

Day 21

Read the article, **Artists: Salvador Dalí, surrealist**. Complete the quiz and writing activity. Paragraphs must be at least four sentences.

Day 22

Read the article, **Can art help unite a diverse society?** Museums aim to find out. Complete the quiz and writing activity. Paragraphs must be at least four sentences.

Day 23

Read the article, **Creator of a Puerto Rican superhero uses the power of art to send help**. Complete the quiz and writing activity. Paragraphs must be at least four sentences.

Day 24

Create your own comic book hero. Draw a picture of your comic book hero. Shade or color your drawing. Write a paragraph describing your hero. How is he or she dressed? Are they tall and muscular or the opposite? What is their superpower? Can they fly? Have special gadgets like Spiderman. Submit or email a photo of your drawing and paragraph. Please keep these on separate sheets of paper.

Day 25

Read the article, **Artists: Andy Warhol, pop art painter, director and photographer**. Complete the quiz and writing activity. Paragraphs must be at least four sentences.

Day 26

You read an article about the Pop Art of Andy Warhol. Students will create a "pop art" artwork. Find any popular brand of something in your home. Create a drawing of the item and brand. The artwork must cover one entire page. Shade or color the drawing. Submit or email a photo of your artwork.

Day 27

Read the article, **Explainer: What is cubism?** Complete the quiz and writing activity. Paragraphs must be at least four sentences.

Day 28

You have read an article that describes cubism. Students will create their own artwork using the techniques of "cubism". Students have the option of doing a replica of a cubist artwork, but make sure to include who created the original artwork. The artwork must cover an entire sheet of paper. You must shade or color your artwork.

Day 29

Read the article, **Photographer Jimmy Chin on mastering the art of chill**. Complete the quiz and writing activity. Paragraphs must be at least four sentences.

Day 30

You read about outdoor photographer Jimmy Chin. Take what you learned from reading the article, and take three photos (these photos should not include any people). Really think about your photos and about what makes a good photo. Submit or email me your best photo.

Artists: Salvador Dalí, surrealist

By ThoughtCo.com, adapted by Newsela staff on 01.05.18

Word Count 1,217

Level 1020L



Image 1: Dalí photographed by Carl Van Vechten on November 29, 1939. Photo by: U.S. Library of Congress/Wikimedia

Synopsis: Spanish-Catalan artist Salvador Dalí (1904-1989) became known for his surreal creations and his over-the-top lifestyle. Dalí constantly showed new ideas in paintings, sculpture, fashion, books and film. His upturned mustache and bizarre antics made him a cultural icon, and he ranks among the world's most famous surrealist artists, who made dream-like paintings.

Childhood

Salvador Dalí was born in Figueres, Catalonia, on May 11, 1904. Catalonia is a region of Spain. As a child, Dalí lived in the shadow of another son who had died, also named Salvador. Dalí believed that he was his brother, reincarnated, or brought back to life. Images of the brother often appeared in Dalí's paintings.

Dalí's stories suggest a strange, haunted childhood. He claimed that he bit the head off a bat when he was five.

Dalí lost his mother to breast cancer when he was 16, and he had a very hard time getting over her death.

Education

Dali's mother had been a designer of decorative fans and boxes. Together, Dali and his mother did creative activities such as molding figurines out of candles. Dali's father, an attorney, was strict, but he supported his son's art pursuits.

When Dali was still in his teens, he held his first public exhibition in Figueres. In 1922, he enrolled in the Royal Academy of Art in Madrid. During this time, he dressed fancy and developed the odd mannerisms that brought him fame in later life. Dali also met forward thinkers such as filmmaker Luis Buñuel, scientist Albert Einstein and composer Igor Stravinsky.

Dali's formal education ended in 1926. Faced with an exam in art history, he announced, "I am infinitely more intelligent than these three professors." Dali was promptly expelled.

Marriage

In his mid-20s, Dali fell in love with Elena Dmitrievna Diakonova, also known as Gala. The couple married in 1934. Gala was 10 years older than Dali. She handled his business affairs, serving as his inspiration and lifelong companion.

Dali had romances with younger women and men. Nevertheless, he painted romanticized portraits of Gala. Gala, in turn, appeared to accept Dali's other relationships.

In 1971, after they'd been married for nearly 40 years, Gala withdrew for long periods, staying in an 11th-century Gothic castle Dali bought for her in Spain. Dali could visit only by invitation.

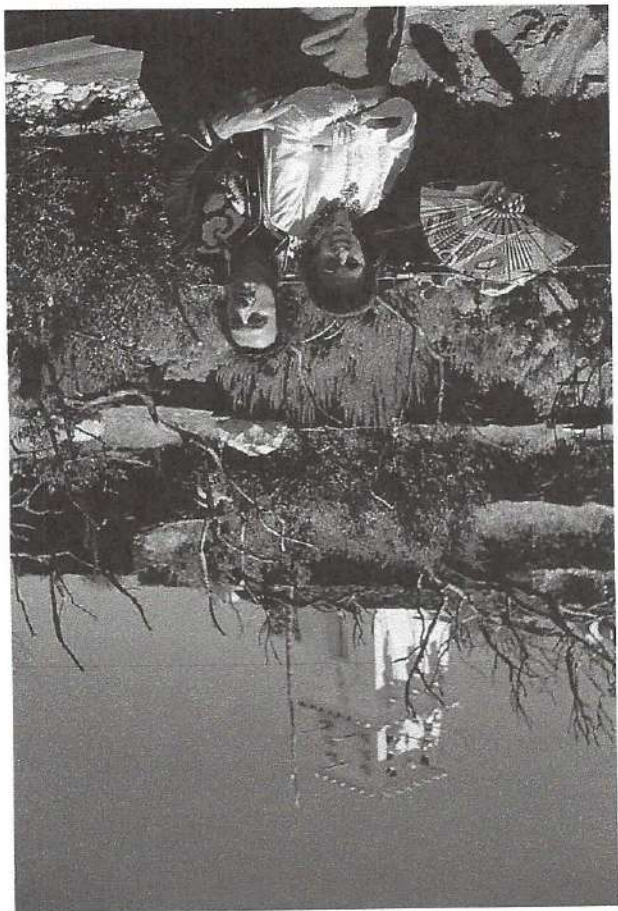
Suffering memory loss, Gala began to give Dali drugs that damaged his nervous system and caused tremors that ended his work as a painter. In 1982, she died at age 87. Depressed, Dali lived there for the remaining seven years of his life. Dali and Gala never had children.

Surrealism

As a young student, Salvador Dali painted in many styles.

Surrealism, the style for which he became famous, emerged in the late 1920s and early 1930s. After leaving school, Dali made several trips to Paris and met Joan Miró, René Magritte, Pablo Picasso and other artists who experimented with symbolic images. Dali also read Sigmund Freud's theories about human psychology and began to paint images from his dreams.

André Breton, a poet and founder of the surrealism movement, was impressed by Dali. He invited Dali to join the surrealists.



Inspired by Breton, Dalí explored ways to use his unconscious mind to tap into his creativity. Dalí's most famous paintings, including "The Persistence of Memory" (1931), used this method. This painting shows clocks melting in a desert scene.

Salvador Dalí And Adolf Hitler

In the years leading to World War II, Dalí clashed with members of the surrealist movement. Unlike Luis Buñuel and Picasso, Salvador Dalí did not publicly denounce the rise of fascism in Europe. Fascism was a style of government leadership that emerged in Europe in the 1930s. It was a time when dictators valued total control over all else. They were willing to sacrifice freedoms for their people and sometimes even kill political enemies in order to maintain absolute power. Fascist leaders included Adolph Hitler in Germany, Benito Mussolini in Italy and Francisco Franco in Spain.

