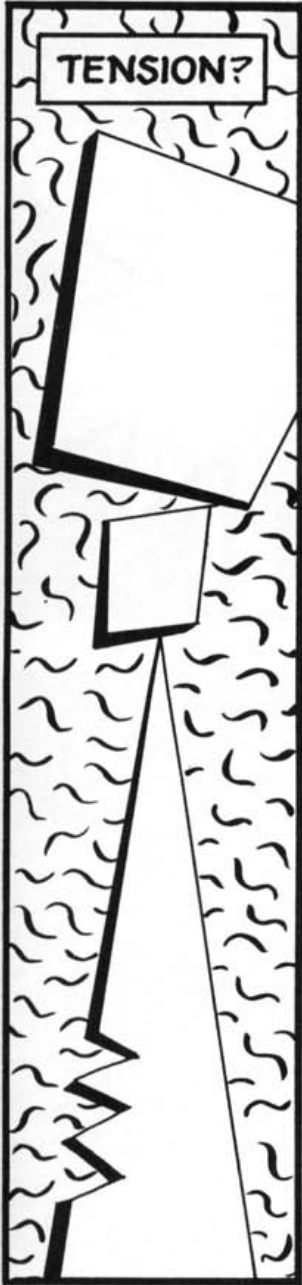
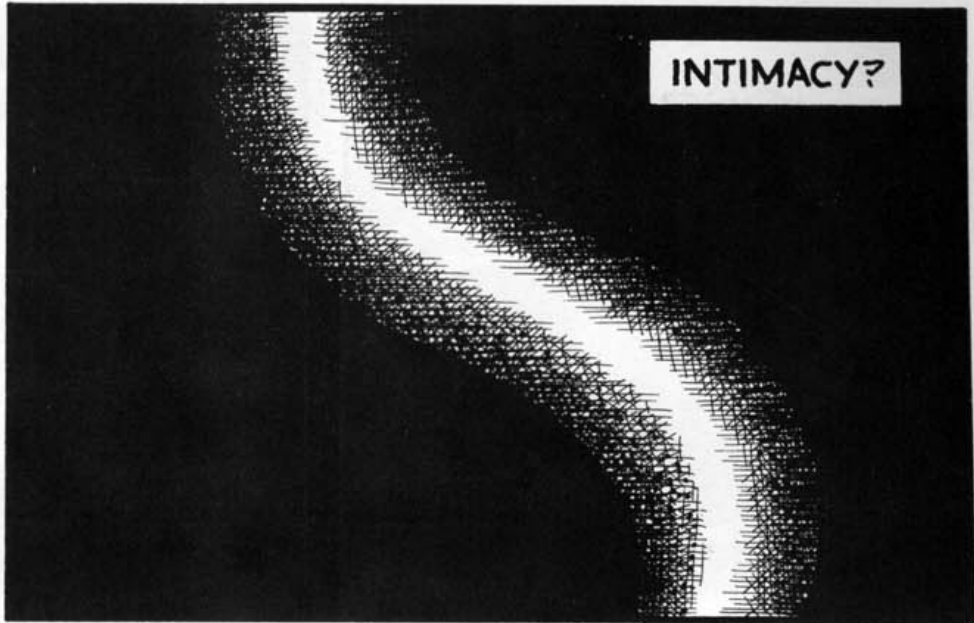


TENSION?



INTIMACY?



MADNESS?

