Panel 1: AS MENTIONED EARLIER, *TIME* AND *SPACE* IN THE WORLD OF COMICS ARE *CLOSELY LINKED.*

Panel 2: AS A RESULT, SO TOO ARE THE ISSUES OF *TIME* AND *MOTION.*

Panel 3: AS DISCUSSED IN CHAPTER *THREE,* MOTION IN COMICS IS PRODUCED *BETWEEN* PANELS BY THE MENTAL PROCESS CALLED *CLOSURE*--

--USUALLY BY TRANSITION TYPES *ONE* *TWO*...BUT LET'S NOT GET INTO *THAT* AGAIN!

Panel 4: DESPITE COMICS' *THREE THOUSAND YEAR HISTORY,* IT WASN'T UNTIL TÖPFFER'S *MID-1800's DOODLINGS* THAT *SPECIFIC* MOTIONS WERE PORTRAYED IN COMICS IN THE NOW-FAMILIAR *PANEL-TO-PANEL* FORM.

HOW, IN BRIGHT AND WITTY SOCIETY, ONE SHOULD BE SEATED IN ORDER TO TALK THEATRES, CASINOS, AND THE LATEST NON-SENSE IN GENERAL.

HOW, IF A SUPERIOR MAKES A JOKE, ONE JUMPS UP WITH A ROAR OF LAUGHTER.

Panel 5: WITHIN A FEW YEARS, HOWEVER, MOTION WAS A *HOT TOPIC INDEED!*

IN THE LAST QUARTER OF THE *NINETEENTH CENTURY* IT SEEMED LIKE *EVERYONE* WAS TRYING TO CAPTURE MOTION THROUGH *SCIENCE!*

BY *1880*, INVENTORS THE *WORLD OVER* KNEW THAT *"MOVING PICTURES"* WERE JUST AROUND THE CORNER. *EVERYONE* WANTED TO BE *FIRST!*

MY *STROBOSCOPE* IS *SUPERIOR* IN EVERY WAY TO THE OBSOLETE *ZOËTROPE!*

BAH! MY *PRAXINOSCOPE* IS BETTER!

FOOLS! MY *KINEMATOSCOPE* WILL SHOW YOU!

HA! CHILD'S PLAY! THEY ARE BUT *MERE TOYS* NEXT TO THE AWESOME *PHANTASMATROPE!*

FRAUDS *ALL!* MY *ZOÖPRAXINOSCOPE* WILL--!

EVENTUALLY *THOMAS EDISON,* THAT OLD SCALLYWAG, FILED THE FIRST *PATENT* ON A PROCESS USING STRIPS OF *CLEAR PLASTIC PHOTOS* AND *FILM* WAS *OFF AND RUNNING!*

AS THE *MOVING PICTURE* BEGAN ITS SPECTACULAR RISE, A FEW OF THE MORE RADICAL *PAINTERS* OF THE DAY EXPLORED THE IDEA THAT MOTION COULD BE DEPICTED BY A *SINGLE* IMAGE ON *CANVAS.*

