My dissertation addresses the question of how meaning is made when texts and images are united in multimodal arguments. Visual rhetoricians have often attempted to understand text-image arguments by privileging one medium over the other, either using text-based rhetorical principles or developing new image-based theories. My dissertation expands the range of dissociation by applying it specifically to visual contexts and using it to critique visual arguments in a series of historical moments when political, religious, and economic factors cause one form of media to be valued over the other: Byzantine Iconoclasm, the late medieval period, the 1950â€™s advertising boom, and the modern digital age.