Annotated Encounters

Abramović, M. (2016). *Walk Through Walls*. Random House Audio.

Walk Through Walls is a memoir by a performance artist Marina Abramović that explores her childhood in communist Yugoslavia (Belgrade) and reveals the very strict upbringing she endured under parents who were communist war heroes. She discusses the physicality of her performance art and her 12-year collaboration and personal relationship with German artist Ulay.

I was interested to read this book about Abramović after learning of her performance titled, *Rhythm 0* (1974), in which she allowed people in Naples to do anything they wanted to her while being given the option to use 72 random items on display at her performance. I was so impressed by her dedication to her art, by how she remained still and continued with the performance even when violence and cruelty arrived. This book revealed much about her as a person and her art. I found learning about her useful to my work because I also utilize performance in my work.

Adnan, E., & Riggs, S. (2022). *Time*. Nightboat Books.

Etel Adnan is a Lebanese American poet. Her book of poetry, *Time,* takes on the form of postcard messages sent over time and to various locations. The idea for the book was conceived on October 27, 2003, when she received a postcard from another poet, the Tunisian Khaled Najar. According to Sarah Riggs, who translated the book to English, Adnan loved the postcard medium and wrote the first few poems in the book thinking of Khaled. Adnan uses time as a cohesion but deviates

from time being linear as we're used to. Sometimes references to time aren't numerical at all, rather they're more abstract. She also wrote the book later in her life, so she includes poems about aging and the end of life, but in a way that doesn't point to an end specifically.

This book was useful to my work as I sought to know more about endings and beginnings — and for its references to death. Adnan writes, "I say that I'm afraid of dying because I haven't yet had the experience of death" and "it's more bearable to think of death than of love." Poetic lines such as these opened my mind to think of death and the passage of time in new ways. The concept of time, and no time, and different forms of time, fill the poetry and move the reader along. "One closes a book as one closes one's life, on oneself." Wow, so beautiful

Ansel Adams Gallery. (2024, April 11). *Rose and Driftwood, 1932*. https://articles.anseladams.com/roseanddriftwood_story/?doing_wp_cron=1755626361.1136360168457031250000

The photo, *Rose and Driftwood,* by photographer Ansel Adams is a still-life taken by Adams in 1932. The photo is black and white, and the rose is from his mother's garden. The image is a deviation from his more well-known nature photography that didn't set up a scene for the camera. For this image, he searched for the right background for the rose, the right mixture of textures and patterns to accentuate the rose.

This image was useful as I began photographing in black and white, and as I had the idea to photograph driftwood on beaches in Florida and Georgia. I placed an

item that belonged to my late husband, a metal cup with his name on it, on pieces of driftwood at the beaches and photographed it. Like Adams, I searched for the right driftwood to use and placed the cup on it. I also used the cup in videos to pour water out in front of the driftwood and wrote poetry to go with the videos and images.

Baer, K. (2021). *I hope this finds you well: Poems*. Harper Perennial.

Kate Baer's book, *I Hope This Finds You Well*, is a collection of erasure poetry created from messages she received online. Instead of deleting the messages, she turned them into poetry. She transforms the negative messages she receives online into something beautiful and positive, while also condensing the dense text into short strings of words that she scatters across the page.

I'm not a huge fan of erasure poetry, but this book helped me with the process of condensing large chunks of words into only the most useful or meaningful ones. The process of taking a large block of text and picking only the best words, or words that change the meaning of the message is fascinating. It's extreme editing, and Baer responds to the hurtful messages with kinder versions of themselves.

Chang, V. (2020). *Obit: Poems*. Copper Canyon Press.

In *OBIT,* Victoria Chang searches for hope following the death of her mother. A portion of this book is written in the style of poetic obituaries, long and vertical visually. Chang expresses that when someone dies, so many other things die as well, and she explores what it's like to be a parent while losing her own parent. In the poem "I'm a Miner. The Light Burns Blue," Chang deviates from the obituary structure to scatter her words all over the page in fragments. Elsewhere, she

sprinkles tidbits of smaller poems.

I found this book of poetry to be very inspiring as a way to express the expansiveness of loss that occurs when one person dies. The loss comes with micro-losses that show up in places and ways not expected. I appreciated the different structures represented in this book, especially the words that are scattered on the page. Chang's writing invited me to consider death in various generations as her father suffered a stroke and had declining health. Her young children were also portrayed as being on their way to death, simply because they were alive. The beginning brings an end, and the end causes new beginnings.

