DEPARTMENT OF ART EDUCATION AND ART HISTORY
SPRING 2015
Friday 9-11:50AM

AEAH 4844/5844: HISTORY OF PRINTS
Dr. Kelly Donahue-Wallace
Office Art Building 215
kwallace@unt.edu
Office Hours: Tues/Thurs 11-12

COURSE DESCRIPTION:
This course examines the history of printed images from circa 1450 to the present. The lecture content follows a roughly chronological organization, considering woodcut, engraving, etching, aquatint, lithography, and screenprint. Of prime concern are the unique aesthetic and functional characteristics of each printmaking process. The material emphasizes how the inherent qualities of the printed image, including multiplicity, cheapness, portability, and perceived truthfulness, have been exploited over time by anonymous artists and great masters alike. The discussion portion of the class meetings address the theory, practice, and history of printmaking.

Course prerequisites: Art 2350 and 2360. BFA and MFA Printmaking students only.

REQUIRED MATERIALS:
- Readings provided either via links in the syllabus or on the course Blackboard site
- A three-subject, college-ruled Spiral Notebook (for three-ring binder) is required and will be used constantly in this class. Bring it to the second class meeting and every class meeting thereafter. No exceptions. DO NOT loose THIS BOOK. IT WILL BE PART OF YOUR PRECIS.
- A one-inch, three-ring binder, and at least 12 dividers. Bring it to the second class meeting and every class meeting thereafter. DO NOT LOSE THIS BOOK. IT WILL BE PART OF YOUR PRECIS.

COURSE OBJECTIVES:
1. Identify and analyze printmaking’s inherent and associate characteristics.
2. Identify and analyze the major theoretical issues associated with the history of prints.
3. Apply the major theoretical issue(s) associated with printmaking to the analysis of printed images and their display.
4. Employ the specific vocabulary of prints and print history.
5. Evaluate information and deploy learned information in new contexts.
6. Read critically.
7. Articulate an argument in discussion and in writing.

COURSE STRUCTURE:
The course employs lecture and discussion. It also requires three trips to DFW museums during and immediately after class.
STUDENT ASSESSMENT
(All assessments are required. Failure to complete any work results in an F in the course regardless of points accumulated.):

1. **Inventory of the Dixon Collection.** The initial course project is an inventory of the Dixon collection of prints in the UNT library Special Collection. Each student will be responsible for an appropriate number of inventory entries (TBD at initial class meeting). 15% of total grade. **Due Feb. 13.**

2. **History of Prints Précis.** The course lectures, readings, discussions, and notes from field trips will all comprise a précis or summary of the history of prints for you to use in your career. This is intended to be a useful and informative tool for you. The précis will consist of lecture notes, responses to in-class questions, reading responses, field trip notes and responses, and object explanations. These will be written in the spiral notebook. You will also include in the précis binder the printouts of each reading and other materials as discussed in class. The précis is collected three times during the semester and assessed for the quality and quantity of required elements. Each part of the Journal is worth 15% of final grade, for a total of 45%. **Due Feb. 20, April 3, and May 8**

3. **Response Prints.** You will produce a print after each field trip. The print is your response to one or more prints seen on the field trip. However, it must clearly and convincingly engage an issue relevant to the print(s) seen on the trip. The prints are exhibited and explained at the end of the semester. The explanations will appear in the précis. The prints are assessed for their engagement with the issue. The explanations is assessed for its representation of the image and its engagement with the intrinsic and associated characteristics of prints as discussed in class and readings. 25% of total grade. **Due May 8.**

4. **Artist’s Statement.** At the end of the semester, you will revise your current artist’s statement to account for the concepts and theories addressed in the class. The purpose is twofold: to demonstrate your understanding of course content AND to make you more articulate about how your work fits within the printmaking traditions. 5% of final grade. **Due May 8.**

5. **Participation.** In-class participation in discussions of readings and lecture content is required. Since participation is worth 10% of the final grade, any student hoping to receive an A or B in the class must participate actively, thoughtfully, and constantly. You will receive a participation progress report around the mid-point of the semester.

**Assessment for graduate students enrolled in AEAH5844**

1. Graduate students enrolled in AEAH5844 will complete the same course requirements as undergraduates in AEAH4844, although these will be assessed at a higher level with greater expectation of comprehension and analysis.

2. Graduate students will additionally serve as team leaders and take a leadership role in all course activities, including discussions, field trips, and the Dixon inventory.

ATTENDANCE POLICY:
Each absence after one (equal to a full week off of class) reduces the final grade by one full letter grade regardless of whether the absence would be considered “excused” or “unexcused” in another class.
Missing one or more of the three parts of each class session (lecture, discussion, project) is counted as a full absence.

