



# UCD School of Art History & Cultural Policy

## Information for Level 3 (3<sup>rd</sup> Year) Students

2017/18

[www.ucd.ie/arhistory](http://www.ucd.ie/arhistory)

Follow us on  & 

The aim of this culminating year in **Art History** is to build on the knowledge acquired thus far at a deeper level, through a combination of advanced lectures and small group seminars.

Students will delve into complex issues of art historiography and enjoy challenging modules on specialised subjects. Many of our modules are restricted to Art History students only and a high level of attendance and participation is expected of our advanced students. Mandatory field trips/site visits are a feature of many final year courses.

All Art History Joint Majors take AH30010 *Writings on Art* (compulsory), select one seminar option out of four available, and choose from a selection of lecture modules to fulfil their remaining credit requirements. Students majoring in Art History also have the option of undertaking a semester-long dissertation (AH30080).

### 3<sup>rd</sup> Year Coordinators

Semester 1 - Professor Kathleen James-Chakraborty: [Kathleen.jameschakraborty@ucd.ie](mailto:Kathleen.jameschakraborty@ucd.ie)  
Semester 2 - Dr Róisín Kennedy: [roisin.kennedy@ucd.ie](mailto:roisin.kennedy@ucd.ie)

### 3<sup>rd</sup> Year CORE Module

This module is compulsory for (and only open to) Art History majors.

**AH30010**

**Writings on Art**

**(Dr Conor Lucey)**

**Semester 1**

**Lecture: Fri @ 12:00pm**

+ 3 seminar classes in weeks 3, 5 & 10 (students to sign up during first week of the semester)

This module provides an overview of the principal trends in writing on art from the Renaissance to the twentieth century. It thus builds upon the thematic modules undertaken in Levels 1 & 2, enabling students to place their cumulative experience in a methodological framework. Particular emphasis is placed on those approaches that characterise art history as a discrete academic discipline. Topics include formalism, connoisseurship, Marxism, iconology and feminism. It aims to provide students with a theoretical and critical context for their final-year study of art history and to aid them in identifying the ideas that inform their own approaches to the subject.

This lecture course is supplemented by three small-group seminars: these are mandatory and students will sign up for these seminars during the first week of class.

### 3<sup>rd</sup> Year SEMINAR Modules

Students are required to take ONE (and only ONE) of the following 4 seminar modules. These are only open to Art History majors. Seminars consist of small-group, advanced studies in specialised topics.

<b>AH30070</b>	<b>Irish Medieval Art &amp; Architecture</b>	<b>(Assoc Professor Lynda Mulvin)</b>
----------------	--	---------------------------------------

Semester 1      Mon & Wed @ 1:00pm

This course aims to introduce the student to the complexities of Irish medieval art and architecture. It examines the range of art and architecture from early beginnings in the fourth century to the Dissolution of the Monasteries during the sixteenth century. The course begins with an introduction to the context of the medieval world in the fourth century and an examination of the formation of the Celtic Monastery and the development of art during this period through Insular Manuscripts, sculpture and metalwork. The formation of a Hiberno-Romanesque style is explored with Cormac's Chapel, Cashel at the centre of the discussion. The Cistercians introduce elements of French Gothic architecture during the so-called transition period from Romanesque to Gothic. The relationship and importance of English Gothic is examined in the Dublin Cathedrals as a new Gothic Style emerges at the end of the twelfth century. The layout of the Medieval Irish town is also explored with the position of the Cathedral as a consideration in town planning. The late medieval phase is examined through late Medieval monastic and secular architecture and the lecture series is concluded with a consideration of the effect of the Dissolution of the Monasteries. This course involves field trips that will take place outside the lecture times.

<b>AH30410</b>	<b>Decorative Arts</b>	<b>(Dr Nicola Figgis)</b>
----------------	------------------------	---------------------------

Semester 1      Tue & Thur @ 10:00am

This module aims to give students an introduction to British and Irish Decorative Arts, while also considering Asian and continental European influences. Furniture, ceramics, silver, glass and textiles from the Jacobean, through the Georgian to the Victorian periods will be considered against a background of interior design and socio-economic aspects such as consumption and manufacture.

Sessions will be held at the National Museum of Ireland (Collins Barracks) and other venues within the Dublin area. A two-day visit to London to visit the Victoria & Albert Museum and the Wallace Collection will take place on Sat 21 October and Sun 22 October 2017. Unfortunately there are no funds available to underwrite the cost of this trip, therefore students should be prepared to pay for and organise their transport to London and their accommodation in the city for the duration of the visit. Students must be present each day at a prearranged time (usually 10.00 am) and meeting place.

<b>AH30090</b>	<b>Northern Renaissance Art</b>	<b>(Assoc Professor John Loughman)</b>
----------------	---------------------------------	--

Semester 2      Mon & Wed @ 1:00pm

This module will trace the development of painting, sculpture and the visual arts in the Netherlands and Germany during the 15th and 16th centuries. The work of major practitioners such as Van Eyck, Bosch, Bruegel, Dürer and Holbein will be investigated in its socio-economic context. Among the issues to be addressed will be the function of art in devotional practice, the emergence of new genres, the communications revolution initiated by printmaking, the changing status of the artist, and the impact of the Reformation. This period also saw the increased commercialisation of art with the public sale and serial production of paintings. We will also look at the changing art-historical perception of the relationship between Italian and Northern art in the Renaissance era.

