

14 Words

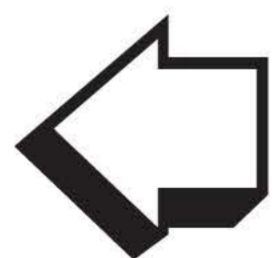
In addition to photography, all photographic artists must work in another medium: words.

These words take many forms, beginning with an artwork's title. Then there's the artist's biography to introduce who the artist is and the artist statement to provide information about the work. Together, all these words enhance the artwork's impact. As we discovered in Chapter 9: Content and Concept and Chapter 9.5: Craft, Composition, Content and Concept – The DNA of Photographic Art, the full intent or message of an artwork, no matter how carefully crafted, may not be immediately apparent. Words can help the viewer “get the picture.”

To understand how this works, let's consider mathematics, words, and the visual arts. Though they are wildly different disciplines, they are all tools of communication. Ranking their precision – how little room is left for individual interpretation – math will clearly come out on top: with a mathematical

equation, there is a correct answer, no matter our own opinion on the matter. Words are certainly less precise but when used with care, can effectively deliver specific meaning: words, after all, hold our civilization together. Art, on the other end of the spectrum, is not known for precision: the interpretation of visual artworks is almost entirely subjective, and unlike math, there can be many – if not infinite – “correct” answers. If, however, we were to rank these three disciplines in their effectiveness at conveying emotions, visual art is arguably the winner: art is best at connecting hearts.

As we can see, although art can carry powerful emotional content, it may not always convey specific ideas. By providing carefully considered words, however, an artist can help the viewer to appreciate their goals and intended message. Today, when conceptual art reigns supreme, artists are perhaps even more dependent than ever on words to explain the thought processes behind the work.



Omar Victor Diop, *Jean Baptiste Belley*, 2014 (detail).

What at first appears to be a reenactment of a historical portrait hints at a more complex concept with the inclusion of a modern soccer ball. The meaning behind this contrast can perhaps best be clarified by the artist's own words, including the artwork's title and the artist's statement. See Photo 9.18 for more.

How to be ready to speak and to write

Artists spend most of their time developing their work. It might not occur to some that sooner or later, they will also need to speak and write about it. If they are working on a degree, they might need to write a thesis; or at the opening of an exhibition, the gallerist might hand over the microphone and say, “Here, please tell us about your work.”

These should be moments of triumph – after all, getting a degree and having a show are milestones of achievement. If the artist is ill-prepared, however, triumph might turn into a moment of panic.

How can an artist avoid such tongue-tied moments?

Writing and speaking are not self-contained skills: they depend on well-structured thoughts. Thinking is, therefore, the best workout to prepare for juggling words.

Fortunately, thinking – and therefore preparing to produce words – is at the core of every artist’s practice. Think back to the discussions of how artists develop their work in Chapter 9: Content and Concept and Chapter 10: Development and Presentation, particularly *Try this 10.3: The project development feedback loop*. In that section’s diagram, recall that thinking is the mechanism artists use to refine and strengthen their concepts. This process is also great training for producing impactful words about the work: note the addition of proposals, notes, and statements to the diagram in Illustration 14.1 – ways words can intersect with artistic thinking processes.

In addition to preparing through developing content and concept, an artist can practice certain “workouts” to strengthen their word muscles, to be explored throughout this chapter.

