

Yarrow for Seventeen Stoner AKA Slipper Tree for You and Me

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A thesis
submitted in partial fulfillment of the
requirements for the degree of
Master of Fine Arts
University of Washington

2021

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Program Authorized to Offer Degree:

School of Art + Art History + Design

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Abstract

Yarrow for Seventeen Stoners AKA Slipper Tree for You and Me

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Chair of the Supervisory Committee: Flint Jamison

School of Art + Art History + Design (Photo/Media)


This document is a culmination of artwork, poetry, and a thesis. The dimensional, playful nuances of this documentation, such with its exclamatory emotion icons exercises awareness that looks outside of the conventional realm of generative narratives. The writing begins with resetting one's perception with topological affordance in mind. Undertaking the altered state, the writing itself can then cultivate into the chronicle folds of the past, present, and future. The quest of this material process and awareness bears no final outcome but branches with multi-directional cognition.¹

¹A: What was that?

B: Let's just call it, Nut Here. Nut Now, shall we?



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²  is likened to the combination of phonetics and musical notation which translates to be read as the partial chorus to The Equals. "Michael and The Slipper Tree." Michael And The Slipper Tree / Honey Gum, President Records, 1969. YouTube, https://www.youtube.com/watch?v=AnI_KYIxm. Image courtesy of the artist. Hirose, Midori. *Nut Chorus*, 2020. Private collection. Portland, OR.

Y A R R O W F O R S E V E N T E E N S T O N E R S
 A A K
 K A
 A A
 S L I P P E R T R E E F O R Y O U A N D M E •ξ•\³

/••
 \•⁴⁵

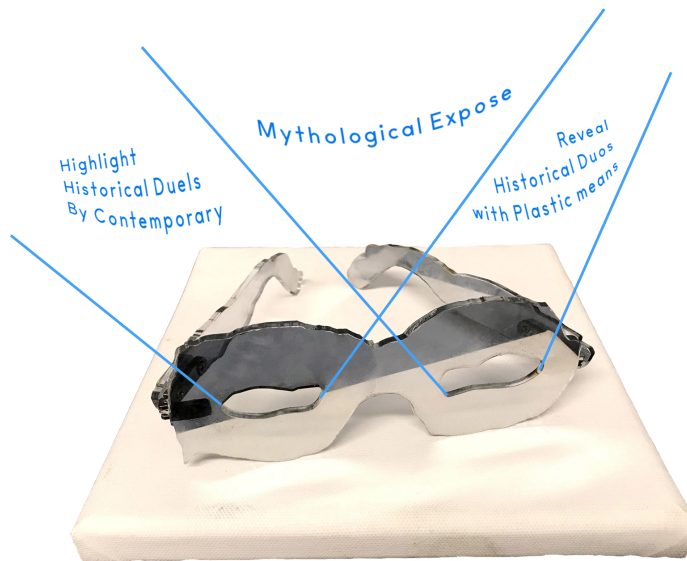
³ An examination and revisit to the title page.

⁴ Footnotes to this thesis at times will roll with and around the body with a \('∇')/ call and response as well as in homophones in addition to the usual rigumarole \ (•c__•●) ♪

⁵ PS. V is for vulnerability. Rolly polly ~ Roll like a ball and give yourself up and your language. To read this is how you will know us.

To The Never Not Here's⁷,

The following series, *Nut Here Nut Now* is a meditation on the theme, *Never Not Here*. The work revolves around ever-present unseen or un(der)valued aspects of our world, whether mystical or benign.⁸ Interconnected, human|nonhuman in one form or another on and to this celestial body, they possess a power of sorts to brim|bring wonder.



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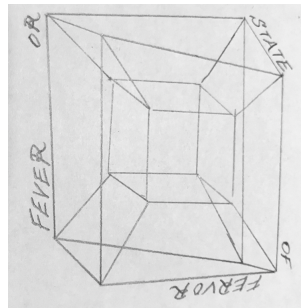
⁶ Yodele ~ Yodele ~ Yodele Heeeee ~ hoo ~ (ov#v*).+°

⁷ The Never Not Here's are ever present and can speak in and through the fourth-dimension.

