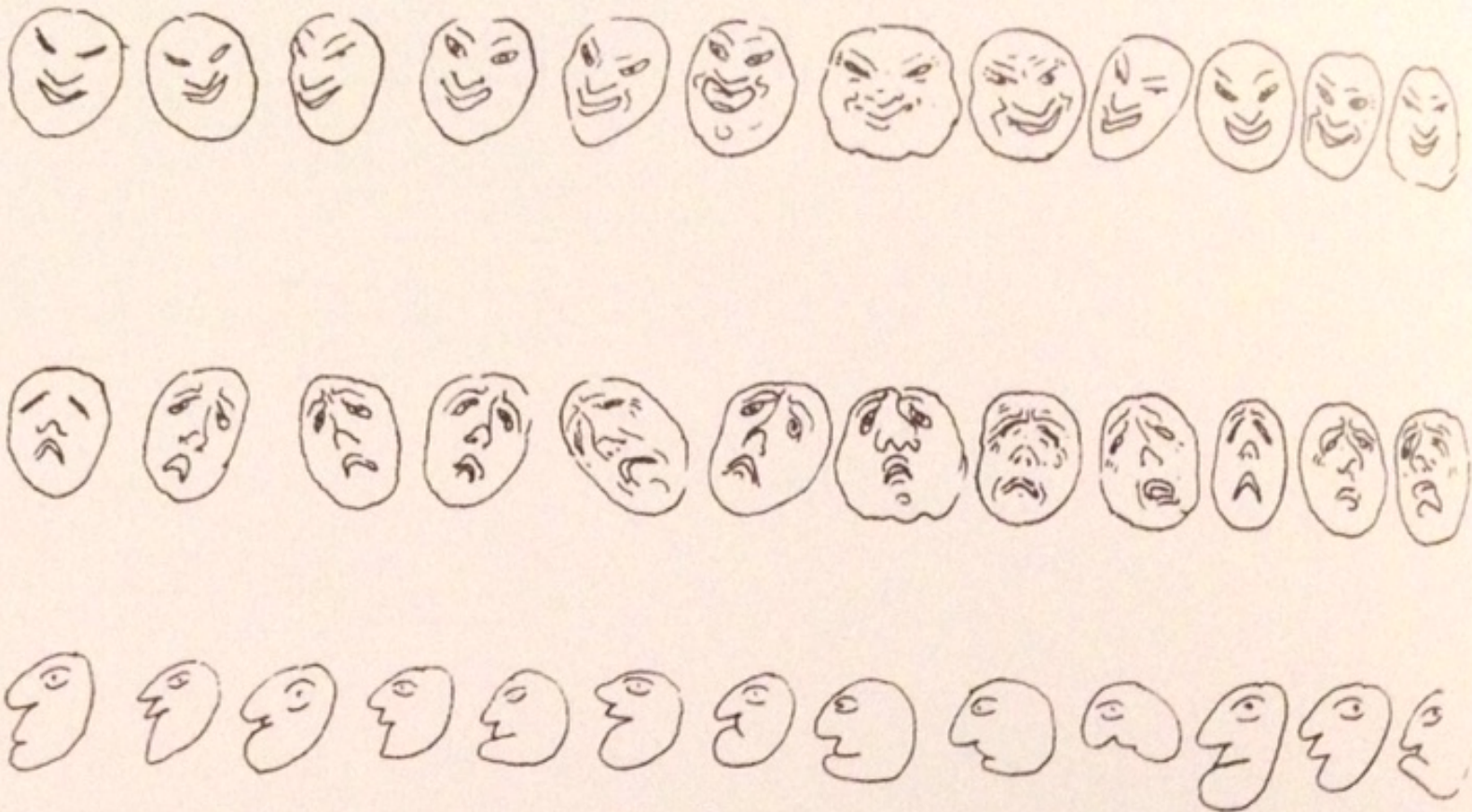


Some notes about comics from class...

I See Faces Everywhere
or
Why Do Pictures Work?



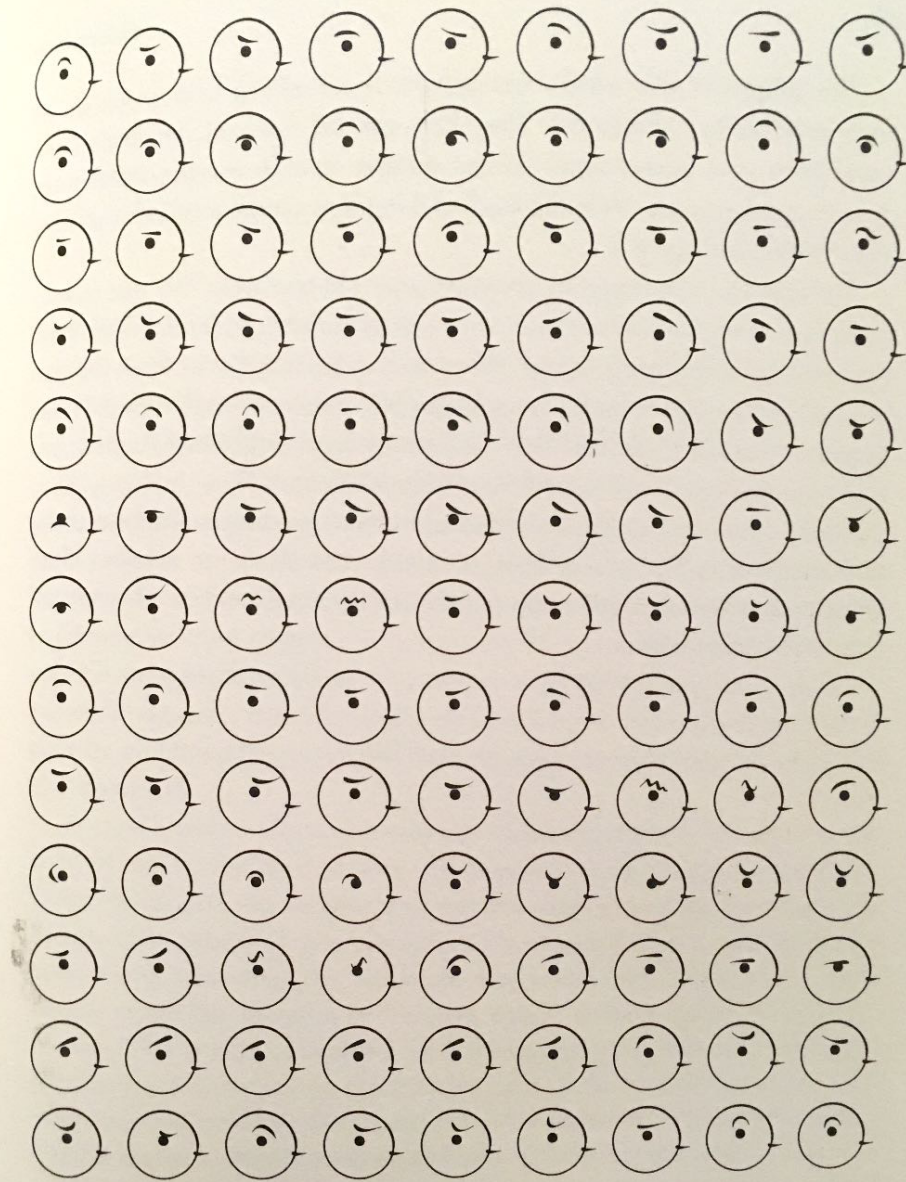
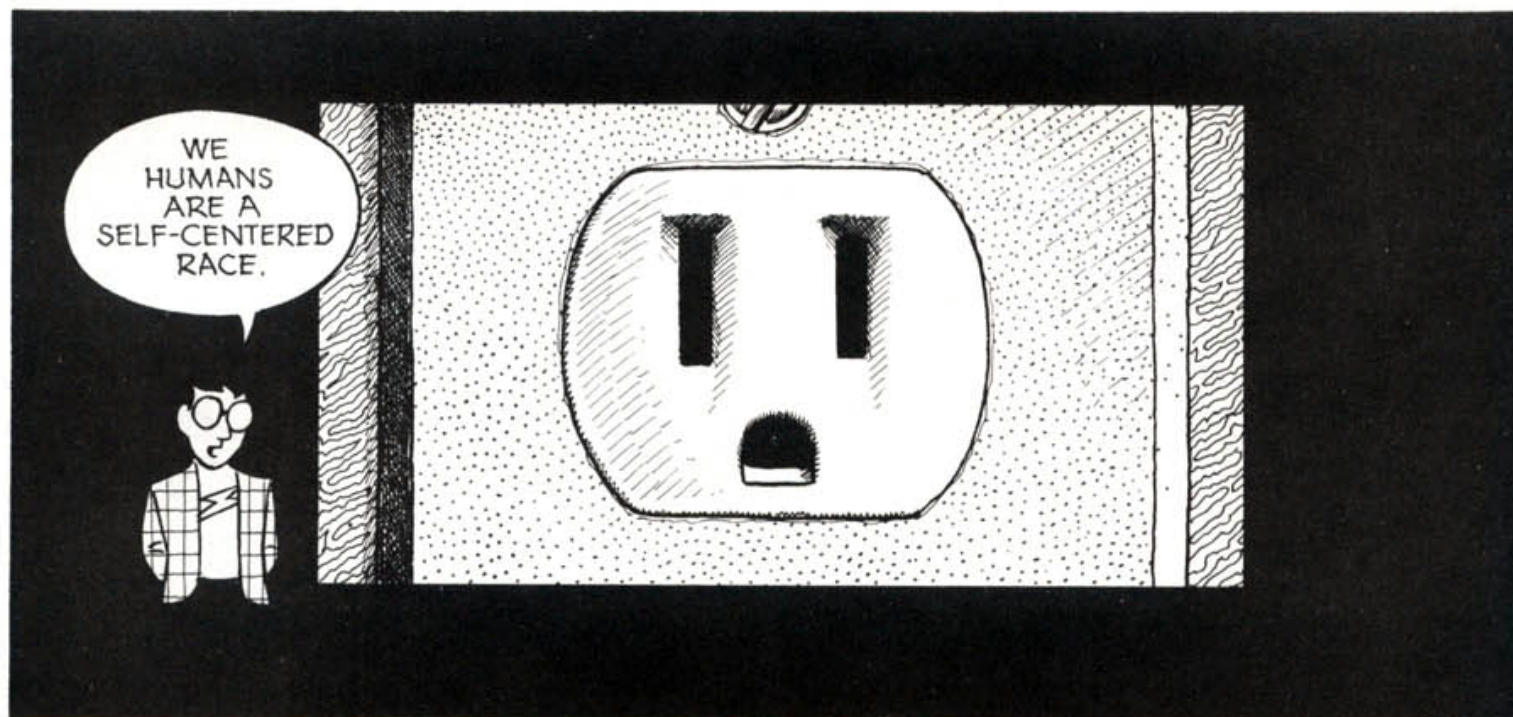
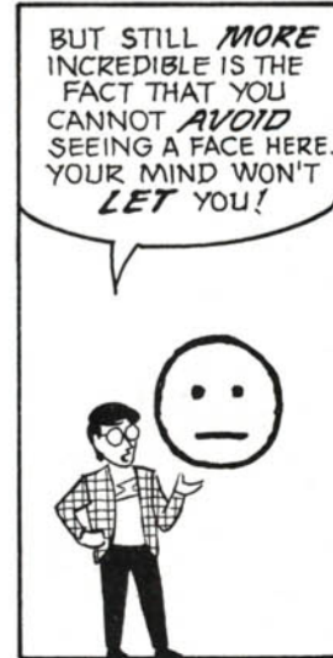
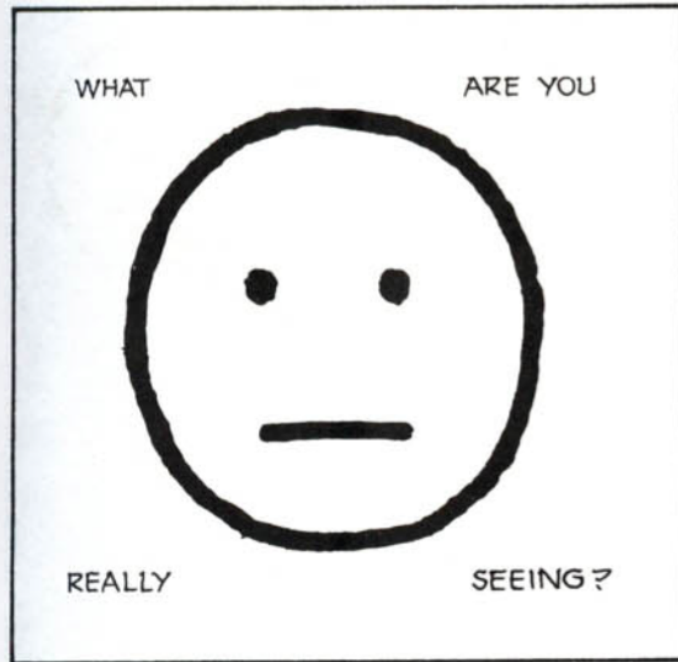
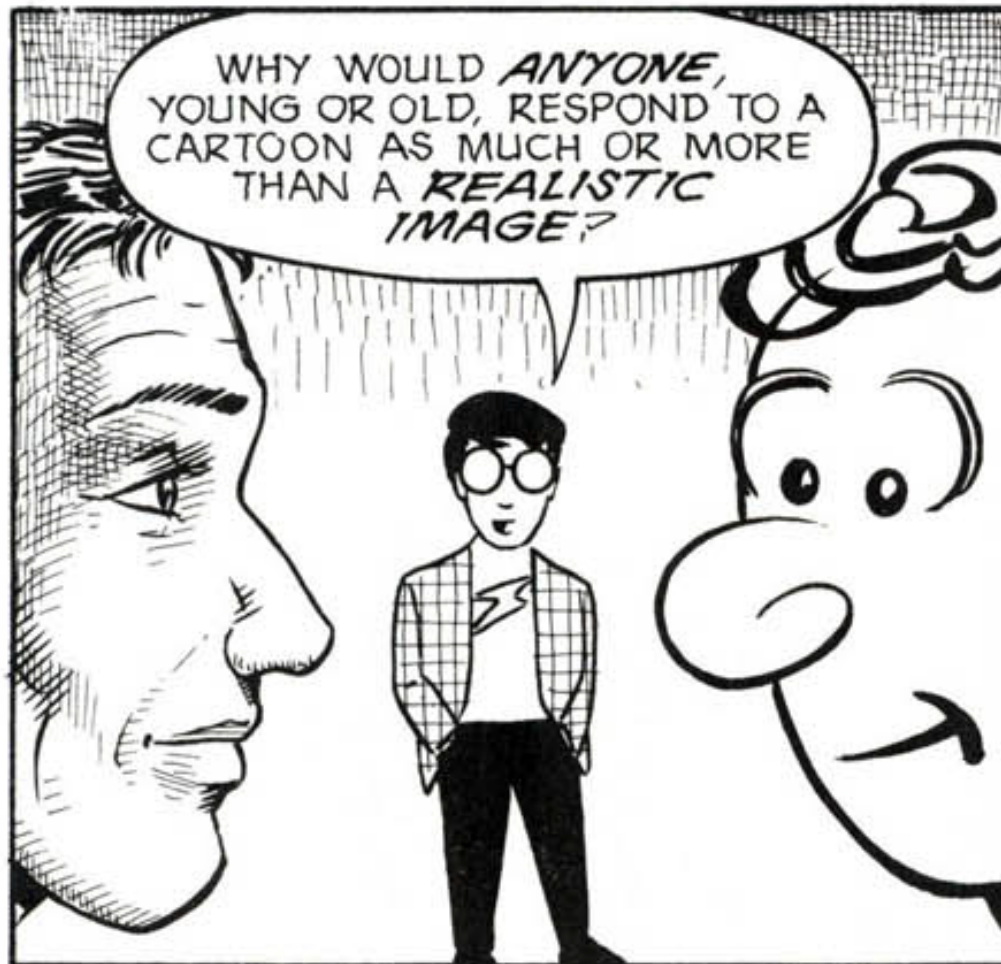


