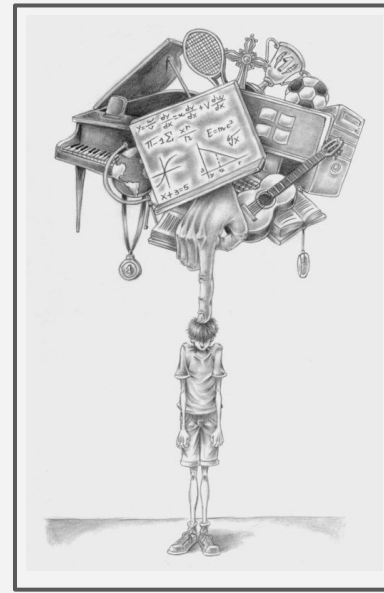

Comparative Study

Lexie Snyder



Margen, Al. *Untitled*,
2015



Rockwell, Norman. *Freedom
From Fear*, 1943



Rockwell, Normal. *Freedom
From Want*, 1943

This study will analyze two pieces of art by American artist, Norman Rockwell, and one piece by artist, Al Margen. The formal qualities of the pieces will be analyzed, as well as the messages that the artists wanted to convey. The artists' use of space and form will be compared and contrasted as well as their contrasting interpretations of society. Both of these artists have influenced some of my pieces, with their realism and their utopian and realistic versions of society.

Evaluation of Cultural Significance of Norman Rockwell



"Norman Rockwell - A Brief Biography - A Career in Illustration." Norman Rockwell Museum, Norman Rockwell Museum, www.nrm.org/about/about-2/about-norman-rockwell/

Norman Rockwell was an American artist in the 20th century whose art was featured on a multitude of media, including magazine covers, cards, and calendars. His work covered a range of themes, but all depicted aspects of American life. Many of his pieces had a very utopian feel, depicting a perfect American society, with everyone getting along and people at peace.

Some of his most famous pieces were inspired by President Franklin Roosevelt's 1941 address, in which he talks about four basic human rights: freedom of speech, freedom of worship, freedom from want, and freedom from fear. This four part "series" was printed as the front cover of *Saturday Evening Post* for four consecutive weeks. *Freedom From Want* was published at the height of World War II, which further increased its popularity.

In many of his pieces, Rockwell had recurring themes of a "perfect American society". He famously said, "I paint life as I would like it to be". While many of his pieces portrayed an everyday American lifestyle, he painted them with the ideas of the American dream behind them. This utopian society that was presented showed his hopes for a perfect, peaceful country that contradicted the chaos that was happening throughout WWII.

His illustrations were also played a large role in the motivation of both citizens and soldiers during WWII. Their perfect depictions of society gave people at home and overseas something to fight for. They also served as a symbol for the American Dream, as well as propaganda for the war.

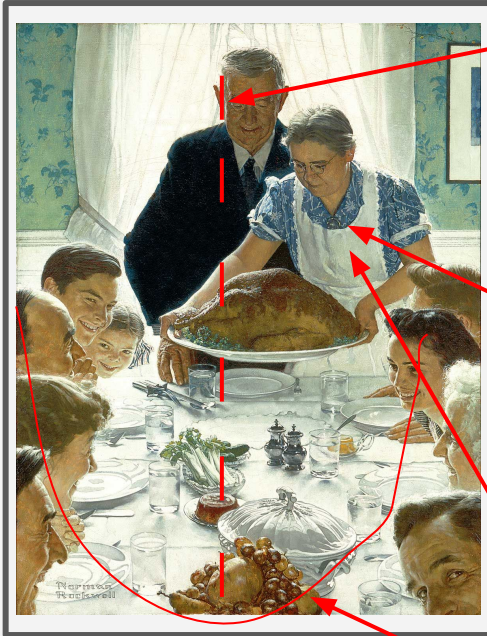
Throughout his life, Rockwell witnessed many different art movements, including impressionism, cubism, surrealism, and abstract expressionism. His work, however, was mostly illustration. Because his medium was unique at the time, it allowed his art to stand out against other artists (Norman Rockwell Museum 2018).



"Norman Rockwell - A Brief Biography - A Career in Illustration." Norman Rockwell Museum, Norman Rockwell Museum, www.nrm.org/about/about-2/about-norman-rockwell/

Analysis of Formal Qualities

Analysis of *Freedom From Want* by Norman Rockwell (1943)



Rockwell, Norman. *Freedom From Want*, 1943

The **symmetrical balance** in Rockwell's piece was used to **emphasize** his theme of a perfect American household. The **symmetry** makes the scene uniform, peaceful, and traditional, which reflects the idea of a uniform, peaceful, and traditional American family.

