<table>
<thead>
<tr>
<th>Course Title:</th>
<th>Greek Art: The Present</th>
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<tbody>
<tr>
<td>Course Code:</td>
<td>GREA ARMA 332</td>
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<tr>
<td>Subject:</td>
<td>Art History, Critical and Visual Studies</td>
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<tr>
<td>Credits:</td>
<td>3</td>
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<tr>
<td>Contact Hours:</td>
<td>37.5</td>
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<tr>
<td>Semester/Term:</td>
<td>☑ Semester</td>
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<td></td>
<td>□ J-Term</td>
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<td></td>
<td>□ Summer</td>
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**Course Description:**
This course offers a conceptually driven introduction to the field of contemporary art practice, as well as its critical themes and theories, viewed through the lens of contemporary Greek art. It examines art practice in Greece from the 1970's to the present as a set of diverse techniques, styles, materials, subjects, forms, purposes, and aesthetic traditions, and explores the ways in which these varied practices both reflect as well as challenge the social, political and economic culture of Greece. Though structured as an Art History course, students in the course will undertake an ’archaeology of the present’.

**Course Requirements:**
Required Text

Textbooks Available in the Arcadia Athens Center Library.


**Additional Readings and Resources**

Articles and powerpoint lecture slides are available from the instructor on the course Canvas site through Arcadia University.

**Assignments**

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<th>Course Requirements</th>
<th>Percentages</th>
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<th>Learning Outcomes and/or Expected Student Competencies and Assessment Measures:</th>
<th>On completion of the course, students should be able to:</th>
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<td><strong>Learning Outcomes</strong></td>
<td><strong>Demonstrate an understanding that contemporary art is an invaluable social text for studying contemporary culture.</strong></td>
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<td><strong>List and describe the effects and aesthetic of postmodernism, globalization, and mass-media, as well as specific concerns, local to Greece, such as issues of center/periphery postcolonialism, formalism vs. DIY, and the role of public and private institutions in constructing a local ‘scene’.</strong></td>
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Describe how contemporary artists as well as critics and curators have revised key concepts and categories to produce an art of the final quarter of the twentieth century and the beginning of the twenty-first century.

Describe and discuss contemporary art in general, as well as analyze the specific culture of Greece in which the art was produced.

