

UCD School of Art History & Cultural Policy

Scoil Stair na hEalaíne agus an Pholasaí Chultúrtha UCD

Information for visiting International Students

2024/25

www.ucd.ie/arhistory



AUTUMN TRIMESTER (Provisional)

AH10160 Art History in the Making

5 Credits

Assoc. Prof. Conor Lucey

Art History in the Making aims to give students grounding in the fundamental techniques and principles used in the production of works of art, from antiquity to the modern day. In addition, it explores the theories and ideas that form the foundation of art history as a discipline, including writing on art, principles of stylistic and historical analysis, and ways of seeing. The course will include lectures on different media and techniques involved in painting, sculpture, printmaking, performance and time-based works of art. It will also examine how the analysis of a work of art is structured and written; and reflect on changing theories of art history, viewership and the object.

AH10260 Introduction to European Art 1: Antiquity to High Renaissance

5 Credits

Prof. Lynda Mulvin

This course introduces students to the history of European painting, sculpture and architecture, from the classical worlds of ancient Greece in the fifth century BC, to the Florentine High Renaissance of the early sixteenth century. In between, it will engage with the art and architecture of the Roman and Byzantine empires, the Middle Ages, and the course terminates with High Renaissance art in Florence in the early years of the sixteenth century – the era of Leonardo, Raphael and Michelangelo. Topics investigated, summarized and challenged include: classical ideals of harmony, beauty and proportion; the rise of the Roman Empire; developments in early Christian, Byzantine and Medieval art and architecture and the flowering of the Renaissance in Italy, Germany and the Low Countries. It will also address the rise in the professional, social and critical status of the artist in Renaissance Europe. The latter period is traditionally understood in terms of a 'rebirth' in the arts driven by a revived interest in the art and culture of classical antiquity, thus bringing the module full circle.

AH10170 Dublin: Its Museums & Collections

5 Credits

Assoc. Prof. Philip Cottrell

Dublin is home to a rich variety of museums, whose collections survey the entire history of Irish art but also include outstanding examples of European and non-Western art. The purpose of this module is to create an enhanced appreciation of art among students who are not majoring in art history by fostering a direct engagement with these works of art and architecture. Two one-hour meetings a week incorporating both slide lectures and discussion will focus upon art in Dublin museums and the architecture of the museums themselves. Although short readings will be assigned, the principal demand made upon students outside of class hours will be to visit the collections in which the works discussed in class are displayed.

AH20200 The Modern to the Contemporary

5 Credits

Dr Róisín Kennedy

This module provides an introduction to the modernist movement from c.1914 to the emergence of post-modern and contemporary art practice in the 1960s and 1970s. Through consideration of key concepts, critical texts and artworks, the principle characteristics and goals of modernism and contemporary art are explored. These include the importance of innovation and experimentation, the emphasis on media and technique and a new stress on the personality of the artist in modernism and the significance of how modern and contemporary art is curated and displayed. Through lectures and small group seminars students will analyse key themes in modern to contemporary art notably abstract art, the use of readymade materials, chance and automatism, other modernisms, and the role of the gallery space.

AH20280 Queer Art Histories

5 Credits

Dr Aleksandra Gajowy

What is queer art and who makes it? Has there always been queerness in art? This module will look at art-historical practices from a variety of historical, geographical, and social contexts, to explore how queerness, same-sex desire, or "homosexuality" have been represented, and how these representations changed over time, at intersections with their sociopolitical contexts. While the module has a predominantly contemporary focus, we will begin with an examination of historical examples of same-sex desire in art before the 19th century. We will then look at the modern developments brought by the Enlightenment and scientific progress which first invented and categorised "homosexuality" as a medical category and deviance, prompting 19th century artists to develop an elaborate language of coded homoeroticism. Following this historical introduction to the module, the focus will shift to a thematic approach: we will cover a broad range of distinct practices and reflect on many different meanings of queerness.

AH20220 History of Photography

5 Credits

Prof. Emily Mark-FitzGerald

This module surveys the history and theory of photography, beginning with its origins in the nineteenth century, and concluding with post-war developments in photographic practice. We will examine the photograph both as a documentation of the world and as a work of art, reflecting on its technological and aesthetic evolution, and how the act of photography was (and is) a scientific, cultural, and aesthetic practice. How has photography revolutionised our ways of seeing? What is the relationship between photography and other forms of visual art and representation? What questions about looking at others, and representing ourselves, does it provoke? Following a roughly chronological structure, we will discuss the contribution of key photographers and important stylistic moments throughout its history. The history of photography in Ireland will also form an important dimension of this module. This module comprises lectures, in-class exercises, and special small-group hands-on tutorials utilising the Kingsley Photographic Teaching Collection of original artefacts from the 19th - 20th century -- from daguerreotypes to Kodachrome colour processes.

