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Cover Chapter Eight: Metaphor(m) and The Expanded Text Concept
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CHAPTER EIGHT

Metaphor(m) and the Expanded Text Concept

Eine Kultur der Erfahrung, des Denkens, des Bewußtseins. Entsprechend sind Fortschritte des Menschen nur zu erzielen durch ein fortschreitendes Denken, ein antizipierendes Denken, ein imaginatives Denken und eine Veränderung des Verhaltens -...- nur als Folge eines Bewußtseinswandels. Das berühmte "Machbare" - wir müssen es aus der technologischen Dimension in die geistige Dimension verlegen.[1]
— Christian Doelker

(A culture of experience, of thinking, of consciousness. Correspondingly, the progress of humanity can only be achieved through progressive thinking, anticipatory thinking, imaginative thinking and an alteration of behavior -...- only as the result of a change of consciousness. The famous "do-able" or "make-able" – we must transfer this from the technological dimension into the cerebral dimension.)

RRR∞

An alternative title for this chapter could be "Metaphor(m) in Painting and the Novel — After TV and Internet — After Christian Doelker." This would be more precise, if more long-winded. The new extended *Kulturtechnik* from such sources as TV, video games and, most of all, the world-wide web brings the demand and necessity for more, not less literacy. One of the gifts to scholarship of Christian Doelker, especially in the German-speaking world, is the awareness that there *is* any literacy in the media in question, that it may be necessary to teach this new development in literacy, and that it demands analysis. My contention is that this new literacy is already so thoroughly a function of thought, a *Denktechnik*, that it can be present in

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[1] Christian Doelker, *Kulturtechnik Fernsehen – Analyse eines Mediens* (Stuttgart: Klett-Cotta, 1989; paperback edition 1991), p.247. Translation into English by the author.

any medium and is often most fruitfully and effectively now embodied in the so-called traditional media of painting and the novel. In particular, Doelker's analytic subdivisions of his extended text concept apply enlighteningly to both these implements of creativity communication (the original sense of *media*) as well as to internet and to television, the last of which was the medium he first examined.

A solid basis for discussing the cultural and artistic changes currently being wrought in the realm of media can be anchored in the terminology and categories invented by Doelker in the books *Kulturtechnik Fernsehen; Analyse eines Mediums*, *"Wirklichkeit" in den Medien*, and *Ein Bild ist mehr als ein Bild: Visuelle Kompetenz in der Multimedia-Gesellschaft*, his many articles, TV series, CD-ROM and other publications.[2] This chapter applies my theory of central trope to paintings and novels in a direct dialogue with Doelker's "extended text" topography of *text categories*, *types of texts*, and *varieties of texts*.[3] Each vector of my tripartite dialectic hopefully nudges new insights out of the others.

The necessity for greater literacy is evident in relation to a wider topology of media. Nevertheless, in conservative incarnations of the "ignorance is bliss" notion, some have called for less when faced with assertions that certain entities such as the internet, hypertextual documents, TV and even comics are indeed disciplines wherein creative expression occurs. There is no freedom from the burden of literacy (commonly jokingly termed in English "*RRR*" – *Readin', (w)Ritin' and (a)Rithmatic*, hence the subheading above). This "burden" is in fact less a hindrance than a moneybag one may carry, stuffed with riches for use. My contention may conjure up shades of E.D. Hirsch's conservative campaign for cultural literacy, or perhaps, oppositely, raise suspicion of some rootless hermeneutics of cultural criticism. However, I see it as a call for comprehension, for radically hopeful and purposeful *mis*-understanding. This reflects, in particular, my readings in cognitive metaphor, Harold Bloom, Cornel West — and Doelker. These thinkers offer cultural reconnaissance which can be pragmatically analyzed, taught and applied, but most of all antithetically disputed. Viewed transumptively, Doelker's implied extended cultural literacy would include Hirsch's list as only a small subset: an erudition of interaction and analysis as well as of common reference

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[2] See the bibliography for reference information concerning each of these publications.
[3] The elements of Doelker's extended text analysis discussed here have been assembled from a conflation of all these sources, including an English translation of *Ein Bild ist mehr als ein Bild* in manuscript. Footnote references will be made only when specific quotations are used.

points. Important questions are suggested by this notion of extended cultural literacy. How do these things we use cause us to think? What can we think with and against them? How can we use them to think new things which will improve the status of our lives? Literacy in this expanded form is a metonymy, if not synecdoche, of creative democracy.

Painting and the Novel: Antithesis

Whereas both Doelker and I have been known to claim that new media "demand" a certain learnedness, this is exaggeration. Rather, they offer opportunities. "Demand" makes these technological developments sound all-important and dictatorial. Such language is symptomatic of a common affliction: the adoration of new media. We must stop worshiping *or* reproaching our tools and begin to use them. Their importance is in their application — the philosophies and expressions they embody. Significance can often be better thought through in conditions of self-imposed circumscription, testing and transgressing the boundaries of received deliberation. In this light the traditional media of painting and the novel are the major league of discourse. There are many other reasons to chose to work in or study these two: slightly more resistance than newer forms to the vagaries of trendiness, self-reliance in production, proven philosophical openness, sheer presence, anti-Puritanical sensuality, a tradition of shedding the skin of tradition itself, a confidence in redefinition rather than cultural amnesia and ignorance. As I discovered after moving to Switzerland from the US, one reason often cited in Europe for painting or writing novels, or alternately for *not* doing so, is simply stated as "tradition." I fervently take exception with this. "Tradition" used so abstractly has no identity other than that of a bothersome insect. The standard street myth is that Europeans are borne down creatively by their (wonderful) tradition, while Americans are freed to be so creative by their total lack of one. This is self-imposed self-aggrandizement by both continental groups. Citizens of the New World have tradition — many traditions, almost all European ones and more. They are the descendants of the Old World, not from another planet. If Europeans have it, so do they. Additionally, North America is concomitantly not "freer," no matter how frequently they assert that. For most minor artists and authors I have met on both these continents tradition today seems to mean only a feeling of a burden, loaded with little actual historical knowledge at all. What is needed is knowledge without a debilitating sense of a weight — dialogue with and against tradition, as I discussed in Chapter Seven. Painting and the novel offer good conditions for this in the sheer opposition they

present to the creator. True, earlier in the century there was too much emphasis placed on these two media and this was exploited to be dismissive of many others. Yet, as noted, there is an equally contraproductive inversion at work now. Early photographers honored painting to an extreme. The best found their way out of this. Peter Halter describes the solution to this problem for photographer Paul Strand.

> In regard to painting this meant that as a photographer one should learn from it rather than try to imitate it, as was common...at the time...." [4]

Now "new" media — anything new — may be glorified merely for the fact of technological newness. We in the art and literary worlds have too often only memorized the idea of a "burden," creating for it an illusory existence.[5]

Paintings and novels are quintessentially antithetical. They incorporate, use and criticize. They have achieved a condition of being perpetually "genres undermined."[6] Painting and the novel are artistic disciplines and forms which have a history of sabotaging themselves. They are in a constant state of crisis. This makes them fertile ground for the application of my metaphor(m) theory and for testing the broadness of the extended text concept. I have stated this in the odd passive construction so common to art critics, speaking of what "painting" or "the novel" does, when clearly that is a metonymy — it is painters and authors who do things, which then exist embodied in paintings and novels. Painters and novelists are deeply involved in a dialogue with and against the past.

> ...I cite again the Emersonian difference, which is to say, the American difference: a diachronic rhetoric, set not only against past tropes, as in Nietzsche, but against the pastness of trope itself, and so against the limitations of traditional rhetoric.[7]

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[4] Peter Halter, "Paul Strand: An American Modernist," in Aspects of Modernism: Studies in Honour of Max Nänny, ed. Andreas Fischer, Martin Heusser and Thomas Hermann (Tübingen: Gunter Narr, 1997), p. 255.

