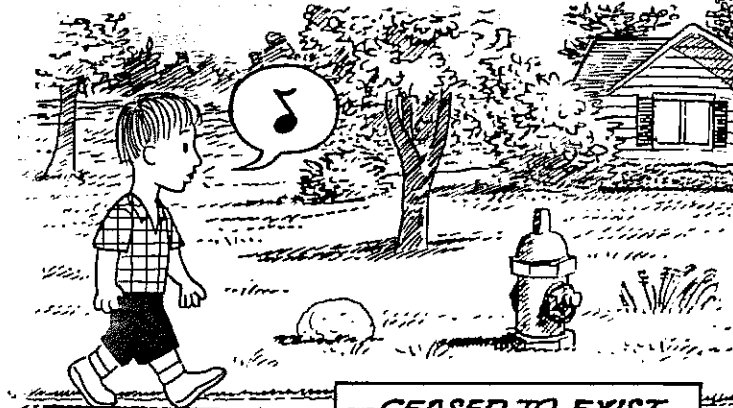


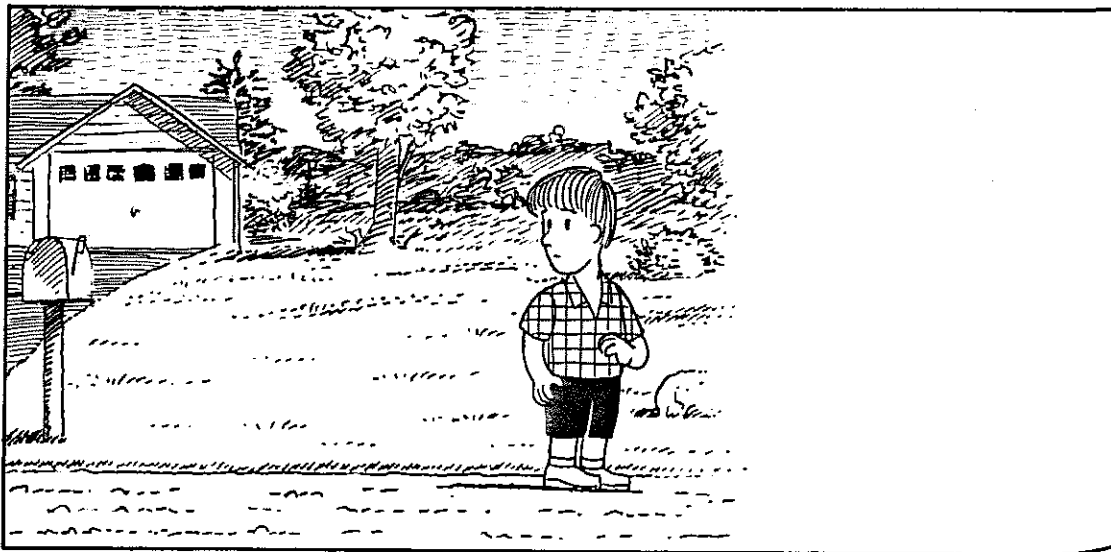
# CHAPTER THREE

BLOOD IN THE GUTTER.

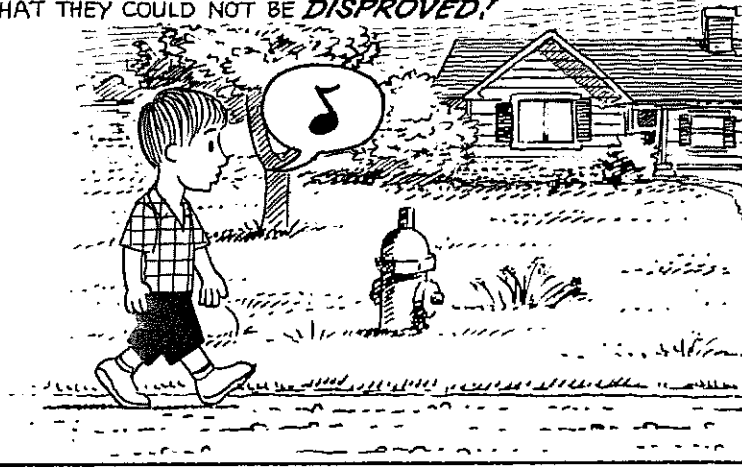
WHEN I WAS VERY YOUNG, I HAD A RECURRENT *DAYDREAM* THAT THE *WHOLE WORLD* WAS JUST A *SHOW* PUT ON FOR MY *BENEFIT*, THAT UNLESS I WAS PRESENT TO *SEE* THINGS, THEY JUST--



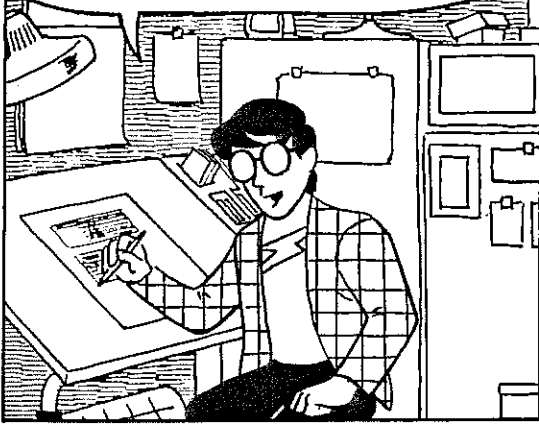
--CEASED TO EXIST.



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.



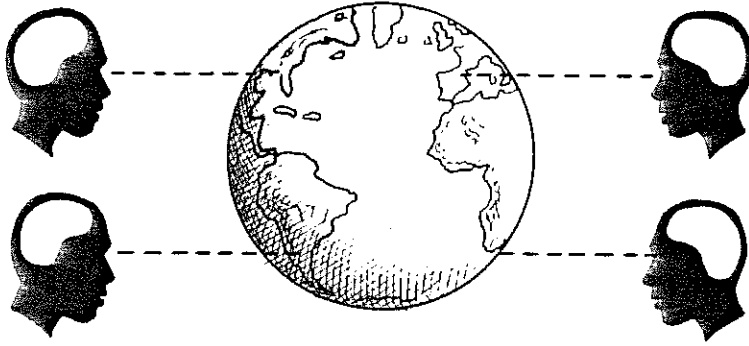
EVEN THOUGH THEY'RE NOT!



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

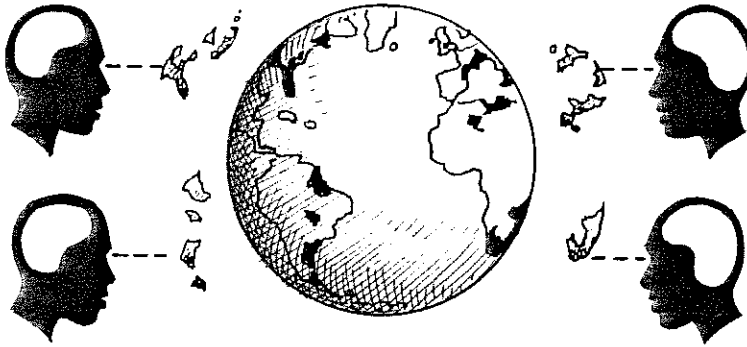
ALL OF US PERCEIVE THE WORLD AS A *WHOLE* THROUGH THE EXPERIENCE OF OUR *SENSES*.

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



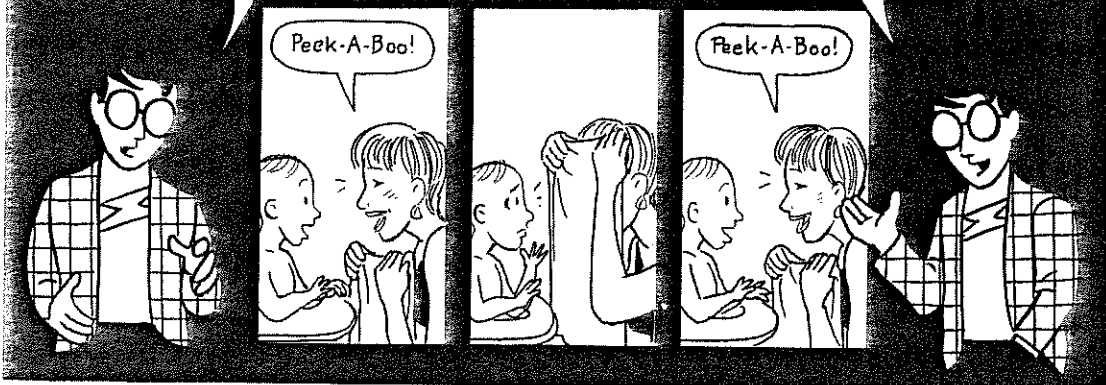
EVEN THE MOST *WIDELY TRAVELLED* MIND CAN ONLY SEE SO MUCH OF THE WORLD IN THE COURSE OF A LIFE.

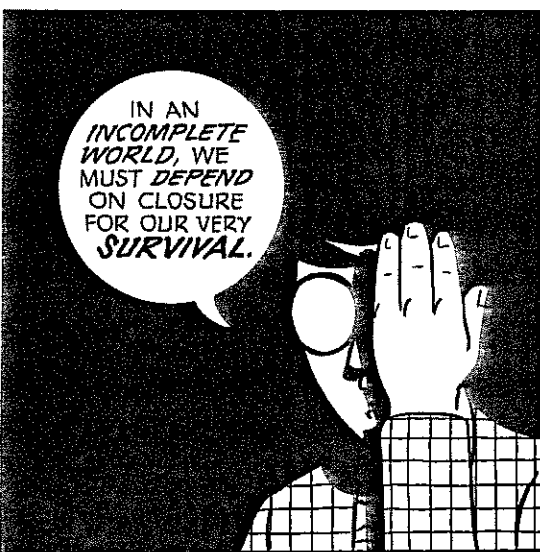
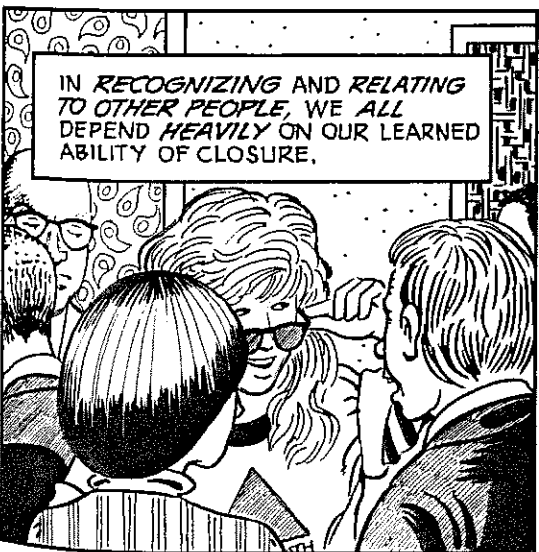
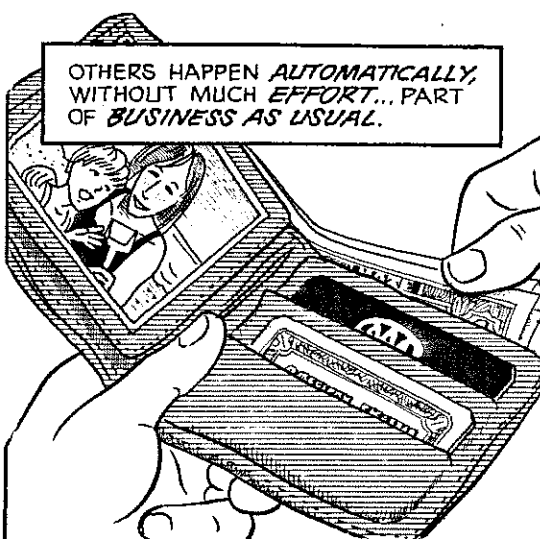
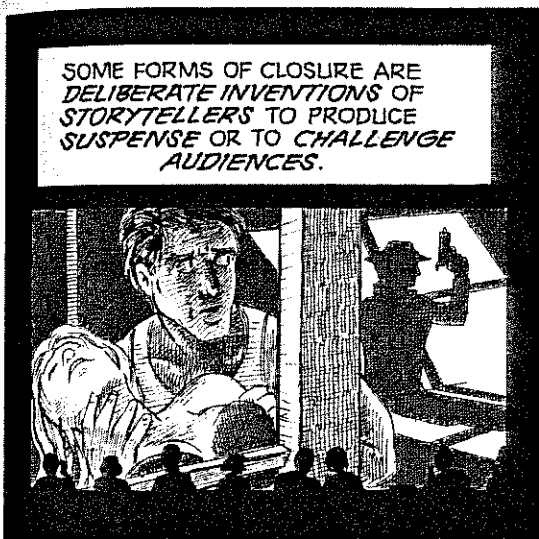
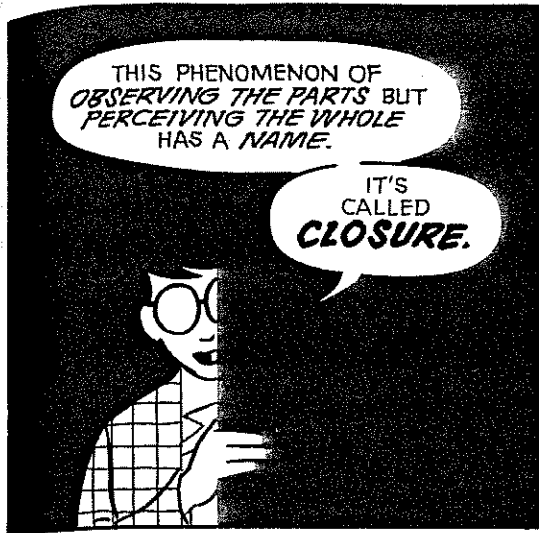
OUR PERCEPTION OF "REALITY" IS AN ACT OF *FAITH*, BASED ON MERE *FRAGMENTS*.