⁸ Through empirical observations, we live in a historically complicated and etymologically unjust world. This interconnection spurs to ideate the case and means to reconcile with openness in the place of creatures of complicity, forgoing consequences at stake, and one's own desires for the welfare of sundry and all. To ideate, in this case, the volley of art meets activism paradigm, recontextualization of the material, values, and contemporary context continually punctures and extrudes political dialog through and within the artist's pursuit as a citizen in society.

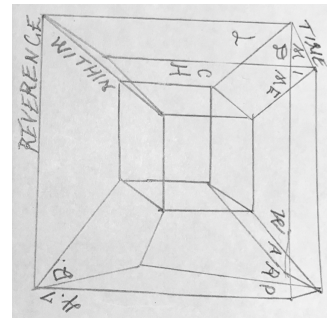
⁹ Image courtesy of the artist. Hirose, Midori. *Sh-aides*, 2020. Private collection. Portland, OR.

In effort, my thesis inquiry delves into human(e) narratives in nature and examines how one nurtures this nature through err modes of the external and internal senses vis-a-vis unconventional alchemic properties.¹⁰ ¹¹ An enduring interest in my work is how language bends to express the indescribable, such as how we describe concepts from physics like the fourth dimension.¹²



Three dimensions locate any object in space; we struggle to concretize the complexity of the unseen beyond this physicality. Psychology and linguistics cover some of the territories.

I explore common sense-making through what ¹³ I call material storytelling. I am interested in the state of matter and expanding spatial (HxWxD) relations with the wit of the (non)sensical. Beginning with play with geometric tesseract configurations, my current work explores how



¹⁰ To be plastic, we take a topological approach visiting motions via Stoll, Cliff. "Klein Bottles - Numberphile." YouTube, uploaded by Numberphile, 22 June 2015, <https://www.youtube.com/watch?v=AAAsICMPwGPY>.

¹¹ Err on the side of | Air on the side of ~~~~(/_- (^_^)/

¹² In 1827 August Ferdinand Möbius (known for the Möbius strip) came to the realization that the fourth dimension was the third dimension rotated onto its mirror-image. Henle, Michael. *A Combinatorial Introduction to Topology*. New York: Dover, p. 110, 1994. It is of a non-oriented surface. Gray, Alfred. "Nonorientable Surfaces." Ch. 14 in *Modern Differential Geometry of Curves and Surfaces with Mathematica, 2nd ed.* Boca Raton, FL: CRC Press, pp. 317-340, 1997. According to Max Weber, "In plastic art, I believe, there is a fourth dimension which may be described as the consciousness of a great and overwhelming sense of space-magnitude in all directions at one time, and is brought into existence through the three known measurements." Weber, Max. "The Fourth Dimension from a Plastic Point of View." *Camera Work: A Photographic Quarterly*, no 31, 1910, p 25.

¹³ Images on this page courtesy of the artist. Hirose, Midori. *4.7D I and 4.7D II*. 2020, Private collection. Portland, Oregon.

materials transform when improbably combined. With the inclusion of higher dimensional understanding, everything becomes material, including language, space, thought, and time.

Play

((o((o((o((o((o(^o^)f)))f)))f)))f))

with elements of language, the phoneme, and the mashup concept of the asemic composition surface in this current body of work.

•/

To synthesize, ease and

let go

let go

let go

let go

Let us

go

and navigate potential energy of cultural mediation that confront maker-viewer spaces through varying power-relation dynamics and forms of explorative awareness through material storytelling.¹⁴

¹⁴ Cultural Mediation is a form of meditational signifier(s) that one learns from birth.

