



SCHOOL OF FINE ARTS, DEPARTMENT OF FINE ARTS AND ART SCIENCES

The School of Fine Arts of the University of Ioannina was established In June 2013 (Presidential Decree 105/2013, Official Government Gazette 137 issue A' /5-6-2013), in which the Department of Plastic Arts and Art Sciences, which was renamed the Department of Fine Arts and Art Sciences was incorporated, in accordance with the provisions of Law 4386/2016 on "Regulations on research and other provisions" (Official Government Gazette No. 83 of the OGG, issue A, 11 May 2016).

The Dean of the School of Fine Arts
and Head of the Department of Fine Arts and Art Sciences
Katsikoudis Nikolaos, Professor
<http://arts.uoi.gr/>

POSTGRADUATE STUDY PROGRAMME

Introduction to the Postgraduate Study Programme

The Department of Fine Arts and Art Sciences of the University of Ioannina organizes and offers, as of academic year 2018-2016, Postgraduate Study Programme, which leads to two specializations: 1) "Visual Arts", and 2) "Curation: Theoretical and Practical Approaches", in accordance with the relevant regulations. The aims of the two specializations are achieved through: a) attendance of organized postgraduates courses and seminars according to international academic standards, and b) writing a postgraduate thesis in order to document the students' artistic/research work that promotes knowledge in the field of the fine arts and curatorial studies.

COORDINATING COMMITTEE OF THE POSTGRADUATE STUDIES PROGRAMME

X. Bitsikas, Professor, director of the Postgraduate Study Programme
Ch. Charisis, Associate Professor
K. Bassanos, Associate Professor
E. Solomon, Assistant Professor, deputy director of the Postgraduate Study Programme
V. Ferendinou, Assistant Professor

COMMUNICATION

Dimitra Asimianaki, Administrative staff, Secretariat staff of the Department of Fine Arts and Art Sciences, responsible for secretarial support for the postgraduate study programme.

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POSTGRADUATE STUDY PROGRAMME SPECIALISATION “VISUAL ARTS”

Site official: <http://arts.uoi.gr/web/en/studies/postgraduate-studies/>

[<https://postgraduatevisualartsuoi/> , <https://www.facebook.com/MAinFineArts/>]

The Postgraduate Studies Programme “Fine Arts”, offered by the Department of Fine Arts and Art Sciences aims at developing the students’ artistic thought and at improving their skills so that they can successfully take action in the framework of the international artistic space. It seeks to update and educate students in relation to international artistic activities, the exploitation of new media and techniques of creative expression and the development of personal ways of expression, so that they pursue their unique artistic career. At the same time, the Postgraduate Studies Programme aims at contributing to the reform of artistic creation in Greece.

Faculty members from the Department of Fine Arts and Art Sciences of the University of Ioannina participate in the implementation of the Postgraduate Study Programme, as well as faculty members from other Departments of the University of Ioannina (including emeritus and retired professors), artists, distinguished scientists with specialized knowledge in the relevant subjects of the Postgraduate Study Programme, while contributors to the courses and seminars can include faculty members and researchers from other Higher Education Institutions, artists, Museum professionals from Greece and abroad.

In the Postgraduate Studies Programme are admitted, after exams, graduates from Greek and foreign Higher Education Institutions in a related academic/scientific field. Applicants can also be students in their final year of study, provided that they will have graduated after the end of the academic year (including the September exam period).

Following a decision by the Coordinating Committee of the Postgraduate Studies Programme, graduates from other Departments can be admitted. Members of Special Teaching Staff, Laboratory Teaching Staff and Special Technical Laboratory Staff can also be admitted, but only one per Postgraduate Study Programme organized by the Department of Fine Arts and Art Sciences of the University of Ioannina in which they work.

Applicants who have gained qualifications from foreign Higher education Institutions need to provide a certificate by the Hellenic National Academic Recognition and Information Center (D.O.A.T.A.P).

The Department announces the free positions for the Postgraduate Studies Programme every two years (or every year if deemed necessary), while the number of admitted students for the Postgraduate Studies Programme “Fine Arts” has a maximum of 12 students. Successful

completion of the courses needs to take place within a maximum of 6 semesters from the first registration of the student in the postgraduate course. There are no tuition fees.

THEMATIC AREAS

The Postgraduate Studies Programme changes thematic areas in accordance with the social, political, historical, technological and cultural developments on which artistic creations are based. Nevertheless, the structure of the Postgraduate Studies Programme includes attending compulsory courses with a workshop and theoretical character as well as seminars, in conjunction with a series of elective courses from a wide range of courses related to artistic creation and art theory, which include three semesters (90ECTS). Each course has a duration of 13 weeks.

For the successful completion of the total number of 120 ECTS and graduation from the Postgraduate Study Programme, students need to attend five core courses and two elective courses during three semesters. The fourth semester involves completion of a compulsory thesis (30 ECTS). Successful attendance of the courses of each semester is a prerequisite for participation in the next semester. Students who fail a course need to repeat that course. Successful completion of the first cycle of postgraduate courses must take place within six semesters from the first registration of the student in the Postgraduate Studies Programme.

For students who have not completed their studies within this time period the General Assembly of the Department, after suggestion by the Coordinating Committee, can grant a six month extension for the successful completion of a course cycle. If after the extension the student has not successfully completed the courses, they lose their student status.

The main axes of each thematic unit as well as the compulsory theoretical and workshop courses of the Postgraduate Study Programme center around providing insights into issues related to spatial perception, management and representation, analysis and comprehension of conception and the process of the creation of visual art and the use of expanded forms of artistic expression.

ART AND PUBLIC SPACE

The thematic area for the Postgraduate Study Programme for academic years 201-2024 is “Art and Public Space”. It purports to serve as a starting point for research into contemporary approaches to the relationship between art and the concept of Public, dealing with issues of modern thinking and artistic practice and to contribute to research in this field. The compulsory courses have a duration of 3 (three) semesters (90ECTS)

PROGRAMME OF STUDIES, THEMATIC CYCLE “ART AND PUBLIC SPACE”

SPECIALIZATION 1: FINE ARTS			
A/A	FIRST SEMESTER		ECTS
1	Issues of space and representation	Compulsory	10

2	Seminar 1 – a thematic unit in the course “Issues of space and representation)	Compulsory	10
3	Elective course	Compulsory	10
			TOTAL 30
SECOND SEMESTER			
4	Conception and process in artistic creation	Compulsory	20
5	Seminar II (in the framework of each thematic area of the Postgraduate Study Programme)	Compulsory	10
			TOTAL 30
Γ' ΕΞΑΜΗΝΟ THIRD SEMESTER			
6	Expanded media of artistic expression	Compulsory	20
7	Elective course	Compulsory	10
			TOTAL 30
	Postgraduate thesis	Compulsory	30
			TOTAL 120

Students choose 2 courses from the following

- Concept and practice in drawing
- Body, space, and representation
- Sculpture and Public Space
- Sculpture and New Media
- Aesthetics
- Video Art
- Video installations

- Animation
- 3d animation
- Multimedia Applications for Art
- Theory and history of satirical cartoon
- Audiovisual art forms
- Photography: Contemporary practices and theories

Teaching staff

Academic year: 2022-23

X. Bitsikas, Professor, painting

Ch. Charisis, Associate Professor, painting

K. Bassanos, Associate Professor, fine arts, specialization in sculpture

N. Lefa, Associate Professor, fine arts, audiovisual media-video art

N. Artemis, Assistant Professor, Fine arts, digital art forms

E. Katsaris, Assistant Professor fine arts, audiovisual media-video art

V. Paschalis, Assistant Professor, Multimedia (drawing, carton, animation)

I. Kokkalis, Assistant Professor, sculpture

D. Polychronopoulos, Dr. in architecture, Professor of Architecture and Urban Planning, Department of Civil Engineering, Democritus University of Thrace

M. Grigoriadou, Dr. in architecture, Assistant Professor of urban planning, Department of Civil Engineering, Democritus University of Thrace

Year 2022-23 Contract teachers:

K. Papamichalopoulos, Artist, Dr. in Fine Arts

O. Pangalos, Dr. in architecture

V. Paspalis, visual artist

K. Papandreopoulou, Dr. History of Art

E. Papadopoulou, Dr. History of Art

COURSE OUTLINES

Thematic area: Art and Public space

FIRST SEMESTER

ETY101, ISSUES IN SPACE AND REPRESENTATION

Compulsory, theoretical and workshop

First semester, winter

Teaching staff: X. Bitsikas and N. Papadimitriou

Course description:

The course Issues in Space and representation approaches the ways and forms with which art interacts and forms public space in conjunction with time and the body experience, as perceptual concepts. The course analyzes 4 concepts: transparency and reflection (Dan Graham), light as space configurator (James Turrell), the configuration of empty space (Rachel Whiteread), Intersecting the architectural space (Gordon Matta-Clark).

