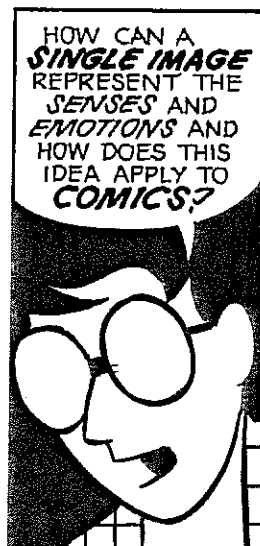
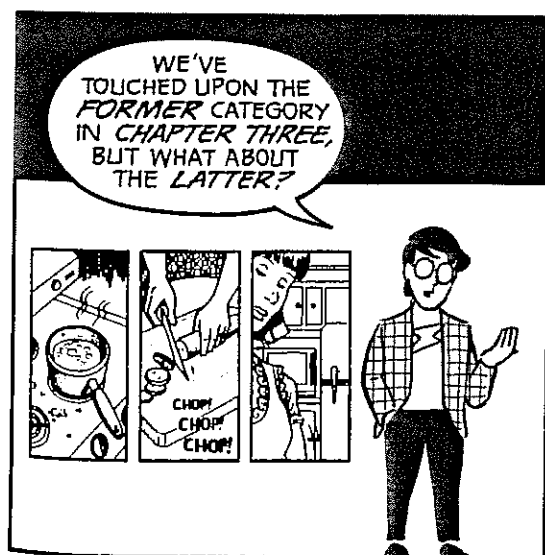
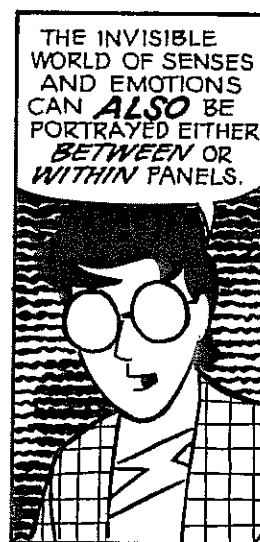
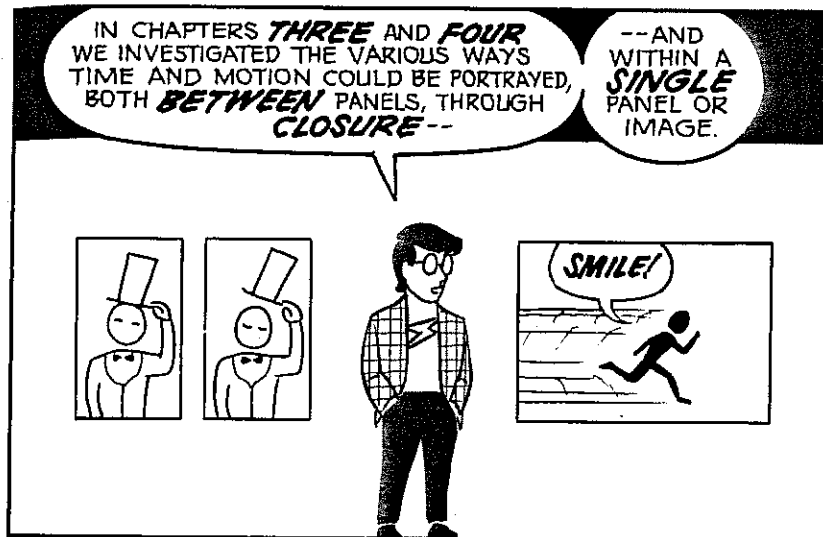


SOME IMAGES INSPIRED BY THE PAINTINGS OF ADAM PHILIPS.





IN THE LATE
NINETEENTH AND
EARLY TWENTIETH
CENTURIES,
SOMETHING KIND
OF **SCARY**
WAS GOING ON...



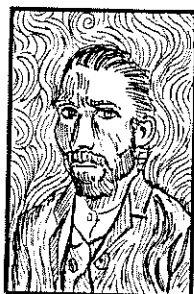
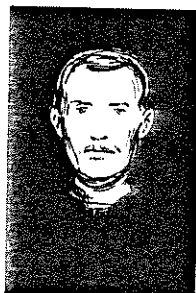
NO SOONER HAD
THE **IMPRESSIONISTS**
FINALLY CONVINCED
THEIR PEERS THAT
THE WORLD **THEY**
SAW WAS THE WORLD
AS IT IS **TRULY**
SEEN--



--THAN ANOTHER
UNSEEN
WORLD BEGAN TO
MAKE ITSELF
VISIBLE.



IN THE WORKS OF **EDVARD MUNCH**
AND **VINCENT VAN GOGH**, THE
OBJECTIVE STUDY OF LIGHT SO PRIZED
BY THE **IMPRESSIONIST MAINSTREAM**
WAS BEING **ABANDONED** IN FAVOR OF A
NEW, FRIGHTENINGLY **SUBJECTIVE**
APPROACH



EXPRESSIONISM,
AS IT CAME TO BE
CALLED, DIDN'T START
AS A **SCIENTIFIC**
ART, BUT RATHER
AS AN HONEST
EXPRESSION OF THE
INTERNAL TURMOIL
THESE ARTISTS JUST
COULD NOT **REPRESS**.



THE
SCIENCE OF IT
WASN'T FAR
BEHIND
THOUGH!



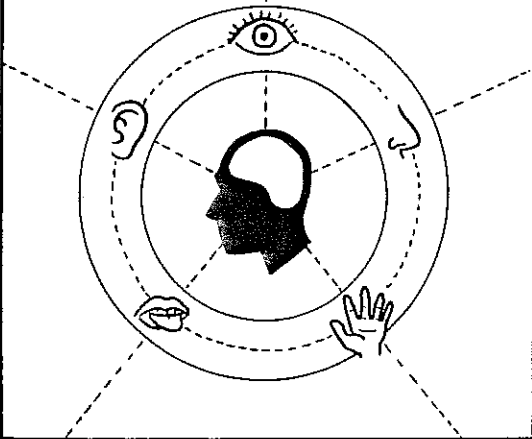
AS THE *NEW CENTURY* GOT UNDER WAY, *COOLER HEADS* SUCH AS *WASSILY KANDINSKY* TOOK *GREAT INTEREST* IN THE POWER OF *LINE, SHAPE* AND *COLOR* TO SUGGEST THE INNER STATE OF THE ARTIST *AND* TO PROVOKE THE *FIVE SENSES*.

ANGRY REDS...
PLACID BLUES...
ANXIOUS TEXTURES...
LOUD SHAPES...
QUIET LINES...
COLD GREENS...

