARING TRACES OF THEIR ANCIENT PICTORIAL HERITAGE.



\* SEE PAGE 129.

BUT, IN TIME, MOST MODERN WRITING WOULD COME TO REPRESENT *SOUND ONLY* AND LOSE ANY LINGERING RESEMBLANCE TO THE *VISIBLE WORLD*.

ن ت ح ل خ ل ف ل ا ت ل ع ت س ل ك ت ح م ب م ل ه .



בְּרַדְדִּי אֶתְהָ יֵי אֶלְדֵינִי נִינְהוּ

re's More! Order Today and receive FREE C

WITH THE INVENTION OF *PRINTING*, THE WRITTEN WORD TOOK A GREAT LEAP FORWARD--

--AND ALL OF HUMANITY WITH IT.

...da leth end' carnian  
...ualalchel iared e  
...fale la  
...cham  
...abab:  
...g ma  
...chiras.  
Dorro filij gomee: asene: e  
...riptar et  
...hogorna. Filij aurenia  
...an: etifa  
...et tharlis cethini  
...cham: thus et nie  
...an. filij auren ch  
...et euila  
...fabatha et regua et sa  
...bathaca. Dor  
...ro filij regna-faba z  
...adan. Thus au  
...ren genuit neu  
...ste cepit elle po  
...rens in terra  
...um vero genuit lu  
...dim et a  
...laabini z nepthu  
...um: pher  
...z: et challuim de  
...qu  
...philibitijm z capthu  
...um. Dantiaan  
...o genuit sydonem  
...genicum l  
...um: ethcum quoq;  
...et uolueum et ambrœu et gergezum  
...eueumq; et aracheum z asineum ara  
...dium quodq; et samareum et emathe  
...um. filij sem: elam et assur. Et acta  
...fad- et lud z aram. filij aram: hus z

BUT WHERE HAD THE *PICTURES* ALL GONE?

...abab:  
...g ma  
...chiras.  
...riptar et  
...hogorna. Filij aurenia  
...an: etifa  
...et tharlis cethini  
...cham: thus et nie  
...an. filij auren ch  
...et euila  
...fabatha et regua et sa  
...bathaca. Dor  
...ro filij regna-faba z  
...adan. Thus au  
...ren genuit neu  
...ste cepit elle po  
...rens in terra  
...um vero genuit lu  
...dim et a  
...laabini z nepthu  
...um: pher  
...z: et challuim de  
...qu  
...philibitijm z capthu  
...um. Dantiaan  
...o genuit sydonem  
...genicum l  
...um: ethcum quoq;  
...et uolueum et ambrœu et gergezum  
...eueumq; et aracheum z asineum ara  
...dium quodq; et samareum et emathe  
...um. filij sem: elam et assur. Et acta  
...fad- et lud z aram. filij aram: hus z

WORDS AND PICTURES DID STILL *COEXIST* AT THIS STAGE IN WESTERN CIVILIZATION.\*

BUT THOSE INSTANCES WERE BECOMING THE *EXCEPTION*, NOT THE *RULE*.

\*IN ILLUMINATED MANUSCRIPTS, FOR EXAMPLE.



Don schiff will ich versamen/  
 Wol auff du miel das bitt raumen.  
 Mich soll noch niemandt mißden/  
 Es ist noch gar zu fröiden.



Wilt du lauters gottes pflegen/  
 Worscheiff wirt du dich verewigen.  
 Ich flag von groffen edden/  
 Du wirt mich jongers idden.



Die rechen solt du legen hin/  
 Und mit dem gasel vromiffig sin.  
 Wie soll ich mich nun bagen/  
 Wiltig ich von meinen spannen lan.



Wilt du dich gemeten maen/  
 So miel du gar endlißer sein.  
 Clement alle samens was/  
 Er will mich endlißig gar.



Ich will dein fleisch mit freß/  
 Quasich der gasel durten mich  
 Das ist dir mich also freß  
 Das r inu leyden mer.



Ich verberg mich du fuchst mich nit,  
 Zunder dichem alle erdigen  
 Das ich mein lieb muget schepfen.



Ich verberg mich du fuchst mich nit,  
 Zunder dichem alle erdigen  
 Das ich mein lieb muget schepfen.



