



MMM...
WHERE
WAS
I?

OH,
YES
...



TRADITIONAL
WESTERN ART
AND LITERATURE
DON'T *WANDER* MUCH.
ON THE WHOLE, WE'RE
A PRETTY
GOAL-ORIENTED
CULTURE.



BUT, IN THE *EAST*,
THERE'S A *RICH*
TRADITION OF *CYCLICAL*
AND *LABYRINTHINE*
WORKS OF ART.



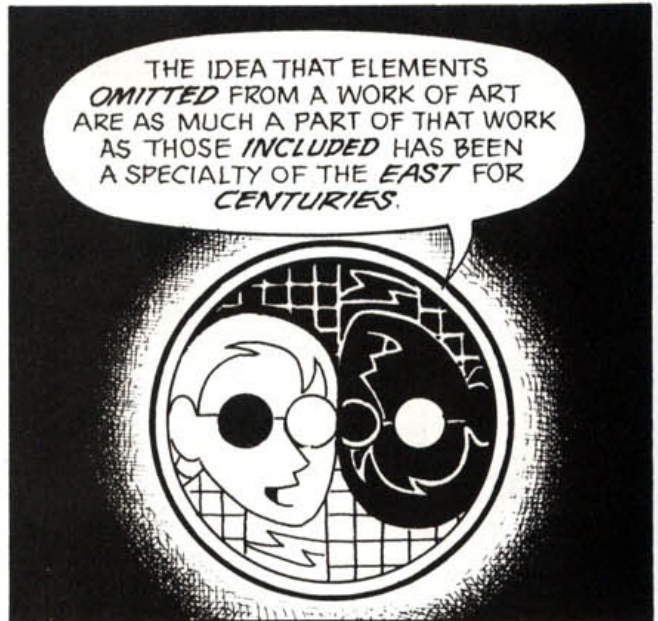
JAPANESE COMICS
MAY BE *HEIRS* TO
THIS TRADITION, IN
THE WAY THEY SO
OFTEN EMPHASIZE
BEING THERE OVER
GETTING THERE.



THROUGH THESE AND
OTHER STORYTELLING
TECHNIQUES, THE
JAPANESE OFFER A
VISION OF COMICS
VERY **DIFFERENT**
FROM OUR OWN.



FOR
IN *JAPAN*
MORE THAN
ANYWHERE
ELSE, COMICS
IS AN ART--



IN THE GRAPHIC ARTS THIS HAS MEANT
A GREATER FOCUS ON *FIGURE/GROUND*
RELATIONSHIPS AND "*NEGATIVE SPACE*."

"THE GREAT WAVE OFF KANAGAWA" BY HOKUSAI (c.1829)
(TURN THIS PICTURE UPSIDE DOWN TO SEE THE *OTHER*
WAVE OF NEGATIVE SPACE...NATURE'S *YIN AND YANG*.)

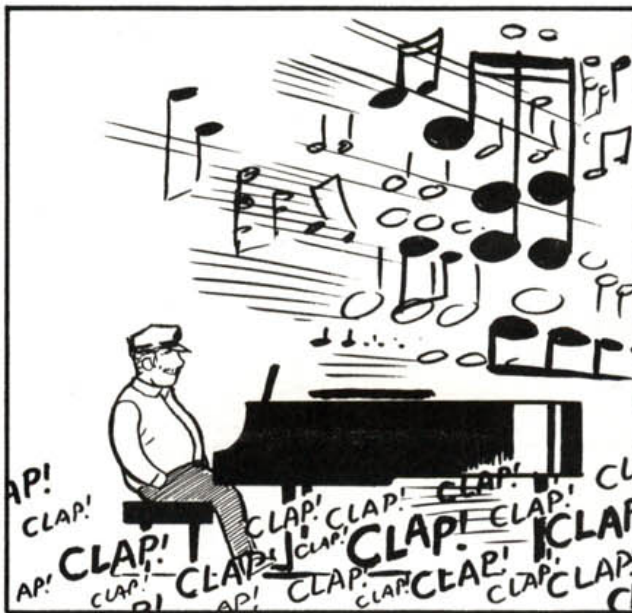
IN MUSIC TOO, WHILE THE WESTERN
CLASSICAL TRADITION WAS EMPHASIZING
THE *CONTINUOUS, CONNECTED* WORLDS OF
MELODY AND HARMONY, EASTERN CLASSICAL
MUSIC WAS EQUALLY CONCERNED WITH THE
ROLE OF *SILENCE!*

WEST EAST

IN THE LAST *CENTURY* OR TWO, AS
WESTERN CULTURAL INFLUENCES SWEEP
THE *EAST*, SO TOO HAVE *EASTERN* AND
AFRICAN IDEAS OF *FRAGMENTATION*
AND *RHYTHM* SWEEP THE *WEST*.