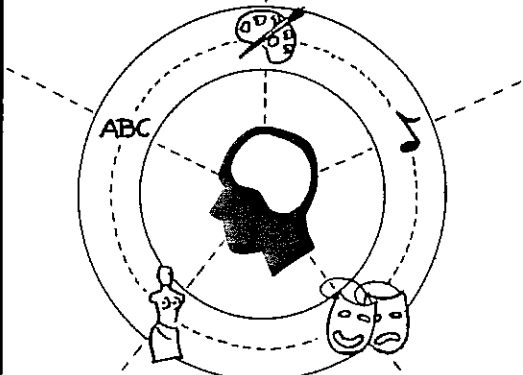
THESE WERE
STRANGE IDEAS
IN 1912!



KANDINSKY AND HIS PEERS WERE SEARCHING FOR AN ART THAT MIGHT SOMEHOW *UNITE THE SENSES*--



-- AND IN *DOING SO*, UNITE THE DIFFERENT ARTFORMS WHICH *APPEALED* TO THOSE DIFFERENT SENSES.



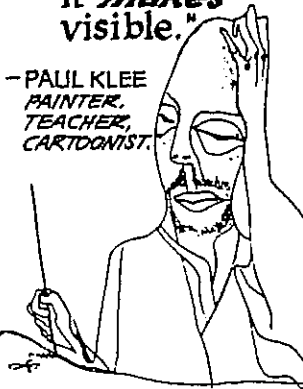
WE CALL THIS IDEA *SYNAESTHETICS*.

NOT *SURPRISING*, THEN, THAT SIMILAR IDEAS WERE EXPRESSED BY CREATORS IN OTHER FIELDS SUCH AS *RICHARD WAGNER* AND THE FRENCH POET *BAUDELAIRE*.



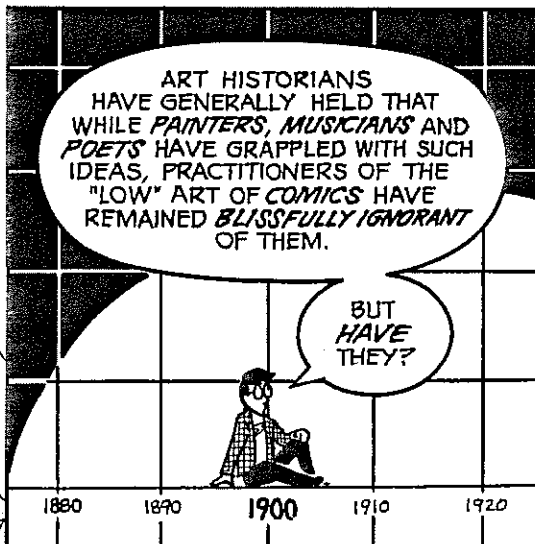
"Art does not reproduce the visible; rather, it *makes* visible."

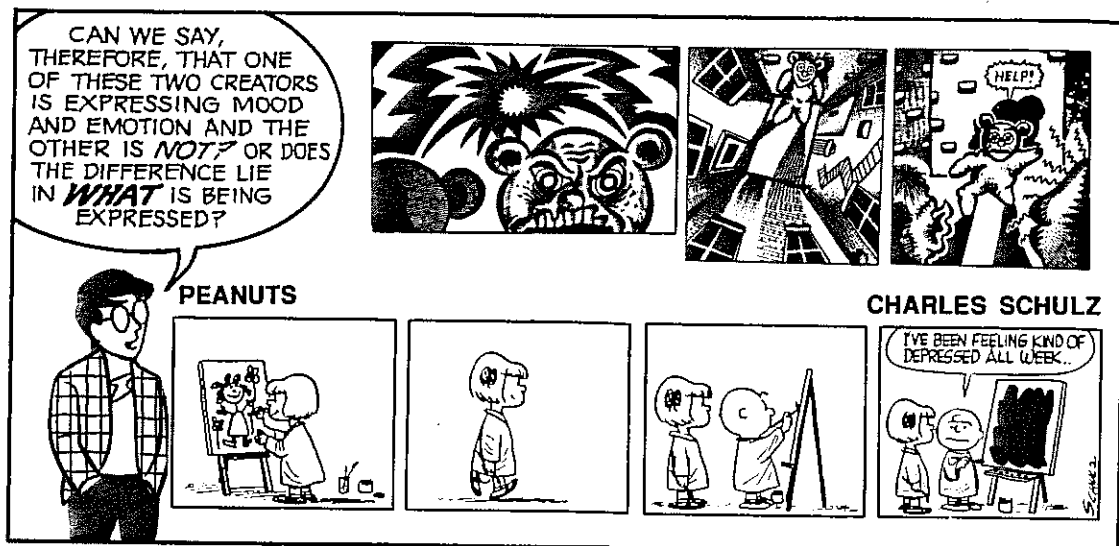
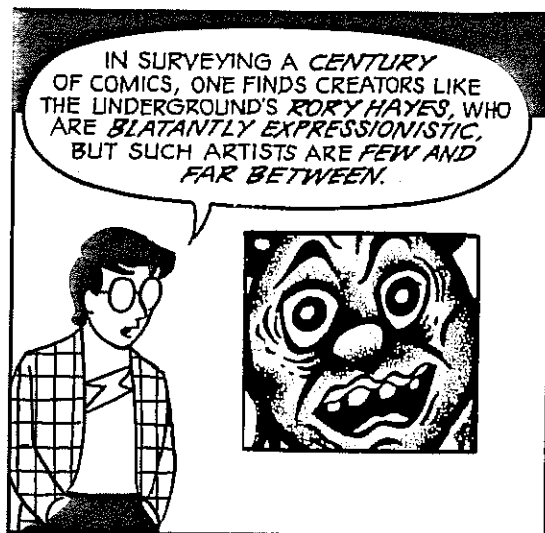
-- PAUL KLEE
PAINTER,
TEACHER,
CARTOONIST.



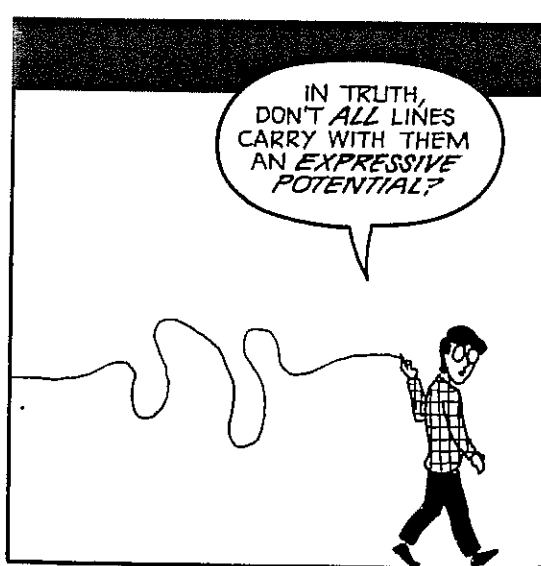
ART HISTORIANS HAVE GENERALLY HELD THAT WHILE *PAINTERS, MUSICIANS* AND *POETS* HAVE GRAPPLED WITH SUCH IDEAS, PRACTITIONERS OF THE "LOW" ART OF *COMICS* HAVE REMAINED *BLISSFULLY IGNORANT* OF THEM.

