

Number & Title of Course: *Islomania: an exploration of contemporary art in the Greek islands*

Semester or Session/ Year and Location: SSI, 2024, Athens, Crete, Hydra, Poros, Syros, Tinos

Course Instructor: Dr. Athena Hadji

CYA Email: athena.hadji@cyathens.org

Class Times: 9:30 am -12:30 pm, classroom TBD (site visits and trips do not follow this schedule, see schedule of instruction below for detailed times for each field activity)

Hours Available: by appointment

Course Description

Islomania, according to author Lawrence Durrell, is “a rare but by no means unknown affliction of the spirit. There are people [...] who find islands somehow irresistible. The mere knowledge that they are on an island, a little world surrounded by the sea, fills them with an indescribable intoxication.”

Durrell, L. 1953. *Reflections on a Marine Venus*. Faber and Faber, London: p. 1.

True to the quote above, Greek islands, especially in the summer, have been inscribed in the collective consciousness as utopias of leisure, fun, the beach, and a laid back lifestyle. On the other hand, contemporary art is identified with cutting edge interpretations of the human condition, offering ample opportunities for aesthetic appreciation, but also contemplation and personal transformations. Interestingly, in the past few years, a beautiful paradox has been observed, leading to an increasing trend: Greek islands as a destination for world-class contemporary art exhibitions, ranging from group shows of emerging artists to a glorious recent solo Jeff Koons show on the island of Hydra. Prestigious foundations, internationally acclaimed artists, established curators, sensational venues, imaginative exhibitions, all can be found in a plethora of island settings. The ‘experiment’ is paying off, with popularity, visibility and visitability of the aforementioned shows on the rise. The course will follow this trajectory via a contemporary art island-hopping process, while also exploring the main(stream) scene for contemporary art in Greece in Athens, a city that has evolved into a contemporary art metropolis in the past few years. A brief history of contemporary art and its curatorial practices will establish the context of the course and allow us to immerse ourselves in its various genres and manifestations before we travel around. The range of venues we will visit spans the National Museum of Contemporary Art, archaeological museums and monuments engaging with contemporary art, commercial galleries, private foundations, state institutions, popup summer-only events, gardens, derelict buildings, and the street-as-art gallery.

Course Approach

A considerable amount of work for class will be conducted in the field, i.e. in museums, galleries and contemporary art shows. The material covered is study material so students are strongly advised to take notes during class visits. The aim of this course is to create the context for students to form a solid and educated opinion about what constitutes contemporary art in Greece in the 21st century as well as how we can all contribute, as educated travelers, to the preservation and

dissemination of this cultural knowledge. Alongside the particulars of the Greek situation, the students will acquaint themselves with the terminology, international framework and challenges for contemporary art in the current world.

To investigate the issues outlined above, we will engage in the following:

Reading: We will read a wide variety of texts ranging from current scholarship on contemporary art, curating, museums and art history to philosophy, sociology and related disciplines.

Analyzing and interpreting: We will critically analyze and interpret our first-hand experience from scheduled class visits to museums, galleries, and exhibitions where we will study contemporary art in a visual, typological and contextual manner. Our tools will be field notes, student presentations and discussion on site followed by discussion in class and independent student work (individually and in groups) in the form of assignments.

Working and thinking with others: Art is a collective endeavor, so is education. Building the culture of the class so that genuine inquiry is possible will take concerted effort. Because we rely on everyone's contribution, the course will follow the pedagogy of a seminar, focused on motivation for participation in an atmosphere where all (informed) opinions are encouraged.

Writing: This course involves a significant amount of writing of different kinds. You will take brief field notes during visits, as mentioned above; you will write brief reports on selected readings to present to class as assigned. You will take scheduled written midterm and final exams. Please consult essay and reading rubrics for more detailed instructions.

N.B. Working and thinking with others is essential and fundamental for the successful completion of the course. Contemporary art in Greece, and elsewhere, can only be perceived and studied as a collective effort, and the exchange of opinions and information is vital for a class environment that is fundamentally inclusive, encouraging and open to different and, at times, diverse views.

Learning Objectives

The course aims at an in-depth understanding of what constitutes contemporary art and its context (curatorial, spatial, cultural) in the 21st c., beyond the established, popular and obvious connection with art and its history. It is designed ideally for students of archaeology, art history, fine arts, curating, classics, philosophy, architecture, social and cultural anthropology, heritage studies, tourism management, sustainability and environmental studies, or any discipline with interest in the arts and art institutions.