o o o o o o o

nut here

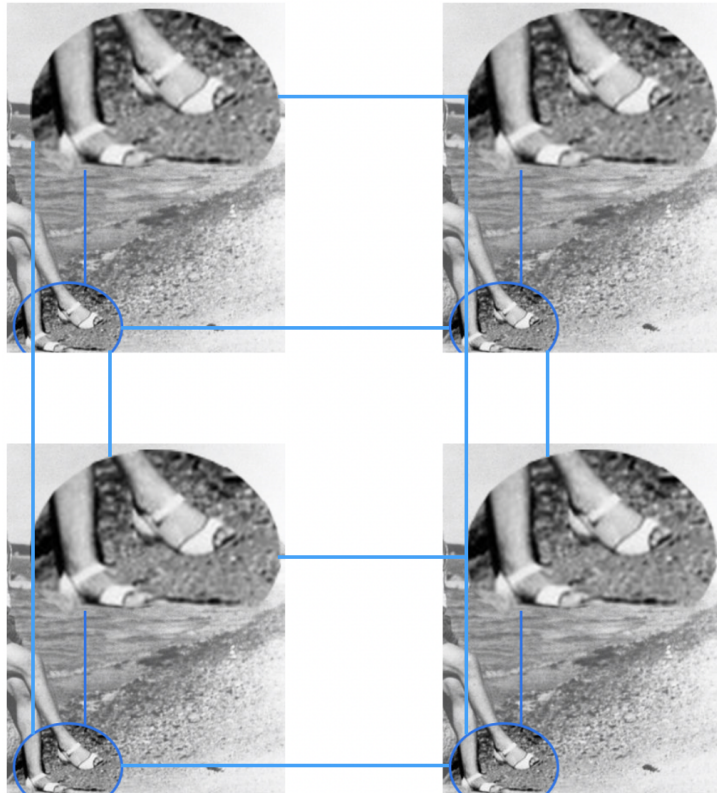
o o o o o o o o o

As a youth, recollecting my regard for Einstein ~ he (he he)¹⁵:

1) enjoyed wearing delicate slippers



16



๑(๖๖๖)๕

2) believed that “the supreme task of the physicist is to arrive at those universal elementary laws from which the cosmos can be built up by pure deduction. Without Logic; only intuition...straight from the heart”¹⁷

¹⁵ Hee is replaced by he ^^ in joyful, dimensional form as will more parts of this thesis.

¹⁶ Detail of Einstein in slippers posed on a rock at Horseshoe Cove in Nassau Point, NY during the summer of 1939 and in the static form of a 4D tesseract courtesy of the artist. Hirose, Midori. *Einstein Slippers 4D*. 2021, Private collection. Portland, Oregon.

¹⁷ “the supreme task of the physicist is to arrive at those universal elementary laws from which the cosmos can be built up by pure deduction. Without...logic; only intuition, resting on sympathetic understanding... The longing to behold [cosmic] harmony is the source of the inexhaustible patience and perseverance...to the most general problems of our science... The state of mind that enables [one] to do the work of this kind is akin to that of the religious worshiper or the lover; the daily effort comes from no deliberate

- A N D -

he he he

3) ||: a d o r e d :|| kittens.¹⁸

(=⊙_⊙)?? What were the odds
I adore kittens!

(`▽`∩)

Now...



If only there were a b o u q u e t of kittens ♡// * ☺☺☺ ☺. *°.

This would fill a LaLaLaLaLarge ♡(•☺-☺) ✧ + ° ♡ frac
/
/
tion
\ to
/my heart's
\ content.¹⁹

intention or program, but straight from the heart." Hoffmann, Banesh, et al. *Albert Einstein: Creator and Rebel*. Plume, 1972, Pg 222.

¹⁸ As the story goes, Einstein was invited as an honorary guest to a party. When he learned that the host of the party's cat had kittens, rather than be greeted and enter the front door he decidedly snuck in through the kitchen to visit with these kittens. These poignant moments became tangible. The unrefined saccharine nature and unfathomable belief in mobilizing accessibility through space with heart was a resolve which I at/tune ♪in♪to. Oral history passed on from childhood. Hirose, Midori. "Einstein with Kittens oral history conducted by Midori Hirose, Portland, OR, 2021." Accessed 2021.

¹⁹ Yuangaogggg. "How many cats in there." Imgur, September 7 2016.

