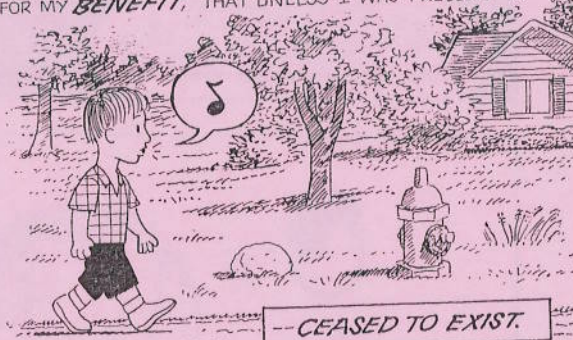


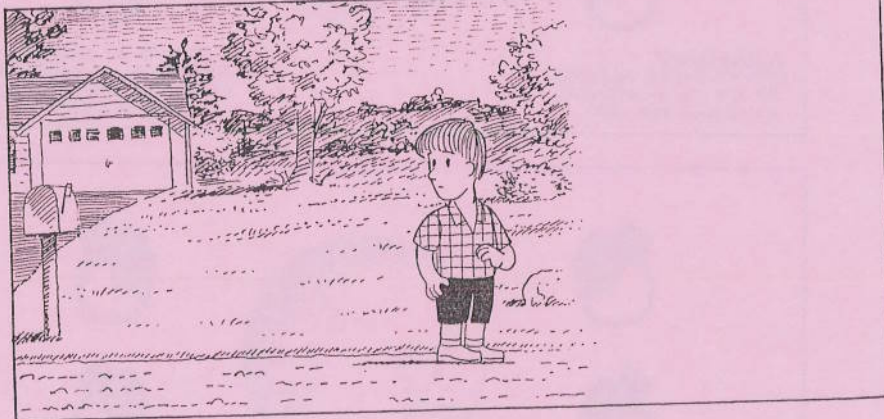
CHAPTER THREE

BLOOD IN THE GUTTER.

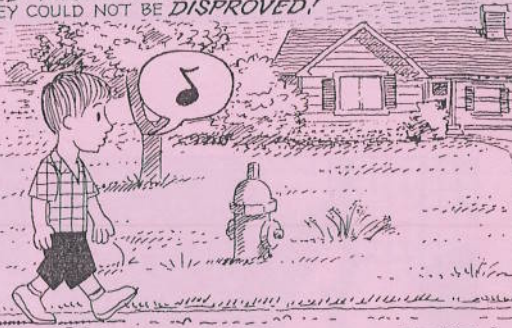
WHEN I WAS VERY YOUNG, I HAD A RECURRENT *DAYDREAM* THAT THE *WHOLE WORLD* WAS JUST A *SHOW* PUT ON FOR MY *BENEFIT*. THAT UNLESS I WAS PRESENT TO *SEE* THINGS, THEY JUST--



--CEASED TO EXIST.



LATER IN LIFE, I FOUND *OTHERS* WHO HAD *SIMILAR* DAYDREAMS AS CHILDREN. NONE OF US EVER REALLY *BELIEVED* THESE THEORIES, BUT WE HAD ALL BEEN *FASCINATED* BY THE FACT THAT THEY COULD NOT BE *DISPROVED*!



EVEN *TODAY*, AS I WRITE AND DRAW THIS PANEL, I HAVE *NO GUARANTEE* THAT ANYTHING EXISTS OUTSIDE OF WHAT MY *FIVE SENSES REPORT* TO ME.\*



I'VE NEVER BEEN TO *MOROCCO*, BUT I TAKE IT ON *FAITH* THAT THERE *IS* A *MOROCCO*!



I'VE NEVER SEEN THE EARTH FROM *SPACE* FIRSTHAND, YET I TRUST THAT THE EARTH IS *ROUND*.



I'VE NEVER BEEN IN THE *HOUSE* ACROSS THE *STREET*, YET I ASSUME IT HAS AN *INTERIOR*, THAT IT ISN'T JUST SOME *BIG MOVIE SET*!



IN THIS PANEL YOU CAN'T EVEN SEE MY *LEGS*, YET YOU *ASSUME* THAT THEY'RE *THERE*.



EVEN THOUGH THEY'RE *NOT*!

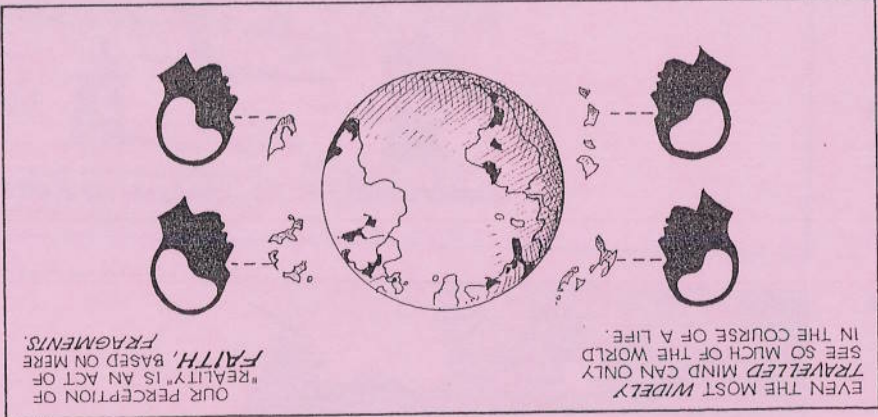


\* NOT TO SAY OUR SENSES ARE ANY KIND OF GUARANTEE!



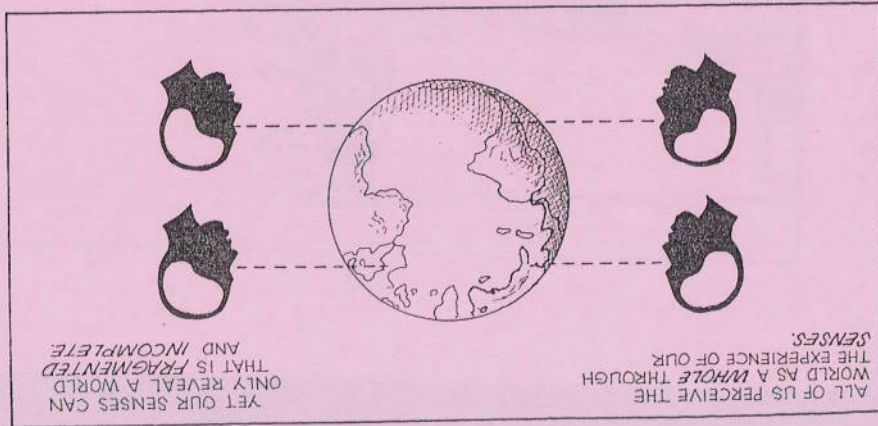
THE GAME "PEEK-A-BOO" PLAYS ON THIS IDEA. GRADUALLY, WE ALL LEARN THAT EVEN THOUGH THE SIGHT OF MOMMY COMES AND GOES, MOMMY REMAINS.

AS INFANTS, WE'RE UNABLE TO COMMIT THAT ACT OF FAITH. IF WE CAN'T SEE IT, HEAR IT, SMELL IT, TASTE IT OR TOUCH IT, IT ISN'T THERE!



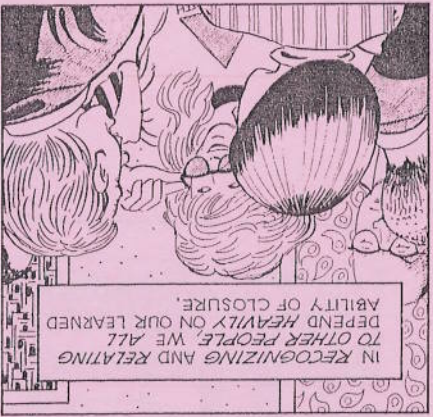
OUR PERCEPTION OF "REALITY" IS AN ACT OF FAITH, BASED ON MERELY FRAGMENTS.

EVEN THE MOST WIDELY TRAVELLED MIND CAN ONLY SEE SO MUCH OF THE WORLD IN THE COURSE OF A LIFE.



YET OUR SENSES CAN ONLY REVEAL A WORLD THAT IS FRAGMENTED AND INCOMPLETE.

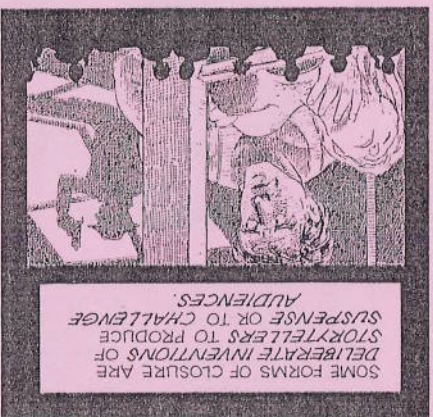
ALL OF US PERCEIVE THE WORLD AS A WHOLE THROUGH THE EXPERIENCE OF OUR SENSES.