BUT
HAVE
THEY?

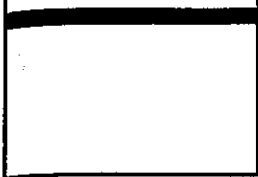




PEANUTS REPRINTED BY PERMISSION OF U.E.S., INC.



BY DIRECTION
ALONE, A LINE
MAY GO FROM
PASSIVE AND
TIMELESS--



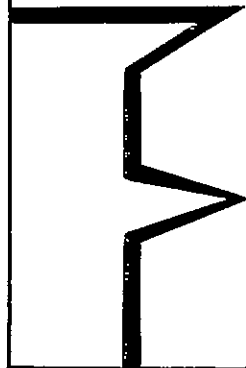
--TO
PROUD
AND
STRONG--



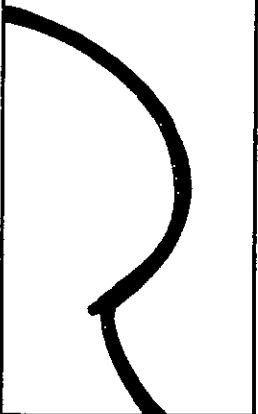
--TO
DYNAMIC
AND
CHANGING!



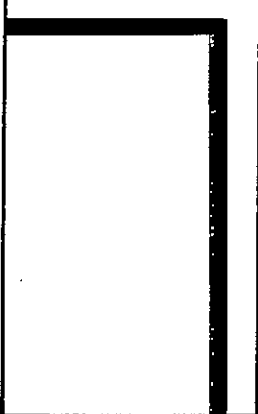
BY ITS
SHAPE, IT
CAN BE
UNWELCOMING
AND SEVERE--



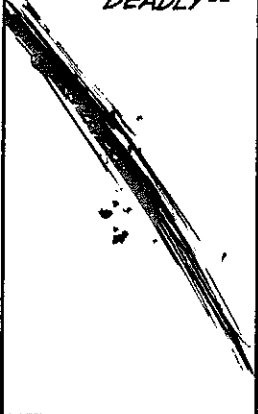
--OR
WARM
AND GENTLE--



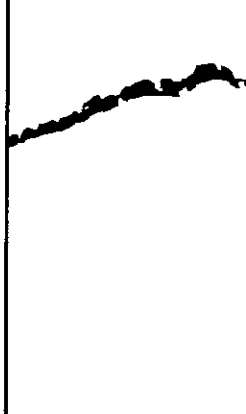
--OR
RATIONAL
AND
CONSERVATIVE.



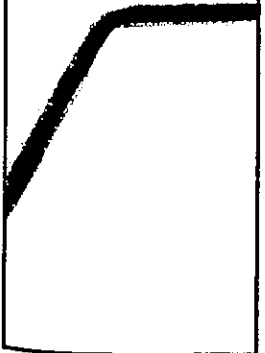
BY ITS
CHARACTER
IT MAY SEEM
SAVAGE AND
DEADLY--



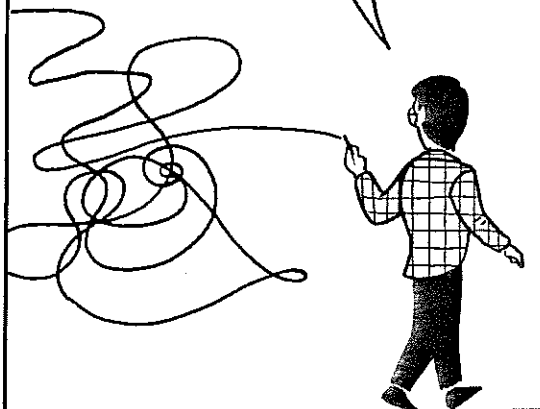
--OR WEAK
AND UNSTABLE--



--OR HONEST
AND DIRECT.



THE MOST BLAND 'EXPRESSIONLESS'
LINES ON EARTH CAN'T HELP BUT
CHARACTERIZE THEIR SUBJECT
IN SOME WAY.



AND WHILE FEW
COMIC ARTISTS MAY
CONSIDER THEMSELVES
EXPRESSIONISTS,
THAT DOESN'T MEAN
THAT THEY CAN'T TELL
ONE LINE FROM
ANOTHER!



IN *DICK TRACY* FOR EXAMPLE, CHESTER GOULD USED **BOLD LINES, OBTUSE ANGLES AND HEAVY BLACKS** TO SUGGEST THE MOOD OF A **GRIM, DEADLY** WORLD OF ADULTS--



-- WHILE THE **GENTLE CURVES AND OPEN LINES** OF CARL BARKS' *UNCLE SCROOGE* CONVEY A FEELING OF **WHIMSY, YOUTH AND INNOCENCE**.



IN *R. CRUMB'S* WORLD, THE **CURVES OF INNOCENCE ARE BETRAYED** BY THE **NEUROTIC QUILL-LINES** OF MODERN ADULTHOOD, AND LEFT PAINFULLY OUT OF PLACE--



-- WHILE IN *KRISTINE KRYTTRE'S* ART, THE **CURVES OF CHILDHOOD AND THE MAD LINES** OF A **MUNCH** CREATE A **CRAZY TODDLER LOOK**.



IN THE **MID-1960s** WHEN THE **AVERAGE MARVEL READER WAS PRE-ADOLESCENT**, POPULAR INKERS USED **DYNAMIC BUT FRIENDLY LINES** A LA **KIRBY/SINNOTT**.



BUT WHEN MARVEL'S READER BASE **GREW INTO THE ANXIETIES OF ADOLESCENCE**, THE **HOSTILE, JAGGED LINES** OF A **ROB LIEFELD** STRUCK A MORE **RESPONSIVE CHORD**.



FOR **DECADES** OF COLOR COMIC BOOKS, THE **SIGNATURE STYLES** OF INDIVIDUAL ARTISTS LIKE **NICK CARDY** HAVE INFUSED **PERSONAL EXPRESSION** INTO **EVERY STORY**--



-- WHILE **JULES FEIFFER'S UNEVEN LINES** DID **BATTLE** WITH THEMSELVES IN A **PANTOMIME** OF THE **INNER STRUGGLES** OF MODERN LIFE.



IN *JOSE MUNOZ'S* WORK, **DENSE PUDDLES OF INK AND FRAYING LINEWORK** COMBINE TO EVOKE A WORLD OF **DEPRIVITY AND MORBID DECAY**--



-- WHILE **JOOST SWARTE'S CRISP ELEGANT LINES AND JAZZY DESIGNS** SPEAK OF **COOL SOPHISTICATION AND IRONY**.

