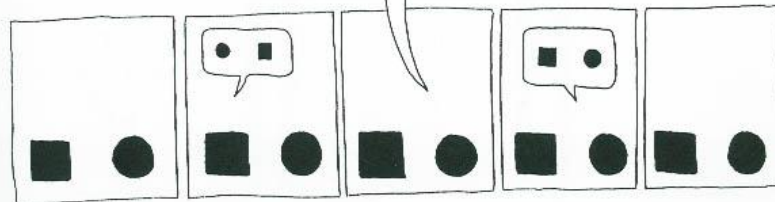
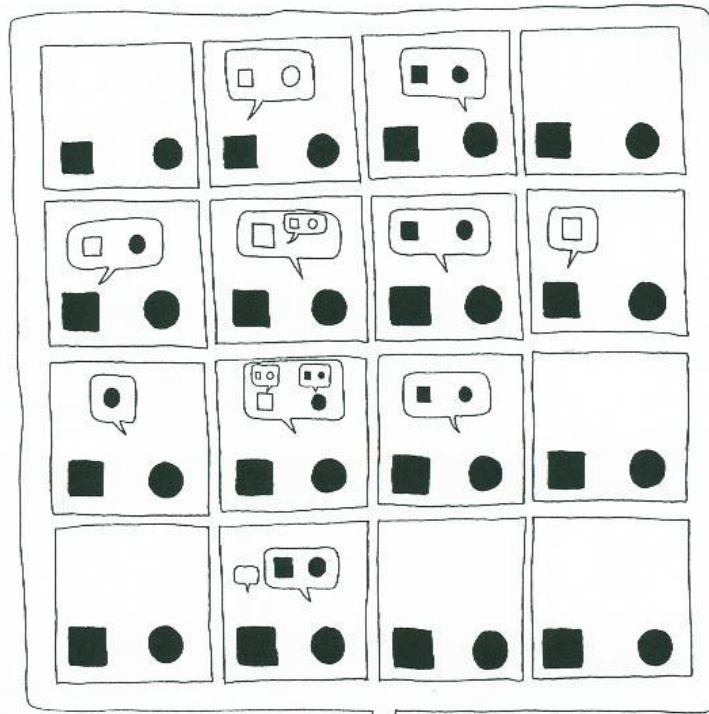


Abstract Comics

Understanding these examples of sequential art works requires knowledge about how the sensible properties of the image influence the meaning of the work.

