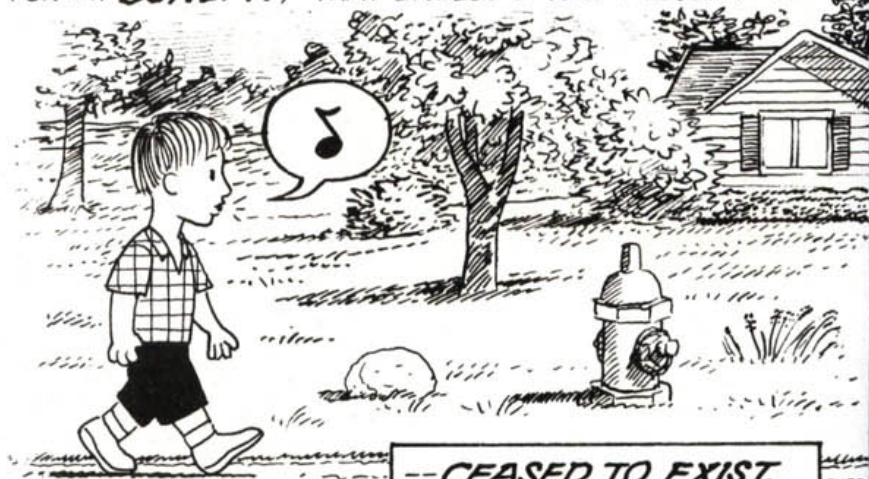


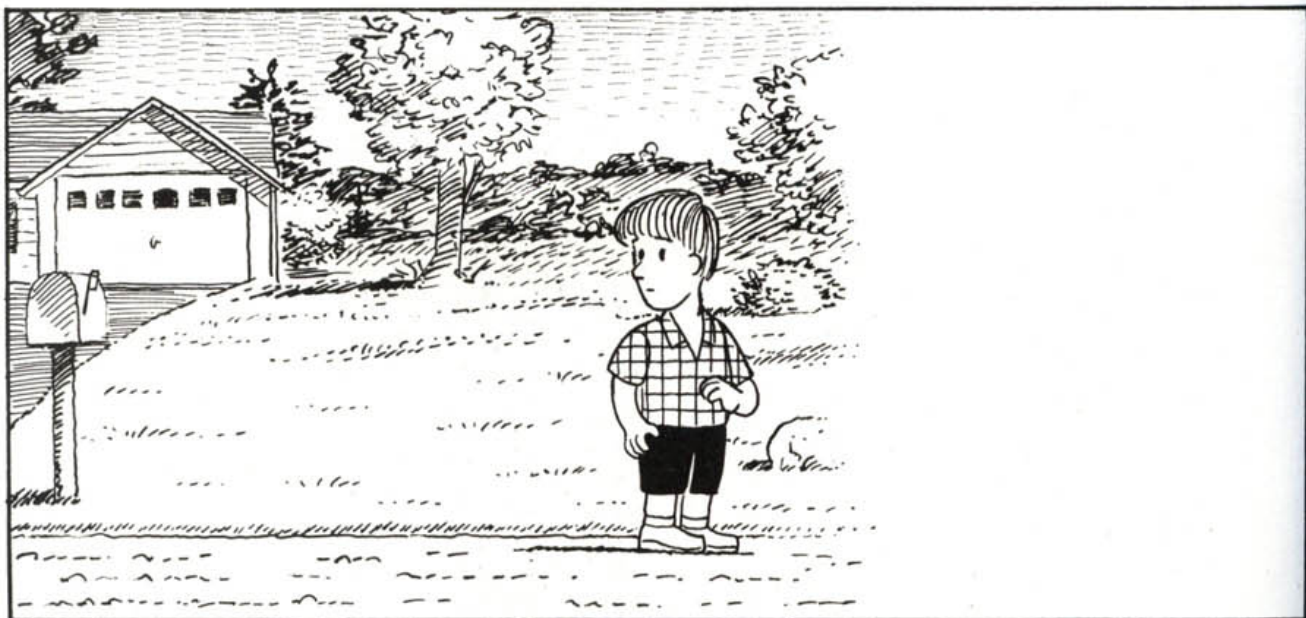
CHAPTER THREE

BLOOD IN THE GUTTER.