Rockwell portrayed the scene of the family at a thanksgiving dinner taking up the majority of the **space** of the piece, with only a little bit of the **background** to be seen. This draws attention to the focus of the piece, which he wanted to **emphasise**. He **emphasised** the family in particular to illustrate his theme of a perfect American family.

The placement of the family members around the table allows the eyes of the viewer to move around the whole piece. The **movement** lets the piece be seen as a whole instead of as bits and pieces to show the bonds of an ideal family.

The majority of the colors that Rockwell used in this piece were **cool colors**. None of the people or furniture in the piece have bright colors, to reflect the simplicity and modesty of the time period it was created in. Using cool colors also makes the scene look more peaceful, as opposed to vibrant colors that would make the scene look more chaotic and busy.

Rockwell creates an **emphasis** on the man and the woman in the foreground of the piece, by making them the head of the table. The man and woman at the head of the table are also the largest in the piece compared to the other heads around the table. He **emphasises** these people specifically to fit into the theme of the piece of a traditional American family.

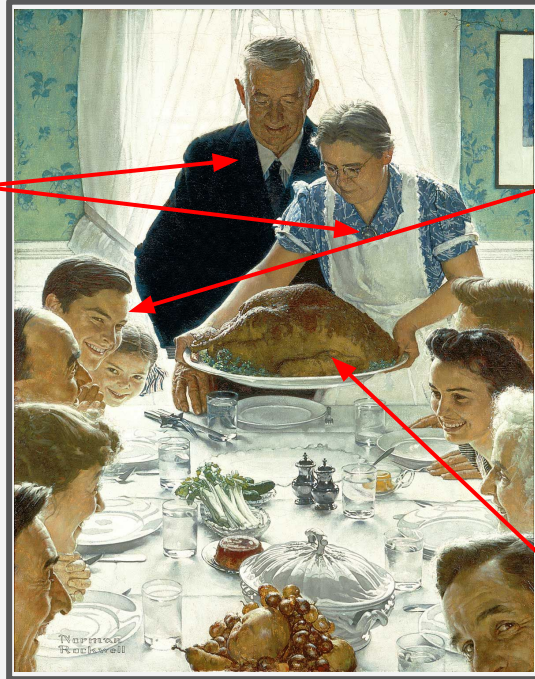
The **movement** of the piece creates **unity**. The people sitting around the table along with the man and the woman at the head of the table create a circle filling up the foreground of the piece, making the whole piece come together as a whole. The circular structure of the piece leaves no gaps in the family, which represents the bond that Rockwell wanted to portray of a perfect American family.

Analysis of Function and Purpose

Analysis of Freedom From Want by Norman Rockwell (1943)

The man and the woman are placed at the head of the table on this piece, which emphasises their role in American households. The **emphasis** on them represents tradition in American society, as the adults are the heads of the house. Rockwell also emphasises them to be a symbol for the caregivers in the family, which is the theme of this piece. The parents are the ones who provide for the family, and including them as the center for the piece represents their importance in this family.

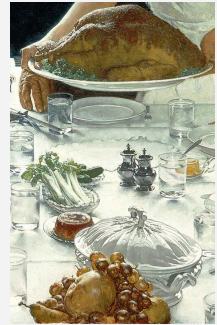
This piece was created during World War II, as a form of propaganda for the soldiers and American people. Like many of Rockwell's pieces, it depicts the American Dream, and it gave the soldiers fighting overseas something to strive for and reminded the people back home what they were fighting for.



Rockwell, Norman. *Freedom From Want*, 1943



Rockwell created this piece depicting an American family gathered around the table about to eat Thanksgiving dinner. The basic meal that is being served represents the meaning of the title: Freedom from Want. Roosevelt's speech promised that no one would have to worry about not having enough, which is what the food represents. The simplicity of the meal they are eating represents that there is no need for excess in the world. The family members' smiling faces illustrate the content they feel with what they have, which was what President Roosevelt's speech wanted for Americans.



Analysis of Formal Qualities

Analysis of Freedom From Fear by Norman Rockwell (1943)

The **background** of this piece has minimal detail, with most of the intricacy centered on the figures in the **foreground**, which draws attention to the focus of the piece, which is the people. Rockwell uses this simplistic background so that the theme of the piece can stand out, and viewers are not distracted by less important details in the background.