[5] Needless to say the discussion of this problem and the pervasiveness of the term *burden* is due to W. Jackson Bate's book, The Burden of the Past and the English Poet. Unfortunately few contemporary creators seem to have direct knowledge of this wonderful book and its complex and important argument. W. Jackson. Bate, *The Burden of the Past and the English Poet (*New York: Harvard, 1970; paperback New York: W. W. Norton, 1972).

[6] Martin Heusser, *The Gilded Pill: A Study of the Reader-Writer Relationship in Robert Burton's "Anatomy of Melancholy"* (Tübingen: Stauffenberg, 1987), p. 103.

[7] Harold Bloom, *Agon: Towards a Theory of Revisionism* (Oxford: Oxford University Press, 1982; paperback, 1983), p. 32.

I would purport that in our period this is the condition of the awake perceiver everywhere. Bloom's insight is deep, and it is Emersonian, but by no means is this limited to one country as he presumes. The pastness of trope must be wrestled with and overcome. Each painter and novelist must struggle with his or her daemon, who is the angel, who is the attendant spirit (from Latin, *genius*), perhaps even genie: the precursor, god and self. Space is fought for and won with blood, not avoided with new toys incorporating dead ideas. This ineffable spar is the only way to occupy the holy ground of the other, finally creating one's own sacred space. As I discuss in Chapter Seven, I believe this struggle should now be reinterpreted, away from Bloom's oedipal, joust-like view and be visualized as a critical public dialogue, modeled on call-and-response. All the same, the necessary exertion remains.

Traditional forms and formats now have aspects of new media and vice versa. Notions are best transported to other realms in order to facilitate the greatest concentration: in other formats, within contrasting aesthetic objects and in surprising relationships. Rudolph Arnheim has shown that the forces of composition themselves, especially as gestalts, have psychological force, hence convey meaning. Structure can embody disparate, complicated, even contradictory meanings.[8] Cognitive science and metaphor theory have expanded and grounded Arnheim's insight.[9] Painting and the novel have been in a permanent state of crisis for a minimum of several hundred years. What more could one ask for as a difficult, challenging and rewarding fray?

The Pictorial Turn

Although various literary theories have been the prevailing creative force behind most recent aesthetics, the tide may be changing once again, as I discussed earlier in this dissertation. Visually-generated tropes of thought are entering into a dialogue with the dominant literary and verbal metaphors of thought. W.J.T. Mitchell contends in his book *Picture Theory*, that a new "turn" — the "pictorial turn" — will supplant the study of cultural as we have known it under the sign of the "linguistic turn." He models his phrase after

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[8] An excellent discussion of such complexity in the uses and perception of the inherited form of the Blues is in Fritz Gysin, "African American Modernism and the Construction of the Blues," in *Aspects of Modernism: Studies in Honour of Max Nänny*, (Tübingen: Gunter Narr, 1997).
[9] As in most of the essays in Mark Turner, ed., *The Artful Mind: Cognitive Science and the Riddle of Human Creativity* (Oxford: Oxford University Press, 2006).

Richard Rorty's term for this dominance of verbal metaphor. This is amazing coming from Mitchell, one of the leading theorists today and the editor of *Critical Inquiry*, certainly one of the chief propagators of literary theories of the verbal-Deconstructivist bent.[10] Obviously good news for painters, this could additionally herald a rebirth of theoretical interest in the novel (and in novel*ists*). The academic critic is the unacknowledged ideal creator of the Decontructivist critics, those revealers of all hidden tropes other than their own. The author may be dead but the reviewer is not. Painters, even conceptually oriented ones, are suspect for all the obvious reasons: sensuality, insufficient fashion consciousness, and so on. Novelists similarly simply create works which are too messy, with their real-seeming dialogue, multiple characters, visual descriptions, mood evocation and — most frustrating — their continuous, frustratingly non-ironic pointing to life, even in and through the novel's own meta-existence. As Mitchell writes though, what he sees as a turning away from a purely textual basis, from "[l]inguistics, semiotics, rhetoric, various models of 'textuality' "[11] will not be

> "a return to naive mimesis, copy or correspondence theories of representation, or a renewed metaphysics of pictorial "presence"...." ... It is the realization that spectatorship (the look, the gaze, the glance, the practices of observation, surveillance, and visual pleasure) may be as deep a problem as various forms of reading (decipherment, decoding, interpretation, etc.) and that visual experience or "visual literacy" might not be fully explicable on the model of textuality."[12]

Mitchell's book, published in 1994 has not had since then quite the influence many of us had hoped for at first. It appears that the linguistic turn is rather firmly academically entrenched, and although weakened, it has not been replaced by a new form of tropaic visuality, but rather modified into a kind of social-event literalness.[13] More promising, I feel, is how Doelker has anticipated, even gone beyond the pictorial turn. Widen Mitchell's perceptive comments to include the mixed, multi-strand and integral entities that are at the heart of Doelker's work, and one has a potential "turn" of startling consequences. Philosophy has long portended an aesthetic turn with the increase in stature of aesthetics, the philosophy of art, once the barely tolerated foster child of metaphysics, to a position of vital importance, impinging on ethics, metaphysics, epistemology and philosophy of mind. Visual art since

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[10] W. J. Thomas Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (Chicago: The University of Chicago Press, 1994; paperback, 1995).
[11] Mitchell, *Picture Theory*, p. 11.
[12] Mitchell, *Picture Theory,* p. 16. Mitchell's italic.
[13] See Nicolas Bourriaud, relational aesthetics, social practice artworks, etc.

Duchamp has led the way from mimesis and personalism to questions of the ontology of art. Post-Duchampians (by which I do not mean neo-Duchampians) and Post-Joyceans are expanding this in new philosophical directions, such as epistemology, the hermeneutics of meaning, and theories of creativity, metaphor, social philosophy and more. Cognitive linguistics is highly visually oriented, especially in its emphasis on embodied experience in its metaphor theory. This may have been one of its initial attractions to me. The novel, with even more deaths and resurrections than painting in a far shorter span of existence, has fought a battle on all sides. One theorist in the poststructuralist pantheon senses the world-shaking metaphor(m)al possibility of novels: Michael Bakhtin. His enabling "dialogical" view of art was discovered through deft reading of Feodor Dostoevski.[14]

In fact, in a (post-) postmodern world, perceptional abilities and artistic disciplines are interwoven.

"One polemical claim of Picture Theory is that the interaction of pictures and texts is constitutive of representation as such: all media are mixed media, and all representations are heterogeneous; there are no "purely" visual or verbal arts, though the impulse to purify media is one of the central utopian gestures of modernism."[15]

All media are multi-strand, to use the enlightening terminology of Doelker.

Metaphor(m)

Recently there have been major breakthroughs in understanding tropes. Especially in the last two decades, major cross-disciplinary communication has been cultivated concerning the connection between poetics and thought in general. My approach is inspired by the continuing work on conceptual metaphor. Such a large portion of research is grounded in cognitive science that some even call this new outlook on the mind a "cognitive revolution." There are other contributors to the study, analysis and application of trope to thought including other schools of psychology, literary and cultural theorists, philosophers (especially from aesthetics and the philosophy of mind), artificial intelligence and computer experts,

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[14] Mikhail Bakhtin, *The Bakhtin Reader: Selected Writings of Bakhtin, Medvedev, Voloshnikov,* ed. Pam Morris (London: Edward Arnold, 1994).
[15] Mitchell, *Picture Theory*, p. 5.

scholars of religion, scholars of literature, and even a few creative writers and artists. The line of reasoning animating all of this is that trope is the basis of thought, thus language, not the other way round. Add the insight adapted from Doelker and Mitchell that all media are now multi-strand media and we have a new concentration on the human power of figurative imagination, which inspires new observations and strengthens some old contentions of artists and authors.

