

UNFLATTENING

Reinventing research through a visual-verbal dissertation

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I: (INTRO) VISUAL LITERACY

COMIC BOOKS HAVE BEEN GAINING GREATER ACCEPTANCE IN EDUCATIONAL SETTINGS, PARTICULARLY AS A MEANS OF TRANSCENDING AND BRIDGING LITERACY BARRIERS, FROM THE *WORLD COMICS PROJECT*, WHICH CALLS COMICS A, "LOW TECH COMMUNICATION MEDIUM" THAT ANYONE CAN CREATE AND SHARE TO IMPACT THEIR COMMUNITY (WWW.WORLDCOMICS.FI/) TO *THE COMIC BOOK PROJECT*, (WWW.COMICBOOKPROJECT.ORG/) WHICH HAS BEEN ADOPTED TO GREAT EFFECT IN SCHOOLS NATIONWIDE.

YES - COMICS CAN BE A GATEWAY TO LITERACY AND AN ACCESSIBLE VEHICLE FOR DEEP EXPLANATION, BUT THEY ARE AN ESSENTIAL MEDIUM IN THEIR OWN RIGHT RIPE FOR EXPLORATION IN ACADEMIA.

POISED BETWEEN ART AND LANGUAGE, COMICS ARE A DECEPTIVELY DENSE, MULTI-DIMENSIONAL, MEDIUM WHOSE INHERENT MULTIMODALITY APPROACHES THE COMPLEXITY OF OUR THINKING MORE FULLY THAN TEXT ALONE.

THROUGH A DISSERTATION DONE ENTIRELY IN COMICS FORM, I SEEK TO RADICALLY REIMAGINE THE FORM RESEARCH CAN TAKE AND EXPAND THE BOUNDARIES OF WHAT SCHOLARSHIP CAN LOOK LIKE. COMICS ARE PRIMED TO TAKE THEIR PLACE IN EDUCATION AS A RICH SITE FOR CREATIVE AND CRITICAL PRACTICE AND AN EXPANSIVE MEANS OF EXPRESSION.



COMICS - A NEW MEDIUM? OR A CONTINUATION OF A LINEAGE?



	oracle bone jiaguwen	greater seal dazhuan	lesser seal xiao zhuan	clerky script lishu	standard script kaishu	running script xingshu	cursive script caoshu	modern simplified jiantizi
rén ("nín) human	人	人	人	人	人	人	人	人
nǚ ("nǚ) woman	女	女	女	女	女	女	女	女
yú ("yú) fish	魚	魚	魚	魚	魚	魚	魚	魚
shān ("shān) mountain	山	山	山	山	山	山	山	山

Lascaux, Hieroglyphics, Mayan Codex, Chinese Pictograms, Bayeux Tapestry and Superman's 1938 Debut...



COMICS OFFER A RETURN TO A TIME BEFORE THE RIFT BETWEEN IMAGE AND TEXT GREW SO WIDE.

2: HOW DO COMICS WORK (AND WHAT ARE THEY)?

UNDERSTANDING COMICS

THE INVISIBLE ART



SCOTT MCCLOUD

SCOTT MCCLOUD, IN HIS GROUNDBREAKING 1993 COMIC "*UNDERSTANDING COMICS*," DEFINES COMICS AS: "JUXTAPOSED PICTORIAL AND OTHER IMAGES IN DELIBERATE SEQUENCE, INTENDED TO CONVEY INFORMATION AND/OR TO PRODUCE AN AESTHETIC RESPONSE IN THE VIEWER" (P. 9).

FRENCH COMICS THEORIST THIERRY GROENSTEEN CONSIDERS COMICS A SYSTEM, AN INTERCONNECTED NETWORK MADE UP OF INDIVIDUAL FRAGMENTS - THESE INCLUDE THE SEPARATE PANELS, WORD BALLOONS, AND TEXT BOXES - ALL HELD TOGETHER IN A PROCESS OF "BRAIDING." THUS GROENSTEEN DESCRIBES COMICS AS AN ART OF FRAGMENTS AND CONJUNCTION, DECOUPAGE AND BRAIDING (22).

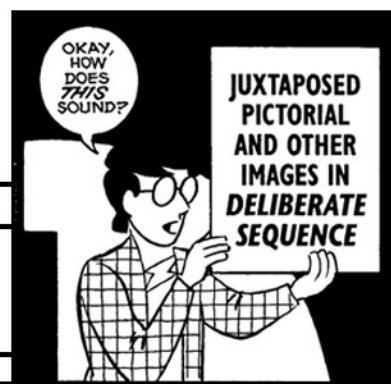
THE NEGATIVE SPACE BETWEEN PANELS - OR GUTTERS - IS WHERE MCCLOUD SUGGESTS COMICS DERIVE THEIR LIFEblood, FOR, "IN THE LIMBO OF THE GUTTER, HUMAN IMAGINATION TAKES TWO SEPARATE IMAGES AND TRANSFORMS THEM INTO A SINGLE IDEA" (P. 66). THE GRAPHIC READER CONSTRUCTS MEANING AND A COHESIVE NARRATIVE FROM THE STATIC, JUXTAPOSED PANELS THROUGH A GESTALT-LIKE ACT OF CLOSURE - WHAT MCCLOUD DEFINES AS "OBSERVING THE PARTS BUT PERCEIVING THE WHOLE," (P. 63).