In 1934, his fellow surrealists officially expelled Dalí from their group.

Dalí declared, "I myself am surrealism," and continued to pursue antics designed to attract attention and sell art.

"The Enigma of Hitler," which Dalí completed in 1939, expresses the dark mood of the era and suggests a preoccupation with the rising dictator. Many have analyzed symbols in the painting. Dalí himself remained unclear in what he meant by the painting. It was hard to know his true feelings about the politics of the day.

Dalí in The U.S.

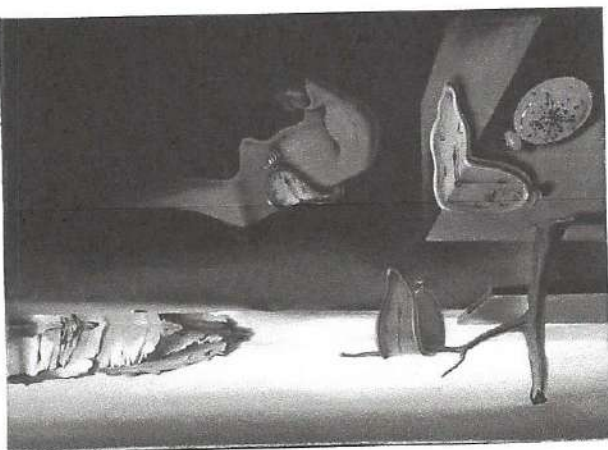
Expelled by the European surrealists, Dalí and his wife Gala traveled to the United States, where people welcomed their publicity stunts. When invited to design a pavilion for the 1939 World's Fair in New York, Dalí proposed "genuine explosive giraffes." This didn't happen, but Dalí's "Dream of Venus" pavilion did include an enormous image of a naked woman posing as Botticelli's Venus. Botticelli is the Renaissance artist that painted the famous "Birth of Venus" in the 1400s. Dalí's "Dream of Venus" pavilion represented surrealism at its most outrageous. It combined images from adored Renaissance art with crude, outrageous and inappropriate imagery, challenging the established art world.

Dalí and Gala lived in the United States for eight years. Dalí's work appeared in major exhibitions, including at the Museum of Modern Art in New York. He also designed dresses, ties, jewelry, stage sets and advertising images.

Later Years

Dalí and Gala returned to Spain in 1948, living in Port Lligat in Catalonia.

For the next 30 years, Dalí experimented with various techniques. He painted scenes of Jesus crucified and images of his wife, Gala, as the Virgin Mary, who is sacred in heavily-Catholic Spain. Dalí also explored optical illusions.



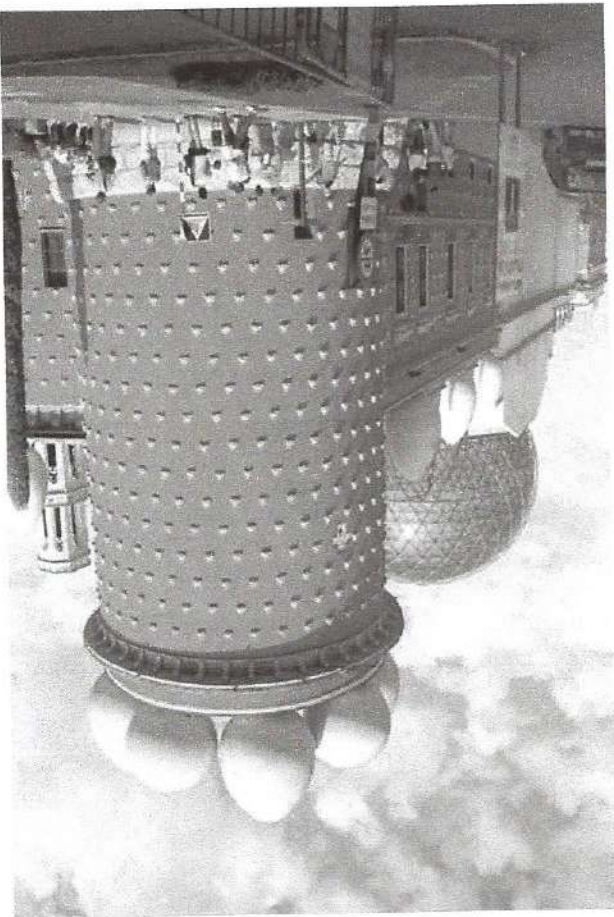
Rising young artists like Andy Warhol praised Dalí. They said that his use of photographic effects brought forward the Pop Art movement. Some of Dalí's paintings, like "The Sistine Madonna" (1958), look like enlarged photographs with arrays of shaded dots, but the images take form when viewed from a distance.

However, many critics dismissed Dalí's later work. He was widely viewed as a popular culture personality rather than a serious artist.

Appreciation for Dalí's art renewed in 2004, in celebrations of his 100th birthday. An exhibition titled "Dalí and Mass Culture" toured major cities in Europe and the United States. Dalí's endless showmanship and his artwork were presented as a unique genius reinterpreting the modern world.

Dalí Theatre And Museum

Salvador Dalí died of heart failure on January 23, 1989. He is buried below the stage of the Dalí Theatre-Museum in Figueres, Catalonia, Spain. The building is based on a Dalí design, said to be the world's largest example of surrealist architecture. The Dalí Theatre-Museum contains works that span the artist's career and includes items that Dalí created especially for the space.



What is the MAIN reason the author includes the section "Dali In The U.S."?

- (A) to show what American art critics thought of Dali's work
- (B) to describe some of Dali's artwork
- (C) to suggest that Dali learned techniques from American artists
- (D) to highlight the fame Dali gained in New York

2

Read the following two selections from the section "Later Years."

However, many critics dismissed Dali's later work. He was widely viewed as a popular culture personality rather than a serious artist.

An exhibition titled "Dali and Mass Culture" toured major cities in Europe and the United States. Dali's endless showmanship and his artwork were presented as a unique genius reinterpreting the modern world.

These selections develop the idea that the value of Dali's work was widely debated by ____.

- (A) revealing how he promoted his artwork around the world
- (B) indicating that his artwork became more popular after it was sold
- (C) explaining how his critics' views changed over time
- (D) providing two opposing views on his artwork

3

How does Image 3 and the information in the section "Surrealism" develop a coherent understanding of surrealism?

- (A) by identifying several famous surrealists and explaining how they inspired Dali
- (B) by detailing the required components of surreal artwork and showing how challenging the style is
- (C) by describing what inspires surrealists and providing an example of a painting in that style
- (D) by sharing the history of the surrealism movement and giving an example of how it has changed

4

Examine Image 2 in the section "Marriage."

- (A) because Gala broke Dali's heart, which inspired him to paint in the surrealism style
- (B) because Gala encouraged Dali to pursue his artistic talent and attend art school
- (C) because Gala influenced Dali as his business partner and artistic inspiration
- (D) because Gala was responsible for starting and ending Dali's career as an artist

Which answer choice BEST explains why the photograph of Dali and Gala was included in the article?

Can art help unite a diverse society? Museums aim to find out

By Carol Strickland, Christian Science Monitor on 10.21.19

Word Count 964

Level MAX



Oskar Schlemmer's "Bauhaus Stairway" adorns the Bauhaus Stair in the Goodwin and Stone Building at the Museum of Modern Art in New York City in this June 2017 photo. Photo by: Richard Drew/AP.

