

SCHOLASTIC

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American Pop Art

Working With
Ideas

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How does Cretu change the meaning of the images in this collage?

Dan Cretu, *Friends*, 2017. Courtesy of the artist.

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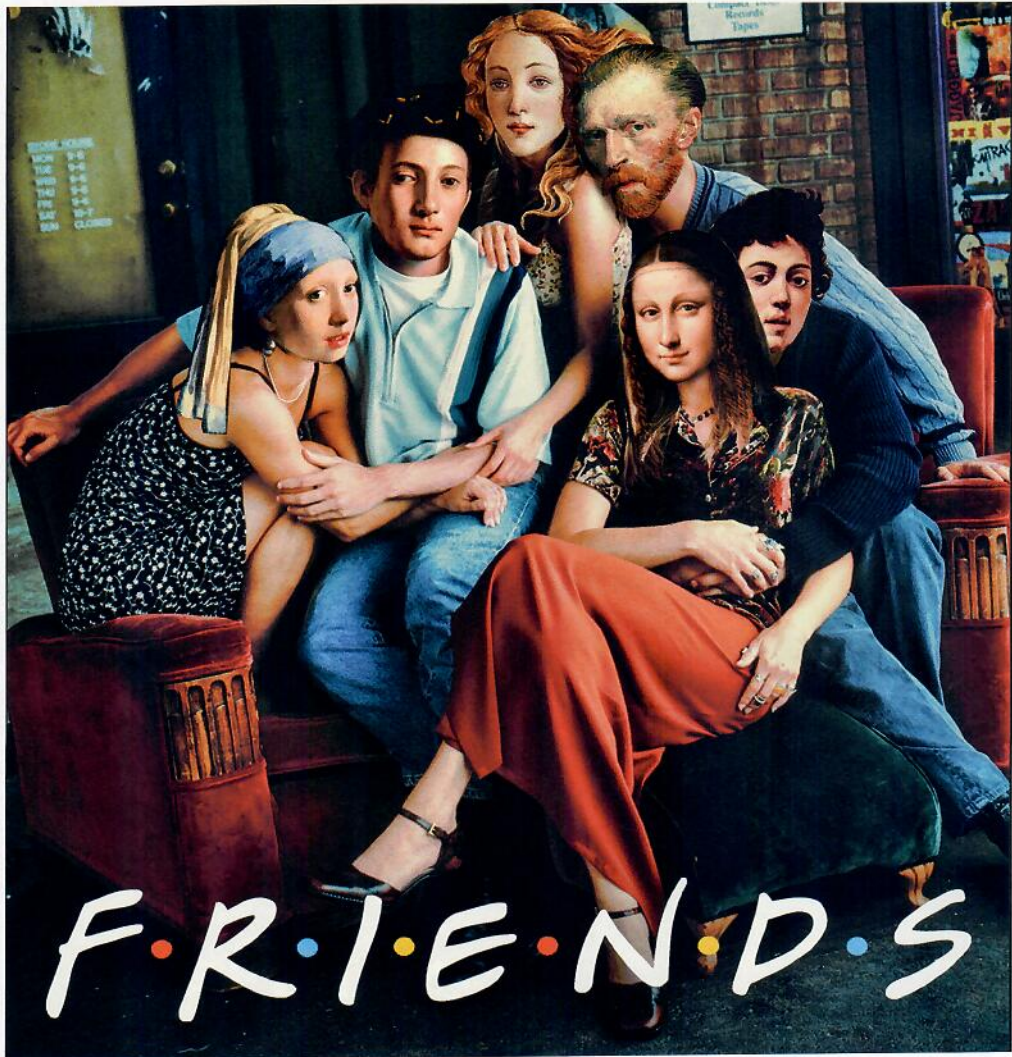
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Cover: Andy Warhol (1926-1987), *Campbell's Soup Can*, 1964. Oil on canvas, 36x24in. (91.44x60.96cm). Los Angeles County Museum of Art/Gift of Robert H. Halff through the Modern and Contemporary Art Council, Los Angeles, CA. M.2005.38.12. Image: ©LACMA/Art Resource, NY.



Painting Pals

Where can you find Leonardo da Vinci's *Mona Lisa*, Jan Vermeer's *Girl With a Pearl Earring*, and a self-portrait by Vincent van Gogh together? Grabbing a cup of coffee at Central Perk!—or so it appears in this digital collage by Dan Cretu (CRAY-too). The artist places faces from art history into a photo showing the cast of the TV show *Friends*.

Cretu, a Romanian artist, makes digital collages that combine iconic examples of fine art and recognizable scenes from popular culture. "I start from something that the viewer already knows and give it a contemporary twist," Cretu explains.

In art, *appropriation* means intentionally borrowing an image or object and changing its meaning. "All objects and things around us daily are possible subjects for me," Cretu says.

Colors of Time

A photograph captures a moment in time. But what if a single photo could capture many moments, showing the passage of time? Artist Fong Qi Wei (fawng chee way) explores the intersection of time and space in a series he calls "Time Paintings."