IN RECOGNIZING AND RELATING TO OTHER PEOPLE, WE ALL DEPEND HEAVILY ON OUR LEARNED ABILITY OF CLOSURE.



IN AN INCOMPLETE WORLD, WE MUST DEPEND ON CLOSURE FOR OUR VERY SURVIVAL.



SOME FORMS OF CLOSURE ARE DELIBERATE INVENTIONS OF STORYTELLERS TO PRODUCE SUSPENSE OR TO CHALLENGE AUDIENCES.



OTHERS HAPPEN AUTOMATICALLY, WITHOUT MUCH EFFORT, PART OF BUSINESS AS USUAL.



THIS PHENOMENON OF OBSERVING THE PARTS BUT HAS A NAME. IT'S CALLED CLOSURE.



IN OUR DAILY LIVES, WE OFTEN COMMIT CLOSURE, MENTALLY COMPLETE THAT WHICH IS INCOMPLETE BASED ON FAST EXPERIENCE.

CLOSURE CAN TAKE MANY FORMS. SOME SIMPLE, SOME COMPLEX.

**CLOSURE**  
CLOSURE  
CL S RE  
CLOSURE

SOMETIMES, A MERE *SHAPE* OR *OUTLINE* IS ENOUGH TO TRIGGER CLOSURE.

THE MENTAL PROCESS DESCRIBED IN *CHAPTER TWO* WHEREBY THESE LINES BECOME A *FACE* COULD BE CONSIDERED CLOSURE.

EVERY TIME WE SEE A *PHOTOGRAPH* REPRODUCED IN A *NEWSPAPER* OR *MAGAZINE*, WE COMMIT CLOSURE.

OUR EYES TAKE IN THE *FRAGMENTED, BLACK-AND-WHITE IMAGE* OF THE "*HALF-TONE*" PATTERNS--

--AND OUR MINDS TRANSFORM IT INTO THE "*REALITY*--"

--OF THE *PHOTOGRAPH!*

IN *ELECTRONIC MEDIA*, CLOSURE IS *CONSTANT, EVEN OVER-POWERING!*

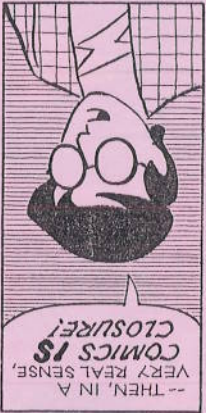
IN *FILM*, CLOSURE TAKES PLACE *CONTINUOUSLY--* TWENTY-FOUR TIMES PER *SECOND*, IN FACT-- AS OUR MINDS, AIDED BY THE *PERSISTENCE OF VISION*, TRANSFORM A SERIES OF *STILL PICTURES* INTO A *STORY OF CONTINUOUS MOTION*.

A MEDIUM REQUIRING EVEN *MORE* CLOSURE IS *TELEVISION*, WHICH, IN REALITY, IS JUST A *SINGLE POINT OF LIGHT*, RACING *ACROSS* THE SCREEN SO *FAST* THAT IT'S DESCRIBED MY FACE *HUNDREDS OF TIMES* BEFORE *YOU* CAN EVEN SWALLOW THAT *CORN CHIP!*

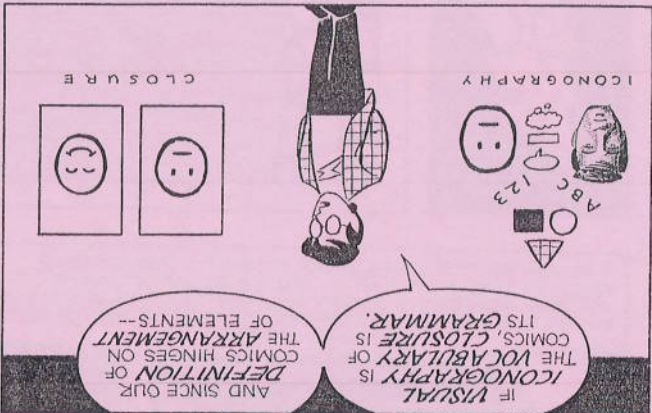
BETWEEN SUCH *AUTOMATIC ELECTRONIC CLOSURE* AND THE *SIMPLER CLOSURE OF EVERYDAY LIFE--*

--THERE LIES A MEDIUM OF *COMMUNICATION* AND *EXPRESSION* WHICH USES CLOSURE LIKE *NO OTHER...*

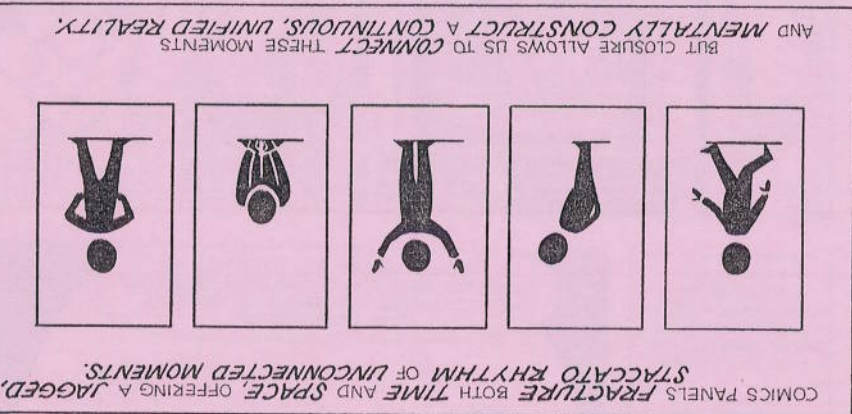
...A MEDIUM WHERE THE AUDIENCE IS A *WILLING AND CONSCIOUS COLLABORATOR* AND CLOSURE IS THE *AGENT OF CHANGE, TIME AND MOTION.*



-- THEN, IN A VERY REAL SENSE, COMICS IS CLOSURE!

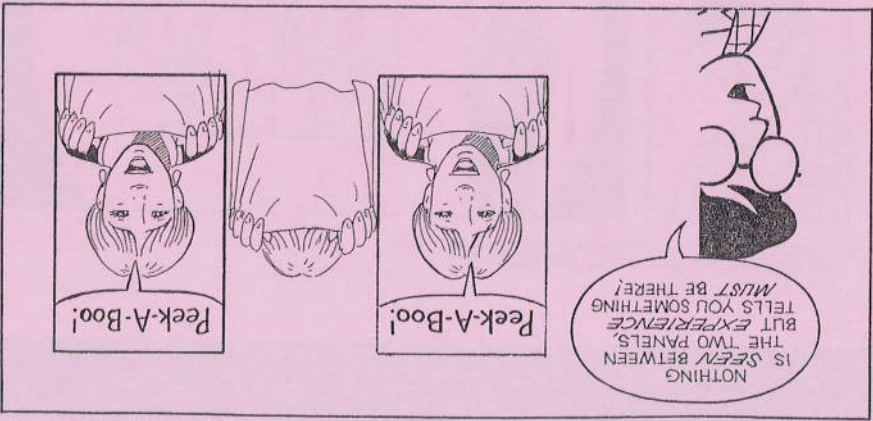


IF VISUAL IONOGRAPHY IS THE VOCABULARY OF COMICS, CLOSURE IS ITS GRAMMAR. AND SINCE OUR DEFINITION OF COMICS HINGES ON THE ARRANGEMENT OF ELEMENTS--



COMICS PANELS FRACTURE BOTH TIME AND SPACE, OFFERING A JAGGED, STACCATO RHYTHM OF UNCONNECTED MOMENTS.

BUT CLOSURE ALLOWS US TO CONNECT THESE MOMENTS AND MENTALLY CONSTRUCT A CONTINUOUS, UNIFIED REALITY.



NOTHING IS SEEN BETWEEN THE TWO PANELS, BUT EXPERIENCE TELLS YOU SOMETHING MUST BE THERE!

Peek-A-Boo!  
Peek-A-Boo!



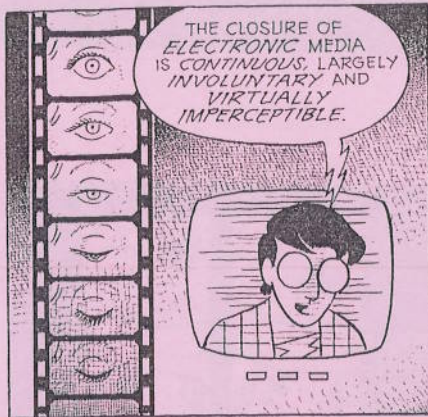
HERE IN THE LIMBO OF THE GUTTER, HUMAN IMAGINATION TAKES TWO SEPARATE IMAGES AND TRANS-FORMS THEM INTO A SINGLE IDEA.



