

THE PRINT CENTER

ARTISTS-IN-SCHOOLS PROGRAM (AISP)

printcenter.org/aisp

SPRING 2020 CURRICULAR CONTEXT: *DECONSTRUCT/RECONSTRUCT*

The AISP curricular context is based on exhibitions mounted at The Print Center and changes every semester along with the exhibitions. This document is meant to provide teaching-artists with the scaffolding and information necessary to inspire a curriculum that they design for their specific classroom and students.

CURRICULAR FRAMING and EXHIBITION DESCRIPTIONS

The spring 2020 curricular context responds to the solo exhibitions *Miguel A. Aragón: Indices of Silence/Índices del silencio*, *Young Sun Han: The Unforever Parallel* and *Ron Tarver: An Overdue Conversation With My Father*. These artists were selected from over 500 international applicants to The Print Center's 94th ANNUAL International Competition. View the submissions of finalists and semifinalists at printcenter.org/94th.

"The 94th ANNUAL solo exhibitions highlight new and recent work from three innovative artists: Miguel A. Aragón, Young Sun Han and Ron Tarver, active in the fields of contemporary printmaking and photography. The solo shows from the ANNUAL always reveal something unexpected. This year – as is often the case – all three exhibitions are deeply concerned with place and memory. They speak to a profound diversity in material, technique and subject. We are proud to exhibit the work of these artists and engage in the critical dialogs ignited by them." – Ksenia Nouril, Jensen Bryan Curator

Miguel A. Aragón: Indices of Silence/Índices del silencio

printcenter.org/94th/aragon

Aragón pointedly addressed the deaths, arrests and corruption associated with the Mexican war on drugs that began in his hometown, the border city of Juarez, Mexico. He used a variety of innovative print techniques to create gripping portraits of victims from this conflict zone.



Miguel A. Aragón, *Embolsado*, 2018, woodcut, 22" x 30"



Young Sun Han, *Passages From a Memoir: Dadaepo Beach, Dadaepo Horizon, and Busan Harbor*, (Installation view), 2019, inkjet prints with ink and acrylic

Young Sun Han: The Unforever Parallel

printcenter.org/94th/sun-han

Approaching loss from both personal and collective points of view, Han explored his family narratives through the geopolitical history of North and South Korea in the 20th century. His photo-based installations poetically depicted the places rooted in these histories.



Hello Darling, 2017, Pigment print, 53" x 38"

Ron Tarver: An Overdue Conversation With My Father

printcenter.org/94th/tarver

Using appropriated imagery from photographs taken by his father of the African American community in Fort Gibson, Oklahoma in the 1940s and 50s, Tarver's photographs reflect on the deep history of his family's tight-knit community and reimagine its triumphs and tribulations.

ARTIST INFORMATION

Miguel A. Aragón (born Ciudad Juárez, México; lives Staten Island, NY) received a BFA from the University of Texas at El Paso and an MFA from the University of Texas, Austin. Aragón has exhibited nationally and internationally at venues including the Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, NY and the Society of Northern Alberta Print-Artists, Canada. His numerous awards and residences include KALA Art Institute, Berkeley, CA; Zygote Press, Cleveland, OH; as well as Till Richter Museum, Buggenhagen, Germany. His work is held in numerous private and public collections, including the Museum of Fine Arts, Boston; National Museum of Mexican Art, Chicago; and Minneapolis Institute of Art. Aragón's work has been published in numerous catalogs and books, including *A Survey of Contemporary Printmaking* (Greenville, NC: Wellington B. Gray Gallery, 2012) and *Peenemünde Project: Geschichte wird Kunst/Imprinting History* (Berlin: Edition Braus, 2017). The latter features Aragón's work made during a residency at the WWII-era power plant in Peenemünde, Germany, where he explored the history of the Nazi-era slave labor missile research center. Aragón is an Assistant Professor in Printmaking at the College of Staten Island, City University of New York. See more of Aragón's work at <http://aragonmiguel.com/>.