Chang, V. (2022). *The Trees Witness Everything*. Copper Canyon Press. Chang, V. (2020). *Obit: Poems*. Copper Canyon Press.

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generations as her father suffered a stroke and had declining health. Her young children were also portrayed as being on their way to death, simply because they were alive. The beginning brings an end, and the end causes new beginnings.

Clyde Butcher | Black & White fine art photography – black & white fine art photography. (n.d.-d). https://clydebutcher.com/

Clyde Butcher is a renowned American landscape photographer, internationally known for his immersive images of nature. His black and white photography is stunning. He has been greatly influenced by the work of Ansel Adams. In Florida, he has photographed places such as the Everglades, Big Cypress Natural Preserve, and Amelia Island. Butcher says, "I choose to photograph from my heart, which is different from your head. When I see a scene that stirs my soul, I photograph it."

Butcher's photography and his spirit for photography were very inspirational to me. I too am drawn by my heart and not my mind to capture images. His work inspired me to retrace his footsteps here in Florida at the driftwood beaches of Amelia Island. While I was there with my camera, I wondered if I was standing in the same places, photographing the same trees, as Butcher. From Amelia Island, I traveled to another driftwood beach, or boneyard beach, to continue my work for the photo and poetry series "The Sea of Ashes."

Cook, A. (2020). *Sorry I haven't texted you back*. Andrews McMeel Publishing.

Alycia Cook is a writer, as well as an advocate for mental health and addiction awareness. Her book, *Sorry I Haven't Texted You Back,* is a collection of poems that address mental health, illness, guns, violence, suicide, natural disaster, death sex, and trauma. Side A of the book is a series of poems titled as "tracks." Side B

is a remix of the tracks into poetry that includes erasures, scribbles, directional lines, large color blocks of black and grey, and hand drawings. The visuals in Cook's book of poetry are very interesting — beyond the erasure aspect. Cook implements a quirky mix of lines and scribbles and colors to emphasize the feelings expressed as the poems are created.

This book was interesting to me because of the erasure, but it held a deeper meaning as I explored its pages and could see the feelings poured out in words and art. Erasure and scribbled out text is not my strength, but this book was a good source of that type of poetry and visually portrayed how to put emotions onto the page. I think it influenced the two paintings I attempted in this program, which did not include the removal of words — rather there was paint being smeared and canvases being stabbed to express the hurt, pain, and grief after losing someone to death.

Dickinson, E. (1999). *Because I could not stop for death – (479)*. Poetry Foundation. https://www.poetryfoundation.org/poems/47652/because-i-could-not-stop-for-death-479

Emily Dickinson was a poet whose poetry often had a strong concentration on death, immortality, the soul, and/or nature. In her poem, "Because I Could Not Stop for Death," Dickinson converses with death personified as a kind gentleman escorting her to the afterlife. The two are in a carriage and the ride is peaceful. In this poem, Dickinson attempts to change opinions about death and how it's viewed — fearfully. The death in this poem is gentle and kind, and it's reached while on a peaceful journey.

This poem influenced me to write my own poem, “Because I Would Not Look at Death.” After my near-death experience, I didn’t have the same view of death as Dickinson. There was no kindness bestowed to me as I suffered while death peered at me. My poem expresses how I fought death and continually fought for life while on a ventilator and in the hospital with Covid.

Didion, J. (2007). *The year of magical thinking national book award winner*. Knopf Doubleday Publishing Group.

Didion’s book *The Year of Magical Thinking* is beautifully written and expresses the raw emotions of the author during the year after her husband dies, and her daughter is hospitalized in a coma after being ill with pneumonia. December 2003 was a difficult time for Didion with her daughter’s illness, and her husband dying from a heart attack that same month. In the shock of widowhood, she had to oversee the care of her daughter. Her “magical thinking” is expressed in moments such as believing that if she keeps her husband’s belongings, he might come back to her — that his death isn’t real. She uses medical reports as a tool to reconstruct details of the events she experiences. After a year, she realizes that her magical thinking should end, and she should try to move forward and accept what’s happened, still grieving but accepting.

