

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETYΠ603	SEMESTER	6th
COURSE TITLE	HISTORY OF ART VI		
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:	NONE		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES, tutorials in English are offered to Erasmus students.		
COURSE WEBSITE (URL)	https://ecourse.uoi.gr/course/view.php?id=2131		

(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
With the successful completion of the course, students will: - Have acquired proven knowledge and understanding of western art trends after 1945 and of the international scene since 1990. Will be familiar with the social, economic, ideological and institutional changes that occur during this period and are connected to art. - Be in position to use the knowledge and understanding of this art to identify the essential characteristics of style in today's art world. - Have the ability to form critical judgments in reference to the current art trends in various parts of the world. - Have developed the skills to research in academic literature on formal references to the arts of the second half of the 20th century
General Competences <i>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?</i> <i>Search for, analysis and synthesis of data and</i> <i>Project planning and management</i>

<i>information, with the use of the necessary technology</i> <i>Adapting to new situations</i> <i>Decision-making</i> <i>Working independently</i> <i>Team work</i> <i>Working in an international environment</i> <i>Working in an interdisciplinary environment</i> <i>Production of new research ideas</i>	<i>Respect for difference and multiculturalism</i> <i>Respect for the natural environment</i> <i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i> <i>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> <i>Others...</i>
Working independently Team work Ability to research using international sources Production of free, creative and critical thinking	

(3) SYLLABUS

- Art after 1945: artistic creation in a new environment. The conditions of the Cold War in Europe and the USA.
- Abstract art before and after World War II. Abstract expressionism and its role in USA public diplomacy in Europe.
- Variations of abstract art in Europe.
- Pop art in Europe and the USA.
- Art tendencies in the 1950s and 1960s: nouveau realisme, assemblage, eat art, spazialismo, gutai group.
- The expanded notion of the art work: Fluxus, Wiener Aktiongruppe, environments, installations, happenings, performances.
- Movement in painting and sculpture: kinetic art, op art. Post-war sculpture.
- Shifts in the production, promotion and circulation of contemporary art works. The expanded art market and the new art institutions of the 1970s.
- Minimalism and conceptual art.
- Art during the 1990s: the globalised art scene and the market.
- Art in the digital world.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face, lecture hall																						
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>	<table> <tr> <th>Activity</th><th>Semester workload</th></tr> <tr> <td>Lectures</td><td>39</td></tr> <tr> <td>Study and research in bibliography. Interactive studying through the links offered in the e-course platform</td><td>7</td></tr> <tr> <td>Team work for the processing of information acquired during the semester</td><td>4</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></td><td></td></tr> <tr> <td>Course total</td><td>50</td></tr> </table>	Activity	Semester workload	Lectures	39	Study and research in bibliography. Interactive studying through the links offered in the e-course platform	7	Team work for the processing of information acquired during the semester	4													Course total	50
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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>	Conclusive evaluation, based upon learning outcomes. Setting thematic areas in the e-course platform helps students understand the framework and criteria of their final evaluation. Written evaluation, in Greek (or English for Erasmus student), comprising short-answer questions, multiple choice questionnaires, and open-ended questions.																						

(5) ATTACHED BIBLIOGRAPHY

Suggested bibliography (available in Eudoxos platform):

- Δασκαλοθανάσης Νίκος, *Ιστορία της τέχνης 1945-1975*, Αθήνα, Futura, 2021.
- Εμμανουήλ Μελίτα, *Ιστορία της τέχνης από το 1945 σε πέντε ενότητες*, Αθήνα, Καπόν, 2017.
- Αδαμοπούλου Αρετή, *Τέχνη και ψυχροπολεμική διπλωματία. Διεθνείς εκθέσεις τέχνης στην Αθήνα (1950-1967)*, Θεσσαλονίκη, University Studio Press, 2019.

- Τενεκετζής Αλέξανδρος, *Τα μνημεία για τον Β΄ Παγκόσμιο Πόλεμο*, Αθήνα, Ασίνη, 2020.
- Αδαμοπούλου Αρετή (επιμ.), *Η τέχνη στην Ελλάδα. Το θεσμικό πλαίσιο μετά το 1945*, Θεσσαλονίκη, University Studio Press, 2024.

Related academic bibliography:

- Alberro Alexander & Buchmann Sabeth, *Art After Conceptual Art*, The MIT Press 2006.
- Alberro Alexander & Stimson Blake (eds), *Conceptual Art. A Critical Anthology*, The MIT Press 2000.
- Alberro Alexander, *Conceptual Art and the Politics of Publicity*, The MIT Press 2004.
- Anfam David, *Abstract Expressionism*, Thames & Hudson 1990.
- Fineberg Jonathan, *Art since 1940. Strategies of Being*, Laurence King Publishing, 2000.
- Foster Hal (ed.), *Postmodern Culture*, Λονδίνο ⁴1993.
- Foster Hal, Krauss Rosalind, Bois Yve - Alain, Buchloh Benjamin H. D., *Η τέχνη από το 1900*, Αθήνα, Επίκεντρο, 2013
- Goldberg RoseLee, *Performance Art*, Thames & Hudson ³1993.
- Grau Oliver (ed.), *MediaArtHistories*, The MIT Press 2007.
- Greene Rachel, *Internet art*, Thames & Hudson 2004.
- Hall D. & Fifer S.J., *Illuminating Video. An Essential Guide to Video Art*, Aperture / BAVC, χ.χ.
- Hopkins D., *After Modern Art, 1945-2000*, N.Y., Oxford University Press, 2000.
- Joselit David, *American Art Since 1945*, Thames & Hudson, 2003.
- Krauss Rosalind, *Passages in Modern Sculpture*, The MIT Press, ⁸1990.
- Meigh-Andrews Chris, *A History of Video Art: The Development of Form and Function*, Berg Publishers 2006.
- Paul Christiane, *Digital art*, Thames & Hudson 2003.
- Popper Frank, *From Technological to Digital Art*, The MIT Press 2007.
- Putnam James, *Art and Artifact. The Museum as Medium*, Thames & Hudson 2001.
- Rush Michael, *New Media in Art*, Thames & Hudson 2005.
- Saunders Fr. St., *The Cultural Cold War*, The New Press 1999.
- Stallabrass Julian, *Art Incorporated: The Story of Contemporary Art*, Oxford University Press 2005.
- Stallabrass Julian, *High Art Lite: The Rise and Fall of Young British Art*, Verso 2006.
- Tribe Mark, Jana Reena & Grosenick Uta (eds), *New Media Art*, Taschen 2006.

- Velthius Olav, *Talking Prices, Symbolic Meaning of Prices on the Market for Contemporary Art*, Princeton University Press 2007.
 - Wands Bruce, *Art of the Digital Age*, Thames & Hudson 2007.
- Wood Paul, *Conceptual Art*, Delan Greenridge Editions 2002.