

DEPARTMENT OF ART EDUCATION AND ART HISTORY
SPRING 2021
Friday 11AM-1:50PM

AEAH 4844/5844: HISTORY OF PRINTS

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Office Art Building 210
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Office Hours: On Zoom Mondays 4-5PM 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.

Course prerequisites: Art 2350 and 2360. Printmaking major.

REQUIRED MATERIALS:

- Gascoigne, *How to Identify Prints*, 2nd edition
- Additional readings provided either via links in the syllabus or on the Canvas site. **Read in advance of the class zoom meeting and have a copy of each week's readings ready to use during synchronous online sessions.**
- Magnifying glass
- Camera with macro lens for photographing assigned works
- laptop to conduct research during in-person sessions (phone is not sufficient)

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 texts and printed images.
4. Employ the specific vocabulary of prints and print history.
7. Perform analyses of printed images for artist, title, date, process, and provenance.

COURSE STRUCTURE:

The course is a hybrid of online (synchronous and asynchronous) learning on Canvas and in-person experiences in the CVAD Art Gallery Print Study Room. It is taught in a flipped format, with lectures viewed and readings completed outside class time and active learning done during class time.

During the first half of the semester, the entire three-hour class period will consist of in-person work with objects in the CVAD Art Gallery. Each student will attend a one-hour block in groups of 2-3 every other week. The remainder of contact hours during this part of the course will be completed asynchronously on Canvas.

The second half of the semester will include a whole-class synchronous discussion on Canvas for 1.5 hours each Friday in addition to the online work. These sessions will focus on understanding the critical theory of printmaking and we will work our way through complicated readings and ideas together. The online sessions will be followed by time for individual meetings on the Gough project (see below) held online or face to face in the gallery. The remainder of contact hours during this part of the course will be completed asynchronously on Canvas (readings, voicethreads, mini-lectures, quizzes, progress on the Gough project).

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

1. ***Researching the Gough Collection***. This course project applies knowledge and skills learned in class to research works from the Gough print collection. Each student will be responsible for 9 works, researching the items held in the CVAD Art Gallery's Print Study Room. *Progress is due weekly*. 450 points (50 points each). Additional points for progress will be added or subtracted depending upon your work.
2. ***Voicethread***. Your understanding of the lectures and readings will be assessed weekly via a Voicethread postings completed in two parts: an "original comment" posted by 11:59pm each Thursday night before class and a second "helper comment" on a groupmate's original comment posted before Friday at 11am. 280 points (20 points each). You will not receive a grade unless both comments are posted.
3. ***Artist Statement***. Your one-page artist statement is due at the beginning of the semester. It explains what you do and why you do it. Over the course of this semester, you will revise this current artist statement to reflect relevant theoretical questions raised in this course. In other words, this class should hone your ideas about what you do and why you do it in print. 120 points assigned at the end of the term (20 for first version, 100 for second).
4. ***Exam***. You will complete an examination that assesses your understanding of the entire course content. It will test your historical knowledge, your understanding of the history, printmakers, historical processes and techniques, and **especially** your comprehension of critical theory and your ability to apply it to works of art. The exam is essay-based and must be completed individually. 450 points.

Total: 1300 points

A=1170-1300, B=1040-1169, C=910-1039, D=780-909, F=779 and below

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

1. Graduate students enrolled in AEAH5844 will complete the same course requirements as undergraduates in AEAH4844, although more works will be assigned as part of the Gough project and all work will be assessed at a higher level with greater expectation of comprehension and analysis. This is particularly true of the Artist Statement and Final Exam.
2. Graduate students will additionally serve as team leaders and take a leadership role in all course activities, including discussions and group work.

WEEKLY READINGS AND VIEWINGS:

We will view lectures and read in anticipation of every class meeting. These are required and form the basis of our work. Your comprehension is also assessed in the weekly Voicethread. Failure to complete these required elements mean that you have not met the state-mandated required contact hours and you will not pass the 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 unless you are using them to hear synchronous zoom session. They are never allowed in the print study room.

