



**Athens School of Fine Arts**  
**Department of Art Theory and History**  
**Programme of Studies**  
**Academic Year 2023-2024**

**Total of courses: 40 (24 Core Courses, 12 Lectures, 4 Seminars)**  
**30 ECTS (credits of the European Credit Transfer and Accumulation System) per semester - 60 per year**  
**240 ECTS for the BA degree**  
**Each course of the 1st and the 2nd year: 5 ECTS**  
**1 Lecture: 7 ECTS**  
**1 Seminar: 9 ECTS**  
**1 Practice: 7 ECTS**  
**1 Thesis: 16 ECTS (=1 Lecture + 1 Seminar)**

<b>1rst SEMESTER</b>
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**A1 History of Art: Introductory Overview**

Nikos Daskalothanassis, Professor

The course provides an introductory overview of all periods, currents, movements and trends in the history of Western art from antiquity to the present.

**A2 History of Greek Art**

Dimitrios Damaskos, University of Patras

The course provides a survey of Ancient Greek art from the 10th through the 1st century BC – the time, that is, when Ancient Greek civilisation took shape and developed in the Eastern Mediterranean region. Those centuries produced art of the highest quality, centred on human beings and their various activities in the public and private sphere of the society in which they lived. Ancient Greek art gradually expressed ideals and values that reflected the respective regimes (aristocratic, tyrannical, democratic, monarchical), as well as the relationship between human beings and the deities they worshipped, which were also anthropocentric. Each age will be studied in terms of the basic categories of Ancient Greek art (architecture, sculpture, painting, vase- painting and the minor arts). The survey will conclude with the convergence of Ancient Greek with Roman culture and the formation of the so-called Greco-Roman civilisation.

**A3 History of Art of Medieval Europe**

Kallirroë Linardou, Assistant Professor

The aim of the course is to survey the developments in European art from the 4th to the 14th century. The lectures cover the arts of Late Antiquity, Byzantium and the Medieval West, with a particular emphasis on monumental painting, sculpture and the minor arts.

**A4 History of Aesthetic Theories I**

Evangelos Athanassopoulos, Adjunct Professor

This first series of introductory lectures examines the development of philosophical issues from the point of view of the history of aesthetic theories: Ancient world, Medieval era, Renaissance, Early Modern period and Enlightenment. A number of arguments, drawn from the work of Plato, Aristotle, the Hellenistic Schools, Late Antiquity, Late Byzantine and Western Christendom, Renaissance philosophers, scholars and artists, as well as the work of philosophers related to the early modern traditions of Rationalism and Empiricism, are critically presented. This kind of history,

interwoven with the history of the various philosophical movements and their cultural, artistic and scientific contexts, attempts to identify the parameters that determine the concepts of art and of artistic activity, as well as their impact on life and thought.

### **A5 Modern European History**

Maria – Christina Chatziioannou, National Hellenic Research Foundation

The aim of this course is to present the main economic, social, political and cultural dimensions experienced by the European peoples in the nineteenth century. The aim is not to present the distinct histories of each country in the European continent but to present the totality of developments that were of importance for the formation of the contemporary world so that the students can understand the significance of super-national processes, the internal variations and the interaction between European societies and the common as well as the different European experiences. The course is thematic based on key concepts, such as mass movements, revolutions, ideological trends, nation-state, empire, parliamentary systems, state coalitions while keeping in mind the chronological sequence of the phenomena in question.

### **A6 Art Terminology in English I**

Maria Vara, Special Teaching Staff

The course focuses on the development of the language skills, specific vocabulary and knowledge required for the interactive study of art texts in English, in order to facilitate students' access to international bibliography, intercultural communication and career prospects abroad. Emphasis is placed on familiarising students with the use of electronic resources for accessing academic texts and with the exploration of international museum websites and other digital tools for studying works of art.

<b>2nd SEMESTER</b>
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**B1 Renaissance and Baroque**

Nafsika Litsardopoulou, Assistant Professor

This course focuses on the Renaissance artistic production of the Italian peninsula from the 14th to the 16th century, while examples from other European countries, such as France, Germany and the Low Countries are also presented. Basic issues, such as the different stylistic idioms developed during this lengthy period, the differences among certain artistic centers (ie. Rome, Florence, Siena, Venice), the relationship to important patrons (ie. the Medicis, the papacy) are central to the discussion. The axiom *ut pictura poesis* is examined through the study of the relation of certain artworks and artistic cycles to literary texts, symbolic systems and art theory. The last part of the course involves a discussion about the European art of the 17th century, the Baroque, as well as the European art from ca. 1700 to 1770, the rococo.

**B2 Neoclassicism to Impressionism**

Assimina Kaniari, Assistant Professor

Lecture series comprising a survey of the history of art from Neoclassicism (art after 1750) and Romantic painting of the 19th century well into art movements of the second half of the 19th century including Realism and Impressionism.