Figure 5. The "eyebrow-to-eyebrow" transition, an idea shamelessly stolen from Chris Ware.





DEFINING THE
CARTOON WOULD
TAKE UP AS MUCH
SPACE AS DEFINING
COMICS, BUT FOR
NOW, I'M GOING TO
EXAMINE CARTOONING
AS A FORM OF
AMPLIFICATION
THROUGH
SIMPLIFICATION.



Scott McCloud's Triangle

A mapping of the spectrum of different approaches to cartooning – consider the effect each one might have...

1. MARY FLEENER at her most abstract. 2. MARISCAL's Piker. 3. DAVE MCKEAN employing one of the many styles found in his series CAGES. 4. MARC HEMPEL's GREGORY. 5. MARK BEYER. 6. LARRY MARDER's Banish from TALES OF THE BEANWORLD. "Resembling" nothing ever seen (hence all the way to the right). Marder's beans walk the line from design to meaning. 7. SAUL STIENBERG. 8. PENNY MORAN VAN-HORN from THE LIBRARIAN. 9. LORENZO MATTOTI in FIRES (© Editions Albin Michel S.A.) combines deeply impressionistic lighting with iconic forms and strong, design-oriented compositions. In other words, he's a hard one to place. 10. ALINE KOMINSKY-CRUMB. 11. PETER BAGGE's Chuckie-Boy from HEAT STUFF. Compare to 39. 12. KRISTINE KRYTTRE. 13. REA IRVIN. THE SMYTHES © Field Newspaper Syndicate. 14. STEVE WILLIS's Morty. 15. PHIL YEH's FRANK THE UNICORN. 16. JERRY MORIARTY's "Jack Survives". Based closely on real world light and shadow, but decomposed into rough shapes. Similar effects are found in nos. 8, 18, 19, 20 and 34. 17. JEFF WONG's art for Scott Russo's JIZZ. 18. ROLF STARK's expressionistic RAIN. 19. SPAIN's TRASHMAN. 20. FRANK MILLER's THE DARK KNIGHT RETURNS. Batman © D.C. Comics. Batman created by Bob Kane. 21. WILLIAM MESSNER-LOEB's Wolverine MacAlistair from JOURNEY. 22. DON SIMPSON's MEGATON MAN. Beginning from a

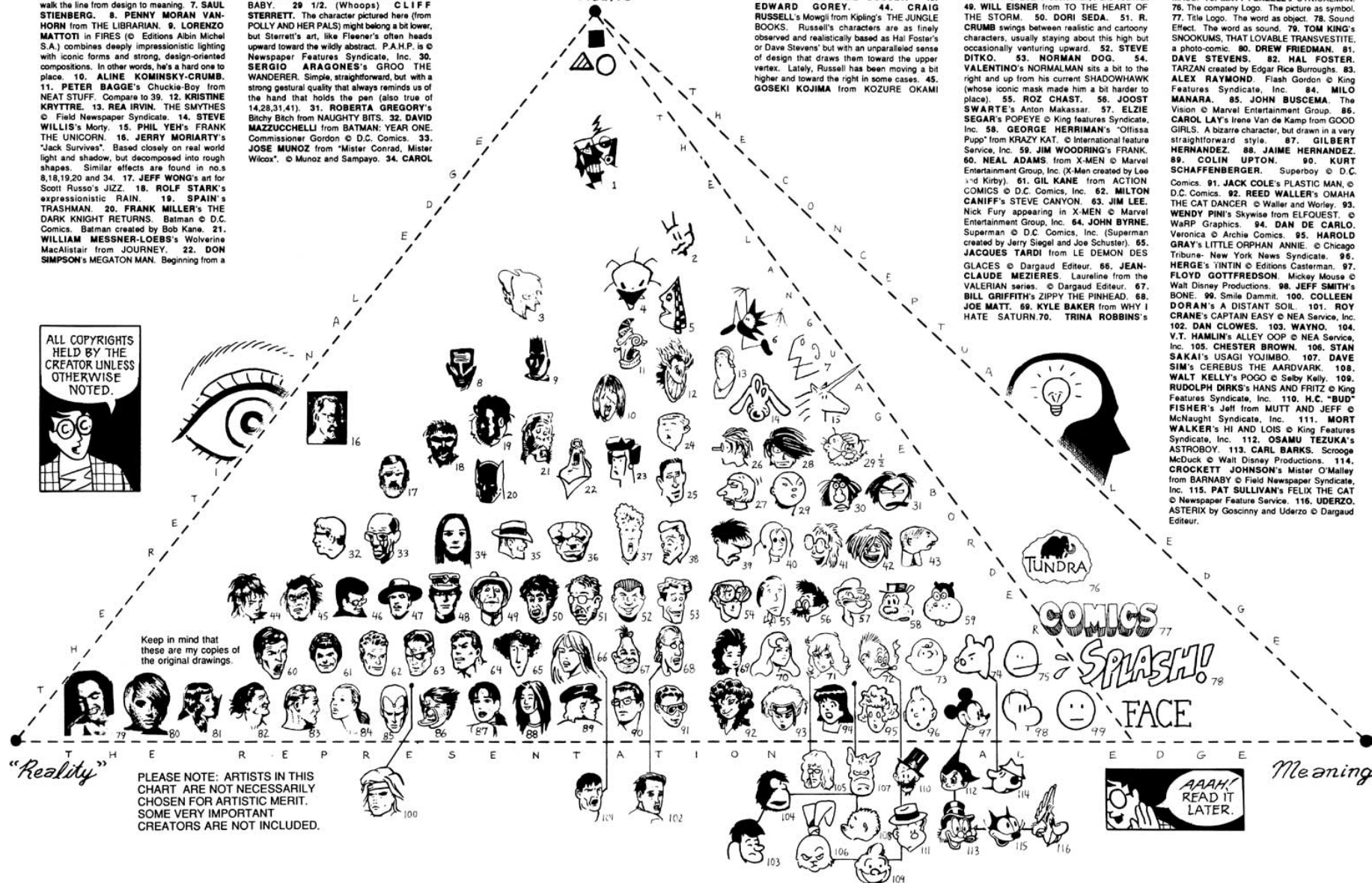
realistic anatomical base, Simpson distorts and exaggerates M.M.'s features to the brink of abstraction. 23. MICHAEL CHERKAS from SILENT INVASION. © Charkas and Hancock. 24. RICK GEARY. 25. PETER KUPER. 26. GARRY TRUDEAU's DOONESBURY. 27. LYNDA BARRY. 28. SAMPEI SHIRATO. 29. CHARLES BURNS's BIG BABY. 29 1/2. (Whoops) CLIFF STERRETT. The character pictured here (from POLLY AND HER PAL) might belong a bit lower, but Sterrett's art, like Fleener's often heads upward toward the wildly abstract. P.A.H.P. is © Newspaper Features Syndicate, Inc. 30. SERGIO ARAGONES's GROO THE WANDERER. Simple, straightforward, but with a strong gestural quality that always reminds us of the hand that holds the pen (also true of 14, 28, 31, 41). 31. ROBERTA GREGORY's Bitchy Bitch from NAUGHTY BITS. 32. DAVID MAZZUCHELLI from BATMAN: YEAR ONE. Commissioner Gordon © D.C. Comics. 33. JOSE MUNOZ from "Mister Conrad, Mister Wilcox". © Munoz and Sampayo. 34. CAROL

SWAIN. 35. CHESTER GOULD's DICK TRACY © Chicago Tribune-New York Syndicate, Inc. 36. JACK KIRBY's Darkseid. © D.C. Comics. 37. BOB BURDEN. 38. DANIEL TORRES's Rocco Vargas from TRITON. 39. PETER BAGGE's Buddy Bradley from HATE. Compare to 11. 40. SETH. 41. MARK MARTIN. 42. JULIE DOUCET. 43. EDWARD GOREY. 44. CRAIG RUSSELL's Mowgli from Kipling's THE JUNGLE BOOKS. Russell's characters are as finely observed and realistically based as Hal Foster's or Dave Stevens' but with an unparalleled sense of design that draws them toward the upper vertex. Lately, Russell has been moving a bit higher and toward the right in some cases. 45. GOSEKI KOJIMA from KOZURE OKAMI

("Wolf and Cub") © Koike and Kojima. 46. EDDIE CAMPBELL's ALEC. Realistic in tone, but also gestural and spontaneous. The process of drawing isn't hidden from view. 47. ALEX TOTI. Zorro © Zorro Productions, Inc. Art © Walt Disney Productions. (Zorro created by Johnston McCullie). 48. HUGO PRATT's CORTO MALTESE © Casterman, Paris-Tourmal. 49. WILL EISNER from TO THE HEART OF THE STORM. 50. DORI SEDA. 51. R. CRUMB swings between realistic and cartoony characters, usually staying about this high but occasionally venturing upward. 52. STEVE DITKO. 53. NORMAN DOG. 54. VALENTINO's NORMALMAN sits a bit to the right and up from his current SHADOWHAWK (whose iconic mask made him a bit harder to place). 55. ROZ CHAST. 56. JOOST SWARTE's Anton Makassari. 57. ELZIE SEGAR's POPEYE © King Features Syndicate, Inc. 58. GEORGE HERRIMAN's "Offissa Pupp" from KRAZY KAT. © International Feature Service, Inc. 59. JIM WOODRING's FRANK. 60. NEAL ADAMS from X-MEN © Marvel Entertainment Group, Inc. (X-Men created by Lee "d Kirby). 61. GIL KANE from ACTION COMICS © D.C. Comics, Inc. 62. MILTON CANIFF's STEVE CANYON. 63. JIM LEE. Nick Fury appearing in X-MEN © Marvel Entertainment Group, Inc. 64. JOHN BYRNE. Superman © D.C. Comics, Inc. (Superman created by Jerry Siegel and Joe Shuster). 65. JACQUES TARDI from LE DEMON. 66. JEAN-CLAUDE MEZIERES. Laureline from the VALERIAN series. © Dargaud Editeur. 67. BILL GRIFFITH's ZIPPY THE PINHEAD. 68. JOE MATT. 69. KYLE BAKER from WHY I HATE SATURN. 70. TRINA ROBBINS's

