ART 487 German Art, 1900 – Present
T/Th 1-2:15, CFA 153
University of Nevada Reno
Fall 2014

Professor: Dr. Brett Van Hoesen
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Course Description: This course provides an historical and thematic overview of German art and German-based art movements from roughly 1900 to the present. We will examine the cultural terrain of the two World Wars and the Holocaust as well as the Cold War, fall of the Berlin Wall, and the recent history of German reunification. Within this historical context, we will examine the role of art movements including German Expressionism, Social Realism, Dada, New Objectivity, New Photography, Weimar Film, the Bauhaus, so-called “Degenerate Art,” aesthetics of the Third Reich, emigré art, GDR design, contemporary German photography, and new urban architectural trends. This course explores a wide range of media including: painting, printmaking, sculpture, book arts, satirical caricature, photography, photomontage, manifestos, sound poetry, sound art, performance art, film, design, architecture, and installation. Course requirements include: in-class discussion activity, a short essay, exam, presentation, and final research paper.

Course Objectives:

1) On a base level, this course helps students master a chronology of major cultural and political developments of the 20th Century.
2) Students will develop a focused understanding of German art, 1900-present within a social and historical context.
3) The course introduces and reinforces a wide range of Art Historical methodologies to help students learn that the analytical framework through which we examine an artwork impacts our understanding of its meaning and significance.
4) The course content encourages students to make cross-cultural and trans-historical comparisons.
5) Students will critically examine a variety of media including painting, sculpture, printmaking, photography, sound art, performance art, film, design, architecture, installation, etc.

Core Curriculum: This course satisfies Core Objective 13 (Capstone) of the Silver Core Curriculum. It also reinforces and integrates CO7, Core Fine Arts, as described below. In addition, ART 487 integrates the knowledge and skills gained from CO1, CO3, and CO11, as described below.

CO7 This course reinforces and integrates CO7 requirements in that students will apply techniques of critical analysis to study and interpret works of art in the context of culture, society, and individual identity. The purpose of CO7 is to ensure that all students gain both exposure to and a basic understanding of an area of Fine Arts, in this case the Visual Arts and Art History.
This course integrates *Effective Composition and Communication*. Students will be able to effectively compose written, oral, and multimedia texts for a variety of scholarly, professional, and creative purposes.

This course integrates *Critical Analysis and Use of Information*. Students will be able to be critical consumers of information, able to engage in systematic research processes, frame questions, read critically, and apply observational and experimental approaches to obtain information.

Lastly, this course integrates *Global Contexts* as students will apply and evaluate modes of academic inquiry, creative expression, or results of research to problems in historical and contemporary global contexts. As an underlying structure to the course, students will articulate connections among local, national, and international contexts and critically evaluate the ways in which cultural production based in Germany intersects with interrelated global histories.

**Student Learning Outcomes (SLOs):**

Students will be able to:

1.) describe and recognize in verbal and written form the formal qualities of a work of art as a means to understand how technical and compositional components function as one level of interpretation. (CO1 and CO3)

2.) identify and critically apply a wide range of Art Historical methodologies that impact the way we study, receive, and ultimately understand a work of art. (CO3)

3.) effectively compose written assessments in the form of in-class discussion activities, exam, short and long research essays the cultural and historical significance of select works of German art, design and architecture. (CO1) (CO13)

4.) articulate in verbal and written form relationships between works of art and their political, social, and cultural context from 1900 to Present. (CO1, CO3, and CO7, CO13)

5.) synthesize and integrate works of art from different artists, time periods, cultures, and geographies. (CO7, CO11, CO13)

6.) critically apply in verbal and written form cross-cultural historical analysis, with emphasis on understanding the history of German and German-based art production within a larger global context. (CO11 and CO13)

**Course Requirements:**

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance + In-Class Discussion Activities</td>
<td>20%</td>
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<tr>
<td>Paper 1</td>
<td>15%</td>
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<tr>
<td>Exam</td>
<td>25%</td>
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<tr>
<td>Presentation</td>
<td>10%</td>
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<tr>
<td><em>Final Research Paper</em></td>
<td>30%</td>
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*This assignment must be completed for a passing grade in this course.*