Key words: perception, light, transparency, scale, public place, urban landscape, art and public space, deconstruction, intersection, installations

Course assignment:

-Creation of artwork/project focusing on the urban or natural environment of Ioannina

-Written assignment (2,500 words)

Teaching methods:

Lectures – presentations

Tutorials

Final presentation of the assignment

Teaching can take place by means of a hybrid system (live and distance education). Distance education can account for up to 35% of the number of lectures in each semester (Law 4485/2017, chapter 6, articles 30 and 45)

Indicative bibliography

-Adcock, Craig: (1990) James Turrell: the art of light and space Berkeley: University of California Press, ISBN 0-520-06728-2 ISBN 0-520-06728-2

-Bachelard, Gaston: La poétique de la revene D.R.©1960, Presses Universitaires de France, Paris

-Bachelard Gaston ,Η εποπτεία της στιγμής, Εκδ. Καστανιώτη, ISBN: 978-960-03-1735-0

-Bachelard Gaston , Η ποιητική του χώρου, Εκδ. Χατζηνικολή, ISBN: 960-264-055-3

-Baudrillard, Jean: Η έκσταση της επικοινωνίας, Εκδ. Καρδαμίτσα, Αθήνα, 1991

-Baudrillard, Jean: América, Ed. Anagrama, Barcelona, 1997

-Baudrillard, Jean: Περί Σαγήνης, Εδ. Εξάντας 2009 ISBN: 960-256-677-0

- Bergson Henry, *Τα άμεσα δεδομένα της συνείδησης*, εκδόσεις Καστανιώτη, Αθήνα, 1998

-Pelzer, Mark Francis, Beatriz Colomina, Dan Graham, Phaidon, New York, 2001

-Chen Zen: Metaphors of the body, EMST 2002

-Clement Rosset. Το πραγματικό και το διπλό του. Δοκίμιο περί αυταπάτης. Αθήνα: Εκδ. Αρμός, 2008 (ISBN: 960-527-466-3) (Clement Rosset. «The Real and its Double» Translated by Chris Turner, Seagull Books)

- Colomina Beatriz: Privacy and Publicity. Modern Architecture As Mass Media, MIT Press, 1996

-Colomina B., Sexuality and space, Princeton architectural press, N.Y, 1992

- Dan Graham, *Two way mirror power*, Selected writings by Dan Graham, Edited by Alexander Alberto, MIT Press, Cambridge Massachusetts, 1999
- Erika Suderburg (Ed.): *Space, Site, Intervention: Situating Installation Art* , 2000 ISBN-13: 978-0816631599
- Foucault, Michel. "Technologies of the Self.", edited by Luther H. Martin, Huck Gutman and Patrick H. Hutton, pp. 16-49. Univ. of Massachusetts Press, 1988.
- Foucault Michel, *Ο στοχασμός του έξω: Για τον Maurice Blanchot*, Εκδ. ΠΙΝΟΠΟΥΛΟΣ & ΣΙΑ ISBN: 978-960-348-072-3,
- Grosz Elizabeth, *Architecture from the outside. Essays on virtual and real space*, the MIT press, 2001
- Hall, Edward T.: *The Hidden Dimension*, Ed. N.York: Anchor Books - Doubleday, 1990
- Julie H. Reiss : *From Margin to Center: The Spaces of Installation Art* Paperback – October 1, 2001, ISBN-13: 978-0262681346
- Levin, David Michael: *Sites of Vision, The Discursive Construction of Sight in the History of Philosophy*, Ed. MIT, Cambridge Massachusetts, 1997
- Merleau-Ponty, Maurice (2014), *Phenomenology of Perception*, Milton Park: Routledge. ISBN 978-0415834339.
- Merleau-Ponty, Maurice. *Η αμφιβολία του Cezanne. Το μάτι και το πνεύμα*. Εκδ.Νεφέλη 1991
- Meyer Ursula, *Conceptual art*, E.P.Dutton & co, New York, 1972
- Moure, Gloria (Ed.) : *Dan Graham*, Ed. Fundació Antoni Tapies, Barcelona y Centro Gallego de Arte Contemporáneo, Santiago de Compostela, 1998
- Osborne Peter, *Conceptual art*, Phaidon, New York, 2002
- Pelzer Birgit, Mark Francis, Beatriz Colomina, *Dan Graham*, Phaidon, New York, 2001
- Rabinowitz Sophie. *Aziz + Cucher: Landscapes and Interiors*". Essay in a catalogue of Aziz + Cucher works for an exhibition at Artereal Gallery, Sydney,
- Σταυρίδης Σταύρος: *Από την πόλη οθόνη στην πόλη σκηνή*, Εκδ. Ελληνικά Γράμματα, Αθήνα, 2002
- Σταυρίδης Σταύρος: *Η συμβολική σχέση με το χώρο*, Εκδ. Κάλβος 1990
- Virilio Paul *Πανικόβλητη πόλη*, Εκδ. Νησίδες, ISBN: 978-960-8263-39-5

ΕΤΣ101 SEMINAR I

First semester, compulsory – theoretical and workshop

D. Polychronopoulos, Dr. in architecture, Professor of Architecture and Urban Planning, Department of Civil Engineering, Democritus University of Thrace

M. Grigoriadou, Dr. in architecture, assistant professor of urban planning, Department of Civil Engineering, Democritus University of Thrace

Course description:

The course addresses theoretical issues concerning the definition of concepts for the city's public space, while students also deal with issues about identification of the urban space, in relation with interventions that take place in it

Key words: public place, urban landscape, art and public space, hybrid design, installations and street art

Course assignment:

Artwork/intervention/action related to the subject area of the course with free choice of medium

Teaching methods:

The course, in its theoretical part, consists of invited talks and lectures by professors from different Higher Education Institutions.

Teacher-student meetings.

Presentation of artwork at the end of the semester

Teaching can take place by means of a hybrid system (live and distance education). Distance education can account for up to 35% of the number of lectures in each semester (Law 4485/2017, chapter 6, articles 30 and 45)

Bibliography

Colomina Beatriz, Privacy and Publicity. Modern Architecture As Mass Media, MIT Press, 1996

-Merleau-Ponty, Maurice (2014), Phenomenology of Perception, Milton Park: Routledge. ISBN 978-0415834339.

Baudrillard Jean: Η έκσταση της επικοινωνίας (L' AUTRE PAR LUI-MEME), Εκδ. Καρδαμίτσα, Αθήνα, 1991

Martin Heidegger, στην σειρά Rowohr's Monographien του Walter Biemel. Επίσης, Building, Dwelling, Thinking στο Albert Hofstadter (μτφ), Poetry, Language, Thought, New York : Harper & Row Publishers, 1971

Daniels Stephen και Cosgrove Denis, The iconography and landscape: Essays on the Symbolic Representation, Design and Use of Past Environments, Cambridge University Press, 1988

Gombrich Ernst, Simmel George, Ritter Joachim, μτφρ: Γ. Σαγκριώτης, Λ. Αναγνώστου, Ν. Δασκαλοθανάσης, Το τοπίο, εκδόσεις Ποταμός, 2004

Norberg – Schulz Christian, Genius Loci – Το πνεύμα του τόπου, Πανεπιστημιακές Εκδόσεις ΕΜΠ, 2009

Pallasma, Juhani, The Eyes of the Skin. UK: John Wiley and Sons Ltd, 2012

Pallasma, Juhani, ΔΩΔΕΚΑ ΔΟΚΙΜΙΑ ΓΙΑ ΤΟΝ ΑΝΘΡΩΠΟ, ΤΗΝ ΤΕΧΝΗ ΚΑΙ ΤΗΝ ΑΡΧΙΤΕΚΤΟΝΙΚΗ 1980-2018 ΠΕΚ (ΠΑΝΕΠΙΣΤΗΜΙΑΚΕΣ ΕΚΔΟΣΕΙΣ ΚΡΗΤΗΣ), 2021

Tilley Christopher, Space, place, landscape and Perception: Phenomenological Perspectives, A phenomenology of landscape (places, paths and monuments), Oxford/ Providence, USA: BERG, 1994

Zumthor Peter, Atmospheres: Architectural Environments - Surrounding Objects, Birkhäuser Architecture; 5th Printing. Edition, 2006

Zumthor Peter, Thinking Architecture, Birkhäuser Architecture; 3rd edition, 2010

Μαρκέτου Πελαγία (μτφ), Tilley Christopher: χώρος, τόπος, τοπίο. Φαινομενολογικές προσεγγίσεις, στη Συλλογική έκδοση Υλικός Πολιτισμός - Η ανθρωπολογία στη Χώρα των πραγμάτων, Γιαλούρη Ελεάνα (επιμ.), εκδ. Αλεξάνδρεια, 2012

Μωραϊτίης Κώστας, Γεωργαντά Τζ. (επιμ), Το τοπίο, πολιτιστικός προσδιορισμός του τόπου, εκδόσεις Σιδερής Ι., 2015

ETE102 BODY, SPACE AND REPRESENTATION

Elective, theoretical and workshop

First semester, winter

Teaching staff: N. Lefa, Associate Professor

Description

Immersion into the City

The main objective is to become able to perceive and experience the city space in order to approach its complexity and represent it (each time anew) in some artwork that will contain such a multiplicity as to be in a position to inspire us. In this course, the body will be the instrument of measurement and perception.

“Not being able to orient yourself in a city doesn’t mean much. To get lost, though, drifting in a city, as in a wood, requires training” (Benjamin 2005).

The students will leave themselves in the “pauses” of the city, in its invisible stops, they will enter the various worlds it offers, without being cut out of its flow. We will attempt to create a relation to space in a way similar to the one described by Michel de Certeau in his *L'Invention du Quotidien*, Vol 1, Arts de Faire. The experience is condensed in these border moments and lets the double character of the city emerge; a character moving constantly between the real and the non-real, between what we can touch with our hands and that which we can see with our phantasy. The registration of these moments will be the raw material on which the students will work, transforming the tension, the experience into images, with a variety of means, from hand sketches to projects made in design programs such as Maya, Blender, and Unity

Keywords:

Reality, immersion, City, Public Space, Body, Multiplicity

The course will consist of lectures, readings and study of philosophical essays, breakdown of emblematic artworks.

Meetings in the town and group walking.

Workshop for familiarization with the new media.

Requirements

Deliverable 1) group project; each student will prepare a representation of one feature, a being, a construct with their preferred means, and all these will comprise the representation of the real city in a virtual one.

Deliverable 2) At the end of the semester a “city diary” will be created, notes taken during the course (texts, photos, etc) as well a conclusion-draft-proposal for a new project.

Bibliography.

Bachelard, Gaston, *La poetique de l'espace* (Greek edition: *Η ποιητική του χώρου*. Athens: Hatzinicolis 2014).

Bachelard, Gaston, *Psychoanalyse du feu* (Greek edition: *Η ψυχανάλυση της φωτιάς*. Athens: Erato 2007).

Benjamin, Walter, “*Das Paris des Second Empire bei Baudelaire*” (Greek edition: «Ο Μποντλέρ ή οι δρόμοι του Παρισιού», in: *Παρίσι, Πρωτεύουσα του 19ου αιώνα*. Athens: Wapiti 2020).

Benjamin, Walter, *Das Arkadenprojekt*. Cambridge, Mass.: HUPress 2002 [1982].

Benjamin, Walter, *Kinderjahren in Berlin*, (Greek edition: *Τα παιδικά χρόνια στο Βερολίνο το 1900*. Athens: Agra 2005)

Certeau, Michel, *L'Invention du Quotidien*, Vol 1, Arts de Faire (Greek edition: *Επινοώντας την καθημερινή πρακτική*. Athens: Smili 2010).

Colomina, Beatriz, *Privacy and Publicity. Modern Architecture As Mass Media*. Cambridge, Mass.: MIT Press, 1996.