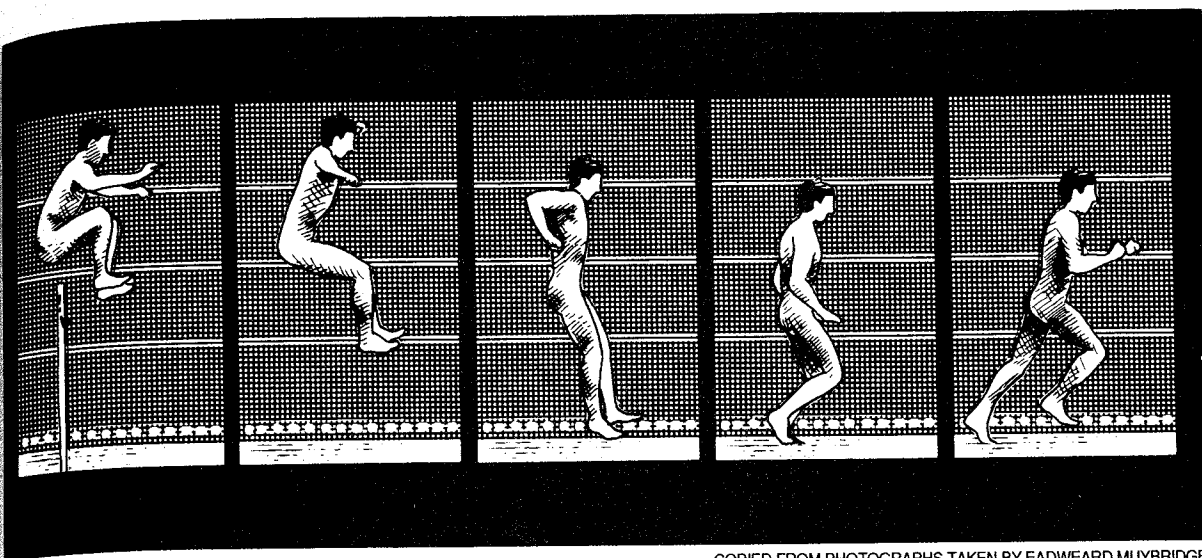*THE FUTURISTS* IN ITALY AND *MARCEL DUCHAMP* IN FRANCE BEGAN THE *SYSTEMATIC DECOMPOSITION OF MOVING IMAGES* IN A *STATIC MEDIUM.*
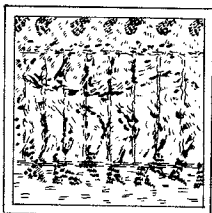
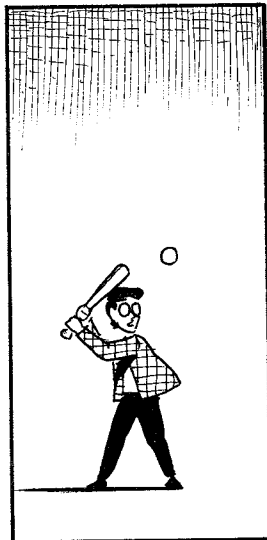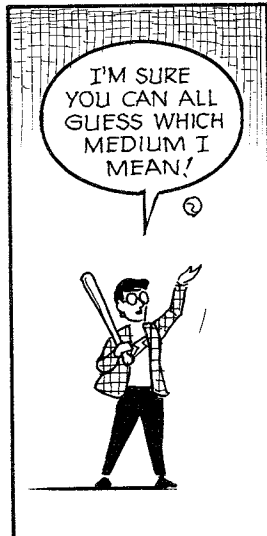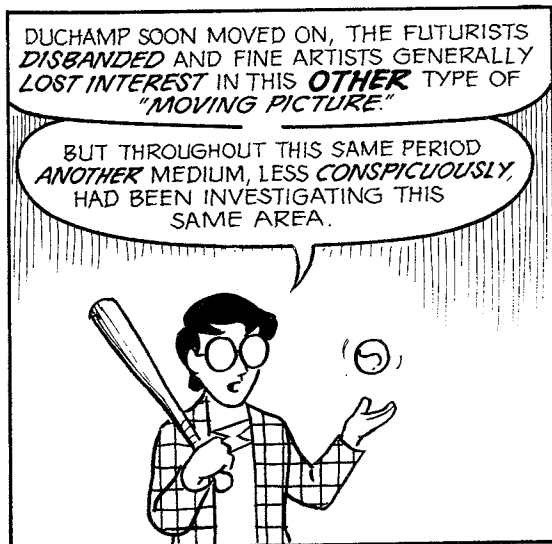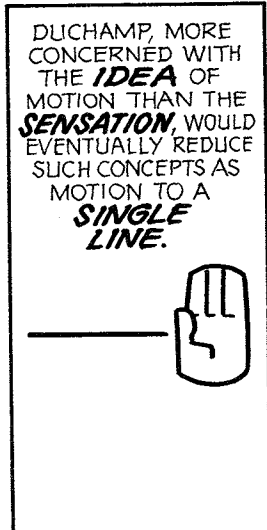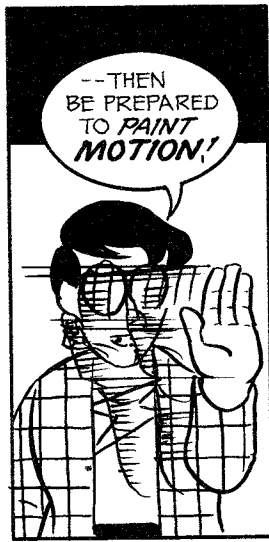Girl Running on a Balcony by Balla

Nude Descending a Staircase #2 by Duchamp

IT WASN'T A BAD IDEA!

