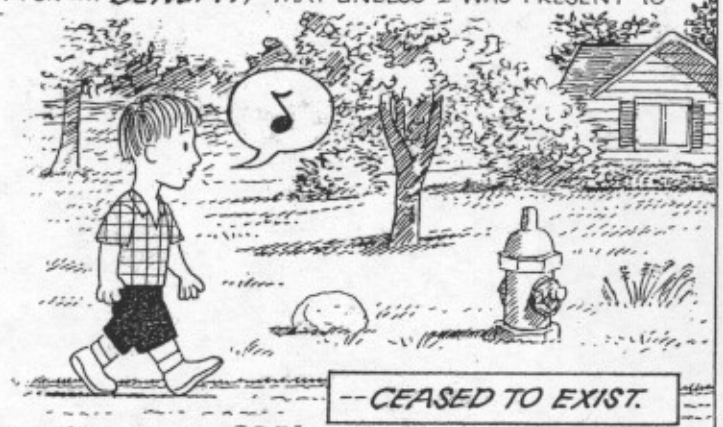


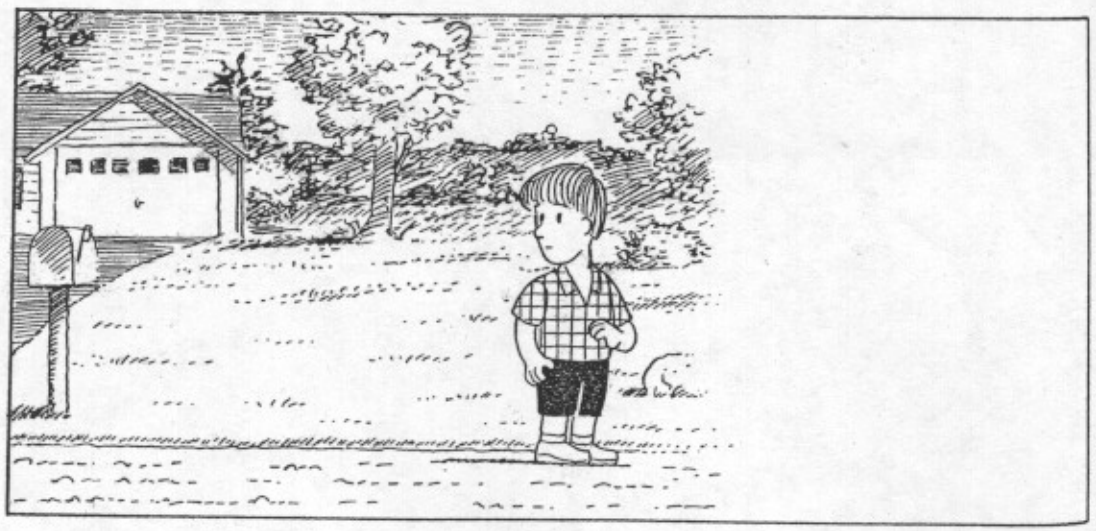
CHAPTER THREE

BLOOD IN THE GUTTER.

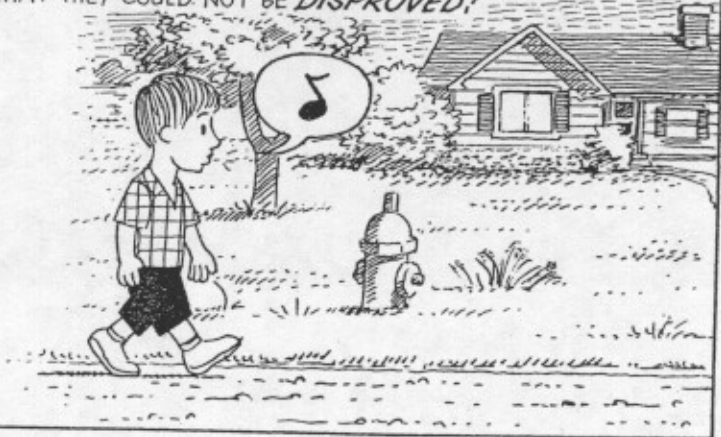
WHEN I WAS VERY YOUNG, I HAD A RECURRENT *DAYDREAM* THAT THE *WHOLE WORLD* WAS JUST A *SHOW* PUT ON FOR MY *BENEFIT*, THAT UNLESS I WAS PRESENT TO *SEE* THINGS, THEY JUST--



--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!

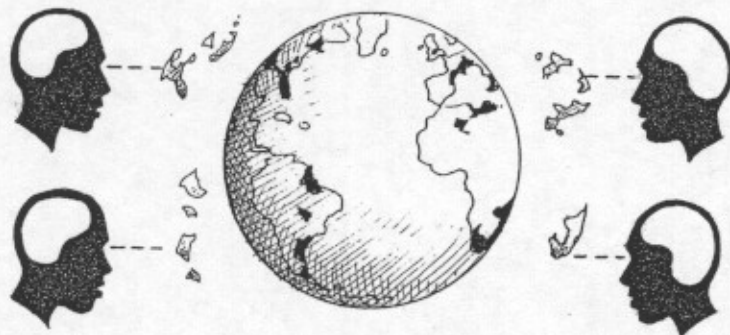
ALL OF US PERCEIVE THE WORLD AS A *WHOLE* THROUGH THE EXPERIENCE OF OUR *SENSES*.

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



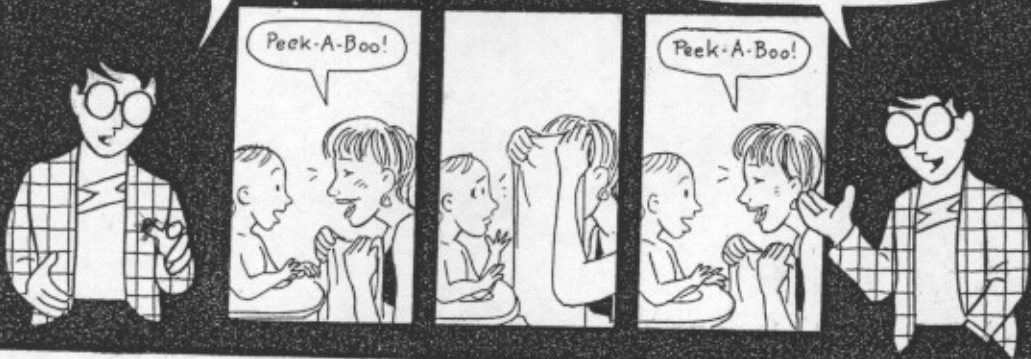
EVEN THE MOST *WIDELY TRAVELLED* MIND CAN ONLY SEE SO MUCH OF THE WORLD IN THE COURSE OF A LIFE.