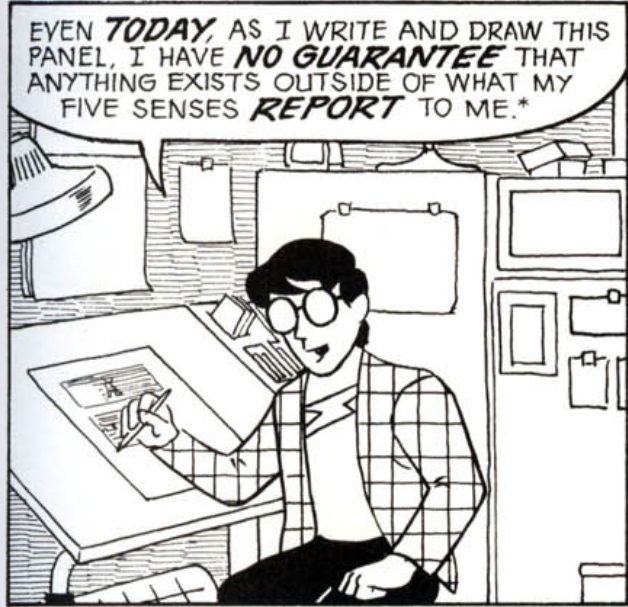
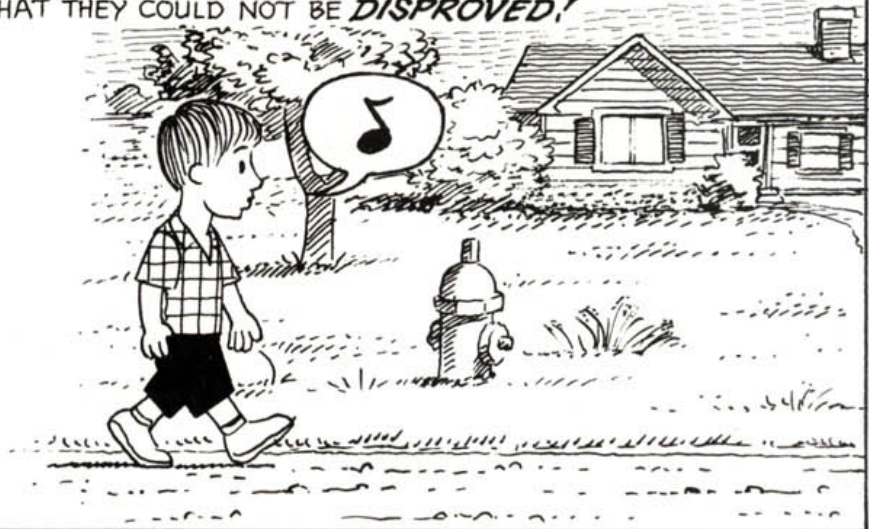
WHEN I WAS VERY YOUNG, I HAD A RECURRENT *DAYDREAM* THAT THE *WHOLE WORLD* WAS JUST A *SHOW* PLIT ON FOR MY *BENEFIT*, THAT UNLESS I WAS PRESENT TO *SEE* THINGS, THEY JUST--



-- 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!**



* 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*.



THIS PHENOMENON OF
*OBSERVING THE PARTS BUT
PERCEIVING THE WHOLE*
HAS A NAME.

IT'S
CALLED
CLOSURE.