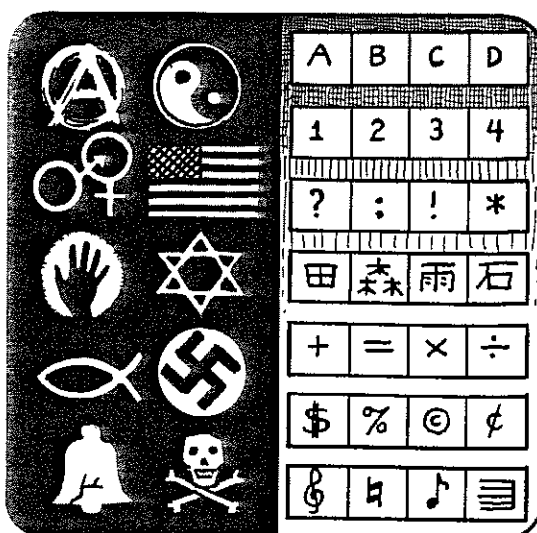
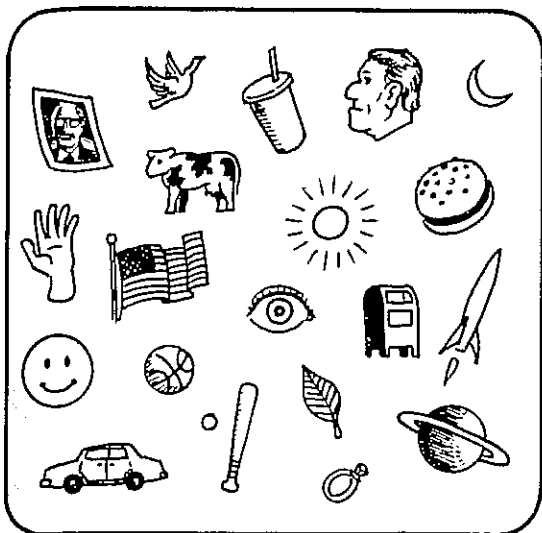


IN *SPIEGELMAN'S "PRISONER ON THE HELL PLANET,"* **DELIBERATELY EXPRESSIONISTIC LINES** DEPICT A **TRUE-LIFE HORROR STORY**.



AND IN *EISNER'S MODERN WORK* A **FULL RANGE** OF LINE STYLES CAPTURE A **FULL RANGE** OF MOODS AND EMOTIONS.





NOW,
IF PICTURES
CAN, THROUGH
THEIR RENDERING,
REPRESENT
INVISIBLE
CONCERNS SUCH
AS **EMOTIONS**
AND THE
OTHER
SENSES--



--THEN THE
DISTINCTION
BETWEEN
PICTURES AND
OTHER TYPES OF
ICONS LIKE
LANGUAGE WHICH
SPECIALIZE
IN THE INVISIBLE
MAY SEEM A
BIT **BLURRY**.

IN FACT, WHAT
WE'RE SEEING IN
THE **LIVING LINES**
OF THESE PICTURES
IS **THE PRIMORDIAL**
STUFF FROM WHICH
A **FORMALIZED**
LANGUAGE CAN
EVOLVE!



I'LL GIVE
YOU AN
EXAMPLE.



LET'S
SAY I WANTED
TO SMOKE
THIS **PIPE**--

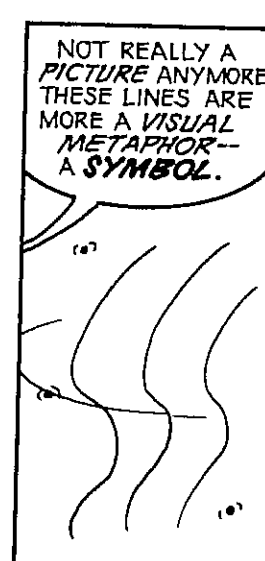
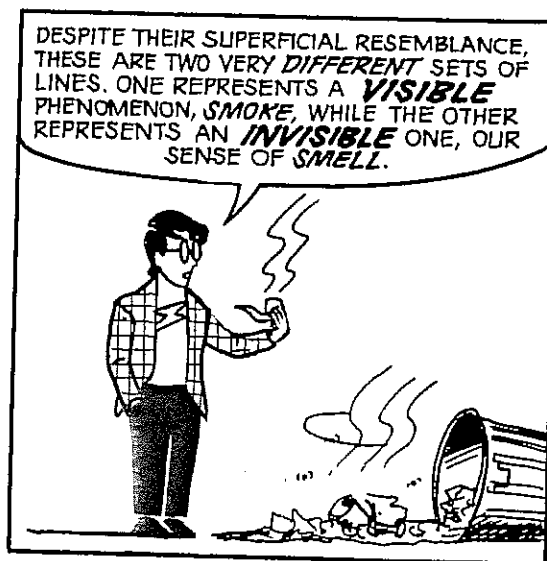
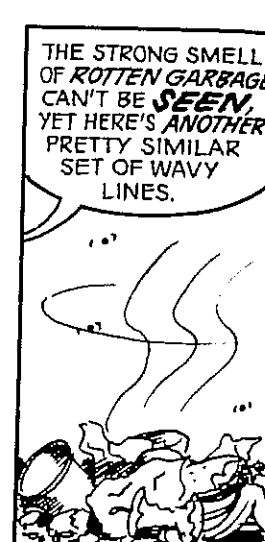


--ASSUMING
IT **IS** A
PIPE--



--AND
I LIT IT
WITH A MATCH
LIKE SO:





TAKEN OUT OF THEIR *ORIGINAL CONTEXT*,
THEY CAN NOW BE APPLIED *ANYWHERE*
AND THE READER WILL INSTANTLY KNOW
WHAT THEY MEAN.



EVEN THE *FLIES*
HAVE OVER THE YEARS
BEEN APPROACHING
THE *ABSTRACT STATUS*
OF *LINGUISTIC*
SYMBOLS.

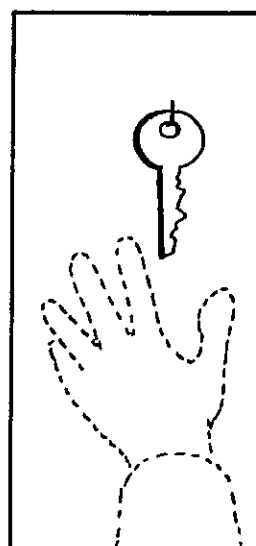
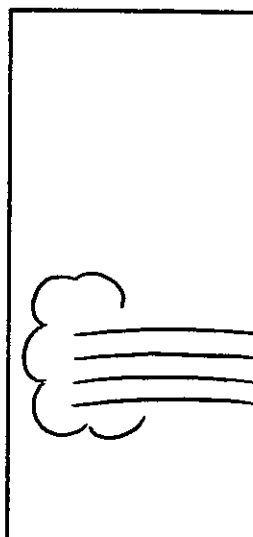
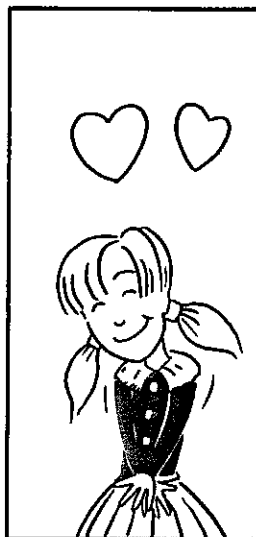
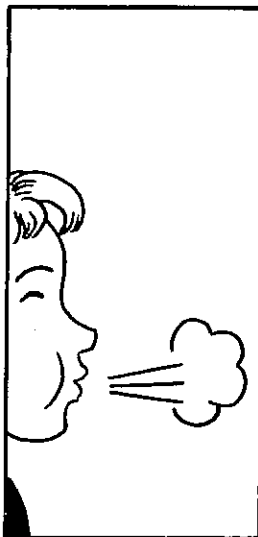