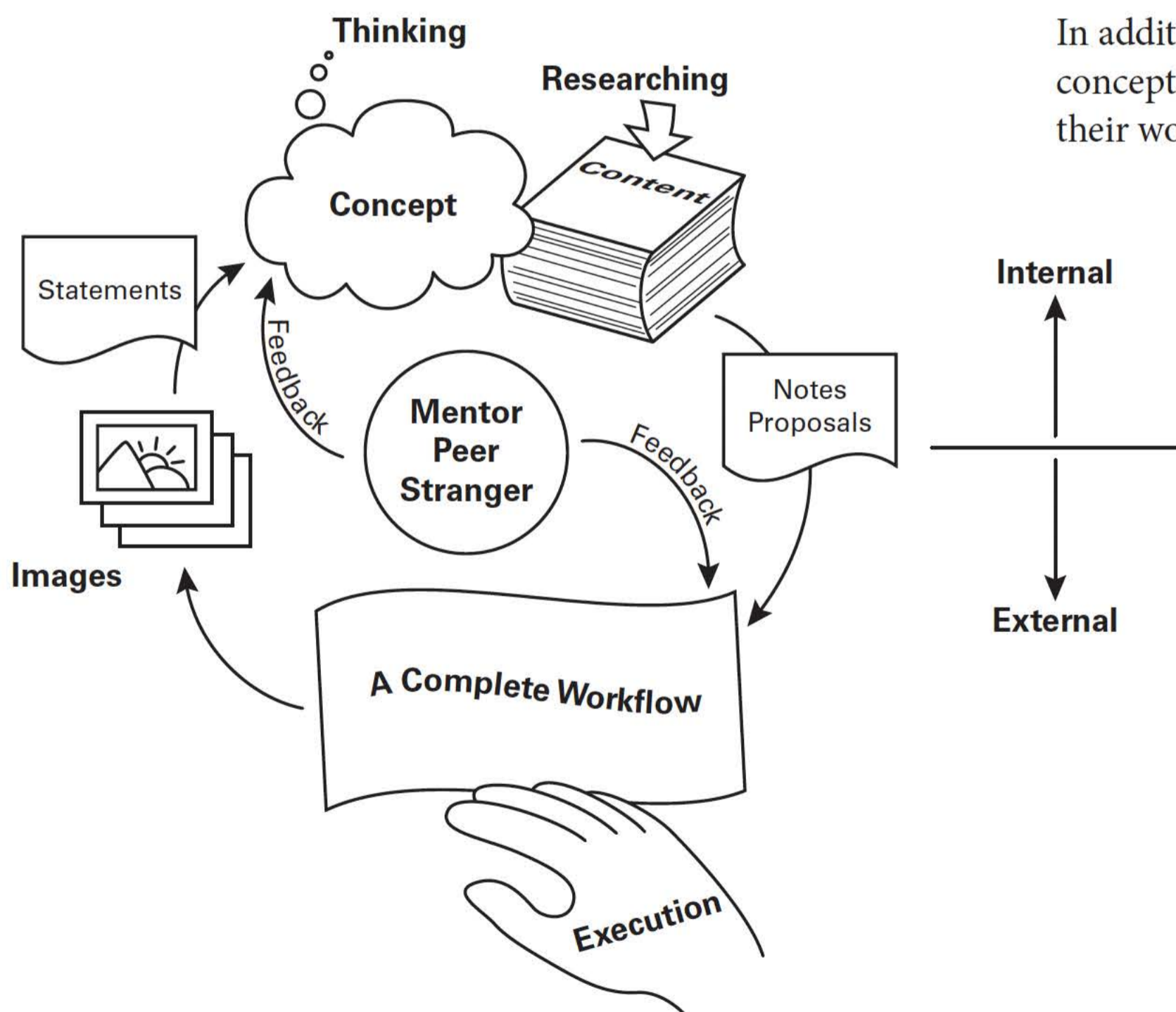


ILLUSTRATION 14.1

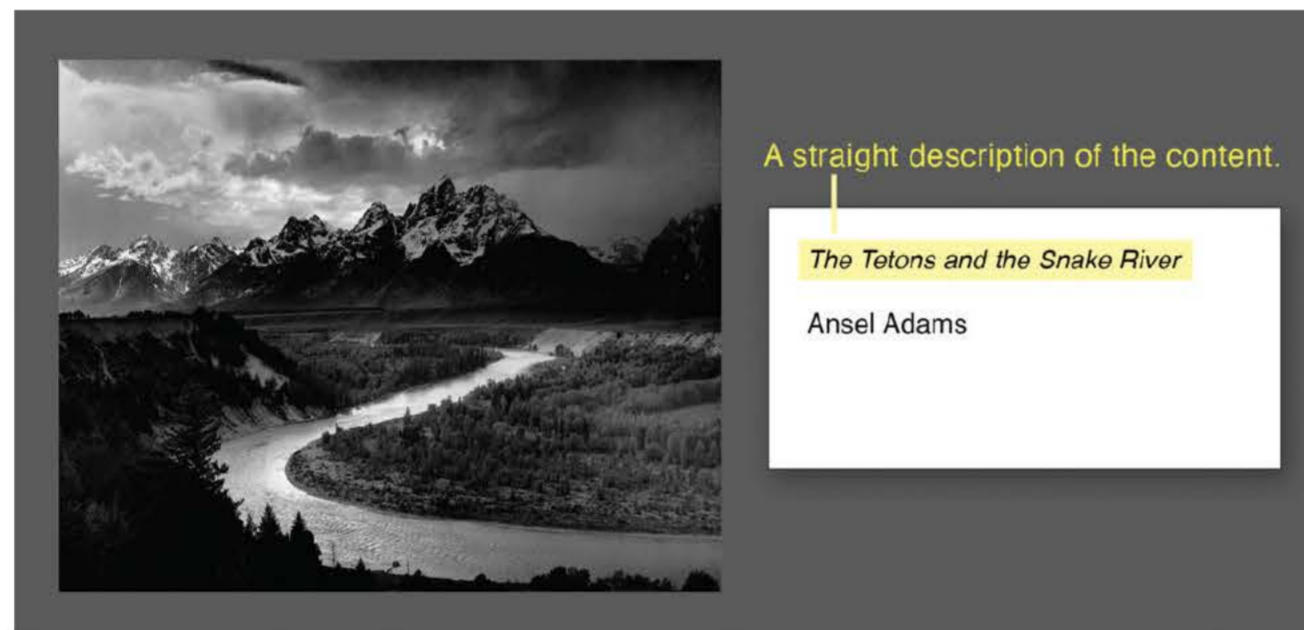
The project development feedback loop, revisited: note how words – in the form of notes, proposals, and statements – can fit into the artistic process.

SHOW ME 14.1

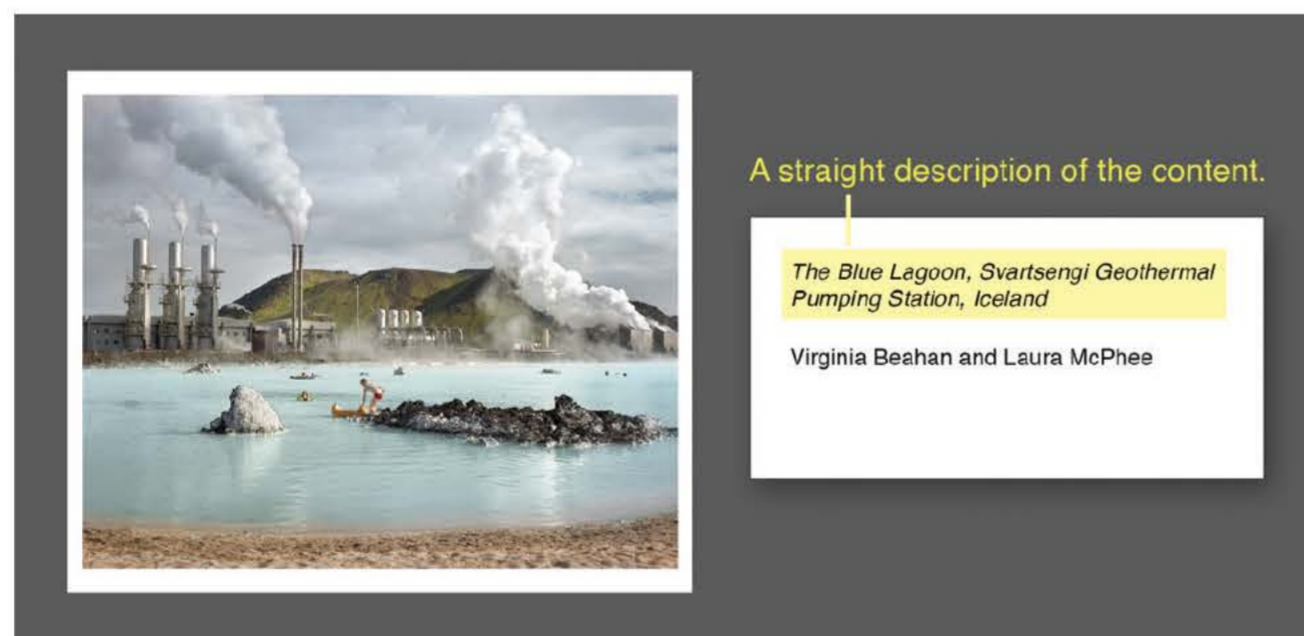
What's in a title?

