

WHAT IT IS

the formless thing which gives things form

inside

outside

What

is

an

Image?

The way in
...and out

DO YOU WISH
YOU COULD
WRITE?

DRAMATICALLY ILLUSTRATED WITH MORE

THAN

COLOR PICTURES

BY
Lynda
Barry

quarter of the population flow
outward again, many of them
victims of soul-grinding

a
b
c
d
e
f
g
h
i
j
k
l
m

THE STORY OF TRANSPORTATION

What Is An Image?

AT THE CENTER OF EVERYTHING WE CALL 'THE ARTS,' AND CHILDREN CALL 'PLAY,' IS SOMETHING WHICH SEEMS SOMEHOW ALIVE.

It's NOT ALIVE IN THE WAY YOU AND I ARE ALIVE, BUT IT'S certainly not dead.

IT'S alive in the way our memory is alive.

Alive IN THE WAY the Ocean is Alive AND ABLE to TRANSPORT US AND contain us.

Alive IN THE WAY THINKING is NOT, but EXPERIENCING IS, made OF BOTH memory and IMAGINATION, This is THE THING we mean by 'AN Image'

WHY DON'T YOU WRITE?

You can write about all kinds of things. Think of something that you want to share. Write it here. Remember to print today's date.

What happens when we put words together?

Life in the Sea
True

Did you like the story? Yes I like the story because it told about sea animals. It said that starfish was an enemy to an oyster. so men cut up the starfish and every piece they cut up made another starfish. that the joke on the men.

Retell the best part of the story.

"Oh, say, can you see?"

WHAT HAPPENS WHEN WE KEEP WORDS APART?

the
Suspended
animation
of things still in pieces

... all this*

has been reduced
... to this*



Can you think of ways in which speed has made life more difficult?

How do we Recognize Something?

A PART
BECOMES
A WHOLE

A PERSON A SITUATION A MELODY A MOON

where does it
come from?

Trace it

how do we know?

WHAT
KIND
IS IT
IS IT?

WHICH
BIRD
IS IT?

INSTANTLY
SUDDENLY
GRADUALLY
SLOWLY
BARELY
HARDLY
ALMOST
DID NOT
DID NOT
CANNOT

How do
we know
it's you?

DO YOU KNOW IF

THIS IS HIM

she
saw
thought

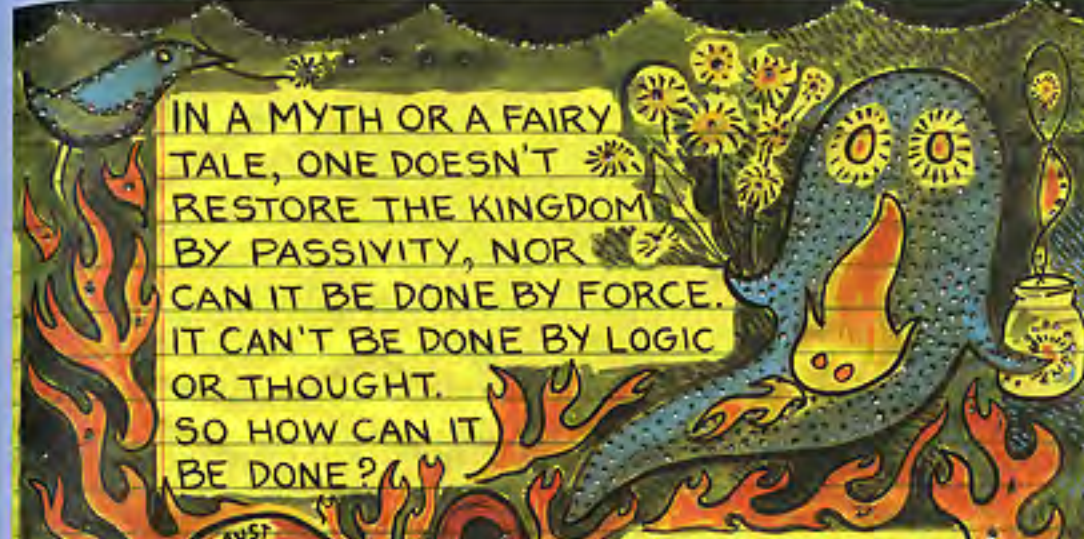
The big tree's shadow moved across the grass.



FAIRY TALES AND MYTHS ARE OFTEN ABOUT THIS VERY THING. THEY BEGIN SOMETIMES WITH THIS VERY SITUATION: A DEAD KINGDOM. ITS RESIDENTS ALL TURNED TO STONE. IT'S A GOOD WAY TO SAY IT, THAT SOMETHING ALIVE IS GONE.



THE TELEVISION EASED THE PROBLEM BY PRESENTING CHANNELS TO AN EVER-LIVELY WORLD I COULD WATCH, THOUGH IT COULDN'T WATCH ME BACK, NOT THAT IT WOULD SEE MUCH IF IT COULD: A GIRL MADE OF STONE FACING A FLICKERING LIGHT, 45 YEARS LATER A WOMAN MADE OF STONE DOING THE SAME THING.



IN A MYTH OR A FAIRY TALE, ONE DOESN'T RESTORE THE KINGDOM BY PASSIVITY, NOR CAN IT BE DONE BY FORCE. IT CAN'T BE DONE BY LOGIC OR THOUGHT. SO HOW CAN IT BE DONE?



MONSTERS AND DANGEROUS TASKS SEEM TO BE PART OF IT. COURAGE AND TERROR AND FAILURE OR WHAT SEEMS LIKE FAILURE, AND THEN HOPELESSNESS AND THE APPROACH OF DEATH CONVINCINGLY.



THE HAPPY ENDING IS HARDLY IMPORTANT, THOUGH WE MAY BE GLAD IT'S THERE. THE REAL JOY IS KNOWING THAT IF YOU FELT THE TROUBLE IN THE STORY, YOUR KINGDOM ISN'T DEAD.

I STARTED TO COPY PICTURES FROM STORY-BOOKS AND THOUGHT IT WOULD BE GOOD TO MAKE MY OWN. I STOLE PAPER FROM SCHOOL AND MADE LITTLE BOOKLETS BUT IT SEEMED I ALWAYS WOULD RUIN THEM SOMEHOW.



COME ON!
DON'T MESS
UP DON'T
MESS UP
DON'T - OH
MAN - I
RIPPED
IT. I WRECKED
IT. OH
MAN!
DANG!

MY HANDWRITING LOOKED BAD TO ME. SOMETIMES I COULD DRAW AND SOMETIMES I COULDN'T, AND I DIDN'T KNOW WHY. SOMETIMES ALL I DID WAS ERASE UNTIL THE PAPER TORE.

AROUND THIS TIME THERE WERE ART CONTESTS AND STORY-WRITING CONTESTS AT MY SCHOOL AND CERTAIN PEOPLE BEGAN TO STAND OUT.



AND
GARY IS
OUR 'ARTIST
OF THE WEEK'
FOR HIS DRAWING
OF OUR SCHOOL

MISS MITCH

SOMETIMES MY PICTURES WERE PINNED TO THE BULLETIN BOARD AND WHEN THAT HAPPENED I ALWAYS FELT VERY HOPEFUL ABOUT MY LIFE.



OUR 'RUNNER UP' IS LYNDY FOR HER DRAWING OF A VOLCANO.

THE LAVA WAS THE HARDEST BECAUSE I HAD TO BLEND.

THANK YOU-

THERE'S A LADY JUMPIN' IN TO SAVE THE VILLAGE.

YES. SIT BACK DOWN, PLEASE.

"DRAW THE PIRATE OR THE LEPRECHAUN OR THE LUMBERJACK OR THE DEER-"

FREE. IT'S FREE.

THERE WERE ADS IN THE BACKS OF MAGAZINES THAT ASKED, "DO YOU HAVE HIDDEN ARTISTIC TALENT?" AND I SECRETLY THOUGHT I MIGHT. I WAS ONLY ABOUT TEN, BUT WANTED TO FIND SOMETHING GOOD HIDDEN INSIDE ME THAT EXPERTS COULD DETECT. SOMETHING I COULD SHOW MY MOM.