Ich verberg mich du fuchst mich nit,  
 Zunder dichem alle erdigen  
 Das ich mein lieb muget schepfen.

**MORE IMPORTANTLY, WHEN THEY WERE GERMAN, AS IN THIS COMIC FROM THE 1400'S, WORDS AND PICTURES STAYED SEPARATE, REFUSING TO MIX-- LIKE OIL AND WATER.**



Ich habe die meine sinnen/  
 Und fan die sinnen.  
 Das ist die nach!



Ich verberg mich du fuchst mich nit,  
 Zunder dichem alle erdigen  
 Das ich mein lieb muget schepfen.



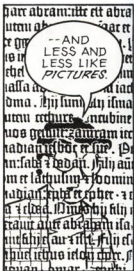
Ich habe die meine sinnen/  
 Und fan die sinnen.  
 Das ist die nach!



Ich verberg mich du fuchst mich nit,  
 Zunder dichem alle erdigen  
 Das ich mein lieb muget schepfen.



THE WRITTEN WORD WAS BECOMING MORE SPECIALIZED, MORE ABSTRACT, MORE ELABORATE--



-- AND LESS AND LESS LIKE PICTURES.

**PICTURES, MEANWHILE, BEGAN TO GROW IN THE OPPOSITE DIRECTION: LESS ABSTRACT OR SYMBOLIC, MORE REPRESENTATIONAL AND SPECIFIC.**



FACSIMILE DETAILS OF PORTRAITS BY DURER (1519) REMBRANDT (1660) DAVID (1788) AND INGRES (1810-15).

*Ode on a Grecian Urn*

1

Thou still unravish'd bride of quietness,  
 Thou foster-child of silence and slow time,  
 Sylvan historian, who canst thus express  
 A flowery tale more sweetly than our rhyme:  
 What leaf-fring'd legend haunts about thy shape  
 Of deities or mortals, or of both,  
 In Tempe or the dales of Arcady?  
 What men or gods are these? What maidens loth?  
 What mad pursuit? What struggle to escape?  
 What pipes and timbrels? What wild ecstasy?



BY THE  
 EARLY 1800's,  
 WESTERN ART  
 AND WRITING HAD  
 DRIFTED ABOUT AS  
 FAR APART AS  
 WAS POSSIBLE.

ONE WAS  
 OBSESSED WITH  
*RESEMBLANCE*,  
*LIGHT AND COLOR*,  
 ALL THINGS  
*VISIBLE...*



...THE  
 OTHER RICH IN  
*INVISIBLE*  
*TREASURES*,  
*SENSES, EMOTIONS*,  
*SPIRITUALITY*,  
*PHILOSOPHY...*

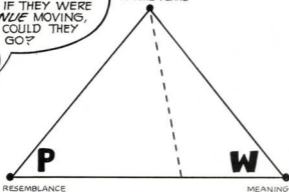
PICTURES  
 AND WORDS,  
 ONCE *TOGETHER*  
 IN THE CENTER OF  
 OUR ICONIC  
 ABSTRACTION  
 CHART, HAVE AT  
*THIS POINT*  
 DRIFTED TO  
 OPPOSITE  
 CORNERS.





IN A WAY, PICTURES AND WORDS HAD REACHED THE END OF A 5,000 YEAR JOURNEY. IF THEY WERE TO CONTINUE MOVING, WHERE COULD THEY GO?

PICTURE PLANE



FOR PICTURES, THERE WAS ONLY UP!

IMPRESSIONISM SENT WESTERN ART TOWARD THE **ABSTRACT** VERTEX, BUT IN A WAY THAT **CLUNG** TO WHAT THE EYE SAW.

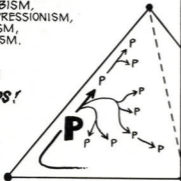


IMPRESSIONISM, WHILE IT COULD BE THOUGHT OF AS THE FIRST **MODERN** MOVEMENT, WAS MORE A **CULMINATION** OF THE **OLD**. THE **ULTIMATE STUDY** OF LIGHT AND COLOR.

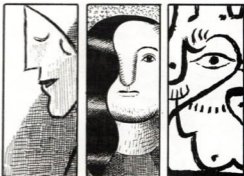


SOON AFTER CAME THE **EXPLOSION!** EXPRESSIONISM, FUTURISM, DADA, SURREALISM, FAUVISM, CUBISM, ABSTRACT EXPRESSIONISM, NEO-PLASTICISM, CONSTRUCTIVISM.

