

PART B: SYNTHESIS TEXT 1

When Canada Met Andy *Calgary Herald*, February 20, 2008

by Nancy Tousley

- 1 Andy Warhol had his first solo show in Canada in 1965. Nobody showed up at the opening. He didn't sell a thing.
- 2 Nada. Nothing. Although he was doing pretty well in New York.
- 3 "I was feeling like a total dud," Warhol recalled in *POPism*, his book about the '60s. "... all I could think of was that if I was still this big a nobody in Canada, then Picasso certainly hadn't heard of me. This was definitely a setback, because I'd sort of decided by then that he might have."
- 4 Today this reads like deadpan comedy. Picasso, the sacred monster for many young artists of Warhol's generation as Warhol has been for many since, might well have known who he was. But important Canadians did not. To add insult to injury in what Warhol dubbed his "foreign publicity problems," Canadian Revenue, Customs and Excise had forced the dealer showing his work, Jerrold Morris International Gallery, to drop 80 works that officials deemed subject to duty, which the gallery couldn't pay.
- 5 Paintings and screenprints of soup cans were one thing, but Customs couldn't tell a Warhol box sculpture from the real thing, a dutiable¹ commercial product. The expert whose advice



Figure 1 – Box Sculptures

- they had sought, the director of the National Gallery of Canada, Charles Comfort, a painter, had this to say.
- 6 "I don't classify these processed cartons and tin cans as sculpture. I don't think that makes me, or Canada, anybody's laughing stock."
 - 7 Comfort's quote appeared in *The New York Times*, which dubbed him "a cultural character" in its report of the incident.
 - 8 Warhol, who hadn't yet been crowned as one of the 20th century's major artistic innovators and most influential artists, caught Canada on the cusp of the changing of the old guard. Just

¹ dutiable: *subject to tax*



© Andy Warhol Foundation for the Visual Arts/Trademarks Licensed by Campbell's Soup Co. All rights reserved./SODRAC (2007)

Figure 2 – Campbell's Soup I: Tomato, 1968

two years later, Jean Sutherland Boggs, who followed Comfort as NGC director, oversaw the purchase of eight of Warhol's Brillo Box sculptures of 1964—highlights of the gallery's contemporary art collection.

- 9 Warhol's Canadian troubles continued through the 1970s. Nobody bought art in Vancouver either, when he showed there in 1976. You have to wonder if his portraits of Canadian celebrities—Rod Gilbert (1977), Ron Duguay (1982), Karen Kain (1980), Conrad Black (1981) and Wayne Gretzky (1984) didn't have something to do with commerce and perking up his Canadian reputation. They are not deathless art like the Marilyns².
- 10 Canadian faces are included in Warhol: Larger Than Life, an exhibition organized by the Winnipeg Art Gallery now touring Canada and on view at the Mackenzie Art Gallery in Regina. The show which goes on to the Art

Gallery of Greater Victoria, takes care of Warhol's Canadian connections in a mini retrospective that has drawn examples from all stages of his career from the collection of the Andy Warhol Foundation for Visual Arts.

- 11 The early part of the show is interesting for its drawings from the late '40s and '50s. A self-portrait from 1957, a simple line drawing, shows the ever enigmatic³ artist hiding his face behind his hands. He so hated the way he looked that he had a nose job, the ironic subject of a painting he made in the early '60s during his transition from commercial graphic artist to artist.
- 12 His distinctive, fanciful "blotted line" drawings and ads for I. Miller shoes and other clients made Warhol so successful—he was one of the top commercial artists in New York—that he bought his now famous townhouse on Lexington Avenue in 1960.



Figure 3 – Orange Marilyn

² Marilyns: *famous works of art by Andy Warhol of Marilyn Monroe*

³ enigmatic: *mysterious*

- 13 The show's most telling moment, though, concerns Warhol's box sculptures. A wooden box in the exhibition is painted with the images of stacked Campbell's soup cans as if we had x-ray vision to see inside it. It stands in sharp contrast to two other box sculptures—one a Del Monte carton—which are simulacra⁴ of the real thing.
- 14 Looking at the juxtaposition, you can see the artist making a mental leap. Warhol left the Campbell Soup box unfinished as if he realized, half-way through, that genius lay in imitating a real cardboard carton and pushing the Duchamp readymade⁵ into the realm of Pop Art.