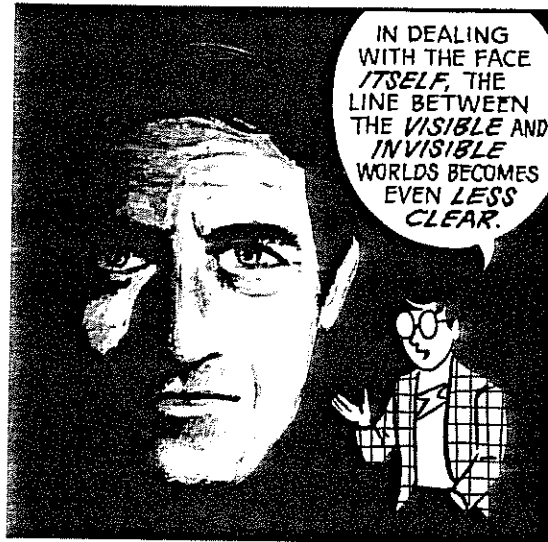
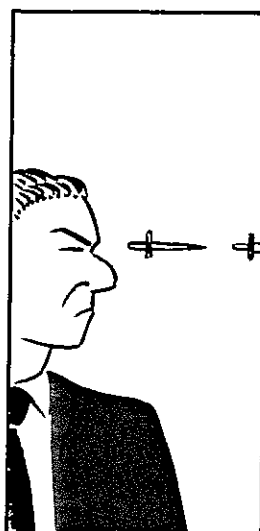
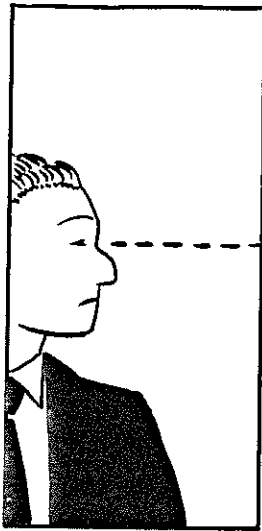
WHENEVER AN ARTIST
INVENTS A NEW WAY
TO *REPRESENT THE*
INVISIBLE, THERE IS
ALWAYS A CHANCE
THAT IT WILL BE
PICKED UP BY
OTHER ARTISTS.



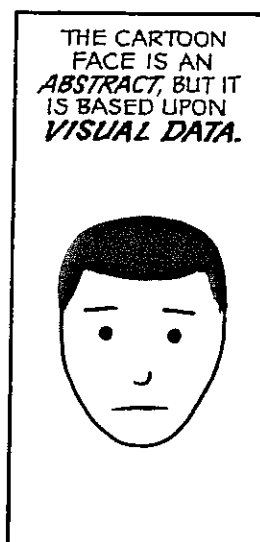
IF ENOUGH ARTISTS
BEGIN *USING* THE
SYMBOL, IT WILL
ENTER THE LANGUAGE
FOR *GOOD*--

-- AS MANY
HAVE THROUGH
THE YEARS.

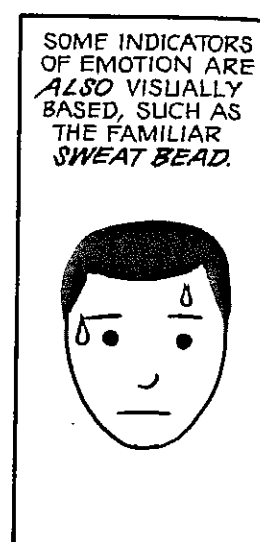




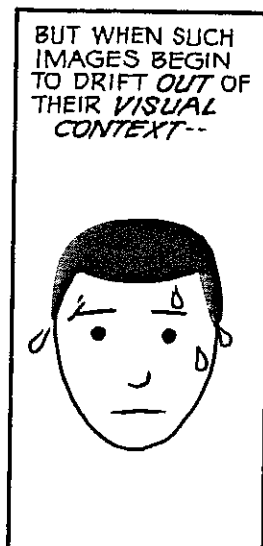
IN DEALING WITH THE FACE *ITSELF*, THE LINE BETWEEN THE *VISIBLE* AND *INVISIBLE* WORLDS BECOMES EVEN *LESS CLEAR*.



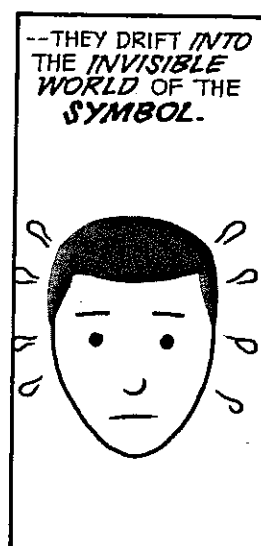
THE CARTOON FACE IS AN *ABSTRACT*, BUT IT IS BASED UPON *VISUAL DATA*.



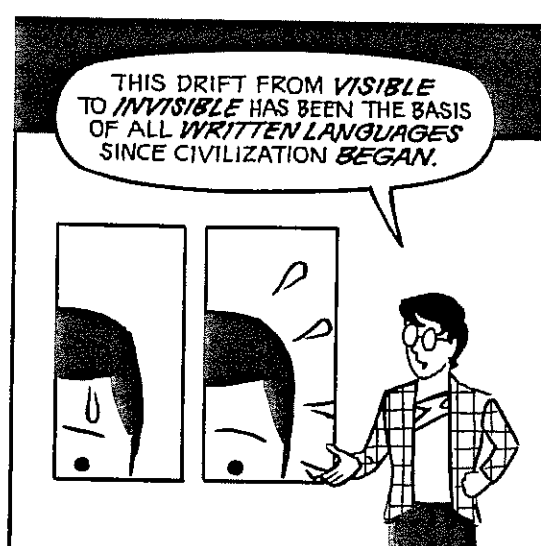
SOME INDICATORS OF EMOTION ARE *ALSO* VISUALLY BASED, SUCH AS THE FAMILIAR *SWEAT BEAD*.



BUT WHEN SUCH IMAGES BEGIN TO DRIFT *OUT* OF THEIR *VISUAL CONTEXT*--



--THEY DRIFT *INTO* THE *INVISIBLE* WORLD OF THE *SYMBOL*.