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*.



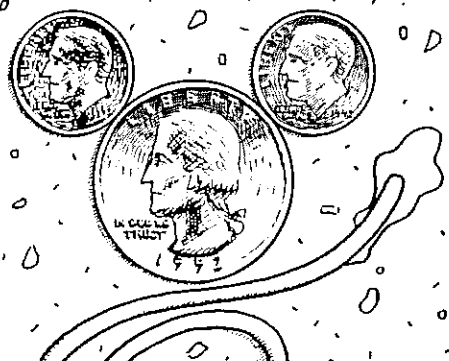


CLOSURE CAN TAKE MANY FORMS. SOME SIMPLE, SOME COMPLEX.




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--

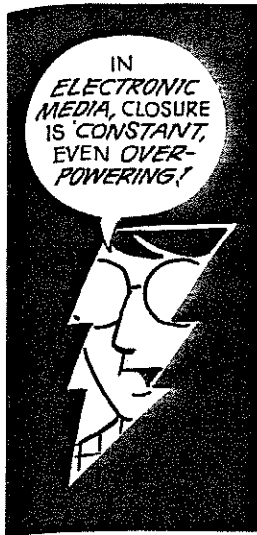


--AND OUR MINDS TRANSFORM IT INTO THE "*REALITY*"--

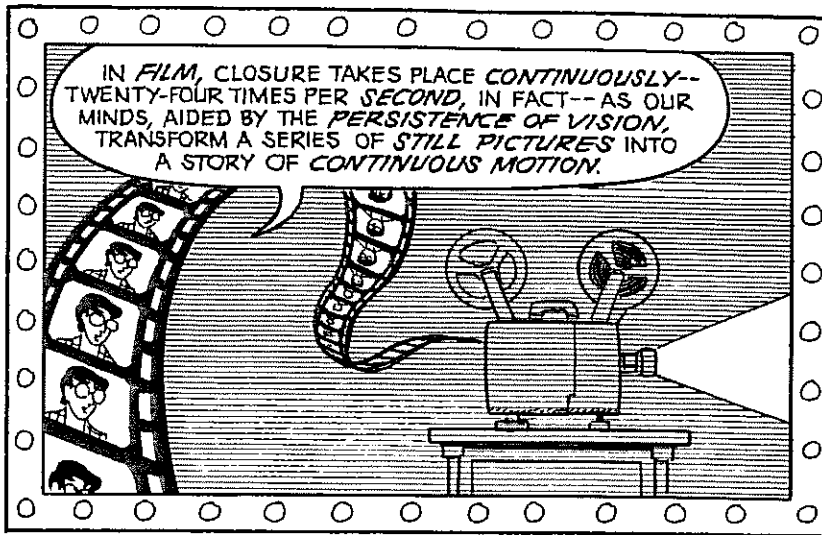


--OF THE *PHOTOGRAPH!*

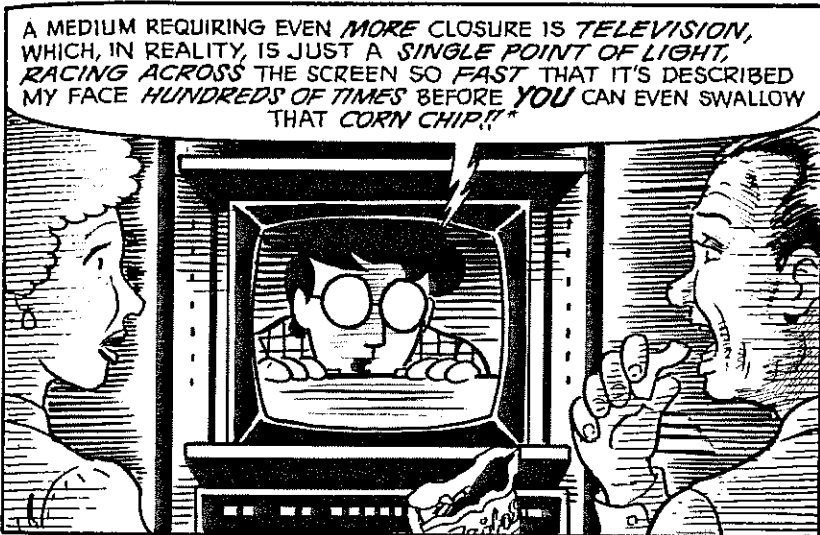