Fong takes many digital photographs of the same subject from the same location over a period of two to four hours. The photos capture the changing natural light. Then he digitally stitches sections of each photo together to create a single image. Each "slice" is a different color, representing a single moment in time.

"I wanted to break out of this restriction of a single slice of time in photography," Fong explains.

What makes light a key part of Fong's work?

fqwimages, *Solo Tree Sunrise*, 2014.



TASTY PAINTS

The globs of paint on José Lourenço's (ho-ZAY low-REHN-so) paintbrushes look good enough to eat. To make these works, which might remind you of tiny ice cream cones, Lourenço mixes together

several colors of paint in swirling designs. Then he dips a paintbrush into the gooey mixture. After photographing his works, he posts them on Instagram with fun hashtags like #mango, #candy, and #jose_icecream. The images get thousands of likes!

"My gallery of images are feelings, ideas, reflections, paintings, and time frames," the artist remarks.

How does Lourenço use color?

José Lourenço, *Ice Cream Paintbrushes*, 2017. Courtesy of the artist.



What is significant about the process Warhol used to make this work?

Andy Warhol, *Liz*, 1964. Silkscreen, 23 1/8x23 1/8 in. (58.7x58.7cm). Metropolitan Museum of Art/John B. Turner Fund, 1986, New York, NY. 66.725.3. Image: ©The Metropolitan Museum of Art/Art Resource, NY.



Art Goes Pop

These artists had big ideas about contemporary culture

November 1, 1962, New York City. It's a cool fall day, but the doors to Sidney Janis's art gallery are wide open. Janis wants to make sure people come to the opening of his latest exhibition, *New Realists*. The artworks are completely different from the expressive, **abstract** paintings that have been popular with art critics and collectors for more than a decade. Instead, the bright, bold works in the show, featuring household appliances and food, look like they belong in the pages of a magazine or in the aisles of a supermarket. The show is a risk for Janis, a well-respected **gallerist**, but he has a feeling it'll pay off.

In the days after the opening, people mocked the exhibition. A critic for *The New York Times* joked that the artworks are "nothing you wouldn't see if you watched television commercials from 7 a.m. to 3 a.m." Established artists were horrified by the show, and some even left Janis's gallery in protest. Yet despite the early criticism, *New Realists* marked the beginning of a movement, called **Pop Art**, that would soon take the United States by storm.

How does Indiana comment on a culture of mass production?

Robert Indiana (b. 1928), *LOVE*, 1967. Screenprint, 33 15/16x33 15/16 in. (86.3x86.3cm). Museum of Modern Art/Riva Castleman Fund, New York, NY. 415.1990. Image: ©Museum of Modern Art/SCALA/Art Resource, NY.



The American Dream

Pop Art emerged following the end of World War II during a period of prosperity in America. In the 1950s, many middle-class families moved away from big cities to the suburbs. They lived in neighborhoods that represented the American Dream. Each evening people gathered around their televisions—a new luxury—to watch shows like *Leave It to Beaver*, which portrayed wholesome family values.

Companies targeted these families with advertisements for products—from washing machines to shampoo—that promised a better life. Manufacturing companies mass-produced these products in factories to keep up with demand. Americans were inundated with images that urged them to consume and acquire more and more stuff.

Art Mirrors Life

Many Pop artists, including Andy Warhol, got their start during the 1950s as commercial artists. Warhol eventually used many of the methods he learned designing advertisements in his own artwork in the 1960s. His signature technique was a **printmaking** process. After making a single drawing, he could reproduce the same image multiple times.

Printmaking allowed Warhol to work as quickly as the machines in a factory. He made brightly colored images of consumer products as well as celebrities, like the actress Elizabeth Taylor in his 1964 work *Liz*, top left. Another Pop artist, Robert Indiana, printed **multiples** of his 1967 *LOVE*, below left, in a variety of colors. Through works like these, artists invited viewers to think about how art is made.

Elevating the Everyday

Pop artists also pushed the boundaries of what art could be about. They explored the mundane aspects of daily life. This made art more accessible, and the public loved it. Inspiration was everywhere—the artists just had to take advantage of it. In his 1966 work *Standard Station*, top right, Ed Ruscha (roo-SHAY) depicts one



How does Ruscha make a statement about contemporary culture?

Edward Ruscha (b. 1937), *Standard Station*, 1966. Color screenprint, 19 9/16x36 15/16in. (49.7x93.8cm). Philadelphia Museum of Art/Gift of Audrey Sabol, 1971, Philadelphia, PA. 1971-186-1. Image: ©The Philadelphia Museum of Art.

of the many gas stations that appeared across the country during the first half of the 20th-century. Roy Lichtenstein (LIK-tuhn-steen) completed his 1964 *Oh, Jeff . . . I Love You, Too . . . But . . .*, below, in the recognizable style of a comic book.

In works like these, Pop artists blurred the lines between popular culture and high art. They had big ideas about contemporary life and weren't afraid to be critical. Through the subjects they chose and the methods they used to explore them, Pop artists changed the rules about what art could be.

How is this painting similar to—and different from—a real comic book?