**B4 History of Aesthetic Theories II**

Evangelos Athanassopoulos, Adjunct Professor

This second series of introductory lectures offers a critical overview of the development of philosophical issues within the history of aesthetic theories from the Eighteenth to the Twentieth Century. Having as its starting point the rise of Aesthetics as a separate philosophical branch in the Eighteenth Century, the period covered includes the main movement of the Nineteenth and Twentieth Centuries (criticism, idealism, romanticism, aestheticism etc.). A number of arguments, drawn from the various stances of artists, poets and writers vis-à-vis the emergence of the capitalist mode of production and the development of new disciplines in the Humanities (psychology, anthropology and sociology of art), as well as from the aesthetic theories of philosophers related to the new ways of thinking established during the Twentieth Century, are critically presented. This kind of history, interwoven with the history of the new philosophical trends and the various artistic and literary manifestations of the era of Modernism, seeks to identify the basic assumptions of the contemporary scene of aesthetic thought.

## **B5 Contemporary European History**

Ada Dialla, Professor

The aim of this course is to discuss the main characteristics of the European twentieth century, on the one hand the striking technological and scientific progress that created deep economic, social and ideological transformations as well as changes in mentality and on the other the continued violence (external as well as internal). In the course of the twentieth century Europe experienced a conflict between systems of values, such as the clash between liberalism, fascism and communism and two world wars centered in Europe. Europe also had to deal with the assimilation of the masses in political and social life as never before, while in the last decades of the twentieth century, it was in quest of a niche in the new world society that was no more European-centered as it was the case until 1945.

## **B6 Art Terminology in English II**

Maria Vara, Special Teaching Staff

The course focuses on the development of the language skills, specific vocabulary and knowledge required for the interactive study of art texts in English, in order to facilitate students' access to international bibliography, intercultural communication and career prospects abroad. Emphasis is placed on familiarising students with the use of electronic resources for accessing academic texts and with the exploration of international museum websites and other digital tools for studying works of art.

## **B8 Modern Art**

Nikos Daskalothanassis, Professor

The course provides a historical overview of the most important currents in Western art, from the last decades of the 19th to the mid-20th century.

### **Γ1 History of Architecture 1**

An overview of architecture from the beginning of the "modern era" (1401) to the end of the "long 19th century" (1914): Renaissance, Baroque, Neoclassicism, cities of the 19th century, Architectural Eclecticisms, Art Nouveau. Focus on the significance of European architectural culture in the development of global avant-garde architecture. Emphasis on audiovisual material for improved perception and understanding of the issues at stake.

### **Γ4 Philosophy of Art**

Evangelos Athanassopoulos, Adjunct Professor

Philosophy of art focuses on the question "What is art?" The course takes as its starting point the critical approach to the possibility of defining art which was developed in the second half of the 20th century. It also includes a critical overview of basic concepts that have been proposed historically as essential features of art: mimesis/representation, form/structure, expression, aesthetic experience. The difficulty to find a satisfactory definition of art has led to anti-essentialist views such as Arthur Danto's historical approach, Nelson Goodman's functional approach and George Dickie's institutional theory. These, in turn, have been subject to criticism, thus leading to the complex intellectual and artistic scene which characterizes late modernity.

### **Γ5 European Literature: From Romanticism to Naturalism**

Sophia Denissi, Professor

The course is an introduction to the heritage of European literature giving an account of major 19th century literary movements such as Romanticism and Realism as well as of major figures and texts. The texts are approached as key documents of the literary movement to which their writers belonged but also on their own terms as individual formations of the goals that characterized their writers (literary, aesthetic, social, political).

### **Γ6 Pedagogy**

Monica Papa, Laboratory Teaching Staff, Visual Arts Department

The scientific status of Pedagogy. The phenomenon and practice of education. Factors and methods of education. The purpose of education. Modern pedagogical and teaching systems. Contemporary trends in education.

## **Γ7 History and Theory of Photography**

Kostas Ioannidis, Associate Professor

A series of lectures on the theory and history of photography from its beginnings in the third decade of the 19th century until recent years. The main applications of photography in the 19th century will be examined first, followed by an attempt to provide an art-historical context for the work of important 20th-century photographers. At the same time, some key texts of photographic theory (W. Benjamin, R. Barthes, S. Sontag) will be discussed.

## **Γ8 Contemporary Art**

Nikos Daskalothanassis, Professor

The course provides a critical presentation of new artistic trends from the first post-war decades of the 20th century to the present.

### **Δ1 History of Architecture 2**

History, theory and criticism of architecture from 1870 to 2015: American architecture, European historical avant-gardes (Futurism, Expressionism, Neoplasticism/De Stijl, Constructivism, Czech cubism), Modern movement in the North and South of Europe, International style, Postwar reconstruction, Avant-gardes of the Sixties, Postmodernism, Deconstruction, Contemporary architectural expressions in the 21st century metropolises. Emphasis on audiovisual material for improved perception and understanding of the issues at stake.

