



Andy Warhol

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Evening for Educators

October 10, 2007 • 5:30 pm - 8:30 pm

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Postcard List

1. Andy Warhol
Vegetable Soup
Screenprint
Purchased with funds from Mrs. Paul L. Wattis. Museum # 1986.021.002
©2007 Andy Warhol Foundation for the Visual Arts / ARS, New York
2. Andy Warhol
Geronimo, 1986
Screenprint
Gift of Edith Carlson O'Rourke, Museum # 1996.48.1.10
©2007 Andy Warhol Foundation for the Visual Arts / ARS, New York
3. Andy Warhol
Indian Head Nickel, 1986
Screenprint
Gift of Edith Carlson O'Rourke, Museum # 1996.48.1.2
©2007 Andy Warhol Foundation for the Visual Arts / ARS, New York
4. Andy Warhol
Northwest Coast Mask, 1986
Screenprint
Gift of Edith Carlson O'Rourke, Museum # 1996.48.1.4
©2007 Andy Warhol Foundation for the Visual Arts / ARS, New York
5. Andy Warhol
John Wayne, 1986
Screenprint
Gift of Edith Carlson O'Rourke, Museum # 1996.48.1.6
©2007 Andy Warhol Foundation for the Visual Arts / ARS, New York
6. Andy Warhol
Space Fruit, Pears, 1979
Screenprint
Purchased with funds from the National Endowment for the Arts, Museum # 1980.168_A
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Andy Warhol

Andy Warhol was born in Pittsburgh, Pennsylvania in 1928. His parents immigrated to America from Mikova, Slovakia. His father, Andrej Warhola, worked twelve-hour shifts as a construction worker, and his mother, Ulja Warhola, raised their three children. The Warhola's had three sons, Paul, John, and Andy, of which Andy was the youngest.

Andy Warhol was often sick as a child and was very shy. In the third grade, he came down with St. Vitus' disease, a nervous system disorder, and scarlet fever, an infection that causes skin rashes. Being often bed-ridden, he developed a very close relationship with his mother. His mother was a prolific folk artist and under her tutelage Andy developed an acumen for art. She made handicrafts, stenciled furniture, and drew pictures of religious scenes. With her help, he developed skills in draftsmanship and illustration.

Like most artists, Warhol's art was influenced by the experience of his youth. Warhol's childhood illness left him with blotchy skin, and as a result he was obsessed with his personal appearance and attracted to the appearance of other people, notably movie stars. Warhol was brought up as a Byzantine Catholic, and throughout his life he was a devout member. His religious experience and devotion can be seen in elements of his art. When he reached university age, he entered the Carnegie Institute of Technology in Pittsburgh. There he pursued a BFA in commercial art. He originally planned to become an art teacher, but instead, upon graduating in 1949 he went to New York City and entered the commercial art profession.

In New York, Warhol enjoyed a successful career working for several magazines as an illustrator. His first job was with *Glamour* and later *Vogue*, *Harper's Bazaar* and *The New Yorker*. Throughout the 1950s he won numerous awards for commercial art and by 1952 he was able to organize his first art exhibition. In 1956, his work was included in a show at The Museum of Modern Art.

The word "Pop" stands for "popular art" or even for "pop bottle art" judging by the rate of recurrence with which such routine objects appeared. The movement as a whole originated in England in the fifties and then unsurprisingly it has migrated to America.

With the 1960s, Warhol made his indelible mark on art history. He used images from popular culture, creating such paintings as the Campbell's Soup Cans and Marilyn Monroe portraits. He established a studio called The Factory where he worked with assistants using silkscreen. He also made three-dimensional facsimiles (the most notable being Brillo boxes) and created other works of art that utilized repetition. The '60s were prolific years for Warhol, but the decade ended in tragedy when he was shot by a feminist extremist named Valerie Solanas. The shooting nearly killed him.

During the 1970s, Warhol continued to paint, but also went into publishing and writing. He created the magazine *Interview* and wrote an autobiography called *The Philosophy of Andy Warhol*. By this time he had established a world wide celebrity and had exhibitions all around the world. With the 1980s he led pop culture, creating television shows and engaging in collaborations with young artists like Jean-Michel Basquiat, Francesco Clemente, and Keith Haring. Andy Warhol died in 1987 of complications from gall bladder surgery. More than 2000 people attended his funeral in Pittsburgh.



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History of Pop Art

The term pop art was first used in the 1950s in London by the critic Lawrence Alloway to describe works by artists who combined bits and pieces of mass-produced graphic arts. The artists would include advertising to express contemporary cultural values.

Pop Art was a major reaction against the Abstract Expressionist movement that had dominated painting in the United States during the late 1940s and 1950s. Pop artists, who found Abstract Expressionism to be elitist, began using images from popular culture as the basis for their art. Comic books, mass produced items, celebrities and pulp photographs became the subject matter of the Pop artists. These artists emphasized contemporary social values: the sprawl of urban life, the transitory, the vulgar, the superficial, and the flashy -- the very opposites of those values cherished by artists of the past. Seeking cultural resources, pop artists reworked such industrial products as soup and beer cans, American flags, and automobile wrecks. They turned images of hot dogs and hamburgers into gigantic blowups or outsize vinyl monsters. Advertising provided numerous starting points, especially in product labels, posters, and billboards.

Each artist used popular icons to express his/her own personal message. An icon is an enduring and important symbol. In the case of "commercial icons," the artist's images are pictures of popular people or things that are idolized. Andy Warhol used supermarket items like Campbell's soup cans and Coca-Cola bottles, painted in endless repetitive rows. He presented things he thought Americans found most important in the 1960s. From there he turned to other images worshiped by the masses, famous celebrities that had attained folk hero status like Elvis Presley, Marilyn Monroe and Elizabeth Taylor.

Other artists used popular images to relay different ideas. Roy Lichtenstein painted images from comic strips blown-up to gigantic sizes. Lichtenstein showed these images of modern industrial America in a detached and impersonal matter. The artist does not judge or comment on the images. He simply states that this is the world we live in. In contrast, James Rosenquist used popular images to tell a story or excite an emotion. He juxtaposed images of destruction -- contemporary fighter planes, bombs -- with images of happy everyday American life in the 1960s.

In America, pop artists clustered in New York City and in California. Among the leading artists in New York were Roy Lichtenstein, Claes Oldenburg, James Rosenquist, George Segal, Andy Warhol and Tom Wesselmann. Pop artists of California include Mel Ramos and Edward Ruscha.