**LATE WORK POLICY:**
Late work is not accepted.

**AMERICANS WITH DISABILITIES ACT (DISABILITIES ACCOMMODATION):**
The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

**COURSE RISK FACTOR:**
According to University Policy, this course is classified as a category 1 course.

**BUILDING EMERGENCY PROCEDURE:**
In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the professor’s instructions and act accordingly.

**CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES:**
Students in this course are subject to the University of North Texas code of student rights and responsibilities available at www.unt.edu/csrr.

**PLEASE NOTE:** The instructor reserves the right to change this syllabus as needed.
SYLLABUS AGREEMENT AEAH4844/5844 Spring 2015

I have read this syllabus. I agree to comply with all of the provisions it describes. I understand that this class includes a substantial amount of reading and discussion. I understand the attendance and late policies.

I understand that field trips to DFW area museums is required and may extend up to 90 minutes beyond the end of scheduled class time.

By taking this course, I agree not to commit acts of academic dishonesty including plagiarism and cheating. I understand that any act of academic dishonesty will result in a grade of “F” in the course. I further understand that Dr. Wallace will pursue disciplinary actions against me with the University of North Texas should I commit any act of academic dishonesty.

I understand that failing to complete any of the course requirements will result in a grade of “F” in the course, regardless of the points I have accumulated.