Oh, how this book gripped my heart! The sudden loss of her husband and the attempts to move forward while still holding on were similar to my own experience as a widow. And the need to oversee her daughter’s care reminded me of still being in the hospital when my husband died, and the care I still needed when I went home. With oxygen strapped to my face for nine months, I grieved the

loss of my husband. Didion's book put me in touch with those emotions again. I pulled from those emotions to write, and create videos, and other artwork to depict the pain, confusion, and feelings of abandonment that widowhood brings.

Doty, M. (1995). *Atlantis: Poems*. HarperPerennial.

Atlantis: Poems by Mark Doty was written around the time of the 1990 AIDS epidemic, when his partner was taken by the disease. Words are raw on the page, with hurt and grief, with societal upheaval as loved ones are succumbing to HIV/AIDS. It explores pride and anger. The book also visits the need to accept what has happened and healing through connections with those left behind. This poetry touched me deeply as I have experienced a similar loss during the Covid epidemic. The fear that consumes a person during an epidemic of these types is paralyzing, and then having the one you love ripped away by the illness is an unbearable journey. His poetry has so many questions in it, and honestly there are no acceptable answers for the losses we've suffered. I enjoyed the tender details he included, and I'm once again inspired to open up with details of my own experience.

Foley, H. (2020). *Breathing backwards (breath score)*. HANNAH FOLEY. https://www.hannahfoley.art/projects/breathing-backwards

Hannah Foley's *Breathing Backwards (Breath Score)* explores the relationship between our bodies and the spaces we're in. How does our body respond in different environments, or when facing certain emotions or stimuli? Foley researched wind patterns and bird calls, making drawings of these observations.

The drawings became rhythms and breaths that overlapped and heightened and collapsed. The video of the score has beautiful, muted images and abstract visuals that play on the screen.

This work was extremely inspirational to me. During the first residency, my mind was stuck on breath and breathing, and I created an interactive breathing performance with audience participation. Afterward, I discovered Foley's work, and I attempted to create a couple of breath score videos for my first packet. Like Foley, I created the breath performance using visuals to begin, then added breath sounds as the score. For my final presentation and performance, I expanded my breath work and created a breath score that will play during my performance. I'm also created a video of the breath score with abstract visuals to be posted on YouTube and my website.

Glück, L. (2014). *The Wild Iris*. ecco, an imprint of HarperCollinsPublishers.

The Wild Iris is a Pulitzer-Prize winning poetry collection in which the words are inspired by a garden in Vermont and focuses on the topics of life, death, and faith. Through plants, a gardener, and God, the poetry reflects on the end of suffering and the possibility of something new happening in place of it. Like in a garden, seeds of life remain. After death, there is life renewed — in different ways. The path to new life is indeed death. When something ends, it opens doors to renewal, as expressed by Glück in the beginning of her book, "At the end of my suffering, there was a door."

I found this poetry to be extremely beautiful and recognized the underlying concept to be very much like my own, "the end is the beginning, and the

beginning is the end." I really enjoyed the use of a garden to express this and the use of seasons, such as winter to represent grief and depression and summer bringing an end. The book caused me to think of nature and seasons in my own work.

Graham, J. (1983). *Erosion*. Princeton University Press.

Erosion by Jorie Graham is a 1983 collection of poetry that explores the connection between the body and soul, and how they are affected over time. She examines how the two can feel separated, not being able to physically detect consciousness and vice versa. As the title illudes, the poetry longs for a slowing of time and grasps for ways to connect the body and soul. "Erosion" implies a slow and gradual fading away of both the body and the soul. What happens when one separates from the other in death?

Graham's poetry caused me to consider what's under the surface — and how the surface and what it touches interplay, such as in her poem "I Watched a Snake." It made me think in terms of juxtaposition and what happens when two very different things seek to find connections. Her writing also caused me to revisit my poems about cremation and the "sea of ashes" — to broaden the text with more sprawling details, such as beach erosion in the context of death.

Howe, M. (1997). *What the Living Do*. Norton.

What the Living Do by Marie Howe is a collection of poetry that expresses deep sorrow and mourning following the loss of her brother from complications from AIDS. In her writing, she explores how the living continue trudging through life

under the weight of extreme grief. She lists ordinary things life brings, seemingly relentlessly, that must be dealt with while grieving. She also uses seasons and writes of wanting winter to pass, for spring to arrive. Her words convey the trudge-like feelings of moving through life though not wanting to. Ultimately, she notices life and begins to move forward.

