

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETYΠ704	SEMESTER	7th
COURSE TITLE	THEORY OF ART		
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 aim of this course is to review the theoretical discourses on art from the Renaissance to the beginning of the 20th century. In addition, these theories are approached through contemporary theory. Emphasis is given on the discussion on the relationship of the field of 'art theory' with other discursive disciplines, such as history of art, philosophy, aesthetics and art criticism. Learning outcomes: the students are expected to be able - to be acquainted with the most significant theoretical texts of the period and with the questions they posed in relation to the art field - to understand the important role of theory of art to the development of the visual arts and of the visual culture of the period - to assess the historicity of the art theory and its constructive intersections with art criticism, philosophy of art and history of art

- to recognise the role of institutions, of patronage and of the art market to the construction of art theoretical discourses
- to be cognizant of the requirements, the objectives and the benefits of the production of art theory

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

- Introduction to theory of art: Definition and analysis of the terms ‘theory’, ‘art theory’, ‘art criticism’, ‘art history’ and ‘philosophy of art’. Overview of the historiography of art theory.
- The cultural status of the arts in antiquity and the concepts of mimesis and beauty in texts by Plato and Aristotle and other sources. Ekphrasis in Lucian and Philostratus.
- Literature on the arts in ancient Rome. Vitruvius, Pliny the Elder, Quintilian and Cicero.
- Literature on the arts and theology in the Middle Ages: Augustine, Suger and Bernard of Clairvaux, Thomas Aquinas
- Renaissance theories of art, humanism and the advanced role of the artist: Cennino Cennini, Leon Battista Alberti, Lorenzo Ghiberti, Leonardo da Vinci
- Giorgio Vasari and *The Lives of the Painters, Sculptors, and Architects*. The responses by Pietro Aretino and Lodovico Dolce
- Theory of art and the Academy in the 17th and 18th centuries. The myth of the absolute artist and its social and political repercussions.
- The theoretical work of Roger De Piles, André Félibien and Baltasar Gracian
- Art theory and concurrent developments in art history and aesthetics of the 18th century: the cases of Johann Joachim Winckelmann and Gotthold Lessing.
- The concept of ‘ut pictura, poesis’ from the Renaissance to the 18th century. The discussion on the relationship among different artistic forms and between the visual arts and language from a contemporary perspective

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	FACE-TO-FACE
<i>Face-to-face, Distance learning, etc.</i>	

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
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>	Course total 50	
	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. Evaluation is premised on - Oral examination in Greek or English that includes questions which explore the extent to which students have understood and assimilated the course material (50%, conclusive) - Submission of an essay undertaken under the supervision of the teaching staff during the semester (50%, summative) 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. - submit a satisfactory essay that follows the instructions given to students at the beginning of the semester (format of text, font, use of notes or references, presentation of bibliography/references)	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:
- Related academic journals:

Eudoxus

- Αλμπέρτι, Λεόν Μπαττίστα. *Περί ζωγραφικής* (Εισαγωγή, μετάφραση και σχόλια Μ. Λαμπράκη-Πλάκα). Αθήνα: Καστανιώτης, 1994.
- Panofsky, Erwin, *Μελέτες Εικονολογίας* (μετφ. Ανδρέας Παππάς), Αθήνα: Νεφέλη, 1991.

Suggested Bibliography

A. Primary Sources

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- Βαζάρι, Τζόρτζιο. *Καλλιτέχνες της Αναγέννησης* (επιλογή, εισαγωγή, μετάφραση και σχόλια Στέλιου Λυδάκη). Αθήνα: Εκδόσεις Κανάκη, 1995.
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- Γκρασιάν, Μπαλτασάρ. *Ο Ήρωας* (μετάφραση Φ. Δρακονταειδής). Αθήνα: Εστία 2005.
- Λαμπράκη-Πλάκα, Μαρίνα. *Οι Πραγματείες περί Ζωγραφικής Αλμπέρτι και Λεονάρντο*. Ηράκλειο: Βικελαία Δημοτική Βιβλιοθήκη, 1988
- Λέσσιγγ, Λαοκόων ή περί των ορίων της ζωγραφικής και της ποιήσεως (μτφ. Α. Προβελέγγιου). Αθήνα: Κολλάρος 1902.
- Πλίνιος ο Πρεσβύτερος. *Περί της Αρχαίας Ελληνικής Ζωγραφικής* (35ο βιβλίο της «Φυσικής Ιστορίας») (μετφ., επιμ. Τ. Ρούσσου, Α. Λεβίδη). Αθήνα: Άγρα, 1994.
- Φλάβιος Φιλόστρατος. *Flavii Philostrati Opera*. C.L. Kayser (ed.). Λειψία: Teubner, 1964. Μετάφραση στα νέα ελληνικά από τις εκδόσεις Κάκτος (Αθήνα, 1995).

B. Secondary Sources

- Bal, Mieke. *Reading «Rembrandt»: Beyond the Word-Image Opposition*. Νέα Υόρκη: Cambridge University Press, 1991.
- Bal, Mieke. *Quoting Caravaggio: Contemporary Art, Preposterous History*. Σικάγο: The University of Chicago Press 2001
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- Barolsky, Paul. *Why Mona Lisa Smiles and Other Tales by Vasari*. University Park, Πενσυλβάνια: Penn State University Press, 1991.
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- Blunt, Anthony. *Artistic Theory in Italy 1450-1600*. Λονδίνο, Οξφόρδη, Νέα Υόρκη: Oxford University Press 1975.
- Berger, John. *Η Εικόνα και το Βλέμμα. Δοκίμια βασισμένα στην ομώνυμη τηλεοπτική σειρά του BBC με τον John Berger* (μετάφραση Ζαν Κονταράτου). Αθήνα: Οδυσσέας, 1986 (1972). Βλέπε https://www.youtube.com/watch?v=0pDE4VX_9Kk
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