Resources:

Bolton, Linda, *Andy Warhol*, New York: Franklin Watts, Division of Scholastic Inc. A picture book for grades 4-6

Krull, Kathleen, *Lives of the Artists*, Harcourt Brace, NY, 1995.

Vegetable Soup



Andy Warhol, American (1928-1987)

Vegetable Soup
Screenprint

Purchased with funds from Mrs. Paul L. Wattis
 Museum # 1986.021.002

©2007 Andy Warhol Foundation for the Visual Arts / ARS, New
 York

In 1962, Andy Warhol presented his first solo exhibition in an art gallery at Irving Blum's Ferus Gallery in Los Angeles, California. Warhol's exhibition showed thirty-two Campbell's soup cans corresponding to each of the various flavors of soup the company offered at the time. When Warhol exhibited these thirty-two soup cans, each canvas hung on the wall like a painting but also appeared as if each were resting on a shelf in the grocery store.

Initially the soup company sent lawyers to investigate. Little did they know what an effect the paintings would have on their sales as Pop Art was born. All they could do was watch with amazement as Warhol signed soup cans as souvenirs. While this exhibition was up at the Ferus Gallery, a supermarket across the street piled dozens of Campbell's soup cans in front of their window with a sign reading, "The real thing for under 29¢ a can."

There have been several speculations on why Warhol chose to create these soup cans. In 1963 Warhol was quoted saying, "I used to drink it, I used to have the same lunch everyday for 25 years." Over the years, Warhol began producing different versions of these cans, including screenprints, which this version of *Vegetable Soup* comes from. Art critic Robert Hughes stated, "Warhol's thirty-two soup cans are about sameness: same brand, same size, same paint surface, same fame as product... Warhol extended it by using silkscreen, and not bothering to clean up the imperfections of the print: those slips of the screen, uneven inkings of the roller, and general graininess." This process of screenprinting gave each print an assembly line look with a touch of routine error.

Vegetable Soup

Pop Art Project Lesson

written by Tiya Karaus

Objective:

Students will create two versions of a common classroom item. They will be introduced to the Pop Art movement and the artist Andy Warhol.

State Core Links:

Making

Students will assemble and create works of art by experiencing a variety of art media and by learning the art elements and principles.

Objective 1: Explore a variety of art media, techniques, and processes.

Experiment with a variety of media, including current arts-related technologies.

Experience the expressive possibilities of art media, techniques, and processes.

Practice safe and responsible use of art media, equipment, and studio space.

Objective 2: Create works of art that show the use of the art elements and principles.

Create expressive works of art using art elements, including line, shape, form, value, and color.

Create expressive works of art using the art principles, including balance, repetition, color relationships, and emphasis, to organize the art elements.

Grade Level: 5-12

Materials:

Drawing paper (2 sheets per student)

Pencils

Black felt tip pens (optional)

Crayons, pastels or paints in red, orange, yellow, green, blue, and purple

Masking tape (optional)

Color wheel copies (1 per student) – provided at end of lesson

Activity:

1. Display card of Andy Warhol's *Vegetable Soup Can*. Ask students leading questions to find out what they know about Andy Warhol and Pop Art. ("Can anyone tell us about this piece of art? Have you seen it or other works similar to it before? What do you know about Andy Warhol?")

2. Introduce students to the artist, Andy Warhol, by reading Mike Venezia's *Andy Warhol* or by sharing information from the Andy Warhol and Pop Art information sheets (at the beginning of the packet).

3. Explain that today's project will deal with primary (red, yellow, and blue) and secondary colors (orange, green, and purple). Students may be guided in filling in their color wheels or may work independently.

4. Explain to the students that they will create their own Pop Art piece. Ask student to find something in the classroom to draw (such as their own shoe, box of crayons, stapler, a food wrapper or drink can.) Ask students to look for an object that they would like to elevate from its everyday use to art. Choose an object that has meaning, either personal meaning or that comments on society as a whole.

5. Once an object is selected, students will receive two pieces of paper. Students will draw their object on one piece. Then place the other piece of paper on top of the first to trace a duplicate copy of the drawn object. Darkening the pencil lines on the original drawing with a black felt tip pen will help when tracing onto the second paper. Holding the papers up to a window also works well as a makeshift light table.
6. Once there are two versions of the same image, one is colored or painted with only primary colors and the other is colored or painted with only secondary colors.
7. Upon completion display versions side by side. How do the different versions affect the image?

Assessment:

See the rubric at the end of the lesson

Sources

Books:

Andy Warhol written and illustrated by Mike Venezia.

A simple biography of a man who helped develop Pop Art and made art fun for many people.

(Available at the Main library and Day-Riverside library call number j 700.924 V458 an)

Andy Warhol : pioneer of pop art by Carin T. Ford

Uncle Andy's by James Warhola. The author describes a trip to see his uncle, the soon-to-be-famous artist Andy Warhol, and the fun that he and his family had on the visit.

Andy Warhol : prince of pop by Jan Greenberg & Sandra Jordan.

Relates the artist's rise from poverty and obscurity to Pop icon, discussing his art, controversial films, and hip magazine.

