

Department of

History of Art and Architecture

Newsletter 2018-2019



Book of Kells, folio 8r

Welcome

Welcome to this year's alumni newsletter. The academic year 2017-18 proved to be as busy as ever with a number of events attended by both past and present students, staff publications and research projects.

Inside this year's newsletter you'll find details of some of the books published by departmental staff recently and the research projects that they have been involved in.

As ever we have been keeping in touch with alumni, and this year we include profiles of four past students of art history and the different career paths that they have found themselves following. We also include news of the wider art historical community. The death

of art historian Nikki Gordon Bowe earlier this year is marked by a reflection on her life and achievements, and we also celebrate the award of an honorary M.Litt to Anne Martha Rowan, in recognition of her work on the Biographical Dictionary of Irish Architects.

Finally, we have a listing of some of the opportunities for further study and events planned for this year, which alumni and friends of the Department are welcome to attend. We hope to see you there!

Rachel Moss
Head of Department



Nikki Gordon Bowe



Nicola Gordon Bowe

Nicola Gordon Bowe who died on January 4th 2018, aged 69, was among the Department's most distinguished alumni. Having first read French and Italian at Trinity, 'Nikki' returned to post-graduate research in the history of art and discovered in Anne Crookshank a kindred spirit who supervised her doctoral research on the stained glass of Harry Clarke. The resulting thesis, completed in 1982, was published in 1989 as 'The life and work of Harry Clarke', the first of a series of groundbreaking works which introduced Irish stained glass to an international audience and which culminated in an acclaimed monograph on Wilhemina Geddes published in 2015 and launched with aplomb by Edward McParland. In 1979 Nikki was appointed as a lecturer at the National College of Art and Design where she pioneered the study of design history and nurtured a new generation of scholars and educators. An inspirational teacher she lectured all over the world and held research fellowships at many prestigious centres including the Winterthur Museum, the Huntington Library and the Getty Research Centre. Flamboyant, deeply committed and utterly endearing, Nikki will be greatly missed by all who knew her while her work will continue to inspire generations to come.

After Art History

Many of our graduates have gone on to pursue a wide variety of careers. Our intrepid alumni-hunter Eddie McParland tracked some of them down and asked what they were up to.

Judy Kelly

You might question how useful a degree in the History of Art and Architecture is when you're in a dinghy in the Mediterranean, filming migrants being rescued by the Irish Navy. The answer is that the lessons learned on this course helped shape a career in making documentary films that has brought me to some of the most interesting places in the world in order to tell some extraordinary stories.

The course had an enduring impact on me in many ways. Taught from the first day 'how to look', I emerged after four years with a visual acuity, and an understanding of composition and critical thinking, that has been invaluable in directing television documentaries.

Filming my own real-life documentaries on a hand-held video camera, or directing other camera crews, I have to find ways of framing and composing images of people, things and places that I'm faced with, in order to record the drama and import of the scene in a way which – when edited – will make sense when broadcast.



Judy Kelly

The variety of the job is its greatest attraction: few roles can take you from witnessing a baby being born, to filming a lung being transplanted, to researching the career of an aviation entrepreneur, to recording hundreds of migrants being rescued off the coast of Libya.



The fourth year medieval art class learning about sculpture the hard way

Karl Thomas

Having studied art history and archaeology (art history to Ph.D. level) I probably wasn't an obvious candidate to become an innovation consultant: all that time looking backwards seems unsuited to a role that is essentially about looking forward. But study in the arts and humanities prepares you for more than you expect.

The skills of critical analysis, evaluation and interpretation which I developed through the course of my studies have been an incredible asset when engaging with my diverse client base. I have worked with product and service designers, start-ups and seasoned entrepreneurs, community groups and charities. I lead innovation workshops and regularly give talks on innovation, leadership, diversity and inclusion to some of Ireland's largest companies.

Where does art history come into all this? It engages with artefacts or, to use my now more common vernacular, products in distinct cultural ecosystems. It is the study of objects and people, how people produce and consume, how they interact with and interpret the objects in specific paradigms, and how products relate to those which came before and after, and those that exist side by side. Thus art history and archaeology equipped me well to develop the skills required in analysing and determining how my clients and their products and services fit into current product ecosystems.



Karl Thomas

Ruairi Quinn

In fifteen years of policing I have learned many things, but one of the most fundamental principles which has stayed with me is what is known as ‘Locard’s exchange principle’. Locard, a French pioneer of forensic science working at the turn of the twentieth century, held that ‘Every contact leaves a trace’.

In a policing context this ‘trace’ can refer to anything from a discarded cigarette butt to hair follicles or fingerprints which can represent crucial evidence in an investigation.

We could also propose that a person’s life is, in a sense, composed of contacts which leave traces behind. These contacts – the education we receive, the places we go, the people we meet – shape the people we become and the trajectory of our lives.

Frequently when colleagues discover that I am a graduate of Trinity’s History of Art and Architecture degree course, I am met with surprise and curiosity.

There has been a drive in recent years to professionalise policing, and in many ways this is both inevitable and desirable. But the truth is that much of policing remains sort of earthy and fiercely practical in nature; a canniness and streetwise element is required which cannot be learned in a classroom of any kind.

So I understand when my colleagues, in effect, wonder what possible benefit there could be in four years spent in talking about the merits of modern architecture, and learning that Rubens was a diplomat and spy as well as a painter of voluptuous women.

I could argue glibly that the reality of a career in policing is that there is no ‘normal’ day, and that there is no single skill set or degree course which could hope to prepare someone adequately for any eventuality that they will encounter, so one is just as good as another. In my fifteen years I have been a uniformed officer (everything from cats in trees, to stopping punch-ups, to breaking news of bereavements), a detective (more paperwork, fewer cats, slightly better hours), a sergeant (telling other people to fetch the cats, and even more paperwork).

However, the truth is that the value of a humanities degree as it applies to policing is that it teaches one to think and to write. The two are so closely linked as to be almost inseparable. In a policing context the utility of being able to organise one’s thoughts clearly and to put them on paper in a logical, clearly understandable manner is obvious – in a concise, efficiently short briefing document or intelligence report for a superior, or in a crisp carefully worded evidence statement which says exactly what the police officer saw and did and no more, or in a persuasive application for a specialist position.

But History of Art and Architecture is about more than just writing well. It draws in the additional sense of sight, and the student learns to see as well as to think and write.

During my time in Trinity I spent many hours searching for words to describe what I was looking at, or perhaps sorting through what I knew (or thought I knew) to see how I felt about what I was seeing. And then I had to



Ruairi Quinn

argue in an essay about why I was right to think what I did. In policing what are we doing when we give eye witness testimony, or when we examine the scene of a crime, but following a similar process in a very different context – drawing together visual clues with our learned knowledge of what they might mean, and relating them to those around us in a clear and accurate manner.

If I’m honest, the reason I was drawn into policing was as simple as the fact that I liked working at night, wished to drive cars fast and perhaps kick in a door or two, and also needed a job. Although I probably would never have sought out a History of Art and Architecture degree course in preparation for such a career, it is a happy coincidence that it was an education that has served me very well indeed.

Edward Ward

One evening in June 2001, my Art History finals nearly over, I had a Damascene moment passing the Museum Building: suddenly I knew that the world of acting and drama would be central to my life. I had acted while in College, and there followed years of varied experience: with the BBC World Service, and with IT in Jordan. Educational IT production still puts some bread on the table, but I’m writing this while taking a break from a film shoot,

back in the Jordanian desert, happily doing just what was revealed to me outside the Museum Building seventeen years ago.

I’ve thought a lot about that day in 2001, when a Technicolor clarity overcame me. A curtain call saying to me: “You’re on”.

It all kind of makes sense. Surely it’s a simple link? Being part of an image on film or stage, is a small hop from capturing a subject on canvas. Every day I’m reminded

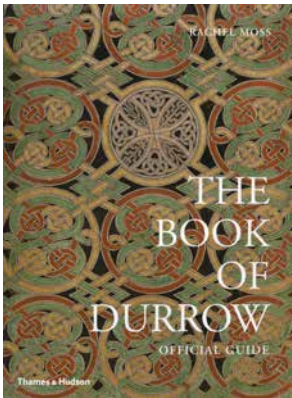
of framing, lighting, colours, textures, the body’s mechanics, architecture and vanishing points. But why are people always dumbfounded when I say I studied the History of Art? I don’t know. Does it matter? I quite like the abstract.

Well, rather neatly I’m being called up. I can see the set now beautifully lit from one side. What a nice bit of chiaroscuro!

Staff Publications

New book about the Book of Durrow

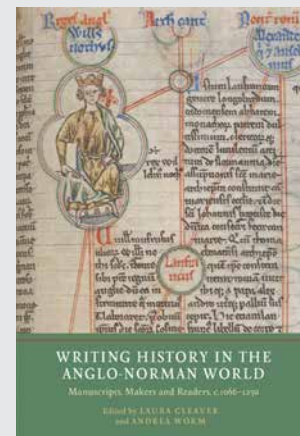
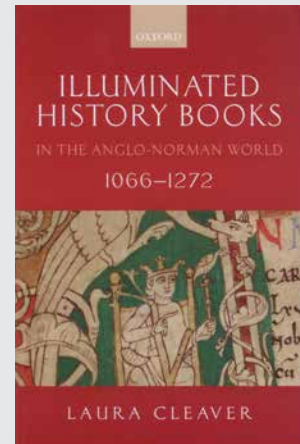
A new introduction to the *Book of Durrow* has been written by Rachel Moss. Published by Thames and Hudson, the book explores the disputed background of this ancient gospel book, the sources of its intricate designs and the clues that later additions to its pages yield about its 1,300 year old life. The publication of the book coincides with the loan of the manuscript to the British Library, where it will be on display until February 2019 as part of the Anglo-Saxon Kingdoms exhibition.



History Books in the Anglo-Norman World

2018 saw the publication of two books that complete the History Books in the Anglo-Norman World project. *Writing History in the Anglo-Norman World* (published by Boydell & Brewer) is a collection of essays exploring the processes involved in producing history books in the Middle Ages. The manuscripts studied include some of the highlights of Trinity College's collection, such as Matthew Paris' *Life of St Alban*, which is discussed by Laura Slater (who held a fellowship at Trinity in 2012), and John of Worcester's *Chronicle*. The editors (Laura Cleaver and Andrea Worm) are particularly grateful to TRIARC for financial support that has made the publication possible.

Also published last year was Laura Cleaver's *Illuminated History Books in the Anglo-Norman World, 1066-1272* (Oxford University Press). This book explores the twelfth- and thirteenth-century manuscripts that have been a major source for our understanding of medieval history. It examines how and why imagery was used by the makers of these books to communicate ideas about the past. In doing so, it draws attention to the intertwined roles of authors, scribes, patrons and artists in creating, copying, and disseminating history in the Middle Ages.



Cambridge History of Ireland

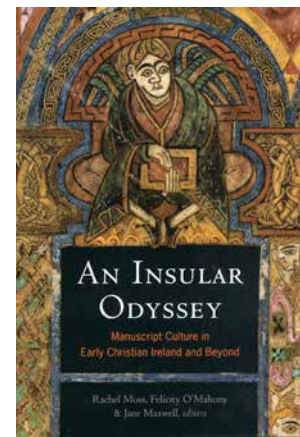
April 2018 saw the publication of the much-lauded *Cambridge History of Ireland*. Departmental staff Rachel Moss and Christine Casey joined 101 historians of Ireland from across the world in contributing chapters to volumes 1 and 3 respectively.



Contributors to the Cambridge History of Ireland joining President Michael D. Higgins at its launch in Dublin Castle

An Insular Odyssey

An Insular Odyssey: Manuscript Culture in Early Christian Ireland and Beyond (Four Courts Press, 2017) was published in November 2017. Edited by Rachel Moss together with Felicity O'Mahony and Jane Maxwell from the Manuscript, Archives and Research Library at Trinity the book brings together eighteen essays about early Irish manuscripts. The main focus is on manuscripts in the Trinity College Library Collections, from the famous Book of Kells, to the more obscure Garland of Howth, and showcases the recent research of scholars from a number of disciplines, that serve to highlight the international importance of these precious books. The editors are grateful for the financial support of the volume provided by TRIARC.