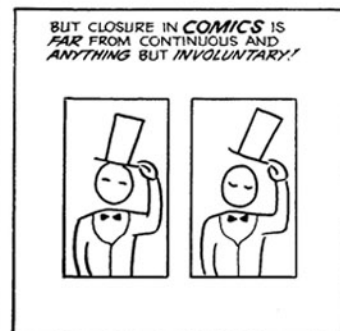
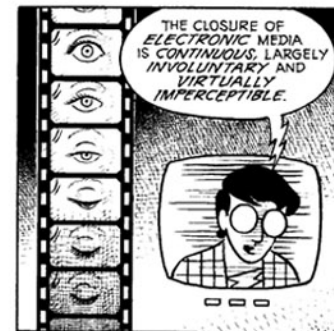
LEAPING ACROSS THE EMPTINESS BETWEEN ELEMENTS,

THE GRAPHIC READER ACTIVELY CREATES MEANING THROUGH A GESTALT OF CLOSURE - JOINING THE SEPARATE AND TRANSFORMING STATIC INTO KINETIC.

Images by Sousanis

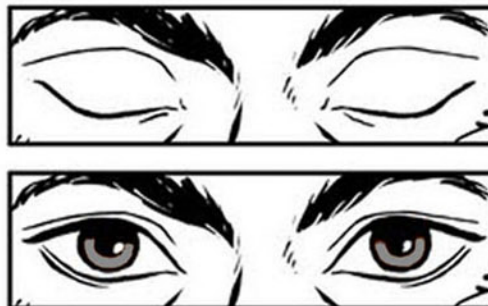


McCloud by McCloud



McCloud on Closure in comics

COMICS ARE THUS AN ACTIVE, PARTICIPATORY EXPERIENCE FOR THE READER. THIS PARTICIPATORY NATURE OF COMICS IS FURTHER COMPOUNDED BY THE SIMPLIFIED (BUT NOT SIMPLISTIC) DRAWING STYLES EMPLOYED, WHICH ALLOW THE READER TO LIVE WITHIN AND INHABIT THE CHARACTERS ON THE PAGE. LIKE A CHILD TRANSFORMING A CARDBOARD BOX FIRST INTO A SPACESHIP AND THEN A CASTLE - THE CARTOON IS A SPACE FOR IMAGINATION.



ITALO CALVINO ON COMICS AND THE IMAGINATION

THE ITALIAN WRITER CREDITS LOOKING AT TRANSLATED AMERICAN COMIC STRIPS BEFORE HE LEARNED TO READ AS BEING INSTRUMENTAL IN OPENING HIS MIND TO IMAGINATION, THIS "THINKING IN TERMS OF IMAGES. ... I COULD EASILY DISPENSE WITH THE WORDS - THE PICTURES WERE ENOUGH. ... IN MY MIND I TOLD MYSELF THE STORIES, INTERPRETING THE SCENES IN DIFFERENT WAYS" (P. 93). EVEN AFTER HE WAS READING, HE RECOUNTS, "I PREFERRED TO IGNORE THE WRITTEN LINES AND TO CONTINUE WITH MY FAVORITE OCCUPATION OF DAYDREAMING WITHIN THE PICTURES AND THEIR SEQUENCE" (P. 94).

3: LANGUAGE & ART/ SEQUENTIAL & SIMULTANEOUS

WE READ COMICS SEQUENTIALLY - PANEL BY PANEL - LIKE TEXT, BUT WE ALSO TAKE IN THE COMPOSITION OF THE WHOLE PAGE ALL-AT-ONCE, MUCH AS WE WOULD A PAINTING. THIS "ALL-AT-ONCE-NESS" - OR SIMULTANEITY - SPEAKS TO OUR ABILITY TO SEE THE WHOLE AND THE PARTS AT THE SAME TIME. TIME IN COMICS (QUITE UNLIKE FILM), TRANSPIRES IN SPACE.



Simultaneity meta-textually represented in Moore and Gibbon's "Watchmen"
The upper middle text - "There is no future. There is no past. Do you see?" - directly references the fact that we can see the panels before and after the one in which the character is "speaking" - we read here and all-at-once.

TIME-ENCODED YET TIMELESS, FRAGMENTED YET SEAMLESS, THE COMICS PAGE IS A SINGULAR PLACE THAT MAKES POSSIBLE THE SIDE-BY-SIDE COHABITATION OF MULTIPLE THREADS AND FRAMES OF REFERENCE - ENABLING THEM TO INTERACT AND SPEAK TOGETHER ACROSS TIME AND SPACE. OUR ABILITY TO TAKE IN THE ENTIRE COMPOSITION ALL-AT-ONCE AND DISCERN VISUAL CUES ALLOWS THE DIFFERENT LEVELS OF STORY TO REMAIN DISTINCT - YET COHESIVE.



Layers of Time Juxtaposed in Spiegelman's "Maus"

HILLARY CHUTE (2009) OBSERVES SPIEGELMAN'S INTEGRATION OF PAST AND PRESENT IN MAUS THROUGH THIS SPATIALITY OF THE COMICS PAGE, "HE THUS REPRESENTS THE ACCRETED, SHIFTING 'LAYERS' OF HISTORICAL APPREHENSION NOT ONLY THROUGH LANGUAGE BUT ALSO THROUGH THE LITERAL, SPATIAL LAYERING OF COMICS, ENABLING THE PRESENCE OF THE PAST TO BECOME RADICALLY LEGIBLE ON THE PAGE" (P. 351).

