

Abstraction

The term “abstract” has become so marginalized; meaning is misunderstood in pop culture shitty muddle.

Wrong: It has come to mean anything which cannot be understood in culture. And as a general rule of thumb, people have gotten dumber, less imaginative, unread, cogs. Ergo, “ART” has been synonymous with “abstract.” It has also had the unjust accusation of meaning “deconstruction,” and even worse, “geometric.” This should annoy you.

Right: What it really means is, “existing in thought or idea but not having material (physical) existence.” : IDEAS

Realism vs. Abstraction

Courbet vs. Cezanne

Don't confuse “Abstract” with “No Idea”

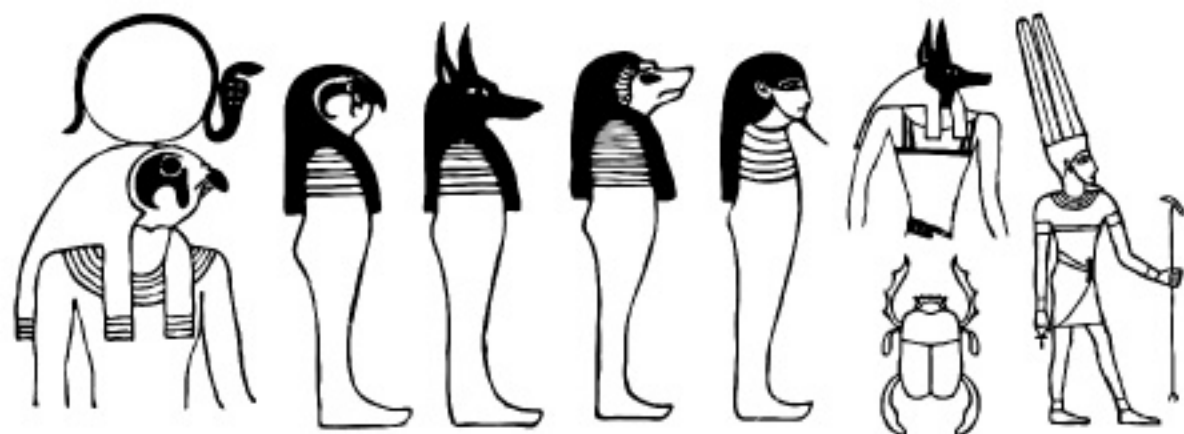
A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m

n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0



PARKING



MASON (1992)

[Overview](#)[View Characters](#)[Purchasing Options](#)[Test Drive](#)

Mason has quickly become a much used and copied font. Based on drawings made in Barnbrook's sketchbooks over a number of years with added inspiration from 19th century russian letterforms, greek architecture and renaissance bibles. It has been used all over the world by companies such as the BBC and Walt Disney to give an ecclesiastical feeling to their graphics.

Mason has a controversial history. It was originally called Manson, named after the serial killer Charles Manson, but subsequently changed by the distributors Emigre after complaints. The original name was chosen to express extreme opposite emotions – love and hate, beauty and ugliness. It sounds elegant and echoes words like mason, mansion and manse, but is actually related to a violent incident. It was an attempt to make the font contemporary rather than part of a 'golden past'.



I WAS LOOKING AT A HOLE...A *BLACK* HOLE AND AS I LOOKED, THE HOLE OPENED UP...











orange

juice

[32-33]

