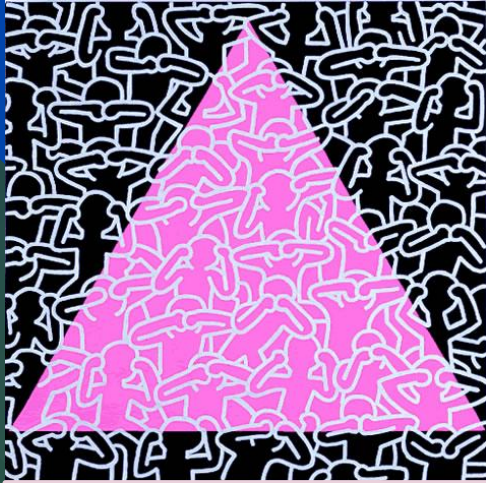


Comparative Study

By: Elizabeth Verkuilen



"Silence = Death", Keith Haring,
1989



"Best Buddies", Keith Haring,
1990



"Sappho and Erinna in a Garden at
Mytilene", Simeon Solomon, 1864

In this study, I will be comparing two works created by the artist Keith Haring, who is a well-known member of the American Pop Art movement, and one work from the lesser-known English artist Simeon Solomon. I will be focusing on their portrayal of inclusion and homosexuality in art and how their differing cultural backgrounds impacted the ways in which they incorporated the message into their pieces. I will also examine how their difference in technique regarding line and color impacts how the message in their pieces can be translated by the audience and harness such techniques in works of my own.



Keith Haring / *Untitled* / 1984
/ Black enamel and black felt
tip pen on baked enamel sign /
Private collection



Keith Haring / *Andy Mouse* /
1986 / Silk screen / *Revolver
Gallery*

Haring: Cultural Background and Significance

Keith Haring was a member of the American Pop Art Movement whose bright, simplistic figures outlined by thick black lines became quite popular some time in the 1980's. Beginning as a university student experimenting with mediums, Haring went on to create drawings, paintings, murals, sculptures, and various graffiti to showcase his budding talent. His early adulthood led to him creating many pieces commenting on various commodities in American society or inspired by some of his favorite childhood cartoons - the latter of which helped him find a signature style. This tendency to critique everyday life/objects drew him into the Pop Art Movement, in which he would create pieces inspired by everyday items and the popular party scenes in New York. It was the exploration of New York's clubs and streets that brought Haring's attention to the influence of unhealthy lifestyles such as that on the youth in the area, which then provoked him to switch his main artistic focus to his community. Haring believed that creating various types of art would set a good influence for the kids and teenagers, thereby encouraging them to pursue hobbies and interests that could bring them up instead of tearing them down.

With this mindset, Haring set about creating spontaneous murals across the world to spread his positivity and help out the youth to the best of his ability, everywhere from hospitals and museums to even decorating a portion of the Berlin Wall! He continued to indulge in the New York nightlife for artistic inspiration and explore his community, and it was during this period that Haring began questioning his sexuality. While not extremely accepted during that time, Haring was very open about his homosexuality and made that extremely clear in some bold artworks that challenged the heterosexual-norm of American society in the '80s. Haring's efforts in both the New York and LGBTQ+ communities, along with the Pop Art Movement, gained him a wonderful reputation in the art world. Though his career was cut short by his untimely death of AIDS in 1990, the then-controversial messages of accepting one's self, regardless of it fitting society's "ideal" mold, and pursuing one's passions in the midst of negativity helped to inspire countless generations and evolve the open-mindedness of American society to what it is today.

Analysis of Keith Haring's Formal Qualities

Haring's most well-known works are his various prints, recognizable by simplistic figures solidly filled with bright **colors** against an empty background. While much of the imagery present in Pop Art is relatively basic in terms of **line** and absence of blending, Haring takes this simplicity further to attract a wider audience; this became especially important when Haring became engaged with the younger demographic. Stripping his characters of any explicit detail also strips them of any particular identity, making it easy for Haring's audience to imagine anyone (even themselves) in the situation presented in his images. His uncomplicated imagery is typically **emphasized** with thick black lines that **contrast** with the neon color scheme and give the appearance of **movement** when surrounding the figures, such as in his *Pop Shop Quad* series. Though some may consider this a minute detail, the addition of surrounding lines helps to define the otherwise-flat people, which is the easiest thing to do when it comes to creating a clean print as quickly as possible.



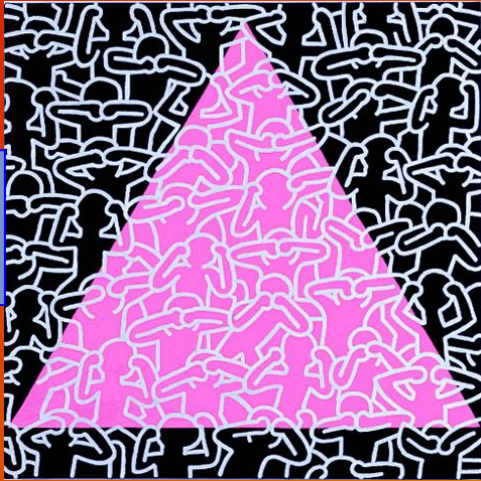
Keith Haring/ *Pop Shop Quad III*/ 1989/
Silkscreen on paper/ *The Keith Haring
Foundation*

Haring felt that many people didn't understand a majority of the problems going on in the world during the time that he was alive and decided to test this through his imagery. At first glance, many of Haring's prints and drawings seem to be incredibly random, varying from contorted/unnatural poses to well-known aspects of American culture. This is further **emphasized** by the **spacious** background, which helps show that the figures and the message behind them are the main focus of many of Haring's pieces. In his more explicit images tackling homosexuality and those with special needs, the anonymity of the people displays Haring's stance that American society should be more acceptant of LGBT and disabled people because they aren't as "strange" as society depicted them. This criticism of LGBT/disabled treatment is mainly directed at American society, evident in the inclusion of American cultural staples such as in the *Statue of Liberty* - this narrows Haring's focus down to American society's treatment of the LGBT/disabled, and combining this specificity with the stark pictures directs criticism at American LGBT treatment over the years and during the AIDS crisis while also tackling present-day organizations. While many believed the AIDS crisis to be complicated and irreversible, combining a serious issue with rainbow **colors** and whimsical **shapes** showcases the mocking tone that was adapted when discussing such things during that time period.

Keith Haring/
*Statue of
Liberty*/ 1986/
Color Screen
Print on Wove
Paper/ *Struck
Contemporary*



Formal Response to Haring's Works



Silence = Death, Keith Haring, 1989.



Best Buddies, Keith Haring, 1990.

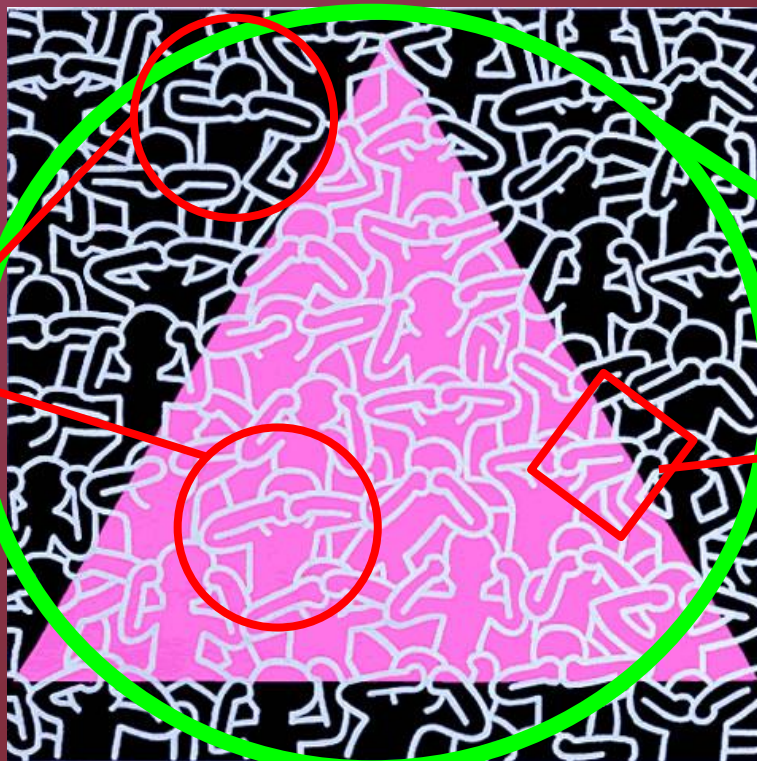
As aforementioned, Haring is formally known for the flat, 2-dimensional imagery abundant in his prints. The shapes and figures that comprise his works are typically brightly **colored**, with any perimeters or detailing composed of thick, bolded **lines**. By using black **lines**, with the occasional white against a dark background, Haring is able to provide **contrast** against the brighter **hues**. **Contrast** is also present in the few pieces of his that incorporate muted **colors**, which **contrast** in the presence of a brighter palette.

Haring further incorporates **line** work in his pieces to create **movement**. With the two Haring pieces being analyzed in this study, this can be seen in *Silence*'s straight-edged triangle being the main focal point, while the *Best Buddies* are **emphasized** in their position with the **lines** above their heads directing the viewer's eyes. There are times where **texture** is hinted at with certain use of line (i.e. spots in the background of *Best Buddies*), but being combined with such bright, unblended **color** gives off the appearance of **emphasized flatness**.

When it comes to the specifics of his figures' appearances, Haring creates androgynous people comprised of rounded **forms**. **Contrastly**, if the visual focal point of a Haring piece does not consist of at least one person, it will be of a crisp geometric shape. Regardless of whether the piece focuses on geometric or rounded **forms**, Haring consistently uses symmetrical **balance** in his works. This is especially important when it comes to his thematic pieces because, by placing his image in the center of his pieces, Haring ensures that those viewing his piece will be drawn immediately to the image and be exposed to the piece's theme.

Interpretation of Function & Purpose

Silence = Death was created by Keith Haring as a jarring advertisement regarding the American AIDS epidemic. This piece, in particular, was meant to inform the public of the crisis (which was overlooked and downplayed by American society) whilst humanizing the otherwise-degraded LGBT community in this deadly upheaval in terms of their struggles. The writhing, simplistic bodies in the background of this piece convey a sense of distress, with the figures lacking faces in order to focus more on their body positions. **Repetition** is shown with the same two general poses duplicated throughout the piece - clutching one's head or mouth. This **emphasizes** the commodity of the AIDS outbreak during this time period because the uneven ratio of people to poses represents the likeliness of people to be affected by it while also risking an unwanted departure from the metaphorical closet. The two poses are also **repeated** because they represent the two common struggles when faced with an AIDS diagnosis: shock (clutching the head) and feeling alone and as though you have no one to talk to (covering the mouth).