4: The SHAPE of OUR THOUGHTS

SUSANNE K. LANGER (1957) CITES BERTRAND RUSSELL AS REGRETTING "WE CANNOT CONSTRUCT A LANGUAGE WHICH WOULD EXPRESS ALL RELATIONS BY ANALOGOUS RELATIONS; THEN WE WOULD NOT BE TEMPTED TO MISCONSTRUE LANGUAGE" (P. 81). BUT PERHAPS WITH COMICS - A LANGUAGE OF JUXTAPOSITION AND AN ART OF FRAGMENTS - WE CAN HAVE THE BEST OF BOTH WORLDS AND ACHIEVE A WHOLENESS OF EXPRESSION, WELL-SUITED TO CAPTURE THE RICHNESS AND COMPLEXITY OF OUR THINKING.

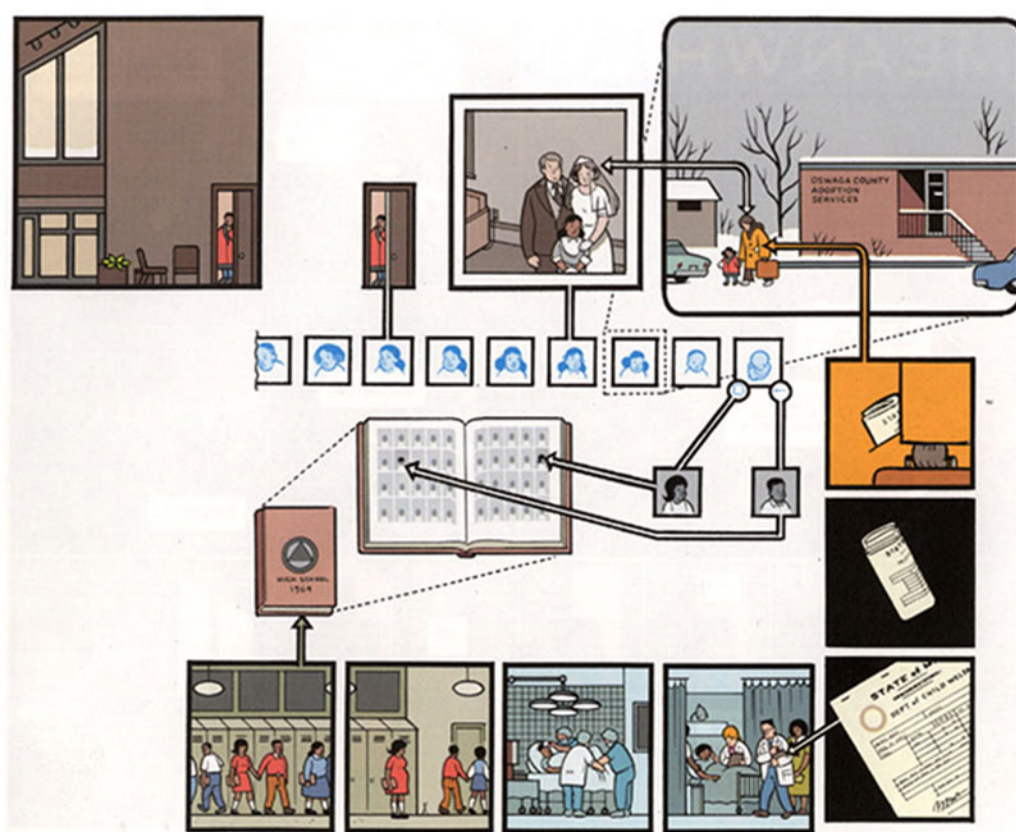
BENEATH COMICS' APPROACHABLE APPEARANCE LIES A DECEPTIVELY DENSE, MULTI-MODAL, MULTI-DIMENSIONAL STRUCTURE -

A COMPOSITION OF NODES AND GAPS - DYNAMICALLY LINKED,

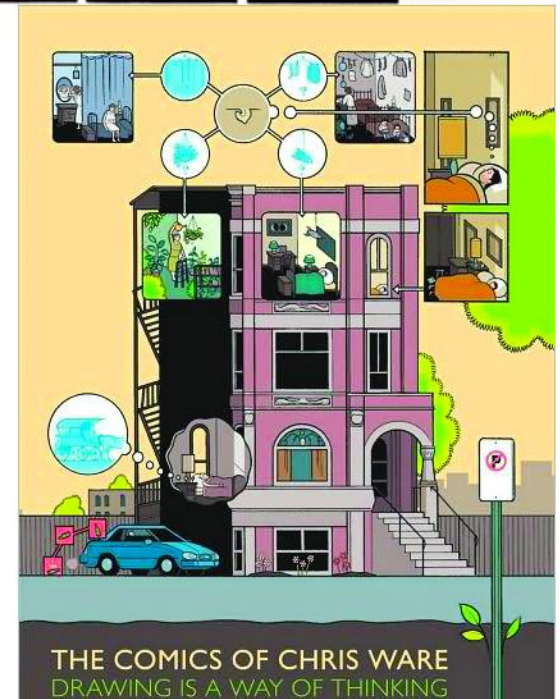
NOT UNLIKE WHAT GOES ON INSIDE OUR HEADS.

Souzanis

WHAT IS THE SHAPE OF OUR THOUGHTS WITHIN OUR HEADS? A LINEAR STRING OF SYMBOLS? DOUBTFUL. MORE LIKELY, IT IS A FLUID COLLECTION OF IMAGES AND WORDS, A SERIES OF FRAGMENTED PARTS FROM WHICH - MUCH AS MCCLLOUD DEFINED COMICS - WE JUXTAPOSE, CONSTRUCT CONNECTIONS, AND DERIVE MEANING. COMICS' ABILITY TO PRESENT INFORMATION IN BOTH SEQUENTIAL, LINEAR FASHION, AS WELL AS SIMULTANEOUS, NON-LINEAR COMPLEXITY, MEANS THAT THEY CAN HANDLE THE NESTED, TANGENTIAL, AND OFTEN PARENTHETICAL NATURE OF OUR THINKING, ENABLING UNIQUE INTERWOVEN STORYTELLING POSSIBILITIES.