### **Δ2 History of Modern Greek Art**

Eleonora Vratskidou, Assistant Professor

The course proposes an overview of the history of Modern Greek art from the mid-18th to the mid-20th century. Emphasis is placed on its various definitions, its geographical and chronological boundaries, and its main historiographical categories. Through the examination of the most important artists of the period, the course explores the various manifestations of Modern Greek art in their historical-political and social context, as well as their interactions with European artistic movements. The course also focuses on the institutional constitution of the artistic field in Greece and the study of the theoretical and critical discourse on art produced during that period. An intercultural history approach is adopted with the aim of highlighting the cultural transfers and appropriations that contributed to the shaping of artistic production in the country and the art world at large.

### **Δ3 Art workshop**

Prof. George Kazazis, Head of the Department of the Visual Arts of ASFA

Assistance in the co-ordination of the course: Maria Chatzi, Laboratory Teaching Staff

The course aims at the familiarization of the students of the Department of Art History and Theory with the artistic practice and the studio's culture. It includes tuition at the studios of the Department of Visual Arts of the ASFA and lectures on the artistic techniques and the materials. The collaborating studios of the Department of the Visual Arts shall be announced at the beginning of the semester.

### **Δ4 Art Theory and Criticism**

Kostas Ioannidis, Associate Professor



A series of lectures with an introductory character in the fields of art theory and art criticism. Initially, an attempt is made to clearly define the concepts of art, theory and criticism. The examination of basic ideas that have defined and largely determine even today the way we perceive and evaluate the visual arts will be done through a historical prism, while at the same time, where necessary, bridging different historical periods will be attempted in order to delve deeper into crucial concepts. The emphasis is placed on the period from the 18th century onwards, but it is also deemed necessary to look back at the prehistory of art discourse before the formal institutionalisation of art history and art criticism.

### **Δ5 European Literature: Modernism and Avant-garde**

Sophia Denissi, Professor

This introductory course presents the basic trends, currents, and explorations of the European continent's literary traditions from the end of the 19th to the mid-20th centuries. We shall mainly focus our attention on the multidimensional Modernist movement, from its early expressions in the last decades of the 19th century to its late mid-20th century manifestations in the main European countries (Great Britain, France, Germany, Italy, Russia, etc.). We analyze the greatest possible amount of representative texts through their Greek translations.

### **Δ6 Psychology of Education**

Monica Papa, Laboratory Teaching Staff, Visual Arts Department

The concept of learning. Learning and maturation. Concept and principles of encouragement. Behaviorism. Learning by trial and error. Learning by conditioning. Learning by operant conditioning. Gestalt psychology. Social learning theory. Cognitive psychology. Cumulative learning. Child development (concept and features). J. Piaget's theory of cognitive development.

**3 Lectures and 1 Seminar OR  
1 Lecture, 1 Seminar and 1 Practice**

**LECTURES**

**Δ-AN-ΦITAE 615 Academic writing and research**

Varvara Roussou, Laboratory Teaching Staff

The course focuses on: a) library and archive research, bibliographic research (in libraries and on the internet), b) the stages of systematic preparation and presentation of the scientific work, the organisation of ideas in academic texts, critical reading of sources, planning, structure (preface, introduction, chapters, etc.), techniques for drafting, revising and editing academic texts, c) systems of citation and bibliography/referencing systems and a guide of referencing systems.

**Δ-TE-ΙΣΘΕΤΑ 002 17<sup>th</sup>-century Painting in the Low Countries**

Nafsika Litsardopoulou, Assistant Professor

This course examines the painting production in the Low Countries during the 17th century. Major emphasis is placed on the connection between this production and the Spanish wars of conquest, the social and ideological issues that emerged from these wars, as well as the religious debates of the period reflected on the uses and the perceptions of the importance of art. The ideas of art theorists and critics of the time, collecting and studio practices, literary sources and narrative traditions are also pivotal questions regarding this production. The definition of the “baroque” is central.

**Δ-TE-ΙΣΘΕΤΑ 031 Water as Guide to Art**

Assimina Kaniari, Assistant Professor

**Δ-TE-ΙΣΘΕΤΑ 039 The History of Contemporary Art through Exhibitions**

Irene Gerogianni, Assistant Professor

How can we use exhibitions to outline contemporary art’s history? The series of lectures begins with the pop art exhibition "This is Tomorrow" (London, 1956) and reaches the present, having gone through the emergence of conceptual and systems art, the return of figurative painting, the collision of local scenes with globalization, the encounter of art with design and technology, the postcolonial condition, the relational character of

art, as well as feminist and queer theories of art. Through all of the above, the role of the curator as an active subject in the writing of art history will be highlighted. At the same time, we will seek the role of contemporary art Biennales and other institutional exhibitions, such as Documenta and Manifesta, in the recording of contemporary art practices.

### **Δ-AN-ΦΙΤΑΕ 614 Historical approach of Pedagogical Science in the educational process**

Monica Papa, Laboratory Teaching Staff, Visual Arts Department

In the context of the course, the following will be studied: the era of pragmatism, Raticius, Vives, the contribution of Comenius; the age of enlightenment, the empiricism of J. Locke, the physiology of J.J. Rousseau; modern humanism, Basedow's philanthropy, Pestalozzi's contribution, the system of Frobel (integration of life in work, play); the foundation of pedagogical science, Schleiermacher's contribution, Herbart's system; the modern pedagogical and didactic thinking, J. Dewey (pragmatism, self-guided activity). The contribution of G. Kerschensteiner, free intellectual work, traits of schoolwork, Claparede's system, individual differences, principles of functional education, concept and research of intelligence, the contribution of Dottrens, personal and social education, the Decroly method, anti-authoritarian education (A.S.Neill, basic principles of anti-authoritarianism education, Summerhill's critique, E. Fromm's critique), Ivan Illich - de schooling society.

### **Δ-AN-ΦΙΤΑΕ 623 Culture in Context 1**

Maria Vara, Special Teaching Staff

The course comprises educational and cultural activities that make for an immersive experience of Greek art and civilization, past to present. Emphasis is given to the developments arising from the early travellers to Greece, the beginning of the modern Greek state in the nineteenth century and the relation of Greek artistic production to European and international movements. Visits to leading museums and other locations in Athens (neoclassical architectural trilogy, ruinous sites, cemeteries), as well as collaboration with art studios within the Athens School of Fine Arts, offer an insider's perspective to international students, raising their awareness of everyday life and culture. (Course language: English).

### **Δ-AN-ΦΙΤΑΕ 622 Gender Theories: Formation, Evolution and Impact**

Varvara Roussou, Laboratory Teaching Staff

The course examines in detail the genesis and use of a range of terms: feminist theory, bipolar/s, masculinities, femininities, gender identity, gender performance, queer

theory, range of sexuality, etc. An overview of topics related to gender theories is also provided, such as: genesis and evolution of gender theories; constructing gender; patriarchy; the division of gender into biological - social; the four feminist “waves”; feminist theory and its representatives; gender studies and its influence, the critique of the gender binary and biological gender determinism, the expansion of feminist studies to include issues of sexuality and the beginnings of queer theory in the 1990s. All of the above correlate with their impact on the wider social and cultural field with an emphasis on literature and art.

### **Δ-ΤΕ-ΙΣΘΕΤΑ 018 Teaching Art History**

Emeritus Prof. Andreas Ioannidis

The course covers the major periods in the history of art, focusing on their systems of representation: Egypt, Ancient Greece, the Middle Ages (Western and Eastern), the Renaissance (and onwards), up to Romanticism. It aims to familiarize students with the idea that visual art forms correspond to the way in which the artist/creator views oneself in the world, as an individual and/or as a collective subject. Emphasis is placed on the historical context of each work of art: how economy, social relations and ideologies (religion, politics, etc.) are transformed into visual language.

### **PRACTICE (PRA)**

Nafsika Litsardopoulou, Assistant Professor

Assistance: Varvara Roussou, Laboratory Teaching Staff

### **SEMINARS**

### **Σ-ΤΕ-ΙΣΘΕΤΑ 220 Theory and criticism of art in practice**

Kostas Ioannidis, Associate Professor

A seminar course focusing on the discussion of major texts in art criticism/theory from the mid-20th century to relatively recently, followed by the production of student texts for current exhibitions. The first part of the course will discuss texts from the 1950s on Abstract Expressionist painting (Cl. Greenberg, H. Rosenberg, M. Fried), L. Steinberg's "Other Criteria" where the term "postmodernist practice" is found early (1972), texts by B. o' Doherty from the 1970s and 1980s, and articles from the October magazine cycle from the 1980s onwards. The aim of this first part is to trace historically the background of current theoretical production. In the second part, students will be asked to select an essay and write about it.

### **Σ-TE-ΙΣΘΕΤΑ 217 So far away and so close: Byzantium & Venice (11th - 15th century)**

Kallirroë Linardou, Assistant Professor

Constantinople and Venice, two iconic Christian cities of the middle and late Middle Ages, were miles apart and at least six weeks away by sea. Yet their fortunes were bound together by a long-standing tradition, mutual defensive needs, trade and culture. The purpose of this seminar is to examine the ambivalent and turbulent relationship between the two cities and the symbolic imprint of their interaction as witnessed through art and material culture.

