



**Athens School of Fine Arts**  
**Department of Art Theory and History**  
**Programme of Studies**  
**Academic Year 2024-2025**

**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 Ancient Greek Art**

Nikos Daskalothanassis, Professor

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**

Vangelis Athanasopoulos, Assistant 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**

Ada Dialla, Professor

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.

**B3 Methodology and Historiography of Art**

Nikos Daskalothanassis, Professor

Critical examination of history of discipline of art history, with studies of various theoretical, historiographical and methodological approaches to visual arts.

**B4 History of Aesthetic Theories II**

Vangelis Athanasopoulos, Assistant 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.

<b>3rd SEMESTER</b>
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**Γ1 History of Architecture 1**

Emeritus Prof. Andreas Giakoumakatos

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**

Fay Zika, Associate 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 A. Danto's historical approach, N. Goodman's functional approach and G. 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 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 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-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-ΤΕ-ΙΣΘΕΤΑ 018 Teaching Art History**

Athina Exarchou, Adjunct Faculty

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.

### **Δ-ΤΕ-ΙΣΘΕΤΑ 041 Shared worlds. Medieval art on the border between Christianity and Islam**

Kallirroë Linardou, Assistant Professor

The course focuses on the long-standing artistic traditions of the Mediterranean world in the areas where Islamic and Christian cultures intersected during the Middle Ages. Focusing on three case studies - North Africa, Sicily and the Iberian Peninsula - it will delve into the dynamics of the exchange of ideas, styles and techniques between these two distinctive cultures of the Middle Ages, with the aim of highlighting the complexities and interpretative challenges of the cultural production that is the result of intersection of different religious and cultural identities.

### **Δ-ΑΝ-ΦΙΤΑΕ 627 The Symbolist Movement in Visual Arts at the End of the 19th Century (1880-1914): Melomania, Decadence and Mysticism**

Spyros Petritakis, Adjunct Faculty

This course explores the multifarious facets of Symbolist aesthetics within their historical, political, and broader cultural contexts during the late 19th century. It delves into phenomena such as the aesthetic movement and dandyism, while examining the core themes of decadence, melomania, and mysticism—key pillars of Symbolist

thought—from an interdisciplinary perspective. How were Symbolist ideas disseminated and perpetuated through social institutions and forms of action? Was this an elitist movement that fostered a ‘flight from reality’ and a turn towards irrationality?

### **Δ-ΤΕ-ΙΣΘΕΤΑ 037 Introduction to Arab culture and arts**

Maria Sardi, Adjunct Faculty

The aim of this course is to introduce students to the Arab arts and culture as they developed after the advent of Islam. To this end, various forms of Islamic art, such as metalwork, woodcarving, glassware, pottery and weaving will be studied. Emphasis will be given on the artistic production of the regions of the Middle East dominated by the Arabs from the 7th century A.D. until the Ottoman conquest of the 16th century A.D.

### **Δ-ΑΝ-ΦΙΤΑΕ 617 History of Exhibition Curating**

Katerina Konstantinou, Adjunct Faculty

The course "History of Exhibition Curating" traces the historical development of museums and exhibitions while examining the evolving role of the curator from the 19th century to the present day. Lectures focus on contemporary theoretical issues that facilitate the analysis and understanding of specific case studies from the fields of museums and art. Additionally, the course explores various ‘turns’ in social and human sciences, such as the public, ethnographic, participatory, and decolonial turns. By focusing on museums and major contemporary art exhibition institutions, the course analyzes how broader scientific and intellectual shifts influence curatorial work and practices, the role of the curator, and art exhibitions.

### **PRACTICE (PRA)**

Varvara Roussou, Laboratory Teaching Staff

### **SEMINARS**

### **Σ-ΦΙ-ΦΙΤΑΕ 705 Colour theories and artistic practices**

Fay Zika, Associate Professor

As the visual quality par excellence, colour constitutes a central axis of discussion and theoretical investigation within the area of the visual arts. Whether it is used generously or parsimoniously, whether with phantasmagoric effect or minimal intervention, every visual art practice requires taking a position and making a decision on the issue of

colour. The seminar follows some of the major developments in science and philosophy which relate to colour during the period of modernity (from the 17th century to the present) and examines how they influenced artistic production, focusing mainly on modern and contemporary art.

### **Σ-TE-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-AN-ΦΙΤΑΕ 929 The Historiography of the Past as History of the Present (late 20th - early 21st century)**

Ada Dialla, Professor

As it is well known, historiography is not just about the past. It is equally, if not more, connected to the pursuits of the present. The seminar focuses on the relevance of historiography to contemporary issues. During the lessons, we will discuss the historiographical and methodological turns that emerged at the end of the 20th and the beginning of the 21st centuries, a period marked by revolutions, transitions, continuous economic crises, political crises at a global level, and finally by wars, local and otherwise, which threaten to become global. In this context, we will study more thoroughly concepts like "post-Soviet," "post-socialist," "post-coloniality," and "de-coloniality."

### **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 241 The "Writings of Painters": Yannis Tsarouchis as an Art Historian**

Eleonora Vratskidou, Assistant Professor

What are the specificities of an art history produced by artists? What does it imply to survey past art in view of the artistic practice in the present? This seminar delves into these questions by focusing on the art historical writings of painter Yannis Tsarouchis (1910-1989), providing a unique lens to understand the interplay between artistic practice and historical narrative within the cultural context of 20th-century-Greece. The seminar aims to foster a deeper appreciation of how contemporary artistic practice redefines our comprehension of art history, using Tsarouchis’ rich and complex legacy as a case study.

Tsarouchis’ texts on Greek and foreign modernists, Theophilos Hadjimichael, Karagiozis, popular art, Byzantine icons, and ancient Greek painting offer insights into the artistic universe that informed his own creative output. Moreover, they reveal his efforts toward self-historicization within this context. Through a critical examination of selected texts by Tsarouchis and their juxtaposition with his visual œuvre, this seminar explores the sources, methods, and concepts underlying his writings. This examination

will allow us to understand how Tsarouchis' personal 'art history' contributes to, but often also challenges, the national artistic narrative propagated by official art institutions. The seminar will include visits to the Tsarouchis Museum and utilize materials from its archives, offering students a tangible connection to the subject matter.

### **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 recent decades. Are these films a mass cultural phenomenon that contributes to the reproduction and legitimization of stereotypes surrounding the artistic subject, from the cult of genius inherited from Romanticism to the 20th-century star model? To what extent does the cinematic treatment of the processes of artistic identity formation challenge established notions and disrupt the conventions of one of the oldest genres of art historiography, that of biography?

This seminar explores the history of artists' film biographies by tracing an oblique genealogy, from the epic depictions of painters and poets by (dissident) Soviet filmmakers of the 1960s (Andrei Tarkovsky, Sergei Parajanov, Giorgi Shengelaia) to the anti-biopics of North American director Todd Haynes. By primarily examining feature films, we analyze the cinematic portrayal of artistic life and creation, with a focus on narrative models and approaches to temporality and historical representation. Special attention is given to the tensions between fact and fiction, and to issues of intermediality. We closely study the cinematic depiction of works in other media and of the very act of artistic creation, delving more broadly into the complex interplay between cinematic and pictorial aesthetics. 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-ΦΙ-ΦΙΤΑΕ 717 Philosophy of the image**

Vangelis Athanasopoulos, Assistant Professor

The course deals with the multidimensional concept of image from a philosophical point of view, within the context of artistic production as well as within the broader space of



the social uses of images. Different types of images will be considered, from traditional painting to contemporary digital technologies, focusing on a genealogical approach which combines theoretical tools from ontology, semiology, anthropology, and critical theory.

### **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 930 Law and Literature**

Maria Chatzi, Laboratory Teaching Staff

Vicky Ntzoufa, PhD in comparative literature and philosophy

The seminar "Law and literature" deals with one of the most recent tendencies in legal theory, the School of the philosophy of law which is sometimes referred to as "law and literature" and sometimes as "law and humanities". This broad field includes a number of studies which analyze, through literary texts, aspects of the law as applied within the societies to which the said works refer. The above specialization of the field under study is also called "law-in-literature". The field "Law and literature" includes another specialization called "law-as-literature", i.e. the analysis of legal texts based on literary / aesthetic and interpretive theories.

The representatives of the "law and literature" School start from different starting points, but they agree - at least - on one point: Judges and narrators, litigants and literary characters seek to communicate with their audience and influence the world through the appropriate use of language.

