

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETYP403	SEMESTER	4th
COURSE TITLE	HISTORY OF ART IV		
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> <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> <i>Guidelines for writing Learning Outcomes</i>
The course examines European art from the eighteenth (18th) to the late nineteenth (19th) centuries. It aims at the critical analysis of stylistic, aesthetic and ideological developments in the visual arts in conjunction with the radical social, political and economical changes that take place in Europe, such as the industrialization of economy and the shaping of political systems and of nation states. Emphasis is laid on the institutional context within which art is produced, on the function of the Academy and its undercutting, on the creation of new institutions and the shifting role of the artist and of art. The students are expected to be able - to investigate art during the “long” 19th century as part of the radical changes taking place in Europe - to understand the historicity of art through its interpretation as a cultural, socio-political, ideological and economic production

- to study movements, currents and artists, institutional and non-institutional, of the conflicts of the 19th century in relation to the social, political and ideological conflicts and their class, ethnic and gender implications
- to be acquainted with the new role of the artist, the mechanisms of the reception and interpretation of art and the function its critical and theoretical discourses
- to understand modernism and the conditions that contributed to its shaping

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

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Others...

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Working independently

Team work

Research of international bibliography

Criticism and self-criticism

Production of free, creative and critical thinking

(3) SYLLABUS

- The historical context of the 18th and 19th centuries, scientific and technological changes, developments in philosophy and thought
- Rococo in France
- Neoclassicism, the return to austere representation and its relation to the founding of the civic state
- Pre-romantic trends and Romanticism. The rise of the new artistic subject and the sensory requirements of the artistic audience.
- Naturalism and empiricism. Realism and its ties to the conflicting social atmosphere of Europe. Its opposition to Romanticism and to the material, institutional and political framework of art
- Modernism, the notion of the flâneur and the shaping of the new gaze
- From Manet's Realism to Impressionism. The changing institutional framework of art and its relationship to the Market
- The realism of the Pre-Raphaelites
- Art and craft: the Arts and Crafts movement in England and the social role of art
- Symbolism, sythetism, idealist art and the reaction to modern civilization
- Art Nouveau and the developments in decoration, applied arts and architecture
- Nineteenth-century sculpture

(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, communication with students</i>	USE OF ICT IN TEACHING USE OF ICT IN 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>	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 in Greek and English (for Erasmus students) that comprises open ended questions on the art and history of the period from the 14 th to the 17 th centuries (conclusive). To pass the course students should respond sufficiently to the questions using in a critical way the knowledge obtained through lectures and the study of bibliography.	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:
- Related academic journals:

Main Bibliography

Brown, David Blayney, *Ρομαντισμός*, Αθήνα, Καστανιώτης, 2004.

Δασκαλοθανάσης, Νίκος, *Ο Καλλιτέχνης ως Ιστορικό Υποκείμενο από τον 19ο στον 20ό αιώνα*, Αθήνα: Εκδόσεις Άγρα, 2004.

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Χρήστου, Χρύσανθος, *Η Ευρωπαϊκή Ζωγραφική του Δεκάτου Ενάτου Αιώνα*, Αθήνα, 1983.

Additional Bibliography to be consulted

Argan, Giulio Carlo, *Η Μοντέρνα Τέχνη*, μτφρ. Λ. Παπαδημήτρη, Ρέθυμνο: Πανεπιστημιακές Εκδόσεις Κρήτης, 2006.

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Σαντ Τζούντι, *Βαν Γκογκ*, μτφρ. Ιωάννα Βετσοπούλου, Αθήνα: Εκδόσεις Καστανιώτη, 2005

Τσιγκάκου Φανή-Μαρία, *Με τα μάτια των ρομαντικών: έργα ευρωπαϊκής ζωγραφικής του 19ου αιώνα από το Μουσείο Μπενάκη*, Αθήνα: Εθνική Πινακοθήκη και Μουσείο Αλέξανδρου Σούτζου, 1993

Χατζηνικολάου Νίκος, *Νοήματα της Εικόνας: Μελέτες ιστορίας και θεωρίας της τέχνης*, επιμ. σειράς Νίκος Χατζηνικολάου, Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης, 2001

Χατζηνικολάου Νίκος, *Από τον Μολιέρο στον Γκόγια*, επιμ. σειράς Γ. Μ. Σηφάκης, Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης, 2002

Allwood John, *The Great Exhibitions*, Λονδίνο: Studio Vista, 1977

Baudelaire Charles, *Αισθητικά Δοκίμια*, μτφρ. Μαρία Ρέγκου, Αθήνα: Εκδόσεις Printa, 1995 * Bayly, C. A., *Η γέννηση του νεωτερικού κόσμου 1780-1914*, μτφρ. Κώστας Αντύπας, επιμ. Κατερίνα Πάπαρη, Γιάννης Βογιατζής, Αθήνα: Εκδόσεις Αλεξάνδρεια, 2013

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Clark, T. J., *The Painting of Modern Life: Paris in the Art of Manet and His*

Followers, Princeton: Princeton University Press, 1999

D'Souza Aruna και Tom McDonough (επιμ.), *The invisible flâneuse? Gender, Public Space, and Visual Culture in Nineteenth-Century Paris*, Μάντσεστερ και Νέα Υόρκη: Manchester University Press, 2006

Eisenman, Stephen F. et al., *Nineteenth Century Art: A Critical History*, London: Thames and Hudson, 2002.

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Hauser, Arnold, *Κοινωνική Ιστορία της Τέχνης*, Αθήνα: Κάλβος, 1984, τομ. 3: 129-284, τομ.4: 10-142, 216-290.

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