The work of Chris Ware demonstrates comics' potential for conveying the complexity and tangential nature of our narratives in a flat composition.



THE COMICS OF CHRIS WARE
DRAWING IS A WAY OF THINKING

5: VISUAL-VERBAL WEAVING

THE RELATIONSHIP BETWEEN TEXT AND IMAGE IS CYCLICAL, EACH INFORMING THE OTHER. THIS DYNAMIC RELATIONSHIP BETWEEN WORDS AND PICTURES IN COMICS EXEMPLIFIES GUNTHER KRESS'S (2001) NOTION OF *MULTIMODALITY*, WHERE MEANING RESIDES IN MULTIPLE MODES CONTRIBUTING ENSEMBLE TO THE WHOLE (P. 1). GESTURE, IMAGE, AND ACTION ARE NOT ILLUSTRATIVE OF THE "REAL" THING, BUT INTEGRAL TO THE WHOLE. THEIR INTERACTION CREATES A KIND OF *RESONANCE*, WHERE EACH ENRICHES AND BRINGS GREATER COMPLEXITY OF MEANING TO THE OTHER, REINFORCING AND GROWING NOT IN ADDITIVE FASHION BUT RATHER *MULTIPLICATIVE*.

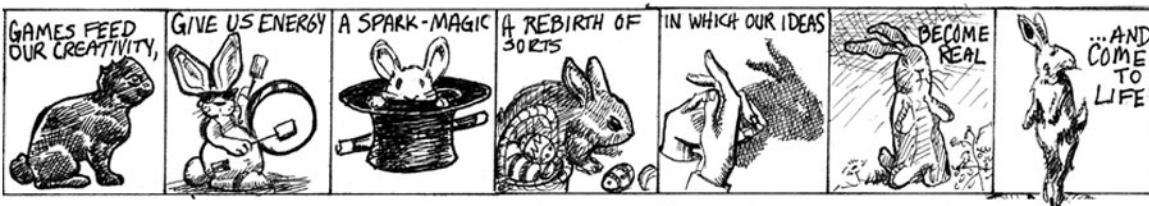
words suggest
it's a push and pull - a dance of equals.
pictures suggest

THE RESONANCE AND INTERPLAY BETWEEN WORD AND IMAGE CAN MAKE FOR A GREAT DENSITY OF INFORMATION AND RESULTS IN THE EMERGENCE OF SOMETHING BEYOND WHAT EITHER CAN DO ALONE.

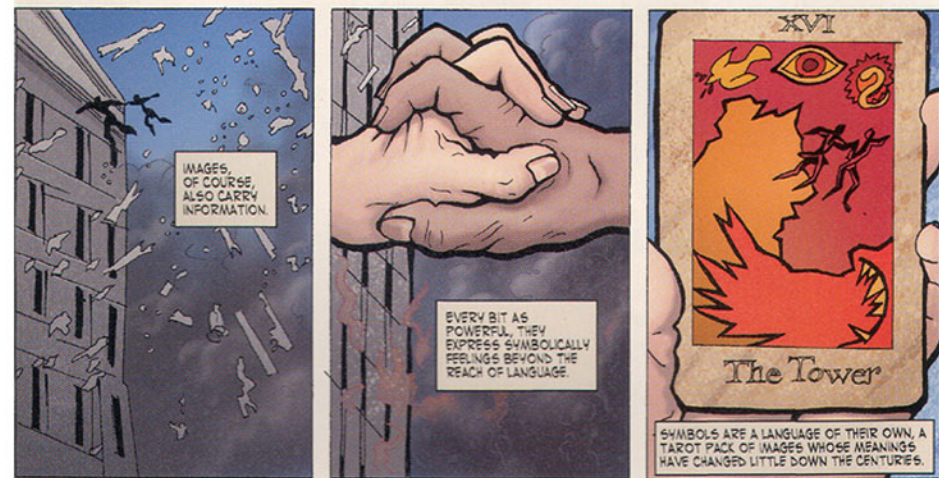
BALANCED BETWEEN
ART AND LANGUAGE,

COMICS' FUSION OF THE VISUAL AND VERBAL SPEAKS TO RUDOLPH ARNHEIM'S (1997, 1969) PROJECT TO RECONNECT THINKING AND SEEING. FROM THIS STANCE, PERCEPTION IS NOT SOMETHING SEPARATE - MERE DECORATION - BUT INTEGRAL TO OUR MAKING OF MEANING. BY OVER-PRIVILEGING THE VERBAL AS THE SOLE PATH TO SERIOUS, RATIONAL THOUGHT - MUCH LIKE TALKING ABOUT THE WEATHER USING ONLY A THERMOMETER - LIMITS THE POSSIBILITIES FOR UNDERSTANDING AND MAKING OF MEANING.

SIDE BY SIDE AS EQUAL PARTNERS ON THE COMICS PAGE, IMAGES AND TEXT TOGETHER CARRY MORE MEANING THROUGH MULTIPLE CHANNELS, OFFERING THE PROMISE AND POWER OF EXPANDING OUR SEEING AND HENCE OUR THINKING.