By the end of the course, students should be able to:

1. Acquire a firm knowledge of trends, genres and manifestations of contemporary art.
2. Inquire into the reasons why Greek islands are ideal laboratories for contemporary art in the summer.
3. Unravel curatorial practices specific to contemporary art.
4. Reflect on the role of the curator and the artist in 21st century art.
5. Delve into the history of contemporary art and its connection with the art that preceded it.
6. Explore a wide thematic range of art genres through a variety of exhibition modes.
7. Experience contemporary art in sensational settings as a multisensory engagement of the self.
8. Familiarize themselves with basic terms and literature, pertaining to art and its history.

9. Through visits to venues and exhibitions of contemporary art, understand site management, curatorial practices and people flows, and develop the ability to critically assess how such places become integral for the cultivation of aesthetics and ethics in relation to art.
10. Analyze the parameters that contribute to the making and staging of a contemporary art show.
11. Critically assess and evaluate exhibitions and curatorial projects whether in museums and art institutions or elsewhere.
12. Position themselves on the debate about art and society in the world of today.

Course Requirements

Due to the nature of the course (intensive daily attendance and frequent travel), students are not required to submit a lengthy final essay (i.e. term paper). However, a course grade will be assigned, based on throughout- the-course student evaluation.

Components contributing to the final grade will be the following:

An in-class 2-hr final exam

A take-home midterm exam, followed by an oral presentation

Active participation (not merely physical presence, but the expression of critical opinions and contribution to class dialogue) and working together with the professor and fellow students.

Short field reports and student presentations, individual and/ or group, when visiting sites and shows (details on schedule below)

Daily readings. Please note that the daily reading load varies depending on each week's subject matter and/ or travel load. Readings are available on the Professor's reserve shelf at the CYA library as well as on moodle as .pdf documents or links to documents, videos, and images.

Class Field Work

Field walks and field work are essential components of the course. The work that is accomplished in the classroom is complementary and preparatory for the field work (visits to shows, field walks). The core of the course happens in the field, and is based on discussion, observation, and critical processing of information in a multisensory manner with class participants being present physically and mentally on every field trip.

Contemporary art is palpable and embedded in the life of Greek islands in the summer and it is only in the field that the aim of the course is realized fully.

Evaluation and Grading

Your grade for this course will be based on the following distribution:

Field reports 20%

Midterm essay 15%

Oral presentation of midterm essay 15%

Participation 10%

Final exam 40%

TOTAL: 100%

Evaluation Criteria - Course Assignments

Field reports

Criterion 1: arguments

Criterion 2: team work (for group reports)

Criterion 3: presentation skills

Midterm essay and oral presentation thereof

Criterion 1: creative and critical approach

Criterion 2: bibliography

Criterion 3: succinct and convincing presentation of case to class

CYA Regulations and Accommodations

Attendance Policy

CYA regards attendance in class and on-site (in Athens or during field study trips) as essential. Absences are recorded and have consequences. Illness or other such compelling reasons which result in absences should be reported immediately to the Student Affairs Office.

Academic Accommodations

If you are a registered (with your home institution) student with a disability and you are entitled to learning accommodation, please inform the Office of Academic Affairs and make sure that your school forwards the necessary documentation.

ePolicy on Original Work

Unless otherwise specified, all submitted work must be your own original work. Any ideas taken from the work of others must be clearly identified as quotations, paraphrases, summaries, figures etc., and accurate internal citations and/or captions (for visuals) as well as an accompanying bibliography must be provided (Check the Student Handbook, pg. 7).

Use of Laptops

In-class or onsite use of laptops and other devices is permitted if this facilitates course-related activities such as note-taking, looking up references, etc. Laptop or other device privileges will be suspended if devices are not used for class-related work.

Course Outdoors Activities Note The course field trips might require moderate physical activity, i.e. a considerable amount of walking in high temperatures, standing, and/ or hill walking. Make sure to wear a hat and sunscreen and stay hydrated during field trips. Snacks are also advised. Certainly, there will be breaks.

Books, Course Materials, Moodle

For books, please see detailed bibliography at the end of the syllabus and specific readings for each day. You are responsible for keeping up with every day's required reading, as laid out on the syllabus and posted on Moodle. Recommended reading is strongly advised but not mandated.

