

UCD School of Art History & Cultural Policy

Information for visiting International Students

2023/24

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AUTUMN TRIMESTER (Provisional)

AH10160 Art History in the Making

Assoc. Prof. Conor Lucey

5 Credits

This module 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.

AH10120 The Art of the Renaissance: Reform and Rebirth

Assoc. Prof. Philip Cottrell

5 Credits

This module acts as an introduction to European Renaissance art c.1300-1600, with a particular focus on Italy. This immensely fertile period witnessed the emergence of the first great personalities of Western art: Leonardo da Vinci, Michelangelo, Titian, Albrecht Dürer, Hieronymous Bosch, and Pieter Bruegel. As well as profiling the careers of these and many other notable figures, this module will seek to place individual works of art in their wider historical and cultural context. We shall analyse the traditional meaning of the Renaissance as a period of 'rebirth' founded upon a revival of interest in the art and culture of the Ancient world. Many of the notions governing our perception of the artist's role in society stem from the Renaissance, and as we explore changing patterns of artistic production, techniques and patronage, a dramatic story begins to unfold: the artist's struggle to win greater social, professional and intellectual esteem.

AH10170 Dublin: Its Museums & Collections

Prof. Kathleen James-Chakraborty

5 Credits

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

Dr Róisín Kennedy

5 Credits

The Modern to Contemporary considers the modernist movement from 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 importance of participation, institutional critique and the scrutiny of identity in post-modernism. Through lectures and discussion students will analyse key types of modern and contemporary practice such as conceptual art, performance and installation art.

AH20280 Queer Art Histories

Dr Aleksandra Gajowy

5 Credits

What is queer art and who makes it? Has there always been queerness in art? In this module, we 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, including: the US gay liberation history and the AIDS epidemic; thriving spaces of queer cultures such as waterfront and nightclubs; Irish, Polish, and Jewish queer artistic practices; and gender binary-defying practices of two-spirit Indigenous Americans and Indian Hijras. We will also look at queer exhibitions and exhibiting queerness in various international contexts, and explore instances of explicit or implicit censorship of same-sex desire in art institutions.

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.

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. It will trace the evolution of genre imagery in Dutch art, from its roots in 15th- and 16th-century printmaking, and the peasant caricatures of Pieter Bruegel, to its apogee in the refined interior spaces of Vermeer and contemporaries such as Gerard ter Borch, and Gabriel Metsu. 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.

AH30050 Caravaggio and Caravaggism
5 Credit

Assoc. Prof. Philip Cottrell

During a brief and violent career in Rome, Naples, Sicily and Malta, Caravaggio left an indelible mark on the history of art. His work was revolutionary in its vivid approach to narrative, unsettling realism, and dramatic manipulation of light and shade. Although Caravaggio discouraged imitators, this did not deter the development of a pan-European Caravaggist style in the decades after his death. The extraordinary nature of his critical rehabilitation during the 20th century also highlights his appeal to modern sensibilities. This module will devote a lot of its class time to student oral presentations and assessments during field trips to the National Gallery of Ireland. The course seeks to place Caravaggio in the context of the movement he inspired in 17th-century Europe. We will

explore the different ways in which Caravaggio's innovative style was manipulated by his followers in Italy, the Low Countries, France and Spain. In profiling major participants, Caravaggism's visual vocabulary will come under scrutiny in an attempt to isolate the source and significance of certain stylistic motifs. Often we will be discussing Caravaggio's impact through the prism of works in the National Gallery of Ireland.