When the Museum of Modern Art (MoMA) in New York reopens October 21, its revamped and expanded gallery space will reflect something that's trending in museums across the United States: a focus on those less heard from.

A shake-up of art history is happening, and MoMA is emblematic of this revision. The early narrative of modern art focused on white male "geniuses" mostly from Paris and New York. The MoMA 2.0 version will be, according to Chief Curator of Painting and Sculpture Ann Temkin, "not a single narrative of one history" but more "a collection of short stories rather than one continuous novel." She adds, "It feels like a real change, part of a much larger shift that has been going on in art history academically and in museu"

The presentation of MoMA's permanent collection and of temporary exhibitions promises to be wide-ranging, including art by women and artists of color who were overlooked. The shift is part of efforts by museums all over the country to embrace diversity, equity and inclusion.

"It's like a sleeping giant awakened," says Gregory Stevens, director of Seton Hall University's Institute of Museum Ethics in South Orange, New Jersey. "Museums will never be the same." He notes their prior role was to conserve the cultural legacy, but today, "museums need to be here in the present, sharing important ideas, information, and inspiration about the world we live in."

Independent curator Lowery Stokes Sims, who has served on the curatorial staffs of the Metropolitan Museum of Art, The Studio Museum of Harlem, and the Museum of Arts and Design in New York, remembers that when she started her career, "we used to joke the curator's first job was to make sure [visitors] had shoes on and didn't touch the art." The priority today, as Monique Davis, managing director of the Center for Art & Public Exchange at the Mississippi Museum of Art in Jackson, says, "is to connect the power of art to the power of people." That entails mounting exhibitions composed of not just "pretty pictures on the wall," she says, but programs that "build bridges of empathy" by reflecting concerns relevant to the community.

This initiative, percolating for decades, reached a boiling point in the last few years. It became a critical issue after the Black Lives Matter movement spotlighted racial injustice and in response to social issues like immigration, LGBTQ rights, and gender equality.

"Most art museums have been dominated by a white, male, colonial perspective," professor Stevens says, "so the art displayed and interpreted has been seen through a very narrow lens."

Stokes Sims, who is African-American, is blunt: "The canon today is totally irrelevant, patriarchal and racist." That makes broadening it all the more urgent. As one sign of change, for the first time in 70 years Columbia University is reforming its core-curriculum course in art humanities, which taught Western art to all first-year students.

The current state of political polarization spurred the update, according to Noam Elkott, chair of art humanities and head of Columbia's committee to overhaul the syllabus. He says that the more open embrace of white supremacy "called for a reckoning," adding, "An all-male, all-white curriculum ceased to be viable."

In Charlottesville, Virginia, where white supremacists staged a 2017 march that ended with the murder of a counterprotester, the University of Virginia's Fralin Museum of Art has resolved to devote half of its exhibitions to underrepresented art. "It's important to make a real, discernible commitment," says museum director Matthew McLendon. "There are difficult conversations our society needs to have. Mediation through the work of art, being respectful of cultures and experiences other than our own, adds a different tenor and a return of civility to the conversation."

The Baltimore Museum of Art is a pioneer in community outreach. An initiative called "2020 Vision" replaces past myopia toward women artists with an entire year of exhibitions devoted to them. According to director Christopher Bedford, the museum's holistic approach will "imbue the institution with a different lifeblood." The contemporary wing now features works by artists of color "to establish a different canon that directly relates to the city of Baltimore," he says. "As a cultural institution we're attempting to move into social service and actually help people." Bedford admits, "I'm not sure art changes lives. People do. But I think art changes people."

African-American artist Oletha DeVane, called "the matriarch of the Baltimore art scene" and whose installation "Traces of the Spirit" is on view at the Baltimore museum until Oct. 20, says she

sees artists as visionaries and teachers who, by sharing their stories, can increase understanding in our pluralistic society.

For Darren Walker, president of the Ford Foundation, the thrust toward diversity and inclusion is not only a social necessity but also a savvy business move for institutions' sustainability. More importantly, Walker terms museums "the most important institutions in our democracy."

"We need to be reminded of who we are," he says. "Today, more than ever, we need museums to reflect and mobilize the idea of our identity as a people, to bring us together and remind us of what's unique about us and what we have in common."

At this point, the concept of museums as paragons of inclusion and diversity is more aspirational than actual. Recent studies have documented a dismally low number of acquisitions and exhibitions of art by women and people of color at the top 30 art museums over the last decade.

There's a long way to go, and whether the pace will dawdle or accelerate is unknown.

Stokes Sims says she is gratified to see "a new age dawning," yet she is skeptical about the trend's durability: "The canon is like a rubber band. You can stretch it, and it can always snap back."

Read the following paragraph from the article.

In Charlottesville, Virginia, where white supremacists staged a 2017 march that ended with the murder of a counterprotester, the University of Virginia's Fralin Museum of Art has resolved to devote half of its exhibitions to underrepresented art. "It's important to make a real, discernible commitment," says museum director Matthew McLendon. "There are difficult conversations our society needs to have. Mediation through the work of art, being respectful of cultures and experiences other than our own, adds a different tenor and a return of civility to the conversation."

Which of the following conclusions can be drawn from the selection above?

- (A) The University of Virginia's Fralin Museum of Art believes that changing its exhibitions to include underrepresented art is a way to start conversations about important issues involving cultures and race.
- (B) The University of Virginia's Fralin Museum of Art hopes to facilitate conversations in the community by devoting all of its exhibitions to showing underrepresented art exclusively.
- (C) The University of Virginia's Fralin Museum of Art intends to show exhibitions of underrepresented art because that is a way to appease both white supremacists and counterprotesters.
- (D) The University of Virginia's Fralin Museum of Art believes that white supremacists staged marches on campus to show their displeasure about the museum showing work from underrepresented artists.

2

Which of the following claims does the author support the LEAST?

- (A) The Museum of Modern Art plans on making major changes to its exhibitions.
- (B) The role and concerns of museums today is different from those in the past.
- (C) The Black Lives Matter movement greatly affected the shake-up of art history occurring in museums now.
- (D) There is more than one reason why museums should move toward diversity and inclusion.

3

Which of the following statements accurately represents the relationship between the article's CENTRAL ideas?

- (A) For decades, museums have been focusing on a wide range of artists; now museums are narrowing that focus to women artists and artists of color.
- (B) MoMA is one of many museums that are now showing exhibitions of underrepresented artists; some of these exhibitions will be permanent and others temporary.
- (C) The focus of large museums such as MoMA has long been on art by white males; now MoMA and other large museums are changing their focus to include art by women and artists of color.
- (D) In an effort to help the Black Lives Matter movement, large museums have started featuring artists of color; the museums hope the change will make their institutions more financially sustainable.

Read the following two details from the article.

The MoMA 2.0 version will be, according to Chief Curator of Painting and Sculpture Ann Temkin, "not a single narrative of one history" but more "a collection of short stories rather than one continuous novel."

He notes their prior role was to conserve the cultural legacy, but today, "museums need to be here in the present, sharing important ideas, information, and inspiration about the world we live in."

Which answer choice BEST explains how these details develop a central idea of the article?

(A) Both details explain why museums are making changes that will last forever.

(B) Both details offer a comparison of how museums used to be and what they are striving to be today.

(C) The details explain why there is a state of political polarization about the arts.

(D) The details describe the history of the arts over the past few decades and how that history is changing.

