of the book as a work of art. To fully appreciate all the styles, media, and techniques.Â and critical thinking, and how visual thinking would be affected from the readerâ€™s exposure, to perceptual differences in certain cultural settings, calling these observed representations. â€œthe first tier principles of referenceâ€ (Golinkoff and Hirsh-Pasek, 2006: 215-6).Â the protagonistâ€™s experience in facing racism in pre-Civil Rights America and to depict stois. courage in the central role model (Salvadore, 2012; Scholastic, n.d.; YouTube, 2011). In. â€œReading Images is the most important book in visual communication since Jacques Bertinâ€™s semiology of information graphics. It is both thorough and thought-provoking; a remarkable breakthrough.â€”Kevin G. Barnhurst, Syracuse University, USA.Â This has gone along with a broader agenda of concern with â€œmult-modalityâ€™, a rapidly growing realization that representation is always multiple. We do not think for a moment that this book represents anything like a settled approach, a definite â€œgrammarâ€™ of images, and at times we have been worried by attempts to treat it in that way. For the contributors to Drawing Us In, visual art makes us see what we haven’t seen before; it surprises, transforms, and comforts us. Dorothy Allison explains how a painting in a Baptist church taught her as a child that art connects people from different worlds, and that visual art can be a powerful tool for understanding and empathy. With Contributions by Dorothy Allison, John Berger, Mark Doty, Mary Gordon, bell hooks, Alfred Kazin, August Wilson, and others. For the contributors to Drawing Us In, visual art makes us see what we haven’t seen before; it surprises, transforms, and comforts us. Dorothy Allison explains how a painting in a Baptist church taught her as a child that