

# *The Hebrew University of Jerusalem*

## *Syllabus*

### *50 Shades of Grey: The Art of Printmaking - 5222*

*Last update 14-09-2024*

*HU Credits:* 2

*Degree/Cycle:* 1st degree (Bachelor)

*Responsible Department:* History of Art

*Academic year:* 0

*Semester:* 1st Semester

*Teaching Languages:* Hebrew

*Campus:* Mt. Scopus

*Course/Module Coordinator:* Tamara Abramovitch

*Coordinator Email:* [tamara.abramovitch@gmail.com](mailto:tamara.abramovitch@gmail.com)

*Coordinator Office Hours:* Sundays 10-12, on appointment only

*Teaching Staff:*

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Ms. Tamara Abramovotch

Course/Module description:

The printing revolution of the 15th century transformed material culture in unprecedented ways. The power of printed media is evident not only in the dissemination of texts but also in images. Despite the instrumental perception of the printing press and its inherent monochromatic outputs, it represents a rich and diverse source of insights into the relationship between medium and message. In this course, we will focus on the unique power of reproduced art as a reflection of technological, social, and artistic changes from the 15th century through the golden age of printmaking in the 18th century, up to the invention of photography. We will explore how printmakers integrated popular culture with fine arts, protest with expression, and challenged the status of the 'original'. By examining religious, scientific, and political printed images from a contemporary perspective, we will gain a deeper understanding of how the modern era was shaped and how image dissemination continues to evolve.

Course/Module aims:

Knowledge in history and technology of printing.  
Familiarity with printmaking movements and artists.  
Comprehension of the interplay between technological advancements, historical events, and iconography.  
Interdisciplinary thinking in relation to visual and material culture.  
Challenging binary thinking regarding medium and status in art history.

The course also aims to enrich and refine research tools, as well as improve written and oral skills.

Learning outcomes - On successful completion of this module, students should be able to:

To familiarize with prominent artists in printmaking.  
To identify printing techniques and their visual and historical characteristics.  
To characterize different periods in the development of printmaking.  
To understand the interaction between technological developments and the role of art.  
To trace the development of the medium up to the present, including familiarity with contemporary artists.  
To compare different media and clarify the uniqueness of each and their mutual influences.  
To write a seminar or research-oriented paper based on a question related to printmaking

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Attendance requirements(%):

100

Teaching arrangement and method of instruction: frontal

Course/Module Content:

1. The Print Revolution: Historical, Technical, and Cultural Introduction
2. Woodcut Prints in the Renaissance: Religion, Propaganda, and Art
3. War in Engraving and Etching: From Jacques Callot to Francisco Goya
4. The World in Your Hand: Private Collecting and the Scientific Revolution in a Changing World
5. Artist or Artisan: Margins and Centers in Printmaking
6. A Rose is a Rose is a Rose: Between Botany and Aesthetics
7. Erotica and Morals in 18th-Century Prints
8. Caricature: England, France, USA
9. The Invention of Lithography and Photography in the 19th Century
10. Silkscreen Printing, Pop Art, and the Consumer Revolution
11. Visit to the Print Collection in the Research Room at the Israel Museum
12. Visit to the Printmaking Workshop, Jerusalem

Required Reading:

- Alpers, Svetlana. "Is Art History?" *Daedalus* 106, no. 3 (1977): 1-13.
- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction, (1935)." Translated by Harry Zohn. In *Illuminations: Essays and Reflections*. Edited by Hannah Arendt, 217-253. New York: Schocken Books, 1969.
- Berger, John and Michael Marrinan. *The Culture of Diagram*. Stanford: Stanford university press, 2010.
- Marshall McLuhan, "The Medium is the Message," in "Understanding Media: The Extensions of Man." Originally published in 1964.
- Blair, Ann M. "Reading Strategies for Coping with Print Culture: The Emergence of a Scholarly Industry in Early Modern Europe." *American Historical Review*, vol. 106, no. 5, 2001, pp. 1509-1535.
- Bleichmar, Daniela "Learning to Look: Visual Expertise Across Art and Science in Eighteenth-Century France." *Eighteenth-Century Studies* 46, no. 1 (2012): 85-111.
- Burke, Peter. "Three Print Revolutions." In *Tibetan Printing: Comparison, Continuities, and Change*, edited by Hildegard Diemberger, Franz-Karl Ehrhard, and Peter Kornicki, 13-20. Brill, 2016.
- Carlson, Victor. "The Painter-Etcher: The Role of the Original Printmaker." In *Regency to Empire: French Printmaking 1715-1814*. Edited by Victor I. Carlson and John W. Ittmann, 25-27. Baltimore: Baltimore Museum of Art, 1984.
- Darnton, Robert. "An Early Information Society: News and the Media in Eighteenth-

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Century Paris." *The American Historical Review* 105, no. 1 (2000): 1-35.

Darnton, Robert. "Reading, Writing, and Publishing in Eighteenth-Century France: A Case Study in the Sociology of Literature." *Daedalus* 100, no. 1 (1971): 214-256.

Darnton, Robert. "The Forbidden Bestsellers of Prerevolutionary France." *Bulletin of the American Academy of Arts and Sciences* 43, no. 1 (1989): 17-45.

Eisenstein, E.L. (1980), "The Emergence of Print Culture in the West". *Journal of Communication*, 30: 99-106. <https://doi.org/10.1111/j.1460-2466.1980.tb01775.x>

Fuhring, Peter. "Publishers, Sellers and Market." In *A Kingdom of Images: French Prints in the Age of Louis XIV, 1660-1715*. Edited by Peter Fuhring, Louis Marchesano, Rémi Mathis, Vanessa Selbach, 30-35. Los Angeles: The Getty Research Institute, 2015.