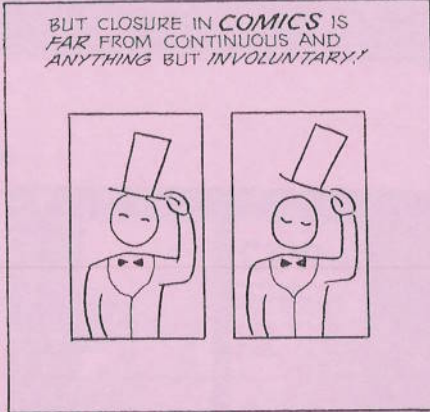
AND DESPITE ITS UNCOMMON TITLE, THE GUTTER PLAYS MOST TO MUCH OF THE MAGIC AND MYSTERY THAT ARE AT THE VERY HEART OF COMICS!

SEE THAT SPACE BETWEEN THE PANELS? THAT'S WHAT COMICS AFICIONADOS HAVE NAMED "THE GUTTER!"





THE CLOSURE OF ELECTRONIC MEDIA IS CONTINUOUS, LARGELY INVOLUNTARY AND VIRTUALLY IMPERCEPTIBLE.



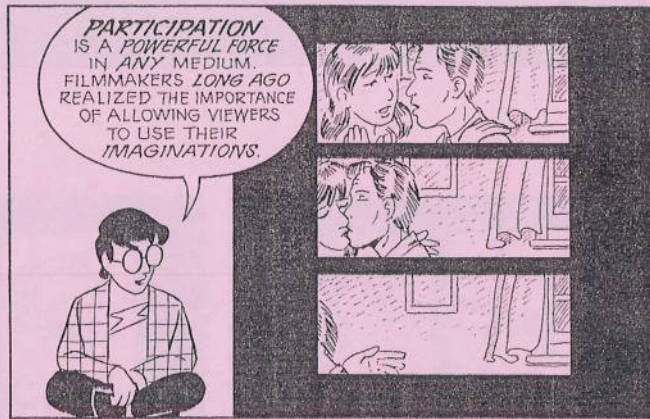
BUT CLOSURE IN COMICS IS FAR FROM CONTINUOUS AND ANYTHING BUT INVOLUNTARY!



EVERY ACT COMMITTED TO PAPER BY THE COMICS ARTIST IS AIDED AND ABETTED BY A SILENT ACCOMPLICE.



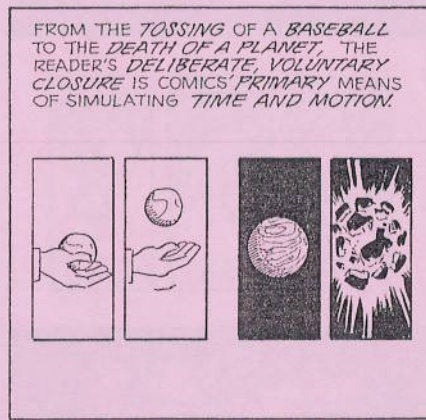
TO KILL A MAN BETWEEN PANELS IS TO CONDEMN HIM TO A THOUSAND DEATHS.



PARTICIPATION IS A POWERFUL FORCE IN ANY MEDIUM. FILMMAKERS LONG AGO REALIZED THE IMPORTANCE OF ALLOWING VIEWERS TO USE THEIR IMAGINATIONS.



BUT WHILE FILM MAKES USE OF AUDIENCES' IMAGINATIONS FOR OCCASIONAL EFFECTS, COMICS MUST USE IT FAR MORE OFTEN!



FROM THE TOSSING OF A BASEBALL TO THE DEATH OF A PLANET, THE READER'S DELIBERATE, VOLUNTARY CLOSURE IS COMICS' PRIMARY MEANS OF SIMULATING TIME AND MOTION.



AN EQUAL PARTNER IN CRIME KNOWN AS THE READER.

I MAY HAVE DRAWN AN AXE BEING RAISED IN THIS EXAMPLE, BUT I'M NOT THE ONE WHO LET IT DROP OR DECIDED HOW HARD THE BLOW, OR WHO SCREAMED, OR WHY.



THAT, DEAR READER, WAS YOUR SPECIAL CRIME, EACH OF YOU COMMITTING IT IN YOUR OWN STYLE.



ALL OF YOU PARTICIPATED IN THE MURDER. ALL OF YOU HELD THE AXE AND CHOSE YOUR SPOT.



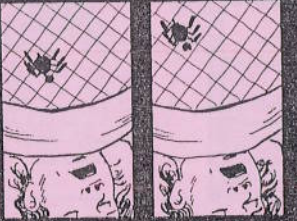
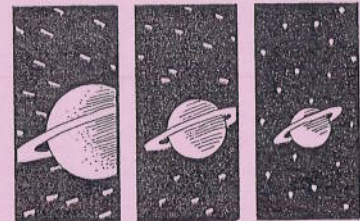
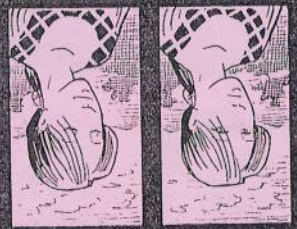
CLOSURE IN COMICS FOSTERS AN INTIMACY SURPASSED ONLY BY THE WRITTEN WORD, A SILENT, SECRET CONTRACT BETWEEN CREATOR AND AUDIENCE.

HOW THE CREATOR HONORS THAT CONTRACT IS A MATTER OF BOTH ART AND CRAFT.

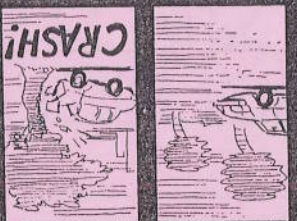
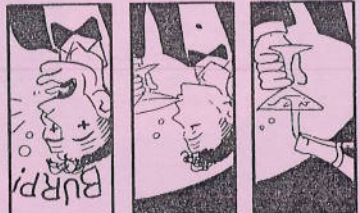
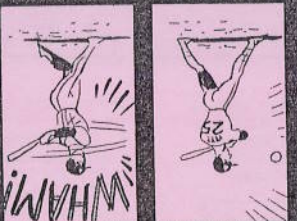


LET'S TAKE A LOOK AT THE CRAFT.

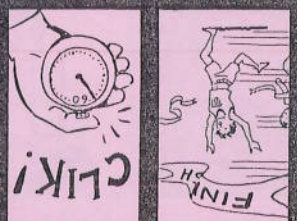
MOST  
**PANEL-TO-PANEL**  
 TRANSITIONS IN COMICS  
 CAN BE PLACED IN ONE  
 OF SEVERAL DISTINCT  
 CATEGORIES. THE **FIRST**  
 CATEGORY - WHICH WE'LL  
 CALL **MOMENT-TO-**  
**MOMENT** - REQUIRES  
 VERY LITTLE  
 CLOSURE.



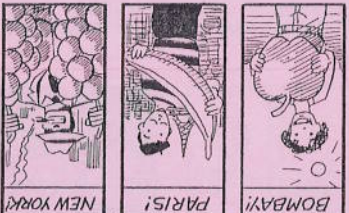
NEXT  
 ARE THOSE  
 TRANSITIONS  
 FEATURING A SINGLE  
**SUBJECT** IN DISTINCT  
**ACTION-TO-ACTION**  
 PROGRESSIONS.



THE NEXT  
 TYPE TAKES US FROM  
**SUBJECT-TO-SUBJECT**  
 WHILE STAYING WITHIN A  
 SCENE OR IDEA. NOTE  
 THE DEGREE OF **READER**  
**INVOLVEMENT** NECESSARY  
 TO RENDER THESE  
 TRANSITIONS  
 MEANINGFUL.



**DEDUCTIVE**  
 REASONING IS  
 OFTEN REQUIRED IN  
 READING COMICS SUCH  
 AS IN THESE **SCENE-**  
**TO-SCENE** TRANSITIONS,  
 WHICH TRANSPORT US  
 ACROSS SIGNIFICANT  
 DISTANCES OF TIME  
 AND SPACE.



A FIFTH TYPE OF TRANSITION, WHICH WE'LL CALL **ASPECT-TO-ASPECT**, BYPASSES TIME FOR THE MOST PART AND SETS A **WANDERING EYE** ON DIFFERENT ASPECTS OF A PLACE, IDEA OR MOOD.



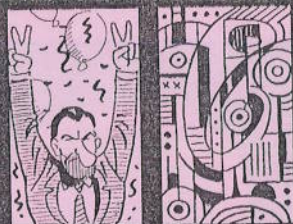
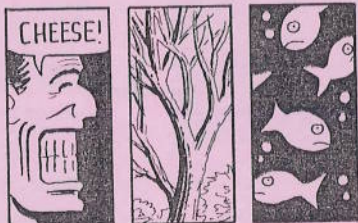
5.



