



fig. 119
 Cover: *Conclusion*,
 oil, acrylic and ink on wood,
 2010,
 40 x 27.5 cm / 16 in x 11 in

CONCLUSION

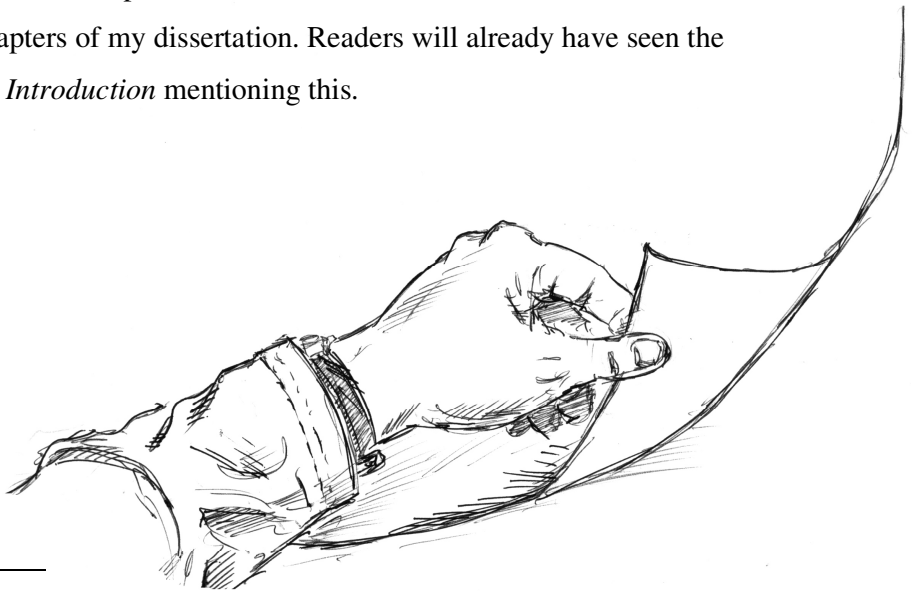
But what feature will the speculative discourse on being answer to the paradox of the copula, to the apophantic *is/is not*?

—Paul Ricoeur¹

To state ‘that is’ – such is the moment of *belief*, of *ontological commitment*, which gives affirmation its ‘illocutionary’ force. There is no better testimony to this affirmative vehemence than the poetic experience. Along one of its dimensions, at least, this experience expresses the ecstatic moment of language — language going beyond itself. It seems, accordingly, to attest that discourse prefers to obliterate itself, to die, at the confines of the being-said.

—Paul Ricoeur²

In this conclusion the illustrated, sequential form assumes a larger role, much like Chapter Three. This time, however, I am interspersing the comic sequences with pages of pure text. The basis of the adventure here is a *Wanderferien*, a hiking vacation my wife Cornelia and I did with our dog River. We hiked a section of the *Westweg*, the long-distance hiking trail running through the Black Forest, much as we did the Via Francigena in that earlier chapter. While doing this, I contemplated, drew sketches and wrote notes for the *Introduction* and *Conclusion* chapters of my dissertation. Readers will already have seen the small sequence at the end of the *Introduction* mentioning this.



¹ Paul Ricoeur, *The Rule of Metaphor: Multidisciplinary Studies of The Creation of Meaning in Language*, trans. Robert Czerny (Toronto: University of Toronto Press, 1977; paperback 1993), p. 306.

² *Ibid.*, p. 249. Ricoeur's italics.

CONCLUSION

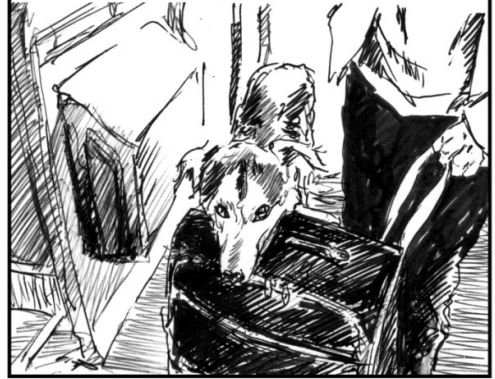
Our backyard in Trogen Switzerland was being dramatically rebuilt while I wrote this, including constructing two *Bollesteimuure*, quarry boulder stone support walls.



It was also the fall vacation, *Herbstferien*, so it was a good time to go hiking again. And I could work on the end of my dissertation during and afterwards.

In my mind and in my sketchbook.

First we traveled by car and train to a hotel in Oberharmersbach.



The next day we began our route. First goal, Hausach.



At the outset we saw a large rolled-up hedgehog, *Igeli* in Swissgerman.

There were interesting old crossroads monuments. Stone, often with several dates each, from the 1500s to today. The oldest inscriptions were incorrectly spelled and with letters reversed. Probably amateur stonecarvers.

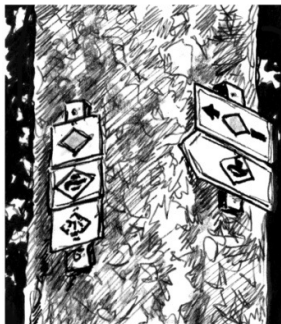


We also saw an unintentional monument, a combination of two assisted found objects.



