

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETYΠ303	SEMESTER	3
COURSE TITLE	HISTORY OF ART III		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	2
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	GENERAL BACKGROUND		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES (tutorials in English are offered)		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i> <i>Consult Appendix A</i> • Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area • Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B • Guidelines for writing Learning Outcomes
The course sketches out the artistic developments in Europe from the 14th to the late 17th centuries. It focuses on painting and sculpture, and less on architecture. The contemporary problematic on the history of art of the period is also presented and discussed. After the successful completion of the course students are expected to be able: • To be acquainted with artistic forms and stylistic trends during the period of the Renaissance , Mannerism and Baroque. • To understand the main questions regarding the artistic production of the period • To evaluate art within its proper historical context understanding the specific conditions of its production • To understand the differentiations of the art field of the period in comparison with the Middle Ages and among artworks of the same period in different geographical regions in Europe

- To critically assess the historiography of the art of the period

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology
Adapting to new situations
Decision-making
Working independently
Team work
Working in an international environment
Working in an interdisciplinary environment
Production of new research ideas

Project planning and management
Respect for difference and multiculturalism
Respect for the natural environment
Showing social, professional and ethical responsibility and sensitivity to gender issues
Criticism and self-criticism
Production of free, creative and inductive thinking

Others...

Working independently
 Team work
 Research of international bibliography
 Criticism and self-criticism
 Production of free, creative and critical thinking

(3) SYLLABUS

1. Introduction to the art history of the period (Renaissance, Mannerism, Baroque): basic concepts, periodization, historiography of the art of the Renaissance, Mannerism, Baroque
2. Overview of the social, political and cultural history of Europe (14th-17th centuries) that affected the development of contemporary art
3. The 14th century in Italy and Europe. The Western Schism and its repercussions. The development of the city-state in Italy. Giotto's art, Sienna School and the International Gothic style.
4. Florence and Rome in the 15th century. The new role of the artists and guilds. The discovery of linear perspective. Developments in architecture, sculpture and painting. Art and antiquity. Art and Theory. The Medici circle.
5. The art of classical Renaissance: architecture, sculpture and painting in Rome, Florence and Venice. The relationship between Papal Church and art. The Popes as patrons of art. The cases of Leonardo da Vinci, Raffaello Sanzio and Michelangelo Buonarroti.
6. Art of the Northern counties from the 14th to the beginning of the 16th centuries. Oil painting, woodcut, copper engraving and printing. Protestant Reformation in Central and Western Europe. Examples from the artwork of Germany and the Low Countries.
7. Mannerism as a stylistic choice and way of thinking in Italy and the rest of Europe. The case of Domenikos Theotokopoulos.
8. Baroque in Italy. Catholicism, Counter-Reformation and art.
9. Baroque in the Netherlands and Flanders.
10. The different stylistic choices of Royal Courts in Europe: the cases of France, England, and Spain.
11. Baroque influences on the artistic production in other continents than Europe.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	FACE-TO-FACE
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education,</i>	USE OF ICT IN TEACHING USE OF ICT IN COMMUNICATION WITH STUDENTS

communication with students																					
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	<table><tr><th>Activity</th><th>Semester workload</th></tr><tr><td>Lectures</td><td>39</td></tr><tr><td>Study and analysis of bibliography</td><td>7</td></tr><tr><td>Search of internet sources</td><td>6</td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td>Course total</td><td>50</td></tr></table>	Activity	Semester workload	Lectures	39	Study and analysis of bibliography	7	Search of internet sources	6											Course total	50
	Activity	Semester workload																			
	Lectures	39																			
	Study and analysis of bibliography	7																			
	Search of internet sources	6																			
Course total	50																				
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Students are notified with regard to the form of the final exams and the evaluation criteria during lectures. Information concerning the course and the relevant bibliography are uploaded on e-course. The final exams include a written examination that comprises open ended questions on the art and history of the period from the 14th to the 17th centuries (conclusive). To pass the course students should respond sufficiently to the questions using in a critical way the knowledge obtained from lectures and the study of bibliography.																				

