Department of Visual Arts
School of Fine Arts
Athens School of Fine Arts

Postgraduate Program of Studies
MA in «Digital Arts»

(DARTS)

Study Guide
2023–2025

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Program Identity

The Postgraduate Program (M.A.) *"Digital Arts"* of the Athens School of Fine Arts (ASFA) is the first Master's program established in the field of visual arts with new media. Its structure and curriculum served as a reference model for similar postgraduate programs that have been created in recent years at other Higher Education Institutions. It is indicative that the staffing of these programs with artist–professors has often drawn from graduates of the MA in *"Digital Arts"*.

From its first year of operation in 1998 to the present, 245 postgraduate students have been admitted to the MA in *"Digital Arts"*. Of these, 216 have graduated, while 17 are currently active students in the ongoing 17th cycle of studies. Approximately 31 graduates of the program have staffed related university departments in Greece in academic fields connected to their postgraduate studies, either as permanent faculty members or as adjunct teaching staff, while many collaborate on research projects with academic institutions. Many others have continued with further advanced studies in related fields at recognized institutions in Greece or abroad, distinguished themselves in their subsequent artistic careers on the national and international art scene, or have been absorbed into related sectors of the creative industries, education, and culture in Greece and internationally. It should be noted that the field of study of the MA in *"Digital Arts"* constitutes a recognized academic discipline for faculty positions in Higher Education Institutions.

Since the launch of the MA in *"Digital Arts"* in 1998, a high number of applications has been recorded for each call for a new cycle of studies. Approximately 100 to 120 applications are submitted with each new call, competing for 12–17 postgraduate student positions, from graduates of Schools of Fine Arts, Architecture, and other universities in Greece and abroad.

The subject of the MA in *"Digital Arts"* is specialization, research, and experimentation in the field of contemporary visual practices, through the use of combined time-based media, interactive and computational media, in conjunction with the systematic theoretical deepening of students across a range of knowledge fields and disciplines—closely related to the nature and character of these visual practices. These fields primarily concern the historical and philosophical–aesthetic study, on the one hand, of technical media (photography, cinematography, videography, digital computational systems of interaction) and cultural technologies, and on the other hand, the modes of artistic appropriation and use of these media within the shared terrain of art, technology, and science.

MA in Digital Arts Aim

The aim of the Post graduate Program in *"Digital Arts"* is to provide students with artistic experience, sustained engagement with the most recent processes and developments in the field of digital art forms, as well as the technical expertise, methodology, and theoretical grounding required for the coherent development of artistic work or interdisciplinary

research with an artistic orientation. Through this feedback loop between artistic practice and theoretical deepening, the conditions are established for strengthening the interdisciplinary research character of the postgraduate program, and above all for cultivating reflective critical thinking, which is essential to creative expression using hybrid digital media.

This synthetic unity of artistic practice, techno-scientific research, and theoretical analysis and elaboration constitutes a central factor in shaping the cross-sectoral, interdisciplinary, and multi-contextual character of the postgraduate program, in alignment with current developments not only in the international art field but also in the academic sphere proper. By privileging a pluralistic model of "institutional coexistence" of heterogeneous elements—a model reflected in the content and nature of the courses taught, in the selection of admitted students from different yet related and complementary fields of knowledge, and above all in the artistic work produced—the program seeks to cultivate "creative artistic subjects" who are attuned to their time while being equipped with critical thinking.

The importance of the cross-sectoral, interdisciplinary, and contextual character of the postgraduate program is emphasized, as the unlimited formative and image-producing possibilities offered today by digital time-based media and computational technologies—constantly enriched by a wide range of networked dissemination platforms, mixed and extended reality technologies, artificial intelligence, and more—are radically transforming the processes of research, composition, and formation of the visual artwork. The artwork thus acquires the status of a techno-scientific object with multiple uses and applications, while at the same time opening up new horizons for theoretical elaboration and critical engagement (historical–philosophical and media-aesthetic).

In place of formerly discrete and clearly delineated fields of knowledge, segmented domains, and correspondingly highly specialized disciplines, what now emerges is multi-contextuality: interdisciplinary, multi-contextual approaches and collaborations that expand possibilities, methods, viewpoints, and modes of interpretation within the framework of a combinatory research process.

This tendency has not left contemporary art untouched. Art has always functioned as a crucible for new social conditions, new ideas and scientific advances, and new technological media. Historical artistic modernism inscribed this tendency from the early twentieth century onward, often in direct opposition and confrontation with guild-like mentalities and regressions within officially sanctioned art.

Digital forms of art constitute the paradigmatic field for the materialization of such multi-contextual approaches and practices, as they presuppose the uninterrupted collaboration of visual artists, technologists, and theorists. In this sense, the MA in *"Digital Arts"* has aimed, since its inception, at establishing a "privileged" institutional space for experimentation and productive exchange, in accordance with the—now increasingly diminished—values and principles that ought to govern an academy of the arts: one that does not retreat in the face of the breadth of ongoing transformations, but rather, as Benjamin wrote, expresses itself unreservedly in their favor, while remaining free of any kind of illusion regarding their nature and the forces operating behind them.

