

TWISTED: VISUAL TALKING POINTS ON CREATIVE METHODOLOGY

TWISTED SPACE

NARRATOR: WHAT DO WE KNOW ABOUT THE STORY?

BOYS OF RALEIGH, John Everett Millais, 1870

NEUROLOGICAL: USING OUR SENSES

BLIND GIRL, John Everett Millais, 1856

AUDIENCE: HE'S ONLY THERE FOR US

SHADOW OF DEATH, William Holman Hunt, 1869-73

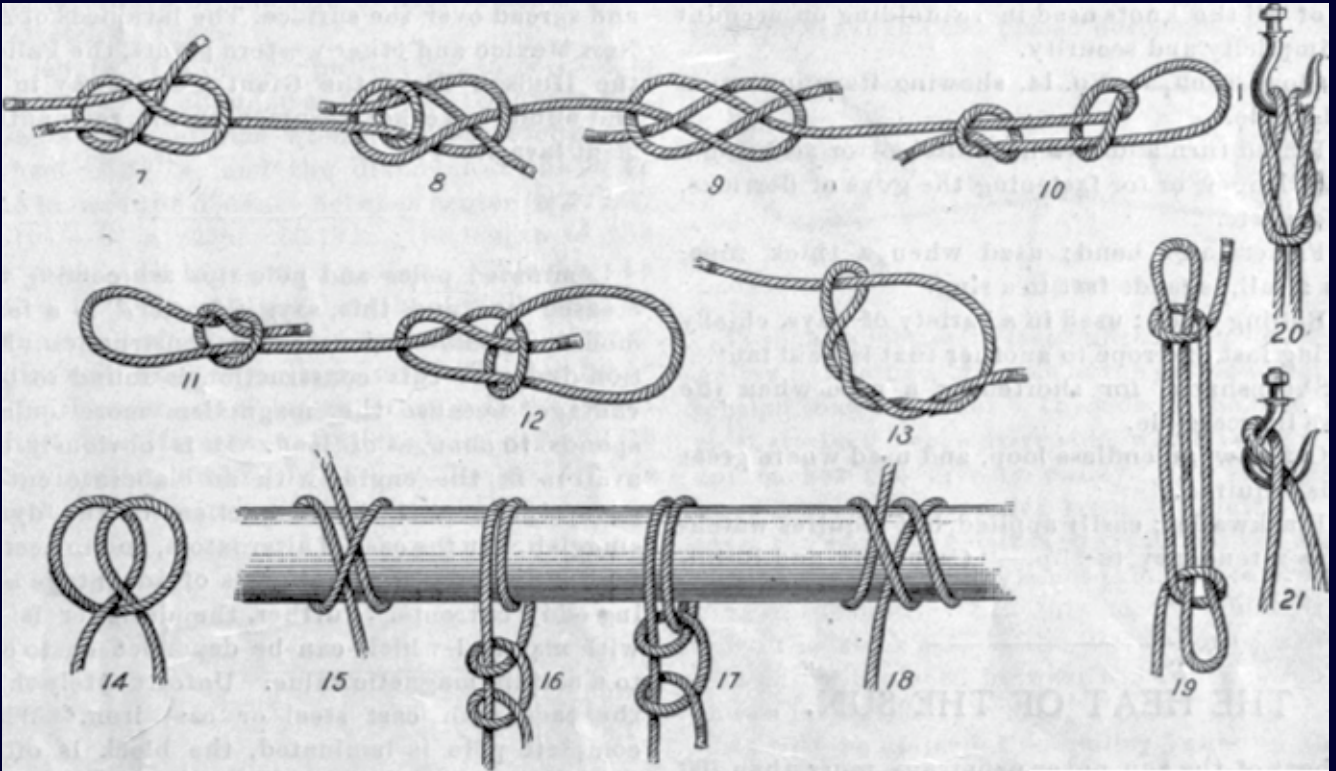
GETTYSBURG, FIRST DRAFT (DETAIL), 1863

GETTYSBURG

GETTYSBURG (KOREA)