AH20320 Age of Titian

5 Credits

Assoc. Prof. Philip Cottrell

This course explores the dazzling art and culture of renaissance Venice and its north Italian territories with a particular emphasis on painting during the later Renaissance, the age of Titian (c.1478-1576). Our focus will be on the work of leading Venetian painters, such as Giovanni Bellini, Giorgione, Tintoretto and particularly Titian. We shall also consider the contribution of sculptors and architects such as Jacopo Sansovino and Andrea Palladio. In studying their achievements, we shall examine a period in which many of the myths and traditions of Venice were simultaneously challenged and renewed in response to a variety of internal and external pressures. The classes will adopt a thematic approach in binding the art discussed to the unique identity and character of the city in which it was created.

AH30590 Women and Modern Architecture

10 Credit Seminar

Prof. Kathleen James-
Chakraborty

Beginning in the middle of the nineteenth century, the Arts and Crafts Movement provided women with the means to express themselves artistically while earning a respectable livelihood. This module will address the ways in which women have engaged innovative architecture and design ever since, whether as professional architects and designers or as clients, makers, tastemakers, and users. Among the women whose work will be addressed are Gertrude Jekyll, Margaret MacDonald Mackintosh, Eileen Gray, Jane Drew, Denise Scott Brown, Zaha Hadid, and Grafton Architects. Feminist approaches toward the writing of the history of modern architecture and design will also be explored, alongside considerations of how women were able to build careers in these fields and also what constrained or hindered them.

AH30630 Genre in the Age of Vermeer

10 Credit Seminar

Assoc. Prof. John Loughman

Johannes Vermeer has become a pivotal figure in the Western European art tradition. This is largely due to the hushed solitude and enigmatic themes of his paintings, which seem to give a glimpse of social practices and material culture in the Dutch "Golden Age". The module seeks to interrogate some of our preconceptions of Vermeer and his work and to situate him fully within the branch of painting that became his speciality - genre art. Despite its low ranking in the academic hierarchy of subject matter, these scenes of everyday life were painted in abundant numbers and widely appreciated. While we might regard genre paintings today as realistic and comprehensive in their scope, artists manipulated reality and depicted rather a restricted range of characters and situations. Lectures will focus on key practitioners, groups of related artists such as the Leiden "fine painters" and the Utrecht Caravaggisti, as well as socio-economic and contextual themes. Issues to be explored include contemporary reception and interpretation, the role of the art market in the production of paintings, and the extent to which these engaging, quotidian images are reflective of actual domestic practices in the Dutch Republic of the seventeenth century. We will also make extensive use of the National Gallery of Ireland's exemplary collection of Netherlandish art.

SPRING TRIMESTER (Provisional)

AH10270 Introduction to European Art 2: Late Renaissance to Romanticism

5 Credits

Assoc. Prof. Philip Cottrell

This course provides an introduction to European art and architecture between 1500 and 1850. It begins with the High Renaissance era of Michelangelo, Raphael and some of the most iconic examples of European art. From the unity and clarity of the Sistine Chapel ceiling, the art of the period soon succumbs to a variety of stylistic and critical upheavals, accelerated by the development of Mannerism and a challenge to central-Italian art posed by Venetian painting under the leadership of Titian. The following centuries are characterised by further dramatic political, religious and social upheavals, and the decline of the old European order as a means of paving the way for the modern world. Such volatility also bred forceful creativity, as expressed by the work of Caravaggio, Artemisia Gentileschi, Rembrandt, Velázquez, Hogarth, Goya and Turner. Many of these artists are ably represented by works on display locally in the National Gallery of Ireland. As a result, through field trips and tutorials, students will be expected to regularly visit the gallery in order to analyse the shifting artistic styles covered by this module; from the Renaissance to the Baroque and the Rococo, from Neoclassicism to Romanticism. We will also cover the architecture and sculpture of the period, and among the areas to be explored are the rise of academies, the impact of the Counter Reformation, gender and art, and the emergence of new pictorial genres.

AH10150 The Modern World 1848-1914

Dr Aleksandra Gajowy

5 Credits

This module examines the key developments in Western art from 1848 to the outbreak of World War One in 1914. This period saw the beginnings of modern art, when traditional practices of making and viewing art were challenged. Industrialisation brought rapid social changes that impacted dramatically on how the world was experienced and understood. The module is organised in three sections: (1) Western European modernism, following the traditional narratives of modernisation, Industrial Revolution, and associated artistic breakthroughs; (2) Art and Society, exploring connections between art and categories such as gender, sexuality, ecology, and science and medicine in European society; (3) Decentring Western Europe, focusing on non-Western European modernisms, as well as the impact of colonisation and imperialism on art marking during the examined period.

AH20230 European Architecture

Assoc. Prof. Conor Lucey

5 Credits

This module provides students with a basic, chronological introduction to the rich architectural heritage of Western Europe, from the Renaissance to the beginning of the modern age. From week to week students will be introduced to key stylistic, historical and theoretical developments in architectural design from a European perspective, and to some of the key buildings that define their respective ages - from the baroque classicism of Versailles to the Gothic revival style of the Houses of Parliament at Westminster. Focusing on questions of style and function, and considering factors such as economics, geography, culture, technology, politics and religion, this course will provide a solid foundation for understanding the origins and evolutions of key building types, as well as a grasp of basic architectural concepts and ways of discussing them.