Young Sun Han (born Evanston, IL; lives Brooklyn, NY) is a visual artist, curator and educator, who is an American citizen of Korean heritage and a permanent resident of New Zealand. He holds a BFA from the School of the Art Institute of Chicago and an MFA from the Mason Gross School of the Arts, Rutgers, The State University of New Jersey, where he currently teaches. He has completed additional studies at the Kunsthochschule für Medien, Cologne, Germany and Goldsmiths, University of London, England. Han has worked as Co-Director and Curator at City Art Rooms Project Trust, Auckland, New Zealand; Production Advisor for the Nasty Women Exhibition, Knockdown Center, Maspeth, NY, 2017; and Special

Projects Coordinator at David Zwirner, New York. As an artist, he has exhibited at Elijah Wheat Showroom, Brooklyn; Jean Albano Gallery and Zolla/Lieberman, both Chicago; David Zwirner, Knockdown Center; Zimmerli Art Museum, New Brunswick, NJ; LMAK books+design and Printed Matter Inc., both New York; as well as 4A Centre of Contemporary Art, Sydney, Australia; University of Sydney; Independent Brussels, Belgium; Anti-Art Fair London, England; Sanderson Contemporary Art, Auckland, New Zealand; Dowse Art Museum, Lower Hutt, New Zealand; and Suter Contemporary Art Biennial, Nelson, New Zealand. Han is the recipient of the Brovero Photography Prize, Congress-Bundestag Youth Exchange Fellowship and Fred Endsley Memorial Fellowship. He recently completed residencies at the Saas-Fee Summer Institute of Art, Berlin, Germany and Materia Abierta, Mexico City. To see more of Young Sun Han's work, visit his website at <https://www.youngsunhan.com/>.

Ron Tarver (born Fort Gibson, OK; lives Philadelphia, PA) holds a BA in journalism and graphic arts from Northeastern State University, Tahlequah, OK and an MFA from the University of the Arts, Philadelphia, PA. He is Visiting Assistant Professor of Art specializing in photography at Swarthmore College. For 32 years, Tarver worked as a photojournalist at *The Philadelphia Inquirer* where he shared a 2012 Pulitzer Prize for his work on a series documenting school violence in the Philadelphia public school system. His photographs have been published in numerous periodicals, including *Black & White Magazine*, *Life*, *Time*, *National Geographic*, *Newsweek* and *Sports Illustrated*. He is co-author of the book *We Were There: Voices of African American Veterans* (New York: Harper Collins, 2004), which was accompanied by a traveling exhibition that debuted at the National Constitution Center, Philadelphia. Tarver has exhibited nationally and internationally in over 30 solo and 50 group exhibitions. His photographs are found in many private, corporate and museum collections, including the State Museum of Pennsylvania, Harrisburg; Studio Museum, New York; Oklahoma History Center, Oklahoma City; Philadelphia Museum of Art; and National Museum of American Art of the Smithsonian Institution, Washington, D.C. Tarver's additional accolades include a Pew Fellowship in the Arts as well as fellowships from the Center for Emerging Visual Artists, Independence Foundation, National Endowment for the Arts and Pennsylvania Council on the Arts. Learn more about Tarver's work at <https://www.rontarverphotographs.net/>.

POTENTIAL CURRICULAR THEMES

Appropriation

In art, appropriation refers to the use of pre-existing objects or images with little or no transformation applied to them. Appropriation often re-contextualizes borrowed images, objects and texts, to create new meaning in new artworks. In the solo exhibitions at The Print Center, all three artists appropriated images from other sources. Young Sun Han used images pulled from Google Earth of locations (North Korea) that are illegal to photograph, including them in his three-dimensional piece *Damaged Gamuts*. Ron Tarver appropriated photographs taken by his father Richard Tarver and Miguel A. Aragón sampled images from Mexican newspapers for his woodcuts. All of these artists transform the appropriated images into brand new artworks.

