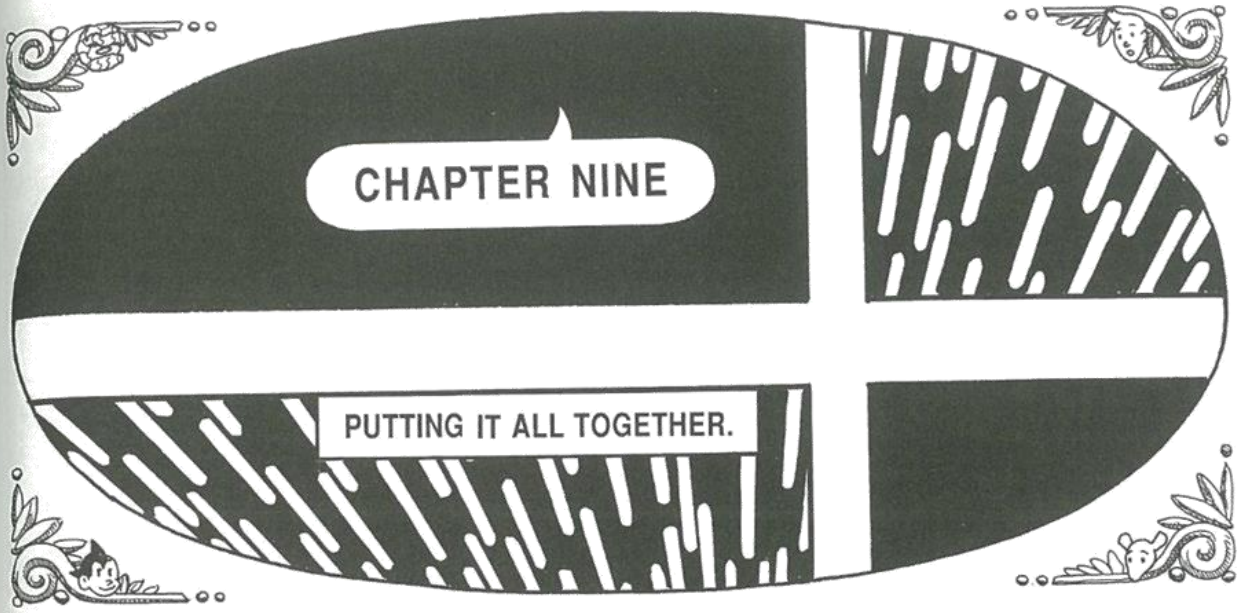
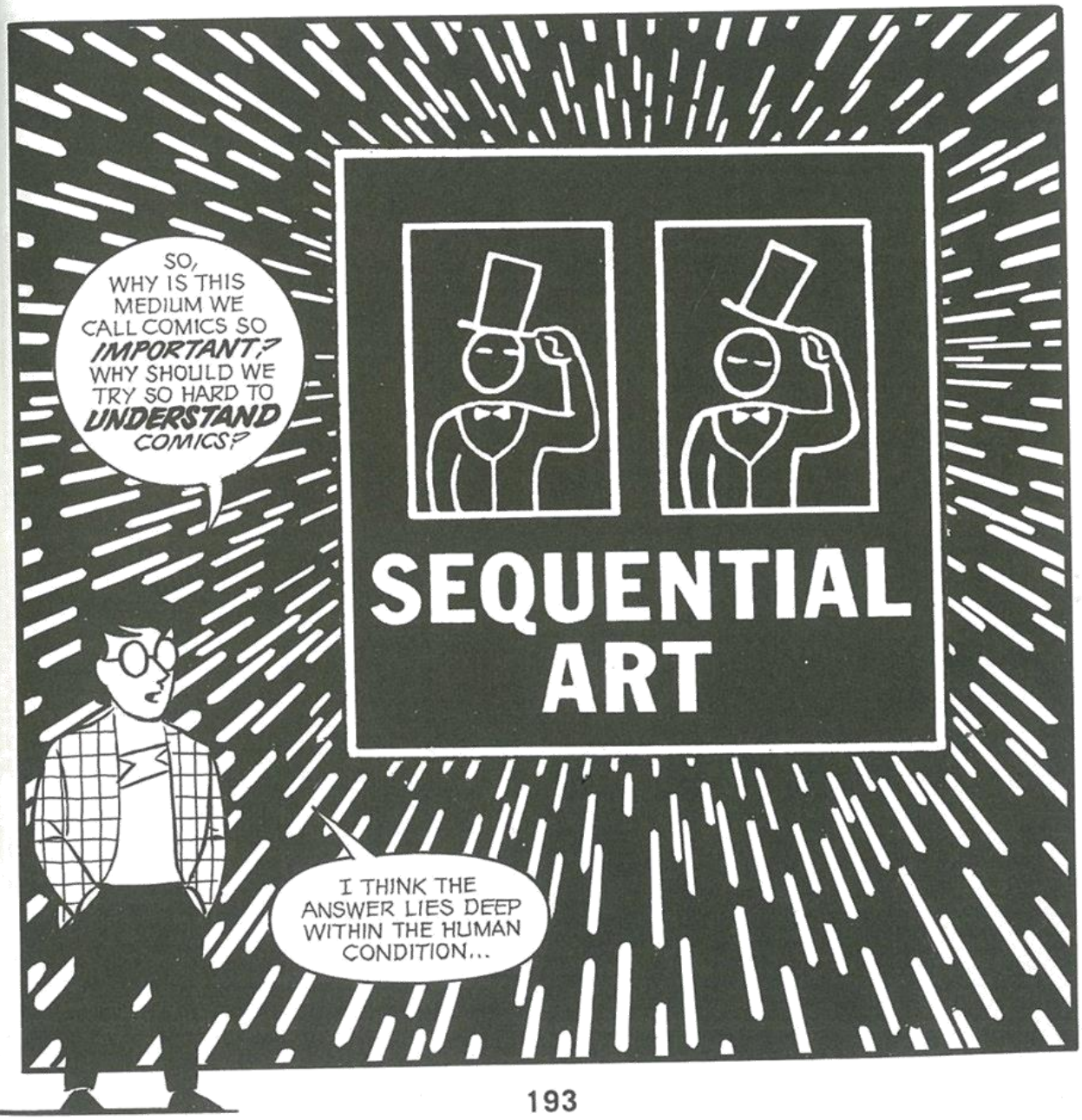
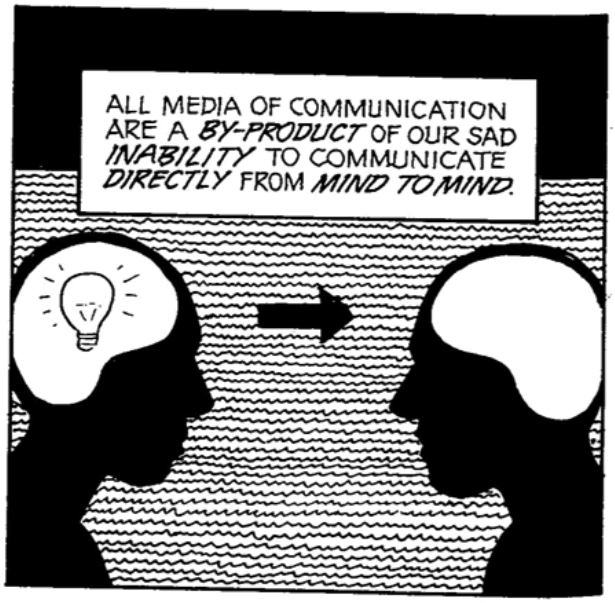

CHAPTER NINE
PUTTING IT ALL TOGETHER.

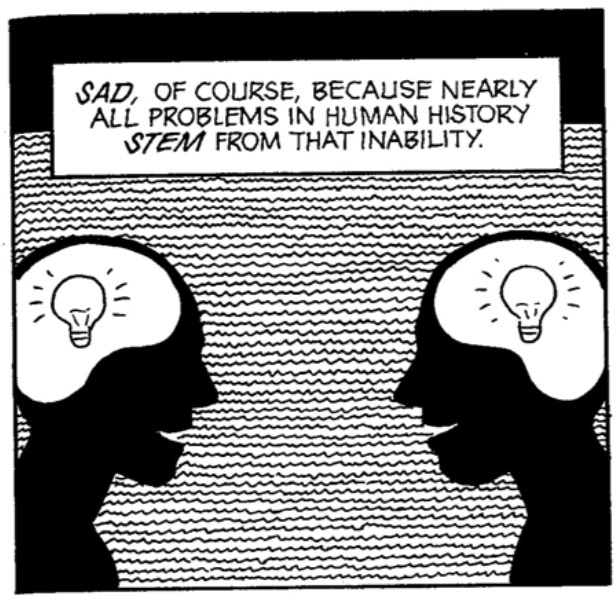

SO, WHY IS THIS MEDIUM WE CALL COMICS SO IMPORTANT? WHY SHOULD WE TRY SO HARD TO UNDERSTAND COMICS?
SEQUENTIAL ART
I THINK THE ANSWER LIES DEEP WITHIN THE HUMAN CONDITION...

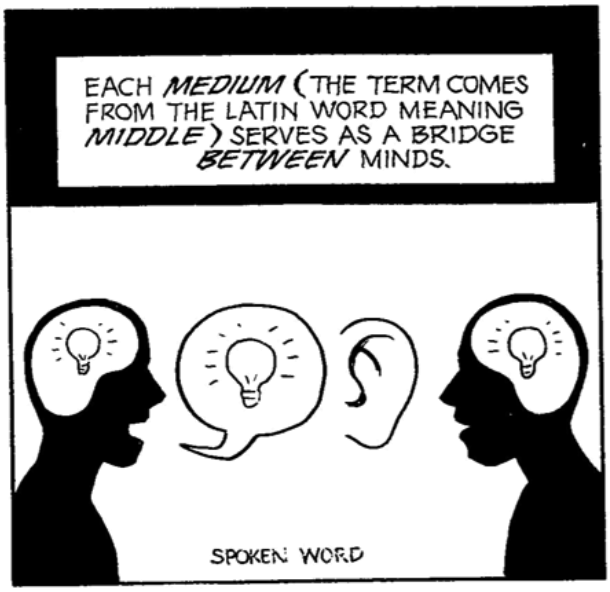
WE ALL LIVE IN A STATE OF *PROFOUND ISOLATION.*

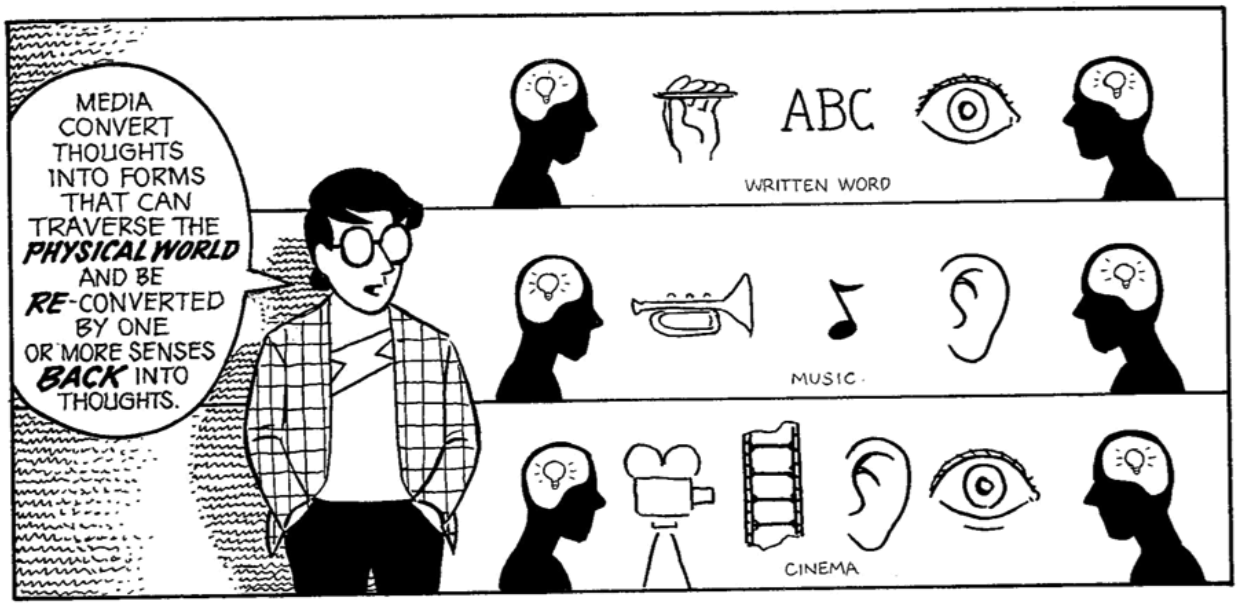
NO OTHER HUMAN BEING CAN EVER KNOW WHAT IT'S LIKE TO BE YOU FROM THE *INSIDE.*

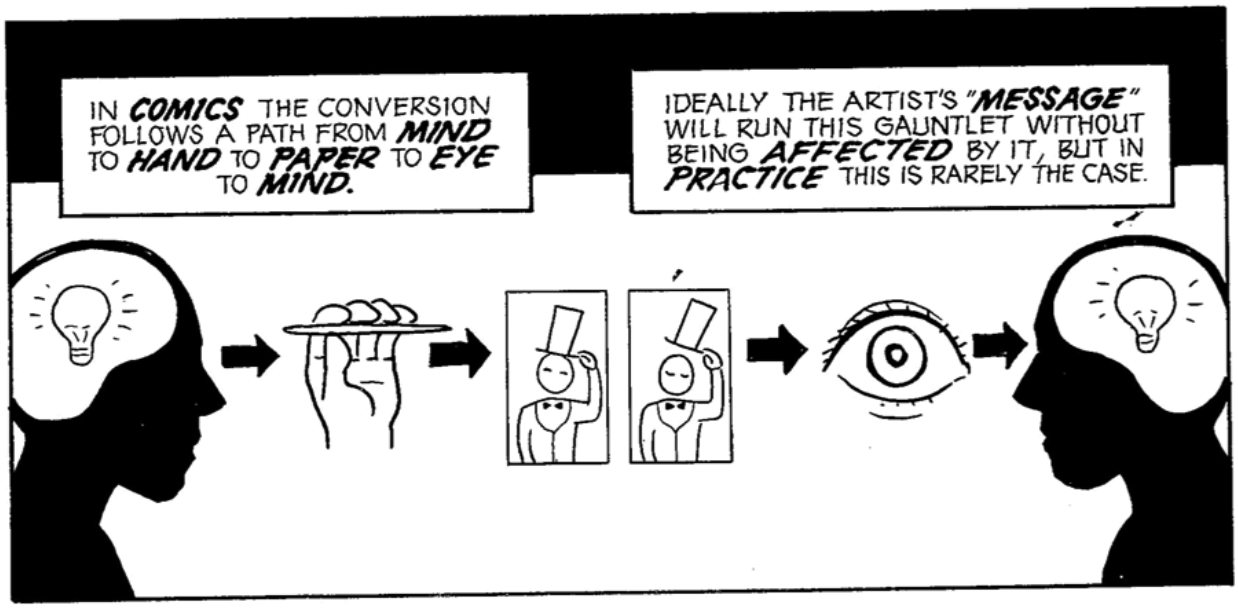
AND NO AMOUNT OF *REACHING OUT* TO *OTHERS* CAN EVER MAKE THEM FEEL EXACTLY WHAT *YOU* FEEL.