IN ELECTRONIC MEDIA, CLOSURE IS CONSTANT, EVEN OVER-POWERING!



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.



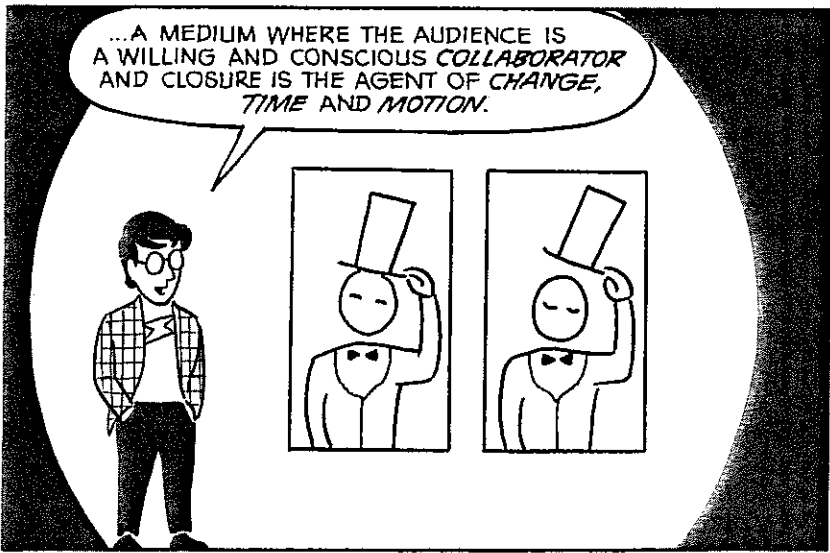
A MEDIUM REQUIRING EVEN MORE CLOSURE IS TELEVISION, WHICH, IN REALITY, IS JUST A SINGLE POINT OF LIGHT, RACING ACROSS THE SCREEN SO FAST THAT IT'S DESCRIBED MY FACE HUNDREDS OF TIMES BEFORE YOU CAN EVEN SWALLOW THAT CORN CHIP!!\*