Duration of Studies

The minimum duration required for the award of the Postgraduate Diploma of Specialization (MDS) is four (4) academic semesters. Specifically, the minimum period of study for obtaining the MDS consists of three (3) semesters of coursework and one (1) semester devoted to the preparation of the Master's thesis.

For the award of the Master's Degree, the accumulation of 120 ECTS credits is required, through the successful attendance and examination of all courses (laboratory and theoretical) and the completion of the Master's thesis.

Courses are held weekly, last three hours, and run for thirteen (13) weeks. They are taught in the Greek language. Each course is assessed at the end of the semester in which it is taught, and the transfer of only one course to the following examination period is permitted. The courses of each semester are prerequisites for attendance in the subsequent semester, and attendance is mandatory.

Up to three (3) justified absences per course, per semester, are permitted. A request for suspension of studies for up to twelve (12) months, in cases of serious personal reasons (e.g. compulsory military service, health issues), is examined by the Program's Coordinating Committee, which submits a recommendation to the Department Assembly, which makes the final decision.

At the beginning of each academic semester, within a deadline announced by the Program Secretariat, each postgraduate student must register in the Program. The declaration of compulsory courses for all students in the Student Registry is carried out automatically by the Secretariat for the first two semesters of study.

In the 3rd semester, upon registration, students select— in addition to the two compulsory courses— the two (2) compulsory elective courses they will attend.

In the 4th semester of study, students submit an application for the preparation of the Master's thesis, selecting their supervisor(s) in consultation with the teaching staff and, if deemed necessary, with the Academic Advisor.

Requirements for the Award of the Postgraduate Diploma in «Digital Arts»

For the award of the Postgraduate Diploma MA in *"Digital Arts"*, the accumulation of 120 ECTS credits is required, through the student's successful participation in the full range of the Program's educational and research activities, as specified in the Curriculum.

The total of 120 ECTS credits is distributed as follows: thirty (30) in the first semester, thirty (30) in the second semester, thirty (30) in the third semester, and thirty (30) in the fourth semester, during which the postgraduate thesis is carried out.

Specifically, in order to obtain the MDS, the student is required to:

1. successfully complete six (6) courses per semester during the first two (2) semesters of study, with each course corresponding to a workload of 5 ECTS;
2. successfully complete four (4) courses during the third semester of study, of which: two are compulsory courses corresponding to 11 ECTS each, and two are compulsory electives corresponding to 4 ECTS each; and
3. conceive, write, submit, and publicly present an oral postgraduate thesis (30 ECTS) during the fourth semester of study.

Curriculum

The curriculum of the MA in *"Digital Arts"* consists of laboratory and theoretical courses, as well as short-duration seminars and intensive workshops on specialized topics. These seminars and workshops are compulsory in terms of attendance, although submission of written work is not required, and they are integrated into the ongoing program with the aim of broadening students' artistic, research, and techno-scientific horizons.

A factor of crucial importance throughout the semesters of study is the close collaboration between students and teaching staff, with the aim of providing the necessary support at all stages of research, development, and implementation of artistic projects.

The language of instruction is Greek. Teaching, laboratory practice, and examinations are conducted in Greek, as is any other educational assessment or procedure. The recommended bibliography and articles may be in foreign languages, primarily English. Consequently, very good knowledge of a second language, English or another, is required. International students holding a Certificate of Greek Language Proficiency (at least level B2) may submit written assignments in English, following consultation and with the consent of the respective instructor.

During the academic years 2023–24 and 2024–25, the full set of courses provided for in the updated regulations of the Program (Government Gazette 2024, Series B, No. 03424) is offered, namely:

- six compulsory courses in the 1st semester of study, each corresponding to 5 ECTS (total 30 ECTS);
- six compulsory courses in the 2nd semester of study, each corresponding to 5 ECTS (total 30 ECTS);
- two compulsory courses worth 11 ECTS and 9 ECTS respectively, and two compulsory elective courses worth 5 ECTS each, in the 3rd semester of study (total 30 ECTS);
- preparation of the Master's thesis in the 4th semester of study (30 ECTS).

The total postgraduate study load in the MA in *"Digital Arts"* corresponds to 120 ECTS credits, derived from:

- attendance of the six compulsory courses offered in the 1st semester of study;
- attendance of the six compulsory courses offered in the 2nd semester of study;
- attendance of the two compulsory courses and two compulsory elective courses selected from the five offered in the 3rd semester of study;
- completion of the Master's thesis in the 4th semester of study.