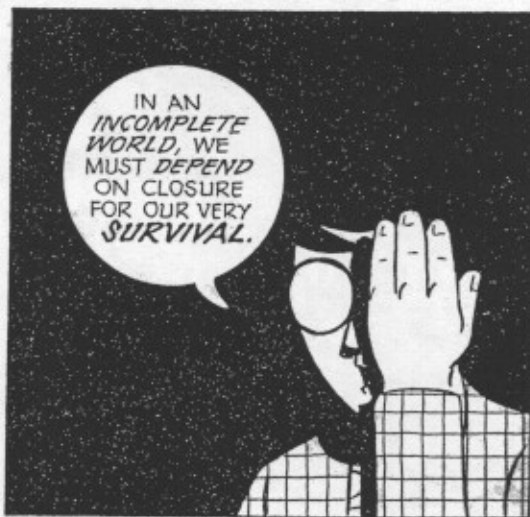
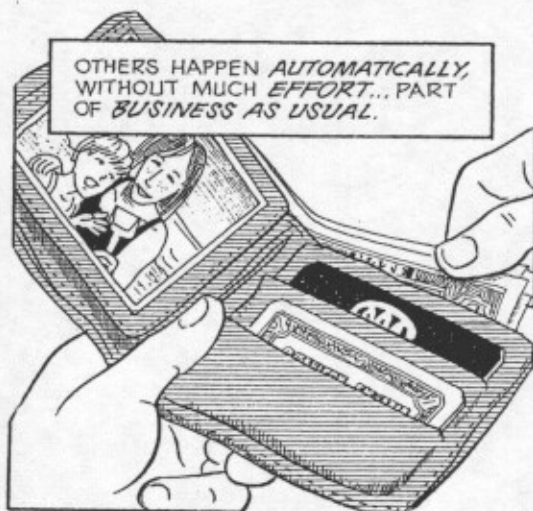
OUR PERCEPTION OF "REALITY" IS AN ACT OF *FAITH*, BASED ON MERE *FRAGMENTS*.




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!*

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*.





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*--"

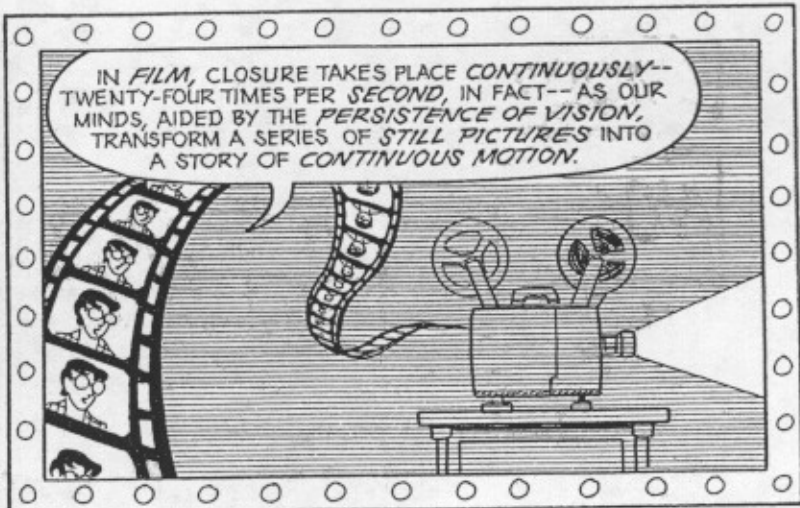


--OF THE *PHOTOGRAPH!*

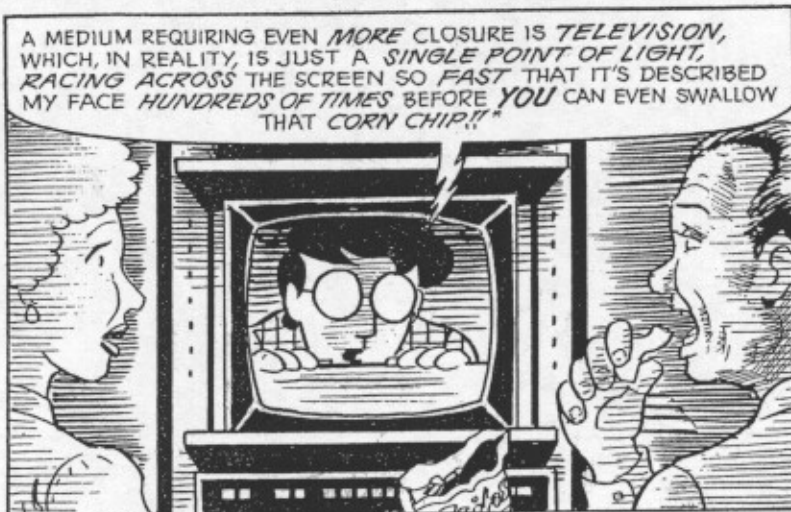




IN
ELECTRONIC
MEDIA, CLOSURE
IS CONSTANT,
EVEN OVER-
POWERING!



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.



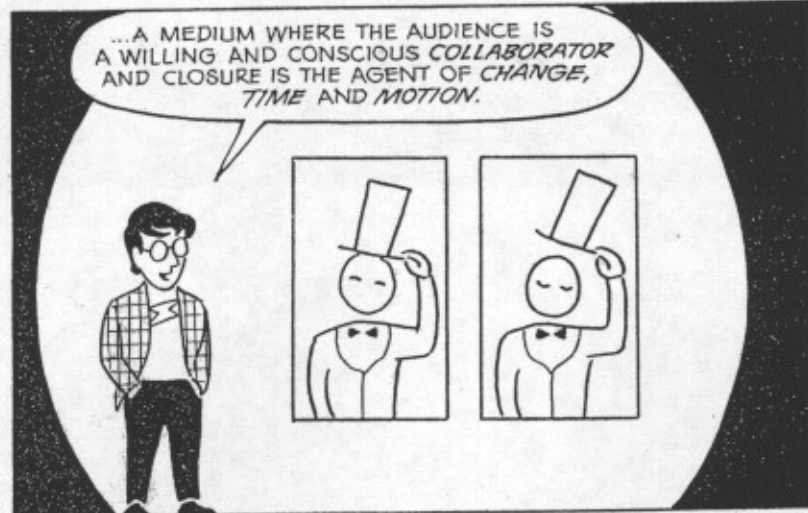
A MEDIUM REQUIRING EVEN MORE CLOSURE IS TELEVISION,
WHICH, IN REALITY, IS JUST A SINGLE POINT OF LIGHT,
RACING ACROSS THE SCREEN SO FAST THAT IT'S DESCRIBED
MY FACE HUNDREDS OF TIMES BEFORE YOU CAN EVEN SWALLOW
THAT CORN CHIP!!*



