

UCD School of Art History & Cultural Policy

Scoil Stair na hEalaíne agus an Pholasaí Chultúrtha UCD

Information for Stage 1 Art History Students

2025/26

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Welcome to UCD School of Art History and Cultural Policy

Art History explores the complex relationship between visual art, culture and society throughout history and into the present day. It nurtures expertise in how to recognise, interpret, and analyse works of art and architecture from the past, as well as from contemporary practice, and studies those involved in their creation and reception. The School's curriculum addresses Western and non-Western art forms, across a wide range of media, including painting, sculpture, printmaking, photography, architecture, video and performance.

A small and close-knit School, with a long and proud history as pioneers in the teaching of art history in Ireland, we are passionate about our subject and committed to giving our students the best support and encouragement in order to build a strong sense of academic community and subject identity. We seek to promote original thinking, interpretative and analytical skills, critical enquiry, and visual acuity through lectures, small group teaching and site visits. We encourage our students to examine artworks critically and understand the conditions of their making, meaning and influences, as well as to question the process of looking itself.

Where we are: We are located on the ground floor of the Newman Building with our offices, the Rosemarie Mulcahy Seminar Room and the Françoise Henry Reading Room located between J001 through to J014. The School Office is located at J010.

How to contact & meet us: All your lecturers will indicate their office hours and contact details in their course handouts and in Brightspace. In addition, both the School Manager Helena McCann (Office J010) and Slide Curator Carla Briggs (Office J001-3) will ensure there is in-person support for all students each day of the week (Mon-Fri). The Head of School is Assoc. Prof. Róisín Kennedy (Office J008).

Stage 1 Coordinator: With regard to general problems concerning written work and specific course material, students should consult the relevant module coordinator. However, the **Stage 1 coordinator** Prof. Lynda Mulvin (Office J013) is a point of contact for students experiencing more serious difficulties impacting their overall studies.

Stage 1 Art History: The four stimulating courses in Stage 1 (First Year) Art History collectively analyse the key movements, artists, artistic traditions and issues that have resonated and evolved throughout European art from Antiquity to the early twentieth century, and provide a foundation in the theories that underpin Art History as a discipline. Students are strongly advised to take as many of the Stage 1 modules as possible to give them a solid foundation for the further study of Art History. Students are also strongly advised not to take any Stage 2 (or higher) Art History modules until they have completed their Stage 1 Art History requirements. All Stage 1 modules are worth 5 credits. Emphasis is placed on active student participation and on independent reading and study.

Stage 1 Art History Modules

Students on the following programmes should note the core module requirements:

Students on the BA programme (DN520) who wish to major in Art History must take **AH10160** as a core module alongside at least one other Art History module at Stage 1.

Students on the BA Humanities (DN530) **Classics, Art History, Archaeology programme** have two core Art History requirements at Stage 1: **AH10160** and **AH10150**.

AUTUMN TRIMESTER

AH10160 Art History in the Making Autumn Trimester: Mon & Wed @ 9:00am	Assoc. Prof. Conor Lucey
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This module aims to give students grounding in the fundamental techniques and principles used in the production of works of art, from antiquity to the modern day. In addition, it explores the theories and ideas that form the foundation of art history as a discipline, including writing on art, principles of stylistic and historical analysis, and ways of seeing. The course will include lectures on different media and techniques involved in painting, sculpture, printmaking, performance and time-based works of art. It will also examine how the analysis of a work of art is structured and written; and reflect on changing theories of art history, viewership and the object.

AH10260 Introduction to European Art 1: Antiquity to High Renaissance Autumn Trimester: Tue @ 11:00am & Thu @ 12:00pm + tutorials	Prof. Lynda Mulvin
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This course introduces students to the history of European painting, sculpture and architecture, from the classical worlds of ancient Greece in the fifth century BC, to the Florentine High Renaissance of the early sixteenth century. In between, it will engage with the art and architecture of the Roman and Byzantine empires, the Middle Ages, and the course terminates with High Renaissance art in Florence in the early years of the sixteenth century – the era of Leonardo, Raphael and Michelangelo. Topics investigated, summarised and challenged include: classical ideals of harmony, beauty and proportion; the rise of the Roman Empire; developments in early Christian, Byzantine and Medieval art and architecture and the flowering of the Renaissance in Italy, Germany and the Low Countries. It will also address the rise in the professional, social and critical status of the artist in Renaissance Europe. The latter period is traditionally understood in terms of a ‘rebirth’ in the arts driven by a revived interest in the art and culture of classical antiquity, thus bringing the module full circle.

SPRING TRIMESTER

AH10270 Introduction to European Art 2: Late Renaissance to Romanticism Spring Trimester: Tue & Fri @ 1:00pm + tutorials	Assoc. Prof. John Loughman
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This course provides an introduction to European art and architecture between 1500 and 1850. It begins with the High Renaissance era of Michelangelo, Raphael and some of the most iconic examples of European art. From the unity and clarity of the Sistine Chapel ceiling, the art of the period soon succumbs to a variety of stylistic and critical upheavals, accelerated by the development of Mannerism and a challenge to central-Italian art posed by Venetian painting under the leadership of Titian. The following centuries are characterised by further dramatic political, religious and social upheavals, and the decline of the old European order as a means of paving the way for the modern world. Such volatility also bred forceful creativity, as expressed by the work of Caravaggio, Artemisia Gentileschi, Rembrandt, Velázquez, Hogarth, Goya and Turner. Many of these artists are ably represented by works on display locally in the National Gallery of Ireland. As a result, through field trips and tutorials, students will be expected to regularly visit the gallery in order to analyse the shifting artistic styles covered by this module; from the Renaissance to the Baroque and the Rococo, from Neoclassicism to Romanticism. We will also cover the architecture and sculpture of the period, and among the areas to be explored are 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 Spring Trimester: Tue @ 11:00am & Thu @ 12:00pm + tutorials	Dr Aleksandra Gajowy
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This module 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 is organised in three sections: (1) Western European modernism, following the traditional narratives of modernisation, Industrial Revolution, and associated artistic breakthroughs; (2) Art and Society, exploring connections between art and categories such as gender, sexuality, ecology, and science and medicine in European society; (3) Decentring Western Europe, focusing on non-Western European modernisms, as well as the impact of colonisation and imperialism on art marking during the examined period.