ATTENDANCE POLICY:

Each absence after one (equal to a full week of class) from either a face-to-face session or a synchronous zoom session reduces the final grade by one full letter grade regardless of whether the absence would be considered “excused” or “unexcused” in another class.

LATE WORK POLICY:

Late work is not accepted. Early work is encouraged.

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 cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. Submitting work to this class that is found to violate UNT’s academic integrity policy will result in a failing grade in the class.

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—including the virtual classroom of this online class--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.

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.

Schedule of Topics, Readings, and Due Dates (Subject to Change)

Date	Modality (Where/When)	Topics	Readings/Assignments Due
Week One 1/15	+On Zoom, Friday 11am (synchronous)	+Introduction	
Week Two 1/22	+Readings (asynchronous) +Lecture(s) on Canvas (asynchronous) +Print Study Room (synchronous/in-person) --Group 1 11-11:50 --Group 2 12-12:50 --Group 3 1-1:50	+Early History of Prints +Printmaking processes	<p>+Read: --Gascoigne sections 1-20 before Wednesday at 11:59pm</p> <p>+View Lecture: --001 Early Woodcut before Wednesday at 11:59pm</p> <p>+Complete weekly Voicethread comments on lecture(s). Original comment by Wednesday at 11:59pm and second (helper comment) by Friday 1/22 at 11am</p> <p>+Artist Statement Due --https://www.artbusiness.com/artstate.html --https://www.agora-gallery.com/advice/blog/2016/07/23/how-to-write-artist-statement/ --https://www.youtube.com/watch?v=k1Y82ed2Yal</p>
Week Three 1/29	+Readings (asynchronous) +Lecture(s) on Canvas (asynchronous) +Print Study Room (synchronous/in-person) --Group 4 11-11:50 --Group 5 12-12:50 --Group 6 1-1:50	+Early History of Prints +Printmaking processes	<p>+Read: --Gascoigne sections 21-45 before Wednesday at 11:59pm</p> <p>+View 2 Lectures before Wednesday at 11:59pm: --002 Early Intaglio --003 Reproductive Engraving</p> <p>+Complete weekly Voicethread on lecture(s). Original comment by Wednesday at 11:59pm and second (helper comment) by Friday 1/29 at 11am</p>
Week Four 2/5	+Readings (asynchronous) +Lecture(s) on Canvas (asynchronous) +Print Study Room (synchronous/in-person) --Group 1 11-11:50 --Group 2 12-12:50 --Group 3 1-1:50	+Early History of Prints +Keys to Identification	<p>+Read: --Gascoigne sections 46-75 before Wednesday at 11:59pm</p> <p>+View Lecture before Wednesday at 11:59pm: --004 Early Etching</p> <p>+Complete weekly Voicethread on lecture(s). Original comment by Wednesday at 11:59pm and second (helper comment) by Friday 2/5 at 11am</p>

