

The readings and discussion topics listed in the weekly schedule are subject to change on the first day of class, after consulting with students about their specific research interests. Topics may be adapted to better match their interests. As the topics are adjusted, the assignments may also be adjusted.

ARH 6394

Renaissance Art Seminar: Art and Culture of Prints (COVID-19 Special Online Edition)

Fall 2020

University of Florida
College of the Arts
School of Art + Art History
Tuesday, 3-6pm
Credit Hours: 3
Course fees: \$12.50

Course Web Site: <https://lss.at.ufl.edu/>

Dr. Elizabeth Ross

Email: eross@arts.ufl.edu

Office Hours and Location: Please email for an appointment to talk via Zoom

Outside class, the fastest way to reach me is through email. I have not listed my office phone this semester because I will be working from home to observe social distancing guidelines.

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu or (352) 392-1575 or visit the [U Matter, We Care website](#) to refer or report a concern, and a team member will reach out to the student in distress.

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

Course Description

This course will offer a selective survey of the art of the print in Europe and the United States. As a new medium that was reproducible and widely distributed, prints challenged concepts of authorship, originality, and intellectual property; transformed visual culture and the art market; and encouraged the nascent culture of collecting. Through readings and class discussion, we will investigate the origins of European printmaking, the variety of print techniques, and the role of prints in the history of the art. How did artists use the new medium to fashion their artistic identity and express what it means to be an artist? How does the rise of printmaking change the nature of the work of art itself? We will also consider the impact of print technology more broadly. The introduction of reproductive technologies for both texts and images is considered one of the most significant revolutions in the history of Western culture. How did print shape society and culture? And what role did printed images play in this development? The topics, artists, and time periods covered will be adjusted, in part, based on the interests of the students taking the class.

Course Goals

Upon successful completion of this course, students will be able to...

Identify, describe, and explain methodologies and theories for interpreting works of art created using print techniques

Select a research topic and identify scholarly resources for original advanced art historical research

Produce written scholarly research that conforms to academic publishing conventions

Verbally describe their research and relevant historiography and theory

Course Policies

Due dates. Please take a look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays, family obligations, or extracurricular activities) that conflict with lectures, due dates, and exam times. If you do have a conflict, please see me well in advance to clear your absence, schedule an extension, or discuss the possibility of a make-up exam.

Zoom etiquette. Please see guidelines at the end of this syllabus and posted to the course web site.

Accommodation. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <http://www.dso.ufl.edu/drc/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to me when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course evaluations. Students are expected to provide feedback on the quality of instruction in this course based on ten criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Online privacy. Our Zoom class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, (1) discuss your decision with me so I do not penalize your participation grade and (2) be sure to keep your camera off and not use a profile image during recording. When class is not being recorded, I will require all cameras to be on, unless you have gotten prior approval to keep your camera off because of extenuating circumstances. Likewise, students who un-mute during class and participate orally on Zoom are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need, during recording, to keep your mute button activated and communicate exclusively in Zoom using the "chat" feature, which allows students to type questions and comments live. Make sure to discuss your decision with Dr. Ross so she does not penalize your participation grade. The Zoom chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Diversity. It is my intent that we explore the content of this course in a way that is respectful of diversity—gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both my responsibility and yours. It is my intent that students from all backgrounds and perspectives be well-served by this course and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. Your suggestions are encouraged and appreciated.

Academic Honesty

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. *If you have any questions or concerns, please ask me.*

UF’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. This means a report will be filed with the Student Conduct and Conflict Resolution office. During exams, personal items must be cleared from desks and chairs and placed in a bag on the floor. For information on what constitutes plagiarism, consult the UF Plagiarism Guide at <http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html> and “Misuse of Sources” on the course web site. *If you have any questions, please ask me.* An online plagiarism checker service may be used to screen papers.

Grading Scale

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
% Equivalent	93% and above	90–92%	87–89%	83–86%	80–82%	77–79%	73–76%	70–72%	67–69%	63–66%	60–62%	59% and below

Please note: A grade of C- (or below) will not count toward major requirements.