THE FIRST STEP WAS TO COPY THE PICTURE IN THE AD AND SEND IT IN FOR A FREE EVALUATION.

I NEED SOME PROFESSIONAL PAPER SO THEY WON'T THINK I'M LYING ABOUT MY AGE. THIS GOTTA LOOK VERY REALISTIC.



I STOLE THE STATIONARY
AND STAMP FROM MY
MOTHER'S CABINET.
I DIDN'T TELL ANYONE
ABOUT SENDING IN
THE PICTURE.

DEAR MISS BARRY
WE ARE DELIGHTED TO
INFORM YOU---

WITH THE
PENCIL
PROVIDED
COMPLETE
EACH
EXERCISE---

WHAT IF
I MESS UP?

DOES IT
ERASE
GOOD?

I QUALIFIED.
THE SCHOOL SENT
ME A TEST BOOKLET
AND A DRAWING
PENCIL WITH SOFT
LEAD. I HID IT AND
WORKED ON IT IN
SECRET. AND HOPE
WAS ALIVE UNTIL
I RUINED THE
BOOKLET.

NO!
IT'S NOT
HARDLY
ERASING

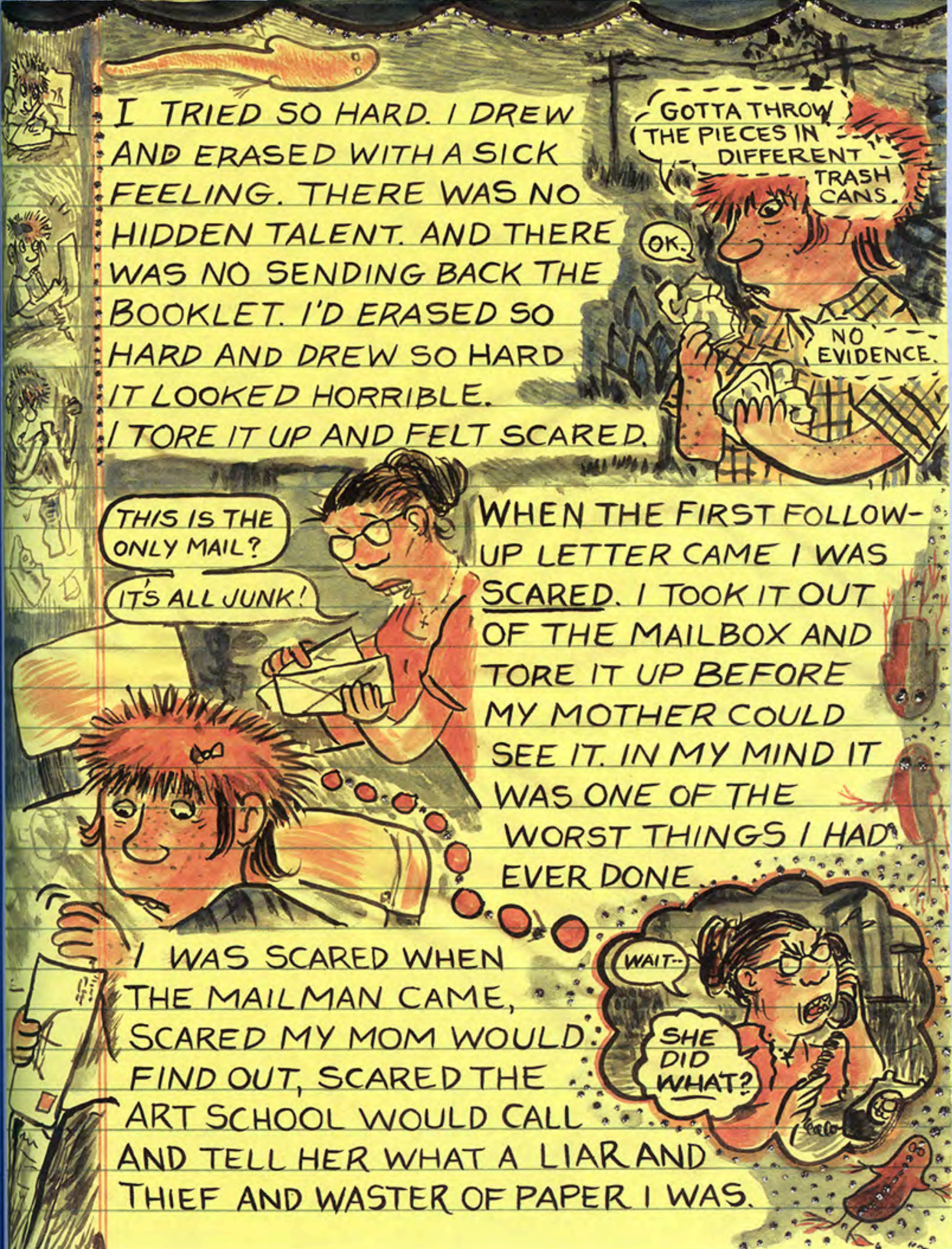
I KNEW IT
WASN'T FOR KIDS.
THERE WAS A PICTURE
OF A LEAPING COCKER SPANIEL I WAS
SUPPOSED TO COPY THAT
LOOKED IMPOSSIBLE.
THE WHOLE TEST LOOKED
IMPOSSIBLE. DID I HAVE
HIDDEN ARTISTIC TALENT?

NO!

RUB
RUB
RUB
RIP

SEE
THERE?
I MESSED
UP ALL MY
CHANCES.

STUPID.



I TRIED SO HARD. I DREW
AND ERASED WITH A SICK
FEELING. THERE WAS NO
HIDDEN TALENT. AND THERE
WAS NO SENDING BACK THE
BOOKLET. I'D ERASED SO
HARD AND DREW SO HARD
IT LOOKED HORRIBLE.
I TORE IT UP AND FELT SCARED.

GOTTA THROW
THE PIECES IN
DIFFERENT
TRASH
CANS.

OK.

NO
EVIDENCE.

THIS IS THE
ONLY MAIL?

IT'S ALL JUNK!

WHEN THE FIRST FOLLOW-
UP LETTER CAME I WAS
SCARED. I TOOK IT OUT
OF THE MAILBOX AND
TORE IT UP BEFORE
MY MOTHER COULD
SEE IT. IN MY MIND IT
WAS ONE OF THE
WORST THINGS I HAD
EVER DONE.

I WAS SCARED WHEN
THE MAILMAN CAME,
SCARED MY MOM WOULD
FIND OUT, SCARED THE
ART SCHOOL WOULD CALL
AND TELL HER WHAT A LIAR AND
THIEF AND WASTER OF PAPER I WAS.

WAIT--

SHE
DID
WHAT?



SHE NEVER FOUND OUT.
NO ONE DID. I CARRIED
MY FEAR ALONE UNTIL
ANOTHER FEAR REPLACED IT.
I BELIEVE A LOT OF KIDS
LIVE LIKE THIS, WITH
SECRETS THAT MAKE THEM
AFRAID, FOR WHOM FEAR
BECOMES A COMPANION.



HEY! ALL
THIS TORN
PAPER!
WHY DON'T
YOU EMPTY
YOUR POCKETS
BEFORE YOU
PUT IT IN THE
DIRTY CLOTHES?
YOU THINK I AM
YOUR MAID? YOU
WANT TO DESTROY
THE WASHING
MACHINE?

WHAT HAD I DONE THAT
WAS SO WRONG? NOTHING
REALLY. NOTHING THAT
BAD IN THE OUTSIDE
WORLD. BUT ON THE
INSIDE, IN THE STORY-
WORLD, I'D TRIED THE
GLASS SLIPPER ON
AND BROKE IT. AND IT
WAS MY MOM'S GLASS
SLIPPER. AND SHE GOT
IT FROM THE GORGON.

I DIDN'T DRAW FOR
A LONG TIME AFTER
THAT. AND NO ONE NOTICED.
AND I WAS GLAD.



THERE! NOW
YOU PICK IT
UP!

BY THEN I KNEW WHO
THE BEST ARTISTS
WERE IN OUR CLASS,
WHO WERE THE BEST
WRITERS. OUT OF 30
KIDS THERE WERE
ABOUT TEN THAT
STOOD OUT AND WERE
GOOD AT SOMETHING---
THE REST OF US
STARTED WISHING.