Works of art generally have titles which accompany the work across its lifetime: on the artist's website, on its label when the work is exhibited in a gallery, etc. A title sometimes refers just to a single piece and sometimes to a larger series that encompasses the particular piece.

If the artwork is the star, the title plays the smaller, but by no means insignificant, supporting role. Artists use their titles to serve various purposes. Take these examples:



Ansel Adams, *The Tetons and the Snake River*, 1942.



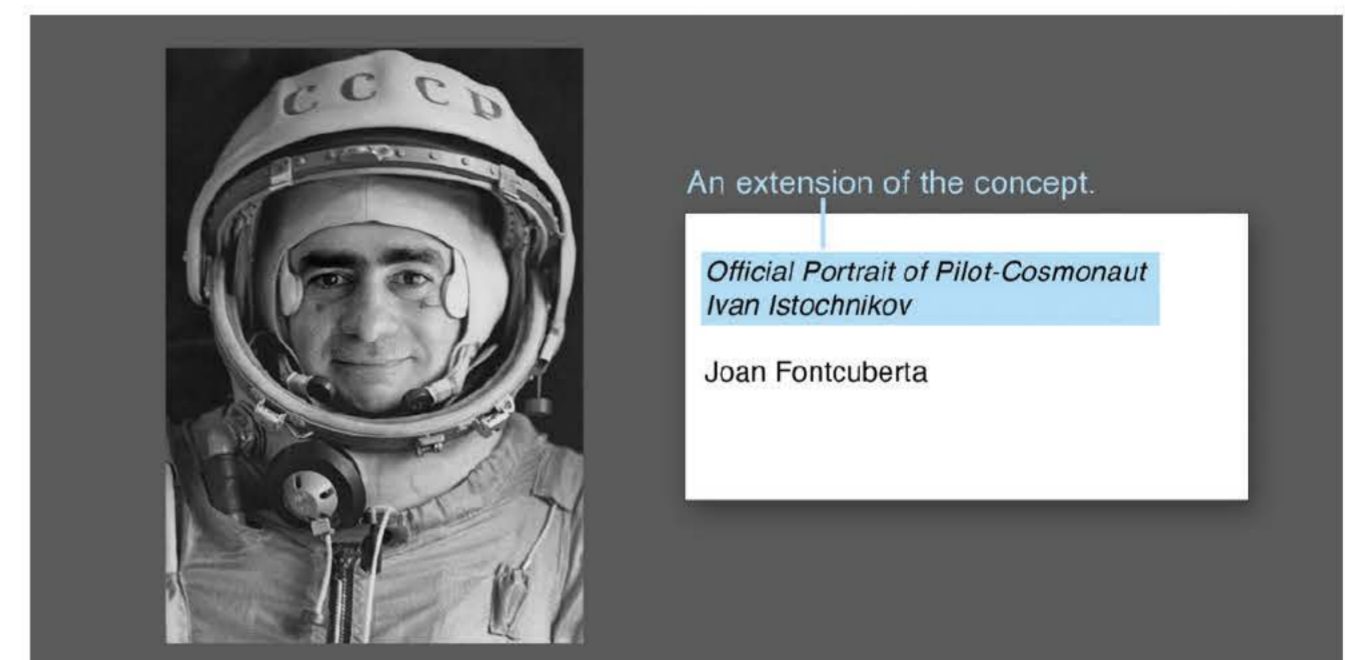
Laura McPhee and Virginia Beahan, *The Blue Lagoon, Svartsengi Hot Water Geothermal Pumping Station, Thorbjorn, Iceland*, 1988, archival pigment print.

Here, these artists have used their titles as straight description, naming the image's content – who or what is depicted.



Marcela Magno, *Radiation | 37° 6'26.55" N | 116° 3'10.24" O | 3 •15 •2016, 2017*, from the series *Land*, inkjet print on Canson Baryta paper.

The title of this image by Marcela Magno contains coordinates which, at first glance, seem like a straight description of the image's location. Coordinate numbers, however, are far more comprehensible to an interactive map than to our human brains. The title, therefore, serves to extend the image's concept – the appropriation of Google satellite imagery. The word "radiation," meanwhile, acts as a clue to the image's content: this image shows an area near Las Vegas, NV called the Nevada National Security Site where the majority of United States' 1,000+ nuclear tests were conducted between 1951 and 1992.



Joan Fontcuberta, *Official Portrait of Pilot-Cosmonaut Ivan Istochnikov*, from the *Sputnik* series, 1997.

