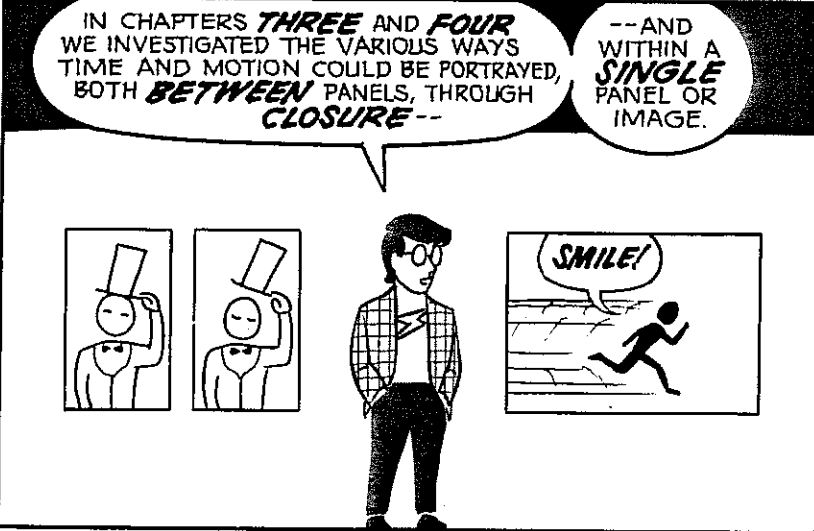


THE IDEA THAT A PICTURE CAN EVOKE AN *EMOTIONAL* OR *SENSUAL RESPONSE* IN THE VIEWER IS VITAL TO THE ART OF COMICS.

SOME IMAGES INSPIRED BY THE PAINTINGS OF ADAM PHILIPS.

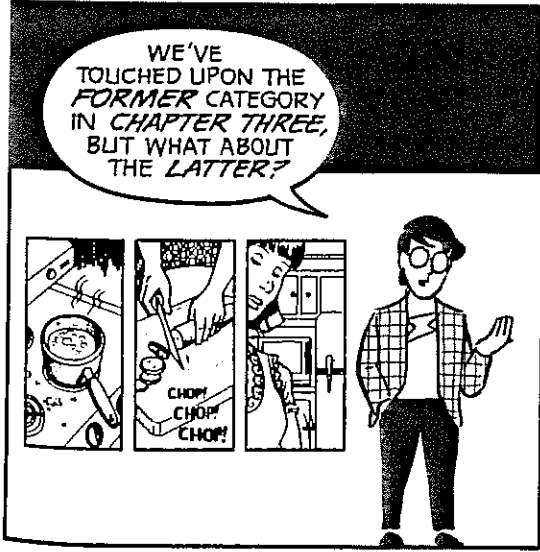


IN CHAPTERS *THREE* AND *FOUR* WE INVESTIGATED THE VARIOUS WAYS TIME AND MOTION COULD BE PORTRAYED, BOTH *BETWEEN* PANELS, THROUGH *CLOSURE*--

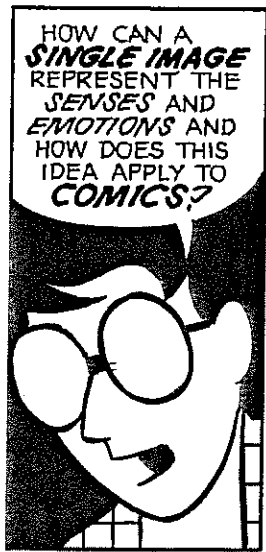
--AND WITHIN A *SINGLE* PANEL OR IMAGE.