Photo-minimalism. Close-up and

out-of-focus photography permits

the isolation of an attribute. The

color of orange juice is isolated

from its container; an omelette

becomes a pattern of colors, experi-








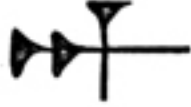
















enced without interference. Food's

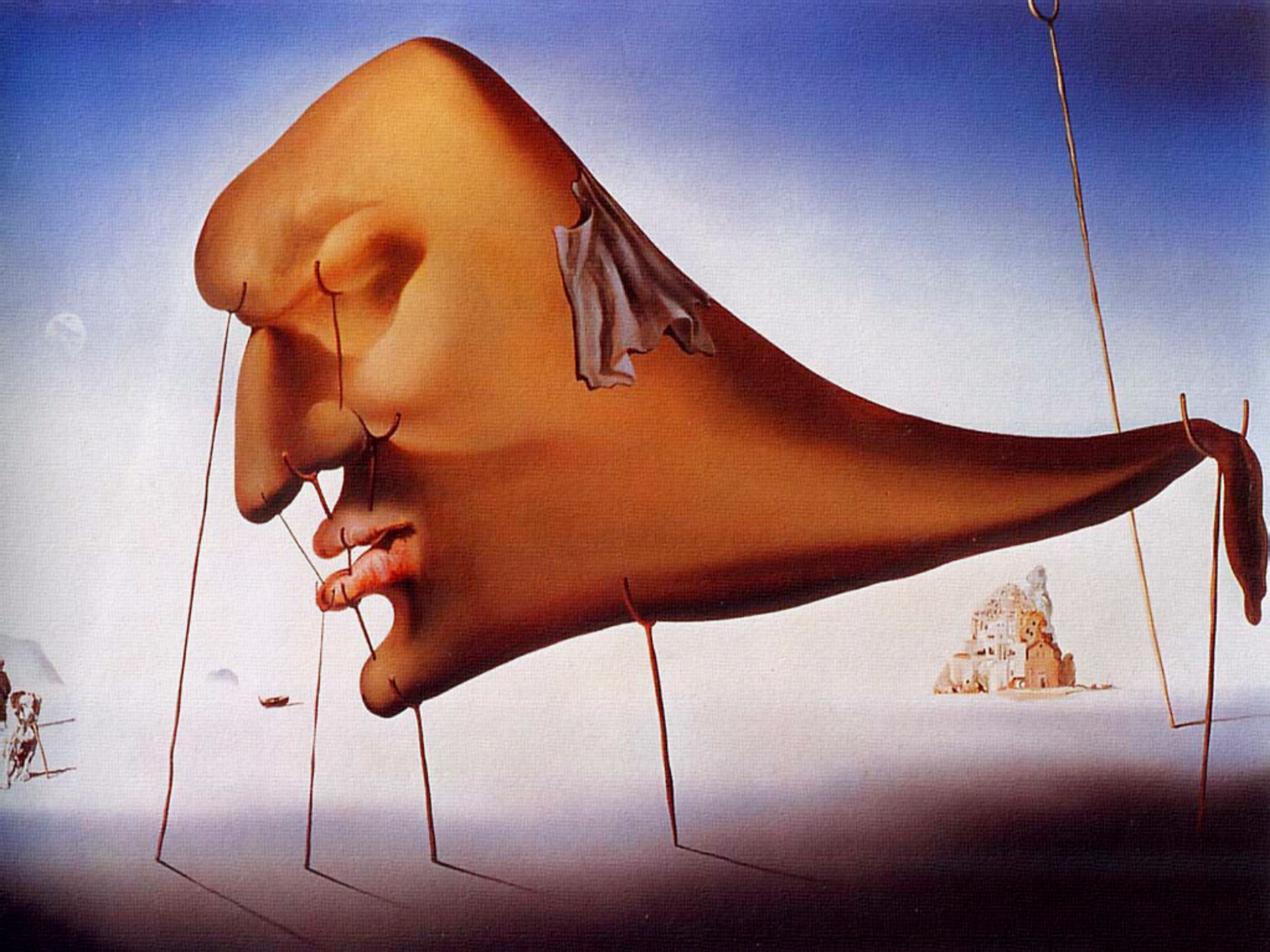
chroma is as much a part of its

identification and appeal as its

aroma.



MEANING		OUTLINE CHARACTER, B. C. 3500	ARCHAIC CUNEIFORM, B. C. 2500	ASSYRIAN, B. C. 700	LATE BABYLONIAN, B. C. 500
1.	The sun				
2.	God, heaven				
3.	Mountain				
4.	Man				
5.	Ox				
6.	Fish				











S. 10.













chair (chär), n. [OF. *chaire* (F. *chaire*), < L. *cathedra*: see *cathedra*.] A seat with a back, and often arms, usually for one person; a seat of office or authority, or the office itself; the person occupying the seat or office, esp. the chairman of a meeting; a sedan-chair; a chaise; a metal block or clutch to support and secure a rail in a railroad.





Ceci n'est pas une pipe.



RETHINK

NEW ORLEANS

REBUILD


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#MATISSE 52

THIS, WHEN YOU
LOOK AT A PHOTO OR
REALISTIC DRAWING
OF A FACE--



--YOU SEE IT
AS THE FACE
OF *ANOTHER*.

BUT WHEN YOU
ENTER THE WORLD
OF THE *CARTOON*--



--YOU SEE
YOURSELF.