(continued on next page)

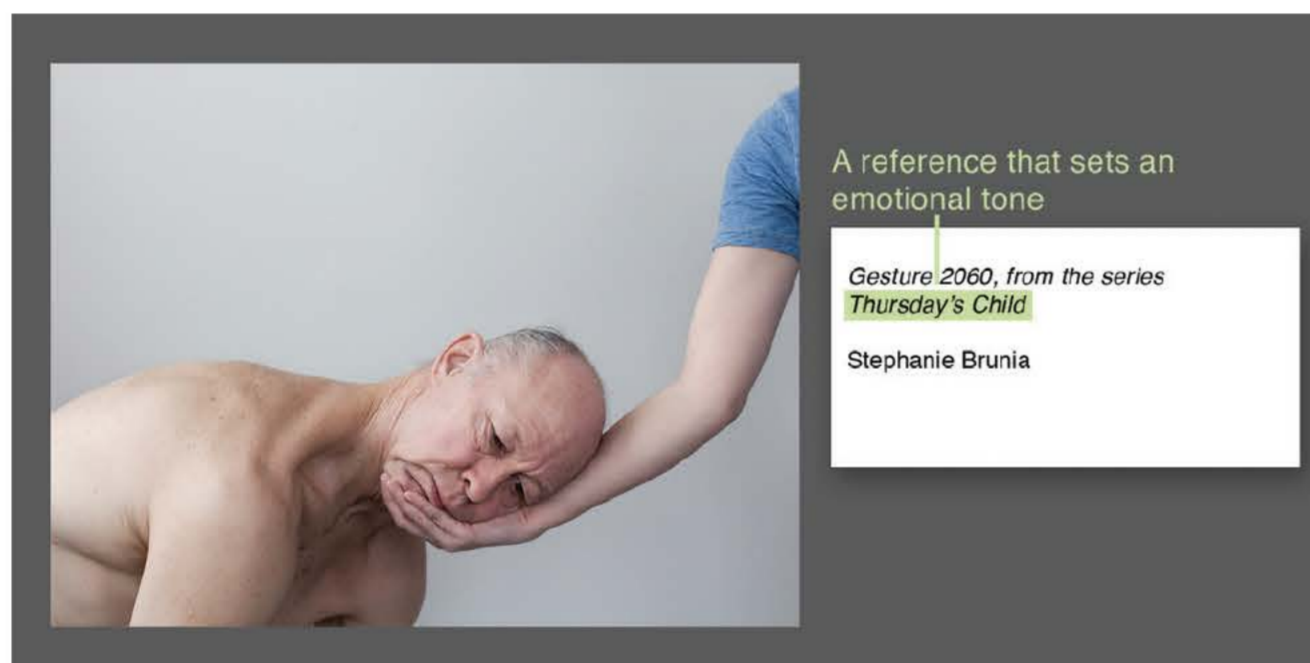
SHOW ME 14.1

What's in a title? (continued)

Deception is at the conceptual core of Joan Fontcuberta's work. In the series from which the previous image is taken, Fontcuberta invented an elaborate narrative focused on the character depicted in this image. This title, therefore, is an extension of his concept in disguise: it is the opposite of a straight description.

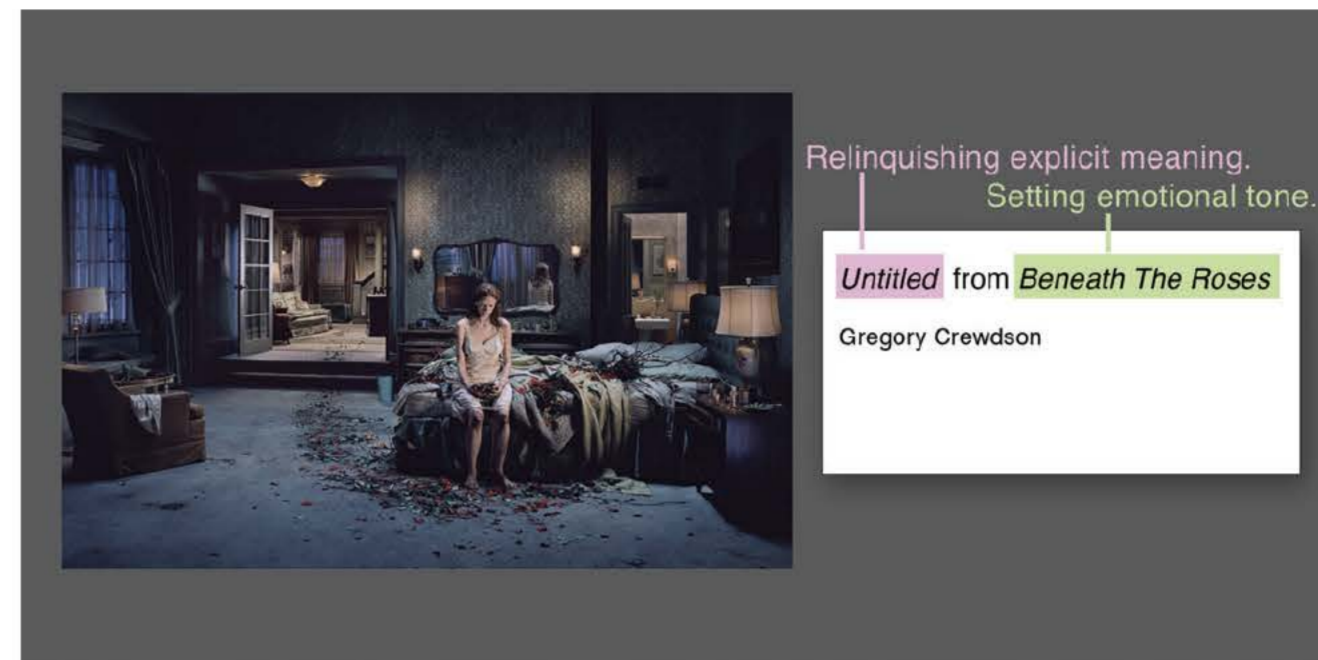
Rather than provide straight information, some titles contribute a thread to the work's emotional fabric.

In the example by Stephanie Brunia, the series' title *Thursday's Child* makes several references: first, to the fact that both Brunia and her father, whose face we see in this image, were born on Thursdays. The title also makes reference to an old nursery rhyme that says, "Thursday's child has far to go" – an apt reference for a body of work exploring her father's aging process.