Websites (checked for functionality at time of syllabus writing. If any non-working link is found, please notify the Professor)

New York Times article about Athenian graffiti and street art, 2014

<https://www.nytimes.com/2014/04/16/world/europe/across-athens-graffiti-worth-a-thousand-words-of-malaise.html>

The Economist article about Athenian graffiti and street art, 2017 <https://www.economist.com/news/europe/21729765-anti-austerity-artists-are-impressing-tourists-how-anxious-street-art-making-athens-hip>

Professor Hadji's article about Athenian graffiti and street art, 2019 https://issuu.com/isrf/docs/isrf_bulletin_issue_xviii/s/84856

Documenta 14 Official Website <http://www.documenta14.de/en/>

The Parthenon of Books, Marta Minujín, 2017 <http://www.documenta14.de/en/news/21124/marta-minujin-s-the-parthenon-of-books-is-taking-shape-in-kassel>

The Parthenon of Books, Marta Minujín, 1983 <http://www.tate.org.uk/art/artworks/minujin-the-parthenon-of-books-t14343>

Class Schedule

Class Day	Day/Date/Place (if applicable)	Topic / Readings / Assignments Due
1	Tue May 21	<p>CLASSROOM</p> <p>Contemporary art: an introduction</p> <p><i>Description</i></p> <p>Part A: We introduce ourselves, and the course objectives and requirements are presented. We explore the syllabus to ensure basic points (requirements, deadlines, assignments, bibliography, final grade breakdown, travel schedule) are thoroughly understood.</p> <p>Part B: The first meeting ends with a library tour, with special emphasis on the course reserve shelf.</p> <p><i>Recommended reading</i></p> <p>THE BODY IS...</p> <p>Dr. Hadji's 2017 group show catalog</p>
2	Wed May 22	<p>CLASSROOM</p> <p>Curator collection spectator</p> <p><i>Description</i></p> <p>We enter the world of contemporary art by introducing basic concepts, derivations and stakeholders in the world of curating contemporary art. Why do we make a big deal about curating? Does art need to be curated? Is there anything that is <i>not</i> curated anymore? We will address these questions and pave the way to the theory and history sessions that follow in the first part of the course.</p> <p><i>Required reading</i></p> <p>Tokumitsu 2015, https://newrepublic.com/article/122589/when-did-we-all-become-curators</p> <p>Berger 1972, Ch. 1: 7-34; Ranciere 2007</p> <p><i>Recommended reading</i></p> <p>Süskind, 1985 (RESERVE SHELF)</p>

		Field report 1 <u>What can be curated? Short (two-paragraph) essay due at the beginning of next week</u>
3	Thu May 23	<p>National Museum of Contemporary Art (EMST), c. 11 am – 1:30 pm (FIX metro station or a 10' walk from CYA) please note that museum opens at 11 am</p> <p>Description A project that was in the making for far too long; a museum that was homeless for decades; a listed building that celebrates Greek modernism at its best; a museum that opened in the heart of the pandemic and managed to win our hearts. A tour of the (rotating) permanent collection of the NMCA of Greece and a discussion of new developments (current Director's plan, Daskalopoulos donation). Exhibitions on view: https://www.emst.gr/exhibitions/dan-perjovschi-the-long-wall-report https://www.emst.gr/exhibitions/ekthesi-syllogis</p> <p>Required reading https://zkm.de/de/hans-belting-contemporary-art-and-the-museum-in-the-global-age</p> <p>Required viewing https://www.youtube.com/watch?v=VGQ5J-9r6c https://www.youtube.com/watch?v=m5Y-UXHaRVo</p> <p>Recommended reading EMST catalogue (RESERVE SHELF)</p>
4	Fri May 24	<p>Exhibition visit TBA Indicatively, this is what we did last summer! Rick Lowe <i>Hic Sunt Dracones</i> 10:00 am, Meeting point: Benaki Museum, Pireos St. Bdg (metro station Kerameikos, then a short walk)</p> <p>Description An iconic cluster of museums, ranging from archaeological artifacts to toys and, of course, contemporary art, in its diverse venues, The Benaki Museum is an institution for Greece. We will visit the brand new Rick Lowe exhibition <i>Hic Sunt Dracones</i>, a fresh and unexpected dialogue between the artist's commissioned new works and selected artifacts from the museum's permanent collection.</p> <p>Required reading https://news.artnet.com/art-world/rick-low-interview-social-practice-2177583 Rick Lowe interview, artnet https://www.nytimes.com/2006/12/17/arts/design/17kimm.html Rick Lowe interview, NYT</p> <p>Required viewing https://www.youtube.com/watch?v=U6HNfZWTRQI Rick Lowe presents his work</p>

<https://www.youtube.com/watch?v=3W4AxJHIMTs>

Rick Lowe, what is social sculpture?