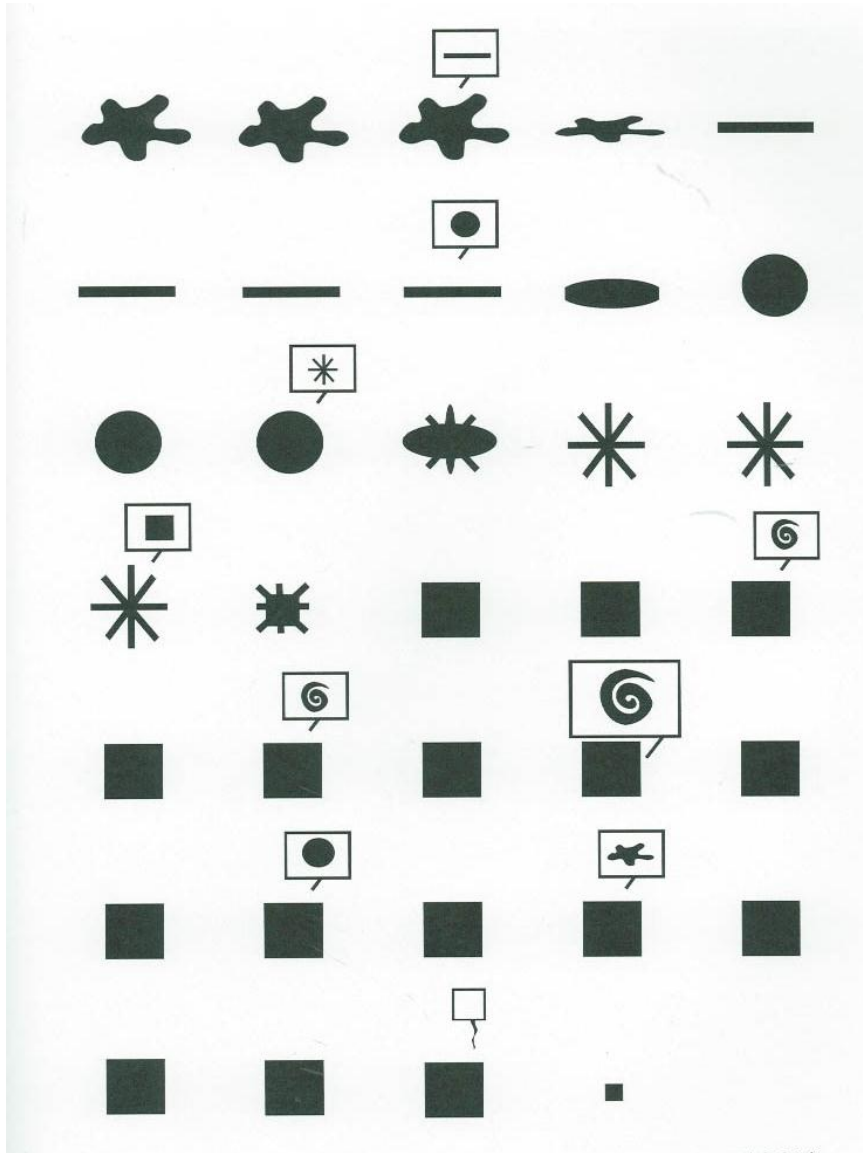


stop quibbling, please.

Ibn Al Rabin
From *Cidre et Schnapps*
ND

Al Rabin uses the shape of the speech bubble as a formal element and this comic convention implies a dialogue between the Square and the Circle.

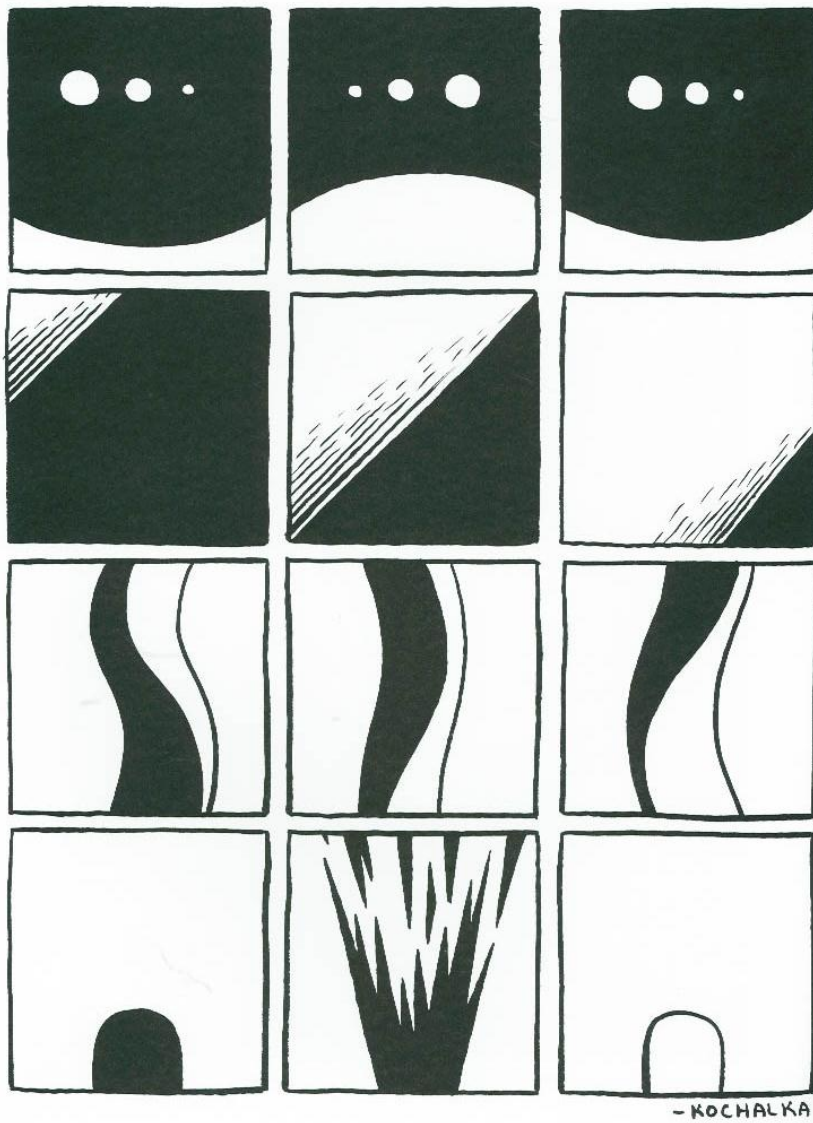
What is the nature of the conversation?