**Grading Scale:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>100-93</td>
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<tr>
<td>A-</td>
<td>92-90</td>
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<tr>
<td>B+</td>
<td>89-87</td>
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<tr>
<td>B</td>
<td>86-83</td>
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<tr>
<td>B-</td>
<td>82-80</td>
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<tr>
<td>C+</td>
<td>79-77</td>
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<td>C</td>
<td>76-73</td>
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<tr>
<td>C-</td>
<td>72-70</td>
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<tr>
<td>D+</td>
<td>69-67</td>
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<tr>
<td>D</td>
<td>66-63</td>
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<tr>
<td>D-</td>
<td>62-60</td>
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<tr>
<td>F</td>
<td>Below 60</td>
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*A plus/minus grading system will be used for this course.*
**Required Texts:**
The text listed below is required reading for the course. Books can be purchased at the university bookstore.

- Ares Readings (Electronic Readings) Knowledge Center, Course Reserves (Van Hoesen) (access through Knowledge Center homepage, link for Course Reserves under “Research” or https://ares.library.unr.edu/ares/)

**Description of Course Requirements:**

**Attendance and Lecture Guides:** Regular attendance in class is required. Students will sign an attendance sheet at the beginning of each class. A significant portion of your grade is determined by in-class discussion activities. These will not be announced ahead of time. As an incentive to attend, a lecture guide will be provided for each class period. This material will only be available in class. Should you have to miss a lecture, it is your responsibility to get a copy of the lecture guide from a fellow classmate (not from the professor). Exceptions will only be made in the case of documented illnesses or emergency.

**Discussion Credit** A total of roughly twelve in-class written activities will count toward your final attendance/discussion grade. These assignments review and emphasize content presented in the assigned readings and lecture. While they are meant to help you prepare for the written midterm and final exams, they also are intended to help facilitate in-class discussion. These assignments must be turned in at the end of class in order to receive credit. Assignments are graded on a ✓ (10 points) and ✓- (8 points) scale.

**Paper 1** For this first short writing assignment you will compose a 3-page essay on a topic of your choice involving German art, galleries, museums, film or music. The final paper must include a bibliography of at least five sources. See end of the syllabus for full instructions. Due date: Tuesday, September 23.

**Exam** There will be one exam this semester. You will be responsible for memorizing and learning about 100 works of art. The exam will consist of 15 slide identifications (artist, title and date within 10 years of the exact date) (worth 45 points), roughly 15 fill in the blank, multiple choice and/or short answer questions (worth 45 points), and one essay (worth 30 points). The exam will reflect the material covered in lectures and class discussions as well as in the assigned readings. Image study sets and review sheet for the exam will be provided two weeks prior to the test.

**Research Paper** The main project for this semester is a research paper. Final papers must be 12-text pages in length. Papers must be accompanied by an annotated bibliography for all sources cited and consulted as well as images of the works discussed. See end of the syllabus for full research paper instructions. Due date: Friday, December 12.

*Presentations* The last three weeks of the semester, each student will present a short 10-minute presentation on their research topic. At this time, students will distribute to the class a
copy of their final abstract as well as annotated bibliography. Presentations will be graded on
1.) quality of abstract and bibliography, 2.) general preparedness and presentation style,
3.) content of presentation.

Additional Course Policies:

WebCampus: All major documents associated with the course – syllabus, research paper
instructions, etc. will be posted on the class WebCampus site. To access this site go to
http://webct.unr.edu. Please refer to this site for periodic course announcements.

Study Sets: Image Study Sets for the Exam are available on WebCampus.

Library Resources: Ann Medaille is UNR's subject librarian for art, and she can help you find
good sources, use research databases, manage your research, and cite sources for your papers
and presentations. Contact her with a research question or to set up an appointment
(amedaille@unr.edu, 775-682-5600, MIKC 217). Please be aware that images found through
library resources and databases (including Artstor) are copyrighted and are not available for re-
posting to websites. If you have any questions about this, please contact Ann Medaille.

E-mail correspondence: If you have specific questions about readings, assignments or exams,
and cannot meet with me in person, please note that I will do my best to respond to your e-
mail within 24 hours of receiving the message.