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



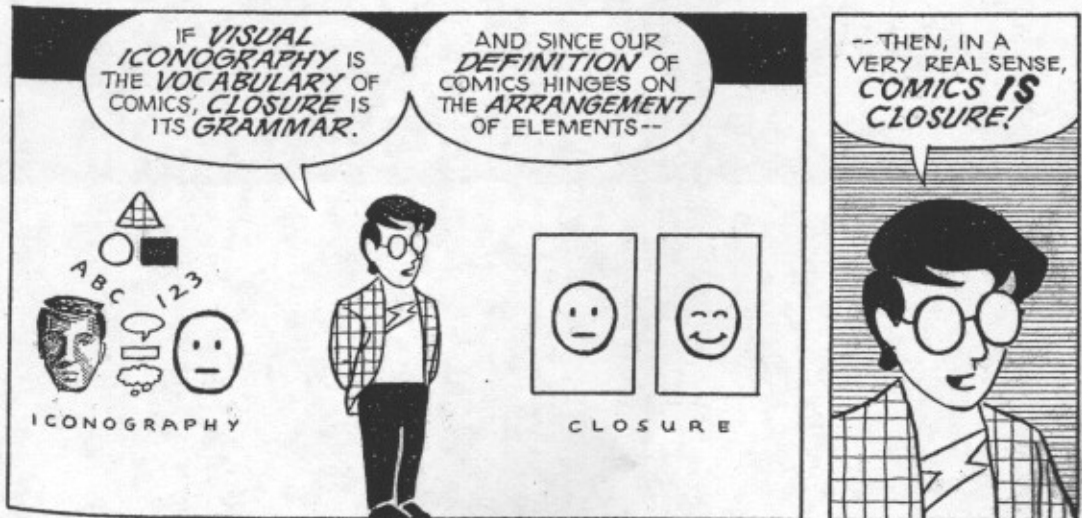
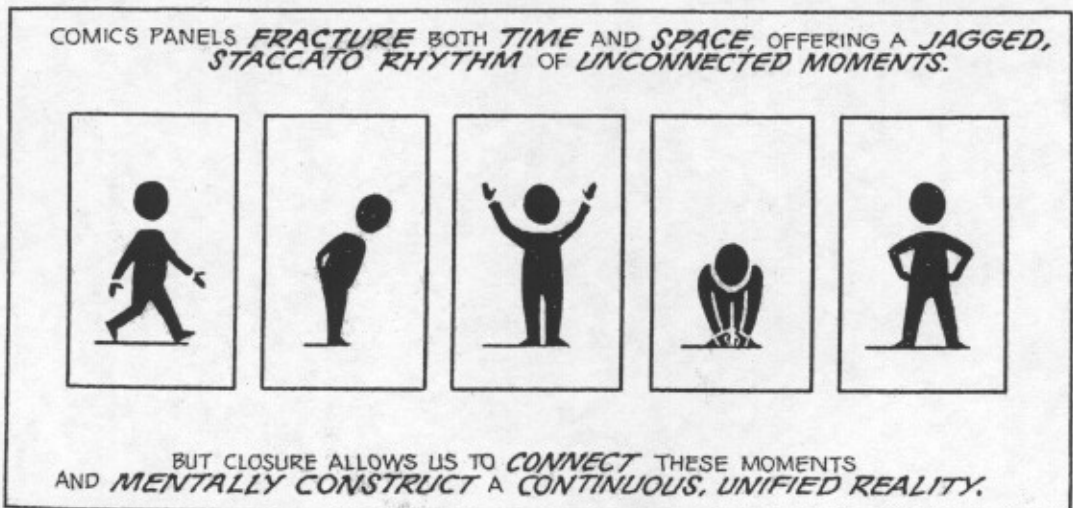
-- THERE LIES
A MEDIUM OF
COMMUNICATION
AND EXPRESSION
WHICH USES CLOSURE
LIKE NO OTHER...

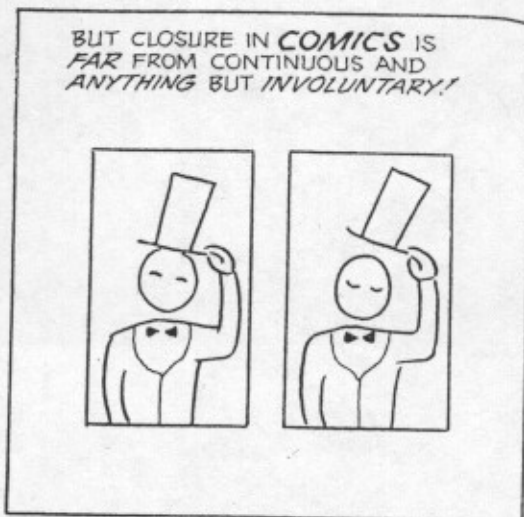
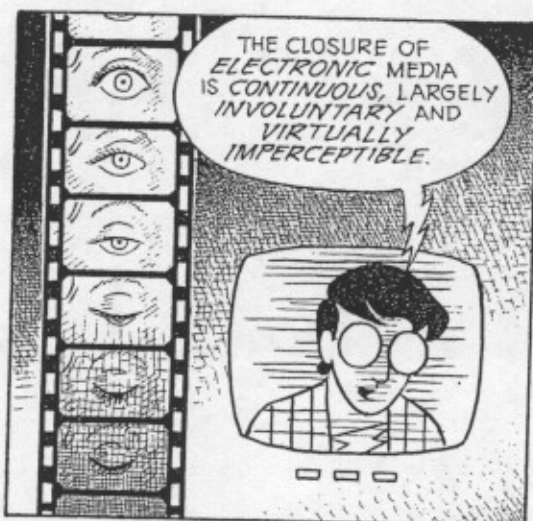


...A MEDIUM WHERE THE AUDIENCE IS
A WILLING AND CONSCIOUS COLLABORATOR
AND CLOSURE IS THE AGENT OF CHANGE,
TIME AND MOTION.

* MEDIA GURU TONY SCHWARTZ DESCRIBES THIS AT LENGTH IN HIS BOOK *MEDIA, THE SECOND GOD*, ANCHOR BOOKS, 1983.





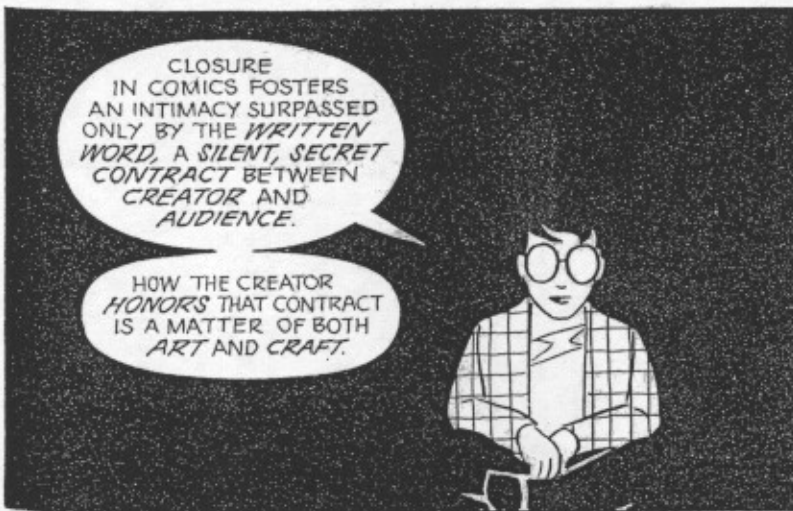
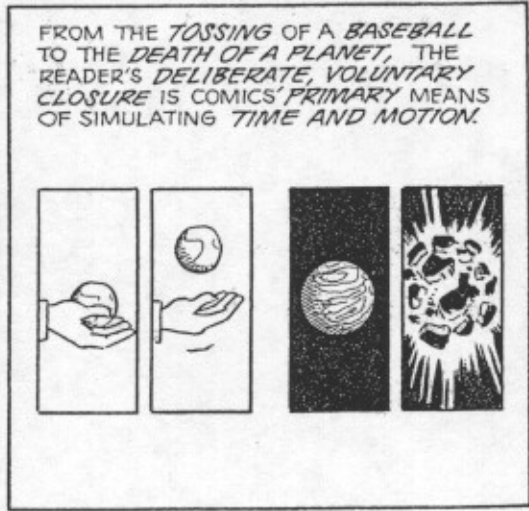