Teaching resource:

"The Meaning of Appropriation in Art"
www.youtube.com/watch?v=OpjzJdojNS8

Community

The layered histories and present-day realities of Mexican, Korean and African American communities were evident in the respective solo exhibitions of Miguel A. Aragón, Young Sun Han and Ron Tarver. Aragón's work focused on his hometown of Juarez, Mexico and explored the impact of drug related violence on its community. Han engaged with his family's experience with the North and South Korean communities. Lastly, by utilizing his father's archive and appropriating its imagery, Tarver reflected on the deep history of the tight-knit African American community in Fort Gibson, re-presenting its triumphs and tribulations in light of the present day.

Teaching resource:
“What is a Community?”
youtube.com/watch?v=ncfAz313Afc

Construction

The artists featured in the 94th ANNUAL constructed images, artworks and narratives using numerous techniques. Ron Tarver constructed new settings and environments in which he placed cutouts of portraits that his father made in the 1940s and 50s. Young Sun Han’s exhibition featured a wall hanging constructed of inkjet prints, foil, aluminum, fiberglass, silk and wood. His work also addressed the fact that borders separating countries and the tensions surrounding them are constructs of society. Miguel A. Aragón used an industrial grade drill, quite literally a construction tool, to cut large woodblocks and sheets of paper to realize his large prints.

PROJECT POSSIBILITIES

Collaged Portraits

Set up a makeshift photography studio using simple clamp lights and a neutral background. Ask students to take headshots of others, and encourage them to have fun and be creative with their facial expressions. Ask the photographer to take pictures of the subject from a variety of distances so that students have multiple, unique headshots to collage together. Transfer the images onto linoleum blocks and ask the students to carve their self-portraits. Create multiple block prints using a variety of inks and papers, and print multiple photocopies of the students’ headshots in black and white. Cut up the prints and headshots and collage the components to create a collaged self-portrait.

Celebrating Community

Ask students to think of their school as a community and make a list of characteristics that they like and dislike about this community. Pair students and ask each pair to identify one person that works in the school that they respect and look forward to seeing every day. This could be a teacher, administrator, security guard, cafeteria worker, coach, etc. Encourage students to interview that employee about their sense of community within the school. Make an environmental portrait of the employee in a space that they usually occupy, like a classroom or office. Students can pair text from their interview on the same page layout as their environmental portrait. The class can construct a community newspaper or zine of the page layouts that can be distributed throughout the school.

Appropriated Environments

Some of Ron Tarver’s images were made by constructing backgrounds or sets from multiple images and re-photographing them in the studio to create a new image. Ask students to envision a place that they wish they could visit, such as a beach, rainforest, foreign country or specific city. This place does not need to be real. It could be completely fabricated from their imagination. Allow the students to appropriate images from the internet that can be collaged together to create new, original environments. Re-photograph the collages and give students the choice to include themselves, their friends and members of their community in the compositions.

Printing Text and Image

Young Sun Han installed his photographs at The Print Center with handwritten text that he applied to the wall with watercolor paint. Han’s work has close ties to his culture. Ask students to identify their community of origin, or, the community into which they were born. Communities of origin are generally unified by shared cultural customs, ethnicity, geographic location or tradition. Ask students to research texts that come from their communities of origin, like poetry, historical texts, or song lyrics. Create monoprints that respond to the text, and allow the students to use stencils or stamps to impress the appropriated text onto the monoprint.