ALL MEDIA OF COMMUNICATION ARE A *BY-PRODUCT* OF OUR SAD *INABILITY* TO COMMUNICATE *DIRECTLY* FROM *MIND TO MIND.*


SAD, OF COURSE, BECAUSE NEARLY ALL PROBLEMS IN HUMAN HISTORY STEM FROM THAT INABILITY.


EACH MEDIUM (THE TERM COMES FROM THE LATIN WORD MEANING MIDDLE) SERVES AS A BRIDGE BETWEEN MINDS.
SPOKEN WORD


MEDIA CONVERT THOUGHTS INTO FORMS THAT CAN TRAVERSE THE PHYSICAL WORLD AND BE RE-CONVERTED BY ONE OR MORE SENSES BACK INTO THOUGHTS.
ABC
WRITTEN WORD
MUSIC
CINEMA


IN COMICS THE CONVERSION FOLLOWS A PATH FROM MIND TO HAND TO PAPER TO EYE TO MIND.
IDEALLY THE ARTIST'S "MESSAGE" WILL RUN THIS GAUNTLET WITHOUT BEING AFFECTED BY IT, BUT IN PRACTICE THIS IS RARELY THE CASE.

_____1. Cada nuevo medio comienza imitando su _____.

a) predecesores
b) pacientes
c) sucesores
d) descendientes

_____2. ¿Qué aspecto comparten los cómics y el cine en sus imágenes potenciales?

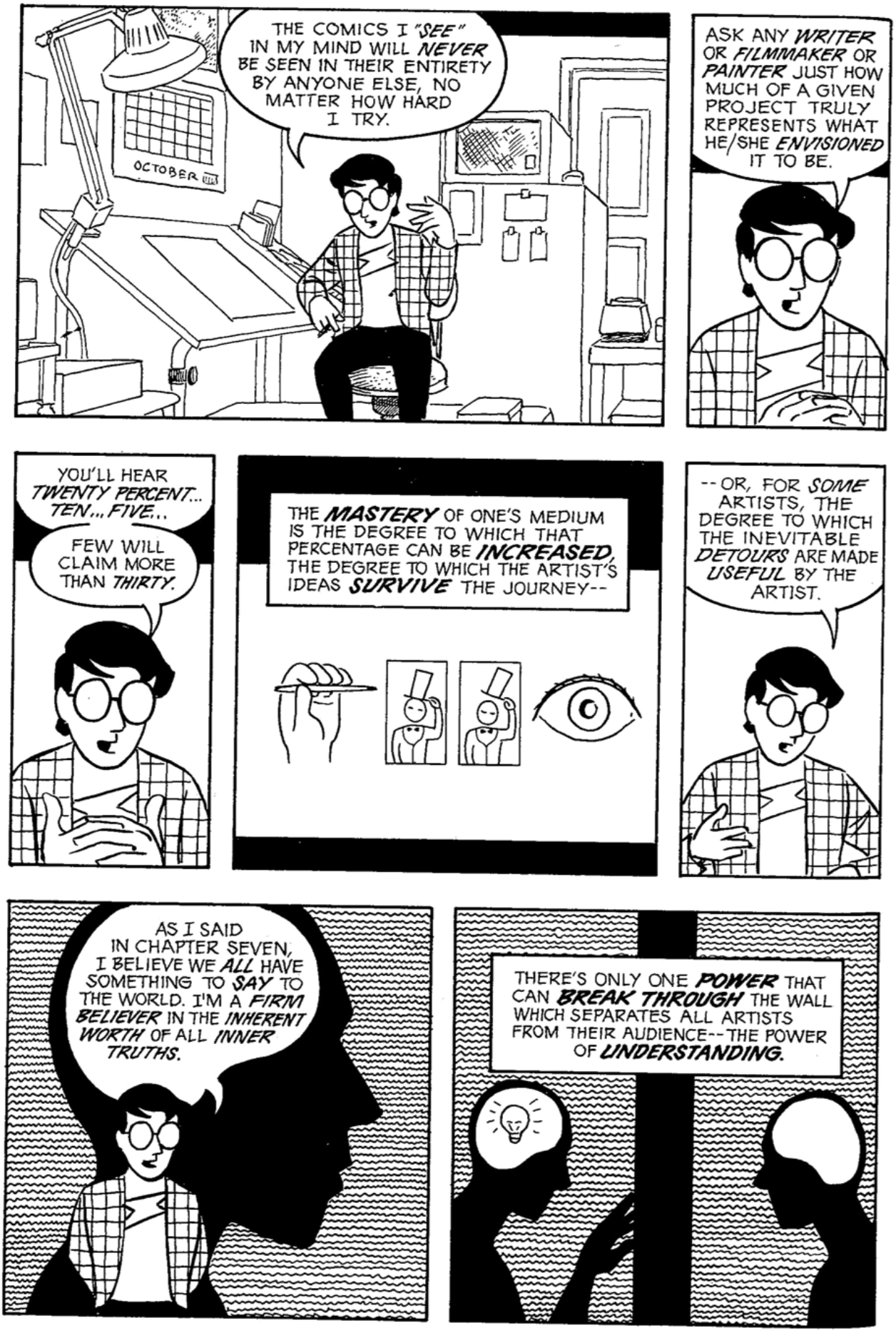
a) Gama y versatilidad.
b) la intimidad
c) control
d) fidelidad

_____3. ¿Qué aspecto comparten los cómics y la palabra escrita?

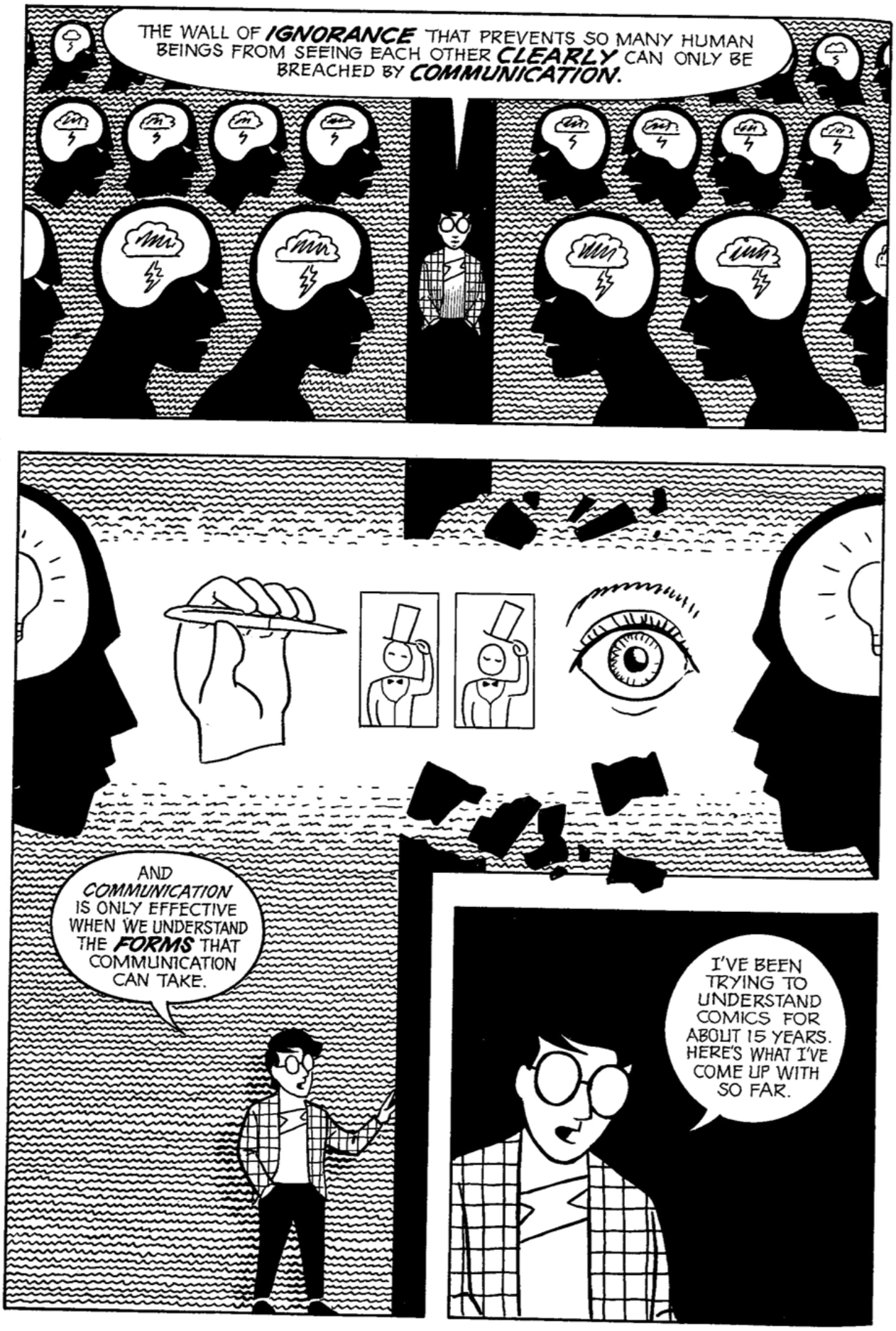
a) Gama y versatilidad.
b) la intimidad
c) control
d) fidelidad

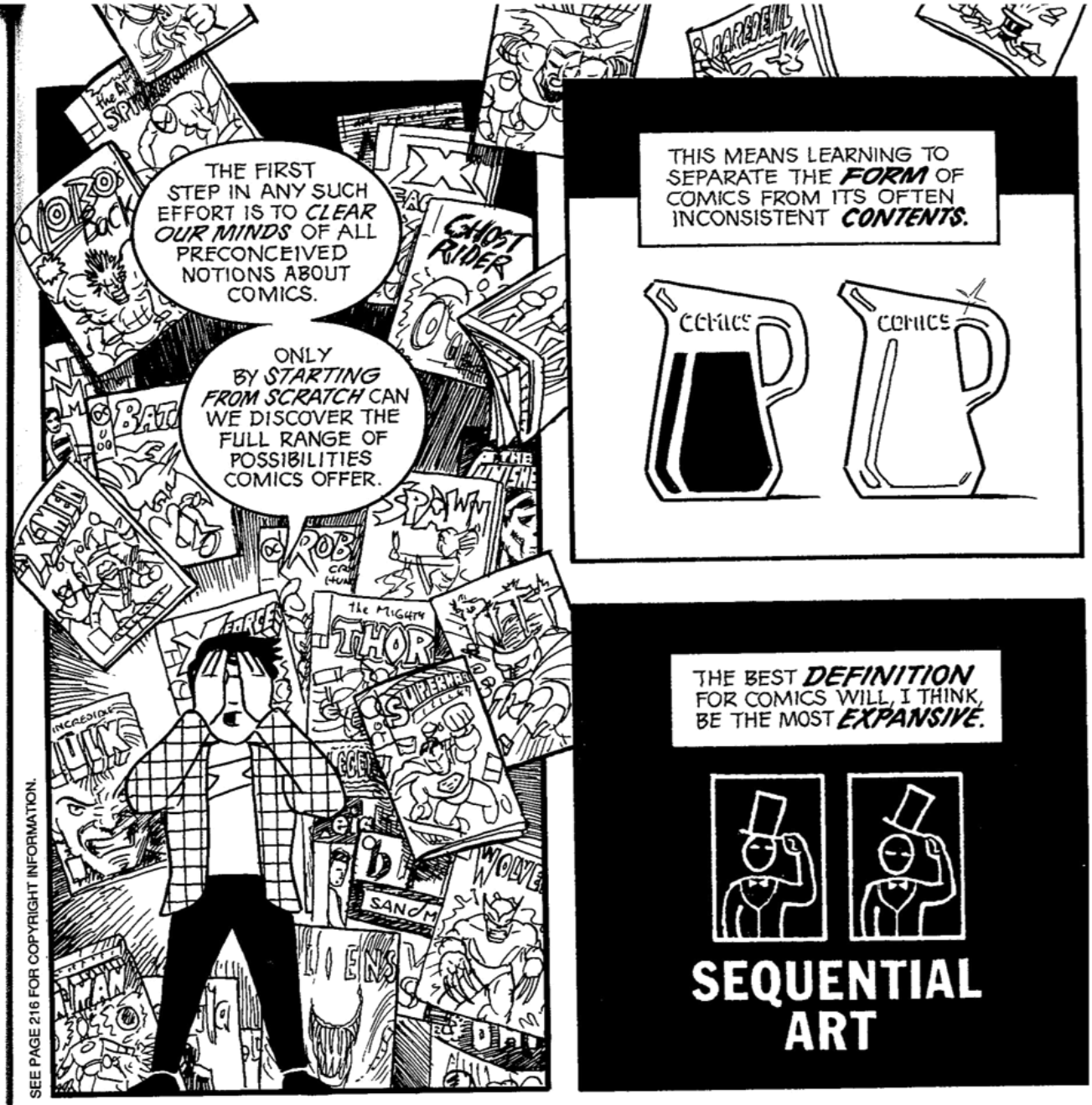
_____4. Los cómics confían en el (los) sentido (s) _____ para transmitir un mundo de experiencia.