I MAY HAVE DRAWN AN AXE BEING RAISED IN THIS EXAMPLE, BUT I'M NOT THE ONE WHO LET IT DROP OR DECIDED HOW HARD THE BLOW, OR WHO SCREAMED, OR WHY.



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

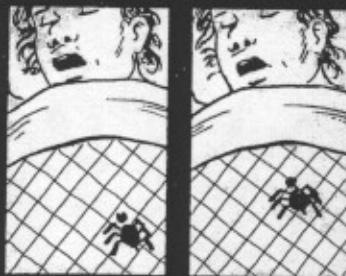
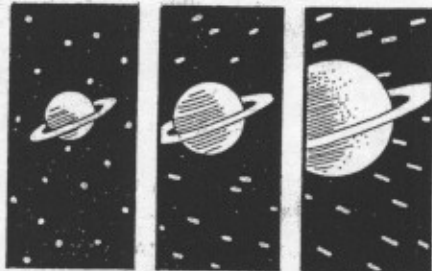




MOST
PANEL-TO-PANEL
 TRANSITIONS IN COMICS
 CAN BE PLACED IN ONE
 OF SEVERAL DISTINCT
 CATEGORIES. THE **FIRST**
 CATEGORY-- WHICH WE'LL
 CALL **MOMENT-TO-**
MOMENT--REQUIRES
 VERY **LITTLE**
 CLOSURE.



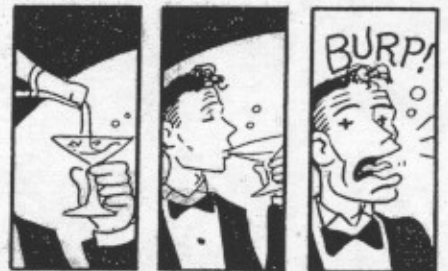
1.



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



2.



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**.



3.



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**.



4.



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.



CLOSURE FOR BLOOD, GUTTERS FOR VEINS...





1. **MOMENT-TO-MOMENT**



2. **ACTION-TO-ACTION**



3. **SUBJECT-TO-SUBJECT**



4. **SCENE-TO-SCENE**



5. **ASPECT-TO-ASPECT**



6. **NON-SEQUITUR**

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!



MOST *MAINSTREAM COMICS* IN AMERICA EMPLOY STORYTELLING TECHNIQUES FIRST 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*.



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.



ART © MARVEL ENTERTAINMENT GROUP, INC.

AND SINCE *ALL* OF THE REMAINING TRANSITIONS ARE FROM *SCENE-TO-SCENE*, WE HAVE THE FOLLOWING *BREAKDOWN*.

1	—
2	65%
3	20%
4	15%
5	—
6	—

AS A *BAR GRAPH* IT WOULD LOOK SOMETHING LIKE *THIS*.

THIS EMPHASIS ON *ACTION-TO-ACTION* STORYTELLING SUITS MOST PEOPLE'S IDEAS ABOUT *KIRBY*, BUT IS HE *UNIQUE* IN THIS RESPECT?

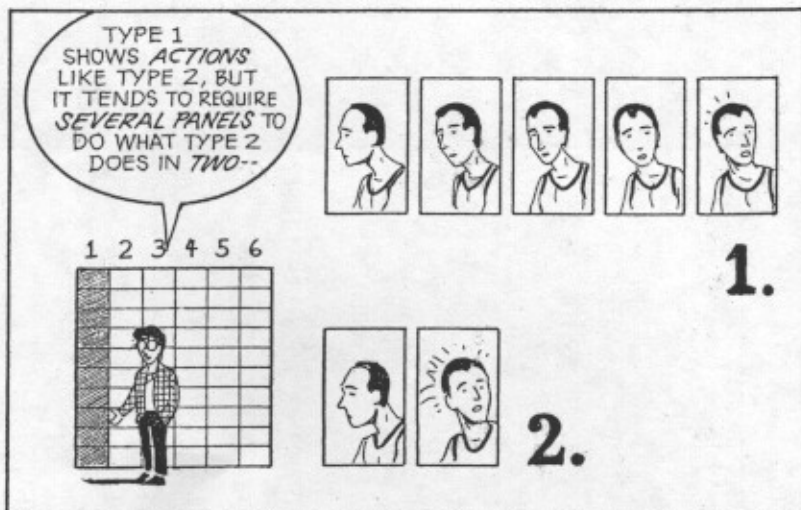
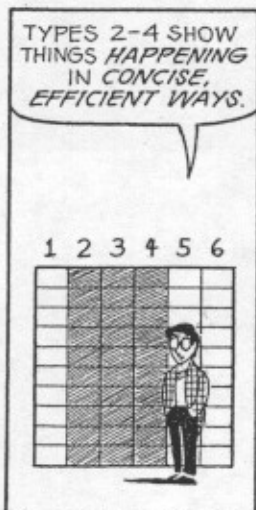
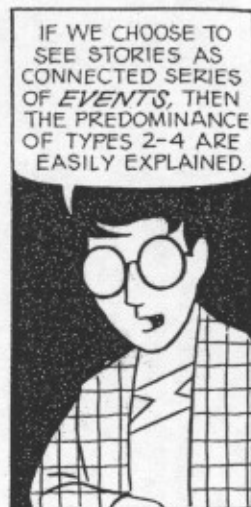
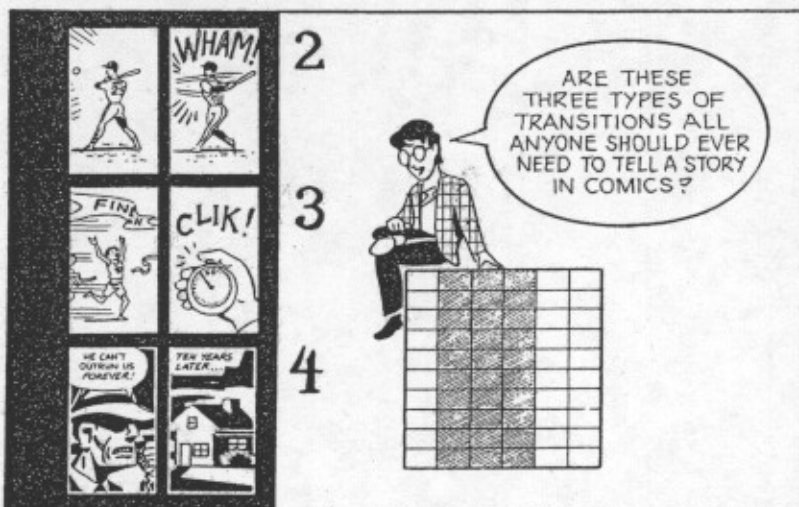
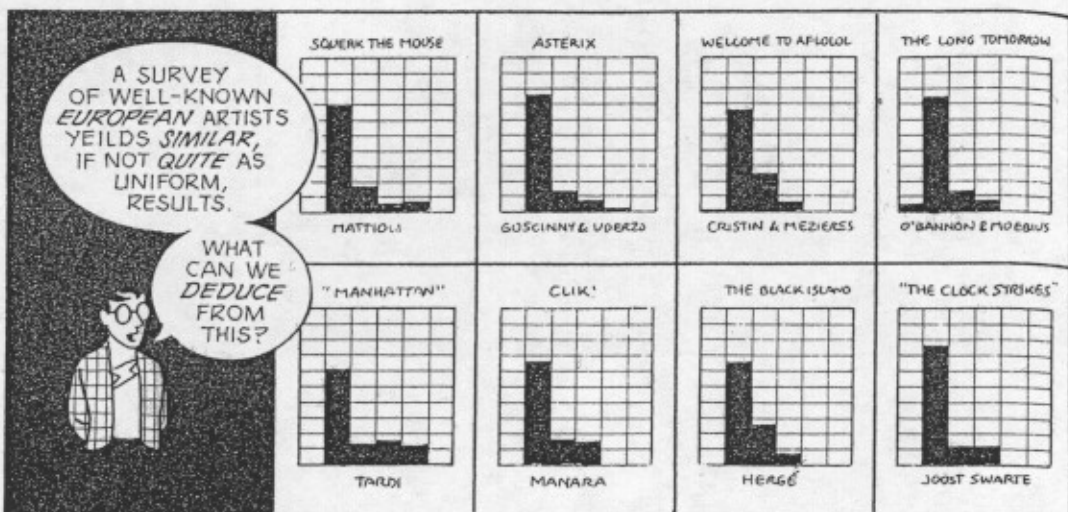
APPARENTLY *NOT!* HERE'S A GRAPH OF PANEL TRANSITIONS IN HERGÉ'S *TINTIN* AND THE PROPORTION ARE VERY *SIMILAR* TO *KIRBY*'S

NOW, HERGÉ'S AND *KIRBY*'S STYLES ARE *NOT* SIMILAR! IN FACT, THEY'RE *RADICALLY DIFFERENT!!*

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

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

<p>X-MEN #1 CLAREMONT & LEE</p>	<p>*HEARTBREAK SOUP* G. HERNANDEZ</p>	<p>BETTY & VERONICA DOYLE & DECARLO</p>	<p>NAUGHTY BITS GREGORY</p>
<p>FRANK IN THE RIVER WOODRUM</p>	<p>A CONTRACT WITH GOD EISNER</p>	<p>MAUS SPIEGELMAN</p>	<p>DONALD DUCK BARKS</p>



-- WHILE IN THE FIFTH TYPE, BY DEFINITION, NOTHING "HAPPENS" AT ALL!

AND, OF COURSE, NON-SEQUITURS ARE UNCONCERNED WITH EVENTS OR ANY NARRATIVE PURPOSES OF ANY SORT.

SOME EXPERIMENTAL COMICS, LIKE THOSE OF ART SPIEGELMAN'S EARLY PERIOD, EXPLORE A FULL RANGE OF TRANSITIONS--

--THOUGH GENERALLY IN THE SERVICE OF EQUALLY RADICAL STORIES AND SUBJECTS.

STORIES FROM SPIEGELMAN'S ANTHOLOGY BREAKDOWNS:

"DON'T GET AROUND MUCH ANYMORE" "INTRODUCTION" "MAUS" (ORIGINAL)

"SKINLESS PERKINS" "PRISONER ON THE HELL PLANET" "CRACKING JOKES"

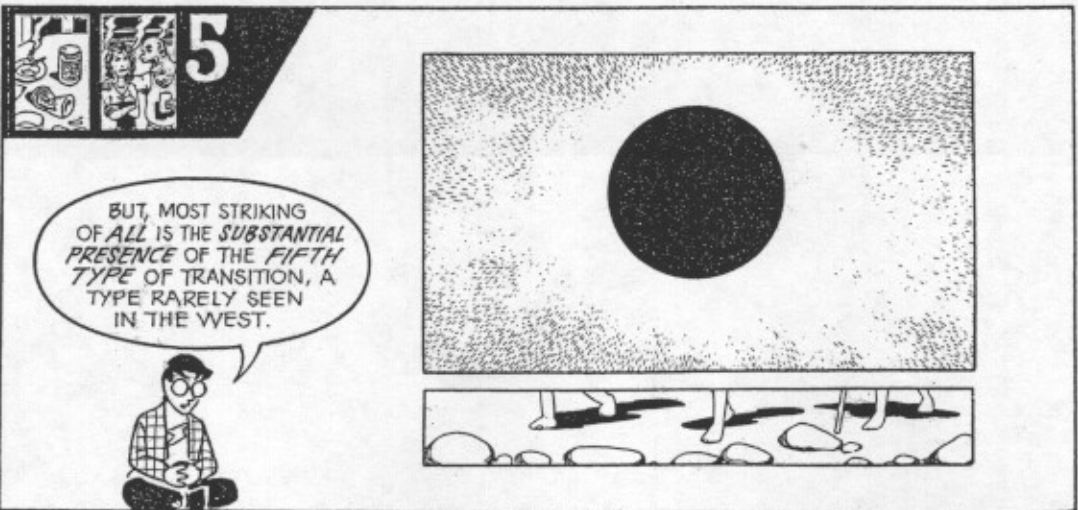
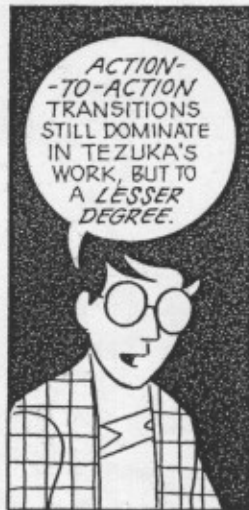
FRONT AND BACK COVERS "ACE-HOLE, MIDGET DETECTIVE" "REAL DREAM" 1975

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

TEZUKA IS A FAR CRY FROM THE EARLY SPIEGELMAN. HIS STORYTELLING IS CLEAR AND STRAIGHTFORWARD. BUT LOOK AT HOW HE CHARTS!

JUST WHAT IS GOING ON HERE?

ART © OSAMU TEZUKA



TYPE OF THEIR DAER OT REMEMBER

ART © OSAMU TEZUKA

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



ART © SHIGERU MIZUKI



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 © OSAMU TEZUKA

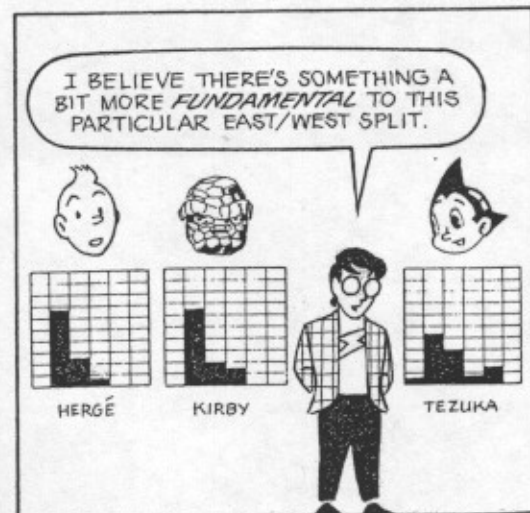
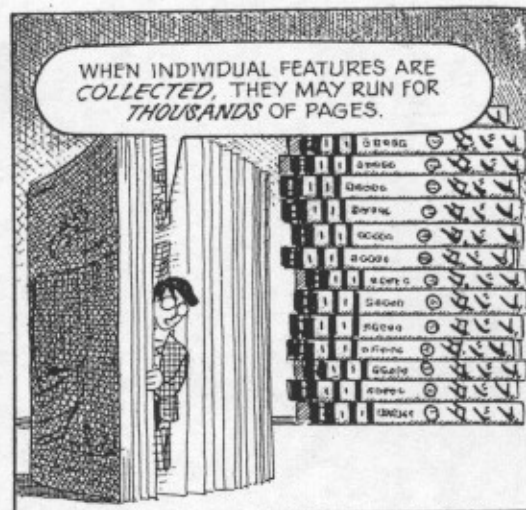
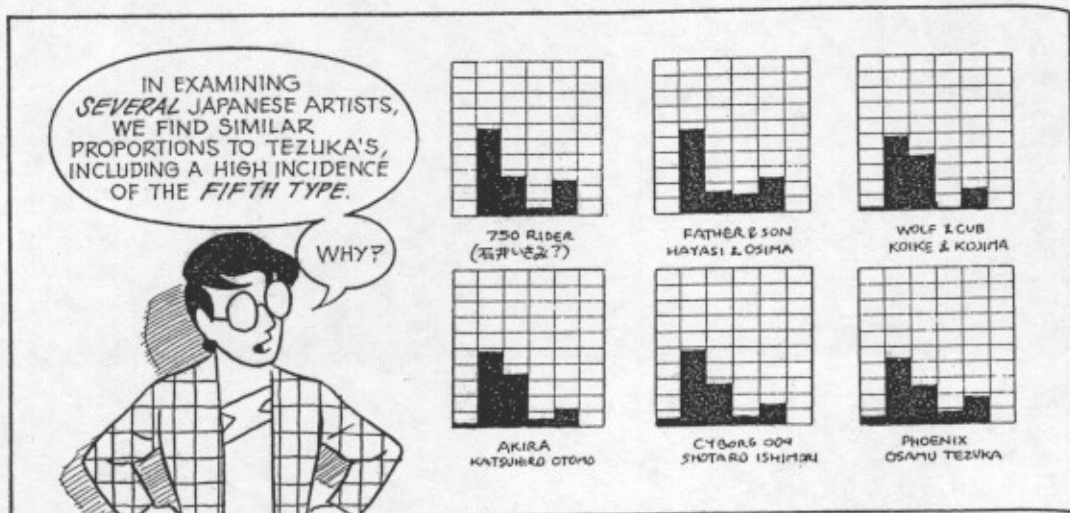


RATHER THAN ACTING AS A BRIDGE BETWEEN SEPARATE MOMENTS, THE READER HERE MUST ASSEMBLE A SINGLE MOMENT USING SCATTERED FRAGMENTS.



ART © H. SATO







TRADITIONAL WESTERN ART AND LITERATURE DON'T WANDER MUCH. ON THE WHOLE, WE'RE A PRETTY GOAL-ORIENTED CULTURE.



BUT, IN THE EAST, THERE'S A RICH TRADITION OF CYCLICAL AND LABYRINTHINE WORKS OF ART.



JAPANESE COMICS MAY BE HEIRS TO THIS TRADITION, IN THE WAY THEY SO OFTEN EMPHASIZE BEING THERE OVER GETTING THERE.

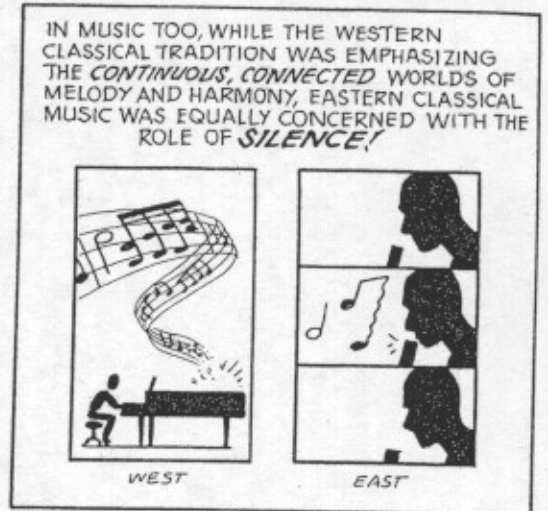
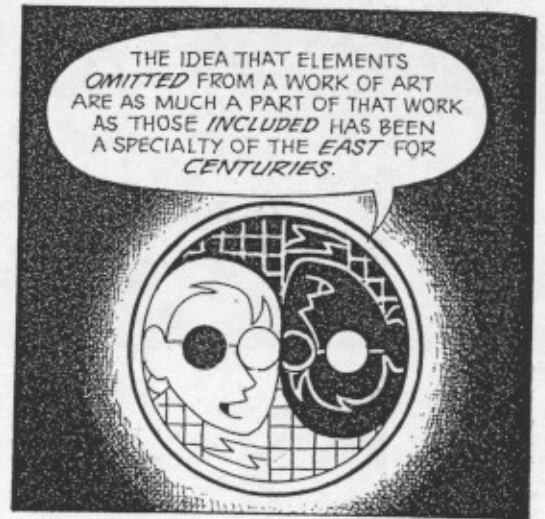


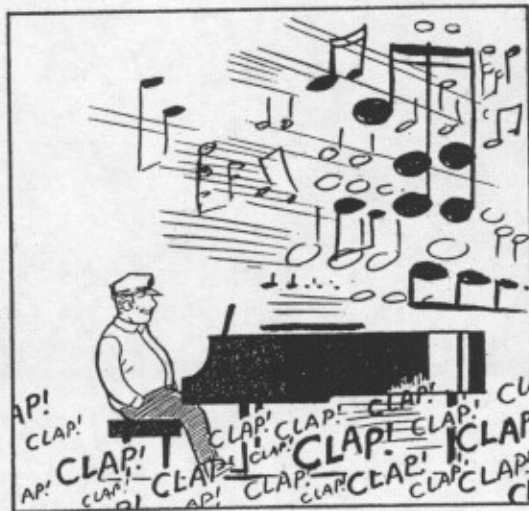
THROUGH THESE AND OTHER STORYTELLING TECHNIQUES, THE JAPANESE OFFER A VISION OF COMICS VERY DIFFERENT FROM OUR OWN.



FOR IN JAPAN MORE THAN ANYWHERE ELSE, COMICS IS AN ART--



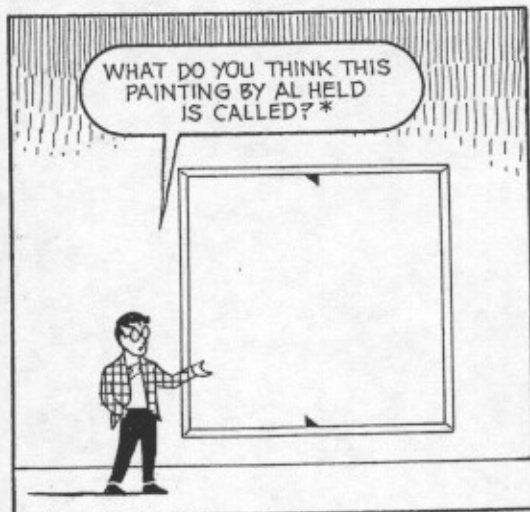




THE TRADITIONAL EMPHASIS IN WESTERN ART UPON THE PRIMACY OF *FOREGROUND* SUBJECTS AND *CONTINUOUSNESS* OF *TONES* GAVE WAY TO *FRAGMENTATION* AND A NEW AWARENESS OF THE *PICTURE PLANE*.



FACSIMILE OF "FIGURE" BY PABLO PICASSO 1948



*ANSWER: "THE BIG N" [SEE PAGE 216]



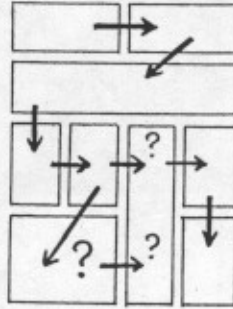


* "BRUM" APPEARS COURTESY OF M. FEAZELL



WE ASSUME AS *READERS* THAT WE WILL KNOW WHAT ORDER TO READ PANELS IN, BUT THE BUSINESS OF *ARRANGING* THOSE PANELS IS ACTUALLY QUITE *COMPLEX*.

SO COMPLEX, IN FACT, THAT EVEN *SEASONED PROS* WILL SOMETIMES *BLOW IT*.



AS CLOSURE *BETWEEN* PANELS BECOMES MORE INTENSE, READER INTERPRETATION BECOMES FAR MORE *ELASTIC*.



AND *MANAGING* IT BECOMES MORE COMPLICATED FOR THE *CREATOR*.

SOME ARTISTS CAN BE *DELIBERATELY AMBIGUOUS*, OF COURSE, AND OFFER US NO STRICT INTERPRETATION TO GO ON.



CLOSURE CAN BE A POWERFUL FORCE *WITHIN* PANELS AS WELL AS *BETWEEN* THEM, WHEN ARTISTS CHOOSE TO SHOW ONLY A SMALL *PIECE* OF THE PICTURE.



COMICS CAN BE *MADDENINGLY VAGUE* ABOUT WHAT IT SHOWS US.



BY SHOWING LITTLE OR NOTHING OF A GIVEN SCENE--



--AND OFFERING ONLY *CLUES* TO THE READER--



--THE ARTIST CAN TRIGGER ANY NUMBER OF IMAGES IN THE READER'S IMAGINATION.



READERS FACED
WITH PANELS LIKE *THESE*
WILL HAVE *SUBSTANTIALLY*
DIFFERENT INTERPRETATIONS.

CLAK! CLAK! CLAK!

BY CONSTRUCTING *WHOLE*
IMAGES BASED ON THESE
FRAGMENTS, READERS ARE
PERFORMING *CLOSURE*,
JUST AS--

WHOOSH!

≡ Splip Splip ≡

?

Ding! Ding!

UH-- JUST AS
READERS COMPLETE
AN ACTION OR
IDEA *BETWEEN--*

OW!

OW!

Ding! Ding!

≡ *AHEM!* ≡ I SAY,
JUST AS READERS
COMPLETE --

-- AN
ACTION OR --
OW! OW!

STOP THAT!

Ding! Ding!

OW!

Ding! Ding!

OW!

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**.

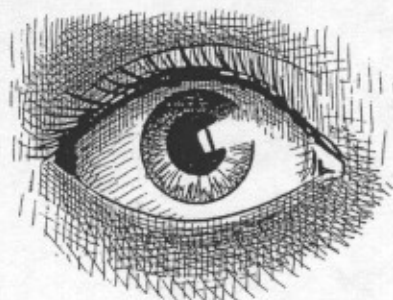
WITH A **HIGH DEGREE OF CLOSURE**, YOUR MIND IS TAKING FOUR **PICTURE FRAGMENTS** AND CONSTRUCTING AN ENTIRE SCENE **OUT OF THOSE FRAGMENTS**.

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 THE **OTHER SENSES** THROUGH **WORD BALLOONS**.

BUT ALL IN ALL, IT IS AN **EXCLUSIVELY VISUAL** REPRESENTATION.

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!

SEVERAL TIMES ON EVERY PAGE THE READER IS RELEASED--LIKE A TRAPEZE ARTIST--INTO THE OPEN AIR OF IMAGINATION...

...THEN CAUGHT BY THE OUTSTRETCHED ARMS OF THE EVER-PRESENT NEXT PANEL!

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



BUT IS IT POSSIBLE THAT CLOSURE CAN BE SO MANAGED IN SOME CASES--

--THAT THE READER MIGHT LEARN TO FLY?

IN CHAPTER TWO, WE DISCUSSED VARIOUS TYPES OF ICONIC AND NON-ICONIC DRAWING STYLES.

DO THESE AFFECT CLOSURE?

I THINK THE ANSWER IS YES.

SINCE CARTOONS ALREADY EXIST AS CONCEPTS FOR THE READER, THEY TEND TO FLOW EASILY THROUGH THE CONCEPTUAL TERRITORY BETWEEN PANELS.

IDEAS FLOWING INTO ONE ANOTHER SEAMLESSLY.