The organic **shape** of the triangle in the center contrasts with the curved **lines** making up the figures in order to draw more attention to it, as it's a symbol that represents the LGBT community. The black-and-white background makes the pink **color** of the triangle stand out, which displays Haring's viewpoint on the LGBT community and how they should feel in this scenario. While the pink triangle is sometimes associated with LGBT shame, it can also be interpreted as a symbol of pride; Haring's placement of it over a background with such dark **value** makes it appear much brighter and gives it a positive connotation. While the anguished bodies display the negative side of the AIDS issue, the **contrast** of the foreground and background allows the pink triangle to represent Haring's positive outlook on it, which is that it gave the LGBT community a chance to unite against a common issue and make themselves known to the world proudly.

“Silence = Death” - Keith Haring, 1989

Interpretation of Function & Purpose

Best Buddies was created by Keith Haring one year after addressing the AIDS epidemic in *Silence = Death*, and it's because of this close timeframe that *Buddies* could be mistaken for another piece relating to the American LGBT community in the wake of the epidemic. However, Haring created this particular piece to serve as the logo for Best Buddies International, a nonprofit organization which provides opportunities and support for people with intellectual/developmental disabilities. Haring was an early supporter for the program, as he had family with special needs, and insisted on creating this logo without being specifically commissioned to show said support.

As showcased in the title and placement of the **figures**, the two *Buddies* have a close bond - shown almost literally with disproportionate arms wrapped around each other. This position of theirs is **emphasized** with the thick, bold **lines** above their heads, which in turn give the viewer the assumption that the slightly-awkward embrace between the two cartoons is more than what meets the eye. In relation to the closeness of this piece timewise with the completion of *Silence*, this could initially be interpreted as a mutual attraction or romantic entanglement that couldn't be brought to light. What this piece is actually meant to convey is that Best Buddies was founded in order to address the uncomfortableness that many associated with any sort of relation to disabled people; people with special needs fell short of what was considered the societal "norm", and this



“Best Buddies” - Keith Haring, 1990

mindset is clearly displayed in the two **figures** wishing to be close but keeping a degree of distance in between them in case someone were to judge them.

Both **forms** are solidly filled with warm and slightly-muted **colors** against a cool-toned background. This **contrast** and use of complementary **colors** further **emphasizes** the divide felt by some disabled people between themselves and society. To stress the message of Best Buddies International, the **figures** in the foreground are similar in **color** because they hold the similar mindset that all people should be treated fairly and with respect despite mental differences. As their warm **hues contrast** with the cool **colors** making up the background, this can represent public opinion and how an overwhelming number of people do not yet understand the purpose/importance of this organization, along with the immense need for such supportive services in American society. The cartoon-like and almost sloppily-scrawled title at the top of the piece is meant to distinguish this organization's logo from those of others. Its childlike appearance is not only **unified** in combination with Haring's simplistic art style, but visually appealing to those with minds considered simpler by the public; this, in turn, advertises the compassionate mission/services of the organization while providing the appearance of a comfortable safe place.

Solomon: Cultural Background and Significance



Simeon Solomon / *Babylon Hath Been A Golden Cup* / 1859/ Ink drawing / Birmingham Museums and Art Gallery

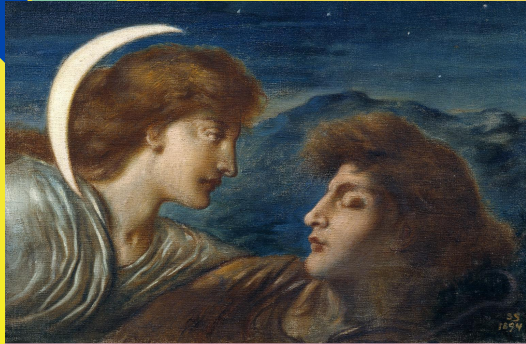
Simeon Solomon was a revolutionary English-Jewish artist in the nineteenth century whose work was influential in both the Pre-Raphaelite Brotherhood art movement and in the Jewish community. An intense art student at only fifteen, and making his first major breakthrough in the art world at seventeen, Solomon was trained in the art of historical painting - this skill became his staple, as most of his work depicts religious scenes. This was a large risk to take in his career, as emancipated Jews in England were not widely accepted and therefore did not flaunt their religion, but Solomon felt that they needed someone to set an example that we should not be ashamed of who we are based on societal expectations. His religious, Old Testament pieces contained figures in either some pose or shown from the front against a flat background; while this style went against the realistic imagery of other artworks of that time, Solomon was much more focused on the emotions inflicted upon the viewer and would celebrate the Jewish community with religious/household scenes familiar to them.