Recommended reading

<https://www.documenta14.de/en/artists/13512/rick-low>

Rick Lowe's *Victoria Square Project* for the Documenta 14 Kassel-Athens exhibition

https://www.benaki.org/index.php?option=com_landings&view=founder&lang=en&Itemid=820

Antonis Benakis, the founder of the Benaki Museum

5 Mon May 27

Crete trip

CLASSROOM

Description

Crete trip orientation. A brief historical trajectory of a varied and diverse, often contested history, that will provide us with the cultural context to study contemporary art on the island of Crete, the largest Greek island, and once an independent state. Our contemporary art island tour will take us from one end of the island to the other, from an East to West route, stopping off in the major cities of Crete: Agios Nikolaos, Heraklion, Rethimnon, and Chania.

We will watch together a video from a 2012 large-scale site-specific contemporary art installation on Spinalonga, the islet-monument that we will visit as part of the Crete trip.

Required readings

Blue Guide Crete (the relevant chapter for each place we visit, RESERVE SHELF)

Recommended readings

Nikos Kazantzakis, *Freedom and Death* (RESERVE SHELF)

Nikos Kazantzakis, *Zorba the Greek* (RESERVE SHELF)

Pandelis Prevelakis, *The Tale of a Town* (RESERVE SHELF)

Required viewing

<https://www.youtube.com/watch?v=RdPfgBc3YXo>

Exploring Crete documentary

<https://www.youtube.com/watch?v=rFgw8MUxhCk>

Spinalonga, a 1935 video (in French with English subtitles)

MONDAY EVENING: BOAT TO CRETE!

6 Tue May 28

Crete Day 1:

East Crete

a. Spinalonga islet and Plaka resort village

b. Mamidakis Art Beach Hotel

Description

a. A former Venetian fortress, Ottoman town, and Leper Colony, now a listed monument on the UNESCO WHS tentative sites list. In addition, an unexpected contemporary art venue.

Discussion about the connection between (Greek) landscape, history and contemporary art; discussion about grim sites tourism management and approaches. Discussion about the increasing popularity of dark tourism. Discussion about UNESCO WHS and its criteria.

Required reading

<https://www.minosbeach.com/hotel/sculpture-garden/>
<https://gnamamidakisfoundation.org/en/sculpture-garden-en/>
<https://gnamamidakisfoundation.org/en/art-residency/>
<https://gnamamidakisfoundation.org/en/vraveio-technis/>

Recommended reading:

Hislop 2005 (RESERVE SHELF)

FIELD REPORT 2: GROUP ASSIGNMENT

In groups of three (4 groups total), we will present the island of Spinalonga as follows:

Group 1: the Venetian fortress (with a brief mention of antiquity)

Group 2: the Ottoman town

Group 3: the leper colony

Group 4: contemporary Spinalonga, UNESCO WHS and contemporary art

Each group talks for 10', student-members of each group take turns to speak. Everybody must present something. During the presentation, you can consult your notes (physical or digital), if you so wish.

- b. An institution that is gaining popularity globally, the Art Hotel's Sculpture Garden will be explored in conversation with the Mamidakis Foundation people. This luxury resort was one of the first art hotels in Greece, with an emphasis on contemporary art and a program that is enriched every year to include, among other entities, a residency for contemporary artists and professionals of contemporary art (critics, curators, theorists etc.), an annual award for emerging artists, and a conference program.

Night in Heraklion

7 Wed May 29

Crete trip Day 2
Central Crete: Heraklion

Description

We will visit the Municipal Gallery/ Basilica of St. Marc at Heraklion, where temporary exhibitions of contemporary art are hosted in a formerly religious setting. Then, we will walk around the neighborhood of Lakkos to see an open-air street-art gallery that has shaped the character of a once derelict area. Discussion on the transformative power of (contemporary) art. Meeting with the man who started it all.

