

UCD School of Art History & Cultural Policy

Information for visiting International Students

2021/22

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AUTUMN TRIMESTER (Provisional)

AH10130 The Art of the Ancient and Medieval World

(Prof. Lynda Mulvin)

Mon & Wed @ 9:00am + tutorials

This module acts as an introduction to the art of the Ancient and Medieval world, from the fifth-century BC to the first millennium A.D. 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 and rebirth

(Assoc. Prof. Philip Cottrell)

Tue @ 11:00am & Thu @ 12:00pm + 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.

AH100700 Dublin: Its Museums & Collections

(TBC)

Mon & Fri @ 1:00pm

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.

AH20200 From the Modern to the Contemporary

(Dr Róisín Kennedy)

Tue @ 12:00pm & Thu @ 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.

AH20210 Perspectives on Irish Art: from Medieval to Modern Mon & Wed @ 1:00pm	(Prof. Lynda Mulvin & Dr Róisín Kennedy)
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This module examines the range of art and architecture produced in Ireland in the medieval period from its early beginnings in the fourth century A.D. 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 the 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 Dublin and to the National Folklore Collection UCD.

AH20240 The Age of Michelangelo: Mannerism in Italy 1520-1600 Mon @ 6:00pm-8:00pm	(Assoc. Prof. Philip Cottrell)
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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 sociopolitical upheavals of the period, including the Sack of Rome, the development of the Counter-Reformation and the Medici domination of Florentine politics.

AH30630 Genre in the Age of Vermeer Tue @ 12:00pm & Thu @ 2:00pm-4:00pm	(Assoc. Prof. John Loughman)
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Johannes Vermeer has become a pivotal figure in the Western European art tradition. This is largely due to the hushed solitude and enigmatic themes of his paintings, which seem to give a glimpse of social practices and material culture in the Dutch "Golden Age". AH30630 seeks to interrogate some of our preconceptions of Vermeer and his work and to situate him fully within the branch of painting that became his speciality - genre art. It will trace 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 and contemporaries such as Gerard ter Borch, and Gabriel Metsu. Despite its low ranking in the academic hierarchy of subject matter, these scenes of everyday life were painted in abundant numbers and widely appreciated. While we might regard genre paintings today as realistic and comprehensive in their scope, artists manipulated reality and depicted rather a restricted range of characters and situations. 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 engaging, quotidian images are reflective of actual domestic practices in the Dutch Republic of the seventeenth century.

AH30600 From Constantinople to Istanbul: Art, Faith, Politics Mon @ 1:00pm & Thu @ 10:00am-12:00pm	(Dr Sean Leatherbury)
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From its ancient beginnings as the town of Byzantium, the city now known as Istanbul has captured the collective imagination of many over the centuries. This module examines the art and the built environment of the city, from its expansion in the Roman period, to its re-foundation as the Byzantine capital Constantinople, to its Ottoman transformation into modern Istanbul. As different groups—Byzantines, Crusaders, Ottomans— took control of the city, they shaped its architecture to proclaim the power and grandeur of their cultures and religions, commissioning magnificent monuments such as the church of Hagia Sophia, the Blue Mosque, and Topkapi Palace, as well as icon paintings, reliquaries, and manuscripts. The module will allow students to engage with archaeological and literary evidence, bringing to life lost buildings such as the Great Palace and the Church of the Holy Apostles.

AH30540 Georgian Dublin	(Dr Conor Lucey)
Mon @ 4:00pm & Wed @ 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.

SPRING TRIMESTER (Provisional)

AH10140 The Baroque to Romanticism: European art 1600-1850	(Assoc. Prof. John Loughman)
Tue @ 11:00am & Thu @ 12:00pm +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 The Modern World 1848-1914	(Dr Róisín Kennedy)
Tue & Fri @ 1:00pm +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.

AH20250 Early Islamic Art & Architecture	(Dr Sean Leatherbury)
Mon & Wed @ 1:00pm	

This module will introduce students to the art and architecture of the Islamic Mediterranean and Middle East, as well as the arts produced by Christians, Jews, and others who were the subjects and neighbours of the early Islamic states. Beginning with the Byzantine and Sasanian Persian Empires, both of which suffered defeats at the hands of the early caliphates, the module will survey the buildings and works of art created within the Umayyad, Abbasid, Fatimid, Seljuq, Ayyubid, and Mamluk states (c.A.D. 650-1250). Focussing on art and architecture made in the service of religion as well as more secular interests, the module will allow students to engage with the major monuments and themes of the period, including the role of ornament, cross-cultural exchange, attitudes towards figural images, and the written word as image, as well as to reflect critically on the ways that Islamic art historically has been described and theorised (e.g. orientalist stereotypes). Visits to the Chester Beatty Library will enable students to see works of art, especially manuscripts, made for Muslim, Christian, and Jewish patrons.

AH20220 History of Photography	(Assoc. Prof. Emily Mark-FitzGerald)
Tue @ 12:00pm & Thu @ 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 revolutionised 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 utilising local photographic collections. A central aim of this course is to develop students' fluency in analysing photographs and the complex conditions of their production and reception.

AH20230 European Architecture 1300-1900

(TBC)

Tue & Fri @ 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.

AH30610 Art, Myth & Identity in Venice

(Assoc. Prof. Philip Cottrell)

Tue @ 12:00pm & Thu @ 3:00pm-5:00pm

This course investigates the dazzling art and culture of renaissance Venice and its north Italian territories, with a particular emphasis on painting during its Renaissance golden age. Our focus will be on the work of leading painters, such as Giovanni Bellini, Giorgione, Titian, and Tintoretto, but we shall also consider the contribution of sculptors and architects such as Jacopo Sansovino and Andrea Palladio. In studying their achievements, 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. We will also step outside the Renaissance occasionally, and dwell on Venice's artistic reputation at different points, particularly during its final flourish of creativity in the eighteenth century - the age of the Grand Tour.

AH30640 Contemporary Art and New Media

(TBC)

Mon @ 1:00pm & Thu @ 9:00-11:00am

The module *Contemporary Art and New Media* will explore the influence of digital technologies on contemporary art. New media art generally refers to art from the mid-1990s onwards which makes use of digital technologies in its production, distribution and exhibition. Examples of digital technologies used might include video, video game engines, CGI, VR and AR, AI and machine vision, the internet, social media, mobile phones and apps. Concentrating on screen-based media, weekly lectures will introduce students to histories, theories and practices of new media art and to concepts such as post-medium, post-media, post-digital, post-internet and new aesthetic, while weekly discussions will introduce students to some of the thematic concerns of contemporary art.