### **Σ-TE-ΙΣΘΕΤΑ 233 Theory of Art of the Italian Renaissance**

Nafsika Litsardopoulou, Assistant Professor

This seminar aims at familiarizing the students with central concepts and perceptions, encountered systematically in primary texts on art. In this context the theories of Alberti, Leonardo, Castiglione, Vasari, Dolce, Aretino, Federico Zuccaro, Ghiberti, Cellini's autobiography, Raffaello's, Bronzino's and Michelangelo's letters are presented. These ideas are discussed vis-à-vis certain practices, such as artistic contracts, as well as around essential issues at the time, such as istoria, disegno, color, perspective, expression, the "realistic" rendition of nature, the imitation of antique models. The artists' status and the relative importance of painting (paragone), the relationship with important art patrons, the social networks in which artists participate are central themes of the discussion. At the same time, evolutionary schemes, i.e. by Vasari and Dolce, and the concern of the theorists of the period regarding the comparative evaluation between Florentine and Venetian art are also presented.

### **Σ-TE-ΙΣΘΕΤΑ 225 Paleoaesthetics: Cave Paintings of Modern and Contemporary Art**

Assimina Kaniari, Assistant Professor

### **Σ-TE-ΙΣΘΕΤΑ 234 The History of Performance Art: Performative Trends in 20th and 21st Century Art**

Irene Gerogianni, Assistant Professor

The seminar explores the evolution of performance art as an art form from the 20th to the 21st century. Following a historical trajectory, the terminology of performance art will be rendered and the performative trends in the visual arts that led to its formation in the 1960s will be traced. Emphasis will be given to concepts of the body, place and site-specificity, as well the participatory nature of performance art. Our aim is to

understand the political and social dimensions of performance art, through activism, gender and race identity politics, and technology.

### **Σ-TE-ΙΣΘΕΤΑ 222 Western European artists in Greece, from the early 19th century to the interwar period**

Eleonora Vratskidou, Assistant Professor

The close study of the Parthenon, a war of national liberation, the utopian visions of the Saint-Simonists, the allure of the East, the art of painting of the monasteries of mount Athos, the familiarity of the surprisingly “modern” Cycladic architecture: these are just some of the triggers of the intense artistic mobility that developed in Greece from the early 19th century to the interwar period. Students are invited to study in detail selected samples of artistic production and discourse (letters, diaries, published texts and studies), which emerged in the context of travels, scientific expeditions or long-term stays of Western European architects, painters, sculptors and photographers in Greece. The approach of these documents allows us to investigate the transformations of the representation and perception of the Greek model in the European imaginary, as well as the phenomena of cultural intersections associated with artistic mobility.

### **Σ-TE-ΙΣΘΕΤΑ 232 History of the artistic profession in Greece (19th century)**

Eleonora Vratskidou, Assistant Professor

The concept of the “artist”, like that of “fine arts”, was by no means established in the Greek-speaking world of the Ottoman Empire. The artistic profession and the cultural practices associated with the production and consumption of works of art were shaped in the particular context of the formation of an independent Greek state and the gradual transformation of a culturally diverse social body into a national community. What role were artists called upon to play in a state that was built from scratch on the basis of Western European models? How were they trained and how did they circulate their works? The artists’ attitudes are traced through the practices and discourses of the first institutions of artistic education and professional organisation, while the degree of dependence on similar institutions of European art centres is explored. To study the manifestations of artistic identity at an individual level, the works and writings of the visual artists themselves (self-portraits, mutual portraits, programmatic texts, critical texts, diaries, letters) are used. Finally, through the examination of a wide range of sources, spanning the fields of aesthetics, biography and literature, emphasis is placed on the values and representations (e.g. the concepts of originality or genius) that define the image of the artist and, more generally, the collective imaginary surrounding artistic creation in nineteenth-century Greece.

### **Σ-AN-ΦΙΤΑΕ 925 Art in law: case law issues**

Maria Chatzi, Laboratory Teaching Staff

Are law and art two autonomous worlds? In the course we will analyze issues regarding the freedom of art as a legal institution, along with relevant case law issues, in an attempt to explore the interaction between the fields of art and law. We will also analyze issues regarding the intellectual property and the status of the artists in the contemporary art market. In particular we will analyze the individual intellectual property rights of the visual artists as specified within the framework of the relevant legislation and case law. For the courses' needs a comparative approach to these issues will be attempted with an emphasis on the interpretation and application of the current Greek and EU law.

### **Σ-AN-ΦΙΤΑΕ 928 Cultural Management and Cultural and Artistic Organisations**

Theoklis-Petros Zounis, National and Kapodistrian University of Athens

The seminar will attempt to cover a wide range of topics and issues (organisation and management, strategy, financing and marketing) related to cultural management in the context of the operation of contemporary cultural and artistic organisations. The main purpose of the seminar will be to teach students the basic principles of managing contemporary cultural and artistic organisations. Once they have completed the seminar and the study of the educational material, students will be familiar with the basic administrative framework of a cultural and artistic organisation, the most important financial tools for supporting the actions and activities of such an organisation and the key communication tools for the contact of the organisation with its audience.