More specifically, the courses offered (compulsory and compulsory electives) in the MA in *"Digital Arts"* are organized into three main fields:

1. Audiovisual media in art,
2. Computational and interactive media in art, and
3. Theory,

and are distributed across the four (4) semesters of study as follows:

1st semester of study

Audiovisual Media in Art

- Video Art (time-based media) I — Vasiliki Betsou — 5 ECTS — DARTS A-1
- Sound Processing – Music Technology I — Taxiarchis Diamantopoulos — 5 ECTS — DARTS A-2
- Language, Principles and Aesthetics of Cinema I — Thanasis Retzis — 5 ECTS — DARTS A-5

Computational and Interactive Media in Art

- Three-Dimensional Design I — Dimitris Agathopoulos — 5 ECTS — DARTS A-9
- Interaction – Physical Computing I — Angelos Floros — 5 ECTS — DARTS A-3

Theory

- Philosophy and Aesthetics of Media I — Dionysios Kavvathas — 5 ECTS — DARTS A-8

Lectures or Intensive Workshops on Special Topics

- Content determined each semester

2nd Semester of Study

Audiovisual Media in Art

- Video Art (time-based media) II — Vasiliki Betsou — 5 ECTS — DARTS B-1
- Sound Processing – Music Technology II — Taxiarchis Diamantopoulos — 5 ECTS — DARTS B-2
- Language, Principles and Aesthetics of Cinema II — Thanasis Retzis — 5 ECTS — DARTS B-5

Computational and Interactive Media in Art

- Three-Dimensional Design II — Dimitris Agathopoulos — 5 ECTS — DARTS B-9
- Interaction – Physical Computing II — Angelos Floros — 5 ECTS — DARTS B-3

Theory

- Philosophy and Aesthetics of Media II — Dionysios Kavvathas — 5 ECTS — DARTS B-8

Lectures or Intensive Workshops on Special Topics

- Content determined each semester

3rd Semester of Study

Artistic Studio with Hybrid and Digital Media

- Artistic Studio with Hybrid and Digital Media (Compulsory) — group of lecturers — 11 ECTS — DARTS C-10

Theory

- Philosophy and Aesthetics of Media III (Compulsory) — Alexandros Daskalakis — 9 ECTS — DARTS C-11

Computational and Interactive Media in Art

- Three-Dimensional Design III – Special Topics (Compulsory Elective) — Dimitris Agathopoulos — 5 ECTS — DARTS C-9
- Interaction – Physical Computing III – Special Topics (Compulsory Elective) — Angelos Floros — 5 ECTS — DARTS C-3

Audiovisual Media in Art

- Language, Principles and Aesthetics of Cinema III – Special Topics (Compulsory Elective) — Thanasis Retzis — 5 ECTS — DARTS C-5
- Artistic Practices in the Public Sphere with Digital Media (Sound Works on the Internet) – Special Topics (Compulsory Elective) — Nikolaos Arvanitis — 5 ECTS — DARTS C-8
- Sound – Music Technology III — Taxiarchis Diamantopoulos — 5 ECTS — DARTS C-2

Lectures or Intensive Workshops on Special Topics

- Content determined each semester

4th Semester of Study

Master's Thesis

- **Realization of the Postgraduate Thesis (Compulsory)** — 30 ECTS — DARTS DIPL

At the beginning of each academic semester, within a deadline announced by the Program Secretariat, each postgraduate student registers in the Program. The declaration of compulsory courses for all students in the Student Registry is carried out automatically by the Secretariat for the first two semesters of study. In the 3rd semester, upon registration, students declare—in addition to the two compulsory courses—the two (2) compulsory elective courses they will attend. In the 4th semester, students submit an application for the preparation of their Master's thesis, selecting their supervisor(s) in consultation with the teaching staff and, if deemed necessary, with the Academic Advisor.

Courses Content

1st Semester

Video Art (Time-Based Media) I

Description:
This course explores the forms and evolution of the moving image in contemporary art, investigating the expressive possibilities, material properties, and technical characteristics of digital video as a medium. Students learn to use video as an expressive tool for creating artistic works, either independently or in combination with other media and materials in projects that involve hybrid and expanded media.

Thematic Framework:

- **Time as material** – the “elasticity” of cinematic time.

Theoretical Component:

- A historical overview of the origins of Video Art and the evolution of audio-visual media in contemporary art from the 1960s to the present.
- Focus on areas of experimentation and the different forms of the moving image (analogue and digital video) in contemporary art.
- Exploration of the creation of temporalities in visual video: infinite loops, rhythm, repetition, progression, periodicity, condensation and expansion of time, real-time processes, memory, archival material, and more.

Practical/Laboratory Component:

- Development and execution of individual projects with moving image and sound, focusing on the thematic framework of the semester.
- The course includes thematic presentations and analysis of examples from experimental cinema, documentaries, and artists’ films to better understand the expressive potential of the medium.
- Students analyse and recognize the key elements of audio-visual language in terms of image, sound, and editing.
- Workshop support is provided for video shooting, editing, and montage using appropriate software applications.

Sound Processing – Music Technology I

Theoretical Component:

- Sound composition and the concept of the *Sound Object* (*l’objet sonore*).
- 20th-century New Music: morphological and aesthetic criteria.
- The Sound Object in electronic music: toward a common language.
- Studies on imitation and listening.
- Spectromorphological analysis.
- The aesthetics of error.