____________________________________  ______________________
PRINT YOUR NAME                  DATE

____________________________________  ______________________
SIGNATURE                      STUDENT ID NUMBER
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<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings/Assignments Due</th>
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<tr>
<td>Week One</td>
<td>+Introduction +Rare Book</td>
<td>+Begin work on inventory</td>
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<td>1/23</td>
<td>Room 10-11:50</td>
<td>Start reading overview and treatises and answer questions in spiral notebook:</td>
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<td>+Wycoff, “Matrix, Mark, and Syntax” in Hard Pressed (whole essay on google books):</td>
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<td><a href="https://books.google.es/books?id=NotmqM-NSH8C&amp;lpg=PA23&amp;dq=francisco%20de%20goya%20aquatint%20technique&amp;pg=PA13#v=onepage&amp;q&amp;f=false">https://books.google.es/books?id=NotmqM-NSH8C&amp;lpg=PA23&amp;dq=francisco%20de%20goya%20aquatint%20technique&amp;pg=PA13#v=onepage&amp;q&amp;f=false</a></td>
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<td>Cennini on printing on cloth:</td>
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<td><a href="http://www.noteaccess.com/Texts/Cennini/13M.htm">http://www.noteaccess.com/Texts/Cennini/13M.htm</a></td>
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<td>Faithorne translation of Bosse</td>
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<td><a href="http://artinprint.org/index.php/articles/article/a_manual_for_printing_copper_plates_preceding_abraham_bosses_treatise_of_16">http://artinprint.org/index.php/articles/article/a_manual_for_printing_copper_plates_preceding_abraham_bosses_treatise_of_16</a> (scroll down to “Rules, to observe diligently in the printing of copper plates as well as woodcuts.”)</td>
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<td>Art and Practice of Etching</td>
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<td><a href="http://books.google.com/books?id=u0wEAAQAQAJ&amp;pg=PA58#v=onepage&amp;q&amp;f=false">http://books.google.com/books?id=u0wEAAQAQAJ&amp;pg=PA58#v=onepage&amp;q&amp;f=false</a></td>
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<td>On etching and briefly on mezzotint (short):</td>
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<td><a href="https://archive.org/stream/gri_arspictoria00brow#page/n105/mode/2up">https://archive.org/stream/gri_arspictoria00brow#page/n105/mode/2up</a></td>
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<td>Ruskin on etching:</td>
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<td><a href="http://www.gutenberg.org/files/27268/27268-h/27268-h.htm">http://www.gutenberg.org/files/27268/27268-h/27268-h.htm</a></td>
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<td>Senefelder, “Complete Course of Lithography”:</td>
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<td><a href="https://books.google.es/books?id=2tRbAAAQAIAJ&amp;dq=%22complete%20course%20of%20lithography%22&amp;pg=PA348#v=onepage&amp;q=%22complete%20course%20of%20lithography%22#f=false">https://books.google.es/books?id=2tRbAAAQAIAJ&amp;dq=%22complete%20course%20of%20lithography%22&amp;pg=PA348#v=onepage&amp;q=%22complete%20course%20of%20lithography%22#f=false</a></td>
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Tentative Schedule
| Week Two      | Lecture on early print history  | Read for 1/30:  
|              | Rare Book Room 10:30-11:50     | +Finish reading overview and treatises listed above, and answer questions in spiral notebook.  
|              |                               | +Continue work on inventory  
| 1/30         |                               |                                |  
| Week Three   | Meet at the Dallas Museum of Art at 10:30am. Class will go long, roughly 1pm, since we have to split into two groups | Read for 2/6 and answer questions in spiral notebook. (Print articles and bring to class in précis binder):  
| Three 2/6    |                               | +Emison, “The Simple Art”  
|              |                               | +Schmidt, “Multiple Images”  
|              |                               | +Parshall, “Prints as Objects of Consumption”  
|              |                               | +Continue work on inventory  
| Week Four    | Lecture on 17th and 18th-century prints | Read for 2/13 and answer questions in spiral notebook. (Print articles and bring to class in précis binder):  
| Four 2/13    | Rare Book Room 10:30-11:50    | +Stolz, “Disegno versus Disegno Stampato”  
|              |                               | +MacGregor, “Authority of Prints”  
|              |                               | +Talbot, “Prints and the Definitive Image”  
|              |                               | +Inventory Due  
| Week Five    | Meet at the Meadows Museum at 10am | Read for 2/20 and answer questions in spiral notebook. (Print articles and bring to class in précis binder):  
| 2/20         |                               | +Schulz, “Satirizing the Senses”  
|              |                               | +Knudsen, “Goya’s Representation of Reality”  
|              |                               | +Schulz, “Moors and the Bullfight”  
|              |                               | +Tomlinson, “Approaching Los Disparates”  
|              |                               | +History of Prints Précis I Due  
| Week Six     | Lecture: 19th-century        | Read for 2/27 and answer questions in spiral notebook. (Print articles and bring to class in précis binder):  
| Six 2/27     | Discussion                   | +Goldstein, “Printmaking and Theory”  
|              |                               | +Mukerji, “Pictorial Prints and Consumerism”  
|              |                               | +Clarke, “Seeing in Black-and-White”  
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<tr>
<th>Week</th>
<th>Lecture</th>
<th>Discussion</th>
<th>Readings</th>
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<tbody>
<tr>
<td>Seven</td>
<td>19th-century</td>
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<td>Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction</td>
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<td>3/6</td>
<td>Discussion</td>
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<td>Ivins, Prints and Visual Communications, Chapter VIII available at <a href="https://archive.org/stream/printsandvisualc">https://archive.org/stream/printsandvisualc</a> 009941mbp</td>
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<td>Eight</td>
<td>early 20th-century</td>
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<td>Ruth Weisberg, “Critical Theory and the Print”</td>
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<td>Pelz-Montada, “AUTHENTICITY IN PRINTMAKING”</td>
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<td>Nine</td>
<td>SPRING BREAK</td>
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<td>Ten</td>
<td>Fine Art Presses</td>
<td>Fine Art Presses</td>
<td>Keister, “History of Printmaking”</td>
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<td>Antreasian, “SOME THOUGHTS ABOUT PRINTMAKING AND PRINT COLLABORATIONS”</td>
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<td>Eleven</td>
<td>Sedrick Huckaby Guest Speaker @ 9:00am</td>
<td>Lecture + Discussion</td>
<td>Camnitzer, “PRINTMAKING: A COLONY”</td>
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<td>4/3</td>
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<td>Suzuki, “PRINT PEOPLE”</td>
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<td>Lyons, “NEGLIGENCE PRINT HISTORIES”</td>
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<td>+History of Prints Précis II Due</td>
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| Week Twelve 4/10 | Meet at the Amon Carter Museum at 9:30 | Read for 4/10 and answer questions in spiral notebook. (Print articles and bring to class in précis binder):
+Merrill, “Post Print”
+Pulin, “Postmodern Printmaking”
+Green, “Deterritorialized Print”
|------------------|----------------------------------------|--------------------------------------------------------------------------------|
| Week Thirteen 4/17 | +Lecture +Discussion | Read for 4/17 and answer questions in spiral notebook. (Print articles and bring to class in précis binder):
+Olynyk, “Making Marks Beyond the Print Studio”
+Cohen, “Net of Irrationality”
+Nelson, “Why Printmakers Can’t Speak” |
| Week Fourteen 4/24 | Independent work day | +Work on response prints and précis. |
| Week Fifteen 5/1 | +Lecture +Discussion | Read for 5/1 and answer questions in spiral notebook. (Print articles and bring to class in précis binder):
+Chambers, “From Chemical Process”
+Prince, “Imaging by Numbers”
+Drucker, “Violating Protocols” |
| Week Sixteen 5/8 | +Exhibition of response prints +Discussion of response prints | Yes, I know this is “dead week” but classes that meet one day a week on Friday are exempt from the “no classes on Friday” rule.
Do you want to have to come to class on Friday of Finals’ Week????

Read for 5/8 and answer questions in spiral notebook. (Print articles and bring to class in précis binder):
+“All These Theses” at Printeresting.org
http://www.printeresting.org/tag/all-theses-theses/ (Read all 2014 BFA and MFA printmaking theses)

+Response prints and explanations due (explanation written in précis)
+Artist’s statement due
+History of Prints Précis III due |