uno
b) Seis
c) Cinco
d) tres

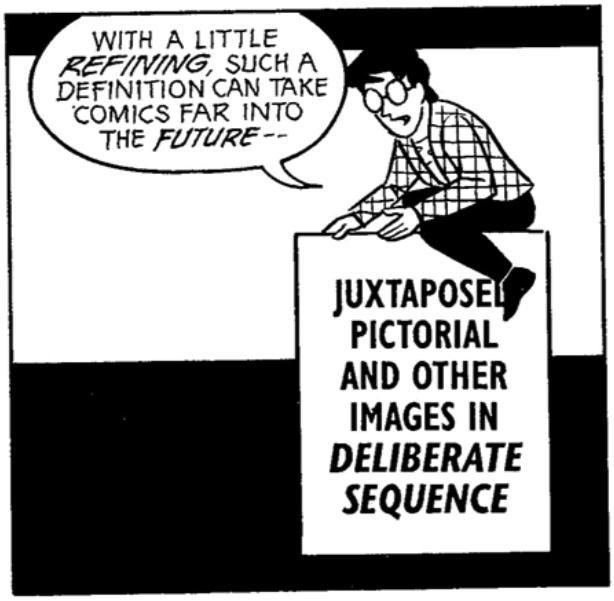

THE COMICS I "SEE" IN MY MIND WILL NEVER BE SEEN IN THEIR ENTIRETY BY ANYONE ELSE, NO MATTER HOW HARD I TRY.
OCTOBER
ASK ANY WRITER OR FILMMAKER OR PAINTER JUST HOW MUCH OF A GIVEN PROJECT TRULY REPRESENTS WHAT HE/SHE ENVISIONED IT TO BE.
YOU'LL HEAR TWENTY PERCENT... TEN... FIVE...
FEW WILL CLAIM MORE THAN THIRTY.
THE MASTERY OF ONE'S MEDIUM IS THE DEGREE TO WHICH THAT PERCENTAGE CAN BE INCREASED, THE DEGREE TO WHICH THE ARTIST'S IDEAS SURVIVE THE JOURNEY--
--OR, FOR SOME ARTISTS, THE DEGREE TO WHICH THE INEVITABLE DETOURS ARE MADE USEFUL BY THE ARTIST.
AS I SAID IN CHAPTER SEVEN, I BELIEVE WE ALL HAVE SOMETHING TO SAY TO THE WORLD. I'M A FIRM BELIEVER IN THE INHERENT WORTH OF ALL INNER TRUTHS.
THERE'S ONLY ONE POWER THAT CAN BREAK THROUGH THE WALL WHICH SEPARATES ALL ARTISTS FROM THEIR AUDIENCE--THE POWER OF UNDERSTANDING.

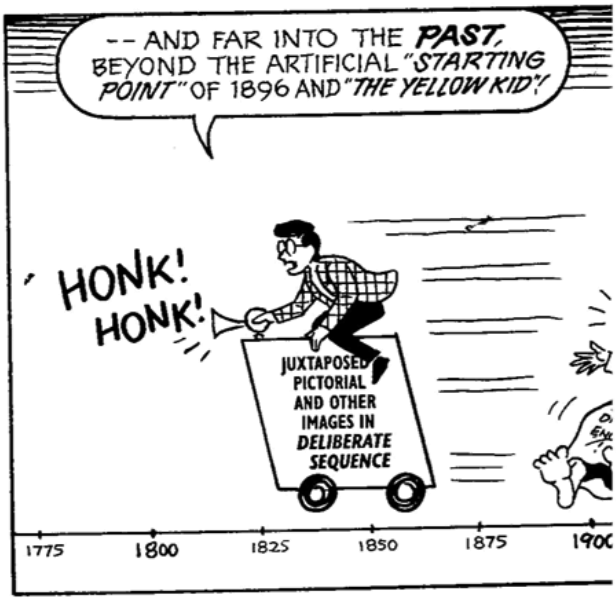
UNDERSTANDING COMICS IS *SERIOUS BUSINESS.*
TODAY, COMICS IS ONE OF THE VERY FEW FORMS OF *MASS COMMUNICATION* IN WHICH *INDIVIDUAL VOICES* STILL HAVE A CHANCE TO BE *HEARD.*
VOGUE
abc
TIME
TV GUIDE
THOSE OF US WHO TACKLE THE *BUSINESS* OF COMICS HAVE MANY OBSTACLES TO OVERCOME--
--BUT THEY *PALE* IN COMPARISON TO WHAT A *FILMMAKER* OR *PLAYWRIGHT* HAS TO CONTEND WITH.
COMICS WELCOMES *ANY* WRITER OR ARTIST TO STEP INTO ITS WORLD, A WORLD AS CLOSE AS *PEN* OR *PENCIL* AND *PAPER.*
KOH-I-NOOR

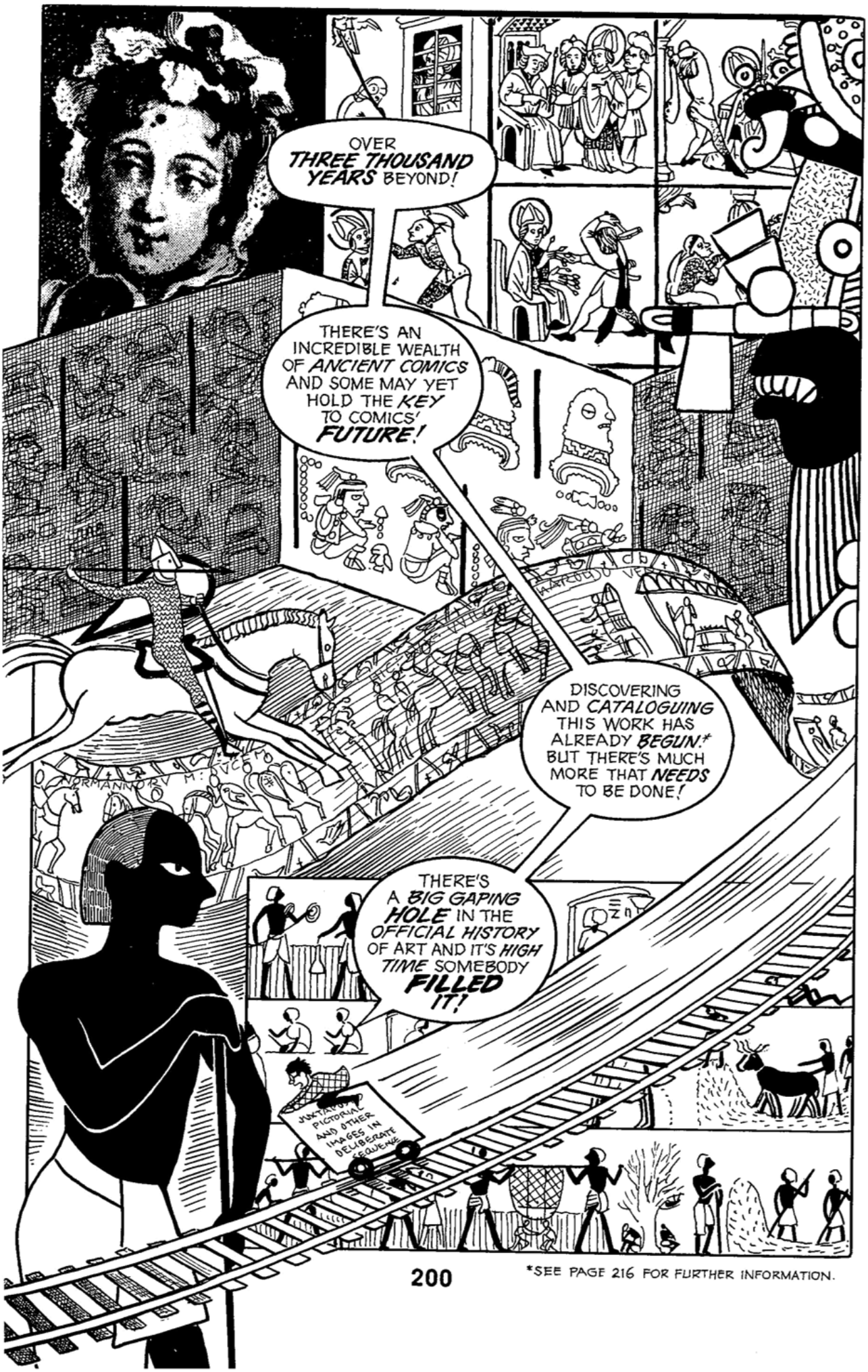

THE WALL OF IGNORANCE THAT PREVENTS SO MANY HUMAN BEINGS FROM SEEING EACH OTHER CLEARLY CAN ONLY BE BREACHED BY COMMUNICATION.
AND COMMUNICATION IS ONLY EFFECTIVE WHEN WE UNDERSTAND THE FORMS THAT COMMUNICATION CAN TAKE.
I'VE BEEN TRYING TO UNDERSTAND COMICS FOR ABOUT 15 YEARS. HERE'S WHAT I'VE COME UP WITH SO FAR.



SEE PAGE 216 FOR COPYRIGHT INFORMATION.







*SEE PAGE 216 FOR FURTHER INFORMATION.

THROUGH THE *WORKS* AND *WRITINGS* OF THESE NEGLECTED MASTERS, WE SEE THE *FIRST GLIMPSES* OF COMICS' *LIMITLESS POTENTIAL* AS AN ART FORM--

"...the picture-story, which critics disregard and scholars scarcely notice, has had great influence at all times, perhaps even more than written literature."

Rudolphe Topffer
1845

--*AND* THE ATTITUDES THAT WERE TO *OBSCURE* THAT POTENTIAL FOR *MANY YEARS TO COME!*

"...in addition, the picture-story appeals mainly to children and the lower classes..."

Rudolphe Topffer
1845

TRANSLATION BY E. WIESE.

...ATTITUDES WHICH HAVE ALLOWED SOME OF MODERN COMICS' MOST *PROMISING* ARTISTS TO BE *SEGREGATED* FROM THEIR *MUCH-MALIGNED COUSINS.*

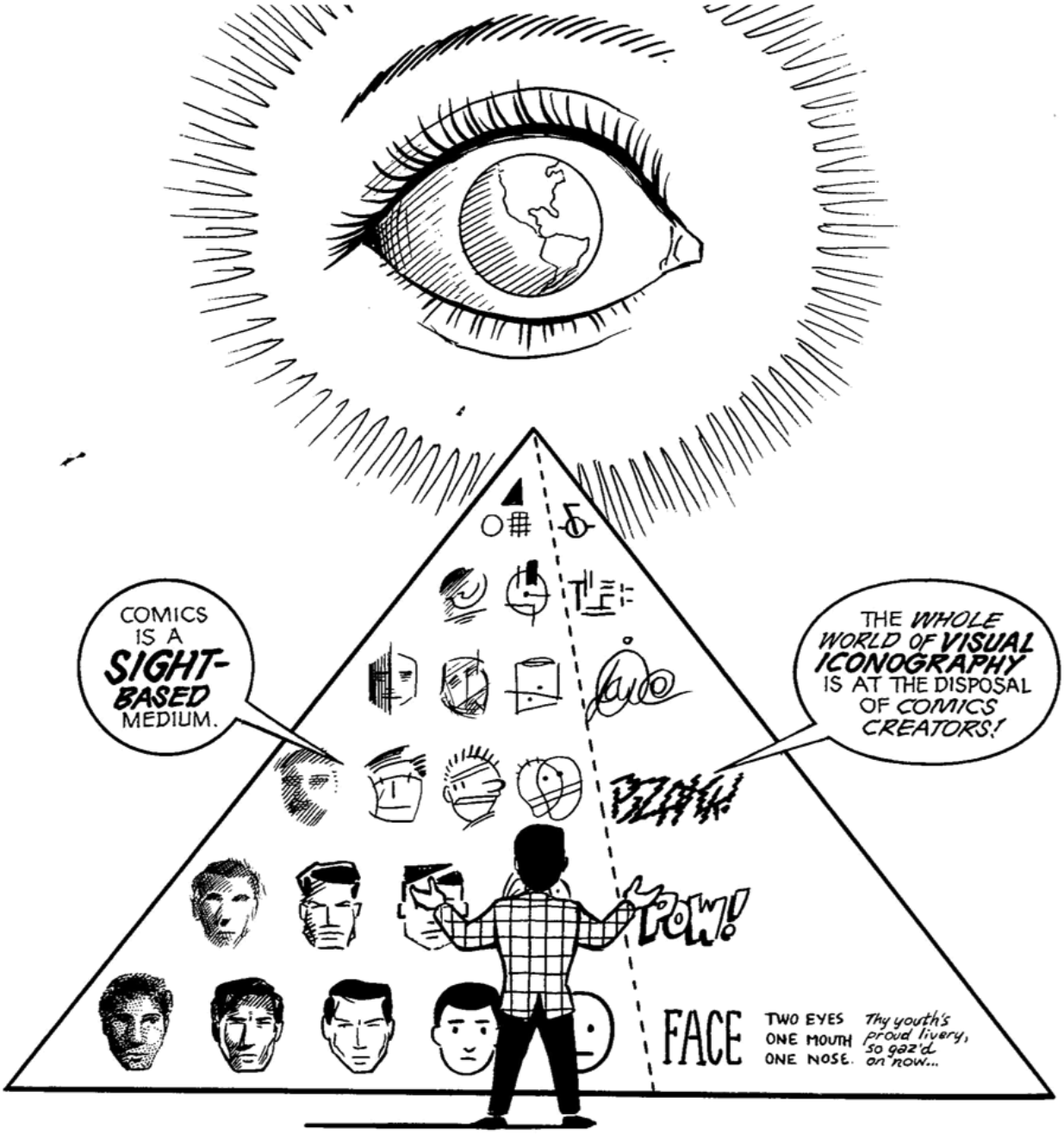
ELEVATED *BEYOND* THEIR HERITAGE BY A *CHANGE OF NAME!*

SNAP!