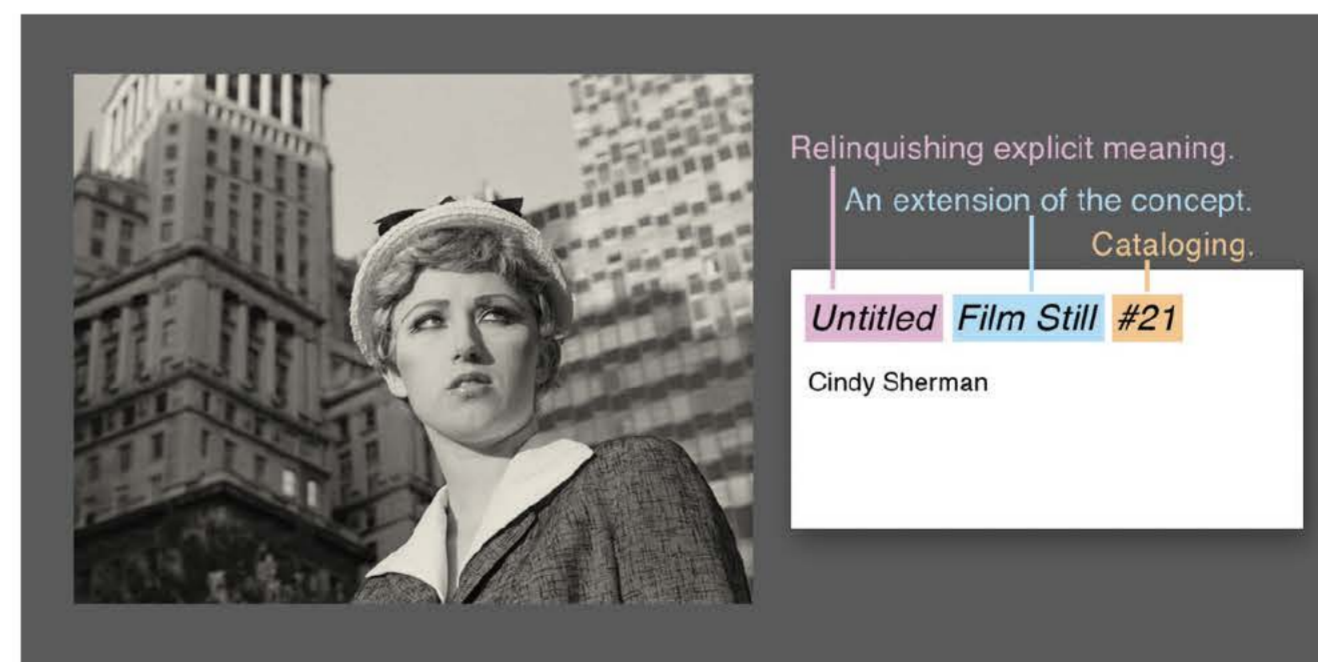
Stephanie Brunia, *Gesture 2060*, from the series *Thursday's Child*, 2014, archival inkjet print.

In the example by Gregory Crewdson, the artist has provided a lyrical, evocative title for the series, but the individual images are free from his own explicit interpretation by being left untitled. *Untitled* is, ironically, a word commonly used in titles. The word relinquishes the title's role, leaving the viewer to fully focus on reading the image and reaching their own conclusion. In this example, the viewer's imagination is free to run wild through Crewdson's cinematic work.



Gregory Crewdson, *Untitled*, from the series *Beneath the Roses*, 2005, digital chromogenic print, 64¼ x 94¼ inches framed / 163.2 x 239.4 cm. © **Gregory Crewdson. Courtesy Gagosian.**

Equally fascinated by cinema, Cindy Sherman entitled her most well-known series *Untitled Film Stills*. Importantly, these images are not in fact from any real film. The series' title is an extension of the work's concept, which centers on the visual style of film, rather than the specifics of actual movies. The number included with each of the series' images is a common way to distinguish a piece in a series, serving to catalog and log each work in relation to the others.



Cindy Sherman, *Untitled Film Still #21*, 1978, gelatin silver print, 8 x 10 inches (20.3 x 25.4 cm).

Biography

A biography, or bio, is an essay – often succinct and normally in a third-person voice – that introduces the artist. A bio is often required for calls-for-entry, for establishing profiles on websites and social media, applying for jobs, and more. Each of these scenarios often puts a word-count in place. Bios can also serve

as the introduction to the artist in an exhibition, in a book, on the artist's website, etc. In these cases, the bio's volume and format is freer. The content an artist puts in their bio depends on their audience: for example, the artist's teaching record and publishing history might not be of interest to visitors of a show but are important highlights for a hiring committee.

Artist biographies: Examples

The following are biographies from artists featured elsewhere in this book. These examples should be read critically: these are not necessarily "perfect" biographies and you'll notice that they are all quite different. Exactly what an artist chooses to list in their bio is reflective of who they are as a person and what they want others to know in order to better understand the art they make.



PHOTO 14.1
Natalie Krick, *My Head on Mom's Shoulder*, digital c-print, 2014.

Natalie Krick (b. 1986, Portland, Oregon) currently lives in Seattle. She received her BFA in photography from the School of Visual Arts in 2008 and her MFA in photography from Columbia College Chicago in 2012. She has recently exhibited at SOIL Gallery, Seattle; Webber Represents, London; Aperture Gallery, New York; and Weinberg/Newton Gallery, Chicago. In 2015 she received an Individual Photographer's Fellowship from the Aaron Siskind Foundation.¹

Omar Victor Diop was born in Dakar in 1980. Since his early days, Omar Victor Diop developed an interest for

photography and design, essentially as a means to capture the diversity of modern African societies and lifestyles.