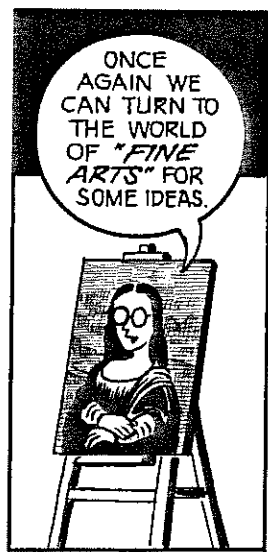
THE INVISIBLE WORLD OF SENSES AND EMOTIONS CAN *ALSO* BE PORTRAYED EITHER *BETWEEN* OR *WITHIN* PANELS.



WE'VE TOUCHED UPON THE *FORMER* CATEGORY IN *CHAPTER THREE*, BUT WHAT ABOUT THE *LATTER*?



HOW CAN A *SINGLE IMAGE* REPRESENT THE *SENSES* AND *EMOTIONS* AND HOW DOES THIS IDEA APPLY TO *COMICS*?



ONCE AGAIN WE CAN TURN TO THE WORLD OF "*FINE ARTS*" FOR SOME IDEAS.



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--

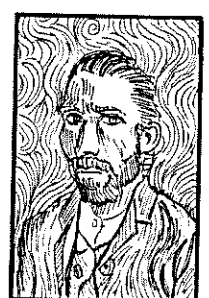
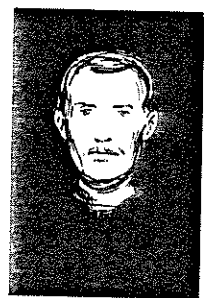


--THAN ANOTHER **UNSEEN** WORLD BEGAN TO MAKE ITSELF **VISIBLE**.



THE SCREAM - 1893. LITHOGRAPH BY EDVARD MUNCH.

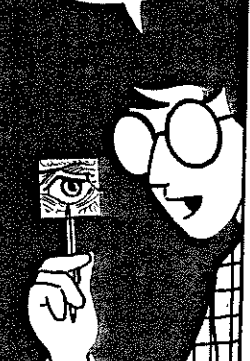
IN THE WORKS OF **EDVARD MUNCH** AND **VINCENT VAN GOGH**, THE OBJECTIVE STUDY OF LIGHT SO PRIZED BY THE **IMPRESSIONIST MAINSTREAM** WAS BEING **ABANDONED** IN FAVOR OF A NEW, FRIGHTENINGLY **SUBJECTIVE** APPROACH



**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*.

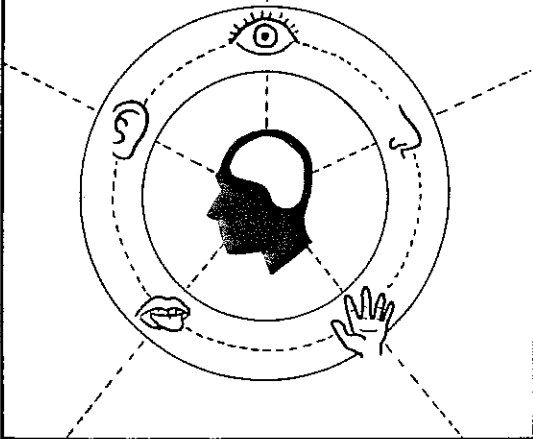


ANGRY REDS...  
PLACID BLUES...  
ANXIOUS TEXTURES...  
LOUD SHAPES...  
QUIET LINES...  
COLD GREENS...

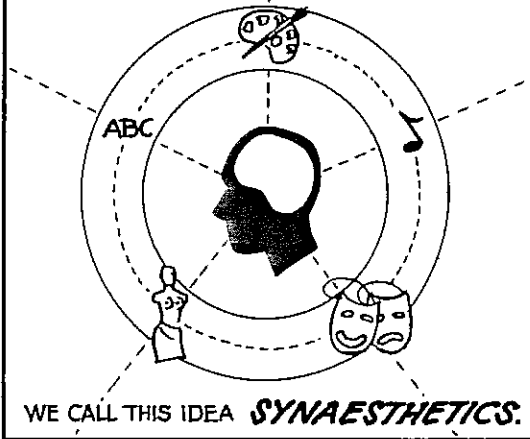
THESE WERE  
STRANGE IDEAS  
IN 1912!