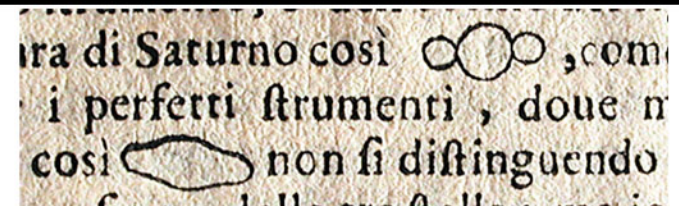


From Sousanis's essay "Possibilities" making use of metaphor in image and text, and visual-verbal resonance.



Alan Moore's works demonstrate a sophisticated level of visual-verbal resonance - image and text amplify one another. Above, from "This is information" with Melinda Gebbie and left, from "Watchmen" with Dave Gibbons.

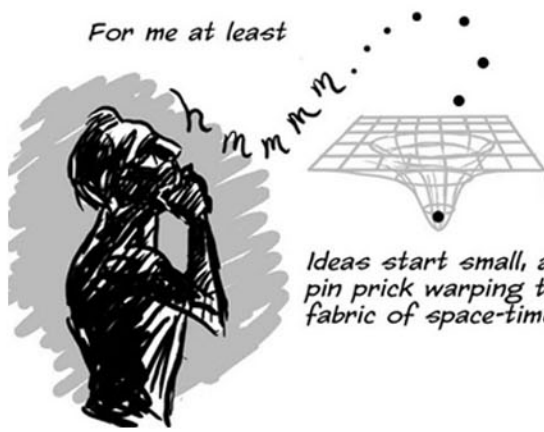
COMICS EPITOMIZE INFORMATION DESIGNER EDWARD TUFTE'S (1990) MAXIM, "WORDS AND PICTURES BELONG TOGETHER, GENUINELY TOGETHER" (P. 116), A UNION HE SEES AS ORIGINALLY ENACTED WHEN GALILEO PUBLISHED THE FIRST TELESCOPIC OBSERVATIONS OF SATURN IN 1613. FOR TUFTE, ENVISIONING INFORMATION IS ABOUT ESCAPING "FLATLAND" IN BRINGING TOGETHER MULTIPLE LAYERS OF INFORMATION IN COMICS (AND DESIGN) WE CAN ORCHESTRATE A GREATER DIMENSIONAL WHOLE.



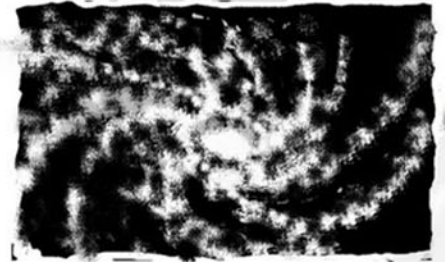
– SEE IN MULTIPLE WAYS

IN THEIR CAPACITY FOR INTERSECTING MULTIPLE PERSPECTIVES, THIS LANGUAGE OF JUXTAPOSITIONS (A LITERAL MEANS OF LATERAL THINKING), FACILITATES THE MAKING OF UNEXPECTED CONNECTIONS, EXEMPLIFYING MAX ERNST'S (GHISELIN, 1952) DEFINITION OF CREATIVITY: "THE PAIRING OF TWO REALITIES WHICH APPARENTLY CANNOT BE PAIRED ON A PLANE APPARENTLY NOT SUITED TO THEM" (P. 66). COMICS ARE THUS A FERTILE SITE FOR PLAY AND IMAGINATION, LADEN WITH POTENTIAL FOR CREATIVE DISCOVERIES.

For me at least



The resulting gravity/attraction/synchronicity pulls from everywhere. As such my research journey is not one of leading, but of letting go.



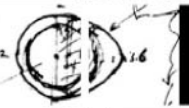
*Ideas start small, a
pin prick warping the
fabric of space-time.*

From Sousanis's "Cosmology of Ideas, V7" -
other images from "The Shape of Our Thoughts"

COMICS HOLD MULTIPLE
THREADS TOGETHER - A
LITERAL MEANS OF LATERAL
THINKING - CREATIVITY.