The quick success of his first conceptual project *Fashion 2112, le Futur du Beau*, which was featured at the Pan African Exhibition of the African Biennale of Photography of 2011 in Bamako (Rencontres de Bamako), encouraged him to end his career

in corporate communications to dedicate himself to photography in 2012. His body of work includes fine arts and fashion photography as well as advertising photography. He enjoys mixing his photography with other forms of art, such as costume design, styling, and creative writing.²

Barbara Ciurej is a Chicago-based photographer and graphic designer. She has a BS in Visual Communications from the Institute of Design+Illinois Institute of Technology. Ever looking to the art historical past to invoke order and harmony, her search for narratives to explain how we got here has fueled 30+ years of making pictures.

Lindsay Lochman is a Milwaukee-based photographer and lecturer at the University of Wisconsin, Milwaukee. She received her MS in Visual Communications at the Institute of Design+Illinois Institute of Technology. In her quest to organize the natural world, she is inspired by the intersection of science, history and the unconscious.³

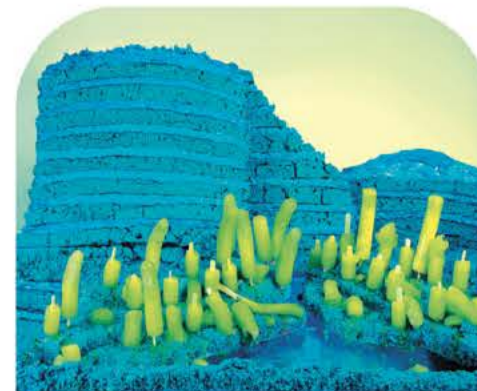


PHOTO 14.3
Barbara Ciurej and Lindsay Lochman, *Blue #1 Precipice*, from the series *Processed Views: Surveying the Industrial Landscape*, 2012.



PHOTO 14.2
Omar Victor Diop, *Jean Baptiste Belley*, 2014.

Artist statements

An artist statement is an essay in which an artist discusses their work, usually in the first-person. A statement can cover the artist's entire body of work, a specific series, or even a single piece. A statement's purpose is to help others better understand the work. As with the biography, an artist statement is often used for submissions to calls-for-entry, job applications, exhibitions, websites, etc. There is no "perfect" length for an artist statement, but succinct is usually better than long-winded: you want to give your reader enough information to help them get to know your work without providing so much information that they get overwhelmed or even bored. Two to three concise paragraphs is usually sufficient. Some calls-for-submission or other platforms may additionally have a word count limit.

Artist statements generally have the following structure:

- A succinct description of the work as an introduction. This brief paragraph should be also self-sustaining so that it can serve as a short version of the statement if needed.
- Elaboration: filling in the gaps on ideas mentioned in the introduction.
- A conclusion that succinctly wraps up the above discussion and makes any last point the artist has not yet made.

TRY THIS 14.1: Analyze an Artist Statement

Start with the artist statement for the author Mark Chen's series *To Inhabit* (see Photo 6.1). You may download the statement from www.photo21c.com.

Using a word editor, highlight the statement's sentences/paragraphs according to the color codes in the *Artist Statement Matrix* on the next page. You might find some that serve multiple purposes; in this case, assign the color code you consider to be the most relevant.

Flip to the end of this chapter to see how the artist himself analyzed the statement.

Now, go out and find statements written by your favorite artists. Copy and paste the texts into a word editor and try the same analysis.

What conclusions can you draw from these examples? Do you see a pattern to how some of your favorite artists write about their work? Look for dominant colors in the analyzed statement: do the trends in the statement coincide with the artist's 4 C profile, as detailed in Chapter 9.5: Craft, Composition, Content and Concept – The DNA of Photographic Art? How could you adopt their strategies into your own statement writing?

What should your artist statement include? Recall the 4 Cs: *craft, composition, content and concept*. Throughout this book, we have used these four ideas to discuss images and in much the same way, the 4 Cs can function as topics of discussion in your artist statement. In addition, *history* – that is, the artists and artwork that have informed your own thinking and artwork – is another meaningful topic to cover. When writing about these topics, consider the following three approaches: first, how I do it; second, how other artists have influenced me; and third, how my viewers may respond.

This *Artist Statement Matrix* visualizes all five topics and the various approaches:

Not all of the intersections in the *Artist Statement Matrix* (5 × 3 = 15) must be covered in your statement – in fact, trying to cover them all will be challenging – but this matrix can serve as a guide when thinking through what you want to say in your statement. Each body of work has its own dominant features and it follows that the statement should give its weight to what’s most important about the work. For example, the statement for a series that addresses the refugee crisis through a presentation of straightforward prints should cover the content in-depth, but leave out information on the generic printing process.

	Craft	Composition	Content	Concept	History
How I do it	My special technique	My visual style	My interests	My idea	My artistic lineage
How others have influenced me	I studied under...	My visual style is inspired by...	I carry <i>so and so's</i> torch	My idea was inspired by...	<i>So and so</i> is my hero
How my viewers may respond	Curious about the process	Notice certain visual elements	Learn a story	Thoughts provoked	Know my work's place on the artistic map

TRY THIS 14.2: Tired words

Imitation is human nature: artists are visually influenced by other artists and so too are their word choices. Some words are particularly enticing: they not only carry powerful meaning, but also just sound good to the ear. However interesting or meaningful originally, though, words can become less powerful when they are used over and over again. Take it from writer Stephen King, who once tweeted, "Note to writers: *Amazing* is very tired. *Amazing* needs a long vacation. Therefore, please don't write about your amazing party, your amazing girlfriend's amazing dress, or your amazing vacation. Something more pungent & specific, please." ⁴

In the authors' own experience, *juxtaposition* and *identity* are two such words that have enjoyed overwhelming popularity in artist statements for some time and it is now difficult for these words to feel fresh and vital. It is therefore worth questioning whether there might be other, less tired words that could be used in their place.