Classroom courtesies: Please be respectful of the professor and your fellow classmates
by complying with the following classroom courtesies: 1. Arrive to class on time. If
you have to leave class early, please notify the professor before the start of class. 2.
Turn off/silence cell phones prior to entering the lecture hall. 3. In compliance with the
rules of conduct associated with this building, do not consume food while in the
classroom. 4. Do not talk or engage in other disruptive activities during lecture. 5. Use
laptops and iPads exclusively for note taking. Should a student not comply with any of
these requests, the instructor reserves the right to ask the student to leave the lecture hall
for the remaining duration of the class.

Students with Disabilities: Any student with a disability requiring academic adjustments or
accommodations is requested to speak with me and/or the Disability Resource Center
(Thompson Building Suite 101) as soon as possible to arrange for appropriate
accommodations.

Academic Integrity: Academic integrity is fundamental to the activities and principles of a
university. All members of the academic community must be confident that each person’s
work has been responsibly and honorably acquired, developed, and presented. Any effort to
gain an advantage not given to all students is dishonest whether or not successful. The
academic community regards breaches of the academic integrity rules as extremely serious
matters. Sanctions for such a breach may include academic sanctions from the instructor,
including failing the course for any violation, to disciplinary sanctions ranging from probation
to expulsion. When in doubt of plagiarism, paraphrasing, quoting, collaboration, or any other
form of what might be construed as cheating, consult the course instructor.
Taping of Class Lectures:
Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may have been given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.

Academic Success Services: Your student fees cover usage of the Math Center (784-4433 or www.unr.edu/mathcenter/), Tutoring Center (784-6801 or www.unr.edu/tutoring/), and University Writing Center (784-6030 or http://www.unr.edu/writing_center/). These centers support your classroom learning; it is your responsibility to take advantage of their services. Keep in mind that seeking help outside of class is the sign of a responsible and successful student.

Class and Reading Schedule:

***Readings from the textbooks will be listed according to the following abbreviations:

GED Rose-Carol Washton-Long, ed. German Expressionism: Documents . . .
Ares Knowledge Center Reserve Readings, https://ares.library.unr.edu/ares/

Additional abbreviations that correspond to books available via Course Reserves.

Chipp Herschel Chipp’s Theories of Modern Art, 1968/1996
WRSB The Weimar Republic Sourcebook, ed. Kaes, Jay and Dimenberg, 1994

Week 1

Tuesday, August 26 Introduction to Course

* Make sure to order required textbook and review the syllabus on WebCampus.

Thursday, August 28 Why German Art Matters - Historiography of Art History

* Why German Art Matters Discussion Assignment - select one German artist and review his/her work in a short, 1-page write-up. Bring a typed copy to class with you on Tuesday, September 2, for discussion.
Week 2

Tuesday, September 2  
*Historical Chronology of Germany, late 19th Century to Present*

*Turn-of-the-Century Art Discussion Assignment* Select one German artist, designer, or architect of your choice. Review his/her work in a short, 1-page write-up. Bring a typed copy to class with you on Thursday, September 4, for discussion.

Thursday, September 4  
*Turn-of-the-Century German Art: From Max Klinger to Max Liebermann*

Ares  
Selected short readings on Klinger’s prints and Liebermann’s paintings

Week 3

Tuesday, September 9  
*Independent Expressionists: Modersohn Becker, Kollwitz, Barlach, and Beckmann*

Ares  
EXP, Chapter 1 “Origins” p. 7-22; & part of Chapter 4, p. 173-176
GED  
Käthe Kollwitz, Letters and Diary Entries, p. 164-167; also 185-188; Ernst Barlach, Letters and Diary Entries, p. 109-113

Thursday, September 11  
*Die Brücke (The Bridge) Expressionists in Dresden and Berlin*

Ares  
EXP, Chapter 2 “Dresden” p. 23-93
GED  
Intro to Die Brücke section, p. 21-22; Kirchner, p. 22-27, Max Pechstein, p. 33-36; Carl Einstein, excerpts from “African Sculpture,” p. 113-116

Week 4

Tuesday, September 16  
*Research Tutorial with Librarian Ann Medaille*

Meet at Room 114, Knowledge Center
*Attendance is Mandatory*

Thursday, September 18  
*Der Blaue Reiter (The Blue Rider) Expressionists in Munich*