Required reading

https://issuu.com/isrf/docs/isrf_bulletin_issue_xviii/s/84856

Athena Hadji, Contemporary Art and Graffiti article

<https://lakkosartistsresidency.weebly.com/lakkos.html>

Required viewing

https://vimeo.com/402751777?fbclid=IwAR0o_OT3Wr2-bIT64XBOo42b70tNCdmeZQxwtyNY1NP94pIWEBiFF8P8r3g

https://www.youtube.com/watch?v=pRW_r_JVhAXs

Recommended viewing

https://www.youtube.com/watch?v=pRW_r_JVhAXs

Night in Heraklion

8 Thu May 30

Crete Trip day 3

Central Crete: Rethimno

Next stop is the picturesque town of Rethimno, where we will visit the Contemporary Art Museum of Crete, the only designated contemporary art museum on the island.

Shows we will see:

1. Permanent collection
2. Temporary exhibitions TBD

(last year we saw the following)

3. L. Kanakakis, Every day's precious heterogeneities, new acquisitions.
4. Christophoros Doulgeris, matter anonymous.

Required reading

Contemporary Art Museum catalogue (RESERVE SHELF)

<https://www.cca.gr/about-the-cca.html>

Recommended reading

<http://dp.iset.gr/en/artist/view.html?id=1662>

biography of artist Lefteris Kanakakis

Night in Chania

9 Fri May 31

Crete trip Day 4

West Crete: Chania

Description

A day full of contemporary art begins in the Municipal Gallery of Chania for their temporary exhibition. (Last year it was: *The Land of Once Upon a Time. Heroes being in the trash*).

Next, we will visit the winery and ceramic workshop of potmaker/ restauranter/ winemaker par excellence, Alexandra Manousakis, for a guided tour of the premises and an exploration of how the artist incorporates Greek heritage in her very contemporary art.

NOTE: on occasion there are shows worth visiting at the Center for Mediterranean Architecture (KAM). Contemporary art exhibitions are also hosted by the historic Yali Camii nearby, a sensational somewhat

unexpected venue for the display of contemporary art. Students are encouraged to drop by, if they so wish.

Required reading

<https://www.emst.gr/en/exhibitions-en/symbols-and-iconic-ruins#press>

EMST press release for the temporary exhibition SYMBOLS AND ICONIC RUINS (2022), which inspired the SYMBOLS II in Chania
SYMBOLS AND ICONIC RUINS CATALOG (essentially a list of images, download from link above)

Recommended listening (for a proper goodbye to beloved Crete)

<https://www.youtube.com/watch?v=UwDomxyoFgU>

Nikos Xylouris, legendary Cretan singer, *Erotokritos* (a 17th. c. romantic epic by Vicentzos Kornaros, Cretan poet)

EVENING BOAT TO ATHENS!

10 Mon Jun 3

take-home midterm essay (due Friday June 7)

topic will be determined by the shows we will have visited until then
(last year's topic)

Topic: visit Rick Lowe's *Still Learning from Athens* show at the Gagosian Gallery (<https://gagosian.com/exhibitions/2023/rick-lowe-still-learning-from-athens/>) and compare critically with the Benaki Museum exhibition we visited as a class, as well as his Documenta 14 Victoria Square Project in 2017.

Mention 'signature' Rick Lowe elements, as well as any common threads that related to Athens. What is the focus of his work? Can an artist balance social art with being represented (and sold) by one of the most prestigious contemporary art galleries with a global presence? Support your arguments with specific examples from the Benaki and Gagosian exhibitions and critically analyze the connection between the titles of the two shows with the overall theme of Documenta 14.

Wordcount: 1200 words (excl. footnotes/ endnotes and bibliography).
For citations you can use any acceptable citation style, but, please, be consistent throughout!

11 Tue Jun 4

Saronic islands trip

Day 1: Poros

Description

Two traditionally artistic islands that have captured the heart and mind of many artists from different genres (from poet George Seferis to Leonard Cohen and Brice Marden, to name but a very few). A stone's throw from Attica, these venues will form our next island laboratories for the exploration of contemporary art.

We begin with Poros and the first island-exclusive contemporary art gallery, *Citronne*, which started the trend and then expanded with a permanent venue in Athens, while discussing the artistic legacy of Poros, from the frescoes of Konstantinos Parthenis in Agios Georgios church, to the Villa Galini and George Seferis' residency on the island.

