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ACTIVELY MULTISENSORY COMIC

Although all comics are multisensory, some are more active than others in their engagement with the senses other than sight, which is conventionally understood as the dominant or only sense involved in the reading of comics. In so doing, actively multisensory comics emphasise the range of material resources that are available to creators in conveying meaning. Examples include Sally Anne Hickman's *Edible Comics* (2013), Dominique Grange and Tardi's *1968-2008...N'Effacez Pas Nos Traces!* (2008; packaged with an audio CD), Art Spiegelman's *In the Shadow of No Towers* (2004; a large, hard cardboard book) and Fumi Yoshinaga's *Antique Bakery* (1999-2002; this manga series featured scratch and sniff covers). Some titles include such features as a novelty, while others make use of comics' materiality to make more serious points or to integrate a varied experience into their narratives. Active engagement with multisensory materiality can also open comics up to new audiences, as can be seen in the way that audiocomics such as Marvel's *Daredevil* #1 Audio Edition or tactile comics like Philipp Meyer's *Life* enable blind and visually impaired readers to engage with graphic narratives (Lord, 2016). Scholarship on comics and the senses is relatively limited (Hague, 2014), but related concepts such as materiality have grown in importance in Comics Studies since the mid-2010s.

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References

- Hague, I. (2014) *Comics and the Senses: A Multisensory Approach to Comics and Graphic Novels*. New York and London: Routledge.
- Lord, L (2016) *Comics: The (Not Only) Visual Medium*. MSc Thesis. Massachusetts Institute of Technology. Available at: <http://hdl.handle.net/1721.1/106761> (Accessed 30 April 2020).