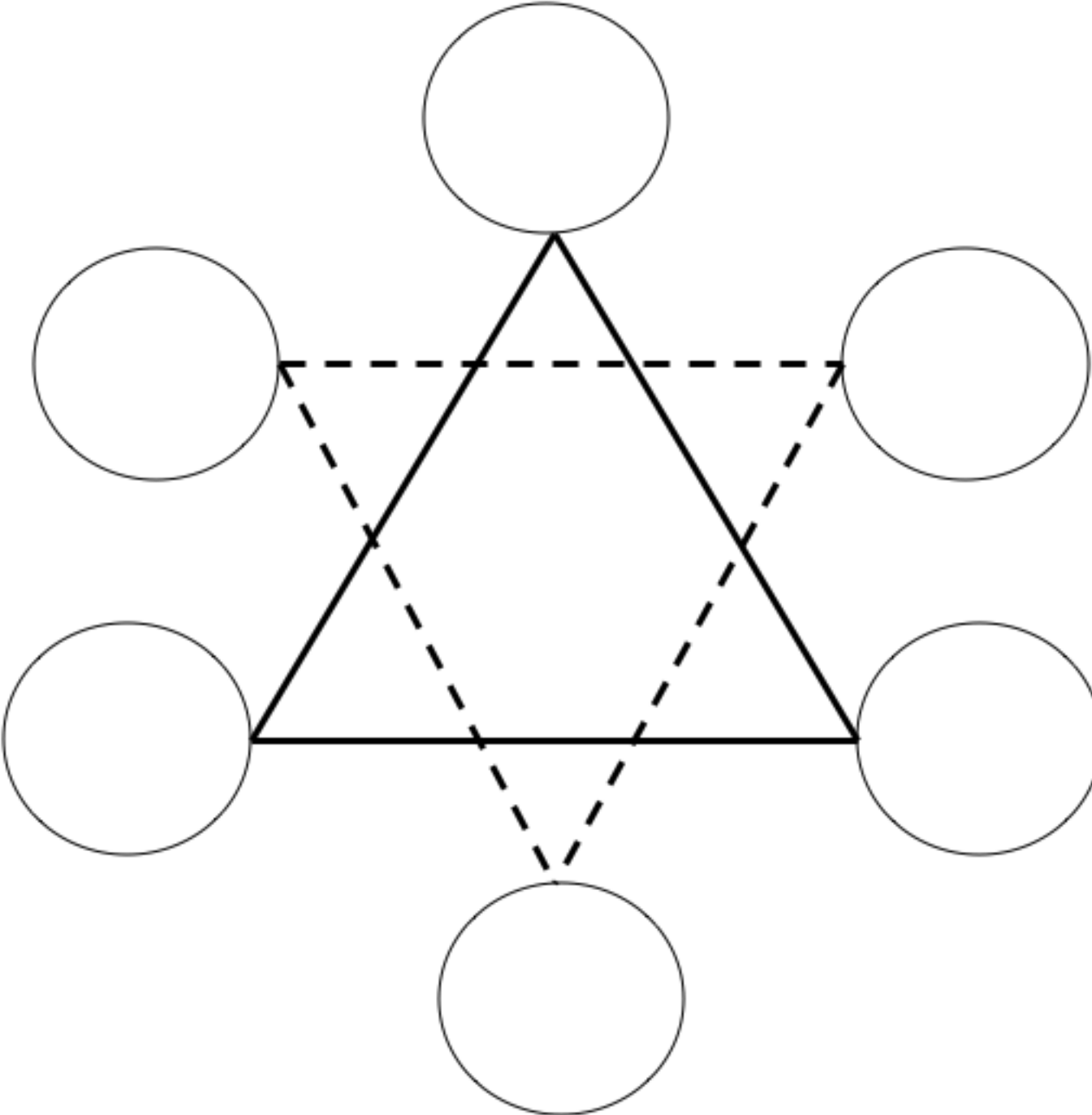
Websites:

www.warhol.org The Andy Warhol Museum's site

www.artchive.com/artchive/W/warhol.html The Artchive- biographical information and links to examples of his artwork on the web

www.artcyclopedia.com/artists/warhol_andy.html Artcyclopedia- short biography; links to galleries and museums that own works by Warhol

Color Wheel



———— Primary colors

- - - - - Secondary colors

Rubric

Color wheel

4 points	3 points	2 points	1 point	0 points
Color wheel is correctly filled in.		Parts of the color wheel are correctly filled in.		The color wheel is incomplete or incorrectly filled in

Pop Art Project-drawing

4 points	3 points	2 points	1 point	0 points
Two completed drawings of an object, and one version has primary color scheme, other has secondary		Drawings complete, primary and secondary color scheme not followed		Drawings and/or painting incomplete

Please write your response to the following questions below:

Who was Andy Warhol?

What is Pop Art?

What object did you choose for this project and why?

Andy Warhol

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Geronimo



Andy Warhol, American (1928-1987)

Geronimo, 1986

Screenprint

Gift of Edith Carlson O'Rourke

Museum # 1996.48.1.10

©2007 Andy Warhol Foundation for the Visual Arts / ARS, New York

Geronimo by Andy Warhol comes from a portfolio of ten prints titled *Cowboys and Indians*. *Cowboys and Indians*, while not Warhol's most famous series, is significant because it is one of the last of Warhol's series. It was finished in 1986 just a year before his death. This series of prints considers the concept of "hero" in the context of the American West. This print is based on an original photograph of the Chiricahua Apache, Geronimo, taken by Ben Wittick in 1887. The original photograph showed Geronimo sitting with a rifle resting on his bare knee. Warhol cropped this photograph to concentrate on the face. In this print, Geronimo faces the viewer with a variety of emotions; strength, fear, anger, sadness.

Geronimo, or Goyathlay, meaning "one who yawns," lived from 1829 to 1909. He was one of the most famous Apache military and spiritual leaders. Although he was never a chief, his people depended on him for his wisdom. He led the last American Indian fighting force resisting the demands of the United States Army. In the 1870s, the federal government demanded that the traditionally nomadic Apache be placed in reservations. Unwilling to surrender, Geronimo fought for his homeland. Through

the many years of fighting, he saw his wife, mother, and children killed. Geronimo led his people until his final surrender in 1886. After this, Geronimo and over 300 of his fellow Chiricahuas were shipped to Fort Marion, Florida. He died in February of 1909, a prisoner of war, unable to return to his homeland. Geronimo displayed great leadership, courage, aggressiveness, and a fierce independence. He embodied the very essence of Apache values.

Geronimo

Andy Warhol and Pop Art Lesson

written by Lola Beatlebrox

Objective:

By the end of this lesson, students will be able to:

- write a brief sentence describing the pop artist Andy Warhol
- define the term “pop art”
- define the term “commercial icon”
- select a commercial icon and create an original piece of art

State Core Links:

For 8th Grade Social Studies only:

By the end of the 8th grade portion of the lesson, students will be able to:

- write a brief biography of Geronimo
- view a movie or read a book and speculate why Andy Warhol chose Geronimo as an artistic subject

State Core Objectives

- Visual arts – K-6 Standard 3 – Students will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings and purpose
- Visual arts – K-6 Standard 4 – Interpret and apply visual arts in relation to cultures, history and all learning.
- Visual Arts – 7-12 Std. 4 Contextualizing – Students will find meaning in works of art through settings and other modes of learning.

For 8th Grade Social Studies only:

Standard 3

Students will understand the changes caused by European exploration in the Americas.