The majority of the **lines** used in the piece are **geometric**, from the lines created by the figures to the details in the bed and background of the piece. Rockwell used **geometric** lines as opposed to more **abstract** lines to emphasise a very traditional, simplistic theme of his work through the family portrayed.

Contrast is created with the bright white of the man's shirt in the **foreground** and the dark **hues** of the walls in the **background**. This contrast symbolizes a dark past with hope for the future, which was the theme of this piece in terms of challenges that Americans faced through the war.

The vertical **lines** created by the two adults in the foreground and the lines created by the children and the bed create perpendicular lines. These contrasting sets of implied lines make the viewer's eyes move around the piece to create **movement**. This movement shows the **unity** of the piece, as all of the figures work together to show the bonds of an ideal American family.

There is symmetrical **balance** in this piece that reflects the ideas of a perfect American society throughout Rockwell's pieces. The symmetry creates uniformity, which reflects the uniformity that Rockwell wanted to portray in this American family.

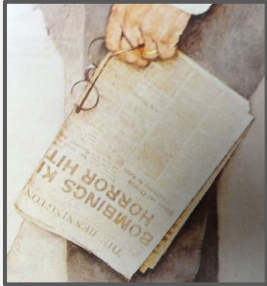


Rockwell, Norman. *Freedom From Fear*, 1943

Analysis of Function and Purpose

Analysis of *Freedom From Fear* by Norman Rockwell (1943)

The man in the piece is holding a newspaper that is facing the viewers. The writing is small and subtle, but when the viewers look closer, it talks about the bombings from the war that was going on



during the time it was created. This allusion contrasts the meaning of the piece because this violence is exactly what the president's speech wanted to protect Americans from. Rockwell included this allusion to show what Americans should be striving to prevent.

The children in the background of the piece are sleeping peacefully, while their parents look down on them peacefully. This nuclear family dynamic represents the strive for the American dream as well as the hope for a brighter future. All of the figures' expressions are calm and peaceful, which illustrates Rockwell's hope for peace as promised by the president's speech.

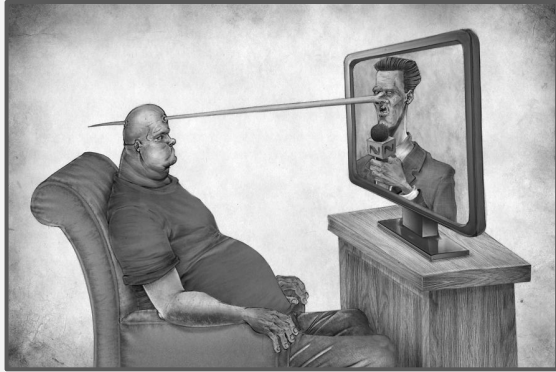


Rockwell, Norman. *Freedom From Fear*, 1943

The dark **hues** in the background of the piece **contrast** the bright hues in the foreground. The walls of the room are dark while the bed and the shirt that the man is wearing are bright white and cream colors. This contrast represents an emerging hope for peace and freedom from fear, as the piece is titled, in the future. Rockwell includes these stark contrasts to symbolize the progress being made for the future of the country.

This piece was also created during World War II as a part of Rockwell's series. It served as a form of propaganda, as it was the cover of a magazine, and reminded American citizens what was being sacrificed in order to have what they wanted. It was also propaganda as it alluded to President Roosevelt's speech about freedom.

Evaluation of Cultural Significance of Al Margen



Al Margen is a small, international artist from Buenos Aires, Argentina. His work challenges the idea of a perfect society, and points out the flaws in it, illustrating it in a more literal, comic style. He says, "They are children of boredom, nonconformity or anger... They are the representation of discarded ideas. They are the garbage of the subconscious. But they are more visceral and sincere than other drawings because they have no obligation to please.... Because they were born only by an impulse and nothing more. Because they were born to annoy because they show the imperfect."

Margen's illustrations are mainly created in black and white, with an over exaggerated theme to them, which adds to his theme of illustrating the imperfections in society.



Margen, Al. *Untitled*, 2015

At the beginning of his career, Margen created his illustrations in a comic style, creating the message in multiple frames, but as he went along, he began doing it in one. He took inspiration for many of his pieces by observing society, and critiquing it. He says his pieces are not meant to show superiority because he is pointing out society's flaws, while being more self-critical as well.