See the following web page for information on UF policies for assigning grade points:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Course Requirements

Discussion Posts—30 points each for 180 points total

Short Paper on “Was there a Print Revolution?”—150 points

Final Presentation—100 points

Final Paper—250 points

Class Participation—320 points

Class Participation

You are expected to attend class sessions in real time online via Zoom. You should complete the assigned readings listed in the weekly schedule and come to class ready to discuss them. For weeks with assignments listed under the readings, those contribute to your class participation grade.

Discussion Posts

For weeks 4, 6, 7, 8, 10, 12, 13, and 14 you will respond to the readings in a discussion post. Your post should be a maximum of 300 words. You may choose one week to skip the assigned post, though you are still required to complete the reading for that week. For each week, there is a prompt or instructions for the post given in the weekly schedule below. These posts are intended to (1) prompt more intensive and critical engagement with the reading; (2) provoke analysis of the structure and methods of the author’s argument; (3) encourage clear and concise writing; (4) make clear what you do and do not understand; (5) motivate preparation for class discussion. All discussion posts are due at 3pm before class.

Short Paper

The readings for Week 9, October 27 consider whether there was a print “revolution.” For that week, you will write a 3- to 4-page essay (900 to 1200 words) considering that question, using that week’s readings, but also testing the readings’ arguments against the other material we have considered in the seminar. You can think of this as an extended response paper.

Final Paper

For your final research paper, about 15 pages in length, due **Tuesday, December 16**, you may write on any topic relevant to the course, chosen in consultation with Dr. Ross. Alternatively, you may design a print exhibition. For the exhibition, you should generate a concept that will make an original contribution to the field, choose 5 to 10 objects that visually develop your concept, write an essay introducing your exhibition, and then support that with a brief catalogue of the objects. The catalog entries should include all the elements you find in entries for major museum exhibitions. See for example, Week 3, *Origins of European Printmaking*.

Readings:

There is no textbook for the course. All of the readings will be available through the course website on eLearning.

Part I: The Variety of Early Print, Its Function, Reception, and Circulation

Week 1

September 1—Introduction and Print Techniques

Week 2

September 8—Overview of Print Forms, Functions, and Viewing

Schmidt, Suzanne Karr and Kimberly Nichols. *Altered and Adorned: Using Renaissance Prints in Daily Life*. Chicago: Art Institute of Chicago, 2011.

Schmidt, Suzanne Karr. *Interactive and Sculptural Printmaking in the Renaissance*. Leiden: Brill, 2017.

Assignment: Choose 10 prints from the readings that you found particularly interesting or that challenged your understanding of print media. Get to know them well enough that you could present them to the class (describe their technique, explain their imagery and function). There will be a link to a discussion post where you can list your prints, but this is not a graded discussion post.

Week 3

September 15— Fifteenth-Century Relief Printing and Its Hybrids

Needham, Paul. “Prints in the Early Printing Shops.” In *The Woodcut in Fifteenth-Century Europe*, edited by Peter Parshall, 39–91. Washington, D.C.: National Gallery of Art, 2009.

Scheld, Alexandra and Roland Damm. “Flock Prints and Paste Prints: A Technological Approach.” In *The Woodcut in Fifteenth-Century Europe*, edited by Peter Parshall, 317–36. Washington, D.C.: National Gallery of Art, 2009.

Parshall, Peter W., Rainer Schoch, David S. Areford, Richard Sampson Field, and Peter Schmidt. *Origins of European Printmaking: Fifteenth-Century Woodcuts and Their Public*. Washington, D.C.: National Gallery of Art, 2005. Exhibition catalog.

Assignment: Choose 10 prints from the Parshall and Schoch reading that you found particularly interesting or that challenged your understanding of print media. Get to know them well enough that you could present them to the

class (describe their technique, explain their imagery and function). There will be a link to a discussion post where you can list your prints, but this is not a graded discussion post.

Week 4

September 22—The Reception of Early Woodcuts

Areford, David S. "The Image in the Viewer's Hands: The Reception of Early Prints in Europe." *Studies in Iconology* 24 (2003): 5–42.

Pon, Lisa. *A Printed Icon: Forlì's Madonna of the Fire*. New York: Cambridge University Press, 2015.

Response Paper: Maximum 300 words total. For each reading you should summarize the major thesis in 1-2 sentences, summarize the minor theses (if any) in 2-4 sentences, and give a brief synopsis of the argument with your own critical comments. These papers are intended to (1) prompt more intensive and critical engagement with the reading; (2) provoke analysis of the structure and methods of the author's argument; (3) encourage concise, but also clear and precise writing; (4) make clear what you do and do not understand; (5) motivate preparation for class discussion.

Week 5

September 29— Virtual Visit to Smathers Library with Neil Weijer

Potten, Ed, and Emily Dourish, eds. *Emprynted in Thys Manere: Early Printed Treasures from Cambridge University Library*. Cambridge: University of Cambridge: 2004.

No Assignment

Week 6

October 6— Blockbooks

Palmer, Nigel. "Blockbooks: texts and illustrations printed from wood blocks." *Journal of the Printing Historical Society*, n.s., 11 (Spring 2008): 93-118.

Palmer, Nigel. "Woodcuts for Reading: The Codicology of Fifteenth-Century Blockbooks and Woodcut Cycles." In *The Woodcut in Fifteenth-Century Europe*, edited by Peter Parshall, 92–117. Washington, D.C.: National Gallery of Art, 2009.

Stevenson, Allan. "The Problem of the Blockbooks." In *Blockbücher des Mittelalters: Bilderfolgen als Lektüre*, edited by Sabine Mertens and Cornelia Schneider, 229-62. Mainz: Gutenberg-Gesellschaft/Gutenberg-Museum, 1991. Exhibition catalog.

Avril, Henri. "The Iconography of the Forty-page Blockbook *Biblia puaperum*: Form and Meaning." In *Blockbücher des Mittelalters: Bilderfolgen als Lektüre*, edited by Sabine Mertens and Cornelia Schneider, 263–88. Mainz: Gutenberg-Gesellschaft/Gutenberg-Museum, 1991. Exhibition catalog.

Response Paper: Maximum 300 words. What are block books? Why are they interesting and important for scholars? What are the significant questions and issues in understanding them?

Part II: Using Print for Self-Invention and Inventing Histories in the Early Modern Era

Week 7

October 13— Albrecht Dürer

Koerner, Joseph. "Albrecht Dürer: A sixteenth-century influenza." In *Albrecht Dürer and His Legacy: The graphic work of a Renaissance artist*. Ed. by Giulia Bartrum. Princeton: Princeton University Press, 2002, 18-38.

Schmidt, Peter. "Why Woodcut? Dürer in search of his medium and role." In *The Early Dürer*, ed. by Daniel Hess and Thomas Eser, 146-59. London: Thames & Hudson, 2012.

Schmitt, Lothar. "The Young Dürer and Fifteenth-Century Engraving." In *The Early Dürer*, ed. by Daniel Hess and Thomas Eser, 160-70. London: Thames & Hudson, 2012.

Panofsky, Erwin. *The Life and Art of Albrecht Dürer*. 1943. Reprint, Princeton: Princeton University Press, 1971, 140-45, 151-171.

Dackerman, Susan. "Dürer's Indexical Fantasy: The rhinoceros and printmaking." In *Prints and the Pursuit of Knowledge in Early Modern Europe*, edited by Susan Dackerman, 164-83. Cambridge, Mass: Harvard Art Museums, 2011.

Spira, Freyda. "Arch of Honor." In *The Last Knight: The Art, Armor, and Ambition of Maximilian I*, edited by Pierre Terjanian, 290-94. New York: Metropolitan Museum of Art, 2019.

Response Paper: Maximum 300 words. What role did print play in the career and self-fashioning of Albrecht Dürer?