## Course Outline:

<table>
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<th>Session</th>
<th>Topic</th>
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| **Session 1** | Museum Visit – Museum of Cycladic Art, Martin Kippenberger  
Readings: John Berger - *Ways of Seeing* |
| **Session 2** | Introduction – Outlook  
Readings: Katerina Gregos - *Nothing if Not Critical*  
Augustine Zanakis - *Making a Scene* |
| **Session 3** | The 70’s  
Sania Papa - *Those Who do not Believe in Revolution Are Those Who, in 1980, Didn’t Believe in Automobiles* |
| **Session 4** | Museum Visit – National Museum of Contemporary Art – *‘Afresh’ Exhibition*  
Reading: ‘Afresh’ Catalog Essay.  
Assignment: Weekly Response 1. |
| **Session 5** | Painting and Representation  
Readings: Sotirios Bahetsizis *Paint-ID: On the Identity of Contemporary Painting* |
| **Session 6** | Painting and Abstraction/New Pop  
Readings: Gerhard Richter On Abstraction and Models, Tina Pandi, Stamatis Scizakis, Daphne Vitali In The Present Tense  
Assignments: Weekly Response 2. |
| **Session 7** | Temporary Constructions 1  
Readings: Daphne Vitali *Our Own Desires Build the Revolution*,  
Miltos Frangopoulos *The Melancholy of Resistance*, Efi Strousa *A Tribute to the T.A.M.*A |
| **Session 8** | Temporary Constructions 2  
Readings: Yorgos Tzirtzikis *Cosmology, A Conversation between Nikos Alexiou and Christophoros Marinos*  
Assignments: Weekly Response 3. |
| **Session 9** | Visiting Curator |
| Session 10 | Independent Gallery Visits…with Eirene  
|-----------|----------------------------------|
| Session 11 | The Political  
Readings: Els Hanappe on Vangelis Vlachos from *Highlights* magazine, Selected Essays from *Buildings Like Politics*, Anna Kafetsi, *Politics of Art*  
Assignment: Weekly response 5. |
| Session 12 | Alternate Geographies 1 (Archeology)  
Reading: George Hatzimichalis  
Assignment: First and Second Independent Gallery Due IN HARD-COPY in class. |
| Session 13 | Alternate Geographies 2  
Reading: Excerpts from The Reading Group, *Towards a “democratic” model of artistic and exhibition practice* Nicolas Bourriaud *Relational Form*  
| Session 14 | Inscriptions 1 (Prehistory)  
Readings: Rena Papaspiropoulos Davou, Tina Pandi, *Instead of Writing* |
| Session 15 | Independent Gallery Visits  
| Session 16 | Inscriptions 2  
Readings: *An Infinite Library (and other stories)* Christoforos Marinou interviews Harris Epaminonda |
| Session 17 | Visiting Artist  
Assignments: Midterm Due IN HARD-COPY in the Greek Art Folder by 5pm. Weekly Response 8. |
| Session 18 | Inscriptions 3  
Readings: Sotirios Bahtsetzis *Subjective Outings*  
Els Hanappe *Selective Knowledge*  
Assignment: Third and Fourth Independent Gallery Visits Due IN HARD-COPY in class. |
| Session 19 | Alternative Productions – Artist Groups  
Readings: *Part Time Punks* Lakis and Aris Ionas, Selected Essays from *Anathena* catalog Marina Fokidis Marina Gioti.  
| Session 20 | Field Study to Thessaloniki |
| Session 21 | Field Study to Thessaloniki |
| Session 22 | Hi-Fi/ Lo Tek  
Readings: Aristide Antonas, *Archive Functions* |
### Session 23
**Greek Art in Times of Crisis**  
Reading: Gregos, Katerina *When the Music Stopped*  
Assignment: Weekly Response 10

### Session 24
**Independent Gallery Visit**

### Other Policies:

**Expectations**  
Professional behavior is expected of all students. This includes preparation for classes, on-time attendance at classes, attendance at all group sessions and appropriate participation in the form of attentiveness and contributions to the course. Respect for the academic process is the major guiding principle for professional behavior and extends to all communications, including email.

**Attendance/Participation**  
Prompt attendance, full preparation, and active participation in class discussions are expected from every student in every class session.

**Course Policies**  
For email communications, students must use their Arcadia University email account. Students are responsible for any information provided by e-mail or through Intranet postings.

**Plagiarism**  
Representation of another's work or ideas as one's own in academic submissions is plagiarism, and is cause for disciplinary action. *Cheating* is actual or attempted use of resources not authorized by the instructor(s) for academic submissions. Students caught cheating in this course will receive a failing grade. *Fabrication* is the falsification or creation of data, research or resources to support academic submissions, and cause for disciplinary action.

**Late or Missed Assignments**  
Will not be accepted for grading.

**Students with Disabilities**  
Persons with documented disabilities requiring accommodations to meet the expectations of this course should disclose this information while enrolling into the program, and before leaving the United States so that appropriate arrangements can be made.

**Title IX Statement**  
Arcadia University is committed to assuring a safe and productive educational environment for all students. In order to meet this commitment and to comply with Title IX of the Education Amendments of 1972 and guidance from the Office for Civil Rights, the University requires faculty members to report incidents of sexual violence shared by students to the University's Title IX Coordinator. The only exceptions a faculty member's reporting obligation are when incidents of sexual
<table>
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<th>Prerequisites:</th>
<th>None.</th>
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Information regarding the reporting of sexual violence and the resources that are available to victims of sexual violence is set forth at [https://www.arcadia.edu/university/policies-guidelines/title-ix](https://www.arcadia.edu/university/policies-guidelines/title-ix).