Margen believes that artists cannot create or shape the future, but they can influence it by getting their point across through their art, as he has done, and he encourages other artists to do the same (Vareikaite 1968).



Analysis of Formal Qualities

Analysis of Untitled by Al Margen (2015)

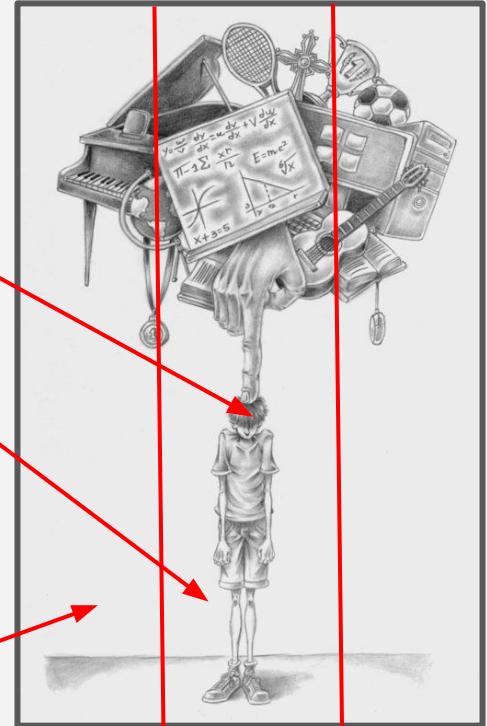
The top of the piece in comparison to the bottom has an **asymmetrical balance**, but when looking from right to left, the piece is balanced. The use of both **symmetry** and **asymmetry** was included in this piece to represent an imbalance in the way people are expected to be in society's eyes. Margen has the top of the piece outweighing the bottom to represent the pressure being put on people.

The hand with the finger pointing down at the figure in the middle allows the viewers' eyes to move from the top of the piece to the bottom, letting the whole piece be seen. It is important to see the piece as a whole, and if only the items at the top were seen, the meaning would change. The hand blatantly draws attention to what is underneath it, which changes the meaning of the piece, which was the intent of the artist.

Margen utilizes the **rule of threes** to create **emphasis** on the middle of the piece, which is where everything is. The focal point of the piece is directly in the middle third of the piece, which draws attention to what is illustrated. This also helps create the vertical **symmetry** to the piece.

Margen's piece is created only in black and white, but he creates **shape** and **texture** through **value**. The absence of color represents the life that is sucked out of people because of the pressure that is being put on them.

There is nothing in the background of the piece, creating **emphasis** on the figures in the foreground of the piece. Margen created this plain white background to **contrast** the busier foreground, and draw attention to the issues that he saw in society by putting them right in front of the viewers' eyes with nothing else around it to distract from his ideas.



Margen, Al. *Untitled*, 2015

Analysis of Function and Purpose

Analysis of Untitled by Al Margen (2015)

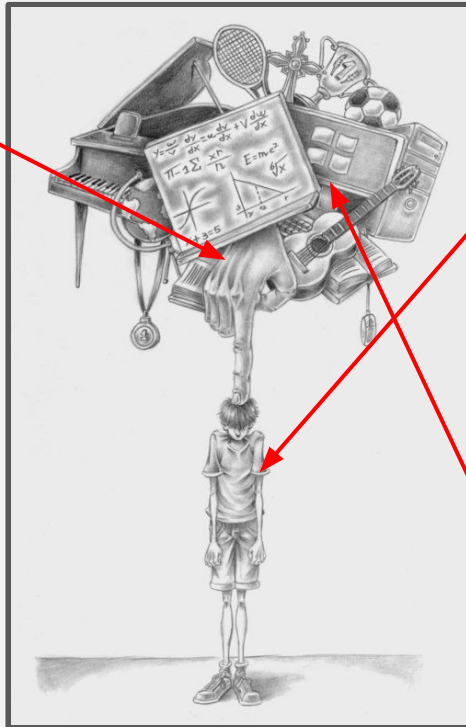
"Artificially Organic: Al Margen Talks Art, Society, and Technology." *Inside the Rift*, 23 Jan. 23AD.
www.insidetherift.net/art/2018/1/23/artificially-organic-al-margen-talks-art-society-and-technology.