- Objective 1 a: Identify the major regional American Indian nations of North America.
- Objective 3 d: Explore the impact of the Europeans and the resulting destruction of American Indian cultures; e.g., the Spanish Conquistadors, disease brought by Europeans, European settlement.
- Literacy – Students understand, interpret, and analyzed narrative and informational text.
- Literacy – Students write to communicate effectively.

Materials:

- Background material on Warhol and pop art
- Commercial Icon resources, for example:
Popular magazines such as People, Entertainment,
- Internet access with printer for online search of “commercial icons”
- CD and DVD covers from home

Time:

60-90 minutes, depending on grade level

Procedures:

Use the Background section to deliver information on Andy Warhol and Pop Art. This activity could be a lecture, a reading, a pair & share, or homework with a question list. Emphasize:

- Who was Andy Warhol? A famous pop artist of the 1960s and 70s.
- What is “pop art”? Art that provides commentary on the popular images and icons of contemporary society.
- What does the word icon mean? An icon is an enduring and important symbol.
- What does the term “commercial icon mean? People or things that are revered or idolized.

Show the post card and determine students’ existing knowledge of the Apache warrior, then present information on Geronimo:

Note: For those students who are familiar with Geronimo, you might want to find out where they learned about him.

- Geronimo, or Goyathlay, meaning “one who yawns,” lived from 1829 to 1909.
- He was one of the most famous Apache military and spiritual leaders.
- Although he was never a chief, his people depended on him for his wisdom.
- He led the last American Indian fighting force resisting the demands of the United States Army.
- In the 1870s, the federal government demanded that the traditionally nomadic Apache be placed in reservations.
- Unwilling to surrender, Geronimo fought for his homeland.
- Through the many years of fighting, he saw his wife, mother, and children killed.
- Geronimo led his people until his final surrender in 1886.
- After this, Geronimo and over 300 of his fellow Chiricahuas were shipped to Fort Marion, Florida.
- He died in February of 1909, a prisoner of war, unable to return to his homeland.
- Geronimo displayed great leadership, courage, aggressiveness, and a fierce independence.
- He embodied the very essence of Apache values.

Ask students: Why do you think Andy Warhol selected Geronimo for a silk screen when he had already produced portraits of such popular icons as Marilyn Monroe. Geronimo wasn’t a movie star.

Elicit answers:

Show students the list of movies about Geronimo, pointing out his influence as a cultural icon in movies and on TV in 1939 and the 1950s.

<http://en.wikipedia.org/wiki/Geronimo>

Note: For the 8th grade, show one of the movies if you can borrow it on interlibrary loan or from a local video store.

Discuss the UMFA print:

- Geronimo by Andy Warhol comes from a portfolio of ten prints titled Cowboys and Indians.
- Cowboys and Indians, while not Warhol’s most famous series, is significant because it is one of the last of Warhol’s series, finished in 1986 just a year before his death.
- This series of prints considers the concept of “hero” in the context of the American West.
- This print is based on an original photograph of the Chiricahua Apache, Geronimo, taken by Ben Wittick in 1887.

- The original photograph showed Geronimo sitting with a rifle resting on his bare knee.
- Warhol cropped this photograph to concentrate on the face.
- In this print, Geronimo faces the viewer with a variety of emotions; strength, fear, anger, sadness.

Select from the following activities:

Activity 1

Have students select a commercial icon of today – a popular culture idol or item. Have them create a work of art using the image through the medium of collage, or any other materials of your choice.

To discuss the selection of commercial icon, ask:

- What are the commercial icons of today?
- People: Popular singers, actors, politicians, etc
- Things: Ipods, Apple logo, fashion logos, sports equipment, etc.

Activity 2

Tell students that part of Andy Warhol's success was his eccentric habits and behaviors, which contributed to his own status as a commercial icon. Have students compose art work illustrating Andy Warhol and one of his "over the top" eccentricities:

- He had 8-20 cats at a time in one apartment.
- He wore a mask of jewels and feathers to meet art collectors.
- He would listen to the same rock song 100 times.
- He wore BIG sunglasses.
- Every day he would do 100 pushups and 50 pullups.
- He once sat down and ate an entire birthday cake all by himself.
- He had a collection of 175 cookie jars and 400 wigs.
- He was not very articulate and would often only say, "Gee" or "Wow" or "Ah."
- He was, however, famous for saying, "In the future everyone will be famous for 15 minutes."

8th grade Activity:

Have students research the life of Geronimo and write a 1-page biography.

- Divide the class into groups of four. Have each research and write and/or present a 1-page report on one of the following topics:
 - the fate of the Apache tribe in America
 - the spirituality of Geronimo and his conversion to Christianity

Indian Head Nickel



Andy Warhol, American (1928-1987)
Indian Head Nickel, 1986

Screenprint

Gift of Edith Carlson O'Rourke

Museum # 1996.48.1.2

©2007 Andy Warhol Foundation for the Visual Arts / ARS, New York

The screen print *Indian Head Nickel* by Andy Warhol comes from the *Cowboys and Indians* portfolio. In this series, Warhol honors America's popular version of Western history through the many people and images he decided to include in his portfolio. Warhol included various prints of American Indians to show their significance in America's Western history.

The Indian Head Nickel, also known as the Buffalo Nickel, was designed by sculptor James Earle Fraser. This rare coin was distributed between 1913 and 1938. Though there is some discrepancy over who is pictured on the coin, it is believed to be a combination of two men; Iron Tail and Two Moons. Fraser said there was also a third person but could not recall the name and satisfactory documentation has not yet been found to identify that individual.

Chief Iron Tail was a member of the Sioux Indian Nation and the Lakota tribe. He was born in South Dakota. In his old age, he was the last survivor of both The Battle of the Little Big Horn in 1876 and The Battle of Wounded Knee in 1890. Years after Wounded Knee, Iron Tail was invited to Washington, D.C. by General Nelson Miles. There he was chosen

to be one of the models for the Indian Head Nickel. On October 21, 1913 Iron Tail received a certificate of good character from the U.S. Government.

Two Moons was a Northern Cheyenne chief born in 1847. He participated in the Battle of the Rosebud against General George Crook, the Battle of the Little Big Horn against General George A. Custer, camped out for the Battle of Powder River when Colonel Joseph J. Reynolds attacked, and lastly participated in the Battle of Wolf Mountain. In 1914 he met with President Woodrow Wilson to attempt to further the cause of the Northern Cheyenne. He died three years later in Montana.