These theories grant my metaphor(m) notion a substantial bedding in the individual creator, as the result of a subjective contest with social and moral dimensions based in embodied cognitive tropes. To Bloom's agonistic "why," in particular, my theory of central trope attempts to wed the "how." Artist's and authors create for themselves new metaphors to live by, which perceivers can then also use to think with and live by. This desperate battle to go beyond the merely formal aspects of one's inherited position relies most of all on the sheer will to build the trope of one's existence. These are the tools to *turn* (the source of the word *trope*), twist, bend and break the metaphors until one thereby has built one's own.

In all artworks there must be a deep-seated reason for using techniques. There must be "earned" purposes and desires behind new text forms. In too much art, but especially "media" art, the techniques are used only because of their faddishness. Form and metaphor are used automatically and feebly. Two pop song writers have caricatured this situation well. It is especially obvious in their field. "Why don't you do like everyone else....None of this long lost art, this archaic stuff — go out and buy something," sings Dan Bern. "I've got nothing to say and twelve ways to say it," sings Jimmer Podorsky.

Extended text forms, while latent in most genres today, are melded into the substance of authors' and artists' metaphor(m)s in the best works. One procedure to accomplish this is to force forms of art to struggle, paralleling the efforts of creators themselves. Wassily Kandinsky discusses this in *Concerning the Spiritual in Art* when he celebrates the encroachment of the various arts on one another, proposing making use of this tendency as an invaluable *modus operandi*. His famous comparison of abstract art to music is contained in these passages. He suggests that all the arts can learn from one another and press their own

individual boundaries, "despite, or perhaps thanks to, the differences between them...."[16] Instead of seeking the Holy Grail of purity as Modernism did, (Post)-Postmodern painting and novels appear to be learning, as Kandinsky suggests, to extend antithetically. As non-trendy forms they have an especially free reign to expand philosophically. Thanks to the dissonances between their techniques, their perceived functions and their actuality, they can effectively press the extended text concept into their metaphor(m)s, thus achieving deeper resonance. Painting and the novel are concretely embodied thought.

The Extended Text Concept

If the pictorial turn, or some similar visual centrality, comes to pass, we will have to replace the word *text* in Doelker's concept, but certainly not the insight behind "extended." By *text* he means the aesthetic object under consideration, which demands its own form of interaction and interpretation, "reading." He traces the term back to its root in *weaving* or a *cable*, which brings evocativeness back to a word which now seems too solely reminiscent of school books. Although *text* is itself a trope delimiting our perception, whether we call this idea extended text, extended system, extended form, extended virtu or extended image, it is clear that the adjective is most important. I intend the word *text* here to be inclusive of all art objects, including books, paintings, installations, TV shows, comics, computer artworks and more.

The following two-thirds of this chapter will apply metaphor(m), through examples of novels and paintings exhibiting it, to a handful Doelker's many *Kulturtechnik*-ideas from within his extended text analysis. He has given us a topology and taxonomy that cries out for honing on individual concrete manifestations. Let us go through several key sections of Doelker's thought, applying my concept to each and seeking out concrete examples in visual art and novels where the notions apply: extended literacy at work

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[16] Wassily Kandinsky, *Concerning the Spiritual in Art*, trans. M. T. H. Sadler (New York: Dover Publications, 1977; originally published 1914), pp. 19-20.

TEXT CATEGORIES

Simple text. This is one simple technical form which displays one direct reference. Such an artwork is probably sought more often than it is found, as even Hallmark cards are multifaceted technically, albeit not intellectually. One lesson of TV has been learned, perhaps inadvertently, even in such quasi-art as greeting cards. Everything becomes multiple — by placement, material, arrangement, experience or reference. Allusion is unavoidable. In advanced art, the search for significance stipulates it at this point in history. Painting and the novel are especially ripe with multiplicity, as will be shown. In the interactive CD-ROM *Medienbildung: Kommunication, Fernsehen, Medienpädagogik*, based on Doelker's work, painting, photography, silent films, letters, noise, and signal tones are presented as examples of simple texts.[17] Although I am happy that one of my own paintings from an abstract series is used as the illustration for simple text in this CD, I cannot concur with the authors, a team with project directors Frank Haase and Christian Doelker, that it is one. The obvious intentionality and allusiveness inherent in painting and photography make these media, especially nowadays, additive at the very least. This is not always immediately and clearly the case, yet I find it always true. A simple example would be a representational painting or photo wherein a billboard with words occurs. One step subtler would be Eugène Atget's photos of or Richard Estes's paintings of reflections within reflections in shop windows. The line between montage and "straight" image-making is far foggier than it at first seems. This argument could be advanced step-for-step, through ever more subtle incarnations until we arrive at Kasimir Malevich's *White on White*. It *is* important to make this distinction of simple text, but anything not *self-consciously* transparent, cannot be simple in the way Doelker intends. Take for example an abstract photograph. That so goes against our mundane assumptions that it is clearly an additive if not integrative text by its mere existence. Our common expectations and knowledge of this kind of image-making are based on assuming an "impersonal" photo-chemical process "imprinting" the real world. An unrecognizable photo throws this in our faces. Presentation and expectation have become part of a conceptual collage. A snap-shot is a simple text *almost* always, an "art" photograph seldom. This is not simply to attribute intention to a creator. The artist may have intended to make something simple or transparent, but within the dynamics of the object itself and its reception this is often not the case, not

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[17] Christian Doelker, Frank Haase, et al., *Medienbildung: Kommunikation, Fernsehen, Medienpädagogik* [CD-ROM] (Zurich: Pestalozzianum, SWR and SSAB, 1998).

even possible. Paintings often flirt with the appearance of being simple texts, occasionally through their so-called "aura of presence."[18] This is generally purposeful subterfuge. Michelangelo destroyed notes and sketches, as suggested by Vasari, to further public opinion that he was a directly, divinely inspired (not slowly maturing) genius.[19] There are artists who have painted the same painting over and over on successive canvas, finally keeping only the last one, to make it seem as if the work simply flowed out of their hands, perfect in every nonchalant mark.[20] In the composition of complex artworks, especially painting and the novel, there is such an inherent multiplicity that neither of these entities can be included in this category. Such multiplicity is not always positive, I must add. Out of control it often makes for bad art. That is one reason why there is no stain which is not "right," not aesthetic, but much art which is unaesthetic, a failure. A stain on the wall as the result of a quarrel is a simple, indexical text. Why, if painting is a simple text, isn't the novel included here as well? It uses, analogous to painting, only one medium — it's all words. Or perhaps more to the point in this context, why not count the essay as a simple text? As can clearly be seen, I swerve from this category in a variety of ways within my dissertation. There are not only traditional chapters of scholarly text, but also comic sequences, paintings, speeches, an entire installation and so on. Even within the blocks of traditional text, though, I have often veered off the path of "simple" text, as do two inspirations for my dissertation, Giuliana Bruno's *Atlas of Emotion*[21] and Philip Ursprung's *Grenzen der Kunst*.[22] The Bruno text does this noticeably through the author's intertwining of travel, cinema, architecture, maps, the atlas and the house; Ursprung's does so less explicitly, yet also undeniably so, in areas where his manuscript suggests the event-like structuring of Kaprow's Happenings or the geological, archeological allusiveness of Smithson's Land Art works (and the artist's own prose). Most of all, as Ursprung writes

> Ich habe mich in diesem Buch auf der Spuren von Allan Kaprow und Robert Smithson begeben, zwei Künstlern, die sich zwar kannten, aber weder zusammenarbeiteten noch einer

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[18] See Walter Benjamin , *The Work of Art in the Age of Mechanical Reproduction*, trans. J. A. Underwood (London: Penguin Books, Great Ideas, 2008).