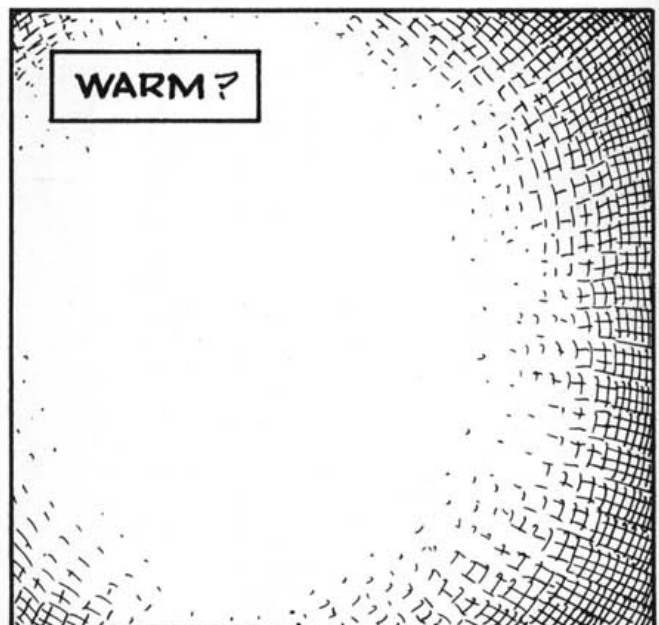
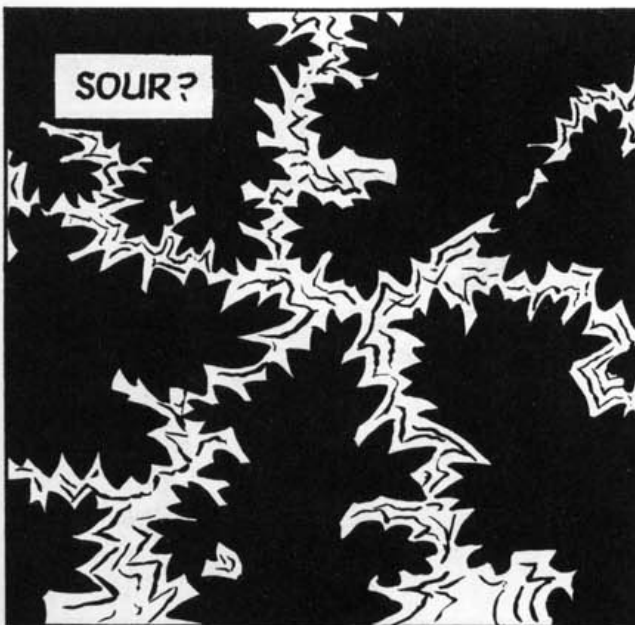
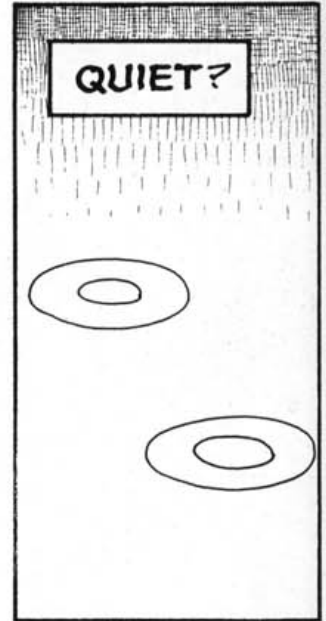
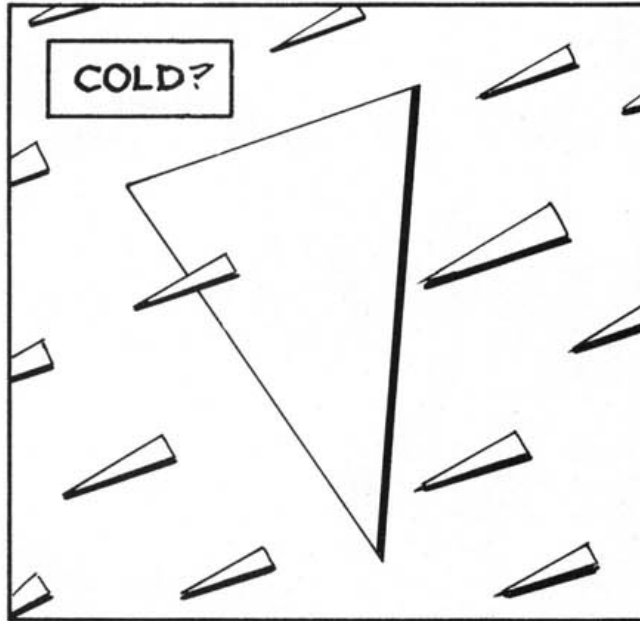
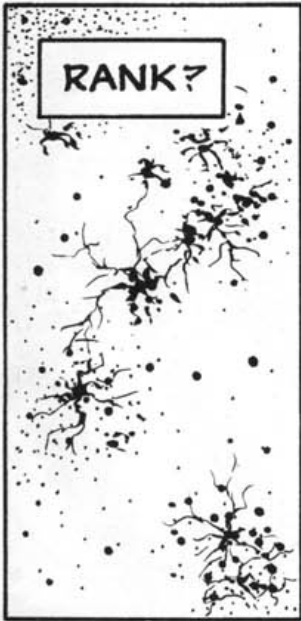