Creator of a Puerto Rican superhero uses the power of art to send help

By David Betancourt, Washington Post, adapted by Newsela staff on 10.12.17

Word Count 654

Level MAX



Edgardo Miranda-Rodriguez's comic book creation La Borinqueña is an Afro-Latina, environmentally powered superhero. She is a symbol of Puerto Rico. Photo from: Edgardo Miranda-Rodriguez.

Like so many Puerto Ricans all over the world, Edgardo Miranda-Rodriguez couldn't escape the emotional heartbreak of Hurricane Maria's devastating aftermath.

Miranda-Rodriguez is a comic book writer. In 2016, he created an Afro-Latina, environmentally powered superhero. He called her La Borinqueña, after the Puerto Rican national anthem. The comic is a superpowered love letter to Puerto Rico. It basks in the spiritually connective pride that all Puerto Ricans feel toward La Isla del Encanto, or "The Island of Enchantment" (Puerto Rico's nickname). Miranda-Rodriguez created the heroine not only to continue the growing diversity that has reached superhero comics, but to serve as a reminder that Puerto Rico can weather its storms, be they financial or natural disasters.

Days went by post-Maria. Miranda-Rodriguez still couldn't get a hold of family, friends and artistic collaborators in Puerto Rico. National news began painting a picture of an island that would need months, if not years, to recover from the destruction that had taken place.

Miranda-Rodriguez wanted to help. He was inspired by the fundraising of Puerto Rican celebrities from professional sports and entertainment, and other Puerto Ricans all over the country who were doing whatever they could to get needed supplies to the island. He decided to use the symbol of Puerto Rican hope he had created with La Borinquena to join them. Last Wednesday night, Miranda-Rodriguez led a fundraiser. It was held at the Casita Maria for Arts and Education in the Bronx. He sold original La Borinquena artwork there. All of the proceeds went to La Corporación Pioneros Se Integra, a community-based non-profit in Puerto Rico.

The event, "Arte de La Borinquena/Fundraiser for Puerto Rico," was a collaboration with the London-based gallery, Art You Grew Up With. The gallery donated all the printings of the 35 La Borinquena images being sold. Various artists in the comic book industry also donated art. Many are Puerto Rican, including comic book legend George Perez.

"I was concerned about my family in Luquillo, Fajardo and Ceiba, Puerto Rico," Miranda-Rodriguez said. "I didn't just want to worry nor post on social media that they were missing. I felt compelled to do something."

In his first La Borinquena issue, Miranda-Rodriguez has his hero go up against a hurricane that lands in Puerto Rico. He was inspired after attending discussions led by El Puente, a grass-roots organization based in Brooklyn and Puerto Rico. The talks had highlighted that a natural disaster such as Hurricane Maria was imminent.

Miranda-Rodriguez said that after the hurricane occurred, he looked at his comic book pages alongside real images of the disaster in Puerto Rico. Seeing them side by side "left me stunned for the moment, but not paralyzed," he said.

Production Delayed On Second Issue

Miranda-Rodriguez attended last week's New York Comic-Con, where he is a featured guest. But he has decided to delay the production of La Borinquena's second issue. He still has not been able to reach his colorist, Juan Fernandez in Aguadilla, Puerto Rico.

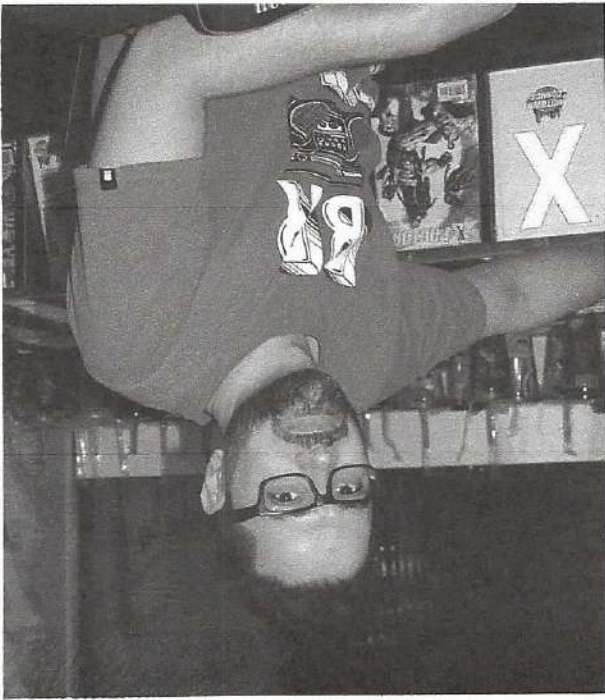
"I'm also revisiting the script for the second book, as I am greatly influenced by what is happening in the real world on the island," he said.

For now, Miranda-Rodriguez will focus on his fundraising efforts.

"Puerto Ricans on the island are working day and night, helping one another, feeding one another, saving one another," Miranda-Rodriguez said. "In my comic book, La Borinquena says in Spanish: 'Yo solo hago mi parte, ustedes son los verdadero héroes.'"



In English, this translates to "I'm only doing my part. You all are the true heroes." Miranda-Rodriguez said that this message "translates into what I truly feel."



- 1 Which paragraph in the introduction [paragraphs 1-3] supports the conclusion that Miranda-Rodriguez writes comic books to inspire people?
- 2 Which sentence from the section "Production Delayed On Second Issue" supports the idea that Miranda-Rodriguez's work has made him famous?
- (A) Miranda-Rodriguez attended last week's New York Comic-Con, where he was a featured guest.
- (B) But he has decided to delay the production of La Borinquena's second issue.
- (C) "I'm also revisiting the script for the second book, as I am greatly influenced by what is happening in the real world on the island," he said.
- (D) Miranda-Rodriguez said that this message "translates into what I truly feel."
- 3 Which statement is a MAIN idea of the article?
- (A) The superhero created by Edgardo Miranda-Rodriguez was named after the Puerto Rican national anthem to incite pride.
- (B) La Borinquena represents the growing diversity in the Puerto Rican population, which has made her popular and relatable.
- (C) Edgardo Miranda-Rodriguez has developed a comic book to raise money to help Puerto Ricans affected by Hurricane Maria.
- (D) Production has been delayed on Edgardo Miranda-Rodriguez's next comic book because of his inability to make contact with his colorist.
- 4 Which sentence from the article would be MOST important to include in a summary of the article?
- (A) Miranda-Rodriguez thought it was important his character give a message of hope to Puerto Ricans.
- (B) Miranda-Rodriguez was so affected by images he saw from Puerto Rico that he created a comic book.
- (C) Miranda-Rodriguez wanted to create a comic book character that represented Puerto Rican diversity.
- (D) Miranda-Rodriguez has a partnership with a London-based gallery to donate his prints.