ROOT-BERNSTEIN (1985)
FOUND THAT SCIENTISTS'
TRAINING AS ARTISTS
AIDS THEIR DISCOVERING

$$= 7.2\pi + 5\frac{1}{2}\pi \approx 12$$



SEE
FROM
OTHER
SIDES

UNEXPECTED CONNECTIONS

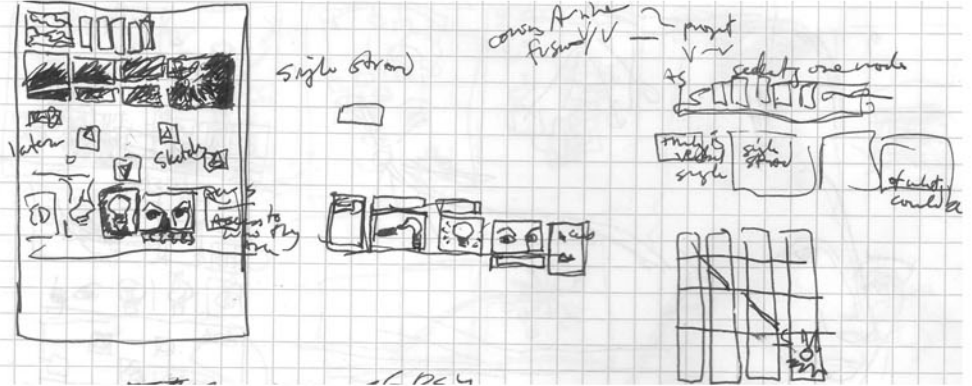
TURN
THINGS
OVER

PLAY

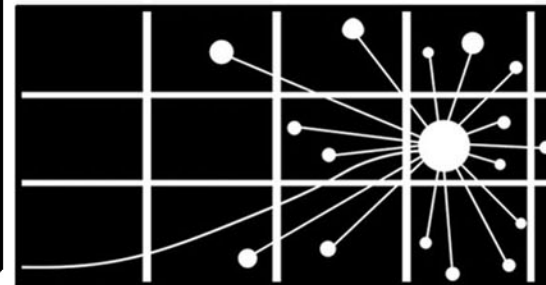
ACCESS TO
MULTIPLE
MODES EXPANDS
OUR THINKING

PERCEPTION IS
INTEGRAL TO
OUR MAKING OF
MEANING.

ROBERT ROOT-BERNSTEIN (1985) FOUND THAT SCIENTISTS' TRAINING AS ARTISTS HELPED IN THEIR PROCESS OF DISCOVERING. HAVING ACCESS TO ALTERNATIVE MEANS OF SEEING ALLOWED THOSE INDIVIDUALS TO LOOK AT PROBLEMS AND MAKE CONNECTIONS IN WAYS THEIR MORE NARROWLY EDUCATED PEERS LIMITED TO A SINGLE MODE OF THINKING COULD NOT.



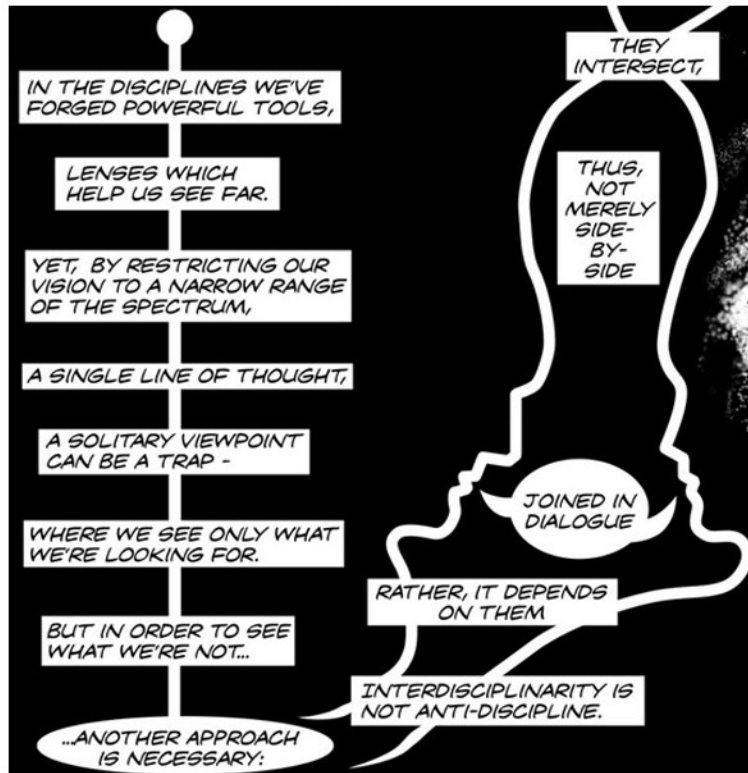
ROOT-BERNSTEIN EXTRAPOLATES A NEED FOR AN EMPHASIS ON VISUAL AND OTHER NONVERBAL FORMS OF THINKING, AND THAT "EXCLUSIVE EDUCATIONAL STRESS UPON VERBAL AND MATHEMATICAL SKILLS DRASTICALLY LIMITS THE TYPES OF PROBLEMS THAT STUDENTS CAN RAISE AND SOLVE" (P. 64). ARMED WITH MULTIPLE WAYS OF SEEING, BARRIERS TUMBLE AND OUR CREATIVE POSSIBILITIES FLOURISH.



7: IMPLICATIONS FOR EDUCATION

PEOPLE AREN'T ONE WAY.

EDUCATING FOR THE ARTS, COMICS, AND VISUAL THINKING MORE BROADLY, IS NOT SIMPLY A MATTER OF CULTURE OR AESTHETICS, BUT ESSENTIAL AS A MEANS OF ENABLING MULTI-DIMENSIONAL SIGHT. TO ARGUE AGAINST AN OVER-EMPHASIS ON STANDARDIZED ASSESSMENT IS NOT TO IMPLY THAT BASIC LEVELS OF LITERACY, COMPETENCY, AND KNOWLEDGE ARE NOT ESSENTIAL; JUST THAT SUCH AN APPROACH SACRIFICES A NIMBLENESS OF MIND FOR AN EDUCATIONAL SYSTEM ORDERED AROUND A LIMITED NOTION OF INTELLIGENCE. IN THE PROCESS, QUITE LITERALLY NARROWING STUDENTS' WAYS OF SEEING, THEREBY CONSTRAINING THEIR WAYS OF THINKING. IN EXPLORING THROUGH THE VISUAL AND THE VERBAL, WE OPEN OURSELVES TO DISCOVERIES AND EXPAND OUR CAPACITY TO MAKE MEANING BEYOND WHAT WE COULD HAVE WHILE REMAINING SOLELY TIED TO A SINGLE MODE.