Mathis, Rémi. "What is a Printmaker?." In *A Kingdom of Images: French Prints in the Age of Louis XIV, 1660-1715*. Edited by Peter Fuhring, Louis Marchesano, Rémi Mathis, Vanessa Selbach, 23-29. Los Angeles: The Getty Research Institute, 2015.

McTighe, Shella. "Abraham Bosse and the Language of Artisans: Genre and Raven, James. "Why Ephemera Were Not Ephemeral: The Effectiveness of Innovative Print in the Eighteenth Century." *The Yearbook of English Studies* 45 (2015): 56-73.

Rudy, Elizabeth M. "On the Market: Selling Etchings in Eighteenth-Century France." In *Artists and Amateurs: Etching in 18th-century France*. Edited by Perrin Stein, 41-67. New York: Metropolitan Museum of Art, 2013.

Wolfthal, Diane. "Jacques Callot's Miseries of War." *The Art Bulletin* 59, no. 2 (Jan., 1977): 222-233.

#### Additional Reading Material:

Bellhouse, Mary L. "Visual Myths of Female Identity in Eighteenth-Century France." *International Political Science Review / Revue Internationale De Science Politique* 12, no. 2 (1991): 125-127.

Bending, Stephen. *Green Retreats Women, Gardens, and Eighteenth-Century Culture*. Cambridge: Cambridge University Press, 2013.

Berg, Maxine. "In Pursuit of Luxury: Global History and British Consumer Goods in the Eighteenth Century." *Past & Present* 182 (2004): 125-132.

Berger, John. *Ways of Seeing*. London: Penguin Books, 1977.

Bloch, Maurice and Jean H. Bloch. "Woman and the Dialectics of Nature in Eighteenth-century Thought." In *Nature, Culture and Gender*. Edited by Carol P MacCormack and Marilyn Strathern, 25-41. Cambridge: Cambridge University Press, 1987.

Boorsch, Suzanne. "Framed in Fifteenth-Century Florence." *The Metropolitan Museum Journal* 37 (2002): 35-40.

Camille, Michael. *Image on the Edge: The Margins of Medieval Art*. Cambridge, Mass.: Harvard University Press, 1992.

Darnton, Robert. "Work and Culture in an Eighteenth-Century Printing Shop." *The Quarterly Journal of the Library of Congress* 39, no. 1 (1982): 34-47.

Fara, Patricia. *Sex, Botany & Empire: The Story of Carl Linnaeus and Joseph Banks*. Cambridge: Icon, 2003.

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Greenberg, Clement. "Avant Garde and Kitsch." *The Partisan Review* (1939): 34-49.

Jachec, Nancy. "Modernism, Enlightenment Values, and Clement Greenberg." *Oxford Art Journal* 21, no. 2 (1998): 123-132.

Jansen, Laura (editor). *The Roman Paratext: Frame, Texts, Readers*. Cambridge: Cambridge University Press, 2014.

McClellan, Andrew. "Watteau's Dealer: Gersaint and the Marketing of Art in Eighteenth-Century Paris." *The Art Bulletin* 78, no. 3 (1996): 439-453.

Moszkowicz, Julia. "Gestalt and Graphic Design: An Exploration of the Humanistic and Therapeutic Effects of Visual Organization." *Design Issues* 27, no. 4 (Autumn 2011): 57-58.

Munck, Bert de. "Artisans Products and Gifts: Rethinking the History of Material Culture in Early Modern Europe." *Past & Present* 224 (2014): 56-60.

Nelson, Robert S. "Appropriation." In *Critical Terms for Art History*. Edited by Robert S. Nelson and Richard Shiff, 160-173. Chicago: University of Chicago Press, 2003.

Parker, Alice. "Did/Erotica: Diderot's Contribution to the History of Sexuality." *Diderot Studies* 22 (1986): 89-106.

Paulson, Ronald. "The Artist, The Beautiful Girl, and The Crowd: The Case of Thomas Rowlandson." *The Georgia Review* 31, no. 1 (1977): 121-159.

Rabb, Theodore K. "Artists and Warfare: A Study of Changing Values in Seventeenth-Century Europe." *Transactions of the American Philosophical Society* 75, 6 (1985): 79-106.

Smentek, Kristel. "Sex, Sentiment, and Speculation: The Market for Genre Prints on the Eve of the French Revolution." *Studies in the History of Art* 72 (2007): 220-243.

Taylor, Sean J. "Pendants and Commercial Ploys: Formal and Informal Relationships in the Work of Nicolas Delaunay." *Zeitschrift Für Kunstgeschichte* 50, no. 4 (1987): 509-538.

Travis, Trysh. "The Women in Print Movement: History and Implications." *Book History* 11 (2008): 275-300. <http://www.jstor.org/stable/30227421>.

Weiss, Penny A. "Rousseau, Antifeminism, and Woman's Nature." *Political Theory* 15, no. 1 (1987): 81-98.

#### Grading Scheme:

Essay / Project / Final Assignment / Home Exam / Referat 70 %  
Submission assignments during the semester: Exercises / Essays / Audits / Reports / Forum / Simulation / others 10 %  
Presentation / Poster Presentation / Lecture 10 %  
Attendance / Participation in Field Excursion 10 %

#### Additional information: