

ATHENS SCHOOL OF FINE ARTS
DEPARTMENT OF ART THEORY AND HISTORY

STUDENT HANDBOOK 2011-2012









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STUDENT HANDBOOK 2011-2012

The *Student Handbook for the Academic Year 2011-2012* was produced under the supervision of the General Assembly of the Department of Art Theory and History and the Head of the Department, Professor George Xiropaidis. The "Historical Overview" was written by Associate Professor Nikos Daskalothanassis.

Updating (based on the 2007-2008 Student Prospectus of the Department of Theoretical Art Studies), editing and translation: Fay Zika, Assistant Professor, and Maria Chatzi, External Associate (in the context of the co-funded project "Quality Assurance Unit-ASFA" which is integrated in the Operational Programme "Education and Lifelong Learning" 2007-2013).

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RECTOR'S GREETING

Dear students,

The Athens School of Fine Arts congratulates you upon your success and welcomes you as members of its academic community.

In the Student Handbook you hold in your hands you will find all the necessary information for the services provided by the School and, more specifically, by your Department, concerning the academic units, the studios, the exhibition venue, the library, the computer labs and the student services.

We invite you to take advantage of all the available infrastructure that our School offers, taking into consideration that these services are financed, in these especially critical times for our country, by the efforts and labor of all its citizens.

We must not forget that the public university is an institution whose foundations are rooted in the deep democratic need to guarantee equality in matters of education and culture. It is a space where the combination of artistic, aesthetic and scientific education and research creates an environment for the realization of a vision for a better world and offers equal opportunities for the acquisition of the benefits related to social well-being, cultural progress and intellectual development.

For this reason, the Athens School of Fine Arts offers you, beyond its basic program of undergraduate studies, a variety of interdepartmental courses, Erasmus exchange programs with European universities and the opportunity to profit from international collaborations. In parallel, the organization of exhibitions, academic workshops and conferences provides the fertile ground for the necessary osmosis between artistic education and specialized theoretical and historical approaches to art.

Through the closer collaboration of our School's two Departments, we hope that, in the near future, the outgoing character of the Athens School of Fine Arts will be further developed at the level of postgraduate studies, so that the international collaborations and the exchanges of student and faculty members with equivalent foreign universities and research centers may become an everyday reality.

In the context of a School with a long history and tradition, you are called to approach your daily experience in this academic community with attentiveness to the heterogeneity of its members and respect for its infrastructure which provides the benefits of artistic, aesthetic and scientific education.

On the part of the Athens School of Fine Arts, you can be assured that we do our best to guarantee equal opportunities to knowledge, research and human communication.

The Rector
George Harvalias

PART ONE

THE ATHENS SCHOOL OF FINE ARTS

- A. HISTORICAL OVERVIEW
- B. HEADQUARTERS – BUILDINGS – ANNEXES
- C. ADMINISTRATION
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- F. LIBRARY
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- H. EMPLOYMENT & CAREER STRUCTURE (ECS)
- I. NETWORK SERVICES
- J. THE ASFA HISTORICAL ART COLLECTION – THE ASFA GALLERY

A. HISTORICAL OVERVIEW

The history of the Athens School of Fine Arts (ASFA) virtually coincides with the history of the Modern Greek State. The forerunner of the ASFA was the "School for the Arts" which was founded by Royal Decree published in the Official Gazette on December 31, 1836 (January 12, 1837). The School was modelled after its western European counterparts, especially those of Bavaria and France.

Initially, the School operated only on Sundays and bank holidays, and it admitted students regardless of age and educational level, without any specific selection procedure. It was a one-year course and the instruction was gratis. Its curriculum included drawing (both freehand and geometric), mathematics, modelling, elementary architecture and, later on, calligraphy. The School's first appointed Principal ("Governor") was a Captain of the Corps of Engineers, Friedrich von Zentner.

The "Royal School of Arts & Crafts" (or "Polytechnic School", as the School was also known) was temporarily housed in a residence on Pireos street. The set date for its inauguration was October 17, 1837. Because of the massive turn-out of candidates, the School was soon rejecting several entrance applications. The first appointed teachers of drawing were the Danish Hansen brothers. However,



Left: Group of students at the ASFA (1932)

Right: June 1961. Georgiadis, Mavroidis, Pappas, Moralis, with a group of students

the first fine arts course was probably introduced in the curriculum in 1840 and was closely connected with the artistic aspirations of Sophie de Marbois-Lebrun, also known as the "Duchess of Plaisance", who succeeded in engaging Pierre Bonirote, a painter from Lyon who had studied under Ingres. In 1842, the employment of Philippos Margaritis, who was to teach elementary painting, coincided with the opening of a daily attendance School.

The outbreak of the constitutional revolution of September 3, 1843 also affected the School's operation. On October 22, 1843, a Royal Decree was published which confirmed the existence of three departments within the School: the Sunday school, for those professing "miscellaneous arts & crafts", the Daily Attendance school, for "industrial craftsmen", and the Higher school, "for the everyday instruction of the beautiful arts". Here it is provided that the School will offer instruction in art, from painting and statuary to engraving. In January 1844, the architect Lyssandros Kaftantzoglou takes over as new Principal of the School. That same year, a course in the History of the Visual Arts and Painting Interpretation was introduced into the curriculum, taught by Grigorios Papadopoulos, a classical scholar. Soon after, a new avant-garde course was introduced: a course on photography, taught by Philippos Margaritis.



In 1894, the "Polytechnic School" had to cope with the issue of women's attendance. As a result, a "Department of Graphic and Plastic Arts for young ladies" was established; it was eventually abolished in 1901, when co-education was instituted.

The important step towards the independent formation of a School of Fine Arts was taken after the military coup of 1909. A bill that was passed in February 1910 administratively separated the Art Department from the Industrial Arts Department, allowing the former to become self-governed. Georgios Iakovidis, Curator of the Gallery, was the first Principal of the autonomous School of Fine Arts, which nevertheless continued to operate within the framework of the "Metsovion Polytechnic" (as the School had been officially named, in the meantime, in honour of the "national benefactors" from Metsovo).

In 1914, the Metsovion Polytechnic –now named National– was legislatively accredited as an Institution of Higher Education. A new law regulated the operation of the School of Fine Arts. As far as the organisational structure of the institution is concerned, a selection procedure for hiring teaching staff was established, adopting an open invitation system instead of appointing faculty members.

Iakovidis was succeeded as Principal by the sculptor Konstantinos Dimitriadis who was appointed by decree. The Law 4791, passed on July 3, 1930, accredited the School, granting it academic independence. Thus, the Athens School of Fine Arts, which began as an art department of the "School for the Arts", severed the umbilical cord attaching it to the Polytechnic and evolved into an independent educational institution. By the same law, the ASFA Annexes and its Studios are also established, the latter (already provided for in a 1923 law and operating unofficially since the mid-1920s) being to this day the educational "nucleus" of the Department of Fine Arts. In order to enrol at a Studio, candidates must pass the special admission examinations. In 1939, the chair of History of Art is officially established; Pantelis Prevelakis succeeds Zacharias Papantoniou (who taught Aesthetics and History of Art) and holds that chair for 35 years.

World War II, the German Occupation and the Greek Civil War during the 1940s, forced the School to under-function. Dimitriadis, who died in 1943, was succeeded as Principal by Epameinondas Thomopoulos.

In 1947, Yiannis Moralis succeeds Konstantinos Parthenis. From 1950 to 1970, professors such as the painters Georgios Mavroidis and Spyros Papaloukas, the sculptors Yiannis Pappas, Dimitris Kalamaras, Thanassis Apartis, the engraver Konstantinos Grammatopoulos and the architect Pavlos Mylonas enhance the School's prestige, both by their teaching and their mere presence. In 1960, the "Practice Workshops", i.e. today's Elective Studio Courses, are established.

Elli Voila-Laskari, teaching at the time at the Mosaic Studio, becomes the School's first woman faculty member. During the 1967-1974 dictatorship, ASFA students participated in the resistance against the military junta, while no ASFA professor collaborated with the Colonels' regime.

Following the restoration of Democracy, "new blood" joins the School's faculty, namely artists such as Panayiotis Tetsis, Dimosthenis Kokkinidis, Nikos Kessanlis, Dimitris Mytaras, Georgios Nikolaïdis, Ilias Dekoulakos, Thanassis Exarchopoulos, as well as the architect Savvas Konaratos; thus all tendencies of modern art are represented, both in theory (enriched by the incorporation of the course "Introduction to Philosophy and Aesthetics", taught by Pavlos Christodoulidis) and in practice (i.e. at the Studios).

Pantelis Prevelakis retired in 1974 and was succeeded by Marina Lambraki-Plaka, who became the School's first woman to be elected at the rank of Professor. In 1992, the painter Rena Papaspyrou becomes the first woman Studio Director.

A turning point in the School's evolution occurs during Panayiotis Tetsis' term as Rector (since 1977, the School's Principal becomes a "Rector", according to Presidential Decree 741/1977), when the Greek State cedes to the ASFA the old textile factory of the Sikiaridis family at Pireos street. This building complex was substantially developed under the rectorship of Nikos Kessanlis; today, it houses the greater part of the School's activities. In 1998, the Postgraduate Programme "Masters Degree in Digital Art Forms" is established, followed in 2004 by the "Masters Degree in Visual Arts".

In 1991, the Presidential Decree 486/1991 provides for the establishment of the "Department of Theoretical Art Studies", which admitted students for the first time in the academic year 2006-2007. In 2009 it was renamed the "Department of Art Theory and History".

B. HEADQUARTERS – BUILDINGS – ANNEXES

The Athens School of Fine Arts (ASFA) is a Higher Education Institution (Greek acronym "AEI"); it operates as a self-governing public entity. The Greek State supervises the above institution via the Minister of Education.

The ASFA consists of two Departments: the Department of Fine Arts, with three divisions leading to an integrated Bachelor's degree in Fine Art (Painting, Sculpture and Printmaking), and the Department of Art Theory and History.

The ASFA is located in the following buildings:

- **42 Patission Street, 106 82 Athens**

The Patission Street building houses the Rector's Office, the Administration Services, the Departments' Secretariats, the Research Funds Special Account Secretariat, the ASFA University Press and the historical Typography Studio.

- **256 Peiraïos Street, 182 33 Rentis**

The Peiraïos Street complex houses all the Art Studios, the lecture halls used by both Departments, the Library, the "Nikos Kessanlis" exhibition space, the theatre, the movie theatre, the "Giorgio de Chirico" auditorium, the Postgraduate Programme in Digital Art Forms, the Postgraduate Programme in Visual Arts, the instructors' offices, the cafeteria, the restaurant and the garden.

"Nikos Kessanlis" (also known as "The Factory") is the ASFA's main exhibition venue covering an area of 2,318 m². Furthermore, art exhibitions are also held at the building's basement and the theatre's lobby. The Theatre Hall covers a surface of 676 m² (including its lobby, cloakroom, dressing rooms and auxiliary spaces) and has a capacity of 140 seats. The Cinema Hall covers a surface of 270 m², has a capacity of 129 seats and is equipped with a 35mm film projector with dolby-stereo system.

In 2011, a garden of 6,000 m² was created at the open space of the Peiraïos Street Campus as an open-air venue for hosting various ASFA cultural events and exhibitions, complete with a summer canteen.

The ASFA building on
Patission street
in the precinct of the
"Metsovion", National
Technical University
of Athens (N.T.U.A.)



The ASFA also has six Annexes that function as educational branches in the following locations:

- Delphi
- Mithymna (Lesvos)
- Mykonos
- Rethymno (Crete)
- Rhodes
- Hydra

Three more buildings were recently acquired by the School, which will be used to create Annexes in Paroikia on Paros Island, in Monodendri in the Prefecture of Ioannina, and in Paramythia in the Prefecture of Thesprotia. In the case of the Monodendri and Paramythia Annexes, the construction plans have been elaborated and construction licenses have been issued, while the Paroikia Annex is awaiting for the relevant construction license to be issued and construction plans to be elaborated.

Recently (Senate meeting of June 6, 2011), the ASFA accepted the offer made by the Epirus Regional Governor and the Mayor of Zagori for the cession of an 800 m² municipal building (with a 5,000 m² surrounding open space) at Tsepelovo, in order for an Annex to be established there, instead of the construction of a new building in Monodendri.

Annexes are housed in notable buildings, located in areas of exceptional natural beauty and great historical and cultural interest. They operate in order to provide students with supplementary training as regards their natural and cultural environment, facilitate the production of art works and assignments, as well as provide the location for organizing seminars, exhibitions, lectures, audio-visual presentations and other cultural activities. ASFA graduates, as well as members of other Fine Arts Schools from Greece and abroad can stay in the Annexes, provided there are vacancies, at a cost of 12 € per day.

The Annexes operate under their own Rules of Operation, according to Presidential Decree 169/1988. The ASFA Administrative Welfare Department is responsible for issuing the staying permits for the Annexes, organising student field trips to the Annexes and observing the Annexes' Rules of Operation (person in charge: Mr. Nikos Zamanis, phone number: +30 210 38 97 120).

The ASFA building complex on Peiraios street

Annexes

No	Location	Phone number	Capacity
1	Hydra	+30 22980 52291 +30 6972675261	20
2	Delphi	+30 22650 82274 +30 22650 82156	20
3	Mykonos	+30 22890 22289	8

The ASFA annexes
on Mykonos (left) and
Hydra (right)



No	Location	Phone number	Capacity
4	Rethymno	+30 28310 29364	13
5	Rhodes	+30 22410 22096	13
6	Mithymna	+30 22530 71238 +30 6972521636	8



C. ADMINISTRATION

After the Department of Art Theory and History became an autonomous body in accordance with article 7 of Presidential Decree 486/1991, the ASFA administration is exercised by the Senate, the Senate of Special Composition, the Rector's Council, the Rector and the Vice-Rectors.

Rector: Associate Professor Georgios Harvalias

Vice-Rector of Academic Affairs, Research, and Personnel:
Professor Panagiotis Charalambous

Vice-Rector of Financial Programming, Development, and International Relations: Associate Professor Manolis Baboussis

The administrative bodies of the ASFA and its Departments continue to exercise their duties according to the transitional conditions of the new Framework Law 4009/2011.

D. ADMINISTRATION SERVICES

The ASFA administrative personnel consists of employees who constitute the staff of its administrative, financial and technical services.

The ASFA administrative services consist of the following **administrative organic units**:

1. General Directorate of Administrative Services
It is responsible for promoting the procedures regarding the modernization of the Institution's services, in the context of the targets and the decisions set by the administrative bodies, as well as for programming the activities and coordinating the operation of the following units:
 - (a) Directorate of Administration and Personnel
 - (b) Directorate of Financial Management
 - (c) Directorate of Academic Affairs
 - (d) Office of Networks and Computerization
 - (e) Independent Office of Rectorial Authorities and Public Relations
2. Independent Department of Technical Services
3. Independent Department of Library, Exhibitions, Photographic Records and Documents
4. Senate Secretariat
5. Rector's Council Secretariat

6. Secretariat of the Research Funds Special Account
7. Academic Departments Secretariats

The Office of a Legal Counsellor of the State Legal Council also operates within the ASFA.

E. RESEARCH FUNDS SPECIAL ACCOUNT

The Research Funds Special Account (Greek acronym "ELKE") aims at awarding and managing funds, regardless of origin, which are destined to meet the expenses of any kind related to the needs of research, educational, training & life-long learning, as well as development projects, execution of scientific, technological and artistic services, drawing up of special studies, issuing of expert opinions, drawing up of specifications for third parties, as well as other relevant services or activities that contribute to bringing the education and research sector closer to the production sector, and are performed or provided by members of the active academic staff of the Athens School of Fine Arts (Faculty members, members of the the Special and Laboratory Teaching Staff and of the Special and Technical Laboratory Staff), with the assistance of its administrative staff and/or the collaboration of other specialised academics.

The governing and managerial bodies of the Research Funds Special Account are:

- The Education and Research Committee
- The Account's Secretariat.

The Managing Committee of the ASFA Special Account comprises five members and is formed for a 3-year term following a relevant decision by the Rector's Council. President of the Committee is the Vice-Rector of Academic Affairs, Research, and Personnel, Professor Panayotis Charalambous. Mrs. Maria Felidou is the Secretary of the Committee.

F. LIBRARY

The Library's main purpose is to support the educational and research programmes of the ASFA, both at undergraduate and postgraduate levels. More generally, it aims at contributing to the country's educational and cultural policy, by providing specific information to the broader academic and educational community.

The ASFA Library operates as an independent and decentralised service, organised at a Directorate level. Its webpage (www.library.asfa.gr) forms

a practical information tool with regard to the services offered. The ASFA Library is mainly an Arts library, specialised in the visual arts. Its collections, however, also cover topics such as: philosophy, sociology, literature, cinema, theatre, culture, history, and, to a certain extent, all academic disciplines of the humanities.

More specifically, for the Department of Art Theory and History, in the context of the Programme for Education and Initial Vocational Training II – Project “Expansion of Tertiary Education – The Athens School of Fine Arts (2006–2008)”, which has been jointly funded by the European Union (75%) and the Greek State (25%), the procurement of textbooks has been organised using the method of multiple as well as supplementary bibliography in the following cognitive fields: History of Art, History of Modern Greek Art, History of Modern European Art, History of Aesthetics, History of Architecture, Modern and Contemporary European History, Philosophy of Art, European Literature, Theory of Art, Art Criticism, Sociology of Art, History of New Media, Social Anthropology, Psychoanalytical Approaches to Art, English and French Language.

The Library includes the following collections:

- over 55.000 books
- 412 titles of magazines & revues in printed form (100 of which are active)
- 2.000 videos and 5.500 DVDs, CD-ROMs and audio CDs
- over 10.000 titles of e-journals through the Academic Libraries' Association (HEALink)
- online databases which include articles, books and artworks in digital form

Available Services

- **Accessing and searching the collection through the Library's Online Catalogue**

The total list of the Library's material is accessible through the Library's Online Catalogue, at its webpage (www.library.asfa.gr). The Catalogue provides a short bibliographical description, as well as information regarding the item's availability and exact position (collection, taxonomy number, document's status).

- **Lending of material**

The material of the Library can be lent only to the members of the ASFA's academic community. Students wishing to borrow material must display their Library Card, which is issued by displaying the Student ID Card and providing one ID photograph. The Library Card is strictly personal. In case of loss, the Library must be informed immediately. The lending rules are

View of the library at
the ASFA campus on
Peiraios street



specified in the Library's Internal Rules of Operation which are available on the Library's website.

- **Interlending**

The Library can borrow books or ask for photocopies of articles from other libraries, if such material does not exist in its collection.