⁴ simulacra: *copies*

⁵ Duchamp readymade: *artwork converting ordinary objects into modern art by French artist, Marcel Duchamp*

Warhol Update:

2006 turned out to be a prosperous year for Andy Warhol. Christie's auction house in New York City sold many of Warhol's works for astounding prices. Warhol, famous for his production-line artwork of icons in American pop culture, premiered his first collection of 32 silkscreen paintings of Campbell's soup cans on July 9, 1962. The debut was hardly a success. Only 6 canvases were sold at \$100 each. However, nearly four-and-a-half decades later, the same canvases are worth millions.

In May 2006, 19 years after the artist's death, Christie's auctioned Warhol's "Small Torn Campbell's Soup Can" for \$11.8 million. Warhol's other works fared well too. That same year, the orange version of Warhol's painting of Marilyn Monroe sold for \$16.26 million and a painting of Chinese leader Mao Zedong sold for \$17.4 million. A set of four boxes, including a Brillo Soap Pads box, sold for just over \$1 million. Perhaps the most remarkable sale was in 2007 when Warhol's "Liz," a silkscreen portrait of Hollywood legend Elizabeth Taylor, sold for a whopping \$23.5 million. It had been purchased only six years earlier by actor Hugh Grant for \$3.6 million. Not bad, considering that art speculators had predicted a decline in the value of Warhol's art.

Figure 4

PART B: SYNTHESIS TEXT 2

The Soul of Capitalism

by Robert Collins

- 1 Hap and Edna are art lovers, in a traditional kind of way. Neither of them is much of a fan of modern or abstract art. Hap says that as far as he is concerned, it's not art if he can't tell what it is. Unless the artist is under the age of five.
- 2 Their walls host several paintings and prints, mostly landscapes, and they have a wonderfully detailed bronze statue of a skinny Ayrshire cow nursing a newborn calf that was cast by one of Edna's Balfour ancestors 150 years ago. Both of them were astounded when the government paid \$2 million for a painting of a red stripe, and even though Hap could tell what it was, he called it something other than art.
- 3 Hap and Edna became art "patrons," in a fashion, one summer when they agreed to let a strange young man camp out on their place in his Volkswagen van. He told Hap and Edna that he wanted to sketch the various pieces of derelict farm equipment that had accumulated over the years behind the old barn.
- 4 Axel stayed for a week and filled several sketch pads. Edna invited him for dinner three times and offered to let him use the washer and dryer and the shower. He came to dinner the night before he left and presented Edna with a detailed drawing of a corn head (off a model 34 John Deere chopper) with burdock growing through it.
- 5 The next morning before he left, Axel offered Hap \$40 for a ball of barbed wire that had been gathered out of the ashes of a burning pile five years earlier, when Hap and Edna had cleared the five acres between the swamp and the creek. Hap thought Axel was pulling his leg, but Axel insisted that he was serious about purchasing the heap of burned wire.
- 6 "Barbed wire isn't any good if it's been in a fire," explained Hap. "You'd never be able to untangle it. It would just break into bits."
- 7 "I want it just the way it is," said Axel.
- 8 "How would you get it home?"
- 9 "In the back of the van," replied Axel.
- 10 "Pretty tight fit," observed Hap. "But if you got your heart set on it, why don't you just take it as a going-away present."
- 11 "Well, I really want it, but I won't take it unless you'll take \$40 for it."
- 12 "Geez, Axel, I can't take \$40 for a ball of burned wire. You'd be doing me a favour by hauling it away."