MISTY. © Marvel Entertainment Group, Inc. 71. RYOKO IKEDA's OSCAR from THE ROSE OF VERSAILLES. 72. GEORGE MCANUS. BRINGING UP FATHER © International Feature Service, Inc. 73. CHARLES SCHULZ's Charlie Brown from PEANUTS © United Features Syndicate, Inc. 74. ART SPIEGELMAN from MAUS. 75. MATT FEAZELL's CYNICALMAN. 76. The company Logo. The picture as symbol. 77. Title Logo. The word as object. 78. Sound Effect. The word as sound. 79. TOM KING's SNAGGLES, THAT LOVABLE TRANSVESTITE, a photo-comic. 80. DREW FRIEDMAN. 81. DAVE STEVENS. 82. HAL FOSTER. TARZAN created by Edgar Rice Burroughs. 83. ALEX RAYMOND. Flash Gordon © King Features Syndicate, Inc. 84. MILO MANARA. 85. JOHN BUSCEMA. The Vision © Marvel Entertainment Group. 86. CAROL LAY's Irene Van de Kamp from GOOD GIRLS. A bizarre character, but drawn in a very straightforward style. 87. GILBERT HERNANDEZ. 88. JAIME HERNANDEZ. 89. COLIN UPTON. 90. KURT SCHAMENBERGER. Superboy © D.C. Comics. 91. JACK COLE's PLASTIC MAN. © D.C. Comics. 92. REED WALLER's OMAHA THE CAT DANCER © Waller and Worley. 93. WENDY PINI's Skywise from ELFOUST © WarP Graphics. 94. DAN DE CARLO. Veronica © Archie Comics. 95. HAROLD GRAY's LITTLE ORPHAN ANNIE. © Chicago Tribune-New York News Syndicate. 96. HERGÉ's TINTIN © Editions Casterman. 97. FLOYD GOTTFREDSON. Mickey Mouse © Walt Disney Productions. 98. JEFF SMITH's BONE. 99. Smile Dammit. 100. COLLEEN DORAN's A DISTANT SOIL. 101. ROY CRANE's CAPTAIN EASY © NEA Service, Inc. 102. DAN CLOWES. 103. WAYNO. 104. V.T. HAMLIN's ALLEY OOP © NEA Service, Inc. 105. CHESTER BROWN. 106. STAN SAKAI's USAGI YOJIMBO. 107. DAVE SIM's CEREBUS THE AARDVARK. 108. WALT KELLY's POGO © Selby Kelly. 109. RUDOLPH DIRKS's HANS AND FRITZ © King Features Syndicate, Inc. 110. H.C. "BUD" FISHER's Jeff from MUTT AND JEFF © McNaught Syndicate, Inc. 111. MORT WALKER's HI AND LOIS © King Features Syndicate, Inc. 112. OSAMU TEZUKA's ASTROBOY. 113. CARL BARKS. Scrooge McDuck © Walt Disney Productions. 114. CROCKETT JOHNSON's Mister O'Malley from BARNABY © Field Newspaper Syndicate, Inc. 115. PAT SULLIVAN's FELIX THE CAT © Newspaper Feature Service. 116. UDERZO. ASTERIX by Goscinny and Uderzo © Dargaud Editeur.

The Picture Plane



IN *PICTURES*,
HOWEVER,
MEANING IS
FLUID AND
VARIABLE
ACCORDING TO
APPEARANCE.
THEY DIFFER FROM
"*REAL-LIFE*"
APPEARANCE
TO VARYING
DEGREES.



Sequential Art

Past definitions:

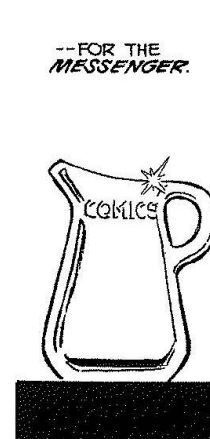
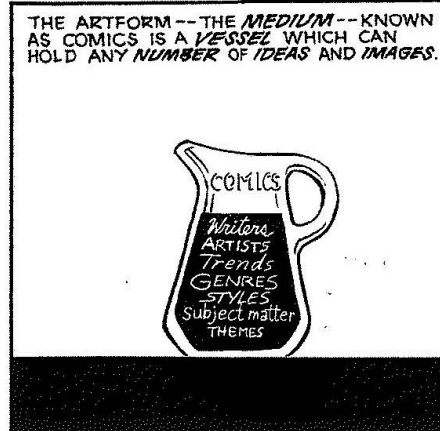
Bill Blackbeard: A serially published, episodic, open-ended dramatic narrative or series of linked anecdotes about recurrent identified characters, told in successive drawings regularly enclosing ballooned dialogue or its equivalent and generally minimal narrative text.

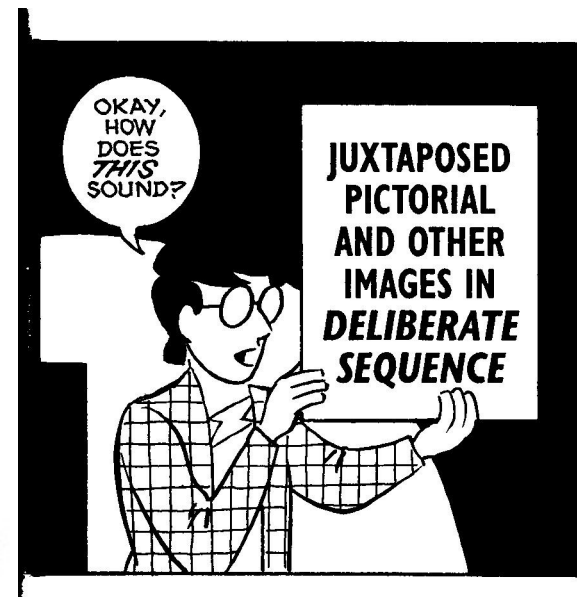
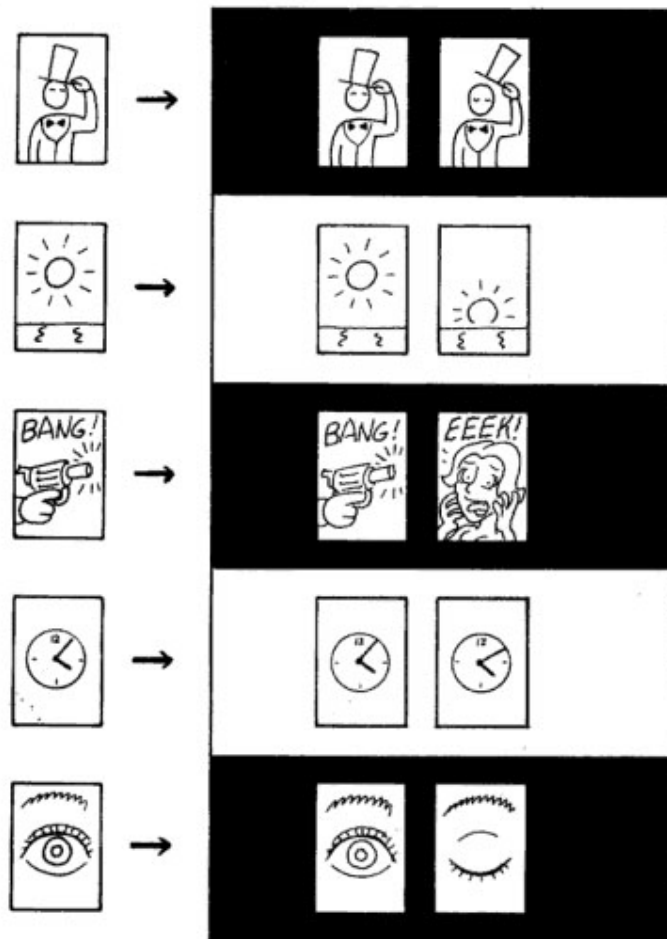
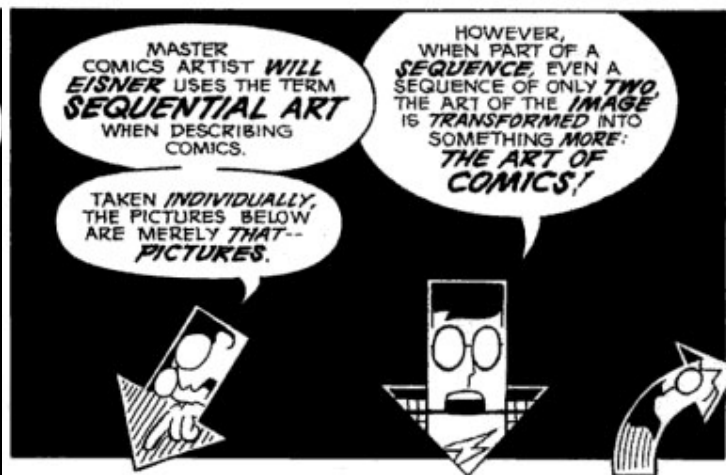
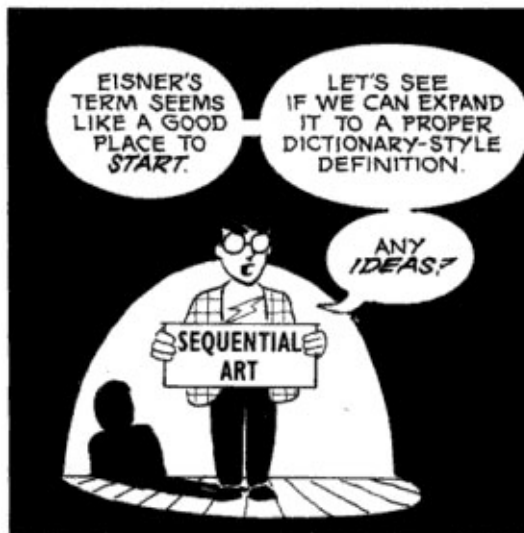
David Kunzle:

- There **must** be a sequence of separate images
- There **must** be a preponderance of image over text
- The medium in which the strip appears and for which it is originally intended **must** be reproductive; that is in printed form, a mass medium
- The sequence **must** tell a story that is both moral and topical [deal with contemporary society]

Scott McCloud's big move – to change how we think about comics... (From *Understanding Comics*, 1993)







What **McCloud's definition does** is open wide the field of comics – about ALL that they can be. It's useful in what enables and ways that it demonstrates what comics can do similarly to other media (say film) and what powers it possesses and thus what it can **handle uniquely**.

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*.

Peek-A-Boo!

Peek-A-Boo!

62

THIS PHENOMENON OF *OBSERVING THE PARTS BUT PERCEIVING THE WHOLE* HAS A *NAME*.

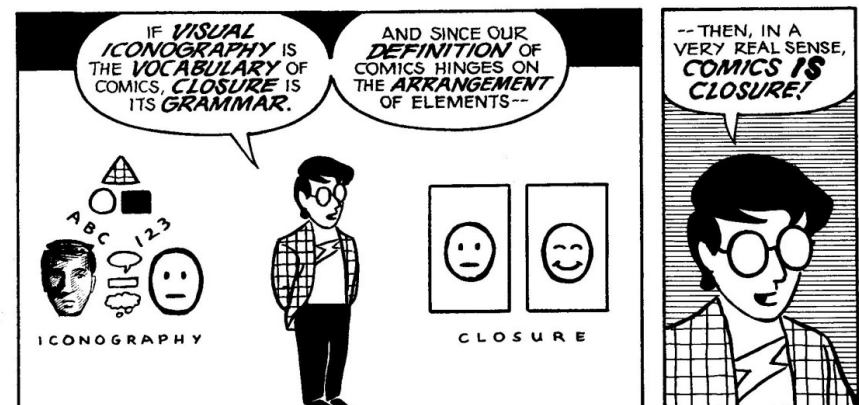
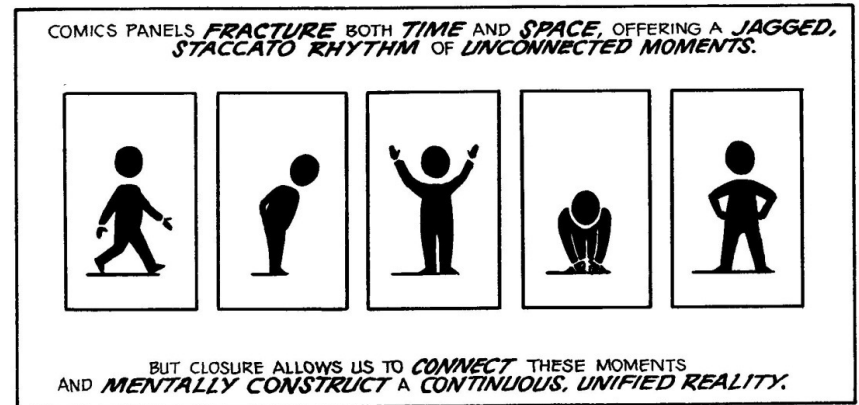
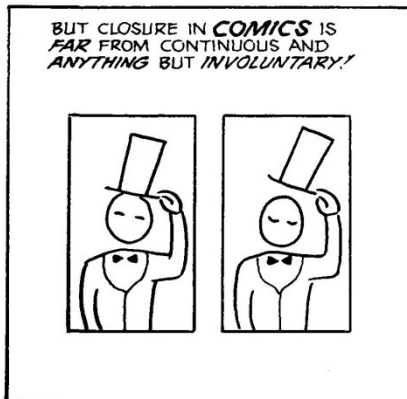
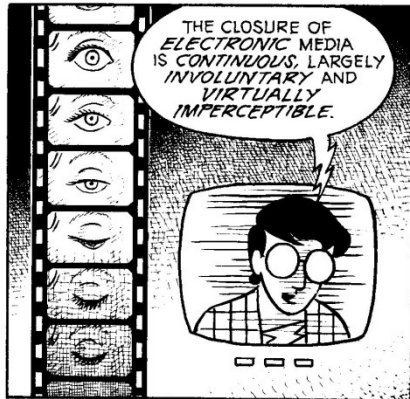
IT'S CALLED **CLOSURE**.