Lewis Trondheim
untitled
ND

Trondheim uses changes in shape to create narrative flow. He doesn't use any frames but the images are still read in sequence.

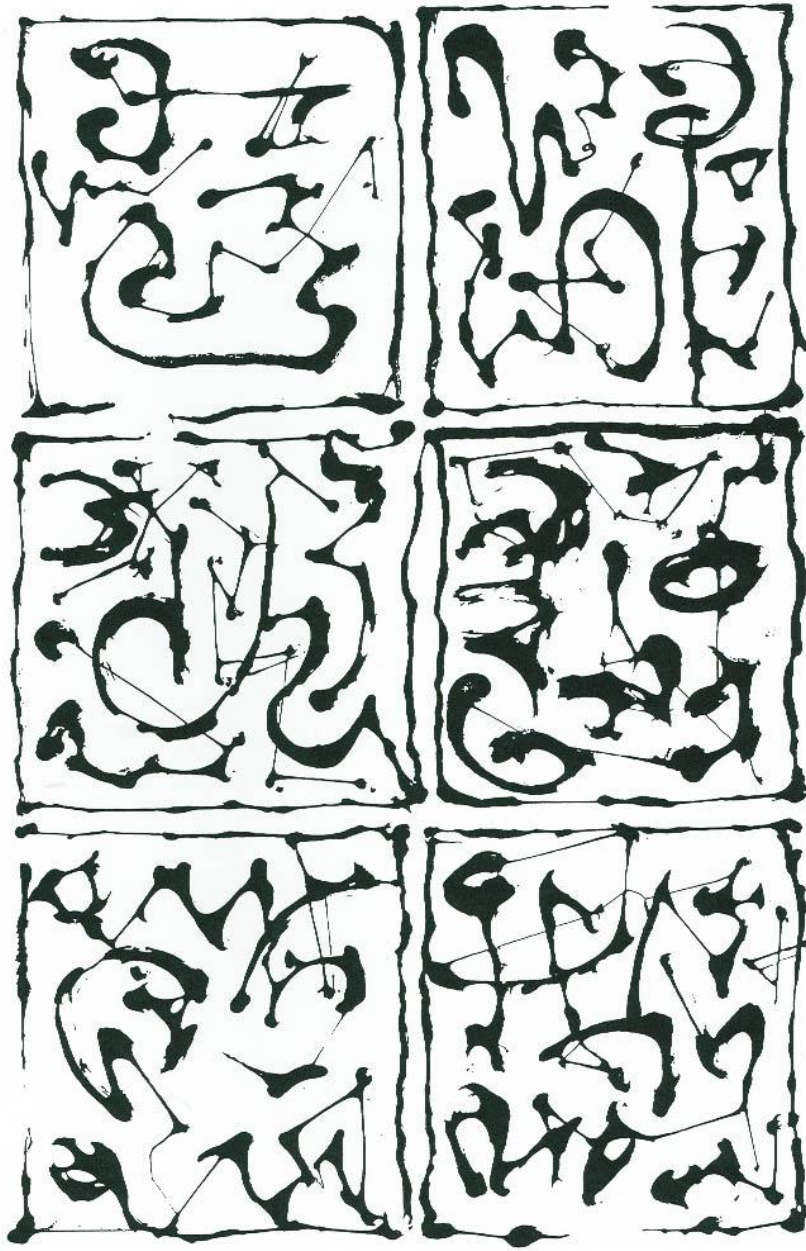
What title would you give this work?