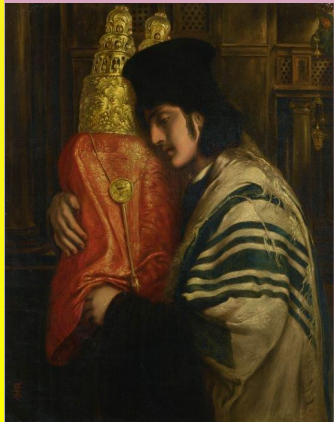
Simeon Solomon / *The Mother of Moses* / 1860 / Oil on canvas / Delaware Art Museum

However, this classic style of detailed, yet slightly-unrealistic moments helped to bring the Pre-Raphaelite movement back into public view, as the Brotherhood had ceased to exist by the time that Solomon began his journey as an artist. The use of classic figures and stories to connect with Jews and critique the unfair expectations of society during that time period fit in well with the critical tone of the Pre-Raphaelites. This is just one of many examples of Solomon striving, not to be a famous artist, but one to shed light on those criticized/forgotten by society. Once he had taken the risk of advocating for the Jews, then the Pre-Raphaelites, Solomon then became a voice for the homosexual community to embrace his own sexuality instead of hide it away. This sort of openness helped some people begin to realize the level of hostility some minorities faced in that day and age, and many of Solomon's stances during that time are quite similar to more common beliefs in today's world. Though not prominent, Simeon Solomon had an excellent art career, with pieces that helped show that we should accept people no matter what their identity is, and overall advocated for a friendlier and more inclusive art world.

Analysis of Simeon Solomon's Formal Qualities



Simeon Solomon/ *The Moon and Sleep*/
1894/ Oil on canvas/ Tate Art Institution



Simeon
Solomon/
*Rabbi
Carrying the
Scrolls of the
Law*/ 1871/
Oil on canvas/
Pre-Raphaelite
Art

While Solomon experimented with a variety of mediums, his most popular pieces are oil paintings that seem to always display one or more human subjects. The use of soft, blurred **lines** to outline his figures gives each piece a sense of realism and an absence of any harshness that may distract the viewer from the image as a whole. Solomon prided himself on being a storyteller when it came to his works, and was able to bring mythological, religious, and homosexual tales to life with alluring **colors** and **textures**. This was especially helpful when depicting Hebrew lifestyles and tales, which were underrepresented in the art world during that time period; the accuracy of Jewish appearances, including skin tone and garments, combined with religious stories deemed unimportant by society, helped many people feel more comfortable in their own skin. Solomon would frequently use dark **colors** to shade the background to provide **contrast** between the lighter skin tone of the person/people and creating **movement**. With this, Solomon was able to **emphasize** how key the figures are to the story of the piece, with much of their emotion/backstory present in the garb and race of the figures. Typically, mythological and homosexual pieces were tied in with one another, with pale figures dressed in billowing robes; Hebrew pieces displayed olive-toned figures in a multitude of Jewish garb, ranging from religious clothes to outfits common in the household.

In order to make his pieces with human figures appear **unified**, Solomon incorporated symmetrical **balance**, in turn further **emphasizing** the story behind the figures by created an evenly-balance focal point. The 2+ images **balancing** out the piece are usually related in some way that adds a personal connection to the piece - typically to Solomon's religion or sexuality - in order to draw in a wider audience range. Religious pieces will especially contain this connection, such as in Solomon's painting *Rabbi Carrying the Scrolls of the Law*: a rabbi on the right, dressed in ceremonial garb, is evenly matched by a large scroll clutched in his arms. The intricacy of the scroll's **texture** and gold detailing next to the rabbi's similar robes and adoring expression displays Jews' appreciation of their religion and how their beliefs are a large part of their lifestyle. Even when Solomon is creating a piece outside of this particular medium, he would take the time to incorporate themes/stories in his work that could be felt by the reader when conveyed using these formal techniques.

Formal Response to Solomon's Work



Sappho and Erinna in a Garden at Mytilene, Simeon Solomon,
1864.

Solomon's artworks are most formally notable for a very soft, realistic appearance. The use of harsh **lines** or **color** is avoided to achieve this, occasionally incorporating a single **color** that borders on bright in order to **move** the viewers' eyes towards a particular part of his work. Overall, the presence of a muted **color** scheme consistently in each piece creates **unity**. Solomon uses the appearance of softer **lines** to his advantage, with the ability to arrange them to create various **textures**. This further **emphasizes** the realism that is prided in Solomon's pieces, as the incorporation of life-like **texture** (such as the fabric of *Sappho and Erinna's* dresses seen on the left), combined with the soft blending of the muted **color** palette presents the viewer with the mindset that they are viewing a scene of calm beauty.

Movement is also created in Solomon's pieces by involving multiple types of **texture** to various parts of his pieces to allow viewers' eyes to travel around the image. Much of this **texture** will be in the background of the piece, which **contrasts** with the subdued figures in front of it. Many of Solomon's artworks are symmetrically **balanced** - such is the case of *Sappho and Erinna*, in which the two central figures are symmetrically placed with additional objects at their sides to ensure said **balance**. This is impactful to his thematic works, as it quite literally places the message he wishes to present front and center, making it incredibly difficult for those viewing the piece to ignore.

