

## ARTH/CHTE 345 | History of Contemporary Art in Greece

FALL 2024

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### Course Description

“Art is art-as-art and everything else is everything else” Ad Reinhardt

Contemporary art is defined as the art movements that emerged in the post-WWII era, c. post-1945. From expressionism to performance art, installations and video art, to NFTs; from the Venice Biennale of 1895 to a plethora of offshoots around the globe in the 2020s; from the legitimization of street art as a gallery-worthy form of art to popup and guerilla shows; from national collections to art fairs and an omnipotent market for contemporary art around the globe.

At first, contemporary art in Greece was foremost produced by Greek ex-pats who came into contact with the international avant-garde of their time, especially in France, Italy and the USA. The picture changed radically in the 1980s, when the domestic contemporary art production caught up, an audience was established and galleries started emerging, which culminated institutionally in the 1990s with the establishment of the *Syndemos Aithouson*—an art gallery association and the subsequent launch of the first commercial art fair in Greece, ART ATHINA, still hosted to this day by the same initiative. While focus is specifically on Greece, contemporary art and its material manifestations did not emerge or develop in Greece; thus, parallel to the Greek stage, we will study global or regional (i.e. France; USA) developments, depending on the era, and form thus a solid idea about the overall history of contemporary art.

Students acquire a first-hand knowledge of the contemporary art scene in Greece, in a course combining class lectures that explore the history and theory of contemporary art, with scheduled site visits of a diverse nature. The latter range from the iconic EMST (National Museum of Contemporary Art) and the National Gallery, to Foundations, such as the Takis Foundation, DESTE and NEON, and Onassis Foundations, private commercial galleries, including but not limited to legends, such as Citronne and The Breeder, temporary exhibitions, in expected, but also in surprising unconventional venues; field walks to discuss the public presence of contemporary art (mostly sculpture) in Athens, including a unique example of landscape sculpture of the grand scale and street art; and contemporary art archives. In addition, visits to artists’ studios and the art ‘laboratory’ that is the Athens School of Fine Arts (the annual graduates show) facilitate an interaction with the producers of contemporary art today, and help the students familiarize themselves with the artistic process, contextualizing the artistic production spatially and culturally. Last but not least, the work of the professor as an independent contemporary art curator is discussed critically and students have the opportunity to watch a show coming to life, depending on the professor’s curating commitments each semester.

In lieu of a conclusion, contemporary art is in a state of flow: this is its basic tenet and the key to understanding and interpreting its many faces. The emerging Greek artists of today will be the established stars in the histories of contemporary art of tomorrow and names of significant market value today will be forgotten by the history of the *longue durée*.

### Learning Goals

The course is designed ideally for students of art history, fine arts, architecture, anthropology, curatorial studies, but also classical studies, classics and archaeology, heritage studies, economics, law, environmental studies, as well as any discipline with interest in the arts and art institutions. By the end of the course, students should be able to:

- 1) distinguish between styles, works, periods, geographies and artists of the contemporary art scene in Greece and internationally;
- 2) critically inquire about the aims of contemporary artists working in different periods and localities, inferred both through the formal aspects of the studied artworks, and the reception of these works by the public;
- 3) combine a visual analysis of contemporary art with the available (on occasion conflicting or incomplete) archive evidence and place artworks in their historical and cultural circumstances;
- 4) describe a work of art with the terms and methods of art history;
- 5) appreciate the aesthetic aspect of contemporary art, while acknowledging their political, sometimes overt, other times subtler, content;
- 7) recognize echoes and interpretations of ancient Greek art in contemporary Greek art (from museum pieces and public sculpture to street art);
- 8) position themselves on the debate about art and society in the world of today.

## **Course Requirements and Assessment**

### **CYA Attendance Policy**

CYA regards attendance in class and on-site (in Athens or during field study trips) as essential, so attendance at all scheduled meetings is required. All absences are recorded and have consequences that may affect your grade.

Participation with active contribution to each lecture's topic: 11%. This involves critically processing assigned readings and presenting/commenting on their content during class and/ or short reports.