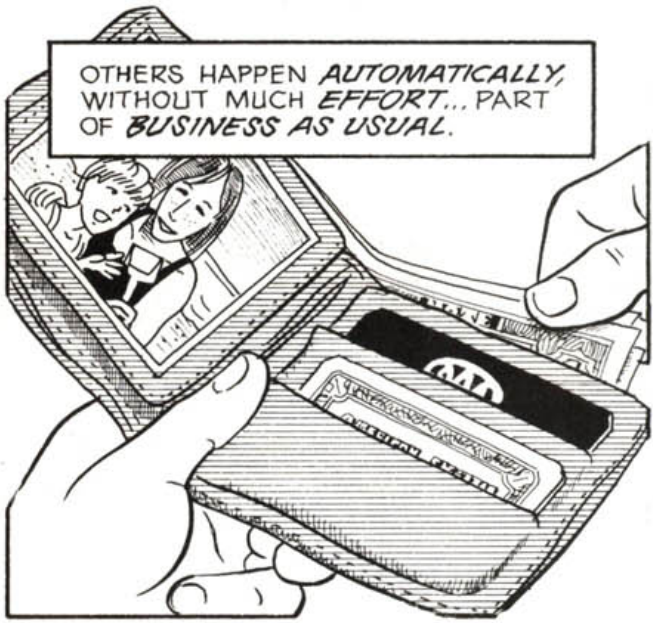
IN OUR DAILY LIVES, WE OFTEN
COMMIT CLOSURE, MENTALLY
COMPLETING THAT WHICH IS
INCOMPLETE BASED ON PAST
EXPERIENCE.



SOME FORMS OF CLOSURE ARE
DELIBERATE INVENTIONS OF
STORYTELLERS TO PRODUCE
SUSPENSE OR TO *CHALLENGE*
AUDIENCES.



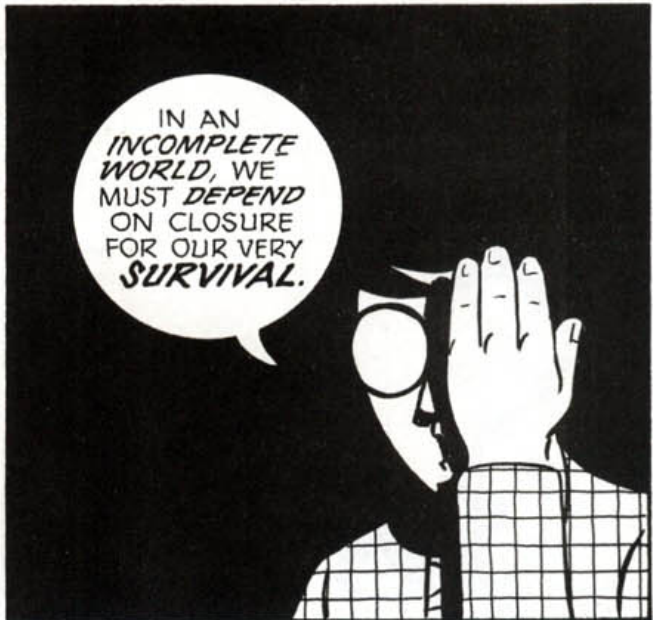
OTHERS HAPPEN *AUTOMATICALLY*,
WITHOUT MUCH *EFFORT*... PART
OF *BUSINESS AS USUAL.*



IN *RECOGNIZING* AND *RELATING*
TO OTHER PEOPLE, WE ALL
DEPEND *HEAVILY* ON OUR LEARNED
ABILITY OF CLOSURE.



IN AN
INCOMPLETE
WORLD, WE
MUST *DEPEND*
ON CLOSURE
FOR OUR VERY
SURVIVAL.



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.