The path was a bit difficult for the first day.

Especially at the end where it rapidly descended into the valley on a crumbling trail. Our *Westweg*, marked with red diamonds, crossed the *Hansjakobweg* (a hat) and the famous Way of St. James, (*El Camino de Santiago*, or *Jakobsweg*), marked by the legendary shell.



At the end of each day, I was also reading Robert Harris's *Imperium*, an historical fiction novel of Cicero's early career as told by Marcus Tullius Tiro, his secretary, slave, and later freedman.

Cornelia double-checked our path for the following day, while I sketched and wrote this.



In the book, Cicero had just made an important speech in court before Glabrio against the tyrannical ex-governor of Sicily, Gaius Verres. This reminds me to come back to my own textual "case."



A theory is a picture of the world, one way to think about reality, a suggested method for seeing experience *in that way*. It suggests both *is* and *is not*, and even, I assert, *should be* and *should not be*. Artists can picture life particularly well, thus being implicitly theorists. Small changes in the pictures with which we think, in our metaphor base, the stuff of the creative arts, have major importance. The operations of extending, elaborating, composing and, most of all, questioning may seem slight tools, yet they can build impressive edifices of understanding. Metaphor theory in general and my metaphor(m) idea in particular point out some of the instantiations of this drive. Trope-as-reasoning links theorization and creativity to everyday thought on the one hand, and to revelatory ideation on the other.

An enclosed quotation is enlightening here. This is Bloom citing Emerson, adding framing comments which are equally important.

Emerson is totally Vichian when he identifies rhetoric and reality, in his late essay "Poetry and Imagination":

For the value of a trope is that the hearer is one: and indeed Nature itself is a vast trope, and all particular natures are tropes. As the bird alights on the bough, then plunges into the air again, so the thoughts of God pause but for a moment in any form. All thinking is analogizing, and it is the use of life to learn metonymy.

What Emerson is not saying is that we are in the dungeon of language. Lacan asserts that "it is the world of words that creates the world of things," and Jakobson, less figuratively, allows himself to insist that the poetry of grammar produces the grammar of poetry. Emerson, like all central poets, knows that the grammar of poetry produces the grammar of poetry, since poetry is a discursive and not a linguistic mode. Holmes remarked that "Emerson was eminently sane for an idealist," and such sanity is eminently useful now in current discussions of the arts of interpretation.³

Equally resonant is Bloom's typical lack of footnoting. He sees *interpoetical*, as opposed to intertextual, metaleptical analogizing as part and parcel of his own thoughts. Borrowed metaphors are reformed by the glass of one's own fashion, thus becoming one's own. He is scholar enough to name the people from whom he has borrowed, but artist enough to see no reason to make a specific roadmap to an idea's "first" expression. This can be academically frustrating, yet yields an (I believe unconscious) unity of form and content —

³ Harold Bloom, *A Map of Misreading* (Oxford: Oxford University Press, 1975; Oxford University Press Paperbacks, 1980), p. 68.

thus it is Bloom's own metaphor(m). It assumes the visual, graphic presence of a double indentation when quoted by me, highlighting this trait.

The aim of this paper has been to establish, characterize and investigate an original theory of trope in literature and art. I have been delving into how the "grammar" of art produces the grammar of art through embodiment in the stuff of lived reality, seeing art as a corporeal, dialogical mode.

This commenced with the *Prelude*, where I sketched out the personal motivations behind the development of my theory within the boundaries of my activities as an artist. My passion for art history and art theory as tools for the working artist guided me not only to the art I practice — an "extended" form of painting, of installation art, of comics as an artform, and of display sign-painting, — but also to the inclusion in my dissertation of art custom-made for it, including sequential art sections. This returns us to my journey through the forest.

The following day we hiked from Hausach to Hornberg.

In the little hotel in Hausach, we learned at breakfast who Heinrich Hansjakob had been.

(A prominent regional author, Catholic priest, historian and politician – 1837-1916 –



– with a distinctive hat).

At first on the way we saw the ruin of the Hussen Castle.



In the forest later we noted an interesting Kohl-Brenner, a reconstructed ancient coal-burning mound.



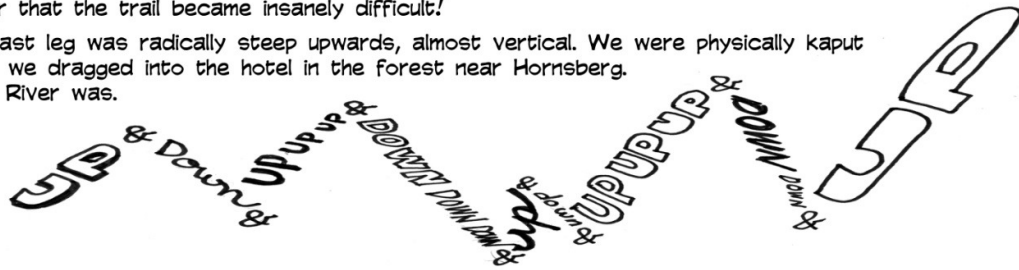
At first the trail was steep, but then it leveled out.