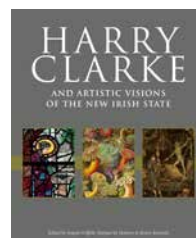


Staff Publications

Harry Clarke and Artistic Visions of the New Irish State

In November 2018, Irish Academic Press published *Harry Clarke and Artistic Visions of the New Irish State*. The book is a collection of essays that examines the complex relationship between visual art and literature that lies at the heart of Clarke's contribution to Irish post-independence culture, and highlights

themes such as patronage, public reception, advertising, propaganda, war and memory. Editors are Angela Griffith, Marguerite Helmers and Roisin Kennedy, and contributions from department graduates and current postgraduate students include Paul Donnelly, Kathryn Milligan and Éimear O'Connor.



Research News

IRC- Making Victorian Dublin: Materials, Craftsmanship and agency in built heritage

The New Horizons IRC-funded interdisciplinary research project continues apace and will culminate early this year. A rich interdisciplinary research culture has developed from the interaction of geologists and architectural historians. Extensive archival research and fieldwork has assembled a panoramic view of Ireland's Victorian stone industry and its impact on architectural production. An international symposium launched by the Bursar, Professor Veronica Campbell, was convened at Trinity on February 9th 2018 which addressed a range of

topics from quarrying of granite and limestone to marble fabrication in mid-Victorian Ireland to educational initiatives in the promotion of decorative building stone. Stakeholders from the fields of geology, architectural conservation and the heritage sector attended the event in the newly conserved Regent House which was the location of Trinity's museum collections prior to the construction of the Museum Building. Thirteen papers were delivered by Irish and European-based academics and professionals in conservation, materials analysis and engineering. Three of the papers addressed wider issues of geology and architectural heritage including the remarkable journey of an Egyptian granite column to the Pantheon in Rome delivered by Hazel Dodge, Associate Professor in the Department of Classics at Trinity whose expertise in the study of ancient marble has informed thematic aspects of the research on nineteenth-century polished stone. A richly illustrated volume of essays will be published in this summer.



Dr Andrew Tierney, architectural historian, sample hunting in Galway, May 2018



Making Victorian Dublin Symposium, Regent House, TCD, February 2018

The project website was launched in Winter 2018 when exciting laser-scanned images of the Museum Building will be revealed.

Facebook: <https://www.facebook.com/makingvictoriandublin/>

Instagram: <https://www.instagram.com/makingvictoriandublin/>

Twitter: <https://twitter.com/MakingVicDublin>

Ann Martha Rowan awarded honorary M.Litt.

Ann Martha Rowan was awarded an honorary M.Litt. on June 22nd 2018 for her exceptional service to the discipline of architectural history. For over three decades Ann Martha served as archivist at the Irish Architectural Archive where single-handedly she created the biographical dictionary of Irish architects, one of the most valuable pieces of research ever undertaken in Irish architectural history.

The dictionary, which is free to all online, contains 6,700 entries for the period 1720-1940 and is the most widely used of all the Irish Architectural Archive's resources. Since 2009 it has been consulted by 400,000 users and is a work of fundamental importance for the staff and students of the Department. The dictionary is one of the great success stories in the field of Digital Humanities.



Ann Martha Rowan, joined by Chancellor Mary Robinson, Nick Robinson, Pro-chancellor Eddie McParland and Alistair Rowan on the occasion of the award of her honorary M. Litt at Trinity.

Events Round-up 2017-18

Michael Craig-Martin: from the Fountain to an Oak Tree

The renowned Irish-born artist, Michael Craig-Martin, was invited by TRIARC to talk at Trinity College about his work, in conversation with Sean Rainbird, Director of the National Gallery of Ireland. The event, which took place in November 2017, was convened by Yvonne Scott, Director of TRIARC and opened by Dean of Research Prof Linda Doyle, who

is also Chair of the TRIARC Management Committee. With an audience of around 150, this was among the events to celebrate the 15th anniversary of the foundation of TRIARC and 10th since the renovation, by award-winning architects O'Donnell + Tuomey, of the Provost's House Stables to house the Centre.



Sean Rainbird, Linda Doyle, Michael Craig Martin and Yvonne Scott at the 'in conversation' event.