Interpretation of Function & Purpose

“Sappho and Erinna in a Garden at Mytilene” -
Simeon Solomon, 1864

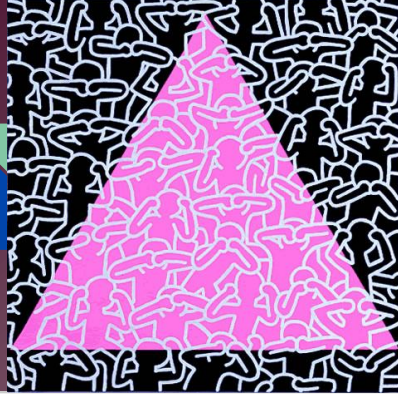
Sappho and Erinna in a Garden at Mytilene functions as one of many artworks that Solomon created to express his own homosexuality while also revealing his opinions about LGBT experiences/treatment. In particular, Solomon found it important to emphasize that same-sex relations are beautiful and have existed for countless centuries, as addressed in this piece by the specific women depicted - therefore, in his eyes, they should be celebrated instead of belittled. The pale, muted **color** scheme in this piece make the atmosphere feel calm, compared to how it would be if the **colors** were much brighter and appeared more extreme. This goes along with Solomon's attitude towards homosexual activities and how he viewed them as normal and beautiful as heterosexual relationships. The **contrast** of the muted red dress against a backdrop mainly composed of white, yellow, and green **hues** brings the viewer's line of vision to the focal point of the red woman receiving a kiss from the yellow-dressed woman; this, in turn, **emphasizes** the kiss between the two women and its significance to the piece, especially since it was created during a time period when such things were scandalous.



Symmetrical **balance** is present in the piece having the red woman, deer, and birds on the left-hand side and the yellow woman, goddess-like statues, and instrument on the right. While symmetrical balance is a wonderful tool to use in order to draw the viewer's eyes towards the center and therefore the kiss, Solomon also used the objects he balances the piece with to his advantage to try and distinguish the two women as Sappho and Erinna. The namesakes of this piece are two female poets from the seventh and eighth century, who were quite intelligent and stood out in a male-dominated society for both their gender and their works that revolved largely around female relationships that may or may not have been romantic. Filling the **space** with objects such as the statue and the instrument give an aura of intelligence and talent, while also setting the scene as to the time period to help the viewer better understand the beauty of the relationship.

Solomon's use of intense detailing, including the **texture** of the dresses that take center stage and the foliage surrounding them, gives the piece **movement**, further allowing the viewer to take in the details of the natural physical setting and state of the relationship.

Comparison of Haring's & Solomon's Use of the Formal Elements



<i>Silence = Death</i> , Keith Haring, 1989	Both	<i>Sappho and Erinna in a Garden at Mytilene</i> , Simeon Solomon, 1864
Thick, bold lines outline the figures' body positioning to convey a distressed emotion.	Line is heavily used in both pieces to make the image more complex and hint at a deeper meaning/story.	Detailed texture throughout the piece allows the viewers' eyes to move about the piece.
Repetition is taken advantage of in order to create a simplistic, but powerful, image.	Large, central focal point with evenly-placed surroundings gives the pieces symmetrical balance .	The primary use of a muted color scheme emotes a state of tranquility that displays the tenderness of the couple on display.
Simplicity is further emphasized as a major visual component of the piece with anonymous cartoon figures making up the bulk of the image.	Contrast is achieved with a bright hue that stands out at the center of the piece being surrounded by more neutral tones .	Kiss shared between the two women in the image is further emphasized through use of complementary colors (red dress, green foliage).
Artwork is composed entirely of flat shapes , without any complicated textures or linear detailing.	Theme is emphasized with the central images containing the brightest color in the pieces.	Image is unified with the use of symmetrical balance , various textures , and muted colors .

<p><i>Best Buddies</i>, Keith Haring, 1990</p>	<p>Both</p>	<p><i>Sappho and Erinna in a Garden at Mytilene</i>, Simeon Solomon, 1864</p>
<p>Thick lines are used to emphasize the positioning of the two figures, as seen by their black outlines and the lines above their heads.</p>	<p>Two seated figures at the center of each piece provides the works with symmetrical balance.</p>	<p>Subtle line detailing gives the piece various textures that present it in a soft, delicate manner.</p>
<p>Contrast is created between the neon figures and the muted background.</p>	<p>Warm colors are present in the foreground, while the background is largely made up of cool colors.</p>	<p>Piece is unified with a color scheme composed entirely of muted shades.</p>
<p>Animated shape of the title over the embraced pair gives the piece a kind appearance, stressing the importance of these “buddies”.</p>	<p>Repetition of background detailing (dots in <i>Buddies</i>, plants in <i>Garden</i>) emphasizes the individuality of the two figures.</p>	<p>Soft blending of the colors and lines of the piece makes the image appear incredibly realistic and, in turn, making the relationship appear accepted.</p>
<p>Lack of texture gives the piece a less professional look, which can appeal to a much wider audience & expose more people to the issue explored in the work</p>	<p>Balance aforementioned in each piece’s pair strengthens the pieces’ connections to homosexuality and the artists’ opinion(s) on it</p>	<p>Single bright pop of color in the woman’s red dress brings the viewers’ eyes towards the kiss, emphasizing that their relationship is th main focus</p>



Best Buddies, Keith Haring, 1990.

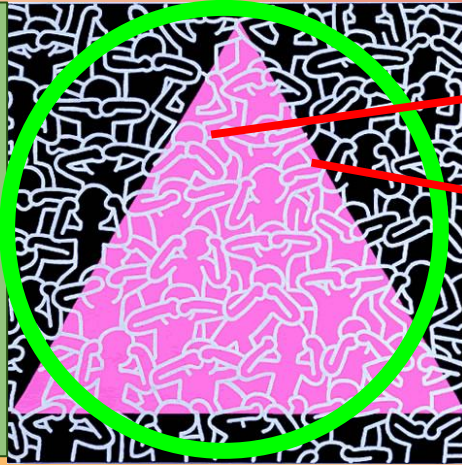


Sappho and Erinna in a Garden at Mytilene, Simeon Solomon, 1864.