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

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

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

66





TO UNRAVEL THE FORM'S CAPACITIES, LET'S
BEGIN WITH SCOTT MCCLOUD'S CONSIDERATION
OF THE SEQUENTIAL AS ITS DEFINING ASPECT:

START

"JUXTAPOSED PICTORIAL
AND OTHER IMAGES IN
DELIBERATE SEQUENCE"

THE PASSAGE OF
TIME IS WRITTEN
IN SPACE.

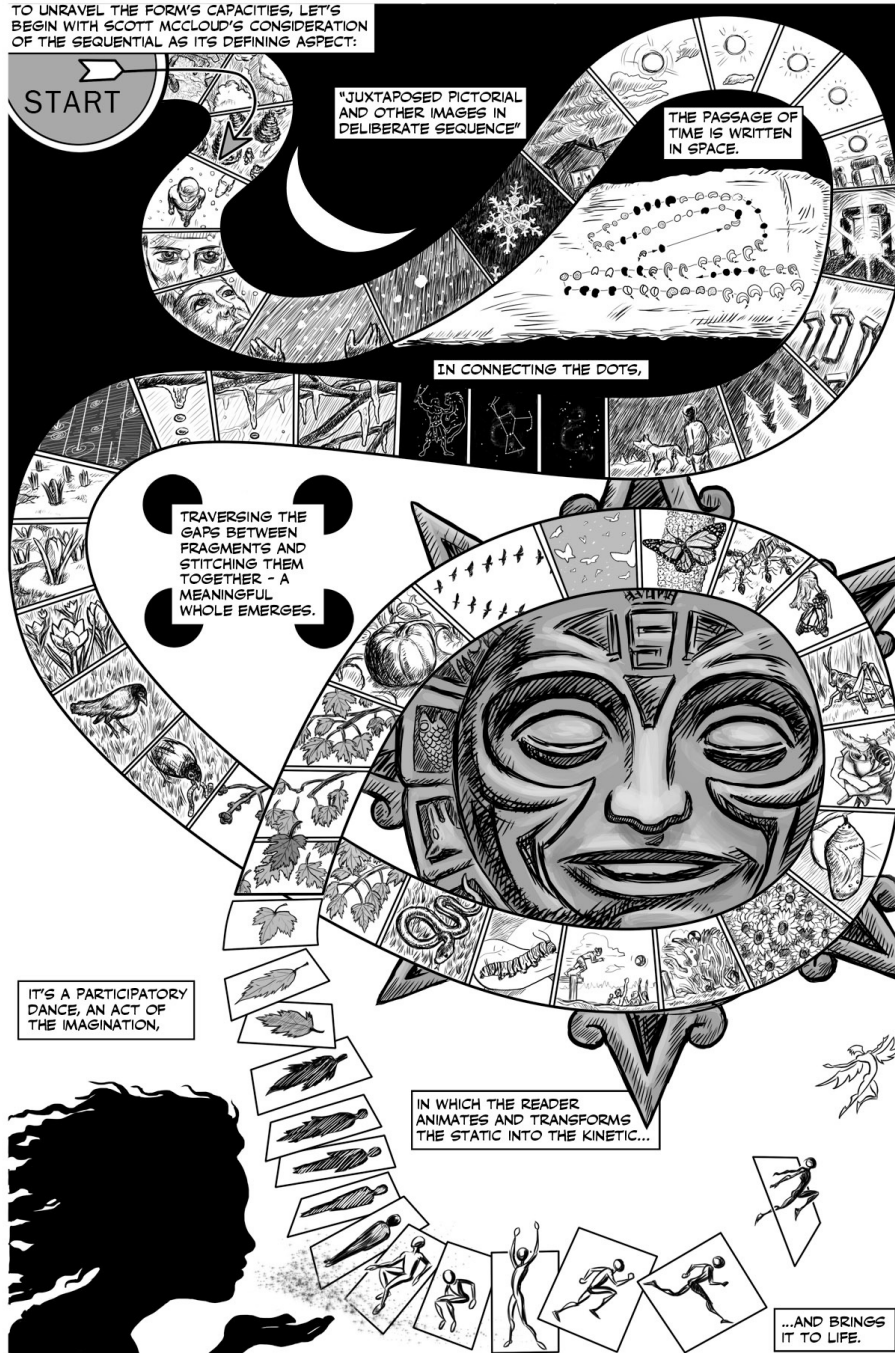
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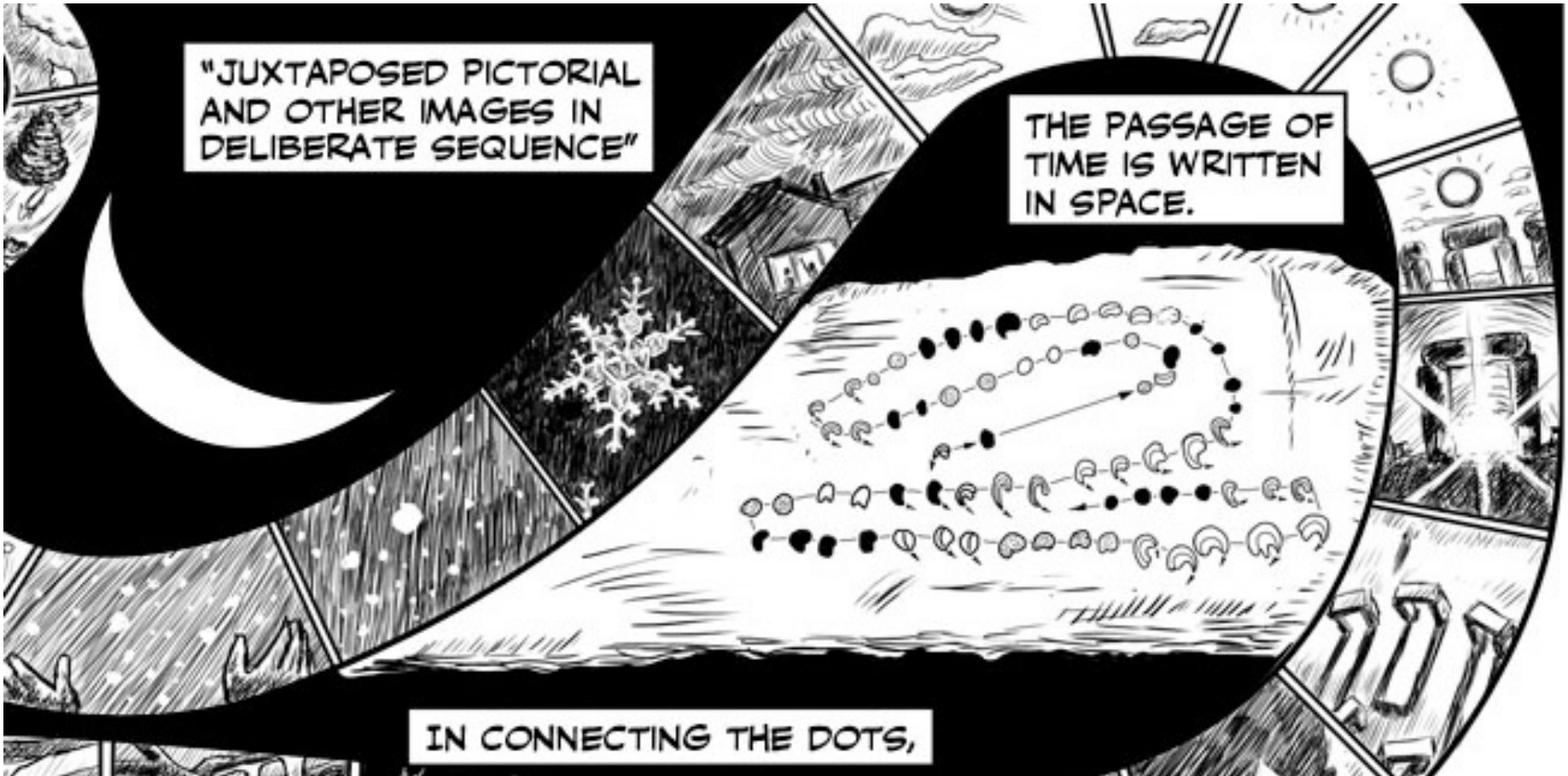
TRAVERSING THE
GAPS BETWEEN
FRAGMENTS AND
STITCHING THEM
TOGETHER - A
MEANINGFUL
WHOLE EMERGES.

IT'S A PARTICIPATORY
DANCE, AN ACT OF
THE IMAGINATION,

IN WHICH THE READER
ANIMATES AND TRANSFORMS
THE STATIC INTO THE KINETIC...

...AND BRINGS
IT TO LIFE.

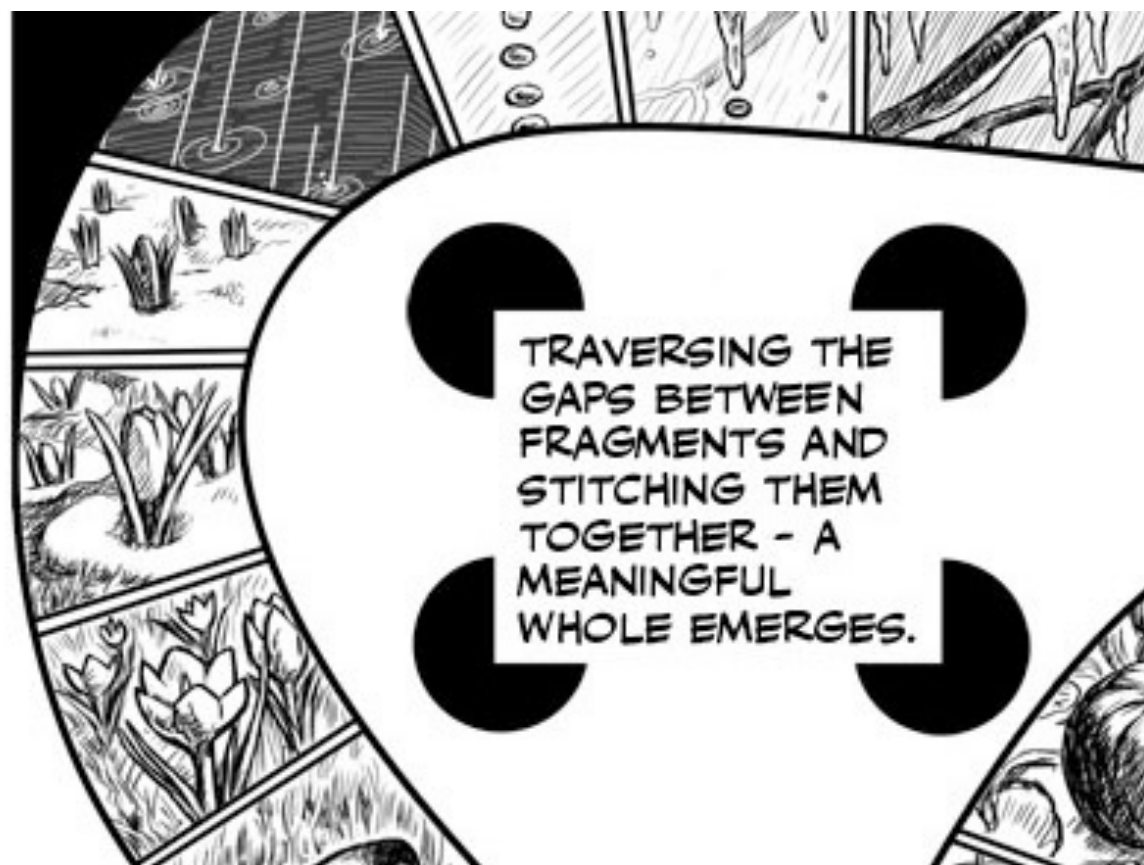




"JUXTAPOSED PICTORIAL
AND OTHER IMAGES IN
DELIBERATE SEQUENCE"

THE PASSAGE OF
TIME IS WRITTEN
IN SPACE.