<https://imgur.com/gallery/dQJP3>

The second part of the title, “Slipper
 ୧ ୧୧୮ ୮୦୭ n ୦ ୧ ୪ ୧ W, is an homage to
 a song by the British pop, R&B band,
 The Equals called, Michael and His
 Slipper Tree.²² The song itself creates
 a narrative of a tree that has the
 ability to magically create slippers
 for people. The dawning of tiny
 slippers from youth tethered my
 fascination to a magical tree that
 fruits slippers bring not only
 physical comfort to one’s feet but
 also symbolize a reflexology of sorts.
²³ The nature of care and the ability
 to put out a song that resonates with
 people of all ages was a natural
 shoe-in.²⁴ This slipper tree
 personifies slippers that are
 harvested. They walk, prance, and
 dance around the earth once on the
 feet. This captured my mode of
 transmission of accessibility which
 leads me to the
 ... peanut



♪ ୧=>`)))>°)))≡~~

Geo-Carp-it.²⁵

The peanut.

laws of three, according to Tesla, are the keys to the universe, the
 seventeenth peanut awaits the pairing for their next cycle.

²² An important addition. The Equals also came out with songs for the movement
 during the 60s.

²³ Zazazazone application.

²⁴ Informal to shoo-in.

²⁵ ♪ Yeah, yeah! Geo-carp-it. Geo-carpet. Geocarpic ~ Geocarpic, yeah, yeah,
 yeah! AKA, a pre-carpet roll out to the peanut ଓଏସ୍ ✧

The peanut as a cultural artifact.



Mmmeet the Meet

Meet the Meat

Meat to Meet of all Matters

My fascination with the peanut resides in the

even distribution of health ~ (°'°'°°)♡

It is the slipper to one's sole.²⁶

The peanut is cultivated and enjoyed by many across the globe.
For my research,
we will visit
the peanut.

Its

Pot en tiaL
E N E R G Y

and visit the cultivation of peanuts in the U.S.

Prior to popcorn in mom n' pop hardware stores the peanut was the go-to treat. It was also a significant object for the everyday commoner. George Washington Carver (1864-1943) was a radical artist for his time. Initially born into slavery, Carver grew to devote his life to science and innovate farming techniques, encouraging impoverished farmers on methods to improve and nurture sustainable, healthy living from crop rotation to affordable, user-friendly tools and developed an estimated 300 uses for the PEANUT.

²⁶ *.'* °.★(*'°')

Addressing gaps
within our system,
Nut Here Nut Now roots|stems and
highlights Carver's practice by
means of meeting communities with
resilience and care.

Continual learning by the people, for the people.

o o o o o o o o o o

nut now

o o o o o o o
o o o

ACTiVaTE
Breathing
Tokens²⁷

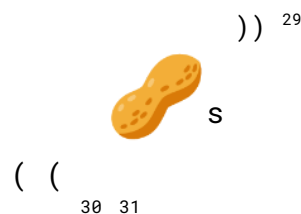
This peanut is but a pre|post|text to potential energy.

²⁷ Breathing Tokens transmit forms of meditation through the tesseract with an ecosystem of ideas which are planted, taken to seed, harvest, and feed. Sustenance is but the breadth of life's breath. In the example of Carver's particular instance, the tokens are Carver's offerings to farmers so that they could bring food to the table. See George W. Carver's Response to Racism and The Radical Left in Hines, Linda. "White Mythology and Black Duality: George W. Carver's Response to Racism and The Radical Left." *The Journal of Negro History*, vol. 62, no. 2, 1977, pp. 134-146. and Moving Images Related to George Washington Carver. Film, uploaded by National Archives Catalog, 2009, catalog.archives.gov/id/74887660; and Tuskegee University Site. Office of Advancement and Development at Tuskegee University, 2021, tuskegee.edu/support-tu/george-washington-carver/carver-peanut-products. Accessed 2021.

Hosting one's own agency, the arachis hypogaea²⁸ aka peanut plant needs minimal care for a large yield, marking a resilient trait. In its form it begins by generating yellow flowers. Once the flower petals fall the plant has a symbiotic relationship to self-fertilization by flower to peg transformation $\Gamma(\circ \cdot \text{z} \Gamma) \perp \Xi \perp (\Gamma \varepsilon \circ) \Gamma \perp$ that **gdown** towards the soil. When the pegs are in the soil they wiggle their rooting way to become pods.