Practical/Laboratory Component:

- Applications of sound processing as environments for sound composition.
- Sound recordings and development of independent sound compositions using appropriate software tools.

Three-Dimensional Design I

Description:
Engagement with 3D design applications for the production of artistic projects requires familiarity with specific working environments, where the interaction with the artwork is

mediated through a graphical user interface (GUI) on a computer screen or via virtual reality (VR) devices.

In **Three-Dimensional Design I**, students are introduced to the basic principles and techniques of 3D design, combined with open-source applications and Artificial Intelligence (AI) systems. Specifically, students learn to use tools for:

- Object and environment modeling (3D toolset)
- Simulation of lighting and materials (AI Image/PBR generators)
- AI-generated scenarios (LLMs / AI voice generators)
- 3D rendering engines

The goal is the creation of complex 3D digital compositions. Alongside the practical assignments, discussions and lectures with examples from contemporary multidisciplinary artists are held to strengthen artistic perception, exploration of methodological tools for artistic research, and experimentation in virtual 3D environments.

At the end of the first semester, students present an individual project developed during the semester. The presentation includes audiovisual material and theoretical documentation of the content.

Interaction – Physical Computing I: Image and Sound Programming Environments

Description:
Creative programming is an essential tool for developing contemporary interfaces through the manipulation and transformation of digital data, including sound, motion, internet data, and more.

Data processing is performed using open-source programming languages. The inventive use of both digital and physical media allows for the development of:

- Original sound production applications
- Static and live image representations
- Customized video playback

This course provides students with the technical and conceptual foundations for integrating programming into artistic creation.

Language, Principles, and Aesthetics of Cinema I

Description:
This course introduces students to the multifaceted field of **Cinema**, a pioneering communicative medium and, consequently, the quintessential art form of our era—historically referred to as the 7th Art.

Content (1st Semester):

- Introduction to the **pre-cinema period** (from the Renaissance to 1895), culminating in the invention of the devices necessary to record and reproduce motion.
- Historical development, dissemination, and evolution of this innovative visual medium and the emergence of what became known as the **New Art**.
- Examination of the period of the **Silent Cinema (1895–1929)**.

The course combines **history and aesthetics** while also briefly addressing technological aspects, primarily focusing on optical principles and issues related to the assembly and projection of images.

Philosophy and Aesthetics of Media I

Description (1st Semester):
The course offers a philosophical approach to the historical and structural concept of modern **Aesthetics** as the study of human perception, in conjunction with the formative effects of media on perception. It develops a theory of mediated perception and knowledge of the world and the self.

Content:

- Examination of the difference between traditional arts, which operate primarily within the symbolic framework (language), and technical media, which function according to modern mathematics (Boolean algebra), operating in the realm of the real.
- Study of the historical transition from purely fictional literature to technical media, highlighting the contributions of certain positive sciences and audiovisual technologies to the creation of a new **aesthetics of simulation**.
- Exploration of "cultural politics": artistic strategies for shaping space and time in modernity, emphasizing the asymmetry between dominant, centralized cultural strategies and nomadic, deterritorialized, dispersed tactics of resistance.

2nd Semester

Video Art (Time-Based Media) II

Description:

- Introduction to the technical, aesthetic, and conceptual requirements of visual art installations with multiple video projections and multichannel sound.
- Analysis of spatial and temporal characteristics of video installations and the transformation of viewer participation.

- Identification of expressive, aesthetic, theoretical, and technical issues raised by video and moving image in art, particularly in multichannel installations, expanded cinema, new media (VR, AR), and hybrid formats combining multiple projections with other art forms (dance, theater, multimedia performances, mapping projections).
- Methods for developing narrative and non-narrative video installation scenarios.
- Techniques and applications for adapting multiple projections to space or physical surfaces (mapping projections).
- Montage and editing of multichannel audiovisual works and spatialized sound.
- Workshop support for the use of specialized software applications.

Sound Processing – Music Technology II

Description:

- Algorithmic composition and dynamic performance of sound algorithms.
- Procedural and algorithmic music composition.
- Programming as a tool for designing digital musical instruments.
- Human interaction and interface design as expressive tools for performance.
- Implementation in **Pd (Pure Data)** for algorithmic execution tools and interface design.

Three-Dimensional Design II

Description:
This course deepens students' knowledge and skills in advanced 3D design, expanding their creative boundaries and artistic thinking toward more complex digital composition projects in virtual space.