Indian Head Nickel

Creating Coins Lesson

written by Kristen Warner

Objective:

1. Students will examine several coins used throughout our nations history, and learn a brief history on each coin.
2. Students will design their own coin and give reasons for their artistic choices.

State Core Links:

Fine Arts Visual Arts – 3-6 Standard 4 Objective 3 - The student will interpret and apply visual arts in relation to cultures, history, and all learning.

Grade Level: 3-6

Materials:

Various circulated and rare coins (the new nickels, state quarters, and presidential dollar coins should be included)

Magnifying glasses

Books about coins such as:

Penny: The Forgotten Coin by Denise Brennan-Nelson

The Buffalo Nickel by Taylor Morrison

Cool Coins : Creating Fun and Fascinating Collections! by Pam Scheunemann.

A Guide Book of United States Coins by R.S. Yeoman

The Coin Atlas: The World of Coinage From its Origins to the Present Day by Joe Cribb

Gray, brown, and yellow construction paper

Pencils/Pens/Markers/Crayons, etc...

Activity:

Pass out the current pennies, nickels, dimes, quarters, and dollar coins that we use as currency. Give each student a magnifying glass and allow them some time to examine the coins closely. Encourage them to find something that they had never noticed on the coins before. Have a short class discussion on various characteristics of the coins that the students noticed during their examination.

Next, ask them what they think about each of the coins' designs and what they possibly represent. You might want to ask questions such as:

“What influence did the person on the coin play in our history?”

“What does the image represent?”

“What makes the person/scene so important that it appears on the coin?”

“What time period does the coin represent?”

Show students a picture of *Indian Head Nickel* by Andy Warhol. Tell them the brief history of the coin. Discuss with students that each of our coins has its own history, and that many of our coins have been changed and revised since they began circulation. Have students talk about new coins that they have seen such as the state quarters, gold dollars, or new nickels that were recently released for circulation. In the discussion emphasize the historical person/event the coin was celebrating.

Give the students a special subject to design their coins around such as the historical time period the class is learning about, a certain book they might be reading, or a classroom theme or motto. Have the students think about what type of design they would put on a coin and what they would want it to symbolize. Set out books on coins as well as the special subject that the students can gather ideas from. Make sure their coin includes the same key elements that our circulated coins do such as the year, the amount, where it was minted, (students can choose a corresponding letter to represent the “mint” location) as well as the phrases “United States of America”, “Liberty”, “E Pluribus Unum” and “In God We Trust”. (The latter two phrases are not found on ALL our coins, and can be left out if desired.)

To make the coins, begin by having the students choose what type of material their coin will be made out of and then give them the corresponding color of paper. (copper = brown, gold = yellow, gray = silver/nickel) Advise students to try several designs on a scratch piece of paper before starting their final coin on construction paper. Give students ample time to complete their coins. This may take several days to complete. Once the coins are completed, have each student share their coins with the class and what they represent.

Assessment Rubric

1 point – Student does not participate in examining coins or offer any ideas during discussion. Student does not design or complete their coin.

2 points – Student examines coins, but does not participate in discussion. The student puts little thought into their coin design. Their coin design does not represent the discussed subject and lacks creativity or effort.

3 points – Student examines coins and frequently participates in the discussion. The student’s design represents the discussed subject, but lacks depth, thoughtful effort, and creativity. The student shares their coin design with the class.

4 points – The student examines the coins and frequently participates in the discussion. The student’s coin design is well thought out, unique, and represents the subject discussed. The student shares their coin design with the class.

Sources:

http://en.wikipedia.org/wiki/Coins_of_the_United_States_dollar

Variations:

Older students can create a stamp of their coin using linocut and then create prints of their coin. This is a much longer process that requires more skill, materials, and tools.

Extensions:

Once the coins are completed, the teacher can make copies of all the coins, shrink them, and then use the small coins as rewards or reinforcers for good behavior in their classroom.

Northwest Coast Mask



Andy Warhol, American (1928-1987)
Northwest Coast Mask, 1986

Screenprint

Gift of Edith Carlson O'Rourke
 Museum # 1996.48.1.4

©2007 Andy Warhol Foundation for the Visual Arts / ARS, New York

Northwest Coast Mask by Andy Warhol comes from the *Cowboys and Indians* portfolio. This portfolio is significant because of its exploration of the legends of the American West. This was one of Warhol's last series and was completed in 1986, just a year before his death. In this series, Warhol honors America's popular version of Western history through the many people and images he decided to include in his portfolio, Warhol included various prints of American Indians to show their significance in America's Western history.

Warhol turned *Northwest Coast Mask* into a screenprint after taking a photograph of the mask and using the screenprinting process to transfer the outline onto a canvas. Some commonalities of Northwest Coast art are seen in this mask, including circular eye-balls, eyelids with fine lines around the eye tapering to a point at each side, and thick arched eyebrows. The principal colors used on masks were black, red, blue, green, and blue-green. Various woods were used in mask carving but some of the most common were red cedar, alder, and yellow cedar.

The Northwest Indian region runs along the Pacific Ocean coast from southern Alaska to Washington. Some common tribes of the Northwest Coast include: Bella Coola, Haida, Kwagiutl, Nez Perce, Nootka, Puyallup, Snohomish, Spokane, Salish, Tlingit, Tsimshian, and 'Ksan. These cultures are famous for elaborate masks and totem poles. Because they are surrounded by great forests, they use wood to make much of their art. They often carve beautiful pictures of animals because they played such a large part in their life. Common animals used in the art of the Northwest Coast include whales, bears, wolves, eagles, ravens, and salmon; each animal represents something different in their lives.

Northwest Coast Mask

Mask Art Lesson

written by Kristen Warner

Objective:

- 1) The student will learn basic research skills such as gathering information, recording facts, and organizing gathered data.
- 2) The student will learn about indigenous cultures.
- 3) The student will create a visual representation that symbolizes and directly reflects information found in research.
- 4) The student will create a short presentation of their artwork explaining how it symbolizes aspects of their studied culture.

State Core Links:

1. Content – K-2 Standard 2 Objective 2 – Express relationships in a variety of ways
2. Fine Arts – 3-6 Standard 4 Objective 2 – Connect various kinds of art with particular cultures, times, or places
3. Fine Arts – Foundations I – 7-12 Standard 3 Objective 1 – Create content in works of art.