1. Temporary exhibition at Citronne Gallery.
2. Part of Citronne temporary exhibition at the Archaeological Museum of Poros

Required reading

<https://citronne.com/en/about/>

<https://citronne.com/en/artist/alekos-kyrarinis/>

Required viewing

<https://www.youtube.com/watch?v=tm6QKreMJy4>

a documentary about Greek Nobel laureate poet George Seferis and his days on Poros

Recommended reading

Psychopedis, Sensual Elpenor (RESERVE SHELF)

Nike Stavrolakes, Poros (RESERVE SHELF)

Required listening

<https://www.youtube.com/watch?v=gHOPgJFc5rw>

Grigoris Bithikotsis, *Arnisi*, poetry: George Seferis, music: Mikis Theodorakis (the poem was inspired by NEORIA beach on Poros)

Night in Poros

12 Wed Jun 5

Day 2: Hydra

Description

The car-free tranquility of Hydra is ideally complemented by a blooming contemporary art scene. We will visit DESTE Foundation's Slaughterhouse where preparations will be underway for their annual temporary exhibition of contemporary art.

In addition, we will visit the Historical Museum of Hydra which is wonderful, but outside the scope of our class. However, on occasion they host contemporary art exhibitions in a very conservative, conventional museum setting. We will experience the temporary exhibition on show.

Required reading

<https://www.platon-socos.com/about>

Artist's bio

https://www.platon-socos.com/files/ugd/98e556_2c57880d019e4b13abd9079fa5b814c3.pdf

Platon H. "Fusion of the abstract and the real in nature"

Recommended reading

<http://www.iamy.gr/>

Official museum website (in Greek, with a translation service you can read about the museum's history and its collections, as well as past exhibitions)

13 Thu Jun 6

- a. **Aixoni open-air theatre**
- b. **SNFCC**
- c. **The General Directorate for E-Governance (AADE) art collection**

Description

- a. Nella Golanta, a landscape sculptor, died in 2023. Her legacy is documented in large-scale sculptural projects, among which the gem of a theatre that is Aixoni.
- b. A Renzo Piano creation, a dream-come-true in a former wasteland, this architectural assemblage, that houses the National Library and the National Opera House of Greece, also hosts an array of contemporary art pieces and on occasion contemporary art shows, ranging from Sofia Vari to Louise Bourgeois.

We will visit:

<https://www.snfcc.org/en/WOWDanaKyndrova>

<https://www.snfcc.org/en/ReturnToSender>

- c. In Greece, the public sector buildings are thought of as boring, uneventful and uninspiring. The new AADE flagship building on Piraeus St. is a bright exception to this rule, adorned as it is with numerous works by students of the Athens School of Fine Arts.

Required reading

<https://rm.coe.int/168048d933>

Nella Golanda, Thematic Intervention, the case of Larissa

<https://interstices.ac.nz/index.php/Interstices/article/view/693>

'Unfixing Aloula' article

<https://www.archisearch.gr/landscape/land-shapers-3-interview-nella-golanda/>

Nella Golanda interview

<https://ecc-italy.eu/files/TSE%202016.pdf>

Nella Golanda, Biennale di Venezia 2016

Required viewing

https://www.youtube.com/watch?v=7n3rGdVS7_g

Aixoni theater acoustics (in Greek, but observe the acoustics!)

Recommended reading

https://issuu.com/sculptedarchitecturallandscapes/docs/olkos_1982

Nella Golanda's work (in Greek, browse through please, it is only 37 pages with a minimal amount of text, to see beautiful images, drawings and photographs that indicate the range of Golanda's work)

<http://www.sculpted-architectural-landscapes.gr/project.php?id=26>

Nella Golanda's official website

<https://www.snfcc.org/en/snfcc/architecture>

SNFCC and Renzo Piano's work

Recommended viewing

<https://www.youtube.com/watch?v=t83QMkE6peo>

Nella Golanda, The Water of the River Animus

14 Fri Jun 7

Exhibition visit TBD

- a. Midterm essay presentation (5' presentation for each student plus discussion session)**

(last year's visit)

- b. 11:30 pm, Lorem Ipsum exhibition, Lydia Dambassina, guided tour by the artist**

Description

One of the most prolific, and outspoken women artists of her generation, Lydia Dambassina is also the sweetest person on earth. We will visit a site-specific exhibition, organized by the Municipality of Athens in a sensational venue.