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:
- Related academic journals:

Main Bibliography

Bazin, Germain, *Μπαρόκ και Ροκοκό*, Αθήνα: Υποδομή, 1995.

Turner, Richard A., *Η Αναγέννηση στη Φλωρεντία: Η Γένεση μιας Νέας Τέχνης*, Θεσσαλονίκη: University Studio Press, 2011.

Λαμπράκη-Πλάκα, Μαρίνα, *Ιταλική Αναγέννηση: Τέχνη και Κοινωνία*, Αθήνα: Καστανιώτης, 2004.

Χαραλαμπίδης, Άλκης, *Η Ιταλική Αναγέννηση: Αρχιτεκτονική, Γλυπτική, Ζωγραφική*, Θεσσαλονίκη: University Studio Press, 2014.

Χαραλαμπίδης, Άλκης, *Μπαρόκ: Αρχιτεκτονική, Γλυπτική, Ζωγραφική*, Θεσσαλονίκη: University Studio Press, 2017.

Χρήστου, Χρύσανθος, *Η Ευρωπαϊκή Ζωγραφική του 17^{ου} αιώνα*, Θεσσαλονίκη: Βάνιας, 1992.

Additional Bibliography to be consulted

Ackerman, J. S.. (εκδ), *Distance Points: Essays in Theory and Renaissance Art and Architecture*, Cambridge: MIT Press, 1994.

Alpers, Svetlana, *The Art of Describing: Dutch Art in the Seventeenth Century*, Chicago: University of Chicago Press, 1983

Bambach, C., *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice 1300-1600*, Cambridge: Cambridge University Press, 1999.

Baxandall, M., *Giotto and The Orators*, Oxford: Clarendon Press, 1971.

Baxandall, M., *Painting and Experience in Fifteenth Century Italy*, Oxford: Clarendon Press, 1972.

Bohn, B. και Saslow, J.M., *A Companion to Renaissance and Baroque Art*, Hoboken: Wiley-Blackwell, 2013.

Brown, D. A. και Ferino-Pagden, S. (εκδ.), *Bernini, Giorgione, Titian and the Renaissance of Venetian Painting*, New Haven: Yale University Press 2006.

Campbell, S. και Cole, M., *A New History of Italian Renaissance Art*, London: Thames and Hudson, 2012.

Careri, Giovanni and Ferrante Ferranti, *Baroques*, Princeton; Oxford: Princeton University Press, 2003.

Chambers, D.S., *Patrons and Artists in the Italian Renaissance*, London: MacMillan, 1970.

Edgerton, S.Y., *The Renaissance Rediscovery of Linear Perspective*, New York: Harper and Row, 1975.

Fermor, S., "Botticelli and the Medici" στο *The Early Medici and their Artists*, East Sussex: Birkbeck College, University of London, 1995.

Freedberd, S.F., *Painting of the High Renaissance in Rome and Florence*, New York: Harper and Row, 1972.

Frommel, Ch. L., *The Architecture of the Italian Renaissance*, London: Thames and Hudson, 2007.

Garrard, Mary D., *Artemisia Gentileschi the image of the female hero in Italian baroque art*, Princeton: Princeton University Press, 1989.

Gombrich, E. H., "Botticelli's Mythologies: A Study on the Neoplatonic Style", *Journal of the Warburg and Courtauld Institutes*, VIII (1945): 7-60.

Grijzenhout, Frans, and van Veen, Henk, *The Golden Age of Dutch Painting in Historical Perspective*, Cambridge: Cambridge University Press, 1999.

Harbison, Robert, *Reflections on Baroque*, Chicago and London: University of Chicago Press, 2000.

Harris, Anne Sutherland, *Seventeenth-Century Art and Architecture*, Upper Saddle River, NJ: Pearson Prentice-Hall, 2005.

Haskell, Francis, *Patrons and Painters: A Study in the Relations between Italian Art and Society in the Age of Baroque*, New Haven: Yale University Press, 1980.