EVERY WHICH WAY BUT **BACKWARDS!**

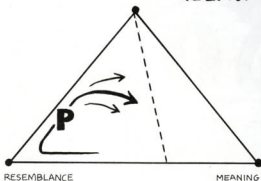


STRICT REPRESENTATIONAL STYLES WERE OF LITTLE IMPORTANCE TO THE NEW SCHOOLS. **ABSTRACTION**, BOTH **ICONIC** AND **NON-ICONIC** MADE A **SPECTACULAR COMEBACK!**



SOME ARTISTS HEADED **UPWARD** TO THE **SUMMIT** OF THE PICTURE PLANE, WANTING NEITHER **RESEMBLANCE** NOR EXTERNAL **"MEANING."**

BUT THE **MAIN** THRUST WAS A RETURN TO **MEANING** IN ART, AWAY FROM **RESEMBLANCE**, BACK TO THE REALM OF **IDEAS.**



MEANWHILE, THE WRITTEN WORD WAS ALSO CHANGING. POETRY BEGAN **TURNING AWAY** FROM THE ELUSIVE, **TWICE-ABSTRACTED** LANGUAGE OF OLD TOWARD A MORE **DIRECT**, EVEN **COLLOQUIAL**, STYLE.

John Keats 1819  
Ode on a Grecian Urn

Thou still unravish'd bride of quietness,  
Thou foster-child of silence and slow time,  
Sylvan historian, who canst thus express  
A flowery tale more sweetly than our rhyme:  
What leaf-fring'd legend haunts about thy shape  
Of deserts, or mortals, or of both,  
In Tempe or the dales of Arcady?  
What men or gods or beasts th' Urn's modern loath?

Walt Whitman 1890  
Facing West from California's Shores

Facing west, from California's shores,  
Inquiring, tireless, seeking  
what is yet unfound,  
I, a child, very old, over waves, towards the  
house of maternity, the  
land of migrations, look afar  
Look off the shores of my Western sea, the  
circle almost circled:  
For starting westward from Hindustan,  
from the vales of Kashmere, From Asia,  
from the north, from the God, the sage,  
and the hero, From the south, from the  
flowery peninsulas and the spice islands,  
Long having wandered since, round the  
earth having wandered,  
Now I face home again,  
very pleased and joyous;  
(But where is what I started for,  
so long ago?  
And why is it yet unfound?)

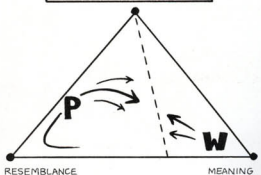
IN PROSE, LANGUAGE WAS BECOMING EVEN MORE DIRECT, CONVEYING MEANING **SIMPLY** AND **QUICKLY**, MORE LIKE **PICTURES.**



"MEANING" WAS NOT **ABANDONED** BY ANY MEANS, BUT AUTHORS WERE DEFINITELY MOVING **LEFT--**



--AND HEADED FOR A **COLLISION!**



H<sup>à</sup>tre MICHEL 40 r<sup>ue</sup> Des Mathurins

vendredi 6 et samedi 7  
JUILLET 1923

# SOIRÉE

# DU CŒUR

de semaine  
prolongée 4  
à 7 heures

canisée par

TCHEREZ A BARBE

0cator :

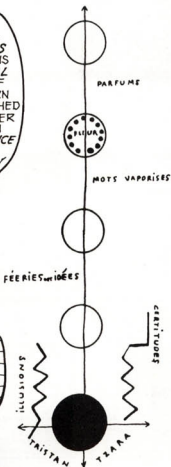
Berthelme Joune, 26, 26 de la Madeleine  
Durand, 4, Place de la Madeleine  
Ferdinand, 18, Rue Bonaparte  
An Sans Fard, 27, Avenue Kléber  
Mlle S. Avenue Ledouard  
Paul Oulloume, 22, Rue la Boétie  
Léonard Morway, 27, 28 Montparnasse  
Paul Rosenberg, 21, Rue la Boétie  
et au Théâtre Michel, Tél. : Oca. 22-22

DADA POSTER FOR THE PLAY  
"THE BEARDED HEART"

Portrait de TRISTAN TZARA

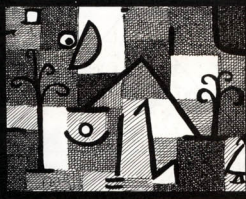
par FRANCIS PICABIA

THE  
WORK OF  
DADAISTS,  
FUTURISTS  
AND VARIOUS  
INDIVIDUAL  
ARTISTS OF  
THE MODERN  
ERA BREACHED  
THE FRONTIER  
BETWEEN  
APPEARANCE  
AND  
MEANING!