Uprooted!

Are these pods then
announced



Shaken within a vacu-formed interlocked shell, the two-parts-meat meet to create heart and mind.

They are equitable measures that rattle $\Gamma(\cdot \text{H} \cdot) \text{g}^{\wedge}$ when shaken.

solid
To transcend from a |||||, habitual
state one must return to the ground
to meditate. From this \\\|\\/
pegging builds potential energy.³²
//|\\

²⁸ Hypogaea = "under the earth", botanist Carl Linnaeus. Qaisi, Sammy. *Arachis Hypogaea L.: Monograph*. Colegio Bolivar, 2018. Colegio Bolivar. <https://www.colegiobolivar.edu.co/garden/wp-content/uploads/2019/03/Sammy-Qaisi-Arachis-hypogaea-.pdf>. PDF file.

²⁹ 🎵 Chakka

³⁰ Chakka 🎵

³¹ "The only way to deal with an unfree world is to become so absolutely free that your very existence is an act of rebellion." Camus, Albert [?].

Wikiquote. en.wikiquote.org/wiki/Albert_Camus. 🎵 Chakka Chakka Chakka Chakka Chakka Chakka Chakka 🎵

³² Energy, according to the Principle of Vibration is "Nothing [that] rests; everything moves; everything vibrates." Three Initiates. *The Kybalion: A Study of the Hermetic Philosophy of Ancient Egypt and Greece*. Chicago: The Yogi Publication Society, 1908. The peanut, when uprooted, intentionally shake, vibrate, awaken and loosen the soil from between and beneath itself.

Exploring the fourth dimension (the plotting of location and time of the universe, to see past our 3rd dimension [in lieu and actuality are 2d visual projections) through formations of laughter, the root of working alongside the common, historical references are adjacent to current modes and future modes.

Within the common thread of the in | visible | anonymized, my analysis resonates with the conscious and unconscious pursuit of transcendence and how this may apply within these power dynamics.

Take on different memories to visualize a platform to sustain relationships.

C R A C K
×(†× ~ the ~ × †)×³⁵
NUT HERE
NOW

To capture space
To share space
To hold space

Nut Here, Nut Now, draws on the anomaly of geocarpic growth patterns, such as the way the shapes of peanuts, meat, and shell, reflect the ripening of the plant's fruit under the earth. They at times find themselves taking flight by wing.³⁶ These patterns land and touch on the inside, overhead surface areas to the Henry Art Gallery ceiling, walls and floor.

can't forget the whozee-what's-zzzees(*≥∇≤)/∩))°+·!*((☞>∩< ☞))*!· Smithson, Robert and Jack Flam. *Robert Smithson: The Collected Writings*. University of California Press, 1996.

³⁵ Mental discussion on "the transformation of silence into language and action...[with] so many silences to be broken." which Audre Lorde speaks on. Lorde, Audre. *Sister Outside*. Ten Speed Press, 1984.

³⁶ Nourish by flight. Birds naturally flock, swoop, scoop, take flight with patterns. Birds peck at and induce the meat leaving | perching the cavities | shells to unfolded forms. Lederer, Roger and Carol Burr. *Latin for Bird Lovers: Over 3,000 Bird Names Explored and Explained*. Timber Press, 2014.

Materials used and found are extensions of human strains when exploring and depicting present and future tenses. Streamed of polypropylene, they are composites that depict other worldly fractured undertones that reference the agro waste cellulose fiber shells creating new relations to language. What is this new language? Of the silly? It is of | out of interpretations exposing the unfinished extensions to Nut. With the turn of the industrial age, what may seem disparate reverberates as integrated systems. The visual manifestation presents spatial stories that span with a comedic, playful approach. To tumble and germinate, in Germanic is to play. Memories fill gaps. Exposing fibers, these transitory notions perform an impermanence, only to create gleaned plastique that shred and sshed light to

Shhh
Shhh
Shhh
Ship
Shape
Ship
Shape
The Carving ³⁷

Process

These properties, (be it may) disseminate through immaterial (or in some cases to be primordial spiritual) passages through and in planting | cultivating gestures to convey language that may be with no one truth or solution. Working within the guise of indiscernible, these symbolic gestures ebb | flow | transcend under | over | around the fabric of time amidst fumbling evolutionary mishaps.

