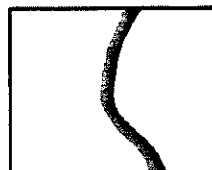
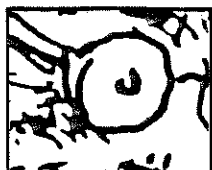
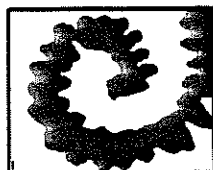
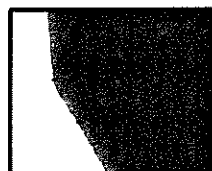
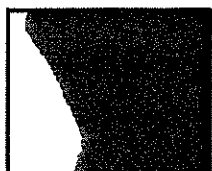
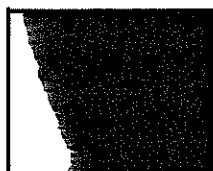
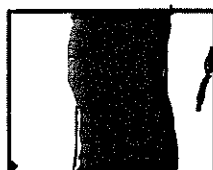
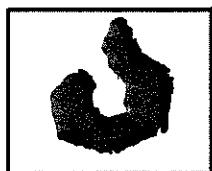


IN THE
END, WHAT
YOU **GET** IS
WHAT YOU
GIVE.

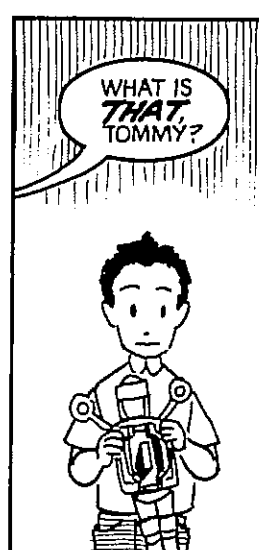
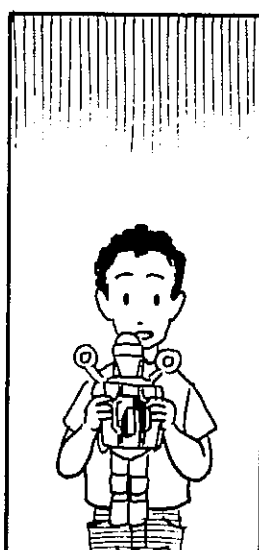
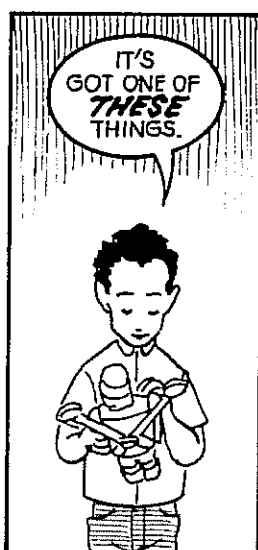
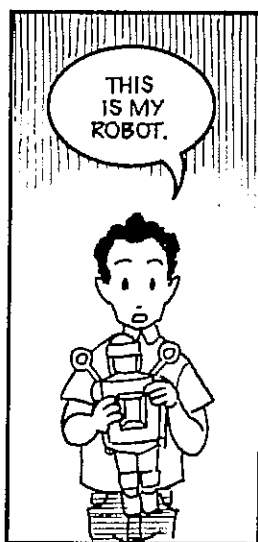
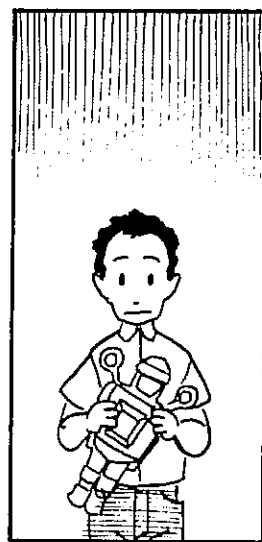


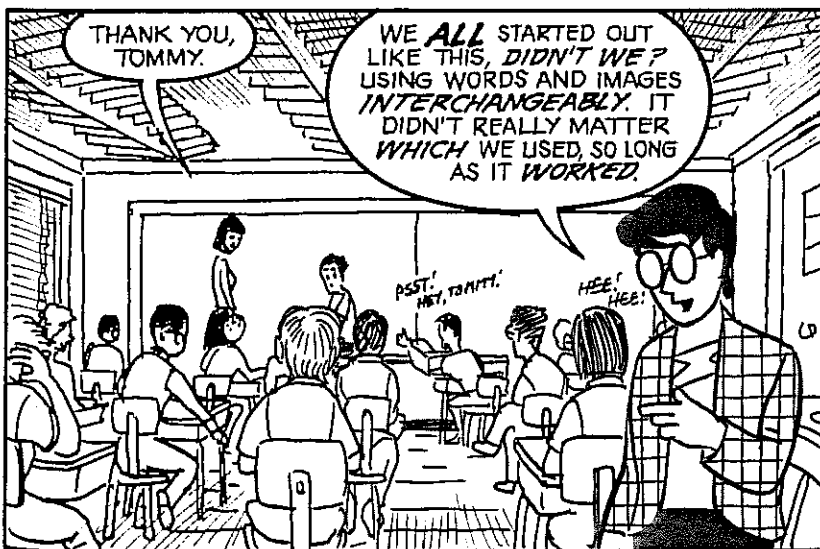
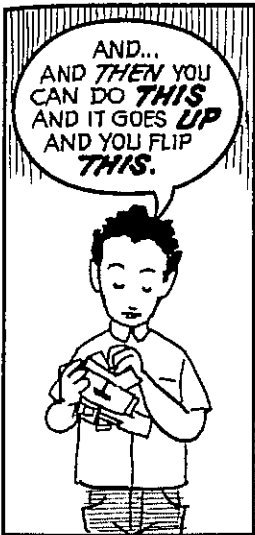
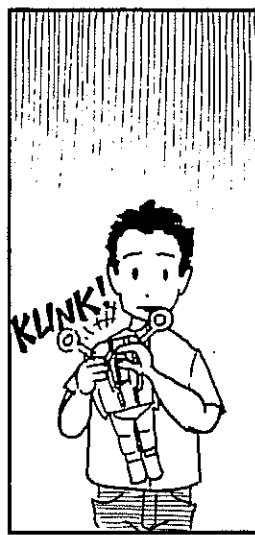
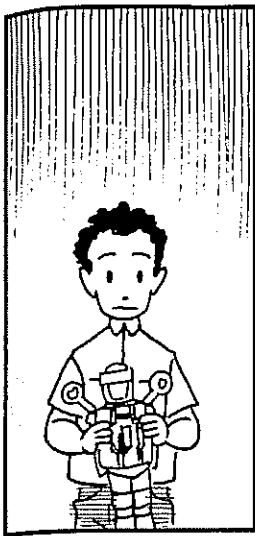
AAY-BE
ON'T EV
E



CHAPTER SIX

SHOW AND TELL.