There were also the remains of a Schanze, or defensive fort, deep in the forest. It had been used in the War of Spanish Succession at the beginning of the 18th century.



After that the trail became insanely difficult!

The last leg was radically steep upwards, almost vertical. We were physically kaput when we dragged into the hotel in the forest near Hornsberg. Even River was.



Cornelia and I had a sauna, whirlpool, shower, ate, fed the dog. Handwashed some clothes. Crashed into bed. I made these notes and sketches the following morning. We rested an extra day.

Cornelia studying our next planned route reminded me of Vermeer's embodied merger of light, vision, optics, daily family life and the act of painting.



Reading.

Tiro comments again that Cicero was talented at inadvertently making enemies through his witty, offhand, yet unerring ripostes.

Das chöntisch du si!

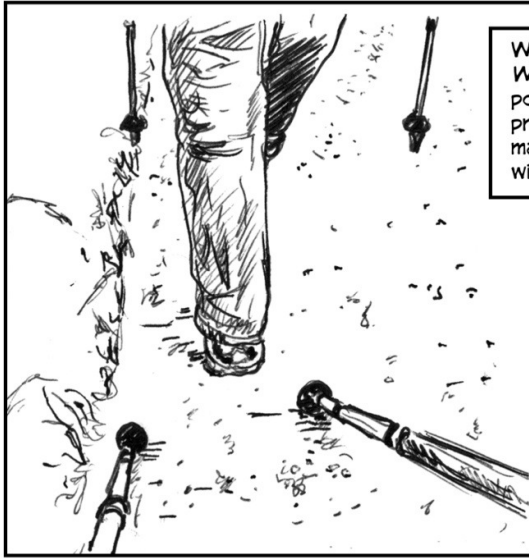


And that could be me, as can be glimpsed in certain polemical passages, especially in the Prelude, but ...

Immediately after the *Prelude*, in *Chapter One: Wandering and Surveying; Links to Literary Theory and Contemporary Aesthetics* I reviewed speculations which I feel are allied or parallel with my own in the two fields of literary theory and contemporary aesthetics. Using the metaphor of land-surveying as an overriding authorial conceit, I appraised the landscape of theories in which mine must also be located. However contentious many of them are with one another, I discussed how they are often complementary in their contributions to understanding art and in particular to my vision of trope. The intellectual environment in which my literary theory exists was thus mapped. Furthermore, this served to address those debates which have influenced my thought and acknowledged those theorists with whom I feel intellectual kinship.

In *Chapter Two: The Theory of Central Trope: Metaphor and Meta-Form*, my notion was set forth distinctly, yet broadly. Using the process of painting itself as the extended trope within the chapter, I textually painted a portrait of the nature of metaphor(m), delineating how it is a theory of trope, as the basis of human thought, pressed into the tangible stuff and processes of creativity. I discussed some of the terminology used in the dissertation and described and presented the chart, based on Fauconnier and Turner's diagrams of conceptual blending, which I use as a basis to analyze the production of central tropes by artists. Finally, I applied my theory illustratively to the oeuvres of the realist, Modernist novelist Ernest Hemingway and the expressionist, Post-Impressionist painter Vincent van Gogh. This was to exhibit the utility of the theory in clarifying the nuts-and-bolts of artists' and authors' achievement of "style" in two differing, distinctive creators whose bodies of work display substantially realized metaphor(m)s. The closing sequential art page reiterated and graphically visualized van Gogh's metaphor(m).

The next leg of our hike was short — from Hornberg to Wilhelmshöhe.



We had bought *Wanderstöcke*, trekking poles, in Hausach. We probably wouldn't have made it to Hornberg without them!

We saw many and various mushrooms the whole way.



In the middle of nowhere we saw a stone gateway arch from 1604, originally to a *Hof* (enclosed farmyard) which had been abandoned and had disappeared, except for the doorway. The family immigrated to the US in the 1800s, we discovered.

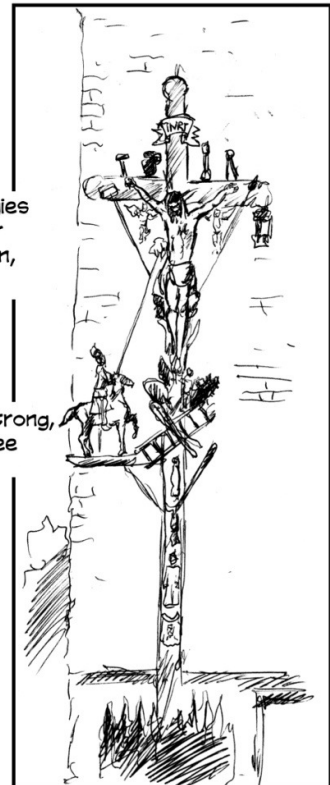


I love doorways to nowhere. To nature. A Romantic, Shinto thing.