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*.



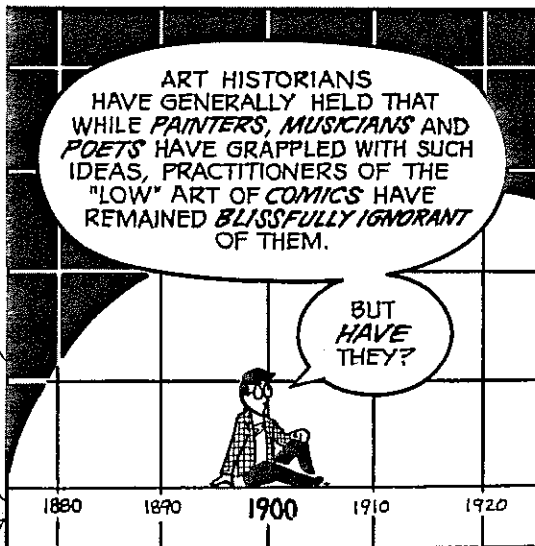
"Art does not reproduce the visible; rather, it *makes* visible."

-- 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?



IN SURVEYING A *CENTURY* OF COMICS, ONE FINDS CREATORS LIKE THE UNDERGROUND'S *RORY HAYES*, WHO ARE *BLATANTLY EXPRESSIVISTIC*, BUT SUCH ARTISTS ARE *FEW AND FAR BETWEEN*.

MOST HAVE WORKED IN A FAIRLY *STRAIGHTFORWARD STYLE*. *ICONIC*, MAYBE, BUT NOT FILLED WITH THE EXPRESSIVE LINES OF A *MUNCH* OR THE COLORS OF A *VAN GOGH*.

CAN WE SAY, THEREFORE, THAT ONE OF THESE TWO CREATORS IS EXPRESSING MOOD AND EMOTION AND THE OTHER IS *NOT*? OR DOES THE DIFFERENCE LIE IN *WHAT* IS BEING EXPRESSED?

**PEANUTS**

**CHARLES SCHULZ**

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

IF *THESE* LINES ARE EXPRESSIVE OF *FEAR, ANXIETY AND MADNESS*--

--THEN COULDN'T *THESE* LINES BE SAID TO PORTRAY *CALM, REASON AND INTROSPECTION*?

IN TRUTH, DON'T *ALL* LINES CARRY WITH THEM AN *EXPRESSIVE POTENTIAL*?

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



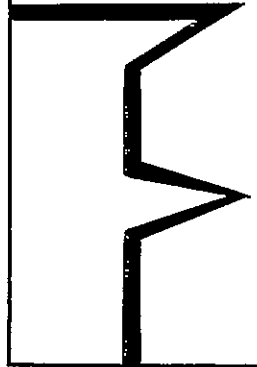
--TO PROUD AND STRONG--



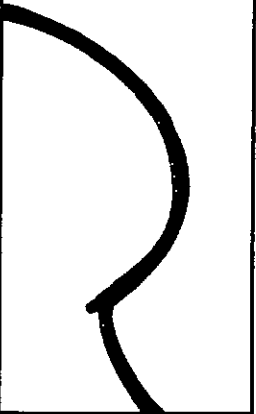
--TO DYNAMIC AND CHANGING!



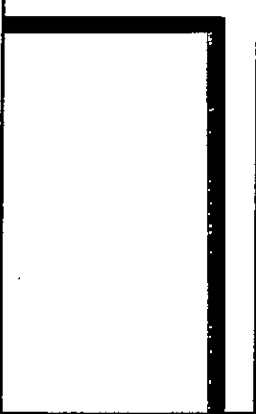
BY ITS SHAPE, IT CAN BE UNWELCOMING AND SEVERE--



--OR WARM AND GENTLE--



--OR RATIONAL AND CONSERVATIVE.