Artists: Andy Warhol, pop art painter, director and photographer

By TheArtStory.org, adapted by Newsela staff on 11.07.19

Word Count 1,564

Level 1040L

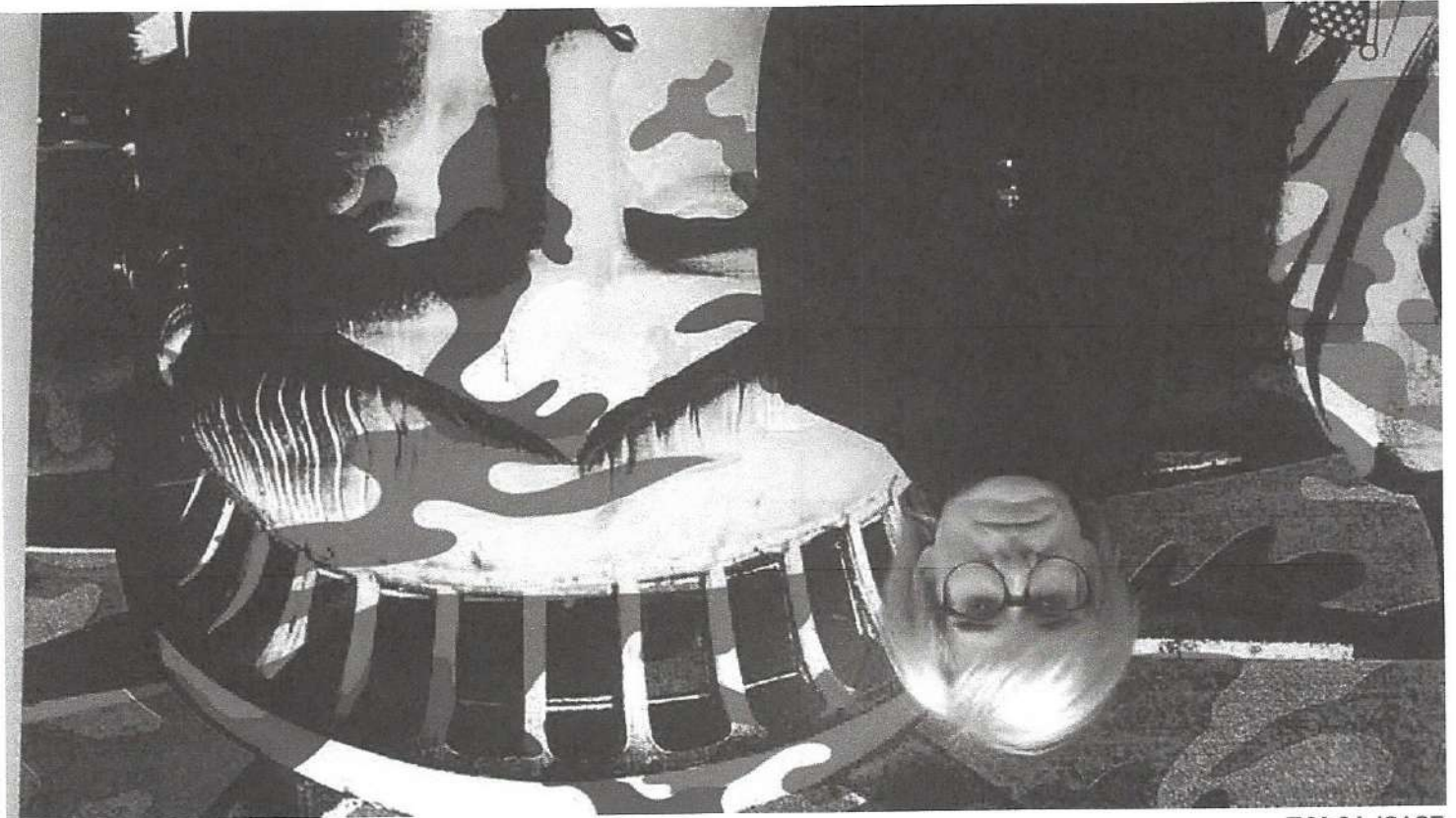


Image 1. Andy Warhol was a leading figure in the American pop art movement of the 1950s. Photo from: Getty Images/Francois Lochon.

Andy Warhol was born to Ondrej and Ulla (Julia) Warhola, immigrants from Czechoslovakia. He grew up with two older brothers in a working-class neighborhood of Pittsburgh. As a child, he was smart and creative. His mother encouraged his artistic impulses by giving him his first camera at 9 years old. Warhol suffered from a nervous disorder that frequently kept him at home. During these long periods, he would listen to the radio and collect pictures of movie stars around his bed. Later, he said it was this exposure to current events at a young age that shaped his obsession with pop culture and celebrities. When he was 14, his father passed away, leaving the family with money to be used for higher education for one of the boys. It was decided by the family that he would benefit the most from college.

Early Training

He graduated from high school at the age of 16 in 1945. He then attended Carnegie Institute of Technology, now Carnegie Mellon University. There, he received formal training in pictorial design. Shortly after graduating in 1949, he moved to New York City, where he worked as a

commercial illustrator. His first project was for Glamour magazine for an article fittingly entitled, "Success is a Job in New York." Throughout the 1950s, Warhol continued his successful career in commercial illustration, working for several well-known magazines, including Vogue, Harper's Bazaar and The New Yorker. He also produced advertising and window displays for local New York retailers. He went on to win several awards for his commercial work.

In the early 1950s, he shortened his name from Warhola to Warhol, and set his sights on becoming a serious artist. He combined his expertise in commercial art with his fascination for popular culture. In 1952, he exhibited "Fifteen Drawings Based on the Writings of Truman Capote" in his first individual show. He presented his art in several venues around New York City. Most notably he participated in his first group show at the Museum of Modern Art in 1956.

Mature Period

In 1960, Warhol entered his most prolific period. He began using advertisements and comic strips in his paintings. These works, examples of early pop art, were characterized by more expressive and painterly styles. They included clearly recognizable brushstrokes, and were loosely influenced by abstract expressionism. However, subsequent works, such his sculpture "Brillo Boxes" (1964), would mark a direct rebellion against abstract expressionism. They almost completely removed any evidence of the artist's hand.

Warhol continued with the theme of advertisements and comic strips. To create his large-scale paintings, Warhol used an opaque projector to enlarge the images onto a canvas on the wall. Then, working freehand, he would trace the image with paint directly onto the canvas. As a result, Warhol's works from early 1961 are generally more painterly.

Late in 1961, Warhol started on his famous "Campbell's Soup Cans" paintings. The series employed many different techniques. Most, though, were created by projecting source images onto canvas, tracing them with a pencil and then applying paint.

The following year, Warhol began exploring silk-screening techniques. This stencil process involves transferring an image onto a porous screen. Paint or ink is then applied with a rubber squeegee. This method marked another means of painting while removing traces of the artist's hand. Like the stencil processes he had used to create the "Campbell's Soup Cans" pictures, this also enabled him to repeat the motif multiple times across the same image. The result was a serial representation of instantly recognizable items, suggestive of mass production.

His first silk-screened paintings were based on dollar bills. He went on to create several series of images of various consumer goods and commercial items using this method. He depicted Coca-Cola bottles, coffee can labels, matchbook covers and cars. Beginning in autumn 1962, he also started to produce photographic silk-screen works. They involved the transfer of a photographic



image onto the porous silkscreens. His first was "Baseball" (1962). Those that followed often employed shocking imagery derived from tabloid newspaper photographs of car crashes and civil rights riots.

In 1964, Warhol moved to 231 East 47th Street in Manhattan, calling it "the Factory." Having achieved moderate success as an artist, he now was able to employ several assistants to help him execute his work. This period marked a turning point in his career. With the help of these assistants, he could more decisively remove his hand from the canvas and create repetitive, mass-produced images. They begged the question, "What makes art art?" This concept had been first introduced by Marcel Duchamp, a French-American artist whom Warhol admired. Warhol had a lifelong fascination with Hollywood that also found expression during this time. He created a series of iconic, multi-hued images of movie stars such as Marilyn Monroe and Elizabeth Taylor.