Ares  
EXP, Chapter 3 “Munich” p. 95-155
GED  
Intro to Der Blaue Reiter section, p. 37-38; Kandinsky (with others), p. 38-47; Intro to Der Sturm, p. 55-56; Herwarth Walden (+Macke), p. 56-60; Rudolf Blümner, p. 63-66
Week 5

Tuesday, September 23  Dissonance in Music and Painting: Schoenberg and Kandinsky

Ares  Selections from “Schoenberg - Kandinsky: Letters, Pictures, and Documents”
Kandinsky, sections for “Concerning the Spiritual in Art” (1910)

***Due: Paper 1

Thursday, September 25  Reception to Expressionism during the Third Reich
Film: Remaking the “Degenerate Art Exhibition” (1937)

GED  Intro to Expressionism and the Third Reich section, 296-297

Week 6

Tuesday, September 30  Images of World War I & the Beginnings of Dada

Ares  Hans Richter, Dada: Art and Anti-Art, part of Chapter 1, “Zurich Dada,” p. 11-32
GED  Intro to Dada section, p. 262-263; Hugo Ball, p. 263-266

Thursday, October 2  Berlin DADA Strategies: Photomontage as Weapon

GED  Richard Huelsenbeck, p. 266-269; Raoul Hausmann, p. 269-272; Wieland Herzfelde, p. 272-274; George Grosz, p. 274-277
Ares  Hannah Höch, “Dada Photo Montage,” Chipp, p. 396
      Hanne Bergius, “Dada, the Montage, and the Press: Catchphrase and Cliché as Basic Twentieth-Century Principles”

Week 7

Tuesday, October 7  Kurt Schwitters’ MERZ & ‘Ur-Sonate’

GED, Kurt Schwitters, p. 277-278
Ares, Kurt Schwitters, “from Merz,” 1921, Chipp, p. 382-384
      Hans Richter, Dada: Art and Anti-Art, Chapter 4, “Hanover Dada,” p. 137-154

Thursday, October 9  Weimar Film
Film: Berlin: Symphony of a Great City (1927)

Week 8

Tuesday, October 14  
*Glitter and Doom: Neue Sachlichkeit & New Photography*

GED, Otto Dix, p. 233-235; Franz Roh, p. 292-295
Ares, Selections from *Glitter and Doom* (exhibition catalogue, 2006)

***Due: Paper Proposal + Preliminary Bibliography***

Thursday, October 16  
*Legacy of Germany’s Colonial History in the Art and Visual Culture of the Weimar Republic*

Ares, Van Hoesen, “Postcolonial Cosmopolitanism: Constructing the Weimar New Woman Out of a Colonial Imaginary” from *The New Woman International: Representations in Photography and Film from the 1870s through the 1960s* (Duke University Press, 2011)

*Colonial Legacies Assignment*  Write a typed, one-to-two page summary/response to this essay. Address the questions: How might we reconsider the visual culture of the Weimar Republic and the representation of the New Woman by considering the lingering legacy of Germany’s colonial past?

Week 9

Tuesday, October 21  
*Bauhaus I - Film: Introduction to the Bauhaus*

GED, Intro to Weimar Bauhaus section, p. 245-246; Walter Gropius, p. 246-252

Thursday, October 23  
*Bauhaus II - Lecture & Discussion*

GED, Johannes Itten, p. 254-257; Oskar Schlemmer, p. 258-261
Ares, Sections of *Bauhaus Construct: Fashioning Identity, Discourse and Modernism* (2009)
Week 10

Tuesday, October 28  
Art and Propaganda of the Third Reich  
Section of Film: The Rape of Europa (2006)


Thursday, October 30  
Charlotte Salomon and the Visual Legacy of the Holocaust

Ares, Section from Reading Charlotte Salomon (2005) and Inside the Visible (exhibition catalogue, 1996)

***Due: Abstract and Annotated Bibliography

Week 11

Tuesday, November 4  
Post-WWII Art in West and East Germany (Beuys, Richter, Polke, Penck, Baselitz, and Kiefer)


Thursday, November 6  
EXAM (Covers Material from Weeks 2-11)