The finger that is pointing down on the head of the boy represents both direction and pressure. The finger is pointed directly into the boy's head, which represents Margen's idea that societal pressures are being drilled into our minds and pressuring us to be the best. A pointed finger also

represents direction, in which case Margen included it to illustrate how society is trying to force people to go in a direction that they might not want to go in just for acceptance and because of pressure.

This piece was created for Margen to spread awareness to people about his opinions about society. As a small artist, his message was not as widely received as Rockwell's, but his message was equally as important to contemporary issues.



Margen, Al. *Untitled*, 2015



The person at the bottom of the piece is looking down, implying a sad tone, because he is being forced to balance all of these expectations. The person at the bottom of the piece is also very skinny, which represents fragility. This person is being weakened by the pressures that Margen figuratively places on him, and by doing this, he comments on the way this piece reflects the way pressures are being put on people today in the real world.

The mass at the top of the piece outweighs the skinny person at the bottom of the piece, creating an imbalance. This imbalance helps illustrate Margen's intent of the piece: to show that it is impossible to balance all of these expectations society has put on us.



Comparison of Norman Rockwell's Works

Comparison of Norman Rockwell's *Freedom from Fear* and Norman Rockwell's *Freedom from Want*

Formal Qualities

- Both pieces use light **hues** for the figures in the foreground in **contrast** with the dark **hues** in the **background** in order to **emphasise** what is going on in the foreground. Rockwell is emphasising the peace that Americans are striving for.
- There is symmetrical **balance** in both pieces in order to give the piece a feeling of **unity** through themes of tradition and peace in the family.
- The backgrounds in both pieces are simplistic to create **emphasis** on the foreground.



Rockwell, Norman.
Freedom From Want,
1943



Rockwell, Norman.
Freedom From Fear,
1943

Function and Purpose

- The pieces mirror Rockwell's view on ideals American society
- Both have a minimalistic background to draw attention to the foreground. This emphasis on the foreground allows the figures' expressions to be emphasized, which is what sets the tone of the piece.
- These pieces were created as propaganda for the war effort, as it reminded Americans what the soldiers overseas were fighting for. They also served as propaganda for President Roosevelt, as they allude to his speech.

Culture

- Both pieces were created within the same collection as a way to depict society through the eyes of the artist
- They were created in the same time period and contradicted the reality of what was going on in society.
- Both pieces represent ideals set by President Roosevelt's speech given around WWII.

Comparison of Rockwell's and Margen's Works

Comparison of Norman Rockwell's *Freedom from Fear* and Al Margen's *Untitled*

Formal Qualities

- Both pieces have minimal to no detail in the **background** to draw the attention to the **foreground**.
- Both use **shading** to create detail and depth
- Both pieces do not show the figures' full face. Parts of each of the figures' faces are shown, but their expressions are still visible. This
- The **movement** in both of the pieces allows the viewer's eyes to move around the whole piece.
- Both pieces use both organic and geometric **line** to create **form**

Rockwell,
Norman.
*Freedom
From Fear*,
1943



Margen, Al.
Untitled,
2015

Function and Purpose

- Both pieces were created to illustrate the artists' interpretations of society
- Both leave the **background** of the pieces minimalistic so the focus is on the figures in the **foreground**, and focus on the issues that they think society should focus on.
- Both pieces were created with the intention of spreading a message to the audience
- These pieces express the artists' opinions about the contemporary issues of their societies when they were created about the culture that they were a part of.

Culture

- Both Rockwell and Margen created these pieces to comment on the way they viewed society at the time of creating their pieces. They were created in a culture where society was facing an issue that they wanted to address
- Both artists wanted to portray an everyday person in the society they were facing, to better spread their message to the general public. Rockwell portrayed a traditional American family while Margen portrayed a simple, general person who faced pressure by society.

Comparison of Rockwell's and Margen's Works

Comparison of Norman Rockwell's *Freedom from Want* and Al Margen's *Untitled*

Formal Qualities

- Both pieces have minimal detail in the **background**, calling attention to the things in the **foreground**. Leaving the background with minimal detail forces the viewer to look at the main ideas of the piece, which are in the foreground
- Both use **shading** to create detail. The intricacy in the details of the piece create more **depth**
- The **movement** in both of the pieces allows the viewer's eyes to move around the whole piece.