Wanting to continue his exploration of different mediums, Warhol began experimenting with film in 1963. He produced approximately 600 films between 1963 and 1976. They ranged in length from a few minutes to 24 hours, and most starred those whom he called the Warholstars. Known for their unconventional lifestyles, they were an eclectic group of friends who frequented the Factory.

Warhol continued to immerse himself in new forms of expression. In 1967, he developed a performance art project called "The Exploding Plastic Inevitable," or

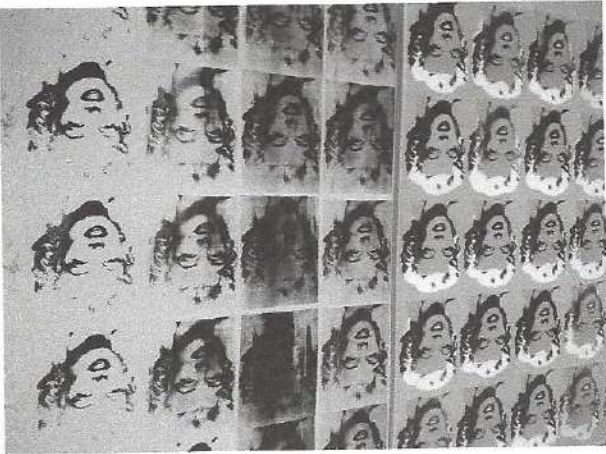
EPI. The EPI was a multimedia production that combined The Velvet Underground rock band with projections of film, light and dance. He later published several other books, and founded Interview magazine with his friend Gerard Malanga in 1969. The publication is dedicated to celebrities and is still in production today.

In 1968, an acquaintance attempted to kill Warhol, shooting Warhol twice in his torso. Afterward, he distanced himself from his unconventional entourage, marking the end of the 1960s Factory scene. Warhol subsequently sought out companionship in New York high society, and throughout most of the 1970s his work consisted of commissioned portraits derived from printed Polaroid photographs. These portraits lacked the glamour and commercial appeal of his earlier works. Critics accused Warhol of selling out as an artist and viewed this later period as one of decline. However, Warhol saw financial success as an important goal. Now, he had made the successful shift from commercial artist to business artist.

The most notable exception to this time was Warhol's colorful series of Mao Tse-tung, the communist revolutionary and founder of the People's Republic of China. It was done as a comment on President Nixon's visit to China in 1972.

Late Years And Death

In the late 1970s and 1980s, Warhol returned to painting. He proceeded to create works that frequently verged on abstraction. For example, his "Oxidation Painting" series was made by



urinating on a canvas of copper paint. Such efforts echoed the immediacy of the abstract expressionists and the rawness of Jackson Pollock's drip paintings.

By the 1980s, Warhol had regained much of his critical acclaim. New interest in his art was due in part to his collaboration with Jean-Michel Basquiat and Francesco Clemente, two younger and more cutting-edge artists. In the final years of Warhol's life, he turned to religious subjects. His version of Leonardo da Vinci's "Last Supper" is particularly well known. In these works, Warhol melded the sacred and the irreverent by juxtaposing enlarged logos of brands against images of Christ and his Apostles.

Andy Warhol died on February 22, 1987, after suffering postoperative complications from a routine gallbladder procedure. The injuries he suffered from the previous shooting had left him more vulnerable than typical surgical patients. He was 58. His memorial service was held in St. Patrick's Cathedral in New York City and attended by more than 2,000 people. He was buried in his hometown of Pittsburgh.

The Legacy Of Andy Warhol

Andy Warhol was one of the most influential artists of the second half of the 20th century. He created some of the most recognizable images ever produced. Challenging the idealist visions and personal emotions conveyed by abstraction, Warhol embraced popular culture and commercial processes. The result was creative work that appealed to the general public.

He became one of the founding fathers of the pop art movement. His artistic risks and constant experimentation with subjects and media made him a pioneer in almost all forms of visual art. Conceptually, he expanded the ideas of Duchamp by challenging art's very definition. His unconventional sense of style and his celebrity connections helped him reach the megastar status to which he aspired.

Warhol's will dictated that his estate fund the Warhol Foundation for the Advancement of the Visual Arts, and the Warhol Museum was opened in Pittsburgh in 1994. It houses a large collection of the artist's work.



Read the paragraph from the section "Mature Period."

The following year, Warhol began exploring silk-screening techniques. This stencil process involves transferring an image onto a porous screen. Paint or ink is then applied with a rubber squeegee. This method marked another means of painting while removing traces of the artist's hand. Like the stencil processes he had used to create the "Campbell's Soup Cans" pictures, this also enabled him to repeat the motif multiple times across the same image. The result was a serial representation of instantly recognizable items, suggestive of mass production.

Which word from the paragraph helps you understand what "serial" means?

- (A) transferring
- (B) removing
- (C) repeat
- (D) recognizable

2

Read the selection from the section "Mature Period."

They ranged in length from a few minutes to 24 hours, and most starred those whom he called the Warholstars. Known for their unconventional lifestyles, they were an eclectic group of friends who frequented the Factory.

Which two words would BEST replace "unconventional" and "eclectic" in the selection above WITHOUT changing the meaning?

- (A) atypical; diverse
- (B) ordinary; varied
- (C) wild; energetic
- (D) unique; affectionate

3

Which section from the article BEST summarizes Warhol's significance to the art world?

- (A) introduction [paragraph 1]
- (B) "Mature Period"
- (C) "Late Years And Death"
- (D) "The Legacy Of Andy Warhol"

4

Select the paragraph from the section "Mature Period" that shows that Warhol made political statements with his art.

- (A) Warhol continued with the theme of advertisements and comic strips. To create his large-scale paintings, Warhol used an opaque projector to enlarge the images onto a canvas on the wall. Then, working freehand, he would trace the image with paint directly onto the canvas. As a result, Warhol's works from early 1961 are generally more painterly.
- (B) Late in 1961, Warhol started on his famous "Campbell's Soup Cans" paintings. The series employed many different techniques. Most, though, were created by projecting source images onto canvas, tracing them with a pencil and then applying paint.
- (C) Warhol had a lifelong fascination with Hollywood that also found expression during this time. He created a series of iconic, multi-hued images of movie stars such as Marilyn Monroe and Elizabeth Taylor.
- (D) The most notable exception to this time was Warhol's colorful series of Mao Tse-tung, the communist revolutionary and founder of the People's Republic of China. It was done as a comment on President Richard Nixon's visit to China in 1972.

Explainer: What is cubism?

By Jan Bryant, The Conversation, adapted by Newsela staff on 05.01.17

Word Count 790

Level 1100L



Pablo Picasso's "The Musicians" painted in 1921. Picasso, along with Georges Braque, pioneered cubism in two stages: synthetic and analytical. This painting is described as synthetic cubism because of its use of brighter colors and a collage of simple shapes. Photo from public domain

The history of Western art has a problem.

According to the conventional "story" of early 20th-century art, a group of painters moved from realistic art toward greater forms of abstraction. It only went in one direction. However, this seems very limited and completely stuck in prejudice.

Cubism was one of the most important art movements of the 20th century. It turns people, landscapes and objects into geometric forms. Art historians say cubism was brought into being by two men, Spaniard Pablo Picasso and Frenchman Georges Braque. The experts claim the works of these two men were the most authentic and the most progressive examples of the artistic style.

Cubism in Stages

There were two stages of development of cubism:

The first was "Analytical cubism" in which a three-dimensional object was flattened across a two-dimensional plane. Braque's "Bottle and Fishes," which was painted in 1910, is a good example of this type.