1. MARY FLEENER at her most abstract. 2. MARISCAL's Piker. 3. DAVE MCKEAN employing one of the many styles found in his series CAGES. 4. MARC HEMPEL's GREGORY. 5. MARK BEYER. 6. LARRY MARDER's Beanish from TALES OF THE BEANWORLD. "Resembling" nothing ever seen (hence all the way to the right). Marder's beans walk the line from design to meaning. 7. SAUL STIENBERG. 8. PENNY MORAN VAN-HORN from THE LIBRARIAN. 9. LORENZO MATTOTI in FIRES (© Editions Albin Michel S.A.) combines deeply impressionistic lighting with iconic forms and strong, design-oriented compositions. In other words, he's a hard one to place. 10. ALINE KOMINSKY-CRUMB. 11. PETER BAGGE's Chuckie-Boy from NEAT STUFF. Compare to 39. 12. KRISTINE KRYTTRE. 13. REA IRVIN. THE SMYTHES © Field Newspaper Syndicate. 14. STEVE WILLIS's Morty. 15. PHIL YEH's FRANK THE UNICORN. 16. JERRY MORIARTY's "Jack Survives". Based closely on real world light and shadow, but decomposed into rough shapes. Similar effects are found in nos 8,18,19,20 and 34. 17. JEFF WONG's art for Scott Russo's JIZZ. 18. ROLF STARK's expressionistic RAIN. 19. SPAIN's TRASHMAN. 20. FRANK MILLER's THE DARK KNIGHT RETURNS. Batman © D.C. Comics. Batman created by Bob Kane. 21. WILLIAM MESSNER-LOEBS's Wolverine MacAlistair from JOURNEY. 22. DON SIMPSON's MEGATON MAN. Beginning from a

realistic anatomical base, Simpson distorts and exaggerates M.M.'s features to the brink of abstraction. 23. MICHAEL CHERKAS from SILENT INVASION, © Cherkas and Hancock. 24. RICK GEARY. 25. PETER KUPER. 26. GARRY TRUDEAU's DOONESBURY. 27. LYNDA BARRY. 28. SAMPEI SHIRATO. 29. CHARLES BURNS's BIG BABY. 29 1/2. (Whoops) CLIFF STERRETT. The character pictured here (from POLLY AND HER PALS) might belong a bit lower, but Sterrett's art, like Fleener's often heads upward toward the wildly abstract. P.A.H.P. is © Newspaper Features Syndicate, Inc. 30. SERGIO ARAGONES's GROO THE WANDERER. Simple, straightforward, but with a strong gestural quality that always reminds us of the hand that holds the pen (also true of 14,28,31,41). 31. ROBERTA GREGORY's Bitchy Bitch from NAUGHTY BITS. 32. DAVID MAZZUCHELLI from BATMAN: YEAR ONE. Commissioner Gordon © D.C. Comics. 33. JOSE MUNOZ from "Mister Conrad, Mister Wilcox". © Munoz and Sampayo. 34. CAROL

SWAIN. 35. CHESTER GOULD's DICK TRACY © Chicago Tribune-New York Syndicate, Inc. 36. JACK KIRBY's Darkseid, © D.C. Comics. 37. BOB BURDEN. 38. DANIEL TORRES's Rocco Vargas from TRITON. 39. PETER BAGGE's Buddy Bradley from HATE. Compare to 11. 40. SETH. 41. MARK MARTIN. 42. JULIE DOUCET. 43. EDWARD GOREY. 44. CRAIG RUSSELL's Mowgli from Kipling's THE JUNGLE BOOKS. Russell's characters are as finely observed and realistically based as Hal Foster's or Dave Stevens' but with an unparalleled sense of design that draws them toward the upper vertex. Lately, Russell has been moving a bit higher and toward the right in some cases. 45. GOSEKI KOJIMA from KOZURE OKAMI