Rockwell,
Normal.
*Freedom
From Want*,
1943



Margen, Al.
Untitled,
2015

Culture

- The ideas illustrated in both of these pieces reflected contemporary issues of the artists' times when they were created. Rockwell created his at a time where Americans needed to be reminded of what they were fighting for, and Margen created his at a time where people needed to be reminded of how toxic societal pressures can be.
- Both artists portrayed everyday people in the cultures they were living in. Everyday people were portrayed in order to take a snapshot in time so see what issues were faced at their time of creation.

Function and Purpose

- Both pieces were created to illustrate the artists' interpretations of society.
- Both Margen and Rockwell wanted to reach their audiences through art in order to spread a message
- Both artists' intents for the pieces was to provide their opinions about contemporary issues in their societies when the pieces were created
- Both pieces use very literal forms, like the Thanksgiving meal and the items on top of the boy, to represent the ideas they wanted to portray.

Contrasting Norman Rockwell's Works

Contrasting Norman Rockwell's *Freedom from Fear* and Norman Rockwell's *Freedom from Want*

Formal Qualities

- The way the figures are placed on the pieces create different types of movement. In *Freedom from Want*, the figures are placed in a circle, where as in *Freedom from Fear*, the figures are very vertical/horizontal
- There is a deep contrast between the foreground and the background in *Freedom from Fear*, whereas there is mostly only light hues in the other piece
- The figures being perpendicular from each other in *Freedom from Fear* creates a more geometric look to the piece, where as there is more unity and movement in *Freedom from Want*



Rockwell, Norman.
*Freedom From
Want*, 1943



Rockwell, Norman.
Freedom From Fear,
1943

Function and Purpose

- *Freedom from Want* focuses on the hope that no one will have a need for excess in their lives, as it alludes to World War II, when it was created.
- *Freedom from Fear* focuses more on the hope for safety as American soldiers fought overseas for freedom back home.
- The allusion to the war is emphasized more in *Freedom from Fear*, as the newspaper that the man is holding has a headline from one of the events from the War. *Freedom from Want* focuses more about the efforts at home.

Culture

- While these pieces were created at the same time in history, they represented the American people in different ways. *Freedom from Want* emphasized the importance of basic needs while *Freedom from Fear* emphasized the need for safety. These two families that are illustrated represent different needs of the American people.

Contrasting Rockwell's and Margen's Works

Contrasting Norman Rockwell's *Freedom from Fear* and Al Margen's *Untitled*

Formal Qualities

- Rockwell uses **color** and **hue** to convey his message, while Margen's piece was created in black and white.
- The movement in Margen's piece allows the viewers' eyes to flow from top to bottom while the implied lines of Rockwell's piece moves the viewers' eyes to move all over the piece.
- Margen's piece holds a lot of weight on the top, causing an asymmetrical horizontal balance, whereas Rockwell's piece is more symmetrical.
- There are more **geometric lines** in Rockwell's piece, and more **organic lines** in Margen's piece.

Rockwell,
Norman.
*Freedom
From Fear*,
1943



Margen, Al.
Untitled,
2015

Culture

- Rockwell created this piece for propaganda, since his piece was created during World War II. It was alluding to President Roosevelt's speech, and called Americans to remember what the soldiers were fighting for. Margen's piece is more recent, and it comments on how pressures of society now are destroying people because of expectations. The culture of these artists were very different at the time of creating these pieces, with Rockwell displaying much more optimism in the culture he is surrounded in than Margen .

Function and Purpose

- Margen used more literal forms and object to convey his message, while the symbolism in Rockwell's piece is more subtle.
- Rockwell's piece was used for propaganda purposes, while Margen's was created so that his opinions were shared.
- All figures in both pieces are looking down, away from the viewer, but in Rockwell's they look down in content, creating a peaceful tone, while in Margen's piece, he looks down in defeat, giving the piece a sad tone.

Contrasting Rockwell's and Margen's Works

Contrasting Norman Rockwell's *Freedom from Want* and Al Margen's *Untitled*

Formal Qualities

- There is circular **movement** in Rockwell's piece, whereas in Margen's piece the movement is from top to bottom.
- Warm, gentle **colors** and **hues** were used in this piece to show the purity of a perfect American society, whereas Margen's piece is in black and white, to show the bleakness of pressure.
- The family in Rockwell's piece takes up the majority of the **space**, whereas there is a lot more **negative space** in Margen's piece.

