

UCD School of Art History & Cultural Policy

Stage 2 Art History

2023/24

www.ucd.ie/arthistory



Our School has a long and proud history as pioneers in the teaching of art history in Ireland. We are passionate about our subject and committed to giving our students the best support and encouragement in order to build a strong sense of academic community and subject identity. We are located on the ground floor of the Newman Building, with our offices, Rosemarie Mulcahy Seminar Room & Françoise Henry Reading Room located between J001 through to J014. The School Office is located at J010.

All your lecturers will indicate their office hours and contact details in their course handouts and in Brightspace. In addition, both the **School Manager Elizabeth Varley** (Office J010; elizabeth.varley@ucd.ie) and **Slide Curator Carla Briggs** (Office J001-3; carla.briggs@ucd.ie) ensure there is in-person support for all students each day of the week (Mon-Fri). The **Head of School is Assoc. Prof. Philip Cottrell** (Office J012; philip.cottrell@ucd.ie).

Stage 2 Coordinator

With regard to general problems concerning written work and course material, students should consult their module coordinators. However, **Stage 2 coordinator Dr Aleksandra Gajowy** encourages students experiencing more serious difficulties to contact her for a chat (Office J014; aleksandra.gajowy@ucd.ie).

Stage 2 Art History Modules

Stage 2 offers seven modules (all 5 credits in value) which are designed to expand students' understanding of the various epochs of art making and the key debates and issues that have resonated throughout the history of art from antiquity to the present day. In addition to an increased focus on architecture and modern/ contemporary art, some of these offerings also provide the opportunity to step outside Art History's traditional focus on Western/ European art and its customary methodologies.

Art History Students on the **BA Joint Major (DN520)** and **BA Humanities Classics, Art History, Archaeology** programmes take **AH20200 & AH20230** as core modules alongside their other options at Stage 2. Students on the DN520 programme pick at least another three option modules in order to achieve the 25 credits required for a Joint Major in Art History at this stage.

AUTUMN TRIMESTER

AH20200 *The Modern to the Contemporary*
(BA/ BA Hum Core)

AH20280 *Queer Art Histories*

AH20250 *Early Islamic Art & Architecture*

SPRING TRIMESTER

AH20230 *European Architecture*
(BA/ BA Hum Core)

AH20220 *History of Photography*

AH20210 *Perspectives on Irish Art*

AH20290 *Art and Death*

AUTUMN TRIMESTER

Core module

AH20200 The Modern to the Contemporary

Dr Róisín Kennedy
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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.

Option modules

AH20280 Queer Art Histories

Dr Aleksandra Gajowy
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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
sean.leatherbury@ucd.ie

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.

SPRING TRIMESTER

Core module

AH20230 European Architecture

Assoc. Prof. Conor Lucey
conor.lucey@ucd.ie

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.

Option modules

AH20220 History of Photography

Assoc. Prof. Emily Mark-FitzGerald
emily.mark@ucd.ie

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**roisin.kennedy@ucd.ie;
lynda.mulvin@ucd.ie

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**

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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*.