Here is a two-step exercise to increase your awareness of such overused words. First, identify the tired words: start with *juxtaposition*, *identity*, and *amazing*, and look for more. These can be words in your statements and those of your friends,

words you find yourself relying on excessively, and words that other people tell you, "I swear, if I read that word one more time, I am going to puke!" Then, take out your statement and rewrite it to eliminate these words.

Here are a few examples:

"This is about my identity" can be made more specific: try, "this is about my heritage as a second-generation immigrant," or "this work reflects my own exploration of my sexual orientation." After all, it could be argued that *all* art is about the artist's identity in some way, so get specific!

Rather than *juxtaposition* or *juxtaposed*, try *visual counterpoint*, *contrasted forms*, *jarring coexistence*, or other ways to more creatively convey the idea of two things or ideas interacting.

Tension is another tired word that needs to relax. "This creates a tension between. . ." can be shifted to something more specific like "... contradicts ...", "... confronts. . ." or "... provokes. . ." for a more powerful effect. Notice that these suggestions all involve turning the noun *tension* into a verb. The resulting sentences will almost automatically be more active and dynamic.

Talking about your art

There are many occasions in which artists need to speak about their art: in a group critique, in a formal review, at an exhibition opening, at a thesis defense, in a conference presentation, in an award-acceptance ceremony, etc. Talking about one's art to an audience is like making an artist statement out loud and the content can be modeled after the written form, as discussed in the previous section. However, it

is generally undesirable – if not altogether mistaken – to read straight from the written statement when speaking live. Here's why:

- Talking calls for a different, simpler vocabulary. In writing, large words can be picked up by readers: if they don't know the words, they have a chance to look them up or deduce their meaning through context. In a speech, however, large words are difficult-to-catch curve balls.

- Talking also calls for shorter, simpler phrasing. “My Asian ancestry provided me with a unique insight into Los Angeles’ diverse community,” is fine for a written statement but rigid when read out loud. “I am Asian and when I look at the diverse community of Los Angeles, I see it as something different,” is much more informal and *friendlier* to the audience. Furthermore, read “Los Angeles’ diverse community” and “the diverse community of Los Angeles” out loud: the latter flows much better off the tongue.
- A talk is, ideally, interactive: the audience may ask questions or otherwise respond to what is being said. This of course partially depends on the audience, but the speaker can either encourage or discourage interactivity as well. Shorter phrases are more conversational and promote interaction. Making it known at the start of your talk that questions are welcome is also a good start.

For those who need a script to calm their nerves, it’s important to write it in a way that’s easy to read. Practice reading the script aloud: rewrite any points where you stumble and then try reading it again to see if the issue is smoothed out. Repeat this process until the entire script is smooth and the speaking mouth and the writing hand finally come to full agreement.

According to the authors’ experience, a talk should be either fully scripted or fully improvised. For the former, it is best to prepare a well-written, fully tested script and commit it to memory. To improvise, have all material well-considered and structured beforehand: think about everything you want to cover, then group and sequence all your points. You may want to write out an outline of your major topics and their subpoints. Then, when you meet the audience, you’ll have your thoughts organized and can easily chat with them. The

riskiest situation is a detailed script not fully committed to memory: in this scenario, the artist struggles in limbo between half-memorized material and wordy notes, a minefield that could cause one’s own demise.

One type of fully scripted and memorized speech that’s become common in recent years is the TED-style talk, modeled after the 18-minute (or less) talks given at the annual TED Conference in Vancouver, Canada. Many artists have given TED talks, which can be found online and watched for pointers about how some of the most successful artists in the world speak about their art. Chris Jordan, Erik Johansson, Edward Burtynsky, and Phil Borges are artists featured in this book who have given TED Talks.

Other types of artist talks can also be found online: try searching for your favorite artists + the words “artist talk” on Youtube – you’ll be surprised what you can find!

A **group critique** is a gathering of artists in which each takes turns presenting work to the group. The group members provide their feedback, helping the image maker to see their work from new perspectives. There is often a leader who controls the flow, arbitrates the proceedings, encourages responses, and if necessary, defuses confrontations.

Critiques often take place in art school classrooms, as well as photography centers, and even in the homes of group organizers.

Feedback received in group critiques is valuable material for further development of the work. Recall the project development feedback loop seen in *Try this 10.3* and Illustration 14.1: group critiques fit into the feedback element on the left.

TRY THIS 14.3: Practice speaking

Public speaking is a complex skill requiring much practice and its intricacies are beyond the realm of this textbook. But, unlike some other skills like sports, musical performance, or even photography that require a wealth of knowledge before one can even start practicing, almost everyone is ready to begin practicing public speaking *right now*.

There are plenty of chances to practice speaking in everyday life. In the classroom, for example, you may:

- Ask questions
- Make comments on work by yourself and others
- Give verbal reports
- Engage in group critiques
- Teach, if you have the opportunity

At a gallery or museum, or when attending a conference or workshop, you may:

- Again, ask questions
- Volunteer to speak as a docent or tour guide
- Offer your services as a teaching assistant

In any open society, you may:

- Engage in open mics, story slams, comedy nights, etc.
- Make statements on social media. This may not *really* be speaking, but it at least simulates public response. Feedback from your social media audience can be a good indicator of feedback you're likely to get from a live audience.

No matter the occasion, keep in mind these tips:

- Project your voice
- Emphasize important words and phrases so your speech is not monotonous
- Make eye contact with your audience
- Phrase your thoughts simply and clearly

To become a better speaker, remember the old saying: practice makes perfect – or at least, much better!

THINK ABOUT IT 14.1

Name dropping

Making reference in your artist statement or talk to the history of photography and/or art more generally will likely require you to mention other artists, artworks, authors, or others who have impacted your thinking. This strategy can help your audience better understand your work *but only if they understand your references*.

Think about it: if you were reading another artist's statement and they dropped a slew of important-sounding names you've never heard of, wouldn't you feel confused and maybe even resentful that the artist didn't bother to explain who these people are? Well, your audience might feel that way, too.