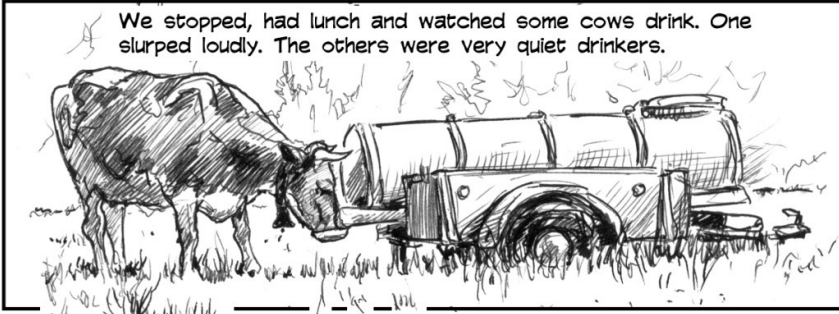
An interesting crucifix appeared on an old farmhouse.

It had attached 3-D effigies of all the *Arma Christi*, or Instruments of the Passion, such as the Spear of Longinus, the Veil of St. Veronica, the Robe, the Sponge and so on. Even ones I didn't recognize.

While I was admiring its strong, iconic, folk-art style, a bee stung my neck.



We stopped, had lunch and watched some cows drink. One slurped loudly. The others were very quiet drinkers.



Once more, I was hiking and pondering this dissertation and its application to my own art as well. A state I had been in while creating Chapter Three.

In *Chapter Three: Excursus*, I realized a long-held aspiration to do an extended comic sequence of one of our *Wanderferien*, the hiking vacations my wife Cornelia and I do with our dogs. The second of these hiking comics is the source of this chapter, the *Conclusion*. In *Chapter Three* I used the 10-day hike we and our dog River walked on the ancient Via Francigena from Pontarlier France, to Vevey in Switzerland, to contemplate the application of my theory of central trope to my own artwork. This necessitated that I reflect on my entire art career up to that point. Additionally, to help analyze my thoughts, I discussed my oeuvre with Cornelia, Daniel F. Ammann and Thomas Emil Homerin before, after and during our hiking trip. Professor Ursprung suggested the idea that I interpret my own art through my theory ("artist-theorist, theorize thyself" might be an alternate epigraph). Professor Langlotz concurred; he had, after all, promoted the scheme of utilizing conceits in chapters when possible to correspond to their contents. After overcoming my trepidation, I realized how right they were. I certainly could not write a dissertation claiming that performative embodiment is the heart of art and not perform and embody my theory within the text! This chapter thus became a sequential depiction of our travel interwoven with my internal and external discourses, at once a tropaic conceit and an actual comics depicting a real event. The painting-installation that resulted from this was described and reflected on in *Chapter Five*.

Chapter Five: My Metaphor(m), a Painting Installation is, in truth, not the text, but rather the large "Panels" painting-installation that I created and exhibited that summer. I concretized my ruminations on central trope and my own work in a piece of art, polysemically embodying, yet not simply illustrating, an analysis of my own metaphor(m) within a *Panels* painting-installation artwork. This was an experiment I could not resist, yet which was highly challenging to me. ("Artist-theorist, paint thyself" might be the parallel alternate epigraph here.) I then wrote a textual reflection on the piece in an improvisatory series of vignettes scrutinizing the finished work as well as my thoughts while making it. The structural device of a principal extended metaphor, which I used in the text of many chapters, is therefore even more tangible embodied in this chapter than in *Chapter Three*.

The process of working out my metaphor(m) is the content of *Chapter Three*; the result of this is the artwork comprising *Chapter Five*. Between the two of them I inserted *Chapter Four: Conceiving Metaphor(m)s*. I wrote this chapter while simultaneously painting *My Metaphor(m)*, (the title I finally gave to the painting-installation comprising *Chapter Five*). It was included before the presentation of my own work because I wished to first broadly

outline a picture of the realm of formal possibilities accessible to a creator for realizing a central trope. Furthermore, I wanted to emphasize the cognitive performance all artists go through while constructing a work: actions, thoughts and decisions which consist of struggles, brainstorming, fantasies, revisions, critiques and discoveries.

The conceit I applied to this chapter was a type of sketch in which the essential image-flow of a comic is roughed in. This is called *blocking out* a sequence. *Chapter Four* blocked out in broad forms the potential which metaphor(m) offers in use. I brought the theory of central trope directly into play with a variety of invented visual artworks and alluded to potential speculations in other media. This was in order to suggest how it works in and through the specifics of tropaically envisioned formal elements. Such a panoramic view revealed the importance of form as meaning. In particular, central tropes were displayed in action by imagining model specimens of image and image schema mappings. This was to suggest the further potential of the theory and to properly locate each more lengthily discussed creator within his or her own agonistic world. Future uses of the theory of metaphor(m) can include deeper appreciations of other artists, but also analyses of single drawings, periods of artists careers, hypermedia, films, series of paintings, installations and more. This sample of applications displayed how tropes offer us opportunities for the comprehension of our experience and how they can lend a hand in changing it.

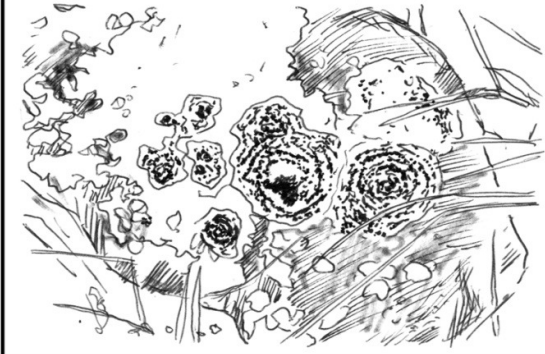
On the following day we hiked farther along the *Westweg* to Martinskapelle. It was comparatively easy. A little bit of sunshine.



