

UCD School of Art History & Cultural Policy

Information for visiting International Students

2019/20

www.ucd.ie/arhistory

Follow us on  & 



TRIMESTER ONE (Provisional)

AH10130

The Art of the Ancient & Medieval World

Mon & Wed @ 9:00am (+6 tutorials)

This module acts as an introduction to the art of the Ancient and Medieval World, from the 5th century BC to the first millennium AD. This period reflects extraordinary cultural achievements of European art with particular focus on the Classical world of ancient Greece and Rome. The word 'classical' refers to the ideals of harmony, beauty and proportion that were developed in ancient Greece and Rome and that have continued to influence and inform the history of art throughout the ages.

The achievements of the classical period were continued in the East in the art of Byzantium and later, in the West, classical influences were to have a marked impact on the medieval period. This module seeks to place individual works of art in their wider historical and cultural context.

AH10120

The Art of the Renaissance: reform & rebirth

Tue @ 11:00am & Thurs @ 12:00pm (+6 tutorials)

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, including Leonardo da Vinci, Michelangelo, Titian, Albrecht Dürer, Hieronymus 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.

AH20210

Perspectives on Irish Art: from Medieval to Modern

Mon & Wed @ 1:00pm

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 sixteenth century and the revivals and re-interpretations of this 'Celtic' art in the eighteenth to twentieth 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 twelfth century and the dissolution of the monasteries in the sixteenth century. The impact of antiquarianism and Celtic Revivalism in the nineteenth and twentieth 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 National Folklore Collection UCD.

AH20190***Islamic and Indian Art and Architecture*****Tues & Fri @ 1:00pm**

This module will introduce students to the art, including the architecture and decorative arts as well as painting and sculpture, made by or for those residing in parts of the world where Islam was or is the religion of those who governed as well as in what is now India even when it was not.

As well as considering works created in support of Buddhism, Hinduism and Islam, the module will address secular art and architecture of the principal historic courts of the region, including the Ottomans, Safavids and Mughals, the impact of colonialism, and the arrival of modernism. Particular attention will be paid to works on display at the Chester Beatty Library, Dublin.

AH20200***From the Modern to the Contemporary*****Tue @ 12:00pm & Thurs @ 11:00am**

Modern to Contemporary considers the major avant-gardes of the modernist movement from 1914 to the break-up of modernism in the 1960s and the emergence of contemporary art practice up to 1990s. 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 smaller discussion classes students will analyse key types of modern and contemporary practice such as conceptual art, performance and installation art. On completion of the course students will be able to analyse the major developments in art from late modernism to the contemporary.

AH30140***Courts & Court Culture*****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.

AH30580***Rome: Caput Mundi*****Tue & Thurs @ 10:00am**

This module sets out to explore the creation of the city of Rome, the *Caput Mundi*, the greatest city in the world. Rome has been at the centre stage of civilisation since antiquity, perceived as *Caput Mundi* or capital of the world. This image has endured and the myth is perpetuated by the city. In this course, it is intended to examine the history, literature and imagery of the city of Rome and to reflect on the physical evidence of the art and architecture of the ancient city, on the one hand, and on the manner in which Rome was depicted and understood in the early modern period on the other. This approach, by way of alternate contrasts of ancient and modern perceptions, will aim to assist in appraising Rome's enduring influence in both myth and in reality through different artistic styles from the Medieval to Renaissance to Baroque and Modern periods.

AH30050***Caravaggio & Caravaggism*****Mon & Wed @ 1:00pm**

This seminar course seeks to place Caravaggio in the context of the movement he inspired in seventeenth-century Europe. Although most formal classes are scheduled on Mondays and Wednesdays at Belfield, students should note this course will involve numerous field trips to the National Gallery of Ireland - usually on Thursday evenings, but possibly also on Saturdays. 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, Caravaggio's visual vocabulary will come under scrutiny in an attempt to isolate the source and significance of certain stylistic motifs.