Roy Lichtenstein (1923-1997), *Oh Jeff . . . I Love You, Too . . . But . . .*, 1964. Oil and magna on canvas, 48x48in. (121.9x121.9cm). Private collection. Image: ©Estate of Roy Lichtenstein.





How does Warhol's presentation of this work support his idea?

Andy Warhol, *Campbell's Soup Cans*, 1962. Synthetic polymer paint on 32 canvases, each canvas 20x16in. (50.8x40.6cm). Museum of Modern Art/partial gift of Irving Blum. Additional funding provided by Nelson A. Rockefeller Bequest, gift of Mr. and Mrs. William A. M. Burden, Abby Aldrich Rockefeller Fund, gift of Nina and Gordon Bunshaft in honor of Henry Moore, acquired through the Lillie P. Bliss Bequest, Philip Johnson Fund, Frances R. Keech Bequest, gift of Mrs. Bliss Parkinson, and Florence B. Wesley Bequest (all by exchange), New York. 476.1996.1-32. Image: ©2017 Andy Warhol Foundation/ARS, NY/TM Licensed by Campbell's Soup Co. All rights reserved.

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Ideas That Pop

Pop artists found inspiration in daily life

On the surface, Pop Art is bright, colorful, and fun. But Pop artists presented complex and serious ideas about the world through the subjects they featured and the techniques they used. For them, making art that appealed to the general public was a way to promote their work, their ideas, and themselves.

Repetition and Variation ▲

For Andy Warhol, the subject of a work, the way he made it, and the way he displayed it were all connected. His 1962 *Campbell's Soup Cans* includes 32 canvases, each featuring a can of soup. People were used to one-of-a-kind

artworks, but Warhol's **repeated** rows of soup cans looked mass-produced, like the products they represent. The artist painted each canvas by hand and then added **variation** by featuring labels for 32 different kinds of soup. The labels reflect the abundance of choices a shopper would see in any large grocery store.

Warhol knew that the way he presented the work could **emphasize** his idea. He hung the canvases on the gallery wall in a **grid** and installed a horizontal shelf beneath each row (not pictured). This display made Warhol's painted soup cans look similar to real soup cans on a shelf in a store. By showing them in this way, Warhol points to a culture fueled by mass consumption.

Artistic Appropriation ►

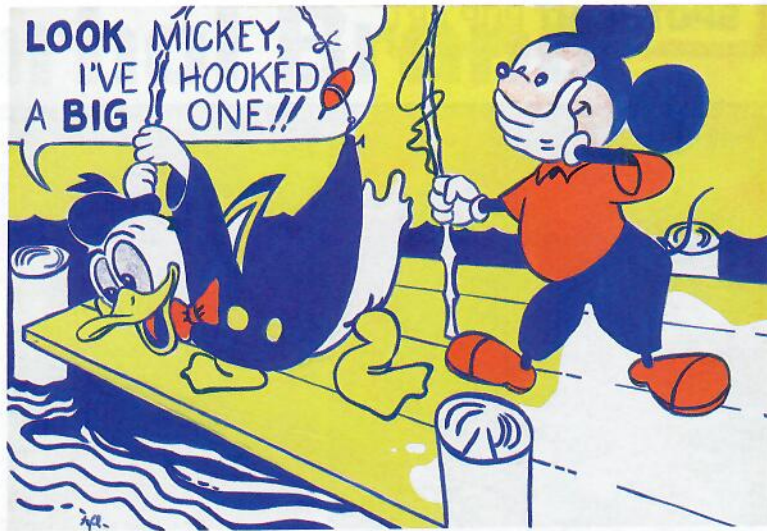
One day in the early 1960s, New York artist Roy Lichtenstein and his young son were looking at a Mickey Mouse book. His son said, "I bet you can't paint as good as that, eh Dad?" Lichtenstein accepted his son's challenge. He **appropriated**—borrowed and reinterpreted—an image from the Disney book for a painting. *Look Mickey* is slightly different from the original illustration. Lichtenstein **unifies** the color palette and **simplifies** the background. But he also incorporates details that appear in the original. For example, he uses dark **outlines** to define the shapes in the scene. Lichtenstein also includes the original **speech balloon** in the upper left corner.

By painting famous cartoon characters on a large canvas (4 feet tall and more than 5 feet wide), the artist grabs the viewer's attention. Lichtenstein elevates an illustration from a children's book to the level of high art, inviting viewers to think about what qualifies as art and why.

Hard-Edge Composition ►

When she was a child, Rosalyn Drexler adored her coloring books. She liked "outlining the pictures in **contrasting colors**, and enjoyed staying within the lines." Drexler creates the same type of controlled composition that you might find in a coloring book in her 1964 *Chubby Checker*. The artist attached photos from magazines and newspapers to a canvas and then painted over them with **geometric shapes** and **flat colors**. Today experts call works in this style **hard-edge** compositions.