- 13 “I’ll tell you what,” said Axel, “I’ll take the wire as a gift, but you have to let me pay you \$40 for putting it in the van with your front-end loader.”
- 14 “You sure? You’re welcome to it and I’ll load it for nothing.”
- 15 “I insist, man,” replied Axel.
- 16 “Suit yourself,” said Hap.
- 17 It came to pass, several months after Axel’s visit, that Hap and a couple of fellow dairymen made a visit to the big city; more of a business trip, really. The dairy that Hap and several of his neighbours shipped milk to had become insolvent¹ and a dispute had arisen over money that was owed to them. The Dairy Control Commission was holding funds that would normally be sent to the insolvent dairy so Hap and his neighbours could be paid for last month’s milk. Hap and the other dairy farmers figured that seeing how they owned the cows, fed the cows, milked the cows, and paid to haul the milk to market, they ought to be paid for it and the Dairy Control Commission should forward the funds directly to them. The bank, on the other hand, hired a lawyer to explain that when one of its customers goes broke, the bank gets everything and the Dairy Control Commission should forward the funds directly to it. The Dairy Control Commission hired a lawyer to say that they would like to send the funds to the farmers, but were afraid to because they weren’t really sure what their regulations were or how they applied in this particular instance, so they would just wait until someone sued them for it.
- 18 They were standing right in front of the City Art Gallery and Hap suggested that they take a spin through and soak up a little of that big city culture the urbanites were always saying made it worth living there. The others agreed. And so it was that Hap, Tony, and Willie paid a modest admission fee and found themselves in the cool confines of the City Art Gallery.
- 19 The Art Gallery was a three-storey affair. The walls of the first floor were covered with traditional paintings. Hap liked the landscapes and seascapes, and the portraits and battle scenes.
- 20 The second floor started out with the Group of Seven and Emily Carr². Still the kind of stuff that Hap was fond of. As the three dairymen moved along, the exhibits became increasingly abstract and all three grew increasingly less appreciative.
- 21 The three dairymen climbed the staircase to the third floor. While they had found the exhibits on the second floor far too abstract and weird, those they encountered on the third floor could only be described as bizarre.
- 22 There were several artists on hand to talk about their works. An overalled young woman wearing a huge beret stood beside an enormous pile of old shoes and boots. She explained that she had spent five months collecting unclaimed footwear from shoe repair shops throughout the city.
- 23 In keeping with the shoe theme, the next exhibit looked a lot like a row of old nest boxes nailed to the wall and stuffed full of worn-out sneakers. The artist sat in a chair below it beaming proudly. The three farmers gave it a wide berth.
- 24 And so it went. At one point, a pile of old paint cans caused a bit of a furore, until one of the assembled aficionados realized that they belonged to a crew of workmen who were actually painting one of the side galleries.

¹ insolvent: *bankrupt*

² Group of Seven and Emily Carr: *famous Canadian painters*

- 25 One of the most unorthodox works was called “Spoor-fari.” The Spoor-fari exhibit was scattered over the entire third floor. It was comprised of papier-mâché renderings of the droppings of animals that might be encountered on a stroll around Africa. The pièce-de-résistance of the Spoor-fari exhibit was the elephant.
- 26 As Hap circled the impressive replica, he walked smack into...Axel. Hap introduced him to Tony and Willie, who by all appearances hadn’t met anyone quite like Axel before. Axel said that he never thought Hap would be the art gallery type, but it sure was great to see him and as long as he was here, he would have to see Axel’s own work that was on display and can you believe it had sold two days ago to a bank that wanted to display it in the lobby of their new office tower for \$15 000!
- 27 “You sold one of your drawings for \$15 000?” asked Hap, incredulous.
- 28 “Not a drawing, man, my sculpture,” replied Axel. “Come on, I’ll show you.”
- 29 Axel strode off with the dairymen in tow. He led them into one of the smaller side galleries and through a throng of his admirers. In the centre of the room was Axel’s masterpiece: “The Soul of Capitalism.”
- 30 Hap gazed open-mouthed at “The Soul of Capitalism.” He experienced déjà-vu. He had seen “The Soul Of Capitalism” before, but he knew it better as “That Damned Ball of Burned Barbed-Wire.”
- 31 Axel had shoved a couple of clay doves inside to represent Peace trapped by The Soul of Capitalism, and had splattered the whole works with red paint to symbolize the blood of the working class.
- 32 “But I didn’t tell that to the dude from the bank,” said Axel.
- 33 Axel was swept up in a series of questions from a class of adoring high school art students. Hap stood contemplating “The Soul of Capitalism” for a good fifteen minutes. He examined it from all angles but, for the life of him, couldn’t find any perspective that made it look like anything else but That Damned Ball Of Burned Barbed Wire. It occurred to Hap that he didn’t really know much about modern art. He didn’t ‘get’ “The Soul of Capitalism” and, more importantly, he couldn’t imagine what the bank saw that merited an expenditure of \$15 000.
- 34 Maybe it wasn’t about art at all, thought Hap. After all, he reasoned, if you were like the bank and had no soul at all, perhaps \$15 000 wasn’t an unreasonable cost to buy one. And what could be more appropriate than The Soul of Capitalism, working class blood and all. At any rate, he was happy for Axel.
- 35 Their two hours had nearly passed. Hap congratulated Axel and all three farmers bid him farewell.
- 36 As they hiked down the winding staircase, Willie wondered if the bank was planning on using part of their milk money to pay Axel the \$15 000.
- 37 Tony asked Hap if he thought he would ever own a piece of art worth \$15 000.
- 38 Hap shook his head. “I doubt it,” he said. “Forty dollars is more my price range.”

