



UCD School of Art History & Cultural Policy

Information for Stage 3/4 (Final Year) BA Students

2019/20

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The aim of Stage 3/4 Art History modules is to build upon the knowledge acquired thus far at a deeper level as students will delve into complex issues of art historiography and enjoy challenging modules on specialised subjects. Field trips and site visits are a feature of many of the modules and a high level of attendance and participation is expected.

All Stage 3/4 modules are worth **5** credits and there are eight modules available.

All Art History BA Joint Majors are required to take the **two Core modules** (AH30010 *Writings on Art* and AH30080 *Dissertation*). Students then select a minimum of **three** from the remaining **Option 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 further Stage 3/4 Art History modules.

CORE MODULES

<u>Trimester 1</u>	<u>Trimester 2</u>
AH30010 Writings on Art	AH30080 Dissertation

OPTION MODULES

<u>Trimester 1</u>	<u>Trimester 2</u>
AH30140 Courts & Court Culture	AH30130 Art & Death in Early Modern Europe
AH30580 Rome: Caput Mundi	AH30300 Genre Painting in the Age of Vermeer
AH30050 Caravaggio & Caravaggism	AH30540 Georgian Dublin

CORE MODULES

AH30010 **Writings on Art**

(Dr Conor Lucey)

Trimester 1 Fri @ 12:00pm + seminar classes for *Writings* & preliminary seminars for the *Dissertation*.

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 Stages 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 course is supplemented by four small-group seminars: these are mandatory.

AH30080 **Dissertation**

(Assoc. Prof. John Loughman)

Trimester 2

This 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. Three seminar classes will take place in the first trimester in the context of AH30010 and will introduce students to the techniques and methods of preparing and writing a dissertation, and to resources for research. By week 12 students will be expected to have identified a topic and to have written a short research proposal. 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 arguments cogently and summarise findings in a coherent manner. This module largely involves independent research and writing to be carried out under the supervision of an academic member of staff.

OPTION MODULES

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

AH30140 Courts & Court Culture

(Prof. Kathleen James-Chakraborty)

Trimester 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.

AH30580 Rome: Caput Mundi

(Assoc. Prof. Lynda Mulvin)

Trimester 1 Tues & 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

(Dr Philip Cottrell)

Trimester 1 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, Caravaggism's visual vocabulary will come under scrutiny in an attempt to isolate the source and significance of certain stylistic motifs.

AH30130 Art & Death in Early Modern Europe

(Dr Philip Cottrell)

Trimester 2 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

(Assoc. Prof. John Loughman)

Trimester 2 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

(Dr Conor Lucey)

Trimester 2 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.