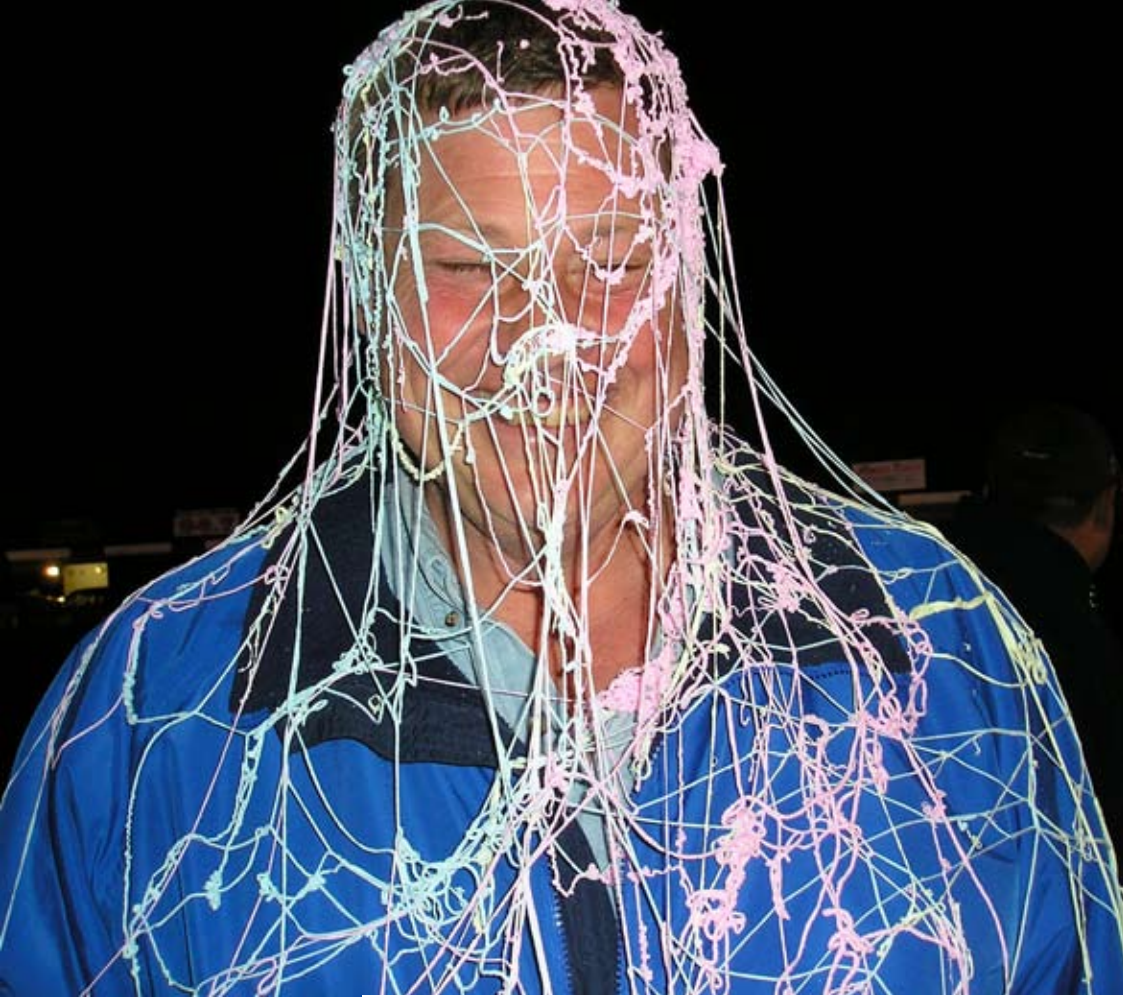
MITCHELL KANE, 2009

TWISTED

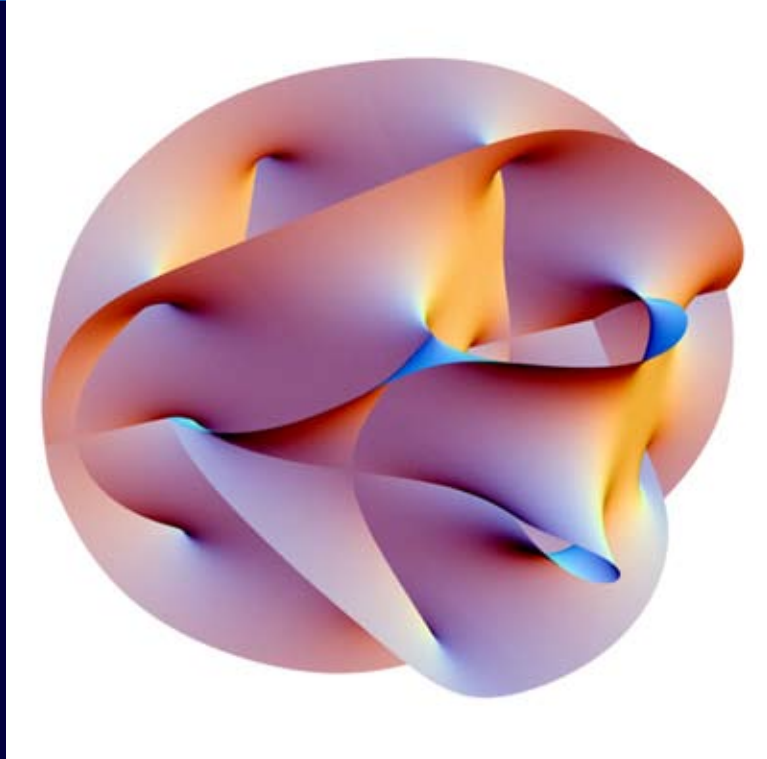


ORDER VS. UNEXPECTED





Silly String_unexpected,
humorous



String Theory_complex surfaces,
unifying all known natural forces_ gravitaional, electromagnetic, matter

What do we know about the story?