TRADITIONAL THINKING HAS LONG HELD THAT TRULY **GREAT** WORKS OF ART AND LITERATURE ARE ONLY POSSIBLE WHEN THE TWO ARE KEPT AT ARM'S LENGTH.

[illegible]

AS CHILDREN, OUR FIRST BOOKS HAD PICTURES GALORE AND VERY FEW WORDS BECAUSE THAT WAS "EASIER."



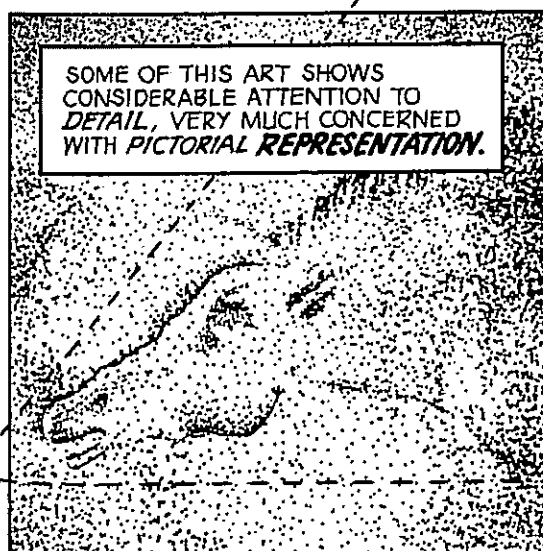
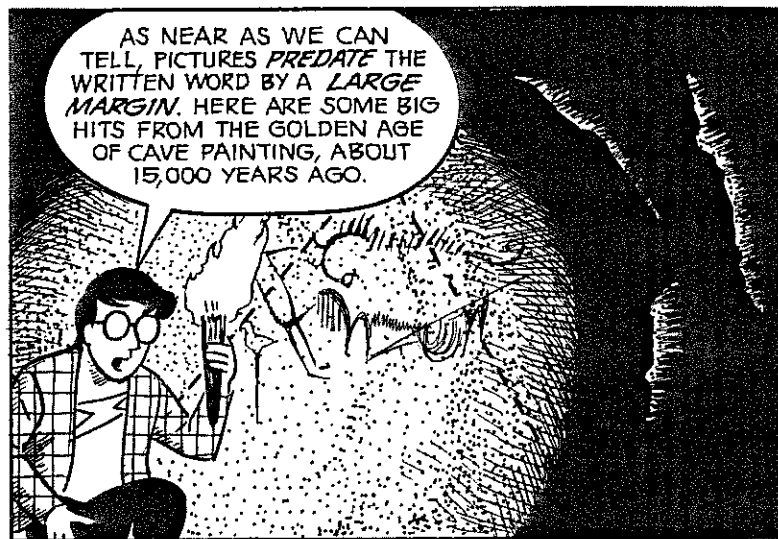
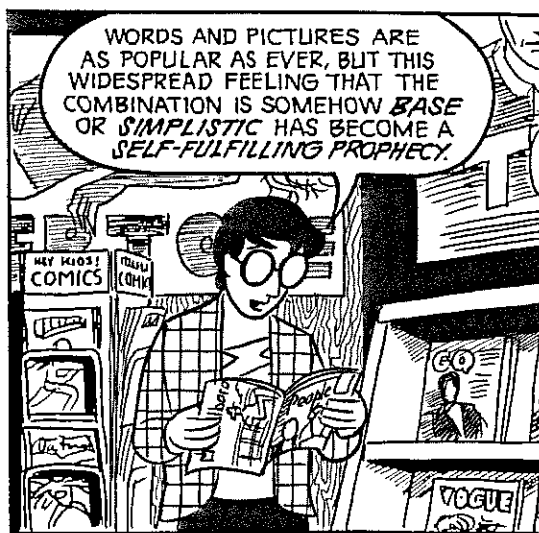
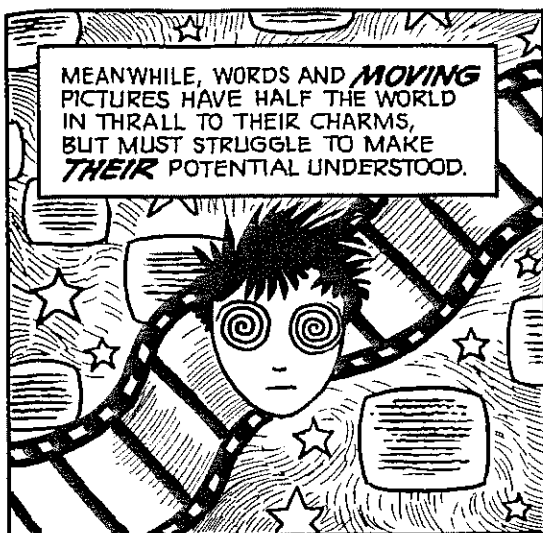
THEN, AS WE GREW, WE WERE EXPECTED TO GRADUATE TO BOOKS WITH MUCH *MORE* TEXT AND ONLY *OCCASIONAL* PICTURES --