### **Σ-AN-ΦΙΤΑΕ 906 The Hidden Life of Works of Art**

Michael Doulgeridis, National Gallery of Greece

The course has an applied character and aims to familiarize future art historians with the application of new technologies in culture. It seeks to help prospective art historians and art scholars to broaden their horizons and enrich the knowledge level of their discipline. Using the achievements of the positive sciences as a tool, students will approach paintings in an innovative and radical way.

The need to approach and study works of art through the new technologies emerged mainly from the need to study the problems that arose due to the physical changes observed in the materials used to construct the works. It also emerged from the need of the art historian to approach the visual artwork in an innovative way, using the achievements and applications of modern technology.

Within the framework of the course, a comprehensive survey and presentation of new methods, methodologies and their applications in the cultural field is carried out. The course covers a wide range of topics, both through lectures and through visits to the conservation laboratory of the National Gallery and to research laboratories. With rich

visual material and numerous examples of case studies and bibliographic references, students will become familiar with the above innovative approach to works of art.



**3 Lectures and 1 Seminar OR**

**2 Lectures and 1 Thesis**

## **LECTURES**

### **Δ-TE-ΙΣΘΕΤΑ 001 Special Topics in Art History: Teaching Modernism**

Emeritus Prof. Andreas Ioannidis

The course focuses on Modernism (Impressionism, Cubism, Dada, Expressionism) and contemporary art. It aims to familiarize students with the idea that visual art forms correspond to the way in which the artist/creator views oneself in the world, as an individual and/or as a collective subject. Emphasis is placed on the historical context of each work of art: how economy, social relations and ideologies (religion, politics, etc.) are transformed into visual language.

### **Δ-ΑΝ-ΦΙΤΑΕ 625 Space, time, and sense of self: from Boston and Haiti in the 18<sup>th</sup> century to Athens and the Black Lives Matter movement in the 21<sup>st</sup> century**

Ada Dialla, Professor

Co-lecturer: Michail Sotiropoulos

What do we mean when we refer to modernity? What was it that changed in modern times and how can we perceive the changes? And what does all this have to do with Washington's wooden teeth, Karaiskakis' swearing, Vertov's moving camera or the music of Lex and Pop Smoke? Usually, the transition to modernity is analysed by reference to major processes and in relatively vague categories (industrialisation, democratisation, politicisation of the masses, formation of nation-states, etc.). In contrast to this approach, the course aims to give these transformations flesh and blood. It will do so in three ways: a) firstly, by focusing on those critical moments when people "scrape the inside of their mental world" (revolutions, uprisings, movements, etc.); b) secondly, by focusing on how people experienced the above transformations and on the active role they played in them; c) thirdly, by arguing that, although the experiences were varied, there are three that encapsulate a different understanding of the world: the sense of space, time and self. Moreover, these changes will be observed not only in words and texts, but also in clothes, lithographs and posters, in refrigerators and postcards, in songs sung and danced differently, in bodies that dance and become symbols of the new age.

### **Δ-ΤΕ-ΙΣΘΕΤΑ 022 The Romanesque (11th – 12th century)**

Kallirroë Linardou, Assistant Professor

The aim of the course is to survey the developments in Western European art during the 11th and 12th centuries. The Romanesque, a conventional term meant to describe collectively the arts and material culture of approximately 200 years of European civilization, was manifested and materialized with local variations and adaptations. The lectures will examine the basic features of religious architecture, the art and culture of pilgrimage, the developments in monumental painting and the minor arts, and finally Romanesque sculpture. Art and culture will be discussed against the socio-historic background of the period.

### **Δ-ΤΕ-ΙΣΘΕΤΑ 020 Post-war Art in Greece**

Irene Gerogianni, Assistant Professor

In this series of lectures, we shall examine historically the course of various forms of artistic expression in Greece after the Second World War. This is a period characterised by the increasingly rapid convergence of domestic trends with international events. The demand for "Greekness", without having receded completely, is articulated within visual arts discourses in a continuously retreating way, especially from the 1960s onwards, while the dominant demand is for the "synchronisation" of the country's art production with that of the international centres. Starting with the gradual dominance of Abstraction from the mid-1950s and the international recognition of its representatives in the 1960s, we shall look at art forms that are now evolving into an "expanded field" (happening, performance, etc.) and can be integrated in the field of contemporary art, where the tensions are now both the overcoming of narrow distinctions between disciplines, and institutional critique. The role of the dictatorship in controlling the country's art production and whether it finally managed to delay developments will also be examined. Finally, the increasingly strong attachment of the country's art to the international centres, in an environment that promises pluralism while it self-critically questions its existence, will be discussed with special reference to the post-dictatorial era.

### **Δ-ΑΝ-ΦΙΤΑΕ 611 Didactic methodology in education**

Monica Papa, Laboratory Teaching Staff, Visual Arts Department

The course examines the following issues: historical and philosophical context of teaching, organizational dimensions in the methodological design of teaching, teaching models, aims and objectives of teaching in secondary education, curricula in the 21st century, functional and scientific dimension, holistic-ecological Curriculum, imagination and creativity at school, teaching principles of methodology, teaching strategies, teacher-centered teaching, student-centered teaching, cooperative teaching, differentiated teaching, the role of the teacher.