Through this process, during my findings the examples and expressions to move with laughter, the relationship of intro | intra | inter | personal portals produce punctuations of active|ating potential energy and heartiness. It is an important gesture to engage with the formidable. Laughter is an expression that moves with resilience and buoyancy. Referential to the ha-ha crystals of the fourth dimension I examine unforming instrumentals of intimacy and of breath.³⁸ The ha-ha

³⁷ The Carving. Self-Title of a book to / How / to Cut /

\ the \ (©©©)
/Wind.\

³⁸ Unforming: Negative space in|around|between breath and where the wind blows

crystals derive from the fourth dimension. They are the relationship of crystals and kinds of laughter from the giggle to the chortle, from the chuckle to the guffaw. They ever the ex | changing poetic dimensional forms of laughter. To recognize the ha-ha crystals.

Light (and playful) in nature (as these types of poems such as the above may seem,) my investigation composes itself through play. Play in words. Play in study. Play in song. Play in art. And plain ol' play to Exist. To open the structure (beginning with the doors and windows) one can clear the path to Unknowable methods and translations of Play.

I do not try to make these interactions in the world to define or instrumentalize my art form.

What permeates within are the materializing, reshaping, dissolve and reappearance of these mappings and the show/sharing of the expansive nature and outlook to our finite time.

The conceptual creations rest not on afterthought applications.

The peanut plant will shake vibrant!³⁹

For Peanuts care for our ecosystem. It's intrinsic to their nature. To speak these truths, plastic processes through human reshaping tactics.

The age of illumination rises with daily passing of cultural hegemony. Language in different forms redesign stories. Responses in plastic peanut presence form vessels shipping the same histories within a re-description to that same story. Salient are the peanut values we plant and grow and continue to replant and grow. They shed open new outcomes. It is a plastic world. Time. Space. Generational Fragmentation Continuu((*° D°)) "ummm mmm~ mmm~ mmm~ seek to set forth seven generations ahead of schedule. Though the age of plastic is a complicated whirly-wig of problematic liberation that visits ingenuity and conjures up strange extractions with endurance as a parietal preservation that is generative. ⁴⁰

³⁹ And not beat around the bush (" . .)

⁴⁰ Whirly-wig is a whirlygig wearing a wig. Is it an imposter? No. It's another look, is all.

Nut

Here

Nut

Now

Beyond the Horizon

o o o o o o o o o o o o o o o o o o o

Cumulative Culmination

Relegating to pre-existing systems, the materials discussed are themselves at the point of discourse. They equate the redistribution and reexamining of plastic processing, reshaping human tactics.

My approach to plastic is the reappropriation/reclamation through art to acknowledge the dilemma of the human relationship to the form and how they may transcends beyond our human/e and ethical framework.^{41 42} In such a case, the nut! Oh, the foreboding preservation of plastic.⁴³

There is the reasoning with the self-other paradigm. Psycho-social factors also come into play. Plastic assumes the mantle which polarizes the viewer towards human ethics in ecology. Thus gravitates towards this particular material that is politically weighted. Is there a way in which one can understand their unique place, from their root of origin in the art world during such social shifts?

To Ham-ily.⁴⁴

Transformative topological buildup activate vis-à-vis:

⁴¹ Freinkel, Susan. *Plastic: A Toxic Love Story*. Houghton Mifflin Harcourt, 2011.

⁴² Boetzkes, Amanda. *Plastic Capitalism: Contemporary Art and the Drive to Waste*. MIT Press, 2019.

⁴³ Plastic meditates on past, present, future predicaments as well as avant-garde in form.

⁴⁴ I find the projection of personality on these combinations may seem humorous however often necessary. Misuse of language, scrambled phonemes and characters in words, creates new descriptors, such as 'Ham-ily,' a word I use to describe kinship to transcend its dimensional origin. Physical embodiment of moves that also describe psychological processes and linguistic concepts, such as reflection and inversion, results in forms that push phenomenology and pull stories.

||: Pause :||^{45 46 47}

Modus Operandi

||: Pause :||

Subtitle, “||: Pause :||” = Is to examine a milieu with gravitas by notions of feeling the world with varying lenses | senses than what one would be accustomed to viewing the world with. Instrumental to opening, rippling, and gliding through the cosmos.