IF YOU'RE GOING TO PAINT A WORLD--

--FILLED WITH MOTION--

--THEN BE PREPARED TO *PAINT MOTION!*

DUCHAMP, MORE CONCERNED WITH THE *IDEA* OF MOTION THAN THE *SENSATION,* WOULD EVENTUALLY REDUCE SUCH CONCEPTS AS MOTION TO A *SINGLE LINE.*

DUCHAMP SOON MOVED ON, THE FUTURISTS *DISBANDED* AND FINE ARTISTS GENERALLY *LOST INTEREST* IN THIS *OTHER* TYPE OF *"MOVING PICTURE."*

BUT THROUGHOUT THIS SAME PERIOD *ANOTHER* MEDIUM, LESS *CONSPICUOUSLY,* HAD BEEN INVESTIGATING THIS SAME AREA.

I'M SURE YOU CAN ALL GUESS WHICH MEDIUM I MEAN!

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WAK!

FROM ITS *EARLIEST DAYS*, THE MODERN COMIC HAS GRAPPLED WITH THE PROBLEM OF SHOWING MOTION IN A *STATIC MEDIUM.*

HOW DO YOU SHOW THIS ASPECT OF TIME IN AN ART WHERE *TIME STANDS STILL?*

AND IN COMICS, UNLIKE PAINTING, IT WAS MORE THAN JUST A *THEORETICAL QUESTION!*

SMASH!

THOUGH SEQUENTIAL ART SURVIVED FOR MANY CENTURIES *WITHOUT* DEPICTING MOTION, ONCE THE GENIE WAS OUT OF THE BOTTLE IT WAS PERHAPS *INEVITABLE* THAT MORE AND MORE EFFICIENT MEANS WOULD BE SOUGHT. AT FIRST, THIS SEARCH CENTERED ON *MULTIPLE* IMAGES IN SEQUENCE.

BUT JUST AS A SINGLE PANEL CAN REPRESENT A *SPAN* OF TIME THROUGH *SOUND --*

SMILE!

PAF!

--SO TOO CAN A SINGLE PANEL REPRESENT A SPAN OF TIME THROUGH *PICTURES!*

SOMEWHERE BETWEEN THE FUTURISTS' *DYNAMIC* MOVEMENT AND DUCHAMP'S DIAGRAMMATIC *CONCEPT* OF MOVEMENT LIES COMICS' *"MOTION LINE."*
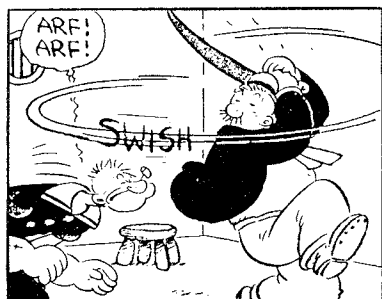
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IN THE BEGINNING, MOTION LINES--OR *"ZIP-RIBBONS"* AS SOME CALL THEM--WERE *WILD, MESSY,* ALMOST **DESPERATE** ATTEMPTS TO REPRESENT THE PATHS OF *MOVING OBJECTS* THROUGH *SPACE.*
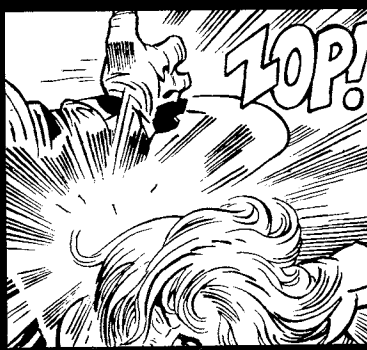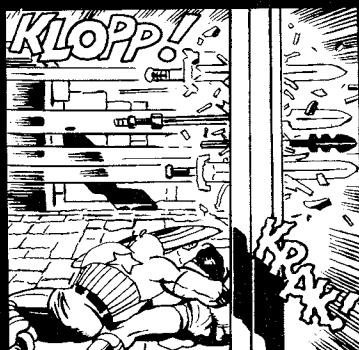