ADDITIONAL ARTISTS FOR REFERENCE

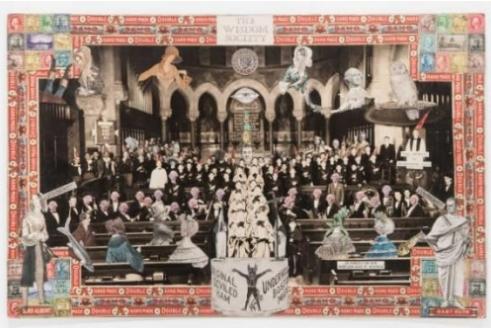
Felipe Jesus Consalvos

"A self-appointed "artist, healer, and man," Felipe Jesus Consalvos worked for much of his life as a cigar roller, and he extrapolated the vernacular tradition of cigar band collage to a sophisticated practice. The Havana-born artist immigrated to Miami around 1920, eventually settling in New York and then Philadelphia. His obsessive body of work—over 750 surviving collages on paper, found photographs, musical instruments, furniture, and other unexpected surfaces—was discovered in 1980 at a West Philadelphia garage sale. Consalvos' practice parallels and in some cases prefigures certain contemporaneous developments in Surrealist, Dada, and Futurist and Pop collage, and even poetry. His collages share the biting socio-political satire and absurdist impulse of Dadaists like Kurt Schwitters and Max Ernst, along with abstruse mysticism." —

Fleisher Ollman Gallery fleisher-ollmangallery.com/artists/felipe_jesus_consalvos



The Conservation of Family Values, c. 1920-60s,
Mixed media collage on photograph, 10" x 8"



The Wisdom Society, c. 1920-60s, Mixed media collage on photograph, 14" x 22"



Violin with Jewel Mounts, c. 1920-60s,
Mixed media collage on violin, 20" x 7" x 1"

Marcel Duchamp – *Readymades*

Marcel Duchamp was a pioneer of Dada, a movement that questioned long-held assumptions about what art should be, and how it should be made. In the years immediately preceding World War I, Duchamp found success as a painter in Paris. But he soon gave up painting almost entirely, explaining, "I was interested in ideas—not merely in visual products."

Seeking an alternative to representing objects in paint, Duchamp began presenting objects themselves as art. He selected mass-produced, commercially available, often utilitarian objects, designating them as art and giving them titles. "Readymades," as he called them, disrupted centuries of thinking about the artist's role as a skilled creator of original handmade objects. Instead, Duchamp argued, "An ordinary object [could be] elevated to the dignity of a work of art by the mere choice of an artist."

The readymade also defied the notion that art must be beautiful. Duchamp claimed to have chosen everyday objects "based on a reaction of visual indifference, with at the same time a total absence of good or bad taste...." In doing so, Duchamp paved the way for Conceptual art—work that was "in the service of the mind," as opposed to a purely "retinal" art, intended only to please the eye.

Text from: moma.org/learn/moma_learning/themes/dada/marcel-duchamp-and-the-readymade

Teaching resource:

"How Artists Transform Everyday Objects"
[youtube.com/watch?v=DCqWn8fFKAQ](https://www.youtube.com/watch?v=DCqWn8fFKAQ)



Bottle Rack, 1914



Fountain, 1917



Bicycle Wheel, 1913

Tatyana Fazlalizadeh – Stop Telling Women to Smile

Stop Telling Women to Smile (STWTS) is an art series by Tatyana Fazlalizadeh. The work attempts to address gender based street harassment by placing drawn portraits of women, composed with captions that speak directly to offenders, outside in public spaces. Tatyana Fazlalizadeh is an illustrator/painter based in Brooklyn, mostly known for her oil paintings. Having recently branched out into public art as a muralist, STWTS was born out of the idea that street art can be an impactful tool for tackling street harassment.

STWTS started in Brooklyn in the fall of 2012. It is an on-going, travelling series that will gradually include many cities and many women participants. Street harassment is a serious issue that affects women worldwide. This project takes women's voices, and faces, and puts them in the street - creating a bold presence for women in an environment where they are so often made to feel uncomfortable and unsafe.