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

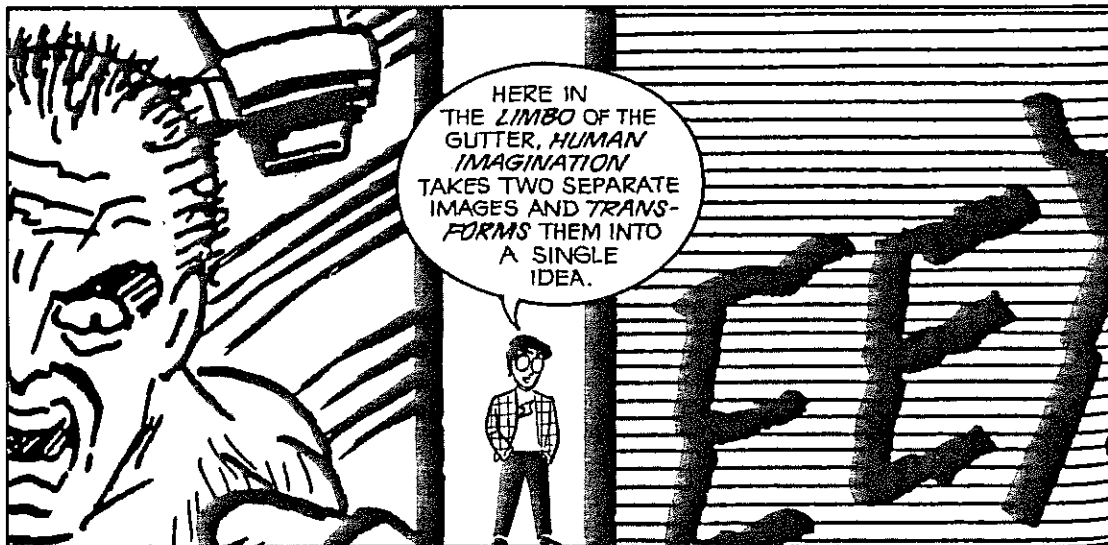
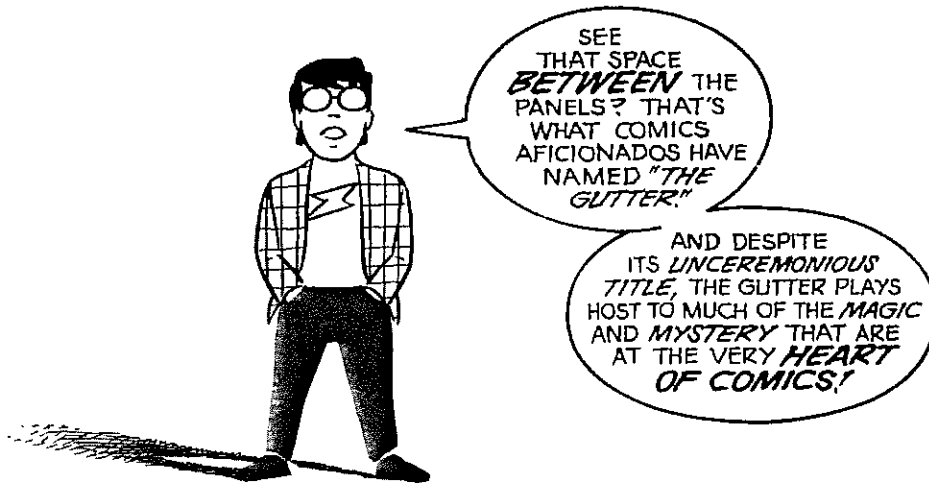