- **Training of users**

The Library staff trains users regarding ways of searching and utilizing information sources, as well as ways of using the technological equipment. The Library organizes educational seminars for first-year students in the beginning of each academic year. Moreover, meetings are organised each Wednesday at 12:00 in consultation with the library staff for students who wish to be trained or/and discuss problems they face while searching for information in catalogues, data bases, e-magazines, the internet etc. For such meetings at least two students must submit a relevant application to the Library's Service Office at least one day before the day of the meeting.

Equipment and technical infrastructure

In its premises, there are computer terminals for searching through the Library's Catalogue and other electronic information sources. There are also photocopying machines (for both b/w and color photocopies) that operate by use of a magnetic card. A scanner and a printer (for both b/w and color print-outs) are also available, as well as a photographic dark room.

Library visiting hours

During the academic terms:

Monday-Wednesday: 08:30-19:00

Tuesday-Thursday-Friday: 08:30-16:00

During the holiday seasons (Christmas – Easter – summer):

Monday to Friday: 08:30-14:00

The Library remains closed on Saturdays and Sundays as well as on other public holidays (see the academic calendar below).

Contact information

Lending and users' service: +30 210 48 01 204

Other services: +30 210 48 33 825, +30 210 48 34 351 (fax also)

Email: library@asfa.gr, infogallery@asfa.gr

G. CAREERS OFFICE

The ASFA Careers Office was formed as a special service in October 1997; it was initially funded by the Ministry of National Education and Religious Affairs and the 2nd and 3rd Community Support Frameworks, by means of the Operational Programme for Education and Initial Vocational Training, and is now funded by the NSRF (National Strategic Reference Framework) 2007-2013.

Its activities aim at:

(a) providing information on issues regarding studies, scholarships, employment etc., and liaising the Institution's students and graduates as well as all interested parties with the labour market

(b) the creation of websites and electronic data bases as well as the promotion of the work of students, graduates and teaching staff through the web gallery

(c) the organisation of cultural events in collaboration with public and private bodies for the exhibition and promotion of the artistic work of ASFA's students and graduates, the organisation of lectures and seminars for consultative purposes (writing of cv, creation of portfolio, etc.) in collaboration with Greek and foreign experts

(d) the drawing up of statistical studies with regard to the absorption of ASFA's graduates in the labour market and the connection of ASFA's programmes of studies with the requirements of the contemporary labour and social environment

(e) the carrying out of students' practice in Schools, reintegration units and professional areas of applied arts

(f) the organisation of an Accessibility Unit of Higher Education aiming at facilitating the access of students with disabilities to the field of education, the labour market and the social life

(g) the introduction of courses and seminars in professional and business training, along with the production of related educational material.

Contact information

ASFA Careers Office: 42, Patisision street, 10682, Athens

Phone number: +30 210 38 97 158-9

Email: career@asfa.gr

Webpage: www.career.asfa.gr

H. EMPLOYMENT & CAREER STRUCTURE (ECS)

The Action "Employment & Career Structure" (ECS) of the Athens School of Fine Arts has been awarded the task of providing the ASFA students and graduates with practical information directly related to their incorporation in the professional arena – a necessary insight enabling them to find their place therein. The ECS covers a variety of partial actions including the development of an informatics system, innovative activities, the organisation of one-day seminars, etc.

I. NETWORK SERVICES

According to its Rules of Operation, as approved by the Institution's competent bodies, the Department of Network Administration & Communications of the ASFA has the following mission and objectives:

- Managing and supporting the ASFA Network and enabling the Institution's participation in the Greek Universities Network GUnet.
- Supporting and developing the academic research and teaching with the use of advanced telematics services (multimedia network applications, open e-learning and distance learning systems, development of multimedia titles, etc.).
- Providing Internet services and supporting the ASFA voice communication network are also among the main competences of the Department of Network Administration & Communications.

J. THE ASFA HISTORICAL ART COLLECTION – THE ASFA GALLERY

The ASFA owns and manages an extensive art collection of significant cultural value. As soon as the Athens School of Fine Arts was established in 1837, a "Gallery" was formed, aiming mainly at collecting the artworks of those involved in the art education provided by the Institution. This collection now includes approximately 8.000 items, representing the art fields of painting, sculpture, printmaking, icon and mosaic art, covering a span of 174 years.

The works of art forming the ASFA Gallery collection are representative examples of the artistic activity of the professors who have taught in the ASFA studios, as well as of the ASFA students; the Gallery also incorporates works donated to the ASFA. In this sense, the ASFA Gallery is a "living" and ongoing display of the School's history and, by extension, of a significant part of Modern Greek Art in general.

Collections

The ASFA Gallery includes the following collections:

- Paintings
- Drawings
- Sculptures
- Installations
- Engravings
- Copies of Folk Art works

The above collections mainly include students' works that were either distinguished during the Institution's exams, or received awards in pan-Hellenic art contests, or were offered by the graduates as examples of their dissertation project. They also include works of art by significant artists, donated to the ASFA; and a large number of copies of Greek Folk Art works (mainly paintings and reliefs), executed by students under their professors' supervision during their field trips in various locations around Greece (Pelion, Chios, Mytilene, Skyros, etc.) in the 1950s.

Publication of works and support of research

The ASFA Gallery utilizes its collection for purposes such as the support of research and the promotion of culture. The online catalogue of the works and the artists is available at its website (www.gallery.asfa.gr). In order for an item of the collection to appear, in any form, in a publication, a relevant permission should be granted by the Athens School of Fine Arts, which, along with the artists who created the works, is the copyright holder for those works. In case such a permission is granted, the items are photographed by the applicant at the premises of the ASFA Gallery or by the Gallery itself.

Assisting research

The ASFA Gallery is always available to assist researchers by providing information on its collections – either by phone, email or fax.

Contact information

Visiting hours: Monday to Friday, 10:00-14:00
 Phone number: +30 210 48 01 206
 Fax number: +30 210 48 34 351
 Email: mama@asfa.gr
 Webpage: <http://gallery.asfa.gr/>

PART TWO

THE DEPARTMENT OF ART THEORY AND HISTORY

- A. FOUNDATION AND MISSION OF THE DEPARTMENT
- B. DEGREES AND DURATION OF STUDY
- C. DEPARTMENT ADMINISTRATION
- D. STUDENT UNION AND STUDENT REPRESENTATION
ON THE GOVERNING BODIES

A. FOUNDATION AND MISSION OF THE DEPARTMENT

The newly created ASFA Department of Theoretical Art Studies was established by Presidential Decree 486/1991 and first operated during the academic year 2006-2007. By Presidential Decree 129/2009 it was renamed Department of Art Theory and History, while the number of required semesters for the Bachelor's degree was reduced from ten to eight. The new title clearly expresses the complex academic content and purpose of the Department.

Mission

The Department of Art Theory and History seeks, on the one hand, to raise the quality level of the study of the Humanities in Greece, through researching and teaching Art History and Theory, and, on the other, to familiarize Greek citizens with their modern and contemporary cultural heritage. The discipline of Art History and Theory should be viewed as a specialized and clearly defined academic and professional orientation, in accordance with the highest international academic standards. The research scope of this specific cognitive field – which is supported by a significant number of disciplines, such as Philosophy of Art, Aesthetics, Museology, History of Architecture, Anthropology of Art, Art Criticism and others – aspires to cover the sphere of European and Modern Greek civilization, but also to extend to other cultures, both ancient and modern.

Academic Purpose and Social Prospect

The main purpose of the Department of Art Theory and History is to fill a major gap in the academic as well as the cultural life of Greece. Benefitting from its invaluable proximity to the ASFA Department of Fine Arts, the Department of Art Theory and History seeks to involve Greek citizens in the European and international cultural heritage, thus contributing to the enhancement of their artistic and aesthetic education. The Department's graduates, as well as the students of the various levels of postgraduate studies, will be able to offer their knowledge and scholarly expertise to Universities, Research Institutes, Museums, Galleries and other relevant institutions, but also to the areas of elementary and secondary education which constitute the nucleus for the formation of our cultural consciousness and identity.

Niki Louizidi
Professor Emeritus

George Xiropaidis
Head of the Department of
Art Theory and History

B. DEGREES AND DURATION OF STUDY

The Department grants a Bachelor's degree.
The minimum number of semesters to be attended in order to receive a degree from the Department is set at **eight (8)**.

C. DEPARTMENT ADMINISTRATION

After the establishment of the Department's autonomous operation, the administration is exercised by the General Assembly, the General Assembly of Special Composition and the Head of the Department.

1. General Assembly

The General Assembly consists of all the members of the Teaching and Research Faculty (Greek acronym "DEP") of the Department (see below), a number of students' representatives equal to 50%, a number of postgraduate students' representatives equal to 15% and a number of representatives of the members of the Special and Laboratory Teaching Staff (Greek acronym "EEDIP") and the Special and Technical Laboratory Staff (Greek acronym "ETEP") equal to 5% of the number of the faculty members who are members of the General Assembly.

The General Assembly has the following competences:

- General supervision of the Department's operation and of the observance of the legislation and the Internal Rules of Operation.
- Determining the general educational and research policy of the Department, programming and strategy of its course and progress, and regular report of its relevant activities within the framework of the Senate's general decisions.
- Formulating recommendations for the formation of Schools, for the renaming, incorporation, partition or abolition of a Department and for the formation, abolition, partition, renaming or merging of departmental Sectors and Studios.
- Distributing funds for educational, research and other activities of the Department.
- Inviting visiting professors and announcing positions for qualified assistant professors and expert scientists.
- Drawing up and revision of the Curriculum.
- Formulating recommendations for divisions or specializations of the Department's degree.



Ceremony held for the conferring of the title of Honorary Doctor of the Department of Art Theory and History to Professor Alexander Nehamas of Princeton University, January 2011

- Exercising competences that belong to the Department's Board of Directors in cases it does not exist.
- Drawing up the Internal Rules of the Department's Operation, which cannot be in conflict with the Institution's Internal Rules of Operation.
- Drawing up and submitting to the Senate a report on the Department's annual activities.
- Awarding the title of honorary doctor.
- Assignment of competences to other bodies of the Department and to the Studies' Committee.
- Granting academic leave of absence to faculty members after relevant application accompanied by the suggested programme of scientific activities to be carried out during the period of leave.
- Granting academic leave of maximum two weeks' duration per semester to faculty members in order to participate in scientific congresses, seminars, short-term teaching in foreign universities or for the participation in exchange programs organized in collaboration with foreign universities. Making up the corresponding teaching hours is decided by the General Assembly.
- Assignment, in turns and for each academic year, of the duties of Student Advisors to faculty members.

The General Assembly is also competent to decide on any subject that concerns the Department but is not covered by another academic or administrative body of the Department.

2. General Assembly of Special Composition

The General Assembly of Special Composition consists of the Head of the Department, the faculty members who participate in the Department's General Assembly and two (2) representatives of the Department's postgraduate students.

3. Competences of the Head of the Department

The Head of the Department of Art Theory and History is Professor George Xiropaidis. The Head of the Department:

- (a) Convoques the General Assembly of the Department, draws up its agenda and chairs its meeting.
- (b) Submits recommendations to the General Assembly.
- (c) Keeps records of the academic activity of each faculty member.
- (d) Oversees the implementation of the General Assembly's decisions.

- (e) Forms committees for the examination or management of specific issues and supervises the departmental services (Secretariat).
- (f) Checks the teaching hours and attendance of the faculty members within the university precinct.
- (g) Submits recommendations to the General Assembly for the granting of leave of absence to faculty members for a duration of a maximum of two weeks per semester.

D. STUDENT UNION AND STUDENT REPRESENTATION ON THE GOVERNING BODIES

Students are represented in the Senate, in the General Assembly of the Department, and on Committees.

Student representatives to the university bodies are elected to *one-year terms* and only by the legitimate Student Union of the Department, which is constituted as a legal entity under private law. All the students of the Department may be members of the Student Union save those who have been officially deleted from the student register.

The election of the regular and substitute members of the Student Union Board of Directors by the Department students on the basis of the number of votes gathered by each ballot, the appointment by the Board of Directors of the regular and substitute student representatives to the General Assembly of the Department, as well as to the other university bodies, is conducted through *simple proportional representation*.

Student representatives and their substitutes are appointed by decision of the Board of Directors of the legal Student Union of the Department, which is communicated to the Head of the Department and is valid for the **academic year subsequent** to the election. Modification or supplementation of the communicated list of student representatives and their substitutes is not permitted, except in cases where student status is lost, whatever the reason.

PART THREE

DEPARTMENT FACULTY & STAFF

A. TEACHING STAFF

B. DEPARTMENT SECRETARIAT

A. TEACHING STAFF

1. TEACHING AND RESEARCH FACULTY (Greek acronym "DEP")

George Xiropaidis

Professor of History of Philosophical and Aesthetic Ideas, Head of Department

Tel.: + 30 210 48 01 271, email: gexi@gs.uoa.gr

Andreas Ioannidis

Associate Professor of Modern Greek Art, Vice-Head of Department

Tel.: + 30 210 48 01 271

Nikos Daskalothanassis

Associate Professor of Modern and Contemporary Art History

Tel.: + 30 210 48 01 282, email: ndaskalo@asfa.gr

Aikaterini (Titika) Salla

Associate Professor of Didactics of Art

Tel.: + 30 210 48 01 220, email: tisalla@otenet.gr

Ioannis Karatzoglou

Assistant Professor of the Theory of Space-History of Architecture

Email: iikaratz@otenet.gr

Panagiotis Poulos

Assistant Professor of Philosophy and Aesthetics

(on academic leave for the academic year 2011-2012)

Tel.: + 30 210 48 01 282, email: p-poulos@otenet.gr

Sophia Denissi

Assistant Professor of English Language and Literature

(official leave for the winter semester of the academic year 2011-2012)

Tel.: + 30 210 48 01 288, email: sdenissi@otenet.gr

Fotini (Fay) Zika

Assistant Professor of Philosophy and Theory of Art

Tel.: + 30 210 48 01 288, email: fzilla@otenet.gr

Antonia (Ada) Dialla

Assistant Professor of Modern and Contemporary European History

Tel.: + 30 210 48 01 271, email: a_dialla@hotmail.com

Kallirroe Linardou

Lecturer of Art History of Byzantium and the Western Middle Ages

Tel.: + 30 210 48 01 271, email: kellylinardou@hotmail.com

Nafsika Litsardopoulou

Lecturer of History of Modern European Art from the Renaissance to the Baroque

Tel.: + 30 210 48 01 271, email: nancylitsardo@hotmail.com

All faculty members of the Department are employed on an exclusive full-time basis.



2. ADJUNT PROFESSORS (ACCORDING TO ARTICLE 5 OF PRESIDENTIAL DECREE 407/1980)

Adjunt professors, who are employed with fixed-term employment contracts under Private Law, are scholars of recognized academic status, with PhDs or exceptional experience in their field, who have, during the entire length of their contract and as relates to their assigned work, the duties and obligations that correspond to the faculty level that corresponds, salary-wise, to their qualifications.

The provisions of article 5 of Presidential Decree 407/1980 are applied proportionally with regard to the assignment of teaching work to any faculty member of another Higher Education Institution.

For the academic year 2011-2012, the instructors listed below were hired as Adjunt Professors by PD 407/1980 for the following courses of the Curriculum of the Department of Art Theory and History:

Elena Anastasaki

European Literature I and Art and Literature: Comparative Approaches I

Maria Vara

English Language

Gerasimos Thomas

History of Architecture I and II; Special Topics in the History of Architecture I & II

Assimina Kaniari

History of Modern Art I and II

Marina Leontari

French Language

Maria Moschou

Sociology of Art I and II

Elpida Rikou

Anthropology of Art I and II

Aggeliki (Delia) Tzortzaki

Museology I and II

3. INSTRUCTORS WITH SPECIFIC ASSIGNMENT

For the academic year 2011-2012, the teaching of the following courses has been assigned (according to article 17, paragraph 1.b of Law 1268/1982) to faculty members of other Departments, specifically to the ones listed below:

Grigoris Ioannidis – Assistant Professor in the Department of Theatrical Studies of the Philosophy School of Athens University: Introduction to Theatre History

Kostas Ioannidis – Lecturer in the Department of Plastic Arts and Art Sciences of the University of Ioannina: History and Theory of Art Criticism I and II; Theory of Art I and II; Special Topics in Art Theory

Vassiliki (Lissy) Kanellopoulou – Assistant Professor in the Department of Philosophy, Education and Psychology of the Philosophy School of Athens University: Art and Psychoanalysis

Manthos Santorinaios – Assistant Professor in the Department of Fine Arts of the ASFA: History of New Media I and II; Special Topics in History of New Media

Marisa Fountopoulou – Associate Professor in the Department of Philosophy, Education and Psychology of the Philosophy School of Athens University: Pedagogy; Psychology of Education

4. EXTERNAL ASSOCIATES

The Department invites renowned scholars, who have been recommended by faculty members, to give **lectures** and organize **seminars** within the context of the courses offered in the Curriculum.

5. PROFESSORS EMERITI AND HONORARY PROFESSORS

The title of Professor Emeritus is awarded by the Senate of Special Composition, following a recommendation by at least three members of the Institution's faculty, to those faculty members of the Department who are retiring at the rank of Professor, taking into account their overall work and contribution.

The title of Honorary Professor is awarded by the Senate. The procedure regarding the awarding of the title is specified in the Internal Rules of Operation of each Higher Education Institution.

The title of Professor Emeritus has been awarded to the following professors of theoretical courses:

Marina Lambraki-Plaka
Professor of Art History

Niki Louizidi
Professor of Art History

Savvas Kontaratos
Professor of Theory of Space - History of Architecture

Pavlos Mylonas
Professor of Rythmology - Perspective

Nafsika Panselinou-Koumbaraki
Professor of Art History

6. HONORARY DOCTORS

The title of Honorary Doctor is awarded to Greek and foreign citizens who have excelled in Science or in Arts and Letters or have provided valuable services to the Nation or the Institution. The title is awarded during an open ceremony, attended by the entire academic community.

Following the recommendation by the Chairwoman of the Department of Theoretical Art Studies, Professor Niki Louizidi, in November 2006, the title of honorary doctor of the ASFA was awarded to the art historian Dr Wieland Schmied. His selection as the first honorary doctor of the ASFA is strongly connected with the institution's recent history, since Dr Schmied has written several internationally acclaimed studies on the artistic work of Giorgio de Chirico.

In January 2011, the title of honorary doctor was awarded to Alexander Nehamas, Professor of Philosophy, Comparative Literature and Humanities at Princeton University.