[19] Giorgio.Vasari, *The Lives of the Most Excellent Italian Painters, Sculptors, and Architects*, trans. Gaston du C. de Vere*, Modern Library Classics Series (New York*: Random House, 2006).

[20] This is an interesting technique, seemingly born of a claim frequently repeated by young artists, yet unattributable — probably apocryphal — ascribing such an approach to Henri Matisse.

[21] Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (New York: New Left Books, Verso, 2002; paperback, 2007).

[22] Philip Ursprung, *Grenzen der Kunst: Allan Kaprow und das Happening, Robert Smithson und die Land Art* (Munich: Verlag Silke Schreiber, 2003).

gemeinsamen künstlerischen Richtung oder Gruppierung an gehörten. Der äußere Anlass, ihre beiden Geschichten sich überlagern zu lassen, war mein Waten entlang Smithsons halb aufgetauchter, mit Salzkristallen dicht überwucherten *Spiral Jetty* im Herbst 1996. *Spiral Jetty* wurde zum Ort, wo Fakten und Fiktionen untrennbar verwoben sind. (357)

(In this book, I have followed the tracks laid by Allan Kaprow and Robert Smithson, two artists who, although acquainted, neither worked together nor shared a common artistic direction or belonged to a group. The experiential cause of my method of superimposing their two histories was when I waded along Smithson's *Spiral Jetty* in the autumn of 1996, when it was half re-emerged and thickly overgrown with salt crystals. *Spiral Jetty* became a site where fact and fiction were inextricably interwoven.)[23]

Ursprung goes on to describe how this led him to the structure of his book, which unites performative writing with thick description. This inspired me, much like Bruno's book, to abandon any simple text approach and create a plurogenic object and text reflecting its contents while reflecting on them.[24]

I would assert that painting and other non-electronic arts are simply more subtle and pervasive in their multi-layeredness, especially in recent years. Along the lines of my discussion here, this would make them even more of a success in terms of metaphor(m). I refer the reader back to the W.J.T. Mitchell quotation directly above. The central trope in a simple text must be either non-existent, close to that, or culturally transparent. In light of the theory of metaphor(m), this category would have to be reworked.

Additive text—This is the Doelkerian category in which side-by-side combinations of other texts occur without any planned interaction. It must unfortunately be admitted that although most media are multi-media, too large a percentage are merely additive. *Additive texts*, in Doelker's sense, is simply a descriptive not a judgmental phrase. Many objects in the world are adequately or appropriately additive, such as textbooks or the newspaper. In certain situations we want the delivery of specific information in non-conflicting units. We wish to see them divided, as TV commercials are better separated in some fashion from the narratives, rather than integrated into them (as they originally were in old-time radio or as they are beginning to be once again in so called embedded advertising or product placement).

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[23] Philip Ursprung, G*renzen der Kunst: Allan Kaprow und das Happening, Robert Smithson und die Land Art* (Munich: Verlag Silke Schreiber, 2003). English translation by the author.
[24] Ibid.

In creative work, though, additive form is primarily a mistake, lazy thinking, works with no individual metaphor(m). Purely additive works tend to be unresolved collages of the inherited. This is tradition at its worst. There is no further will, nor any strong, individual desire evidenced. The best creative texts or aesthetic objects are integrated as well as additive, thus falling into Doelker's next category. Integrality is not always achieved quickly. As Michael Heusser points out in his book on E. E. Cummings, the poet began with an additive notion of poetry: "poetry + painting." Cummings managed to forge this raw idea into an unprecedented unity of effect as the "poempicture." In addition, Cummings had an additive conception of the self, which he was able to work into a multi-stranded yet integrated and constructed self/ves: "The Self as Text."[25] One sees in this evaluation the personal and ethical virtues for many creators of one's own metaphor(m). It becomes the very vehicle of living. It is the lens, the activity, and the philosophy through which authors and artists discover and interact with experience. It is their tool for accomplishing H. G. Gadamer's "fusion of horizons," the important concept this philosopher outlined in *Truth and Method*.[26] Without his metaphor(m) of self and work Cummings would not only have had no poetry, but no being, no *Dasein* as such.

Kurt Vonnegut is a novelist who all too often remains additive when he should be integrative. His collage-like texts and black humor can be beguiling, yet slight when a book remains too purely in the genre of science-fiction, e.g. *The Sirens of Titan*. In *Slaughterhouse-Five* his personal investment in the broken narrative is evident and his techniques of disruption and distancing begin to come together as a central trope.[27] By and large, he has not fully achieved this feat. Perhaps as Bloom would say, he is an adequate, even a good writer, but not always a "strong" one.

A merely additive painter of immense fame is the New Yorker David Salle. He paints in what might be called a "montage" form: a hodgepodge of images from "How to Draw" manuals, soft-porn, disruptive abstract shapes, patterns, assorted citations or allusions to antecedent abstract art, and screwed on found-objects such as 50s chairs. This barrage

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[25] Martin Heusser, *I Am My Writing: The Poetry of E. E. Cummings* (Tübingen: Stauffenberg, 1997).
[26] Hans Georg Gadamer, *Truth and Method*, trans. Joel Weinsheimer and Donald G. Marshall (New York: Seabury Press, 1989).
[27] Kurt Vonnegut, Jr. *Slaughterhouse*-Five (New York: Delacorte Press,1969) and *The Sirens of* Titan (New York: Dell, 1959).

conforms completely to the accepted structural criteria of modernism, which he claims to challenge. This patchwork may be discussing contemporary issues such as emptiness, disunity, and absurdity. However, more probably it is simply an unconscious result of the same. His art delivers an additive mode with no effective metaphor(m).

Integral texts — According to Doelker, this is the category of works that combine various technical forms which then, importantly, coalesce into an organic singularity. This is, and will remain for the foreseeable future, the most important text form to develop in contemporary art and literature. In the CD ROM *Medienbildung*, examples of integral texts are advertising posters, illuminated manuscripts, comics, and post-produced radio interviews.[28] The determining characteristic in each of these is that the parts interact to engender the whole. The result is not one location containing many different aesthetic objects, but one aesthetic object with many different parts. This has been the great lesson of installation art in modern and postmodern visual art and of intermedia in the literary world.

The most obvious form of integral text consists of older text forms laid side-by-side, yet contributing to one entire work. A fascinating member of this category is the comic book, which unfortunately as of yet has not come close to realizing its full promise, but is on the way. In painting and the novel, integral effects are actualized within a bracketed modality, or such linked modalities as to be *canny* — that is, comely and attractive yet shrewd. This is a contemporary version of "transparent surface style," yielding accessibility along the lines of realism, while denying the existence of such a creature. This can be seen in the creative writing of Daniel F. Ammann or in readable, yet writerly novelists such as David Lodge, (the later) Philip K. Dick, Toni Morrison, Don DeLillo, or Glen Gold. In such novelists, below the surface of the seemingly accessible interface the real activity is occurring. The superstratum is important, playing to cordiality, yet it remains a skin, much like the Windows program on which I first began writing this dissertation a few years ago. It was not truly a system at all, being a kind of face-lift on DOS modeled after Macintosh; Windows NT and the following are indeed systems, yet retain the user-friendly Steve Jobs-inspired visual interface. The differences in these notions of interaction with the user/perceiver parallel the various approaches of individual postmodern writers. All computer interfaces now are much different

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[28] Doelker , et al., *Medienbildung* [CD ROM].

than the troublesome white-on-blue, commands only, user-unfriendly DOS of not long ago —
a metaphor for purist Modernism if there ever was one.