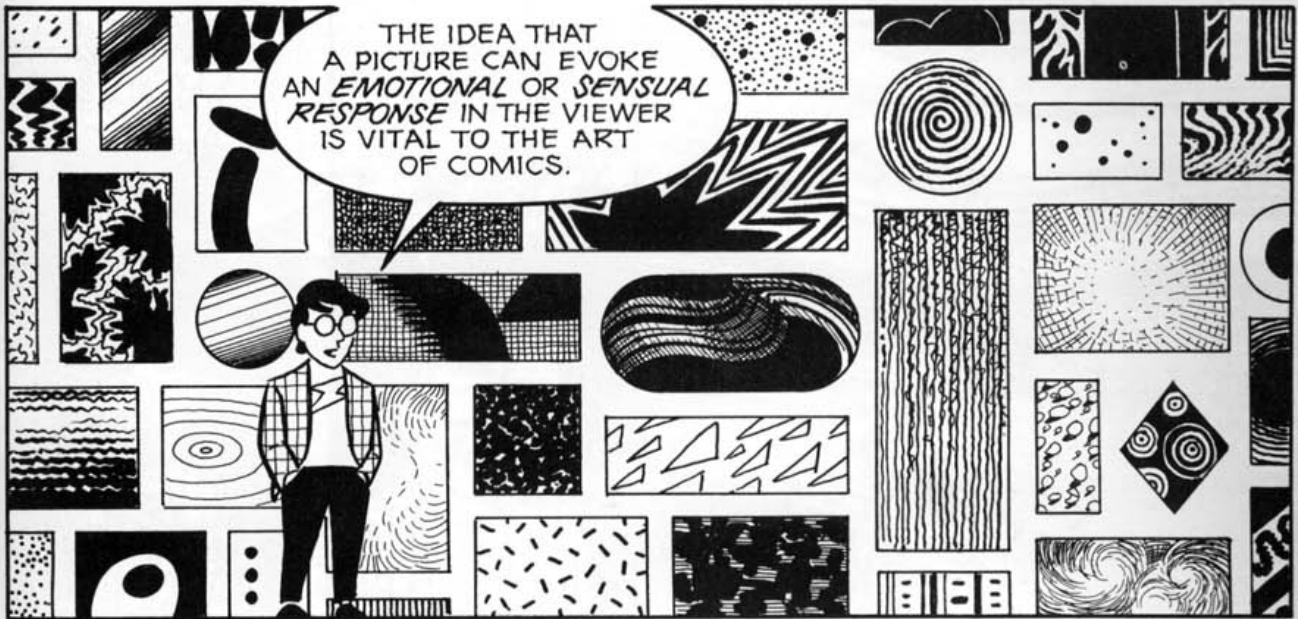
PRIDE?



ANXIETY?



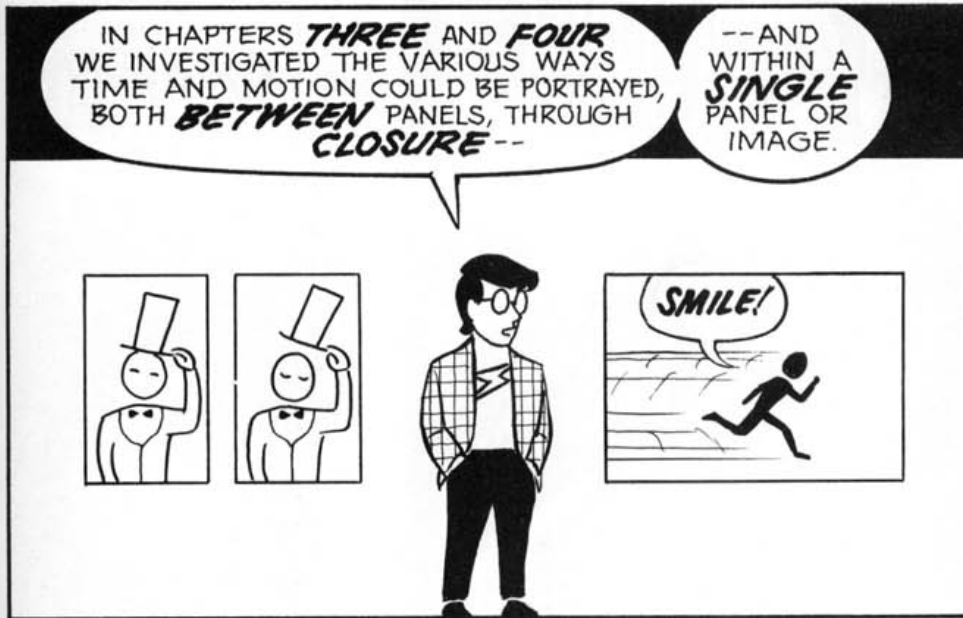




THE IDEA THAT A PICTURE CAN EVOKE AN *EMOTIONAL* OR *SENSUAL* RESPONSE IN THE VIEWER IS VITAL TO THE ART OF COMICS.



