

ART HISTORY 381: HONORS SEMINAR (HU)
Picture This: Prints in Europe and America (Fall 2017)
Tuesdays and Thursdays, 9:30-10:45 am, Honors House 180

Instructor: Hilary K. Snow, PhD
Office hours: Monday – Thursday 10:45 am – 12:15 pm
Other times by appointment
Office: Honors College 151
Email: snowh@uwm.edu

Course Description

Gutenberg's invention of the printing press in 1440 revolutionized the circulation of written texts. Printed pictures also become widely available to viewers of all kinds. This course will trace the history of prints as works of art, with an emphasis on their social and cultural contexts. From religious images meant to educate the illiterate to Pop Art images of the twentieth century intended to challenge our notions of "art," prints were important to art and society at many points in history. Students in this course will explore how prints were made, as well as why. We will compare artists who worked primarily in printmaking with those whose prints were part of a larger artistic practice. Major examples will include the Renaissance artist Albrecht Durer, the Baroque master Rembrandt van Rijn, nineteenth-century painters such as James McNeill Whistler and Mary Cassatt, and contemporary artists like Andy Warhol.

Class discussions will engage with both readings and visual images. Assignments will be based upon both research and close visual observation. Students will also have the opportunity to view prints in the UWM Art Collection and the UWM Library Special Collections.

No background in art or art history is necessary.

GER Statement

This course fulfills UWM's GER requirements. To this end, this course is intended to:

1. Increase students' critical and creative thinking skills through classroom discussions and written assignments.
2. Provide students with opportunities to hone their effective communication skills through classroom discussions and presentations.
3. Stimulate students' intercultural knowledge and competence through the introduction of new content and ideas.

Credit Hour Breakdown

The expected minimum number of hours of energy expended by students in this class is as follows:

Classroom discussion and discussion:	37.5 hours
Reading and outside activities:	56.5 hours
Paper research and writing:	50 hours
Total:	144 hours

University Policies

For relevant policies governing attendance, religious observances, disability accommodations, incompletes, and other issues, please visit: <http://www4.uwm.edu/secu/SyllabusLinks.pdf>. Please notify me immediately if you need accommodations under any of these policies.

Textbook

There is no textbook for this class. All readings are available as PDFs or links on the course D2L site. Some links will not work if you are not on campus or the library does not recognize your computer as part of the UWM system. In those cases, use the citation information included in the syllabus to access the material through the library website by using Search@UW.

Not all PDFs contain full citation information to their original source. Full citations in Chicago Manual of Style format are included in the syllabus.

Assignments

Further instructions for written assignments will be distributed later in the semester.

- Discussion leading – At most class meetings, a student will lead the initial discussion of the reading through providing questions and background. Students will submit a reading questionnaire the day they lead discussion.
- Benjamin critique paper – Students will prepare a written analysis of the assigned Benjamin reading and relate it to works of art. Due September 28th.
- UWM Print Analysis Paper– Students will prepare an in-depth analysis of a single print in the UWM Art Collection. Due November 7th.
- UWM print analysis presentation – Students will present a summary of their print analysis. Due November 7th and November 9th.
- Satirical print analysis paper– Students will prepare an in-depth analysis of a single print. Due December 12th.
- Critical response papers – Throughout the semester, students will write short (300-500 words) responses to viewings, readings and other ideas from class. Due as announced.
- Print viewings – There will be three on-campus print viewings for which we will meet at an alternate location (i.e. not our usual classroom). Further details will be announced.
- Field trips – We will have two opportunities to view prints in local collections off-campus. Further details will be announced.
 - October 12th at the Milwaukee Art Museum
 - November 28th at the Haggerty Museum of Art (Marquette University)
- Students are expected to actively and productively participate in class discussions. Participation includes regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, preparation of discussion questions, thoughtful responses to readings and peer critiques, and respectful engagement with peers.

Students should regularly check D2L for course announcements and materials. All course handouts and other supplementary materials will be posted to D2L as they become available. If you are absent, it is your responsibility to check D2L for new assignments and other missed material.

Grading Procedure

Participation	25%	UWM print analysis presentation	5%
Discussion leading	10%	Satirical print analysis paper	15%
Benjamin critique paper	15%	Critical response papers and other	
UWM print analysis paper	20%	short assignments	10%

Late written assignments will be docked one full grade for each day late (i.e. an A- paper would become a B-). All written assignments are due at the beginning of class. For the purposes of this policy, a day is defined as a 24-hour period beginning at the start of class (i.e. 9:30 am). A written assignment due on a

Tuesday at 9:30 am will be counted one day late if submitted at 12 pm and two days late if submitted at 12 pm on Wednesday.