Heidegger, Martin, *Der Urprung des Kunstwerkes* (Greek edition: *Η Προέλευση του έργου Τέχνης*. Athens: Dodoni 1986.

Heidegger, Martin, *Bauen Wohnen Denken* (Greek edition: *Κτίζειν, Κατοικείν, Σκέπτεσθαι*, μτφρ. Γ. Ξηροπαίδης. Athens: Plethron 2008).

La Cecla, Franco, *Pedersi, L'uomo senza ambiente*. Bari: Laterza 1988.

De Micheli, Mario. *Le avanguardie artistiche del Novecento* (Greek edition: *Οι πρωτοπορίες της τεχνης του 20 αιώνα*. Athens: Odysseas 1997).

Merleau-Ponty, Maurice, Phenomenology of perception (Greek edition: Φαινομενολογία της αντίληψης. Athens: Nisos 2016).
Rosset, Clement, Le Réel et son double (Greek edition: Το πραγματικό και το διπλό του. Δοκίμιο περί αυταπάτης. Athens: Armos 2008).

ETE116 SCULPTURE AND PUBLIC SPACE

First and third semester, winter, elective, workshop

Teaching staff: I. Kokkalis, Assistant Professor

Course description

The course examines the sculptural object, its relationship with space and the viewer. In this process, form, materials and finally, the space the artwork occupies are the main factors

Teaching methods:

Presentations and assignments aiming at familiarization with the three dimensions, materials and methodology of sculpture. Lessons take place at the sculpture workshop

Teaching can take place by means of a hybrid system (live and distance education). Distance education can account for up to 35% of the number of lectures in each semester (Law 4485/2017, chapter 6, articles 30 and 45)

Course assignment:

At the end of the semester students present a sculpture that represents the whole process of the final product (research, preparatory sketches, accompanying text)

Bibliography:

- Η τέχνη από το 1900 : μοντερνισμός, αντιμοντερνισμός, μεταμοντερνισμός, Θεσσαλονίκη, Επίκεντρο, 2018
- Johan Huizinga, Ο άνθρωπος και το παιχνίδι (homo ludens), Αθήνα, Γνώση, 2010
- Kimon Nicolaides, The Natural Way to Draw, Souvenir Press Ltd, 2008

ETE115 IDEA AND PRACTICE OF DRAWING

(optional, A & C Semester) elective, workshop

Teaching staff: Tutor: Konstantinos Papamichalopoulos, Academic Scholar, Department of Fine Arts and Arts Sciences, University of Ioannina.

Course Description:

The lesson focuses on ways in which the broad field of visual creation, from the conception, evolution and development of a theme, has its origin in the idea and practice of drawing.

The more general approach to the concept of drawing breaks it down to a kind of mediation between thought and practice in the broader spectrum of the real, but also alludes to a communication system and a practice of interpreting and recording physical and mental stimuli. The concept of design may, after all, have some similarities with the concept of designing / planning, the method of molding a shape or a program into a kind of tool which will further facilitate the attainment of a specific goal. The very act of drawing can be thought of as a mental process, which encompasses

the formulation of an idea in order to produce the expression of a visible shape and/or form or that reaches its conclusion in the advent of an action. A drawing can have an impact on the conceptual, the imaginary as well as on the interpretive context. It is an abstract, ambiguous and vague process of birth, emergence, or formulation of an element to be executed, but whose principle, origin, or process is often uncertain. Drawing provides the spark of an idea and the formulation of a mental / spiritual image. It is part of the initial phase of conception, reception, and underlining of the main features of a design / organization, and as such, precedes the design phase. In this lesson, therefore, drawing, in addition to its original meaning, also includes the concept of design, in the sense that it often organizes and presents a more general or more specific structured narrative. The concept of storytelling and its techniques is a field of an overarching conception of the design and reflection process on specific data. From this perspective, the course approaches issues of visual practice, narrative techniques, strategies and scenarios for the creation of worlds, through the analysis and comparison of general categories as well as specific case studies. Through the reflective processes, the combined theory and application structure of the practice of drawing is elucidated. The ultimate educational goal is to "learn" through the creative process itself in a project (or a series of projects), and in turn relying on this experience for the creation of future works.

Semester assignment (choose from the following):

- Complete work or project, with a short accompanying text that describes the reasoning that is underlying its creative process, the project's references, its technical characteristics, influences, symbolism and meanings.
- Conception of a project or project, with a meticulously processed audio-visual material (in indicative or advanced stages of its development), and an extensive accompanying text that describes the proposed project's rationale, regarding the final result and the overall process of development.

Conducting a lesson

Theoretical seminars coupled with studio-based practice sessions / Student-professor meetings / Final submission of the proposed topic for the semester with a short supporting presentation.

- Courses may be taught using a mixed teaching system (in-person and distance learning) and in particular distance learning will amount to 35% of the number of courses each semester (according to Law 4485/2017, Chapter F , article 30 and article 45).

Course structure

The structure of the course is a combination of theory and practice. The course is developed through lectures and studio practice of 13 weeks.

Teaching can take place by means of a hybrid system (live and distance education). Distance education can account for up to 35% of the number of lectures in each semester (Law 4485/2017, chapter 6, articles 30 and 45)

ETE107 VIDEO INSTALLATION ART

Elective, workshop, theoretical and workshop

First semester, winter

Teaching staff: Dr. O. Pangalos, Academic Scholar, Department of Fine Arts and Arts Sciences, University of Ioannina.

Course description:

The term video installation denotes a complex and hybrid artistic medium in which video is incorporated with the material elements of an installation in the framework of a defined space.

Keywords: Technology- Video Installation art- Video art- New Media art- Public Space.

Course assignment:

Artwork (project) – primary research and accompanying text

Teaching methods:

Seminars (theoretical and practical) – student-teacher meetings

Artwork, presented at the end of the semester

Teaching can take place by means of a hybrid system (live and distance education). Distance education can account for up to 35% of the number of lectures in each semester (Law 4485/2017, chapter 6, articles 30 and 45). Duration: 13 weeks

Indicative Bibliography

- «Εισαγωγή στην Βιντεοτέχνη», Rob Perree, Εκδ. Σχολή Σταυράκου-Επικοινωνία και Κουλτούρα, 1994
- Illuminating Video: An Essential Guide to Video Art, Doug Hall (Editor), Sally Jo Fifer (Editor), David Bolt (Preface), Εκδ. Aperture; (June 1, 1991)
- Art Since 1960, new edition, Michael Archer, Εκδ. Thames & Hudson, world of art
- New Art in the 60s and 70s, Redefining Reality, Anne Rorimer, Εκδ. Thames & Hudson, world of art
- New Media in Late 20th-Century Art (World of Art), Michael Rush, Εκδ. Thames & Hudson, world of art
- Digital Art, Christiane Paul, Εκδ. Thames & Hudson, world of art
- New Screen Media: Cinema, Art, Narrative, Martin Rieser (Editor), Andrea Zapp (Editor), Εκδ. British Film Inst. (April 2002)
- Video Spaces (PB), Barbara London, Εκδ. Museum of Modern Art, NY
- Video the Reflexive Medium, Yvonne Spielman, Εκδ. The MIT Press (2008)
- A History of Video Art, Chris Meich- Andrews, Εκδ. Berg (2006)
- A History of Experimental Film and Video, A. L. Rees, Εκδ. British Film Inst. (1999)
- Experimental Cinema in the Digital Age, Malcolm Le Grice, Εκδ. British Film Inst. (2001)
- Film Art Phenomena, Nicky Hamlin, Εκδ. British Film Inst. (2003)
- The New Media Book, Dan Harries (Editor), Εκδ. The MIT Press (2002)
- The Language of New Media, Lev Manovich, Εκδ. The MIT Press (2001).

ETE114 PHOTOGRAPHY: CONTEMPORARY PRACTICES AND THEORIES

Elective, theoretical

First and third semester, winter

Teaching staff: E. Papadopoulou, Dr. Art History, Academic Scholar, Department of Fine Arts and Arts Sciences, University of Ioannina.

Course description

In the course “Photography: Contemporary Practices and Theories” students approach the relationship between art and visual arts from the first photographic practices to this day. The multidimensional relationship between photography and art in the framework of the wider social and political circumstances, technological developments, art market and museum exhibitions and galleries serve as reference points.

Keywords: Photography, document, body, file, photo books, digitality

Teaching methods:

Lectures, PowerPoint presentations. In each lecture postgraduate students are provided with a schedule that delineates the lecture and specific bibliography. During lectures, active participation is encouraged with questions seeking to lead to interactivity and discussion.

Course assignment

Written assignment (about 3,000 words) at the end of the semester. Oral presentation in which the research process will be evaluated.

Indicative bibliography:

Azoulay Ariella, The civil contract of photography, Νέα Υόρκη: Zone Books 2008

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Ιωαννιδης Κώστας, Μία υπερόχως νόθος τέχνη: ποιητικές της φωτογραφίας τέλη 19ού - αρχές 20ού αιώνα, Αθήνα: Futura 2019

Παπαδοπούλου Ευδοξία, Το αστικό τοπίο στην ελληνική μεταπολεμική φωτογραφία, αδ.διδ.διατριβή, ΑΠΘ 2016

(Επ.) Παπαϊωάννου Ηρακλής, Η ελληνική φωτογραφία και η φωτογραφία στην Ελλάδα, Αθήνα : Νεφέλη 2013

ETE117 AESTHETICS

Elective, theoretical and workshop,

First and third semester, winter

Teaching staff: K. Papandreopoulou, Dr, Art History, Academic Scholar, Department of Fine Arts and Arts Sciences, University of Ioannina.

Course description

The course focuses on aesthetic theories which prevailed in Europe, and especially in France from the period of Romanticism to the onset of the second world war. Special emphasis is placed on the theories of aestheticism and idealism in relation to their impact on contemporary and innovative movements in the framework of modernity.

Course assignment

Combination of a theoretical/philosophical text in the framework of the course in cooperation with the professor and creation of an artwork.

The artwork, along with its theoretical documentation, should be briefly presented and submitted at the end of the semester.

Teaching methods

Lectures, with the use of case studies

Weekly meetings/tutorials in the classroom and the workshops

Student presentations

Bibliography

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CARROLL, David, *French Literary Fascism : Nationalism, Anti-Semitism, and the Ideology of Culture*, Πρίνστον, Princeton University Press, 1995.