FACSIMILE OF "ORIENTAL SWEETNESS" (1938) BY PAUL KLEE

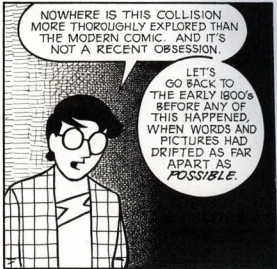
PAINTINGS INCREASINGLY TOOK ON  
SYMBOLIC, EVEN CALLIGRAPHIC,  
MEANINGS...



WHILE SOME ARTISTS ADDRESSED THE  
IRONIES OF WORDS AND PICTURES  
HEAD-ON!



*Ceci n'est pas une pipe.*



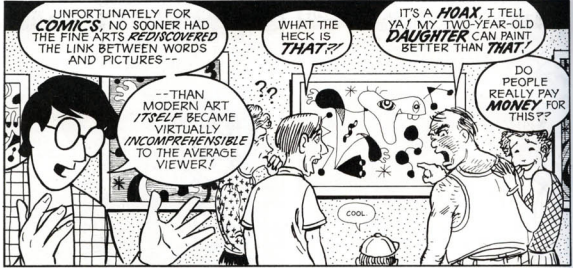
UP TO THAT POINT, *EUROPEAN BROADSHEETS* HAD OFFERED REMINDERS OF WHAT WORDS AND PICTURES COULD DO WHEN COMBINED.

BUT AGAIN IT WAS *RODOLPHE TÖPFFER* WHO FORESAW THEIR *INTERDEPENDENCY* AND BROUGHT THE FAMILY *BACK TOGETHER* AT LAST.



M. CREPIN ADVERTISES FOR A TUTOR, AND MANY APPLY FOR THE JOB.





UNFORTUNATELY FOR COMICS, NO SOONER HAD THE FINE ARTS REDISCOVERED THE LINK BETWEEN WORDS AND PICTURES --

-- THAN MODERN ART ITSELF BECAME VIRTUALLY INCOMPREHENSIBLE TO THE AVERAGE VIEWER!

WHAT THE HECK IS THAT?!

IT'S A HOAX, I TELL YA! MY TWO-YEAR-OLD DAUGHTER CAN PAINT BETTER THAN THAT!

DO PEOPLE REALLY PAY MONEY FOR THIS??

COOL.

IN FACT, THE GENERAL PUBLIC'S PERCEPTIONS OF "GREAT" ART AND "GREAT" WRITING HASN'T CHANGED MUCH IN 150 YEARS.\* ANY ARTIST WISHING TO DO GREAT WORK IN A MEDIUM USING WORDS AND PICTURES WILL HAVE TO *CONTEND* WITH THIS ATTITUDE.



*Thou still unravish'd bride  
Thou foster-child of silen  
Sylvan historian, who cans  
A flowery tale more sweetl  
What leaf fring'd legend ha  
Of deities or mortals, or  
In Tempe or the dales  
What men or gods are th  
What mad pursuit? What s  
What pipes and timbrels*

IN OTHERS AND IN THEMSELVES...



...BECAUSE, DEEP DOWN INSIDE, MANY COMICS CREATORS STILL MEASURE ART AND WRITING BY *DIFFERENT STANDARDS* AND ACT ON THE FAITH THAT "*GREAT*" ART AND "*GREAT*" WRITING WILL COMBINE HARMONIOUSLY BY VIRTUE OF *QUALITY ALONE*.



FACE

TWO EYES, ONE NOSE, ONE MOUTH.

*The yep'tis from luv'ry so gaz'd on now...*

\* NOT AS MUCH AS WE LIKE TO THINK IT HAS, ANYWAY.