B. DEPARTMENT SECRETARIAT

The Secretariat of the Department is responsible for the **administrative and secretarial support of the educational and research mission of the Department**, in particular, for maintaining the student registry and individual files, enrolments and enrolment renewals, organizing and conducting departmental and final examinations, registering and announcing grades, setting in motion the scholarship process of the State Scholarships Foundation (Greek acronym "IKY"), providing certificates of attendance, analytical grades and completion of studies, forwarding relevant information to students and the public, keeping a record of the Department's Curriculum, as well as keeping track of any amendments, overseeing and coordinating the educational activities of the Department, especially in matters that concern forwarding the Curriculum and Course Calendar to the central administration, holding examinations and supervising the allocation and availability of the equipment belonging to the Department's facilities, overseeing the distribution of books and performing all other tasks relating to the Department.

The **Department Secretary** oversees the Secretariat Personnel and reports to the Head of the Department for the smooth, effective and orderly operation of the Secretariat. The Secretary's responsibilities include, *inter alia*, informing the competent decision-making bodies regarding current legislation, as well as any legal or general administration issues that may arise.

The Secretariat communicates with the students through relevant invitations or announcements posted on its **bulletin boards** in the Patission Street and Peiraios Street buildings of the Athens School of Fine Arts, as well as through the Department website.

Secretariat of the Department of Art Theory and History

Sophia Moupasiridou

Tel.: + 30 210 38 97 113, 146, 144

Email: moupasir@asfa.gr, katerinam@asfa.gr, fragka@asfa.gr

Website of the Department of Art Theory and History

www.aht.asfa.gr

Secretariat visiting hours:

Monday: 11:00-13:00

Wednesday: 8:30-12:30

Friday: 11:00-13:00

PART FOUR

STUDIES

- A. UNDERGRADUATE ISSUES
- B. CURRICULUM
- C. PROCEDURE FOR THE PhD DEGREE

A. UNDERGRADUATE ISSUES

1. CALENDAR FOR THE ACADEMIC YEAR 2011–2012

The academic year begins on September 1 of each calendar year and ends on August 31 of the following year.

The educational mission of each academic year requires two full semesters, winter and spring. More specifically, the winter semester of the academic year 2011–2012 begins on November 7, 2012 and ends on February 17, 2012 (end of the examination period: March 11, 2012); the spring semester begins on March 12, 2012 and ends on June 29, 2012 (end of the examination period: July 13, 2012).

Each semester lasts for at least thirteen (13) full instruction weeks.

The duration of a semester may be extended for a period of two weeks maximum, in order to achieve the required minimum number of instruction weeks.

Course examinations take place at the end of the semester during which each course is taught, as well as during the September examination period.

Christmas and Easter vacations are set from December 24 to January 7 and from Holy Monday to the Sunday after Easter (St. Thomas Sunday) respectively. The following days are considered as holidays:

- October 28
- November 16 and 17
- January 30
- From Thursday (February 23, 2012) to "Clean" Monday
- March 25
- May 1
- Feast of the Holy Spirit
- Feast of St. Dionysius Areopagites (patron saint of Athens)

2. STUDY REGULATIONS

a) STUDENT STATUS, COURSE SELECTION

Student Status

Student status is acquired once a student is enrolled in the Department and continues until graduation. *Students must enrol in the Department every semester.* The duration of the undergraduate study period is set by current provisions.

Students are entitled to sit for the course **examinations** of both semesters (winter and spring) during the September examination period. During the February period, examinations are held for the winter semester courses, as well as for the last spring semester (8th semester) courses. During the June period, examinations are held for the spring semester courses.

Students who fail a required course must repeat it during a subsequent semester. Students who fail an elective course must either repeat it during a subsequent semester or take another elective course in its place.

Degrees are awarded no later than two months after students have completed their studies, and are signed by the Rector, the Head of the Department and the Department Secretary.

Students are entitled, by submitting a written request to the Department Secretariat, to **suspend** their studies for as many semesters, consecutive or not, as they wish, although **the number may not exceed the minimum number of semesters** required to obtain a degree, according to the Curriculum. These semesters are not included in the student attendance period. Students who suspend their studies according to the above regulations, do not retain their student status during the period in question. Once the suspension period is over, students are once again admitted to the Department.

Once students have exceeded the maximum attendance period, they are considered to have *ipso jure* lost their student status. The Department Secretariat issues a declaratory act verifying the loss of student status, while simultaneously attesting to all successfully completed courses.

Course Selection

Students must submit registration requests for the elective courses they wish to attend and in which they will be examined at the end of each semester.

This ensures students have the opportunity to create an individual course programme, while simultaneously allowing the Department to correctly schedule and organize courses, other educational activities, and examinations.

Students submit their **preference request** to the Department Secretariat at the beginning of *each semester*, on the dates announced by the Secretariat.

If students do not submit the relevant application, they are considered not to have selected any elective courses and they cannot sit for the relevant examinations (or receive the relevant textbooks).

b) CLASSIFYING EXAMINATIONS, ADMISSION UNDER SPECIAL PROVISIONS, MILITARY SERVICE DEFERMENT DUE TO STUDIES

Information with regard to deferment due to studies, admission by means of "classifying examinations" and admission under special provisions is provided by the Department Secretariat.

c) EXAMINATION PERIODS, GRADES

Course examinations take place at the end of the semester during which each course was taught, as well as during the September Examination Period.

Students may not select or sit for required courses of advanced semesters if they have not successfully passed the required courses of previous semesters, the syllabus of which has been decided by the General Assembly of the Department to be a prerequisite for attending and being examined in required courses of advanced semesters, according to the Department's Curriculum and Course Timetable.

In case of failure to pass a required course that constitutes a prerequisite for successfully attending and passing required courses of advanced semesters, students have the right to re-register for the same course during the next semester.

Students have successfully completed a course when their final course grade is equal to or higher than 5 on a scale of 0 to 10.

d) CALCULATING THE DEGREE GRADE

The final degree grade is calculated by multiplying the grade of each course by a co-efficient which is known as the **course weight factor**, and the sum of all the individual products is divided by the sum of the weight factors for all these courses.

Course weight factors range from **1.0 to 2.0** and are calculated as follows:

- Courses with 2 instructional units have a weight factor of 1.0.
- Courses with 3 or 4 instructional units have a weight factor of 1.5.
- Courses with more than 4 instructional units, as well as degree dissertations, have a weight factor of 2.0.

Students who have successfully completed more than the courses required to obtain a degree, may choose not to include the grades of certain electives when calculating the final grade of their degree, under the condition that the instructional units which correspond to the remaining courses are sufficient to obtain a degree.

Students who have earned more than the required instructional units to obtain a degree, but which units correspond to the minimum number of courses required to obtain a degree, must include the grades of all courses when calculating the final grade of their degree, regardless of the number of instructional units.

According to the 2011-2012 Curriculum, the number of instructional units required to receive a degree is **157**.

e) OFFICE OF THE EUROPEAN ERASMUS PROGRAMME FOR THE MOBILITY OF STUDENTS

The European Union's Erasmus Programme seeks to improve the quality, as well as strengthen the European dimension of Tertiary Education, encouraging the transnational cooperation between universities in a spirit of mutual trust, the increase in student mobility and the promotion of the recognition of the academic credit units (European Credit Transfer System, ECTS) that students receive from the host University through their transfer and acceptance by the home University.

Students transferring between Greek and equivalent foreign Institutions of Higher Education within the framework of the European Union's Erasmus



Graduation ceremony for the
Department's first graduates

Programme *are enrolled as visiting students in the host institution*. Students may transfer only **after the first year of study**.

Visiting students have all the rights and obligations of students of the host Institution for the duration of their attendance at the host Institution of Higher Education, in accordance with the approved programme of cooperation.

Visiting students may not transfer, be ranked, or obtain an academic degree in the host Institution of Higher Education. This restriction does not include obtaining certificates of course attendance, school certificates or other non-academic titles, which correspond to the course attendance period of visiting students and are in line with the terms and conditions of current internal legislation.

Mobile students' academic units (ECTS), duration of study, successful course attendance, and grades from the host Institutions are all taken into consideration, and are transferred and recognized by the home Institution, as long as these courses are included in the approved collaboration programme.

The ECTS credit unit is a unit that measures *student workload*, which, as a rule, corresponds to the effort required to participate, attend and pass an examination in an available course. The basic allocation of instructional units is estimated at 60 per academic year, or 30 per semester, or 20 per trimester. These academic units may be transferred from one University to another, so that students, upon returning to the home Institution after studying -from 3 to 12 months- at the host Institution, will be able to transfer any credit units acquired there.

Additional information may be found in the ECTS literature which may be obtained from the ASFA Department of International Relations, Educational Programmes and Cultural Exchanges. Contact: Doris Hakim, tel.: +30 210 38 97 131, email: llp@asfa.gr.

The ASFA Erasmus programme is coordinated by assistant professor Manthos Santorinaios. In the Department of Art Theory and History, the Erasmus programme administrators are associate professor Andreas Ioannidis and assistant professor Fay Zika.

B. CURRICULUM

1. GENERAL INFORMATION

The Curriculum contains the titles of all required and elective courses, their content, the number of hours taught per week, as well as the chronological sequence or interdependence of the courses.

Each semester course corresponds to a number of "**instructional units**" (i.u.). An i.u. equals one hour of instruction per week over one semester for course lectures, and from one to three hours of instruction or practical training per week over one semester for other methods of instruction, according to the relevant decision of the General Assembly of the Department. The Curriculum also provides the minimum number of i.u.'s required to obtain a degree.

Courses are allocated to semesters according to conditions of regular attendance, adapted to the least possible number of semesters required to obtain a degree, as well as to the interrelated sequence of courses and their prerequisites. All courses and their prerequisites are determined during the process of designing the Curriculum. Students submit a statement with their selected elective courses to the Department Secretariat **at the beginning of each semester** and on specific dates announced by the Secretariat.

The Department of Art Theory and History has set foreign language requirements as follows: Level I English and French are prerequisites for Level II, while Level II is a prerequisite for Level III.

Furthermore, the system of "**credit units**" is based on the student *workload* necessary to complete each learning process. According to the new system, each semester of study requires 30 credit units adding up to 60 for the academic year. This corresponds to the credit units of the European Credit Transfer System (ECTS), which is in effect in European countries where the ERASMUS-SOCRATES programme is effective and mobile students are active.

2. DRAWING UP THE CURRICULUM

The General Assembly of the Department is responsible for drawing up the Curriculum. The Curriculum is revised every April and the relevant act is published in the Student Handbook of the Department.

The Head of the Department forms a Curriculum Committee, consisting of members of the General Assembly of the Department serving one-year terms, which elaborates and submits the relevant proposal to the General Assembly of the Department. For the academic year 2011-2012, the Curriculum Committee

consists of associate professor Titika Salla and assistant professors Ada Dialla, Fay Zika and Ioannis Karatzoglou. The Course Timetable Committee consists of lecturers Kallirroe Linardou and Nafsika Litsardopoulou.

A Department Curriculum may include courses that belong to the cognitive field of another academic Department. In that case, a faculty member of another Department may be assigned to teach the course, following a decision by the Rector's Council after a proposal issued by the respective Departments.

3. ACADEMIC ADVISORS

By decision of the General Assembly of the Department, the duties of Academic Advisors are alternately assigned to faculty members. The task of the Academic Advisors is to guide and provide direction and advice to students, assisting **their progress and the successful completion of their studies**.

4. COURSE ALLOCATION BY SEMESTER

Students choose twelve (12) elective courses, namely six (6) during the first four (4) semesters and six (6) during the last four (4) semesters.

CURRICULUM OF THE ACADEMIC YEAR 2011-2012 (DECISION OF GENERAL ASSEMBLY MEETING OF JUNE 3, 2011)

• 1st Semester

A/A	COURSE	COURSE TYPE	HOURS	INSTRUCTIONAL UNITS	WEIGHTING FACTOR	COMMENTS
1.	History of Art I	Theory	3	3	1,5	
2.	History of Aesthetic Theories I	Theory	3	3	1,5	
3.	Methodology and Historiography of Art I	Theory	3	3	1,5	
4.	History of Architecture I	Theory	3	3	1,5	
5.	Modern and Contemporary European History I	Theory	3	3	1,5	
6.	Foreign Language and Terminology I	Theory	2	2	1	English or French

• 2nd Semester

A/A	COURSE	COURSE TYPE	HOURS	INSTRUCTIONAL UNITS	WEIGHTING FACTOR	COMMENTS
1.	History of Art II	Theory	3	3	1,5	
2.	History of Aesthetic Theories II	Theory	3	3	1,5	
3.	Methodology and Historiography of Art II	Theory	3	3	1,5	
4.	History of Architecture II	Theory	3	3	1,5	
5.	Modern and Contemporary European History II	Theory	3	3	1,5	
6.	Foreign Language and Terminology II	Theory	2	2	1	English or French

• 3rd Semester

A/A	COURSE	COURSE TYPE	HOURS	INSTRUCTIONAL UNITS	WEIGHTING FACTOR	COMMENTS
1.	History of Modern European Art I	Theory	3	3	1,5	
2.	Philosophy and Theory of Art I	Theory	3	3	1,5	
3.	Art Criticism: History and Theory I	Theory	3	3	1,5	
4.	History of Architecture III	Theory	3	3	1,5	
5.	Foreign Language and Terminology III	Theory	2	2	1	English or French

• 4th Semester

A/A	COURSE	COURSE TYPE	HOURS	INSTRUCTIONAL UNITS	WEIGHTING FACTOR	COMMENTS
1.	History of Modern European Art II	Theory	3	3	1,5	
2.	Philosophy and Theory of Art II	Theory	3	3	1,5	
3.	Art Criticism: History and Theory II	Theory	3	3	1,5	
4.	History of Architecture IV	Theory	3	3	1,5	
5.	Foreign Language and Terminology IV	Theory	2	2	1	English or French

A/A	ELECTIVE COURSES OF THE FIRST FOUR (4) SEMESTERS	COURSE TYPE	HOURS	INSTRUCTIONAL UNITS	WEIGHTING FACTOR	SIX (6) OF THE ELECTIVE COURSES MUST BE CHOSEN
1.	European Literature I	Theory	3	3	1,5	Winter semester
2.	European Literature II	Theory	3	3	1,5	Spring semester
3.	Art Workshop I	Hands-on workshop	3	3	1,5	Winter semester
4.	Art Workshop II	Hands-on workshop	3	3	1,5	Spring semester
5.	Anthropology of Art I	Theory	3	3	1,5	Winter semester
6.	Anthropology of Art II	Theory	3	3	1,5	Spring semester
7.	Sociology of Art I	Theory	3	3	1,5	Winter semester
8.	Sociology of Art II	Theory	3	3	1,5	Spring semester
9.	History of New Media I	Theory	3	3	1,5	Winter semester
10.	History of New Media II	Theory	3	3	1,5	Spring semester
11.	Introduction to the History of Cinema	Theory	3	3	1,5	Winter semester
12.	Introduction to the History of Theatre	Theory	3	3	1,5	Spring semester
13.	Psychoanalytical Approaches to Art	Theory	3	3	1,5	Spring semester

• 5th Semester

A/A	COURSE	COURSE TYPE	HOURS	INSTRUCTIONAL UNITS	WEIGHTING FACTOR	COMMENTS
1.	History of Modern Art I	Theory	3	3	1,5	
2.	Theory of Art I	Theory	3	3	1,5	
3.	History of Architecture V	Theory	3	3	1,5	
4.	Museology I	Theory	3	3	1,5	
5.	Field Trip	Seminar	–	2	1	

• 6th Semester

A/A	COURSE	COURSE TYPE	HOURS	INSTRUCTIONAL UNITS	WEIGHTING FACTOR	COMMENTS
1.	History of Modern Art II	Theory	3	3	1,5	
2.	History of Modern Greek Art	Theory	3	3	1,5	
3.	Theory of Art II	Theory	3	3	1,5	
4.	History of Architecture VI	Theory	3	3	1,5	
5.	Museology II	Theory	3	3	1,5	

• 7th Semester

A/A	COURSE	COURSE TYPE	HOURS	INSTRUCTIONAL UNITS	WEIGHTING FACTOR	COMMENTS
1.	History of Contemporary Art I	Theory	3	3	1,5	
2.	Pedagogy	Theory	3	3	1,5	
3.	Teaching Art History I	Theory	3	3	1,5	
4.	Special Topics in Art History I	Theory	3	3	1,5	
5.	Architecture and Public Space I	Theory	3	3	1,5	

• 8th Semester

A/A	COURSE	COURSE TYPE	HOURS	INSTRUCTIONAL UNITS	WEIGHTING FACTOR	COMMENTS
1.	History of Contemporary Art II	Theory	3	3	1,5	
2.	Psychology of Education	Theory	3	3	1,5	
3.	Teaching Art History II	Theory	3	3	1,5	
4.	Special Topics in Art History II	Theory	3	3	1,5	
5.	Architecture and Public Space II	Theory	3	3	1,5	

A/A	ELECTIVE COURSES OF THE FINAL FOUR (4) SEMESTERS	COURSE TYPE	HOURS	INSTRUCTIONAL UNITS	WEIGHTING FACTOR	SIX (6) OF THE ELECTIVE COURSES MUST BE CHOSEN
1.	Special Topics in History of Architecture I	Theory	3	3	1,5	Winter semester
2.	Special Topics in History of Architecture II	Theory	3	3	1,5	Spring semester
3.	Special Topics in European History I	Theory	3	3	1,5	Winter semester
4.	Special Topics in European History II	Theory	3	3	1,5	Spring semester
5.	Art and Philosophy I	Seminar	3	3	1,5	Winter semester
6.	Art and Philosophy II	Seminar	3	3	1,5	Spring semester
7.	Comparative Art & Literature I	Seminar	3	3	1,5	Winter semester
8.	Comparative Art & Literature II	Seminar	3	3	1,5	Spring semester
9.	Curating I	Seminar	3	3	1,5	Winter semester
10.	Curating II	Seminar	3	3	1,5	Spring semester
11.	Special Topics in the History of New Media	Theory	3	3	1,5	Winter semester
12.	Special Topics in Theory of Art	Theory	3	3	1,5	Spring semester
13.	Art History: Research Issues	Seminar	3	3	1,5	Winter semester
14.	Art Theory: Research Issues	Seminar	3	3	1,5	Spring semester
15.	Art and Psychoanalysis	Seminar	3	3	1,5	Winter semester
16.	Practical Training		–	3	1,5	7th semester

- **INSTRUCTIONAL UNITS TOTAL: 157**
- **ECTS TOTAL: 240**
- **REQUIRED COURSES TOTAL: 42**
- **ELECTIVE COURSES TOTAL: 29**
- **COURSES REQUIRED FOR OBTAINING A DEGREE: 54**

5. COURSES OF THE ART THEORY AND HISTORY DEPARTMENT AVAILABLE TO THE DEPARTMENT OF FINE ARTS

For the academic year 2011-2012, the Department of Art Theory and History offers the following courses as electives to the students of the Department of Fine Arts of the ASFA*:

Winter semester:

1. Art: Methodology and Historiography I
2. Modern and Contemporary European History I
3. Philosophy and Theory of Art I
4. History and Theory of Art Criticism I
5. European Literature I
6. Anthropology of Art I
7. Sociology of Art I
8. History of New Media I
9. Introduction to History of Cinema
10. History of Modern Art I
11. Theory of Art I
12. Museology I
13. History of Contemporary Art I
14. Special Topics in Art History I
15. Special Topics in the History of Architecture I
16. Special Topics in European History I
17. Art and Philosophy I
18. Art and Literature: Comparative Approaches I
19. Curating I
20. Special topics in History of New Media
21. Art History: Research issues
22. Art and Psychoanalysis
23. Architecture and Public Space I

Spring semester:

1. Art: Methodology and Historiography II
2. Modern and Contemporary European History II
3. Philosophy and Theory of Art II
4. History and Theory of Art Criticism II
5. European Literature II
6. Anthropology of Art II
7. Sociology of Art II
8. History of New Media II
9. Introduction to History of Theatre
10. History of Modern Art II
11. Psychoanalytical Approaches to Art
12. Theory of Art II
13. Museology II
14. History of Contemporary Art II
15. Special Topics in Art History II
16. Special Topics in the History of Architecture II
17. Special Topics in European History II
18. Art and Philosophy II
19. Art and Literature: Comparative Approaches II
20. Curating II
21. Special Topics in the History of New Media
22. Art Theory: Research Issues
23. Architecture and Public Space II

** Please note that not all the courses are necessarily available during each academic year. The courses are available provided that a minimum number of students has enrolled.*

6. COURSE DESCRIPTIONS FOR THE ACADEMIC YEAR 2011-2012
1ST SEMESTER
REQUIRED COURSES
1. HISTORY OF ART I
Ancient Art

A historical overview of ancient art from the Prehistoric to the Roman Era. Art in prehistoric Aegean and European civilization (neolithic, cycladic, minoan and mycenaean art). The course will focus mainly on an examination of Greek Art from the geometric, archaic, classical and hellenistic periods. The course also includes an introduction and a short review of Egyptian and Near Eastern Art.