OVER THE YEARS, THESE LINES BECAME MORE *REFINED* AND *STYLIZED,* EVEN **DIAGRAMMATIC.**
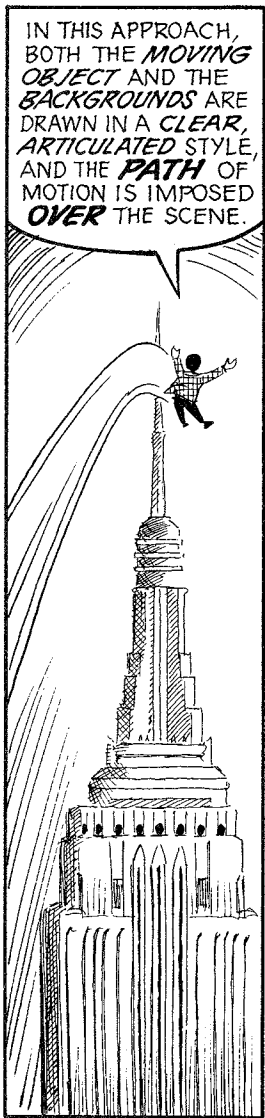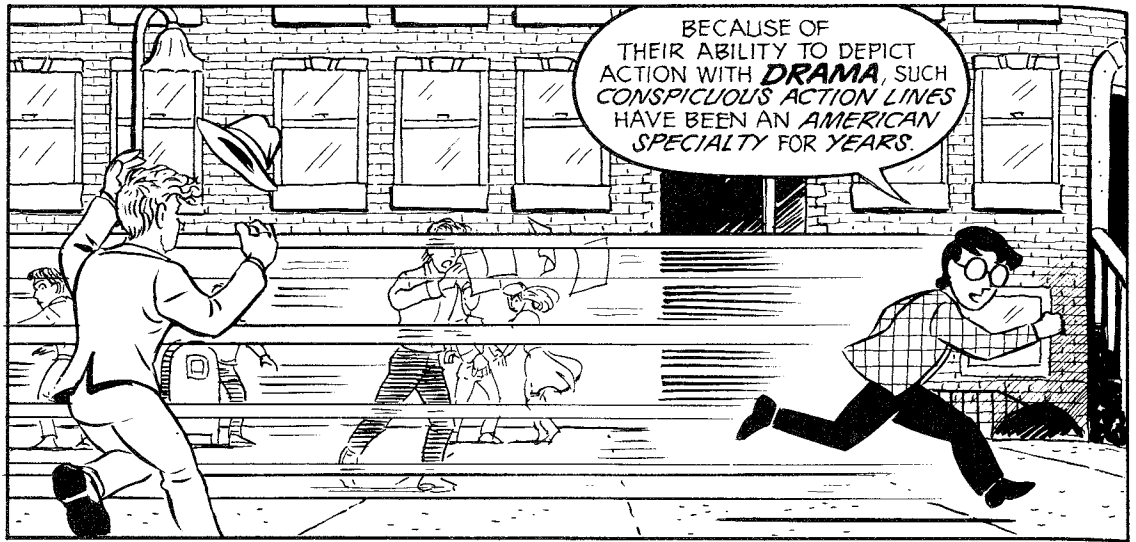