Salmon Rushdie is an author of thoroughly integral-text novels. His central trope is born
of the mishmash of cultures to which he is heir: England, India, Pakistan; West, East, Middle
East; etc. He is inheritor of all, truly subject to none — not even under a death threat. As an
author, he focuses on these cultures metonymically, concerning himself with their literatures,
stories and vocabularies. These cultures are, though, opaque or at least semi-translucent to
Rushdie. Rather than collage, the image that comes to mind to describe Rushdie's mixtures is
an arrangement of a complex number of particles.

Tom Marshall has written an excellent short comment on Rushdie's novel *Midnight's
Children*. This stirring description is itself a metaphoric evocation of the novelist's central
tropes. It could serve as an ideal, tropaically analytic incarnation of metaphor(m) in criticism.

> Half the fun of *Midnight's Children* is following the bouncing balls of reference through the
> merry tunes and wailing dirges Rushdie's languages sing. Names slide from context to
> context. Actions echo across this text to others. Meaning interpenetrates. Form cannot be
> avoided, though it seems tenuous. The whole is filmy. The movies have taught people to
> read the techniques that bring this book to life.[29]

Rushdie at his best integrates the masses of bits of cultural knowledge he bears (and in
which he believes at least a little) into great compositions. He is a Walt Whitman of the
British post-colonial world. The building blocks in Rushdie's works are the individual words,
like individual citizens of that disheveled, massive country, India. His metaphor(m) is a
synecdochical / metonymic / metaphoric complex. *"Words are people, are cultures, a mix of
cultures, which is the world, is life."*

Hypertext — This is the most stimulating of the new forms of composition discovered
through electronic media. In this category of text, the reader or viewer determines the
sequential order of a montage. For the few uninitiated among the readers here, hypertext is
when spots, usually single words, of a text can be highlighted in some way (say by being a
different color). This is a clue that one can move the cursor on the computer screen to that

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[29] Marshall, Tom. "Rushdie, Salman (1947-   )," in *Postmodern Fiction: A Bio-Bibliographical Guide*, ed.
Larry McCaffery, Movements in the Arts, no. 2 (New York: Greenwood, 1986), p. 500.

point, and by activating it (e.g. "clicking" on it, i.e. pushing the button on the "mouse" control) the computer is commanded to turn to another page — not necessarily and usually not even the traditionally "next" page. One can travel through a text, or among a group of texts, in many different directions. It is like being able to flip through a book, actually many books, at the touch of a button. Doelker and others call it "non-linear." I claim that it is still linear, but "open-linear" or "multi-linear." One determines one's own, or many, paths through the work. However, lines of experience are still envisioned and created. It is not iconic, static, three-dimensional, *iconosequential* (iconic and sequential as in comic books), or simultaneous whole-part (as in painting). It is still phenomenologically linear, if not ontologically so. There are precursors to this in such things as John Cage-inspired aleatoric scores and even magazines in the 60s which consisted of loose pages to be ordered as one liked and similar experiments.[30] Hypertext is not as random as it is sequentially over-determined. I cannot click just anywhere and thereby go just anywhere else. The possibilities are starkly demarcated by the author or web designer. A better analogy would be filigree three-dimensionality, hence the appropriateness of the word *web*. In short, hypertext adds many alternate vectors to the process of interacting with the standard codex-form book text.

The question is how will hypertext be used in literature and art? How can it be added to the compositional repertoire? How will it be incorporated into necessary metaphor(m)s? How will it influence non-computer-based forms? Generally the uses have been mere toys, kitsch, or adventure games, yet there are an ever-increasing number of aesthetic applications of hypertext.[31] It has been said that a form must be nearly commercially dead before it can become of use to fine art. This is true because a kind of cultural brainstorming must be conducted on each new form. First the obvious, frivolous ideas are used, then the commercial viable (but still often witless) ones are discovered, and so forth, until infantile ideas are used up. Practitioners of this nature go elsewhere, to another new toy. Others with more fantasy and determination come and begin the struggle resulting in creative use and real metaphor(m)s.

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[30] See *Source: Music of the Avant Garde* (Davis and Sacramento, California: Composer/Performer Edition, 1967-1973). A small selection of music from its pages is featured on UbuWeb, link: http://www.ubu.com/sound/source.html.
[31] See Scott McCloud's on-line comics at <http://scottmccloud.com/1-webcomics/index.html>; Olia Lialina's *Zombie and Mummy* at <http://www.zombie-and-mummy.org/> among others.

Types of Texts

Under this rubric Doelker examines two divisions of text on a more general level than he does so in his categories discussed above.

One strand (or monogenic) texts exhibit a one-to-one relationship of all parts. Since the beginning of Modernism this type of text seldom occurs. A one strand novel would be, in fact, terribly avant-garde or terribly mundane, such as a one-to-one second-by-second memoir of one's life. Perhaps the small pre-novel prose work *Microcosmographie* (1628) by John Earle comes closest to this.[32] It is primarily descriptions of ordinary people. Yet already by 1653 Izaak Walton had written the *Compleat Angler* with beautiful, and still readable, descriptive passages that include wit and opinion going beyond any real one-strandedness.[33] The first films of simply a train on a track or the like were perfect exemplars of this text type. Yet film was soon transformed into narrative to keep the audiences coming after the novelty wore off. A one-stranded painting is the great bugaboo of visual artists, that non-existent entity which "common man" takes to be natural yet purposefully avoided by artists in order to "be different."[34] Some sort of one-to-one realistic rendering of some pleasing view is probably what is imagined. The true ungraspability of what "transparent" realism is, what constitutes a pleasing subject, and how culturally and period-specific this all is, makes the creation of such a work impossible. The dream is perhaps of some imagined version of Flemish painting, with contemporary subjects, yet with smiling people and with prettier colors. Avant-garde Modernism attempted to recast the one-stranded text in new, inventive forms: in performance art, word-based conceptual art, body art, found-object, reported "stream of consciousness" thought, first person camera, and many other experiments. In the light of Doelker's thought, a new enlightening perception of this work arises. Such avant-garde works can be seen as nostalgia for direct experience and direct relations, or perhaps a requiem for the same.

Author Alasdair Gray both scrutinizes and snubs this text type. His novels such as *1982 Janine* or *Lanark: A Life in Four Books* are duo-strand, rather than one- or multi-

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[32] John Earle, *Microcosmographie,* (0riginally published1628) (London: A. Murray and Son, 1868).
[33] Izaak Walton, (with additional material by Charles Cotton), *The Compleat Angler* (Oxford: Oxford University Press, 1989).
[34] This is indeed based on personal communication from relatives and friends of mine from childhood who have little to do with the arts.

strand.[35] There are always two clearly separable styles running parallel in and out of one another, as if each book were a cable made of only a red and a blue wire. One is always naturalistic, social and personal. The other is a tale told in a clearly popular genre — science fiction, soft pornography, horror or the like. Each sub-tale casts shadows on the other. Each seems to be symbolic of the other. The impossibility of one-strandedness is brought to a head as nowhere else. Gray's truly postmodern central trope is the yin-yang duality of mediated life. Opposition is mapped onto genre and style itself.[36]

Interactive video games may be the closest we come to a monogenic para-artistic / literary experience in our society at this moment. However, the newest games feature repeating "heroes," have begun to be narrative, or involve actual social interaction with others, thus shedding the skin of virtual sport, and therewith one-strandedness.