Three oral presentations of art (two museum/ gallery/ art venue presentations and one presentation of Athens public sculpture or street art): 24% (8%X3)

In-class midterm exam: 20%

In-class final exam: 25%

Each exam comprises image identifications, descriptions and comparisons; short identification of terms, artists' names, art movements, and concepts; critical response essay-type questions and commenting on quotes from texts studied for and discussed in class; and a short answers section, such as "fill in the blanks", "true/ false", multiple choice. There will be a choice for every part of each exam. We will discuss the format further before the exams, in the respective review sessions.

Group term project presented at the end of the semester (for dates see below class schedule): 25%. Instructions are provided on a separate document on moodle.

### **Policy on Assignments and Make-up Work**

Details about assignments and exams will be given in advance. I will accept no late assignments or make-up exams unless discussed with me in advance. If you are unable to come to class, please let me know beforehand.

## **CYA Policies and Regulations**

### **Academic Accommodations**

Students are required to submit an official letter from the office at their school that handles academic accommodations (generally the Office of Disability Services), or to have that office send a letter. Students who have submitted such a letter to CYA should also talk to their professors individually to discuss how these accommodations will work in each specific course.

### **Site Visits and Accessibility**

This course contains specific physical and spatial elements that are crucial to student learning and which cannot be modified. Students should be aware of these before enrolling in the course.

-This course requires the following physical activities: walking and standing. Prospective students should contact the professor before enrolling in the course if they foresee difficulties in participating in these activities.

-This course regularly meets in popular museums and art galleries in a very popular city where there can be significant background noise while the professor speaks. Field walks also entail walking and working in a busy, noisy environment.

-This course requires students to give verbal individual and group presentations in front of the class as part of their assessment.

### **ePolicy on Original Work**

Plagiarism is literary theft. As such, it is a serious offense which will not be tolerated either at your home institution or at CYA. Plagiarism on an examination or in a paper will result in an F for the course. You must cite the author of any and all ideas that you use that is neither common knowledge nor your own idea. If you are in doubt, it is safest to cite the source. Your work should be original and reflect your own ideas and thoughts. If you are unsure about what counts as original work, please consult your professor and check the Student Handbook.

### **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.

### **Upgrade to 400-level course**

Courses can be upgraded to a 400-level. This constitutes usually 25% additional work on the part of the student. The option to upgrade opens the second week of classes. If you are interested in this option, please let us discuss!

Fall 2024 Tentative Schedule

Day #	Date/Day	Topic / Readings / Assignments Due / Place (if applicable)
<b>Sep 5-7</b>		
<b>Field Study   Delphi and Ancient Olympia</b>		
1	Sep 10	Introduction: course specifics, course process and requirements. Short library tour and discussion of reserve shelf material. <i>Recommended reading</i> HD, Marcel Duchamp Foster and al. 2016, <i>Contents</i>
2	Sep 12	<b>CLASSROOM</b> <b>History of contemporary art: multivocality and conflict</b> <i>Required readings</i> Fineberg 2022, <i>Introduction</i> <u>Lee Morgan 2016, <i>Introduction</i></u> Stallabrass 2006, Ch. 1 <i>Required viewings</i> <a href="https://www.youtube.com/watch?v=Q5Ett_UsxZo">https://www.youtube.com/watch?v=Q5Ett_UsxZo</a> Griselda Pollock and Angela Dimitrakaki on feminism and art theory <a href="https://www.youtube.com/watch?v=pxaSillA1uE">https://www.youtube.com/watch?v=pxaSillA1uE</a> Umberto Eco on art <i>Recommended readings</i> Benjamin 1969 Sturken Cartwright Ch. 2, 3, 8
3	Sep 17	No class, instead ART ATHINA, SEP. 23 ART ATHINA contemporary art fair, Zappeion Megaron (next to National Garden, a 5 min. walk from CYA), time TBA MEETING POINT: Zappeion monumental staircase <i>Recommended reading</i> CI catalogs on moodle
<b>Sep 18-21</b>		
<b>Field Study   Crete</b>		
4	Sep 24	<b>CLASSROOM</b> <b>A (MOSTLY) LINEAR UNDERSTANDING OF THE HISTORY OF CONTEMPORARY ART</b> NOTE: for the next few meetings we will follow a conventional narrative for the development of contemporary art, from the end of WWII-future directions. <b>The pioneers: world contemporary art after the WWII, 1945-1960</b> <i>Required readings</i> Fineberg 2022, Ch. 2: 21-29 (NY School); Ch. 3: 49-56 (Alexander Calder); Ch. 4: 89-98 (Jackson Pollock); Ch. 5; Ch. 8: 209-216 (Nouveau Réalisme) Smith 2010 HD, <i>Abstract Expressionism</i> HD, <i>Art Autre</i> HD, <i>Alexander Calder</i> Dossin 2019, Ch. 7 <i>Recommended reading</i> Fineberg 2022, Chs. 6, 7 Dossin 2019, Ch. 9
5	Sep 26	<b>SNFCC site visit</b> 1. Susumu Shingu site-specific kinetic sculptures 2. Alex Mylonas, <i>Fulfillment</i> , temporary exhibition <i>Required reading</i> <a href="https://www.momus.gr/en/exhibitions/alex-mylona-anadromiki">https://www.momus.gr/en/exhibitions/alex-mylona-anadromiki</a> <a href="https://www.momus.gr/en/exhibitions/monimi-ekthesi-moyseiou-alex-mylona">https://www.momus.gr/en/exhibitions/monimi-ekthesi-moyseiou-alex-mylona</a> <i>Recommended reading</i> <a href="https://susumushingu.com/en/">https://susumushingu.com/en/</a>
6	Oct 1	<b>CLASSROOM</b> <b>The glorious 1960s: contemporary art comes of age</b> <b>The diaspora: the first generation of Greek contemporary artists,</b>