THIS WEEK ITS GARY
AGAIN FOR HIS SUPERB
'ARC DE TRIOMPHE' AND
CARLA FOR HER SELF-PORTRAIT.



I WISH I COULD DRAW.
I WISH I COULD WRITE.
I WISH I COULD DANCE.
I WISH I COULD SING.
I WISH I COULD ACT
I WISH I COULD PLAY MUSIC
I WISH I COULD BE FUNNY.

BY THE 5TH GRADE
MOST OF US KNEW
IT WAS ALREADY
TOO LATE.



Although every hour is 60 minutes long
We notice some hours are shorter than others

THE TIME FOR IT
IS ALWAYS WITH US
THOUGH WE SAY
I DO NOT HAVE THAT KIND
OF TIME. THE KIND OF
TIME I HAVE IS NOT FOR
THIS BUT FOR THAT.
I WISH I HAD THAT KIND
OF TIME.



but if you had
that kind of
time - WOULD

YOU DO IT?

WOULD YOU GIVE
IT A TRY? A KIND OF

THIS
KIND OF

DOING both
TAKES AND
GIVES TIME -

MAKES LIVE THE
DEAD HOURS INSIDE US



Q. But how to begin it?

A. Begin by getting TWO TIMERS

Set one for 50 minutes
And the other one for an hour.

Start by noticing what one hour is.



What do you call
a rabbit that hasn't

What do
Drawing
Singing
Dancing
Music Making
Handwriting
Playing
Story writing
Acting
Remembering
and even
Dreaming
all have
in common?

???

THEY COME
ABOUT WHEN
A CERTAIN
PERSON

IN A CERTAIN
PLACE in a
CERTAIN TIME
arranges CERTAIN
UNCERTAINTIES
INTO CERTAIN FORM

WHEN KIDS DRAW THEY
MAKE SOUND EFFECTS OR
START TALKING OUT A
STORY THAT SEEMS TO
BE HAPPENING LIVE, AS
THEY DRAW. THERE IS A
CHANGE OF PLACE AND
TIME. ANOTHER WORLD
CONTAINED BY THIS ONE.
THEY SEEM TO BE BOTH
IN IT AND WATCHING IT.

THE LADY GOES
TO THE VOLCANO

IT'S EXPLODING
WITH LAVA

SHE IS NOT
AFRAID!

SHE WAVES AT HER
PEOPLE AND ---

AHHH!

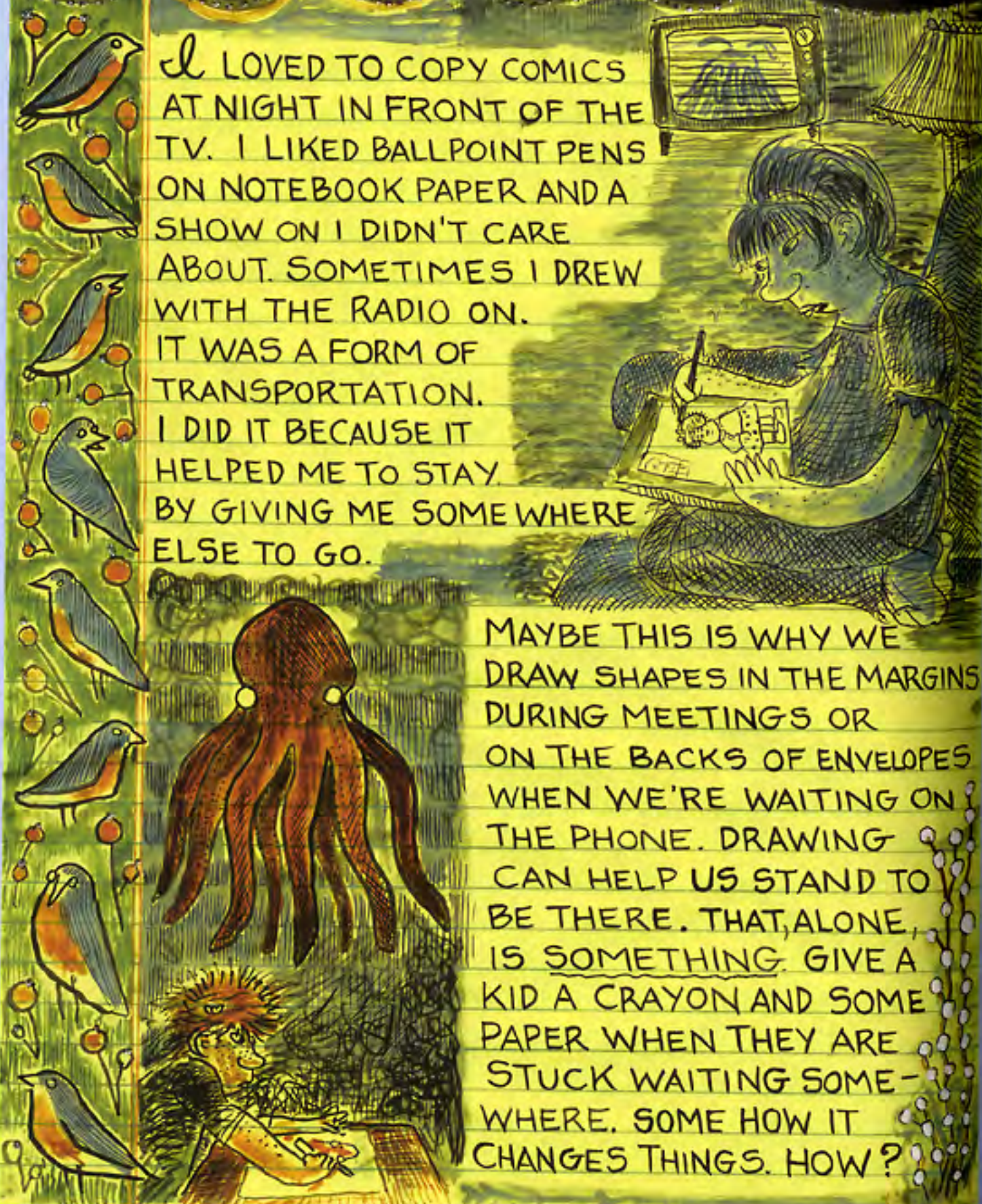
WHEN I'M READING A
GOOD BOOK IT'S LIKE
THAT. ANOTHER WORLD
ACTIVATED. I PICTURE
IT. I MOVE AROUND
IN IT. I CAN TELL YOU
WHAT HAPPENS AT THE
END. I CAN TELL YOU
THE WHOLE STORY.

WHAT MAKES THIS
POSSIBLE?

HAWAI'IAN
MYTH and
LEGEND

I LOVED TO COPY COMICS AT NIGHT IN FRONT OF THE TV. I LIKED BALLPOINT PENS ON NOTEBOOK PAPER AND A SHOW ON I DIDN'T CARE ABOUT. SOMETIMES I DREW WITH THE RADIO ON. IT WAS A FORM OF TRANSPORTATION. I DID IT BECAUSE IT HELPED ME TO STAY BY GIVING ME SOMEWHERE ELSE TO GO.

MAYBE THIS IS WHY WE DRAW SHAPES IN THE MARGINS DURING MEETINGS OR ON THE BACKS OF ENVELOPES WHEN WE'RE WAITING ON THE PHONE. DRAWING CAN HELP US STAND TO BE THERE. THAT ALONE, IS SOMETHING. GIVE A KID A CRAYON AND SOME PAPER WHEN THEY ARE STUCK WAITING SOMEWHERE. SOME HOW IT CHANGES THINGS. HOW?



Fire or Lightning Windstorm or Hall Explosion Riot or Civil Commotion Sinkhole Collapse

What happens when we
NO! Write by hand? **YES**



WHY
Write by
HAND?

make
things
move

A BODY in MOTION
IS MOVED BY....

There is a STATE OF MIND WHICH IS NOT ACCESSIBLE BY THINKING. it seems to require a participation WITH SOMETHING

WHAT IS A HAND?