### **Δ-AN-ΦΙΤΑΕ 624 Culture in Context 2**

Maria Vara, Special Teaching Staff

The course comprises educational and cultural activities that make for an immersive experience of Greek art, with emphasis on the contemporary artistic scene. The recent social, political and economic developments are examined in relation to contemporary art, which is explored through the works of renowned artists and major exhibitions, while the course covers the cultural contribution of international exhibitions and forums. Visits to studios, galleries, cultural centers, museums and other locations in Athens (such as the Athens Metro) offer an insider's perspective to international students, raising their awareness of everyday life and culture. (Course language: English).

### **Δ-AN-ΦΙΤΑΕ 616 Introduction to the Art of Theatre**

Gregory Ioannidis, National and Kapodistrian University of Athens

Art, arts and fine arts: music - dance - theatre; relationship between theatre and the other arts; the anthropological core of theatre; analysis of the synthetic and collective character of theatre art; the synchronicity of production and reception in theatrical performance, introduction to the morphology and phenomenology of theatre and drama, special theatre forms, overview of the periods of world theatre, European and Modern Greek theatre phases, the theatricality of theatre and social life. Theatrical production: from writing a play to directing a play. Schools of directing. Key contributors to the theatrical performance: production, scenography, lighting and music. The actor and the art of acting. Time and space in the theatre. Theatre Criticism. Audience and spectators.

### **SEMINARS**

#### **Σ-ΤΕ-ΙΣΘΕΤΑ 235 Abstraction and the Cold War: historiography, theory and method**

Kostas Ioannidis, Associate Professor

The research on Abstraction and its role in the Cold War period has for the past five decades or so continued to attract intense interest from art historians and historians. In this seminar we will critically examine the relevant debate from its beginnings in the 1970s to the more recent years. The discussion is of particular interest as it is linked to a number of issues such as the question of the relationship between art and politics and the methodological question of how we actually interpret abstract forms. The

examination will start from the international context and will eventually focus on the case of Greece, aspects of which will be covered in the students' papers.

**Σ-TE-ΙΣΘΕΤΑ 207 The illustrated book of the Middle Age: Current research and interpretative approaches**

Kallirroë Linardou, Assistant Professor

The aim of the seminar is to introduce students to the study of medieval illustrated manuscripts – both byzantine and western – and to the problems related to their study and interpretation. We will touch upon issues of historiography and method, the interaction of words and images, aspects of authorship and readership and the dynamics of interaction between East and West.

**Σ-TE-ΙΣΘΕΤΑ 221 Art as Ecological Response: Women's Portraits from Leonardo to Bio Art**

Assimina Kaniari, Assistant Professor

**Σ-TE-ΙΣΘΕΤΑ 228 The body and the expression of emotions in the 17th- century European Painting**

Nafsika Litsardopoulou, Assistant Professor

The theoretical context and important ideas regarding the rendition of the body and the expression of emotions in painting are the subjects of the seminar. In this context, we will discuss dramatic scenes, such as mythological and religious, with an emphasis on narratives of martyrdom, violation and trauma. The ideas of theorists and scholars of the period, such as by Karel van Mander, Constantijn Huygens, Roger de Piles, Joachim von Sandrart, André Félibien, Giovanni Pietro Bellori, Giulio Mancini, René Descartes, Charles Le Brun, Giambattista Della Porta, Franciscus Junius, Jacob Cats are presented. Ovid's Metamorphoses, the Old Testament Apocrypha, emblem books etc. are included in this discussion. The aim of the seminar is to invest with meaning the visual material on the basis of aesthetic models, as well as on the basis of ideas regarding the society of the period, i.e. the status of women.

**Σ-TE-ΙΣΘΕΤΑ 236 Feminism, Art and Art History from the 1970s to the Present**

Irene Gerogianni, Assistant Professor

The seminar examines the relationship between feminism and art from the 1970s to the present day, both as a methodology and an artistic practice. The aim is to examine the centrality of feminism in the development of many theoretical and historiographical debates, but also artistic practices, that have emerged since the late 1960s, such as

identity politics, expanded art practices, the critique of the gaze and representation, and institutional criticism. Students will be introduced to the work of major feminist art historians, as well as a wide range of feminist art, which often intersects with concepts such as race, social class, and sexuality.

### **Σ-ΤΕ-ΙΣΘΕΤΑ 239 The artist on the big screen: film biographies**

Eleonora Vratskidou, Assistant Professor

Cinematic portraits of artists have experienced an impressive boom in the last few decades: is it a mass culture phenomenon that contributes to the reproduction and legitimation of stereotypes surrounding the artistic subject - from the cult of genius bequeathed by romanticism to the 20th century model of the star? To what extent does the cinematic treatment of the processes of artistic identity production effectively problematize established notions, but also the very conventions of one of the oldest genres of art historiography, that of biography?

