Well before the invention of photography, Western visual culture was saturated with copies, multiples, and mechanically-reproduced images. This graduate seminar examines concepts and practices of the copy in Europe, c. 1300-1700. Readings in art history, anthropology, and philosophy will frame our engagement with a range of reproductive media from the period, such as print, tapestry, casting methods, and image transfer techniques in the painter’s studio. How did these technical procedures relate to cultural notions of authenticity, deception, emulation, and mimicry at the time? What changing social, technological, economic conditions informed the making and interpretation of copies? How can the premodern history of the copy help us assess the status, functions, and controversies of replicated images in the present?

This seminar is open to graduate students in all disciplines. Contact Prof. Kelly (jessen.kelly@utah.edu) with questions or to obtain an enrollment code. The class meets Thursdays from 2-5 p.m. in ML 2008.