IN CONNECTING THE DOTS,

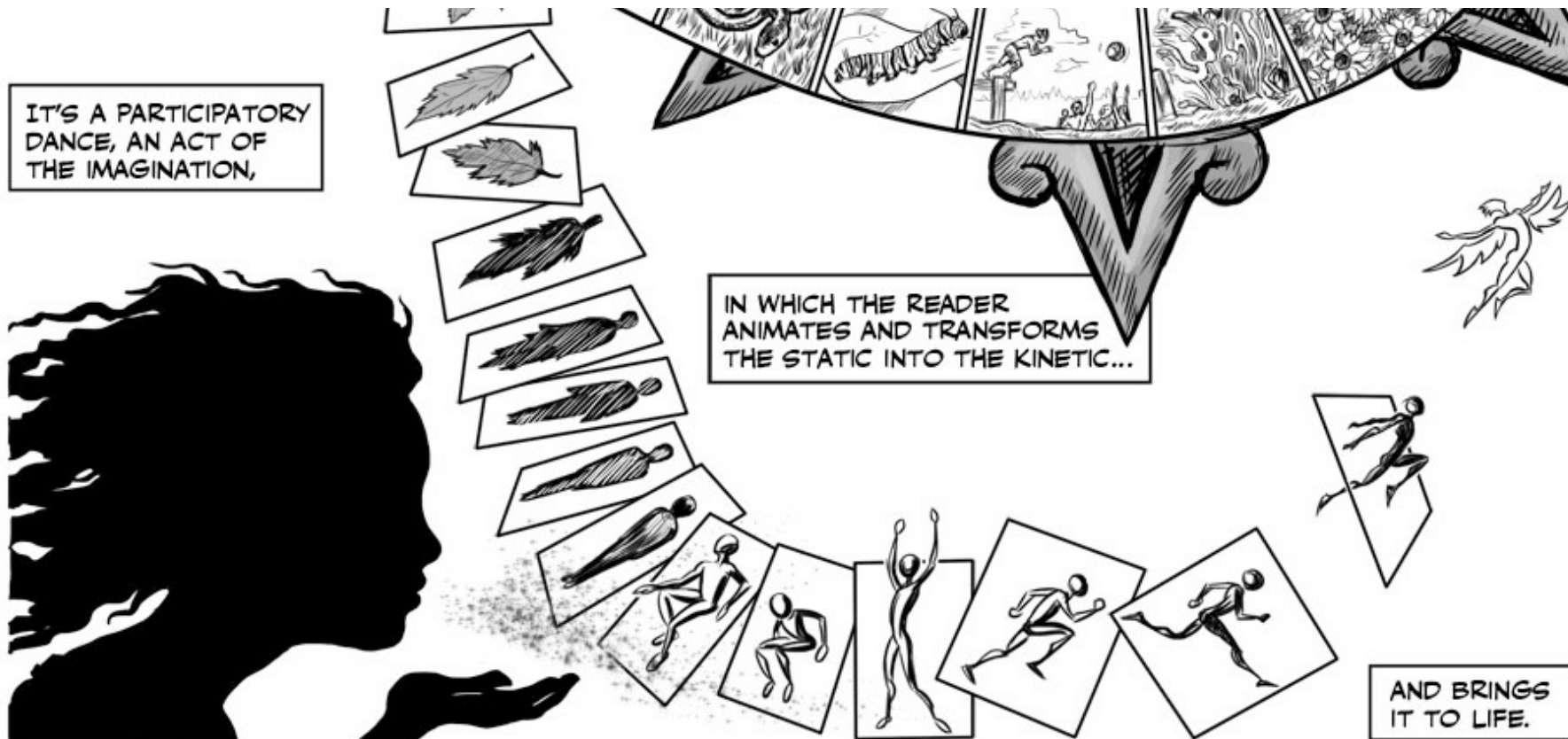


TRAVERSING THE
GAPS BETWEEN
FRAGMENTS AND
STITCHING THEM
TOGETHER - A
MEANINGFUL
WHOLE EMERGES.

IT'S A PARTICIPATORY
DANCE, AN ACT OF
THE IMAGINATION,

IN WHICH THE READER
ANIMATES AND TRANSFORMS
THE STATIC INTO THE KINETIC...

AND BRINGS
IT TO LIFE.



THIS PHENOMENON OF
*OBSERVING THE PARTS BUT
PERCEIVING THE WHOLE*
HAS A NAME.

IT'S
CALLED
CLOSURE.



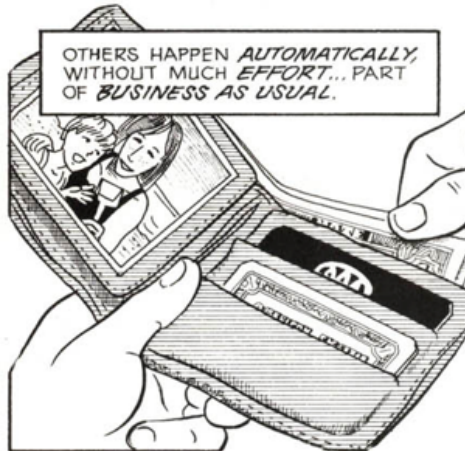
IN OUR DAILY LIVES, WE OFTEN
COMMIT CLOSURE, MENTALLY
COMPLETING THAT WHICH IS
INCOMPLETE BASED ON *PAST*
EXPERIENCE.



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



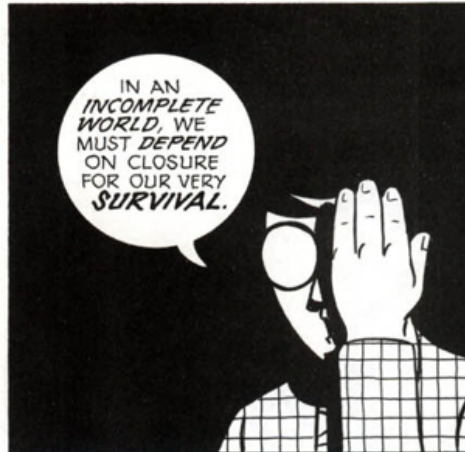
OTHERS HAPPEN *AUTOMATICALLY*,
WITHOUT MUCH *EFFORT*... PART
OF *BUSINESS AS USUAL.*



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.



AND *LIKE* THE ATOM,
GREAT POWER IS
LOCKED IN THESE
FEW SIMPLE LINES.



RELEASEABLE ONLY
BY THE READER'S MIND.



THERE'S
A LOT MORE TO
CARTOONS
THAN MEETS
THE EYE!



McCloud's SIX types of Panel-to-Panel transitions



1.
*MOMENT-
TO-
MOMENT*



2.
*ACTION-
TO-
ACTION*



3.
*SUBJECT-
TO-
SUBJECT*



4.
*SCENE-
TO-
SCENE*



5.
*ASPECT-
TO-
ASPECT*

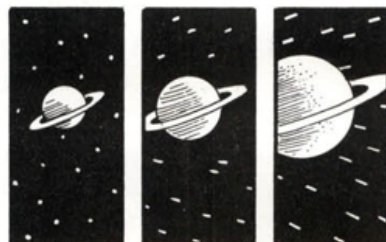


6.
*NON-
SEQUITUR*

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.



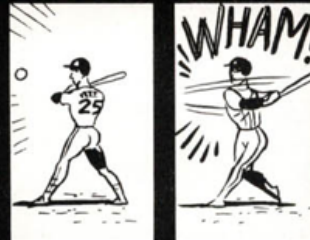
1.



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.





A *symbolic* transition is our addition to McCloud's list. This type of transition occurs when a panel that takes place within the storyline is preceded or followed by a panel that depicts something non-literal, in order to make a point about a character's state of mind or a situation via a visual metaphor.



Oh, and you'll buy me a yacht, too?



It's not gonna happen.

POOF!





* "BRUM" APPEARS COURTESY OF M. PEZZELL



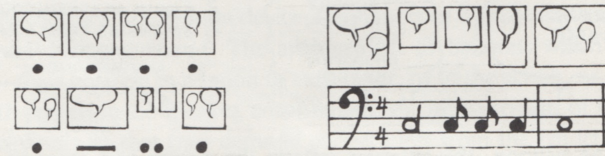
Time, Space, and Simultaneity

Eisner on rhythm in comics...

FRAMING TIME

Albert Einstein in his Special Theory (Relativity) states that time is not absolute but relative to the position of the observer. In essence the panel (or box) makes that postulate a reality for the comic book reader. The act of paneling or boxing the action not only defines its perimeters but establishes the position of the reader in relation to the scene and indicates the duration of the event. Indeed, it 'tells' time. The magnitude of time elapsed is not expressed by the panel *per se*, as an examination of blank boxes in a series quickly reveals. The imposition of the imagery within the frame of the panels acts as the catalyst. The fusing of symbols, images and balloons makes the statement. Indeed, in some applications of the frame, the outline of the box is eliminated entirely with equal effect. The act of framing separates the scenes and acts as a punctuator. Once established and set in sequence the box or panel becomes the criterion by which to judge the illusion of time.

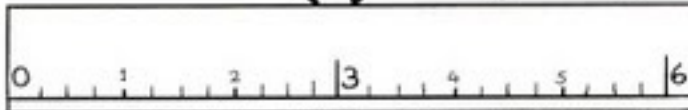
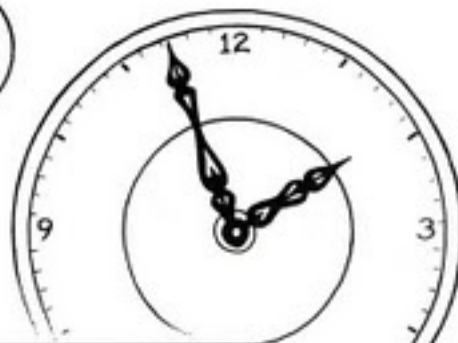
A MEASURE OF TIME



Morse Code or a musical passage can be compared to a comic strip in that it employs the use of time in its expression.

In the modern comic strip or comic book, the device most fundamental to the transmission of timing is the panel or frame or box. These lines drawn around the depiction of a scene, which act as a containment of the action of segment of action, have as one of their functions the task of separating or parsing the total statement. Balloons, another containment device used for the entrapment of the representation of speech and sound, are also useful in the delineation of time. The other natural phenomena, movement or transitory occurrences deployed within the perimeter of these borders and depicted by recognizable symbols, become part of the vocabulary used in the expression of time. They are indispensable to the story teller, particularly when he is seeking to involve the reader. Where narrative art seeks to go beyond simple decoration, where it presumes to imitate reality in a meaningful chain of events and consequences and thereby evoke empathy, the dimension of time is an inescapable ingredient.

IN LEARNING TO READ COMICS
WE ALL LEARNED TO PERCEIVE
TIME *SPATIALLY*, FOR IN THE WORLD
OF COMICS, *TIME AND SPACE*
ARE *ONE AND THE SAME*.



THE PROBLEM
IS *THERE'S NO
CONVERSION
CHART!*

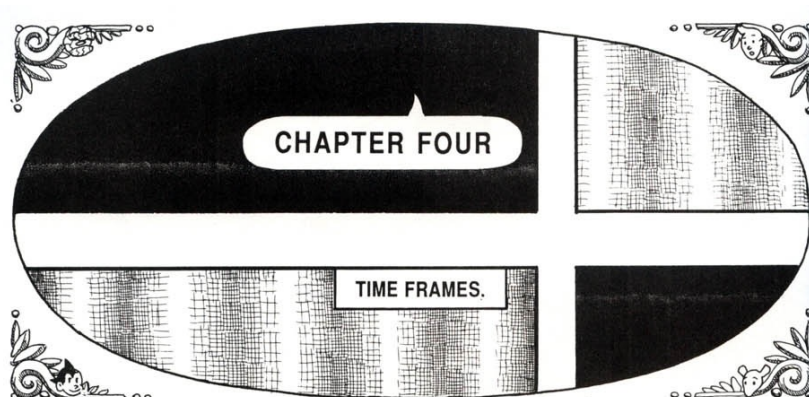


THE FEW CENTIMETERS
WHICH TRANSPORT US FROM
SECOND TO SECOND IN *ONE*
SEQUENCE COULD TAKE US A
HUNDRED MILLION YEARS
IN *ANOTHER*.



SO, AS *READERS*,
WE'RE LEFT WITH ONLY
A *VAGUE SENSE*
THAT AS OUR EYES
ARE MOVING THROUGH
SPACE, THEY'RE ALSO
MOVING THROUGH
TIME-- WE JUST
DON'T KNOW BY
HOW MUCH!

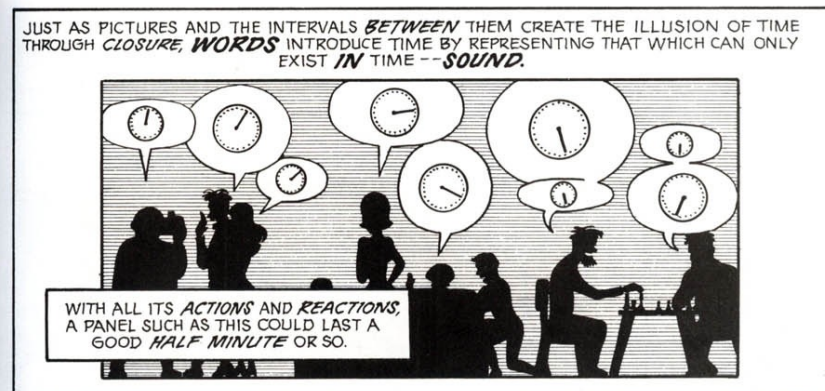
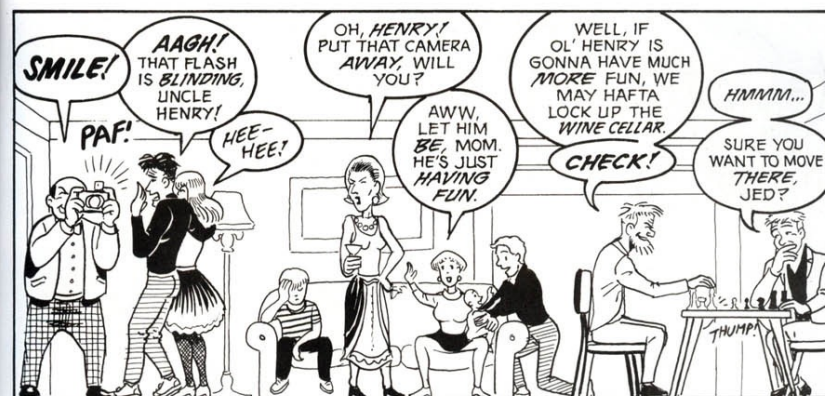
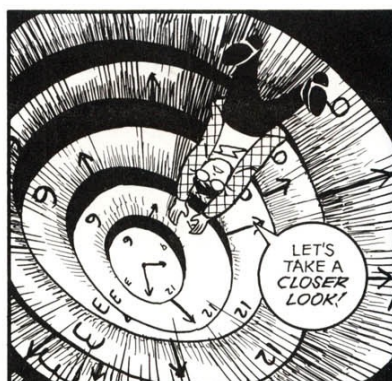