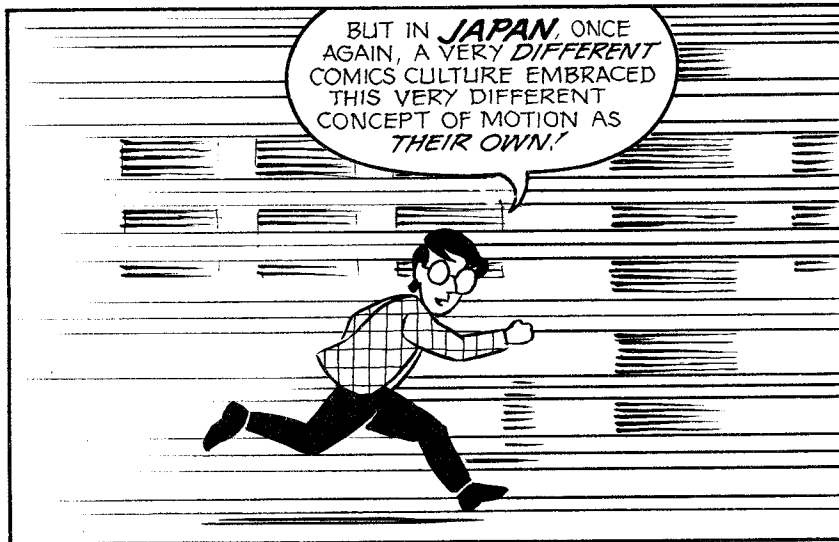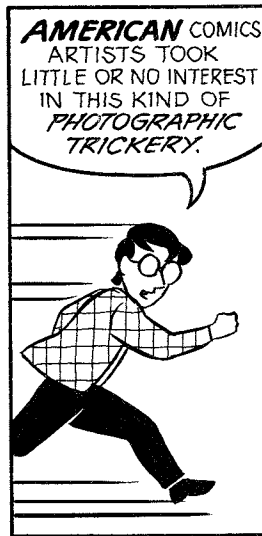EVENTUALLY, IN THE HANDS OF *HEROIC FANTASY* ARTISTS LIKE **BILL EVERETT** AND *JACK KIRBY*--
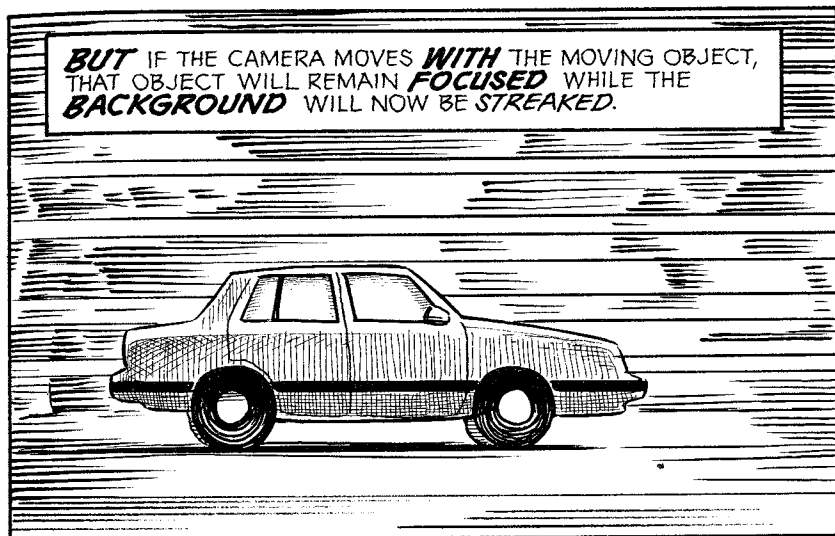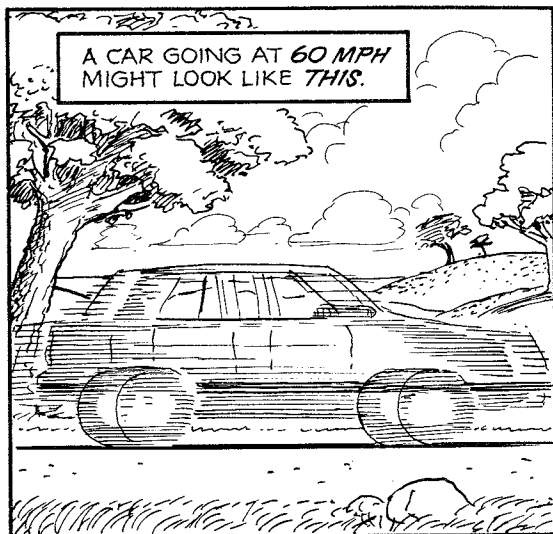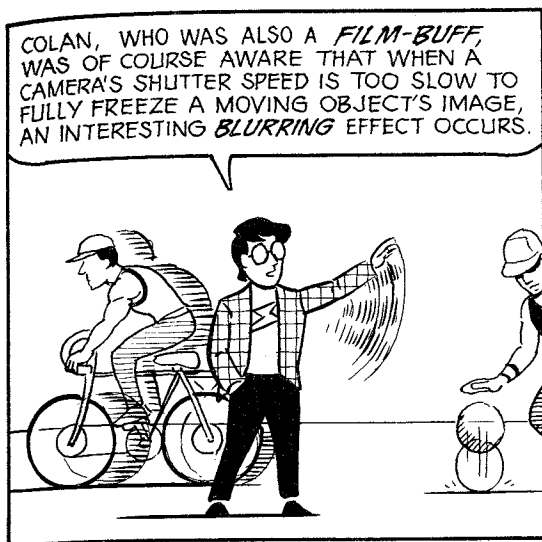

--THOSE SAME LINES BECAME **SO** STYLIZED AS TO ALMOST HAVE A *LIFE* AND *PHYSICAL PRESENCE* **ALL THEIR OWN!**

BECAUSE OF THEIR ABILITY TO DEPICT ACTION WITH *DRAMA*, SUCH *CONSPICUOUS ACTION LINES* HAVE BEEN AN *AMERICAN SPECIALTY* FOR *YEARS*.

IN THIS APPROACH, BOTH THE *MOVING OBJECT* AND THE *BACKGROUNDS* ARE DRAWN IN A *CLEAR, ARTICULATED* STYLE, AND THE *PATH* OF MOTION IS IMPOSED *OVER* THE SCENE.

OTHER ARTISTS TRIED *ADDITIONAL EFFECTS* SUCH AS **MULTIPLE IMAGES** OF THE SUBJECT, ATTEMPTING TO INVOLVE THE READER MORE *DEEPLY* IN THE ACTION.*

STILL *OTHERS*, SUCH AS MARVEL'S *GENE COLAN*, BEGAN INCORPORATING PHOTOGRAPHIC *STREAKING* EFFECTS WITH SOME INTRIGUING RESULTS IN THE SIXTIES AND SEVENTIES.
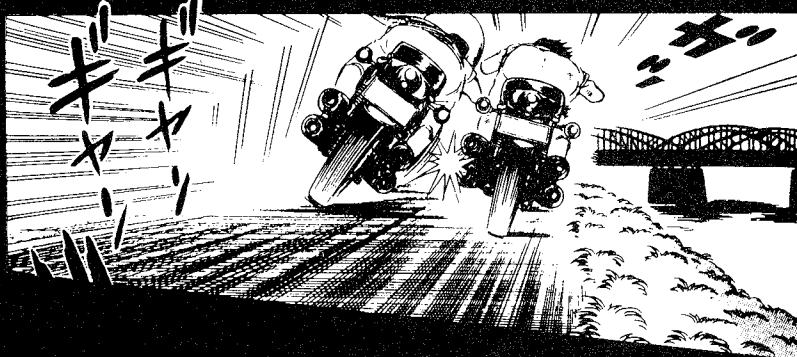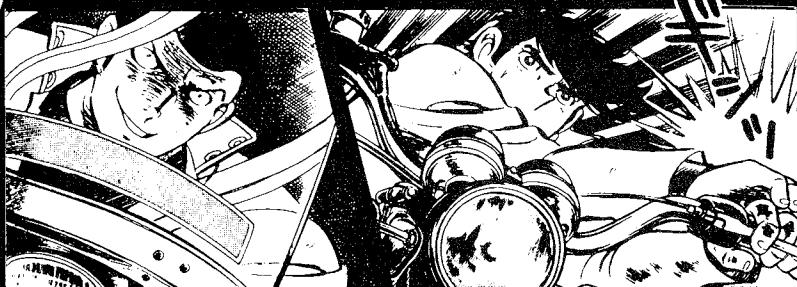
* MULTIPLE IMAGES CAN BE FOUND IN THE WORK OF KRIGSTEIN, INFANTINO AND OTHERS.

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COLAN, WHO WAS ALSO A *FILM-BUFF*, WAS OF COURSE AWARE THAT WHEN A CAMERA'S SHUTTER SPEED IS TOO SLOW TO FULLY FREEZE A MOVING OBJECT'S IMAGE, AN INTERESTING *BLURRING* EFFECT OCCURS.

A CAR GOING AT *60 MPH* MIGHT LOOK LIKE *THIS*.

BUT IF THE CAMERA MOVES *WITH* THE MOVING OBJECT, THAT OBJECT WILL REMAIN *FOCUSED* WHILE THE *BACKGROUND* WILL NOW BE *STREAKED*.

AMERICAN COMICS ARTISTS TOOK LITTLE OR NO INTEREST IN THIS KIND OF *PHOTOGRAPHIC TRICKERY*.

AND IN *EUROPE* WHERE MOTION LINES WERE USED ONLY *SPARINGLY*, IT WAS LIKEWISE IGNORED.

BUT IN *JAPAN*, ONCE AGAIN, A VERY *DIFFERENT* COMICS CULTURE EMBRACED THIS VERY DIFFERENT CONCEPT OF MOTION AS *THEIR OWN!*

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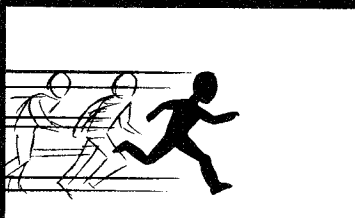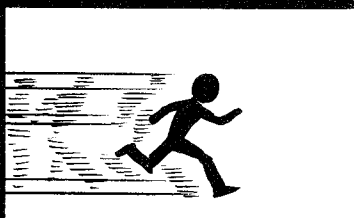
"*SUBJECTIVE MOTION*," AS I CALL IT, OPERATES ON THE ASSUMPTION THAT IF *OBSERVING* A MOVING OBJECT *CAN* BE INVOLVING, *BEING* THAT OBJECT SHOULD BE *MORE* SO.