This poetry affected me like Mark Doty's *Atlantis: Poems* because the lost loved one was taken during an epidemic, as mine was during Covid. I recalled how I was still hospitalized when my husband died, and how I had to focus on living while so many people were dying around me. There does come a time in the grief, and pushing through each day, that life begins to feel a little lighter. Transitioning from the dark and oppressive grief to a place of light feels like a reality when it didn't at the start. This work (especially the cover photo) inspired my photography series, "Transitions" in which light and dark mingle — moving from one shade to the next.

Kenyon, J. (2007). *Collected poems*. Graywolf Press.

Jane Kenyon's *Collected Poems* is a vast source of poetry that delves into a variety of topics, including depression, grief, mortality, the mundaneness of daily life, nature, grace, and her Christian faith. In her poem, "Let Evening Come" she expresses through descriptions of nature and daily life the concept of God's grace. "God does not leave us comfortless, so let evening come." In this book, her works are presented in chronological order which allows the reader to follow how her writing and subject matter changes as she ages and faces new challenges in life, as well as her own mortality.

I found this book of poetry to be interesting and useful for my work, especially with how she expresses her faith, and her reliance on God and His grace even when overtaken by depression and grief. Both can feel like unbearable burdens when thrust upon us. Her poetry makes me think I've been overly cautious to bring up my faith in my work. God really is the one who has gracefully sustained and transitioned me through so many unbearable moments. Her work makes me want to acknowledge Him more in my poetry.

Ken Jacobs: Experimental cinema wiki. Experimental Cinema. (n.d.).

https://expcinema.org/site/en/wiki/artist/ken-jacobs

Ken Jacobs is an American experimental filmmaker. According to Experimental Cinema, "He coined the term *paracinema* in the early 1970s, referring to cinema experiences provided by means outside of standard cinema technology." In his film "Celestial Subway Lines / Salvaging Noise Ch.3," the black and white imagery is very abstract, and the movement works very well with the mechanical sounds of the subway. He uses pulsing imagery to interact with the movement of sound. It's as if the images are making the sounds themselves.

Jacob's work inspired me to go to a public place, a local park, to record audio for one of my video projects. The variety of sounds that I recorded while at a fountain worked well with the visuals I captured at a nearby river. I paired the audio and abstract visuals to create a three sections of a "Nature Asemics" video. His work also influenced other works I created for the abstraction and black and white aesthetic.

Limón, Ada. (2015). *Bright dead things*. Milkweed Editions.

Bright Dead Things is a 2015 collection of poetry by Ada Limón (twenty-fourth Poet Laureate of the United States) divided into four sections that each follows a unique path. In poems such as "How to Triumph Like a Girl," Limón explores the concept of identity and self-discovery and then describes her inner self as "part female, part male, part terrible dragon" in Accident Report in the Tall, Tall Weeds." Other concepts in her poetry include place (city to countryside), loss, grief, life and love. She writes about the excitement of life and her experiences brought by the forward motion of life. She accepts that life brings good and bad and comes to terms with that reality — finding peace on the journey.

From this book, that is beautifully written, I really grasped the poems and lines about identity. Identity has been integral to my work as my identity seems to be continually morphing to someone or something new: married, widowed, divorced, single. However, what is "my" identity when not attached to a title that involves a man or partner of some sort? Who am I? Limón's poetry caused me to reflect on that question a little deeper.

Limón, Ada. (2018). *The carrying*. Author's Republic.

In *The Carrying,* Ada Limón (twenty-fourth Poet Laureate of the United States) writes about topics such as grief, life, death, birth and rebirth, and the body. The first poem in the collection, "The Name," speaks of Eve naming animals. This poem is indicative of her struggle with birth and infertility, of not having children to name. The concepts of infertility and an aging body are throughout the book, for example, in the title, "Almost Forty." Amid pain and struggles, she still

expresses happiness. As with placing us immediately in the Garden of Eden with Eve, she works nature and gardens into her writing, reminding us of the endless loop of life and death — decay and rebirth. There is so much for us to carry through life, and Limón's words help us understand how to carry them without letting them break us.