Content:

- Specialization in applications such as **digital sculpting** and **motion design**, with an advanced understanding of creating immersive virtual environments using virtual cameras and interactive scenarios for **multidisciplinary artistic projects**.
- Integration of cross-disciplinary research fields using specialized digital applications and advanced technological equipment to enhance contemporary understanding of art and digital culture.
- Exploration of new areas for artistic experimentation and research, aiming at the creation of original **3D synthetic worlds**.
- Laboratory applications allow customization of the aesthetic outcome through:
    - 3D rendering and simulation of textures and lighting conditions
    - 3D animation toolsets
    - Digital sculpting techniques
    - Open-source plugins for creating rigged 3D characters

Interaction – Physical Computing II: Sensory Mechanisms in the Arts

Description:
This course focuses on **interaction technologies in the arts**, familiarizing students with DIY (do-it-yourself), DIWO (do-it-with-others), and original interactive works.

Content:

- Utilization of **Physical Computing tools** to produce interactive art.
- Methods for managing input/output devices and communication using the **Arduino platform**.
- Equips students with the skills to approach interactive technologies in the arts effectively, from concept to implementation.

Language, Principles, and Aesthetics of Cinema II

Description:
Continuation of Cinema studies, focusing on developments following the introduction of **sound**, where the cinematic screen evolved into a fully **audio-visual medium**.

Content:

- Study of cinema as a technological achievement, exploring expressive and communicative potentials of the **New Art**.
- Analysis of basic morphological models: fiction, documentary, and emerging genres (drama, comedy, detective, war, western), culminating in **Auteur Theory (Théorie d'Auteur)**.
- Acquisition of key knowledge on new writing, documentation, and communication models, along with their diverse applications in **art, communication, and politics**.

3rd Semester

Artistic Workshop with Combined and Digital Media (mandatory)

Purpose and Goals:
The primary aim of this workshop, compared to other specialized courses, is to explore and highlight the individual interests, skills, experiences, and knowledge of each postgraduate student, as developed during their studies.

Structure and Approach:

- The workshop begins with a review and presentation of the most personal and successful works from the first two semesters.

- Detailed commentary follows, combined with the creation of a synthesized work with a clearly personal orientation, character, and research focus.
- Research may be purely expressive or have a combined interdisciplinary character.

Focus:

- Emphasis is on personal interests and the development of a work proposed by the student, supported in multiple ways by the teaching team.
- This is the stage where students have the freedom and educational foundation to pursue what they truly want to create.

Prerequisites:

- Knowledge, experience, and skills acquired in the first and second semesters form the necessary groundwork.

Integration with Other Courses:

- Selected elective courses together with this third-semester workshop aim to specialize in supporting the personal artistic and research interests of each student**,** focusing either independently or in combination on the core fields of the program:
    - Audiovisual media in art
    - Computational and interactive media
    - Theory and aesthetics of media

Teaching Methodology:

- The workshop follows a student-centered, collaborative approach, with participation from multiple instructors.
- Each instructor contributes expertise in their respective field, offering focused analysis, guidance, and feedback.
- The process is collective and complementary, sometimes with varying perspectives, fostering active student participation both as creators of their own work and as contributors to the ongoing discussion of others' projects.

Outcome:

- By the end of this workshop, students have the opportunity to produce highly personal, research-driven artistic projects that integrate and expand upon the program's multidisciplinary foundations.

<u>Philosophy and Aesthetics of Media III (mandatory)</u>

- **Focus:** Examination of models from the natural sciences, guided by the epistemological premise that all human knowledge is finite, fragmentary, and relational**.**

- **Goals:**
    - Highlight the necessity of using models in the formation of scientific theories.
    - Analyze fundamental concepts such as representation, quantity, movement, technique, and application.
    - Study the notion of technique as explored by philosophers Martin Heidegger **and** Z. Simondon**.**

Electives*:*

1. Sound Processing – Music Technology III: Space & Interaction (Elective)

- Focuses on the post-digital and post-network era**,** exploring the new musical language of the 21st century and multisensory environments.
- Emphasis on sonic space and the creation of interactive, multichannel works using Pd (Pure Data) and other algorithmic image environments.
- Projects may integrate interactive interfaces and explore multisensory and spatialized sound**.**

2. 3D Design III (Elective)

- Encourages creativity and experimentation using Virtual, Augmented, and Mixed Reality (XR) technologies.
- Enhances interdisciplinary thinking and the integration of advanced technology into innovative artistic proposals.
- Focus areas include:
    - VR narratives and storytelling in virtual space
    - Interactive environment design for gaming and immersive experiences
    - Creation of digital 3D characters (e.g., MetaHuman Creator)
    - Cloud-based VR experiences using tools like Unreal Engine and Twinmotion
- Supports the evolution of the student's artistic vision through expansion of technical skills in digital 3D and immersive environments.

3. Physical Computing III – Art in the Age of Communication (Elective)

- Explores the intersection of art, new media, and society in the context of the digital era, now over 50 years old in Western culture.
- Focuses on the artistic practice mediated by technology and science, reflecting on the social, political, cultural, and economic transformations of the contemporary world.
- Provides methodological and technical tools for investigating previously implemented and current artistic projects in the Information and Digital Age**.**

This semester integrates advanced theoretical, technical, and artistic approaches, giving students the freedom and guidance to develop interdisciplinary projects that merge digital, audio-visual, computational, and interactive media with critical reflection

Cinema: Language, Principles, and Aesthetics III *(Elective)*

- Focuses on **special topics selected by students**, with the final content decided collaboratively.
- The course is a **theoretical blend of History and Aesthetics**, including aspects of **technology related to optics and image assembly**.
- In the 3rd semester, practical creation of **short films (microfilms)** introduces references to **Photography and Editing**, linking theory with practice.