Rockwell,
Normal.
*Freedom
From Want*,
1943



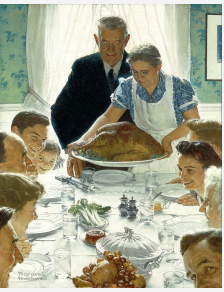
Margen, Al.
Untitled,
2015

Function and Purpose

- Margen used more literal forms and object to convey his message with all of the objects looming above the figure's head
- The tone of Rockwell's piece is content and happy, while the tone of Margen's piece is sad.
- Rockwell's piece was created for propaganda for the war, whereas Margen created his piece in order to just share his ideas.
- Margen's piece was created to criticize the way society at the time was pressuring people, whereas Rockwell's was created as an ideal for people to look up to.

Culture

- Rockwell created this piece for propaganda, since his piece was created during World War II. It was alluding to President Roosevelt's speech, and called Americans to remember what the soldiers were fighting for. Margen's piece is more recent, and it comments on how pressures of society now are destroying people because of expectations. The culture of these artists were very different at the time of creating these pieces, with Rockwell displaying much more optimism in the culture he is surrounded in than Margen .



Rockwell, Norman. *Freedom From Want*, 1943



Snyder, Lexie. *Shadows*, 2019.

Snyder,
Lexie.
*This Isn't
Goodbye*,
2020

Connection to Personal Art

Compare and Contrast Culture- Rockwell

Rockwell

- A lot of Rockwell's pieces were created for propaganda purposes, where he was commissioned by the *Saturday Evening Post*
- His pieces have strong Nationalist views, and many were political. These political views often were in support of the American Government
- Illustrated an idolized version of an American family, and had a very utopian feeling to them
- Served as a symbol for an ideal for the American people who viewed them at the time.



Both

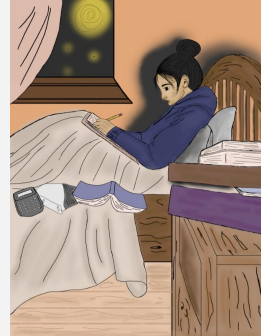
- Created in a time period when the artists believed that something about society needed to be highlighted
- Created in the same country, with similar upbringings.
- Focuses on American people as subjects of pieces.

Snyder

- I was born in a different country, so my pieces also are affected by my culture, and often do not have strong nationalist views.
- Artwork is only **sometimes** influenced by political issues.
- My pieces are not commissioned, so I am free to express my opinions as they are, and not feel pressure to fit the needs of a company
- My pieces are more for personal use, and do not have as much of an impact on a larger population of people as Rockwell's did to the American people.



Rockwell, Norman. *Freedom From Fear*, 1943



Snyder, Lexie. *Homework In Bed*, 2019.

Snyder,
Lexie.
*This Isn't
Goodbye*,
2020



Connection to Personal Art

Compare and Contrast Culture- Margen

Margen

- Observes and critiques American society
- Margen has a background in comic style art, which is where he started his illustrations. From this style of art, he was influenced in being able to portray his ideas through symbolism.
- Margen is an international artist, who creates his pieces for a small audience.
- Pieces are self-critical as well, as Margen critiques society and includes himself while doing so. He recognizes that everyone, is a part of these issues.



Both

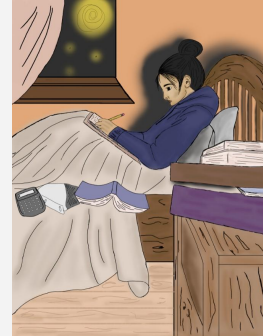
- Creates pieces with the intention of critiquing society
- Artwork is not commercial, with the intent of superiority over other people
- Focuses on the struggles faced by everyday people in society.

Snyder

- Background culture affects viewpoints while creating pieces. Being born in another country influences the way my pieces are portrayed.
- Artwork is somewhat influenced by political viewpoints
- This artwork is a product of societal issues going on currently
- Bias comes from being a student critiquing their feelings about the culture that they are a part of.
- Comes with an opposing lens of being a younger person who views societal pressures differently.



Margen, Al.
Untitled, 2015



Snyder, Lexie. *Homework In Bed*, 2019.



Snyder, Lexie. *Shadows*, 2019
(With light)



(No Light)

Connection to Personal Art

Norman Rockwell



Rockwell, Norman. *Freedom From Want*, 1943

Function and Purpose

- Rockwell's pieces were created for propaganda purposes, and mine was created for more personal use.
- Rockwell's alluded to World War II, and mine alludes to the pressure put on kids by the modern education systems
- My piece critiques society while Rockwell's praises it, and serves as an ideal to remind Americans what the soldiers are fighting for in the war.