AH20250 Early Islamic Art & Architecture

Dr Sean Leatherbury

5 Credits

This module will introduce students to the art and architecture of the Islamic Mediterranean and Middle East, as well as the arts produced by Christians, Jews, and others who were the subjects and neighbours of the early Islamic states. Beginning with the Byzantine and Sasanian Persian Empires, the previous rulers of the Middle East before the rise of Islam, the module will survey the buildings and works of art created within the Umayyad, Abbasid, Fatimid, Seljuq, Ayyubid, and Mamluk states (c. A.D. 650-1250). Focusing on art and architecture produced in the service of religion as well as more secular interests, the module will allow students to engage with the major monuments and themes of the period, including the role of ornament, cross-cultural exchange, attitudes towards figural images, and the written word as image, as well as to reflect critically on the ways that Islamic art historically has been described and theorised (e.g. Orientalist stereotypes). When possible, visits to local collections (the Chester Beatty Library, the National Museum of Ireland-Collins Barracks) will enable students to see works of art, especially manuscripts, made for Muslim, Christian, and Jewish patrons.

AH20300 Medieval Art & Architecture: characteristics & Influences

Prof. Lynda Mulvin

5 Credits

This course is designed to introduce students to the outstanding record of Medieval art and architecture from 4th to 15th century and to an understanding of the principles, the technological developments and innovations of this period of cultural diversity and assimilation. The lectures examine material histories of objects and works of art which reflect the varied connections of European Art of the Middle Ages. Themes to be explored include: heritage of the post Classical world; identity and diversity in the post Roman world; aspects of continuity and transformation in the arts of the Byzantine world in the east and the development of monasticism and the formation of the Early Medieval monastery in the west, with reference to the Carolingian and Ottonian period including the specific contribution of Irish monasticism to Medieval art; and the impact of the pilgrimage tradition on art and architecture during the Romanesque and Gothic periods. The course also examines the Gothic style as it emerges at the end of the 12th century, and the late medieval period is examined through reflections in urban

and secular architectural developments. The course concludes with an exploration of the impact of religious reform, as new political centres develop, against a backdrop of complex histories of art production over long distances, to expose the interdisciplinarity of early modern Europe.

AH30600 From Constantinople to Istanbul: Art, Faith, Politics

Dr Sean Leatherbury

10 Credit Seminar

From its ancient beginnings as the town of Byzantium, the city now known as Istanbul has captured the collective imagination of many over the centuries. This module examines the art and the built environment of the city, from its expansion in the Roman period, to its re-foundation as the Byzantine capital Constantinople, to its Ottoman transformation into modern Istanbul. As different groups—Byzantines, Crusaders, Ottomans—took control of the city, they shaped its architecture to proclaim the power and grandeur of their cultures and religions, commissioning magnificent monuments such as the church of Hagia Sophia, the Süleymaniye Mosque, and Topkapi Palace, as well as icon paintings, reliquaries, and manuscripts. The module will allow students to engage with archaeological and literary evidence, bringing to life lost buildings such as the Great Palace and the Church of the Holy Apostles. When possible, class field trips to local collections will allow students to see firsthand objects associated with the city.

AH30650 Art/ Resistance/ Activism

Dr Aleksandra Gajowy

10 Credit Seminar

What is political art? How have art and visual cultures been employed as strategies of protest across the globe? Does art have the potential to enact social change? Looking at some possible answers to these questions, this module will look at cultures of protest, resistance, and activism, through an art-historical lens. We will explore the ways in which art-making, curating, and exhibiting since the early twentieth century until today have engaged with diverse struggles for social justice across cultures, identities, and geographies. We will look at different strategies and mediums to investigate how artists in diverse social, historical, and political settings have interpreted and responded to experiences of discrimination, disenfranchisement, violence, political ineptitude, and silencing. We will examine how, through art-making and exhibitions, artists have brought communities together, created safe spaces for vulnerable and marginalised peoples, enacted tangible political change, and critiqued status quo. At its core this module aims to decolonise art-historical narratives of the canon, the centrality of Western Anglophone narratives, and the teleological readings of Euro-American modernism.

AH30540 Georgian Dublin

Assoc. Prof. Conor Lucey

5 Credits

The Georgian era, the period between 1714 and 1830, is arguably the golden age of architecture in Dublin. Following the turbulent decades of the seventeenth century, the political stability of the eighteenth century, coupled with a burgeoning economy and a rising population, fostered a renaissance in the cultural life of the city: by 1800, it was the eighth largest city in Europe and, after London, the second largest city in the British Atlantic world. Focusing on the key public buildings that loudly announced the new Protestant Ascendancy (including the Parliament House and Trinity College), on the design and construction of the city's terraced houses and formal garden squares (from St Stephen's Green to Fitzwilliam Square), and on the celebrated and unparalleled richness of the city's domestic interiors (specifically plasterwork decoration), this course will consider how the shape of the modern city was created in response to both private and public interests.