It was a more varied trail, including a *Weiler* around a *Weiher*, a few houses around a pond. The *Blindensee*. The water was pitch black.



A strange, beautiful moss or fungus growth on one rock. Spirals made of points.



An odd trail-sign appeared occasionally — a clock image. Roman numerals. Always displaying 7 after 10.



Throughout our hiking vacation in the *Schwarzwald* we saw combinations of dark green and intensive wine-purple on various plants.



In the restaurant at our hotel deep in the forest, the owners had a collection of hand-grinders, which they had collected over three generations.



I fantasized Marcel Duchamp spending the night here on the way to the Forestay waterfall near Chexbres on Lake Geneva, thus uniting the sources of his early *Broyeuse de chocolat* (Chocolate Grinder) and his last work, *Étant donnés: 1 la chute d'eau, 2 le gaz d'éclairage* (Given: 1. The Waterfall, 2. The Illuminating Gas).

The next day we relaxed, walking only short excursions around the area and eating superb food. We discovered that the "clock" plaques indicate a hiking path between many sites concerning the history of watch-making in the area. I wonder if the watchmakers were anarchists like their Jura counterparts.

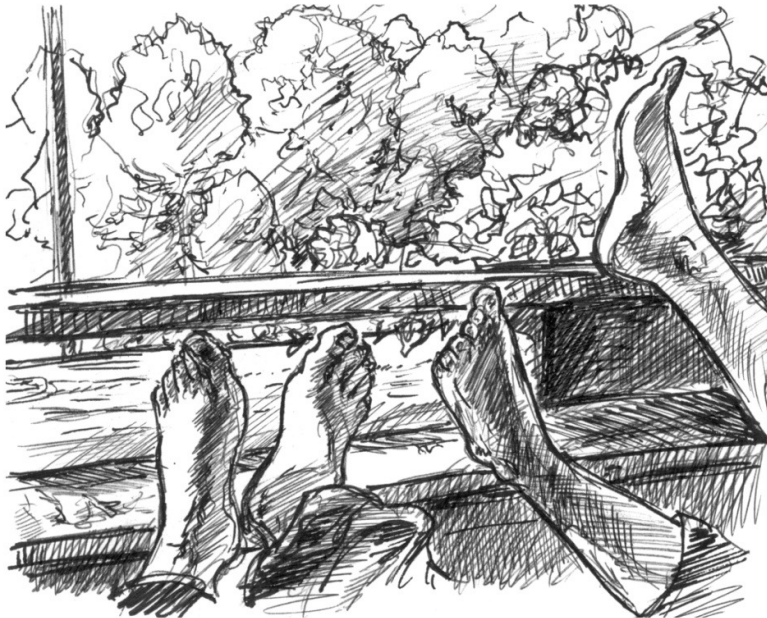
The source of the Danube, a tiny spring, was immediately below the hotel and a charming chapel was above it.



The sun returned warm and bright in a deep blue sky.



We put our feet up in the sun on our balcony.



I listened to a podcast interview on my mp3 player:



"What the neuroscience input into all spheres of human culture is, is that it is empowering. It lands straight back on the individual and says 'this is my reaction, this is my nervous system, this is what matters, this is the real thing, the real McCoy! You are not looking at other things in a zoo, behind cages, this is you — you are the creature where it is all happening. That is deeply empowering. It is also egalitarian in a way, because everyone has an equal nervous system where they are reacting to the world.'"

— From the Beautiful Brain Podcast, 10 September, 2010, Gary Kennard interviewed by Noah Hutton

Thinking about cognitive science brings me back to the my reflections on metaphor(m) and my dissertation chapters in the *Conclusion*.

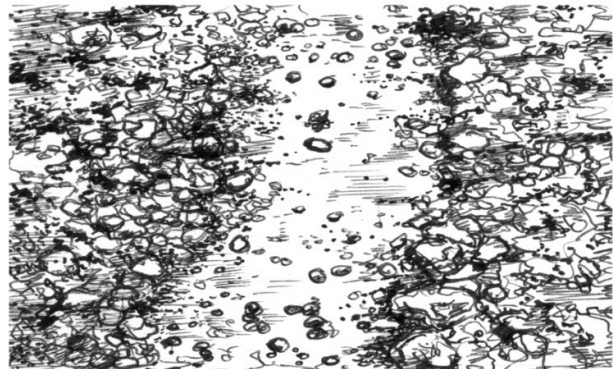
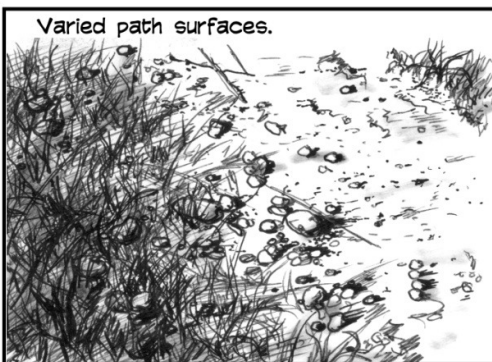
In *Chapter Six: Central Trope in Two Contemporary Painters' Works*, I traced the significance of realized metaphor(m)s in tangible detail by studying a single painting by Charles Boetschi and the most recent body of paintings by Leonard Bullock. I explored the application of the theory of central trope to a geometric, abstract painting by Boetschi and to a series of abstract, painterly works by Bullock. This served to subject the theory to close, practical examination through using it to scrutinize paintings by two seemingly stylistically antithetical artists. In Boetschi's case we saw how his conceptions of color and form viewed through foundational metaphors of irregular and regularity resulted in startlingly fresh geometric yet irregular compositions with unconventional, evocative colors. In Bullock's art we observed how opulent haptic aggregations of allusions to history and personal experience, when seen through foundational metaphors of life as a journey, map our phenomenological experiences of being. Both of these artists' metaphor(m)s (and the image-mappings which comprise them) displayed antithetical postmodern complexities.