What is it
connected to?
WHAT MOVES IT?
even

SOMETHING PHYSICAL WE MOVE like a pen like a pencil. **SOME THING WHICH IS IN motion** ordinary MOTION like writing **THE ALPHABET** the ordinary

EVERYDAY motion of a person with a pen writing the ALPHABET

OR
YOU CAN
TAP YOUR FINGERS
26 TIMES ON
PLASTIC BUTTONS

HERE I AM DOING IT
ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ

THIS IS MOTION BUT IN THE MOTION THERE ARE NO VARIABLES

I can't remember who wrote last but I guess it doesn't matter.

Falling Objects Volcanic Action Vandalism Glass Breakage Smoke Fire Sudden Accidental

MY TEACHER'S NAME IS MARILYN FRASCA, WHO, IN 1976 WAS A RATHER MYSTERIOUS PERSON. I STUDIED PAINTING WITH HER THOUGH SHE NEVER GAVE ANY TECHNICAL ADVICE BEYOND ONCE SHOWING ME HOW TO SHARPEN A PENCIL WITH A SINGLE EDGE RAZOR BLADE.

SHE DIDN'T TALK MUCH ABOUT PAINTING AT ALL, THOUGH ONCE WHEN I WAS TRYING TO DECIDE WHAT I THOUGHT OF A PRINT SHE HAD IN HER OFFICE OF A MADONNA PAINTED BY GIOTTO, SHE SAID "SEE HER TEETH?"

GIOTTO PAINTED THE TEETH OF THE VIRGIN MARY CENTURIES AGO, BUT THE SURPRISE I FELT WHEN I SAW THEM FELT QUITE ALIVE AND INSTANT.

WOW MAN. AND GAP-TOOTH.

THAT'S INSANE.

NEVER STOPPED TALKING

HEY! BUT-

WHAT'S THE DIFFERENCE BETWEEN THOUGHT AND EXPERIENCE? IN TERMS OF THAT PAINTING IT WAS ALIVENESS. THE DIFFERENCE BETWEEN TRYING TO DECIDE WHAT I THOUGHT AND HAVING SOMETHING ACTUALLY HAPPEN TO ME WHILE I WAS LOOKING WAS MY FIRST CLUE ABOUT IMAGES.

ISN'T THAT A SIN OR SOMETHING? TO SHOW MARY'S TEETH?

THAT'S CRAZY.

THAT'S A GOOD IDEA FOR A SERIES.

UM, I CAN EXPLAIN MY CONCEPT TO YOU, OK? BECAUSE IT HAS A CONCEPT THAT YOU GOTTA KNOW ABOUT TO UNDERSTAND THE WELTANSCHAUNG EFFECT OF MY, LIKE, DISCHARGED DICHOTOMY OF SCALE.

MARILYN WASN'T SAYING MUCH ABOUT THAT OR ANYTHING. SHE SPOKE LESS THAN ANY TEACHER I'D EVER KNOWN. WHEN SHE LOOKED AT YOUR WORK, SHE LOOKED FOR A LONG TIME, USUALLY WHILE SMOKING A CIGARETTE, AND THEN THE ONLY WORD SHE'D SAY WAS, "GOOD."

I COPIED THE WORK OF A PHOTOGRAPHER. I HAD A CRUSH ON. HE DID 2 PANEL PHOTOS. I DID 2 PANEL PAINTINGS JUST LIKE THEM BUT I WOULDN'T ADMIT IT.

THE
SATURDAY
NIGHT
FIRE AT MY
ELEMENTARY
SCHOOL

IF THERE WASN'T A LOT
GOING ON IN MY
PAINTINGS, SOMETHING
WAS STARTING TO
HAPPEN IN OTHER
WAYS OF WORKING
WITH IMAGES THAT
I DIDN'T EXPECT.

THAT ONE
GIRLS COUT
WITH HUGE EARS
WHO SAID TO ME
HEY YOU GOT
EARS JUST
LIKE MINE.

TURN IN YOUR
BADGE MONEY.
OUR GIRLS COUT
LEADER SMOKED
AND KEPT THE TV ON
DURING MEETINGS
DON'T BLOCK THE
SCREEN.

MARILYN TAUGHT A
WAY OF WRITING SHE
LEARNED FROM IRA
PROGOFF. IT WAS
A WAY OF KEEPING A
JOURNAL THAT MADE
PARTS OF MY LIFE
COME BACK SO
VIVIDLY I DIDN'T
STOP TO THINK
THINGS OUT BEFORE
I WROTE THEM.

SO? AND
THEN WHAT?
IS THIS ANY
GOOD? IS THIS
REALLY BORING?

INFAC, STOPPING
TO THINK ABOUT IT
STOPPED THE
EXPERIENCE.
IT SEEMS THAT THINKING AND
EXPERIENCING ARE NOT THE SAME THING.



PORTABLE 5 BURNS
DOWN. THERE IS A
BAD SMELL FOR
WEEKS



OLD MRS. PATTON'S
HOUSE BURNS
DOWN. SHE'S CARRIED
OUT SCREAMING.



THE BLACK
CAT LUMBER
YARD BURNS
DOWN. SOMEONE
IS SETTING FIRES.

ON THE
NIGHTS OF
THE FIRES
I RAN OUTSIDE
IN A MIMMO
AND MY
GRANDMA'S
SHOES.
I THOUGHT I
LOOKED VERY
CUTE. EVERYONE
CAME OUT OF
THEIR HOUSES
TO WATCH.
IT WAS THE
ONLY TIME
OUR NEIGHBOR
HOD DID
ANYTHING
TOGETHER.

I SAW
THE NEW
KID IN
HIS
PAJAMAS,
SMOKING

MY
MOM
LETS
ME.

MY MOM THOUGHT
IT WAS HIM THAT
SET THE FIRES.
IT WAS NOT.



IT'S THE DIFFERENCE
BETWEEN TRYING TO
REMEMBER AND THE
SUDDEN FLOOD OF
MEMORY THAT COMES
FROM A SONG OR A
SMELL OR A CERTAIN
SLANT OF LIGHT.

WAIT. DID THE SCHOOL
BURN BEFORE
THE LUMBER
YARD?

WHICH
IS
BETTER?

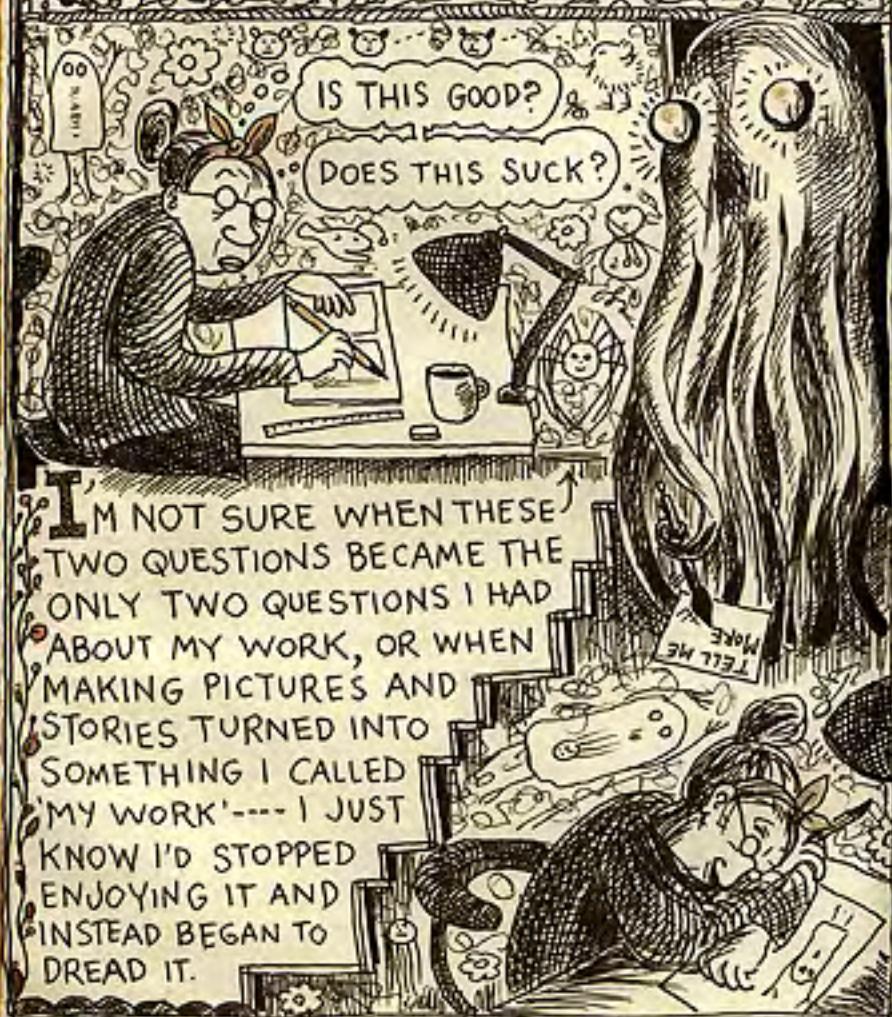
WHICH
SEEMS
MORE
REAL?