Text from: stoptellingwomentosmile.com

Teaching resource:

"Tatyana Fazlalizadeh, Visual Artist: Stop Telling Women to Smile"
[youtube.com/watch?v=6X5O8I5PFOA](https://www.youtube.com/watch?v=6X5O8I5PFOA)



Installation view, Baltimore, MD



Installation view, Paris, France



Installation view, Mexico City, Mexico

David Hockney – Photographic Collages

An accomplished painter, printmaker, photographer, and scenographer, David Hockney is probably one of the most versatile British artists of the 20th century. Between 1953 and 1957, he studied at the Bradford School of Art, producing portraits and observations of his surroundings. He began his post-doctorate studies at the Royal College of Art London in 1959, where he turned first to the discipline of drawing from life. Throughout his career, the human figure would prove to be Hockney's preferred subject matter. During the 1960s, Hockney developed his own personal vision of Pop Art, interjecting playful and ironic elements. In his swimming pool pictures, Hockney juxtaposes accurate renditions of the human form with abstract renditions of water. His photographic work remained unknown to the public until the 1980s, which were then exhibited worldwide. In these works, he creates collages of images taken with a

Polaroid SX 70 using a cubist idiom. Time, picture surface, repetition, and shifting planes characterize these works.

Text from: moma.org/artists/2678

Teaching resource:

"What David Hockney's Brilliant Collages Reveal About Photos"

youtube.com/watch?v=rz5vWqKy2Sc



Pearblossom Highway #1, 1986, Photographic collage
47" x 64"



Sun on the Pool Los Angeles, 1982, Composite Polaroid, 34" x 36"

Nikki S. Lee – Projects

"Nikki S. Lee was born in Kye-Chang, Korea, and immigrated to the United States in 1994. She graduated from the University of Korea, studied at the Fashion Institute of Technology, and received her master's degree from New York University. In her Projects series, Lee transforms herself through dress, makeup, gesture and posture and then approaches a group (Midwesterners, Yuppies, Hispanics, swing dancers, senior citizens, lesbians, etc.) that fits with her new persona. After introducing herself as an artist, she spends time with the group and has her photograph taken by a friend or group member with an automatic snapshot camera. Lee uses this process to explore issues of identity and social behavior and continues this exploration with her film a.k.a. Nikki S. Lee. Lee's works are held in collections including the Museum of Contemporary Art, Los Angeles; the Metropolitan Museum of Art; and the Solomon R. Guggenheim Museum."

Text from: icp.org/browse/archive/constituents/nikki-s-lee?all/all/all/all/0

Teaching resource:

"Photographer Nikki S. Lee Can Turn into Anyone"

youtube.com/watch?v=DovyPIGbe-q



The Schoolgirls Project (19), 2000,
Chromogenic print



The Senior's Project (12),
1999,
Chromogenic print



The Hip-Hop Project (1), 2001, Chromogenic
print

Vik Muniz

Vik Muniz was born in São Paulo, Brazil in 1961 and currently splits his time between Brooklyn and Rio de Janeiro. Originally trained as a sculptor, Muniz's work began to take on its mature form with *The Best of LIFE*; he drew from memory pictures of Life magazine photographs included in the coffee table book *The Best of Life* after losing the book in a move. He then photographed his drawings and kept only the photographs, thereby establishing his signature working style. Muniz subsequently applied this methodology to works in the art history canon, reproducing Leonardo da Vinci's *Mona Lisa* as well as iconic photographs of Marlon Brando and Marilyn Monroe using chocolate syrup and replicating a Donald Judd sculpture by using dust taken from the Whitney Museum's halls and galleries. To make the series *Pictures of Garbage*, Muniz spent two years working with garbage pickers at Jardim Gramacho, an open-air dumpsite near Rio. He photographed several of the pickers as subjects of classical portraits, with the background details supplied by the garbage they scavenged. This effort was captured in the documentary *Waste Land*, which was nominated for an Academy Award.