HEH-HEH:

GRRRRRR...

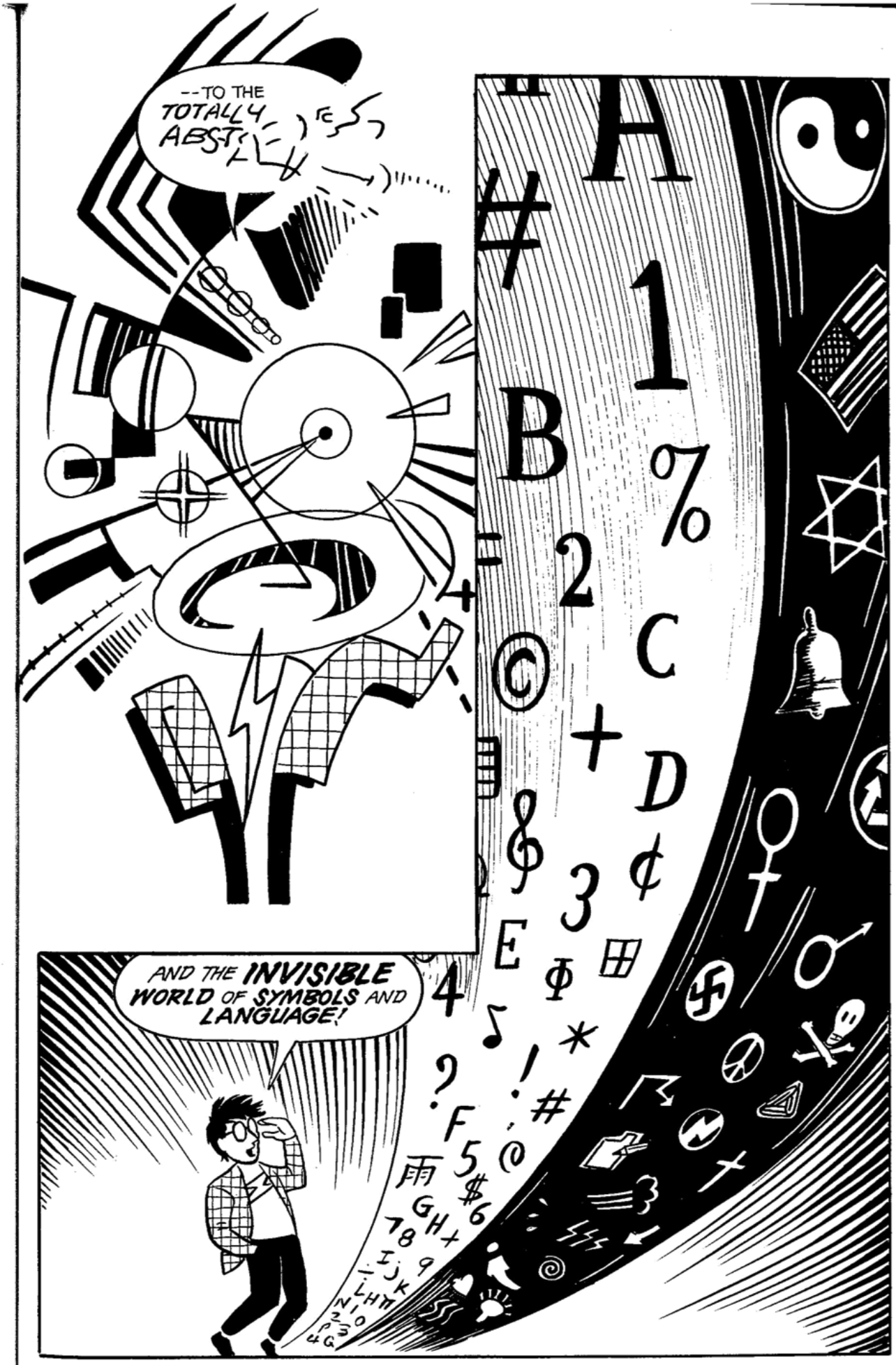
SEE PAGE 216 FOR COPYRIGHT INFORMATION.

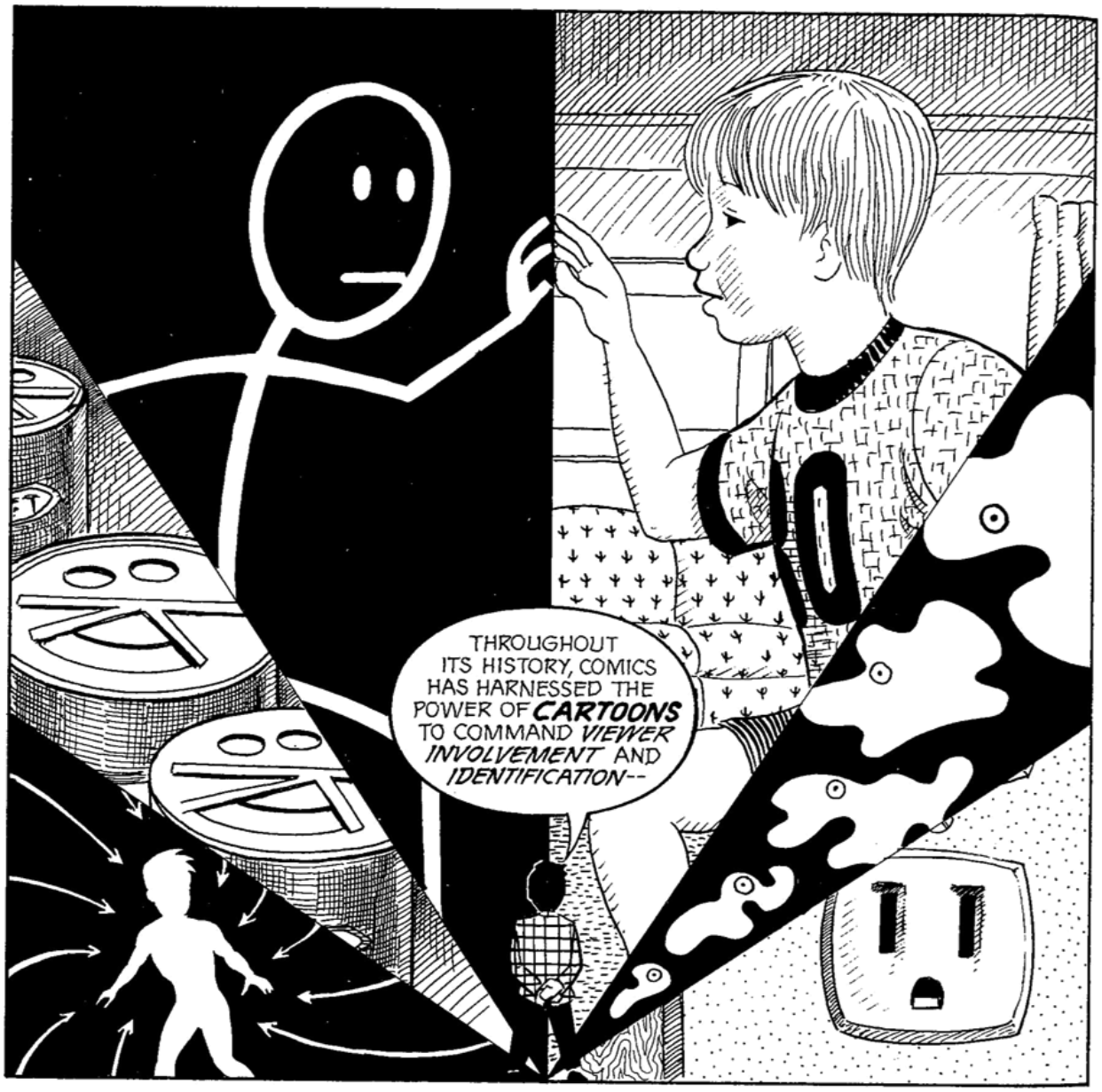


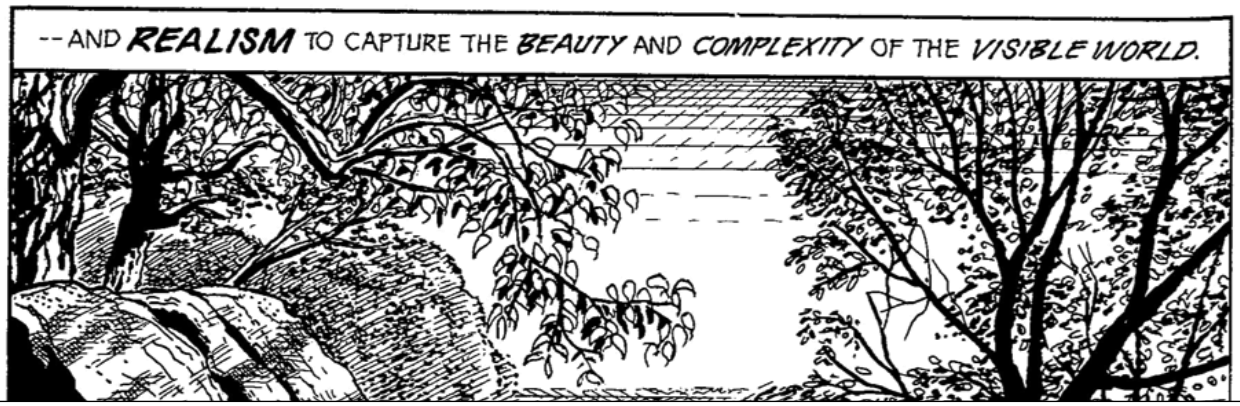
5. Etiquete correctamente cada una de las tres esquinas del plano pictórico con los siguientes términos:

- Realidad
- Idioma
- El abstracto

(Si completa la prueba en una hoja de respuestas o en su propia hoja de papel de cuaderno, dibuje y etiquete correctamente el plano pictórico).


--TO THE TOTALLY ABST
AND THE INVISIBLE WORLD OF SYMBOLS AND LANGUAGE!