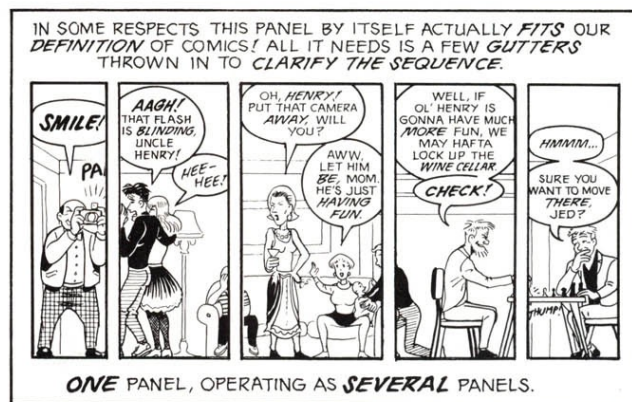
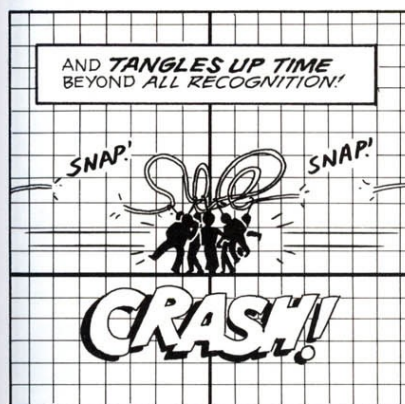
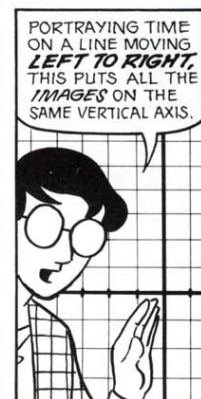
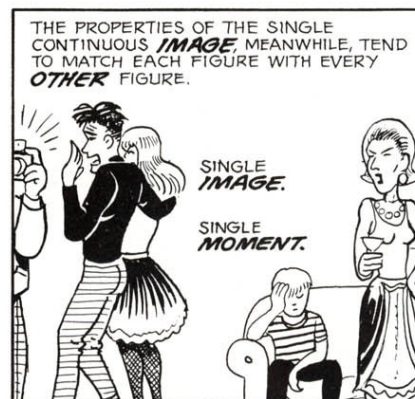


AND **BETWEEN** THOSE FROZEN MOMENTS-- BETWEEN THE PANELS-- OUR MINDS FILL IN THE **INTERVENING MOMENTS**, CREATING THE ILLUSION OF **TIME AND MOTION**.

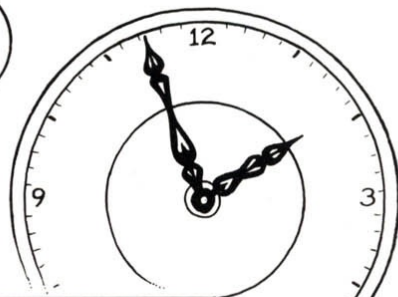


LIKE A LINE DRAWN BETWEEN TWO POINTS.





IN LEARNING TO READ COMICS WE ALL LEARNED TO PERCEIVE TIME **SPATIALLY**, FOR IN THE WORLD OF COMICS, **TIME AND SPACE ARE ONE AND THE SAME.**

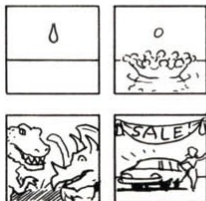


0 1 2 3 4 5 6

THE PROBLEM IS **THERE'S NO CONVERSION CHART!**



THE FEW CENTIMETERS WHICH TRANSPORT US FROM **SECOND TO SECOND** IN ONE SEQUENCE COULD TAKE US A **HUNDRED MILLION YEARS** IN ANOTHER.



SO, AS READERS, WE'RE LEFT WITH ONLY A **VAGUE SENSE** THAT AS OUR EYES ARE MOVING THROUGH **SPACE**, THEY'RE ALSO MOVING THROUGH **TIME**-- WE JUST DON'T KNOW BY **HOW MUCH!**



IN MOST CASES IT'S NOT HARD TO MAKE AN EDUCATED GUESS AS TO THE DURATION OF A GIVEN SEQUENCE, SO LONG AS THE **ELEMENTS** OF THAT SEQUENCE ARE **FAMILIAR** TO US.



I ALWAYS FIGURED MARY-ANNE WOULD GO FOR GILLIGAN.



FROM A **LIFETIME OF CONVERSATIONS**, WE CAN BE SURE THAT A "**PAUSE**" PANEL LIKE THIS LASTS FOR NO MORE THAN SEVERAL **SECONDS.**



BUT IF THE CREATOR OF THIS SCENE WANTED TO **LENGTHEN** THAT PAUSE, HOW COULD HE OR SHE DO SO? ONE OBVIOUS SOLUTION WOULD BE TO ADD MORE PANELS, BUT IS THAT THE ONLY WAY?



D'YA THINK THE FOX COULD FINALLY DO IT THIS YEAR?



IS THERE ANY WAY TO MAKE A SINGLE SILENT PANEL LIKE THIS ONE SEEM **LONGER**? HOW ABOUT WIDENING THE SPACE **BETWEEN PANELS**? ANY **DIFFERENCE**?



HEY, I DESERVE A BETTER JOB! I COULD BE A **BRAIN SURGEON!**



I GUESS.



WE'VE SEEN HOW TIME CAN BE CONTROLLED THROUGH THE **CONTENT** OF PANELS, THE **NUMBER** OF PANELS AND CLOSURE **BETWEEN** PANELS, BUT THERE'S STILL **ONE MORE.**

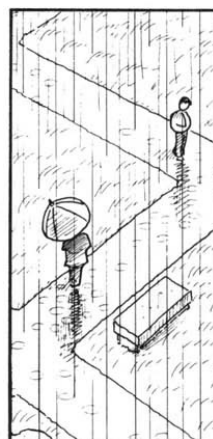
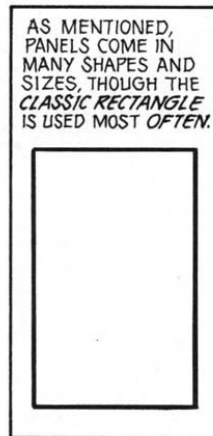
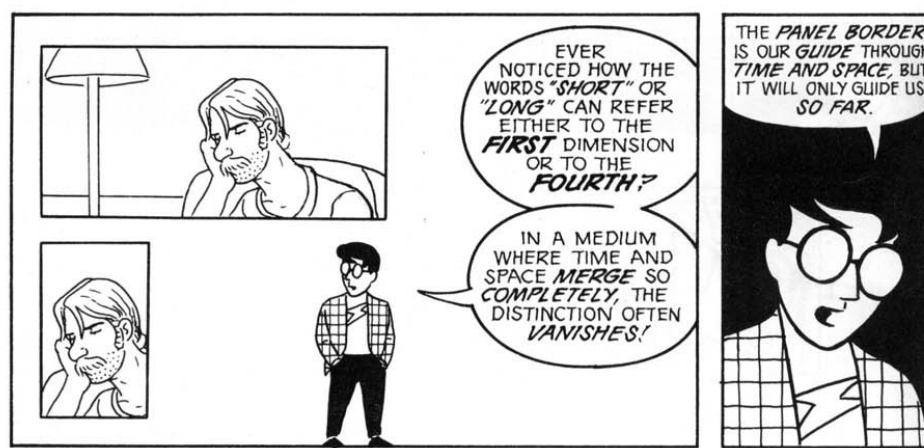


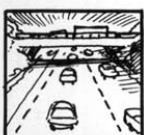
AS UNLIKELY AS IT SOUNDS, THE **PANEL SHAPE** CAN ACTUALLY MAKE A **DIFFERENCE** IN OUR **PERCEPTION** OF TIME. EVEN THOUGH THIS LONG PANEL HAS THE SAME BASIC "MEANING" AS ITS SHORTER VERSIONS, STILL IT HAS THE **FEELING** OF GREATER LENGTH!



THAT MADONNA, MAN, SHE'S ONE NOT GABE!







THIS MAY, IN PART, BE THE INFLUENCE OF OTHER MEDIA LIKE FILM AND TELEVISION WHERE VIEWER CHOICE HAS NOT GENERALLY BEEN FEASIBLE.

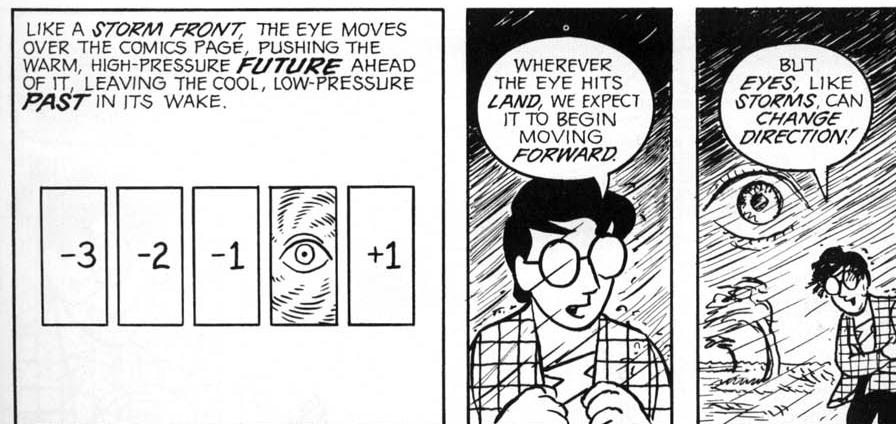
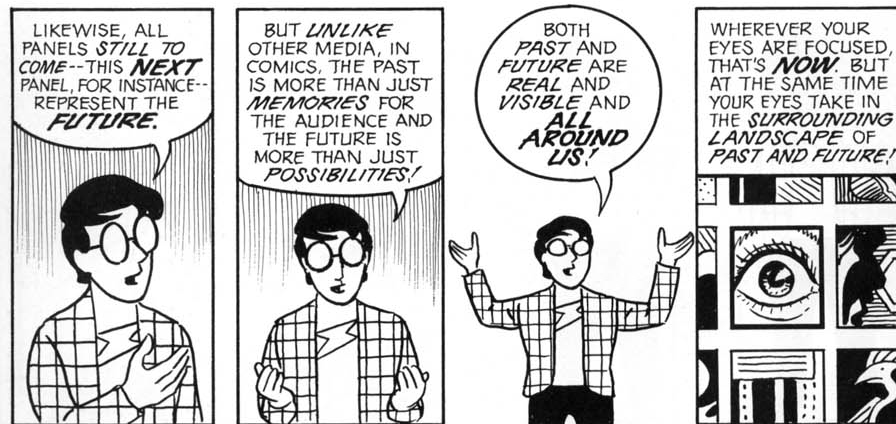


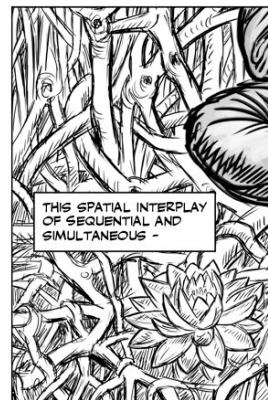
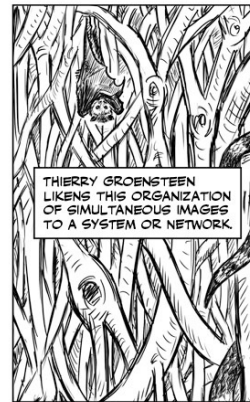
CONDITIONED AS WE ARE TO READ LEFT-TO-RIGHT AND UP-TO-DOWN, A MISCHIEVOUS CARTOONIST CAN PLAY ANY NUMBER OF TRICKS ON US.



CONDITIONED AS WE ARE TO READ LEFT-TO-RIGHT AND UP-TO-DOWN, A MISCHIEVOUS CARTOONIST CAN PLAY ANY NUMBER OF TRICKS ON US.









THIS IS WHERE WE HOLD OUR CONVERSATION.

IT COMMENCES WHEN YOU SURPRISE ME WITH THE INFORMATION THAT YOU AND DREIBERG HAVE BEEN SLEEPING TOGETHER.



Y-YOU KNOW ABOUT ME AND DAN?

NO. NOT YET. BUT IN A FEW MOMENTS YOU'RE GOING TO TELL ME.



AAAAAGH!

JON, WHAT ARE YOU TRYING TO DO TO ME? WHEN YOU'RE LIKE THIS I CAN'T EVEN TALK TO YOU, LET ALONE DEBATE THE WHAT WAS IT...

DESTINY OF THE WORLD.

DESTINY OF THE WORLD.



I MEAN, THIS IS RIDICULOUS. WHY HOLD A DEBATE WHEN YOU ALREADY KNOW THE GODDAMNED OUTCOME?

BECAUSE...

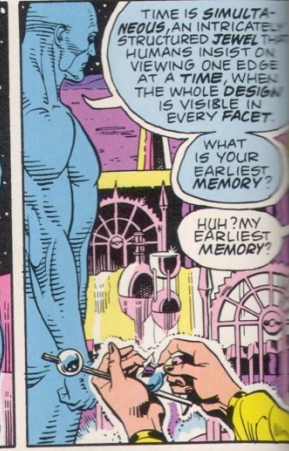
"BECAUSE THAT'S HOW IT HAPPENS!" I KNOW, I KNOW...