Nut Here Nut Now

Correlating
Contemplative
Collective
?Consciousness?

Find the blocks

Connect
 In
 and
 Thru
 a
 Conscious
 Collective

Find the marrow

and
Live Deliberately⁴⁸

⁴⁵ ||: :|| = Symbols = To Repeat.

⁴⁶ ||: Pause :|| = Patient abundance | a-mound-dance = To take breaths. Ahh Ahha Phww phw. Ahaa Haaaaaaaa Phhhhhwwwwwwwwwwwwww. Let us breathe.

⁴⁷ Finding these natural forms of the asemic (meaningful when meaning is ascribed, primarily dynamic form) show how I play with material storytelling in this body of sculptures, performances, writing, and prints. This process involves experimentation with new combinations of materials that include plastics, air, wood, metal, medicinal plants, motors, sounds, performance, and spaces.

⁴⁸ Thoreau, Henry. *Walden; or Life in the Woods*. Boston: Ticknor and Fields, 1854.

Arachis
arachis?

Arachis?

Arachis
Hypogaea

Meet
in
Space

Meat
in
Space

Space
the
Pavement

To the
Root

To the
Root !!

To
Meat

To the Meat
Of
The
Place

Nodules

Vac
uum
Meh
Moh
Ree

of
a

Nodule

Vac
uum
Meh
Moh
Ree

of

a

Peanut
Gallery
gNose the nose
To be
Or
Nut

gNose the nose
To be
Or
Nut

To be
Or
Nut

Nut here
Nut now

Nut here
Nut now

Con
Concise
Con
Cise

Size

Size
Fewest

Size

Fewest

words

Possible

Simple expressions

Simple impressions

Pressed

Leaves

Flowers

Pegged

Smell

Touch

||: inhale :||

Touch

||: exhale :||

Touch leaves

Rotate

||: inhale :||

||: exhale :||

Touch air

Touch air

||: inhale :||

||: exhale :||

the

portal of entry

vision

aid

to the

pHeanury Hart gHallery

Though there is this feeling of amiss at this time during the COVID-19 epidemic, my relation to artmaking, in comfort with the peanut as slippers cast a utopian web towards futures with songs playing wistful, elated truth dreams.

In closing, in light of these lingerings, I bid adieu and a bonjour with a dot dot dot to our next chapter. An

Exposé.

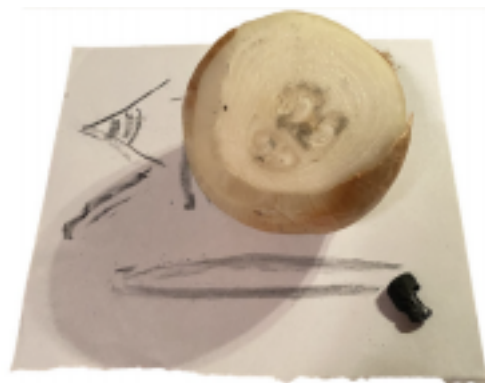
Expose the onion
Expose the onion
And all but laugh
to layers.

To ||: Layers :||
||: ffffft :||⁴⁹
Glisten.

The onion. ||: Slice.:||⁵⁰
Tears glisten.
Slice.
Slice.