Supervisor: Kallirroe Linardou, Lecturer – Department of Art Theory and History
Instructor (external associate): Efthymios Lazongas

2. HISTORY OF AESTHETIC THEORIES I
From Plato to Nietzsche

This series of introductory lectures examines the development of traditional aesthetic issues within the history of aesthetic theories: Ancient world, Medieval era, Renaissance, Early Modern period, Enlightenment and the first half of the Nineteenth Century. A number of arguments, drawn from the work of Plato, Aristotle, the Hellenistic Schools, Late Antiquity, Arab science and Jewish wisdom, Late Byzantine and Western Christendom, Renaissance philosophers, scholars and artists, as well as the work of philosophers related to the modern traditions of rationalism, empiricism, criticism, idealism and romanticism, 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 allow us to determine rigorously the concepts of art and of artistic activity, as well as their impact on our life and thought.

Instructor: Fay Zika, Assistant Professor – Department of Art Theory and History

3. METHODOLOGY AND HISTORIOGRAPHY OF ART I

The course covers, on the one hand, the methods through which history of art approaches its subject-matter as a historiographical practice, as well as an academic field; and on the other, the use of the essential bibliography necessary for comprehending and further investigating the problems that arise during this process.

Instructor: Nikos Daskalothanassis, Associate Professor – Department of Art Theory and History

4. THEORY OF SPACE AND HISTORY OF ARCHITECTURE I

Introduction – From Prehistory to the 4th century AD

Introduction to architecture and the factors which influence it (technology, economy, politics, religion), as well as its major “components” (function, construction, form). The historicity of architecture. Architecture as an art and its relation to the visual arts. Prehistoric, megalithic and anonymous architecture. Architecture of Egypt, Mesopotamia and Persia. Minoan and Mycenaean architecture. Ancient Greek architecture and the *polis*. The sanctuaries, the agora, the theatre and other buildings. The three rhythms. Roman architecture and town planning, its historical preconditions and its special character. The course is taught as a requirement for both Departments (joint instruction) and includes projections and visits to museums, exhibitions and sites. In the Department of Visual Arts the course is offered under the title of “**Theory of Space and History of Architecture I**” which includes **Linear Design** (geometric constructions, orthographic projections, platonic solids/ polyhedrons, axonometric projections) as an essential part of the course (40% of the total grade).

Instructor: Gerassimos Thomas, Adjunct Professor (PD 407/1980)

5. MODERN AND CONTEMPORARY EUROPEAN HISTORY I

The “Long” 19th century: 1789-1914

The aim of the course is to present the most important economic, social, political and cultural dimensions of the European experiences in the course of the 19th century. The main aim is to present the developments that brought about the advent of the modern world and not to present the history of all the European states. Thus the students will be able to understand the impact and importance of supra-national processes, of internal specificities and of the interaction, the unity and diversity of the European experiences. The course is

organized thematically on the basis of key concepts, such as social movements, revolutions, ideas, ideological currents, nation-state, empire, parliamentary regimes, leagues and confederations, with due regard to the chronological sequence of the phenomena in question.

Instructor: Ada Dialla, Assistant Professor – Department of Art Theory and History

6. FOREIGN LANGUAGE AND TERMINOLOGY I

Two foreign languages are taught: English and French. A total of 6 instruction hours per week are required for English and a total of 6 hours for French.

English

English is taught at the ASFA as an applied language course focused on the visual arts. Emphasis is placed on grammar, syntax, terminology, as well as on the written language and the study of various texts on art. Each class lasts two hours and the instructor offers all three levels during the first four semesters, i.e., 2 hours for each of the 3 levels = 6 hours for first-year students, and 2 hours for each of the 3 levels = 6 hours for second-year students each year.

Instructor: Maria Vara, Adjunct Professor (PD 407/1980)

French

The course focuses on the written word with the aim to assist student in their reading and understanding of theoretical texts on art. The classes are divided into beginner and advanced; however, all levels deal with matters of grammar and syntax, as well as terminology; special attention is paid to the particularities of essay writing and academic discourse.

Instructor: Marina Leontari, Adjunct Professor (PD 407/1980)

2ND SEMESTER REQUIRED COURSES

1. HISTORY OF ART II

Byzantium & the Medieval West

The aim of this introductory course is to survey the developments in European Art from the 4th until the 14th century, namely during a long period of time characterized by extreme wealth and diversity of artistic expression. Throughout the course, medieval images and monuments are examined under various angles: iconography, style, technique, meaning and function within different historical and social contexts.

The lectures are equally divided between the art of Late Antiquity, of Byzantium and of the Medieval West, with special emphasis on monumental painting and sculpture, as well as on the minor arts.

Instructor: Kallirroe Linardou, Lecturer – Department of Art Theory and History

2. HISTORY OF AESTHETIC THEORIES II

From Baudelaire to the Present

This series of introductory lectures offers a critical overview of the development of modern aesthetic issues within the history of aesthetic theories of the second half of the nineteenth century and the twentieth century. A number of arguments are critically presented, 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 scientific 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. 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 challenges and preoccupations of contemporary aesthetics.

Instructor: Fay Zika, Assistant Professor – Department of Art Theory and History

3. METHODOLOGY AND HISTORIOGRAPHY OF ART II

The breadth of the material and its importance for the academic training of students in the main field of the Department requires that this course be extended into yet another semester. Here we shall continue to study the material based on the two parameters set in the previous semester. Emphasis will now be placed on the problems of methodology and historiography generated by our era.

Instructor: Nikos Daskalothanassis, Associate Professor – Department of Art Theory and History

4. HISTORY OF ARCHITECTURE II

*Architecture in Byzantium and the Mediaeval West
(From the 4th century AD to the Ottoman Occupation)*

The requirements of the new faith and their relation to the systems of construction. New conceptions of time and space. Architectural and urban planning practices in Byzantium and the Medieval West.

A historical outline of architecture (religious and secular). Early Christian unification. Changes in Byzantium during the 6th century. The iconoclastic crisis and the apogee of the Middle Byzantine period. 12th century trends. The Carolingian and Romance revival. The Gothic climax. The Italian "heresy". Late Byzantine architecture and post-Byzantine continuity. Popular architecture up to the 19th century. Outline of Islamic architecture.

The course is taught as a requirement for both Departments (joint instruction) and includes projections and visits to museums, exhibitions and sites. In the Department of Visual Arts the course is offered under the title of **"Theory of Space and History of Architecture II"** which includes **Linear Design** (drawing documentation, sketching, silhouette, perspective) as an essential part of the course (40% of the total grade).

Instructor: Gerassimos Thomas, Adjunct Professor (PD 407/1980)

5. MODERN AND CONTEMPORARY EUROPEAN HISTORY II

"The age of disaster", 1914-1945

The aim of the course is to discuss the main characteristics of the "European 20th century" (the world with Europe as its basis until 1945): on the one hand, the great advances in technological and scientific developments that brought about dramatic changes in the economy, society, ideology and mentality; and on the other, the continued and growing violence. During this period Europe

experienced contrasting systems of values and, above all, the clash between liberalism, fascism and communism. This was the period of total wars. Europe faced the need for the incorporation of the wider masses in political and social life, and, towards the end of this period, it was in search of a place in what was now a non-eurocentric world.

Instructor: Ada Dialla, Assistant Professor – Department of Art Theory and History

6. FOREIGN LANGUAGE AND TERMINOLOGY II

Two languages are taught: English and French. The complete analysis of the course may be found in the section *Foreign Language I*.

English

Instructor: Maria Vara, Adjunct Professor (PD 407/1980)

French

Instructor: Marina Leontari, Adjunct Professor (PD 407/1980)

3rd SEMESTER REQUIRED COURSES

1. HISTORY OF MODERN EUROPEAN ART I

The painting production in Italy from the 14th through the 16th century is the subject of this course. The examination of this production (including examples from architecture and sculpture) follows a chronological order from early to mature Renaissance and Mannerism. Certain basic questions, such as the stylistic evolution of the arts, the differences among certain artistic centers (i.e. Rome, Florence, Siena, Venice), the relationship of artistic production to important patrons (the Medicis, the papacy) occupy a significant position in this review. The central axiom *ut pictura poesis* is examined thoroughly by means of the study of certain works and iconographic ensembles and their relationship to literary sources and symbolic systems, as well as by means of the study of ideas pertaining to the position of the artist. These ideas come from art theoretical texts and available information concerning artistic guilds and studios. Renaissance and later theoretical evolutionary schemes (i.e. Vasari, Wölfflin) are discussed in order to provide a broader perception of the complexity of the period.

Works outside the Italian peninsula are also presented, especially from France, Germany and the Netherlands.

Instructor: Nafsika Litsardopoulou, Lecturer – Department of Art Theory and History

2. PHILOSOPHY AND THEORY OF ART I

In contrast to Aesthetics which deals primarily with the problem of taste in a variety of sectors, not only in art, the Philosophy and Theory of Art focuses on issues that concern art exclusively. Within this context, three main questions can be discerned: What is art? How is it evaluated? What is its purpose? *Philosophy and Theory of Art I* focuses mainly on the first question by discussing the philosophical problem of the definition of art in general, but also of the separate arts, as well as issues related to the ontology of the work of art. Theories of art are examined in the light of four major concepts: mimesis/representation, form/structure, expression, experience. The dynamic relationship between artwork, artistic creativity and aesthetic experience is investigated. Contemporary theoretical trends are analysed not so much historically as conceptually –for example, deconstructive strategy is analysed as a reaction to the dominance of too narrow a concept of structure. Art theory, as developed by artists and other disciplines, is incorporated into the broader framework of the philosophical discussion regarding art. The course

also covers the debate between modernism and postmodernism, as well as contemporary challenges set to the possibility of defining art.

Instructor: Fay Zika, Assistant Professor – Department of Art Theory and History

3. ART CRITICISM: HISTORY & THEORY I

Part I of the course examines texts and authors ranging from antiquity to the post-war period. The course follows primarily a chronological approach, though it does not exclude a synchronical study of certain subjects. After a presentation-discussion of the relevant terminology, we proceed to examine two basic descriptive modalities, expressive speech, on the one hand, and narrative speech, on the other. We first examine the works of 17th century thinkers, a century that marks the systematization of thought regarding the arts, not only through the search for and adoption of rules regarding artistic creation, but also through the adoption of a methodology consisting of a detailed and very close reading of the work of art. In J. J. Winckelmann, we encounter the complete application of a method that would subsequently characterize a large portion of art criticism. This will be followed by an examination of Diderot's most important critical writings on art, with an emphasis on the imaginary journeys he took along with his companions within painted landscapes. Baudelaire marks a critical moment in the study of the concept of modernism. We shall attempt to define the basic components of his thought and identify its contradictions. Finally, we shall examine the art critics of the end of the 19th century and the first half of the 20th whose work could be included in the intellectual climate of aestheticism.

Instructor (with specific assignment): Costas Ioannidis, Lecturer
– Department of Plastic Arts and Arts Sciences, University of Ioannina

4. HISTORY OF ARCHITECTURE III

The architecture of the Renaissance, Mannerism and the Baroque

The course History of Architecture (III-VI) seeks to cover the period of six centuries of the modern era, the end of the late Middle Ages and the beginning of the Renaissance (1418) until the dawn of the 21st century. The orientation and subject-matter are primarily western, that is, the approach focuses on architectural phenomena as first developed in Europe, and includes noteworthy phenomena recorded in the Greek territory, such as those of "neoclassicism" in the 19th century, and modern and contemporary architecture in the 20th and 21st century. This approach, emphasizing the critical dimension, is developed at several

levels: analysis of buildings and projects as well as the historical and cultural conditions which produced them; analysis of the form of the city as it evolved from medieval core to contemporary conglomerate; analysis of theories of architecture and the city; understanding of those architectural features that appear with diachronic significance and can inspire or influence developments and expressions of architecture and the arts of the 20th and 21st century. Architecture, apart from its "technical" features (typology, construction, form), is analyzed as a broader phenomenon in the history of European civilization. The course "History of Architecture III" covers the period from 1418 to mid-18th century.

THEORY OF SPACE AND HISTORY OF ARCHITECTURE III (*)

Architecture of the Modern Era. From the Renaissance to the 19th Century

The Renaissance in Italy. The early Renaissance. New idea for architecture and the city and the models from Antiquity. Perspective. The treatises. Classical Renaissance and the 16th century crisis. Reformation and Mannerism. The spread of the Renaissance in the rest of Europe. The Baroque in Italy. Counter-reformation. Baroque city planning. The spread of the Baroque to the rest of the world. Rococo architecture and decorative arts. The Enlightenment and the rise of Classicism.

The city during the Industrial Revolution. The "extended" 19th century (1750-1914). The historical styles (classicism, romanticism, historicism, eclecticism) and the Greek 19th century. John Ruskin, William Morris and the Arts & Crafts Movement. New needs, new materials and the works of engineers.

(*) The course is a requirement for the Department of Visual Arts. The above syllabus corresponds to the material covered by **History of Architecture III** and **IV** for the Department of Art Theory and History.

Instructor: Ioannis Karatzoglou, Assistant Professor – Department of Art Theory and History

5. FOREIGN LANGUAGE AND TERMINOLOGY III

Two languages are taught: English and French. The complete analysis of the course may be found in the section *Foreign Language I*.

English

Instructor: Maria Vara, Adjunct Professor (PD 407/1980)

French

Instructor: Marina Leontari, Adjunct Professor (PD 407/1980)

4TH SEMESTER REQUIRED COURSES

1. HISTORY OF MODERN EUROPEAN ART II

This course examines the artistic production in Europe during the 17th century. Special emphasis is given to Netherlandish painting and its connection to the conquest wars of Spain, to the social and ideological issues which arose from these wars, as well as to the religious debates of the period regarding the use and significance of art. The paintings under consideration include works from other European countries that engage with European politics at the time, such as Spain, France, Italy.

The main axes of discussion involve the ideas of art historians and art critics, collecting and studio practices, as well as literary sources and narrative traditions from which 17th-century painters draw.

A basic question that is addressed in this review concerns the perception of the term "baroque". The comparative examination of paintings aims at a reconsideration of the artistic production of the period in the context of certain morphological approaches and at underlining the complexity of this production both in terms of style and content.

Instructor: Nafsika Litsardopoulou, Lecturer – Department of Art Theory and History

2. PHILOSOPHY AND THEORY OF ART II

Philosophy and Theory of Art II focuses on matters that deal not so much with the definition as with the value of art. Four major areas of discussion can be discerned: First, the general philosophical discussion regarding value, and the relation between Aesthetics and Ethics as the main normative branches of philosophy. Secondly, questions that deal with the critical appraisal and evaluation of works of art, an area which is closely related to the traditional problem of aesthetics, the problem of taste. The concept of the original artwork, especially in an era of mechanical reproduction and new media, is critically investigated, including the distinction between copy and fake. Thirdly, the value of interdisciplinary discussion leading to a better understanding of the processes involved in artistic creativity and appreciation is brought out, especially given the renewed interest in the senses and the emotions in the light of recent research in psychology, neurophysiology and cognitive science. Finally, the course examines the value of art as a social and cultural phenomenon: the role of art and the artist in the state, the limits of artistic freedom and the issue of censorship, the contribution of artistic and aesthetic

education, as well as the institutional framework (museums, institutions, etc.) which supports and influences cultural life.

Instructor: Fay Zika, Assistant Professor – Department of Art Theory and History

3. ART CRITICISM: HISTORY & THEORY II

In Part II of the *History and Theory of Art Criticism*, we shall first elaborate on matters that were touched upon in Part I. We shall then examine the post-war critical production, with special emphasis on American criticism.

We shall begin by approaching Modernism and Modernity through the texts of Baudelaire, Benjamin, Greenberg, Fried, Krauss and Steinberg. The art critics' understanding of Minimalism is presented with special emphasis on the conflict between Modernist orthodoxy (Greenberg, Fried) and artists who used theory to defend their works (Judd, Morris). The next subject involves the category of art criticism that has its roots in philosophy. In this context, we analyze texts by Richard Wollheim, Rosalind Krauss and the October magazine circle. We then proceed to examine certain distinctive texts in art criticism produced by some of the most important Greek art critics. Specifically, we discuss texts by Prokopiou, Vakalo and others who were involved in the critical reception of Abstraction in Greece. The course ends with a discussion on the state of art criticism today.

