



## The Wicked + The Divine, Vol. 3: Commercial Suicide

*Kieron Gillen , Jamie McKelvie (Artist)*

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**The Wicked + The Divine, Vol. 3: Commercial Suicide** Kieron Gillen , Jamie McKelvie (Artist)  
After the detonation of FANDEMONIUM the gods-as-pop-stars of THE WICKED + THE DIVINE try living in the long dark shadow.

Team WicDiv are joined by a stellar cast of guest artists to put the spotlight on each of the gods. The multiple Eisner Award nominated series continues in the only way it knows how: darker, weirder, faster. Don't worry. It's going to be okay.

Collects THE WICKED + THE DIVINE #12-17

### The Wicked + The Divine, Vol. 3: Commercial Suicide Details

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Author : Kieron Gillen , Jamie McKelvie (Artist)

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## From Reader Review The Wicked + The Divine, Vol. 3: Commercial Suicide for online ebook

### Connor says

I wasn't a big fan of the guest artists as a whole. Some were great but most styles were not my cup of tea. One of the big reasons why I loved this series in the first place was the artwork, so that was obviously not present here. Some of the individual issues were just meh in plot for me as well. I feel like you could probably just look up what happens in this one and move on to the forth volume when that comes out with the original artist back. A bit disappointed in this volume for sure.

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### Calista says

I couldn't follow this story. They didn't do enough to link things together. What is happening - who knows. I really enjoyed the 1st 2 books. This was a huge let down. I still want to know what happens and I hope it gets better again. I didn't enjoy this one.

Dripping with disappointment. This was a very undivine attempt at a story. I hear these are guest artists and it wasn't as good.

Total Fail! I didn't give it one star because I have enjoyed the series. Only saving grace.

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### Samantha says

This was mostly filler with all the guest artists and didn't really push the story forward at all. I didn't mind the guest artists except for the artist on issue 17. Sooo ugly. All the other ones I could stomach, even if they didn't fit the style of the comics. I'm excited to get to volume 4 now!

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### Liz says

This one provides the background story to several gods and also a new insight into the intrigues and lies. At times it is very confusing, other times totally mind-blowing, but overall very enjoyable and I am really looking forward to the next volume after the cliffhanger in this one...

BUT - I hope the graphic unity will return because while I had no issues with several styles used in this volume, there was one I don't want to see again, like, EVER:

or:

No. Just no.

I'd prefer it if the authors used one style, or at least settled on two or three that look good enough, not

this... "art" that looks like the artist was VERY drunk while drawing.

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## **Jeannette Nikolova says**

*Also available on the WondrousBooks blog.*

So far in **The Wicked + The Divine** we had stellar art, mind-blowing, beautiful and fascinating(+++). And we had a story on the moodier side, a bit slow-pacing, but with potential(-).

Now, in this volume, we have a somewhat faster developing story(+) and **THE WORST ART IMAGINABLE**(-----). There was maybe one guest artist that I kind of liked and one that I did not totally hate. The rest of it was offensive, most of all Sakhmet's issue.

Offensive, I tell you. Original Sakhmet and the Morrigan:

And for comparison, Sakhmet and the Morrigan from Sakhmet's issue in the third volume:

Absurd and ugly and no one can convince me that it adds to the characters' personalities. If anything it is just distracting the reader from the story AND the personality through really poor, childish art. Example #2, from issue one of **Commercial Suicide**:

To the right you see what I think should be a girl?!? She used to be one? Maybe?!

In Amaterasu's issue everyone looked deep-fried:

Original artist:

Here too:

I have so much anger against the art. Verrrryyy disappointing.

The story was alright, I guess. The Persephone arc was interesting, some of the events finally started unraveling.

Tara was not what I expected, though. I was very excited to see her but she turned out to be not nearly as

cool as anticipated and very whiny.

Now that I have listed these things, I almost can't remember why I decided the rating to be 3 stars. I guess it is because I liked the last issue of this volume? I will not change it now, but I am definitely not as convinced as before. The art basically ruined what was really good about this series because as I have said before, the story was not and is still not superb, it could definitely use more speed and depth.

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### **Raeleen Lemay says**

This volume was an absolute mess. Art all over the place (and near the end, outright terrible) and the story had no sensible flow to it. SO DONE.

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### **Helen 2.0 says**

I couldn't bear to give less than 3 stars because I can't get over how amazing the art is. I want to bring the artist cookies and then purposely withhold them from the writers until they decide to cough up some sensible story material.

The mysterious, patchy, at times totally unexplained storytelling is really starting to get on my nerves with this series. I accepted it in the first volume because I thought the writers were just giving the series a running start, but now 3 volumes later I'm still as confused/baffled as I was starting out.

The story skips around from character to character, providing little to no explanation of who any of these beautiful people are, and even jumps back and forth in time with flashbacks etc. At one point the art style spontaneously changed completely for a few pages, then snapped back to normal. The huge cliffhanger event of the last volume was ignored in this one, not even mentioned at all. So basically, I'm confused and frustrated and my nerves are fraying a little.