AND FINALLY, THERE'S THE **NON-SEQUITUR**, WHICH OFFERS NO LOGICAL RELATIONSHIP BETWEEN PANELS **WHATSOEVER!**



6.

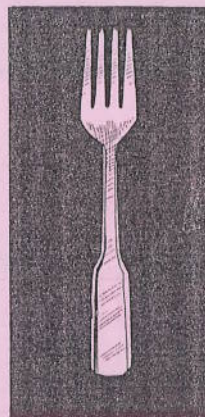


THIS **LAST** CATEGORY SUGGESTS AN INTERESTING **QUESTION**. IS IT POSSIBLE FOR ANY SEQUENCE OF PANELS TO BE **TOTALLY UNRELATED** TO EACH OTHER?



PERSONALLY, I DON'T **THINK** SO.

NO MATTER HOW **DISSIMILAR** ONE IMAGE MAY BE TO ANOTHER, THERE IS A KIND OF--



--**ALCHEMY** AT WORK IN THE SPACE BETWEEN PANELS WHICH CAN HELP US FIND **MEANING** OR **RESONANCE** IN EVEN THE MOST **JARRING** OF COMBINATIONS.



SUCH TRANSITIONS MAY NOT MAKE "**SENSE**" IN ANY TRADITIONAL WAY, BUT STILL A RELATIONSHIP OF **SOME SORT** WILL INEVITABLY **DEVELOP**.



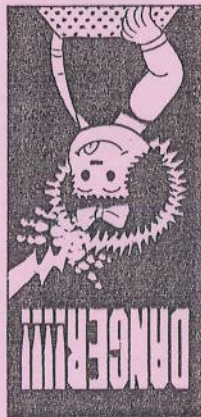
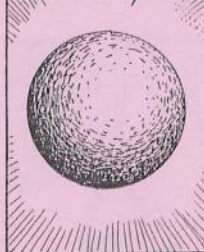
BY CREATING A **SEQUENCE** WITH TWO OR MORE IMAGES, WE ARE **ENDOWING** THEM WITH A **SINGLE--**



--**OVERRIDING IDENTITY**, AND **FORCING** THE VIEWER TO CONSIDER THEM AS A **WHOLE**.



HOWEVER **DIFFERENT** THEY HAD BEEN, THEY NOW BELONG TO A **SINGLE ORGANISM**.





BY FAR, THE MOST COMMON TYPE OF TRANSITION IN KIRBY'S ART IS ACTION-TO-ACTION. I COUNT SIXTY-TWO OF THEM IN THIS STORY--ABOUT SIXTY-FIVE PERCENT OF THE TOTAL NUMBER.

[TRACED AND SIMPLIFIED FOR CLARITY'S SAKE.]



SUBJECT-TO-SUBJECT TRANSITIONS ACCOUNT FOR AN ADDITIONAL NINETEEN--ABOUT TWENTY PERCENT OF THE TOTAL NUMBER.



1. MOMENT-TO-MOMENT
2. ACTION-TO-ACTION
3. ACTION-TO-ACTION
4. SCENE-TO-SCENE
5. ASPECT-TO-ASPECT
6. NON-SEQUITUR

MOST MAINSTREAM COMICS IN AMERICA EMPLOY STORYTELLING PANEL-TO-PANEL TRANSITIONS. INTRODUCED BY JACK KIRBY, SO LET'S START BY EXAMINING THIS LEE KIRBY COMIC FROM 1966.

ALTOGETHER, I COUNT NINETY-FIVE PANEL-TO-PANEL TRANSITIONS. LET'S SEE HOW THEY BREAK DOWN PROPORTIONATELY.

THIS SORT OF CATEGORIZATION IS AN INEXACT SCIENCE AT BEST, BUT BY USING OUR TRANSITION SCALE AS A TOOL--

--WE CAN BEGIN TO UNRAVEL SOME OF THE MYSTERIES SURROUNDING THE INVISIBLE ART OF COMICS STORYTELLING!

A RANDOM SAMPLING OF VARIOUS AMERICAN COMICS SHOWS THIS PRETTY CONSISTENTLY.

X-MEN #1	CLAREMONT & LEE	G. HERNANDEZ	EISNER	WOODRING
"HEARTBREAK SOUP"	BETTY & VERONICA	DOYLE & DECARLO	SPIEGELMAN	MAUS
NAUGHTY GIRLS	GREGORY	DONALD DUCK	BARKS	

APPEARANTLY NOT! HERE'S A GRAPH OF PANEL TRANSITIONS IN HERGE'S TINTIN SIMILAR TO KIRBY'S.

1	2	3	4	5	6
---	---	---	---	---	---

AND SINCE ALL TRANSITIONS ARE FROM SCENE-TO-SCENE, WE HAVE THE FOLLOWING BREAKDOWN:

1	2	3	4	5	6
—	65%	20%	15%	—	—

AS A BAR GRAPH IT WOULD LOOK SOMETHING LIKE THIS.

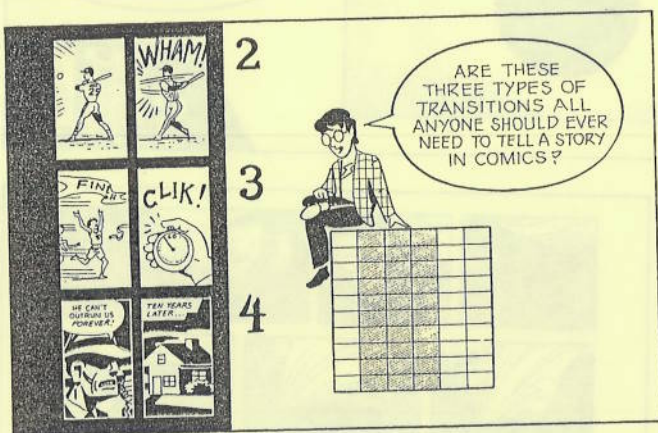
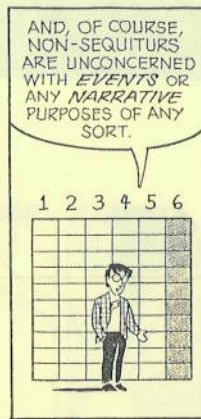
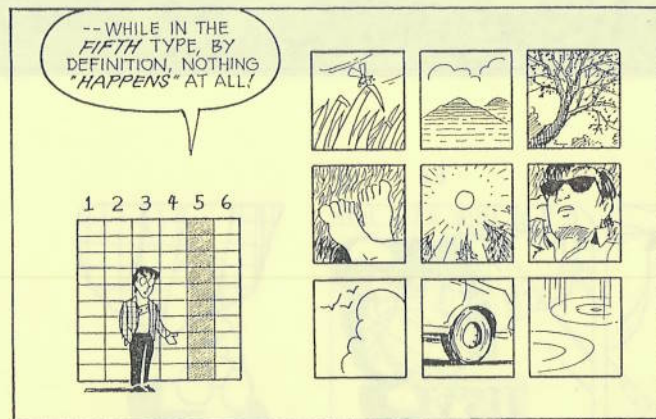
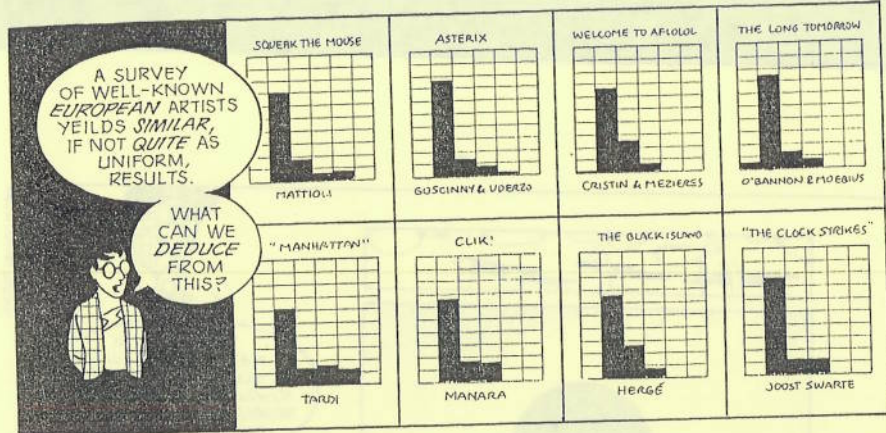
1	2	3	4	5	6
---	---	---	---	---	---

THIS EMPHASIS ON ACTION-TO-ACTION STORYTELLING SUITS MOST PEOPLE'S IDEAS IS HE UNIQUE IN THIS RESPECT?