Instructor (with specific assignment): Costas Ioannidis, Lecturer
– Department of Plastic Arts and Arts Sciences, University of Ioannina

4. HISTORY OF ARCHITECTURE IV

The Architecture of Neoclassicism – Pluralism in the 19th century and the New Typologies

The causes and motivations of the birth of neoclassicism in the countries of Europe and especially England, France, Italy and Germany (K.F. Schinkel, Leo von Klenze), within the cultural conditions of the Enlightenment (J.J. Winckelmann) and the technical achievements of the industrial revolution. The Greek Neoclassicism and the contribution of foreign architects. The Arts & Crafts of William Morris and its connection with the development of architecture until the 1920's. The eclecticism of the second half of the 19th century and the urban transformations of European capitals, which introduce the variegated phenomenon of Art Nouveau (V. Horta, H. Guimard, CR Mackintosh, O. Wagner, J. Olbrich, J. Hoffmann, G. Sommaruga), the architecture of the European bourgeoisie which declines with the outbreak of the First World War (1914). In

the New World, the experience of the 'Chicago School', the rapid evolution of American architecture and the contribution of Louis Sullivan and Frank Lloyd Wright, until his trip to Europe (1910) and his decisive influence on the architecture of the Continent.

THEORY OF SPACE AND HISTORY OF ARCHITECTURE III (*)

Architecture of the Modern Era. From the Renaissance to the 19th Century
The Renaissance in Italy. The early Renaissance. New idea for architecture and the city and the models from Antiquity. Perspective. The treatises. Classical Renaissance and the 16th century crisis. Reformation and Mannerism. The spread of the Renaissance in the rest of Europe. The Baroque in Italy. Counter-reformation. Baroque city planning. The spread of the Baroque to the rest of the world. Rococco architecture and decorative arts. The Enlightenment and the rise of Classicism.

The city during the Industrial Revolution. The "extended" 19th century (1750-1914). The historical styles (classicism, romanticism, historicism, eclecticism) and the Greek 19th century. John Ruskin, William Morris and the Arts & Crafts Movement. New needs, new materials and the works of engineers.

(*) *The course is a requirement for the Department of Visual Arts. The above syllabus corresponds to the material covered by History of Architecture III and IV for the Department of Art Theory and History.*

Instructor: Ioannis Karatzoglou, Assistant Professor – Department of Art Theory and History

5. FOREIGN LANGUAGE AND TERMINOLOGY IV

Two languages are taught: English and French. The complete analysis of the course may be found in the section *Foreign Language I*.

English

Instructor: Maria Vara, Adjunct Professor (PD 407/1980)

French

Instructor: Marina Leontari, Adjunct Professor (PD 407/1980)

ELECTIVE COURSES FOR THE 1ST, 2ND, 3RD AND 4TH SEMESTERS

1. EUROPEAN LITERATURE I

Romanticism-Realism-Naturalism

This introductory course presents the basic trends, currents, and explorations of the European continent's literary traditions from the mid 18th to the end of the 19th centuries. We mainly focus on the Romantic, Realist, and Naturalist movements from their early expressions to their late manifestations in the main European countries (Great Britain, France, Germany, Italy, Russia, etc.). We examine the greatest possible amount of representative texts through their Greek translations along with texts from the Greek literary tradition.

Instructor: Elena Anastasaki, Adjunct Professor (PD 407/1980)

2. ART WORKSHOP I

The *Introduction to the Language of Visual Arts* workshop introduces students to the concepts of the elements that constitute the language of the arts through a series of audiovisual presentations that analyze these elements independently as well as in relation to works of art. Through a series of hands-on exercises that do not involve natural skills (aptitude or talent), students will seek to acquire familiarity with the interrelations of these elements, techniques and materials. This gives students the opportunity to approach, in a more essential way, the object of their studies, i.e., the work of art.

Instructor: Titika Salla, Associate Professor – Department of Art Theory and History

3. ANTHROPOLOGY OF ART I

The course has a dual aim: on the one hand, to provide an introduction to the history, theory and method of social and cultural anthropology; on the other, to investigate the relations between anthropology and the visual arts, focusing on "primitive art" and on anthropological perspectives on art up to the 1970s. We examine basic anthropological concepts ("culture", "society", "exchange", etc.) and explain the relevance of "fieldwork", using examples that illustrate, through history, a multiplicity of relations between art and anthropology. We discuss figures of the "exotic" and "primitive" *other* that predominate through colonial times. Finally, we refer to important anthropologists (Boas, Malinowski,

Durkheim, Mauss, et al.) whose theories still inform major anthropological perspectives on art.

Instructor: Elpida Rikou, Adjunct Professor (PD 407/1980)

4. SOCIOLOGY OF ART I

Sociology of Art is a relatively new discipline that was established in the late 1960s, largely due to the efforts of French historian Raymonde Moulin. Sociology of Art investigates the evolution of artistic values through the relationship between, on the one hand, the artist and the artwork, and, on the other, institutions, patrons and, particularly, through the conditions that prevailed in the marketing and distribution of art and other cultural products throughout history. In order to respond to the increasingly complex demands of its field of inquiry (especially since the world became multi-cultural, globalised and dependent on new technologies) Sociology of Art has expanded its field of study to include information from other disciplines such as Economics, Law, Anthropology, Theatre and Religious Studies.

The course addresses the following subjects: The status of visual artists during the Italian Renaissance. City-states, social structures and guilds. Artists' social backgrounds, training in workshops, professional groups, patrons and contracts. Institutions and artists from the Baroque era to the end of the 18th century. Finally, the course addresses issues regarding artistic freedom as a legal institution with references to judicial decisions, in an attempt to define the interaction between real-life experience and the law.

Instructor: Maria Moschou, Adjunct Professor (PD 407/1980)

Teaching assistant: Maria Chatzi (external associate)

5. HISTORY OF NEW MEDIA I

What are the New Media? How are new media differentiated from 'old' media and how are they incorporated in the non-linear history of communication media? What is the impact of new technology on the organization of knowledge, communication and experience? How does art appropriate new technologies and how is the status of art transformed by this conjunction? These are some of the questions raised by this course. We also explore the transition from technologies of mechanical reproduction (photography, cinema) to technologies of electronic signal transmission (video) and to digital technology.

Instructor (with specific assignment): Manthos Santorinaios – Assistant Professor, Department of Visual Arts

6. INTRODUCTION TO THE HISTORY OF CINEMA

Cinema began as a 19th century scientific experiment soon to become the most popular means of entertainment, but also the major art form of 20th century. Several innovations characterized its course after the achievement of the moving image. The initial one-minute films on peculiar or comic issues evolved to feature films. Filmmakers took advantage of relevant achievements in other art forms: historical, theatrical and fictional texts were used as resources for scripts, music accompanied projections making the spectacle more engaging, painting affected the editing of the shots. The new art form, affordable and accessible to an audience of any financial and educational background, developed a variety of genres and spread globally. In a span of thirty years, silent pictures became talkies, Hollywood ranked first in the universal production and imposed the principles of classical narrative. The genres (drama, comedy, horror films, period films, westerns etc.) constituted the expression of the "industrial tendency", while experimentations, famously represented by Sergei Eisenstein, were linked to the "artistic tendency". National film productions and schools moved on their own pace in accordance with local historical particularities. From its very beginnings, cinema intersected with critical theory, which both supported it and questioned it as an art form, whereas since the 70s cinema has become art theory's favorite topic.

Course supervisor: George Xiropaidis, Professor – Department of Art Theory and History

Instructor (external associate): Rea Wallden

7. EUROPEAN LITERATURE II

Modernism and the Avant-Garde

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 examine the greatest possible amount of representative texts through their Greek translations along with texts from the Greek literary tradition.

Instructor: Sophia Denissi, Assistant Professor – Department of Art Theory and History



Visit to the "Drawing" workshop in the context of the course "Art Workshop"

8. ART WORKSHOP II

The complete analysis of the course may be found in the section *Art Workshop I*.

Instructor: Titika Salla, Associate Professor – Department of Art Theory and History

9. ANTHROPOLOGY OF ART II

The course focuses on the dialogue between the visual arts and anthropology from the 1970s onwards. We examine structural, symbolic and interpretative approaches to art and we discuss anthropology as cultural critique. In this perspective, reflexivity has led, among other things, to reconsider anthropology's relations to art ("Western" art in particular). Contemporary Aboriginal art, as well as the so called "ethnographic turn" in the visual arts of the 1990s are cases in point in order to better understand different aspects of this relation. Finally, we consider anthropological approaches to art (such as Gell's and others') and various fields of research (related to embodiment, performances, material culture, etc.) which open up new perspectives in the dialogue between contemporary art and anthropology.

Instructor: Elpida Rikou, Adjunct Professor (PD 407/1980)

10. SOCIOLOGY OF ART II

The course addresses the following subjects: The French Revolution as the beginning of a radical transformation of the status of the artist. From Neoclassicism to Romanticism. The social and professional status of the artist in the 19th century. The French Academy: its foundation and its role in the art world up to the mid-19th century. The rise of the bourgeoisie and the development of a new relationship between artists and buyers. The concept of the "avant-garde", the Modernist movements and the social position of the artist. Culture and art in post-industrial Western society. The opening of the art market and the evolution of the art world in the age of globalization. Cultural policy and institutions in late 20th century Greece. Finally, the course addresses issues regarding copyright and the artist's status in the contemporary art market, with special reference to various aspects of the artist's rights as specified by the relevant legislation.

Instructor: Maria Moschou, Adjunct Professor (PD 407/1980)
Teaching assistant: Maria Chatzi (external associate)

11. HISTORY OF NEW MEDIA II

Having been legitimized as an artistic medium by Fluxus and the activities of such artists as Nam June Paik and Wolf Vostell, video acted as a catalyst for contemporary art after the spread of the portable camera in the mid-1960s. The electronic image invited the viewer to a new form of participatory art that redefined the limits between presence and absence, private and public space, past and present time. The course focuses on the first uses of video with a concurrent emphasis on the experimentations of pioneers like Gerry Schum, as regards the creative use of the television medium. Our analysis will concentrate on the early work of artists such as Bruce Nauman, Klaus Rinke and Vito Acconci, on the theoretical approaches of periodicals which provided significant support to video art, such as *Afterimage* and *Avalanche*, as well as on exhibition events such as the 1977 *Documenta 6* in Kassel which played a decisive role in the history of this new medium.

Instructor (with specific assignment): Manthos Santorinaios – Assistant Professor, Department of Visual Arts

12. INTRODUCTION TO THE HISTORY OF THEATRE

The course includes an overview of the formation of European and American theatre during the 20th century, from the emergence of the first innovative stage movements and the ascendance of the director with Saxe-Meiningen's troupe (ca 1875) to the establishment of modernity and the transition of the demand for innovation to the postmodern era (after 1968). The course examines the major aesthetic currents of the century, the main agents and professionals involved in theatre (playwrights, directors, set designers), as well as some of the most important historical events that determined the course of theatre in general.

Instructor (with specific assignment): Gregory Ioannidis, Assistant professor – Department of Theatre Studies, University of Athens

13. PSYCHOANALYTICAL APPROACHES TO ART

Using the basic Freudian texts as a starting point, as well as later views on art, literature and dreams, the course shall:

- Introduce the concepts of representation, interpretative construction, individual and social imaginary.
- Examine the creative process as a process of the transformation of drives and the emergence of new forms of representation.
- Investigate the limits of the psychoanalytical approach to understanding the actualization of an artwork.

5TH SEMESTER REQUIRED COURSES

1. HISTORY OF MODERN ART I

Having as a starting point the Impressionist movement, the course examines the artistic phenomena at the end of the 19th and the first decades of the 20th century in the countries of Western Europe. The analysis of the phenomena of industrialization and urbanization forms the central axis for achieving a better understanding of this period's artistic trends, while special emphasis is given to the formative conditions of artistic groups of the historical avant-garde.

Instructor: Assimina Kaniari, Adjunct Professor (PD 407/1980)

2. THEORY OF ART I

The course covers a chronological period which extends from the Renaissance until the 19th century. This period's writings on art are addressed not only in a linear mode (from older to more recent texts) but also in the light of their later reception. This method is applied to the study of 15th and 16th century authors such as Alberti, Castiglione, Leonardo, Vasari, Dolce, Aretino, and others. 17th century authors like Felibien, De Piles and Gracian will be studied in relation to the theoretical issues set in their own time, but also in the light of contemporary readings of the relevant texts by, amongst others, Deleuze and Bal, an approach which helps to connect the 17th century with current theoretical concerns. In relation to the 18th century, the course will focus on Winckelmann, Lessing, Diderot, but also on theorists like Greenberg and Fried who trace crucial modernist concepts (absorption, medium specificity) back to the 18th century. This method serves to address both a set of issues related to the theory of neoclassicism and a range of problems which concern modernism. Moving on to the 19th century, the critical reception of Friedrich's paintings, from that era to the present, serves as the basis for a discussion which highlights various issues in art-historical theory and method.

Instructor (with specific assignment): Costas Ioannidis, Lecturer
– Department of Plastic Arts and Arts Sciences, University of Ioannina

3. HISTORY OF ARCHITECTURE V

The European historical avant-garde and modern movement

The development of the European historical avant-garde (German expressionism: B. Taut, Italian futurism: A. Sant'Elia, Dutch neoplasticism: G. Rietveld, Russian constructivism: K. Melnikov, Czech cubism: J. Chochol) and the way these avant-garde movements lead to the creation of the "new architecture" in Europe in the 1920s. The nature of the Modern, first as a decisive factor for postwar reconstruction, with its emphasis on social housing from 1919 onwards. The Bauhaus school in the Weimar Republic, the major European exhibitions of the 1920s, the International Congresses of Modern Architecture (CIAM) and the work of prominent architects of the era (Mies van der Rohe, Walter Gropius, Le Corbusier, Erich Mendelsohn, J.J.P. Oud, Giuseppe Terragni, etc.). The phenomenon of the Greek modern movement's protagonists (Mitsakis, Karantinos, Panayotakos etc.). The transformation of modern architecture in Europe in the 1920s into the «International style» of the 1930s, and the crisis of the Modern before World War II. The institutional classicism of the dictatorships of the 1930s (Germany, Italy, Russia).

THEORY OF SPACE AND HISTORY OF ARCHITECTURE IV (*)

Modern and Contemporary Architecture. From the 20th to the 21st century

L. Sullivan and the Chicago School. The work of F. L. Wright. Art Nouveau. 20th century movements and manifestos. T. Garnier's industrial city. The School of Vienna and A. Loos. Reinforced concrete and Aug. Perret. P. Bherens and the Deutscher Werkbund. Industrial design, Walter Gropius and the Bauhaus. Expressionism. Mies van der Rohe. Le Corbusier and the Esprit Nouveau. Housing and urban planning. CIAM. Formation and climax of the Modern movement. Architecture of totalitarian regimes. Modern architecture in Greece. Postwar architecture in Europe and the world. The postwar work of the four Great Masters. The rise of regionalism. A. Aalto. Questioning Modernism. L. Kahn. Post-war movements (Team X, Archigram, Structuralism, High-tech). Urban architecture. A. Rossi. Postmodern and other trends. The post-industrial city. Postwar architecture in Greece.

(*) *The course is a requirement for the Department of Visual Arts. The above syllabus corresponds to the material covered by History of Architecture V and VI for the Department of Art Theory and History.*

Instructor: Ioannis Karatzoglou, Assistant Professor – Department of Art Theory and History

4. MUSEOLOGY I

The course critically investigates museums as principal institutions of modernity. It adopts a more historic point of view in order to raise questions about concepts and functions we take for granted, such as collecting and presenting exhibits according to chronology and typology, understanding museums as temples, writing the story of nations, curating spectacular exhibitions based on the idea of edutainment and so forth. The course combines lectures and museum visits and encourages the study of relevant bibliography which we discuss in class. Evaluation is based on a final written examination.

Instructor: Delia Tzortzaki, Adjunct Professor (PD 407/1980)

5. FIELD TRIP

The field trip takes place under the guidance of faculty members; its aim is to supplement the students' knowledge by providing direct contact with important monuments and works of art of the world-wide cultural heritage.

6TH SEMESTER REQUIRED COURSES

1. HISTORY OF MODERN ART II

The course examines the artistic phenomena of the postwar era, especially of the first postwar decade in Western Europe and the USA, within the historical context of the rise of totalitarian regimes, on the one hand, and the beginning of the Cold War period, on the other. An attempt is made to reach an overall account and assessment of the characteristics of modernity in relation to the historical developments of the next postwar decades.

Instructor: Assimina Kaniari, Adjunct Professor (PD 407/1980)

2. HISTORY OF MODERN GREEK ART

In general terms, Modern Greek Art is considered to be the art form that predominated in the newly established Greek State after its liberation from the Ottoman Empire. This was a process which consisted in abandoning the Byzantine abstract tradition (post-Byzantine art) and adopting the Renaissance naturalist tradition. Roughly speaking, Modern Greek Art first appeared in the context of two "Schools", the Ionian School of Painting –as early as the 18th century– and the Munich School, but also included several artists who were not incorporated in these two schematic classifications.

In the first half of the 20th century, Greek artists began turning to Paris. The city's influence would remain paramount throughout this period, though, at the same time, certain German influences were particularly important. In short, contact is made with the European Modernist movements, which gradually led to the development of Greek Modernism, which, through the search for "Greekness", tended to combine the new with Greek tradition.

Instructor: Andreas Ioannidis, Associate Professor – Department of Art Theory and History

3. THEORY OF ART II

In *Theory of Art II* we shall examine texts extending chronologically from the early 19th century and the romantics until contemporary thinkers on art. We will focus both on interpretative art historical literature and on texts written by avant-garde artists (art manifestoes or artists' theories on abstraction). The German-speaking tradition of art history will serve as a starting point for discussion on concepts such as *Kunstwollen* and *Weltanschauung*, through

the texts of Riegl, Warburg, Panofsky. The early discussions on abstract art constitute the other major focus of this course, based on texts by Kandinsky, Klee, Mondrian, Delaunay, Malevich, together with a discussion of Worringer's "expressionist" art history. The relevant discussion will close with the study of texts by Greenberg and Fried, which serve as an introduction to the next set of issues related to the critique of Minimalism and the crisis of Modernism during the 1960s. The turn towards the study of art as a linguistic phenomenon leads us to Conceptual Art and related texts (Kosuth, LeWitt, et al.). The issue of the blurring of the distinctions between art and life in a wide variety of artistic practice and theory during the 1960s is the next topic of discussion; Kaprow's texts are of particular interest in this context. The course concludes with a discussion of the state of art theory today.