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### **Matthew says**

2.5 to 3 stars

Not quite sure what they are doing with this series at this point. The notes mention that each issue in the collection was written and illustrated by different people. Instead of being an interesting series of vignettes, it felt like several haphazard interpretations of the same universe with very little connection to each other.

I know that graphic novels don't always keep the same artist and that can be either good or bad. In this case, I think it was very bad. The main draw for me in the first issue was the awesome visuals. The facial expressions and the color combinations were fantastic. In this one, none of the artists lived up to the original and I found it distracting. I do think I would have been okay with a different look if it had had the same "POW!", but none of them did.

Because this issue was so disjointed, I find myself not quite sure what is going on in the story. So, am I excited for the next issue? I am not quite sure. I will most likely give it a go to see if it gets back on track, but I have lost some confidence in this series.

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## Sam Quixote says

I think the third volume of The Wicked + The Divine is where I leave this series – rather than improve after the disappointing second volume, it remains flat and at this point I've completely lost interest. It even takes things down a notch with artist Jamie McKelvie, whose work is the biggest selling point of the comic, being practically absent for the book – I wonder if that's why the subtitle is Commercial Suicide?

Fandemonium left readers with a jaw-dropping finale that Commercial Suicide steadfastly refuses to develop. Bar one issue where the villain does what they did before to another god here, this third volume simply treads water the entire time. We get the Morrigan and Sakhmet's backstories as well as spend time with Amaterasu and Woden, neither of whom do anything much. The journalist is collecting testimonials for something and Baal's mooning about death – yawn. It's frustrating that writer Kieron Gillen made the duller choice when he's already presented the reader with a far more exciting storyline and then ignored it for most of the book.

The series has been consistently and beautifully drawn by Jamie McKelvie but now (probably due to working on Phonogram Vol 3: The Immaterial Girl instead) he's temporarily not drawing WicDiv which is a damn shame if you're a fan of his art. He still draws the covers and a series of one-pagers called Videogames that appears at the back, but his shadow looms large on the book, showing how poorly the replacement artists measure up to the visual standard readers have come to expect from this series.

I enjoyed Stephanie Hans and Tula Lotay's work and poor Brandon Graham's getting a world of shit flung at him for his art on issue #17 which was fine particularly if you're familiar with his style but it's veery different from McKelvie's and I can see how it might be a shock if you've never seen it before! McKelvie sort of appears in the remix issue which takes panels from previous issues and uses them to create a "new" story which was an interesting approach. Matthew Wilson gives the panels new life with his colours and I suppose it's appropriate that the remix issue is about Woden, the Daft Punk-lookalike. Generally though the art isn't nearly as inspiring as it has been up til now.

Maybe Gillen chose not to advance the main story too much while McKelvie was away and Volume 4 will see a quantum leap in quality – or maybe not. Either way, Commercial Suicide was a plotless, meandering bore that feels unanchored thanks to previously eliminating certain key characters and replacing them with nothing. Where does The Wicked + The Divine go from here? I don't know and I don't care - I'm barely sure of what's happening at the moment! The series started well but has quickly descended into tedium. Very disappointing stuff given the enormously talented creative team behind it.

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## Maria (Big City Bookworm) says

### 3.5 Stars rated up

The second I opened up this volume of The Wicked + The Divine, I knew something was different. The art changed. At first I thought I was going completely insane. Why would the art change? Jamie McKelvie's name is still on the front cover. Yet, I knew something was different. Before I even began to read the first page, I skimmed through the volume. I was right! The art style seemed to change within every individual issue. I was slightly confused by this decision as there was no explanation as to why this was happening. I decided to begin reading anyway, hoping for some sort of reasoning behind this strange choice.

Commercial Suicide begins with no explanation as to what the hell happened at the end of the second volume, Fandemonium. I expected it to at least be touched on a little, but nothing was really explained until the very last few pages of this volume, and even that was pretty vague.

This volume felt a bit more like a filler volume than anything else. It was filled with backstories about the different gods and who they were as humans before becoming the gods that they are now. I usually love a good backstory, but I think I was so preoccupied with finding out the reasoning behind the final events in the second volume, that I really didn't care too much about their backstories at that particular moment.

However, one backstory did stand out to me, the story of Baphomet and The Morrigan. I believed their story and it felt the most relatable and realistic. You really got to see the human side of them through their story and I really enjoyed reading about them.

Although a majority of this volume was filled with backstories, we did learn some very important details that will definitely play a part in the future story of this series.

IMG\_1563

My initial reaction to this page was, "Don't do this to me again...please?!"

As I mentioned earlier, the art style changed from issue to issue. At first I didn't understand why. I thought maybe Jamie McKelvie was changing up his style per issue to show each individual personality of the gods, seeing as each issue was told from the perspective of a different god. As the volume went on, I actually thought that was a super cool idea. Then I thought about it a bit more and realized that was kind of already done via changing their thought bubbles and the typefaces used in previous volumes.

It wasn't until I got to the very end of the volume where it was finally explained why each issue had a different art style. There were guest artists. Duh. I don't know why I didn't think of that from the beginning. Suddenly, the different art styles make a lot more sense. I'm still not sure how I feel about this decision, but I think experimenting with this idea was pretty cool. However, I think one volume is enough. I'd like to see the original art style throughout the entire next volume. It was one of the main things that I loved so much about the first two volumes!