OH GOD...



LISTEN, JON, OKAY, I'LL PLAY IT YOUR WAY... BUT YOU HAVE TO HELP ME UNDERSTAND. I MEAN, I CAN'T TELL THE FUTURE...

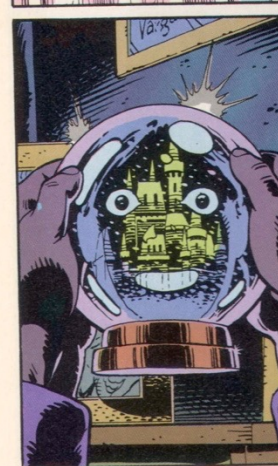
THERE IS NO FUTURE. THERE IS NO PAST. DO YOU SEE?



TIME IS SIMULTANEOUS, AN INTRICATELY STRUCTURED JEWEL. THE HUMANS INSIST ON VIEWING ONE EDGE AT A TIME, WHEN THE WHOLE DESIGN IS VISIBLE IN EVERY FACET.

WHAT IS YOUR EARLIEST MEMORY?

HUH? MY EARLIEST MEMORY?

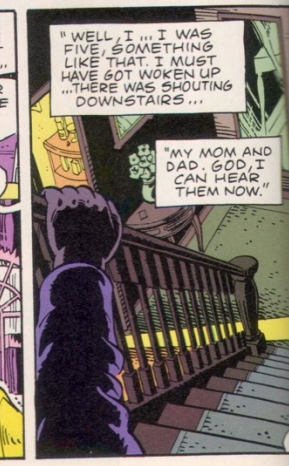


I... I DUNNO. AROUND WHEN MY FOLKS SPLIT UP, I GUESS...

I CAN REMEMBER A TOY, ONE OF THOSE SNOWSTORM BALLS, BUT...

NO. NO. IT'S GONE.

IT ISN'T GONE. IT'S STILL HERE. LET YOURSELF SEE IT.



"WELL, I... I WAS FIVE, SOMETHING LIKE THAT. I MUST HAVE GOT WOKEN UP... THERE WAS NOUING DOWNSTAIRS..."

"MY MOM AND DAD. GOD, I CAN HEAR THEM NOW."



LISTEN, JON, OKAY, I'LL PLAY IT YOUR WAY... BUT YOU HAVE TO HELP ME UNDERSTAND. I MEAN, I CAN'T TELL THE FUTURE...

THERE IS NO FUTURE. THERE IS NO PAST. DO YOU SEE?

THESE TWO DISTINCT KINDS OF AWARENESS - THE SEQUENTIAL AND SIMULTANEOUS - CORRESPOND WITH IAIN MCGILCHRIST'S CHARACTERIZATION OF THE LEFT AND RIGHT HEMISPHERES OF THE BRAIN.

MCGILCHRIST DISMISSES THE LONG-HELD VIEW OF NEATLY MAPPING LEFT TO THE VERBAL AND RIGHT TO VISUAL, PROPOSING INSTEAD THAT THE HEMISPHERES ARE FUNDAMENTALLY DIFFERENT WAYS OF ATTENDING TO THE WORLD:

THE LEFT BREAKS DOWN AND ISOLATES INFORMATION INTO SEGMENTED PARTS AND THE RIGHT ADDRESSES THE WHOLE IN ITS CONTEXT.

EVOLUTIONARILY SPEAKING, THERE IS A GREAT ADVANTAGE IN BEING ABLE TO BRING TWO DISTINCT TYPES OF ATTENTION TO BEAR AT THE SAME TIME.

WHILE THE LEFT IS DIRECTED INWARD, NARROWLY FOCUSED ON MATTERS IMMEDIATELY AT HAND, THE RIGHT REMAINS OPEN, OUTWARDLY DIRECTED, AND BROADLY ALERT - ESSENTIAL TO AVOID BEING EATEN!

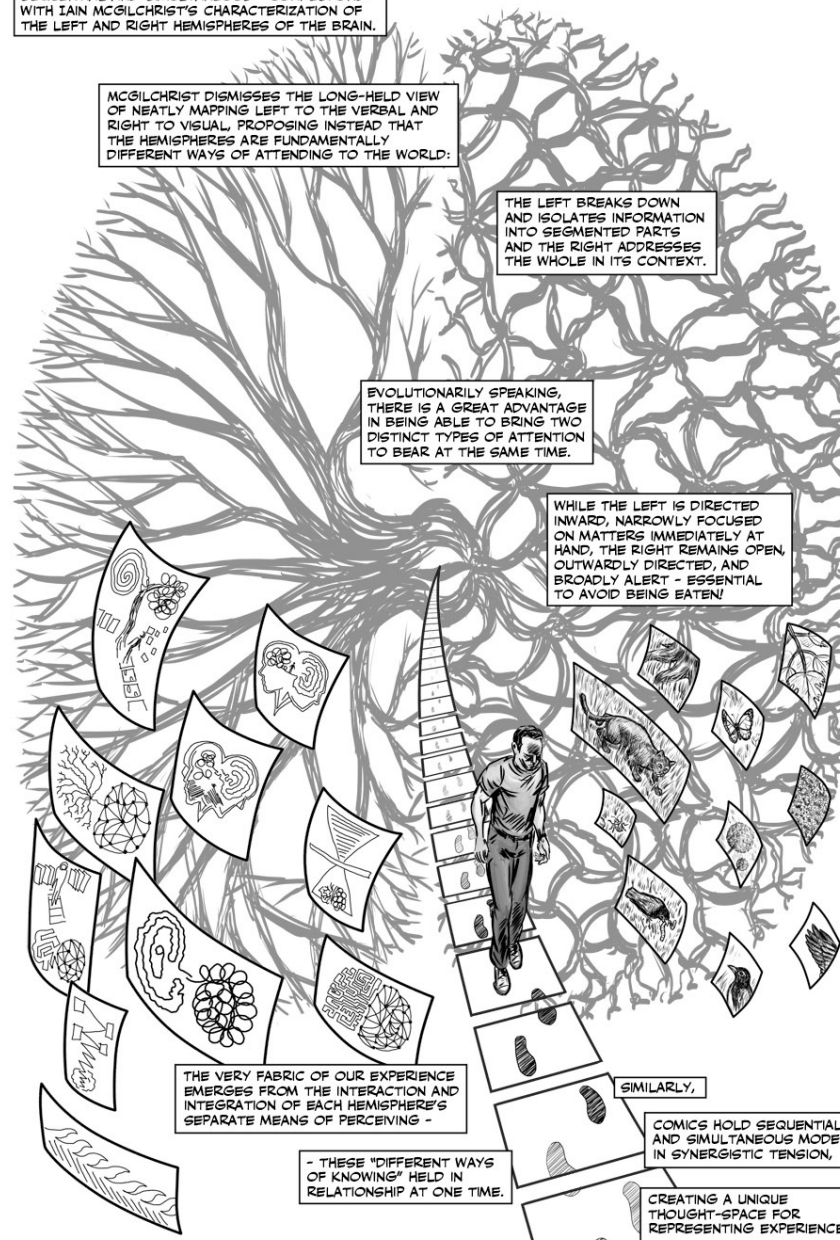
THE VERY FABRIC OF OUR EXPERIENCE EMERGES FROM THE INTERACTION AND INTEGRATION OF EACH HEMISPHERE'S SEPARATE MEANS OF PERCEIVING -

- THESE "DIFFERENT WAYS OF KNOWING" HELD IN RELATIONSHIP AT ONE TIME.

SIMILARLY,

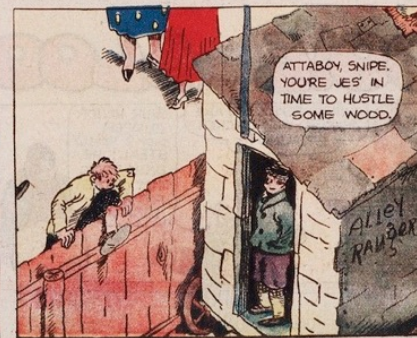
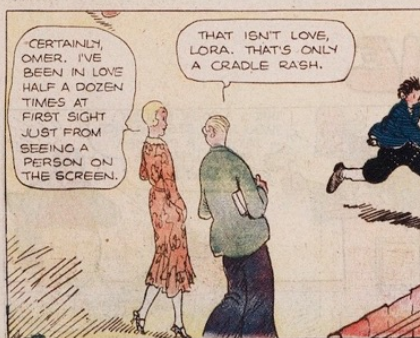
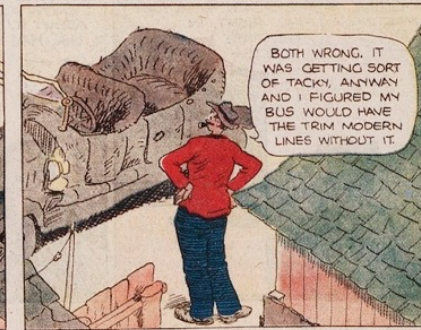
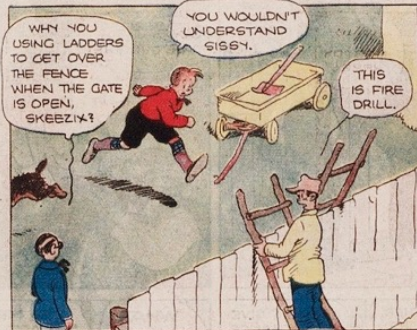
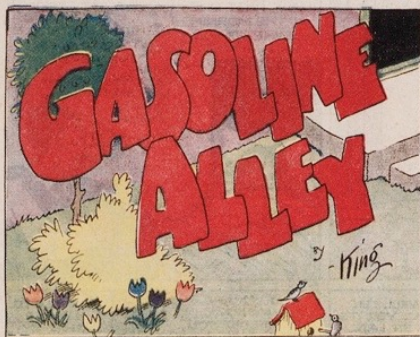
COMICS HOLD SEQUENTIAL AND SIMULTANEOUS MODES IN SYNERGISTIC TENSION,

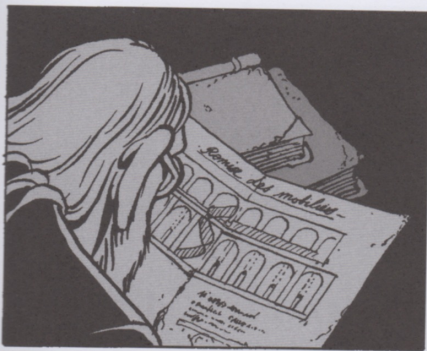
CREATING A UNIQUE THOUGHT-SPACE FOR REPRESENTING EXPERIENCE.



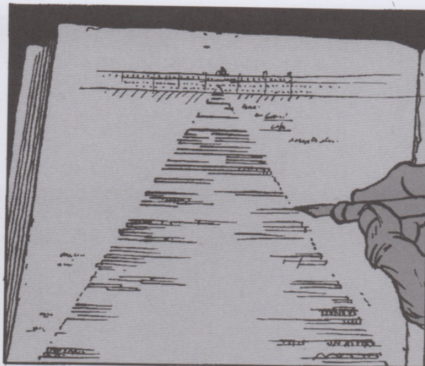
Examples of simultaneity in comics...







I ONLY TOOK INTO CONSIDERATION JUST THE PLACES WHERE THE GALLERIES COME TO AN END, AND I MATCHED UP THEIR POSITIONS IN SPACE. THE RESULT IS ASTONISHING.



THE ASSORTMENT OF SUBBASEMENTS FORMS A PYRAMID WHOSE PEAK COULD BE SITUATED ON THE SURFACE, ON THE ESPLANADE.



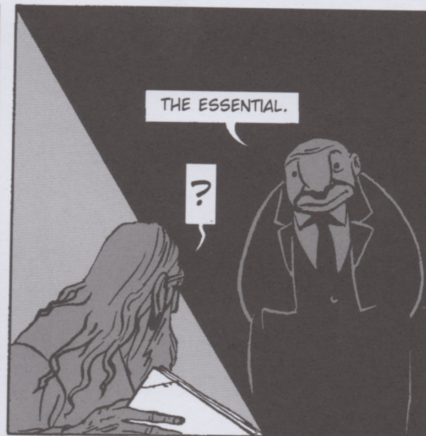
AS FOR THE PILINGS, THERE'S NO TRACE OF THEM ON ANY DIAGRAM. DO THEY EVEN EXIST?



YET IT SEEMS TO ME THAT I'VE VISITED EVERYTHING. FROM THE DEPARTMENT OF ENGRAVINGS TO THE GREAT STORAGE AREA OF MINIATURES, WHILE PASSING THROUGH...

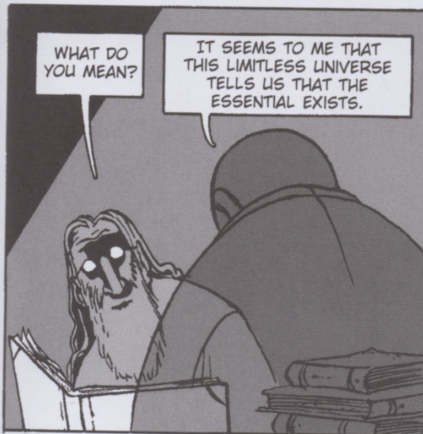


...THE DEPOSITORIES OF MODELS. HAVEN'T I BEEN TO THE VERY LIMITS? WHAT HAVEN'T I EVALUATED, TALLIED, AND INVENTORIED?