"Synthetic cubism" is used collage techniques and is often mixed with paint. Picasso's "Bottle of Suze" from 1912 incorporates newspaper print into the pictures.

Art Dismantled

As the story goes, such dismantling of normal shapes and figures and perspective represented the gradual end of realism and a single point of perspective in art during Renaissance Italy centuries earlier. The cubists said that art did not have to copy nature and paintings did not need just one vantage point to look at.

With this logic, we might also think of Picasso and Braque as forming a brilliant center of the style of cubism. From there, cubist-like work spread outward in waves. As more artists began using their style, the spirit of cubism was destroyed.

This idea was finally stopped by a diverse group of opponents in the decades following World War II. They included feminists, minimalists, Marxists, those interested in non-Western arts, others bored with painting, video artists, performance artists, those interested in politics and so on.

Some Called Cubism Crazy

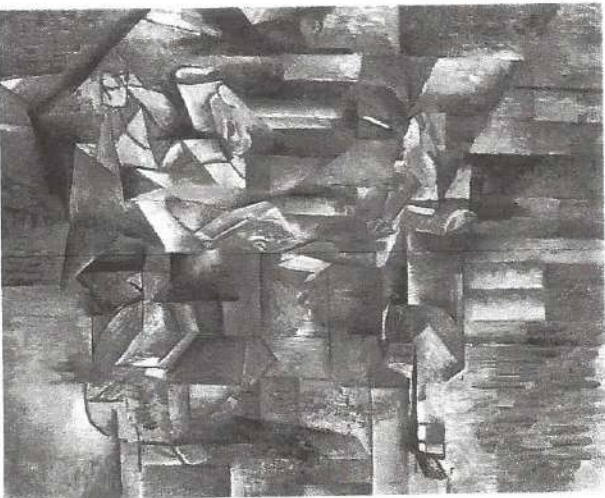
In its time, cubism seemed difficult and wild, and it was a favorite target of conservatives and those who liked more realistic art. It was even put down as crazy. In 1946, the Australian artist and writer Lionel Lindsay blamed Jews for making cubism popular.

Lindsay's rant came a year after the end of the Holocaust, the mass killing and imprisonment of Jews in Europe during World War II. His words are still shocking and strange to read today, but it shows how much some people hated and feared cubism.

Art historians defined what cubism was and was not, and that was Braque and Picasso. They did not take into account other influences and artists.

Women also were not recognized for the important role they played.

Sonia Delaunay And "Orphism" Abstraction



Let's end, therefore, with Jewish-French-Russian artist Sonia Delaunay, who lived from 1885 to 1979. I think of her as a kind of hinge holding together a diverse group of artists, poets and designers from across Europe.

She and her fellow artists developed a method of abstraction called "orphism," sometimes also called "orphyic cubism." It was named by her friend, the poet, art critic and spokesman of cubism, Guillaume Apollinaire. Orphism was an experiment with color and form to make a surface appear to vibrate.

Delaunay was married to painter Robert Delaunay and she supported the family financially by expanding into other directions and other media.

She took her painting ideas and made a quilt for her son and even became a fashion designer. She also worked together with the Swiss-born poet Blaise Cendrars on an artwork, designed costumes for plays, decorated cars and worked as a set designer for films and plays. Delaunay was so highly thought of that in 1927 she gave a lecture at the Sorbonne University in Paris, France, on the relationship of painting to fashion.

Delaunay lived until 1979, yet, even a few decades ago, she could not be found on lists of modern artists. And even today, she is not considered to be nearly as important as Picasso or Braque.

Jan Bryant is a senior lecturer in art theory at Monash University in Australia.



Which option describes two central ideas of the article?

- (A) Cubism is an art form from the 20th century that had two major stages of development. Many people living when cubism was invented thought the art form was crazy and preferred art that was realistic.
- (B) Cubism was an important art form that changed people and objects into geometric forms. While art experts say Picasso and Braque were the most important cubists, other influential artists have been overlooked.
- (C) Picasso and Braque were the two artists who invented the art form called cubism. Though these two artists have become very famous, many in the art world hated and feared cubism at first.
- (D) Picasso and Braque used two different styles when creating the art form known as cubism. This art form was later made even more popular when Delaunay invented something called orphism.

2

Read the section "Art Dismantled."

How is the central idea developed in this section?

- (A) by suggesting that diverse groups of people ruined cubism as art
- (B) by explaining the relationship between Picasso and Braque
- (C) by describing the changes in how cubism was viewed as an art form
- (D) by connecting the history of cubism to those involved in politics

3

Read the final paragraph of the article.

Delaunay lived until 1979, yet, even a few decades ago, she could not be found on lists of modern artists. And even today, she is not considered to be nearly as important as Picasso or Braque.

How does the paragraph help develop the idea that the history of art is limited and one-sided?

- (A) by providing an excerpt of a narrow point of view
- (B) by recommending a list of important modern artists
- (C) by contrasting the work of Delaunay with Picasso and Braque
- (D) by demonstrating that a prominent artist has been forgotten

4

Why does the author include the section "Some Called Cubism Crazy"?

- (A) to describe the effects of the Holocaust on cubism
- (B) to demonstrate narrow definitions of cubism
- (C) to compare cubism to more traditional art
- (D) to explain what caused cubism to be unpopular

Photographer Jimmy Chin on mastering the art of chill

By Andrew Bisharat, National Geographic on 01.09.19

Word Count 1,539

Level MAX



Expert climber and photographer Jimmy Chin on a slackline at Yosemite National Park. Photo by: Jimmy Chin/National Geographic

During the Communist Revolution, Jimmy Chin's parents escaped mainland China and fled to Taiwan. Eventually, they immigrated to the flatlands of Mankato, Minnesota, where they built a life working as librarians — an unlikely setting to raise a world-class mountaineer.

"I grew up as far away from the adventure world as you can get," says Chin, 44. "I didn't grow up climbing and skiing in Estes Park. I grew up reading."

The precocious Chin, fluent in Chinese and English, started playing violin at age 4. He got straight A's through school, swam competitively, and competed in martial arts. The merits of hard work and humility were recurrent themes in the kung fu stories his father often told him.

"I was told you had to sweep the front door of the Shaolin temple for years before the masters would even look at you," says Chin. "You had to prove yourself."

As an undergrad at Carleton College, Chin learned how to rock climb and caught the bug. After graduation, he moved into the back of his car, parked in Yosemite National Park, and became a

The following year, Anker invited Chin to join him, Galen Rowell and Rick Ridgeway on an unsupported crossing of the remote Chang Tang Plateau in Tibet. The story, which featured Chin's photographs, appeared in the April 2003 issue of National Geographic magazine. Getting

Most importantly, his success caught the attention of mountaineering legend Conrad Anker, who, in 2001, helped Chin get his first professional gig shooting a campaign for The North Face and a coveted athlete sponsorship from the brand.

At 23, Chin organized his first international climbing expedition with Robinson to Pakistan's Karakoram Mountains, where they established a first ascent on a granite spire named Fathi Brak in the Charakusa Valley. During the ascent, the duo faced falling rocks and ice blocks that nearly crushed them. For Chin, the entire experience — planning the trip, finding funding, climbing a dangerous new route in one of the most remote and rugged mountain ranges in the world and documenting the adventure with his new camera — was pivotal. The photographs Chin captured appeared on a number of outdoor company catalogs and, as Chin says, "All of a sudden, I was in."