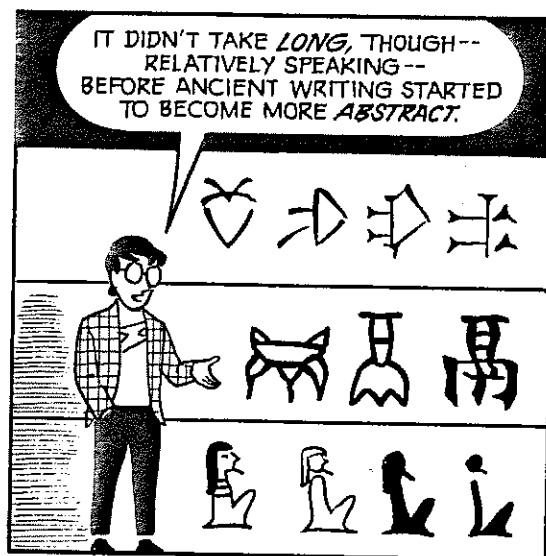
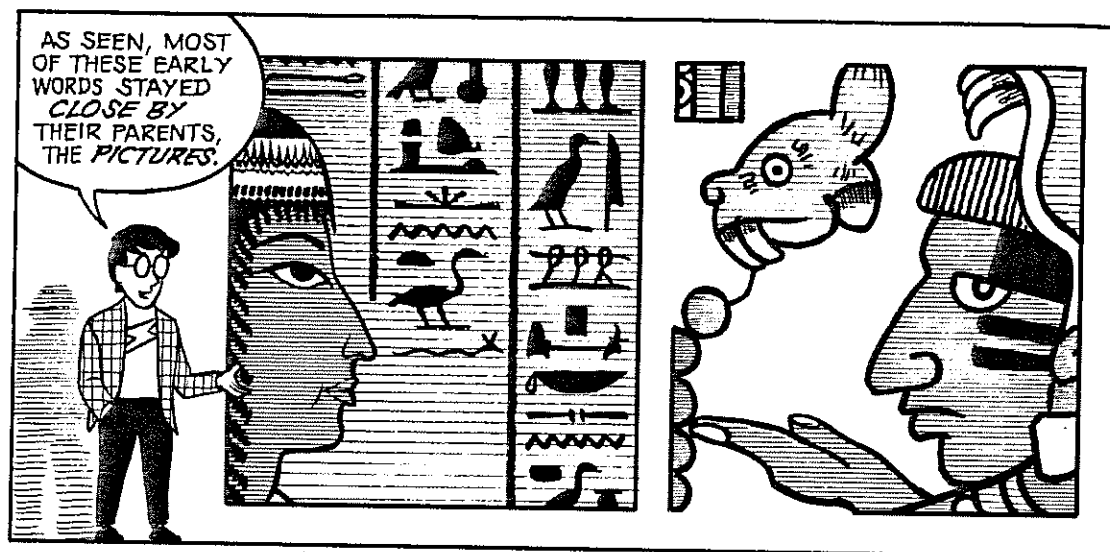
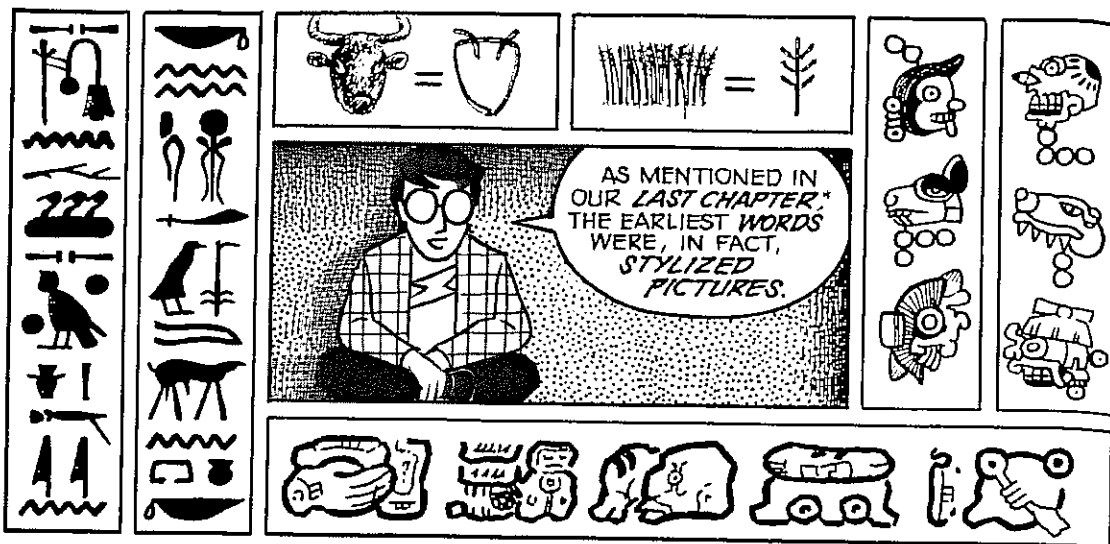


--AND FINALLY TO ARRIVE AT "REAL" BOOKS-- THOSE WITH NO PICTURES AT ALL.

A black and white line drawing of a man with glasses and a mustache, wearing a sweater over a collared shirt, sitting in a chair and reading a book. The book's cover has the words "THE PRICE" and "AND MORE" visible. The man has a neutral expression. The background is simple, with some vertical lines suggesting a wall or window.

OR PERHAPS, AS IS SADLY THE CASE THESE DAYS, TO NO **BOOKS** AT ALL.





* SEE PAGE 129.

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

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.

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

--AND ALL OF HUMANITY WITH IT.

BUT WHERE HAD
THE *PICTURES* ALL
GONE?

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

A cartoon illustration of a man with dark hair, wearing round glasses and a checkered jacket over a white shirt. He is shown from the chest up, gesturing with his right hand as if speaking. A speech bubble originates from his mouth, containing the text: "WORDS AND PICTURES DID STILL COEXIST AT THIS STAGE IN WESTERN CIVILIZATION." The background is dark and textured.

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



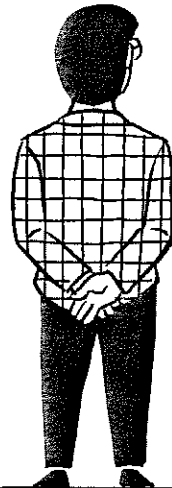
John Keats 1819
Ode on a Grecian Urn

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.

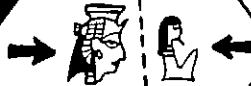
ONE WAS
OBSESSED WITH
RESEMBLANCE,
LIGHT AND COLOR,
ALL THINGS
VISIBLE...