Drexler uses images from popular culture to explore entertainment. The repeated figure on the right is the 1960s pop singer Chubby Checker. His song "The Twist" was the biggest hit of the '60s. This **collage** is a nod to pop music and popular entertainment. With eye-catching colors and a crisp, clean composition, the work also looks like a flashy image from an advertisement or an album cover.



How does Lichtenstein reinterpret an image from popular culture in this work?

Roy Lichtenstein, *Look Mickey*, 1961. Oil on canvas, 48x69 in. (121.9x175.3 cm). National Gallery of Art/Gift of Roy and Dorothy Lichtenstein in honor of the 50th anniversary of the National Gallery of Art, Washington DC, 1990.41.1. Image: ©National Gallery of Art.



How does Drexler use color and shape?

Rosalyn Drexler (b. 1926), *Chubby Checker*, 1964. Oil and acrylic with photomechanical reproductions on canvas, 75x65 1/4 in. (190.3x165.6 cm). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC/Gift of Joseph H. Hirshhorn, 1966. 66.1422. Image: ©Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.

SKETCHBOOK STARTER

Find a photo or illustration that captures contemporary life. Make a sketch that reinterprets the scene.



Andy Warhol, Self-Portrait, 1966. Silkscreen ink on synthetic polymer paint on nine canvases, each canvas 22 1/2 x 22 1/2 in. (57.2 x 57.2 cm), overall 67 5/8 x 67 5/8 in. (171.7 x 171.7 cm). Museum of Modern Art/Gift of Philip Johnson, New York, NY. 533.38963-1. Image © The Museum of Modern Art. Licensed by SCALA/Art Resources, NY. 2017 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York.

FAST FACTS

When Warhol first moved to New York City, he worked in magazine illustration and advertising.

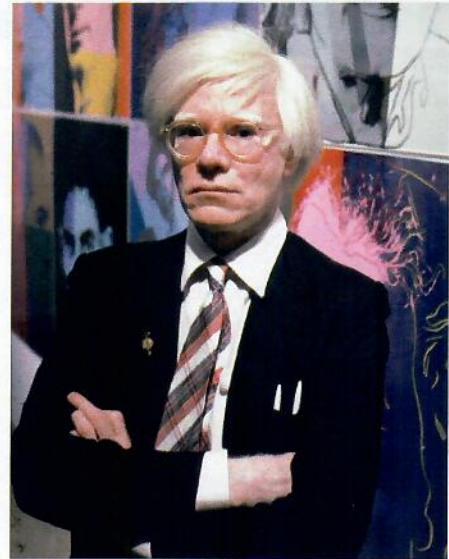
Warhol won a Scholastic Art & Writing Award when he was in high school.

Warhol didn't like answering questions about his work. He said that everything you need to know "is already there on the surface."

The Warhol Brand

Discover how this artist turned himself into a best-selling product

- Warhol composed *Self-Portrait* with nine silkscreen prints on nine canvases, arranged in a grid.
- The artist repeats the same image but varies the colors so that each canvas is unique.
- Like an advertisement meant to grab people's attention, the work features bold colors and graphic shapes.
- By repeating his own image nine times, Warhol portrays himself more as a product than as an individual.
- He uses shapes and colors that emphasize his most recognizable physical feature—his hair—but leaves half his face in shadow.
- By the time Warhol died in 1987, his work—and his face—were as famous as a movie star's.



Warhol wears his Scholastic Art & Writing Award Gold Key pin.

“The best thing about a picture is that it never changes, even when the people in it do.” —Andy Warhol

In 2013, a Warhol print titled *Silver Car Crash (Double Disaster)* sold at auction for \$104.5 million.

The artist's success from making portraits of celebrities like Elizabeth Taylor (see page 4) contributed to Warhol's own fame.

Warhol claimed that he created his famous *Campbell's Soup Cans* because he had eaten Campbell's soup for lunch every day for 20 years.

Warhol frequently had assistants produce his silkscreen prints in an assembly-line system.

Warhol also made movies, but most were conceptual and without a narrative or plot (for example, he filmed a man sleeping for more than five hours).

In 1969, Warhol co-founded *Interview* magazine, which is still in print today.

The artist's New York City studio was called The Factory. It was a place for his friends and employees to work, socialize, and have parties.

WRITE ABOUT ART

Write a paragraph about a successful actor or pop musician. How has he or she developed and promoted a personal brand?

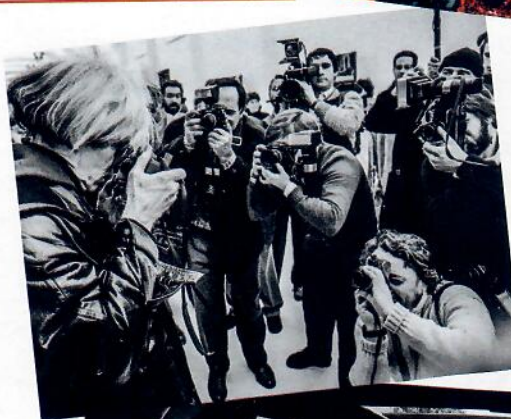
World Famous for 15 Minutes

What might Andy Warhol think about the new culture of the social media celebrity?