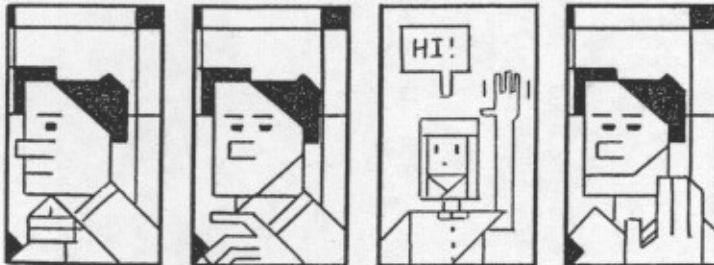
BUT *REALISTIC* IMAGES HAVE A BUMPIER RIDE. THEIRS IS A PRIMARILY *VISUAL* EXISTENCE WHICH DOESN'T PASS EASILY INTO THE REALM OF IDEAS.



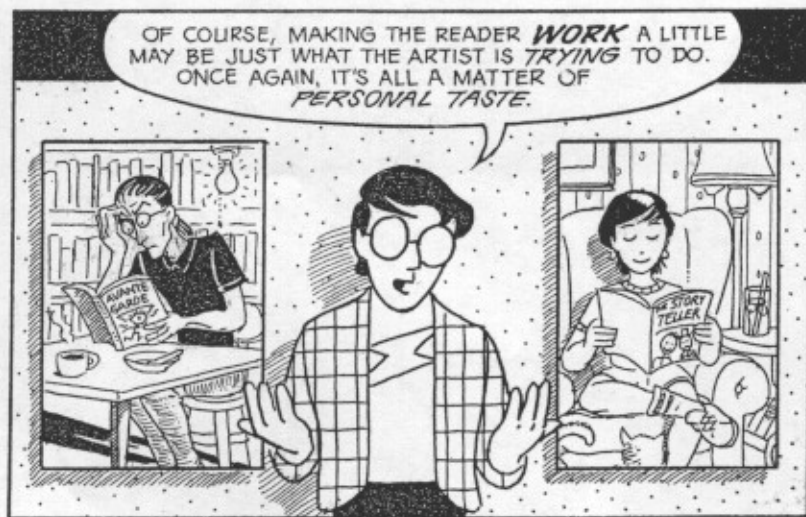
AND SO, WHAT SEEMED LIKE A CONTINUOUS SERIES OF MOMENTS IN THE LAST EXAMPLE, HERE LOOKS A LITTLE MORE LIKE A SERIES OF *STILL PICTURES*...



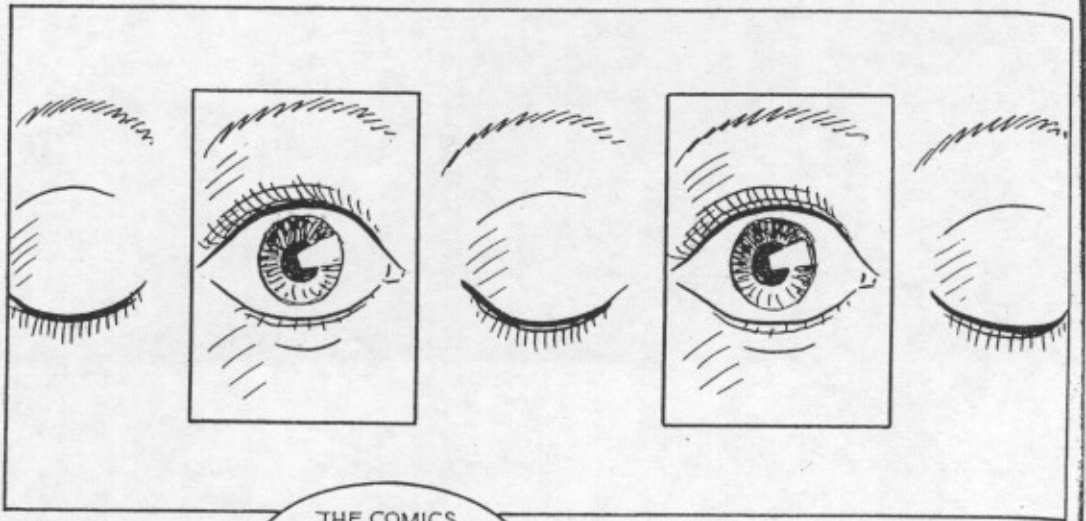
SIMILARLY, I THINK WHEN COMICS ART VEERS CLOSER TO CONCERNS OF THE *PICTURE PLANE*, CLOSURE CAN BE MORE DIFFICULT TO ACHIEVE, THOUGH FOR DIFFERENT REASONS.



NOW IT'S THE *UNIFYING PROPERTIES OF DESIGN* THAT MAKE US MORE AWARE OF THE PAGE AS A *WHOLE*, RATHER THAN ITS INDIVIDUAL COMPONENTS, THE *PANELS*.

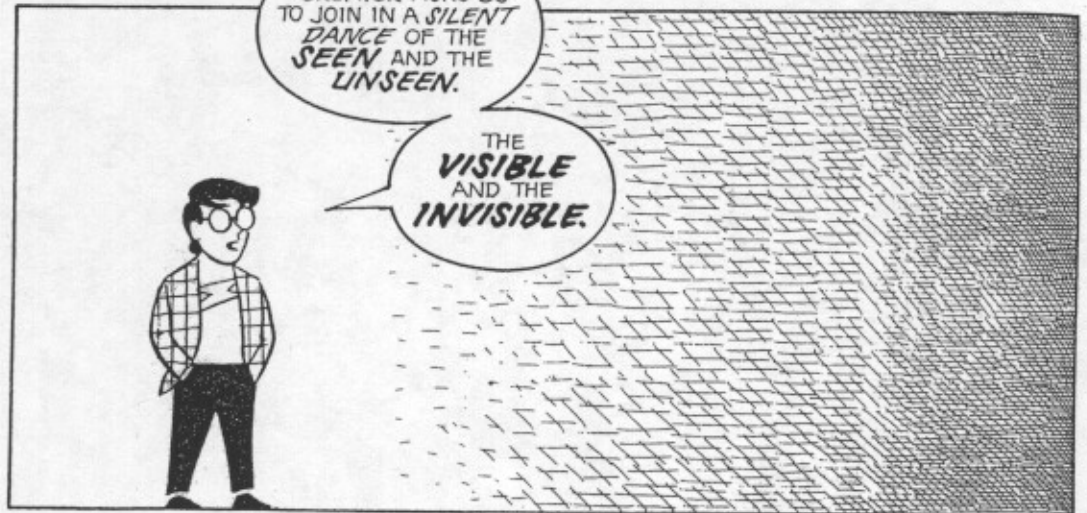


OF COURSE, MAKING THE READER *WORK* A LITTLE MAY BE JUST WHAT THE ARTIST IS *TRYING* TO DO. ONCE AGAIN, IT'S ALL A MATTER OF *PERSONAL TASTE*.



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 *LINIQUE*
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.