Day #	Date/Day	Topic / Readings / Assignments Due / Place (if applicable)
		<p><b>1960s-1970s</b></p> <p><i>Required reading</i>            Fineberg 2022, 178-179 (assemblage art); 182-184 (Happenings); 225-227 (Yoko Ono);            Ch. 9: 229-230; 240-248 (pop art: Andy Warhol)</p> <p>HD, <i>Arte Povera</i>            HD, <i>Stephen Antonakos</i>            HD, <i>Body Art</i>            HD, <i>Louise Bourgeois</i>            HD, <i>Judy Chicago</i>            HD, <i>Christo</i>            HD, <i>Chryssa</i>            HD, <i>Conceptual Art</i>            HD, <i>Feminist Art</i></p> <p><i>Recommended reading</i>            HD, <i>Fluxus</i>            HD, <i>Lucio Fontana</i>  <a href="https://www.snfcc.org/en/snfcc/architecture">https://www.snfcc.org/en/snfcc/architecture</a>            SNFCC and Renzo Piano's work (referenced in the discussion of Louise Bourgeois and <i>Maman</i>)</p>
7	Oct 3	<p><b>CLASSROOM</b></p> <p><b>The 1980s: graffiti; consumer art; Alexandros Iolas and contemporary art as (prestigious) commodity; Greek artists in Greece</b></p> <p><i>Required reading</i>            Sturken and Cartwright Ch. 7            Fineberg 2022, Ch. 14  <a href="https://www.onassis.org/people/rena-papaspyrou">https://www.onassis.org/people/rena-papaspyrou</a>            HD, <i>Jeff Koons</i>            Nella Golanda readings:  <a href="https://rm.coe.int/168048d933">https://rm.coe.int/168048d933</a>            Nella Golanda, Thematic Intervention, the case of Larissa            French and Mitsoula 2021  <a href="https://www.archisearch.gr/landscape/land-shapers-3-interview-nella-golanda/">https://www.archisearch.gr/landscape/land-shapers-3-interview-nella-golanda/</a>            Nella Golanda interview (in Greek, please use google translate to form an idea of content)  <a href="https://ecc-italy.eu/files/TSE%202016.pdf">https://ecc-italy.eu/files/TSE%202016.pdf</a>            Nella Golanda, Biennale di Venezia 2016 (find the Golanda entry in the catalogue, you can also browse through to see what the 2016 edition of the B. entailed!)            Lisa Sotilis            Sotilis 2001            Lydia Dambassina  <a href="https://www.lydiadambassina.com/">https://www.lydiadambassina.com/</a>            Niki Kanagini            (NOTE: publications in English about both artists are out-of-print, our library is looking into obtaining them)</p> <p><i>Recommended reading</i>  <a href="https://issuu.com/sculptedarchitecturallandscapes/docs/olkos_1982">https://issuu.com/sculptedarchitecturallandscapes/docs/olkos_1982</a>            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)  <a href="http://www.sculpted-architectural-landscapes.gr/project.php?id=26">http://www.sculpted-architectural-landscapes.gr/project.php?id=26</a>            Nella Golanda's official website</p> <p><i>Recommended viewing</i>  <a href="https://www.youtube.com/watch?v=7n3rGdVS7_g">https://www.youtube.com/watch?v=7n3rGdVS7_g</a>            Nella Golanda, Aixoni theater acoustics (in Greek, but observe the acoustics!)  <a href="https://www.youtube.com/watch?v=t83QMkE6peo">https://www.youtube.com/watch?v=t83QMkE6peo</a>            Nella Golanda, The Water of the River Animus</p>