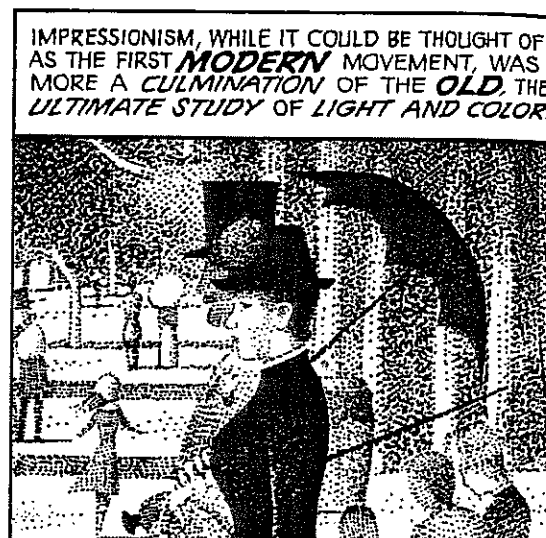
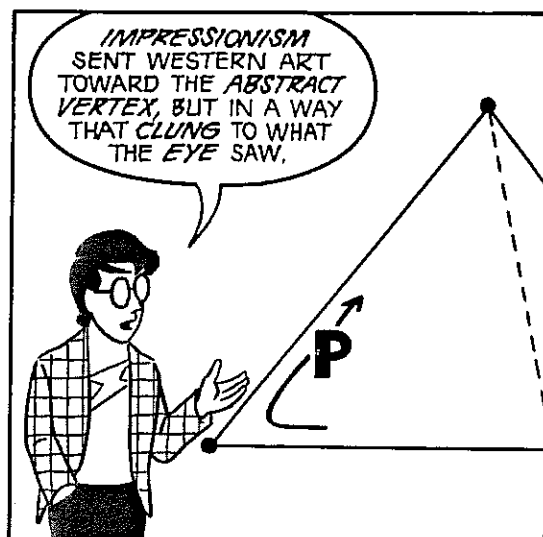
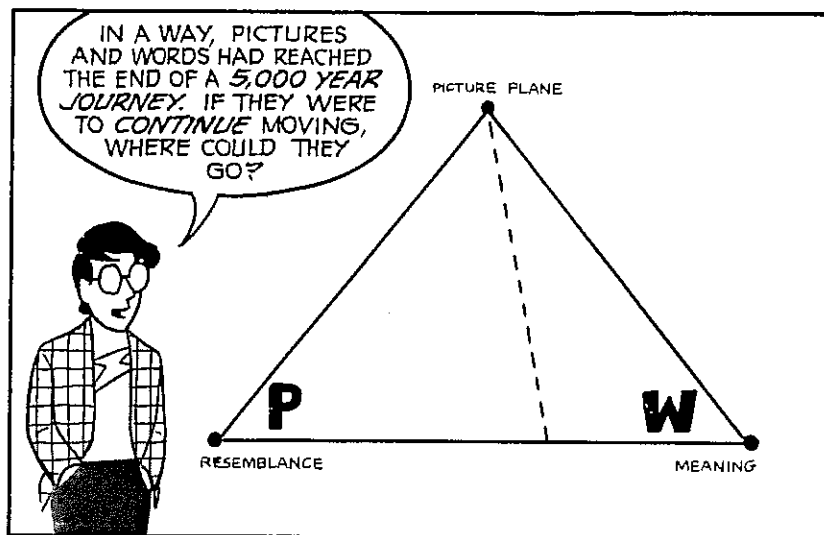


...THE
OTHER RICH IN
INVISIBLE
TREASURES,
SENSES, EMOTIONS,
SPIRITUALITY,
PHILOSOPHY...

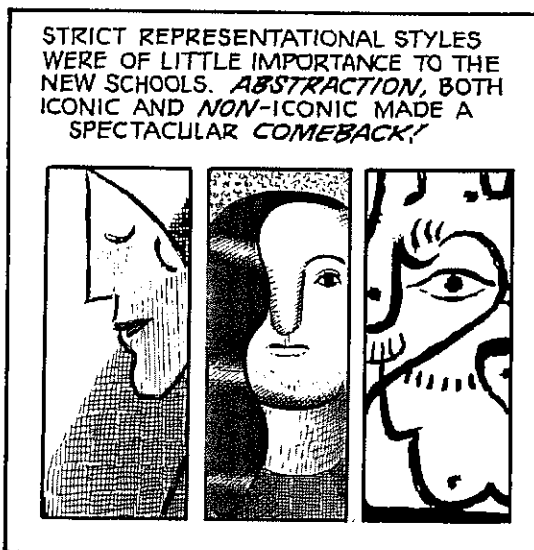
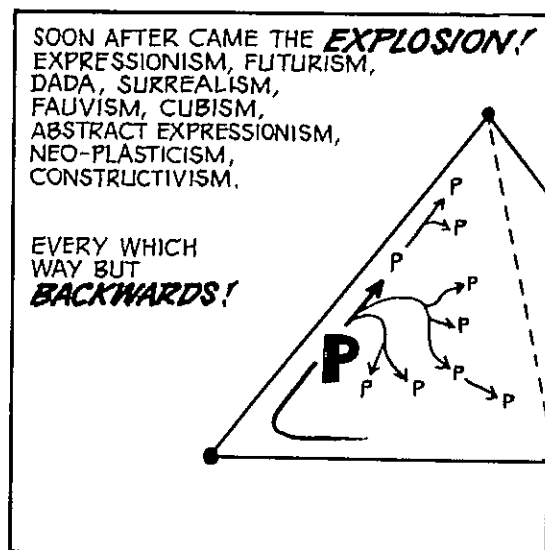
FIRST STANZA OF KEATS' POEM.

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





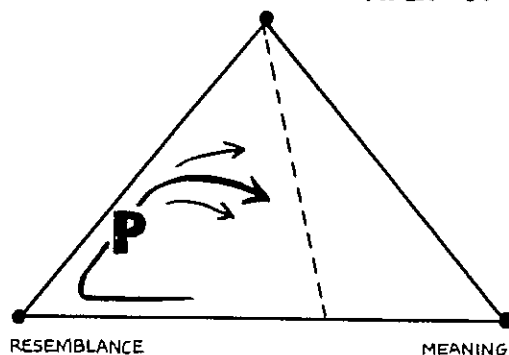
FACSIMILE DETAIL OF "A SUNDAY AFTERNOON ON THE ISLAND OF LA GRANDE JATTE" BY GEORGES SEURAT



FACSIMILE DETAILS OF PORTRAITS BY PICASSO, LEGER AND KLEE

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 deities, or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods or trees or maidens doth

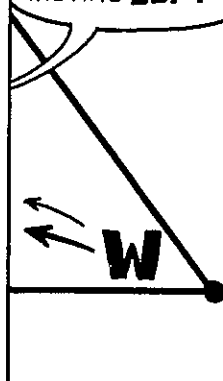
Walt Whitman 1890
Facing West from California's Shores

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?)