James Kochalka
untitled
ND

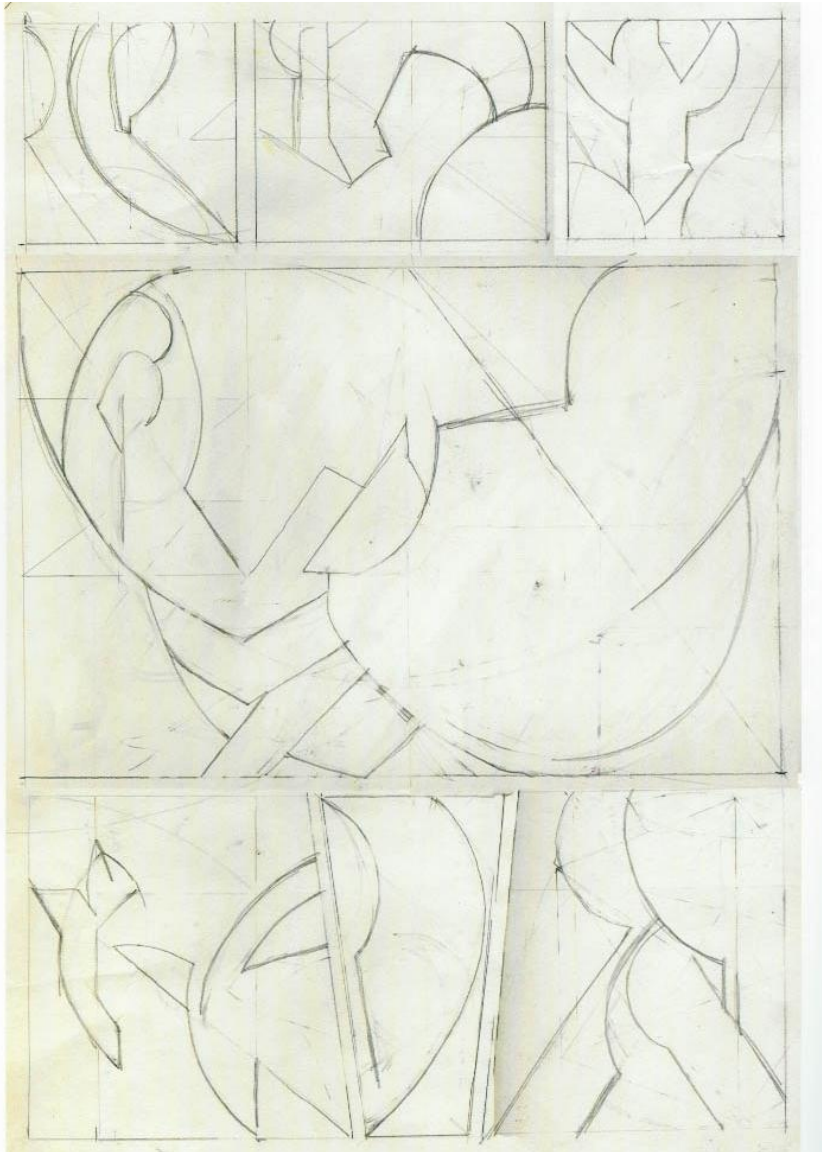
Kochalka uses simple shapes and high contrast black and white to create this work. Each horizontal line of three shapes develops a different idea.

What title would you give this work?



Troy Lloyd
From e-z see (page 1 of 5)
ND

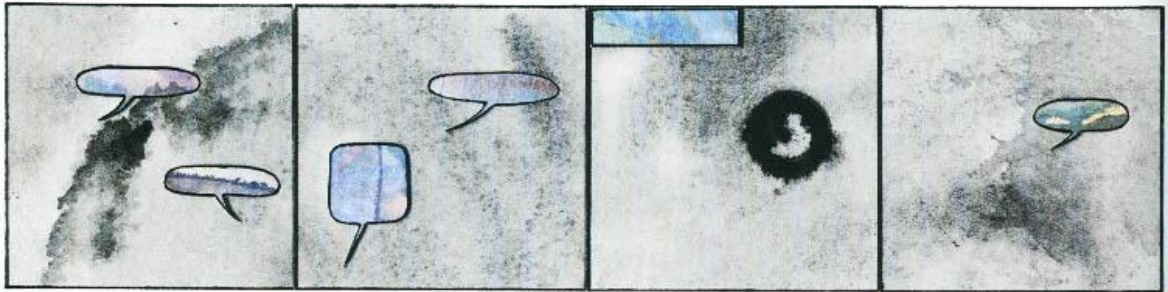
Lloyd has constructed this multipage work using calligraphic lines for both image and frame. The repetition of the 6 square motifs provides balance and stability that contains the energy of the lines.