You don't have to be an award-winning actress or a pro basketball player to be a celebrity these days—all you need is a social media account. Internet personalities, people who post their views on everything from video games to fashion, have amassed millions of followers. They rely on Instagram, Twitter, and YouTube to sell themselves. But long before these sites were invented, Andy Warhol had already mastered the art of self-promotion.

Warhol began his career as a commercial artist. He learned the importance of brand identity in successfully selling a product. Warhol became famous for his now instantly recognizable, colorful paintings of iconic American products and people, from Campbell's Soup to Elvis Presley. He examined society's—and his own—obsession with popular culture and celebrity in his artwork. Warhol's New York City studio became a gathering place for the rich and famous, whom Warhol photographed, recorded audio of, filmed, and wrote about.

In 1968, Warhol stated, "In the future, everyone will be world famous for 15 minutes." Some people feel that his prediction has come true and that Warhol himself helped usher in an era where anyone can become a short-lived celebrity online. These celebrities often use social media to present a carefully crafted public version of themselves. They curate the videos, images, and comments they post to maintain their brand identities. Internet-famous



Fans and paparazzi jumped at the chance to get a photo of Warhol, who worked hard to develop and maintain his brand.



celebrities also often get paid to endorse products, restaurants, and more.

Warhol used his celebrity and a variety of media to reach a wide audience. He saw art as a business—one he was very successful at. Internet celebrities use social media to curate their own brands, but does that make them artists?

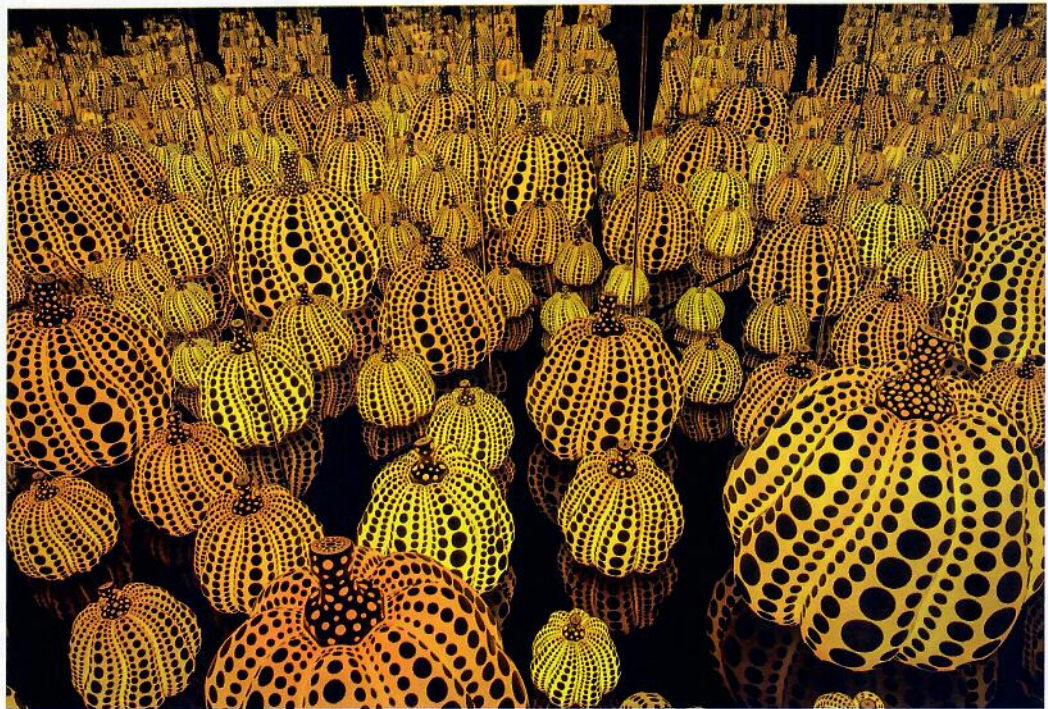
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what you
think!**
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CRAFT AN ARGUMENT

1. How did Warhol use popular culture and celebrity to market himself and his art?
2. How do internet celebrities use self-promotion to create their own personal brands?
3. Are internet celebrities who curate their lives on social media artists? Why or why not?

How does Kusama use pattern in this installation?

Yayoi Kusama (b. 1929), *Infinity Mirrored Room-All the Eternal Love I Have for the Pumpkins*. Wood, mirror, plastic, black glass, LED. Collection of the Artist. @Yayoi Kusama. Image: Bill O'Leary/The Washington Post via Getty Images.



Polka-Dot World

Yayoi Kusama infuses her art with bold patterns

Japanese artist Yayoi Kusama's (yah-yoy koo-sah-mah) art is distinctive and recognizable. She covers her sculptures, paintings, and even her clothing in bright colors and polka dots. In the work above, hard-edge, graphic **patterns** cover sculptures of pumpkins.

Titled *All the Eternal Love I Have for the Pumpkins*, the example above is what Kusama calls an *Infinity Room*. She constructs **immersive** spaces like this one inside **free-standing** rooms that are large enough for viewers to enter. Kusama fills these **installations** with sculptures and lines the walls with mirrors, creating the **illusion** of an infinite world.