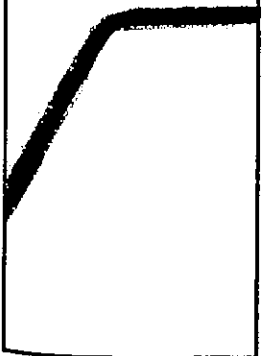
BY ITS CHARACTER IT MAY SEEM SAVAGE AND DEADLY--



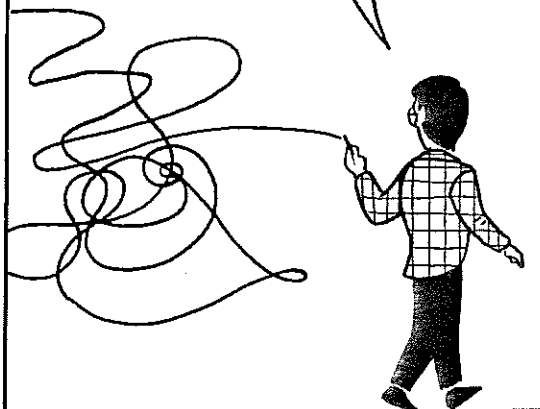
--OR WEAK AND UNSTABLE--



--OR HONEST AND DIRECT.



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

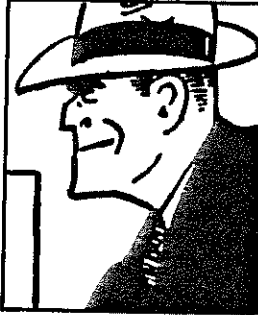


AND WHILE FEW COMIC ARTISTS MAY CONSIDER THEMSELVES *EXPRESSIONISTS*, THAT DOESN'T MEAN THAT THEY CAN'T TELL *ONE LINE FROM ANOTHER!*





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 **NEUROTTIC 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--**



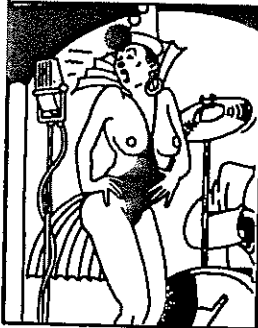
-- WHILE **JULES FEIFFER'S UNEVEN LINES** DID **BATTLE** WITH THEMSELVES IN A **PANTOMIME** OF THE **INNER STRUGGLES** OF **MODERN LIFE.**



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



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

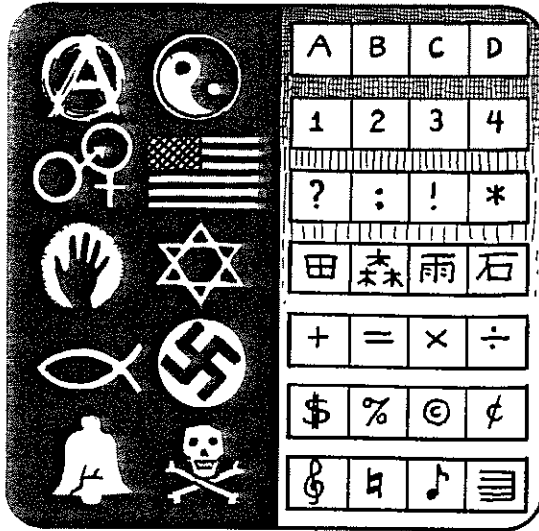
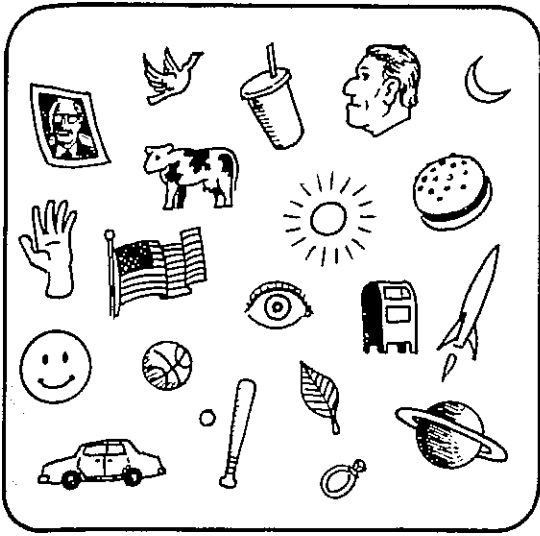