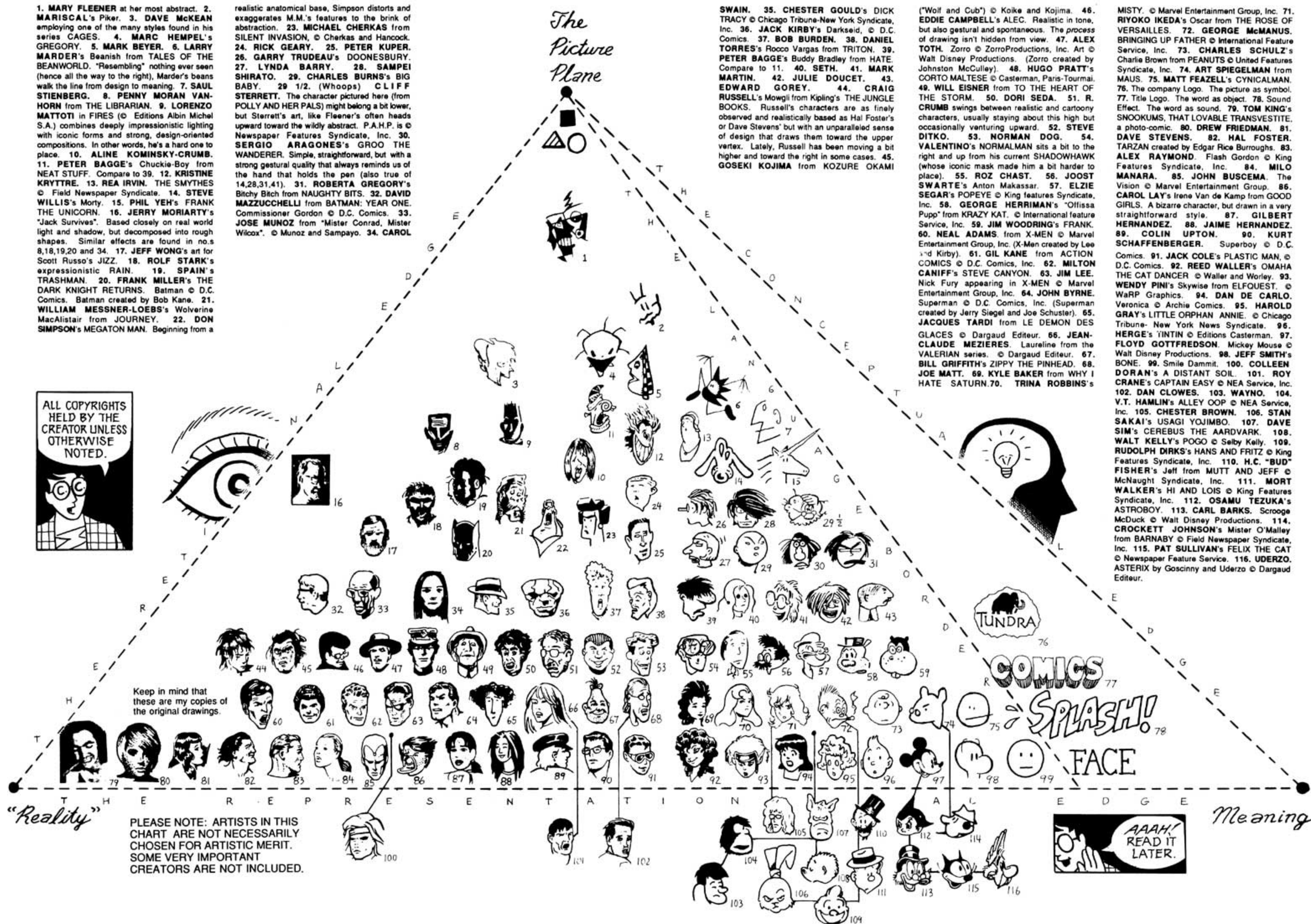
("Wolf and Cub") © Koike and Kojima. 46. EDDIE CAMPBELL's ALEC. Realistic in tone, but also gestural and spontaneous. The process of drawing isn't hidden from view. 47. ALEX TOTTH. Zorro © ZorroProductions, Inc. Art © Walt Disney Productions. (Zorro created by Johnston McCully). 48. HUGO PRATT's CORTO MALTESE © Casterman, Paris-Tourmai. 49. WILL EISNER from TO THE HEART OF THE STORM. 50. DORI SEDA. 51. R. CRUMB swings between realistic and cartoony characters, usually staying about this high but occasionally venturing upward. 52. STEVE DITKO. 53. NORMAN DOG. 54. VALENTINO's NORMALMAN sits a bit to the right and up from his current SHADOWHAWK (whose iconic mask made him a bit harder to place). 55. ROZ CHAST. 56. JOOST SWARTE's Anton Makassar. 57. ELZIE SEGAR's POPEYE © King Features Syndicate, Inc. 58. GEORGE HERRIMAN's "Olfissa Pupp" from KRAZY KAT. © International Feature Service, Inc. 59. JIM WOODRING's FRANK. 60. NEAL ADAMS from X-MEN © Marvel Entertainment Group, Inc. (X-Men created by Lee and Kirby). 61. GIL KANE from ACTION COMICS © D.C. Comics, Inc. 62. MILTON CANIFF's STEVE CANYON. 63. JIM LEE. Nick Fury appearing in X-MEN © Marvel Entertainment Group, Inc. 64. JOHN BYRNE. Superman © D.C. Comics, Inc. (Superman created by Jerry Siegel and Joe Schuster). 65. JACQUES TARDI from LE DEMON DES GLACES © Dargaud Editeur. 66. JEAN-CLAUDE MEZIERES. Laureline from the VALERIAN series. © Dargaud Editeur. 67. BILL GRIFFITH's ZIPPY THE PINHEAD. 68. JOE MATT. 69. KYLE BAKER from WHY I HATE SATURN. 70. TRINA ROBBINS's

