This seminar will study a series of charged moments in the production and consumption of printed artefacts, attending to the epistemological, material, aesthetic significance of printed images between roughly 1480 and 1650. We will emphasize both historical/graphic and historiographical episodes in the history of early modern print culture, while also considering the distribution, collection, and appropriation of printed images. In addition to the printed works of artists such as Albrecht Dürer, Hercules Segers, (after) Pieter Paul Rubens, and Rembrandt, we will also study the role of printed images in the sciences. Other issues include medium and technique—from early stipple engravings, to chiaroscuro woodcuts and from Naturselbstdruck to sugar-lift—and the role of prints in transcultural, early modern global encounters.

Required Textbooks


Assessments

Regular brief presentations; participation in seminar discussion; final research paper.