Tardiness and unexcused absences will lower your grade for class participation. Of course, if you are sick, especially with a fever, you should stay home. Please notify me as soon as possible to be granted an excused absence. Students who miss class for any reason must submit a critical response paper about the missed reading (due one week after the absence). If you have medical or personal circumstances that affect your ability to be present in class and complete your work, please contact your adviser.

Grading scale

A –	95-100	B- –	80-82.9	D+ –	67-69.9
A- –	90-94.9	C+ –	77-79.9	D –	63-66.9
B+ –	87-89.9	C –	73-76.9	D- –	60-62.9
B –	83-86.9	C- –	70-72.9	F –	59.9 and below

Technology in the classroom

Computers and other devices may not be used for anything other than note-taking or viewing assigned readings. Students who use their computers for anything other than approved activities or whose computer or device use is distracting to others will lose the privilege of using their computer or device in the class. The determination of disruptive computer or device use is at the sole discretion of the instructor.

Students participating in non-course related activities during class, including but not limited to inappropriate use of computers or cell phones, work for other classes, and excessive side conversations, will be marked absent for the day.

Communicating with the instructor

You are always welcome at my office hours without an appointment, and I am available to make appointments at other times. Most students find email the most convenient way to communicate with me between class meetings. I check email regularly during business hours, but generally do not read email in the evenings and on weekends. Please anticipate a twenty-four hour response time for emails sent on weekdays, although I will usually respond more promptly. Likewise, you are expected to check your UWM email regularly, as it is the primary way for the university and your instructors to contact you outside of class.

Schedule of Classes

All readings are to be read in advance of the meeting for which they are assigned.

Sept 5	Introduction
Sept 7	Elizabeth Wyckoff. "Matrix, Mark, Syntax." In <i>Hard Pressed: 600 Years of Prints and Process</i> , edited by David Platzker and Elizabeth Wyckoff. 13-25. New York: Hudson Hills Press, 2000.
Sept 12	Print viewing of material from the UWM Art Collection with Leigh Mahlik, curator of the UWM Art History Gallery Meet in Mitchell Hall 195

- Sept 14 Walter Benjamin. "The Work of Art in the Age of its Technological Reproducibility [First Version]." translated by Michael W. Jennings, *Grey Room* 39 (Spring 2010): 11-37. **Read sections 1-7 and 19.**
- Sept 19 Peter Schmidt. "The Multiple Image: The Beginnings of Printmaking, between Old Theories and New Approaches." *Origins of European Printmaking*, edited by Peter Parshall and Rainer Schoch. 37-56. Washington DC National Gallery of Art, 2005.
- Sept 21 Joseph Koerner. "Albrecht Dürer: A sixteenth-century *influenza*." In *Albrecht Dürer and His Legacy: The graphic work of a Renaissance artist*, edited by Giulia Bartrum. 18–38. Princeton: Princeton University Press, 2002.
- Sept 26 Bernadine Barnes. "Michelangelo in Fragments: Prints after *The Battle of Cascina* and Other Works." *Michelangelo in Print: Reproductions as Response in the Sixteenth Century*. 9-27. Surrey, England: Ashgate Publishing Limited, 2010.
- Sept 28 Katherine Acheson. "Gesner, Topsell, and the Purposes of Pictures in Early Modern Natural Histories." In *Printed images in early modern Britain: essays in interpretation*, edited by Michael Cyril William Hunter, 127-44. Farnham, Surrey; Burlington, VT: Ashgate, 2010.
Benjamin critique paper due
- Oct 3 Holm Bevers. "Rembrandt as an Etcher." In *Rembrandt: The Master and His Workshop, Drawings and Etchings*, edited by Holm Bevers, Peter Schatborn and Barbara Welzel. 160-69. New Haven, Conn.: Yale University Press, 1991.
- Oct 5 Carol Gibson-Wood. "Picture Consumption in London at the end of the Seventeenth Century." *Art Bulletin* 84, no. 3 (2002): 491-500.
- Oct 10 Lia Markey. "The Female Printmaker and the Culture of the Reproductive Print Workshop." In *Paper Museums: The Reproductive Print in Europe, 1500-1800*, edited by Rebecca Zorach and Elizabeth Rodini. 50-63. Chicago: The David and Alfred Smart Museum of Art, 2005.
- Oct 12 Visit to Milwaukee Art Museum. Further details to be announced.
- Oct 17 Katharine A. Lochnan. "The Gentle Art of Marketing Whistler Prints." *Print Quarterly* 14, no. 1 (1997): 3-15.
Annotated bibliography due
- Oct 19 Anaclara Castro. "The Rake's (Un)lawfully Wedded Wives in William Hogarth's *A Rake's Progress*." *Eighteenth-Century Life*, 40, no. 2 (2016), 66-87.
- Oct 24 Second visit to Art History Gallery. **Meet in Mitchell Hall.**
Benjamin critique paper rewrite due
- Oct 26 John J. Ciofalo. "Goya's Enlightenment Protagonist – A Quixotic Dreamer of Reason." *Eighteenth-Century Studies* 30, no. 4 (1997): 421-436.