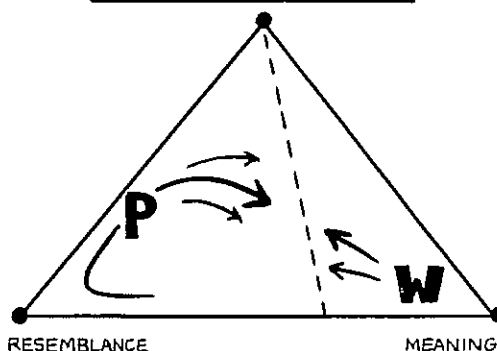
IN PROSE, LANGUAGE WAS BECOMING EVEN MORE DIRECT, CONVEYING MEANING *SIMPLY* AND *QUICKLY*, MORE LIKE *PICTURES*.



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



--AND HEADED FOR A *COLLISION!*



H'âtre MICHEL

SOIRÉE DU CŒUR

néa semaine
prolongée
au 7 juillet

vous Drez & el samedi 7
JULIET
1923

ACHÈREZ
ARBE

OccatiOn :

Canisec

la place de l'hyg... 20 fr.
cité d'orchestre... 25 fr.
cité de l'hyg... 15 fr.
cité de l'hyg... 15 fr.

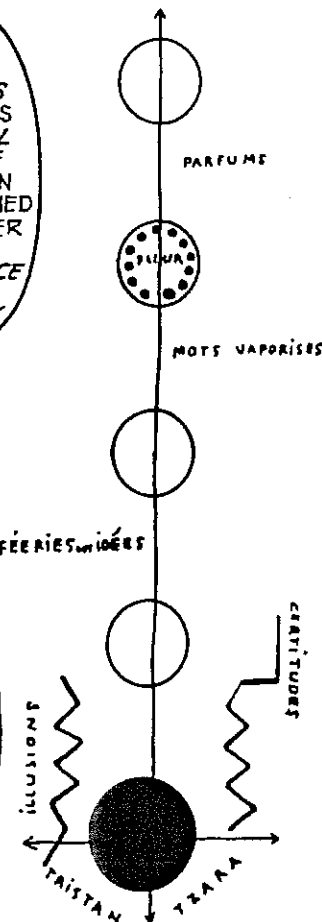
Bernheim Jume, 25, Bd de la Madeleine
Durand, 4, Place de la Madeleine
Pavinsky, 15, Rue Monoparis
An Sans Parat, 27, Avenue Kléber
Stn, 5, Avenue Lovatol
Paul Guilhem, 22, Rue de Beldin
Librairie Morier, 27, 24 Montparnasse
Paul Rosenberg, 21, Rue de Beldin
et au Théâtre Michel, 78, 1 Oct. 22-23

DADA POSTER FOR THE PLAY
"THE BEARDED HEART"

Portrait de TRISTAN TZARA

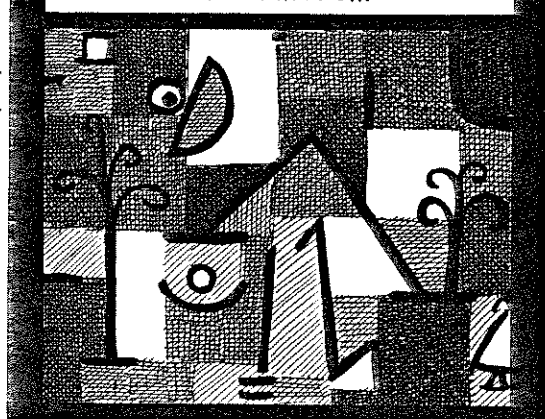
par
FRANCIS PICABIA

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

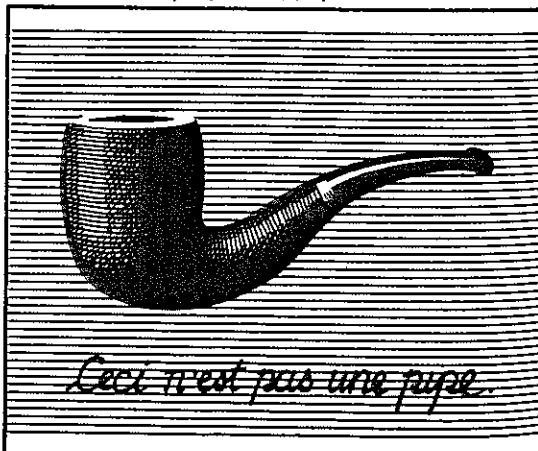


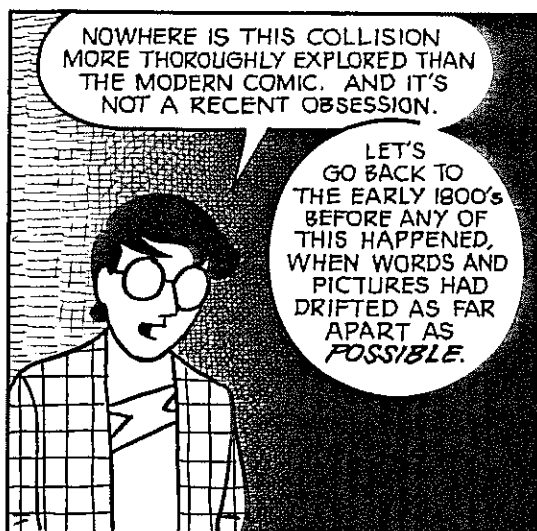
FACSIMILE OF "ORIENTAL SWEETNESS" (1938) BY PAUL KLEE.

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



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





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

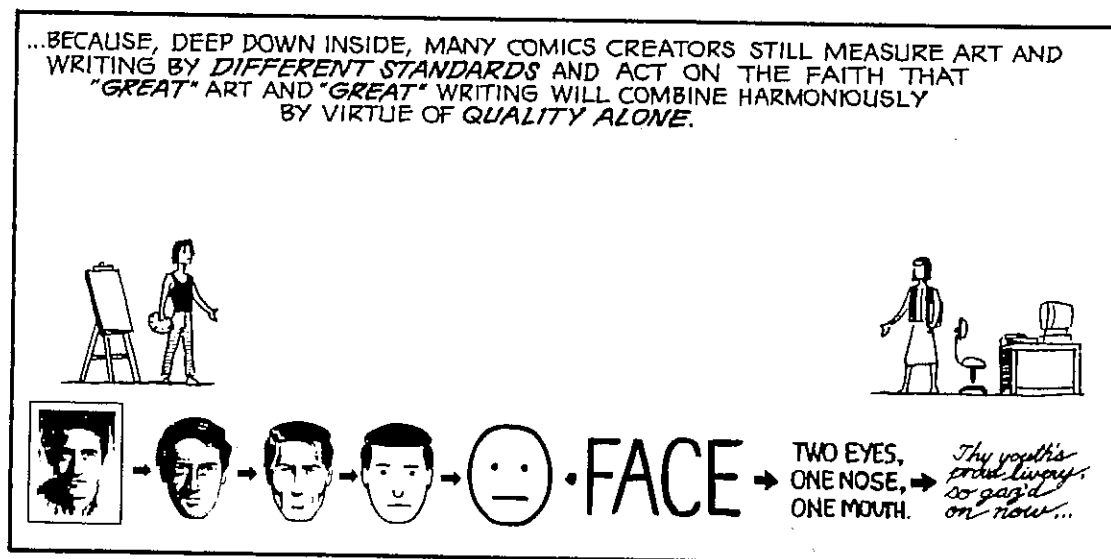
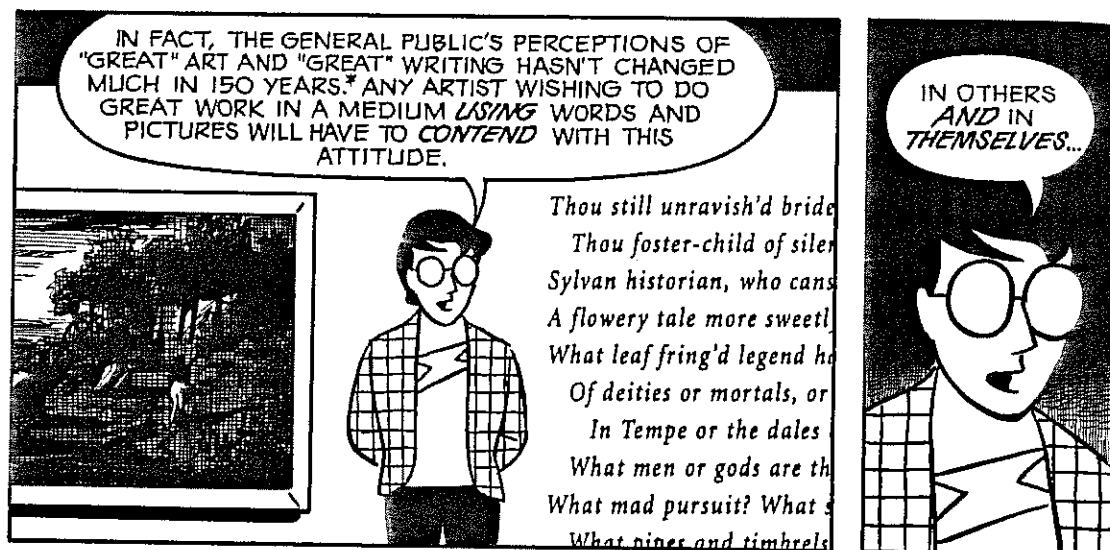
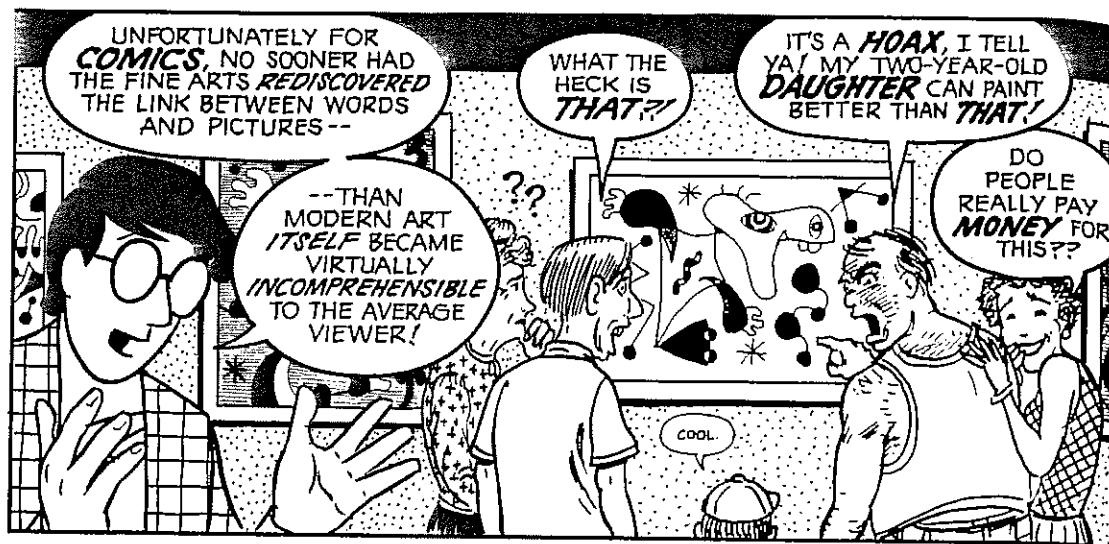
BUT AGAIN IT WAS *RODOLPHE TÖPFFER* WHO FORESAW THEIR *INTERDEPENDENCY* AND BROUGHT THE FAMILY BACK TOGETHER AT LAST.



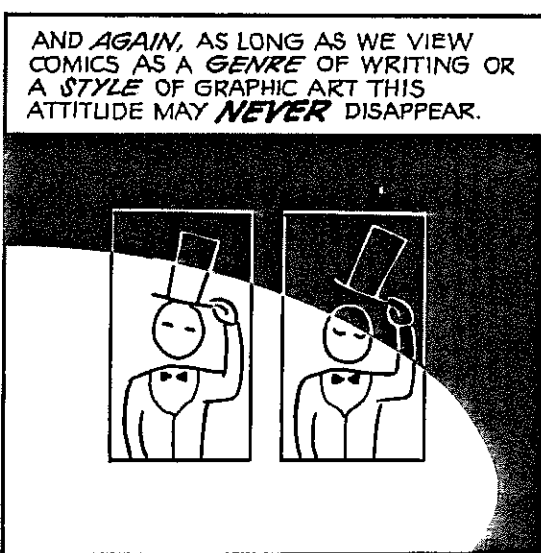
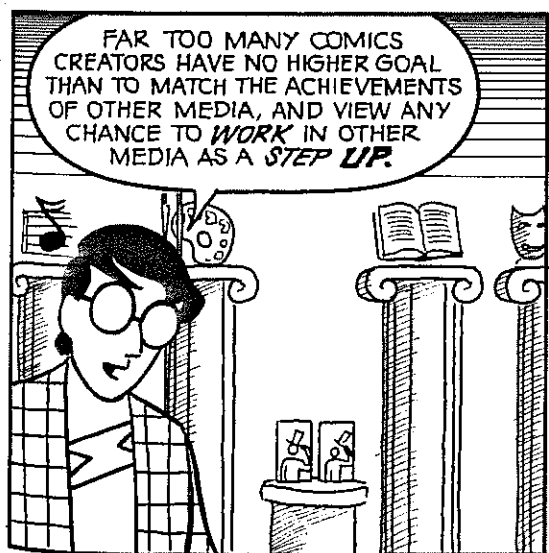
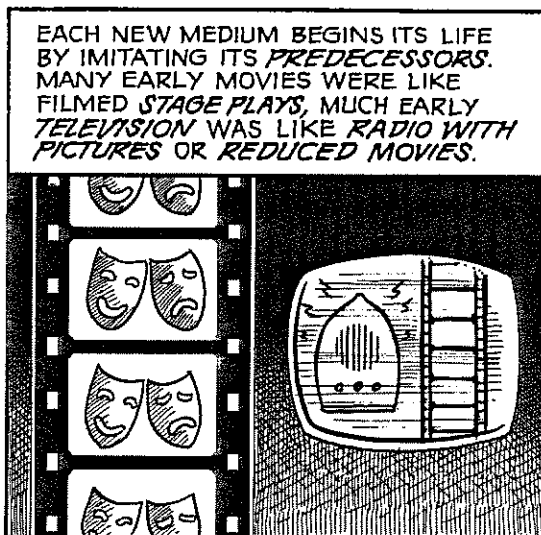
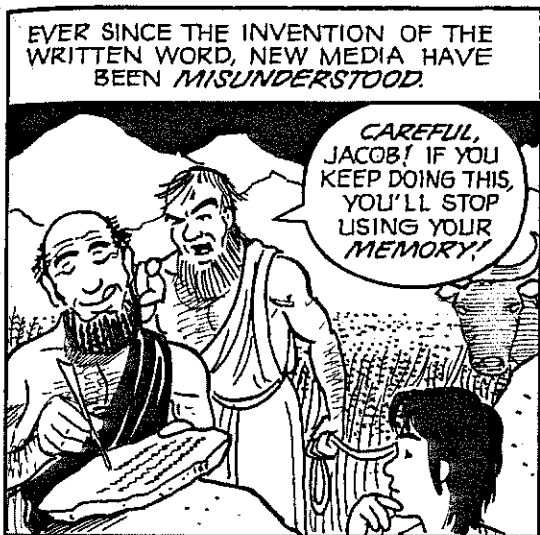
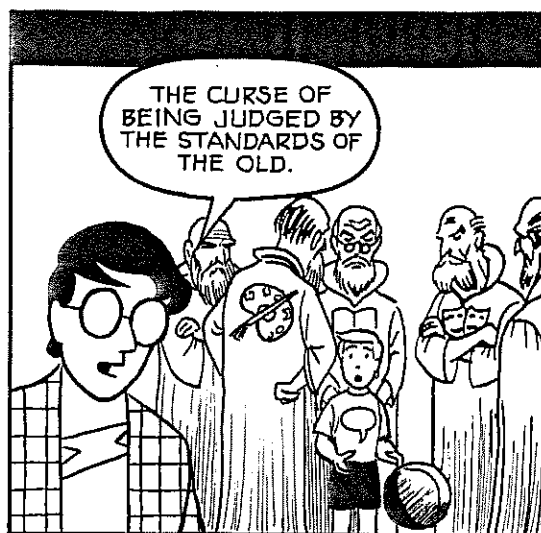
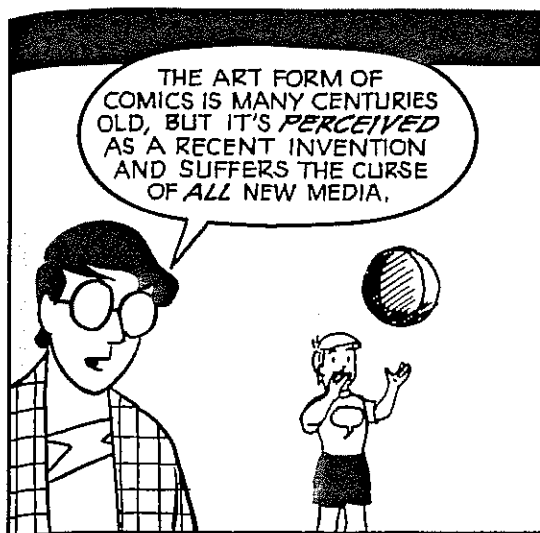
M. CRÉPIN ADVERTISES FOR A TUTOR, AND MANY APPLY FOR THE JOB.

TRANSLATION BY E. WIESE.





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



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 and other images in deliberate sequence, intended to convey an idea and/or to produce a response in the reader. **2. Superheroes:** costumed, fighting villains who want to rule the world in violent ways.



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**.



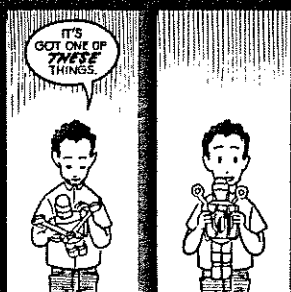
DADA
BIOGRAPHY
HORROR
ROMANCE
SURREALISM
HISTORICAL FICTION
FOLK TALES
EROTICA
MYSTERY
RELIGIOUS TOPICS
SATIRE
STREAM OF CONSCIOUSNESS
ADAPTATIONS
SOCIAL ALLEGORY
EPIC POETRY
BLANK VERSE



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.



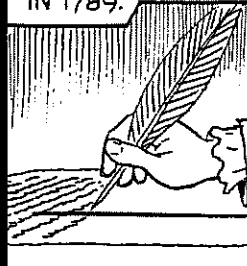
WE STUMBLED BACK TO THE
APARTMENT SHORTLY BEFORE
DAWN, **VOMITING** EVERY 20
YARDS.



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.



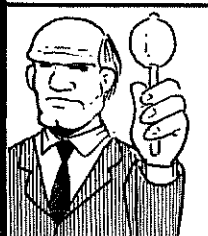
THEN
THERE ARE
PICTURE SPECIFIC
COMBINATIONS
WHERE WORDS DO
LITTLE MORE THAN
ADD A **SOUNDTRACK**
TO A VISUALLY
TOLD SEQUENCE.



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**.