Grade Level: K-12 (This lesson can be modified to any age. However, it is particularly geared towards grades 2-6 and covers several objectives for these grades in their individual social studies curriculums.)

Materials:

Books on ancient culture of choice: (coincides with core curriculum)

2nd grade – Common Utah Native American tribe

3rd grade – The Incas

4th grade – All Utah Native American tribes/Japan

5th grade – All U.S. Native American tribes

6th grade – Greek and/or Romans

Masks – Preferably something that can be painted on. (One per student.)

Paints

Markers

Crayons

Fabric

Yarn/String/Ribbon

Any craft item that might be used to decorate masks

Activity:

Mask Background/History:

Masks are objects worn in front of the face to change one's identity or to represent another individual, characteristic, or persona. Masks are cultural objects that were used long before recorded history. They are common to indigenous cultures all over the world. Masks have countless varieties as well as purposes. Masks carry with them a great symbolism for the character they represent and were used for various religious rituals and ceremonies. Masks can be made from a variety of materials such as wood, ivory, stone, shells, metal, clay, feathers, or leather.

Show the students *Northwest Coast Mask* by Andy Warhol along with other ancient cultural masks. Use images that will suit your curriculum best. (Go to www.masksoftheworld.com to find numerous photos of cultural masks from around the world or check out a variety of cultural masks from the UMFA Teacher Resource Center www.umfa.utah.edu) Show students several different masks, and have them compare and contrast between the masks, predicting what each mask represents or was used for. Encourage them to look at color, materials used, facial expressions, and facial structure of the masks.

Introduce or review the ancient culture your students have been learning about. Discuss possible features and characteristics of these cultures that can be represented in a mask. For example, the Incas believed in origin myths, which could be told on the face of a mask. Gather other ideas from your class, building upon their prior knowledge of the studied culture.

The students will be given a specific ancient culture to research and study. They are to gather and organize facts about their culture. Following their research, they will use what they have learned to create a cultural mask that represents an aspect(s) of their studied culture.

Give your students the appropriate amount of time to research their ancient culture, depending upon grade and skill level. This might be a short group study session using books provided by the teacher, or could be an individual intensive study that will require in-depth research such as the utilization of the internet, school library, or public library. Make sure students are given appropriate support during the duration of this activity. Younger students will require more scaffolding, as older students should be allowed to do their research independently. As they gather their information, remind them to think about how they can represent the characteristics of their studied culture on a mask.

Once research is completed give each student a mask as well as various arts and crafts materials and tools to decorate their mask with. Encourage them to take their time. Discuss with them that artists don't just hurry and complete their work, but that they think about it, plan it out, and revisit it over long periods of time before it is totally complete.

After the masks are completed, have them share their artwork with the class as well as the information they gathered from their research.

Assessment Rubric

1 point – The student does not participate in initial discussion or show interest or initiative in the activity. The student does not research their culture group or create a mask to represent or symbolize anything. The student briefly shares their mask with the class without offering any information on their studied culture.

2 points – The student rarely participates in the discussion and shows little interest. The student does minimal research on a culture group, and creates a mask with little effort or thought. The student briefly shares their mask as well as a few simple facts about their culture group.

3 points – The student participates in the discussion and shows interest in the topic. The student researches their culture and puts in effort to create a mask that symbolizes their studied culture. The student shares their mask with the class as well as a few simple facts about their culture group.

4 points – The student plays a key role in discussion and shows great interest. The student deeply researches their culture group and creates a mask that is well thought out and represents many aspects of their researched culture. The student shares their mask with the class as well as various interesting facts about how their art relates to the culture they studied.

Sources:

www.masksoftheworld.com

<http://www.endicott-studio.com/gal/galmasks/masks1.html>

http://en.wikipedia.org/wiki/Mask#Ritual_and_Theatrical_Masks_around_the_World

Variations:

- This lesson can also correlate with kindergarten and first grade curriculums by having students create masks that represent themselves.

Extension:

- A “Mask Museum” in the classroom or other area of the school can be created to present the masks to parents and other classes in the school.

John Wayne



Andy Warhol, American (1928-1987)

John Wayne, 1986

Screenprint

Gift of Edith Carlson O'Rourke

Museum # 1996.48.1.6

©2007 Andy Warhol Foundation for the Visual Arts / ARS, New York

Andy Warhol's screenprint titled *John Wayne* comes from the *Cowboys and Indians* portfolio. This portfolio was one of Warhol's last series and was completed in 1986. In this series, Warhol pays homage to America's popular version of Western history. He includes screenprints of American heroes of the West, Western entertainers, and images of American Indians. Displaying somewhat contrasting images in this portfolio, it forces viewers to reconsider the concept of "hero" in the American West.

The photograph in this image was taken of the actor, John Wayne as a publicity shot for his 1962 film, *The Man Who Shot Liberty Valance* directed by John Ford. Warhol took this image and individualized it by adding bright colors and characteristic lines.

John Wayne is one of the most famous actors of Western films and is still thought of as an American icon to many. In a number of his Western films, including *The Man Who Shot Liberty Valance*, Wayne embodied the attributes of the American cowboy: stalwart, rugged, quick on the trigger, and hesitant in speech. This romanticized view of a cowboy made John Wayne a perfect print for Warhol to include in

the *Cowboys and Indians* portfolio. It reinforces the popular belief that the cowboy was the true hero of the West.

Fifteen Minutes of Fame

Lesson for John Wayne

written by Stacy Smith

Overview:

Andy Warhol stated that everyone will receive 15 minutes of fame. He was referring to the power of the media and how it can take an ordinary person and make them famous, even if it is only for a brief amount of time.

Warhol was a famous Pop Art artist who turned the mundane into works of art. He also had a penchant for famous people like the ones he used in his Cowboys and Indians series. One of the most famous individuals in the portfolio is John Wayne who was depicted and made famous by his westerns.

Students will watch the video *History of Painting: Pop Art*, taking notes to prepare for assessment and discussion. They will also make Warhol-style drawing of John Wayne, Marilyn Monroe and Elvis.

Background:

Biography on John Wayne

Andy Warhol used John Wayne's publicity photo from his 1962 film *The Man Who Shot Liberty Valance* because the image of the cowboy was personified by Wayne and his movies. When most people think of John Wayne, they think cowboy. Wayne, however, made a wide range of films from World War II epics to romantic comedies.