PART C: ANALYSIS OF SYNTHESIS TEXTS 1 AND 2

INSTRUCTIONS: In a multi-paragraph (**3 or more paragraphs**) **expository** essay of at least **300 words**, answer question 2 in the **Response Booklet**. Write in **ink**. Use the **Organization and Planning** space to plan your work. The mark for your answer will be based on the appropriateness of the examples you use as well as the adequacy of your explanation and the quality of your written expression.

2. Discuss the ways in which Hap, the dairy farmer in “The Soul of Capitalism,” would likely respond to Warhol’s art as described in “When Canada Met Andy.” You must refer to **both** passages in your essay.

Suggestions Regarding Response:

- **Just as he was surprised about the \$15 000 that Axel received for his sculpture in “The Soul of Capitalism,” Hap would likely be surprised by the value of Warhol’s art as described in Figure 4 in “When Canada Met Andy”**
- **Hap would likely support Charles Comfort’s opinion of Warhol’s sculptures as not qualifying as art (“When Canada Met Andy,” paragraph 6 and 33)**
- **Just as he spent 15 minutes trying to make sense and appreciate Axel’s sculpture, Hap would likely make an effort at trying to understand Warhol’s art (“The Soul of Capitalism,” paragraph 33)**
- **Hap might enjoy Warhol’s art since he believes that “it’s not art if he can’t tell what it is” and Warhol’s art replicates commonplace items and celebrities (“The Soul of Capitalism,” paragraph 1)**
- **On the other hand, recognizing the boxes and soup cans for what they actually are may not necessarily have qualified them as art in Hap’s eyes. For example, although Hap recognizes the red stripe in the abstract painting for what it is, “he called it something other than art” (paragraph 2)**

This list is not exhaustive.

The exemplars will provide sample responses.

Marks will be awarded for content and written expression.

ENGLISH 12
SCORING GUIDE FOR ANALYSIS OF SYNTHESIS TEXTS 1 AND 2

This is a first-draft response and should be assessed as such.

The response is assessed holistically.

6

The six essay is **superior**, demonstrating an insightful understanding of the texts. The essay shows a sophisticated approach to synthesis, including pertinent references. The writing style is effective and demonstrates skillful control of language. Despite its clarity and precision, the essay need not be error-free.

5

The five essay is **proficient**, demonstrating a clear understanding of the texts at an interpretive level. The essay clearly synthesizes the concepts within the texts. References may be explicit or implicit and convincingly support the analysis. The writing is well organized and reflects a strong command of the conventions of language. Errors may be present, but are not distracting.

4

The four essay is **competent**. Understanding of the texts tends to be literal and superficial. Some synthesis is apparent. The essay may rely heavily on paraphrasing. References are present and appropriate, but may be limited. The writing is organized and straightforward. Conventions of language are usually followed, but some errors are evident.

3

The three essay is **barely adequate**. Understanding of the texts may be partially flawed. An attempt at synthesis is evident. References to the texts are not clearly connected to a central idea or may be repetitive. The response may be somewhat underdeveloped. A sense of purpose may be evident, but errors can be distracting.

2

The two essay is **inadequate**. While there is an attempt to address the topic, understanding of the texts or the task may be seriously flawed. An essay that makes reference to both texts but refers only fleetingly to one of them is inadequate. The response may be seriously underdeveloped. Errors are recurring, distracting, and impede meaning.

1

The one essay is **unacceptable**. Although the essay mentions both texts, the essay is too brief to address the topic or there may be a complete lack of control in the writing.

0

The zero essay reflects a complete misunderstanding of the texts and/or the task, or is a restatement of the question. Exclusive reference to only one text does not constitute synthesis. Exclusively narrative responses reflect a complete misunderstanding of the task.

*Any zero paper must be cleared by the section leader.

NR

A blank paper with no response given.

ACKNOWLEDGEMENTS

Collins, Robert. "The Soul of Capitalism." *Out Standing in Their Field*. Stone Pillow Press, 2000.

Tousley, Nancy. "When Canada Met Andy." *Calgary Herald*. Canwest Publishing Inc. February 20, 2008.