IN *SPIEGELMAN'S* "*PRISONER ON THE HELL PLANET*," **DELIBERATELY EXPRESSIONISTIC LINES** DEPICT A **TRUE-LIFE HORROR STORY.**



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**--

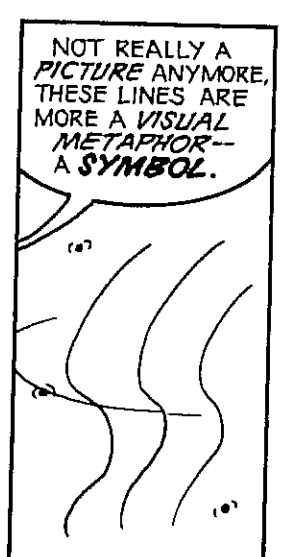
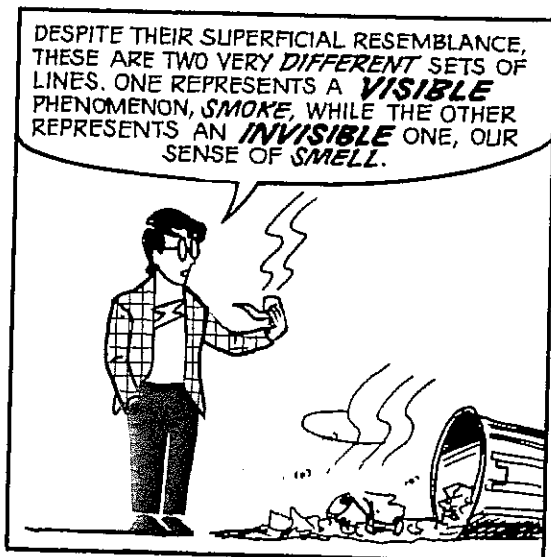


--ASSUMING IT **IS** A PIPE--

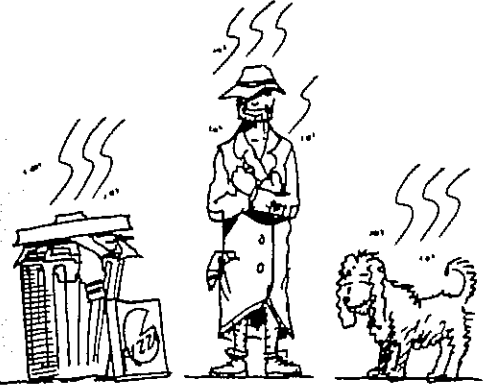


--AND I LIT IT WITH A MATCH LIKE **SO:**





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.