Artistic Practices in the Public Sphere with Digital Media *(Elective)*

- Explores artistic practices that engage and interact with the public sphere **using** radio, internet, and public space as media**.**
- Students study historical works and **contemporary practices** in:
    - Radio art
    - Sound art
    - Internet-based art
    - Participatory art
    - Art in public space
- Emphasis is placed on:
    - Acquiring technical skills for working in these media
    - Developing methodological and practical approaches to produce artistic projects and works that interact with the public.

This completes the 3rd-semester curriculum**,** combining mandatory workshops, theoretical seminars, and elective specialized courses, all aimed at enabling students to develop independent, research-driven, and interdisciplinary artistic projects**.**

4th Semester

Master's Thesis

In the 4th semester of the program, postgraduate students undertake their Master's thesis (30 ECTS) on a topic related to the knowledge areas of the program and their specific interests.

Master's Thesis for the Award of the M.A. Degree

The Master's theses can cover areas ranging from specialized topics to combined proposals across a range of applications and research:
a) In the field of visual and artistic creation using combined digital media.
b) In applied research areas (such as educational applications, development of applications on topics of art and culture, etc.).
c) In a purely research-oriented direction with an interdisciplinary character (the common ground where science, theory, and art can be explored, as defined by the framework of the program).

Form/Type of Master's Thesis

The Master's Thesis has a **composite form** and includes:
a) **Artistic work:** Development, composition, and presentation of an artistic work, which falls within the fields of visual expression or educational applications with an artistic orientation, or another technoscientific project also with an artistic orientation, related to the scope of the program.
b) **Theoretical Component:** Development and submission of a written thesis that supports and analyzes the artistic proposal, its theoretical references, and/or the technoscientific research. The content of the theoretical thesis may vary, covering a wide range of approaches, always in accordance with the student's specific theoretical interests. These approaches may focus either exclusively on the content, structure, and nature of the specific artistic work being submitted, or on the problematization of certain central aspects included in the work—scientific, historical-philosophical, and aesthetic—that can form the basis for further elaboration and research.

The content of the Master's thesis can vary, encompassing a broad range of approaches, always in accordance with the specific theoretical interests of the students. These approaches may focus either exclusively on the content, structure, and nature of the specific artistic work being submitted, or on the critical examination of certain central aspects contained within the work—scientific, historical-philosophical, and aesthetic in nature—that can serve as subjects for further development and analysis.

Further details regarding the preparation of the Master's thesis are specified in the Study Regulations, which cover practical training, mobility, and the preparation of projects, available on the program's website in the section "Structure and Operation of the Master's Program in Digital Art Forms (ΨΜΤ)."

Learning Outcomes

The expected learning outcomes from the successful completion of each compulsory and elective-compulsory course of the Master's Program in Digital Arts are:

1. **Familiarity with:**

    - (a) contemporary artistic and scientific concepts and terminology,
    - (b) modern scientific methodologies and techniques,
    - (c) contemporary digital tools,
    - (d) selected bibliography and significant examples covering the program's subject areas in depth.
2. **Course-specific learning outcomes** derived from the specialized character of each course, as outlined in the respective course syllabus.
3. **Integration** of the above learning outcomes with those of other courses within the same cycle and, more broadly, with all courses of the program.
4. **Scientifically sound application** of these outcomes in original research work, whether artistic-practical or theoretical.
5. **Development of skills** in:
    - (a) individual and collaborative artistic practice,
    - (b) academic writing and presentation.
6. **Development of understanding and responsible attitudes** regarding scientific and research ethics.

The expected learning outcomes from the successful completion of the Master's Thesis include outcomes 3, 4, 5, and 6 above, and additionally:

7. **Development of skills** in locating and utilizing extensive scientific sources and research data.
8. **Ability to formulate original and synthetic artistic-research objectives** and design effective research methodology, at the intersection where science, theory, and art can be explored, as defined by the program framework.
9. **Ability to design and implement an artistic project** within the relevant fields of visual expression, educational applications with an artistic orientation, or other technoscientific projects with an artistic focus, using combined digital media, while meeting quality and timing requirements.
10. **Enhanced skills and performance** to respond to the demands of contemporary artistic production with digital media, with professional engagement in audiovisual and digital cultural production.
11. **Ability to organize and produce a medium-length theoretical text** accompanying the artistic work, focusing either exclusively on the content, structure, and nature of the project or on central scientific, historical-philosophical, and aesthetic aspects that can form the basis for further investigation and elaboration.