Narrator

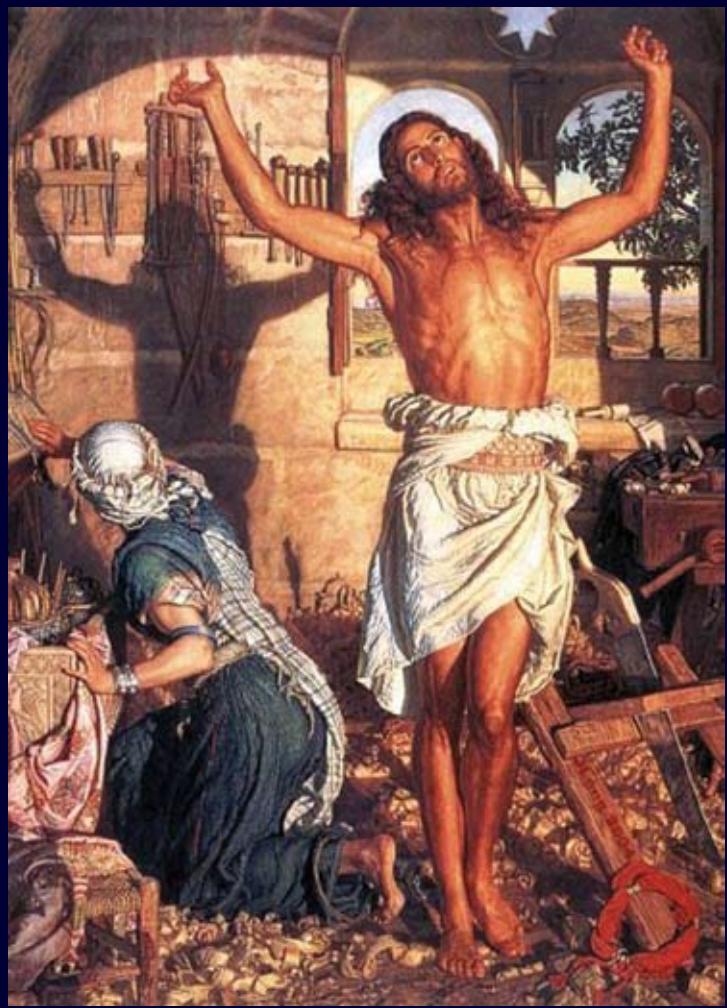
Boys of Raleigh
John Everett Millais



Using our senses

Neurological

The Blind Girl
John Everett Millais



He's only there for us

Audience

Shadow of Death
William Holman Hunt



Narrator

Boys of Raleigh
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WHAT IS THIS STORY?
A STORY ABOUT THE SEA?
MULTIPLE NARRATORS:
OLDER MAN (GESTURE)
YOUNG BOYS (FACIAL EXPRESSION)
ARTIST (THE STORY IS THE TELLING OF THE STORY)



WHAT DO WE SEE?
DOUBLE RAINBOW IN DARK SKY
BRILLIANT RED AND ORANGES
CHARTREUSE FIELD
WARMTH ON HER FACE
GIRL SHIELDING HERSELF
ACCORDIAN/MUSIC
SATURATION OF SENSATIONS
FOR US, NOT THE BLIND GIRL