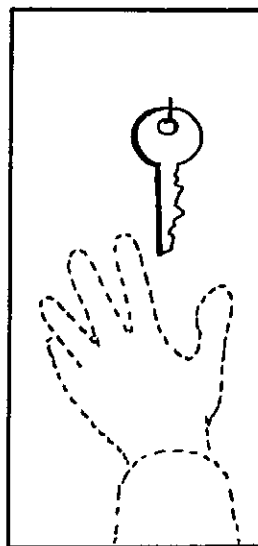
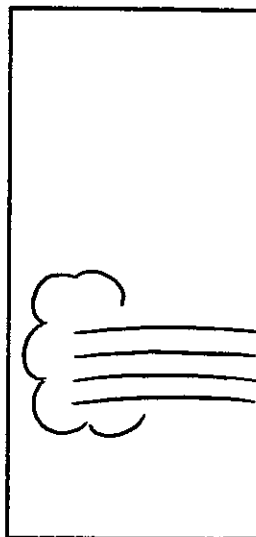
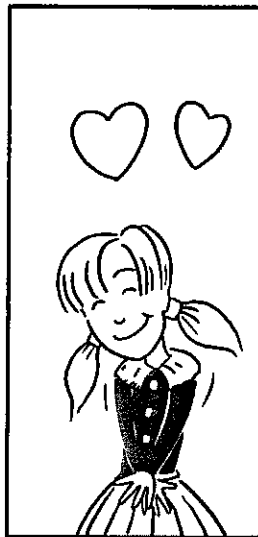
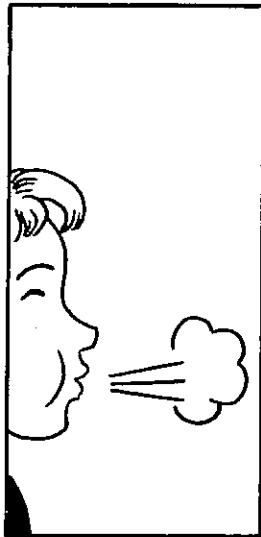


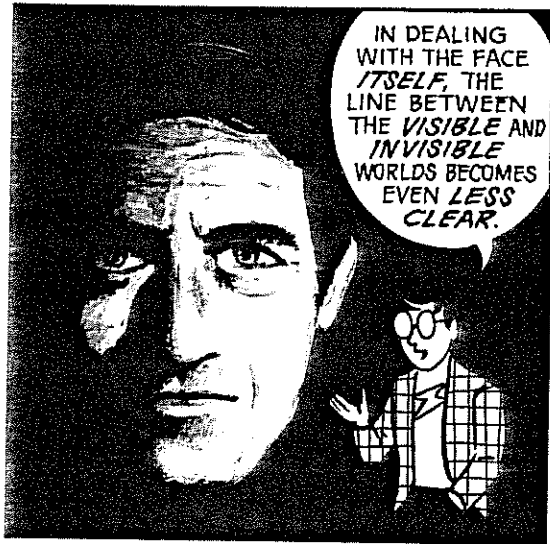
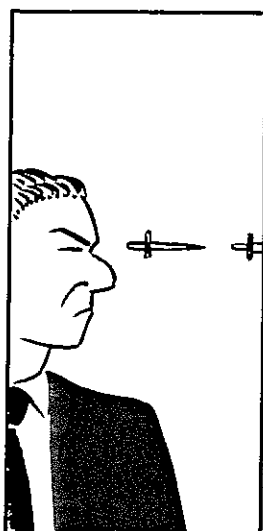
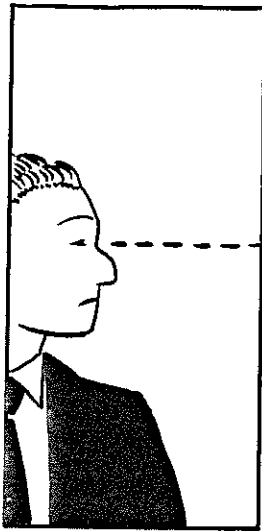
WHENEVER AN ARTIST INVENTS A NEW WAY TO REPRESENT THE INVISIBLE, THERE IS ALWAYS A CHANCE THAT IT WILL BE PICKED UP BY OTHER ARTISTS.



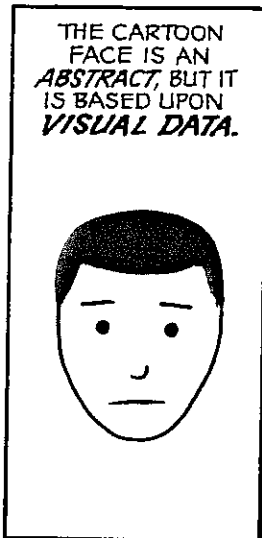
IF ENOUGH ARTISTS BEGIN USING THE SYMBOL, IT WILL ENTER THE LANGUAGE FOR GOOD--

-- AS MANY HAVE THROUGH THE YEARS.