Text from: icp.org/browse/archive/constituents/vik-muniz?all/all/all/all/0

Teaching resource:

Wasteland, Official Trailer, 2010
[youtube.com/watch?v=sNlwh8vT2NU](https://www.youtube.com/watch?v=sNlwh8vT2NU)



Valentine, The Fastest. from
“The Sugar Children” series, 1996,
Gelatin Silver Print, 20” x 16”



*Marat (Sebastiao) Pictures of
Garbage*, 2008, Digital C-Print, 91” x
71”



Mao, from the “Pictures of
Chocolate” series, 1997, 61” x
45.5”

Pepón Osorio – *En la Barbería no se Llora/No Crying in the Barbershop*

“Osorio chose Park Street, a large Puerto Rican neighborhood, as the site for this installation piece. The issues he decided to address began with his thinking about how Latino community is constructed around the notion of cultural space and these spaces, in turn, shape behavior in both the private and public spheres. He recalled that during his childhood in Saturé, Puerto Rico, the barbershop was central to the imagining of community because it provided “a place to play dominos and do business.” In reflecting on his first haircut in the barbershop, Osorio remembered that, as a five-year-old boy, it was a frightening rite of passage into Latino masculinity: the electric razor, with its menacing sound and sharp teeth, aggressively pulling the hair from his scalp. His father admonished the young and terrified Pepón, “En la barbería, no se llora.”

As a distinctly male space that excludes women, the barbershop prohibited crying, or anything else perceived as ‘feminine.’ Recalling this experience as the foundation for his thinking of the exhibition, Osorio says that, “teaching boys not to cry is perhaps the most primary lesson of learning to be a man.” Because he saw the issues most affecting the community—gang activity, domestic violence, homophobia,

the refusal to use condoms in the age of AIDS—as rooted in the concept of masculinity, Osorio thus decided to create an installation that would use the culturally specific and gendered space of the barbershop to explore the construction of Latino masculinity, *machismo*.”

Text from: *Space, Site, Intervention: Situating Installation Art* by Erika Suderberg

Teaching resource:

Pepón Osorio in “Place”, from season 1 of *Art in the 21st Century*

art21.org/watch/art-in-the-twenty-first-century/s1/pepon-osorio-in-place-segment



1994, Mixed media installation with barber chair, photographs, objects and video.



1994, Mixed media and barber chair, installation view.

Rodrigo Valenzuela

“I construct narratives, scenes, and stories which point to the tensions found between the individual and communities. I utilize autobiographical threads to inform larger universal fields of experience. Gestures of alienation and displacement are both the aesthetic and subject of much of my work. Often using landscapes and tableaus with day laborers or myself, I explore the way an image is inhabited, and the way that spaces, objects and people are translated into images. My work serves as an expressive and intimate point of contact between the broader realms of subjectivity and political contingency. Through my videos and photographs, I make images that feel at the same time familiar yet distant. I engage the viewer in questions concerning the ways in which the formation and experience of each work is situated—how they exist in and out of place.”

Text from: rodrigovalenzuela.com

Teaching resource:

“Rodrigo Valenzuela, 2015 Neddy Artist Award Finalist in Open Medium”

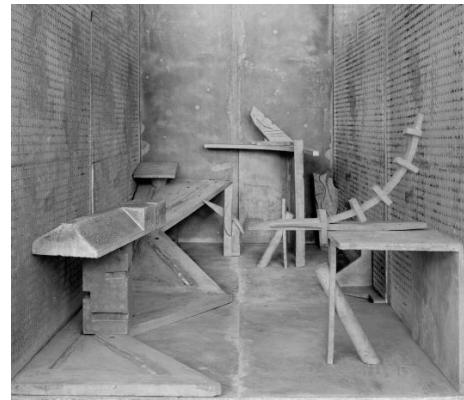
vimeo.com/141097661



Sign Painters, 2015, Pigment print mounted to Dibond, 36" x 44"



Animita No. 11, 2016, Pigment print, 44" x 30"



Stature No. 6, 2019, Pigment print, 28" x 32"