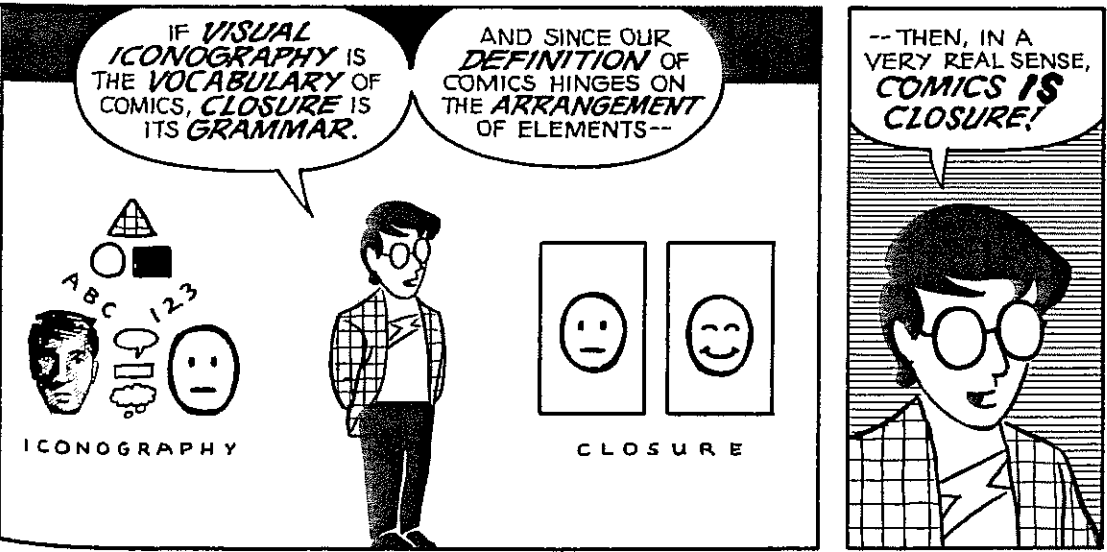
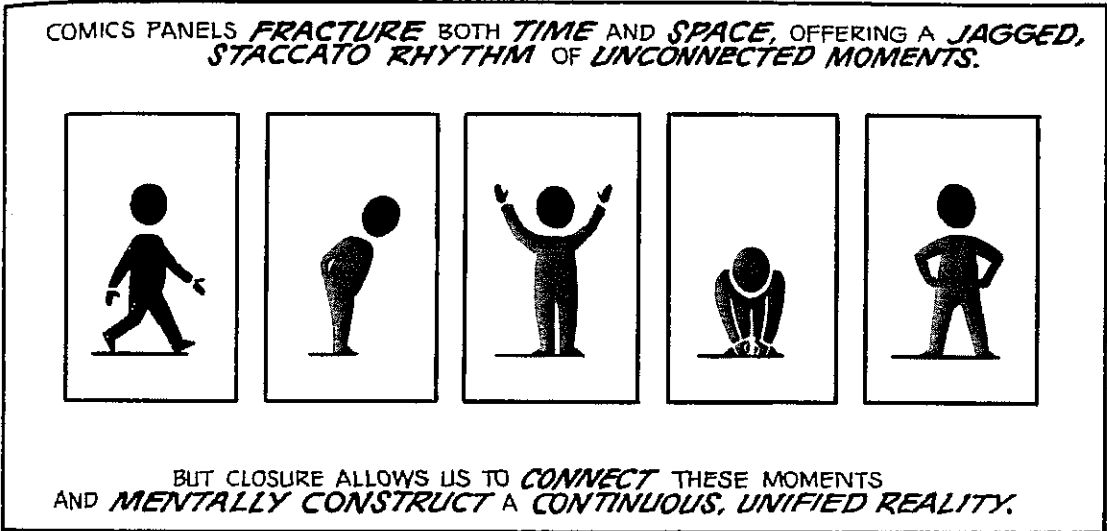
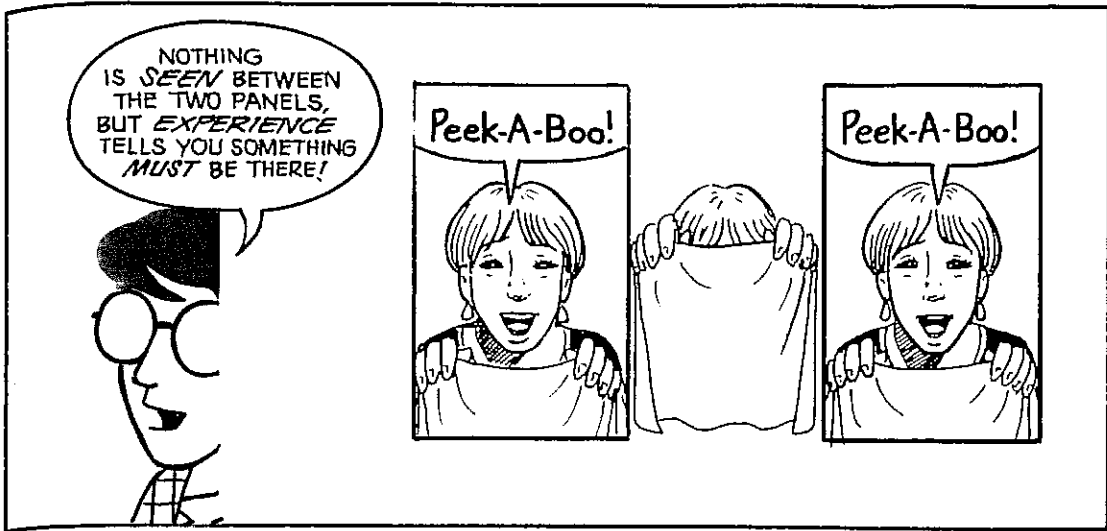
-- THERE LIES A MEDIUM OF COMMUNICATION AND EXPRESSION WHICH USES CLOSURE LIKE NO OTHER...



...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.







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.