Week 12

Tuesday, November 11  
Veteran’s Day - No Class

Thursday, November 13  
The Berlin Wall, GDR Design, and Ostalgie (nostalgia for the East)

Ares, Sections of Art Outside the Lines: New Perspectives on GDR Art Culture (2011)
Week 13

Tuesday, November 18  The Culture of New Urban Design: Contemporary German Photography, Architecture, and Memorials


Thursday, November 20  Sound Art in Germany
With presentation by Dr. Jean-Paul Perrotte, Department of Music
Electro-acoustic composition, Pankow/Schönhauser Allee, 2004


Week 14

Tuesday, November 25  Student Presentations
*Attendance is Mandatory

Thursday, November 27  Thanksgiving - No Class

Week 15

Tuesday, December 2  Student Presentations
*Attendance is Mandatory

Thursday, December 4  Student Presentations
*Attendance is Mandatory

Week 16

Tuesday, December 9  Student Presentations
*Attendance is Mandatory

***Due: Final Paper due in my mailbox (ART 209) by 12:00 Friday, December 12
Write a 3-page essay on one of the following categories. The final assignment should be typed, double-spaced, proof read, and include a bibliography of at least five sources (which can include books, articles, websites, films, etc.)

**Due date:** in class Tuesday, September 23

1. **German Art – 1500-present.** Select one artist from the broad time period of 1500 to the present. Research his or her biography. Identify and discuss five works by this artist. Consider them from the standpoint of style, content, presentation, and cultural significance.

2. **German Museums.** Spend some time researching online German Art Museums – start with cities like Berlin, Hamburg, Munich, Frankfurt, Köln (Cologne), Dusseldorf, and Bremen. Ultimately, select three museums to feature in your essay. Describe their history, breadth of collections, and current special exhibitions.

3. **German Galleries.** Germany is host to some of the most innovative contemporary art galleries in Europe and beyond. Research galleries in cities like Berlin, Frankfurt, Köln (Cologne), etc. Select three galleries to feature in your essay. Provide a description of each gallery. What kind of artists do they represent? How are these galleries similar or different one another? How might they compare to galleries in other major European cities? Websites like Berlin List - Gallery Guide will be helpful: [http://berlinlist.com/gallery-guide/](http://berlinlist.com/gallery-guide/)

4. **German Films.** Germany has long been a site for innovative cinema. Select one regular-length film (or two shorter films), and write a short essay about it. This will require that you do some preliminary research on the film – particularly details concerning the director, featured actors, location, cultural content of film, critical reception, etc. In short, what did you learn about German history and culture from this film? See suggested list of films below. Most are available via Netflix or through the Knowledge Center.

   - *Metropolis* (1927)
   - *The Cabinet of Dr. Caligarari* (1920)
   - *The Baader Meinhof Complex* (2008)
   - *Schultze gets the Blues* (2005)
   - *Two Lives (Zwei Leben)* (2012)

   - *Amy and Jaguar* (1999)
   - *Europa Europa* (1990)
   - *The Blue Angel* (1930)
   - *Pandora’s Box* (1929)

5. **German Music.** German music – of the former West and East – has made a significant mark on the culture of popular music over the past several decades. Identify five different German bands or music projects. Listen to their work. If applicable, review their websites. Write an essay that discusses these five entities. What connections can you make between German music and German art?
I. Basic Requirements:

**Research Paper** The main project for this semester is a research paper. **Pick a topic that you have never worked on before – use this as an opportunity to explore a world beyond your current comfort zone.** See final page for suggested topic options. Your goal is to produce a paper that is unique and provides a compelling read. Final papers must be **12 pages** in length. (This does not include the annotated bibliography and accompanying images.) Submitted papers must be proofread, typed, double-spaced, paginated and stapled. They must include an introduction, which states your thesis as well as a conclusion, footnotes/endnotes or MLA-style citations, an annotated bibliography with at least five hard-copy sources and labeled copies of the images at the end of the text. Roughly a third of your grade for the paper will be based upon whether or not you comply with these directions.

**Preliminary Paper Topics + Bibliography** On **Tuesday, October 14**, you will submit in class a typed description of your proposed paper topic. This should be a minimum of a paragraph in length. Your description must include a thesis. Please include a preliminary bibliography.

