



UCD School of Art History & Cultural Policy

Information for Stage 2 (Year 2) BA Students (DN520)

2019/20

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All Stage 2 (Year 2) modules are worth 5 credits and there are six modules available. Stage 2 students taking Art History as one of their Joint Major subjects are required to take **one Core lecture module in each of trimester 1 and 2.** Students then select **three** of the four **Option lecture modules** across the entire year in order to achieve the 25 credits required for a Joint Major in Art History.

Students may also use their elective options to take the remaining Stage 2 module, or might consider taking AH10130 (The Ancient World:Antiquity to the Middle Ages).

If you are planning to Major in Art History but did not take the 2018/19 core Stage 1 module (AH10040 Tools of Art History), you are required to take this module,AH10130, in Trimester 1 2019/20.

STAGE 2 LECTURE MODULES: CORE

Trimester 1	Trimester 2
AH20200 From the Modern to the Contemporary	AH20230 European Architecture 1300-1900

STAGE 2 LECTURE MODULES: OPTIONS

Select three of the four Option lecture modules to achieve the 25 credits required for a Joint Major in Art History.

Trimester 1	Trimester 2
AH20210 Perspectives on Irish Art	AH20220 History & Theory of Photography
AH20190 Islamic and Indian Art and Architecture	AH20240 The Age of Michelangelo: Mannerism in Italy 1520-1600

STAGE 2 LECTURE MODULES: CORE

AH20200 From the Modern to the Contemporary	(Dr Róisín Kennedy)
Trimester 1	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.

AH20230 European Architecture 1300-1900	(Dr Conor Lucey)
Trimester 2	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.



STAGE 2 LECTURE MODULES: OPTIONS

Students taking Art History as one of their Joint Major subjects are required to take the two Core modules and then select three of the four Option lecture modules across the entire year in order to achieve the 25 credits required for a Joint Major in Art History. Students can also use their elective options to take the remaining Stage 2 module or might consider taking AH10130 (The Ancient World: Antiquity to the Middle Ages).

AH20190 Islamic and Indian Art and Architecture

(Prof. Kathleen James-Chakraborty)

Trimester 1 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.

AH20210 Perspectives on Irish Art: from Medieval to Modern

(Assoc. Prof. Lynda Mulvin & Dr Róisín Kennedy)

Trimester 1 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.

AH20240 The Age of Michelangelo: Mannerism in Italy 1520-1600

(Dr Philip Cottrell)

Trimester 2 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

(Assoc. Prof. Emily Mark-FitzGerald)

Trimester 2 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..