SPRING TRIMESTER (Provisional)

AH10140 The Baroque to Romanticism: European Art 1600-1850 Assoc. Prof. John Loughman
5 Credit

This course provides an introduction to European art and architecture between 1600 and 1850 - a period characterised by dramatic political, religious and social upheavals and the decline of the old European order. Such volatility is vividly reflected in the work of artists we will study. These include such major figures of interest as Caravaggio, Rembrandt, Velázquez, Hogarth, Goya and Turner - all of these figures, and many other relevant 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 have the opportunity to encounter the development of shifting artistic styles, from Baroque to Rococo, from Neoclassicism to Romanticism. Among the areas to be explored will be 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 Credit

The course 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 concentrates on Paris, the centre of the modern art world, which saw the development of Realism, Impressionism and Cubism. Lectures also consider the impact of modernity and urbanisation on British, Austrian, German and Russian art. The influence of photography, non-Western art and spiritualism is addressed.

AH20230 European Architecture Assoc. Prof. Conor Lucey
5 Credit

This module is designed to provide 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.

AH20220 History of Photography

Assoc. Prof. Emily Mark-FitzGerald

5 Credit

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 as both document and artwork – as a scientific, cultural, and aesthetic practice—by reflecting on its technological and aesthetic evolution. 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, the gaze, and the agency of subjects does it provoke? Following a roughly chronological structure, we will discuss the contribution of key photographers and important stylistic movements throughout its history. The history of photography in Ireland will form an important dimension of this module. Students enrolled in this module will have the opportunity to take part in small group handling sessions, where we will be working with the School's photographic teaching collection of original artefacts from the 19th - 20th century -- from daguerreotypes to Kodachrome colour processes.

AH20210 Perspectives on Irish Art: from Medieval to Modern

Dr Róisín Kennedy & Prof. Lynda Mulvin

5 Credit

This module examines the range of art and architecture produced in Ireland in the medieval period from its early beginnings in the fourth century AD to the 16th century and the revivals and re-interpretations of this 'Celtic' art in the 18th to 20th centuries. It addresses how Insular art and monastic culture was affected by events in Irish history such as the arrival of the Anglo-Normans in the 12th century and the dissolution of the monasteries in the 16th century. The impact of antiquarianism and Celtic Revivalism in the 19th and 20th centuries in reviving awareness and interest in early Irish art is a major theme in the course, as is the notion of an 'Irish Imagination' in modern Irish art. Setting these within international contexts, the course analyses how these major manifestations of Irish art have contributed to and challenged notions of Irish cultural identity. The course includes site visits to major museums and galleries in the city of Dublin and to the Irish Folklore collection in UCD.

AH20290 Art and Death

Assoc. Prof. Philip Cottrell

5 Credit

This module examines death as a theme in European art during the Renaissance and Baroque periods. There will be three broad areas of study: (1) Death & Belief: covering portrayals of the Last Judgement, *Danse Macabre*, *Vanitas*, and other eschatological themes that illustrate responses to death and the afterlife in an age of religious reform. Artists covered include Giotto, Rogier van der Weyden, Michelangelo, Holbein, Bruegel, Rubens and Bernini. (2) Personalities & Effigies: individualistic responses to the nature of mortality with reference to the development of tomb monuments, effigies and memorial portraiture. Typical themes include Michelangelo's tomb designs, John Donne's monument at St. Paul's Cathedral, London, and royal funerary effigies in France and England. We shall also look at how artists such as Titian responded to their own sense of professional identity in the context of ageing and mortality. (3) Anatomy & Decay: artworks that reflect an increasingly rational and scientific understanding of the body as a vehicle for existence, particularly in the post-Reformation period. We shall look at the anatomical studies of Leonardo da Vinci, the portrayal of disease in Venetian renaissance painting, and Rembrandt's *Anatomy Lesson of Dr. Tulp*.

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. Over the course of this term, we will be looking 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. This module at its core aims to decolonise art-historical narratives of the canon, the centrality of Western Anglophone narratives, and the teleological readings of Euro-American modernism. Through its selection of both case studies and secondary readings, it puts forth diverse, intersectional voices and perspectives. As such, across the term, the module overall proposes a critical approach of resisting the traditional perceptions of the discipline of Art History itself.

AH30540 Georgian Dublin

Assoc. Prof. Conor Lucey

5 Credit

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.