**Paper Abstract and Annotated Bibliography** On **Thursday, October 30** you are required to submit a typed, concise description of your research topic, which includes your thesis. This must be accompanied by an annotated bibliography consisting of a minimum of **ten** sources.

**Final Paper:** The **final paper is due in my mailbox** (ART 209) by 12:00 Friday, December 12

II. Additional Instructions:

**Citations:** You are allowed to use either the Chicago Manual of Style Footnotes/Endnotes or the MLA style of citation. The rules for footnotes (located at the foot/bottom of each page) and endnotes (located at the end of the paper) will be provided in class handout. MLA style (admittedly easier) involves the following format:

**MLA examples:** You are citing an idea from the following source, which appears in your bibliography in this format:


**With MLA style, you cite the source in your text in the following way:**

*Some suggest that the recent resurgent fascination with Pablo Picasso derives from the record-breaking sales of two early works by him sold at Sotheby’s* (Will 92).

**Citation with the author already named in the sentence:**

*According to George Will, the renewed fascination with Pablo Picasso derives from the record-breaking sales of two works recently sold at Sotheby’s* (92).
**Annotated Bibliography:** This is an alphabetical list of all the sources you consulted for this research paper (including Websites). Make sure that the sources you cite in your paper are listed in the bibliography. **Your bibliography must include a minimum of five hard copy sources and a minimum of ten total sources.** As a general rule of thumb, annotations should be around four to five sentences in length and should briefly summarize the main points of each source, noting the value of this particular source to your research paper.

**The Images:** Essays must also be accompanied by images (printed or photocopied versions) of the works discussed. These should be numbered consecutively (Figure 1, 2, 3, etc.) according to the order in which they are covered in the essay. They should each list the full name of the artist, title of the work (underlined or in italics), date and source of the image. **The images should be at the end of the text – not embedded in the text.** Example:

![Image](image.png)

**Figure 1** George Grosz, *Fit for Active Service (Die Gesundbeter)*, 1918

**Cover page:** Make sure that your paper includes a cover page. This includes the title of your paper (centered on the page) and your name, date, course name, and my name on the bottom right corner. Example:

“Reconsidering George Grosz’s Satirical Caricatures”
(half way down page)

(bold right corner)
(your name)
December 12, 2014
ART 487, German Art
Dr. Van Hoesen

**III. Suggested Topic Options:**

1. **The Monograph Essay** Select one artist and focus on one particular aspect of her/his work. This should not be a “book report” or regurgitation of what has already been said about this artist. Instead, your essay should evaluate a particular aspect of the artist’s work – materials, working methods, themes, series of works, and/or a particular social/political/economic issues.

2. **Art & War** Much of German-based art movements involved reactions to war - WWI, WWII, the Cold War, etc. Select the work of one artist or group of artists who self-consciously engaged with social, cultural, and/or political dimensions of war. Discuss in detail at least five works by this artist or group of artists.
3. **German Art Movements - Impressionism, Expressionism, Dada, the Bauhaus, or Fluxus**
In this paper discuss the aims, techniques, manifestos, and general character of the written and visual works associated with one art movement - based in Germany. Using the manifestos and other written works cited in your textbook and other sources in conjunction with a close reading of at least five works of art, discuss the goals and tactics of the artists affiliated with your chosen movement.

4. **German Design** Select a topic related to German design dating from the Bauhaus or the GDR (German Democratic Republic, former East Germany). Identify and research one particular designer or group of designers. Discuss in detail at least five objects in your final paper.

5. **German Architecture, Memorials or Public Sculpture** Select one building, memorial, or example of public sculpture, or the work of one architect/designer based in Germany as the focus for your research paper. Discuss all aspects of this site considering issues related to technological innovations, form vs. function, cultural geography, and socio-political history.

6. **Medium Specific Focus** Select one particular medium as the guiding framework for this project. Painting, sculpture, printmaking, photography, performance, installation, or sound art. Discuss the work of one to three artists, who use this particular medium as the focus of their work and practice. Be sure to explain why this particular medium is significant to the evolution of this artist’s work and the larger cultural context to which they contribute.