Kusama started painting polka dots when she was just 10 years old. She describes having visions in which everything she saw was covered in

patterns, which she calls nets. "My nets grew beyond myself," she explains. "They began to cover the walls, the ceiling, and finally the whole universe." Kusama says her artistic process helped her express these visions.

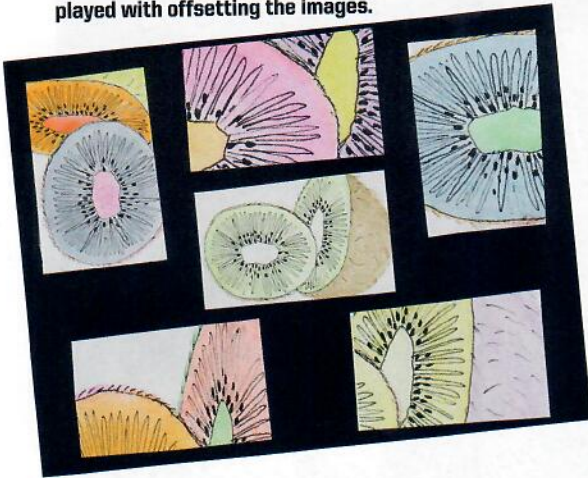
Kusama moved to New York City in the late 1950s and befriended many Pop artists, including Andy Warhol. Like them, she used highly **saturated**, flat colors and crisply defined shapes in her work. Also like the Pop artists, Kusama wanted to achieve fame. The distinctive patterns in her work helped build her reputation. Polka dots are Kusama's brand, which is quite successful. In 2014, *The Art Newspaper* named her the world's most popular artist.

At 88 years old, Kusama still spends about nine hours in her studio each day. "I'm old now, but I am still going to create more work and better work," she says.

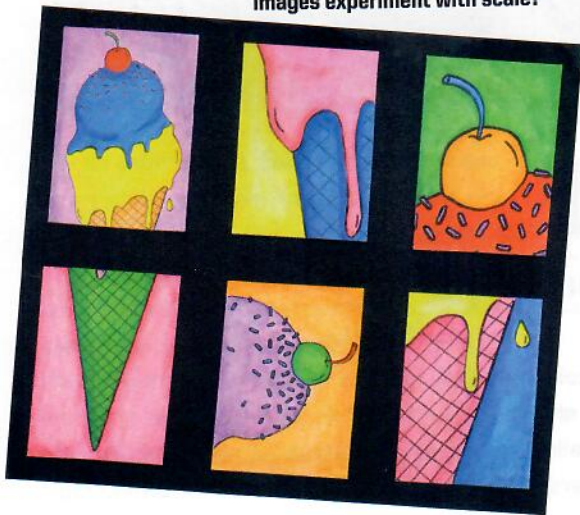
Yayoi Kusama



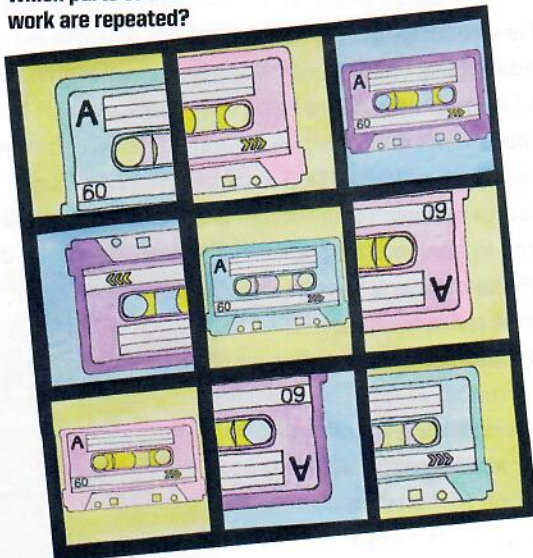
The student who created this example played with offsetting the images.



How does the student who painted these images experiment with scale?



Which parts of this work are repeated?



Paint in Pop

Use what you've learned about American Pop Art to explore repetition and variation

You've seen how Pop artists like Andy Warhol made artworks featuring commonplace objects to share their ideas about contemporary culture. Now it's your turn to choose an object, make a line drawing, and use repetition and variation to make a statement.

MATERIALS

- sketchbook
- objects for drawing from observation (e.g., soup cans, cupcakes, fresh fruit/veggies, still life objects)
- 8.5"×11" drawing paper
- pencils
- black fine-tip markers
- card stock printer paper (110 lb, white, letter size)
- computer and scanner
- printer
- watercolor paint
- variety of paintbrushes
- scissors
- double-sided tape
- black poster paper/board for mounting

STEP 1 Compose a Line Drawing

Look at the artworks featured in this issue of *Scholastic Art*. What themes do the artists explore? How do the subjects of their work reflect these themes? Select an object that represents daily life or today's culture. You might choose an object that refers to contemporary entertainment, life at school, or even depict a popular food. Make a few quick observational drawings of your everyday object in your sketchbook. Then on a sheet of 8.5"×11" drawing paper, make your final drawing. Keep it simple, rendering only the most important lines. Your goal is to make a crisp, graphic drawing capturing the object's most important shapes. This will help viewers recognize your object right away. When you are satisfied with your line drawing, outline it with a fine-tip black marker.