Hauser, Arnold, *Κοινωνική Ιστορία της Τέχνης*, τόμος 2, Αθήνα: Κάλβος, 1984.

Holmes, G., *Art and Politics in Renaissance Italy*, Oxford: Oxford University Press, 1995.

Kemp, M. (εκδ.), *Leonardo on Painting*, New Haven and London: Yale University Press, 1990.

Kempers, B., *Painting, Power and Patronage: The Rise of the Professional Artist in Renaissance Italy*, London: Penguin Books, 1993.

Millon, Henry A., ed, *The Triumph of the Baroque: Architecture in Europe, 1600–1750*, New York: Rizzoli International, 1999.

Minor, Vernon Hyde, *Baroque and Rococo: Art and Culture*, Upper Saddle River, NJ: Prentice-Hall, 1999.

Murray, L., *The High Renaissance and Mannerism: Italy, the North and Spain, 1500-1600*, London: Thames and Hudson, 1977.

Panofsky, E., *Renaissance and Renascences in Western Art*, Stockholm: Almqvist and Wiksells, 1960.

Partner, P., *Renaissance Rome, 1500-1559*, Berkeley, Los Angeles and London: University of California Press, 1976.

Pope-Hennessy, J., *Italian High Renaissance and Baroque Sculpture*, London : Phaidon Press, 1970.

Puttfarken, T., *The Discovery of Pictorial Composition: Theories of Visual Order in Painting, 1400-1800*, New Haven, CT: Yale University Press, 2000.

Puttfarken, T., *Titian & Tragic Painting: Aristotle's Poetics and the Rise of the Modern Artist*, New Haven, CT: Yale University Press, 2005.

Richter, I. (εκδ.), *The Notebooks of Leonardo da Vinci*, Oxford: Oxford University Press, 1998.

Sohm, Ph., *The Artist Grows Old: The Aging of Art and Artists in Italy*, New Haven and London: Yale University Press, 2007.

Sutton, Peter C., *The Age of Rubens*, Boston Museum of Fine Arts, Ghent Ludion Press, 1993.

Toman, Rolf, *Μπαρόκ: Αρχιτεκτονική, Γλυπτική, Ζωγραφική*, Αθήνα: Ελευθερουδάκης, 2008.

Varriano, John L., *Italian Baroque and Rococo Architecture*, New York: Oxford University Press, 1986.

Vlieghe, Hans et al, *Flemish Art and Architecture, 1585-1700*, New Haven: Yale University Press, 1998.

Welch, E., *Art in Renaissance Italy 1350-1500*, Oxford: Oxford University Press, 2000.

Wittkower, Rudolph, *Bernini: The Sculptor of the Roman Baroque*, London: Phaidon, 1997.

Wittkower, Rudolph, *Art and architecture in Italy 1600-1750*, New Haven: Yale University Press, 1999.

Αλμπέρτι, Λ. Μ., *Περί Ζωγραφικής*, εισαγωγή, μετάφραση, σχόλια Μαρίνα Λαμπράκη-Πλάκα, Αθήνα: Εκδόσεις Καστανιώτη, 1994.

Βαζάρι, Τζ., *Καλλιτέχνες της Αναγέννησης*, επιμέλεια και εισαγωγή Στέλιος Λυδάκης, Αθήνα: Κανάκης, 1995.

Μάρεϋ, Λ. και Μάρεϋ Π., *Η τέχνης της Αναγέννησης*, Υποδομή: Αθήνα 1995.

Μουρίκη Ντούλα, *Αναγέννηση Μανιερισμός Μπαρόκ. Ζωγραφική-Γλυπτική*, εκδ. Εθνικού Μετσόβιου Πολυτεχνείου, Αθήνα 1975.

Λαμπράκη-Πλάκα, Μ., *Οι Πραγματείες περί Ζωγραφικής, Αλμπέρτι και Λεονάρντο*, Ηράκλειο: Βικελαία Βιβλιοθήκη, 1988.

Λυδάκης, Σ., *Giorgio Vasari: Καλλιτέχνες της Αναγέννησης*, Αθήνα: Κανάκη, 1995.