# History of Drawing, Etching and Graphics

## Prof. Claudio Salsi

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

Introduction to the history of printing from the origins to the 20th century. By the end of the course, students will be able to explore topics and figures from Western graphic art between the 15th and the 20th century. They will have a critical grasp of the various approaches (technical and graphical), and they will be able to identify problems and courses of study.

***COURSE CONTENT***

An overview of the history of printing from the 15th to the 20th centuries, framing the techniques, main centres of production and key figures in their respective historical and artistic contexts.

The in-depth study will cover the relationship between Italian etchings and German and Flemish ethchings in the 500.

***READING LIST***

P. Bellini, *Il manuale del conoscitore di stampe,* Vallardi Editore, Milan, 1998 (reprint, 2004).

S. Massari-F. Negri Arnoldi, *Arte e scienza dell’incisione.* *Da Maso Finiguerra a Picasso,* Carocci Editore, Rome, 1998 (7th reprint, 2005; 1st edition, Rome, 1987).

Plus, any of the books from the further study list.

Reading list for further study:

G. Mariani (edited by), *Le tecniche d’incisione a rilievo.* *La xilografia,* Edizioni De Luca, Rome, 2001;

G. Mariani (edited by), *Le tecniche calcografiche d’incisione diretta.* *Bulino,* *puntasecca, maniera nera*, De Luca Editori d’Arte, Rome, 2003;

G. Mariani (edited by), *Le tecniche calcografiche d’incisione indiretta.* *Acquaforte,* *acquatinta, lavis, ceramolle*, De Luca Editori d’Arte, Rome, 2005;

G. Mariani (edited by), *La litografia e la serigrafia,* De Luca Editori d’Arte, Rome, 2006.

***TEACHING METHOD***

Lectures at the university and at the “A. Bertarelli” Civic Collection of Prints and Trivulziana Library in Sforzesco Castle to directly view and study original examples; trips to temporary exhibitions and museums rooms.

***ASSESSMENT METHOD AND CRITERIA***

Oral examinations.

Students will be assessed on: their general knowledge of Western printmaking from the 15th century to the end of the 20th century in terms of the history of the techniques used; their basic knowledge of the various prints and printing techniques, and the importance of drawing in relation to these; their outlines knowledge of the key masters and schools; their ability to historically contextualise artists and schools in their respective timeframes and geographic locations.

Recognition and description of a print or drawing (previously presented and analysed in lectures) based on photographic reproductions with which students will be provided in advance.

The assessment criteria are as follows: accuracy of presentation (terminology and information); ability to summarise information; application of logic; capacity to personally interpret the information acquired in lectures and in the individual study of the texts on the reading list. Students must be able to select the most important information from the history of printmaking textbook (5 centuries of the history of replicating images) and from the printmaking dictionary. Students will also be tested on their knowledge of one technique of their own choice, which must be studied using the series on the history of the four techniques (xylography, burin, etching and lithography).

***NOTES AND PREREQUISITES***

Prerequisites

A general knowledge of the History of modern art is useful. In the event that the health emergency should continue, both teaching activities and any forms of learning monitoring, both in progress and final, will be provided also remotely through our University's BlackBoard platform, the Microsoft Teams platform and any other tools envisaged and notified at the beginning of the course, so as to ensure the full achievement of the formative objectives set out in the study plans and, at the same time, the safety of our students.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.