Instructor (with specific assignment): Costas Ioannidis, Lecturer
– Department of Plastic Arts and Arts Sciences, University of Ioannina

4. HISTORY OF ARCHITECTURE VI

1945-2012. From the Reconstruction of Architecture to the Formation of the Metropolis

The international rise and fall of CIAM and of the architecture of the modern movement; the late work of prewar masters (Le Corbusier, Gropius, Mies and Wright) and the unique phenomenon of the architecture of Louis Kahn. The emergence of the pioneers from the late 1950s onwards (Metabolism), the radical movements of 1960 (Archigram, Dutch structuralism, post-modernism, Tendenza, Radicals, etc.), and the rich theoretical production during this period. The architecture of the so-called "Third World" and the idea of Regionalism; the architectural pluralism of the 1970s and the incentives of postmodern eclecticism; the architecture of high-tech. The last "movement" of the 20th century, the architecture of deconstruction and the work of its protagonists. The work of different generations of modern architects (O.M. Ungers, H. Hollein, Coop Himmelblau, R. Piano, R. Rogers, N. Foster, M. Botta, R. Moneo, S. Fehn, A. Natalini, A. Siza Vieira, J. Nouvel, OMA, Mecanoo, J. Coenen, T. Ando, etc.). The post-industrial condition, the future of the world metropolis and perspectives for architecture during and after the crisis of the first decade of the 21st century.

THEORY OF SPACE AND HISTORY OF ARCHITECTURE IV (*)

Modern and Contemporary Architecture. From the 20th to the 21st century

L. Sullivan and the Chicago School. The work of F. L. Wright. Art Nouveau. 20th century movements and manifestos. T. Garnier's industrial city. The School of Vienna and A. Loos. Reinforced concrete and Aug. Perret. P. Bherens and the Deutscher Werkbund. Industrial design, Walter Gropius and the Bauhaus.

Expressionism. Mies van der Rohe. Le Corbusier and the Esprit Nouveau. Housing and urban planning. CIAM. Formation and climax of the Modern movement. Architecture of totalitarian regimes. Modern architecture in Greece. Postwar architecture in Europe and the world. The postwar work of the four Great Masters. The rise of regionalism. A. Aalto. Questioning Modernism. L. Kahn. Post-war movements (Team X, Archigram, Structuralism, High-tech). Urban architecture. A. Rossi. Postmodern and other trends. The post-industrial city. Postwar architecture in Greece.

(*) *The course is a requirement for the Department of Visual Arts. The above syllabus corresponds to the material covered by History of Architecture V and VI for the Department of Art Theory and History.*

Instructor: Ioannis Karatzoglou, Assistant Professor – Department of Art Theory and History

5. MUSEOLOGY II

The focus of the lectures and museum visits concentrates on museum structure and current practice. Students become acquainted with what lies "behind the scenes" of museums and learn about object analysis, museum and collection management, museum accreditation, museum communication and audience studies. There is an oral examination at the end of the course consisting of a short presentation inspired by relevant course material.

Instructor: Delia Tzortzaki, Adjunct Professor (PD 407/1980)



Field trip in the context of the "Stymfalia Project"
(in collaboration with the Department of Fine
Arts and the Cultural Foundation of the Bank
of Piraeus)

7TH SEMESTER REQUIRED COURSES

1. HISTORY OF CONTEMPORARY ART I

Examination of art in the first postwar era in Europe and the USA under a dual perspective: as a "continuation" (and fulfillment?) but also as a "break" in relation to the issues set by modernity. The aim of the course is to investigate the presuppositions which (potentially) determine the field of contemporary art as a distinct phenomenon from that of modernity.

Instructor: Nikos Daskalothanassis, Associate Professor – Department of Art Theory and History

2. PEDAGOGY

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

Instructor (with specific assignment): Marisa Fountopoulou, Associate Professor – Department of Philosophy-Education-Psychology, University of Athens

3. TEACHING ART HISTORY I

The course covers the major periods in the history of art, focusing on their systems of representation, in the following order:

- a. Egypt
- b. Ancient Greece
- c. The Middle Ages
- d. The Renaissance
- e. Modernism
- f. Contemporary Art

The course aims to make the students aware that every visual art form corresponds to a way in which s/he views oneself and the world, both as an individual and as a collective subject.

Instructor: Andreas Ioannidis, Associate Professor – Department of Art Theory and History

4. SPECIAL TOPICS IN ART HISTORY I

This course covers special issues arising in research, methodology and historiography, in order to make students aware of the specific issues which relate to the History of Art as a separate cognitive field. Byzantine mosaics, characterized by the sumptuousness of their materials, the mastery of their craftsmanship and their idiosyncratic aesthetic, undoubtedly constitute the most impressive and typical manifestation of Byzantine artistry and spirituality within the limits of monumental painting. Costly and time-consuming in their execution, they bear witness to the circumstances of their creation, as by rule they were the products of patronage by the emperors themselves as well as senior officials of the secular and ecclesiastical hierarchy. The aim of the course is to survey the development of this medium from Late Antiquity up until the last centuries of Byzantium (4th – 14th c.) in the Eastern Mediterranean.

Instructor: Kallirroe Linardou, Lecturer – Department of Art Theory and History

5. ARCHITECTURE AND PUBLIC SPACE I

The course is structured as a seminar focused on the study of works and texts after visiting and documenting the existing condition of actual sites (squares, streets, building complexes, etc.). The following constitute the main thematic axes: 1) Architecture and city-planning as correlative social practices (society and city). 2) The concept of public space and human intervention (by whom, for whom, how). Rehabilitation, restoration and change of use of the buildings. 3) Ideological and educational use of public space. The new museums. The course includes visits to sites, projections and commentary on the visits and relevant texts in the form of a short paper.

Instructor: Ioannis Karatzoglou, Assistant Professor – Department of Art Theory and History

8TH SEMESTER REQUIRED COURSES

1. HISTORY OF CONTEMPORARY ART II

The contemporary artistic movements which emerge in the western world (and its satellites) from the early 1960s are here examined with the aim to pinpoint the transitions which mark the incorporation of the phenomenon of contemporary art within the historical context of our era.

Instructor: Nikos Daskalothanassis, Associate Professor – Department of Art Theory and History

2. PSYCHOLOGY OF EDUCATION

The notion 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.

Instructor (with specific assignment): Marisa Fountopoulou, Associate Professor – Department of Philosophy-Education-Psychology, University of Athens

3. TEACHING ART HISTORY II

The complete analysis of the course may be found in the section *Teaching Art History I*.

Instructor: Andreas Ioannidis, Associate Professor – Department of Art Theory and History

4. SPECIAL TOPICS IN ART HISTORY II

This course covers special issues arising in research, methodology and historiography, in order to make students aware of the specific issues which relate to the History of Art as a separate cognitive field.

The aim of this particular course is to introduce the students to the study of the medieval illustrated manuscripts and to acquaint them with the special problems related to the comprehension and interpretation of these

manuscripts. Some introductory lectures precede the study and discussion of a selective bibliography, which tackles either single artifacts or broader categories of illuminated manuscripts, both Byzantine and Western. The course has been structured on the basis of five thematic units:

- Problems related to methodology and approach
- The interaction of words and images
- The illustrated manuscripts as witnesses of the milieu of their creators and readers
- Meaning and interpretation of deviating illustrated exempla
- Interactions between East and West

Instructor: Kallirroe Linardou, Lecturer – Department of Art Theory and History

5. ARCHITECTURE AND PUBLIC SPACE II

The course is structured as a seminar focused on the study of works and texts after visiting and evaluating the results of interventions in the public sphere and restoration of buildings and ensembles protected by law. The following constitute the main thematic axes: 1) The concepts of monument and of architectural heritage. Conservation, protection, anastylosis, restoration, incorporation (charters of Athens, Venice and other texts). 2) Living space. The relation of public and private space. 3) Visual art interventions in public space. Public space in literature and cinema.

The course includes visits to sites, projections and commentary on the visits and relevant texts in the form of a short paper.

Instructor: Ioannis Karatzoglou, Assistant Professor – Department of Art Theory and History

ELECTIVE COURSES FOR THE 5TH, 6TH, 7TH AND 8TH SEMESTERS

1. SPECIAL TOPICS IN HISTORY OF ARCHITECTURE 1

Architecture and urban planning as correlative social practices. Context and practice of architecture. Architecture as art. Organisation and synthesis. The dialectics of synthesis (rhythm, harmony, metre or measure). Form related to function, construction and ideology. Optical corrections. Tradition and innovation. The relation of architecture to the visual arts. Architectural historiography.

Instructor: Gerassimos Thomas, Adjunct Professor (PD 407/1980)

2. SPECIAL TOPICS IN EUROPEAN HISTORY I

The concept of Europe: Historical Approaches (19th-20th centuries)

The aim of this course is to achieve a deeper understanding of modern and contemporary history by examining the concept of Europe itself. The end of the Cold War heralded the end of the half century division of Europe into Eastern and Western Europe. However, the concept of Eastern Europe in contradistinction to Western Europe, with the latter regarded as more "developed", is much older; it is an outcome of the "intellectual geography" of the Enlightenment. The aim of the course is to understand the multiple notions of Europe: geographical, historical, cultural and political, as well as the conditions of its formation and transformation in each specific historical period.

Instructor: Ada Dialla, Assistant Professor — Department of Art Theory and History

3. ART AND PSYCHOANALYSIS

Continuation and further investigation of the issues set out in the course *Psychoanalytic Approaches to Art*.

Instructor(with specific assignment): Lissy Kanellopoulou, Assistant Professor – Department of Philosophy-Education-Psychology, University of Athens

4. ART AND PHILOSOPHY I

The seminar is structured as follows:

The founding of aesthetics as an autonomous philosophical discipline: Baumgarten, Kant – The beautiful and the sublime in nature: Kant – The beautiful and the sublime in art: Schiller – Aesthetics as philosophy of art: Schelling, Hegel – The end of (classical) art: Hegel – The romantic movement: Schlegel, Novalis, Kleist – Art as will to power: Nietzsche – The origin of the work of art: Heidegger, Cassirer – Reinstating the concept of mimesis: Gadamer, Ricoeur – Deconstructing the concept of the work of art: Benjamin, Adorno, Derrida, Lyotard – Analytic philosophy of art: Goodman – Aesthetic theory after the end of art: Danto.

Instructor: George Xiropaidis, Professor – Department of Theory and History of Art

5. COMPARATIVE ART AND LITERATURE I

The relationship between art and literature has undoubtedly received very little critical attention despite its enormous interest. The aim of this course is to shed light on the relationship between these two fields which sometimes cross-fertilize one another but at other times simply use the same source material for the creative act. During the course of this seminar we will juxtapose works of art and literature, sometimes to highlight the affinities and other times the differences of these works at a given period (Romantic, Modern etc.) in Greek or/and European arts/letters. We shall use art to read literature and literature to read art in an effort to enhance our understanding of both disciplines. Student evaluations are based on the composition of a research paper and its presentation in class.

Instructor: Elena Anastasaki – Adjunct Professor (PD 407/1980)

6. CURATING I

The history of museums as an institution; contemporary forms of curatorial theory and practice; exhibition strategies in private spaces and galleries.

7. ART HISTORY: RESEARCH ISSUES

The subject matter of the seminar is the Byzantine portable icons and the development of the Byzantine holy portrait. The classes have been structured on the basis of nine thematic units, which either have preoccupied byzantinists in the past or still constitute a source of debate among specialists in this field of research:

- The birth of the Christian holy portrait
- Iconoclasm & the theology of images
- Icons & the Liturgy
- *Acheiropoieta* (non-made by human hands) & relics
- Icons-*palladia* & political "mythology"
- Icons & redemption
- Icons & women
- Vita-Icons & narrativity
- Case-studies & various approaches to icons

Instructor: Kallirroe Linardou, Lecturer – Department of Art Theory and History

8. SPECIAL TOPICS IN THE HISTORY OF NEW MEDIA

From Constructivism and Futurism to Dada and Bauhaus, photography has been a catalytic medium of expression reconciling experimentation with "objective" observation. More specifically, during the first decades of the twentieth century, the lens has been treated as a tool for transcending realistic representation and redefining the way we have learnt to see the world. Pioneer artists like Laszlo Moholy-Nagy talked about the power of the photographic medium to establish a "new perspective" in opposition to the idealized view of the relationship between a "new human" type and technology. This course examines the position of photography in the context of the historical avant-garde movements through the work and the theoretical texts of their protagonists. Along with the important political and social events that shake Europe in the interwar period, we consider the changes brought about by the experimental use of photography in the nature of the artwork, in the role of both artist and viewer. Particular attention is given to the practice of photomontage that undermined the traditional concept of space and time, forming not only a par excellence means of critical approach to reality, but also a powerful tool of political propaganda.

Instructor (with specific assignment): Manthos Santorinaios – Assistant Professor, Department of Fine Arts

9. SPECIAL TOPICS IN HISTORY OF ARCHITECTURE II

The new conception of time and space. From Ancient to Christian architecture. The use of the architectural vocabulary of Late Antiquity. The aesthetic categories: the beautiful and the sublime. Architectural and city-planning practices in Byzantium and the Medieval West. Comparative study of the architecture of Byzantium and the Medieval West. Architecture as a symbolic language.

Instructor: Gerassimos Thomas, Adjunct Professor (PD 407/1980)

10. SPECIAL TOPICS IN EUROPEAN HISTORY II

The Russian revolutions, 1905-1922

The aim of this course is to achieve a deeper understanding of modern and contemporary history by examining one of the main concepts with considerable impact on the continent: the concept of revolution that was to be a central theme in the public dialogue of all European societies. The aim of the course is to study a specific phase of Russian history in conjunction with wider developments in European societies, emphasizing the ideological and cultural elements of the Russian revolutions, as well as the pan-European and world impact of these events.

Instructor: Ada Dialla, Assistant Professor – Department of Art Theory and History

11. ART AND PHILOSOPHY II

The seminar is structured as follows:

Introduction: Semantic analysis of the "sublime" – The beautiful and the sublime: the origins of the "divided aesthetic" of Boileau, Dennis, Bodmer and Breitingner – A disguised history of anxiety: Appropriations of the sublime by British 18th century aesthetics – From the rhetorical to the aesthetic approach to the sublime: Burke and Kant – The Kantian sublime and the nostalgia for violence: the political implications of the aesthetics of the sublime – The sublime in nature and the sublime in art: Kant and Schiller – The sublime and aesthetic education: Friedrich Schiller – The sublime and the tragic: Schiller, Schelling, Hegel – The incorporation of the sublime in the structure of the beautiful: structure and function of the romantic sublime – "The Monk by the Sea": Caspar David Friedrich and Heinrich von Kleist – Cosmogonies and mysticism: William Blake – The latent sublime: Nietzsche-Benjamin – Das Unheimliche: The psychoanalytic approach to the sublime – The "abstract sublime": from Barnett

Newman to Mark Rothko – Adorno's aesthetic theory: an indirect aesthetics of the sublime? – The sublime and the artistic avant-garde: Jean-François Lyotard – The sublime in historiography: Hayden White, Frank Ankersmit and the politics of historical interpretation – The aesthetics of the sublime as ideology: Jacques Derrida, Paul de Man, Terry Eagleton – Perspectives: Aesthetic theory beyond the sublime.

Instructor: George Xiropaidis, Professor – Department of Art Theory and History

12. COMPARATIVE ART AND LITERATURE II

"Ethography" in literature and painting at the turn of 19th century Greece

What we call "ethography", a controversial term used to describe a form of realism in prose writing at the turn of 19th century Greece, has attracted critical attention for a long time. Our goal is to broaden our understanding on the topic of everyday life representation in literature and art during the last decades of the 19th century, following the standard opinion expressed in histories of literature and art histories. We will try to examine the use of the same terms in two different disciplines and understand if they are used in the same or similar ways. We will also follow the development of genre painting in Europe and its influence on Greek artists through the painters of the so called "School of Munich". At the same time we will try to follow the development of the genre called "ethography" in literature in an effort of the Greek 19th century intelligentsia to create "national literature". Students will present their papers on different literary and art works, that are considered to belong to the above mentioned genre. Student evaluations are based on the composition of a research paper and its presentation in class.

Instructor: Sophia Denissi, Assistant professor – Department of Art Theory and History

13. ART THEORY: RESEARCH ISSUES

The course focuses on the further investigation of issues set in *Theory of Art*, especially those involved in its methodology and research orientation. Special attention is given to the conceptual transitions which characterize the theoretical approach to artistic production.

Having as a starting point the painting of the Renaissance and of the seventeenth century and as a central theme the image and the position of the artist, this seminar presents various approaches that include primary sources and modern interpretations. Autobiographies of artists, books of conduct, as

well as critical and theoretical views of the time provide important information on the role and the position of painters. The modern approaches on the subject include consideration of certain social and ideological parameters, issues of patronage and problems of technique. In the context of the perception of the position of the artist, self-portraits of painters, works in which the artist's creative process is detected indirectly yet strongly, and everyday scenes (such as illustrations of sayings, domestic interiors, scenes that portray the life of certain segments of society) in which the artist is involved, sometimes as an active participant, are discussed. By following the interest in the image and the role of the artist, as well as the interest in the self-referentiality in the work of several artists, an issue that holds an important place in modern international studies, this seminar explores the various ways in which this interest is materialized on an artistic level and approached through different methodological views.

Instructor: Nafsika Litsardopoulou, Lecturer – Department of Art Theory and History

14. CURATING II

The overall analysis of the course may be found in the section *Curating I*.

15. SPECIAL TOPICS IN THEORY OF ART

This course aims to examine in depth the most important theoretical trends of the 1960s. We start by theoretically contextualizing the major artistic trends of the era and we then proceed to locate the artistic production of the 60s in the context of contemporary discourse. This effort is based on the assumption that what we call "contemporary art" has its roots in that crucial and fascinating era. The critical reception of Minimalism and of Conceptual Art, from its early days until today, constitutes the core of this series of lectures.

Instructor (with specific assignment): Costas Ioannidis, Lecturer – Department of Plastic Arts and Arts Sciences, University of Ioannina

16. PRACTICAL TRAINING

C. PROCEDURE FOR THE PhD DEGREE

1. SELECTION PROCEDURE FOR PhD STUDENTS

The procedure regarding the selection of PhD students and the requirements for the awarding of a PhD degree by the Department of Art Theory and History are regulated by Law 3685/2008 (as in force) and the Department's present Regulations. The above provisions are specified by decisions of the Department's General Assembly of Special Composition. The applicants must be graduates of Greek Institutions of Higher Education or graduates of acknowledged and equivalent foreign institutions. A basic prerequisite is the possession of a postgraduate (Master's) degree. Graduates of Technological Institutions, Schools of Pedagogical and Technological Education or equivalent Institutions of Higher Education can register as PhD students, as long as they hold a postgraduate (Master's) degree.