THE ART FORM OF COMICS IS MANY CENTURIES OLD, BUT IT'S *PERCEIVED* AS A RECENT INVENTION AND SUFFERS THE CURSE OF *ALL* NEW MEDIA.



THE CURSE OF BEING JUDGED BY THE STANDARDS OF THE OLD.

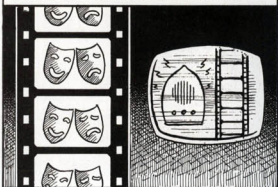


EVER SINCE THE INVENTION OF THE WRITTEN WORD, NEW MEDIA HAVE BEEN *MISUNDERSTOOD*.



CAREFUL, JACOB! IF YOU KEEP DOING THIS, YOU'LL STOP USING YOUR *MEMORY!*

EACH NEW MEDIUM BEGINS ITS LIFE BY IMITATING ITS *PREDECESSORS*. MANY EARLY MOVIES WERE LIKE FILMED *STAGE PLAYS*, MUCH EARLY TELEVISION WAS LIKE RADIO WITH *PICTURES* OR *REDUCED MOVIES*.



FAR TOO MANY COMICS CREATORS HAVE NO HIGHER GOAL THAN TO MATCH THE ACHIEVEMENTS OF OTHER MEDIA, AND VIEW ANY CHANCE TO *WORK* IN OTHER MEDIA AS A *STEP UP*.



AND *AGAIN*, AS LONG AS WE VIEW COMICS AS A *GENRE* OF WRITING OR A *STYLE* OF GRAPHIC ART THIS ATTITUDE MAY *NEVER* DISAPPEAR.



WORDS AND PICTURES IN COMBINATION MAY NOT BE MY **DEFINITION** OF COMICS, BUT THE COMBINATION HAS HAD **TREMENDOUS INFLUENCE** ON ITS **GROWTH**.

**com-ics** (kom'iks) **n.** plural form, used with a singular. Juxtaposed pictorial or other images in deliberate sequence, intended to convey an idea and/or to produce an emotional response in the viewer. **2.** Superheroes in costumes; fighting villains who want to take over the world; in violent settings.



A HUGE RANGE OF HUMAN EXPERIENCES CAN BE **PORTRAYED** IN COMICS THROUGH EITHER WORDS OR PICTURES.



AS A RESULT--AND DESPITE ITS MANY **OTHER POTENTIAL USES**-- COMICS HAVE BECOME **FIRMLY IDENTIFIED** WITH THE ART OF **STORYTELLING**.



AND **INDEED**, WORDS AND PICTURES HAVE **GREAT POWERS** TO TELL STORIES WHEN CREATORS FULLY EXPLOIT THEM **BOTH**.



DADA  
 BIOGRAPHY  
 HORROR  
 SURREALISM  
 ROMANCE  
 BLANK VERSE  
 EPIC POETRY  
 SOCIAL ALLEGORY  
 ADAPTATIONS  
 STREAM OF CONSCIOUSNESS  
 SATIRE  
 HISTORICAL FICTION  
 FOLK TALES  
 EROTICA  
 MYSTERY  
 RELIGIOUS TOPICS  
**SEQUENTIAL ART**



AND SO FAR, WE'VE ONLY SEEN THE **TIP OF THE ICEBERG!**



AS CHILDREN, WE "SHOW AND TELL" **INTERCHANGEABLY**, WORDS AND IMAGES COMBINING TO TRANSMIT A **CONNECTED SERIES OF IDEAS**.



THE DIFFERENT WAYS IN WHICH WORDS AND PICTURES CAN **COMBINE** IN COMICS IS VIRTUALLY **UNLIMITED**.



BUT LET'S TRY TO BREAK IT DOWN INTO SOME DISTINCT **CATEGORIES**.



FIRST, WE HAVE THE **WORD SPECIFIC** COMBINATIONS, WHERE PICTURES *ILLUSTRATE*, BUT DON'T SIGNIFICANTLY ADD TO A LARGELY **COMPLETE** TEXT.



WE STUMBLER BACK TO THE APARTMENT SHORTLY BEFORE DAWN, *VOMITING* EVERY 20 YARDS.



JUDY GAVE ME HER KEYS AND SMILED.



THE **UNITED STATES CONSTITUTION** WAS ADOPTED BY THE **SECOND CONTINENTAL CONGRESS** IN 1787 AND PUT INTO EFFECT IN 1789.