TO CULTIVATE CREATIVE THINKERS, WE NEED TO EMBRACE THE IMPORTANCE OF THE ARTS, OF OTHER MODES OF SEEING AS BEING INTEGRAL AND ESSENTIAL TO WHO WE ARE AND WHO WE CAN BECOME.

EDUCATION THAT TREATS STUDENTS LIKE PROBABILITIES IS SELF-FULFILLING - DENYING FREEDOM, WHICH DEWEY DESCRIBES AS THE "CAPACITY TO BECOME DIFFERENT."

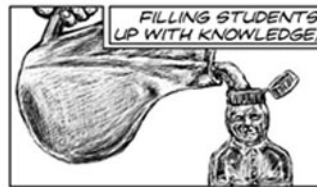


THE VERBAL'S ROLE AS THE SOLITARY PATH TO SERIOUS, RATIONAL THOUGHT IS IN URGENT NEED OF RECONSIDERATION AND COMICS' INCORPORATION OF THE VISUAL, NOT AS MERE ILLUSTRATION BUT AS TRULY INTEGRAL, POSES AN ESSENTIAL CHALLENGE TO THAT DOMINANCE. COMICS ARE PRIMED TO STEP OUT OF THE SHADOWS OF LITERATURE AND THE FINE ARTS AND TAKE THEIR PLACE AT ALL LEVELS OF EDUCATION AND RESEARCH AS A RICH SITE FOR CREATIVE AND CRITICAL PRACTICE AND AN EXPANSIVE MEANS OF EXPRESSION.

IT'S TIME TO THINK ABOUT SEEING AS THINKING...



BUT THEY NEED TO HAVE A SPACE IN WHICH TO SHARE THEIR STORIES. THIS MEANS TEACHING IS NOT



JOHN DEWEY DEFINED CAPACITY NOT AS AN EMPTINESS TO BE FILLED, BUT AS A "FORCE POSITIVELY PRESENT" - POTENTIAL TO BE DEVELOPED.



FOR SPI'S ERICK GORDON, STUDENTS ARE "CONTAINERS OF STORIES" WHO BRING THE BASIS FOR CURRICULUM WITH THEM INTO THE CLASSROOM.

IN ORDER TO CREATE THIS OPENING FOR POSSIBILITIES TEACHING IS



BY LEARNING TO LISTEN



WE COME TO SEE ALL THAT WE SHARE IN OUR STRUGGLES AND OUR JOY,



DISSOLVING WALLS (BOTH LITERAL AND METAPHORICAL) THAT STOOD BETWEEN US.



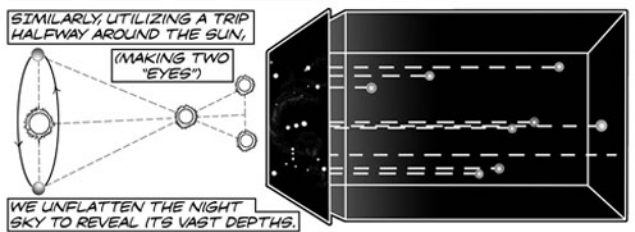
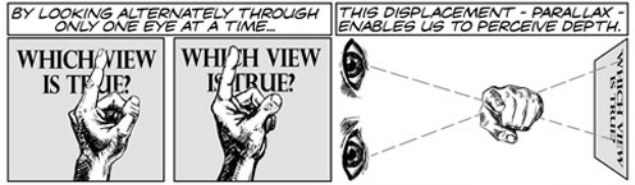
8: UNFLATTENING

I TAKE UP THIS CHALLENGE THROUGH A DISSERTATION DONE ENTIRELY IN COMICS FORM THEREBY EMBODYING IN FORM WHAT IT ADDRESSES IN CONTENT. THROUGH THIS UNION OF AESTHETICS AND THE ACADEMIC, I SEEK TO EXPAND THE BOUNDARIES OF WHAT RESEARCH CAN BE AND RADICALLY REIMAGINE WHAT SCHOLARSHIP CAN LOOK LIKE.

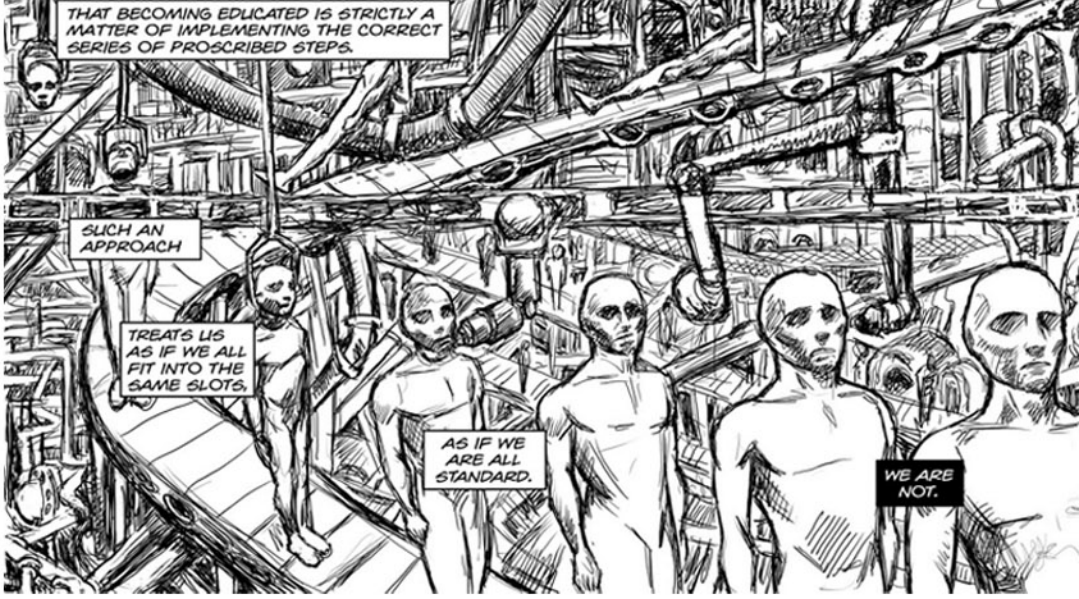
"UNFLATTENING" IS A SIMULTANEOUS ENGAGEMENT OF MULTIPLE VANTAGE POINTS FROM WHICH TO ENGENDER NEW WAYS OF SEEING. REMIXING AND SPLICING TEXT AND IMAGE LIKE A POSTMODERN DJ, I WEAVE A NARRATIVE, INTERTWINING MULTIPLE STRANDS OF THOUGHT, OR RATHER, MULTIPLE WAYS OF SEEING, SO AS TO TRANSFORM THE WORK INTO AN ACT OF UNFLATTENING ITSELF. MY CREATIVE PRACTICE BECOMES A FORM OF RESEARCH.