Mark Badger
Kung Fu
1980

This is a two page work of which this is the first page. Badger uses the texture of erased lines to soften the contrast between lines and background creating a gentle rhythm of the geometric shapes.

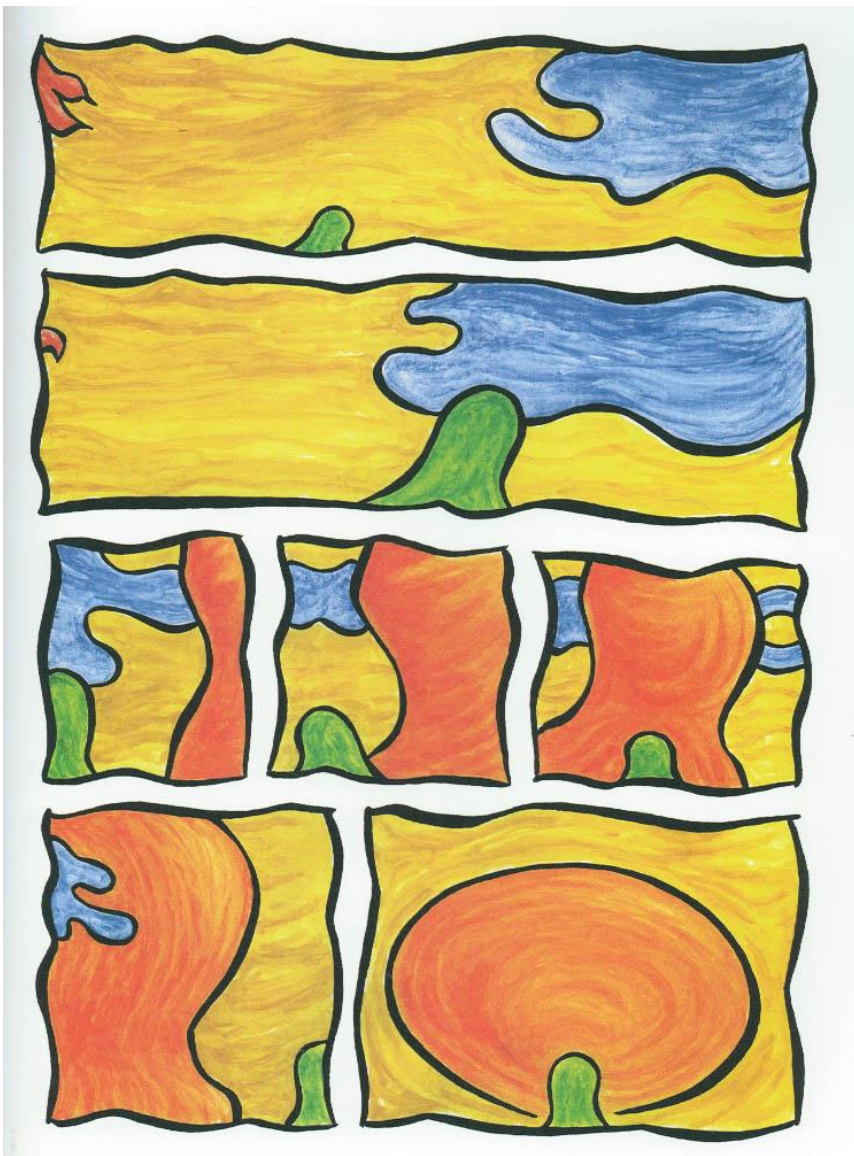
What does this sequence of images make you think of?



Janusz Jaworski
untitled
ND

These two works use color very differently. How do those differences affect your interpretation of each work's meaning?

What title would you give the top work? The bottom?



Mike Getsiv
Shapes
ND

Getsiv uses rectangular frames that have an organic shape and bright primary and secondary colors in this work. How does the complementary color scheme affect the work's meaning?

The title is rather vague. What title would you give this work?