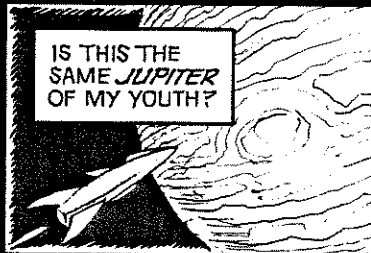
MY HEAD FEELS LIKE A **SMASHED PUMPKIN!**



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.

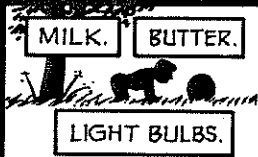
CEREAL.



MILK.

BUTTER.

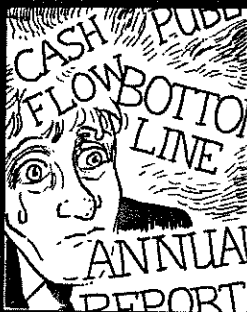
LIGHT BULBS.



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

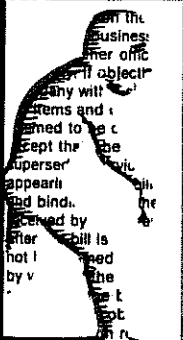


CASH FLOW **PUB** **BOTTOM LINE** **ANNUAL REPORT**



HAPPY!

ent the business...
er offic...
it object...
any will...
tems and...
amed to...
ept the...
the super...
appear...
ed bind...
ceived by...
ter still is...
not l...
by v...
the...
t...
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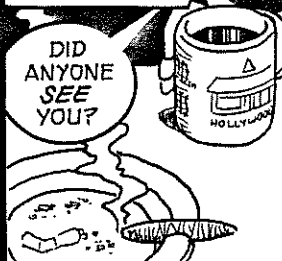


PERHAPS THE MOST **COMMON** TYPE OF WORD/PICTURE COMBINATION IS THE **INTER-DEPENDENT**, WHERE WORDS AND PICTURES GO **HAND IN HAND** TO CONVEY AN IDEA THAT NEITHER COULD CONVEY **ALONE**.



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!"



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



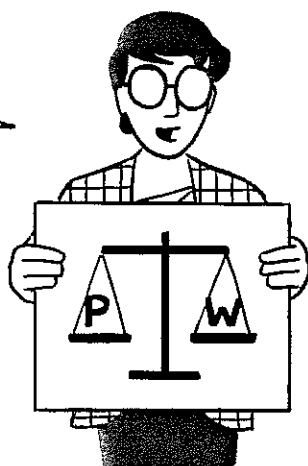
HE'S LYING.

UH-HUH.



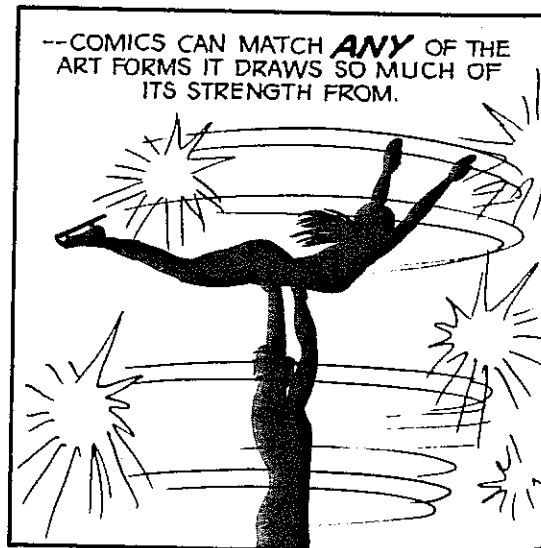
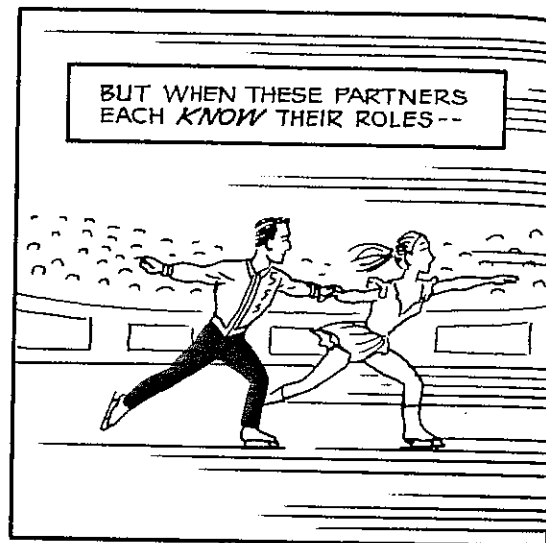
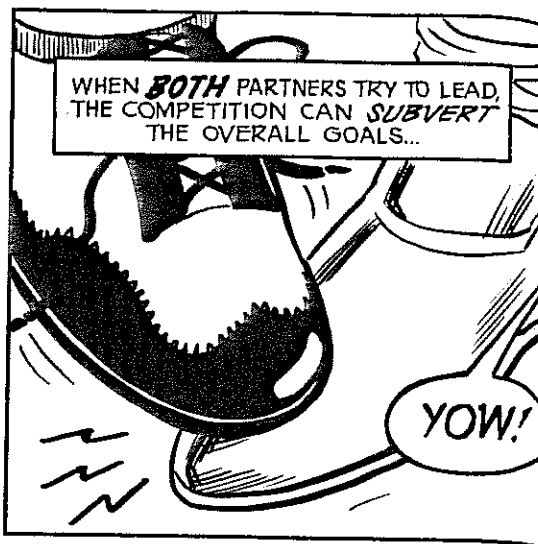
INTERDEPENDENT COMBINATIONS AREN'T ALWAYS AN **EQUAL BALANCE** THOUGH AND MAY FALL **ANYWHERE** ON A SCALE BETWEEN TYPES ONE AND TWO.

P
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W

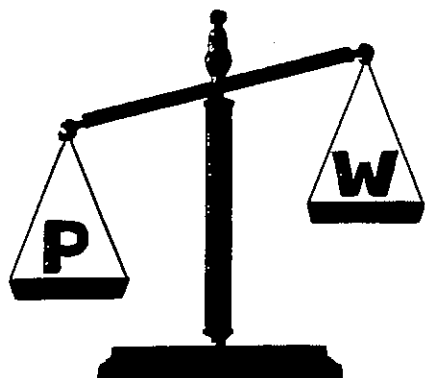


GENERALLY SPEAKING, THE MORE IS SAID WITH **WORDS**, THE MORE THE PICTURES CAN BE FREED TO GO EXPLORING AND **VICE VERSA**.

W
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P



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.