_____6. ¿Qué estilo captura la belleza y complejidad del mundo visible?

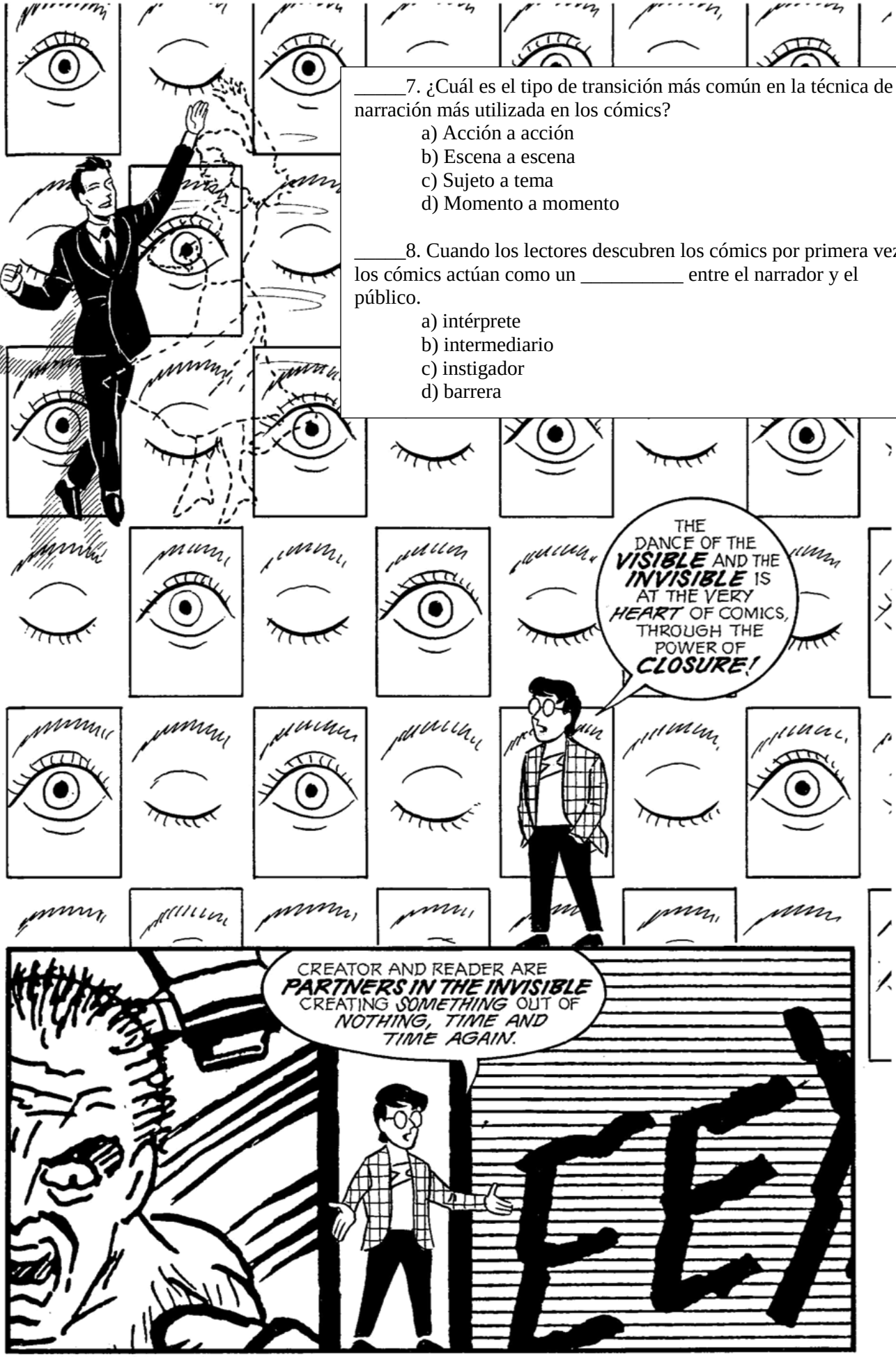
a) dibujos animados
b) Momento a momento
c) abstracción
d) realismo

_____7. ¿Cuál es el tipo de transición más común en la técnica de narración más utilizada en los cómics?

a) Acción a acción
b) Escena a escena
c) Sujeto a tema
d) Momento a momento

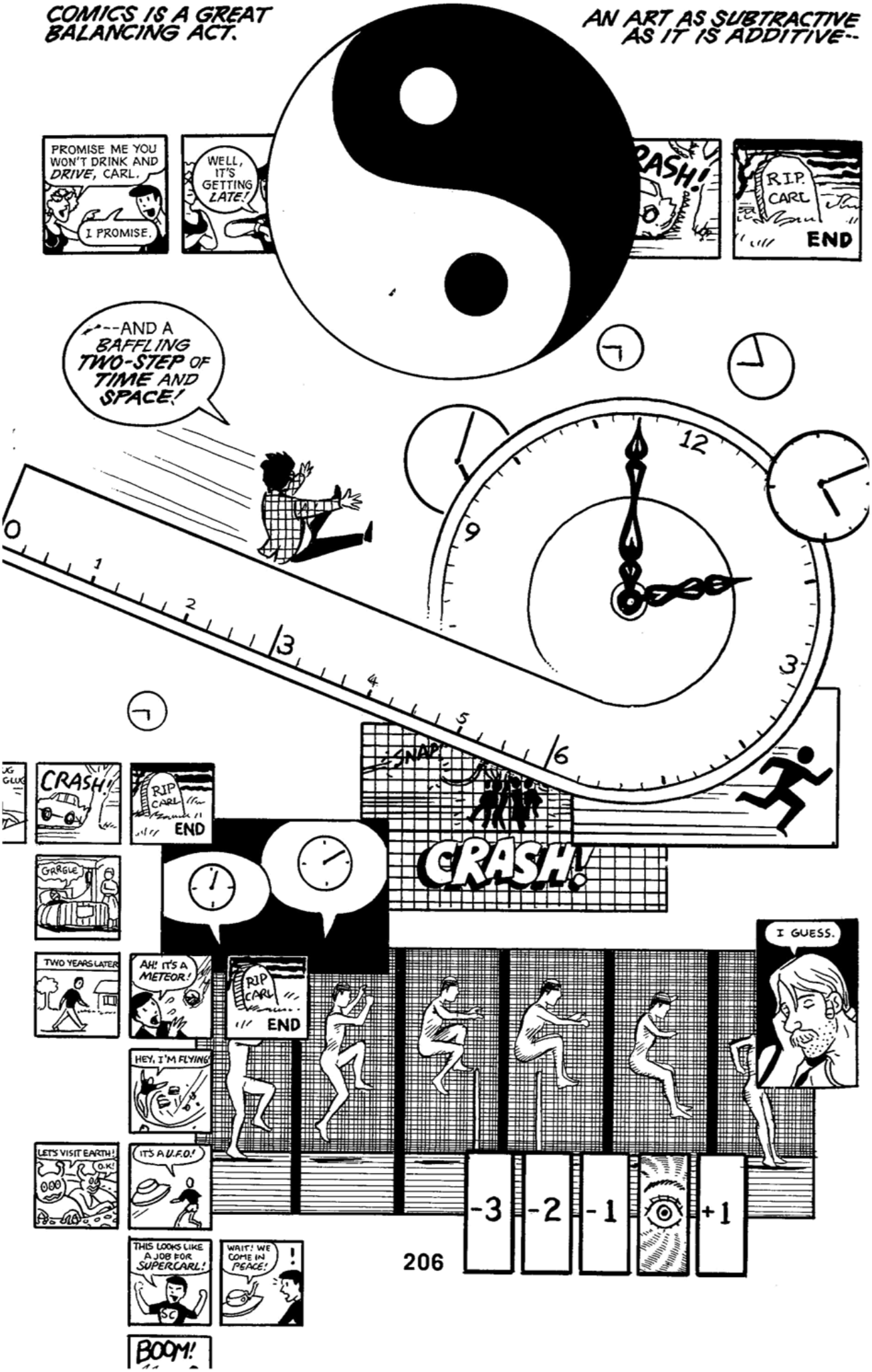
_____8. Cuando los lectores descubren los cómics por primera vez, los cómics actúan como un _____ entre el narrador y el público.

a) intérprete
b) intermediario
c) instigador
d) barrera



COMICS IS A GREAT BALANCING ACT.

AN ART AS SUBTRACTIVE AS IT IS ADDITIVE--



_____9. Ampliar la forma de un panel puede afectar la _____ de tiempo.

a) romanticización
b) percepción
c) caracterización
d) representación

_____10. Cada panel de un cómic muestra un _____.

a) Un solo momento en el tiempo.
b) varios movimientos en el tiempo
c) ilusión de tiempo y movimiento
d) múltiples momentos en el tiempo

_____11. ¿Cuál de los siguientes puntos en el tiempo del panel está representado por el lugar donde se enfocan tus ojos?

un presente
b) depende
c) Pasado
d) futuro

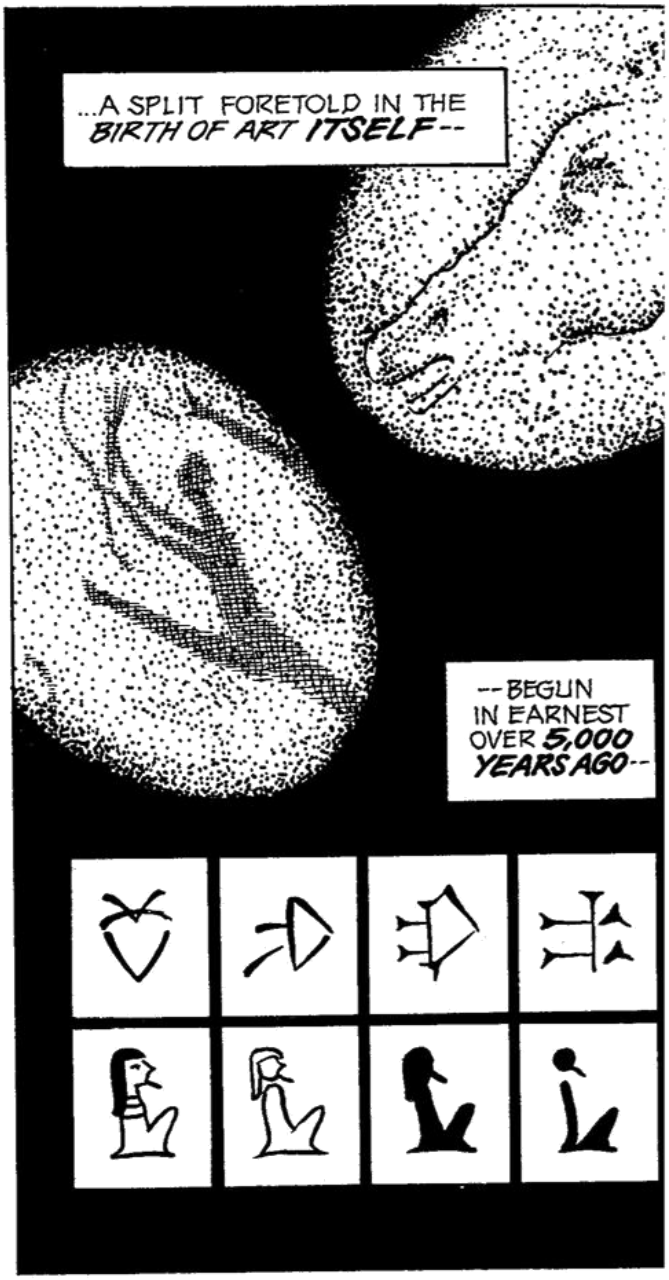
_____12. ¿Cuál de los siguientes es un supuesto que los comics que hacen los artistas sobre el lector?

a) Leen los paneles en el orden correcto.
b) Leen los cómics en una sola sesión.
c) Le gustará la historia.
d) Han leído las historias anteriores de la serie.

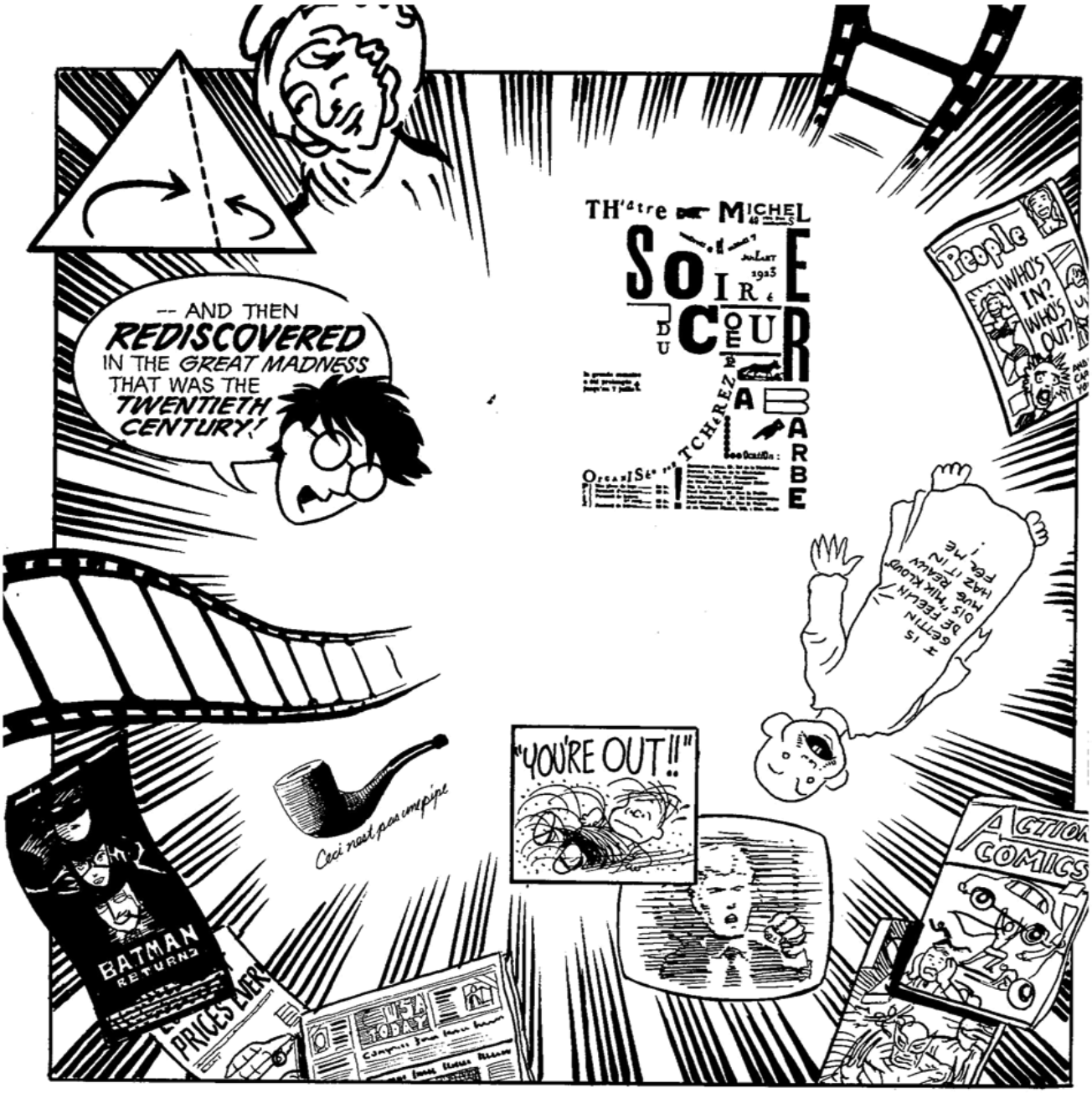
_____13. En los cómics, las palabras representan aquello que solo puede existir en el tiempo, _____.