TRIMESTER TWO (Provisional)

AH10140	<i>The Baroque to Romanticism: European art 1600-1850</i>	Tue @ 11:00am & Thurs @ 12:00pm (+6 tutorials)
----------------	--	---

This module serves as an introduction to European art and architecture between 1600 and 1850. This was a period of extraordinary political, religious and social upheaval. These transformations, many of them inspired by Enlightenment principles, were reflected in the production and market for art.

This is also a story of shifting artistic styles, from Baroque to Rococo to Neoclassicism to Romanticism. However, rather than looking at this period as primarily a succession of styles and pivotal artists, this module will take a more thematic and critical approach. 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	<i>The Modern World 1848-1914</i>	Tue & Fri @ 1:00pm (+6 tutorials)
----------------	--	--

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.

AH10070	<i>Dublin: its museums & collections</i>	Mon & Wed @ 9:00am
----------------	---	-------------------------------

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

AH20230	<i>European Architecture 1300-1900</i>	Mon & Wed @ 1:00pm
----------------	---	-------------------------------

This module is designed to provide students with a basic, chronological introduction to the rich architectural heritage of Western Europe, from the end of the Gothic era 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.

AH20230	<i>The Age of Michelangelo: Mannerism in Italy 1520-1600</i>	Mon @ 11:00am & Wed @ 12:00pm
----------------	---	--

This module assesses the impact of the mature work of Michelangelo and its role in the development of 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. In exploring shifting perceptions of Mannerism, the course will investigate the cultural principles of the period and how they were shaped by Michelangelo's influence.

We will also investigate the factors involved in the establishment of art history as a scholarly discipline under the stewardship of Michelangelo's disciple and acolyte, Giorgio Vasari. In addition to supplying profiles of leading Mannerist artists, such as Michelangelo, Pontormo, Bronzino and Giulio Romano, the classes will exercise a strong interest in the aesthetic debates, critical culture, and socio-political upheavals of the period, including the Sack of Rome, the development of the Counter Reformation and the Medici domination of Florentine politics.

AH20220***History of Photography*****Tue @ 12:00pm & Thurs @ 11:00am**

This module surveys the history and theory of photography, beginning with its origins in the nineteenth century and concluding with recent 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 revolutionized 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.

Topics will include the innovations of early photography; pictorialism and ‘straight’ photography; photojournalism and war photography; photography and modernism (abstraction, surrealism, the ‘new Objectivity’); post-modernism (conceptualism and new digital practices); and the role of the photograph as ‘document’ and photographer as ‘witness’. The history of photography in Ireland will form an important dimension of this module, and students will have the opportunity to conduct research utilizing local photographic collections. A central aim of this course is to develop students’ fluency in analyzing photographs and the complex conditions of their production and reception

AH30130***Art & Death in Early Modern Europe*****Mon @ 4:00pm & Wed @ 2:00pm**

This module examines death as a theme in European painting and sculpture during the Renaissance and Baroque periods. There will be three broad areas of study: 1) Portrayals of the Last Judgement, *Danse Macabre* and other themes that reflect both ideological and eschatological responses to death in an age of religious reform; 2) Individualistic responses to the nature of mortality with recourse to the development of tomb monuments, effigies and memorial portraiture; 3) Artworks that reflect an increasingly rational and scientific understanding of the body in life and in death in the aftermath of the Reformation. Major artists discussed will include Leonardo, Titian, Caravaggio, Hans Holbein and Rembrandt. To coincide with the forthcoming exhibition ‘Titian: Love, Desire and Death’ at the National Gallery, London, themes of transience, old age and death will also be addressed through the prism of Titian’s career in Venice (an optional field trip to see the exhibition is provisionally planned for late March/ April 2020).

AH30300***Genre Painting in the Age of Vermeer*****Thurs @ 3:00-5:00pm**

This module traces the evolution of genre imagery in Dutch art, from its roots in fifteenth- and sixteenth-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 seventeenth century. Visits to the National Gallery of Ireland will also be scheduled.

AH30540***Georgian Dublin*****Fri @ 12:00-2:00pm**

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, on the design and construction of the city’s terraced houses and formal garden squares, and on the celebrated and unparalleled richness of the city’s domestic interiors, 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.