The applicants are required to fill in and submit to the Department's Secretariat a relevant application addressed to the General Assembly of Special Composition. The application must include the proposed subject of the thesis and the proposed supervising professor, along with an analysis of the subject, the applicant's CV and the required certificates. Applications can be submitted from September 1st to October 1st as well as from February 1st to March 1st of each academic year, and the General Assembly of Special Composition decides on the applications within October and March respectively. The selection procedure and the final decision depend on the required qualifications of each applicant as specified below, and, most importantly, on the willingness of a faculty member to undertake the supervision of the specific PhD thesis.

A PhD thesis may be supervised by faculty members of the Department and specifically from the rank of professor, associate professor and assistant professor. The other two (2) members of the Advisory Committee can be faculty members of the Department or of the ASFA or of other Greek or foreign Institutions of Higher Education, retired university professors, professors of Technological Institutions and of Schools of Pedagogical and Technological Education, as well as researchers of levels A', B' and C' of accredited research centers in Greece or abroad who hold a PhD degree. The members of the Committee must belong to the same or related academic field as the one in which the PhD student carries out his/her doctoral research. Each faculty member can supervise a maximum of five (5) PhD students.

Basic requirements for the selection of the applicants, which are necessarily taken into consideration, are specified as follows:

- The general grade of the postgraduate (Master's) diploma, which must not be lower than seven (7), without co-estimating the postgraduate final paper whose grade must also not be lower than seven (7). In the case of studies that do not include a grade for the postgraduate final paper, the required general grade of the diploma is seven (7).
- Excellent knowledge of a foreign language and competent knowledge of a second one. The knowledge of a foreign language is certified by the submission of the corresponding certificates (e.g. Proficiency). Completed studies in equivalent foreign Institutions of Higher Education constitute a competent proof for the required knowledge of the language in which the studies were carried out.

Supplementary criteria for the selection of applicants are as follows:

- Publications in accredited academic journals of Art History and Theory, Literary Theory, as well as in accredited journals of Philosophy and Aesthetics
- Presentations of papers in accredited academic conferences
- Research activity.

Special regulations

In the case of the selection of applicants who have graduated from other Departments of Greek or equivalent foreign Institutions of Higher Education and hold a degree in a cognitive subject which is not related to the subject of the PhD thesis, they must attend two (2) semesters of theoretical courses (relevant to the subject of the PhD thesis) which shall be determined in each specific case by a decision of the General Assembly of Special Composition. In such a case, it is required that they pass the above courses with a grade at least equal to seven (7).

The final selection of the applicants is decided by the Department's General Assembly of Special Composition.

After the applicants' selection, the General Assembly of Special Composition appoints for each PhD student a three-member Advisory Committee which consists of two faculty members and the Supervisor who must be a professor, an associate professor or an assistant professor of the Department. The other two members can be faculty members of the Department or of related Departments of other Institutions of Higher Education.

Faculty members of Higher Education Institutions who retire due to age limit, retain their capacity as members of the three-member Advisory Committee for PhD students, as Supervisors and as members of the seven-member Examination Committee for the final evaluation of PhD theses, in accordance with their pre-retirement capacities.

Moreover, researchers of levels A', B' and C' who serve in accredited research centers in Greece or abroad and hold a PhD degree, can participate in three-member Advisory Committees and in seven-member Examination Committees for the final evaluation of PhD theses.

The Advisory Committee determines the subject of the thesis in collaboration with the applicant. The language in which the thesis shall be written is determined by a decision of the General Assembly of Special Composition. The remaining procedure takes place according to the regulations of article 9 of Law 3685/2008 as follows:

The time period for the completion of the thesis cannot be less than three (3) whole years after the appointment of the three-member Advisory Committee and not more than six (6) years. The language of the thesis shall be Greek unless it is fixed otherwise by the General Assembly of Special Composition. After a student's application, submitted at the end of the academic year and followed by a relevant recommendation by the Advisory Committee and a fully justified decision by the General Assembly of Special Composition, a time period that has elapsed for special circumstances or cases of *force majeure* may not be taken into account. The above suspension of studies is permitted for a maximum period of twelve (12) months in total.

The three-member Advisory Committee, in collaboration with the PhD student, submits, at the end of each year after its appointment, a progress report to the Department's General Assembly of Special Composition. On the basis of this annual progress report, a decision is reached as to whether the PhD student shall continue to work on the PhD thesis or not.

The subject of the PhD thesis can be changed by the General Assembly of Special Composition following a justified application by the student, accompanied by a relevant recommendation of the Advisory Committee. The PhD student is under obligation to offer educational services to the Department, if requested, in the form of teaching or research assistance. After a recommendation by the Department's General Assembly of Special Composition, followed by a joint decision of the Ministers of Education and Economics, PhD students can be assigned to assist faculty members in postgraduate and undergraduate classes with an hourly compensation which comes out of the AFSA budget.

2. DEFENSE AND APPROVAL OF THE PhD THESIS

- 1.a. As soon as the PhD student completes his/her research and other preparatory work, s/he presents it to the Advisory Committee, whose members decide whether the research has reached a satisfactory stage or requires further elaboration. In the former case, the student is allowed to write his/her thesis in a pre-final form.
- b. The pre-final form of the thesis is submitted to the Advisory Committee which pronounces whether the thesis will be written in its final form. The student is not obliged to follow the suggestions of the Advisory Committee.
- c. The final form of the thesis can be printed or typed with special attention to editorial details. It must also have a printed cover, be in bound form, and printed on paper weighing at least 80 grams.
- d. A summary in a foreign language is to be included at the end of the thesis. In case the PhD thesis is written in a language other than Greek, the student shall attach an extended summary of his/her thesis in Greek.
- e. The thesis shall not be published before its final evaluation.

2. After the submission of the thesis to the Secretariat of the Department (in eleven copies) followed by a proposal of the Advisory Committee, the appointment of a seven-member Examination Committee is decided. The Examination Committee consists of the three-members of the Advisory Committee, and the remaining four members are appointed by the General Assembly of Special Composition. At least four (4) members of the seven-member Committee shall be faculty members from which at least two (2) must belong to the Department. The other members can be faculty members of Greek Universities or equivalent foreign institutions, retired professors of Higher Education Institutions, professors of Military Institutions of Higher Education, members of the Teaching Faculty of Technological Institutions and of Schools of Pedagogical and Technological Education, as well as researchers of levels A', B' or C' from accredited research centers in Greece or abroad who hold a PhD degree. The members of the Examination Committee must belong to the same or related cognitive field as the one in which the thesis is undertaken.

- 3.a. After a period of 30 days, which in any case cannot exceed the limit of 45 days, following the appointment of the members of the Examination Committee, the Head of the Department assembles the Examination Committee at a specific date and place in order for the PhD student to defend his/her thesis publicly and orally. The above deadlines can be extended by 45 days at most following the approval of the General Assembly of Special Composition.
- b. The public and oral examination of the PhD student is announced at least a week before the set date through a Secretariat announcement posted on the Institution's and the Department's bulletin boards. It can also be announced through a relevant newspaper announcement.

4. During the oral examination the PhD student presents his/her thesis to the Examination Committee and the public within a maximum period of 45 minutes and answers to questions posed by the Examination Committee. The examination cannot exceed the time limit of one hour and a half. During the thesis' presentation and the discussion, the student can make use of technical means.

5. Following the above procedure, the Examination Committee withdraws in order to decide whether the thesis and its presentation by the PhD student were successful. Criteria for the approval of the thesis include its originality, its significant contribution to science, the comprehensiveness of the preceding research, the methodology used for its structure, as well as for the selection of sources and bibliography, the correctness and clarity of verbal formulation and the student's success in answering the questions set by the Examination Committee.

6. The Examination Committee decides on the awarding of the PhD degree by open vote behind closed doors. The candidate is considered to have succeeded if at least five (5) members of the Examination Committee vote in favor. If the result of the vote is positive, the Committee decides by majority vote for the grade (excellent, very good, good) of the thesis. The most senior of the Committee's members chairs the meeting.

7. Under the responsibility of its Chairman, the Examination Committee prepares the minutes which include briefly and clearly the Supervisor's report, the defence procedure, the main points of the discussion and the justification of each member's vote. The members of the Examination Committee whose vote was negative submit an analytical note in which they explain the reasons of their disagreement. The minutes are signed by all members of the Committee and are transmitted to the General Assembly of Special Composition.

8.a. If the thesis is approved, the candidate is obliged, in order to be awarded the PhD degree, to submit to the Department's Secretariat six (6) more copies of the thesis which are distributed by the Secretariat as follows:

- One (1) to the ASFA library (including in digital form).
- Two (2) to the National Library.
- Two (2) to the Parliament's Library.
- One (1) to the Documentation Center of the National Research Institute (including in digital form).

b. Before being awarded the PhD degree, the PhD student must complete a special form for the Documentation Center of the National Research Institute which shall include a synopsis of the thesis and scientific data regarding its

content. This form, along with a copy of the thesis, is sent by the Department's Secretariat to the Documentation Center in order to be registered in the National Archive of Greek PhD Theses.

9. The date of the thesis' defence is considered to be the date of acquisition of the degree, while the formal graduation date is the date of the meeting of the General Assembly of Special Composition. Before taking the oath the PhD student can request a certification that s/he has completed his/her studies successfully.

The PhD student takes the oath and is nominated as a doctor in a special open meeting of the General Assembly of Special Composition in which the minutes of the examination procedure are read. The General Assembly of Special Composition is convoked by the Head of the Department and its meeting takes place in the presence of invited guests. The oath to be taken reads as follows:
Being awarded with the PhD degree of the Department of Art Theory and History of the Athens School of Fine Arts, I swear that I will make every effort the progress of the science which I have chosen to cultivate and of culture in general. My research will always be oriented towards the quest of the values of authenticity and truth, which I will always serve in order to improve and promote the culture of my place of origin.

The awarding of the PhD degree takes place at the same time as the awarding of the Department's Bachelor's degrees. In the ceremony the doctors precede the Department's graduates.

An awarded degree can be recalled or cancelled if it is proved that the legal requirements for its awarding were not fulfilled at the time of its awarding. The recall or cancellation is made by the General Assembly of Special Composition with a majority of three quarters. The Senate may intervene on appeal.

3. PhD DIPLOMA

The PhD diploma mentions the Institution, the Department, the registration number, the candidate's first and last name, the father's name, the place of origin, the cognitive subject, the title of the thesis, the grade and the graduation date. It is signed by the Rector, the Head of the Department and the Secretary of the Department.

The PhD diploma can also be awarded in parchment form, if requested by the doctor himself, who in that case pays for its value as determined by the Rector's Council.



Student presentation at the Postgraduate Program in "Digital Art Forms"

PART FIVE

STUDENT WELFARE

- A. HEALTH CARE
- B. HOSPITALISATION
- C. DINING SERVICES
- D. ACCOMMODATION
- E. STUDENT ACCOMMODATION ALLOWANCE
- F. STUDENT TRANSPORT PASS
- G. SCHOLARSHIPS
- H. FREE DISTRIBUTION OF BOOKS
- I. SPORTS ACTIVITIES
- J. CULTURAL ACTIVITIES

The **Department of Studies & Student Welfare** (Mr. Konstantinos Tokkas and Mrs. Maria Papageorgiou) is part of the Directorate of Academic Affairs (Director: Mrs. Kalliopi Kanellou) and, apart from issues regarding the academic studies in a strict sense, it is also responsible for handling all other student issues (such as: health care, free room and board), as well as various cultural and student sports issues.

More specifically, the Department is responsible for:

- issuing the Student Health Care Booklet and the European Health Insurance Card (EHIC),
- collecting students' applications and relevant supporting documents, with a view to be granted free room and board by the ASFA,
- organising sports and cultural events.

A. HEALTH CARE

Students (either Greek, of Greek origin, or foreign), either undergraduate or postgraduate, are entitled to the health, medical, pharmaceutical and hospital care benefits of a Health Care Scheme, for a period corresponding to the minimum number of years of their studies (namely four (4) years for an undergraduate degree) with the possibility of extending it for an extra two (2) years. For the last year of studies, the health care insurance is prolonged beyond the end of the academic year, to December 31, for students who have not yet been awarded their academic degree. In case of temporary interruption of the studies, health care insurance is, upon their resumption, prolonged accordingly.

Students entitled, directly or indirectly, to a health-care scheme provided by another social security organisation, may opt for the organisation of their will, and declare so by submitting a relevant signed statement to the Department of Studies & Student Welfare.

Supporting documents for the issuing of a Student Health Care Booklet:

1. Application & signed statement by the student that he or she is not already insured by another social security organisation (the form is supplied by the Department of Studies & Student Welfare).
2. One (1) ID card photo.
3. Certification of enrolment for the current academic year (supplied by the academic Department's Secretariat).

The Student Health Care Booklet is issued on the same day, if all supporting documents are submitted, and remains in effect for a period corresponding to the minimum number of years of studies, extended by an extra two years (according to the currently valid legislation), provided that it is **certified annually** by the competent department.

The students' health care scheme provides for:

- **Medical check-up**
- **Hospitalisation**
- **Pharmaceutical care:** Medical prescriptions are written in the Student Health Care Booklet by physicians collaborating with the Institution or by hospital doctors, and are dispensed by the collaborating pharmacies.
- **Para-clinical examinations:** Performed in university laboratories or the laboratories of State hospital institutions, following a relevant reference by a physician.
- **Dental care:** Provided by dentists collaborating with the Institution, charging the fees applying to public servants.
- **Childbirth**
- **Physiotherapy**
- **Orthopaedic devices**
- **Doctor house calls**
- **Glasses for any eye-disease:** an amount (fixed according to the current provisions) is granted for glasses every three (3) years.

The following expenses are not covered:

- Hearing-aids
- Basic medication
- Medical instruments
- Cosmetics
- Spa-therapies
- Fee of exclusive nurse
- Plastic surgeries

B. HOSPITALISATION

Hospital care may be provided by hospitals operating as Public Entities and –preferably– by university hospitals. As an exception, students may be admitted to private hospital institutions and clinics, provided that the State hospitals have no infrastructure for treating a particular medical case or if there is a shortage in hospital beds in case of medical emergency. In such a case, the health care scheme covers the hospitalisation expenses corresponding to a “Bb”-class hospital ward.

Before being admitted to the above Institutions the student must have obtained a relevant certification of ASFA's inspection doctor and informed ASFA's competent service. This procedure can be waived:

1. in case there is a delay on the part of the service, or
 2. if the case is considered to be an emergency.
- In such cases the competent Department of the ASFA must be notified **at most within two (2) working days** after the admission.

In case the emergency admission is not reported and certified by the inspection doctor, the whole expense burdens the student.

Inspection Doctors

Inspection doctors collaborating with the ASFA receive students in the University Club of Athens University – Ippokratous 15, Athens, tel.: +30 210 36 88 210. **Visiting hours:** from 8:45 to 13:45 daily, except Saturdays and Sundays.

Collaborating Doctors

Lists including the collaborating doctors and pharmacies are provided by the Department of Studies & Student Welfare. The collaborating doctors have accepted ASFA's collaboration terms. Every interested student may visit any other doctor not included in the above list, provided that this doctor accepts that his/her payment from the ASFA, to which he/she shall submit the relevant documents, will be made according to the rates and terms of the ASFA.

European Health Insurance Card (EHIC)

Such a card is issued only for students that are already holders of an ASFA Student Health Care Booklet and are expected to travel to an EU-member state, in the context of their studies, whether participating in the ERASMUS-SOCRATES Student Mobility Programme, or in an ASFA field trip, etc.

In order for the E.H.I.C. to be issued, students must submit to the Department of Studies & Student Welfare the following documents:

- ASFA Student Health Care Booklet (certified for the current academic year).
- Certification of enrolment (supplied by the academic Department's Secretariat).

C. DINING SERVICES

Students of low or no income are entitled to free meals, according to the terms and conditions announced by the Department of Studies & Student Welfare and decided by the Rector's Council, following a relevant recommendation by the Student Welfare Committee and the competent Department.

Students entitled to such benefit are provided with an ASFA restaurant card, issued by the Department of Studies & Student Welfare. The card entitles students to free meals at the ASFA Restaurant operating at the Pireos street campus.

Free meals are provided to ASFA and Erasmus students alike, on the basis of the reciprocity principle. Free meals are not provided to students admitted by "classifying examinations" for a 2nd degree. Students not entitled to free meals may also use the ASFA Restaurant, paying the daily charge as currently fixed.

To students entitled to free catering, lunch (12:00-15:30) and dinner (18:00-21:00) is served after displaying the restaurant card, every day of each week from September 1 to June 30, except for the Christmas vacation (15 days), the Easter vacation (15 days) and other holidays.

Applications for the issuing of the ASFA restaurant card can be submitted each academic year, starting from September 1st. The restaurant card is valid for one academic year and is issued on the same day, if the applicant provides all supporting documents.

Free dining benefits are temporarily suspended for students doing their military service, and for its entire duration, as well as in cases of suspension of studies. Free dining benefits cease following the students' graduation or when the duration of their studies exceeds a period corresponding to the minimum number of years of studies, extended by an extra two years.

In case the ASFA restaurant card is lost, a signed statement must be submitted to the competent Department within 48 hours.

D. ACCOMMODATION

The ASFA provides accommodation to students of low or no income, in double rooms (or single ones, for students with a certified serious health condition), in a collaborating hotel in the centre of Athens. Students may also apply to the National Youth Foundation and, if selected, be housed at the residence halls operated by the Foundation.

Conditions

The Department of Studies & Student Welfare accepts applications for free accommodation from students meeting the following conditions:

1. They are students of the ASFA.
2. They do not possess a 2nd academic degree.
3. They are not older than **25 years** of age.
4. Their families' location of permanent residence is different from the location of their studies and they are not owners of a private residence in Athens (within a 40 km radius from the ASFA site).
5. They have submitted **in time** an application with all supporting documents. Past the deadline set by the Department of Studies & Student Welfare, applications are assessed as a whole and a list of the students entitled to free accommodation is displayed on the ASFA announcement board. The applicants may appeal the results within five (5) working days from the date of the relevant announcement.
6. They have not been expelled from the hall of residence due to a previous disciplinary offence.

Free accommodation benefits last for a period corresponding to the minimum number of years of studies, extended by an extra two years.

Selection criteria

The selection of the students to be accommodated is made by the Rector's Council, following a relevant recommendation by the Student Welfare Committee, based upon social and financial criteria set by the Rector's Council.