- Oct 31 Michel Melot. "Daumier and Art History: Aesthetic Judgement/Political Judgement." trans. Neil McWilliam. *Oxford Art Journal* 11, no. 1 (1988), 3-24.
- Nov 2 Martha Tedeschi. "The New Language of Etching in Nineteenth-Century England." In *The "Writing" of Modern Life: The Etching Revival in France, Britain, and the U.S., 1850-1940*, edited by Elizabeth Helsinger. 24-37. Chicago: Smart Museum of Art, 2008.
- Nov 7 Presentations
UWM Print Analysis Paper due
- Nov 9 Presentations
- Nov 14 Visit to UWM Library Special Collections with Max Yela, Director of Special Collections.
Meet in Special Collections.
- Nov 16 Douglas Druick and Peter Zegers. Selections from "Degas and the Printed Image, 1856-1914." In *Edgar Degas: The Painter as Printmaker*, edited by Sue Welsh Reed and Barbara Stern Shapiro. xv and xxviii-lv. Boston: Little, Brown and Company, 1984.
- Nov 21 Richard Thomson. "Toulouse-Lautrec and Montmartre: Depicting Decadence in Fin-de-Siècle Paris." In *Toulouse-Lautrec and Montmartre*, edited by Richard Thomson, Phillip Dennis Cate and Mary Weaver Chapin. 2-25. Princeton: Princeton University Press, 2005.
- Nov 23 **THANKSGIVING NO CLASS**
- Nov 28 Visit to Haggerty Museum of Art (Marquette University)
MEET AT 9 AM AT THE MUSEUM
Further details will be announced.
- Nov 30 Donald H. Cresswell. "Philadelphia Lithography and American Landscape." In *Philadelphia on Stone: Commercial Lithography in Philadelphia 1828-1878*, edited by Erika Piola. 203-223. Philadelphia: Pennsylvania State University Press, 2012.
UWM Print analysis rewrite due
- Dec 5 Trudy V. Hansen. "Multiple Visions: Printers, Artists, Promoters, and Patrons." In *Printmaking in America: Collaborative Prints and Presses 1960-1990*, 32-69. New York: Harry N. Abrams, 1995.
- Dec 7 Jennifer Dyer. "The Metaphysics of the Mundane: Understanding Andy Warhol's Serial Imagery." *Artibus et Historiae* 25, no. 49 (2004): 33-47.

Continued on the next page.

Dec 12 James Watrous. "Printmaking at Wisconsin: An Era of Excellence." In *Progressive Printmakers: Wisconsin Artists and the Print Renaissance*, edited by Warrington Colescott and Arthur Hove. 3-10. Madison: University of Wisconsin Press, 1999.

Warrington Colescott. "Postwar Prints: A Memoir from a Player." In *Progressive Printmakers: Wisconsin Artists and the Print Renaissance*, edited by Warrington Colescott and Arthur Hove. 11-18. Madison: University of Wisconsin Press, 1999.

"Warrington Colescott: Narrative Marks" and "Frances Myers: Keep Your Bags Packed." In *Progressive Printmakers: Wisconsin Artists and the Print Renaissance*, edited by Warrington Colescott and Arthur Hove. 51-68 and 29-144. Madison: University of Wisconsin Press, 1999.

Satirical print analysis paper due

Dec 14 David Platzker. "Reconsidering the Fine Art Print in the Age of Mechanical Reproduction." In *Hard Pressed: 600 Years of Prints and Process*, edited by David Platzker and Elizabeth Wyckoff. 27-33. New York: Hudson Hills Press, 2000.