

UCD School of Art History & Cultural Policy

Information for Level 3 (3rd Year) Students

2018/19

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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).

3rd Year CORE Module

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

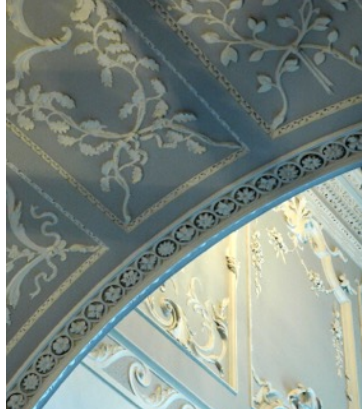
AH30010 **Writings on Art** **(Dr Conor Lucey)**

Semester 1 **Lecture: Fri @ 12:00pm**
+ 4 seminar classes in weeks 3, 5, 8 & 10

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 four small-group seminars: these are mandatory.

Curricular information is subject to change



3rd 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.

AH30070 Irish Medieval Art & Architecture (Assoc Professor Lynda Mulvin)

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.

AH30410 Decorative Arts (Dr Nicola Figgis)

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 and Albert Museum and the Wallace Collection will take place as part of this course. 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 10:00am) and meeting place.

AH30050 Caravaggio & Caravaggism (Dr Philip Cottrell)

Semester 2 Mon & Wed @ 1:00pm (but students will be expected to attend numerous field trips outside core times)

This seminar 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. This course will also attempt to rationalise the Caravaggist phenomenon by addressing the cultural background of the period, taking into account the various demands of private and ecclesiastical patronage. In addition to gauging modern perceptions of the artist and his followers, students will be encouraged to consider works in the context of psychoanalytical, feminist and other theoretical approaches relevant to the History of Art. Please note that numerous field trips/ study events will take place at the National Gallery outside core class times, usually on Thursday evenings, and this should be taken into account before registering.

AH30200 The 18th-century Domestic Interior (Dr Conor Lucey)

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.

3rd 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.

AH30140 Courts & Court Culture (Professor Kathleen James-Chakraborty)

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

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.

AH30100 The Grand Tour (Dr Nicola Figgis)

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

This module will examine the expeditions of Irishmen to Italy in the eighteenth century. Amongst the topics to be covered will be the patronage and collecting activities of Grand Tourists like Joseph Leeson and Lord Charlemont. The work of Irish artists in Italy, including Henry Trench, James Barry, Christopher Hewetson, Hugh Douglas Hamilton and Robert Fagan, will also be discussed. The course will also investigate the influence of the Grand Tour in Ireland and trace its effect on architecture, art, collecting and domestic ornament with particular reference to Castletown House, Co. Kildare, Russborough House, Co. Wicklow and the Casino at Marino.

AH30330 Mannerism: Art & Theory (Dr Philip Cottrell)

Semester 1 Thur @ 3:00-5:00pm

This course deals with the Mannerist art of sixteenth-century Italy, with a particular focus on Florence and Rome. Once maligned as a dissolute reaction against the values of the High Renaissance, Mannerism is now appreciated for its apparent modernity, intellectual intensity and precocious expressionism. The cultural principles that gave birth to the style are of crucial interest in that they led to the establishment of art history as a scholarly discipline under the stewardship of the painter and critic, Giorgio Vasari (1511-1574). These lectures will chiefly concentrate on the development of the style in its original central-Italian context, but will also intermittently address its pan-Italian and even international dimension. In addition to supplying profiles of leading Mannerist artists, such as Michelangelo, Pontormo, Bronzino and Giulio Romano, this course will exercise a strong interest in the aesthetic debates, critical culture, and socio-political upheavals of the period.

AH30570 Pomp & Circumstance: Dublin 1660-1880 (Assoc Professor Lynda Mulvin & Dr Conor Lucey)

Semester 2 Fri @ 12:00-2:00pm

This module examines the making of the city of Dublin from the Restoration of Charles II in 1660 through to the end of the nineteenth century, when a shift in its political and economic power base was imminent. Taking the form of a survey of key moments in the built environment, it explores issues of town planning and design, the role of public and private agencies in shaping the urban and suburban footprint, and the architectures of governance, charity, learning, habitation and leisure. A key theme of this module is how the city's form was shaped through changes in political, social and economic contexts, and how it manifested these evolving shifts and balances in its built fabric. The module will describe the physical appearance of different building types – from churches to town houses – as they developed through these significant periods in our built history.

The module will be taught through small group learning in two-hour classes and site visits conducted in the city and led by the module co-ordinators. Site visits will include trips to the city cathedrals and to Dublin Castle; Trinity College; St Stephen's Green, Merrion Square and other residential spaces; and key public institutions, from the Rotunda Hospital and the Four Courts to the National Library and National Museum.

AH30560	Venice: Art & Myth	(Dr Philip Cottrell)
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Semester 2 Wed @ 6:30-8:30pm (but students will be expected to attend numerous field trips outside core times)

This evening course investigates the dazzling art and culture of Venice and its North Italian territories, with a particular focus on painting during its Renaissance golden age. In discussing the works of leading artists such as Giovanni Bellini, Giorgione, Titian, and Tintoretto, as well as the contribution of architects such as Jacopo Sansovino and Andrea Palladio, 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. In addition, we will also step outside the renaissance intermittently, and dwell on Venice's artistic reputation during its final flourish of creativity in the eighteenth century, the age of the Grand Tour.

Some classes and gallery field trips will take place outside designated class time, and will complement the *Canaletto and the Art of Venice* exhibition which will be running simultaneously at the National Gallery of Ireland (5 Dec 2018 - 24 March 2019).

AH30300	Genre Painting in the Age of Vermeer	(Assoc Professor John Loughman)
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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.

3rd Year Dissertation Module

AH30080	Dissertation	(Dr Nicola Figgis)
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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.*