I enjoyed Limón's poetry in this book for the concepts of birth, death, decay, rebirth and the ultimate need for acceptance of all the things life hands us to carry. For my work, those are death of a spouse (loss), widowhood (a new identity to carry and accept), remarriage (rebirth), death of a relationship through divorce (death and decay and acceptance that it ended). As Limón struggled with infertility, I have struggled in my relationships with men finding "single" or "widow" terms I don't enjoy accepting. Limón's poetry also seemed to be written in the moment, very present and detailed. This is an area I am constantly working to improve as I lean toward abstraction.

Matthea Harvey | The Poetry Foundation. (n.d.-h).

https://www.poetryfoundation.org/poets/matthea-harvey

Matthea Harvey is a poet who derives inspiration for her poetry from music, parts of conversations, other poetry, etc. She wrote a series of poems about mermaids that each have different personalities or are in various situations in life. For example, "The Inside Out Mermaid" which described a mermaid and her lover, and the things the mermaid reveals to her lover to keep him interested in her. Eventually he senses she's hiding things from him, and she is. All while being thankful that she keeps the most beautiful parts of herself from him.

This mermaid poem by Matthea Harvey inspired me to write my own mermaid poem titled “The Abandoned Mermaid.” In my “mermaid” situation as a divorcee, I felt very abandoned. These feelings are also present as a widow. The sudden loss by death or divorce leaves a person feeling alone in multiple ways. My abandoned mermaid recalls her situation, and the one who vowed to love her and help her from others who hurt her — but ultimately, he hurts and abandons her too.

Piet Mondrian and his paintings. Piet Mondrian. (n.d.). https://www.piet-mondrian.org/

Piet Mondrian was a Dutch painter whose work portraying grids helped create the abstract art movement. He started painting landscapes, but his work changed after he discovered cubism. His work is known for its straight vertical and horizontal lines, and a restricted color palette: red, yellow, and blue. “Broadway Boogie Woogie” is a great representation of his use of these colors, paired with his love for jazz music. The work was inspired by New York City and its bustling movements.

Mondrian’s work is so beautiful and abstract. His use of limited colors is very interesting and curious, although I can fully relate as I have been fixated on red, black, and white for my work. I think I relate to Mondrian for these reasons. His work was very influential as I created my video “Ion’s Journey” and as I explored abstract art and new ways to express myself.

Pina Bausch Foundation. (n.d.). *Pina Bausch - founder of Tanztheater Wuppertal*. Pina Bausch - Founder of Tanztheater Wuppertal. https://www.pinabausch.org/

Pina Bausch is a German dancer, with a background in ballet, known for her choreography and the establishment of dance theater as a new genre of art. She

used expressive movements, stage designs, and emotions to choreograph her art. Her work often included relationship turmoil and used repetitive movements to portray hurts and struggles. She took dance from being a fancy ballet to being experimental art — in which, anyone could dance and express themselves through movement.

I'm inspired by Bausch's work for the performance aspect. Performance has been something new for me in this program, and I have found that I really enjoy incorporating it into my work. Fellow student, blaze, encouraged me in this area. I have included a performance in all my residency presentations and will be performing for my final presentation. I love to dance and watching Bausch's dance art has inspired me to include dance in that final presentation.

Siken, R., Levin, F. by L. G., Introduction by Dana, & Abbitt, R. S., Foreword and Introduction by Erica Stevens. (2025). *Crush 20th Anniversary Edition*. Yale University Press.

Crush by Richard Siken explores intimacy, loss, grief, and obsessive love. It was written following the 1990 loss of Siken's boyfriend to AIDS. The book is the 2004 winner of the Yale Series of Young Poets, selected by Louise Glück (Nobel laureate). Siken moves the reader through moments of tenderness and love that are suddenly intermingled with brutality and violence. Grief arrives and letting go feels impossible. Some poems have a structure utilizing numbers for each section. For example, in "You Are Jeff," Siken uses the numeric structure to move readers through short paragraphs of prose poetry.

In this book, I particularly enjoyed the prose structure and the gripping emotions expressed, laid bare. I was impressed by Siken's courage and ability to write so

boldly about a personal topic that so many others have also experienced: loss of a loved one. His style of writing was influential to my work, encouraging me to open the coffers of my heart and deep hurt and let them bleed out onto the page. He has encouraged me to forget what others might think and to put my naked emotions on display in my poetry.

