DEPARTMENT OF ART HISTORY

FALL 2025

Friday 11AM-1:50PM

**AEAH 4844/5844: HISTORY OF PRINTS**

Dr. Kelly Donahue-Wallace

Office Art Building 216

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Office Hours: Fridays 10-11AM or by appointment

**COURSE DESCRIPTION**:

This course examines the history and theory of printed images from circa 1450 to the present. The course addresses the processes of woodcut, engraving, etching, aquatint, lithography, and screenprint. Of prime concern are the unique aesthetic and functional characteristics of each printmaking process and the theory, criticism, and collecting of prints. Just as importantly, the class introduces you to theories and questions associated with printmaking. Its goal is to help you understand where you fit into the printmaking world (if you do at all!) and to be able to articulate your place in an intelligent, informed, and critical manner.

Note: If you are not ***very*** interested in prints, you may want to find another class.

**Course prerequisites**: Art 2350, 2360, and 2370 completed with a grade of C or better.

**REQUIRED MATERIALS**:

* **All:***Perspectives on Contemporary Printmaking: Critical Writing since 1986*, ed. Pelzer-Montada (*PCP*). Bring to class on days when *PCP* readings due. *Note that this can be downloaded from the library.*
* **Graduate students:** *Contact: Art and the Pull of Print*, Jennifer Roberts

**COURSE OBJECTIVES**:

1. Identify and analyze printmaking’s inherent and associated characteristics.
2. Analyze historically significant prints from 700 to 2000.
3. Identify and analyze the major theoretical issues associated with the history of prints.
4. Apply major print theories to texts and images.
5. Employ the specific vocabulary of prints and print history.

**COURSE STRUCTURE**:

The course has readings and lecture videos completed outside class time. In-class time is filled with hands-on, active learning and near-constant discussion. Class will meet on several occasions at alternate locations to have greater access to prints: Special Collections Classroom at Willis Library and the Dallas Museum of Art.

**STUDENT ASSESSMENT (Due Dates Listed in the Course Schedule):**

1. ***Weekly Worksheets.*** Each batch of weekly readings and video viewings has an accompanying worksheet. Complete the worksheet, print it out, and bring it to class to demonstrate your preparation for the active, in-class session. Weekly worksheets are worth 15% of your final grade (Students without the sheet printed out at the beginning of class will be dismissed until the sheet is finished).
2. ***In-Class Work and Participation.*** We will complete in-class work at each meeting. Some work will be individual, some in groups. Your work in these sessions will sometimes be collected and/or graded, depending upon the activity. You will also be assessed on your participation, both in discussions and in small group work completed in class. In-class work and participation are worth 10% of your final grade.
3. ***Museum Object Presentations***. You will complete two presentations on objects in the DMA collection. You will research the object in its printmaking and historical contexts, analyze its printmaking process and how it is visible in the object, explain its mark-making, address the idiosyncrasies of the DMA imprint, and compare it to other objects selected for our class. Part of the presentation will be prepared in advance, and part will be completed at the museum. Each presentation is 17.5% of your final grade.
4. ***Two Exams***. You will complete examinations that assess your understanding of the course content. They will test your understanding of the history, printmakers, historical processes and techniques, and **especially** your comprehension of critical theory and your ability to apply it to known and unknown works of art. Each exam will be both **written** and **verbal** (as in, you have to explain stuff to me). Each exam is worth 20% of your final grade.

**\*\*Assessment for graduate students enrolled in AEAH5844\*\***

Graduate students enrolled in AEAH5844 will lead one course session and serve as team leaders during in-class work. We will also meet 2-3 times in office hours to discuss the Roberts book. Graduate students will otherwise complete the same course requirements as undergraduates in AEAH4844 and all work will be assessed at a higher level with greater expectation of comprehension and analysis.

**WEEKLY READINGS AND VIEWINGS:**

We will watch online lecture videos and read in anticipation of every class meeting. These are required and will be assessed at the beginning of class. They will also form the basis of our work in class.

**ELECTRONICS POLICY:**

There is a time and a place for electronic devices. I will let you know when those are. Sometimes we will use phones or laptops. When we are not using them together, phones should be **away**, not just in your lap or beside you on the desk. **Headphones or earbuds** may **not** be worn during class.

**ATTENDANCE POLICY**:

Each absence after one (equal to a full week 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. Missed classes will also result in missed in-class, graded work. Absences beyond one week will require documentation submitted to the Dean of Students with specific dates included.

**LATE WORK POLICY**:

Late work is not accepted. Early work is encouraged. All lectures and readings are available from the beginning of the term. Feel free to work ahead.

Exceptions to the late work policy will only be granted with a letter from the Dean of Students that requests the extension **and** includes the **specific dates** when you were unable to work on class material. Unspecific requests for "flexibility" without specific dates will not receive extensions. I will also not provide "catch up" time. Extensions will only include the dates listed in the Dean of Students letter.

**WARNING:**

Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, it is not the college’s practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another 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.

**ACADEMIC INTEGRITY POLICY:**

According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including but not limited to unauthorized assistance (including Artificial Intelligence models), cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty will result in failing the class.

To be very clear, AI may not be used in this class without specific instruction to do so. This includes “improving” or editing work with Grammarly or other writing assistance models. While you are expected to learn and apply ideas and terms from our course, you may not quote, copy, or otherwise transcribe text that is not your own, either with or without proper citation. All work in this class must be 100% your own, in your own words, new to this semester, and created specifically for the assignment in question.