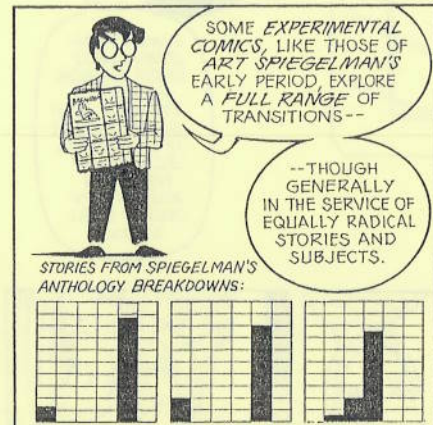
NOW, HERGE'S AND KIRBY'S STYLES ARE NOT SIMILAR! IN FACT, THERE'S A RADICALLY DIFFERENT!

IS THERE SOME KIND OF UNIVERSAL PROPORTION AT WORK HERE, OR IS THERE ANOTHER COMMON LINK? MAYBE A SIMILARITY OF GENRES?

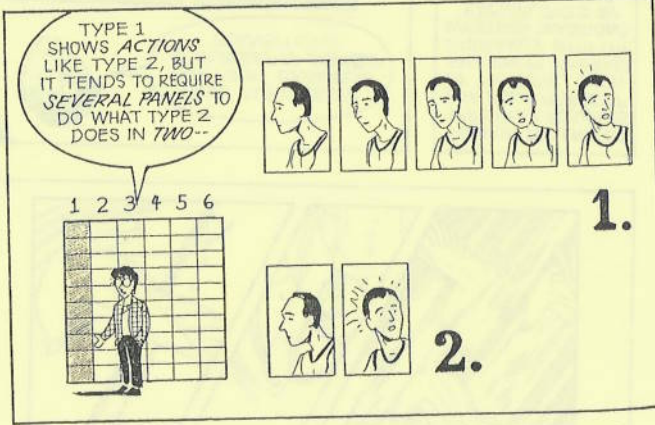
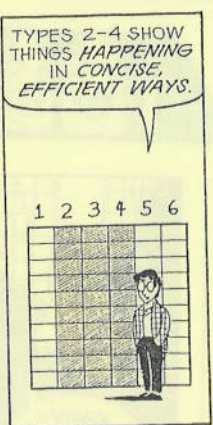
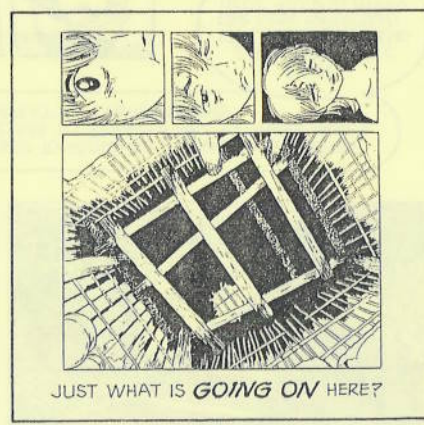
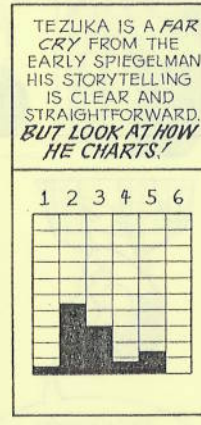


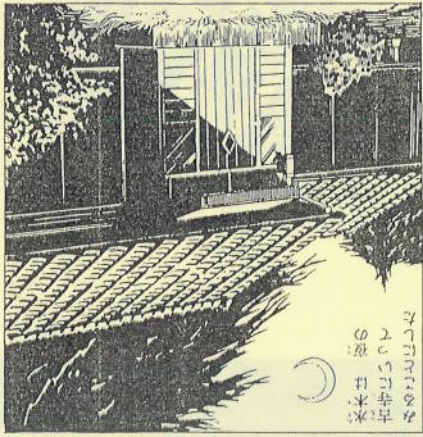


IF WE CHOOSE TO SEE STORIES AS CONNECTED SERIES OF EVENTS, THEN THE PREDOMINANCE OF TYPES 2-4 ARE EASILY EXPLAINED.

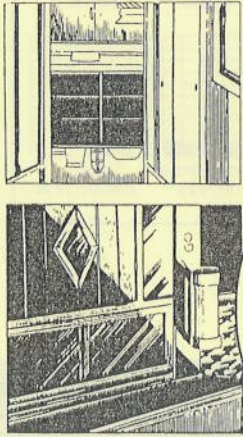


BUT BEFORE WE CONCLUDE THAT TYPES 2-4 HAVE A MONOPOLY ON STRAIGHTFORWARD STORYTELLING, LET'S TAKE ANOTHER LOOK AT OSAMU TEZUKA FROM JAPAN.





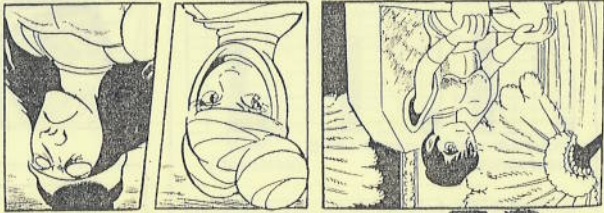
寺木 寺木 寺木  
寺木 寺木 寺木  
寺木 寺木 寺木



**ASPECT-TO-ASPECT TRANSITIONS** HAVE BEEN AN INTEGRAL PART OF JAPANESE MAINSTREAM COMICS ALMOST FROM THE VERY BEGINNING.

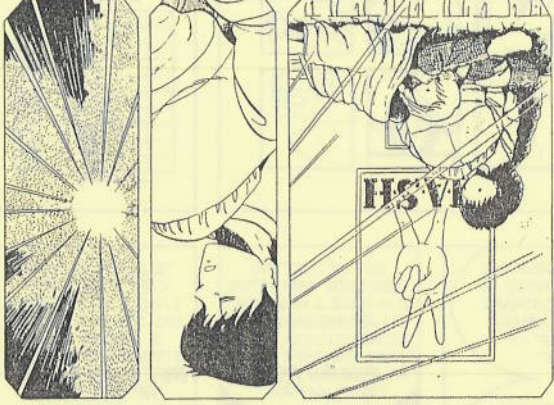


ART © OSAMU TEZUKA

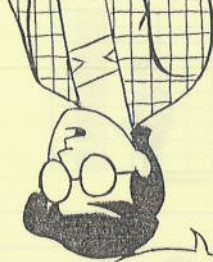


MOST OFTEN USED TO ESTABLISH A MOOD OR A SENSE OF PLACE, TIME SEEMS TO STAND STILL IN THESE QUIET, CONTEMPLATIVE COMBINATIONS.

EVEN SEQUENCE WHILE STILL AN ISSUE, SEEMS FAR LESS IMPORTANT HERE THAN IN OTHER TRANSITIONS.

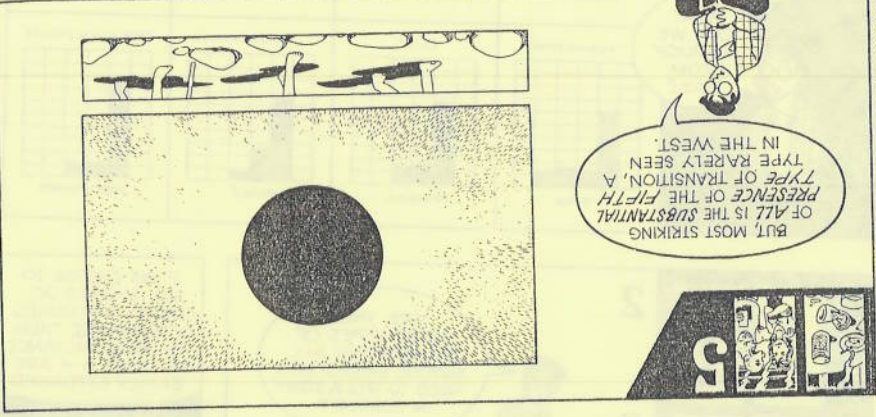


ART © H. SATO



RATHER THAN ACTING AS A BRIDGE BETWEEN SEPARATE MOMENTS, THE MOMENTS, THE READER HERE MUST ASSEMBLE A SINGLE MOMENT USING SCATTERED FRAGMENTS

ART © OSAMU TEZUKA



BUT MOST STRIKING OF ALL IS THE SUBSTANTIAL PRESENCE OF THE FIFTH TYPE OF TRANSITION, A TYPE RARELY SEEN IN THE WEST.



THOUGH THE LATTER FOR FOUR PERCENT OF THE TOTAL, SUCH SEQUENCES CONTRAST STRIKINGLY WITH THE WESTERN TRADITION BY EXAMPLED BY KIRBY AND HERGE



HERE ALSO WE SEE OUR FIRST EXAMPLES OF MOMENT-TO-MOMENT TRANSITIONS.