			<p>+Submit Gough Project progress report by Friday at 11am</p>
<p>Week Five 2/12</p>	<p>+Readings (asynchronous)</p> <p>+Lecture(s) on Canvas (asynchronous)</p> <p>+Print Study Room (synchronous/in-person)</p> <p>--Group 4 11-11:50</p> <p>--Group 5 12-12:50</p> <p>--Group 6 1-1:50</p>	<p>+Early History of Prints</p>	<p>+Read:</p> <p>--Talbot, "Prints and the Definitive Image" before Wednesday at 11:59pm</p> <p>+View Lecture before Wednesday at 11:59pm:</p> <p>--005 Rembrandt and Etching as Art</p> <p>+Complete weekly Voicethread on lecture(s). Original comment by Wednesday at 11:59pm and second (helper comment) by Friday 2/12 at 11am</p> <p>+Submit Gough Project progress report by Friday at 11am</p>
<p>Week Six 2/19</p>	<p>+Readings on Canvas (asynchronous)</p> <p>+Lecture(s) on Canvas (asynchronous)</p> <p>+Print Study Room (synchronous/in-person)</p> <p>--Group 1 11-11:50</p> <p>--Group 2 12-12:50</p> <p>--Group 3 1-1:50</p>	<p>+Early History of Prints</p>	<p>+Read:</p> <p>--MacGregor, "Authority of Prints" before Wednesday at 11:59pm</p> <p>+View 2 Lectures before Wednesday at 11:59pm:</p> <p>--006 Introduction to 18th-Century Prints</p> <p>--007 Piranesi Between Academic and Original Printmaking</p> <p>+Complete weekly Voicethread on lecture(s). Original comment by Wednesday at 11:59pm and second (helper comment) by Friday 2/19 at 11am</p> <p>+Submit Gough Project progress report by Friday at 11am</p>
<p>Week Seven 2/26</p>	<p>+Readings on Canvas (asynchronous)</p> <p>+Lecture(s) on Canvas (asynchronous)</p> <p>+Print Study Room (synchronous/in-person)</p> <p>--Group 4 11-11:50</p> <p>--Group 5 12-12:50</p> <p>--Group 6 1-1:50</p>	<p>+Early History of Prints</p>	<p>+Read:</p> <p>--Parshall, "Why Study Prints Now?" before Wednesday at 11:59pm</p> <p>+View Lecture before Wednesday at 11:59pm:</p> <p>--008 Hogarth and the Modern Moral Subject</p> <p>+Complete weekly Voicethread on lecture(s). Original comment by Wednesday at 11:59pm and second (helper comment) by Friday 2/26 at 11am</p> <p>+Submit Gough Project progress report by Friday at 11am</p>
<p>Week Eight</p>	<p>+Lecture(s) on Canvas (asynchronous)</p>	<p>+Early History of Prints</p>	<p>+View 2 Lectures before Wednesday at 11:59pm:</p> <p>--009 Goya and the Original Print</p>

3/5	<p>+Print Study Room (synchronous/in-person)</p> <p>--Group 1 11-11:50</p> <p>--Group 2 12-12:50</p> <p>--Group 3 1-1:50</p>		<p>--010 Blake and the Artist's Hand</p> <p>+Complete weekly Voicethread on lecture(s). Original comment by Wednesday at 11:59pm and second (helper comment) by Friday 3/5 at 11am</p> <p>+Submit Gough Project progress report by Friday at 11am</p>
Week Nine 3/12	<p>+Lecture(s) on Canvas (asynchronous)</p> <p>+Print Study Room (synchronous/in-person)</p> <p>--Group 4 11-11:50</p> <p>--Group 5 12-12:50</p> <p>--Group 6 1-1:50</p>	+Early History of Prints	<p>+View Lecture before Wednesday at 11:59pm: --011 Lithography between Commerce and Art</p> <p>+Complete weekly Voicethread on lecture(s). Original comment by Wednesday at 11:59pm and second (helper comment) by Friday 3/12 at 11am</p> <p>+Submit Gough Project progress report by Friday at 11am</p>
Week Ten 3/19	<p>+Readings on Canvas (asynchronous)</p> <p>+Lecture(s) on Canvas (asynchronous)</p> <p>+Zoom discussion of Ivins and Benjamin (synchronous/online) Friday 11-12:30</p> <p>+Print Study Room or individual meetings, as needed (synchronous/in-person/online)</p>	<p>+Print Theory</p> <p>+Modern Prints</p> <p>+Gough Project</p>	<p>+Read before Wednesday at 11:59pm: --Ivins, <i>Prints and Visual Communication</i>, 158-180 --Benjamin, "Work of Art in the Age of Mechanical Reproduction"</p> <p>+View Lecture before Wednesday at 11:59pm: --012 Other Processes and the World of Printed Images</p> <p>+Complete Voicethread on lecture(s). Original comment by Wednesday at 11:59pm and second (helper comment) by Friday 3/19 at 11am</p> <p>+Submit Gough Project progress report by Friday at 11am (if still needed)</p>
Week Eleven 3/26	<p>+Readings on Canvas (asynchronous)</p> <p>+Lecture(s) on Canvas (asynchronous)</p> <p>+Zoom discussion of Pelzer-Montada and Weisberg (synchronous/online) Friday 11-12:30</p>	<p>+Contemporary Print Theory</p> <p>+Modern Prints</p> <p>+Gough Project</p>	<p>+Read before Wednesday at 11:59pm: --Pelzer-Montada, "Attraction of Print" --Weisberg, "Syntax of Print"</p> <p>+View 2 Lectures: --013 Etching Revival and Prints after Photography --014 Impressionist Prints</p> <p>+Complete Voicethread on lecture(s). Original comment by Wednesday at 11:59pm and second (helper comment) by Friday 3/26 at 11am</p>