The seminar returns to the history of the genre by sketching an oblique genealogy, from the epic depictions of painters and writers by the great (dissident) Soviet filmmakers of the 1960s (Andrei Tarkovsky, Sergei Parajanov, Eldar Chingelidze) to the anti-biopics of the American Todd Haynes and the *Square* by Ruben Östlund (2017). By examining mainly feature films, we analyse the filmic means of representing artistic life, and artistic creation more generally, focusing in particular on models of cinematic narration and modes of time management. Particular emphasis is placed on the tensions between history and fiction, but also on the issue of intermediality, in particular the cinematic representation of works in other media (painting, music, dance).

### **Σ-ΦΙ-ΦΙΤΑΕ 716 Images, Words and Objects**

Evangelos Athanassopoulos, Adjunct Professor

The course focuses on the ways, the contexts and the procedures through which images produce meaning; and, subsequently, on the complex relationship between vision and intellect, perception and language, representation and symbolism. In this context, the methodological tools of structuralism, pragmatism and the philosophy of language enable us to examine different notions and problems which pertain to the semiotics of the image (such as iconicity, reference, semiosis, codification), to the theory of speech acts (such as performativity) and to the relationship (the similarities as well as the differences) between different art forms (visual arts, theatre, performance, photography, cinema).

### **Σ-ΑΝ-ΦΙΤΑΕ 918 “Tracing” the Portrait of the Artist in European Literature**

Varvara Roussou, Laboratory Teaching Staff

The seminar explores issues related to the portrayal/ depiction/ management of the portrait of the visual artist in literary texts (novels, novel biographies, short stories, poems). How does a writer or poet form the image of a visual artist? What are the main characteristics that literature attributes to the artist? Are they stereotypical and recurrent or variable and how much are they influenced by all kinds of historical changes (socio-political and artistic/literary)? In order to explore these issues we discuss works (Balzac's *The Unknown Masterpiece*, Zola's *The Creation*, Joyce's *Portrait of the Artist at a Young Age*, etc.) in which the central characters are artists.

### **Σ-AN-ΦΙΤΑΕ 926 “Reading” Visual Works in Literature**

Varvara Roussou, Laboratory Teaching Staff

The seminar focuses on key literary texts - prose and poetry - that incorporate paintings: they describe or open a dialogue with them (e.g. the opening description of the imaginary work of Achilles' shield, W. H. Auden: “Musée des Beaux Arts”, J. K. Huysmans: Gustave Moreau's Salome, Greek poetry: Cavafy, Engonopoulos, Dimoula, Fostieris, etc.). The seminar is also supported by fundamental theoretical texts on the subject. Starting from the concept of “expression”, it focuses on the medial relationship formed during the transfer/translation into discourse of visual works, on the function of visual works as plot carriers in works of fiction (Huysmans: Isenheim triptych or Hogarth's “The Orgy” etc), as well as on attempts to perceive colours verbally [e.g. Rimbaud's sonnet “Voyelles” (1883), and Huysmans' prose poems).

### **Σ-AN-ΦΙΤΑΕ 927 Law, art and society**

Maria Chatzi, Laboratory Teaching Staff

In the course we will analyze issues regarding the relationship between law, art and society from an interdisciplinary perspective. The course focuses not only on the ways in which law regulates art and the question of the image, but in particular on researching the ways in which law and justice appear in art. In addition, we will explore the relationship between art / the artists and the current institutions as they have been shaped in the modern era of globalization and technological risk. For the needs of the course, we will use relevant data from scientific fields such as law, sociology of art, sociology of law etc.

### **Σ-TE-ΙΣΘΕΤΑ 240 Issues of Museum Management: The Case of the National Gallery**

Michael Doulgeridis, National Gallery of Greece

The purpose of the course is to familiarize future art historians with: α) The contemporary trends in museum management based on the example of the National

Gallery. b) The management of museums as places of lifelong learning and their impact on all social groups including minorities (disabled, immigrants, etc.). c) The contribution of sociology and psychology as tools for cultural upliftment and well-being. d) The use of modern technologies in the service of the cultural and political agenda of the museum (in Japan, for example, information on all museum activities is transmitted by cable and by fiber optics; moreover, in several museums the tour is conducted outside the museum premises, with the help of 3D visual experience, VR / Intelligent Museum). e) Marketing in the museum premises.

### **THESIS (IITY)**

The thesis focuses on one of the academic subjects offered by the Department of Art Theory and History, is an optional component of the curriculum and corresponds to one Lecture and one Seminar ( $7 + 9 = 16$  ECTS). The text should be 10.000 - 12.000 words long (including footnotes). The thesis is defended by the student orally on a regular date either during the spring or autumn examination period before a three-member Committee appointed on the recommendation of the supervisor by decision of the Departmental Assembly.