### **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.

### **Σ-AN-ΦΙΤΑΕ 919 The Art of Bookmaking in the Arab World**

Maria Sardi, Adjunct Faculty

The aim of this course is to familiarize students with the arts of Arabic calligraphy, bookbinding and manuscripts illumination as they developed in the regions of the Middle East dominated by the Arabs from the 7th century A.D. until the Ottoman conquest of Egypt in the early 16th century A.D. Similarities and differences with the bookmaking and illumination techniques of Byzantine manuscripts will also be studied.

### **Σ-AN-ΦΙΤΑΕ 922 The Music of Painting: From Charles Baudelaire to John Cage**

Spyros Petritakis, Adjunct Faculty

Inspired by Walter Pater's dictum that all art aspires to the condition of music, many late 19th-century art critics argued that each art form must possess its own distinct and independent qualities—its own grammar and syntax—akin to the autonomy of music. The visual arts' turn towards the musical paradigm also became a platform for addressing broader issues, such as affirming or rejecting established aesthetic-sensory hierarchies and narrative frameworks. In this context, visual artists adopted concepts and terminology from the field of music to assert their independence and originality. This course investigates the complex intersections between music and the visual arts during the emergence and development of modernist movements, spanning from 1849 to 1950. It examines how shared aesthetic and ideological pursuits were codified by artists and musicians, while analyzing the strategic use of musical vocabulary within its historical and cultural framework.

### **Σ-TE-ΙΣΘΕΤΑ-244 The history of modern Greek painting through the digital archive of ERT**

Sofia Zisimopoulou, Adjunct Faculty

This seminar provides an overview of the history of modern Greek painting using audiovisual materials from the digital archive of ERT. Since 1980, public television in Greece has produced a series of documentaries that narrate the history of modern Greek painting through its key representatives. The seminar will cover the development of modern Greek painting from the nineteenth century to the end of the twentieth century, drawing on resources from various media. The aim is to explore modern Greek painting from both synchronic and diachronic perspectives. However, the seminar will not attempt to cover every relevant reference but will focus on specific artists and works that serve as pivotal reference points for significant historical periods in the evolution of Modern Greek painting. By contextualizing these artistic works, students will gain insight into how artistic phenomena are influenced by various political and social factors, as well as how modern Greek painting engages in dialogue with other art forms. Additionally, through the critical reception of various Greek painters in different media, students will understand how artistic works are continuously reinvested with new meanings throughout different historical eras.

**3 Lectures and 1 Seminar OR**

**2 Lectures and 1 Thesis**

## **LECTURES**

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

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-ΦΙ-ΦΙΤΑΕ 502 Landscape and garden theories**

Fay Zika, Associate Professor

The course discusses the relation between nature and art through theories of landscape and garden which were formulated from the 17th century to the present. The course also covers issues of landscape politics and environmental aesthetics.

### **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

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 042 From Gargoyles to Ghosts: The Gothic from Medieval Art to Literature**

Kallirroë Linardou, Assistant Professor

This course aims to immerse students into the world of the Gothic from the Middle Ages to the present. Starting from Gothic art of the European Middle Ages (13th – 14th centuries), the course will delve into the intricate details of cathedrals, sculpture, painting and the minor arts that defined the era. The course will also trace the emergence of the Gothic in European literature (18th – 19th centuries), examining how the aesthetics of darkness, mystery and the supernatural (in *The Castle of Otranto*, *Frankenstein*, *The Monk*, *Dr Jekyll and Mr Hyde*) was appropriated not only by popular phantasmagoria spectacles of the time but also by contemporary art. Through an interdisciplinary approach, students will explore the connections between the Gothic, medieval art, literature and the contemporary art scene.

### **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-AN-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 629 Law of Intellectual Property**

Maria Chatzi, Laboratory Teaching Staff

The course examines basic elements of intellectual property law such as the concept of originality, the subject and the individual aspects of the right (moral and economic) of intellectual property, duration of protection, special categories of rights, contracts and licenses.

Issues concerning the protection provided in cases of infringement of intellectual property rights (civil/criminal penalties, liability of internet service providers, etc.) will also be analyzed. Furthermore, emphasis will be placed on issues related to the protection of visual works of art (e.g. resale right, access right), as well as issues related to free / common cultural goods (creative commons licenses, orphan works status, cultural heritage).