"Jimmy has a personal charisma and drive that is very unusual," Robinson continues. "He is very ambitious, yet he comes across as chill and unassuming. People really love him, want him to be successful and want to work with him."

Robinson and Chin spent their early 20s climbing together in Yosemite. One time, while bivouacking on the summit of El Capitan, Chin awoke to a glorious sunrise. He saw Robinson's camera lying atop his pack and snapped a photo of his sleeping partner. Robinson developed the slide and sold the photo for \$500, a veritable fortune to a climbing dirtbag. They split the cash, and Chin put his share toward the purchase of his first camera.

"Jimmy works hard and has a natural eye for the camera," says Brady Robinson, the executive director of the Access Fund and one of Chin's earliest climbing partners.

In 2006, Chin was a part of the first American ski descent of Mount Everest, and in 2011, he and his climbing partners achieved the first ascent of the Shark's Fin on Mount Meru in the Garwhal Himalaya. He helped produce a highly acclaimed documentary film, "Meru," about this experience. It won multiple awards, including the Audience Award at Sundance in 2015.

Courage, adventure and storytelling became a foundational tripod in Chin's eventual career as a professional climber, skier, photographer and filmmaker. Over the past decade, he has enjoyed enormous success both behind and in front of the camera — though the reticent Chin says he prefers to be behind the lens.

One of Chin's earliest influences was "The Hobbit." "I loved the idea of being brave," he says. "Going on these wild adventures, and doing things you never thought were imaginable. It was pretty romantic, but I aspired to these things."

"As far as they were concerned, I was a homeless person," says Chin. "And they had just spent their life savings putting me through school — private boarding school, private liberal arts college. They were mortified. That added a lot of extra pressure and doubt."

who give up other luxuries in dedication to the sport. He did not receive his parents' blessing.

full-time climbing dirtbag — a term of endearment in the community used to reference climbers

published in National Geographic helped Chin's parents understand and see the value of their son's non-traditional path.

"My mom came out to D.C. and saw me do a talk at Grosvenor Auditorium with Conrad and Rick," says Chin. "The entryway displayed all of our photos and the whole story. It was cool."

Anker and Chin remain close climbing partners and friends. They recently returned from an expedition to Antarctica's Queen Maud Land, where they climbed a new route on Ulvetanna, or the "Wolf's Tooth."

Sadly, the day before Chin was scheduled to leave for this six-week Antarctic expedition, Chin's father passed away. Chin nearly bailed, but decided, with a bit of uncertainty, to go. After a month of being in one of the most awesome and outrageous mountain ranges in the world doing exactly what he loves to do with a group of close friends, Chin realized he'd made the right decision. Anker describes the moment Chin took on the summit of Ulvetanna to remember his father as "touching."

"I thought of him every day in Antarctica," Chin says. "My mind would drift to moments I shared with him from childhood on the approaches to the climb, while we climbed. Moments I hadn't thought about in decades."

Chin splits his time between Jackson Hole and New York City, where his wife, the acclaimed director Elizabeth Chai Vasarhelyi, and two young children live. He is currently working on a documentary of Alex Honnold's groundbreaking free solo of El Capitan in 2017.

A Question-And-Answer Session

National Geographic caught up with Chin to talk about storytelling, adventure and risk.

How do you define your job?

That's never been an easy one. I often say I'm a photographer and director. I never say "professional athlete." I was never that comfortable with that idea.

What's the balance for you with climbing and skiing?

They're so different in obvious ways, but they're also similar. I find a lot of happiness and joy in climbing and skiing. I need them both. They're my sanity checks. They're what I do. They're a great source of motivation. They're also my favorite way to interact with my friends and community. The heart of who I am is in the climbing and skiing communities.

What role has mentorship played in your success?

I've had a lot of incredible mentors. Certainly Conrad Anker has been an incredible mentor and friend. After my first expedition to Pakistan, I met him at a trade show. He came up to me, knew my name and what I had just climbed. I was so stoked. He got me my first commercial shoot with The North Face, got me on the team and helped me with my first Nat Geo assignment. That's how I met Rick Ridgeway, who is still a huge mentor and close friend, and Galen Kowall and David Breashears. Rick introduced me to Yvon Chouinard, and I could fill a book about why Yvon inspires me.

Who is someone younger than you who has inspired you?

Right now, it's Alex Honnold. When he's focused, he is so methodical and disciplined.

What themes do you like to focus on as an expedition storyteller?

I'm an optimistic person. I'm someone who likes to call out other people's strengths. I think there are a lot of meaningful stories that come out of expeditions because they represent the positive sides of humanity. Perseverance. Overcoming challenges. Teamwork. Trust. These are the things I feel and appreciate.

How does your heritage influence you?

I was brought up in an immigrant family. That means you worked hard. If you're going to bother doing something, you needed to do it really well. It was all about excellence. There weren't any excuses. I grew up swimming competitively, studying, competing in martial arts and playing violin.

I learned that there's no way around hard work and putting in time and practicing.

What advice would you give to someone who wants to follow in your footsteps?

I would try to be encouraging, but I'm a tough-love person. I've had a lot of people help me along the way ... but I also believe that you don't find your mentors, they find you. People might not understand that. When people want advice, often times the intention is, "What's the shortcut? How can I get where you are without putting in the work?" I'd like to think that I was putting in the work and the time, and that's what Conrad and some of the other mentors I've had in my life recognized in me. It all goes back to my father's kung fu stories. You have to spend years sweeping the front door before the grand masters will let you in.

Read the following paragraph from the article.

As an undergrad at Carleton College, Chin learned how to rock climb and caught the bug. After graduation, he moved into the back of his car, parked in Yosemite National Park, and became a full-time climbing dirtbag — a term of endearment in the community used to reference climbers who give up other luxuries in dedication to the sport. He did not receive his parents' blessing.

What conclusion is BEST supported by this paragraph?

- (A) Chin loved rock climbing so much that he was willing to give up other things and plans to pursue it.
- (B) Chin's parents have never forgiven him for choosing to live in his car as he learned rock climbing.
- (C) Chin made many friends in college who also later decided to become rock climbers in Yosemite.
- (D) Chin's experiences at college were mostly negative except for the days he spent rock climbing.

2

The following statement helps support the claim that Chin finds great personal satisfaction in climbing and skiing.

I find a lot of happiness and joy in climbing and skiing. I need them both.

Which selection from the article provides further support for the claim?

- (A) That's how I met Rick Ridgeway, who is still a huge mentor and close friend, and Galen Rowell and David Breashears.
- (B) Right now, it's Alex Honnold. When he's focused, he is so methodical and disciplined.
- (C) I think there are a lot of meaningful stories that come out of expeditions because they represent the positive sides of humanity.
- (D) I've had a lot of people help me along the way ... but I also believe that you don't find your mentors, they find you.

3

Which of the following MOST influenced Chin's journey to success as a photographer?

- (A) the romantic adventures he aspired to after reading "The Hobbit"
- (B) the Audience Award he received for a film at Sundance in 2015
- (C) the summit of Ulvetanna that he reached while in Antarctica
- (D) the attention of Conrad Anker following an expedition in Pakistan

4

How did Chin's father affect his perspective on life?

- (A) Chin's father encouraged him to study a variety of subjects in college in order to find something he loved.
- (B) Chin's father told him stories about kung fu that showed him hard work and patience are important.
- (C) Chin's father showed him that courage and adventure are essential parts of a happy life and career.
- (D) Chin's father explained that teamwork and cooperation are the only ways that people make good friends.