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		<a href="https://www.youtube.com/watch?v=0zyxd_Y9x1E">https://www.youtube.com/watch?v=0zyxd_Y9x1E</a> Lisa Sotilis, interview (in Greek, but use google translate to get a mis-translated, but solid idea of how fabulous the person and her art are!) <i>Recommended browsing</i> <a href="http://renapapaspyrou.gr/">http://renapapaspyrou.gr/</a>
8	Oct 8	<b>CLASSROOM</b> <b>From THIS IS TOMORROW to The glorious 1990s: British Young Artists, enfants terribles and illustrious careers; the British post-war scene</b> <b>Art Athina and the commodification of contemporary art in Greece</b> <i>Required Reading</i> Dumbadze and Hudson Ch. 2 Fineberg 2022, Ch. 12: <i>Everyday Places, Appropriation</i> HD, <i>Young British Artists</i> HD, <i>Turner Prize</i> <i>Required browsing</i> Art Athina's official website: <a href="https://aavirtual.gr/en/home-en/">https://aavirtual.gr/en/home-en/</a> <i>Recommended reading</i> Iliopoulou 2009 <a href="https://www.festivalmiden.gr/en/texts/">https://www.festivalmiden.gr/en/texts/</a> <i>Recommended browsing</i> Damien Hirst, <i>Treasures from the Wreck of the Unbelievable</i> , Palazzo Grassi, Venice, 2017 <a href="https://www.youtube.com/watch?v=13ShK2UAeP0">https://www.youtube.com/watch?v=13ShK2UAeP0</a>
9	Oct 10	<b>Museum of Cycladic Art</b> Cindy Sherman temporary exhibition <i>Required reading</i> HD, Cindy Sherman <i>Recommended reading</i> <a href="https://www.moma.org/artists/5392">https://www.moma.org/artists/5392</a>
10	Oct 15	<b>NATIONAL MUSEUM OF CONTEMPORARY ART (EMST)</b> <i>Required reading</i> Belting 2012, <a href="https://zkm.de/de/hans-belting-contemporary-art-and-the-museum-in-the-global-age">https://zkm.de/de/hans-belting-contemporary-art-and-the-museum-in-the-global-age</a> EMST catalogue (RESERVE SHELF) <i>Required viewing</i> <a href="https://www.youtube.com/watch?v=VGQ5J-9r6c">https://www.youtube.com/watch?v=VGQ5J-9r6c</a> <a href="https://www.youtube.com/watch?v=m5Y-UXHaRV0">https://www.youtube.com/watch?v=m5Y-UXHaRV0</a> Collection exhibition, 2 <sup>nd</sup> and 3 <sup>rd</sup> floors: <a href="https://www.emst.gr/en/home-en/collection-exhibition">https://www.emst.gr/en/home-en/collection-exhibition</a> <i>Recommended reading</i> Press material for older temporary exhibitions, including images of exhibited works, available on the museum site
11	Oct 17	<b>National Gallery</b> <i>Required reading</i> <a href="https://www.nationalgallery.gr/en/artworks/?language=en&amp;artwork_name=&amp;artwork_type=68&amp;permanent_exhibition=&amp;location=&amp;extra_filters=false">https://www.nationalgallery.gr/en/artworks/?language=en&amp;artwork_name=&amp;artwork_type=68&amp;permanent_exhibition=&amp;location=&amp;extra_filters=false</a> A selection of the National Gallery's contemporary art collection, focusing on installation art <i>Recommended reading</i> <a href="https://www.nationalgallery.gr/wp-content/uploads/2023/07/Leaflet_FINAL_GR_digital.pdf">https://www.nationalgallery.gr/wp-content/uploads/2023/07/Leaflet_FINAL_GR_digital.pdf</a>
12	Oct 22	<b>Midterm Exam review</b>
13	Oct 24	<b>Midterm exam 1:45-2:45 PM</b>
	Oct 25-Nov 3	<b>Fall Break</b>
14	Nov 5	<b>CLASSROOM</b> <b>The 2000s: rise and shine!</b>