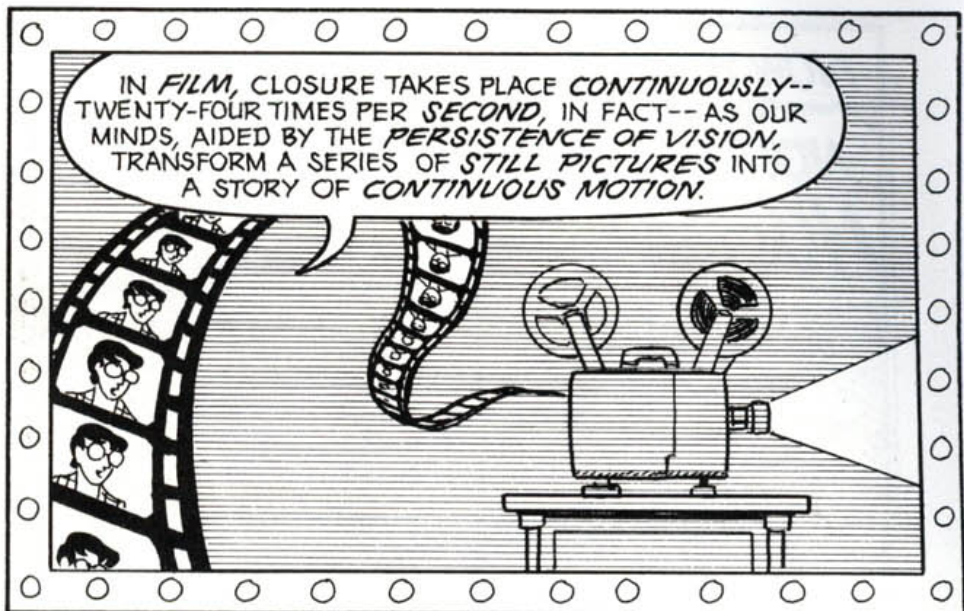
OUR *EYES* TAKE IN THE *FRAGMENTED, BLACK-AND-WHITE* IMAGE OF THE "*HALF-TONE*" PATTERNS--

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

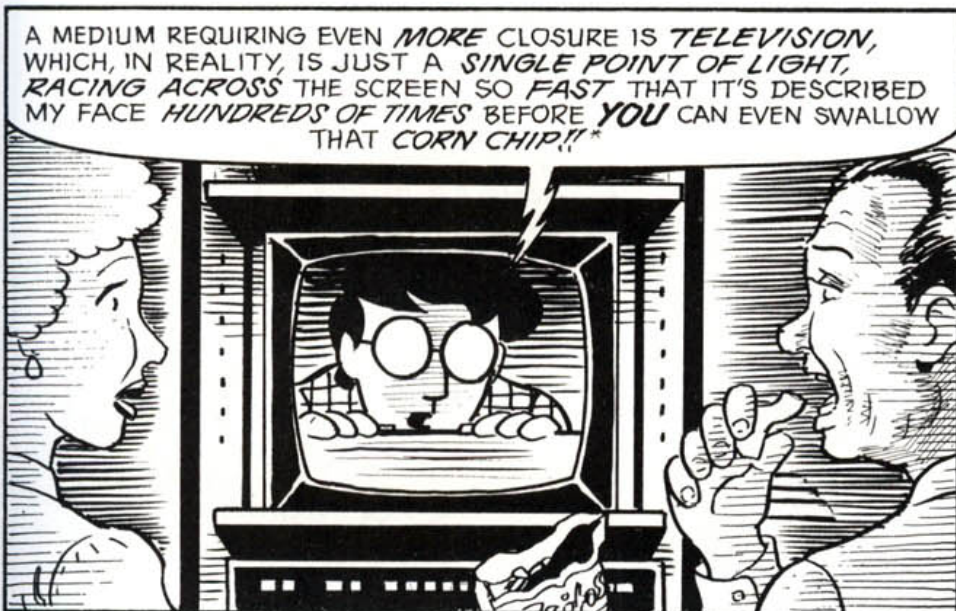
--OF THE *PHOTOGRAPH!*



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.