JAPANESE ARTISTS, STARTING IN THE LATE *60's,* BEGAN PUTTING THEIR READERS "*IN THE DRIVER'S SEAT*" WITH PANELS LIKE *THESE.*
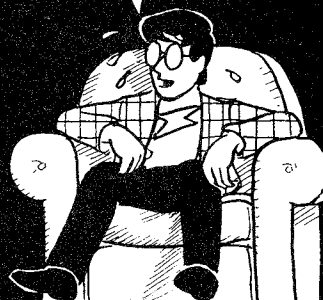
AND STARTING IN THE *MID-EIGHTIES,* A FEW *AMERICAN* ARTISTS BEGAN TO ADOPT THE EFFECT IN THEIR OWN WORK, UNTIL BY THE EARLY *NINETIES* IT HAS BECOME FAIRLY COMMON.
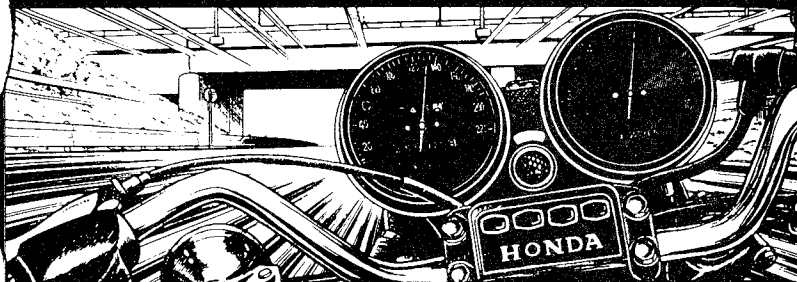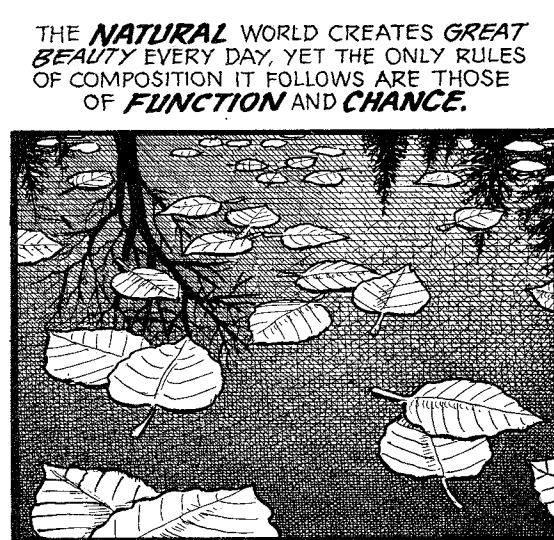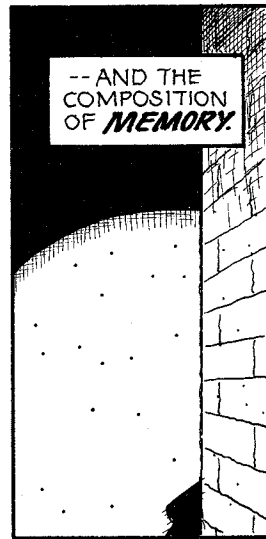
ARE THESE THE *ONLY* WAYS WE CAN PORTRAY MOTION IN A *SINGLE PANEL?* THINK ABOUT IT.

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Panel 1: IN A MEDIUM WHERE TIME AND SPACE *MERGE*--

Panel 2: --THE STORYTELLER HAS SOME UNUSUAL TOOLS AT HIS/HER DISPOSAL--

Panel 3: --SUCH AS THE *POLYPTYCH,* WHERE A MOVING FIGURE OR FIGURES--

Panel 4: --IS IMPOSED OVER A *CONTINUOUS BACKGROUND.*

Panel 5: IN COMICS, *COMPOSITION* FOLLOWS A VERY DIFFERENT SET OF RULES THAN IN MOST *GRAPHIC ARTS.*

Panel 6: BY INTRODUCING *TIME* INTO THE EQUATION, COMICS ARTISTS ARE ARRANGING THE PAGE IN WAYS NOT ALWAYS CONDUCIVE TO TRADITIONAL PICTURE-MAKING.