<b>AH30200</b>	<b>The 18<sup>th</sup> century domestic interior: form &amp; function</b>	<b>(Dr Conor Lucey)</b>
----------------	---	-------------------------

Semester 2      Tue & Thur @ 10:00am

This seminar course examines the eighteenth century decorative interior in Great Britain and Ireland. Tracing the stylistic evolution from the formality of the baroque to the eclecticism of the Regency period, it investigates the negotiation of changing fashions and considers the individual roles of the patron, the architect and the craftsman. Key areas for examination include the influence of continental Europe, the dissemination of architectural ideas through print media, representations of domestic spaces in contemporary art and literature, and the social, material and ideological histories of house and home. This course includes mandatory site visits.

### 3<sup>rd</sup> Year LECTURE Modules

Joint Major Art History students must choose at least three of the following selection of lecture and dissertation modules to fulfil credit requirements. *Elective choices* can be used to pick up more than the required three modules if you wish.

<b>AH30540</b>	<b>Georgian Dublin</b>	<b>(Dr Conor Lucey)</b>
----------------	------------------------	-------------------------

Semester 1      Mon @ 12:00pm & Wed @ 11:00am

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. This course will include mandatory site visits.

<b>AH30140</b>	<b>Courts &amp; Court Cultures</b>	<b>(Professor Kathleen James-Chakraborty)</b>
----------------	------------------------------------	---

**Semester 1**      **Mon @ 4:00pm & Wed @ 2:00pm**

During the sixteenth and seventeenth centuries much of the most innovative art and architecture in Europe and Asia was produced in the major courts. From London to Kyoto, courts sponsored architecture intended to support their political power as well as painting, sculpture, and furnishings that sustained the impression of their magnificence. Focusing on the Medici, Hapsburg, Bourbon, Stuart, Ottoman, Safavid, and Mughal courts this module will explore the ways in which the arts succeeded and failed to support these rulers and the impact of their production upon the emergence of modern consumer culture as well as the more general transformation of society. Particular attention will be paid to the role of women as patrons, including as agents of cultural transfer.

<b>AH30430</b>	<b>Visualizing Migration</b>	<b>(Dr Emily Mark-FitzGerald)</b>
----------------	------------------------------	-----------------------------------

**Semester 2**      **Mon & Wed @ 2:00pm**

Few experiences are as central to Irish history and cultural memory as migration, especially from the 19th century to the present. This module explores the visual representation of migration and Irish social history in painting, engraving, photography, sculpture, contemporary art, and museum/heritage settings. Students will be challenged to consider how Irish emigration, and the experiences of the rural/urban poor and working classes, have been visualized and materialized within Ireland, the United States, Canada and Australia – from fine art, to commemoration, to museums and the heritage industry. We will consider a broad range of representations from art history and visual culture, beginning with the Victorian period and finishing with post-Celtic Tiger narratives and representations of migration, placing the production and consumption of migration images in their historical context. We will also compare and contrast the history of Irish migration and its visual culture with imagings of the contemporary migration crisis in Europe.

The module will include numerous site visits, including (for example) visits to view the important paintings in the UCD Folklore Collection and their holdings on emigration; Epic Ireland, the new emigration museum located in CHQ; the Tenement Museum, a new heritage site currently under development at no. 14 Henrietta Street (Dublin).

<b>AH30130</b>	<b>Art &amp; Death in Europe 1400-1700</b>	<b>(Dr Philip Cottrell)</b>
----------------	--	-----------------------------

**Semester 2**      **Wed @ 6:30-8:30pm**

This module examines death as a theme in European painting and sculpture during the early modern period. There will be three broad areas of study: the first deals with images that reflect both ideological and eschatological responses to death in an age of religious reform. Topics include the iconography of the Last Judgment and Danse Macabre themes, and the development of Vanitas imagery. We shall then move on to address more individualistic responses to the nature of mortality with recourse to the development of tomb monuments, effigies and memorial portraiture. Topics include John Donne's monument at St. Paul's Cathedral, Michelangelo's tomb designs, and the royal funeral effigies of Westminster Abbey. The final section of the module addresses an increasingly rational and scientific reaction to corporeal decay in the aftermath of the Reformation. Here we shall look at the imagery of decapitation in the work of Caravaggio and his followers, the anatomical studies of Leonardo da Vinci, and Rembrandt's *Anatomy Lesson of Dr Tulp*.

<b>AH30300</b>	<b>Genre Painting in the age of Vermeer</b>	<b>(Assoc Professor John Loughman)</b>
----------------	---	--

**Semester 2**      **Thur @ 3:00-5:00pm**

This module traces 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, Ter Borch, and Metsu. 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 scenes of everyday life are reflective of actual domestic practices in the Dutch Republic of the 17th century. Visits to the National Gallery of Ireland will also be scheduled.

<b>3<sup>rd</sup> Year Dissertation Module</b>		
--	--	--

<b>AH30080</b>	<b>Dissertation</b>	<b>(Dr Nicola Figgis)</b>
----------------	---------------------	---------------------------

**Semester 2**      **Mon @ 3:00pm**

This dissertation module provides an opportunity for final year art history students to research a subject of their choice under the supervision of one of the teaching staff. Students will be expected to identify an art historical topic which they would like to explore independently, which may be a subject from a previously taught module. The dissertation is an exercise which will help to develop essential skills, including the study of written and visual sources and the ability to present argument cogently and summarise findings in a coherent manner.

NB: Despite showing up as full, places for this module will be made available in September. REGISTRATION will take place as part of AH30010 *Writings on Art*. This is to enable members of staff to discuss the viability of students' individual dissertation topics before registration. *Students should be aware that individual lecturers will be assigned as supervisors.*