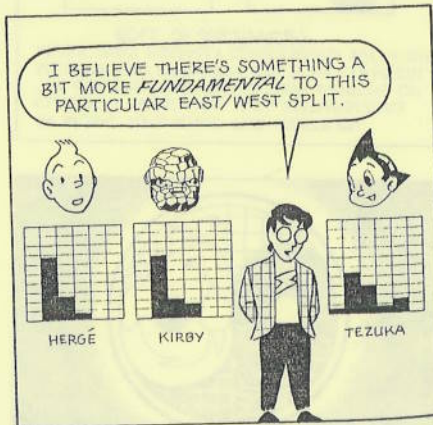
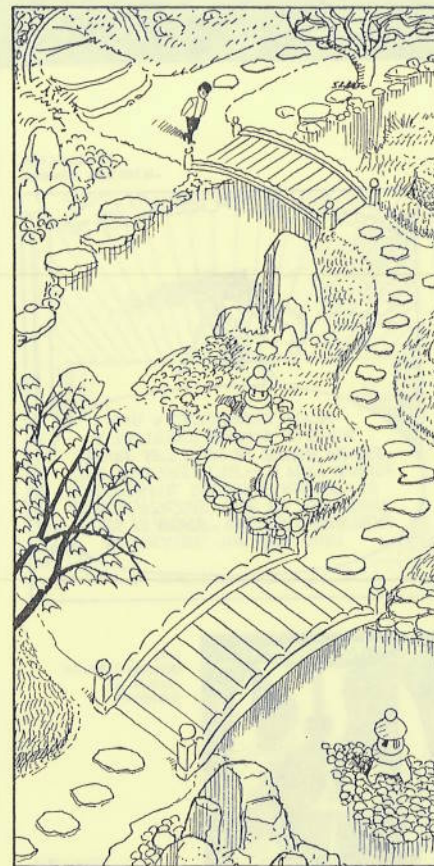
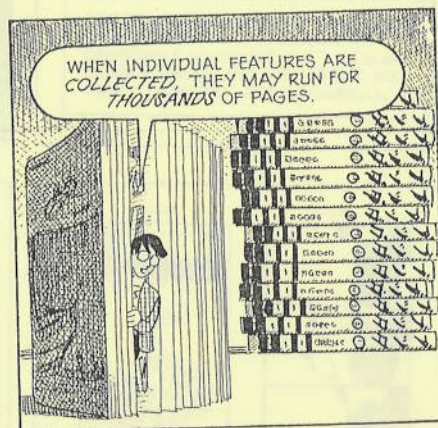
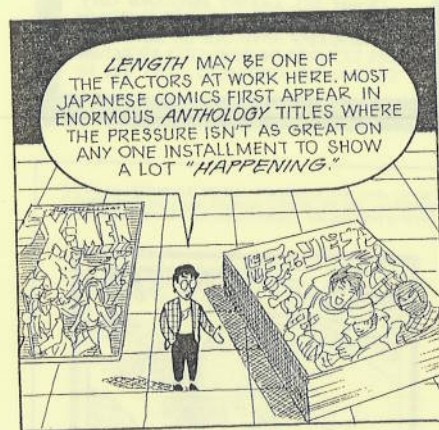
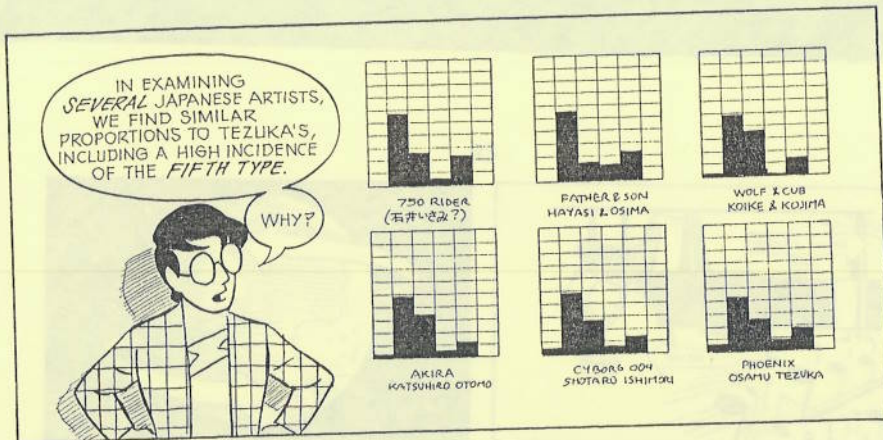


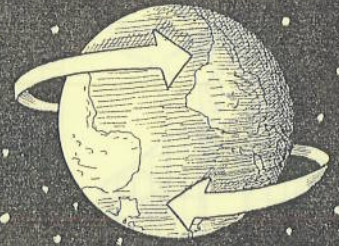
IN FACT, SUBJECT-TO-SUBJECT TRANSITIONS ACCOUNT FOR NEARLY AS MANY AS ACTION-



**ACTION-TO-ACTION TRANSITIONS** STILL DOMINATE IN TEZUKA'S WORK, BUT TO A LESSER DEGREE

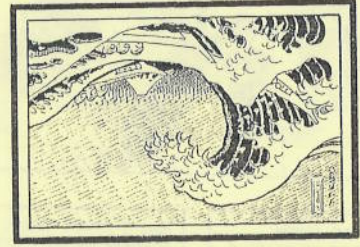
LIFE OF THEIR DREAM OF REMEMBER



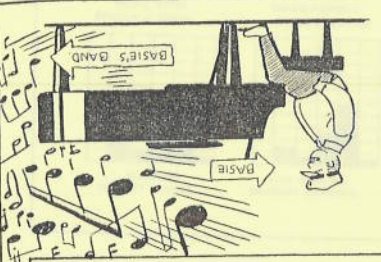


IN THE LAST CENTURY OR TWO, AS WESTERN CULTURAL INFLUENCES SWEEP THE EAST, SO TOO HAVE EASTERN AND AFRICAN IDEAS OF FRAGMENTATION AND RHYTHM SWEEP THE WEST.

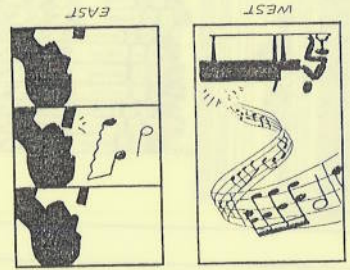
THE GREAT WAVE OFF KANAGAWA BY HOKUSAI (c.1829) (TURN THIS PICTURE UPSIDE DOWN TO SEE THE OTHER WAVE OF NEGATIVE SPACE... NATURE'S YIN AND YANG.)



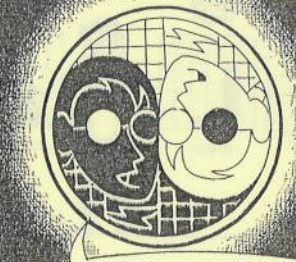
IN THE GRAPHIC ARTS THIS HAS MEANT A GREATER FOCUS ON FIGURE/GROUND RELATIONSHIPS AND "NEGATIVE SPACE."



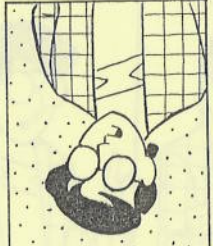
FROM DEBUSSY TO STRAVINSKY TO COUNT BASIE, WESTERN MUSIC HAS GRADUALLY INCORPORATED A STRONG AWARENESS OF THE POWER OF FRAGMENTATION AND INTERVALS.



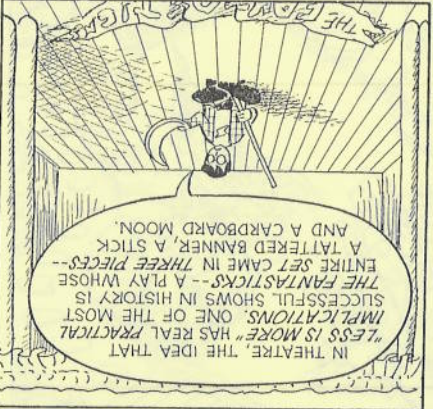
IN MUSIC TOO, WHILE THE WESTERN CLASSICAL TRADITION WAS EMPHASIZING OF TONES AND HARMONY, EASTERN CLASSICAL MUSIC WAS EQUALLY CONCERNED WITH THE ROLE OF SILENCE!



THE IDEA THAT ELEMENTS OMITTED FROM A WORK OF ART ARE AS MUCH A PART OF THAT WORK AS THOSE INCLUDED HAS BEEN A SPECIALTY OF THE EAST FOR CENTURIES.