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CLAIR, Jean, *Χειμώνας στον πολιτισμό*, Αθήνα, Μικρή Άρκτος, 2012.

CLAIR, Jean, *Σκέψεις για την κατάσταση των εικαστικών τεχνών: κριτική της μοντερνικότητας*, Αθήνα, Σμίλη, 1999.

COMPAGON, Antoine, *Les cinq paradoxes de la modernité*, Παρίσι, Seuil, 1990.

CONIO, Gérard, *L'art contre les masses : esthétiques et idéologies de la modernité : essais*, Λωζάνη, L'Âge d'homme, 2003.

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JUNOD, Philippe, *Transparence et opacité : essai sur les fondements théoriques de l'art moderne : pour une nouvelle lecture de Konrad Fiedler*, Nîmes, J. Chambon, 2004.

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MERRILL, Linda, *A Pot of Paint: Aesthetics on trial in Whistler v. Ruskin*, Washington, Smithsonian Institution Press, 1992.

SCHAEFFER, Jean-Marie, *L'art de l'âge moderne : l'esthétique et la philosophie de l'art du XVIIIe siècle à nos jours*, Παρίσι, Gallimard, 1992.

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ΒΕΛΟΥΔΗΣ, Γιώργος, *G.W.F. Hegel. Εισαγωγή στην αισθητική*, Αθήνα, Πόλις, 2000.

ΤΑΪΝ, Ιππόλυτος, *Η φιλοσοφία της τέχνης*, Αθήνα, Γκοβόστης.

SECOND SEMESTER

ETY201 CONCEPT AND PROCESS IN ARTISTIC CREATION

Compulsory, second semester, theoretical and workshop

Teaching staff: O. Pangalos, Dr. Architect, Academic Scholar, Department of Fine Arts and Arts Sciences, University of Ioannina.

Course description:

The course examines methods and practices of the artistic process in relation to public space. It explores strategies, methodologies of practical and emerging issues in artistic practices, through a theoretical approach and analysis of artworks.

Course assignment (choice from the following):

Complete artwork or project with brief accompanying text

Conception of an artwork or project, with processed audiolingual material and extensive accompanying text

Teaching methods:

Seminars (theoretical and practical) – student-teacher sessions, submission of artwork at the end of the semester followed by short presentation.

Teaching can take place by means of a hybrid system (live and distance education). Distance education can account for up to 35% of the number of lectures in each semester (Law 4485/2017, chapter 6, articles 30 and 45). Duration: 13 weeks

Indicative bibliography

- Bloustien, Gerry, and Margaret Peters. *Youth, Music and Creative Cultures: Playing for Life*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2011.
- Caillois, Roger. 1961. *Man, play, and games*. New York: Free Press of Glencoe.
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- McCormick, Carlo. *Trespass : a History of Uncommissioned Urban Art*. Köln: Taschen, 2010.
- McNiff, Shaun. *Trust the Process: An Artist's Guide to Letting Go*. Boston: Shambhala, 1998.
- Pangalos, Orestis. 2019. "Two museum visits in Lund, Sweden and the streets between them: Accidental monuments between public and curated spaces". *Punctum. International Journal of Semiotics*. 5, no. 2: 155-181.
- Rush, Michael, and Michael Rush. *New Media in Art*. London: Thames & Hudson, 2005.
- Tharp, Twyla, and Mark Reiter. *The Creative Habit: Learn It and Use It for Life : a Practical Guide*. New York, NY: Simon & Schuster Paperbacks, 2006.
- Wilson, Stephen. *Information arts: intersections of art, science, and technology*. Cambridge, Mass: The MIT Press, 2002.

ETY201 SEMINAR II

Second semester, theoretical and workshop

Teaching staff: K. Bassanos, visual artist, Associate Professor

Course description:

The Seminar II is developed throughout the semester, framing the thematic unit of the course *Concept and process in artistic creation* in the form of seminars, which are self-contained units - topics for study divided into three-hour teaching sessions (lectures/presentations, case studies, presentation of works in progress, lectures by invited speakers, workshops, etc.). Issues concerning particular aspects of the concept of

the public, as revealed through artistic practices and theoretical-critical approaches, as well as critical issues of contemporary thought and practice on Art and Public Space are explored, focusing on the mechanisms of representation in the conception and creative process of artwork in public space, as a political gesture and practice.

Course assignment:

During the semester, students are required to present a seminar on a topic of their choice in the context of the research field of the course, as well as a written assignment to be delivered at the end of the semester with a short presentation.

Teaching methods:

Seminars (theoretical and practical), student-tutor sessions.

Teaching can take place by means of a hybrid system (live and distance education). Distance education can account for up to 35% of the number of lectures in each semester (Law 4485/2017, chapter 6, articles 30 and 45). Duration: 13 weeks

Bibliography

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Public Monuments: Art in Political Bondage 1870-1997, Sergiusz Michalski, Reaktion Books, 1998.

Space, Site, Intervention. Situating Installation Art, E. Sudenburg (ed), University of Minnesota Press, 2000

One Place After Another: Site-specific Art and Locational Identity, M Kwon, MIT Press, 2000.

Site Specific Art: Performance, Place and Documentation, Nick Kaye, Routledge, 2000

Odd Lots. Revisiting Gordon Matta Clark's Fake Estates, Cabinet Books, 2005

Two-way Mirror Power, Selected writings by Dan Graham on his Art, MIT Press, 1999

Robert Smithson: The Collected Writings, Robert Smithson, University of California Press 1996.

Ruins, Ed. Brian Dillon, Documents of Contemporary Art, Whitechapel Gallery, MIT Press, 2011

Tilted Arc and the Uses of Democracy, Rosalyn Deutsche, Designing Cities: Critical Readings in Urban Design, Alexander R. Cuthbert, 2003

Neo-Baroque Aesthetics and Contemporary entertainment, Angela Ndalians, MIT Press, 2004

Walter Benjamin. *The Arcades Project*, Ed. Rolf Tiedemann. Trans. Howard Eiland and Kevin McLaughlin, New York: Belknap Press, 2002

Warped Space, Antony Vilder, MIT Press, 2001

The Artist House. From workspace to artwork, Kirsty Bell, Sternberg Press, 2013

A voyage on the North Sea. Art in the age of post-medium condition, Rosalind Krauss, Thames and Hudson

Going Public (E-Flux Journal), Boris Groys (author), Julieta Aranda, Brian Kuan Wood, Anton Vidokle (ed), Sternberg Press, 2010

On the Shores of Politics, Jacques Ranciere, New York, Verso, 2007

Dialogues in Public Art, Tom Finkelpearl, Cambridge, MIT Press, 2000

Virtual Art. From Illusion to immersion, Oliver Grau, MIT Press, 2003

The Vision Machine, Paul Virilio, BFi and Indiana University Press, 1994

The Architectural Uncanny: essays in the modern unhomey, Antony Vidler, MIT Press, 1992.

Deleuze and Space, Ed. Ian Buchanan and Gregg Lambert, Edinburgh University Press, 2005

Cine|Spaces. Cinematic Spaces in Architecture and Cities, Richard Koeck, Routledge, 2013

Participation. Documents of Contemporary Art, Claire Bishop (ed), Whitechapel Gallery, MIT Press.

Sophie Calle. Suite Venitienne. Jean Boudrillard. Please follow me, Bay Press, 1988
Bas Jan Ader. Death is Elsewhere, A. Dumbadge, The University of Chicago Press, 2013
Critical Laboratory. The Writings of Thomas Hirschhorn, L. Lee- Hal Foster (eds), October Books, 2013
Mark Dion, Phaidon Press, 1997

THIRD SEMESTER

ETY302 EXPANDED MEDIA OF ARTISTIC EXPRESSION

Compulsory, theoretical and workshop

Third semester, winter

Teaching staff: Ch. Charisis, visual artist, Associate professor and V. Paspalis, visual artist, contract teacher

Course description:

The main axis of the course is the development of visual artwork in space. The concept of installation as an autonomous art form is studied. Widening the process of expansion in the field of classic forms of expression (painting, photography, collage, sculpture, *video, performance, happenings, conceptual art, land art, etc.*), new issues arise related to the comprehension of representation systems.

Course assignment:

Visual artwork

Teaching methods:

Seminars (theoretical and practical), student-teacher sessions, Visual artwork, presented at the end of the semester. Duration: 13 weeks

Indicative bibliography

- Art Since 1960, new edition, Michael Archer, Εκδ. Thames & Hudson, Word of Art.
- New Art in the 60s and 70s, Redefining reality, Anne Rorimer, Εκδ. Thames & Hudson, Word of Art.
- Aporia in Architecture: What Now?, Μάντζου Πολυξένη, Εκδ. Επίκεντρο Α.Ε. 2017
- Sculpture Today, Judith Collins, Εκδ. Phaidon.
- Από τη μινιμαλιστική στην εννοιολογική τέχνη. Μια κριτική ανθολογία, Επιμέλεια: Νίκος Δασκαλοθανάσης, Εκδ. Ανώτατη Σχολή Καλών Τεχνών.
- Ο μηχανικός του χαμένου χρόνου. Συζητήσεις με τον Pierre Cabanne, Marcel Duchamp. Εκδ. Άγρα. Αθήνα, 2008
- Καθρέφτης του κόσμου: Μια νέα ιστορία της τέχνης, Bell Julian Εκδ. Μεταίχμιο 2009
- Η μεταμόρφωση του κοινότοπου, Danto Arthur C Εκδ. Μεταίχμιο 2004

ETE112 AUDIOVISUAL ART FORMS

Third semester, elective, theoretical and workshop

Teaching staff: N. Artemis, visual artist, Assistant professor

Course description:

The course focuses on mixed media artworks, audiovisual installations, experimental cinema/animation and music video.

Course assignment:

Creation of artwork/project related to the course and accompanying text describing the rationale, research, creative process, etc.

Teaching methods:

Seminars (theoretical and practical), student-teacher sessions, presentation of projects in progress, lectures by invited speakers, visual artwork presented at the end of the semester.

Teaching can take place by means of a hybrid system (live and distance education). Distance education can account for up to 35% of the number of lectures in each semester (Law 4485/2017, chapter 6, articles 30 and 45)

Indicative bibliography

Benjamin, Walter, Κείμενα 1934-1940, Άγρα, 2019

Bourriaud, Nicolas, Σχεσιακή Αισθητική, ΑΣΚΤ, 2014

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Christiane, Paul, Digital Art, Thames and Hudson, 2008.