Day #	Date/Day	Topic / Readings / Assignments Due / Place (if applicable)
		<p><i>Required reading</i> Stallabrass 2006, Ch. 2 (The Biennale as an institution)</p> <p><i>Recommended browsing</i> Athens Biennale official website: <a href="https://athensbiennale.org/en/">https://athensbiennale.org/en/</a> Athens Biennale Catalogue, ON MY RESERVE SHELF</p>
15	Nov 7	<p><b>CLASSROOM</b> <b>Back to the future: contemporary art in the Anthropocene</b></p> <p><i>Required reading</i> Dumbadze and Hudson, Ch. 1 Robertson and McDaniel Ch. 2 Hadji and Souvatzi 2014 (space and time theory) Enwezor and Okeke-Agulu Ch. 1 (contemporary art in Africa)</p> <p><i>Recommended viewing</i> <i>My Private Flanerie</i>, 2017. Artist: Gjergj Bodari. Curator: Dr. Athena Hadji. An Instagram-exclusive exhibition: <a href="https://www.google.com/search?q=k+gold+instagram&amp;og=k+gold+instagram+&amp;gs_lcrp=EgZjaHJvbWUyBggAEEUYOTIICAFAQBgWGB4yBggCEEUYQNIBCDQ1MzJqMGo0qAIAsAIA&amp;sourceid=chrome&amp;ie=UTF-8">https://www.google.com/search?q=k+gold+instagram&amp;og=k+gold+instagram+&amp;gs_lcrp=EgZjaHJvbWUyBggAEEUYOTIICAFAQBgWGB4yBggCEEUYQNIBCDQ1MzJqMGo0qAIAsAIA&amp;sourceid=chrome&amp;ie=UTF-8</a> <i>Third Text</i>, <a href="http://thirdtext.org/">http://thirdtext.org/</a></p>
	<b>Nov 12-15</b>	<b>Field Study   Peloponnese</b>
16	Nov 19	<p><b>CLASSROOM</b> <b>Performance art in Greece: history and status quo</b></p> <p><i>Required reading</i> Fineberg 2022, Ch. 10, Ch. 11 Ward 2012, <i>Introduction</i> HD, <i>Christian Boltanski</i> Antoniadou 2017, Chs. 2, 3</p> <p><i>Required viewing</i> <a href="https://www.youtube.com/watch?v=zEpa-8l8UrE">https://www.youtube.com/watch?v=zEpa-8l8UrE</a> Georgia Sagri, <i>Breathing</i> <a href="https://www.youtube.com/watch?v=UoHtaPRFoPo">https://www.youtube.com/watch?v=UoHtaPRFoPo</a> Alexandra Pirici and Manuel Plemus, <i>Public Collection</i> TRIGGER WARNING! <a href="https://www.youtube.com/watch?v=u-H6J56e-QE">https://www.youtube.com/watch?v=u-H6J56e-QE</a> Marina Abramovic, <i>Rhythm 0</i></p> <p><i>Recommended viewing</i> Abramovic 2012, CYA library</p>
17	Nov 21	<b>Student presentations of NG pieces</b>
18	Nov 22	<p><b>CLASSROOM</b> <b>DIGITAL COLLECTIONS AND THE ARCHIVE:</b></p> <p><i>Required reading</i> Blocker 2015, <i>Introduction</i></p> <p><i>Recommended reading</i> Blocker 2015, Ch. 2</p>
19	Nov 26	<p><b>CLASSROOM</b> <b>Art Residencies (and hotels): how to build an art collection for cheap</b></p> <p><i>Required reading (and viewing)</i> <a href="https://www.doma.archi/en/index/projects/3enodoxeio-hilton">https://www.doma.archi/en/index/projects/3enodoxeio-hilton</a> the original photographs, architectural drawings and illustrations of the 1953 Athens Hilton <a href="https://www.costanavarino.com/stories/art-collection-w-costa-navarino/">https://www.costanavarino.com/stories/art-collection-w-costa-navarino/</a> <a href="https://gnamamidakisfoundation.org/en/sculpture-garden-en/">https://gnamamidakisfoundation.org/en/sculpture-garden-en/</a> <a href="https://www.nytimes.com/2019/08/01/travel/an-art-museum-in-your-hotel-lobby.html">https://www.nytimes.com/2019/08/01/travel/an-art-museum-in-your-hotel-lobby.html</a> <a href="https://hospitalityinsights.ehl.edu/works-art-impact-hospitality-spaces">https://hospitalityinsights.ehl.edu/works-art-impact-hospitality-spaces</a></p> <p><i>Recommended reading</i></p>