Comparison of Haring’s & Solomon’s Use of the Formal Elements

Comparing Use of Color Between Artists

*Silence =
Death,*
Keith
Haring,
1989.



In Haring's works, bold and pigmented **hues** are used in order to draw in as large of an audience as possible. These daring **colors** also **emphasize** the theme/message in his works, with the brightness displaying a state of urgency that demands attention - when combined with his themes of sexuality and acceptance, especially with pieces regarding the AIDS crisis and treatment of people deemed "different", the viewer is able to see Haring's urgency that these issues be addressed as modern society glossed right over them.

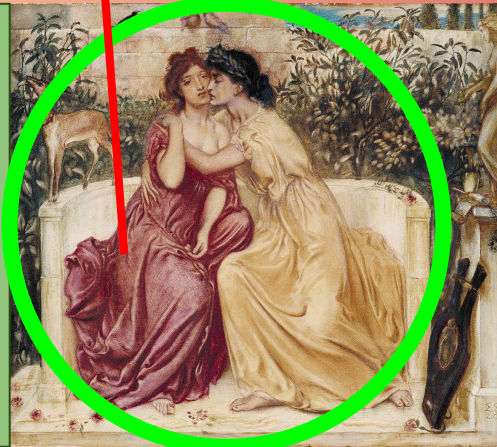
Haring's works also contain flat, unblended sections of color - this provides further **emphasis** with stark division between foreground and background, in turn drawing attention to what is going on in the piece and leaving the audience to (sometimes finally) understand the importance of the piece.

Meanwhile, in Solomon's works, a pale and more muted **color** scheme is executed to create a calm environment - when combined with his views on being one's self in terms of sexuality and/or religion, it gives the image an air of normalcy, which is especially important with his works pertaining to same-sex couples. Solomon also uses an intense amount of blended **color** in his works in order to create a realistic appearance that further **emphasizes** how acceptable it is for people to be true to their individuality.

*Best
Buddies,*
Keith
Haring,
1990.



*Sappho
and Erinna
in a
Garden at
Mytilene,*
Simeon
Solomon,
1864.



Both artists use a wide variety of **color** in their pieces, but place their brightest **hues** in the center to **contrast** with the background. By placing the particularly-bright **hues** in the center, the viewers' eyes **move** towards the piece's center and, in turn, towards the story of each piece. Solomon and Haring are also both consecutive with their color scheme - Haring with neon, Solomon with muted - which, in turn, gives their work a **unified** look.

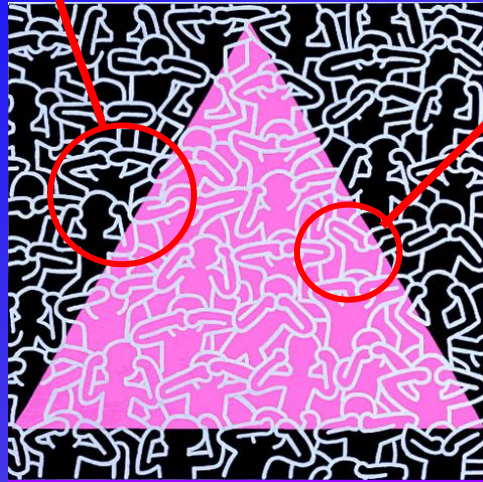
Comparing Use of Line Between Artists

In Haring's most prominent works, **lines** are thick and bolded in order to **emphasize** the figures and scene that they are outlining; this, in turn, simplifies the image and allows it to be comprehended easier by a wider audience than more complex pieces. This was especially important to Haring when it came to his thematic works - it allowed themes such as inclusion that weren't well-understood during that time frame to be expressed in a way that allowed people from all background and age groups to understand the struggle(s) represented in each piece. Straight and (typically) black **lines** were used extensively to **contrast** with the brighter **hues** of the piece, which also directed the viewers' eyes to **move** towards the focal point of the piece.

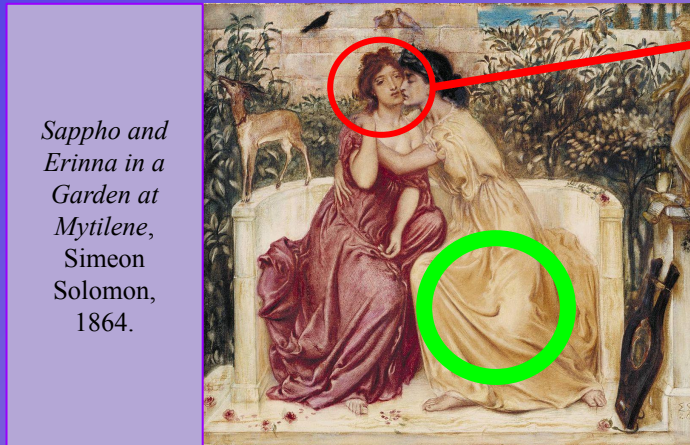


Best Buddies,
Keith Haring,
1990.