Neurological

The Blind Girl
John Everett Millais

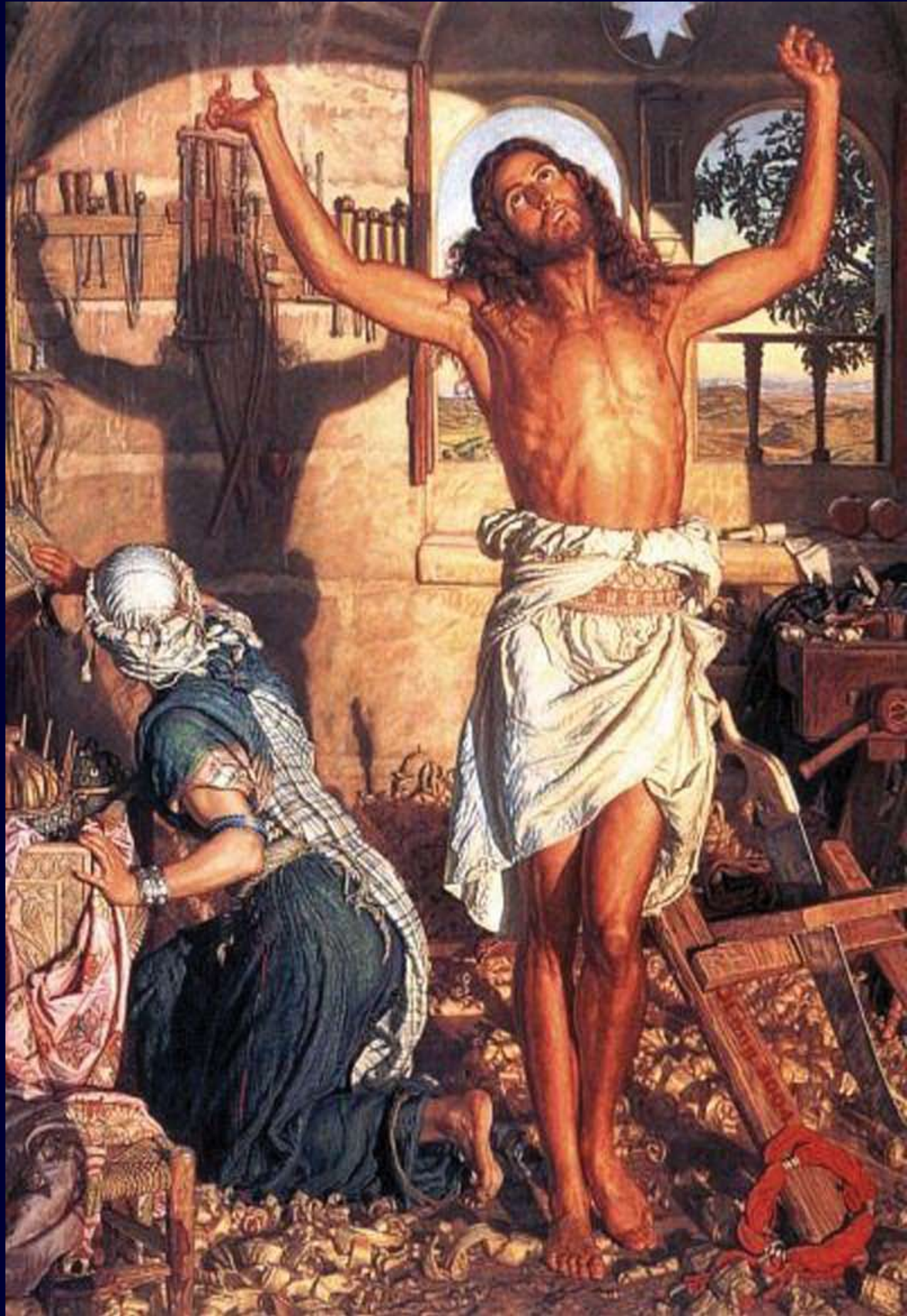
ECSTATIC EXPRESSION

THE WOMEN IS UNAWARE OF THE FIGURE, EVEN THOUGH THEIR FEET ARE ONLY INCHES APART.

BASICALLY, THE FIGURE IN WHITE IS PLACED HERE TO JUSTIFY THE SHADOW.

A SHADOW ON THE WALL. WITHOUT SHOWING THE SOURCE OF THE SHADOW THIS IMAGE WOULD HAVE BEEN OUTRAGEOUS IN 1870.

HE'S THERE TO COMFORT THE VIEWER: CAUSE AND EFFECT



Audience

Shadow of Death
William Holman Hunt

Four score and seven years ago our fathers
brought forth, upon this continent, a new nation, con-
ceived in Liberty, and dedicated to the proposition
that all men are created equal.

Now we are engaged in a great civil war, testi-
fying whether that nation, or any nation, so conceived,
and so dedicated, can long endure. We are met
here on a great battle-field of that war. We ~~are~~^{have}
~~come~~^{come} to dedicate a portion of it as ~~the~~^a final rest-
ing place ^{for} of those who here gave their lives that