T. S. Eliot Poems. Four Quartets by T.S. Eliot. (n.d.). http://www.coldbacon.com/poems/fq.html

In T. S. Eliot's "Four Quartets," there are four parts that explore how people relate to history, time, and God They are written in the form of Beethoven's string quartets. The four parts are: Burnt Norton, East Coker, The Dry Salvages, and Little Gidding — air, earth water, and fire. These poems, like others I've read for this program, concern time and what time is specifically. Does it have a definitive beginning and end? Eliot explores this question and challenges thoughts that it does. He views time as in the mind of God and considers that time can overlap in layers.

This poem was very interesting, and Eliot is one of my favorite poets. His poem, "The Waste Land" is what grabbed my soul and pulled it toward poetry. "Four Quartets" does the same thing for me. As I have considered time in my work, this poem work broadened my thinking and influenced my concept to grow beyond death to "the end is the beginning, and the beginning brings the end." Time layering over itself in shades of gray until it finds its new path of starting or stopping. Until working on the concept of death, I had never considered time in layers. "Four Quartets" expresses this layering beautifully. For example, in Burnt Norton, "Time present and time past, are both perhaps present in time future, and

time future contained in time past." In East Coker, he writes, "In my beginning is my end." Eliot helped me realize that time is simply transitioning us from point A to point B on circular divine paths we can't comprehend.

Trethewey, N. (2025). *Native Guard Poems*. HarperCollins.

In *Native Guard* Natasha Tretheway explores the history of her family's roots in the Deep South of the United States. She weaves memories of her childhood, her mother and her mother's murder, with history including racial tensions and the first black regiment of the Louisiana Native Guard being called into action during the Civil War. With words like, "I was asleep while you were dying" and poetry that takes us back to memories from the 1800s, the text is somber and mournful — very much shaped by the loss of her mother.

I relate to Tretheway's writing in *Native Guard* from a historical perspective and from personal loss. As her poetry has been steeped in historical events, so has mine. Covid was a major historical and global event that caused pain, suffering, and loss for people all over the world. Tretheway's poem, "Native Guard" that is sectioned by historical dates inspired me to write a poem that sections off historical dates for Covid in general, and to weave in dates from my personal Covid story and memoir into the poetry's form.

Ubuweb Film & Video: Lawrence Weiner - Blue Moon over (2001),

www.ubu.com/film/weiner_blue.html. Accessed 16 Jan. 2025.

Lawrence Weiner was an American conceptual artist who used language to create his art. In his video "Blue Moon Over," Weiner used random text and symbols to

take the viewer on an abstract journey. He animates drawings and fragments of text to convey messages. The unique work emphasizes bold sans-serif fonts in all caps. Numbers and drawings randomly appear on the screen without a clear reason. The work makes you wonder what's happening and why. Paired with an industrial soundscape, the thought-provoking video mesmerizes the viewer.

"Blue Moon Over" was the biggest inspiration for me to create "Ion's Journey." In my video, I used items from a previous poetry project about anxiety and created a video with random text, drawings, numbers, and symbols, taking viewers on a journey with the character, "Ion." Instead of an industrial soundtrack, I used my own voice to speak and make noises that I digitally altered (using echo, delay, choral flanger, and varying speeds) to coordinate with the visuals. It was a fun project that helped me understand that randomness and causing questions to arise are the goal, at times.

Ubuweb Visual Poetry: H.N. Werkman. (n.d.). https://www.ubu.com/vp/Werkman.html

Hendrik Nicolaas Werkman was a Dutch typographer and printer who used typography to create poetry (typewriter art). His work in "Mit Schreibmaschine 1923-29," he layered letters, numbers, symbols, and punctuation. This was long before there was graphic design or digital art, before Adobe Photoshop and its layers. Werkman used a typewriter to create interesting and engaging works of art. His work reminds me of creating art on an "Etch A Sketch" with many constraints. Werkman manages to create curves and angles that defy limitations to produce exquisite visual pieces.

Werkman's "Mit Schreibmaschine 1923-29," challenged me to create a

typographic piece (in Photoshop) that layered text and used differing fonts and colors. I filled a page with words that my therapist said to me, “Anxiety is a ritual,” layering them on top of each other and blending the words into the jumbled mix in red. The effect of the layering and variety of fonts caused the words to feel anxious as they were viewed. It was a practice and lesson for me in understanding the ability of typographic art to evoke emotions and touch sensibilities.