Do not assume your audience has the same cultural references as you: the person reading your statement for possible funding opportunities might not be an artist, or even an arts professional, but a local politician who controls city arts funds. Your goal with your statement should be for anyone – no matter their background – to “get it.”

This is as simple as including a little context and additional information whenever you “name drop” in your statement. For example, “Henri Cartier-Bresson inspires my street photography,” is not helpful, especially if your reader doesn't know who the photographer Henri Cartier-Bresson was (see Photo 11.8 if you need a refresher yourself). A more explanatory statement would be something like, “In my street photography, I'm constantly

searching for what French photographer Henri Cartier-Bresson called the *decisive moment*, the fleeting moment when the world in front of my camera is arranged in the most dynamic composition.”

This new statement covers a lot more ground: you've introduced who Cartier-Bresson is and also what aspect of his work impacts your own. You've also introduced a term – *decisive moment* – and defined it in a way that demonstrates how it informs your work. Name dropping, if done responsibly, can be a good thing, after all!



THINK ABOUT IT 14.2

The show must go on

A primary goal for artists talking about their art is to heighten their audience's interest and enthusiasm. To achieve this, artists can learn from artists in other disciplines that aim to engage an audience: musicians, dancers, and actors, to name a few.

For these performance-oriented artists, the stage presentation is decisive for their success. They must boost excitement and engagement in the moment in order to have a successful performance.

Visual artists tend not to think this way as their interactions with their audience are not in the form of one decisive stage presentation. When it comes to an artist talk, however, it is time to realign this mentality.

Consider this: if you made your artist talk a performance, how would you program it differently? Would there be an opening to ease the audience in, with some humor to break the ice? Would there be a strong or even dramatic closing to end the talk with a bang (and enjoy a sustained ovation)? Should there be planned interactions with the audience – maybe even a *plant* among them, to ask specific questions? In this performance, the artist is both the director and the performer, crafting an experience for their audience that will captivate them and leave them wanting to see more – of your art!

THINK ABOUT IT 14.3

Theorists vs. practitioners

Although this chapter's focus is words, it is still reasonable to say that a visual artist's main duty is to create art, not necessarily to talk or write about it. Theorists – art historians, curators, critics, and gallerists – are people whose expertise in art is comparable, though different, to artists. Theorists are artistic experts even if they are not necessarily practicing artists (though sometimes they are, too!). For them, talking and writing are often their primary channels of output.

Given this setup, it is not a surprise that words on art – both written and spoken – are predominantly from the theorist's point of view. Practitioners then need to be aware that if they seek research materials, they are very likely to be exposed to the theorist's ideas, rather than the practitioner's. Roland Barthes' (French, 1914–1980) *Camera Lucida* and Susan Sontag's (American, 1933–2004) *On Photography* are two "must-reads" for students of photographic theory, though neither author was a practitioner.

If we photographic artists are, say, cheetahs, then theorists are zoologists who are greatly fascinated with how we run and jump. We appreciate their interest and would love to know what they think about us, but would a cheetah become a "better" cheetah by knowing what zoologists have to say?

The authors admit that this analogy is not altogether fair and the question is somewhat rhetorical. The relationship between a photographic practitioner and theorists is much less one-way than that between a cheetah and a zoologist. Nonetheless, the analogy does highlight some aspects of interactions between people in different areas of the artistic spectrum.

It is important that when practitioners attempt to put their practice into words, they don't try to sound like a sophisticated theorist. We artists talk about craft, composition, content, and concept from the perspective of *doing them*. An artist's words about their work should be down to earth, sincere, and without pretense. The art we create is based on who and what we are and our words should follow suit.

TRY THIS 14.4: Analyze an artist statement, conclusion

Author Mark Chen analyzed his own statement for his series *To Inhabit* using the color codes from the *Artist Statement Matrix* earlier in the chapter. This statement covers all five of the matrix's columns – again, not a requirement as some work might not be impacted by all five topics.

I am among the ranks of visual artists who dedicate their practices to addressing environmental issues. However, where many leading artists raise awareness through images of catastrophes, I question whether this is the most effective way to approach those members of the general public who actively avoid discussions about these issues. Among my many approaches, *To Inhabit* attempts to stimulate viewers' imaginations about the future of our environment through the presentation of alternative futures.

What if this smoke-spewing coal power plant did not exist in the Arizona desert? What if a power cut turned this brilliantly illuminated downtown skyline completely dark? What would it look like if Times Square were submerged due to an 80-foot rise in sea level? If climate change were averted by the global adoption of wind power, how would our landscape be reshaped?

To facilitate visual time travel to these alternative futures, I create composite images of imaginary landscapes and present them via lenticular prints. As the viewer shifts position in front of these prints, possible futures are revealed: for example, at one angle the viewer sees today's Times Square and at another angle, Times Square with Venice-style canals. A bright skyline with thousands of lit windows, versus a dark skyline with millions of Milky Way stars. Floor labels and viewing stations with binoculars guide the viewer to optimal viewpoints and facilitate self-guided tours.

"To Inhabit" was first introduced in the 2016 Fotofest Biennial, *"Changing Circumstances: Looking at The Future of The Planet"* in an exhibition at The Art Car Museum, Houston, TX. The concept and visual strategy received enthusiastic responses from visitors who lingered at each image, experiencing the "time travel." A guest at the opening stated: "... hope the world can finally wake up, this is it!" This is the effect I wish to achieve with this work: heightened environmental awareness through the appreciation of visual art.

Words may be secondary to visuals for visual artists, but they are nonetheless an obligatory medium to master. Different artists rely on words to varying degrees to help their viewers understand their work. All artists, though, use words to further their work: whether applying for a contest, giving a

talk at an exhibition, or just speaking with someone who is interested to know more about the work, words are absolutely required for artists wishing to share their work with others. And these are the book's last words, fittingly enough in our discussion of words themselves.