### **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.

### **Δ-ΤΕ-ΙΣΘΕΤΑ 040 European Romanticism in the First Half of the 19th Century**

This course surveys the political, social, and ideological phenomena surrounding the emergence of European Romantic movements between 1770 and 1850. It examines the historical conditions—such as the French Revolution, the Restoration, the Industrial Revolution, colonization, and slavery—that shaped the various currents of Romantic thought and fostered the simultaneous development of diverse cultural movements across Europe. The course places special emphasis on the Romantic engagement with specific historical periods, exploring references to the Middle Ages, the “Romantic reaction” against Classicism, the pervasive sense of cultural alienation and disenchantment with the world, as well as the contrasting poles that characterize the Romantic spectrum, such as revolution versus counter-revolution. Often described in scholarly literature as Europe’s first avant-garde movement, Romanticism sought to bridge diverse fields of human activity, aiming to intertwine politics, society, and aesthetics under the vision of a universal philosophy. However, this utopian social aspect of Romanticism remains ambiguous and problematic, especially when viewed against the backdrop of national identity struggles, Orientalism, the exclusion of the “non-European Other,” and the Napoleonic looting of art. The course focuses on key examples of Romantic expression, primarily in the visual arts (notably painting) but also in literature and music. Discussions extend to philosophy (e.g., the Romantic conception of the self, nature, and the sublime), as well as intersections with medicine and psychology. The course will delve into movements such as Sturm und Drang, the Jena and Heidelberg circles, and the Nazarene painters, while spotlighting leading artists including Caspar David Friedrich, Philipp Otto Runge, Johann Heinrich Füssli, J. M. W. Turner, John Martin, William Blake, Théodore Géricault, Eugène Delacroix, and Francisco Goya.

### **Δ-ΤΕ-ΙΣΘΕΤΑ 028 The Cosmopolitanism of the Hellenistic Era: The Greek World from Alexander to the Fall of the Hellenistic Kingdoms**

The course aims to trace the developments in the culture and art of the Greek and Hellenized world from the late 4th century BCE to the dissolution of the last Hellenistic

kingdom in 30 BCE. During this period, the Greek language emerged as the principal medium of communication, and Greek culture was transformed through its interaction with the Roman world into a universal culture, exhibiting the characteristics of early globalization.

Many phenomena, such as the creation of large urban centers, cosmopolitanism, technological advancements, multiculturalism, the dominance of great powers, the undermining of democratic institutions, population movements, and religious exploration, provide intriguing stimuli for contemporary reflection.

In this cultural portrait of the Hellenistic world, emphasis will be placed on the arts (e.g., monumental and architectural sculpture, portraiture, royal iconography, and the grand monuments of the Hellenistic kingdoms, mosaics, painting, and minor arts) and the elements that make them distinctive and unique. Special attention will also be given to the roles of cities like Rome and Alexandria.

### **Δ-ΤΕ-ΙΣΘΕΤΑ 013 Issues in the History of Ancient Art: Transformations of the Classical**

From the Greco-Roman era to the present day, the classical tradition has been a pivotal point of reference for the formation, reconfiguration, and evolution of Western art. This course will present and discuss significant milestones in the visual reception of the textual and material culture of classical antiquity from Roman times to the modern era. Emphasis will be placed on analysing the historical and artistic contexts in which the interaction between the "classical" and the (contemporary) "modern" occurs.

In this approach, reception processes will not be examined as static or mimetic incorporations of ancient iconographic themes and techniques but as a dynamic and creative engagement with the classical. This engagement is continually renewed and redefined, allowing artists, patrons, and viewers to rearrange and reinterpret the classical heritage according to the artistic, historical, ideological, and social imperatives they wish to express.

Beyond the Western European context, the course will also include exemplary discussions of the Greek reception of the classical in 19th- and 20th-century sculpture, painting, and architecture. Thus, by studying the dynamic structure of the reception process, the course contributes to a more comprehensive understanding of both antiquity as the entity being perceived and the modern as the agent that nuances the past.

### **Δ-ΑΝ-ΦΙΤΑΕ 628 Museology**

The course introduces contemporary approaches to museology, as an interdisciplinary field that studies museums, exhibitions, and cultural heritage. It covers both theoretical and applied research areas related to museums and exhibitions while addressing the history, ethnography, and cultural analyses of collecting and exhibition practices. The evolution of museums from static repositories of knowledge to dynamic spaces of



interpretation and dialogue is examined, alongside strategies to enhance participation and cultural diversity. The role of museum education and communication is highlighted, emphasizing its contribution to fostering critical thinking and generating new forms of knowledge. Additionally, the relationship between museums and cultural heritage is analyzed in the context of collective memory and identity.