THIS DRIFT FROM *VISIBLE* TO *INVISIBLE* HAS BEEN THE BASIS OF ALL *WRITTEN LANGUAGES* SINCE CIVILIZATION *BEGAN*.

SUMERIANS IN ANCIENT MESOPOTAMIA GOT THINGS ROLLING OVER 5,000 YEARS AGO WHEN A NEED WAS FOUND TO RECORD CERTAIN COMMODITIES.

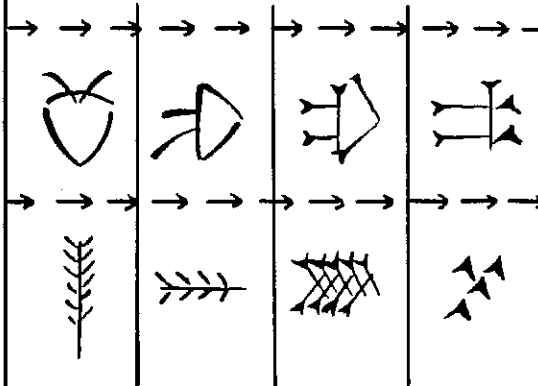


OX



GRAIN

THESE FIRST SYMBOLS -- *CARTOONS*, REALLY -- GRADUALLY EVOLVED AWAY FROM *ANY* RESEMBLANCE TO THEIR SUBJECT, TOWARD THE HIGHLY ABSTRACTED FORMS OF MODERN LANGUAGES...



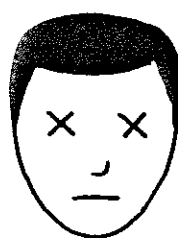
...AND *EVENTUALLY* TO OUR *TOTALLY* ABSTRACT *SOUND-BASED* SYSTEM.



THE LONGER ANY FORM OF ART OR COMMUNICATION EXISTS, THE MORE *SYMBOLS* IT ACCUMULATES.



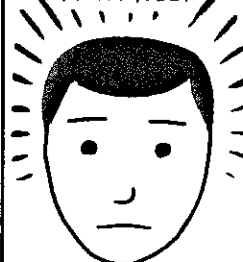
THE MODERN COMIC IS A YOUNG LANGUAGE, BUT IT ALREADY HAS AN *IMPRESSIVE ARRAY* OF *RECOGNIZABLE* *SYMBOLS*.



AND THIS *VISUAL VOCABULARY* HAS AN *UNLIMITED POTENTIAL* FOR *GROWTH*.



WITHIN A GIVEN CULTURE THESE SYMBOLS WILL QUICKLY SPREAD UNTIL EVERYBODY KNOWS THEM AT A GLANCE.



BUT WHAT HAPPENS WHEN A LANGUAGE EVOLVES IN MORE THAN ONE DISTINCT CULTURE AT A TIME?



THE ANSWER, OF COURSE, IS THAT MORE THAN ONE SET OF SYMBOLS WILL EVOLVE!

SO IT WAS, ONCE AGAIN, IN *JAPAN* WHERE COMICS DEVELOPED FOR *YEARS* IN *RELATIVE ISOLATION* FROM THEIR WESTERN COUSINS.



ANGER



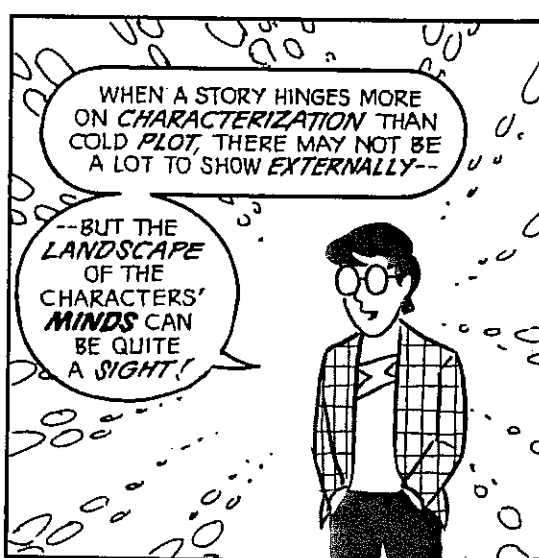
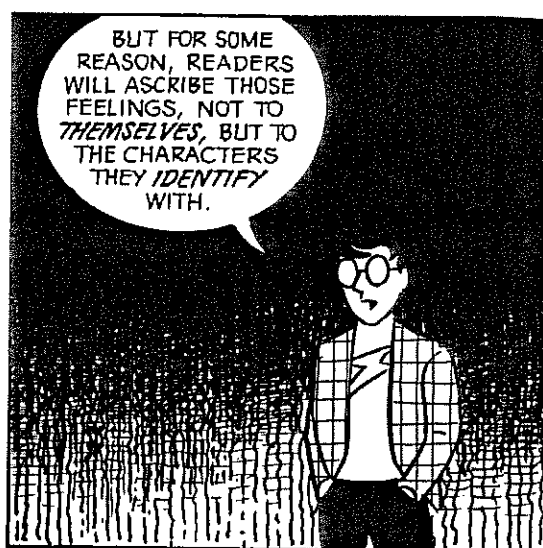
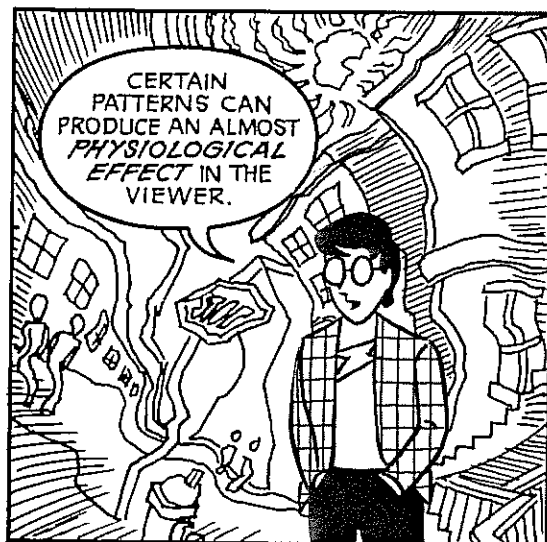
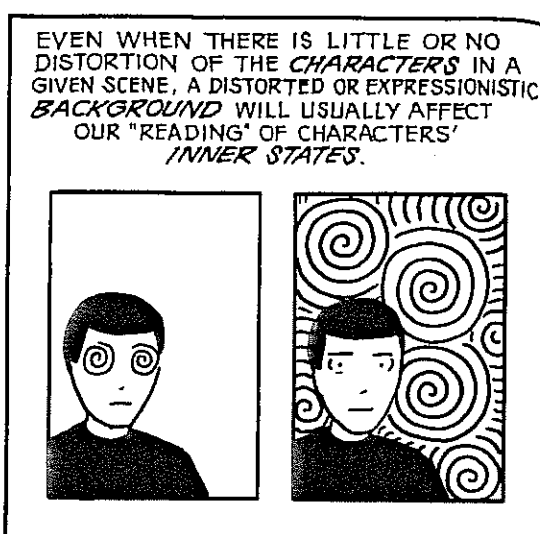
DEMENTIA