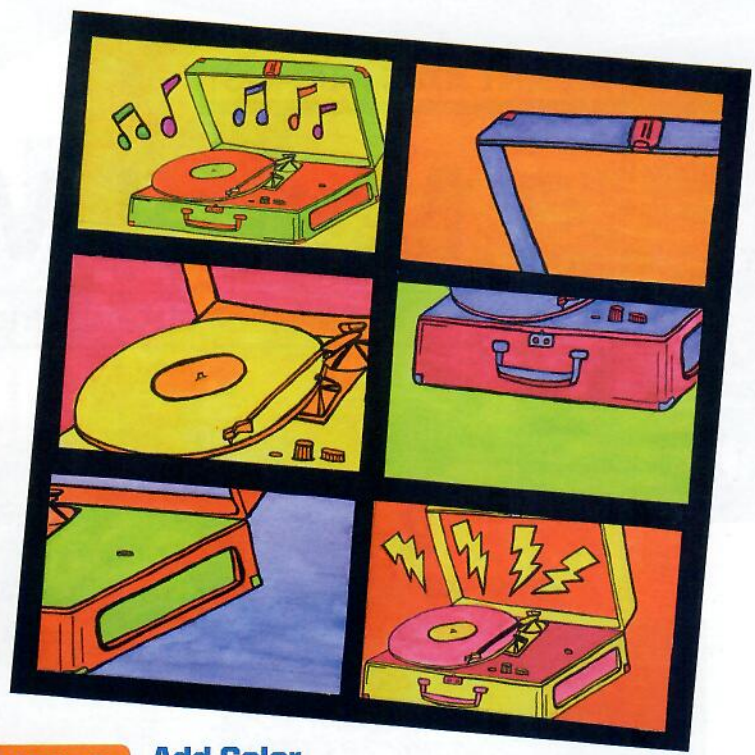
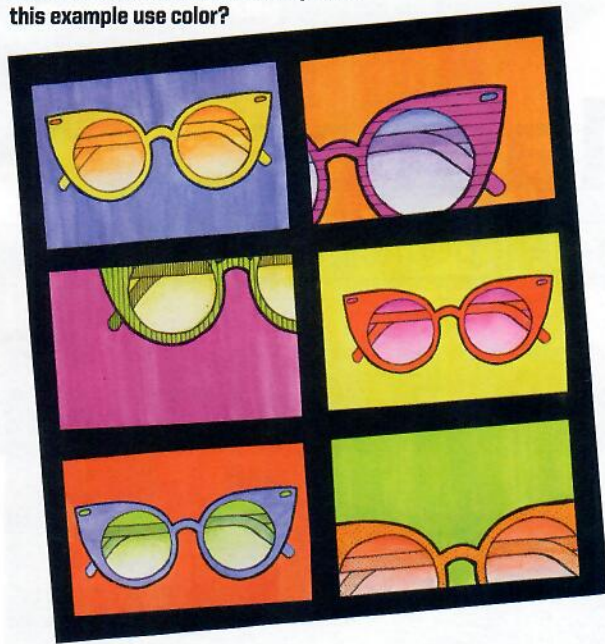
TIP: When making your sketches, experiment by drawing your object from a variety of viewpoints.

STEP 1:
Create a crisp, clean line drawing.



Fresh Hoops/Getty Images for Scholastic.

How does the student who completed this example use color?



STEP 2 Scan and Create Multiples

Scan your line drawing and upload it to a computer. Then use an editing program to experiment with different ways of manipulating your image. Use the zoom tool to play with scale. The crop tool can help you emphasize different parts of your drawing. Compose four to nine manipulated versions of your image. Remember that the more versions you make, the more options you will have when making your final composition. Print your multiples on 110 lb card stock. Use scissors to trim the edges. Then begin thinking about how you will arrange the images to create a single, unified work.

TIP: Consider the scale of your images as you work. Then you'll be able to easily arrange them later.



STEP 2: Digitally manipulate your drawing.

STEP 3 Add Color and Arrange

Establish a color palette using watercolor paints. Experiment with bright colors that echo a Pop Art aesthetic. Remember that you can use color to create variation. Play with arbitrary (not natural) colors. Be consistent as you work, trying to keep the paint saturation and brushstrokes even. This will help you create an overall sense of unity. After you finish painting, allow your work to dry. Then try arranging your images in different ways to create a dynamic final composition. Once you find the best arrangement, use double-sided tape to attach your painted images to black poster paper or poster board.

TIP: Don't feel forced to arrange your images in a grid. Offsetting them can add unexpected excitement.



STEP 3: Paint your multiples, and then create a dynamic arrangement.



How does the student who made this work add variation?