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 - 1895 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!

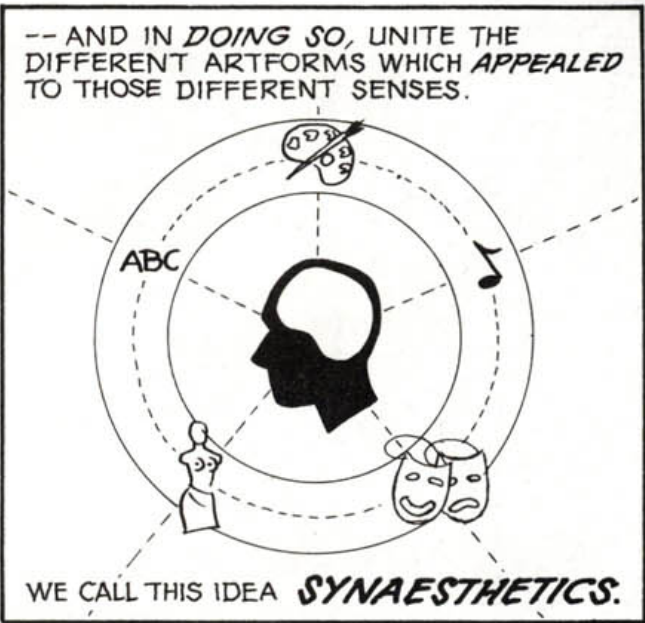
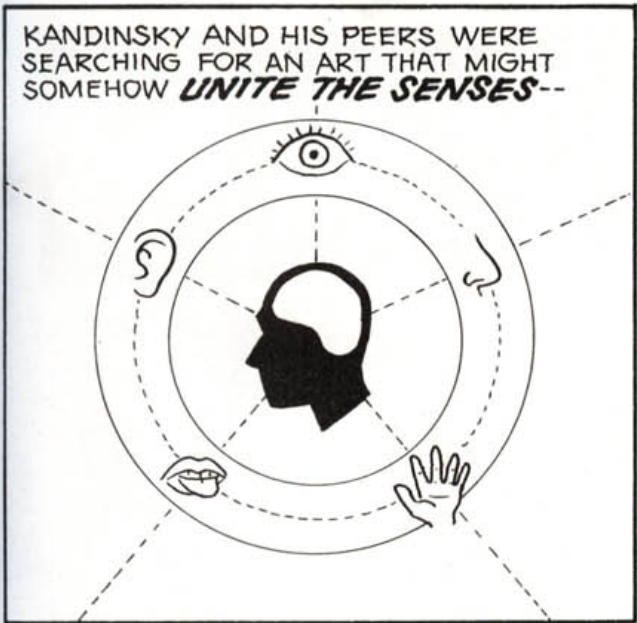


AS THE *NEW CENTURY* GOT UNDER WAY, *COOLER HEADS* SUCH AS *WASSILY KANDINSKY* TOOK *GREAT INTEREST* IN THE POWER OF *LINE, SHAPE* AND *COLOR* TO SUGGEST THE INNER STATE OF THE ARTIST **AND** TO PROVOKE THE *FIVE SENSES*.



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

THESE WERE STRANGE IDEAS IN 1912!



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 EXPRESSIONISTIC*, BUT SUCH ARTISTS ARE *FEW AND FAR BETWEEN*.



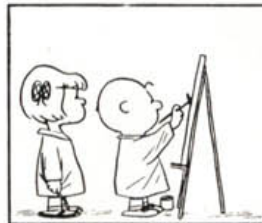
MOST HAVE WORKED IN A FAIRLY *STRAIGHTFORWARD STYLE*. *ICONIC*, MAYBE, BUT NOT FILLED WITH THE EXPRESSIVE LINES OF A *MUNCH* OR THE COLORS OF A *VAN GOGH*.