John Wayne was born May 26, 1907 in Winterset, Iowa. His given name was Marion Robert Morrison. He began his film career in the 1920's in silent films and was a major star from 1940 to the 1970's. He won an Oscar for Best actor in the 1969 western *True Grit*.

Wayne was married and divorced three times. He was the recipient of the Congressional Gold Medal and Presidential Medal of Freedom. Wayne has a cancer institute and airport in Orange County, California named after him. He died of stomach cancer on June 11, 1979 and is buried at the Pacific View Memorial Park Cemetery in Corona del Mar, California.

Andy Warhol's View on "15 Minutes of Fame"

In 1968, Andy Warhol said that "In the future, everyone will be world-famous for 15 minutes." He restated his comment in 1979 by saying, "my prediction from the Sixties finally came true: In the future everyone will be famous for 15 minutes."

Warhol's fascination with fame and the famous prompted these statements and his variations of the claim. He deliberately attempted to confuse those who interviewed him regarding this topic because he became bored with being asked about the statement. Warhol believed that the media could make anyone famous and Pop Art's origins and themes included the media and its influence on the public.

Information on History of Painting: Pop Art video

Arizona State University Art History Professor, Dr. Gray Sweeney, is interviewed about the origins of Pop Art, its content and how Modern artists viewed and reflected society.

This video can be found in the UMFA Teacher Resource Center. Call 801-581-3580 or visit www.umfa.utah.edu for more information.

Pre-preparation:

1. View the 8:55 minutes *History of Painting: Pop Art* video and prepare discussion topics for assessment on awareness of current events involving famous people and historical events that occurred during the Pop Art era and present day.

2. Make copies for each student of the art works of Warhol's *John Wayne*, *Twenty-five Marylins*, *Elvis* and *Green Coca-cola Bottles*. You can find reproductions of his artwork on the websites listed below.

Grade Level: 8th grade

State Core Links:

Social Studies – U.S. History I

Standard 2

Students will investigate the relationship between events of different time periods.

Objective 1

Develop awareness of current events

Objective 2

Analyze how contemporary concerns and events affect and are affected by history.

Materials:

1. Card stock

2. Fan or popular magazines of people who are deemed famous in the present day.

3. Pencils, colored and plain; colored markers.

4. Glue

5. Scissors

6. Students will be distributed copies of Warhol's *John Wayne*, *Elvis*, *Twenty-five Marylins* and *Green Coca-cola Bottles*. Teachers can get them from the websites listed below.

Activity:

1. Students will make collage using clippings from the magazines they brought of people they deem famous and over-exposed.

2. Students will arrange and paste images according to the copies of Warhol's works *John Wayne*, *Twenty-five Marylins*, *Elvis* and *Green Coca-cola bottles*. Use markers, pencils, or pastels to enhance the images like Warhol.

3. Students will individually go in front of the class to discuss why they chose the famous person they did, why they chose the Warhol image they did their collage on and how their famous person compares to the celebrities during the Pop Art era for their own 15 minutes of fame.

Assessment:

Students will be assessed on their comprehension of current events and those that took place during the Pop Art era.

Students will be assessed on what they have learned about Warhol and Pop Art from the video and how society was affected by both.

Sources:

Elvis I & II, 1963

<http://calendar.walkerart.org/canopy.wac?id=1531>. Silkscreen ink and spray paint on linen (silver and blue canvas), 82x82 inches. Art Gallery of Ontario, gift from Women's Committee fund. From Andy Warhol/Supernova: Stars, Deaths and Disasters, 1962-1964.

Twenty-five colored Marilyns ,Andy Warhol, 1962

http://cgi.ebay.com/LARGE-Warhol-MARILY-MONROE-1962-FINE-ART-WOW_WOQQITEMZ7302302225QQCMDZVIEW

Item: Poster

Green Coca-cola Bottles, 1962

[http://www.usc.edu/programs/cst/deadfiles/lacasis/ansc100/library/images/778.htm/6ft 10 1/4x4x9 inches Unites States Whitney Museum of American Art, New York](http://www.usc.edu/programs/cst/deadfiles/lacasis/ansc100/library/images/778.htm/6ft%201%25%2F4x4x9%20inches%20Unites%20States%20Whitney%20Museum%20of%20American%20Art,%20New%20York)

Oil on canvas

Pop Art

Andy Warhol 15 Minutes of Fame, article. Wikipedia, the free encyclopedia

http://en.wikipedia.org/wiki/15_minutes_of_fame 6/19/2007

John Wayne Biography. John Wayne article, Wikipedia, the free encyclopedia.

http://en.wikipedia.org/wiki/John_Wayne 6/19/2007

History of Painting: Pop Art video, 6/1998, by Stacy Smith for EMG: Educational Management Group. Featuring Dr. Gray Sweeney, Art History Professor, Arizona State University.

Materials

Magazines available at most supermarkets.

Zims – Salt Lake City – (801) 268-2505

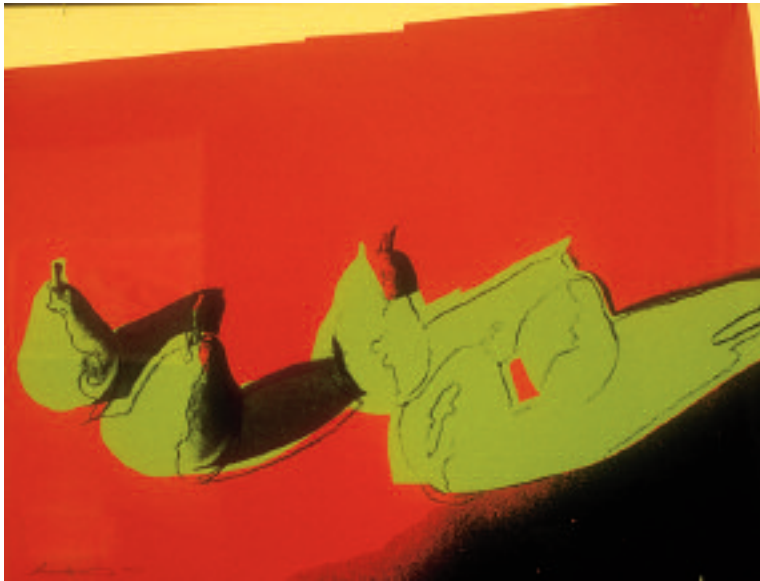
Roberts Arts & Crafts – Salt Lake City – (801) 468-1225

Michaels Arts & Crafts – Salt Lake City – (801) 484-0532

Variations:

High School grade levels: Compare and contrast the history of cowboys and Indians to present day views; and Hollywood's impact on the images of cowboys and Indians past and present using State Core Links Social Studies – U.S. History I, Standard 2.