	+Print Study Room or individual meetings, as needed (synchronous/in-person/online)		+Submit Gough Project progress report by Friday at 11am (if still needed)
Week Twelve 4/2	+Readings on Canvas (asynchronous) +Lecture(s) on Canvas (asynchronous) +Zoom discussion of Reeves and Harding (synchronous/online) Friday 11-12:30 +Print Study Room or individual meetings, as needed (synchronous/in-person/online)	+Contemporary Print Theory +Modern Prints +Gough Project	+Read before Wednesday at 11:59pm: --Kathryn Reeves, "The revision of printmaking" --Richard Harding, "Print as other: The future is queer" +View 2 Lectures: --015 Toulouse-Lautrec and the Urban Stage --016 Köllwitz and the Graphic Conscience +Complete Voicethread on lecture(s). Original comment by Wednesday at 11:59pm and second (helper comment) by Friday 4/2 at 11am +Submit Gough Project progress report by Friday at 11am (if still needed)
Week Thirteen 4/9	+Readings on Canvas (asynchronous) +Lecture(s) on Canvas (asynchronous) +Zoom discussion of Cohan and Camnitzer (synchronous/online) Friday 11-12:30 +Print Study Room or individual meetings, as needed (synchronous/in-person/online)	+Contemporary Print Theory +Modern Prints +Gough Project	+Read before Wednesday at 11:59pm: --Cohan, "The Net of Irrationality" --Camnitzer, "Printmaking, A Colony" +View 2 Lectures before Wednesday at 11:59pm: --017 Early 20 th -Century German Printmaking --018 Early 20 th -Century American Printmaking +Complete Voicethread on lecture(s). Original comment by Wednesday at 11:59pm and second (helper comment) by Friday 4/9 at 11am +Submit Gough Project progress report by Friday at 11am (if still needed)
Week Fourteen 4/16	+Readings on Canvas (asynchronous) +Lecture(s) on Canvas (asynchronous) +Zoom discussion of Keister and Antreasian (synchronous/online) Friday 11-12:30 +Print Study Room or individual meetings, as needed (synchronous/in-person/online)	+Contemporary Print Theory +Modern Prints +Gough Project	+Read before Wednesday at 11:59pm: --Keister, "The History of Printmaking, Collaboration, and their Roles in the University" --Antreasian, "Some Thoughts about Printmaking and Print Collaborations" +View 2 Lectures before Wednesday at 11:59pm: --019 Dada and Printedness --020 Fine Art Presses and High Modernism +Complete Voicethread on lecture(s). Original comment by Wednesday at 11:59pm and second (helper comment) by Friday 4/16 at 11am

	needed (synchronous/in-person/online)		+Submit Gough Project progress report by Friday at 11am (if still needed)
Week Fifteen 4/23	+Readings on Canvas (asynchronous) +Lecture(s) on Canvas (asynchronous) +Zoom discussion (synchronous/online) Friday 11-12:30 +Print Study Room or individual meetings, as needed (synchronous/in-person/online)	+Contemporary Print Theory +Modern and Contemporary Prints +Gough Project	+Read before Wednesday at 11:59pm: --Drucker, "Violating Protocols" --Balfour, "The What and Why of Print" +View 2 Lectures before Wednesday at 11:59pm: --021 Warhol and Pop Prints --022 Printedness Today +Complete Voicethread on lecture(s). Original comment by Wednesday at 11:59pm and second (helper comment) by Friday 4/23 at 11am +Revised Artist Statement due by Friday 4/23 at 11:59pm
Week Sixteen 4/30	+Final exam on Canvas (asynchronous)	+Final Exam	+Final Exam Due Wednesday 4/28 by 11:59pm