WHAT IS AN IMAGE?
IT'S THE PULL-TOY
THAT PULLS YOU,
TAKES YOU FROM
ONE PLACE TO
ANOTHER. THE
CAPACITY TO ROLL
SEEMS TO BE
WHAT MARILYN'S
WAY OF WORKING
BRINGS BACK.
THE ABILITY TO
STAY IN MOTION,
TO BE PULLED
BY SOMETHING,
TO FOLLOW IT,
AND STAY BEHIND IT.

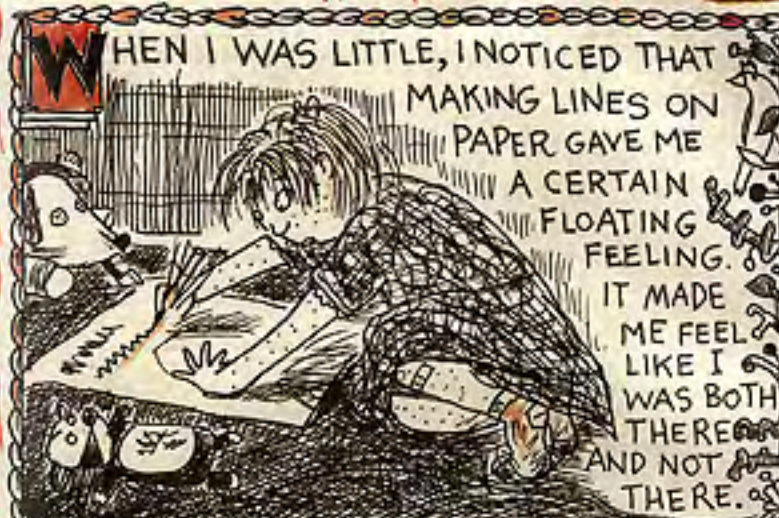
I WOULD REMEMBER AND FORGET
ABOUT THIS FOR THE NEXT 30 YEARS.

everytime i
smell burnt
lumber that's
gotten wet i
come back to
this night
i am there
again
completely

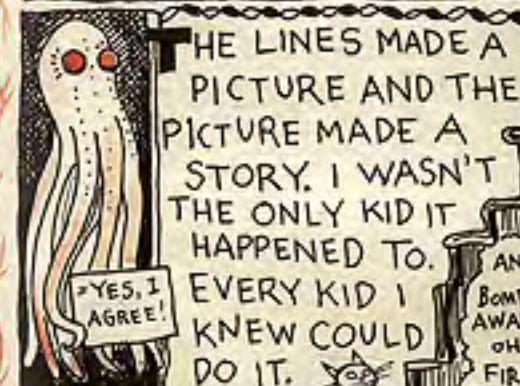
TWO QUESTIONS



I'M NOT SURE WHEN THESE TWO QUESTIONS BECAME THE ONLY TWO QUESTIONS I HAD ABOUT MY WORK, OR WHEN MAKING PICTURES AND STORIES TURNED INTO SOMETHING I CALLED 'MY WORK'---- I JUST KNOW I'D STOPPED ENJOYING IT AND INSTEAD BEGAN TO DREAD IT.



WHEN I WAS LITTLE, I NOTICED THAT MAKING LINES ON PAPER GAVE ME A CERTAIN FLOATING FEELING. IT MADE ME FEEL LIKE I WAS BOTH THERE AND NOT THERE.



THE LINES MADE A PICTURE AND THE PICTURE MADE A STORY. I WASN'T THE ONLY KID IT HAPPENED TO. EVERY KID I KNEW COULD DO IT.



AND...
BOMBS AWAY!
OH NO!
FIRE TORPEDO ONE!
BBBBOOOOHH!
FIRE TORPEDO TWO!
UH-OH!
IT'S STUCK!

HEY!
LOOK OUT!
IT'S DRACULA!
WHAT'S THAT SMELL?
HE'S POOPING!
AND THE MUMMY IS POOPING BACK!
BUT IT'S LAVA!

AAHH!
OH NO!
AAHH!



BEFORE the TWO QUESTIONS, PICTURES AND STORIES HAPPENED IN A WAY THAT DIDN'T INVOLVE MUCH THINKING. ONE LINE LED TO ANOTHER

UNTIL THEY SOMEHOW FINISHED. I NEVER FELT LIKE I WAS TRYING, AND THE DRAWING ITSELF DIDN'T MATTER TOO MUCH AFTER-WARD.



WHY DON'T YOU COME WITH ME LITTLE GIRL ON A MAGIC CARPET RIDE

BUT THE TWO QUESTIONS FIND EVERYBODY

LET'S SEE THAT PICTURE-STORY!!



Where is she?

SHOW ME!



Where is she?

SHOW ME!



SO TRUE

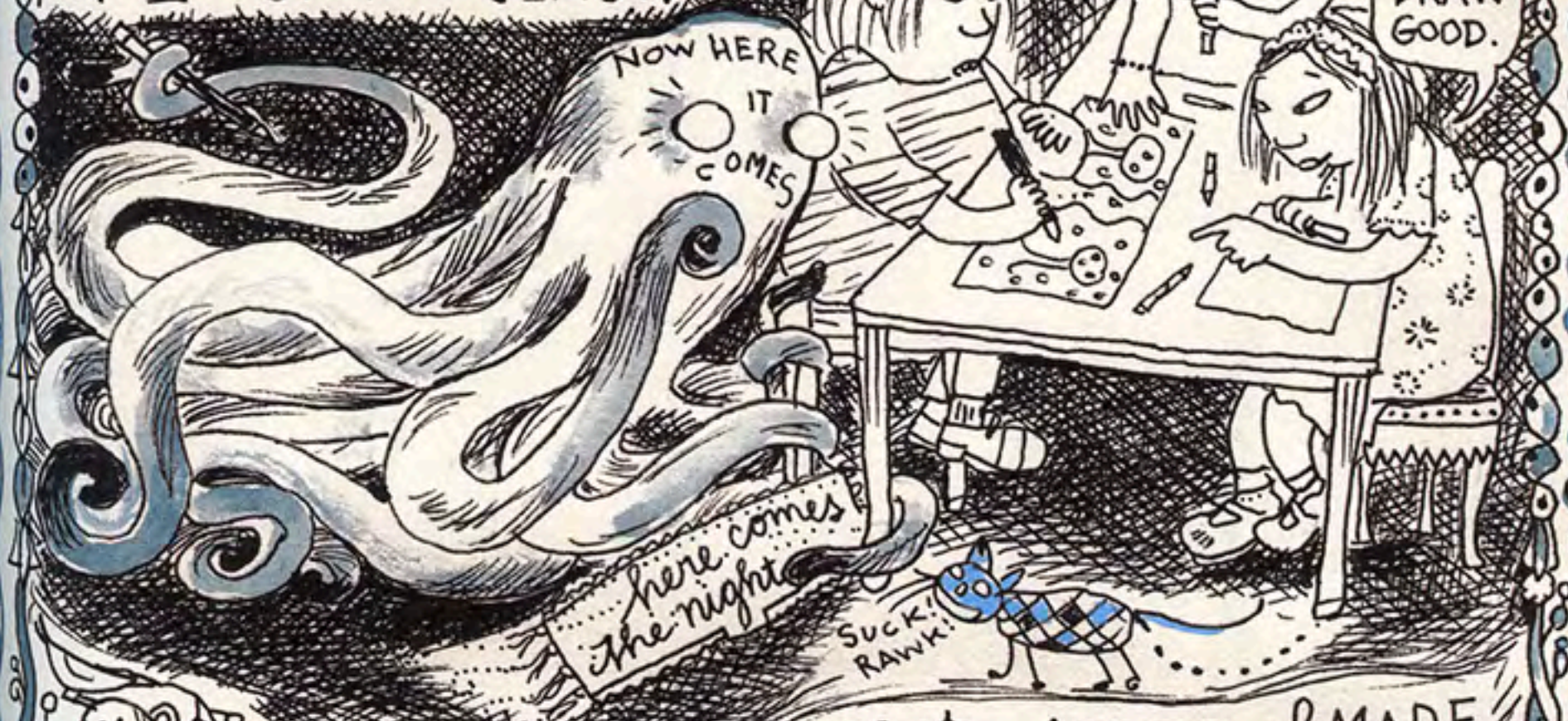


SSUCK!