Multi-strand (or plurogenic) texts are composed of sections which wouldn't naturally come together. Thomas Pynchon is a zenith of multi-strandedness in literature. He seems to know everything, use everything, and weave it all together. There are always several sub-strands in his books that are just slightly out of reach. The mysteries in his novels are vast, yet almost at hand, just slipping away, like a word on the tip of one's tongue that will not come. *The Crying of Lot 49*, *Gravity's Rainbow* and *V* include immense chunks of history. *Vineland* assaults all aspects of American life.[37] Pynchon's central message is that mystery and confusion remain even when everything reveals its patterning and even when vast knowledge lies at hand. His metaphor(m) is the direct mapping of this conviction onto the readers' experiences of working their way through his novels. The reader is experientially the detective, who is furthermore the chief character. Pynchon's vocabulary is a corollary of this operation with its mix of intellectually sophisticated, scientific fact and odd, almost cheap, easily decoded names, such as *V's* "Benny Profane."[38] His facts are tantalizing, but of no assistance. His mysteries are purposefully hidden or condescendingly revealed. Even the

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[35] Alasdair Gray, *1982* Janine (Harmondsworth, England: Penguin Books, King Penguin, 1985) and *Lanark: A Life in Four Books,* (London: Paladin, Grafton Books, 1989).

[36] As an aside, it is worth critical noting that bit is a shame that Gray has not brought his remarkable inventive "duo-strand" form into his occasional visual art. His paintings tend to be semi-social realist in style, rather straightforward, naturalistic and lackluster.

[37] Thomas Pynchon, *The Crying of Lot 49* (Philadelphia: Lippincott, 1966); *Gravity's Rainbow* (New York: Viking Press, 1973); *V*, (Philadelphia: Lippincott, 1963); *Vineland*, (London: Minerva, Mandarin Paperbacks, 1992).

[38] Pynchon, *V*.

syntax is sculpted by this metaphor(m), but mostly the novelist manifests it in the structure at the level of composition.

The works of several excellent, obviously multi-strand painters could be chosen to illustrate this text type. Three candidates are the combine paintings of Robert Rauschenberg, the free-for-alls of Sigmar Polke, or the restlessly inclusive thought-model paintings of Lydia Dona. I displayed the inherent multi-strandedness of painting in Chapter Six in the analysis of a painter who was a seemingly unlikely recruit, the geometric, minimalist, colorist Charles Boetschi. My contention holds that Doelker's media literacy and extended text concept suffuses all current good, strong, paintings and novels. In a creator such as Boetschi, we had to look for metaphor(m)s of extended text in a more discreet form. As was shown, the postmodern complexity in Boetschi's metaphor(m) is the fact that his image-mapping relies on our expectations from the history of the forms with which he works. I develop the image of multi-strandedness in application to models of the art history timeline in the following chapter.

Varieties of Texts

This further subclassification overlaps with Doelker's other divisions, presenting what can be seen as functions or goals of text types and categories. One fashion in which contemporary literature and art become multi-strand is by using and redefining each of these varieties. After the analyses above, I would like to don that second hat of a theoretician, to act as a harbinger and allow my imagination free play, much as I did in Chapter Four. This is a change from Procrustean to proleptic theory. I will fantasize various fashions in which a contemporary novel or painting could make use of the insight behind each of Doelker's varieties.

Pragmatic — Such a text is a recipe for use. Sol LeWitt's instructions through which assistants create his wall drawings come close to this text form. However, the wall drawings themselves are the art, not the directions. This makes LeWitt's art more akin to the fashion in which notation and performance are related in *E-Musik*, so-called classical music. Lawrence Weiner's early works were both pseudo-pragmatic and the art object themselves. He presented

instructions or descriptions such as "A Square Removal from a Rug in Use."[39] Since then his work has developed into purely abstract language, such as fragmentary lists of prepositions. It has become an often tedious variation on concrete poetry, losing the strength it had earlier as vague potentiality.

Novels created in this variety of text form could be composed of instructions, or serve as instructions. Certain poetry has mimicked this form, especially in Fluxus works.[40] A whole novel would be unusual. This would be a kind of epistolary novel-cum-cookbook. Neither visual art nor writing of a pragmatic nature, it seems, could be serious art without a heavy dose of irony, parody or comedy. I envision a certain cheapness to such an endeavor, the artsy equivalent to a one-line joke: a painting with scenery described in words on it, a novel telling you how to construct a novel. This is apparently not a very promising wellspring of new options for deeper literature or art. Perhaps we must leave pragmatic works where they belong, as fact deliverers: books on how to rebuild your house and the like.

Documentary — This is an artwork which is a record of an event. The most famous are TV documentaries, clearly achieved art in every sense. In the fine arts, there is always a secondariness to be overcome in this genre. A documentary about a famous artist is a work of art, yet somehow always ancillary to the work of the painter herself. Correspondingly, although essays have been works of art since Francis Bacon, a paper about a specific novelist such as J. D. Salinger always retains an overriding "aboutness." This text variety has entered fine art in "docu-dramas" and accurately researched, historically-based fictional works. Alex Haley has authored and co-authored two of the most extraordinary: the *Autobiography of Malcolm X* and *Roots*.[41] Popular forms have also occasionally achieved resonance, for example James Michener's novels such as *Alaska* or *Caribbean*.[42] These works suture adventure and documentary together. Documentary detail is frequently so basic to good books of social portent that it hasn't needed to be experimentally developed.

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[39] The exact phrase, thus artwork, is "A SQUARE REMOVAL FROM A RUG IN USE," also referred to as Statement Nr. 054. Lawrence Wiener, 1969.

[40] An entertaining recent example of such a poem is "Instructions" by renowned horror genre author Neil Gaiman; it appears in *A Wolf at the Door and Other Retold Fairy Tales: An Anthology of Stories,* ed. Ellen Datlow and Terri Windling (New York: Simon & Schuster, 2000).

[41] Alex Haley, *Roots* (Garden City, New York: Doubleday, 1976); Haley and Malik El Shabazz (Malcolm X), *The Autobiography of Malcolm X* (New York: Ballantine, 1965).

[42] James Michener, *Alaska* (New York: Random House, 1988) and *Caribbean* (New York: Random House, 1989).

Many paintings display tantalizing hints of the record of their making, fused into the meaningful structure of the work itself. This is a version of documentary creativity. In addition to the outright "traces" left, such as the pentimenti of indecision left behind in Abstract Expressionist works, paintings could emphasize more of their xenogenisis through sequentiality. Other aspects of the world of painting could be documented as an important aspect of the piece: handling, hanging, placement, etc. Eye-opening, documentary surprises with metaphoric purport could be realized through the calculated contradiction of viewer expectations of painterly procedure: what should be impasto or not, what is matte, what is smooth, what is foreground, and so on.

Fictional — The "simple text" form of every sort of creative writing lies in what Doelker categorizes as the fictional, the "story." A hyper-realized, virtual form of a novel could be more fictional and aware of its fictionality, expressing this (which expression would then be non-fictional). If the narratives in novels exist today as a progression along an axis from some point x to another point y (usually with many strands doing this parallel), the true hypertext fiction will unloose the strands from their unidirectionality. One strand will travel x to y, another a to b, another c to d, etc. All vectors would crisscross over a given "0" point or points, much like an ever-shifting three-dimensional Cartesian coordinate system. Many an axis could feature narratives of real versions of unreal entities which are representations of the real. The future concoction of virtual-reality works that are indeed literature, and not merely experiments or games, will necessarily entail such self-referencing and wit. Ultra-fictionality could be created which begins to accurately model, as well as represent, experienced life.