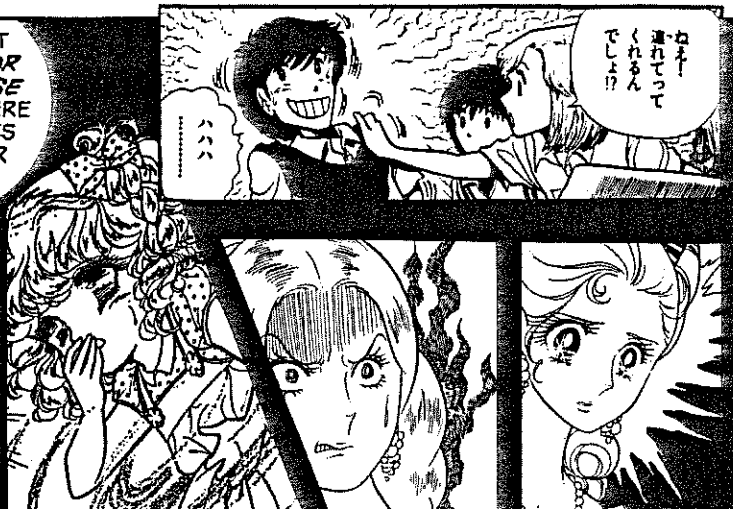
SLEEP



LUST

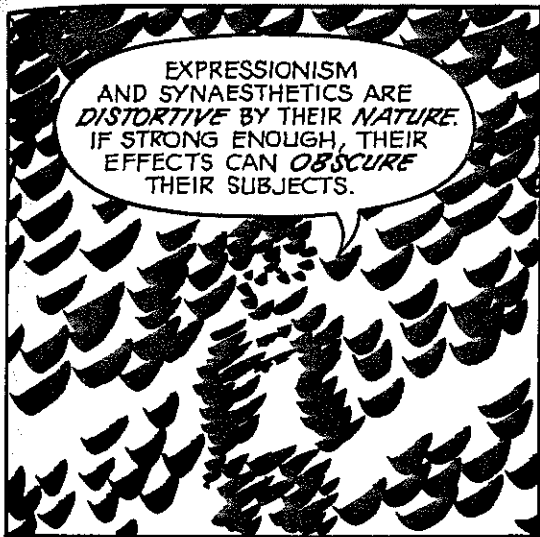


THIS PRINCIPLE IS EVIDENT
IN MANY *EUROPEAN COLOR
COMICS* AND IN *JAPANESE
ROMANCE COMICS* WHERE
EXPRESSIONISTIC EFFECTS
HAVE BEEN DEVISED FOR
ALMOST *ANY EMOTION
IMAGINABLE!*

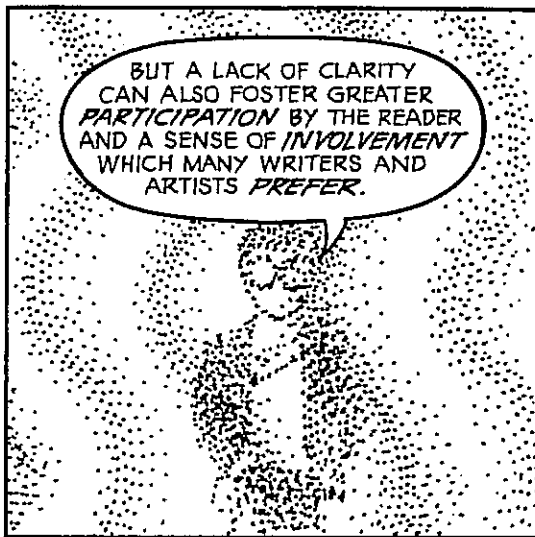


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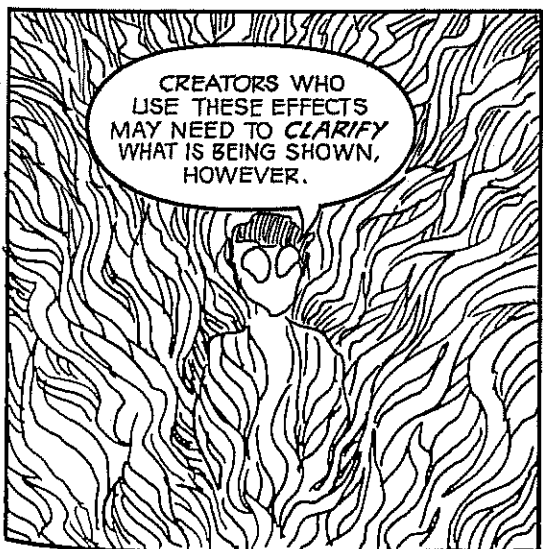
EXPRESSIONISM
AND SYNAESTHETICS ARE
DISTORTIVE BY THEIR *NATURE*.
IF STRONG ENOUGH, THEIR
EFFECTS CAN *OBSCURE*
THEIR SUBJECTS.



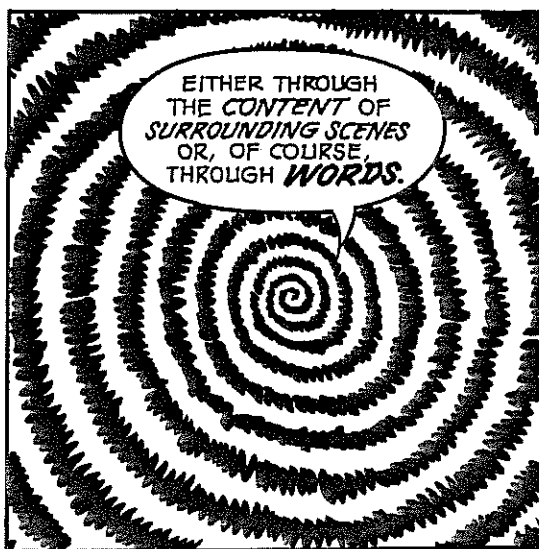
BUT A LACK OF CLARITY
CAN ALSO FOSTER GREATER
PARTICIPATION BY THE READER
AND A SENSE OF *INVOLVEMENT*
WHICH MANY WRITERS AND
ARTISTS *PREFER*.