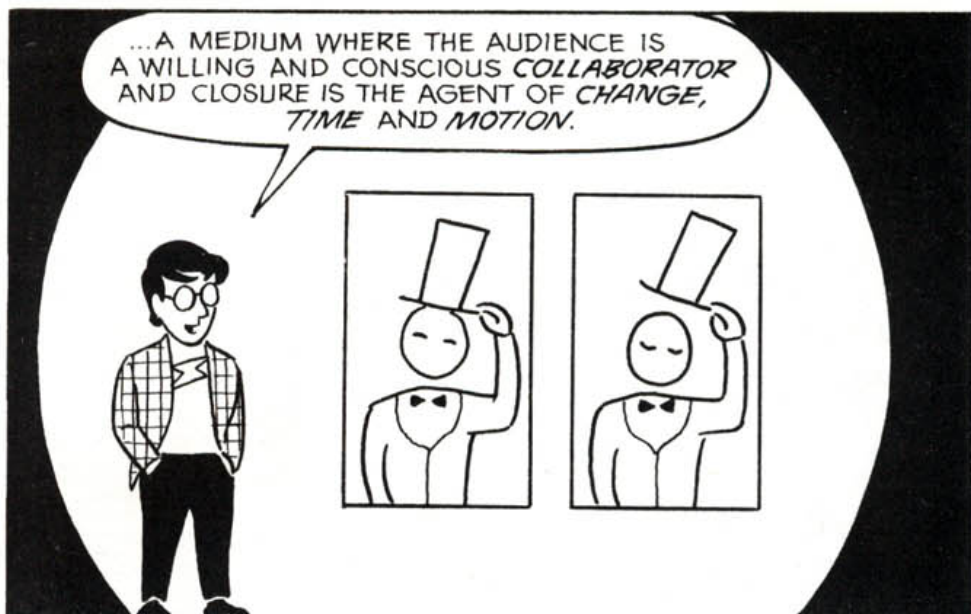
A MEDIUM REQUIRING EVEN MORE CLOSURE IS TELEVISION,
WHICH, IN REALITY, IS JUST A SINGLE POINT OF LIGHT,
RACING ACROSS THE SCREEN SO FAST THAT IT'S DESCRIBED
MY FACE HUNDREDS OF TIMES BEFORE YOU CAN EVEN SWALLOW
THAT CORN CHIP!!*



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.



NOTHING IS SEEN BETWEEN THE TWO PANELS, BUT EXPERIENCE TELLS YOU SOMETHING MUST BE THERE!



COMICS PANELS FRACTURE BOTH TIME AND SPACE, OFFERING A JAGGED, STACCATO RHYTHM OF UNCONNECTED MOMENTS.



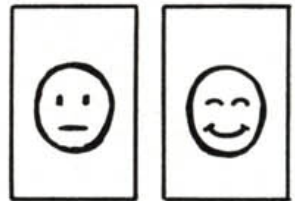
BUT CLOSURE ALLOWS US TO CONNECT THESE MOMENTS AND MENTALLY CONSTRUCT A CONTINUOUS, UNIFIED REALITY.

IF VISUAL ICONOGRAPHY IS THE VOCABULARY OF COMICS, CLOSURE IS ITS GRAMMAR.