Meanwhile, Solomon's **linear** detailing is much less harsh than Haring's. Soft blending of **lines** allows his pieces to have a **textured** appearance that intensifies a sense of realism. Combined with his muted color scheme, the environment of his pieces and the story behind them appear to be calm and inviting to the audience. When combined with his imagery of things that were controversial or frowned upon during that time period, viewers were able to feel a sense of normalcy as they looked at the image - with this, Solomon



Silence = Death, Keith Haring, 1989.



Sappho and Erinna in a Garden at Mytilene,
Simeon Solomon,
1864.

hoped that people would become more open-minded to those different from them.

Overall, both artists harnessed **line** to appeal to their target audiences and would be able to connect the severity of their **line** work to the story/theme behind it. Both artists also created **movement** throughout their pieces, simply with line - Haring's lines would point the viewers in which direction to look and Solomon's softer figures **contrast** with the background.

Comparing Portrayal of Inclusion Between Artists

Haring

- Struggles are viewed by society as a joke, not seriously
 - Sarcastic, cartoony, exaggerated
- A painful inner struggle when not accepted by oneself/others in one's life
- Those who fall into the categories of special needs and queer should be respected and treated as people

Both

- Relationships shouldn't be judged on how good/bad they are solely because of the type of the people involved in it
- Society should reflect positivity and promote close relationships of all types, it's wrong to exclude "abnormal" relations

Solomon

- Focuses primarily on homosexuality
- No big deal, has been going on for centuries
- Normal, typical part of life
- From a viewpoint in today's society, Solomon's nineteenth century garb/setting combined with such a controversial image makes it appear elegant and respected



Silence = Death, Keith Haring, 1989.



Best Buddies, Keith Haring, 1990.



Sappho and Erinna in a Garden at Mytilene, Simeon Solomon, 1864.

Formal Comparison of Personal Work Against Haring's Work

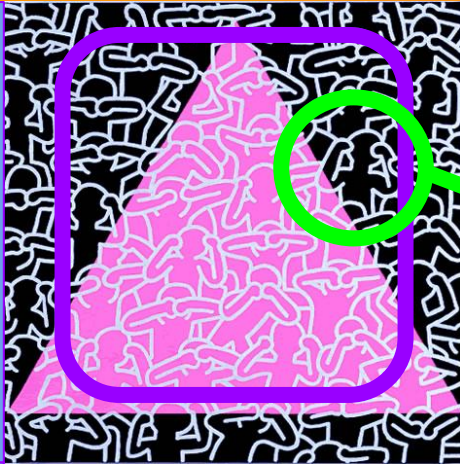
Similarities:

- **Emphasis** is placed on a bright color scheme
- This scheme **contrasts** with straight black and white **lines** that outline each image
 - These lines, in turn, create **movement**, as present in *Silence*'s geometric foreground, the **lines** above the heads of the *Buddies*, and the striped fragments in *Welcome*
- **Color** is applied in solid, unblended sections
 - Creates the appearance of a flat **texture**
- Pieces are symmetrically **balanced** with the core image placed in the center of each piece
 - **Emphasized** by each piece's square dimensions
- **Contrast** between round and linear forms

Differences:

- Presentation of **unity**
 - *Welcome* is **unified** in its **color** scheme, as it consistently used brights throughout whereas Haring uses only a few bright **colors** to **contrast** with lighter, more neutral **tones**
- **Lines** are prominently displayed by Haring with obvious thickness, while the **linework** in *Welcome* is thinner - more of a perimeter, less of an immediate attention grab

Silence = Death, Keith Haring, 1989.



Best Buddies, Keith Haring, 1990.



Welcome to the Community, Elizabeth Verkulen, 2019.



Formal Comparison of Personal Work Against Solomon's Work

Growing Strains, Elizabeth Verkuilen, 2019.

Similarities:

- Presence of texture
 - Female figures swaddled in large amounts of fabric
 - Foliage present in the background is quite textured, as seen by the leaves behind *Sappho and Erinna* and the grass in *Growing Strains*
- Combination of white and muted hues creates contrast while also emphasizing certain aspects of each piece
 - Pale skin in both pieces contrasts with the colors of *Sappho and Erinna*'s dresses and the background of *Growing Strains*
- Symmetrical balance created by presenting figures in the center of each piece
- Each conveys a story through the inclusivity of symbolic items, causing the viewers' eyes to move across the piece to figure out said story

Differences:

- Portrayal of texture
 - *Sappho and Erinna*'s dresses are textured using soft, curved brushstrokes, while the grass in *Growing* is made up of thick strokes of solid colors
- Pale figure in *Growing Strains* is shaded with valued shades of black and white, whilst *Sappho and Erinna* are colored realistically



Sappho and Erinna in a Garden at Mytilene, Simeon Solomon, 1864.



Growing Strains, Elizabeth Verkuilen, 2019.

Welcome to the Community, Elizabeth Verkuilen, 2019.

Sappho and Erinna in a Garden at Mytilene, Simeon Solomon, 1864.

Silence = Death, Keith Haring, 1989.

Best Buddies, Keith Haring, 1990.