RAWK



Mine CAME IN THE GUISE
OF THE TWO MOST
POPULAR GIRLS IN
MY 1ST GRADE CLASS.



They LIKED ME more AFTER I MADE
THAT Picture. MY
Teacher LIKED me
MORE TOO. IT LASTED
a FEW Days

MISS ASTRINGENT,
WHYDJA TAKE
MY PICTURE DOWN?

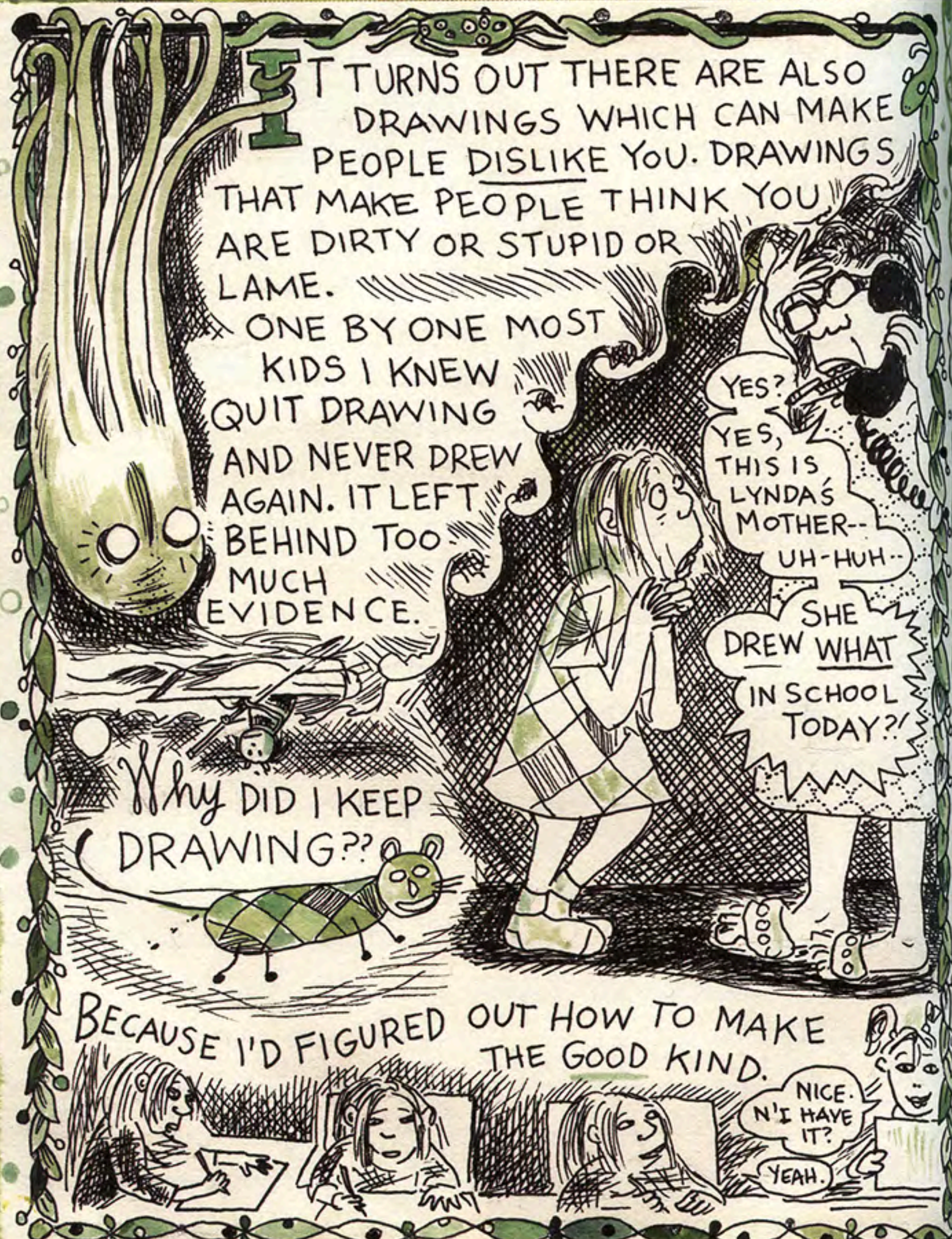
IT'S TIME FOR SOMEONE
ELSE TO HAVE A TURN.

BUT I MADE JA
A NEW ONE.

IT'S
VERY
PRETTY.

WHAT IN
THE---





IT TURNS OUT THERE ARE ALSO DRAWINGS WHICH CAN MAKE PEOPLE DISLIKE YOU. DRAWINGS THAT MAKE PEOPLE THINK YOU ARE DIRTY OR STUPID OR LAME.

ONE BY ONE MOST KIDS I KNEW QUIT DRAWING AND NEVER DREW AGAIN. IT LEFT BEHIND TOO MUCH EVIDENCE.

Why DID I KEEP DRAWING??

BECAUSE I'D FIGURED OUT HOW TO MAKE THE GOOD KIND.

NICE. N'I HAVE IT?

YEAH.

AS FOR THE BAD DRAWINGS, I TRIED MY BEST NOT TO EVER MAKE them, BUT SOME CLAWED THEIR WAY UP TO THE SURFACE OF MY PAPER ANYWAY. There were SO MANY WAYS FOR A PICTURE to BE BAD.

AND WHAT THE *#C* IS THAT S'POSTA BE?

I DON'T KNOW YET.

THEN WHY THE *#C* ARE YOU WASTING TIME DRAWING IT?!

RULE #1: IF YOU DON'T KNOW WHAT IT IS, IT SUCKS.

THE Two Questions WOULD HELP ME MAKE ONLY GOOD DRAWINGS if I'd GIVE THEM SOMETHING IN exchange.

IT'S ALL WE ASK!

GIVE US THIS.

GIVE US THIS USELESS PIECE OF *@#*.

YOU SUCK! GET IN THE BOX!

KNOW DON'T! KNOW

BE GREAT!

PLEASE PLEASE ME!

YOU SUCK!



FOR THE NEXT 30 YEARS I CHASED AFTER ONLY GOOD DRAWING. WHILE I DREW, MY MAIN FEELINGS WERE DOUBT AND WORRY, AND WHEN I FINISHED MY ONLY FEELINGS WERE RELIEF AND REGRET. I never drew for fun anymore - AND I'D FORGOTTEN ABOUT THAT STRANGE FLOATING FEELING MAKING LINES ON PAPER USED TO GIVE ME. I'D FORGOTTEN HOW STORIES USED TO BUBBLE UP OUT OF THE LINES AND SURPRISE ME. IT WAS WHY I STARTED DRAWING -- TO MEET THOSE LINES AND STORIES.

SOMETHING WAS
MISSING, BUT I
HAD NO IDEA
WHAT IT WAS.

IS THIS
GOOD?

DOES THIS
SUCK?

I CAN'T EVEN
TELL ANYMORE.

