

I-75 Clouds and Peacock Springs

Why are these word-images – several steps past sketches – important for my work and literature? A budding sense of space-time consciousness liberates text on the page – allows a place for text and image to meet. This is diagrammatic and not terribly map-like. The freedom to move the written word off the left hand margin refreshes the sense of the possible.

The computer or word processor furthered that impulse. Text boxes, easy rotations and margin shifts contribute to visualizing words in space. This is a rationale for including the nature pieces as central. They sit at the intersection of habitat visioning, digital layering and space-time jiggling. See physicist Richard Feynman on youtube describe the action of molecules.

Portraying the kinetic, the visual, the natural world in literature are time-honored goals. But each generation concocts a freedom-elixir. What will set you free to enjoy and right/write the world?

Why can one look at *Un Coup de dés* without knowing French and understand the poem's essence. The smokescreen of content and biography delay the realization of the poem's gifts. I love content and biography, of course, but some writers have worthy ideas to share. Not just ideas. As filmmaker Peter Greenaway emphasizes, visual literacy is admirable.