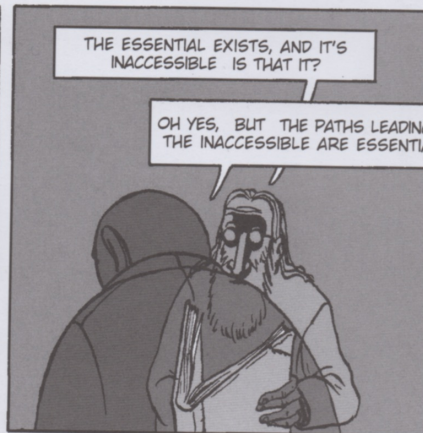
THE ESSENTIAL.

?



WHAT DO YOU MEAN?

IT SEEMS TO ME THAT THIS LIMITLESS UNIVERSE TELLS US THAT THE ESSENTIAL EXISTS.



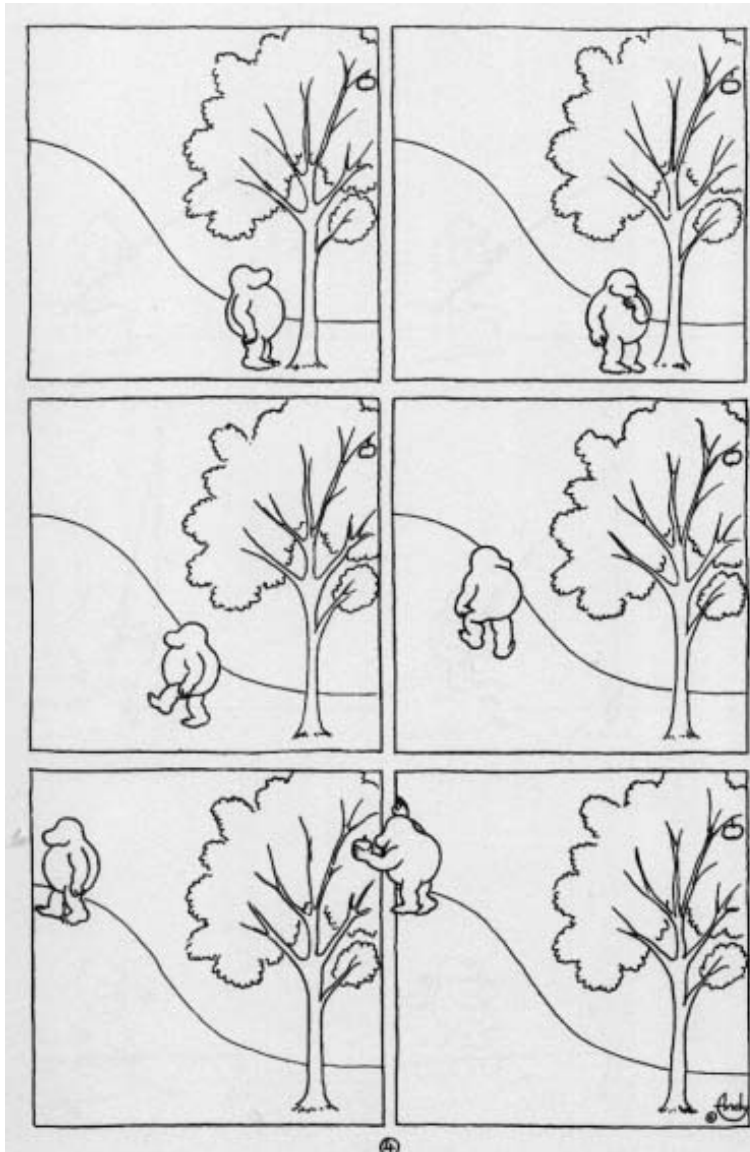
THE ESSENTIAL EXISTS, AND IT'S INACCESSIBLE IS THAT IT?

OH YES, BUT THE PATHS LEADING TO THE INACCESSIBLE ARE ESSENTIAL.



OH HO! WE'D HAVE TO HAVE GONE DOWN VERY VERY LOW TO BE THINKING SOMETHING SO DEEP...

...AND IT'S BEEN QUITE A LONG TIME SINCE I'VE STOPPED COUNTING THE SUBBASEMENTS I'VE GONE DOWN INTO.



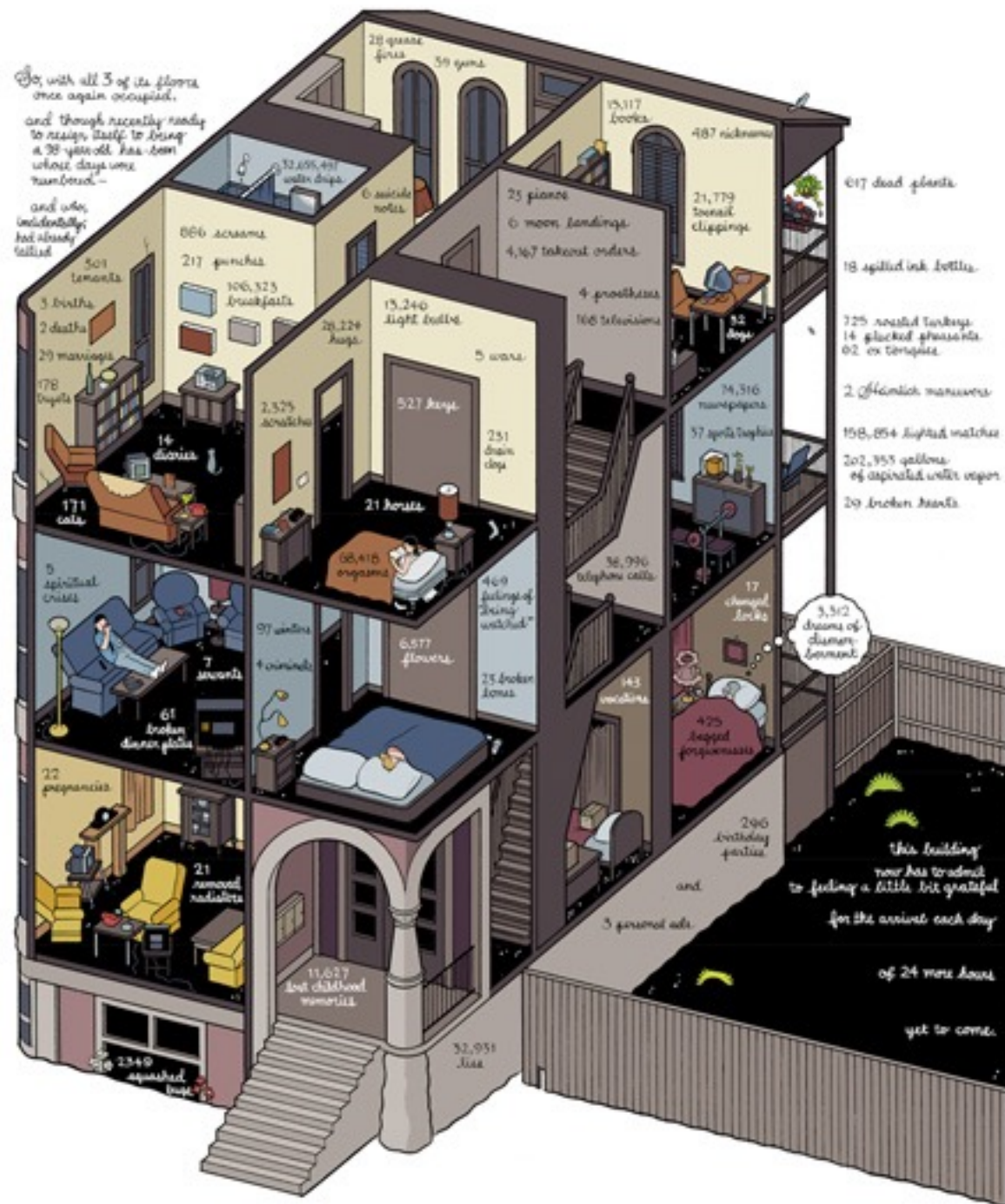
WAITING

story by
LINDA PERKINS
art by
DEAN HASPIEL

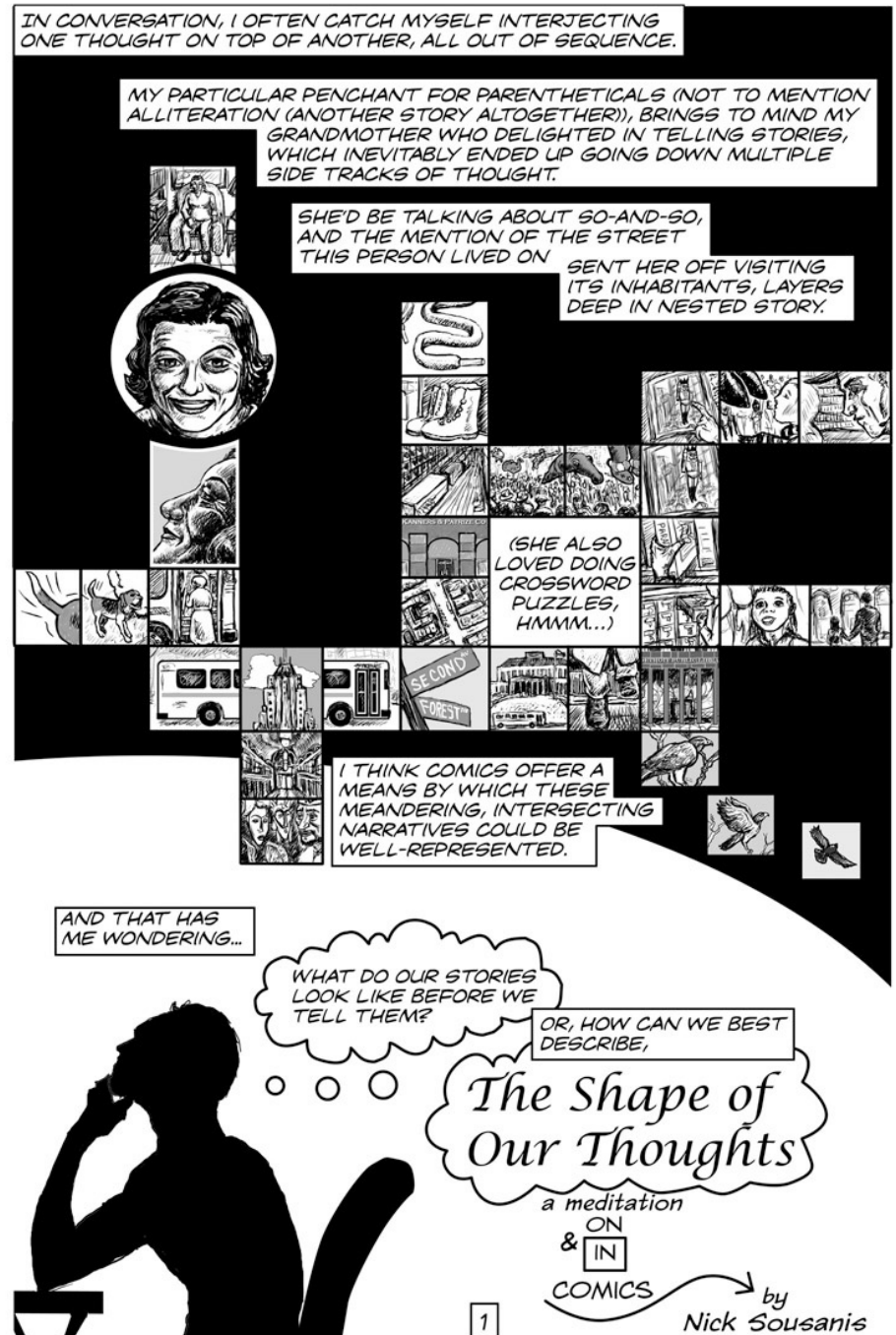


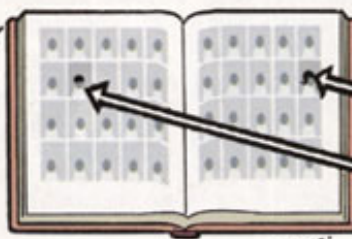
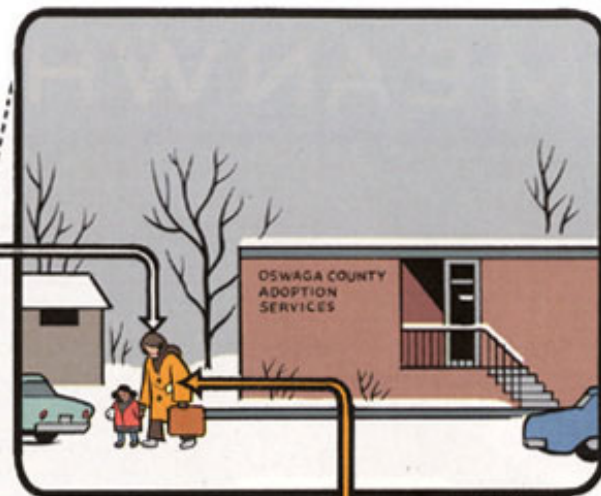
Figure 14. Linda Perkins and Dean Haspiel, "Waiting." Keyhole No. 3. © Dean Haspiel and Linda Perkins. Used with permission.

On the connection between
comics and architecture – both
are spatial mediums that you
move through – as reader and
visitor



What do your thoughts look like? Lines of text? Perhaps linear moments and tangents – like comics? Something to ponder...





From Chris Ware's
"Jimmy Corrigan"