Day #	Date/Day	Topic / Readings / Assignments Due / Place (if applicable)
		<a href="https://www.hospitalitynet.org/opinion/4110272.html">https://www.hospitalitynet.org/opinion/4110272.html</a>
	<b>Nov 28-Dec 1</b>	<b>Thanksgiving Break</b>
20	Dec 3	<b>PUBLIC ART PROJECT STUDENT PRESENTATIONS</b>
21	Dec 5	<b>Exhibition TBD</b>
22	Dec 6	<b>Term project presentation, class discussion and evaluation</b> <i>Assignment for non-presenting groups</i> Take notes as presentations unfold, make comments, evaluate and give a mock grade with substantiation. To be handed to the Professor at the end of class
23	Dec 10	<b>Term project presentation, class discussion and evaluation</b> <i>Assignment for non-presenting groups</i> Take notes as presentations unfold, make comments, evaluate and give a mock grade with substantiation. To be handed to the Professor at the end of class
24	Dec 12	Final Exam Review: format and content
	<b>Dec 17</b>	<b>Final Exam Week</b>
	<b>Dec 19</b>	<b>Final Exam Week</b>

**Schedule at a glance**

Day #	Date	Session	Venue
	<b>Sep 5-7</b>	<b>Field Study</b>	<b>Delphi and Ancient Olympia</b>
1	Sep 10	Introduction	Classroom
2	Sep 12	Contemporary art	Classroom
3	Sep 17 [Sep. 23]	Art Athina	Zappeion
	<b>Sep 18-21</b>	<b>Field Study</b>	<b>Crete</b>
4	Sep 24	The pioneers	Classroom
5	Sep 26	SNFCC visit	SNFCC
6	Oct 1	The 1960s-1970s	Classroom
7	Oct 3	The 1980s	Classroom
8	Oct 8	London calling: the 1990s	Classroom
9	Oct 10	Cindy Sherman	Museum of Cycladic Art
10	Oct 15	EMST	EMST
11	Oct 17	National Gallery	NG
<b>12</b>	<b>Oct 22</b>	<b>Midterm Exam review</b>	Classroom
<b>13</b>	<b>Oct 24</b>	<b>Midterm Exam</b>	Classroom
	<b>Oct 25-Nov 3</b>	<b>Fall Break</b>	
14	Nov 5	The aughties	Classroom
15	Nov 7	The future	Classroom
	<b>Nov 12-15</b>	<b>Field Study</b>	<b>Peloponnese</b>
16	Nov 19	Performance art	Classroom
17	Nov 21	Student presentations NG pieces	Classroom
<b>18</b>	<b>Nov 22</b>	<b>B&amp;E Goulandris Museum</b>	<b>B&amp;E Goulandris Museum</b>
19	Nov 26	Art residencies/ art hotels	Classroom
	<b>Nov 28-Dec1</b>	<b>Thanksgiving Break</b>	
20	Dec 3	Public art student presentations	Classroom
21	Dec 5	Exhibition TBD	Art gallery TBD
<b>22</b>	<b>Dec 6</b>	<b>Term project presentations I</b>	Classroom
23	Dec 10	Term project presentations II	Classroom
24	Dec 12	Final exam review	Classroom
	<b>Dec 17</b>	<b>Final Exam Week</b>	
	<b>Dec 19</b>	<b>Final Exam Week</b>	

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