--OF INTERVALS

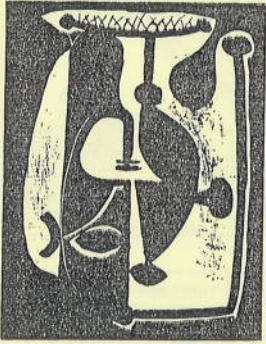


IN THEATRE, THE IDEA THAT "LESS IS MORE" HAS REAL PRACTICAL IMPLICATIONS. ONE OF THE MOST SUCCESSFUL SHOWS IN HISTORY IS THE FANTASTICKS -- A PLAY WHOSE ENTIRE SET CAME IN THREE PIECES -- AND A CARDBOARD MOON, A TATTERED BANNER, A STICK



THE MASTERY OF ANY MEDIUM USING MINIMAL ELEMENTS HAS LONG BEEN CONSIDERED A NOBLE ASPIRATION.

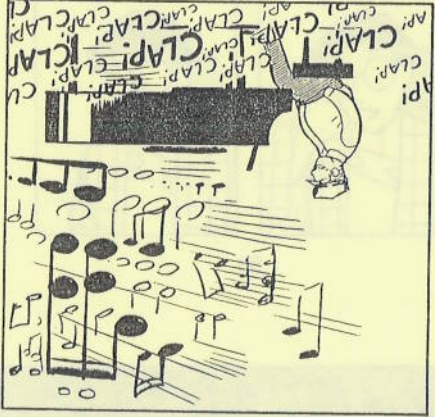
1948  
BY PABLO PICASSO  
OF FIGURINE  
FACSIMILE



THE TRADITIONAL EMPHASIS IN WESTERN ART UPON THE PRIMACY OF FOREGROUND SUBJECTS AND CONTINUOUSNESS GAVE WAY TO FRAGMENTATION AND A NEW AWARENESS OF THE PICTURE PLANE.



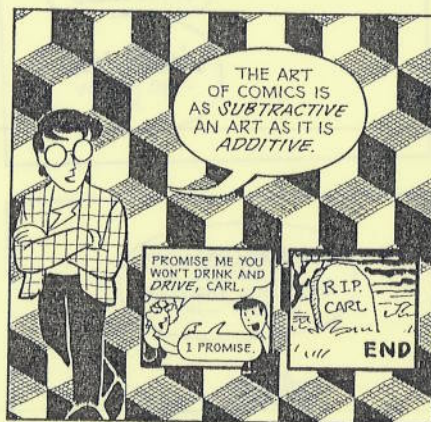
WHAT DO YOU THINK THIS PAINTING BY AL HELD IS CALLED? \*

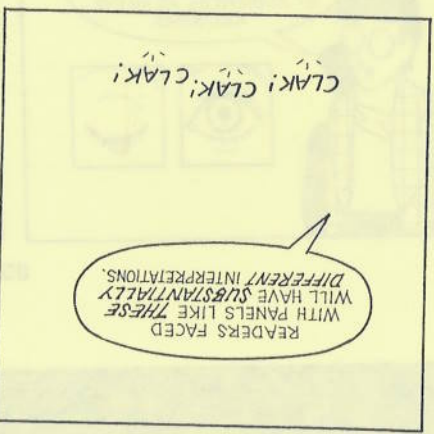
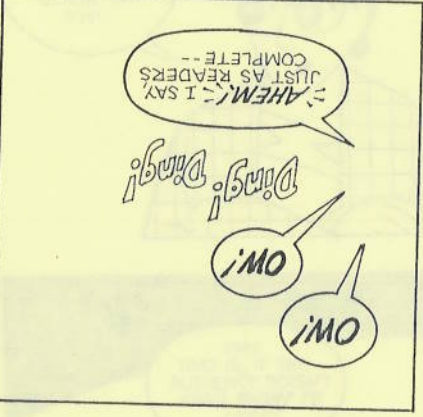
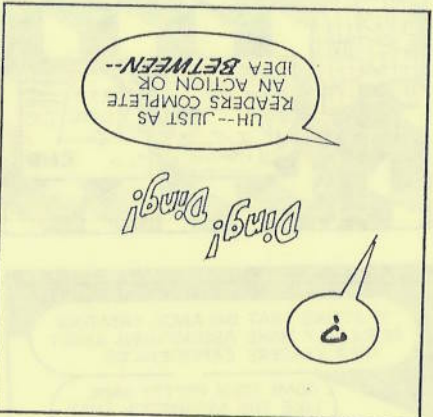
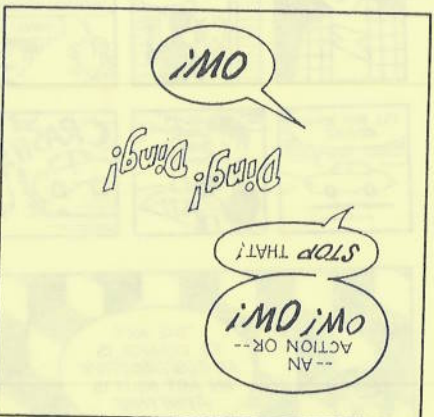
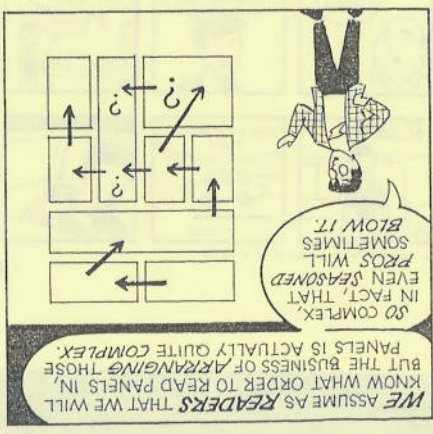
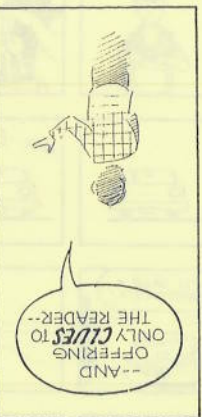


IN THE VISUAL ARTS, THE IMPACT OF EASTERN IDEAS WAS BOTH POWERFUL AND LASTING

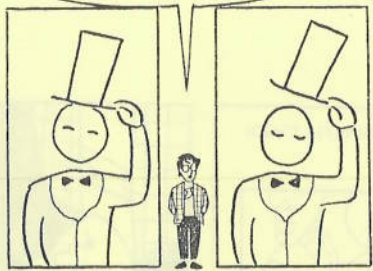


\* "BRUM" APPEARS COURTESY OF M. FEZELL





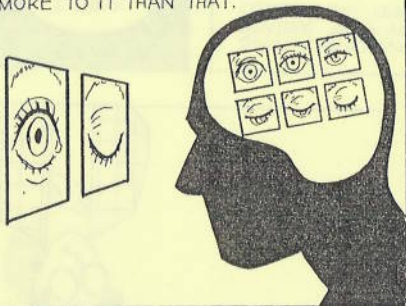
WHATEVER THE MYSTERIES *WITHIN* EACH PANEL, IT'S THE POWER OF CLOSURE *BETWEEN* PANELS THAT I FIND THE MOST INTERESTING.



THERE'S SOMETHING *STRANGE* AND *WONDERFUL* THAT HAPPENS IN THIS *BLANK RIBBON* OF *PAPER*.



WE ALREADY KNOW THAT COMICS ASKS THE MIND TO WORK AS A SORT OF *IN-BETWEENER*-- FILLING IN THE GAPS *BETWEEN* PANELS AS AN *ANIMATOR* MIGHT-- BUT I BELIEVE THERE'S STILL MORE TO IT THAN THAT.



LET'S TAKE ANOTHER LOOK AT THE *FIFTH* TYPE OF TRANSITION, THE ONE SO POPULAR IN JAPAN.



HERE'S A *FOUR-PANEL ESTABLISHING SHOT* OF AN *OLD-FASHIONED KITCHEN* SCENE.



NOW, MOST OF YOU SHOULD HAVE NO TROUBLE *PERCEIVING* THAT YOU'RE IN A KITCHEN FROM THOSE *FOUR* PANELS *ALONE*.



WITH A *HIGH DEGREE* OF *CLOSURE*, YOUR MIND IS TAKING *FOUR* *PICTURE FRAGMENTS* AND CONSTRUCTING AN ENTIRE SCENE *OUT* OF THOSE *FRAGMENTS*.



BUT THE SCENE YOUR MIND CONSTRUCTS FROM THOSE *FOUR* PANELS IS A VERY *DIFFERENT PLACE* FROM THE SCENE CONSTRUCTED FROM OUR *TRADITIONAL ONE-PANEL ESTABLISHING SHOT!*



LOOK AGAIN.