FROM *DEBUSSY* TO *STRAVINSKY* TO
COUNT BASIE, WESTERN MUSIC HAS
GRADUALLY INCORPORATED A STRONG
AWARENESS OF THE POWER OF
FRAGMENTATION AND *INTERVALS*.

BASIE
BASIE'S BAND

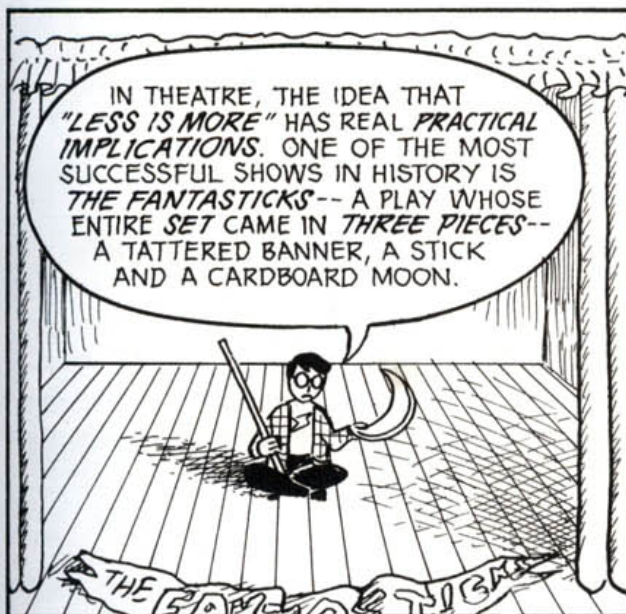


IN THE *VISUAL* ARTS, THE IMPACT OF EASTERN IDEAS WAS BOTH POWERFUL AND LASTING.

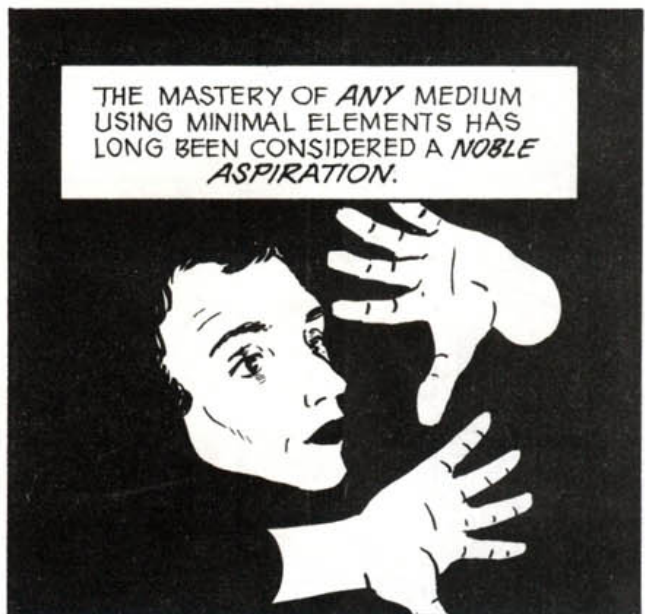
THE TRADITIONAL EMPHASIS IN WESTERN ART UPON THE PRIMACY OF *FOREGROUND* SUBJECTS AND *CONTINUOUSNESS* OF *TONES* GAVE WAY TO *FRAGMENTATION* AND A NEW AWARENESS OF THE *PICTURE PLANE*.



FACSIMILE OF "FIGURE" BY PABLO PICASSO 1948



*ANSWER: "THE BIG 'N"
[SEE PAGE 216]



THE MASTERY OF *ANY* MEDIUM USING MINIMAL ELEMENTS HAS LONG BEEN CONSIDERED A *NOBLE ASPIRATION*.