Rockwell, Norman. *Freedom From Fear*, 1943

Similarities

- The **emphasis** in all three pieces is on the people in the middle.
- All three pieces have **symmetrical balance** which creates unity
- All pieces use shading to create **depth** and **dimensions** in the details of the people.
- All pieces use very literal symbolism to get their theme across.
- The **backgrounds** of these pieces are all very simplistic, with almost no detail, which focuses the attention to what is going on in the **foreground** of the piece.



Snyder, Lexie.
Homework in Bed,
2019.

Differences

- My piece uses many more warm **hues** both in the **foreground** and **background**, while both of Rockwell's pieces have mainly cool colors.
- Rockwell **contrasts** some of the **brighter colors** in his pieces with very **dark colors** in the **background**, but both the majority of the **background** and **foreground** in my piece have **warm colors**.
- My piece does not have as much **movement** in terms of making the viewers' eyes move around the piece in contrast with the way Rockwell uses the circular structure in *Freedom From Want* to move the viewer's eyes around the piece.

Connection to Personal Art

Norman Rockwell



Rockwell, Norman. *Freedom From Want*, 1943

Function and Purpose

- Rockwell's pieces were commissioned for propaganda, whereas mine was created for more personal use.
- My piece critiques the way society is while Rockwell's is more of a praise of society and the ideals that Americans should be striving for.
- Rockwell's piece was alluding to World War II, while mine is alluding to the issues of immigration
- All pieces are a comment on the American government.



Rockwell, Norman. *Freedom From Fear*, 1943

Similarities

- My piece uses **cooler and lighter colors** to **contrast** with each other and symbolize hope for the future
- All pieces have a very simplistic **background** so that the **emphasis** is put on the figures in the foreground.
- The beds in *Homework in Bed* and *Freedom From Fear* as well as the **background** wall in *Freedom From Want* create very obvious **horizontal lines**, which separates the top and bottom of the pieces, which have different amounts of detail. In all three pieces, the bottom is much more detailed than the top.
- All artists' focal point of the piece is on a pair of people in the middle of the piece.



Snyder, Lexie. *This Isn't Goodbye*, 2020

Differences

- Rockwell's pieces use much brighter colors to **contrast** the darker colors of the background. My piece has mostly only cool, dark **colors**.
- My piece has **asymmetrical balance** to illustrate the unfairness in the issues that people in my society face, like immigration, which is what my piece is representing.
- The **tone** of my piece is very sad, while Rockwell's pieces are more hopeful and optimistic.
- Rockwell's pieces have a lot more detail from **shading**, and mine is more **solid colors**.
- My piece has more **negative space** than Rockwell's *Freedom From Want*

Connection to Personal Art

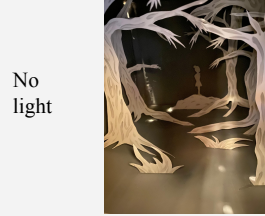
Al Margen

Function and Purpose

- Both pieces critique the society that the artist is a part of.
- My piece critiques a more general group of people, while Margen's is focused on the pressures that children are facing from society.
- Both artists are small, and their pieces were created for personal use as opposed to trying to convince an audience. The pieces are a critique of society, but they were not trying to persuade viewers.



With light



No light

Snyder, Lexie. *Shadows*, 2019

Similarities

- Both pieces use mostly **geometric shapes** in the **forms**. My piece has almost **no straight lines or uniform shapes**.
- They are both created in black and white.
- The focal point in both pieces is on person from **emphasis** from other objects. Margen puts the **emphasis** on the person through the finger, and I created **emphasis** on the person through depth.
- Both pieces have **symmetrical balance**, which creates unity in both.
- Both pieces do not have detail in the **background** to **emphasize** the things in the **foreground** more.
- Both pieces create **contrast** with the **black and white colors**.



Margen, Al.
Untitled, 2015

Differences

- My piece creates more **depth** from perspective
- My piece is **three dimensional** and Margen's is **two dimensional**, which gives my piece more **depth**.
- There is **repetition** in **patterns** in mine
- My piece uses **bolder, thicker lines** to create detail
- Margen uses **shading** to create **depth**, and I used literal depth from perspective
- My piece uses a light to create **shadows** and Margen used **shading**.
- My piece is not meant to look as realistic as Margen's. My piece relies more on **shadows** and imagination than realistic **forms**.