that nation might live. It is altogether fitting
and proper that we should do this.

But in a larger sense we can not dedicate—
we can not consecrate—we can not hallow this
ground. The brave men, living and dead, who slug-
gle here, have consecrated it far above our ^{poor} power
to add or detract. The world will little note,
nor long remember, what we say here, but
can never forget what they did here. It is
for us, the living, rather to be dedicated
how to the unfinished ^{work}, which they have,
thus far, so nobly carried on. It is rather

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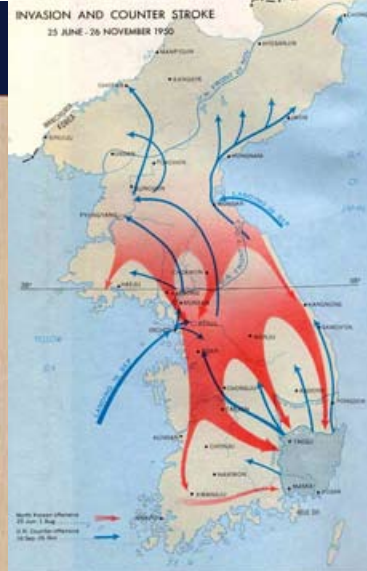


Equality, Disaster, Empathy, The Cost of War, North/South

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Equality, Disaster, Empathy, The Cost of War, North/South
Korea, North/South, Borders, Identity, Immigration, Imagination

*TWISTED: Visual Talking Points on Creative Methodology:
Knots, Pre-Raphaelite Brotherhood, Writing, Gettysburg, Korea.*
Mitchell Kane, 2009