THEN THERE ARE **PICTURE SPECIFIC** COMBINATIONS WHERE WORDS DO LITTLE MORE THAN ADD A *SOUNDTRACK* TO A VISUALLY TOLD SEQUENCE.



AND, OF COURSE, **DUO-SPECIFIC** PANELS IN WHICH BOTH WORDS AND PICTURES SEND ESSENTIALLY THE **SAME** MESSAGE.



GRIM-FACED, GEORGE LIFTED HIS LOLLYPOP.



**BUT** THE CAPTAIN'S MIGHTY BLOW **MISSES** ITS INTENDED TARGET!

**BLAST!** HE DODGED MY PUNCH AND I STRUCK THIS **BRICK WALL!**

HA! I DODGED YOU!

I FEEL SO SAD!



...THOUGHT AMY.



ANOTHER TYPE IS THE **ADDITIVE** COMBINATION WHERE WORDS **AMPLIFY** OR **ELABORATE** ON AN IMAGE OR **VICE VERSA**.



MY HEAD FEELS LIKE A **SMASHED PUMPKIN!**

HOW D'YA LIKE MY **NEW THREADS, BABE?**

IS THIS THE SAME **JUPITER** OF MY YOUTH?

IN **PARALLEL** COMBINATIONS, WORDS AND PICTURES SEEM TO FOLLOW VERY DIFFERENT COURSES--WITHOUT **INTERSECTING**.



"TALKED TO **BILL** YET?"

"**SALLY** DID. **WHY?**"

"THE **TEST RESULTS** CAME BACK. ALL **NEGATIVE**."

"**REALLY?** THAT'S **GREAT!**"

WELL...

PEPPER. CEREAL.

MILK. BUTTER.

LIGHT BULBS.

STILL ANOTHER OPTION IS THE **MONTAGE** WHERE WORDS ARE TREATED AS INTEGRAL **PARTS** OF THE PICTURE.



CASH FLOW BOTTOM LINE

ANNUAL REPORT

**HAPPY!**

The business office object...  
any with...  
items and...  
med to be c...  
Ept the...  
be...  
'Superser'  
appari...  
ed bind...  
ed by...  
After bill is...  
hot l...  
wed...  
by v...  
the...  
t...  
ept...  
in r...

PERHAPS THE MOST COMMON TYPE OF WORD/PICTURE COMBINATION IS THE **INTER-DEPENDENT**, WHERE WORDS AND PICTURES GO **HAND IN HAND** TO CONVEY AN IDEA THAT NEITHER COULD CONVEY **ALONE**.



MEANWHILE...

DID ANYONE SEE YOU?



THIS IS ALL I NEED TO STOP HIM!



I ASK YOU, DOES THIS GUY LOOK LIKE A C.E.O. TO YOU??



"AND JUST **GUESS** WHO DROVE UP IN BOB'S TRUCK AN HOUR LATER!"



HEY, MARGE!

OH, MY GOD!

"AFTER COLLEGE, I PURSUED A CAREER IN **HIGH FINANCE**"



HURRY UP, WILL YA?!

HE'S LYING.

UH-HUH.



INTERDEPENDENT COMBINATIONS AREN'T ALWAYS AN **EQUAL BALANCE** THOUGH AND MAY FALL **ANYWHERE** ON A SCALE BETWEEN TYPES ONE AND TWO.

GENERALLY SPEAKING, THE MORE IS SAID WITH **WORDS**, THE MORE THE PICTURES CAN BE FREED TO GO **EXPLORING** AND **VICE VERSA**.

P

W



W

P

IN COMICS AT ITS *BEST* WORDS AND PICTURES ARE LIKE *PARTNERS* IN A *DANCE* AND EACH ONE TAKES TURNS *LEADING*.



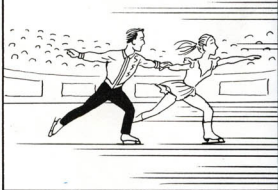
WHEN *BOTH* PARTNERS TRY TO LEAD, THE COMPETITION CAN *SUBVERT* THE OVERALL GOALS...



...THOUGH A LITTLE *PLAYFUL* COMPETITION CAN SOMETIMES PRODUCE *ENJOYABLE* RESULTS.