James Van Der Zee

"James Van Der Zee was an African-American photographer known for his distinctive portraits from the Harlem Renaissance. The artist used photography as a means not only to celebrate black culture but also provided his sitter's with a feeling of pride. "It's a hard job to get the camera to see it like you see it. Sometimes you have it just the way you want it, and then you look in the camera and you don't have the balance," he once said. "The main thing is to get the camera to see it the way you see it." Born on June 29, 1886 in Lenox, MA, he began making photographs with a pinhole camera as a teenager. Moving to New York around 1909, he worked as a darkroom clerk at a small department store for a number of years before opening his own studio in Harlem. Over the next four decades, Van Der Zee captured the inhabitants of Harlem, including weddings, schoolchildren, and parades organized by Marcus Garvey. The artist died at the age of 96, on May 15, 1983 in Washington, D.C. Today, his photographs are held in the collections of The Museum of Modern Art in New York, the Smithsonian American Art Museum in Washington, D.C., the Los Angeles County Museum of Art, and the Detroit Institute of Arts, among others."

Text from: [artnet.com/artists/james-van-der-zee](https://www.artnet.com/artists/james-van-der-zee)

Teaching resource:

"James Van Der Zee and the Harlem Renaissance"

[youtube.com/watch?v=IDWT1kEcRhU](https://www.youtube.com/watch?v=IDWT1kEcRhU)



Elks, 1931



Eve's Daughter, 1920



Marcus Garvey with George O. Marke and Prince Kojo Tovalou-Houénou, 1924

Andy Warhol

"Two exhibitions in 1962 announced Andy Warhol's dramatic entry into the art world. In July, at the Ferus Gallery in Los Angeles, he exhibited his now-iconic *Campbell's Soup Cans*. The work's 32 canvases, each one featuring a different variety of the company's 32 soups, were lined up in a single row on a ledge

that wrapped around the gallery. "Cans sit on shelves," the gallery director, Irving Blum, later said of the installation. "Why not?" The paintings marked a breakthrough for Warhol, who had previously worked as a commercial illustrator: they were among his first works based on consumer goods, and among the first to embrace serial repetition. Although he hand-painted each canvas, they were made to seem mechanically produced.

Later that year, Warhol mounted an exhibition displaying silkscreen prints with a flat uniformity that would become his signature style. The silkscreen, at the time primarily a commercial technique, allowed a theoretically endless number of repetitions and variations of his chosen subject. The exhibition included numerous portraits of legendary actress Marilyn Monroe, whose recent suicide sent shockwaves through American popular culture. In *Gold Marilyn Monroe*, Warhol memorialized Monroe by screening her face onto a gold-painted canvas, recalling the look of a Byzantine icon.

Strategies drawn from printmaking, including multiplicity, mirroring, transfer, and replication, would prove central and enduring tenets in Warhol's work. Throughout the 1960s, he continued to mine the world of celebrity for his art, creating images of stars and public figures so familiar that they were often known by only their first name: Elvis, Jackie, and, again, Marilyn. Likewise, his engagement with the subject of commodity culture signaled in *Campbell's Soup Cans* would find a sculptural analogue in his boxes silkscreened with the labels of Campbell's tomato juice, Brillo soap pads, and Heinz ketchup. "The more you look at the same exact thing, the more the meaning goes away, and the better and emptier you feel," Warhol would remark. His Death and Disaster series, begun in 1963, tests that statement. In works like *Orange Car Crash Sixteen Times*, *Race Riot* and *Electric Chairs*, the force of repetition rendered the scenes at once banal and more emphatically traumatic."

Text from www.moma.org/artists/6246

Teaching resource:

“The Case for Andy Warhol”

The Art Assignment, PBS Studios

[youtube.com/watch?v=7VH5MRtk9HQ](https://www.youtube.com/watch?v=7VH5MRtk9HQ)



Marilyn Monroe, 1967,
screenprint



Campbell's Soup Cans, 1962, synthetic polymer paint on canvas



Race Riot, 1964, acrylic and silkscreen ink on linen