MISTY. © Marvel Entertainment Group, Inc. 71. RIYOKO IKEDA's Oscar from THE ROSE OF VERSAILLES. 72. GEORGE McMANUS. BRINGING UP FATHER © International Feature Service, Inc. 73. CHARLES SCHULZ's Charlie Brown from PEANUTS © United Features Syndicate, Inc. 74. ART SPIEGELMAN from MAUS. 75. MATT FEAZELL's CYNICALMAN. 76. The company Logo. The picture as symbol. 77. Title Logo. The word as object. 78. Sound Effect. The word as sound. 79. TOM KING's SNOOKUMS, THAT LOVABLE TRANSVESTITE, a photo-comic. 80. DREW FRIEDMAN. 81. DAVE STEVENS. 82. HAL FOSTER. TARZAN created by Edgar Rice Burroughs. 83. ALEX RAYMOND. Flash Gordon © King Features Syndicate, Inc. 84. MILO MANARA. 85. JOHN BUSCEMA. The Vision © Marvel Entertainment Group. 86. CAROL LAY's Irene Van de Kamp from GOOD GIRLS. A bizarre character, but drawn in a very straightforward style. 87. GILBERT HERNANDEZ. 88. JAIME HERNANDEZ. 89. COLIN UPTON. 90. KURT SCHAFFENBERGER. Superboy © D.C. Comics. 91. JACK COLE's PLASTIC MAN, © D.C. Comics. 92. REED WALLER's OMAHA THE CAT DANCER © Waller and Worley. 93. WENDY PINI's Skywise from ELQUEST. © WaRP Graphics. 94. DAN DE CARLO. Veronica © Archie Comics. 95. HAROLD GRAY's LITTLE ORPHAN ANNIE. © Chicago Tribune-New York News Syndicate. 96. HERGE's TINTIN © Editions Casterman. 97. FLOYD GOTTFREDSON. Mickey Mouse © Walt Disney Productions. 98. JEFF SMITH's BONE. 99. Smile Dammit. 100. COLLEEN DORAN's A DISTANT SOIL. 101. ROY CRANE's CAPTAIN EASY © NEA Service, Inc. 102. DAN CLOWES. 103. WAYNO. 104. V.T. HAMLIN's ALLEY OOP © NEA Service, Inc. 105. CHESTER BROWN. 106. STAN SAKAI's USAGI YOJIMBO. 107. DAVE SIM's CEREBUS THE AARDVARK. 108. WALT KELLY's POGO © Selby Kelly. 109. RUDOLPH DIRKS's HANS AND FRITZ © King Features Syndicate, Inc. 110. H.C. "BUD" FISHER's Jeff from MUTT AND JEFF © McNaught Syndicate, Inc. 111. MORT WALKER's HI AND LOIS © King Features Syndicate, Inc. 112. OSAMU TEZUKA's ASTROBOY. 113. CARL BARKS. Scrooge McDuck © Walt Disney Productions. 114. CROCKETT JOHNSON's Mister O'Malley from BARNABY © Field Newspaper Syndicate, Inc. 115. PAT SULLIVAN's FELIX THE CAT © Newspaper Feature Service. 116. UDERZO. ASTERIX by Goscinny and Uderzo © Dargaud Editeur.



Keep in mind that these are my copies of the original drawings.

PLEASE NOTE: ARTISTS IN THIS CHART ARE NOT NECESSARILY CHOSEN FOR ARTISTIC MERIT. SOME VERY IMPORTANT CREATORS ARE NOT INCLUDED.







They were shouting back and forth.



I was scared.



No, that's the wrong word. I wasn't scared. I was troubled. I wanted to run down and tell them to stop shouting, because it was upsetting me.

The woman pointed at one of the men, then, and began to laugh.



A small voice said that shouting had been...