Debord Guy, Η κοινωνία του θεάματος, Μεταίχμιο, 2016

Debord Guy, Σχόλια πάνω στην κοινωνία του θεάματος, Ελεύθερος Τύπος 1988

Deleuze, Gilles, Κινηματογράφος I: Η εικόνα-κίνηση, Αθήνα, Νήσος, 2009.

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Eisenstein, Sergei, Η μορφή του φιλμ, Αιγόκερως 2003.

Fisher, Mark, Καπιταλιστικός Ρεαλισμός, Futura 2015.

Handler Miller, Carolyn, Digital Storytelling, Focal Press, (2008)2012.

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Kahn, Douglas, Noise, Water, Meat, A History of Sound in the Arts, MIT Press, 2001.

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Kittler, Friedrich, Γραμμόφωνο, Κινηματογράφος, Γραφομηχανή, Νήσος, 2005.

Le Grice, Malcolm, Experimental Cinema in the Digital Age, BFI, 2001.

Manovich, Lev, Η Γλώσσα των Νέων Μέσων, ΑΣΚΤ, 2016

Rieser, Martin & Zapp, Andrea, New Screen Media-Cinema/Art/Narrative, BFI, 2002.

Rush, Michael, New Media in Art, 2005.

Shanken, Edward A., Art and Electronic Media, Phaidon Press, 2009.

Toop, David, Ocean of Sound, Serpent's Tail, 1995.

Wands, Bruce, Art of the Digital Age, Thames and Hudson, 2007.

Youngblood, Gene, Expanded Cinema, E.P. Dutton, 1970.

ETE104 SCULPTURE AND NEW MEDIA

Elective, theoretical and workshop

Third semester, winter.

Teaching staff: O. Pangalos, Dr. architect, Academic Scholar, Department of Fine Arts and Arts Sciences, University of Ioannina.

Course description

The course examines the multifaceted dimensions of the combination of the fields of sculpture and new media. In this framework, we explore emerging issues regarding methodology, practice, technology, innovation, timelessness, update, interdisciplinarity, form, material, techniques, technology, content, aesthetics, meaning and ethics. At the same time, issues concerning art history, history of media, history of technology and time theory emerge.

Course assignment: Choice of one of the following

Complete artwork or project with brief accompanying text describing the rationale, creative process, references, techniques, characteristics, influences, symbolisms and meanings

Conception of artwork or project with processed audiovisual material with extensive accompanying text describing the rationale.

Teaching methods:

Seminars (theoretical and practical), student-teacher sessions, visual artwork with short presentation presented at the end of the semester.

Teaching can take place by means of a hybrid system (live and distance education). Distance education can account for up to 35% of the number of lectures in each semester (Law 4485/2017, chapter 6, articles 30 and 45)

Indicative bibliography

- Bloustien, Gerry, and Margaret Peters. *Youth, Music and Creative Cultures: Playing for Life*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2011.
- Caillois, Roger. 1961. *Man, play, and games*. New York: Free Press of Glencoe.
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- Holzer, Jenny. *Jenny Holzer Truth Before Power*. Germany: Kunsthau Bregenz, 2004
- Holzer, Jenny, David Joselit, Renata Salecl, and Joan Simon. *Jenny Holzer*. London: Phaidon, 2010.
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- Quaranta, Domenico. *Beyond New Media Art*. Brescia: LINK Editions, 2013
- Rush, Michael, and Michael Rush. *New Media in Art*. London: Thames & Hudson, 2005.
- Tharp, Twyla, and Mark Reiter. *The Creative Habit: Learn It and Use It for Life : a Practical Guide*. New York, NY: Simon & Schuster Paperbacks, 2006.
- Tribe, Mark, Uta Grosenick, and Reena Jana. *New media art*. Köln: Taschen, 2006.

- Wilson, Stephen. *Information arts: intersections of art, science, and technology*. Cambridge, Mass: The MIT Press, 2002.

ETE114 PHOTOGRAPHY: CONTEMPORARY PRACTICES AND THEORIES

Elective, theoretical

First and third semester, winter

Teaching staff: E. Papadopoulou, Dr. Art History, Academic Scholar, Department of Fine Arts and Arts Sciences, University of Ioannina.

(As at first Semester)

AESTHETICS

Elective, theoretical

First and third semester, winter

Teaching staff: K. Papandreopoulou, Dr, Art History, Academic Scholar, Department of Fine Arts and Arts Sciences, University of Ioannina.

(As at first Semester)

FOURTH SEMESTER

MΔE001 POSTGRADUATE THESIS

Compulsory

Prior to the end of the third semester, the postgraduate students, in consultation with the member of the teaching staff who will supervise the postgraduate thesis, must select and state a topic for the postgraduate thesis. It consists of the production of original artwork, that is accompanied by a theoretical support text at least 5,000 words in length (excluding references, tables, captions, etc.) and it should not exceed 40 pages in total. It must be submitted in bound form and include full photographic documentation of the work produced. The presentation of the Postgraduate Thesis is public in front of the Examination Committee, which then judges the scientific correctness and integrity of the work and whether it constitutes a contribution to science and art.

PROGRAMME OF POSTGRADUATE STUDIES SPECIALISATION: “CURATION: THEORETICAL AND PRACTICAL APPROACHES”

The Postgraduate Studies Programme deals with the study, analysis, design, application and evaluation of innovations in the field of exhibitions, museums and cultural heritage and promotes theoretical and applied research concerning the significance of exhibitions as cultural phenomena. It has an interdisciplinary character and places emphasis on multiparadigm and cooperation among scientists from different fields. It has an extended character, since it does not focus exclusively on art exhibitions, but leaves open the field of study and curating of other historical and contemporary collections through the epistemological tools of history, archaeology, folklore and social anthropology, history, art, architecture and cultural studies.

The functioning of the Programme uses the teaching, administrative and technical staff, as well as infrastructure (classrooms, workshops, libraries, computer center) of the Department of Fine Arts and Art Sciences.

The programme of Postgraduate Studies specialisation: “Curation: theoretical and practical approaches” is the first and only programme of postgraduate studies in Greek Higher Education Institutions which specializes in curation, both from a theoretical and practical (applied) perspective.

Programme of studies

The academic programme “Curation: theoretical and practical approaches” is organized around theoretical and practical courses (80 ECTS) regarding the design and implementation of a museum project (10 ECTS) and a postgraduate thesis (30 ECTS), seminars and practical activities. For the completion of the programme (total 120 ECTS) and the award of the Postgraduate Diploma of Specialisation students need to attend 5 compulsory core courses and three elective courses during three semesters, as well as to design and implement a museum project. The fourth semester involves writing the postgraduate thesis.

The study programme includes the following courses.

The Programme of Studies includes the following:

“Curation: theoretical and practical approaches”			
A/A	FIRST SEMESTER		ECTS
1	History of practices relating to collections and exhibitions	Compulsory	10
2	Cultural analyses of the exhibition phenomenon	Compulsory	10

3	Exhibitions and education	Compulsory	10
			TOTAL 30
SECOND SEMESTER			
4	Museographic design of exhibitions	Compulsory	10
5	Elective	Elective	10
6	Elective	Elective	10
			TOTAL 30
THIRD SEMESTER			
7	Exhibitions and new technologies: digital learning environments and virtual world. Issues of digital curation of collections	Compulsory	
8	Elective course	Elective	
	Design and implementation of exhibition project	Elective	
			TOTAL 30
FOURTH SEMESTER			
	Postgraduate thesis	Compulsory	30
			TOTAL 120

Students select three courses from the following:

- Curation of contemporary art (10 ECTS)
- Curations of historical visual art collections (10 ECTS)
- Curation of archaeological exhibitions (10 ECTS)
- Curation of ethnographic and folklore collections (10 ECTS)
- Art theory and curation discourse (10 ECTS)
- Exhibitions, History and Public History (10 ECTS)
- Landscape and environment as curatorial object (10 ECTS)

- Special issues in curatorial design (10 ECTS)
- Strategies for communication with the public/elements of the economy of culture and cultural management (10 ECTS)
- Elective course from the Programme of Postgraduate Studies, or a Postgraduate Studies Programme of by other Departments of the University of Ioannina (10 ECTS)

Attendance in courses and seminars is compulsory.

Lectures and exams are conducted in Greek, while bibliography is mainly in English. Some seminars with invited speakers are in English. After decision of the Assembly of the Department, the language of the postgraduate thesis is Greek, and the place of presentation is the University of Ioannina

For the implementation of the Postgraduate Studies Programme can participate faculty members from the Department of Fine Arts and Art Sciences of the University of Ioannina, as well as faculty members from other Departments of the University of Ioannina, while seminars and lectures are offered by faculty members of other Higher Education Institutions, museum and exhibition places professionals, scientists, artists or acclaimed scientists with specialised knowledge or experience in the thematic area of curatorial studies.

Successful attendance of the courses of each semester is needed for eligibility for the next semester. Successful completion of a semester involves failure to a maximum of one course. Failure to a course involves repeating the course.

Successful completion of the first cycle of postgraduate courses needs to have been completed in a maximum of six semesters from the first enrollment of the student in the postgraduate course.

The Postgraduate Studies Programme may change every May, after proposal by the Coordinating Committee of the postgraduate studies programme and decision by the General Assembly of the Department of Fine Arts and Art Sciences.

Description of courses

Compulsory

History of practices relating to collections and exhibitions

Cultural analyses of the exhibition phenomenon

- Exhibitions and Education
- Museographic design of exhibitions
- Exhibitions and new technologies: digital learning environments and virtual world. Issues of digital curation of collections
- Design and implementation of exhibition project

Elective

- Curation of contemporary art (10 ECTS)
- Curation of historical visual art collections (10 ECTS)
- Curation of archaeological exhibitions (10 ECTS)
- Curation of ethnographic and folklore collections (10 ECTS)

- Art theory and curation discourse (10 ECTS)
- Exhibitions, History and Public History (10 ECTS)
- Landscape and environment as curatorial object (10 ECTS)
- Special issues in curatorial design (10 ECTS)
- Strategies for communication with the public/elements of the economy of culture and cultural management (10 ECTS)

ADMISSION REQUIREMENTS

In the Postgraduate Study Programme are admitted, after exams, holders of an undergraduate degree from Greek Higher Education Institutions and recognized foreign Higher Education Institutions of equivalent status from a related field of study. Applicants may also be in their final study year, provided that after the end of the academic year (including the September exam period) they will have graduated. Applicants who have gained qualifications from foreign Higher education Institutions need to provide a certificate by the Hellenic National Academic Recognition and Information Center (D.O.A.T.A.P).