**AMERICANS WITH DISABILITIES ACT (DISABILITIES ACCOMMODATION):**

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu

**COURSE RISK FACTOR:**

According to University Policy, this course is classified as a category 1 course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students in this class will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

**EMERGENCY NOTIFICATION AND PROCEDURES:**

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

**ACCEPTABLE STUDENT BEHAVIOR**:

Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

**PLEASE NOTE**: The instructor reserves the right to change this syllabus as needed.

**Schedule of Topics, Weekly Requirements, and Due Dates (Subject to Change)**

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| **Date** | **Topics** | **Readings/Assignments Due at the Beginning of Class (unless otherwise noted)** |
| Week One  8/22 | +Introduction  +Idea of prints  +Process demos | **+Read/watch the following demos BEFORE class, bring weekly worksheet to class:**  **--woodcut**  **--engraving**  **--etching**  **--lithography**  **--screenprint** |
| Week Two  8/29 | +Early Woodcut  +Early Intaglio  +Identifying processes | **+Read and complete weekly worksheet:**  --Balfour, The what and why of prints (in *PCP*)    **+Watch and takes notes on the following videos (linked in weekly module and addressed in the weekly worksheet):**  --Early Woodcut  --Early Intaglio |
| Week Three  9/5 | +Reproductive Engraving  +Identifying processes | **+Read and complete weekly worksheet:**  --Perkins, What is studio in the post-disciplinary age? (in *PCP*)  --Camnitzer, Printmaking a Colony (Canvas)  **+Watch and takes notes on the following videos (linked in weekly module and addressed in the weekly worksheet):**  --Reproductive Engraving |
| Week Four  9/12 | +Early Etching  +Identifying processes | **+Read and complete weekly worksheet:**  --Pelzer-Montada, Attraction of Print (Canvas)  **+Watch and takes notes on the following videos (linked in weekly module and addressed in the weekly worksheet):**  --Early Etching  --Rembrandt |
| Week Five  9/19 | +18th-Century Prints, pt. 1  +Special Collections | **+Read and complete weekly worksheet:**  **--**Weisberg, Syntax of Print (*PCP*)  **+Watch and takes notes on the following videos (linked in weekly module and addressed in the weekly worksheet):**  --Introduction to 18th-century Printmaking  --Piranesi  --Hogarth |
| Week Six  9/26 | +18th-Century Prints, pt. 2  + Special Collections | **+Read and complete weekly worksheet:**  --Reeves, The Re-Vision of Printmaking (*PCP*)  --Harding, Print as Other: The Future is Queer (*PCP*)  **+Watch and takes notes on the following videos (linked in weekly module and addressed in the weekly worksheet):**  --Goya  --Blake |
| Week Seven  10/3 | **DMA Visit 1** | **+Meet at the north entrance of the Dallas Museum of Art at 10:30am**  **+Museum Object Prep and Presentation Due** |
| Week Eight  10/10 | +Exam | **In-class**, **written and verbal, bring two pens and a blue book (purchase at the bookstore or Voertman’s)** |
| Week Nine  10/17 | +19th-Century Prints, pt. 1 | **+Read and complete weekly worksheet:**  --Benjamin, Excerpt from The Work of Art in the Age of Mechanical Reproduction… (Canvas)  --Humphries, Benjamin’s Blind Spot(*PCP*)  **+Watch and takes notes on the following videos (linked in weekly module and addressed in the weekly worksheet):**  --Lithography Between Commerce and Art  --Other Processes and the World of Printed Images |
| Week Ten  10/24 | +19th-Century Prints, pt. 2 | **+Read and complete weekly worksheet:**  --Gover, Are all Multiples the Same (*PCP*)  --Cohan, Net of Irrationality (Canvas)  **+Watch and takes notes on the following videos (linked in weekly module and addressed in the weekly worksheet):**  --Etching Revival  --Impressionist Prints  --Toulouse-Lautrec |
| Week Eleven  10/31 | +Late 19th- to early 20th-Century Prints | **+Read and complete weekly worksheet:**  --Saunders, Lasting Impressions (*PCP*)  --Robertson, Post-Print Culture (*PCP*)  **+Watch and takes notes on the following videos (linked in weekly module and addressed in the weekly worksheet):**  --Kollwitz  --Early 20th-Century German Printmaking  --Dada |
| Week Twelve  11/7 | +Guest Speaker and Demo | **DUE ONLINE BY 11AM**  **+Read and complete weekly worksheet:**  --Drucker, The work event (*PCP*)  --Antresian, Some Thoughts about Printmaking and Print Collaborations (Canvas)  **+Watch and takes notes on the following videos (linked in weekly module and addressed in the weekly worksheet):**  +Fine Art Presses  --Early 20th-Century American Printmaking |
| Week Thirteen  11/14 | **DMA Visit 2** | **+Meet at the north entrance of the Dallas Museum of Art at 10:30am**  **+Museum Object Prep and Presentation Due** |
| Week Fourteen  11/21 | +Mid- to Late-20th Century Printmaking  +Graduate Lectures | **+Read and complete weekly worksheet:**  --Field, Sentences on printed art (*PCP*)  **+Watch and takes notes on the following videos (linked in weekly module and addressed in the weekly worksheet):**  +Warhol and the Pop Print |
| Week Fifteen  11/28 | Thanksgiving Break |  |
| Week Sixteen  12/5 | Exam | **+In-class**, **written and verbal, bring two pens and a blue book (purchase at the bookstore or Voertman’s)** |