The
Two Questions held that
part of me hostage

I TOLDJA! YOU'LL GET IT BACK WHEN YOU CAN
TELL ME WHAT THE *@#% IT IS,
AND GIVE ME ONE GOOD REASON -
- BESIDES THE FACT THAT IT'S
YOURS - THAT I SHOULD GIVE
IT BACK TO YOU.

OH-AND
YOU SUCK.

HEE HEE -
I LOVE THIS
RIDDLE!

YOU'RE
GREAT!

WHAT I JUST
COULDN'T
REMEMBER
WAS how
MANY TIMES
I'D SOLVED
this PUZZLE
IN THE PAST
and the
SOLUTION
WAS always
the SAME:



WHERE'S MY
MONEY?
WHERE'S MY
RESPECT?
CUTE PICTURES
MAKE ME
VOMIT!



23

SUNDAY

24

MONDAY

25

TUESDAY

26

WEDNESDAY

27

THURSDAY

28

FRIDAY

29

SATURDAY

30

SUNDAY

31

MONDAY

1

TUESDAY

3

MONDAY

4

TUESDAY

5

WEDNESDAY

6

THURSDAY

7

FRIDAY

8

SATURDAY

9

SUNDAY

10

MONDAY

11

TUESDAY

12

WEDNESDAY

WHAT WAS THE ANSWER?
A FEELING OF DEADNESS
SLOWLY CREEPT OVER ME.
I ALMOST DIDN'T
CARE ANYMORE.

OK. YEAH.
WHAT'S
MISSING
FROM MY
WORK.
UH.



TECHNICAL UH..
ABILITY? UH..
STORY STRUCTURE?
ACTION POSES?

WRONG!

THAT WAS
YOUR 9,999TH GUESS!
YOU HAVE JUST ONE
MORE, THEN IT'S OURS
FOREVER!!

HAS
NO
MEMORY
OF HAVING
SOLVED
THIS
PROBLEM
BEFORE.

You
Suck!

I GIVE UP!
I DON'T KNOW!
I DON'T KNOW,
OK?!!

WHO--

WHO
TOLD
YOU?



And THAT
FEELING...



THAT STRANGE
FLOATING
FEELING OF
BEING THERE
AND NOT BEING
THERE CAME
BACK. ONE
LINE LED
TO ANOTHER
AND A
STORY
SLOWLY
FORMED
UNDER MY
HANDS.



TO BE ABLE TO STAND NOT KNOWING
long ENOUGH to LET something ALIVE
TAKE SHAPE! Without THE TWO QUESTIONS
SO MUCH IS POSSIBLE. TO ALL THE KIDS
WHO QUIT DRAWING...
COME BACK!





I COULD GO ON TRYING
TO EXPLAIN ALL THAT I
LEARNED FROM MARILYN, AND
HOW I ACCIDENTALLY
BECAME A CARTOONIST
BECAUSE OF IT, OR I CAN
JUST SHOW YOU HOW
TO DO IT. IT'S NOT HARD.
ALL YOU NEED IS A PAPER
AND PEN AND A LITTLE BIT
OF TIME.



I COULDN'T HAVE
LEARNED TO TEACH
THIS WITHOUT MY
STUDENTS WHO
HELPED ME TO
BECOME CONVINCED
ABOUT THE ALIVENESS
OF IMAGES AND THE
ALIVENESS WE FEEL
WHEN WE EXPERIENCE
THEM. THEY CAN RAISE
THE DEAD HOURS
INSIDE OF US THAT
NOTHING ELSE CAN
REACH. WILL YOU HELP
THEM CROSS OVER?

EXCITING CONTENT
VIVID, DRAMATIC STYLE

WRITING THE

UNTHINKABLE

AUTHENTIC INFORMATION
PERSONAL APPEAL

off the living writing which shapes the marks into an image.

SEE IT

try it!

WRITING the UNTHINKABLE

FREE!

ADJUSTABLE

Activity Book



Hello There!

DO YOU
WISH
YOU COULD
WRITE?

YOU can!

RIGHT
AWAY!

FREE

Swinging Imp
Open this inside you will
meet the magic Cephalopod!



IDEA - SUPPLY

SAFE SIMPLE PRACTICAL ECONOMICAL

HOW
TO
MAKE
YOUR
VERY
OWN
SET
UP!

WRITING KIT
COMPLETE!
EASY-TO-USE!
NO EXPERIENCE
NEEDED!

NOT A
FAD!
NOT A
DRUG!



A SPECIAL GIFT

What is an iceberg?

A SPECIAL FRIEND

FOR MOST OF US, JUST SAYING OUR FIRST PHONE NUMBER GIVES US A KIND OF FEELING WE DO NOT FIND IN OTHER PHONE NUMBERS.

IT SEEMS TO JUMP AT THE CHANCE TO COME BACK TO US- WE DON'T HAVE TO THINK IT UP. IT'S THE OPPOSITE OF THIS → IT FEELS SOMEHOW ALIVE. THIS IS ONE THING WE MEAN WHEN WE SAY AN IMAGE

"LIVING FORM"

Most remarkable form ever made!

The GREATEST Value Ever Offered

10

CARS and TRUCK IMAGES

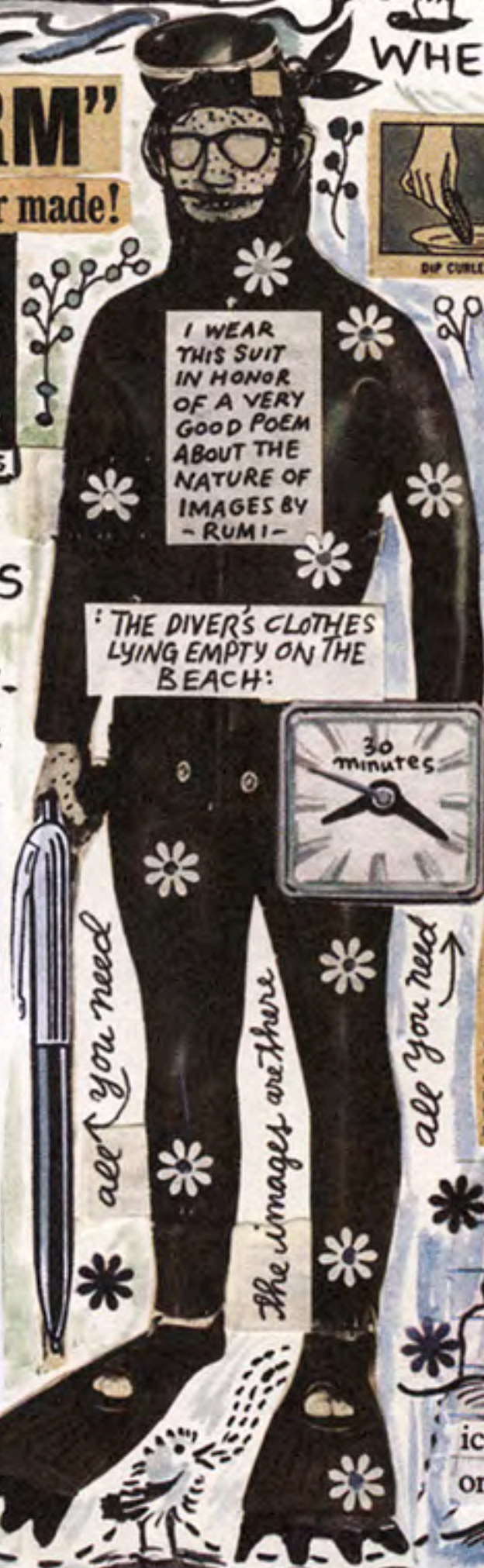


MAKE A LIST OF THE FIRST 10 CARS THAT COME TO YOU FROM EARLY-ON IN YOUR LIFE:

Write *now*

1. *number*
2. *your page*
3. *from one*
4. *to ten*
- 5.
6. *write down*
7. *the first 10*
8. *cars you*
9. *remember*
- 10.

NOW CHOOSE ONE THAT SEEMS VIVID TO YOU



I WEAR THIS SUIT IN HONOR OF A VERY GOOD POEM ABOUT THE NATURE OF IMAGES BY - RUMI -

THE DIVER'S CLOTHES LYING EMPTY ON THE BEACH:



all you need

the images are there

all you need



DIP CURLER



PLACE IN HAIR



LIKE MAGIC!