The Department announces the free positions for the Postgraduate Study Programme every two years, while the number of admitted students for the Postgraduate Study is a maximum of 15 students.

Teaching staff

Year 2022-2023

A. Adamopoulou, Professor, History of Art

E. Solomon, Assistant Professor, Museology

V. Ferendinou , Assistant Professor, Theory of Art- Aesthetics

K. Kotzia, Assistant Professor, Architectural Design , Department of Architecture, School of Polytechnics, UOI

K. Filoxenidou, Assistant professor, Architectural Design – Indoor Design, Department of Architecture, School of Polytechnics, UOI

Elizabeth Kosta, Dr. Museology, Academic Scholar

Katerina Papandreopoulou, Dr. History of Art, Academic Scholar

COURSE OUTLINES

FIRST SEMESTER

EEY105 CULTURAL ANALYSES OF THE EXHIBITION PHENOMENON

Compulsory

First semester, winter

Teaching staff: E. Solomon, assistant professor, Museology

Περιγραφή μαθήματος Course description

The course aims at familiarizing students with the theoretical analysis of exhibitions as social/cultural events. Through a series of exhibition examples, discussions and invited speakers the course of curation in relation to visual art, archaeological, historical, ethnographic/folklore exhibitions since the 19th century is examined.

Learning outcomes

After successful completion of the course, students are expected to:

Have become familiar with the ideological, historical, cultural and wider social parameters of the exhibition phenomenon

To form and express judgements in relation to the significance and function of museum representations and the exhibition phenomenon in general

General competences

After successful completion of the course students are expected to have developed critical analysis and interpretation skills in relation to exhibition representations.

The ability to conduct research, employ and evaluate aspects of social theory related to structuring an exhibitions

Production of free, creative and inductive thinking in the field of curatorial studies

Key words: organizing exhibitions, exhibition practices, cultural analysis, curator, social theory

Course assignment

Course evaluation is based on a written assignment (5,000-6,000 words)

Criteria also include student participation in the lectures and presentation of the weekly assignments/tasks

Teaching methods

Lectures – presentations

Presentation of students' research

Tutorials

Team study for processing of information

Submission of course assignment followed by brief presentation

Teaching takes place in the classroom, while there are also visits to exhibition spaces.

Indicative bibliography

Bibliography in Greek

- Αδαμοπούλου Α., Τέχνη και ψυχροπολεμική διπλωματία. Διεθνείς εκθέσεις τέχνης στην Αθήνα, 1950-1967, Θεσσαλονίκη, University Studio Press, 2019.
- AICA HELLAS, (2011). Το έργο της επιμέλειας. AICA HELLAS, τ. 4.
- Βουδούρη, Δ. (2003). Κράτος και Μουσεία, Αθήνα-Θεσσαλονίκη: Σάκκουλας.
- Γερογιάννη, Ε. (2013). «Όταν οι καλλιτεχνικές συζητούν αδιάκοπα»: Τοποθετήσεις, υποθέσεις, διερευνήσεις για ένα Μουσείο Σύγχρονης Τέχνης στην Ελλάδα», Κριτική + Τέχνη 5, Κριτική των θεσμών - Κριτικοί θεσμοί, Ένωση Κριτικών Τέχνης AICA Ελλάς. Αθήνα: Εκδόσεις Γρηγόρη, 2013.
- Hooper-Greenhill Eileen, 2006. Το Μουσείο και οι πρόδρομοί του. (Museums and the Shaping of Knowledge). [Μτφ. Ανδρέα Παππά] Αθήνα: Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς.

- Κανιάρη, Α. Το μουσείο ως χώρος της ιστορίας της τέχνης. Αθήνα: Εκδόσεις Γρηγόρη, 2013.
- Καραμπά Ε. (επιμ.), Curating: Απόψεις για την επιμελητική δράση. Αθήνα: Futura.
- Καφέτση, Α. (επιμ.) (2010). Τέχνης πολιτική: από τη συλλογή του ΕΜΣΤ. Αθήνα: Εθνικό Μουσείο Σύγχρονης Τέχνης.
- Κοσκινά, Κ. (επιμ.) (2017). Αντίδωρον: Η συλλογή του ΕΜΣΤ, documenta 14 Fridericianum, Κάσελ, Αθήνα : Εθνικό Μουσείο Σύγχρονης Τέχνης.
- Κυριαζή, Ν. (1998). Η κοινωνιολογική έρευνα, κριτική επισκόπηση των μεθόδων και τεχνικών, Αθήνα: Ελληνικές Επιστημονικές Εκδόσεις.
- Μπούνια Α. , Γκαζή Α. (επιμ.), (2012). Εθνικά μουσεία στη νότια Ευρώπη : ιστορία και προοπτικές, Αθήνα : Καλειδοσκόπιο.
- Ξαγοράρης, Π. (1966). «Απόψεις για την ίδρυση Μουσείου Σύγχρονης Τέχνης», Επιθεώρηση Τέχνης, τ. 136.
- Οικονόμου, Μ. (2003). Μουσείο : αποθήκη ή ζωντανός οργανισμός; : μουσειολογικοί προβληματισμοί και ζητήματα. Αθήνα : Κριτική
- Προκοπίου, Α. (1962). «Τα ακατανόητα και τα κατανοητά για το μουσείο της σύγχρονης τέχνης», Αθήνα : Νέες Μορφές
- Σερότα, Ν., Εμπειρία ή ερμηνεία: Το δίλημμα των μουσείων μοντέρνας τέχνης. Αθήνα: Άγρα.
- Σκαλτσά, Μ. (1989). Αίθουσες τέχνης στην Ελλάδα : Αθήνα, Θεσσαλονίκη 1920-1988. Αθήνα: Άποψη.
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- Τροβά, Ε. (2018). Η πολιτιστική κληρονομιά της Ευρώπης, Αθήνα-Θεσσαλονίκη: Σάκκουλας.

Foreign Bibliography

- Altshuler Bruce, Biennials and Beyond: Exhibitions that Made Art History: 1962-2002, Phaidon Press, 2013.
- Altshuler Bruce, Salon to Biennial - Exhibitions that Made Art History, 1863-1959, Phaidon Press, 2008.
- Barthes, R. (1977), Image-Music-text. Trans. Stephen Heath. Fontana, London.
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- Broersma, L., Van Rosse, P. (2015), “Rewriting or Reaffirming the Canon? Critical Readings of Exhibition History – Editorial”. Stedelijk Studies
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- Knell, S., Axelsson, B., Eilertsen, L., Myrivili, E., Porciani, I. (2012), Andrew Sawyer and Sheila Watson, Crossing Borders: Connecting

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- Macdonald, S. , Fyfe, G. (eds.) (1997). Theorizing museums: representing identity and diversity in changing world, Oxford: Blackwell.
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- Hans Ulrich Obrist and April Elizabeth Lamm, Everything You Always Wanted to Know About Curating* But Were Afraid to Ask, 2011.
- Hans Ulrich Obrist, A brief history of curating, 2008.
- O' Doherty, B. (1999), Inside the White Cube: The Ideology of the Gallery Space. Expanded ed. Berkeley: University of California Press.
- Paul O'Neill, The Culture of Curating and the Curating of Culture(s), MIT Press, 2012.
- Putnam, J. (2001), Art and artifact: the museum as medium, London: Thames and Hudson.
- Snauwaert, D., J. Borja-Villel, M., Esche, C. (eds.) (2017), The Absent Museum: Blueprint for a Museum of Contemporary Art for the Capital of Europe, Brussels: WEILS : Mercatorfonds.
- Solomon, E. 2011. "Museums and the subversion of the exhibitionary order: Playing with Enlightenment values". In Reference/Representation, 105-110. Athens: Futura Editions.
- Staniszewski M. A., The Power of Display: A History of Exhibition Installations at the Museum of Modern Art, The MIT Press, 1998.
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- Weibel, P., Buddensieg, A. (eds.), (2007) Contemporary art and the museum: a global perspective. Ostfildern : Hatje Cantz Verlag.

EEY104 HISTORY OF PRACTICES RELATING TO COLLECTIONS AND EXHIBITIONS

Compulsory / First Semester, winter

Teaching staff: A. Adamopoulou, Professor, History of Art

Course description

The course focuses on the history of exhibiting works of art. It covers the period from the middle 19th century to this days. It examines the role of art exhibitions in the promotion, circulation and the art market in this time period. At the same time it poses questions as regards the relationship between art and exhibitions and the role of the latter in the style and content of art. Finally, it examines the relationship between exhibitions and state or private initiatives.

Learning outcomes

After successful completion of the course, students are expected to:

Exhibit their historical knowledge in relation to exhibitions and exhibition practices in Europe and the Western world from the 19th century to these days.

Form and express judgement in relation to the significance of history and the function of museum and exhibition representations

General competences

After successful completion of the course, students are expected to have developed the following competences/skills:

Oral presentation of the history of exhibitions

Critical analysis and interpretation of museum representations

Research and organization, evaluation and communication of data and theoriew related to specific questios posed by an exhibition

Criticism and self-criticism

Production of free, creative and inductive thinking

Key words: exhibitions of works of art, history of exhibitions, museum and exhibition representations, the world of art, the curator's role, presentation of exhibits

Course assignment

Course evaluation is based on a written assignment (5,00-6,000 words)

Criteria also include student participation in the lectures and presentation of the weekly assignments/tasks

Teaching methods

Lectures – presentations

Presentation of students' research

Tutorials

Team study for processing of information

Submission of course assignment followed by brief presentation

Teaching takes place in the classroom, with the use of Information and Communication Technology (ICT) for communication with students.