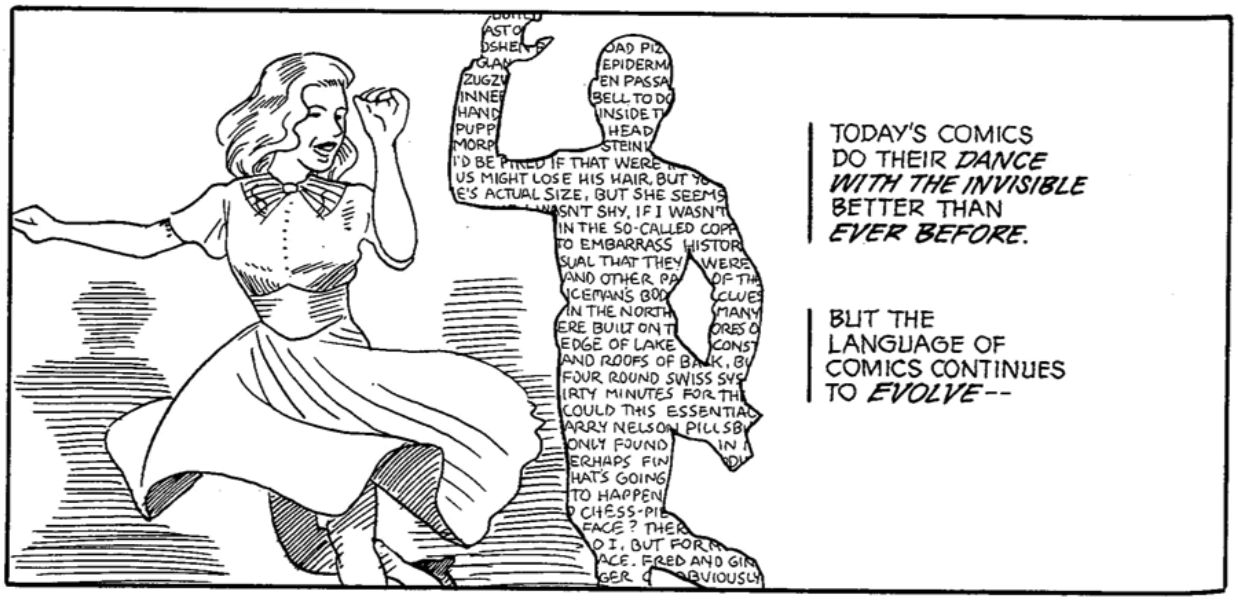
a) acción
b) sonido
c) oler
d) movimiento

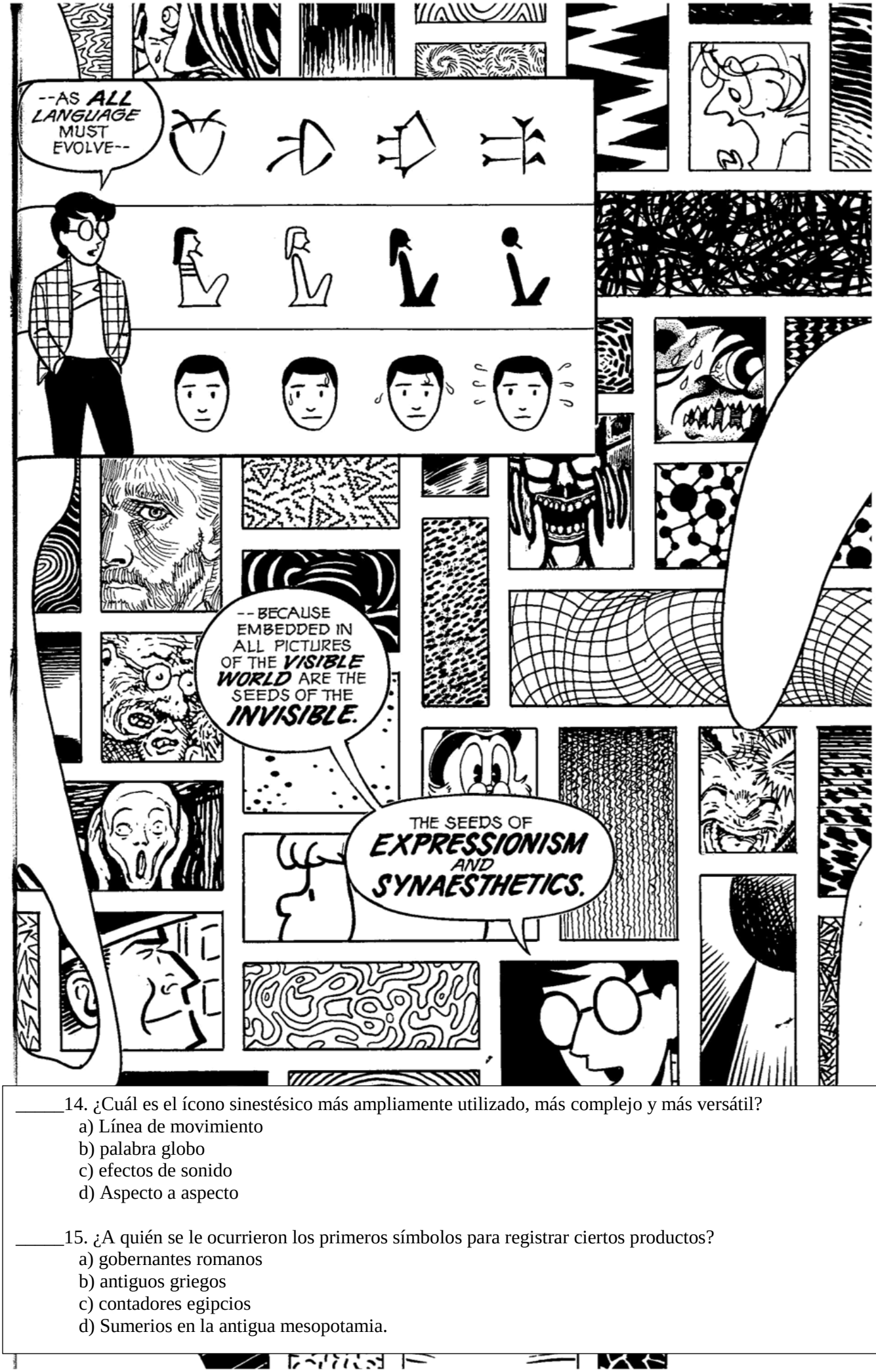
BUT NOWHERE IS THE BALANCE BETWEEN THE *VISIBLE* AND THE *INVISIBLE* MORE *CONSPICUOUS* THAN IN ***PICTURES*** AND ***WORDS***...
FACE


...A SPLIT FORETOLD IN THE *BIRTH OF ART* ***ITSELF***--
--BEGUN IN EARNEST OVER ***5,000 YEARS AGO***--

--AND GROWN *WIDER AND WIDER* FOR *CENTURIES* UNTIL EVENTUALLY, ALL CONNECTION WAS LOST--
EYE EYE


-- AND THEN REDISCOVERED IN THE GREAT MADNESS THAT WAS THE TWENTIETH CENTURY!
People
WHO'S IN? WHO'S OUT?
"YOU'RE OUT!!"
Ceci n'est pas un pipe
BATMAN RETURNS
ACTION COMICS


TODAY'S COMICS DO THEIR DANCE WITH THE INVISIBLE BETTER THAN EVER BEFORE.
BUT THE LANGUAGE OF COMICS CONTINUES TO EVOLVE--

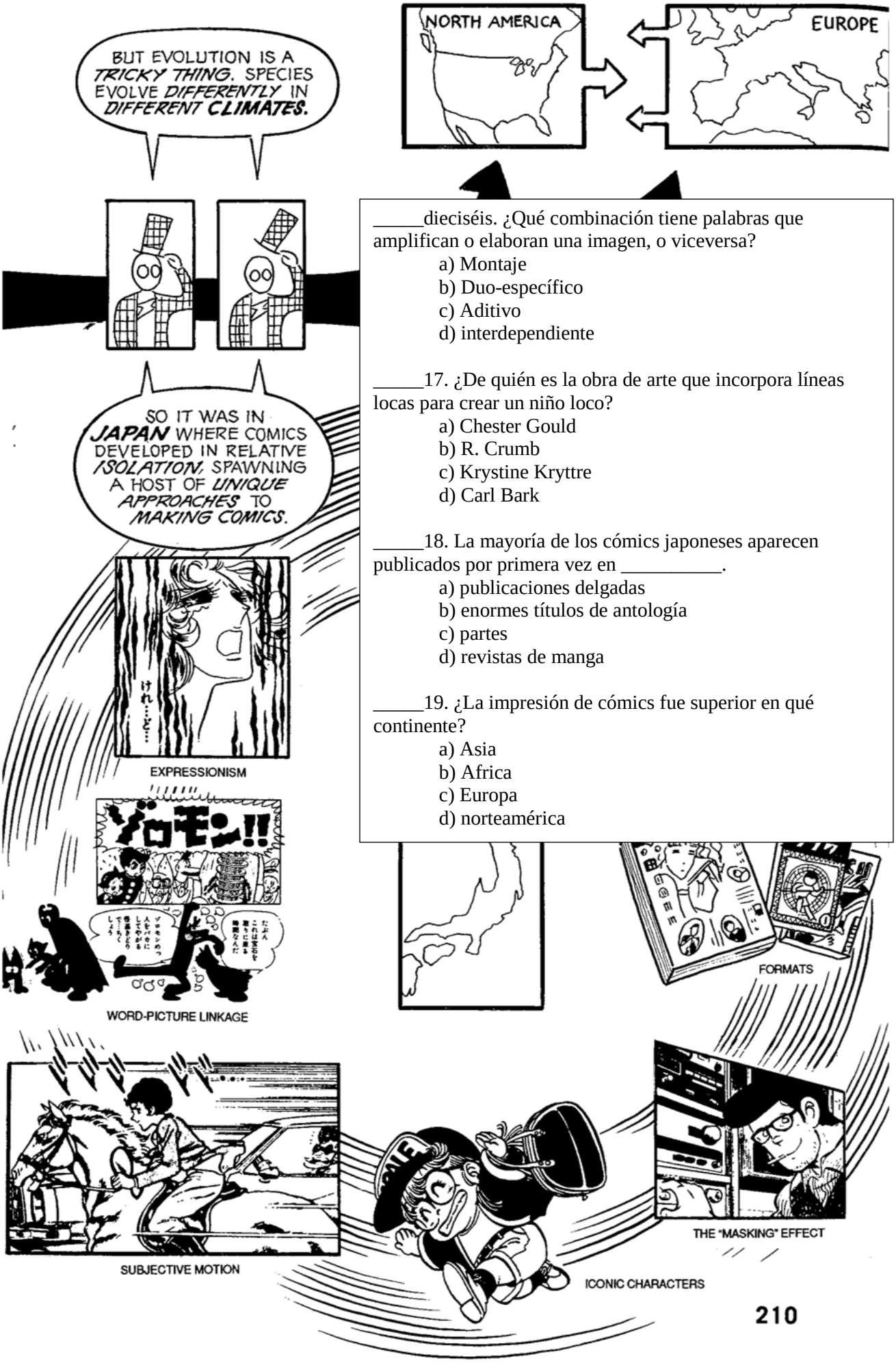


_____14. ¿Cuál es el ícono sinestésico más ampliamente utilizado, más complejo y más versátil?

a) Línea de movimiento
b) palabra globo
c) efectos de sonido
d) Aspecto a aspecto

_____15. ¿A quién se le ocurrieron los primeros símbolos para registrar ciertos productos?

a) gobernantes romanos
b) antiguos griegos
c) contadores egipcios
d) Sumerios en la antigua mesopotamia.