We picked up a clot of wood and began to hit the women with it.



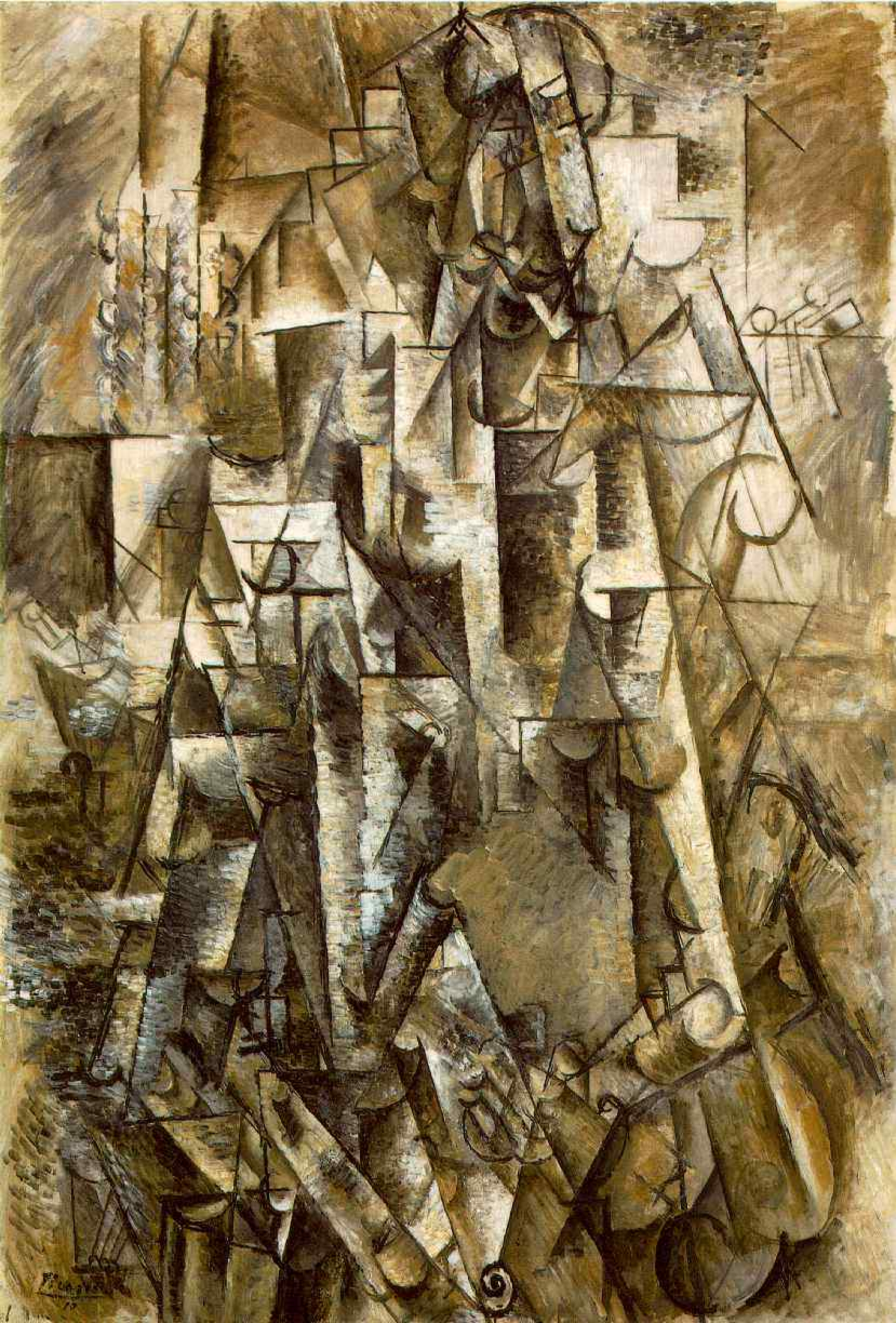
Once in the stomach.

Once across the face.



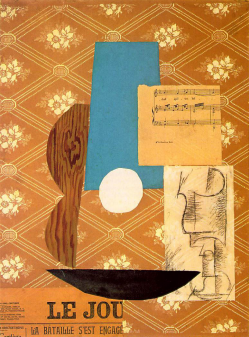












LE JEU

LA BATAILLE S'EST ENGAGÉE















MOULIN ROUGE
OU LIN ROUGE
OU LIN ROUGE
CONCERT
BAL
TOUS Les SOIRS
LA GOULUE