Of course, Commercial Suicide left us with yet another cliffhanger. At least Kieron Gillen acknowledged it and let us know it was coming with a clever little title page. I just want to know what the hell is happening!!!

Although this was the weakest volume of The Wicked + The Divine so far for me personally, the story is still really intriguing and these damn cliffhangers are definitely going to keep me coming back for more.

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### Initial Post Reading Thoughts:

Although this volume was still highly entertaining, I found it a little harder to follow. I enjoyed learning more about the backstory of each god, but parts of it kind of lost me. The cliffhanger from the second volume was left untouched until the very end of this volume, thus resulting in yet another cliffhanger. I'm also unsure of how I felt about the guest artists taking over each issue. I noticed right away that the art was different and it kind of threw me off, but it later grew on me and kind of felt like the gods and their unique personalities were represented by the different art styles.

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## Selene says

What a mess.

Side Note: I started this for the 2016 7in7 ReadATHon and it turns out I was a day early... Poo.

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## Macarena Yannelli says

actualizado 9/4/2018

Como la primera vez... el hecho de que hayan invitado otros artistas no es el problema sino que es que el tipo de arte de algunos de los tomos (12 y 17) no tiene nada que ver con el tono de la historia en sí, los otros tomos el arte el lindo pero no es lo mismo que el original.

El siguiente tomo es mejor, sigan leyendo.

3,5

Sentí que este tomo estuvo bastante desordenado que digamos. No mostró mucho avance del argumento y de desarrollo de los personajes sino más bien una mirada a el pasado de algunos dioses, cosa que yo ya había dado por perdida entre el primer y segundo tomo. Los artistas invitados no me gustaron para nada, sentí que eran demasiado diferentes del artista que dibuja originalmente la novela.

No estoy muy contenta, pero ya estoy enganchada así que seguro que lea el siguiente tomo cuando salga.

¿Alguno lo leyó? ¿Qué piensa?

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## ally "(?)" says

Ah... The Wicked + The Divine. "*You will be loved. You will be hated*" has never been more true....

I loved you... now I hate you. And it makes me sad.

Let's take a series loaded with a multitude of characters, some of which the reader has barely met and can hardly recognize, with a complicated and at times confusing story line.

Now lets add new artists every issue for 6 issues and see if we can completely confuse and alienate our readers.

Mission accomplished.

What the hell happened? We had a good thing here... You don't need to reinvent the wheel after two volumes!

To illustrate my point, here's some art samples.

Meet Baal... at least how I know him to be drawn after the first 11 issues. The art is stunning. I'm using Baal as my example because he appears in every issue of Volume 3 except 1 (and that issue is drawn by the original artist Jamie McKelvie anyway)

Now meet Baal in issue 12 as drawn by Kate Brown. We go from vibrant illustrations that pop off the page to sun bleached and faded.

Now meet Baal in issue 13 as drawn by Tula Lotay.

Now meet Baal in issue 15 as drawn by Stephanie Hans. Now, this I can't really complain about other than some characters not being instantly recognizable. Hans' art is stunning, especially of Amaterasu. My point is for an already confusing plot, new artist renditions every issue just confuses the reader.

Now meet Baal in issue 16 as drawn by Leila Del Duca . Is this an Archie comic?

Last time, meet Baal in issue 17 as drawn by Brandon Graham. I just shake my head in disappointment.

Unless Jamie McKelvie returns on a permanent basis for Volume 4, I will not be continuing this series.

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## **Sarah says**

For once I liked the story more than the art in this comic. I didn't like the art as much because they had guest artists come in and do the art for the different issues. It's not like I disliked the guest art as a whole but when you compare it to McKelvie's perfect artwork, it just falls short. I thought that in theory, it was a pretty cool idea and if I didn't love McKelvie's art so much then I could have definitely been behind the idea but for me, the original art is the best thing about this comic series and so they should keep it that way.

The story itself got a little bit clearer which is awesome and it was cool to get a little peak into a few of the characters origins. I hope from here on out, the story stays clear-ish and the art goes back to being done by McKelvie. I'm excited to see what happens next!

I would recommend this series.

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## HFK says

Third volume of the God Superstars series *The Wicked + The Divine* does every bit of justice to its title; *Commercial Suicide*. There is no recovering from this oversuicide, which seems to be somewhat intentional and planned, but in its wisdom crucially fails.

From the start this series has been extremely weak when comes to the story. It has been full of holes, it has been overly messy, it has been confusing, it has been plain bad, there has never been a strong string to keep anything together, loose pieces making no sense at all.

But the little there has been good, and I do seriously mean little, has been the fantastic, vivid, super colorful and line-loving art. But that too is gone within the third volume due to various artists taking part of. It is just fucking amateurish, awful, inconsistent and bad for the eyes.

What a waste.

After three volumes I still do not really get my head around to what is going on, I do not see any improvement, and the art was at least temporary out of the great zone, which is enough for me to give my wicked and divine bitchslap, and dump this series to a wasteland for good.

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