The form of *Chapter Seven: Artistic Ground: Cultural Inheritance, Struggle, Respect, Material and Identity* was not an applied conceit, but rather the shape of its actual first presentation: a PowerPoint-illustrated speech I gave in Istanbul as part of a cultural exchange. Throughout this dissertation I have found inspiration for the integration of form and content in Giuliana Bruno's *Atlas of Emotion: Journeys in Art, Architecture, and Film* and Philip Ursprung's *Grenzen der Kunst: Allan Kaprow und das Happening, Robert Smithson und die Land Art*. This chapter demonstrates this through the fact that I kept as much of the original form of the lecture as possible in the final version of the chapter.

Additionally, this chapter was meant as something of an aside. In it, I temporarily deemphasized cognitive linguistics, the chief inspiration for my theory, and concentrated on the nature of the struggle I believe artists undertake when creating their metaphor(m)s. This I base on Harold Bloom's notion of creative misprision. Nevertheless, I described the possibility of a non-Oedipal variation on Bloom's antithetical revisionist theory of agon in artistic creativity. I lobbied for a call-and-response-styled misprision of Bloom's theory of misprision. In my version, this struggle is a performative dialogue. The "replacement of the father" is eliminated. Bloom's metaphor of Oedipus is supplanted with a creolian combination of two images: Jacob's wrestling with the angel (or God); and Eshu, the African spirit of the crossroads, trickery and maturation. On the road, crossing the River Jabbok, each artist struggles with his angel, who is Eshu and God. When the dispute has been carried through,

Eshu renames "our Jacob," *Israel* (he who struggles with God) but most of all, gives him his own name, *Eshu*.

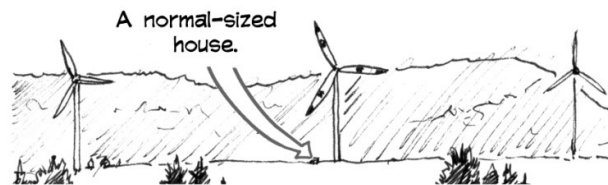
It was now Monday, exactly one week from the day we began hiking.



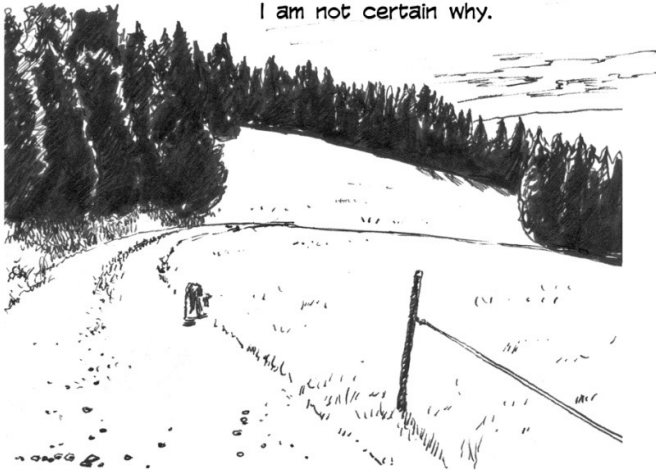
Many huge anthills. This may be the backwoods to us humans, but it is an ant Manhattan.



Also several banks of mammoth high-tech windmills. Relatively clean energy, but they bother me. They are loud, dangerous to some wildlife and way out of scale to the surroundings.



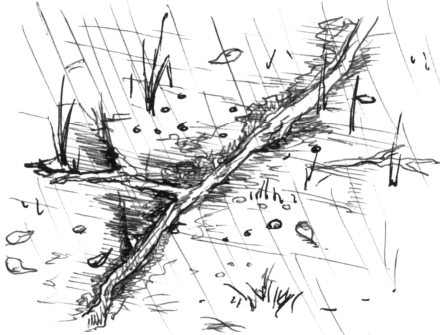
One part of the trail was in a phase of exquisite sunshine. Such sites always remind me of childhood summers drawing comics with my friends Tom and Gary. I am not certain why.



Stacks of branches around the bases of some trees looked like "Geo" Land Art.