Space Fruit, Pears



Andy Warhol, American (1928-1987)

Space Fruit, Pears, 1979

Screenprint

Purchased with funds from the National Endowment for the Arts, Museum # 1980.168_A

©2007 Andy Warhol Foundation for the Visual Arts / ARS, New York

Andy Warhol's *Space Fruit, Pears* comes from a series of six prints known as the *Space Fruit Suite of 6*. This series first went on display in May of 1979 in the Michael Zivian Gallery in New York. Andy Warhol created the *Space Fruit Suite of 6*, as well as a great majority of his works, through a process called silkscreen printing. In order to create these prints, Warhol had to first choose an image. He would find images from sources such as magazines, movie stills, advertisements, and photographs, either from news sources or ones he took himself. Often the images he would choose would be of pop icons, such as famous actors, actresses, musicians, and popular foods. Once he had chosen an object, Warhol would crop a portion of the picture to focus on for his final product. He would then send it to a photographic studio to transfer the image into a black and white image on transparent film to burn the image onto the silkscreen. Once the image was transferred onto the silkscreen as a photographic stencil, he would create a basic line

drawing of the silkscreen image. He would transfer this tracing onto the canvas by using carbon paper. Warhol would then paint the canvas, sometimes using the traced lines as a guide and other times completely ignoring them. After the layer of paint dried, he lined the image on the silkscreen with the painted image on the canvas. Finally, Warhol would put ink on the silkscreen and drag a tool called a squeegee across the silkscreen pushing ink through the open area in the mesh of the screen.

Warhol stated, "In August '62 I started doing silkscreens. I wanted something stronger that gave more of an assembly line effect. With silkscreening you pick a photograph, blow it up, transfer it in glue onto silk, and then roll ink across it so the ink goes through the silk but not through the glue. That way you get the same image, slightly different each time. It was all so simple, quick and chancy. I was thrilled with it."

In the Manner of Andy Warhol

A Visual Arts/Language Arts Lesson Plan

written by Jennifer Jensen

Objective:

1. Students will recognize elements of Pop Art, such as the use of popular culture as subject matter.
2. Students will create their own print after the manner of Andy Warhol's famous screenprints.
3. Students will critically think about Andy Warhol's Pop Art as well as their own artwork to determine why they chose the subjects they did.

State Core Links:

Visual Arts/Language Arts - Grade 4

Standard 3: The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.

Objective 2: Create a work of art using inspiration from famous artists. Identify themes in works of art.

Hypothesize why some significant works of art are valuable.

Visual Arts - Grade 5

Standard 3: The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.

Objective 2: Use a personal experience as inspiration to create a work of art.

Standard 4: The student will interpret and apply visual arts in relation to cultures, history, and all learning.

Objective 2: Create a work of art that reflects a positive part of past or present American culture.

Language Arts – Grade 4-6

Standard 8: Students write daily to communicate effectively for a variety of purposes and audiences.

Objective 1: Use a variety of graphic organizers to organize information.

Objective 6: Share writing with others incorporating relevant illustrations, photos, charts, diagrams, and/or graphs to add meaning.

Art History and Criticism - Grade 7-12

Standard 2: Students will find meaning by analyzing, criticizing, and evaluating works of art.

Objective 1: Critique works of art.

Grade Level: 4-12

Materials:

- CD with Andy Warhol Powerpoint
- Computers for each student (can be adapted to have only one computer)
- Paper
- Paint
- Sharpie Markers

Activity:

1. If you have the availability of computers for each student, copy the powerpoint document from the CD onto each computer so students can access it individually. If you do not, project the powerpoint onto a large screen so each student in the classroom can see it.
2. Go through each step of of the powerpoint with the students to be sure they understand what they are doing.
3. Assign students into groups of four and assign each of the four people in the group to popular figures, historical figures, consumer products, and still lifes.
4. Once students have researched their specific category of Andy Warhol's, provide paper, paint, and sharpies for them to create their artwork.
5. Once students have completed their artwork, provide them with the graphic organizer that is attached to the lesson plan. After they have filled out the worksheet, help them to turn their answers into prose form to create a label.
6. Once they have written a draft of their label, provide them with a computer to type their label up.
7. Once the artwork is dry and the label is printed, help each student to mount their artwork on for the exhibit in your classroom.
8. Finally have students mount their name, country of origin with year of birth, title of work, date, and medium (paint and marker) on paper to place under their artwork.
9. Hang the artwork, name label, and information label of each student around the classroom in the manner to look like a museum.

Assessment:

Use the evaluation rubric on the powerpoint to assess the students. You may also assess students by having them turn in their graphic organizer

Extension:

Plan a parent day/night or invite other classes to tour the artwork of the students. For this you can have the students stand by their piece and tell about their artwork to family and friends.

Name: _____

Organizer for Making an Information Label

Which category did you research?

What subject did you choose to paint?

Why did you choose this subject to paint?

How is this subject similar to Andy Warhol's?

Example Information Label

Which category did you research? Consumer Products

What subject did you choose to paint? I chose to paint some AI steak sauce.

Why did you choose this subject to paint? I have always loved AI steak sauce more than any other steak sauce. It is the only thing I will eat on my steak.

How is this subject similar to Andy Warhol's? Andy Warhol chose to paint a lot of Campbell's soup cans because he used to eat Campbell's soup everyday. He also wanted to paint something that was very common and make it a work of art.

Example in prose:

This painting of AI steak sauce was completed after gaining inspiration from some of Andy Warhol's paintings of typical consumer products. Andy Warhol created several paintings of Campbell's Soup cans because he loved soup and used to eat it everyday for lunch as a child. Similarly, Jane Doe created this piece, *AI steak sauce*, because of her love for this brand of steak sauce. She was once quoted saying, "I have always loved AI steak sauce more than any other steak sauce. It is the only thing I will eat on my steak."

Example of name label:

Jane Doe

American (b. 1986)

AI Steak Sauce, 2007

paint and markers on paper