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



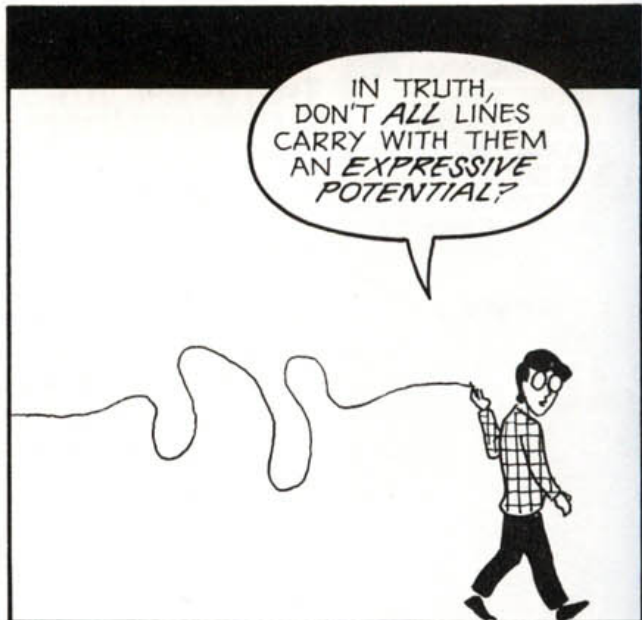
IF *THESE* LINES ARE EXPRESSIVE OF *FEAR*, *ANXIETY* AND *MADNESS*--



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

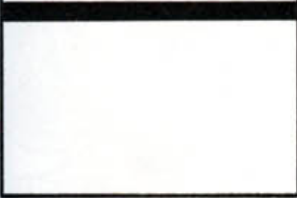


IN TRUTH, DON'T *ALL* LINES CARRY WITH THEM AN *EXPRESSIVE* POTENTIAL?

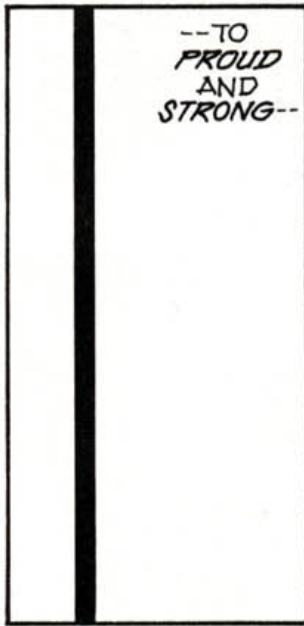


PEANUTS REPRINTED BY PERMISSION OF U.F.S., INC.

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



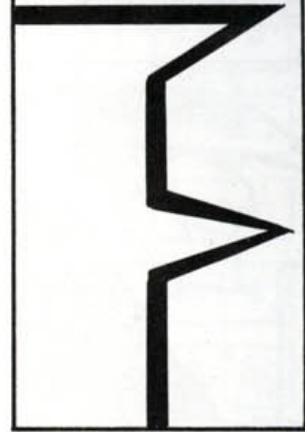
--TO
PROUD
AND
STRONG--



--TO
DYNAMIC
AND
CHANGING!



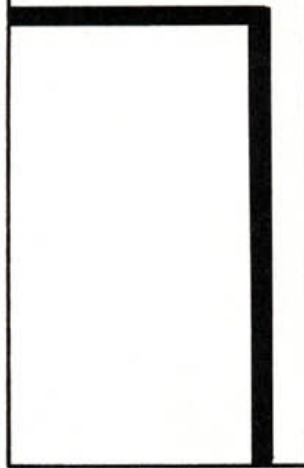
BY ITS
SHAPE, IT
CAN BE
UNWELCOMING
AND SEVERE--



--OR
WARM
AND GENTLE--



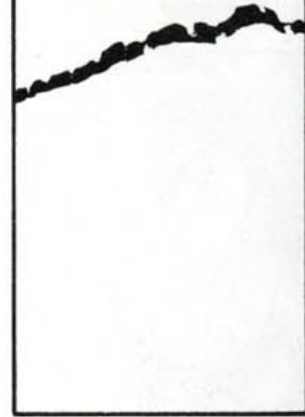
--OR
RATIONAL
AND
CONSERVATIVE.



BY ITS
CHARACTER
IT MAY SEEM
SAVAGE AND
DEADLY--



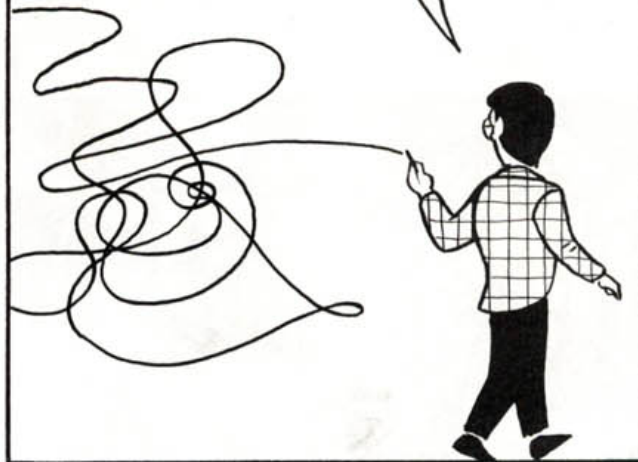
--OR WEAK
AND UNSTABLE--



--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!