Indicative bibliography

- AICA (τ. 4), *Το έργο της επιμέλειας*, Αθήνα, 2011.
- Altshuler Bruce, *The Avant-Garde in Exhibition, New Art in the 20th Century*, Los Angeles, London: University of California Press, 1994
- Altshuler Bruce, *Biennials and Beyond: Exhibitions that Made Art History: 1962- 2002*, Phaidon Press, 2013.
- Altshuler Bruce, *Salon to Biennial - Exhibitions that Made Art History, 1863-1959*, Phaidon Press, 2008
- Avgita Louisa, "The Balkans does not exist", *Third Text*, ειδικό τεύχος "Balkans", 21, 2, Μάρτιος 2007
- Avgita Louisa, "The Rewriting of Art History as Art: Mapping the 'East'" στο Maria Oriskova (ed.), *Curating 'Eastern Europe' and Beyond: Art Histories through the Exhibition*, Frankfurt am Main, Bratislava: Peter Lang, Veda, 2013
- Avgita Louisa, "What is there to be learnt from Athens? Documenta 14 and the colonisation of history", στο Marco Folin και Rosa Tamborrino (επιμ.), *Multiethnic cities in the Mediterranean World. History, Culture, Heritage*, ηλεκτρονική έκδοση, AISU International, 2019
- Belting Hans, Andrea Buddensieg και Peter Weibel, *The Global Contemporary and the Rise of New Art Worlds*, Karlsruhe & Cambridge, MA: ZKM & The MIT Press, 2013
- Bishop Claire, *Radical Museology or, What's 'Contemporary' in Museums of Contemporary Art?* London: Koenig Books, 2013
- Ferguson Bruce W., Greenberg Reesa, Nairne Sandy (eds), *Thinking About Exhibitions*, London: Routledge, 1996

- Hooper-Greenhill Eilean, *To Μουσείο και οι πρόδρομοί του*, (Museums and the Shaping of Knowledge). [Μτφ. Ανδρέα Παππά] Αθήνα: Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς, 2006.
- Obrist Hans Ulrich and April Elizabeth Lamm, *Everything You Always Wanted to Know About Curating* But Were Afraid to Ask*, 2011.
- Obrist Hans Ulrich, *A brief history of curating*, 2008.
- O'Neill Paul, *The Culture of Curating and the Curating of Culture(s)*, MIT Press, 2012.
- Serota Nicholas. *Εμπειρία ή ερμηνεία: Το δίλημμα των μουσείων μοντέρνας τέχνης*, Αθήνα, Άγρα, 2012
- Staniszewski Mary Anne, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*, The MIT Press, 1998.
- Αδαμοπούλου Αρετή, «Τα Παναθήναια Γλυπτικής του 1965», *Δωδώνη, Επιστημονική Επετηρίδα της Φιλοσοφικής Σχολής του Πανεπιστημίου Ιωαννίνων*, τεύχ. 33, 2004, σ. 249-300. <https://uoi.academia.edu/adamoroulouareti>
- Αδαμοπούλου Αρετή, «Τέχνη και εθνική ταυτότητα στην Ελλάδα στη δεκαετία του 1960», στο Ν. Δασκαλοθανάσης (επιμ.), *Β' Συνέδριο Ιστορίας της Τέχνης, Προσεγγίσεις της καλλιτεχνικής δημιουργίας από την Αναγέννηση έως τις μέρες μας*, Αθήνα: Νεφέλη, 2008, σ. 233-248. <https://uoi.academia.edu/adamoroulouareti>
- Αδαμοπούλου Αρετή, *Τέχνη και ψυχροπολεμική διπλωματία. Διεθνείς εκθέσεις τέχνης στην Αθήνα, 1950-1967*, Θεσσαλονίκη, University Studio Press, 2019.
- Αυγήτα Λουίζα, «Τι κάνει τα Βαλκάνια σήμερα τόσο αλλιώτικα, τόσο ελκυστικά; Οι μεταμορφώσεις των Βαλκανίων στις εκθέσεις σύγχρονης τέχνης», στο Λία Γυιόκα (επιμ.), *Μουσεία 06: Διαλέξεις και μελέτες για τις πολιτισμικές σπουδές και τις εικαστικές τέχνες*, Θεσσαλονίκη, Εκδόσεις Ζήτη, 2012.

EEY 106 EXHIBITIONS AND EDUCATION

Compulsory

First semester, winter

Teaching staff: Elizabeth Kosta, Dr. History of Art, Academic Scholar, Department of Fine Arts and Arts Sciences, University of Ioannina.

Course description

The course aims at familiarizing students with the concept and the content of the museum (learning and educational role) and the (museum) exhibition.

Learning outcomes

After successful completion of the course, students are expected to:

Be able to relate the concepts of “museum”, “education” and “museum education” and comprehend the educational role of the museum as a place of informal education

Be familiar with issues related to the educational exploitation of an exhibition, its content, and the way its narrative character is implemented

General competences/skills

After successful completion of the course, students are expected to have developed the following competences/skills:

Critical analysis and interpretation of exhibitions for educational exploitation

Development of ideas and suggestions for the creation of a museum education programme and the ability to implement it
Production of free and creative thinking in the field of exhibitions and the ability to evaluate them (through a theoretical framework and research into visitors' experiences)

Keywords: learning and educational role of museums and exhibitions, museum education, formal and informal education, educational programmes, digital technologies

The lectures take place in the classroom; visits to exhibition places and cooperation with invited speakers also take place.

use of Information and Communication Technology (ICT) in communication with students.

Course assignment

Course evaluation is based on a written assignment (5,00-6,000 words)

Criteria also include student participation in the lectures and presentation of the weekly assignments/tasks

Indicative bibliography

In Greek

- Αλεξάκη, Ε. (2002). «Το σύγχρονο μουσείο: εμπορικό κέντρο ή χώρος ουσιαστικής εκπαιδευτικής διαδικασίας». Στο Γ. Κόκκινος, Ε. Αλεξάκη (επιμ). Διεπιστημονικές Προσεγγίσεις στη Μουσειακή Αγωγή. Μεταίχμιο: Αθήνα 2002.
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- Γκαζή, Α. (1999). Από τις μούσες στο μουσείο: Η ιστορία ενός θεσμού δια μέσου των αιώνων. *Αρχαιολογία και Τέχνες*, 70, 39-46.
- Γκαζή, Α. & Νικηφορίδου, Α. (2004). Κείμενα για μουσεία και εκθέσεις. Προβληματισμός, μεθοδολογίας, μελέτη περίπτωσης. *Museology, International Scientific Electronic Journal*, 2. Διαθέσιμο στο: <https://docplayer.gr/4610670-Keiuena-gia-uoyseia-kai-ektheseis-provliuatisuos-uethodologia-ueleti-periptosis.html>
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Πανελληνίου Επιστημονικού Συνεδρίου με Διεθνή Συμμετοχή, Ανθρωπιστικές Επιστήμες, Εκπαίδευση, Κοινωνία και Πολιτική Παιδεία, ΙΑΚΕ, Ηράκλειο Κρήτης, 5-7 Μαΐου 2017, (σσ.420 – 430). Ηράκλειο: ΙΑΚΕ.

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SECOND SEMESTER

EEY202 MUSEOGRAPHIC DESIGN OF EXHIBITIONS

Compulsory

Second semester, spring

Teaching staff: K. Kotzia, Assistant Professor, Architectural Design / K. Filoxenidou, Assistant Professor, Arcitectural Design – Indoor Design

Course description

The course aims at familiarizing students with exhibition design as an extension and interpretation of exhibition curation. It focuses on the significance of perceiving the exhibition space and time, as well as of the limitation and the potentials that are offered.

Learning outcomes

After successful completion of the course, students are expected to:

Perceive the object and the language of museum design as a means of communication between the curatorial work and the audience

Recognise the steps of museum design, from conception to production

General competences/skills

After successful completion of the course, students are expected to have developed the following competences/skills:

Search for, analyse and synthesize information in relation to three-dimensional space and its exploitation, with the use of ICT.

Design and management of projects

Decision-making

Team work

Working in an interdisciplinary environment

Production of free, creative and inductive thinking

Keywords: exhibition design, ephemeral architecture, architectural installation and design, museographic design

Teaching methods:

Lectures

Seminars and workshops

Presentation of students' research

Tutorials

Team study for processing of information

Submission of course assignment followed by brief presentation

Teaching takes place in the classroom, with the use of ICT for communication with students

Course assignment

Course evaluation is based on a written assignment (5,00-6,000 words)

Criteria also include student participation in the lectures and presentation of the weekly assignments/tasks

Indicative bibliography

Bibliography in Greek

- Τζώρτζη, Κ., 2010. Η Χωρική Αρχιτεκτονική των Μουσείων. Αθήνα : Καλειδοσκόπιο .
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- Τροβά, Β., Μανωλίδης, Κ. & Παπακωνσταντίνου, Γ., 2006. Η αναπαράσταση ως όχημα αρχιτεκτονικής σκέψης. Αθήνα: Futura.

Foreign bibliography

- Dernie, D., 2007. Exhibition Design. London: Laurence King Publishing

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- Staniszewski, M. A., 1998. The Power of Display: A history of Exhibition Installations at the Museum of Modern Art.. Cambridge: MIT Press.

EEE 201 CURATION OF CONTEMPORARY ART EXHIBITIONS

Elective

Second semester, spring

Teaching staff: Academic Scholar, Department of Fine Arts and Arts Sciences, University of Ioannina.

Course description

The course aims at familiarizing students with curating contemporary art through the presentation of museum practices in the 21st century. The special role of the curator is described along with students' introduction to the stages involved in the production of a visual arts exhibition.

Learning outcomes

After successful completion of the course, students are expected to:

Be acquainted with contemporary museum practices and the role of the curator in the production of an exhibition

Be familiar with the stages involved in the production of a visual arts exhibition.