ICONOGRAPHY

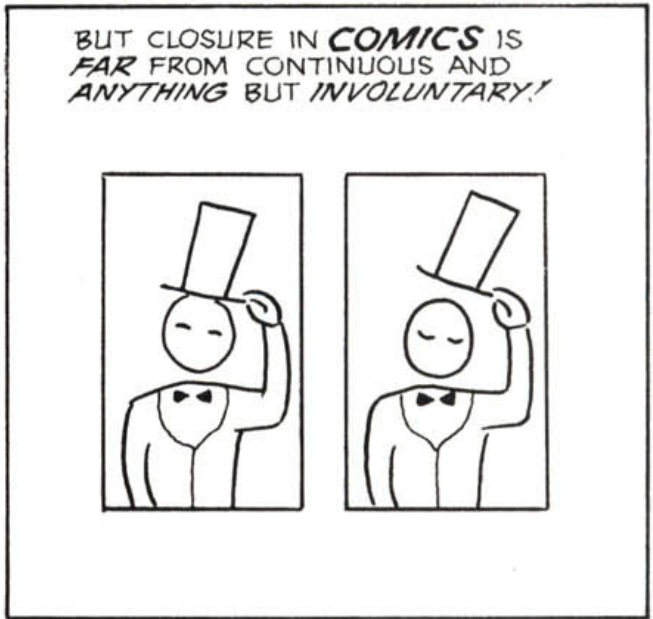
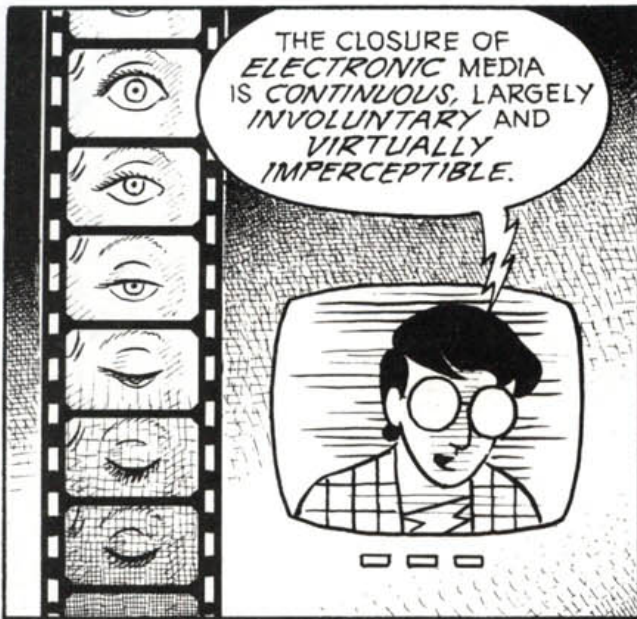
AND SINCE OUR DEFINITION OF COMICS HINGES ON THE ARRANGEMENT OF ELEMENTS--



CLOSURE

-- THEN, IN A VERY REAL SENSE, COMICS IS CLOSURE!





I MAY HAVE DRAWN AN *AXE* BEING *RAISED* IN THIS EXAMPLE, BUT I'M NOT THE ONE WHO LET IT *DROP* OR DECIDED HOW *HARD* THE BLOW, OR *WHO* SCREAMED, OR *WHY*.



THAT, DEAR READER, WAS YOUR *SPECIAL CRIME*, EACH OF YOU COMMITTING IT IN YOUR OWN *STYLE*.



TO KILL A MAN
BETWEEN PANELS
IS TO CONDEMN
HIM TO A
THOUSAND
DEATHS.



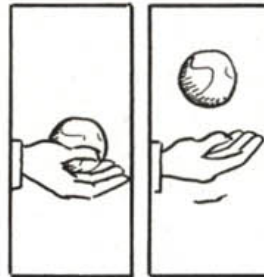
PARTICIPATION
IS A **POWERFUL FORCE**
IN **ANY MEDIUM.**
FILMMAKERS **LONG AGO**
REALIZED THE IMPORTANCE
OF ALLOWING VIEWERS
TO USE THEIR
IMAGINATIONS.



BUT WHILE **FILM** MAKES
USE OF AUDIENCES' IMAGINATIONS
FOR **OCCASIONAL EFFECTS,**
COMICS MUST USE IT
FAR MORE **OFTEN!**



FROM THE **TOSSING OF A BASEBALL**
TO THE **DEATH OF A PLANET,** THE
READER'S **DELIBERATE, VOLUNTARY**
CLOSURE IS COMICS' **PRIMARY** MEANS
OF SIMULATING **TIME AND MOTION.**



CLOSURE
IN COMICS FOSTERS
AN INTIMACY SURPASSED
ONLY BY THE **WRITTEN**
WORD, A SILENT, SECRET
CONTRACT BETWEEN
CREATOR AND
AUDIENCE.

HOW THE CREATOR
HONORS THAT CONTRACT
IS A MATTER OF BOTH
ART AND **CRAFT.**



LET'S
TAKE A LOOK
AT THE
CRAFT.