Cumulative Learning Outcomes of the Program

The learning outcomes from the overall successful completion of the Master's program in Digital Art Forms arise cumulatively from:

- the expected outcomes of the courses attended by each student, and
- the learning outcomes of the Master's Thesis.

In addition, the cumulative learning outcomes of successfully completing the program include:

12. **Comprehensive understanding of contemporary artistic, scientific, and research issues** in the field of Digital Art Forms, with the ability to navigate the multidimensional space of artistic research and creation using combined digital media and cutting-edge technologies.
13. **Advanced critical thinking and interdisciplinary understanding**, starting from digital art forms, with the ability to generalize these skills to other fields.
14. **Ability to meet the demands of rigor, timeliness, and substantial quality** required by a high-level specialized study program.

Teaching Staff – Master's Program in Digital Art Forms (ΨΜΤ) (2023-2025)

Name	Position / Affiliation	Expertise	Associated Courses
Georgios Charvalias	Emeritus Professor, Dpt Fine Arts ASFA	Painting, combined media, visual arts	**ΨΜΤΓ-10**: Artistic Workshop with Combined Media (Compulsory, 3rd semester – co-teaching) **ΨΜΤ ΔΙΠΛ**: Supervision of Master's Theses – Artistic Work (4th semester)
Vasiliki Betsou	Faculty Member, Assistant Professor, Dpt Fine Arts ASFA	Video Art, Visual Arts	**ΨΜΤΑ-1**: Video Art – Time-based Media I (Compulsory, 1st semester) **ΨΜΤΒ-1**: Video Art – Time-based Media II (Compulsory, 2nd semester) **ΨΜΤΓ-10**: Artistic Workshop with Combined and Digital Media (Compulsory, 3rd semester – co-teaching) **ΨΜΤ ΔΙΠΛ**: Supervision of Master's Theses – Artistic Work (4th semester)
Nikolaos Arvanitis	Faculty Member, Assistant Professor, Dpt Fine Arts ASFA	Painting, Sound Art	**ΨΜΤΒ-8**: Artistic Practices with Digital Media in the Public

Name	Position / Affiliation	Expertise	Associated Courses
			Sphere (Elective, 3rd semester) **ΨΜΤΓ-10**: Artistic Workshop with Combined and Digital Media (Compulsory, 3rd semester – co-teaching) **ΨΜΤ ΔΙΠΛ**: Supervision of Master's Theses – Artistic Work (4th semester)
Taxiarhis Diamantopoulos	Special teahing staff member, Dpt Fine Arts ASFA	Sound Composition & Music Informatics	**ΨΜΤΑ-2**: Sound Processing – Music Technology I (Compulsory, 1st semester) **ΨΜΤΒ-2**: Sound Processing – Music Technology II (Compulsory, 2nd semester) **ΨΜΤΓ-2**: Sound Processing – Music Technology III (Elective, 3rd semester) Collaboration in Master's Thesis supervision (4th semester)
Ioannis Melanitis	Faculty Member, Associate Professor, Dpt Fine Arts ASFA	Sculpture, Digital media	Specialized seminars for 3rd semester (Academic Year 2023–2024) – Digital Sculpture, 3D Scanning & Printing
Dionysios Kavvathas	Retired Assistant Professor, Dept. of Communication, Media & Culture, Panteion University	Philosophy and Aesthetics of Media	**ΨΜΤΑ-8**: Philosophy & Aesthetics of Media I (Compulsory, 1st semester) Philosophy & Aesthetics

Name	Position / Affiliation	Expertise	Associated Courses
			of Media II (Compulsory, 2nd semester) **ΨΜΤ ΔΙΠΛ**: Supervision of Master's Theses – Theoretical Part (4th semester)
Alexandros Daskalakis	Academic Fellow, University of the Aegean	Philosophy and Aesthetics of Media	**ΨΜΤΓ-11**: Philosophy & Aesthetics of Media III (Compulsory, 3rd semester) **ΨΜΤ ΔΙΠΛ**: Supervision of Master's Theses – Theoretical Part (4th semester)
Athanasios Rentzis	Experimental Cinema Director, Editor of Film magazine	Filmmaking, film theory and aesthetics	**ΨΜΤΑ-5**: Language, Principles & Aesthetics of Cinema I (Compulsory, 1st semester) **ΨΜΤΒ-5**: Language, Principles & Aesthetics of Cinema II (Compulsory, 2nd semester) **ΨΜΤΓ-5**: Language, Principles & Aesthetics of Cinema III – Special Topics (Elective, 3rd semester) **ΨΜΤ ΔΙΠΛ**: Supervision of Master's Theses – Theoretical Part (4th semester)
Dimitrios Agathopoulos	Academic Fellow, University of West Attica	Painting, 3D design, AI design	**ΨΜΤΑ-11**: 3D Design I (Compulsory, 1st semester) **ΨΜΤΒ-10**: 3D Design II (Compulsory, 2nd semester)