### **Δ-ΑΡ-ΙΣΘΕΤΑ 105 Historical Avant-Gardes and Architecture of the 20th and 21st Centuries**

The course examines issues such as: analysis of the content of the historical avant-garde movements (late 19th century-second decade of the 20th century); in-depth study of the experimental work of the architects of the historical avant-garde; contribution to the new idea of the metropolis; relations between architecture and art within the avant-garde; transfer and influence of the avant-garde on the expressive language of different versions of the modern movement; reflections of the avant-garde in contemporary architecture, from the deconstruction movement to 21st century practices.

### **SEMINARS**

#### **Σ-ΦΙ-ΦΙΤΑΕ 718 Uses and abuses of beauty**

Fay Zika, Associate Professor

From the ancient Greek kallos to later notions of beauty, the concept is indissolubly associated with aesthetics and philosophy of art. The course follows, historically and analytically, the evolution of the concept of beauty in relation to both nature and art. It also examines the association of the beautiful with related or opposed concepts such as the pleasant, the sublime, the ugly, the kitsch etc., as well as the relation of aesthetics to other philosophical branches such as ethics and politics. Emphasis is given to contemporary scientific developments, to 20th century critical views against the relevance of beauty to art, as well as to the more recent revival of the concept on new terms.

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

Eleonora Vraskidou, 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-ΤΕ-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-ΦΙ-ΦΙΤΑΕ 719 Aesthetics of the postmodern**  
Vangelis Athanasopoulos, Assistant Professor

The course focuses on the critique addressed by postmodern theory against the traditional idea of Aesthetics, and on the way contemporary philosophers and theoreticians reacted to the major cultural changes that occurred since 1960. Special attention will be given to the relationship between modern and postmodern art, to the one between artistic production and the social, economic and technological evolutions, as well as to the way the artists themselves assimilated these evolutions within their work.

**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 a writer or poet forms 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 as well as artistic/literary)?

In order to explore the issue, 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 932 From feminist and queer theory to affect theory**

Varvara Roussou, Laboratory Teaching Staff

Based on aspects of contemporary feminist and queer theory, the course analyses concepts that are not only linked to social movements (feminist, queer, etc.) but also have an impact on almost all the arts. Some of the issues raised are: what is affect theory (the course emphasizes to this new theory), what vulnerability means, how camp style is defined and how it relates to queer/queer, what is meant by spectrality and how it affects the reception of the arts, etc.

### **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 243 Teaching visual culture and visual communication**

Athina Exarchou, Adjunct Faculty

The course analyses the concept, content and parameters of visual culture that focus on the image. The importance of visual language as part of communication design and the shaping of visual culture is also discussed. Reference is made to visual perception (visual literacy) and Gestalt theories in visual communication design.

### **Σ-AN-ΦΙΤΑΕ 910 Contemporary Curatorial Practices**

The seminar focuses on contemporary approaches and practices in exhibition curating, combining theoretical understanding with practical applications. Through hands-on activities, students are actively involved in the research, design, and implementation of curatorial projects and proposals, exploring curating as a creative and research-driven process.

### **Σ-AP-ΙΣΘΕΤΑ 406 Art and Architecture of Medieval Egypt**

The aim of this course is to introduce students to the culture, architecture, and arts (metalwork, glassmaking, wood carving, ceramics, and textiles) of medieval Egypt (7th–16th centuries CE), which served as a crossroads and melting pot of cultural elements from Late Antiquity and the Byzantine tradition that previously existed in the region.

Additionally, the course seeks to explore the influence of Egyptian and Arab culture more broadly on shaping the cultural identity of the Near East and the wider Eastern Mediterranean up until the Ottoman conquest of Egypt in the early 16th century.

### **Σ-TE-ΙΣΘΕΤΑ 215 Pre-Columbian Cultures and Art**

The seminar examines topics such as:

Who were the "cultures of the Andes"?

What was the central element of pre-Columbian life, and why?

How do everyday objects mediate emotions and acquire symbolic significance, contributing to an exploration of the art of pre-Columbian cultures, which remains largely unfamiliar within the Greek context?

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

Michael Douleridis, 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 (ITY)**

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.