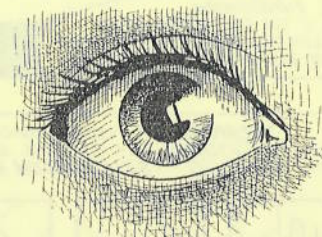
YOU'VE BEEN IN KITCHENS BEFORE. YOU KNOW WHAT A POT ON THE BOIL SOUNDS LIKE; DO YOU ONLY HEAR IT IN THAT *FIRST* PANEL?



AND WHAT ABOUT THE *CHOPPING* SOUND? DOES THAT ONLY LAST A *PANEL* OR DOES IT *PERSIST*? CAN YOU *SMELL* THIS KITCHEN? *FEEL* IT? *TASTE* IT?



COMICS IS A *MONO-SENSORY* MEDIUM. IT RELIES ON ONLY *ONE* OF THE SENSES TO CONVEY A *WORLD* OF EXPERIENCE.



BUT WHAT OF THE OTHER *FOUR*?

WE REPRESENT *SOUND* THROUGH DEVICES SUCH AS *WORD BALLOONS*.



WE REPRESENT *SMELL* THROUGH *WORDS* SUCH AS *CHOPPING*.



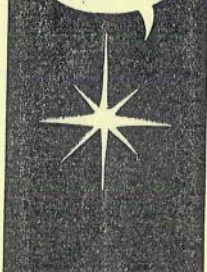
*WITHIN* THESE PANELS, WE CAN ONLY CONVEY INFORMATION *VISUALLY*.



BUT *BETWEEN* PANELS, NONE OF OUR SENSES ARE REQUIRED AT ALL.

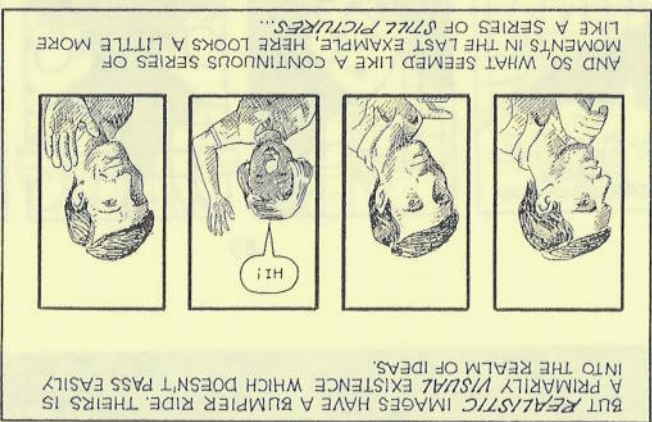
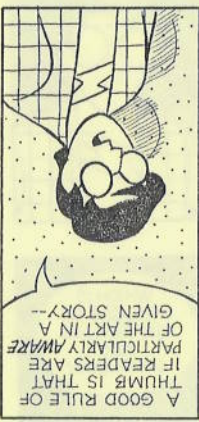
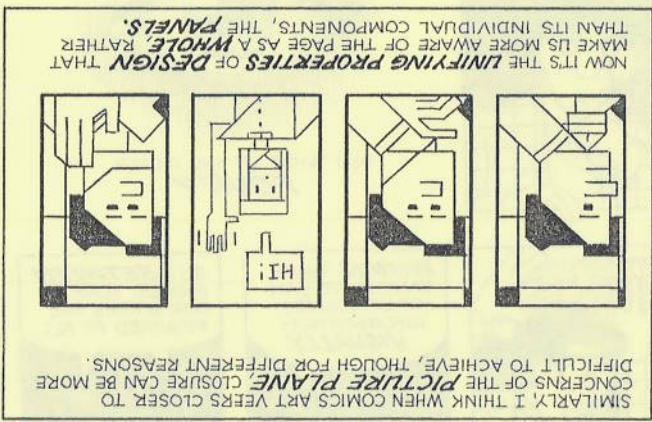
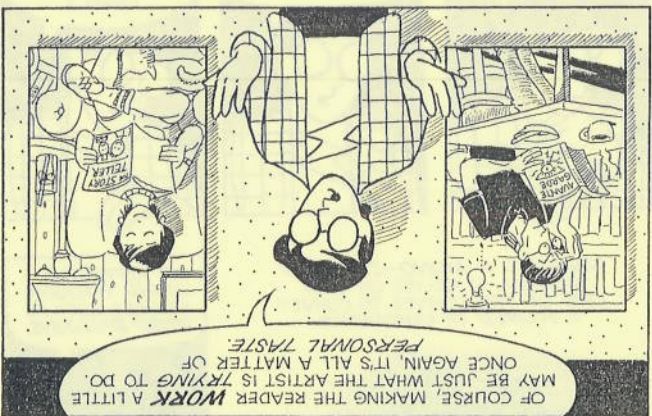
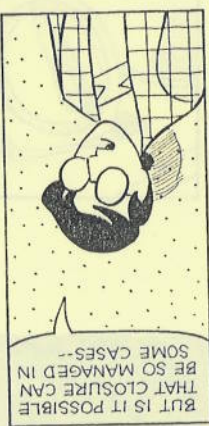


WHICH IS WHY *ALL* OF OUR SENSES ARE ENGAGED!

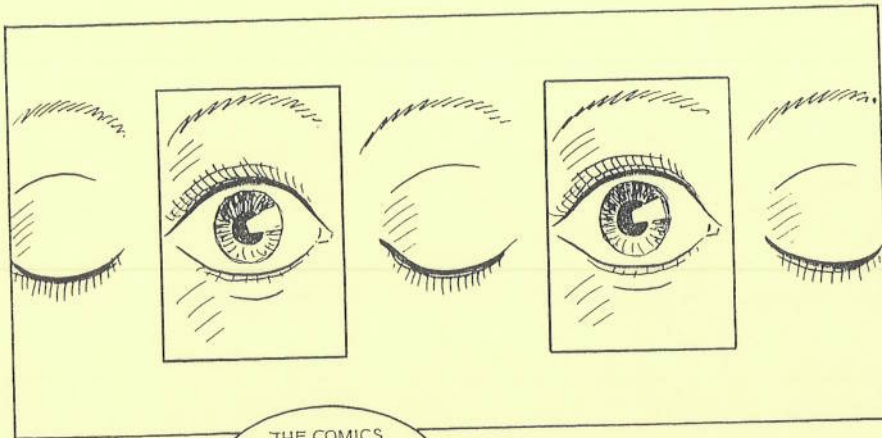




CAUGHT QUICKLY SO AS NOT TO LET THE READER FALL INTO CONFUSION OR BOREDOM.







THE COMICS  
CREATOR ASKS US  
TO JOIN IN A *SILENT*  
*DANCE* OF THE  
*SEEN* AND THE  
*LINSEEN*.

THE  
*VISIBLE*  
AND THE  
*INVISIBLE*.



THIS DANCE IS *LINQUE*  
TO COMICS. NO OTHER ARTFORM  
GIVES SO MUCH TO ITS AUDIENCE  
WHILE ASKING SO MUCH  
*FROM* THEM AS WELL.



THIS IS WHY I THINK IT'S  
A MISTAKE TO SEE COMICS AS  
A MERE *HYBRID* OF THE  
*GRAPHIC ARTS* AND *PROSE*  
*FICTION*.

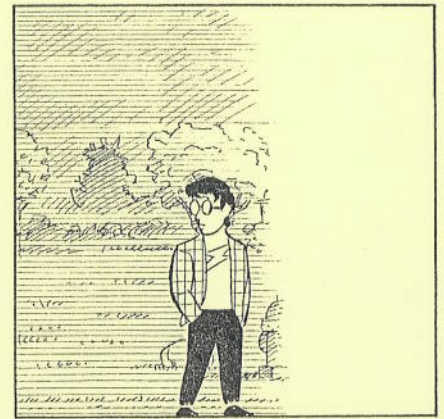
WHAT  
HAPPENS  
BETWEEN THESE  
PANELS IS A  
KIND OF MAGIC  
*ONLY* COMICS  
CAN CREATE.



HERE IN  
THIS STUDIO, I'VE  
TRIED TO *CONTROL*  
THAT PROCESS AND  
USE IT TO MAKE  
MY CASE.

BUT I  
CAN ONLY *POINT*  
*THE WAY*. I  
CAN'T TAKE YOU  
*ANYWHERE* YOU  
DON'T WANT TO  
GO.

ALL I CAN DO IS MAKE *ASSUMPTIONS*  
ABOUT YOU AND HOPE THAT THEY'RE  
*CORRECT*--



-- JUST AS WE *ALL* ASSUME, *EVERY DAY*  
THAT THERE'S MORE TO LIFE THAN MEETS  
THE EYE.



ALL I ASK OF YOU  
IS A LITTLE  
*FAITH*--

-- AND A *WORLD*  
OF *IMAGINATION*.