Name	Position / Affiliation	Expertise	Associated Courses
			ΨΜΤΓ-12: 3D Design III (Elective, 3rd semester) Support for Master's Thesis Development (4th semester)
Angelos Floros	Faculty Member, Assistant Professor, Ionian University, Dept. of Sound & Image Arts	Visual Artistic Practice with Emphasis on Audiovisual Interactive Installations	**ΨΜΤΑ-3**: Interaction – Physical Computing I (Compulsory, 1st semester) **ΨΜΤΒ-3**: Interaction – Physical Computing II (Compulsory, 2nd semester) **ΨΜΤΓ-3**: Interaction – Physical Computing III – Special Topics (Elective, 3rd semester) **ΨΜΤ ΔΙΠΛ**: Supervision of Master's Theses – Artistic Work (4th semester)
Maria Mamaliga	Member of ETEP, Dpt Fine Arts ASFA (Auxiliary Staff)		

Infrastructure of the Master's Program in Digital Arts (DARTS)

The M.A. Program in Digital Arts belongs to the Department of Fine Arts at the Athens School of Fine Arts (ASFA) and is housed in a building of the school complex at 256 Piraeus Street, Rentis.

Postgraduate students are entitled to the benefits provided under the current legal framework. If, for any reason, a student's period of study exceeds four (4) academic semesters, they are no longer entitled to the student benefits defined by law.

Students and teaching staff of the program have access to the technical infrastructure of the Master's Program. The facilities include:

- A computer lab
- A lecture/theory classroom
- A multipurpose filming/presentation room ("studio set")
- An editing room
- A small sound recording studio

Screenings of films that are part of the program curriculum take place in the cinema hall or the ASKT amphitheatre.

Students also have access to other ASKT facilities, either directly related to the learning process, such as:

- Event spaces
- Study areas (without computers) or work areas (with computers)
- Exhibition spaces and the art gallery

Or related to general student support, such as the cafeteria, dining hall, etc.

Student welfare is managed centrally by the **Student Welfare Department**, which reports to the Directorate of Academic Affairs. Postgraduate students are entitled to:

- Medical and hospital care if not insured elsewhere
- Special travel passes
- Free meals

Students can also participate in various sports activities. Scholarships and awards may be granted according to applicable regulations.

It is possible for students and teaching staff to stay on-site for specific artistic projects, as well as to host visiting artists or researchers for workshops or seminars at the artistic annexes maintained by ASFA across Greece (e.g., Delphi, Hydra, Rethymno, Lesbos, Epirus, Mykonos, Rhodes). https://www.asfa.gr/kallitechnikoi-stathmoi/

Technical Equipment and Labs

The program shares and schedules use of computers and software from the **Video Art Laboratory**, which meets the specifications for both teaching and artistic development in audiovisual media (video, film, sound), 3D design (modeling, animation), and interactive virtual worlds (VR, game engines). The available technological equipment serves exclusively the needs of the program's workshops and courses.

The program provides:

- High-resolution video capture equipment and sound recording equipment, available to students with authorization and a signed loan agreement for scheduled shoots.
- Specialized equipment for **motion capture**
- VR headsets for displaying virtual reality projects

Additionally, students can use, for course work and presentations:

- The Video Art Lab
- The 3D Sculpture Lab of the Undergraduate Program
- Other specialized ASKT workshops (metal, wood, ceramics, photography, etc.), in coordination with instructors, to enable projects involving combined media when construction is required.

Students have full access to the specialized ASKT Art Library**:** https://library.asfa.gr

Student Mobility – Erasmus Program

Students of the **Department of Fine Arts (TET)** at the **ASFA** have the opportunity to participate in the **Erasmus+ program**. ASFA maintains numerous active bilateral agreements through the **ERASMUS+ Office**, promoting student mobility across all cycles of study at the institution.

For **postgraduate students**, participation in the program is possible during the **3rd semester** of the Master's program. This experience:

- Adds significant value to their studies.
- Contributes to the internationalization and outreach of both the Master's program and ASFA.
- Provides opportunities to connect with foreign universities for potential 3rd-cycle studies and with the international art scene.
- Facilitates future professional engagement with art institutions, cultural organizations, or the creative industry abroad.

For more information: https://www.asfa.gr/diethni/erasmus/

Contacts

MA in Digital Arts
Pireos 256, Rentis

Program Administrative Coordinator:
Ms. Archontoula Klamaria
Email: aklamaria@asfa.gr

Phone: +30 210 3897105
Address: Patision 42, Monday to Friday, 09:00–13:00

All information regarding the Master's Program in Digital Arts can also be found on the program's website: http://www.digitalarts.asfa.gr/ and on ASFA's main website: https://www.asfa.gr/spoudes-tmimata/tet/spoudes/metaptychiakes-spoudes-tet/metaptychiako-psifiakes-morfes-technis/

Program Announcements:
All announcements are posted here: https://www.asfa.gr/spoudes-tmimata/tet/spoudes/metaptychiakes-spoudes-tet/metaptychiako-psifiakes-morfes-technis/

Social media

facebook >>

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