BUT WHEN THESE PARTNERS EACH *KNOW* THEIR ROLES--



--AND *SUPPORT* EACH OTHER'S *STRENGTHS*--



--COMICS CAN MATCH *ANY* OF THE ART FORMS IT DRAWS SO MUCH OF ITS STRENGTH FROM.

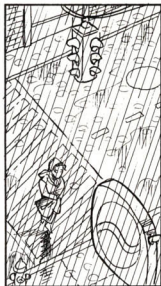


WHEN **PICTURES** CARRY THE WEIGHT OF CLARITY IN A SCENE, THEY FREE WORDS TO EXPLORE A WIDER AREA.

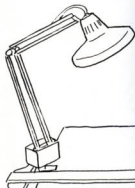


LET'S SAY I SHOW YOU A WOMAN WALKING ACROSS THE STREET IN THE RAIN, BUYING A PINT OF ICE CREAM AND EATING IT IN HER APARTMENT--

--ALL IN PICTURES.



WHEN A SCENE SHOWS YOU ALL YOU "NEED" TO KNOW, LIKE THIS ONE, THE LATITUDE FOR **SCRIPTING** GROWS ENORMOUSLY.



I MAY BE ALONE LIKE THIS FOR A VERY LONG TIME.



IT COULD BECOME AN **INTERNAL MONOLOGUE.**

(INTERDEPENDENT)

PERHAPS SOMETHING WILDLY **INCONGRUOUS**

"MISSION CONTROL, MISSION CONTROL, DO YOU READ ME?"



(PARALLEL)

MAYBE IT'S ALL JUST A BIG **ADVERTISEMENT!**



(INTERDEPENDENT)

OR A CHANCE TO RUMINATE ON **BROADER TOPICS.**

THIS IS THE WAY THE WORLD ENDS...  
THIS IS THE WAY THE WORLD ENDS...



(INTERDEPENDENT)

ON THE *OTHER* HAND, IF THE **WORDS** LOCK IN THE "MEANING" OF A SEQUENCE, THEN THE *PICTURES* CAN REALLY TAKE OFF.



I **CROSSED** THE STREET TO THE CONVENIENCE STORE. THE RAIN SOAKED INTO MY BOOTS.

I **FOUND** THE LAST PINT OF CHOCOLATE CHOCOLATE CHIP IN THE FREEZER.

THE CLERK TRIED TO PICK ME UP. I SAID **NO THANKS**. HE GAVE ME THIS CREEPY LOOK...

I **WENT** BACK TO THE APARTMENT--

--AND **FINISHED** IT ALL IN AN HOUR.

**ALONE**  
AT LAST.

I CROSSED THE STREET TO THE CONVENIENCE STORE THE RAIN SOAKED INTO MY BOOTS.



I FOUND THE LAST PINT OF CHOCOLATE CHOCOLATE CHIP IN THE FREEZER.



THE CLERK TRIED TO PICK ME UP. I SAID NO THANKS. HE GAVE ME THIS CREEPY LOOK.

I WENT BACK TO THE APARTMENT--



--AND FINISHED IT ALL IN AN HOUR.



NOW, ONE COULD JUST COMBINE THE PICTURES FROM PAGE 157 WITH THE WORDS FROM PAGE 159 --



--BUT WHAT ARE SOME OTHER OPTIONS?



I CROSSED THE STREET TO THE CONVENIENCE STORE THE RAIN SOAKED INTO MY BOOTS.



IF THE ARTIST WANTS TO, HE/SHE CAN NOW SHOW ONLY FRAGMENTS OF A SCENE.

(WORD SPECIFIC)

OR MOVE TOWARD GREATER LEVELS OF ABSTRACTION OR EXPRESSION.

THE CLERK TRIED TO PICK ME UP. I SAID NO THANKS. HE GAVE ME THIS CREEPY LOOK...



(AMPLIFICATION)

PERHAPS THE ARTIST CAN GIVE US SOME IMPORTANT EMOTIONAL INFORMATION.

I WENT BACK TO THE APARTMENT--



(INTERDEPENDENT)

OR SHIFT AHEAD OR BACKWARDS IN TIME.

--AND FINISHED IT ALL IN AN HOUR.

ALONE AT LAST.



(WORD SPECIFIC)