Panel 7: HERE, THE COMPOSITION OF THE *PICTURE* IS JOINED BY THE COMPOSITION OF *CHANGE,* THE COMPOSITION OF *DRAMA*--

Panel 8: --AND THE COMPOSITION OF *MEMORY.*

Panel 9: IF THE COMPOSITION OF A SINGLE PANEL IS TRULY "*PERFECT,*" DOESN'T THAT IMPLY THAT IT CAN--OR EVEN SHOULD--STAND *ALONE?*

Panel 10: THE *NATURAL* WORLD CREATES *GREAT BEAUTY* EVERY DAY, YET THE ONLY RULES OF COMPOSITION IT FOLLOWS ARE THOSE OF *FUNCTION* AND *CHANCE.*
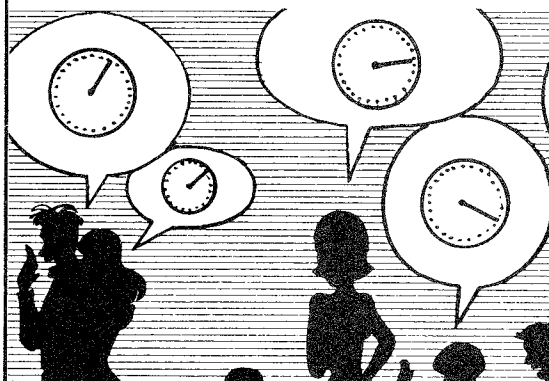
Panel 11: COMICS, AT ITS BEST, SHOULD DO NO LESS.

AS WE'VE SEEN, THE INTERACTION OF *TIME* AND *COMICS* GENERALLY LEADS US TO ONE OF TWO SUBJECTS: *SOUND* OR *MOTION.*
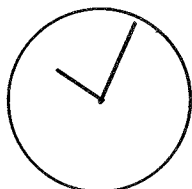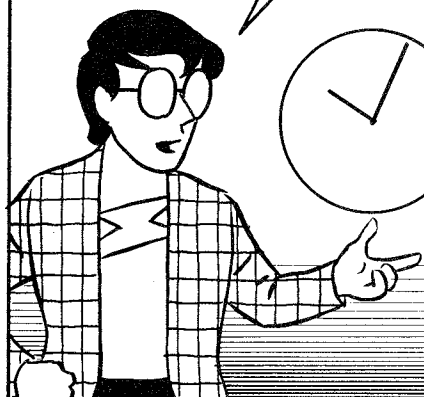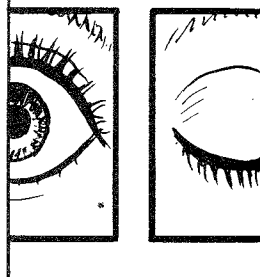
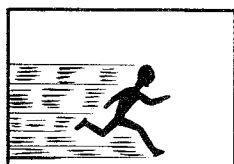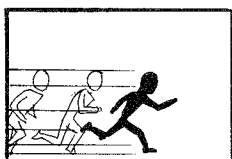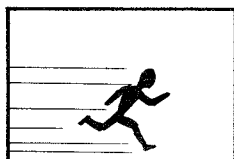*SOUND* BREAKS DOWN INTO *TWO SUBSETS:* *WORD BALLOONS* AND *SOUND EFFECTS.*

BOTH TYPES ADD TO THE *DURATION* OF A PANEL, PARTIALLY THROUGH THE NATURE OF SOUND *ITSELF* AND BY INTRODUCING ISSUES OF *ACTION* AND *REACTION.*

MOTION ALSO BREAKS DOWN INTO TWO SUBSETS. THE *FIRST* TYPE-- *PANEL-TO-PANEL CLOSURE* -- WAS IMPORTANT ENOUGH TO MERIT ITS OWN *CHAPTER.*

THE *OTHER* TYPE -- MOTION *WITHIN* PANELS--CAN BE *FURTHER* DIVIDED INTO SEVERAL DISTINCT *STYLES.* I'VE COVERED THE ONES *I* KNOW, BUT THERE MAY BE MANY *OTHERS.* TIME WILL TELL.

THE WORKINGS OF *TIME IN COMICS* SHOULD BE AS SIMPLE AS--

ONE-- --TWO-- --THREE--

--BUT THEY'RE *NOT.*

TICK TICK TICK

I'VE BEEN TRYING TO FIGURE OUT WHAT MAKES COMICS *"TICK"* FOR *YEARS* AND I'M STILL AMAZED BY THE *STRANGENESS* OF IT ALL.

SNAP!

SNAP!

CRASH!

BUT NO MATTER HOW *BIZARRE* THE WORKINGS OF TIME IN COMICS IS--

--THE FACE IT PRESENTS TO THE *READER*--

-- IS ONE OF SIMPLE *NORMALITY.*

CLAK

OR THE *ILLUSION* OF IT, ANYWAY.

ALL DEPENDS ON YOUR *FRAME OF MIND.*

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