_____dieciséis. ¿Qué combinación tiene palabras que amplifican o elaboran una imagen, o viceversa?

a) Montaje
b) Duo-específico
c) Aditivo
d) interdependiente

_____17. ¿De quién es la obra de arte que incorpora líneas locas para crear un niño loco?

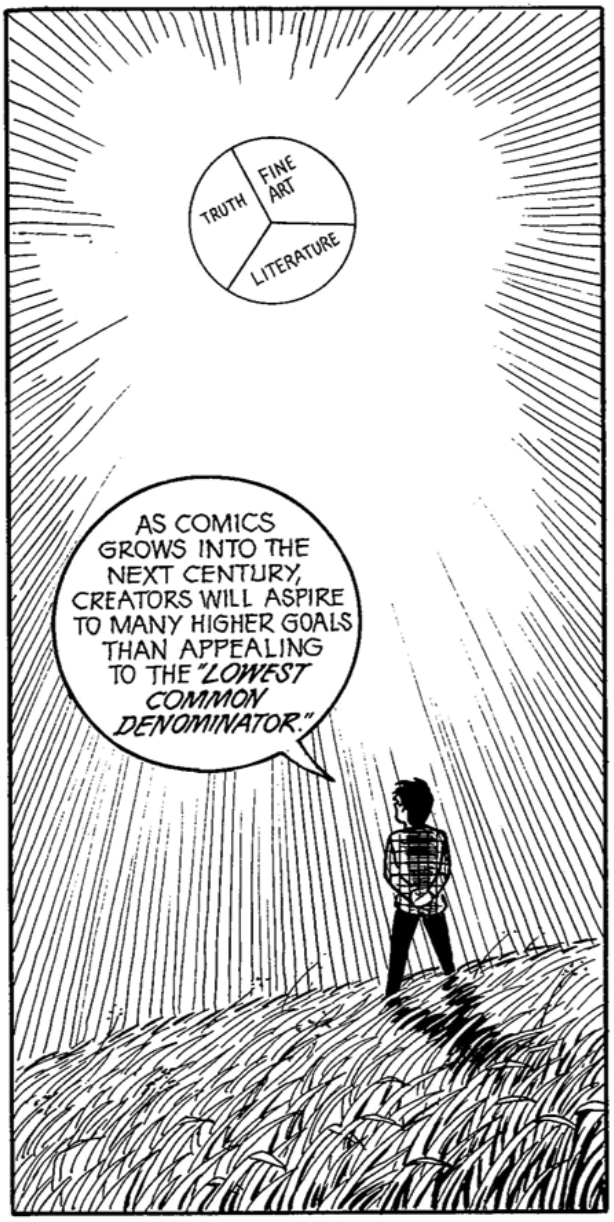
a) Chester Gould
b) R. Crumb
c) Krystine Kryttre
d) Carl Bark

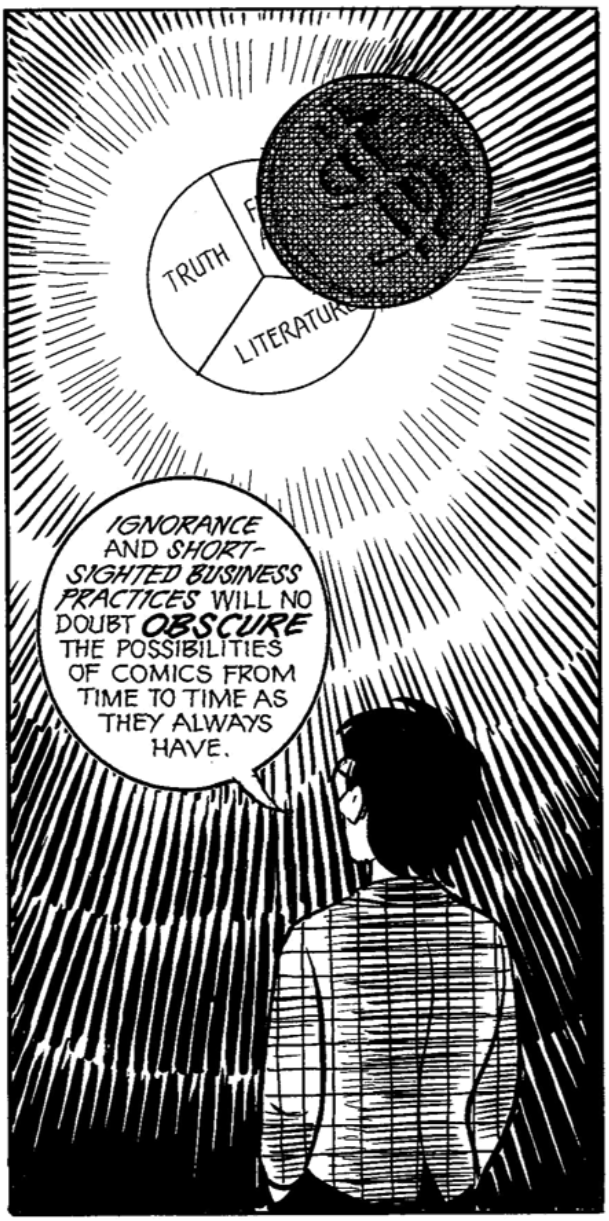
_____18. La mayoría de los cómics japoneses aparecen publicados por primera vez en _____.

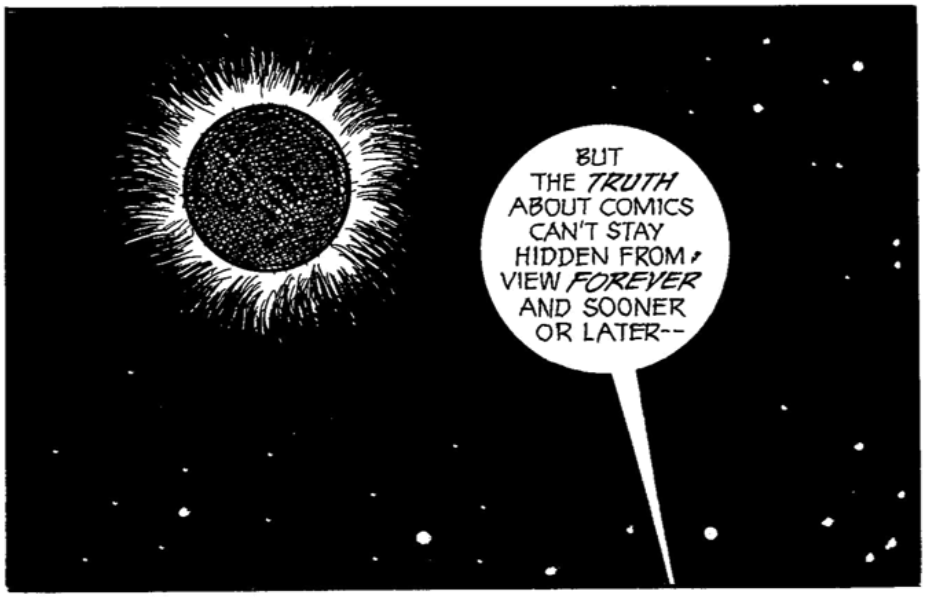
a) publicaciones delgadas
b) enormes títulos de antología
c) partes
d) revistas de manga

_____19. ¿La impresión de cómics fue superior en qué continente?

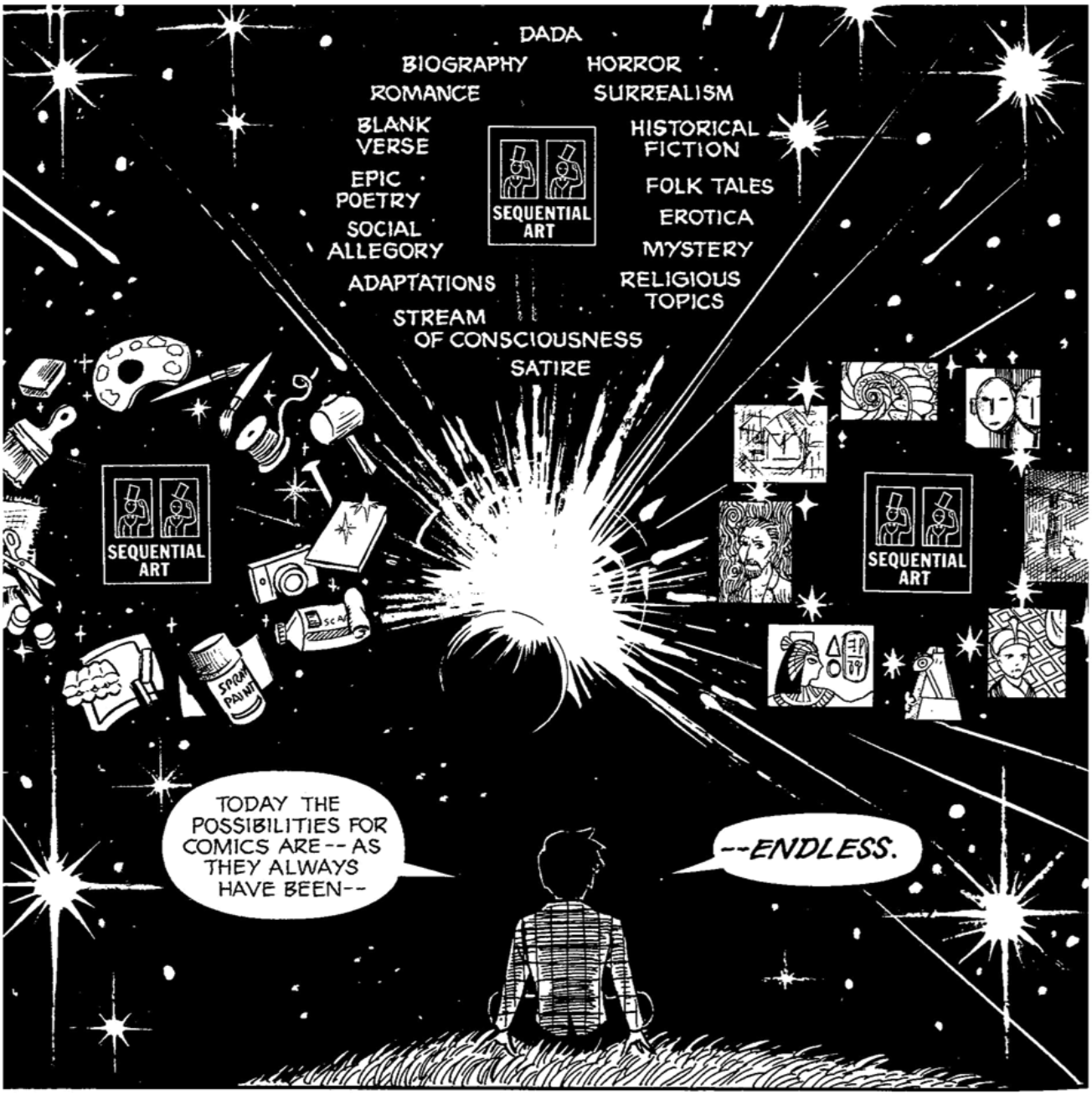
a) Asia
b) Africa
c) Europa
d) norteamérica

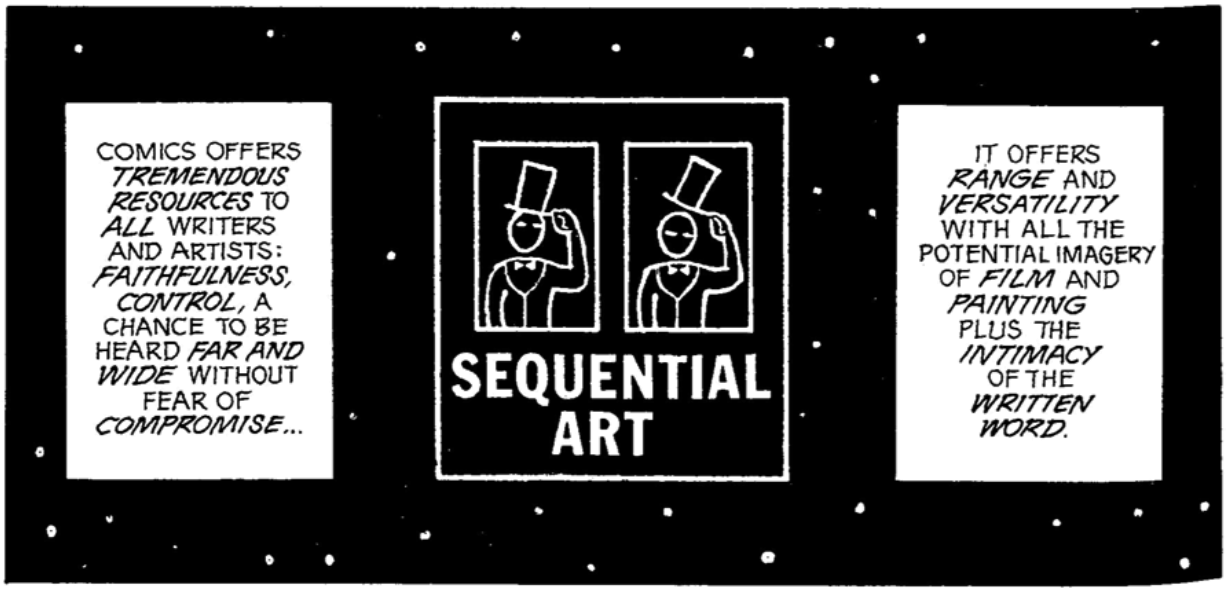

TRUTH
FINE ART
LITERATURE
AS COMICS GROWS INTO THE NEXT CENTURY, CREATORS WILL ASPIRE TO MANY HIGHER GOALS THAN APPEALING TO THE "LOWEST COMMON DENOMINATOR."

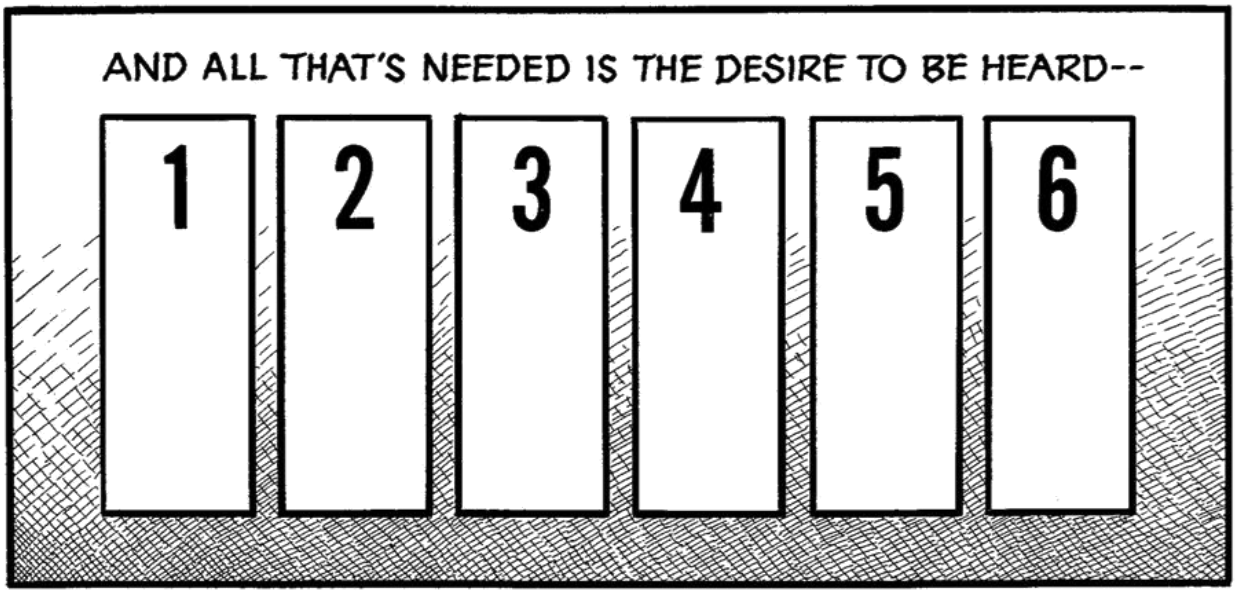

TRUTH
IGNORANCE AND SHORT-SIGHTED BUSINESS PRACTICES WILL NO DOUBT OBSCURE THE POSSIBILITIES OF COMICS FROM TIME TO TIME AS THEY ALWAYS HAVE.