Interpret and research curation of modern art as it is reflected in current museum and exhibition practices

General competences/skills

After successful completion of the course, students are expected to have developed the following competences/skills:

Critical analysis and interpretation of exhibitions of contemporary art

Working independently

Working in groups

Searching for foreign bibliography

Production of free, creative and inductive thinking

Keywords: contemporary art, curator, production of visual art exhibition, curation theory, social media

Teaching methods

In the classroom

Visits and in-situ activities in exhibition spaces

Use of ICT in teaching, laboratory education, communication with students

Submission of assignment at the end of the semester with short presentation

Course assignment

Course evaluation is based on a written assignment (5,00-6,000 words)

Criteria also include student participation in the lectures and presentation of the weekly assignments/tasks

Indicative bibliography

Foreign

- Adamopoulou, Areti and Esther Solomon, "Artists-as-Curators in Museums: Observations on Contemporary Wunderkammern", *THEMA*: 4, 2016.
- Alberti, Samuel J. M. M., *Nature and culture: Objects, disciplines and the Manchester Museum*, Manchester and New York: Manchester University Press, 2009.
- Alpers, Svetlana, "The museum as a way of seeing", in Ivan Karp and Steven D. Lavine (eds.) *Exhibiting Cultures: The Poetics and Politics of Museum Display*, Washington and London: Smithsonian Institution Press, 1991.
- Altshuler, Bruce, *Biennials and Beyond: Exhibitions That Made Art History, 1962-2002*, London: Phaidon Press, 2013.
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- Goodnow, Katherine and Haci Akman, (eds) *Scandinavian Museums and Cultural Diversity*, Museum of London and Berghahn Books, Oxford: 2008.
- Hallam, Elizabeth, *Anatomy Museum: Death and the Body Displayed*, London: Reaktion Books Ltd, 2016.
- Hamilakis, Yannis, *The Nation and Its Ruins, Antiquity, Archaeology and National Imagination in Greece*, Oxford; New York: Oxford University Press, 2007.
- Hudson, Kenneth, *Museums of Influence*, Cambridge; New York; New Rochelle; Melbourne; Sidney: Cambridge University Press, 1987.
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- Orbach, Catherine, "Ways of Looking Frameworks", *Tate Modern Teachers' Kit*, Tate Liverpool, 2002.
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- RETHINK - Contemporary Art and Climate Change, art project and exhibition (a cooperation of [National Gallery of Denmark](#), [Den Frie Centre of Contemporary Art](#), [Nikolaj Copenhagen Contemporary Art Center](#) and the [Alexandra Institute](#)), www.rethinkclimate.org, accessed November 2009.
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- Serota, Nicholas, *Experience or Interpretation: The Dilemma of Museums of Modern Art*, Thames and Hudson, 2000.
- Stewart, Susan, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Durham, N.C.: London: Duke University Press, 2003.
- Thomson, Keith S., *Treasures on Earth: Museums, Collections and Paradoxes*, London: Faber and Faber, 2002.
- Torgovnich, Marianna, *Gone Primitive: Savage Intellectuals, Modern Lives*, Chicago; London: University of Chicago Press, 1990.
- Yanni, Carla, *Nature's Museums, Victorian Science and the Architecture of Display*, New York: Princeton Architectural Press, 2005. Σκαλτσά, Ματούλα, *Για την Μουσειολογία και τον Πολιτισμό*, Εκδόσεις Εντευκτηρίου, 2007.

Greek

- Σκαλτσά, Ματούλα, (επ.) *A Passage* (κατάλογος της ομώνυμης έκθεσης που πραγματοποιήθηκε στο Μακεδονικό Μουσείο Σύγχρονης Τέχνης τον Μάιο του 2017, στο πλαίσιο των εργασιών του Διεθνούς Συμποσίου για την Μετανάστευση και τη Διασπορά («Greek Diaspora Fellowship Program»/ DRIMMI)
- Τζώνος, Πάνος, *Μουσείο και μουσειακή έκθεση*, Εκδόσεις Εντευκτηρίου, 2015.

EEE209 STRATEGIES FOR COMMUNICATION WITH THE PUBLIC/ELEMENTS OF THE ECONOMY OF CULTURE AND CULTURAL MANAGEMENT

Elective , Second semester, spring

Teaching staff: Elizabeth Kosta, Dr. History of Art, Academic Scholar, Department of Fine Arts and Arts Sciences, University of Ioannina.

Course description

The course “Strategies for communication with the public/elements of the economy of culture and cultural management” is an introduction to the ways a communicative policy of the museum and cultural management can be implemented. It examines issues related to communication models with the public and visitors and the ways through which these models can be used and implemented.

Learning outcomes

After successful completion of the course, students are expected to:

Understand the conditions (financial, social, etc.) in the framework of which the art marketing developed and know the administration strategies and management of a museum/exhibition institution.

Be familiar with the stages and means for the design of a communication strategy and be able to evaluate the optimum means and presentation techniques.

General competences/skills

After successful completion of the course, students are expected to have developed the following competences/skills:

Recognition, critical analysis and interpretation of the nature of cultural audience and perception concerning its heterogeneity

Designing and analysis an audience survey

Critical awareness of the importance of branding for institutions in relation to marketing, goal achievement and communication policy and promotion of free thought.

Keywords: communication, economy of culture, management, audience, art marketing, audience survey

Teaching methods:

In the classroom

Visits and in-situ activities in exhibition spaces

Use of ICT in teaching, laboratory education, communication with students

Submission of assignment at the end of the semester with short presentation

Course evaluation/assignment

Course evaluation is based on a written assignment (5,00-6,000 words)

Criteria also include student participation in the lectures and presentation of the weekly assignments/tasks

Indicative bibliography

In Greek

- Μπιτσάνη, Ε. (2004). Πολιτισμική διαχείριση και περιφερειακή ανάπτυξη: Σχεδιασμός πολιτιστικής πολιτικής και πολιτιστικού προϊόντος. Αθήνα: Διόνικος.
- Τομάρας Π. (2000). Εισαγωγή στο Marketing και την έρευνα αγοράς. Αθήνα: Πολιτεία.

Foreign bibliography

- Bery, L.L., Carbone, L.P. & Haeckel, S.H. (2002). Managing the total customer experience. MIT Sloan Management Review, 43(3), 85-89.
- Chung, T. L., Marcketti, S., & Fiore, A. M. (2014). Use of social networking services for marketing art museums. Museum Management and Curatorship, 29(2), 188-205.
- Hill, L., O'Sullivan, C., O'Sullivan, T., & Whitehead, B. (2017). Creative arts market-ing. UK: Routledge.
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- Kotler, N. G., Kotler, P., & Kotler, W. I. (2008). Museum marketing and strategy: de-signing missions, building audiences, generating revenue and resources. USA: John Wiley & Sons.
- McLean, F. C. (1993). Marketing in museums: A contextual analysis. Museum Management and Curatorship, 12(1), 11-27.
- Metaxas, T., & Deffner, A. (2008). Marketing, management and promotion policies of city image: defining the role and the contribution of public museums in Greece. Tech-nology in the Service of Cultural Heritage: Management, Education, Communication, 117-129.
- Mossberg, L. (2007). A marketing approach to the tourist experience. Scandinavian journal of hospitality and tourism, 7(1), 59-74.
- Papaioannou, G.& Sfyridou, E. (2020).Addressing social media choices of top European museums: framework, realities, and trends. MW2020 Conference Online. Διαθέσιμο στο: <https://mw20.museweb.net/paper/social-media-choices-of-top-european-museums-content-analysis-addressing-realities-and-trends-towards-multi-way-museum-communication-schemes/>
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- Schuller, B., Ganascia, J. G., & Devillers, L. (2016, May). Multimodal sentiment analysis in the wild: Ethical considerations on data collection, annotation, and exploita-tion. In Actes du Workshop on Ethics In Corpus Collection, Annotation & Application (ETHI-CA2), LREC, Portoroz, Slovénie.
- Tobelem, J. M. (1997). The marketing approach in museums. Museum management and curatorship, 16(4), 337-354.
- Waltl, C. (2006). Museums for visitors: Audience development-A crucial role for successful museum management strategies. Intercom, 2006, 1-7.

EEE204 CURATION OF ETHNOGRAPHIC AND FOLKLORE COLLECTIONS

Elective / Second semester, winter

Teaching staff: E. Solomon, assistant professor, Museology

Course description

The course examines the role of folklore and ethnographic collections, museums and exhibitions in representing recent past, as well as the formation of the collective memory. It uses tools from museology, social theory and museum education in order to highlight the social, ideological and educational character of these museums in Greece and abroad, while it also suggests ways for the exploitation of museum actions an exhibitions for teaching folk culture in different audiences.

Learning outcomes

After successful completion of the course, students are expected to:

Be aware of the historical, political, financial and social circumstances surrounding the establishment and operation of a folklore/ethnographic museum

Be familiar with the potential for documentation, educational interpretation and communication of a folklore collection.

General competences/skills**After successful completion of the course, students are expected to have developed the following competences/skills:**

Critical analysis and interpretation of folklore and ethnographic exhibitions

Individual work

Group work

Keywords: material civilization, traditional societies, folklore, ethnography, social anthropology, social memory, tourism, art, education, eco museums, technology museums, urban museums, oral history, intangible cultural heritage

Teaching methods

In the classroom

Use of ICT in teaching in communication with students

Submission of assignment at the end of the semester with brief presentation

Visits to folklore museums and collections in the region of Epirus, discussions with representatives of administration (curators, board members, collectors, donors of exhibits, etc), as well as invited speakers

Course evaluation/assignment

Course evaluation is based on a written assignment (6,000-7,000 words)

Criteria also include student participation in the lectures and presentation of the weekly assignments/tasks

Indicative bibliography

- Βούρη Σ., «Μουσείο και συγκρότηση εθνικής ταυτότητας», στο Κόκκινος Γ., Αλεξάκη Ε. (επιμ.), *Διεπιστημονικές προσεγγίσεις στη μουσειακή αγωγή*, εκδ. Μεταίχμιο
- Γκαζή Α., «Διαδράσεις της μνήμης στο μουσείο», στο *Ίρις, μελέτες στη μνήμη της καθ. Αγγελικής Πιλάλη-Παπαστερίου*, επιμ. Μερούσης Ν., Στεφανή Ε., Νικολαΐδου Μ., εκδ. Κορηλία Σφακιανάκη.
- Γκαζή Α., «Μουσεία και επισκέπτες στην εποχή της «βιομηχανίας» της μνήμης», στο Μπούσχοτεν Ρ., Βερβενιώτη Τ., Μπάδα Κ., Νάκου Ε., Πανταζής Π., Χατζαρούλα Π. (επιμ.), *Γεφυρώνοντας τις γενιές: διεπιστημονικότητα και αφηγήσεις ζωής στον 21^ο αιώνα, Προφορική ιστορία και άλλες βιο-ιστορίες*, Πρακτικά διεθνούς συνεδρίου, Ένωση προφορικής ιστορίας, Βόλος 2013.
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