Application and supporting documents for free accommodation

The Department of Studies & Student Welfare provides the interested students with a special application form, to be submitted accompanied by a number of supporting documents:

1. One (1) ID card photograph.
2. Certification of enrolment, namely the initial one and the one for the current academic year (provided by their Department's Secretariat).
3. A Family Status Certificate, issued during the past six months, by the competent municipal authority.
4. A certified copy of the Income Tax Return Statement of both the student and his/her parents, issued by the Tax Authorities. If, at the time the application is made, the Income Tax Return Statement has not yet been issued, the applicants may submit a certified copy of their original Income Tax Statement submitted to the Tax Authorities.
5. A Certificate of Permanent Residence, issued during the past six months, by the competent municipal authority.
6. A copy of the "E9" Tax Form, as proof that the applicant does not own a residence in Athens.
7. Applicants stating health reasons should submit a certificate issued by a competent medical committee, documenting and supporting their claims.
8. The applicants whose sibling is also a student or is doing his military service should submit a relevant certification of enrolment from the Higher or Higher Technical Education Institution the sibling is attending, or from the competent military authority.
9. Applicants coming from large families should submit a Large Family Certificate, issued by the competent municipal authority.
10. Foreign ASFA students, from non-EU countries, should submit a photocopy of their passport and of their residence permit.

E. STUDENT ACCOMMODATION ALLOWANCE

Undergraduate (but *not* postgraduate) students, enrolled with a view to being awarded their first (*not* a second) academic degree are entitled to a student accommodation allowance amounting to a thousand euros (€1,000) annually; such benefit lasts for a period corresponding to the minimum of years of studies of the academic Department in which the student is enrolled.

Such allowance may be granted to all undergraduate students members of the same family, if they attend studies at a location different from the one of their main residence, and regardless of whether siblings attend the same Higher Education Institution or not, provided they meet all the other criteria set by the law.

The conditions for granting the allowance are as follows:

1. Students stay, due to their studies, at a rented residence, at a location different from the one of their main residence, and in which they (or their

parents) do not have full ownership or the usufruct of another residence (it is worth noting that the Attica Region and the Thessaloniki Urban Area are considered respectively as a single city). Students residing at student residence halls are not entitled to the allowance in question.

2. The students' enrolment is certified by means of a Certificate of enrolment, supplied by their academic Department's Secretariat, which should also mention in detail the student's academic year of admission, the minimum of years of study for the relevant academic Department, according to the specific Higher Education Institution's Rules of Operation, and also attest that the interested student has succeeded in at least half the courses of the previous academic year (or the respective academic semesters), as described in the relevant Curriculum. For students enrolling for the first time in the first year of studies, such certification should only mention their enrolment in the academic Department.
3. The students' family annual income for the previous year should not exceed the amount of thirty thousand euros (€30,000), with an additional three thousand euros (€3,000) for each dependent family member. The "family annual income" corresponds to the total annual chargeable (real or imputed) income, plus the tax-free or chargeable under special clauses income, of the tax-payer, his or her spouse, and their minor children, regardless of the income's source. The allowance in question, however, is not to be taken into account when calculating the amount of the family annual income according to which the allowance is to be granted.
4. Students and/or their parents have not full ownership or the usufruct of residences (either for private use or renting) exceeding a surface of 200 m², except in the case that the residences or apartments are located in a municipality with a population of less than 3.000.

F. STUDENT TRANSPORT PASS

Students are entitled to reduced fares when using public transport. This benefit lasts for a period corresponding to the minimum years of study required by the specific academic Department attended by the student, with the possibility of extending the benefit for an extra period equivalent to half the above required minimum. Information about the procedure for granting the student transport pass is given by the Secretariat of the Department of Art Theory and History.

The Student Transport Pass is strictly personal and its use by third parties is strictly forbidden. In case of loss, the pass is replaced after a period of **two (2) months** starting from the date of the relevant statement to the Department's Secretariat.

Students admitted to the Department after "classifying examinations" (i.e. students pursuing a 2nd academic degree) are not entitled to a Student Transport Pass.

G. SCHOLARSHIPS

State Scholarships Foundation (Greek acronym "IKY") Scholarships

Undergraduate students are entitled to scholarships and awards by the State Scholarships Foundation, under the following terms and conditions:

1. Awards (a diploma in print and a sum of money for buying academic books related to the student's discipline) are granted to the student achieving the top score at the Pan-Hellenic National Examinations, to the student achieving the top score at each academic year's examinations, and to the student achieving the top score at the graduation examinations (within the first two regular examination periods).
2. Scholarships are granted to undergraduate students on the basis of the following criteria: a) the financial status of the students and their parents, and b) their ranking performance in the Pan-Hellenic National Examinations or each academic year's examinations.
3. The number of scholarships, the amount of each scholarship and award, and other specific issues are defined by the Board of Directors of the State Scholarships Foundation.

For more information, students may contact the Secretariat of their academic Department.

Bequests

The Athens School of Fine Arts awards the following scholarships and allowances:

BEQUEST	SCHOLARSHIPS	NOTES
1. Susanna, widow of Giannis Kefallinos	– Up to two 1-year scholarships for studies in Greece, granted to diligent students of the Printmaking studios. – One 1-year scholarship for studies abroad, granted to a graduate of the Printmaking studios.	The frequency of awarding the scholarships is determined by the bequest's financial status.
2. Spyridon Vikatos	Up to three scholarships to graduates of the Department of Fine Arts of the ASFA for 3-year studies in Europe (one of which, necessarily, in Munich, Germany).	Every 3 years, a 1-year scholarship is granted to a German painter or sculptor, graduate of the Munich Art Academy, for studies at the ASFA
3. Anna Kapetanaki	An allowance is granted to the destitute student of the Department of Fine Arts of the ASFA with the highest academic performance; its amount depends on the bequest's financial status.	
4. Mika Skouze	One annual scholarship to a graduate of the Department of Fine Arts of the ASFA for studies in Europe.	The frequency of awarding the scholarship awarding is determined by the bequest's financial status.
5. G. Averoff	One annual scholarship or a fixed-sum allowance to students who excelled in their studies in the Department of Fine Arts of the ASFA	The frequency of awarding the scholarship is determined by the bequest's financial status.

H. FREE DISTRIBUTION OF BOOKS

Students are entitled to a number of free books and other learning material for a period corresponding to the minimum years of study required by the specific academic Department, with the possibility of extending the benefit for an extra period equivalent to half the above required minimum. Starting from the academic year 2010-2011, the process of selecting and receiving the books is performed by means of the Integrated Online System for the Management of University Books & Other Learning Material "**Eudoxus**" (www.eudoxus.gr). By means of this integrated online service, students can use their username and password (provided by their academic Department's Secretariat) in order to a) be fully informed on the Curriculum courses and the corresponding suggested reading material, as well as the availability of the books in question, b) proceed to the online selection of the books and check-out upon their delivery. Information regarding the distribution procedure is provided by the Department's Secretariat.

I. SPORTS ACTIVITIES

Provided the hiring of a Physical Education teacher is secured, ASFA students may participate in various sports activities, in University Championships (World Student Games), etc.

Furthermore, ASFA students may make use of the Open Swimming Pool of the Municipality of Palaio Faliro, as well as the Gym of the National Technical University of Athens at the Patission street campus (at the building of the Department of Mechanical Engineering). They may also participate in the sports activities of the Panteion University.

J. CULTURAL ACTIVITIES

Due to its physiognomy, the ASFA organises a great number of cultural activities (organization and co-organization of exhibitions, lectures, educational visits to museums, etc.).

The ASFA infrastructure is available to student cultural groups, offering students the opportunity to spend their leisure time in creative ways and to explore their potential in various fields. Such groups include, but are not limited to, the ASFA Theatre Group and Cine Club.

- **Students' use of the ASFA premises & equipment**

Students are encouraged to make use of the Library and the Reading Room, the Computer Centre, the workshops, and, in general, of all premises and means of the ASFA, respecting the relevant rules of operation and according to the relevant decisions by the Institution's competent bodies.

Specific halls may be used for hosting various student events, following a written application by the interested parties and its approval by the Rector's Council, provided that such events do not impede the regular teaching activities.

- **Cessation of Student Benefits**

According to current provisions, all the various student benefits cease after a period corresponding to the minimum of years of studies, extended by an extra two years.

The cinema hall in
the ASFA campus on
Peiraios street





View of the audience at the ceremony held for the conferring of the title of Honorary Doctor to Professor Alexander Nehamas ("De Chirico" auditorium)

PART SIX

CONTACT INFORMATION

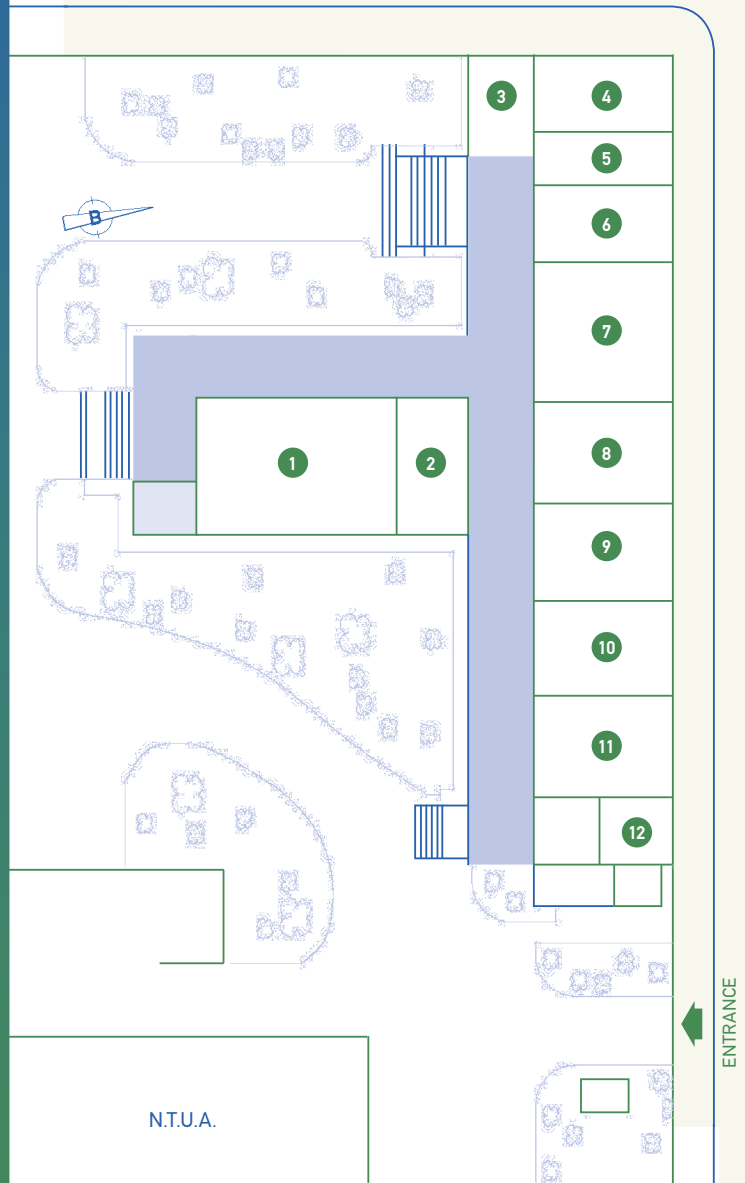
- Athens School of Fine Arts**
- **42 Patission Street, 106 82 Athens**
Public Transport:
Underground (Greek acronym "ISAP")/Attiko Metro: Omonoia Station
Trolley Buses: No. 3, 5, 6, 7, 11, 13. Stop: Polytechnio
Busses: No. 022, 054, 224, 622, A8, B8, Γ8
 - **256 Peiraios Street, 182 33 Rentis**
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Underground ("ISAP"): Kallithea Station
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- **Tossitsa Street Gatepost**
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- **Restaurant**
tel.: + 30 210 38 97 302

PATISSION STREET
(28 OCTOBER STREET)



1. "PREVELAKIS" CONFERENCE HALL
 2. DIRECTORATE OF ACADEMIC AFFAIRS (DEPARTMENT OF STUDIES & STUDENT WELFARE)
 3. RECTOR'S SECRETARIAT
 4. RECTOR'S OFFICE
 5. VICE-RECTOR'S OFFICE
 6. SENATE & RECTOR'S COUNCIL SECRETARIAT, ERASMUS OFFICE
 7. GENERAL DIRECTOR – DIRECTORATE OF FINANCIAL ADMINISTRATION, CAREERS OFFICE
 8. DIRECTORATE OF ADMINISTRATION
 9. DEPARTMENT OF FINE ARTS SECRETARIAT
 10. DIRECTORATE OF FINANCIAL ADMINISTRATION
 11. DIRECTORATE OF FINANCIAL ADMINISTRATION, RESEARCH FUNDS SPECIAL ACCOUNT SECRETARIAT
 12. DEPARTMENT OF ART THEORY & HISTORY SECRETARIAT
- BASEMENT
HISTORICAL TYPOGRAPHY STUDIO

BUILDING 2A

- RESTAURANT, LIBRARY
- ARCHITECTURAL DRAWING HALL
- LECTURE HALL
- 8TH PAINTING STUDIO

BUILDING 2B

- "DE CHIRICO" AUDITORIUM
- GRAPHICS ARTS – TYPOGRAPHY STUDIO
- FACULTY OFFICES OF THE DEPARTMENT OF ART THEORY AND HISTORY

BUILDING 2C

GROUND FLOOR

- 1ST PRINTMAKING STUDIO
- 2ND PRINTMAKING STUDIO

1ST FLOOR

- 4TH PAINTING STUDIO
- 7TH PAINTING STUDIO

BUILDING 2D

BASEMENT

- THEATRE, CINEMA HALLS
- PHOTOGRAPHY STUDIO
- W.C.

GROUND FLOOR

- MOSAIC STUDIO
- VIDEO ART – MULTIMEDIA STUDIO
- ELEMENTS OF PAINTING STUDIO
- 3RD PAINTING STUDIO
- 5TH PAINTING STUDIO
- W.C.

1ST FLOOR

- 7TH PAINTING STUDIO
- STAGE DESIGN STUDIO
- FRESCO & PORTABLE ICONS TECHNIQUE STUDIO
- 2ND PAINTING STUDIO
- 6TH PAINTING STUDIO
- 9TH PAINTING STUDIO
- CANTEEN, W.C.

BUILDING 3A

GROUND FLOOR

- 3RD PAINTING STUDIO
- METALWORKING WORKSHOP
- DRAWING STUDIO
- BRONZE CASTING – PLASTER WORKING STUDIO
- WOODWORKING WORKSHOP
- W.C.

1ST FLOOR

- "DIGITAL ART FORMS" P.S.P.
- 1ST PAINTING STUDIO

BUILDING 3B

GROUND FLOOR

- 2ND SCULPTURE STUDIO
- CERAMICS STUDIO
- MARBLE-WORKING WORKSHOP

1ST FLOOR

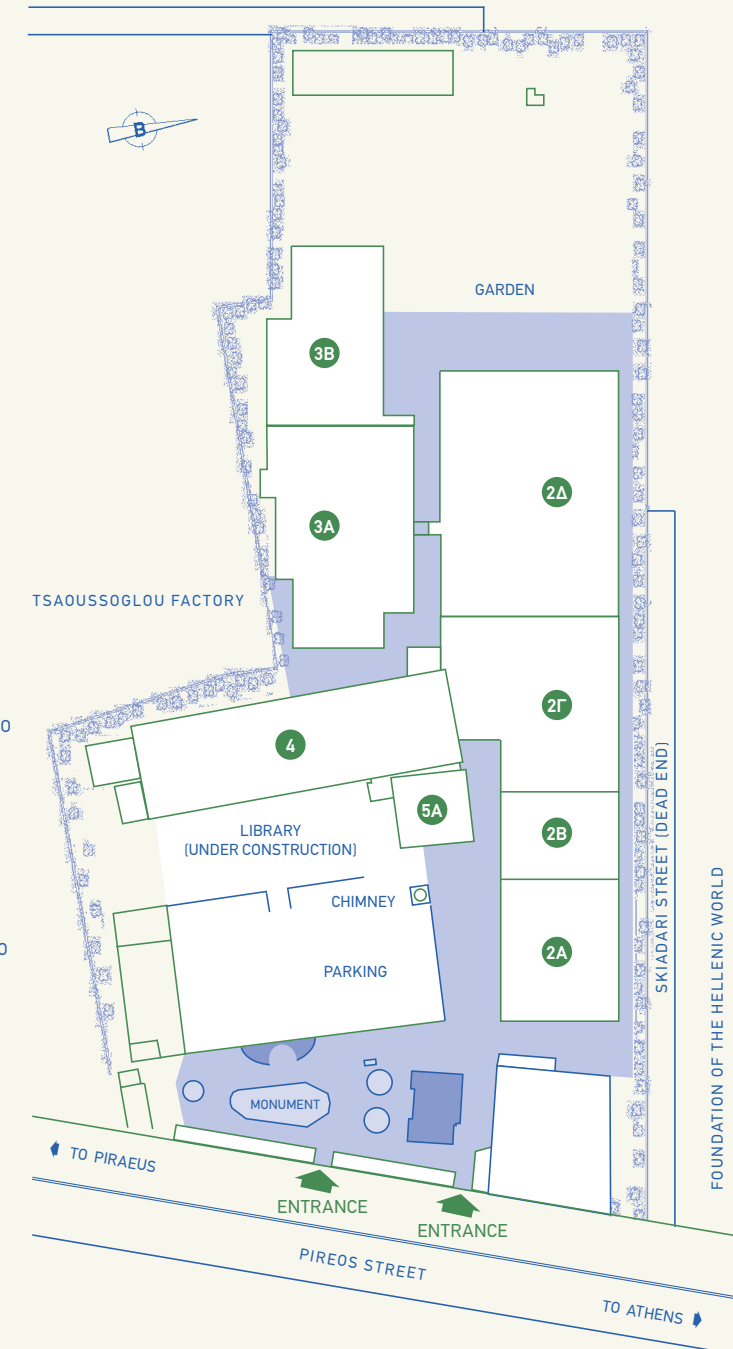
- "VISUAL ARTS" P.S.P.

BUILDING 4

- "NIKOS KESSANLIS" EXHIBITION VENUE

BUILDING 5A

- 1ST SCULPTURE STUDIO



NOTES

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This image shows a single sheet of white paper with horizontal blue lines, resembling notebook paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.This image shows a full page of blank, cream-colored paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for handwriting practice or general note-taking. There are no margins, text, or other markings on the page.

[illegible]This image shows a full page of white paper with horizontal blue lines, resembling notebook paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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