Tuesday's journey was long. The whole day was foggy, misty, rain and not-quite-rain.

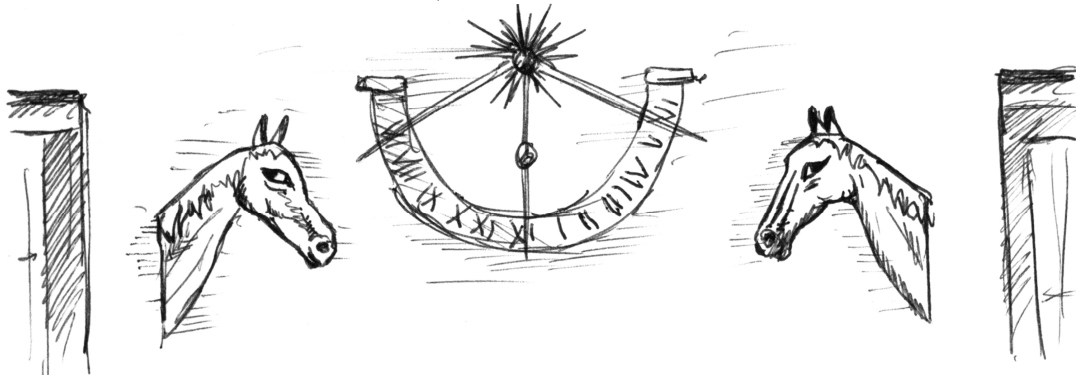


Put your head down, look at the wet roots, and hike weather.

Cornelia talked to some wet yet unruffled cows.



We stayed at the *Gästehaus* addition of a hotel at the Titisee. The area was too touristy. Mediocre food. Everything was aimed at old-people. Overdecorated shops full of kitschy cuckoo clocks, hams and the like.



The front of our run of the mill yet expensive *Gasthaus* bore two large horse-heads with a sundial. The eyes of the horses had been painted so far to each side that they looked distrustful. We called it the *Haus zu den argwöhnischen Pferden*, The House of the Suspicious Horses.

At least River enjoyed the next day, jumping into the lake a couple times and taking a ride in a paddleboat.



We were slowly approaching the end of our hiking vacation, just as I am coming to descriptions of the last two chapters of my dissertation in this Conclusion.

In Chapter Eight my dissertation took what might appear to be heavily literary and electronic media bypath. This was, however, an exploration of a multi-genre and cross-disciplinary application of the theory of central trope. The expanded text concept from literary theory, most evocatively used in the media theory of Christian Doelker, was analyzed under the lens of metaphor(m), focusing in particular on the interaction of these suppositions in the fields of painting and the novel. The theory of central trope and Doelker's idea of expanded media literacy were thrust into a dialogue in order to fully wield the assertions of metaphor(m) in an expansive fashion. Indeed, the conceit of *Chapter Eight* was a dialogue, as I applied ideas from cognitive metaphor to Doelker's topology and taxonomy of categories, types and varieties of extended texts. New, broadened *Kulturtechniken* from such sources as TV, video games and, most of all, the world-wide web were shown not only to necessitate more, not less literacy, but also to bring new, potentially fruitful opportunities into play for creating works of art. This was demonstrated by how well these concepts functioned in dialectic with painting and the novel. It was advocated that artists will be able to use these fresh possibilities by integrating them into their metaphor(m)s, thus into their antithetical and creative considerations of life. The chapter ended with a sequentially illustrated imaginary squabble between two parts of my personality.

After applying the theory of central trope to various artists and artworks, I asked myself how it could also be employed to consider broader questions. One outcome of this speculation was Chapter Eight, as just described, where I used metaphor(m) to address painting as a whole, the novel and notions of the extended text. Correspondingly, in *Chapter Nine: Timelines, Comics and a Plurogenic View of Art History*, I asked myself what a model of art history itself could look like if I treated the standard timeline as an artwork of sorts, and attempted to create a new one which would embody a central trope incorporating a contemporary, critical conception of history while retaining a heuristic use as a learning tool.

To culminate my dissertation, I sought a metaphoric model for the teaching and study of art history informed by cognitive metaphor theory: an image that would allow us to access a variety of cultural metaphors to envision our subject, both clearly and questioningly. I discovered a beneficial metaphor(m) in the image of a braided rope. This is a straightforward, yet expressive image which supports art history's diachronic development, yet avoids teleological abstractions. It also is an image that maintains a learnable core, yet defeats

illusions of exclusivity; it clearly reveals that there is a wealth of art not being immediately discussed in the standard survey, while remaining a practical, utilitarian illustration. I gave the first draft of this chapter as a presentation at the College Art Association's annual conference of art historians in Chicago in February of 2010. My speech outlined my hopes for this tropaic model as well as my process of inventing it through my considerations of other major timeline models in the histories of both fine art and comic art. Accordingly, the conceit of this chapter was the form of an illustrated lecture.

Thus, two more wide-reaching chapters concluded my dissertation. The summary of them also closes out my *Conclusion*, just as our *Wanderferien* was wrapping up.

The following day, leaving the House of the Suspicious Horses, we marched a particularly long and arduous hike. Mostly uphill. It began beautifully.