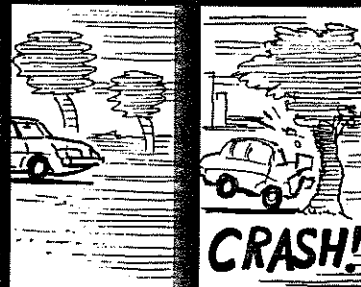
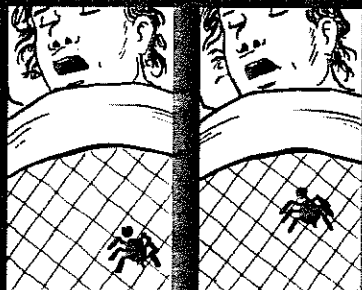
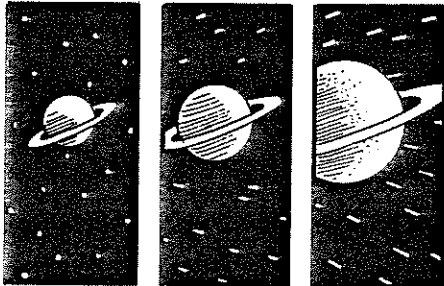
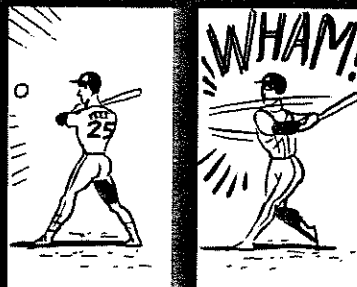
1.



*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**.



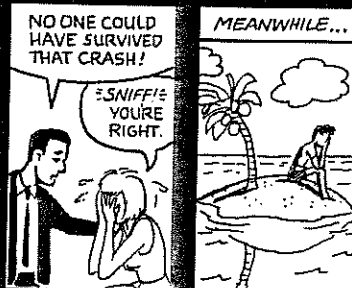
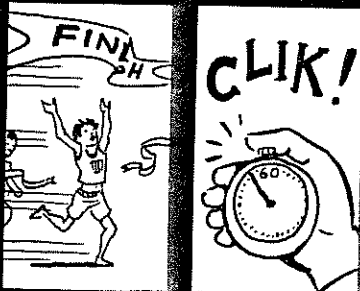
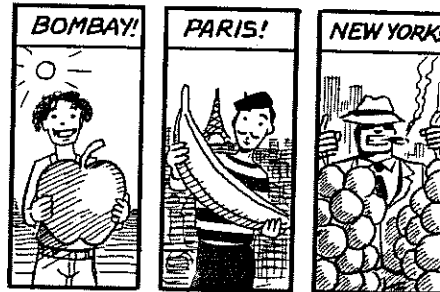
3.



**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**.



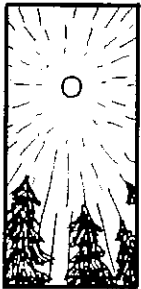
4.



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.

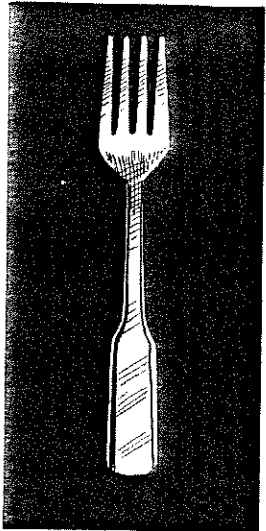


THIS LAST CATEGORY SUGGESTS AN INTERESTING QUESTION. IS IT POSSIBLE FOR ANY SEQUENCE OF PANELS TO BE TOTALLY UNRELATED TO EACH OTHER?



PERSONALLY, I DON'T THINK SO.

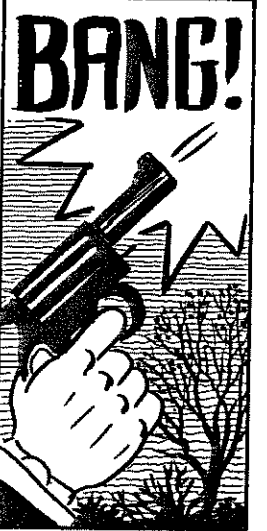
NO MATTER HOW DISSIMILAR ONE IMAGE MAY BE TO ANOTHER, THERE IS A KIND OF--



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



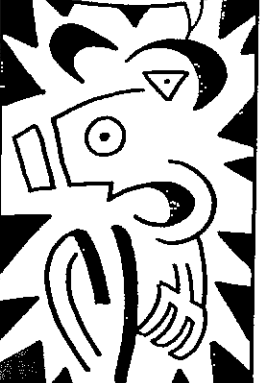
SUCH TRANSITIONS MAY NOT MAKE "SENSE" IN ANY TRADITIONAL WAY, BUT STILL A RELATIONSHIP OF SOME SORT WILL INEVITABLY DEVELOP.



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.

