

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETYN803	SEMESTER	8th
COURSE TITLE	Topics of 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 course examines art theories from the 19th century to 1960 with emphasis on the shifting conceptualization of art as mimesis to art as a polysemous practice that is gradually defined by theory. The formulation of art theoretical discourse is examined as a historical category taking into account the changing conditions in the production of critical thought on art and in relation to radical changes in sciences and technology, philosophy and history of ideas. It aims at understanding the shift occurring in the definition of art and its function, of its aesthetic value and evaluation and the increasing role of theory and criticism in this process. 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, 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
- to realise the value, usefulness and function of theory for artistic practice

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

- Aesthetic formalism and theory of modern art
- Aesthetic theories of Immanuel Kant. From the beautiful to the sublime
- From Hegel's objective idealism to Danto's transfiguration of the commonplace
- Theories of the avant-garde. Critical theory on the avant-garde
- The avant-gardes and art theory. Manifestoes and artists' texts
- Expressionism and art theory. From self-referentiality to art as self-expression
- Surrealism, art theory and psychoanalysis. From the uncanny to objective chance and the marvelous
- Art as form. The case of Clement Greenberg

(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	

The manner and methods of teaching are described in detail. 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. 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	Activity	Semester workload
	Lectures	39
	Study and analysis of bibliography	7
	Search of internet sources	6
	Course total	50
STUDENT PERFORMANCE EVALUATION Description of the evaluation procedure 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 Specifically-defined evaluation criteria are given, and if and where they are accessible to students.	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 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 through lectures and the study of bibliography.	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:
- Related academic journals:

Eudoxus

- Bürger, Peter, *Θεωρία της Πρωτοπορίας*, Αθήνα: Εκδόσεις Νεφέλη, 2010.
- Δασκαλοθανάσης, Νίκος (επιμ.), *Από τη μινιμαλιστική στην εννοιολογική τέχνη: μια κριτική ανθολογία*. Αθήνα: ΑΣΚΤ 2006.
- Μπανάκου-Καραγκούνη, Χαρά, *Τέχνη και πραγματικότητα*, Αθήνα: Έννοια, 2012.
- Πούλος, Παναγιώτης (επιμ.), *Έννοιες της Τέχνης τον 20^ο αιώνα*, Αθήνα: Ανωτάτη Σχολή Καλών Τεχνών, 2006.

Suggested Bibliography:

- Αθανασίου, Αθηνά (επιμ.), *Φεμινιστική θεωρία και πολιτισμική κριτική*, Αθήνα : Νήσος, 2006.
- Αντόρνο, Λόβενταλ, Μαρκούζε, Χορκχάιμ, *Τέχνη και Μαζική Κουλτούρα*, Αθήνα: Ύψιλον, 1984.
- Bal, Mieke και Boer, Inge (eds). *The point of theory: practices of cultural analysis*, Amsterdam: Amsterdam University Press, 1994.
- Barasch, Mosche, *Theories of Art*, vol. 2 and 3, Routledge: New York, 2000.
- Barry, Peter, *Γνωριμία με τη θεωρία: μια εισαγωγή στη λογοτεχνική και πολιτισμική θεωρία/ Πήτερ Μπάρρυ ; μετάφραση Αναστασία Νάτσινα*, Αθήνα: Βιβλιόραμα, 2013
- Baxandall, Michael, *Patterns of Intention. On the Historical Explanation of Pictures*, New Haven and London: Yale University Press, 1985.

- Beardsley, Monroe, *Ιστορία των Αισθητικών Θεωριών: Από την κλασική αρχαιότητα μέχρι σήμερα*, επιμ. Π. Χριστοδουλίδης, Αθήνα: Νεφέλη, 1989.
- Belting, Hans, κ.ά. (επιμ.), *Εισαγωγή στην Ιστορία της Τέχνης* (μετφ. Λία Γυιόκα), Θεσσαλονίκη: Βάνιας, 1995.
- Benjamin, Walter, *Σαρλ Μπωντλαίρ: ένας λυρικός στην ακμή του καπιταλισμού*, (μετφ. Γ. Γκουζούλης), Αθήνα: Αλεξάνδρεια 1994.
- Benjamin Walter, *Για το έργο τέχνης: τρία δοκίμια*, Αθήνα, Πλέθρον, 2013.
- Berleant, Arnold, *Η Αισθητική του Περιβάλλοντος*, Αθήνα: Ίδρυμα Παναγιώτη και Έφης Μιχελή, 2004.
- Carroll, Noel (ed.), *Theories of Art Today*, Wisconsin and London: The University of Wisconsin Press, 2000.
- Clark, T.J., *The Painting of Modern Life*, Princeton: Princeton University Press 1986.
- Culler, Jonathan. *Λογοτεχνική Θεωρία. Μια συνοπτική εισαγωγή* (μετφ. Κ. Διαμαντάκου), Ηράκλειο: Π.Ε.Κ., 2000.
- D'Alleva, Anne, *Methods & Theories of Art History*, London: Laurence King, 2005.
- Danto, Arthur, *Η Μεταμόρφωση του Κοινότοπου: μια φιλοσοφική θεώρηση της τέχνης*, Αθήνα: Μεταίχμιο, 2004.
- Δασκαλοθανάσης, Νίκος (επιμ.), *Ιστορία της Τέχνης: Η γέννηση μιας νέας επιστήμης από τον 19^ο στον 20^ο αιώνα*, Αθήνα : Εκδόσεις Άγρα, 2013.
- Demos, T.J., 'Contemporary Art and the Politics of Ecology: An Introduction,' *Third Text*, 27: 1 (2013): 1-9.
- Carrier, David, *Writing About Visual Art*, New York: Allworth 2003.
- Eagleton, Terry, *Εισαγωγή στη θεωρία της Λογοτεχνίας* (μετφ. Μ. Μαυρωνάς), Αθήνα: Οδυσσέας, 1989.
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- Fernie, Eric (ed.), *Art History and its Methods*, London: Phaidon, 1995.
- Foster Hal et al., *Η Τέχνη μετά το 1900* (επιμ. Μιλτιάδης Παπανικολάου), Αθήνα: Επίκεντρο, 2007.
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- Foucault, Michel, *Οι λέξεις και τα πράγματα. Μια αρχαιολογία των επιστημών του ανθρώπου*, μετφ. Κωστής Παπαγιώργης, Αθήνα, Γνώση, 2008.
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- Freedberg, David, *The Power of Images*, Chicago and London: The University of Chicago Press, 1989.
- Gombrich, E.H., *Τέχνη και ψευδαίσθηση* (μετφ. Α. Παππάς), Αθήνα: Νεφέλη, 1995.
- Gombrich, E.H., 'The Social History of Art'. Στον τόμο *Meditations on a Hobby Horse*, London: Phaidon, 1985, σ. 86-94.
- Greenberg, Clement, *Τέχνη και Πολιτισμός* (μετφ. Ν. Δασκαλοθανάσης), Αθήνα: Νεφέλη 2007.
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- Haskell, Francis, *History and its images: art and the interpretation of the past*, New Haven and London: Yale University Press, 1993
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- Holly, M.A. και Moxey, K., *Art History, Aesthetics, Visual Culture*, Williamstown, MA.: Clark Art Institute, 2002.
- Krauss, Rosalind, *The Originality of the Avant Garde and Other Modernist Myths*, Cambridge and London: The MIT Press 1985.
- Mitchell, W. J. T., *Picture Theory*, Σικάγο και Λονδίνο: The University of Chicago Press, 1994.
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