It was pleasant with varying breezes, some warm, some cool.



That reminded me again, as the trail did two days ago, of summer comic creations.



I decided the day was an "80-page Giant Day."

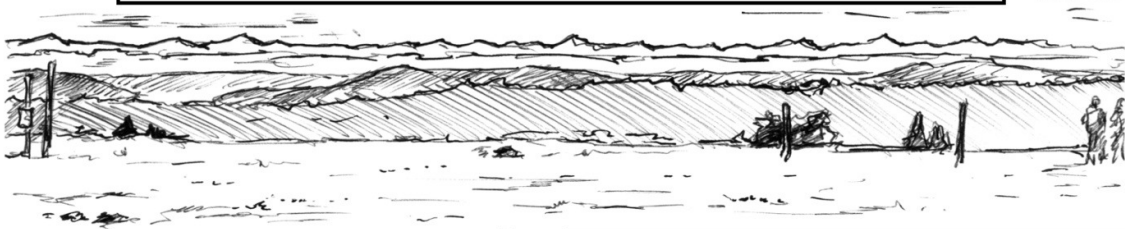


(A rather abstruse personal reference: Tom and I realized a few years ago that we associated certain types of weather with certain kinds of superhero comics — our associations were remarkably similar, although one would think they would be only private and arbitrary.)

When Cornelia, River and I reached the top of the Feldberg (and it's tower) ...



... we could see "our" Swiss Alps off in the distance, appearing to float above a layer of clouds over lower hills.



Our last stop was a village appropriately named "Aha"! We stayed there several days, walking around and near the Schluchsee.



"Aha!" — An expression of the feeling creators have when they discover their metaphor(m)s?! I am putting a photo of the village's name sign, to make it more documentary than a drawing would look.



My dissertation has asserted the preeminence of the search for meaning, through metaphoric creativity, in art. This is not an attempt to restore some imagined, missing hint of a purport preceding the created text or object. It is an affirmation of the quest for meaning as the central struggle in creativity. It is no longer viable to seek to discover some imagined intention of meaning — the artwork is the achieved meaning, through its metaphor(m). Each artwork is a complex of multiple meanings performatively embodied. Historical fact is a necessary and enlightening frame of reference to anchor finer associations; nevertheless what a creator principally *intended* is always for that specific object to exist. What all creators try to do can likewise be plainly described. They try to tell truths — with emphasis placed on the verb and the plural noun ending. Yet these simple-sounding essentials are the bases for immeasurably rich creations. There is no objectivity beyond this. In the same way, a purely subjective response is of little pragmatic value, only perhaps inadvertently as a direction for a viewer's own thought or as a guide to the thoroughly perplexed. A theory of creative metaphoric thought cannot be wholly "objectivist," "subjectivist," intentional, structural, paralinguistic, deconstructive, biographical, and most of all not formalistic. Each of these methods of interpretation places the weight of the meanings in a text or art work in some imagined, abstracted camp far from home, or in some cul-de-sac of unrecognized catachresis. The greatest danger of theorists is that they tend to create situations wherein works of art are arbitrarily expurgated from any living process and from all contexts, (be they cognitive, historical, economic, or various others). As a practicing artist and art historian with strong analytic proclivities and the penchant to cerebrate, I have attempted to construct a theory in resistance to this, an anti-theory of sorts, if you will: one which emphasizes living process, personal struggle, cognition, agency and historical context. I suggest only in passing other contexts, which may be subjects for the future. My aim was to clearly present, employ and test the theory of central trope, pursuing its use through several forms and strata of creative practice. The Prelude gives personal and contemporary historical context; Chapter One supplies philosophical and theoretical context; Chapter Two elucidates my theory; Chapter Three applies my theory to my own oeuvre; Chapter Four imagines the potential utility of the theory of metaphor(m) as a tool for understanding and creating visual art in general; Chapter Five offers a creative interpretation and use of my theory; Chapter Six employs the theory to analyze a single painting by one artist and a series of works by another; Chapter Seven probes the agonistic aspect of the theory of central trope and offers a new tropaic base for it; Chapter Eight evaluates conceptions of the extended text and new media in light of my theory;

Chapter Nine draws on the theory of metaphor(m) and to consider an assortment of models of art history and propose a new one; the Introduction initiates the dissertation; the Conclusion brings my theoretical journey to a close. Hence, I examined metaphor(m): the theory of central trope, from diverse standpoints, and through various levels of magnification.

Metaphor(m) is proposed as a general theory of trope in the arts. If this or any other hypothetical analysis of the arts is worthy of any serious consideration, it is in its usefulness for fuller understanding and criticism of the works before us: as creators, as perceivers and as creative perceivers. Interpretation should seek the transformative through two important questions. What does the act of interacting with this work allow me to discover in life? How does this change and improve experience, i.e. "reality"? Metaphor(m), the theory of central trope, is a theoretical and critical approach emphasizing allusiveness and playfulness within concrete perception, linking striven-for content, discovered form, antithetical historical and critical cultural awareness.

After 14 days of hiking, and a decade of writing and painting and drawing this study, I am walking out of the *Conclusion* and the dissertation ... or rather into the *Bibliography* and *Index* and then out.