||: Pause :||
Remember.
Always remember the Onion ⁵¹

52



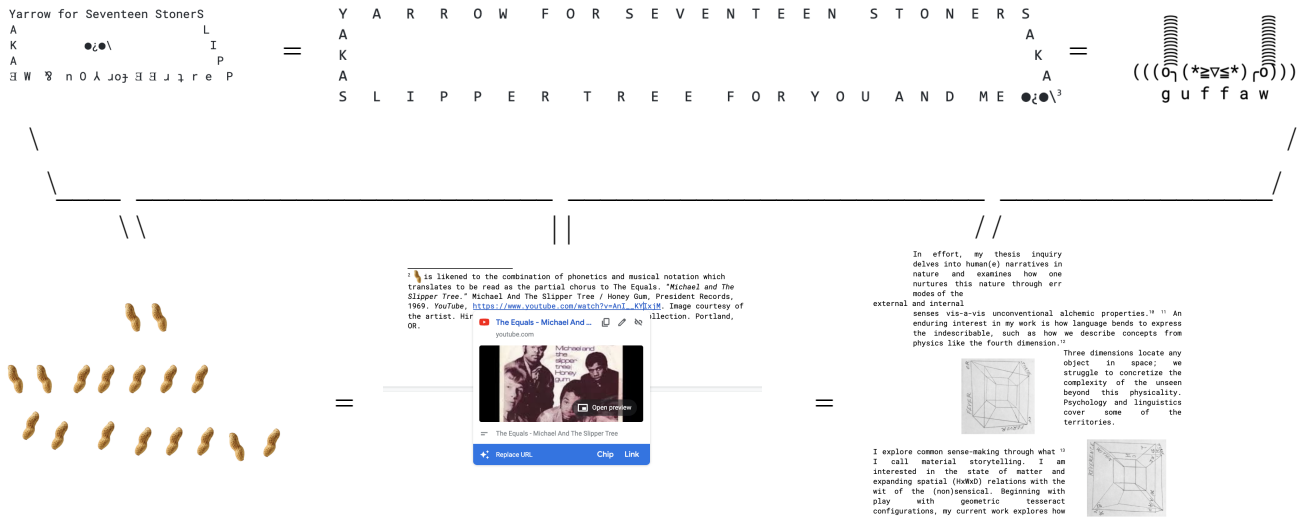
⁴⁹ Pages of the onion flip.

⁵⁰ ||: :|| = Repeat to the seventh slice.

⁵¹ Look seven generations forward by cutting an onion. Slice one end to reveal the glistening pages. Oren Lyons, "An Iroquois Perspective," in Christopher Vecsey and Robert W. Venables, eds., *American Indian Environments: Ecological Issues in Native American History*. Syracuse: Syracuse University Press, 1980. Fresh pages for reading from earth. Emotions aside, tears swell up. Run the shirt of the arm along the eyes to release temporal burning sensations. Release the irritant. Blur and make like lenses to sh-aidé one's vision. Then, stoke that flame and smell the burning. Draw with char, the remnants from the forest fire from which these remains were excavated from. Draw with the senses and encourage extensions through symbiotic means.

⁵² Image courtesy of the artist. Hirose, Midori. *Onion with Char*, 2020. Private collection. Portland, OR.

53 = All parts to this thesis are active or may embody the means to be activated beyond the linear digital and/or paper form. Multi-directional interactions thrive between the pages. For instance, the trapezium title from the cover page and trapezium title on page five (5) visually orbit on their own pages with the necessary pacing and spacing. That said, both are one and the same 4D plastic ha-ha crystal seen as a separate, flat, static trapezium shape if viewed in the linear format. Trapeziums are known in the fourth dimension as guffaws. This form unfolds in sections on pages such as 4, 7, 12-13 through the visual peanut, written and audio link format and unfurls further by arranging itself onto each page which eventually circles to branch, peg and re|de|generate.

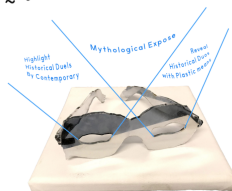


Emotion icons also announce themselves on various pages. The yodels that take place on page six (6) are prime examples. They are the sprites and the jesters that may come across as embodying a bit of mischief however they are with keen eyes, ears, and chorus to their surroundings. They know the goat song aka tragoidia or “tragedy” all too well for they are the symbol interpreters to the fourth dimension. Bumbling their way about the pages, their expressions sometimes take shape as vision Sh-aides, exposing gestural degrees that wobble and laugh their way outside of written form.

9' (' _ _ . *) 9

Yodele ~ Yodele ~ Yodel leiii he hoo ~ 6

6 Yodele ~ Yodele ~ Yodele Heeeee ~ hoo ~ (ov卍v*) . +'



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