THE DISTANCE BETWEEN OUR EYES ITSELF MEANS THERE IS A DIFFERENCE BETWEEN THE VIEW EACH PRODUCES.



BY MAKING OBSERVATIONS FROM MULTIPLE ANGLES, WE CAN EXPAND OUR VISION.



THE FLATNESS WE FACE IS ONE OF POSSIBILITIES - WE'RE BORN INTO THE PRISON OF "THIS IS HOW IT IS" WHERE EVEN OUR CHOICES ARE PRE-DEFINED FOR US. IT IS WHAT HERBERT MARCUSE DESCRIBED AS: "A PATTERN OF ONE-DIMENSIONAL THOUGHT AND BEHAVIOR."

FLATNESS IS A PERVERSIVE HEAVINESS IN WHICH THE POTENTIAL ENERGY IN A PERSON IS NEVER SET LOOSE - A FIELD OF TOPS WOUND AND LEFT UNSpun...

BY LOOKING FROM MULTIPLE PERSPECTIVES, CONTINUALLY COMING FROM A DIFFERENT VANTAGE POINT, WE REFRESH OUR OWN VIEWPOINT AND CREATE NEW POSSIBILITIES. AS MARCEL PROUST WROTE, "THE ONLY REAL VOYAGE OF DISCOVERY CONSISTS NOT IN SEEING NEW LANDSCAPES, BUT IN HAVING NEW EYES."



9: FOLLOWING OUR CURIOSITY – IMAGINE

SWIMMING WITHIN THE WORDS, THE WORLD THAT DEFINES US - IT'S HARD TO CONCEIVE HOW TO STEP OUTSIDE AND SEE OUR WAY FREE. ITALO CALVINO WRITES: "WHENEVER HUMANITY SEEMS CONDEMNED TO HEAVINESS, I THINK I SHOULD FLY LIKE PERSEUS INTO A DIFFERENT SPACE. I DON'T MEAN ESCAPING INTO DREAMS OR INTO THE IRRATIONAL. I MEAN THAT I HAVE TO CHANGE MY APPROACH, LOOK AT THE WORLD FROM A DIFFERENT PERSPECTIVE, WITH A DIFFERENT LOGIC AND WITH FRESH METHODS OF COGNITION AND VERIFICATION...."



TO SEE FROM SIDES BEYOND OUR ACCESS - WE HAVE TO IMAGINE OTHERWISE - HENCE UNFLATTENING INCORPORATES SEEING FROM THE FIFTH DIMENSION - METAPHORICAL STORIES OF THE IMAGINATION - A DISPLACEMENT OF OUR FRAMES OF REFERENCE.

UNFLATTENING IS A DOOR OPENING, EYE OPENING - A RUPTURE IN OUR EVERYDAY FABRIC...

AND OPEN DOORS.



TO OPEN EYES,



THE IMAGINATION IS A FOLD IN SPACE, A WRINKLE IN TIME, A TRIP DOWN A RABBIT HOLE, THROUGH THE WARDROBE, AND VIA THE LOOKING GLASS, TRANSPORTED BY TORNADOES TO TECHNICOLOR FANTASIES - THAT ENABLE NEW WAYS OF SEEING.



TRANSPORTING ME TO WORLDS OVER THE RAINBOW,

THE WORK EMBODIES A VISION OF EDUCATION AS ACQUIRING THE MEANS TO FOLLOW ONE'S OWN CURIOSITY. CONCEIVED AS SUCH, EDUCATION BECOMES SUSTAINABLE AND A CONSTANT SOURCE OF RENEWAL - FILLED WITH CRINKLY SPACES FOR DISCOVERY, INLETS WITHIN INLETS THROUGH WHICH THE PROCESS OF OUR LEARNING BECOMES EXPANSIVE. IT IS AN ANIMATED, SELF-RENEWING EDUCATION THAT RUNS COUNTER TO THE STORY OF HISTORY AS A RUT IN WHICH WE ARE TRAPPED THAT SAYS "THIS IS HOW IT IS," BUT INSTEAD IS ENGAGED IN A CONSTANT PROCESS OF BECOMING, IN WHICH WE CREATE OUR OWN STORIES THAT SUGGEST "THIS IS HOW IT MIGHT BE."

CONSIDER INSTEAD EDUCATION AS A SERIES OF EXPERIENCES