TRIARC Summer School in the History of Art and Design



Medieval building spotting with Rachel Moss during the TRIARC summer school

In the last week of June, 2018 the Department of History of Art and Architecture hosted its second annual TRIARC Summer School. Each morning participants attended lectures on a range of themes including the built heritage of Ireland, ornament in Irish architecture, Harry Clarke, Japonisme and curating art. The afternoon sessions included site visits to medieval, Georgian and Victorian Dublin, the Chester Beatty Library and newly refurbished civic assembly hall.

Presenting a new programme each year, the summer school is designed to introduce (or re-introduce) audiences to the history of art and design. Past participants have come from

a variety of backgrounds, including those that have studied art history before and those that are coming to the subject for the first time. A parallel module in the afternoon is designed to support art educators and those working in the cultural heritage sectors.

The course may be attended on a part-time basis (morning lectures only) or on a full-time basis where participants also attend seminars in the afternoon.

For information on the Summer School for 2019 look at the Summer School webpage at https://www.tcd.ie/History_of_Art/summer-school/ or email Angela Griffith at griffiam@tcd.ie.

Dates for the diary 2019

Making their Mark: Irish Painter-etchers and the Etching Revival 1880 – 1930

In March 2019 the National Gallery of Ireland will show a pioneering exhibition entitled *Making their Mark: Irish painter-etchers and the Etching Revival 1880 – 1930*, highlighting the work of early modern painter – etchers of Irish birth or heritage. Few of these artists are well-known today, yet each made a significant contribution to the international Etching Revival movement, earning the recognition of their peers and art commentators of the day. Many Irish painter-etchers adopted modernist international practices and some were to the forefront of technical experimentation, including colour printing. A remarkable feature of Irish printmaking was the number of women who became involved with the medium; it is

noteworthy that probably the best known of all Irish printmakers was female, Royal Hibernian Academy associate member, Estella Solomons.

Drawing on national and international print collections, the exhibition will include some of the best examples by early modern Irish printmakers based in Ireland and abroad at the turn of the last century including the work of Roderic O'Connor. The exhibition seeks to recuperate the reputations of artists such as Francis S. Walker, Robert Goff, Myra Hughes, Edward Millington Synge, George Atkinson, Edward Lawrenson and Percy Gethin.

The exhibition will be curated by Angela Griffith with Anne Hodge of the Prints and



Estella Solomons, *Mrs Duff's Shop*, c.1915, etching, TCD collections

Drawings department of the National Gallery of Ireland. The exhibition will be accompanied by an illustrated catalogue of the same title.

Dates for the diary 2019

Book of Kells Massive Open Online Course

Do you miss lectures and seminars in art history? If so you might be interested in signing up for the free online course on the Book of Kells. Led by the Department of History of Art and Architecture the course lasts for four weeks, and comprises of a mixture of video, articles and discussion forums dealing

with the history, making and contemporary meanings of the manuscript. Supported by TRIARC, the first run of the course in October 2018 attracted almost 12,000 students from across the world. For those who missed it, the course will run again from 18th March, 2019. To sign up go to bit.ly/BookofKellsMOOC.



Two funded doctoral opportunities in the history of art and architecture

Thanks to two generous benefactions, the Department is advertising a joint Ph.D. fellowship with the National Gallery of Ireland, which will allow the successful candidate to gain practical gallery experience while simultaneously engaged

in doctoral research. A second funded-studentship will provide the opportunity for a student to carry out research in Spanish art. See https://www.tcd.ie/History_of_Art/research/ for more details.

The Mr W. Henry Naylor and his sister Mrs. Henrietta Mary Downes Bursary

This bursary is awarded annually to a graduate of TCD in the History of Art or Fine Arts born in Ireland for further education or training in the discipline. One award having an approximate value of €600 may be made each academic year. Applications should be submitted to hoahead@tcd.ie no later than 31st January in the year following graduation. The winner of the award will be announced in early March.

Get Involved

Trinity has a long tradition of outreach and community engagement. To find out about the numerous ways you can get involved with Trinity both at home and abroad, please visit www.tcd.ie/alumni/volunteer

Upcoming Events

Please visit www.tcd.ie/alumni/events

Class Notes

Do you have any news or updates that you would like to share with your fellow alumni? Submit your news with an image, subject of study and year of graduation to alumni@tcd.ie

For more information please visit <http://tcd.ie/alumni/class-notes>

www.tcd.ie/history_of_art

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