Week 8

October 20— Christopher Wood

Wood, Christopher S. *Forgery, Replica, Fiction: Temporalities of German Renaissance Art*. Chicago: University of Chicago Press, 2008, pages TBA.

Response Paper: Maximum 300 words. For the reading, summarize the major thesis in 1-2 sentences, summarize the minor theses (if any) in 2-4 sentences, and give a brief synopsis of the argument with your own critical comments.

Week 9

October 27— The Printing Revolution (?)

Eisenstein, Elizabeth. *The Printing Revolution in Early Modern Europe*. Cambridge: Cambridge University Press, 1983, 3-107, emphasize "Some features of print culture," 44-91.

Johns, Adrian. *The Coming of the Book: Print and knowledge in the making*. Chicago: University of Chicago Press, 1993), 1-28.

Short Paper: In class this week we will consider the question, "Was there a print revolution?" Write a 3- to 4-page essay considering that question, using this week's readings, but also testing their arguments against the other material we have considered in the seminar so far. You can think of this as an extended response paper.

Week 10

November 3— Hendrik Goltzius and Reproductive Printmaking

Zorach, Rebecca and Elizabeth Rodini. "On Imitation and Invention: An introduction to the reproductive printing." In *Paper Museums: The reproductive print in Europe, 1500-1800*. Ed. by R. Zorach and E. Rodini. Chicago: The David and Alfred Smart Museum of Art, 2005, 1-29.

Goltzius, Hendrik, Huigen Leeflang, Ger Luijten, and Lawrence W. Nichols. *Hendrick Goltzius (1558-1617): Drawings, Prints and Paintings*. Zwolle: Waanders, 2003.

Melion, Walter. "Karel Van Mander's *Life of Goltzius*: Defining the Paradigm of Protean Virtuosity in Haarlem around 1600." *Studies in the History of Art* 27 (1989): 113-33.

Response Paper: Maximum 300 words. For the Melion reading, summarize the major thesis in 1-2 sentences, summarize the minor theses (if any) in 2-4 sentences, and give a brief synopsis of the argument with your own critical comments.

Week 11

November 10— Rembrandt and Hercules Segers

White, Christopher. *Rembrandt as an Etcher: A study of the artist and his work*. 2nd ed. New Haven: Yale University Press, 1999, 5–18, 33–37, 41–47, 54–90.

Stone-Ferrier, Linda. "Rembrandt's Landscape Etchings: Defying modernity's encroachment." *Art History* 15 (1992): 403–433.

De Vries, Lyckle. "Tronies and other single figured Netherlandish paintings." *Leids kunsthistorisch jaarboek* 7 (1989): 185–202.

In 2017, the Metropolitan Museum of Art held an exhibition on the work of Hercules Segers.

- Read four blog posts by curator Nadine Orenstein on Segers: <https://www.metmuseum.org/blogs/listing?facetname=The+Mysterious+Landscapes+of+Hercules+Segers&facettype=tag> .
- Peruse the exhibition objects: <https://www.metmuseum.org/exhibitions/objects?exhibitionId=5817757d-818f-41ab-a4ca-6c7a887f9760&pkgids=385> .

Assignment: Choose 5 prints by Rembrandt and Segers that you found particularly interesting. Get to know them well enough that you could present them to the class (describe their technique, explain their imagery and function). There will be a link to a discussion post where you can list your prints, but this is not a graded discussion post.

Part II: Print and Later Modern Art

Week 12

November 17—Jennifer Roberts

Roberts, Jennifer. "Post-Telegraphic Pictures: Asher B. Durand and the Nonconducting Image." *Grey Room* 48 (Summer 2012), 12-35.

Roberts, Jennifer. "The Veins of Pennsylvania: Benjamin Franklin's Nature-Print Currency." *Grey Room* 69 (Fall 2017), 50-79.

Roberts, Jennifer. *Willie Cole: Beauties*. Cambridge, MA: Radcliffe Institute for Advanced Study, 2019.