BUT THE TRUTH ABOUT COMICS CAN'T STAY HIDDEN FROM VIEW FOREVER AND SOONER OR LATER--

--THE TRUTH WILL SHINE THROUGH!


DADA
BIOGRAPHY
HORROR
ROMANCE
SURREALISM
BLANK VERSE
HISTORICAL FICTION
EPIC POETRY
FOLK TALES
SOCIAL ALLEGORY
EROTICA
MYSTERY
ADAPTATIONS
RELIGIOUS TOPICS
STREAM OF CONSCIOUSNESS
SATIRE
SEQUENTIAL ART
SEQUENTIAL ART
SEQUENTIAL ART
SPRAY PAINT
TODAY THE POSSIBILITIES FOR COMICS ARE -- AS THEY ALWAYS HAVE BEEN--
--ENDLESS.


COMICS OFFERS *TREMENDOUS RESOURCES* TO *ALL* WRITERS AND ARTISTS: *FAITHFULNESS, CONTROL,* A CHANCE TO BE HEARD *FAR AND WIDE* WITHOUT FEAR OF *COMPROMISE...*
SEQUENTIAL ART
IT OFFERS *RANGE* AND *VERSATILITY* WITH ALL THE POTENTIAL IMAGERY OF *FILM* AND *PAINTING* PLUS THE *INTIMACY* OF THE *WRITTEN WORD.*



_____20. ¿Qué paso determina si el arte será un libro, una escultura o una canción?

a) una superficie
b) estructura
c) idea / propósito
d) forma

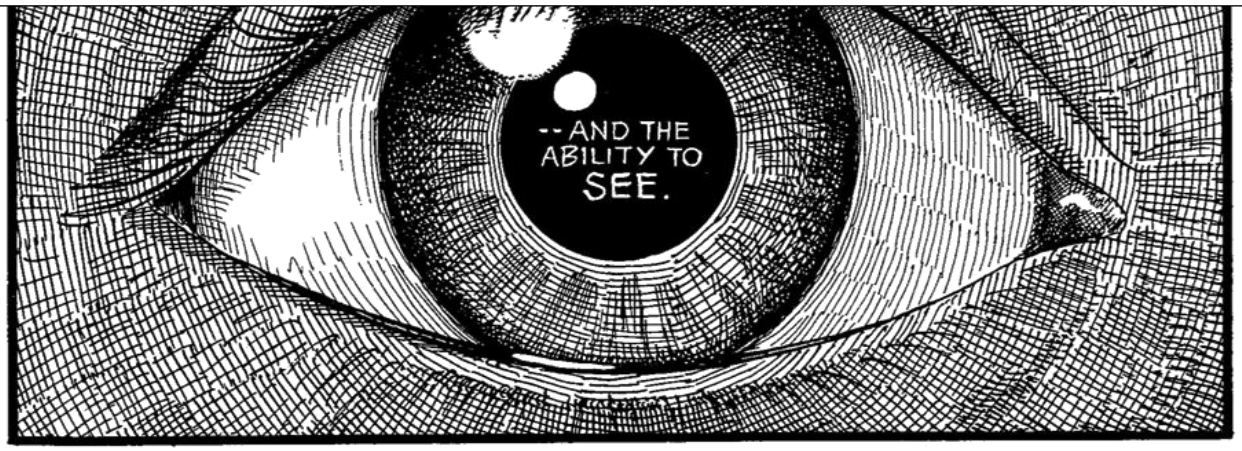
_____21. ¿Cuál es el primer paso de la creación artística, el que contiene el contenido de la obra, las emociones y las filosofías?

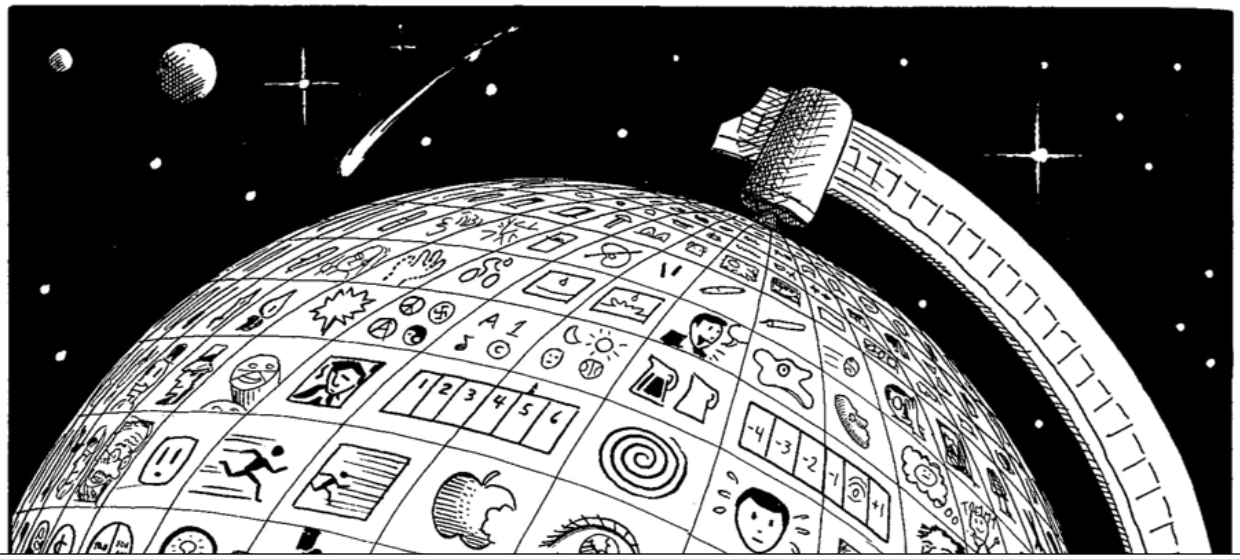
a) Idea / Propósito
b) Artesanía
c) Estructura
d) Idioma

22. ¿Cuáles son los 6 pasos? Etiquete los 6 pasos en el orden correcto en las casillas provistas. (Si completa la prueba en una hoja de respuestas o en su propia hoja de papel de cuaderno, simplemente marque los números 1 a 6 y registre los pasos al lado del número en el orden en que aparecerían).

_____23. ¿Qué paso determina si el arte será un libro, una escultura o una canción?

a) una superficie
b) estructura
c) idea / propósito
d) forma



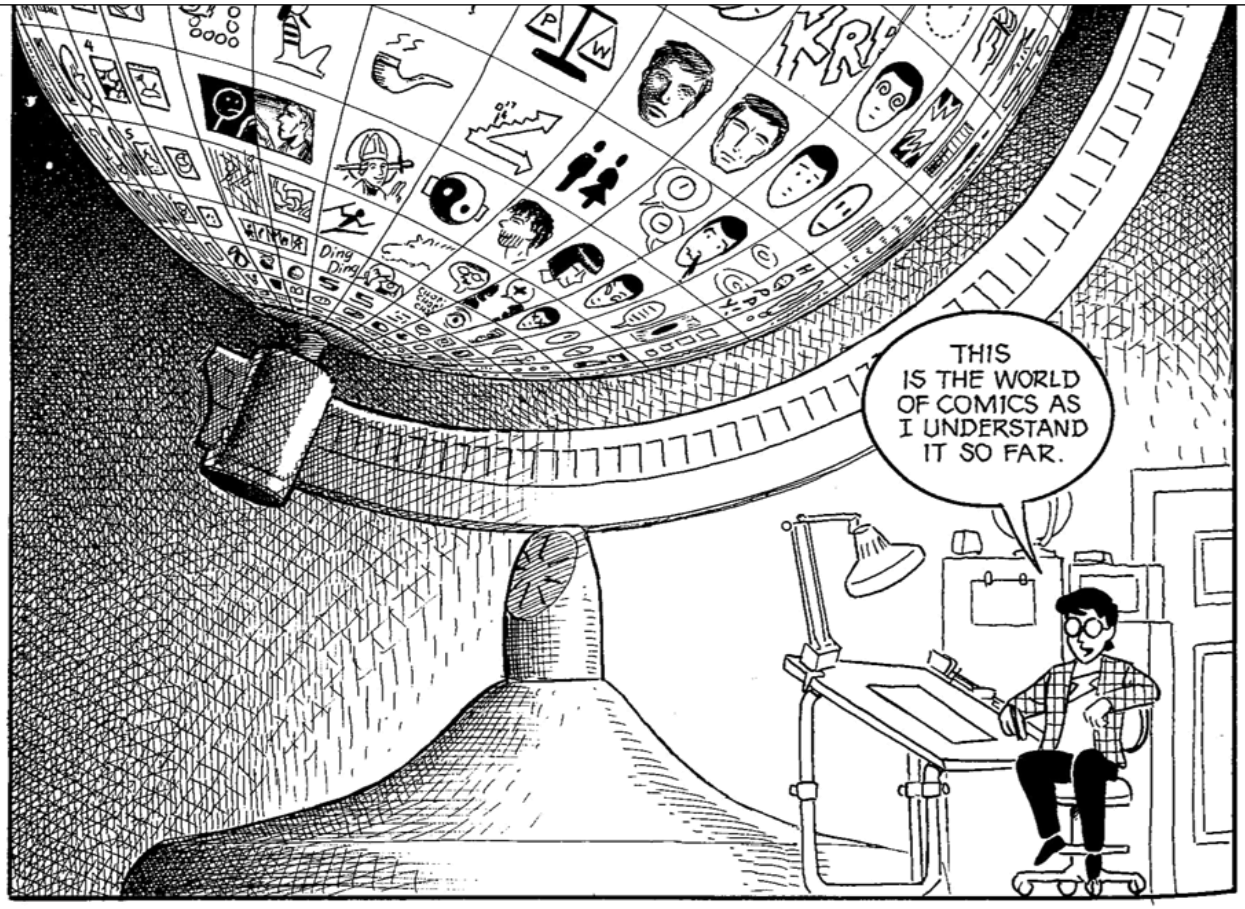


_____24. ¿Cuál de las siguientes afirmaciones NO es cierta sobre los cómics?

a) los comics son aditivos
b) Comics es un gran acto de equilibrio.
c) Comics es sustractivo.
d) el cómic es pasivo

_____25. El autor piensa que la mejor definición para los cómics es la que tiene más _____.

a) Descriptivo
b) Restrictivo
c) expansiva
d) Corto



I'VE LEARNED *A LOT* ABOUT COMICS SINCE *BEGINNING* THIS PROJECT AND I KNOW I HAVE A LOT *LEFT* TO LEARN.
I HOPE YOU'LL ALL CONSIDER EXPLORING -- OR *CONTINUING* TO EXPLORE -- COMICS ON YOUR OWN!
HOWEVER YOU EXPERIENCE COMICS -- AS *READER, CREATOR* OR *BUSINESSPERSON* -- THERE ARE A *MILLION AND ONE WAYS* YOU CAN HELP COMICS TO GROW INTO THE NEXT CENTURY.
THINK ABOUT IT.
AND THANKS FOR *LISTENING*.
HMM?
OH, WOW, DID I TAKE THAT LONG? I'M SORRY. I BETTER LET YOU GO!
BACK TO THE OLD *DRAWING BOARD!*
♪
AT LEAST YOU'RE NOT *MARRIED* TO HIM. I GET THIS ALL THE TIME!
COLL
'92

26. En su libro Understanding Comics, Scott McCloud dice que los cómics son una forma de "... amplificación a través de la simplificación ..." y que "cuando abstraemos una imagen a través de dibujos animados, no estamos eliminando los detalles, sino que nos centramos en detalles específicos. Al reducir una imagen a su "significado" esencial, un artista puede **AMPLIFICAR** ese significado de una manera que el arte realista no puede ". (McCloud, 1993). - ¿Qué quiere decir Scott McCloud aquí? ¿Cómo puede el "círculo con dos puntos y una línea" ser **MÁS** realista que los tipos de arte altamente detallados y, a veces, fotorrealistas que vemos a menudo? Use las líneas a continuación para explicar su comprensión de la teoría de McCloud y demostrar su aprendizaje de esta unidad.

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Special note: Kunzle's book (see above) has gone virtually unnoticed by the comics community but is an enormously important work, covering nearly 400 years of forgotten European comics. Check it out!

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For information on original art, write to: Scott McCloud, Box 798, Amherst, MA 01004.

Letters of comment are appreciated (if seldom answered due to overwhelming commitments), but I would especially appreciate a *public* discussion of these issues in comics' trade journals, art magazines, computer nets and any other forum. This book is meant to stimulate debate, not settle it.

I've had my say.
Now, it's *your* turn.