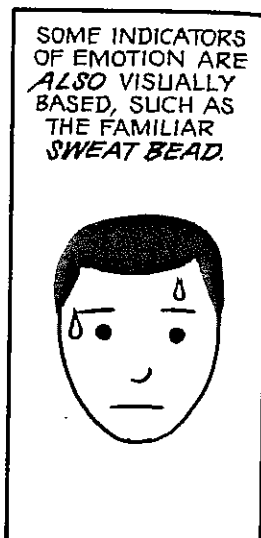




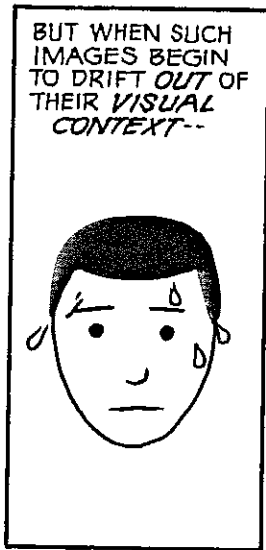
IN DEALING WITH THE FACE ITSELF, THE LINE BETWEEN THE *VISIBLE* AND *INVISIBLE* WORLDS BECOMES EVEN *LESS CLEAR*.



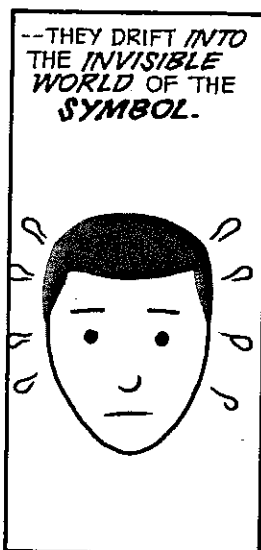
THE CARTOON FACE IS AN *ABSTRACT*, BUT IT IS BASED UPON *VISUAL DATA*.



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.

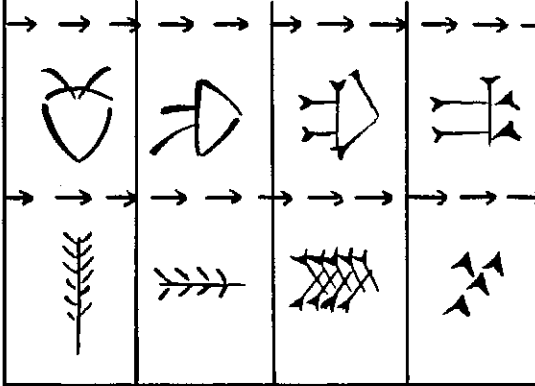


OX



GRAIN

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



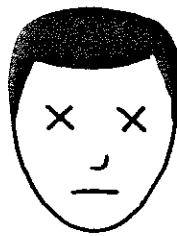
...AND *EVENTUALLY* TO OUR *TOTALLY* ABSTRACT *SOUND-BASED* SYSTEM.



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



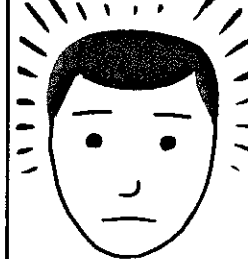
THE MODERN COMIC IS A YOUNG LANGUAGE, BUT IT ALREADY HAS AN *IMPRESSIVE ARRAY* OF *RECOGNIZABLE* *SYMBOLS*.



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*.

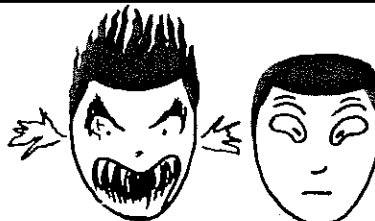


BUT WHAT HAPPENS WHEN A LANGUAGE EVOLVES IN MORE THAN ONE DISTINCT CULTURE AT A TIME?



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