Required reading

<https://www.lydiadambassina.com/>

<http://dp.iset.gr/en/artist/view.html?id=1350>

Required viewing

<https://www.lydiadambassina.com/2018-looking-out-looking-in/>

Recommended reading

<https://www.ekathimerini.com/culture/48054/photographs-probe-the-delicate-lines-between-the-private-and-the-public/>

15 Mon Jun 10

Cyclades trip

Day 1: Syros

Description

A visit to the design studio of the Department of Industrial Design, University of the Aegean, with Professor Florentia Oikonomidou as our expert guide! Our location will be a town, Hermoupolis, the administrative center of the entire Cycladic archipelagos, that seems to have emerged from the late 19th c.

On our way, we will marvel at a fabulous public sculpture by Kostas Varotsos and discuss contemporary art as public display.

Required reading

Professor Oikonomidou's latest monographic exhibition *Digital Embroideries* catalog

Recommended listening

<https://www.youtube.com/watch?v=HJeB6zAsKx0>

<https://www.youtube.com/watch?v=EdJvHLKrgxk>

Two well-known rebetiko songs by legendary musician from Syros, Marinos Vamvakaris, one of the most iconic figures in the history of rebetik

<https://www.youtube.com/watch?v=e1BQixyKAf4>

a fresh take on *Frangosyriani* (the second song above) by contemporary Greek reggae band *Locomondo*

<https://www.youtube.com/watch?v=a-BIMGj8zlo>

an alternative rebetiko for the 21st c. by local artists from Syros

<https://www.youtube.com/watch?v=X-2JAWZTkEE>

another entertaining song by the same Syros collective

16 Tue Jun 11

Day 2: Syros

Description

We will meet with Renaissance human and Ph.D. candidate of the Department of Industrial Design, Mr. Paris Xyntarianos Tsiropinas, who will be our guide in a delightful walk/ video presentation of his individual and collective contemporary work that mixes music, street art, comics and is firmly based on the rebetiko tradition of the island.

In addition, we will visit the Municipal Art Gallery of Syros in the sensational old Customs House building for the temporary exhibition on show and meet with the Director/ Curator of the gallery.

Required reading

https://www.scienceopen.com/document_file/8889350d-1e4e-459f-bdec-8410d37e0040/ScienceOpen/087_Xyntarianos-Tsiropinas.pdf

Recommended reading

file:///C:/Users/athena%20hadji/Downloads/CIEBA_SAUC2018_v4_n2_final4_web.pdf (pp.54-65)

17 Wed Jun 12

Day 3: Tinos

Description

The island of marble carving; the homeland of Yannoulis Chalepas, probably the most idiosyncratic Greek artist of the 20th century; the 'holy island' of Orthodox Christianity: Tinos is all the above and much more. We will visit the Kostas Tsoklis museum, and the Yannoulis Chalepas exhibition on the Foundation for Tinian Culture.

Required reading

<https://www.nationalgallery.gr/en/artist/tsoklis-kostas/>

Kostas Tsoklis at the National Gallery of Greece

Tsoklis Museum catalog (on moodle)

Recommended viewing

<https://vimeo.com/59073710>

Kostas Tsoklis, *You, the last leper*, Spinalonga 2012

18 Thu Jun 13

Day 4: Tinos

Description

A visit to the marble quarries where a site-specific installation was realized in the summer of 2023; along the way, a brief stop for an unexpected sculptural installation by Iason Mengoulas, aka street artist Ca-cao Rocks.

Required reading

No readings, please prepare for tomorrow's exam

19 Fri Jun 14 **CLASSROOM**
 Final exam, 10:30 am - 12:30 pm

N.B.: The course schedule, in terms of subjects and readings, may be subject to change to benefit student learning and to keep up to date with current research.

Course Bibliography

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- Tokumitsu, M. 2015. *The Politics of the Curation Craze*, <https://newrepublic.com/article/122589/when-did-we-all-become-curators>
- Vidokle, A. 2010. Art without Artists?, <http://www.e-flux.com/journal/16/61285/art-without-artists/>

Supplementary titles for further reference

- Bachelard, G. 1964 [1958]. *The Poetics of Space*. New York: Orion Press.
- Bandarin, F. and Van Oers, R. (eds.), 2014, *The Historic Urban Landscape: Managing Heritage in an Urban Century*, Oxford: Wiley-Blackwell.
- Barber, R. 1992. *Blue Guide: Athens and Environs*. London: A & C Black.
- Barthes, R. 1972. *Mythologies*. New York. Hill and Wang.
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