The role of fictionality in painting has always been something of a quandary. Painting has been accused of extreme fictionality ("through the window" illusionism), particularly in dismissals of it. Although this was true for one or two very short periods of time in the incomparably long history of painting, such incrimination generally betrays ignorance. Even the most "realistic" (i.e. culturally transparent) styles of painting have required antipodal attention. They demand to be seen as images, and simultaneously as creations, even inventions — or there would be practically no joy in perceiving them, notwithstanding or especially in *trompe l'oeil*. The surface of painting was always one of its prime aesthetic qualities, only emphasized to exclusion in High Modernism. Even those artists who modeled the picture plane on the window were *citing* the image. They employed specificities and

artificialities of "window," in a tropaic use similar to a conceit. One aspect of fictional text status that could still be expanded on in painting would be the questioning of the definition of so-called abstraction and so-called representation. Both of these fictional categories could be put to the test, put under pressure, by creating works which are both, either/or, or neither/nor. The paintings of Jonathan Lasker, Stephen Westfall, David Reed, Wesley Kimler and Mark Francis have cross-examined these received divisions of thought.
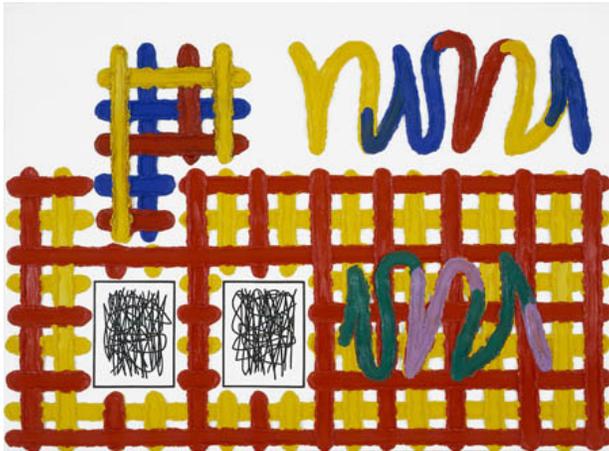

fig. 78
Jonathan Lasker,
Systemic Autonomy,
oil on linen,
2002
152.4 x 203.2 cm / 60 in x 80 in
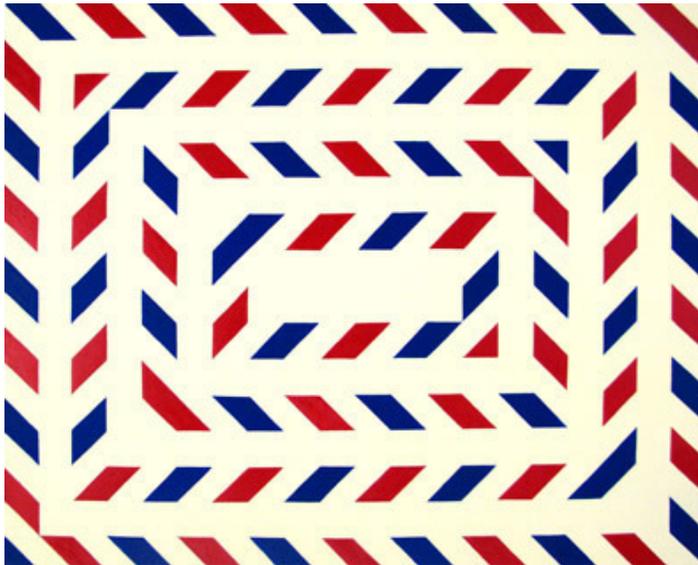
fig. 79
Stephen Westfall,
Tunnel Vision,
oil and alkyd on canvas,
2006
61 x 76 cm / 24 in x 30 in

fig. 80
David Reed,
#575,
oil and alkyd on polyester,
2007,
101.6 x 406.4 cm / 40 in x 160 in
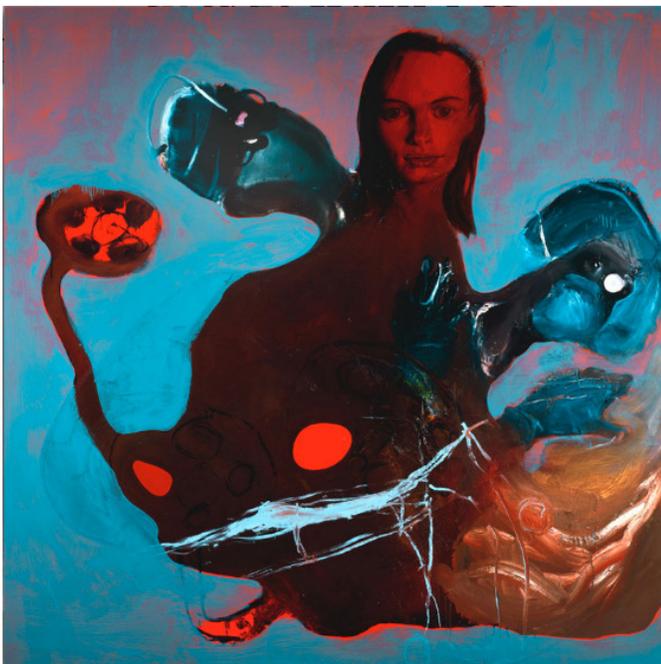
fig. 81
Wesley Kimler,
Papillon,
oil on canvas,
2009,
274 x 274 cm / 108 in x 108x in
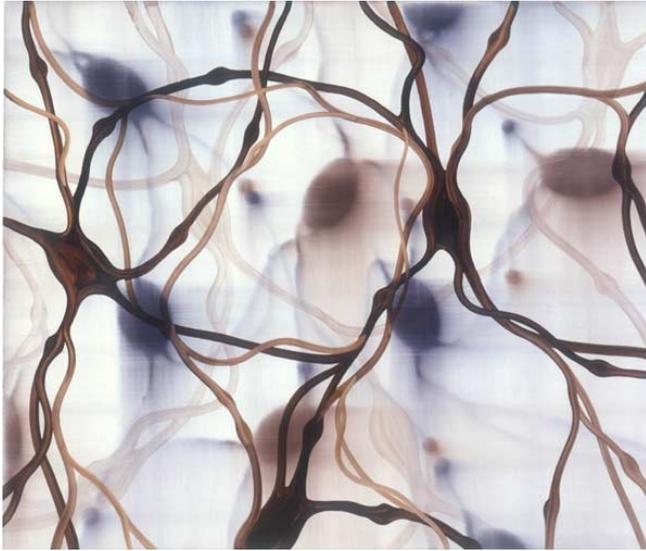
fig. 82
Mark Francis,
Ventril,
oil on canvas,
2003
86.4 x 101.6 cm / 34 in x 40 in

Ludic — This is a text or other aesthetic object which is a game. Forays into the ludic in the arts have been made using stochastic procedures. This area of text has unfortunately tended to appear only as superficial entertainment or simple-minded ironic art. The ludic text variety has had a few successes in multimedia and intermedia work. It crops up in surprising ways when successful, usually, for example in the activities of production itself, which are not always immediately visible as such within the finished piece. This occurs in Boetschi's choices of colors, which he does randomly and spontaneously, without regard to the others already in place. Resolved ludic works are indebted to the antithetical misprision of Dada performed by John Cage. He was the contemporary Emersonian transmitter, and more importantly mis-reader, of Duchamp to the American arts and thereby the literary, musical and art world at large.

In the future the ludic text variety will certainly be an important aspect of virtual, hypertextual art objects, whether predominantly literary or visual. How can this element be used, become an integral aspect of a metaphor(m), something more than a charming trick?