Response Paper: Maximum 300 words. For two of the Roberts readings, summarize the major thesis in 1-2 sentences, summarize the minor theses (if any) in 2-4 sentences, and give a brief synopsis of the argument with your own critical comments.

Week 13

November 24—Robert Rauschenberg

Joseph, Brandon. "Preface to 'Reflections' (2001)." In *Robert Rauschenberg*, edited by Brandon Joseph, 1-6. Cambridge, Mass: MIT Press, 2002.

Steinberg, Leo. "Reflections on the State of Criticism (1972)." In *Robert Rauschenberg*, edited by Brandon Joseph, 7-38. Cambridge, Mass: MIT Press, 2002. Focus on the section "Flatbed Picture Plane," p. 27-36.

Joseph, Brandon. "A Duplication Containing Duplications (2001)." In *Robert Rauschenberg*, edited by Brandon Joseph, 3-27. Cambridge, Mass: MIT Press, 2002.

Emily Liebert, "Looking Also Had to Happen in Time: The printed trace," in *Robert Rauschenberg*, ed. by Leah Dickerman and Achim Borchardt-Hume, 360-68 (New York: Museum of Modern Art, 2016).

Response Paper: Maximum 300 words. How does Rauschenberg use and understand print? How does it relate to artistic project? Compare and contrast to one other artist or work we have discussed.

Week 14

December 1—Andy Warhol

Wagner, Anne. "Warhol Paints History, or Race in America." *Representations* 55 (1996): 98–119.

Crow, Thomas. "Saturday Disasters: Trace and Reference in Early Warhol." In *Modern Art in the Common Culture*. By Thomas Crowe, 49–65. New Haven, CT: Yale University Press, 1996.

Foster, Hal. "Death in America." *October* 75 (1996): 36–59.

Nochlin, Linda. "'Sex Is So Abstract': The Nudes of Andy Warhol." In *Andy Warhol Nudes*. Edited by John Cheim, np. Woodstock, NY: Overlook Press, 1995.

Response Paper: Maximum 300 words. How does Warhol use and understand print? How does it relate to his artistic project? Compare and contrast to one other artist or work we have discussed.

Week 15

December 8—Final Presentations

No Reading

Final Paper due Tuesday, December 15

Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: <https://career.ufl.edu/>, Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: <https://cms.uflib.ufl.edu/ask>, various ways to receive assistance with using the libraries or finding resources.

Teaching Center: <https://teachingcenter.ufl.edu/>, Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

Writing Studio: writing.ufl.edu/writing-studio/, 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)

On-Line Students Complaints: [View the Distance Learning Student Complaint Process.](#)

Zoom Etiquette

1. Turn on your camera. Don't lurk behind a blank screen or a static photo. My lecturing to a screen of black boxes gets boring for everybody. It lowers my energy and engagement, which lowers yours, which lowers mine... And let's face it, when you turn off the camera, you're free to do other things while you listen. With the cameras on, we can create a more active and interactive class. If you have extenuating circumstances or you're concerned about your privacy, let's talk and work something out.
2. What if I need to move around, talk to my mom, shoo my cat, etc? Turn your video off for a few moments and then turn it back on when you're done.
3. Feel free to use a virtual background. A virtual background can give you privacy, or it can just be fun.
4. No political or offensive messaging in your virtual background. Of course, there are few limits to your freedom of speech in class discussion or messages on clothing. Just don't use your virtual background as a platform. It's distracting for me and the rest of the class.
5. No shirt, no service. Please wear what you would wear to a live class. Shoes optional.
6. Mute your audio when you're not speaking.
7. Try to log into class from a distraction-free, quiet environment. I realize this might not always be possible. With a virtual background and mute, you can prevent your environment from spilling over into the class.
8. If you want to speak, try raising your actual hand on camera or using the "Raise Hand" feature. If you take yourself off mute, that is also a cue that you are getting ready to say something. If I see that, I'll call on you.
9. Feel free to use the chat, too.
10. No screen shots. Respect everyone's privacy and refrain from recording or photographing your classmates and me without permission—which also means no distributing screenshots by, say, posting them on social media.