Color is similarly used in my artworks and Haring's with schemes revolved around bold, pigmented hues. As each of our pieces incorporate personal feelings/experiences (Haring's passions/connections to both the disabled and queer community; my struggles with with sexuality and acceptance from myself and others), the emotions felt during those times impact which particular colors are used. I primarily used bright hues to convey the hopeful optimism I have for my future and that of other queer teens, while Haring surrounds his brighter colors with more neutral tones to represent that, while it is good to be optimistic, American public opinion is still highly judgemental about various communities...opinions which may not change or evolve any time soon. Haring and I also employ flat, unblended sections of color to create emphasis with a stark division between the foreground and background. This simplification of their appearances breaks the pieces into images that are more likely to be interpreted by a wide audience.

When comparing my work to Solomon's in terms of color, there seems to be a wider range of differences than similarities. In particular, Solomon gravitates towards a much lighter scheme than which is employed in my work. While my brighter hues are meant to convey a youthful, happy emotion, Solomon's paler colors aim to create a calm environment for his piece which gives an air of normalcy to the relation depicted between *Sappho and Erinna*. However, both my work and that of Solomon's harness contrast between hues to emphasize certain aspects of each piece to convey the specific message/meaning behind it.

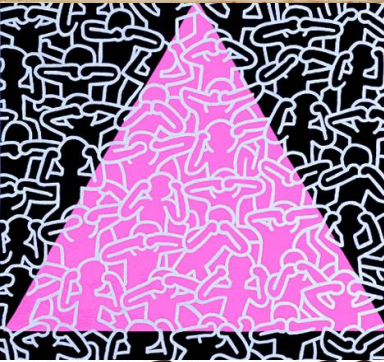
Evaluating Use of Color Between Artists and Self



Sappho and Erinna in a Garden at Mytilene, Simeon Solomon, 1864.

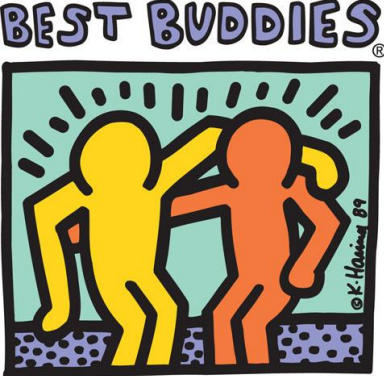
Evaluating Use of Line Between Artists and Self

Linework is applied similarly in the works of Haring and myself by outlining bright sections of color to emphasize certain forms. These lines are either black or white to contrast with such intense hues. However, Haring employs much bolder lines in his pieces to stress a particular intensity, whether it's related to the extremities of the AIDS crisis or the importance of an open organization such as Best Buddies International. Meanwhile, thinner lines in *Welcome* are there solely to outline the image, to place less emphasis on that outside perspective that concerned Haring and focus instead on spreading positivity that may help push the community forward.



Silence = Death, Keith Haring, 1989.

Meanwhile, thin lines are used consistently in the works of Solomon and myself. The presence of finer linework allows a certain degree of detail that keeps viewers' eyes moving about the piece. Such detail is incorporated into small, precise brushstrokes as seen in the grass in *Growing* and the small sections of color in *Welcome's* flowers. However, Solomon heavily uses thin, blended lines to create as realistic of a scene to depict queer relations as beautiful, normal happenings; linework does create texture in the dresses of *Growing Strains*, but other than that, the lines in my pieces are meant to create less realism and evoke more emotions.



Best Buddies, Keith Haring, 1990.



Welcome to the Community, Elizabeth Verkuilen, 2019.



Growing Strains, Elizabeth Verkuilen, 2019.

Evaluating Message of Inclusivity Between Artists and Self

In all of the works created by myself, Haring, and Solomon that are being observed, the overarching theme of inclusion is conveyed with the firm stance that all relations (whether they be homosexual romantic or platonic with disabled) should be accepted regardless of the “different” aspects of those involved. Solomon and I both portray queer women specifically in a manner where they are elegant and respected - this both portrays queerness in a way not seen in hateful media, while also crushing the modern fetishism many LGBT women face. Incorporating such a potent message, in turn, emphasizes Solomon’s stance that there is nothing strange about homosexual relations, as they’ve been taking place for centuries.

Haring’s stance on homosexuality is more of a stubborn, rebellious one, focusing on society’s opinion of it and the specificity of the AIDS crisis. While my pieces don’t employ the same sarcastic and urgent tone of Haring’s works, there are similarities in our pieces holding an underlying message revolving around the painful inner struggle that comes with not being fully accepted for one’s self. None of my pieces are specifically related to special needs like *Best Buddies*; however, both my pieces and Haring’s tackle the theme of inclusion by communicating both the opinion of the artist of the subject while simultaneously projecting and commenting on others’ opinions on the same topic.



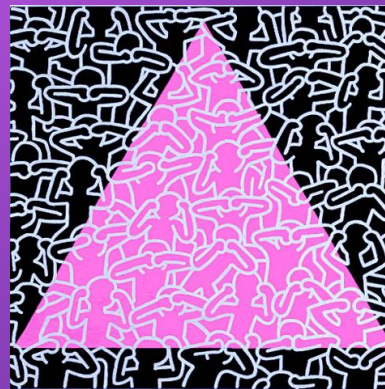
Growing Strains, Elizabeth Verkuilen, 2019.



Welcome to the Community, Elizabeth Verkuilen, 2019.



Sappho and Erinna in a Garden at Mytilene, Simeon Solomon, 1864.



Silence = Death, Keith Haring, 1989.

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Best Buddies, Keith Haring, 1990.