Watch a Video!
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Prepared by:
Lisa Yamooka,
South Kamloops
Secondary School,
Kamloops,
British Columbia, Canada

Mural Master

Ben Volta talks about making giant public paintings



Volta studies the plans for a mural he's working on.

Scholastic Art: What is your job?

Ben Volta: I am an artist, and for the past few years, I have partnered with Mural Arts Philadelphia to work with public schools—teachers and students—to create public art.

SA: What is your process?

BV: I use an exploratory process. First, I'll just sit in the classroom for a month or two. I learn what the students are learning and watch how they respond to what they are learning. Then, the next month, I'll bring in connections that I've made to their curriculum. For example, for one math class, I brought in a short film that related

to what they were learning. For a month or two we explore possibilities—inspired by the curriculum and connections—about what our mural might be. I don't go in with a plan for what we are going to make.

SA: How do you explore possibilities?

BV: In math and science classes, students are often more comfortable talking rather than drawing at first. So we explore possibilities through discussion. We also talk about the space where our mural will be. A recent mural, called *Micro to Macro* (left), is on the outside walls of a school. We thought about how a highway separates the school from a park and started to draw trees as a way of bringing the park closer. But this was a math class, so we didn't just draw trees. We drew them with a ruler in hand, using Leonardo da Vinci's formula for how branches grow following certain ratios.

This mural, called *Micro to Macro*, decorates a school in Philadelphia.



SA: How do you actually paint a mural?

BV: It depends on the project. For *Micro to Macro*, I scanned the students' designs. The

Volta and his team carefully attach student designs to a building.



students and I manipulated the designs with Adobe Illustrator. We printed out the final design on a special fabric called parachute cloth. The printout is like a paint-by-number, with outlines that need to be filled in with paint. The entire school helped paint the cloth. Then we pasted it to the walls, similar to how you would attach wallpaper to a wall.

SA: Why do you partner with schools?

BV: Art transformed my life when I was younger, and I want to open up that same possibility for young people today. When I was in 11th grade, my English teacher told me that I was on the verge of failing—I had not read a single book for class all year. I remember feeling such fear that I might fail out of school. Art was the one class I cared about. So I asked my English teacher if I could get extra credit for doing an art project about a book we were supposed to read. My teacher agreed. I ended up passing the class and

graduating. Because of my art, I got into the Pennsylvania Academy of the Fine Arts in Philadelphia and later transferred to the University of Pennsylvania. I was lucky because the admissions officers looked at my art, not my grades. The experience I had in 11th grade is why I work in public schools today.

SA: What is challenging about your job?

BV: You can't stay in the exploratory stage forever. You eventually have to commit to an idea and move forward.

SA: What do you love about your job?

BV: I love how it allows me to explore ideas. I can walk into a classroom and have no idea what we will make, but I know we will make something. I love the unknown.

CAREER PROFILE

MURALIST

SALARY: Muralists can earn from \$25,000 to \$75,000 per year depending on experience, type and number of projects, and location.

EDUCATION: Most muralists have a fine arts degree or a bachelor's degree in art.

GETTING STARTED:

- ▶ Study the basics. Refine your drawing and painting skills.
- ▶ Develop computer skills. Learn how to use Adobe Illustrator and other artistic software.
- ▶ Look for opportunity. Connect with people and search for unexpected places to create art.



Hanson Wu, 14, Gold Medal, Printmaking. Images courtesy of the Alliance for Young Artists & Writers and the Scholastic Art & Writing Award Winners of 2017.

Prints With Purpose

This student artist uses color and repetition to share an idea

Hanson Wu loves to experiment with different styles. "I enjoy seeing how people will react," says Hanson, 14. Currently a ninth-grader at North Allegheny Intermediate High School in Pittsburgh, Pennsylvania, Hanson hopes to become a graphic designer.

What inspired this work? I recently visited the Andy Warhol Museum in Pittsburgh. I was fascinated by the prints and portraits. I decided I wanted to create a self-portrait in Warhol's graphic style.

How did you create your self-portrait? I digitally edited a picture of myself and printed it in black and white. Then I traced the outlines on wax paper. I transferred the pencil marks onto a rubber block and carved it. I used a roller to apply paint to the block and printed my picture on sheets of paper. I used the same block for all three pictures. I printed the colors first. Then I added black for the shadows.

Are the colors significant? I chose pinkish red, white, and blue because I wanted to symbolize the colors of the American flag. I'm a first-generation kid. My parents came to the United States from China. I wanted to use the colors of the flag because I am really thankful for all the opportunities we have in this country.

Is this image a reflection of your personality? Not really. In my self-portrait I look serious, but I'm usually pretty happy, energetic, and enthusiastic about life.

Why did you add the background? Since my expression looks kind of serious, I added rays in the background to brighten the piece and give it energy. Without the rays, it would have looked very dull.

Do you have any advice for aspiring artists like yourself? Practice every single day. Art doesn't just come easily. You have to work at it to master the techniques.



Hanson won a Gold Medal for his print in the 2017 Scholastic Art & Writing Awards. To find out more about this program, visit artandwriting.org.



Hanson Wu