MAKE MONEY WRITING ..right away!

You don't have to be a trained author to make money writing. Hundreds now making money every day on short paragraphs. I tell you what to write, where and how well; and supply big list of editors who buy from beginners. Lots of small checks in a hurry bring cash that adds up quickly. No tedious study. Write well, right away. Read for free facts.



NO EXPERIENCE NEEDED

The flower is already formed within the hyacinth bulb, as this unusual photo of a cut-open bulb shows. Tulips and all other true bulbs have the same quality of forming the embryo blossom within the bulb. This is why, unless badly mistreated somehow, mature bulbs will never fail to produce blooms.

Uncle Raymond's Station wagon

icebergs are of enormous size and only a part shows above the water

WRITE THE IF YOU GET STUCK, WRITE THE ALPHABET OR DRAW IN THE MARGINS ON YOUR LIST. DON'T SPEND LESS THAN 3 MINUTES ON YOUR LIST. TIP: DON'T SPEND MORE THAN 3 MINUTES ON YOUR LIST.

PICTURE THE CAR

Now

Write

THE NAME OF THE CAR
THAT HAS COME TO YOU
ON THE TIP OF THIS
ICEBERG.

ICEBERG

RIGHT EYE	$\frac{20}{200}$	$\frac{20}{100}$	$\frac{20}{70}$	$\frac{20}{50}$	$\frac{20}{40}$	$\frac{20}{30}$	$\frac{20}{20}$
-----------	------------------	------------------	-----------------	-----------------	-----------------	-----------------	-----------------

PILOT LINE	E	m	E	B	B	W	m
20/50 (Blue)	A	B	E	W	B	m	W
20/40 (Red)	B	W	W	B	m	W	E
20/30 (Yellow)	C	B	m	E	E	B	W
20/20 (Green)	D	E	W	E	B	W	m

LEFT EYE	$\frac{20}{200}$	$\frac{20}{100}$	$\frac{20}{70}$	$\frac{20}{50}$	$\frac{20}{40}$	$\frac{20}{30}$
----------	------------------	------------------	-----------------	-----------------	-----------------	-----------------

PILOT LINE		W	M	E	E	W
20/50 (Blue)	A	E	W	E	W	M
20/40 (Red)	B	M	E	M	E	E
20/30 (Yellow)	C	E	W	W	E	M
20/20 (Green)	D	E	E	W	E	W

LET'S
TAKE A LOOK
AROUND IN
THIS IMAGE
PICTURE
THIS CAR IN
YOUR MIND'S
EYE

Then answer the questions below

write your answers on the dotted lines

WHERE ARE
YOU?

ARE YOU IN
THE CAR OR
OUT OF THE
CAR? 

• IF YOU ARE...
INSIDE - WHICH
SEAT ARE YOU IN?

WHAT ARE
YOU DOING?

IF YOU ARE OUT
OF THE CAR,
WHAT PART OF
IT ARE YOU FA

WHY ARE YOU
THERE?

WHAT TIME
OF DAY OR NIGHT
DOES IT SEEM
TO BE?

WHO ELSE
IS THERE?

ABOUT HOW
OLD ARE YOU?

WHAT SEASON?

Place measure at "B" at base of middle finger. In front, take measurement TO THE NAIL.

Place measure at "C" in crotch of thumb, measure to fork of first and second finger.

Hold hand flat and rigid, place measure at "A" in palm, take measure CLOSE, but do not cramp bones of hand

TIP: THIS PART SHOULD TAKE ABOUT 10 MINUTES

TIP: NOTICE THE DIFFERENCE BETWEEN WHEN THE ANSWERS COME TO YOU AND WHEN YOU HAVE TO THINK ABOUT IT

N O P Q R S T U V W X Y

B b D d F f H h I i K k L l M



SPIN



SPIN



SPIN



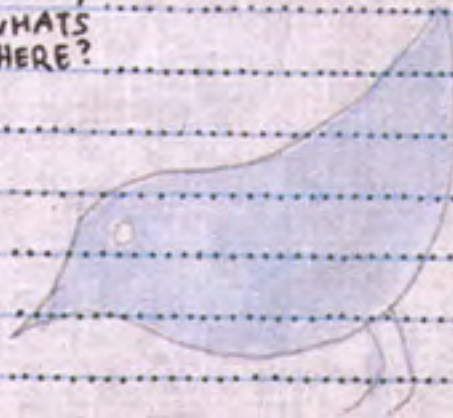
WHAT'S IN FRONT OF YOU?

TAKE
NOTES



WHAT'S TO YOUR LEFT?

WHAT'S
THERE?



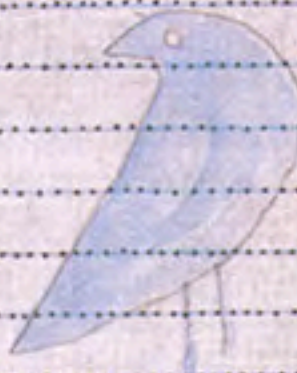
WHAT'S TO YOUR RIGHT?

WRITE IT
DOWN!



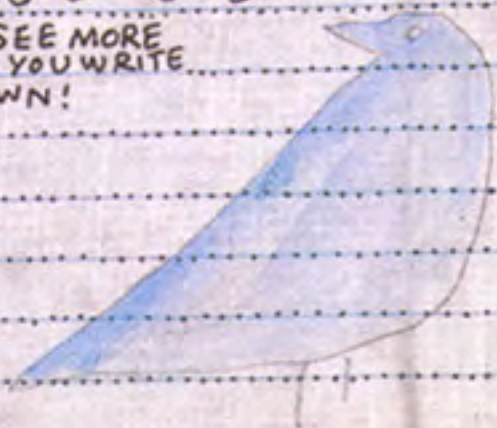
WHAT'S BEHIND YOU?

SMALL
DETAILS
ARE
GOOD!



WHAT'S ABOVE
YOUR HEAD?

YOU SEE MORE
WHEN YOU WRITE
IT DOWN!



WHAT'S BELOW
YOUR FEET?

LITTLE THINGS
ADD UP...



* An Image is a Location *

How can one form of energy be changed to another?

KEEP YOUR
PEN MOVING

RIGHT
NOW
WRITE
NOW

WRITE IN
THE PRESENT
TENSE.

BEGINNING WITH THE
WORDS 'I AM,' TELL US WHERE
YOU ARE AND WHAT IS HAPPENING
IN THE CAR IMAGE THAT HAS
COME TO YOU

CAN YOU
FILL THIS
PAGE AND
THE NEXT?

CAN YOU
WRITE WHAT
COMES TO
YOU?

CAN YOU
DO IT
WITHOUT
STOPPING?

CAN YOU
STAY INSIDE
THE IMAGE?



I am



KEEP GOING! →



Our Word List

radio	monkey	running	park
too much	cook	airplane	dog
responsible	basement	skin	candy
wrap	carpet	fire	night time
stop	teeth	hat	lights
rope	winter	rip	sink
milk	telling	hanging	lie
missing	witch	call	hair
over with	keep out	winner	kitchen
tug-o-war	garbage	telephone	downhill
lotion	president	broken	church
coffee	blood	upstairs	table
poke	adore	pig	glue

January 4 2006
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ABCDEFGHIJKLMNOPQRSTUVWXYZ

2006



An Experience

born
Between
the
WORLDS
and
sent
FORTH
upon the
Sea

YOU CAN'T
Be BOTH
but you can
be neither

what at first may
be wrong could be just right

TODAY IS MONDAY
MAY 8 2006



ABCDEFGHIJKLMNOPQRSTUVWXYZ

TODAY IS TUESDAY
MAY 9 2006

THE NO ONE
the nobody



WHITE
KID

THE THINGS THAT WERE
NOT STRANGE TO ME
UNTIL I WENT TO SCHOOL
ONE WORLD SHUT
AND NEVER REOPENED
ONE WORLD OPENED
AND I WALKED IN
AND I DIDN'T LOOK
BACK FOR SIX CENTURIES

not abstract
BUT ABSOLUTE

HOLDING ON TO NO ONE