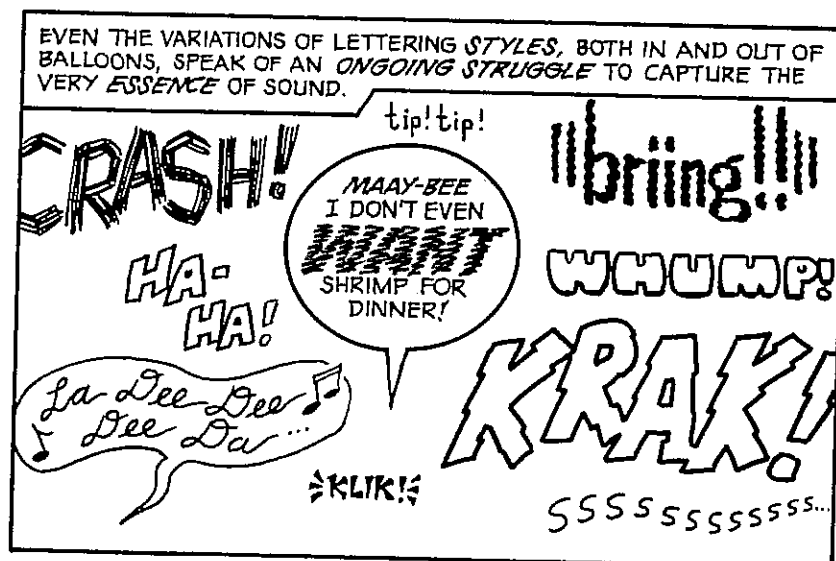
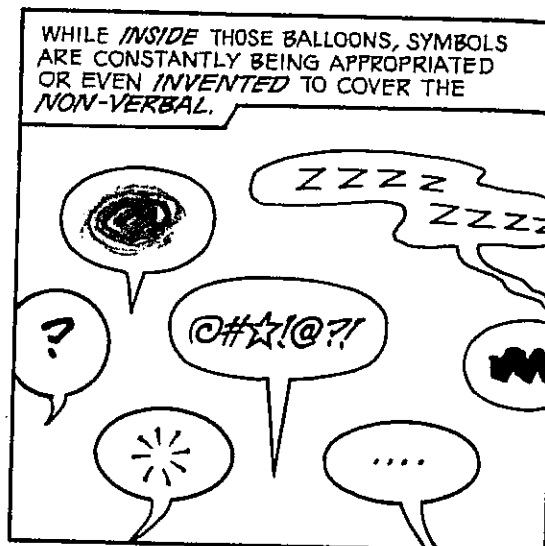
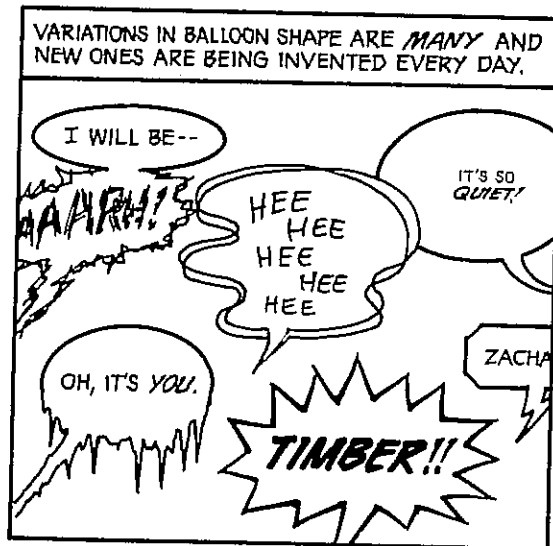
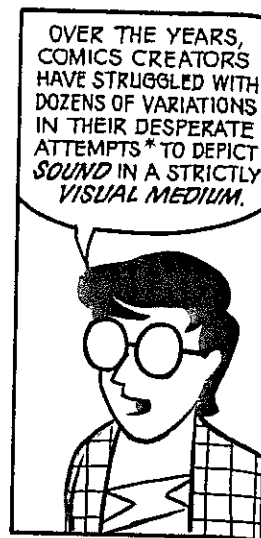
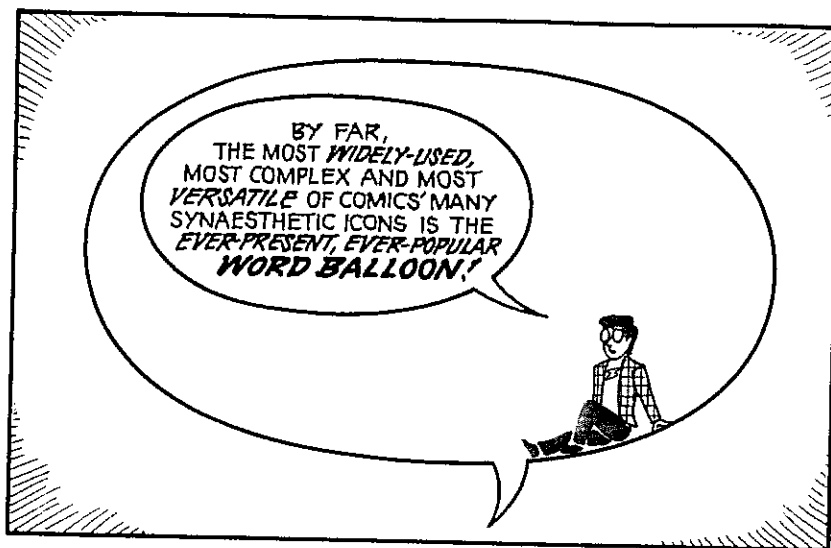


CREATORS WHO
USE THESE EFFECTS
MAY NEED TO *CLARIFY*
WHAT IS BEING SHOWN,
HOWEVER.




EITHER THROUGH
THE *CONTENT* OF
SURROUNDING SCENES
OR, OF COURSE,
THROUGH *WORDS*.






OF COURSE WORDS *THEMSELVES*, MORE THAN ALL THE OTHER VISUAL SYMBOLS, HAVE THE POWER TO *COMPLETELY DESCRIBE* THE *INVISIBLE REALM* OF *SENSES AND EMOTIONS*.


COMPLETELY
INVISIBLE REALM
AND EMOTIONS




WORDS CAN TAKE EVEN SEEMINGLY *NEUTRAL* IMAGES AND INVEST THEM WITH A *WEALTH* OF *FEELINGS* AND *EXPERIENCES*.



I SAT BY THE OPEN WINDOW, HOPING TO CATCH A WHIFF OF THE OLD CHARCOAL GRILLS. FROM NEXT DOOR CAME THE OTHERWORLDLY HUM OF TELEVISION. THE OLD CLOCK STRUCK A LAZY EIGHT.



AS NOTED, PICTURES CAN INDUCE *STRONG FEELINGS* IN THE READER, BUT THEY CAN ALSO LACK THE *SPECIFICITY* OF WORDS.



WORDS, ON THE OTHER HAND, OFFER THAT *SPECIFICITY*, BUT CAN LACK THE IMMEDIATE EMOTIONAL CHARGE OF PICTURES, RELYING INSTEAD ON A GRADUAL *CUMULATIVE* EFFECT.

I JUST WANT YOU TO KNOW THAT I'M ON TO YOUR PLOT... I KNOW YOU PUT SOMETHING IN MY DOG'S FOOD THAT MADE HIM NOT LOVE ME ANYMORE AND...



TOGETHER, OF COURSE, WORDS AND PICTURES CAN WORK MIRACLES.



BUT WE'LL GET TO THAT IN THE *NEXT CHAPTER*.