Even the important ludic musical compositions such as those of Iannis Xenakis based on games didn't fully succeed aesthetically, in some opinions.[43] Cage's visual, literary and musical works succeed, but usually as documentation of ludic compositional activities, not as ludic activities by the perceiver in the interaction with the work itself. This is also true of Hans Arp and various contemporary artists applying his use of chance. One fantasy which comes to mind, as a potential ludic creative act, would be paintings which change sequentially, while retaining their metaphorically important iconicity of presence. Another possibility would be novels through which one can playfully cruise, yet which are so thoroughly composed that the experience yielded is an important embodiment of the text's weltanschauung.

Intentional — These are persuasive texts. This variety has a justifiable presence in design, television production and various forms of advertising, but has not interested literature or fine art very much. This is not to claim that there can be no politics in fine arts. As has been pointed out by many, including most recently the Deconstructivists, literature and art are inherently political. There are good art works and novels which are intentional because of their social criticism. Examples include Thomas Hardy or Nelson Algren's novels, good sermons by black preachers such those favored by Cornel West, and much feminist art, including Barbara Kruger. Often such works are not strictly or solely intentional. Intentionality is only one of many layers. A strength of feminist culturally-critical art lies in the very laying bare of its own and other's intentionality, thus integrating its persuasiveness into its metaphor(m). Likewise the preachers of the black Christian community clearly use the social-progressiveness they find in their reading of the Bible as a foil for the larger conservative context that religion in the world, and much of white Christianity, now places itself. This they do with a self-assured aesthetic theatricality, blended with proselytism. Nevertheless, athough Doelkeresque intentionality exists in art, a large number of purely intentional artworks are clichéd, hence boring, hence powerless.

All these text varieties described by Doelker can be converted into one another in certain conditions. For instance, by "zapping", the constant clicking through channels on

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[43] According to Roar Schaad, and avant-garde composer in Illinois in the US, he and many colleagues who treasure Xenakis's music did not find the game-structured pieces such as *Duel* and *Stratégie* aesthetically appealing. According to Schaad, the works in concert felt too contrived rather than musical or philosophical. Personal conversations with Schaad, 1979-1981.

television using a remote control, many viewers turn other text varieties into a ludic one. They play their TV. If this were done live, one might be able to compose works analogous to the current music created by DJs with scratching and sampling techniques. It would then no longer be only ludic, but also fully artistic — fictional to an extent, yet more appropriately music-like, an integral text. Integral, mixed, and hypertextual versions of these varieties could conjoin to metamorphose each of them into authentic art or literature. A composite of several might yield a visual-textual music of sequentiality, capable of being developed to excitingly Joycean dimensions in broadened versions of painting and the novel.

There could be several more entries added to this list of varieties, continuing Doelker's line of analysis. I suggest four further categories of my own creation.

Presentational. — A text or aesthetic object-form which dramatically shows what exists and how it came to be, in a kind of **pragmatic-documentary** combination and elaboration. I envision this as a kind of radical pointing, a prescription for an actual event.

Allusive — These are texts and objects which are a cross between **fictional**, **documentary** and **ludic** text varieties. Happy, meta-textual play creates a *hypercognition* or *hyberbild* of cultural reference. While I see flirtation with this idea in various postmodern novels, installations and other works, perhaps such an aesthetic work can only become fully realized when the interface possibilities between computers and users has reached a much more sophisticated level.

Philosophical — This is a variant of the **intentional** variety. These are texts which are analytical, i.e. persuasive, but not preachy. I think such works already exist. Doelker would most probably simply include them under the category of intentional works, but I think they need to be separated, as persuasiveness is secondary to inquiry in some artworks. Arthur Danto perceives Andy Warhol's *Brillo Boxes* in this light.[44]

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[44] Andy Warhol, *Brillo Boxes*, a stack of units, each 43.5 x 43.5 x 35.6 cm, 17 1/8 x 17 1/8 x 14 in, silkscreen ink on painted wood, original 1964, refabricated in 1970. For more discussion of Danto's view, see my Chapters One and Nine in this dissertation, as well as Arthur C. Danto, *The Transfiguration of the Commonplace* (Cambridge, Massachusetts: Harvard University Press, 1981).

Composite— I am certain that texts in the extended sense exist, and will come to be, combining all or many of the above listed varieties— the many and various specific works with which creators surprise us.

In this chapter painting and the novel, my theory of metaphor(m) and Doelker's innovative idea of expanded media literacy, in the particulars of his extended text concept, have prodded and goaded one another in a protracted dialogue. Each reveals intriguing characteristics of itself in attempting to interact with the others. Their conversation as a whole is a reminder that rather than worshiping each new toy as it appears, or bemoaning each one's potential wickedness, we must concentrate on analysis and effective use of our new discoveries. We should also play with our toys, remembering that toys may not be "real," however they are tools for thought, learning, fun and art.

Extended text notions derived from electronic, popular, mass or niche media grant opportunities to consider new forms of interaction. The concepts, not the hardware, are what are important. This was displayed in our discussion by how well these concepts functioned when manifested in a dialectic with painting and the novel. What do we do with these thoughts? How can we integrate them in indispensable ways into the metaphor(m)s of literature and art — and thereby in the antithetical and creative understanding of life? The answers each of us finds to these questions will bring the simply technological dimensions of our inventions to profound and essential ones.

CHAPTER EIGHT: THE SEQUENCE
or "Two Personas Argue It Out…"

And yet, Brandl, you didn't practice what you preach in this chapter as much as in others.

Eastern Switzerland

You even skipped an explicit extended metaphor for this chapter as you have in the others…

… as you were inspired to do by Philip Ursprung's example and Andreas Langlotz's outstanding suggestion.

You mention dialogue form, but the chapter is not in dialogue form!

Strange to talk outloud to yourself in front of a computer, Mark …

… but yes, I didn't get many elements of the discussion into structurally materialized tropes of the deliberation.

Elba

In this chapter, I am not a Diderot of the essay, it seems.

What if we introduce a concocted novel-like dialogue or play-like section at the end?

You'll have a hint of an appropriate metaphor(m) then … and you had the stimulation of playwright Sonya right next door to you in the villa on Elba.

Novels and even plays are not just dialogue. And Sonya writes musicals, so I would have to add a song here and include a CD.

And what about the other forms and formats I mentioned? Anyway, I've been doing that all along with the comics sequences as addendums and commentaries at the end of each chapter.

And what do you think we are doing here in this sequence?

As the chapter ends, Mark Staff Brandl sits in the gathering dusk, the unhealthy glow of a computer screen rim-lighting his features. In the background is an odd admixture of scenery from Eastern Switzerland, France and Western Switzerland, Istanbul, and Elba, only failing Chicago to contain all the locations where he contemplated, wrote, rewrote or corrected this chapter.
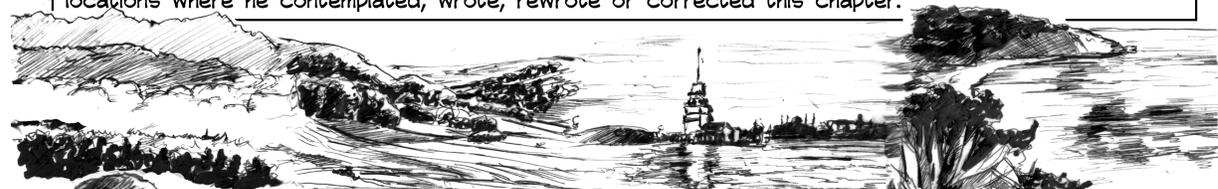
The reader is invited to imagine a roll of chapter-ending credits scrolling over the image, with theme music in the background.

This is followed, in fantasy, by a static list of hotlinks to all references in the chapter.

Then comes a cinematic fade to a white panel.

Finally a cut to the next chapter.