

## ARTH 345 | History of Contemporary Art in Greece Spring 2025

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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 pop art 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*.

### Course Approach

To investigate the issues outlined above, we will read; analyze and interpret texts, evidence, and experience; work and think with others; visit art venues and museums; and write as follows:

Reading and viewing: We will read a wide variety of texts, from contemporary theory pieces to catalogs of specific exhibitions of contemporary art and interviews of contemporary artists. In addition, we will view documentaries and related archive videos.

Analyzing and interpreting: We will critically analyze and interpret our first-hand experience from scheduled class visits to museums and venues, as described above, where we will study contemporary art in a visual, typological and contextual manner, with emphasis on the multisensory. 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 all of our efforts. 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 short field notes during museum visits and field walks, as mentioned above; you will write brief reports on selected weekly readings to present to class as assigned. You will draft short presentations of chosen artworks in museum and venue visits. You will take scheduled written midterm and final exams. Finally, you will compose a term project to be submitted both as oral presentation and in written form (at least in part, see separate file on Moodle re. term project instructions). Also, please consult essay and reading rubrics for more detailed instructions.

**Presentations:** During the semester, you will present artworks in our museum/ site visits. Utilizing the theoretical and methodological tools you will have acquired in class, you will present and critically analyze the works in context in a concise (5') and comprehensive manner (see oral presentation rubric for more detailed instructions).

## Learning Objectives

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 public sculpture to street art);
- 8) position themselves on the debate about art and society in the world of today.

## Course Requirements

- In-class midterm and final exams
- Two oral presentations of art (one museum/ gallery/ art venue presentation and one presentation of Athens public sculpture or street art)
- Participation with active contribution to each lecture's topic. This involves critically processing assigned readings and presenting/commenting on their content during class
- An average of 50 pages of reading per week
- At least 10-15 pages of research work. If spacing is 1,5 and font size 12 Times New Roman, 4,000 words are 12,5 pages. This comprises notes for museum/ public art presentations, field notes, reading notes, class notes and the term project
- Group term project presented toward the end of the semester (for dates see below class schedule)

**Assignments:** To receive credit for an assignment, you must turn it in (submit via email) BEFORE the beginning of class on the due date, unless otherwise noted. No late assignments will be accepted.

## Exams:

- Midterm
- Final

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.

## **Class Field Work and CYA Field Study**

The course is taught in museums and art venues to a considerable extent. Contemporary art is integrated in the everyday life of Athens and its inhabitants and can and should mostly be experienced where it is to be found. Classroom sessions are utilized for providing a theoretical and art historical context to the art studied in the field.

## **CYA Field Study**

As part of your CYA mandatory trips, you will encounter contemporary art in various locations and guises, from National Museums (MOMUS) in Thessaloniki (N Greece trip), to private venues, such as Fougaro at Nafplion (Peloponnese trip), and temporary pop-up shows in various cities and towns of Greece, sometimes even in the archaeological sites and museums you will visit. Keep your eyes open and your senses involved and pursue these opportunities for experiencing more contemporary art than the amount we study in class.

## **Evaluation and Grading**

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

### **Percentages (and any breakdowns)**

Midterm exam: 20%

Final exam: 25%

Term project: 25%

Museum/ gallery/ field walk presentations: 20% (10% each)

Participation and contribution with field notes and critical discussion of readings: 10%

NOTE: delivering a paper at the Annual Student Conference will count toward the course grade for 10%, replacing thus the requirement for one oral presentation (see above)

## **Evaluation Criteria - Course Assignments**

Assignment 1: term project, 25%

- Criterion 1: originality and creativity (of idea and format)
- Criterion 2: coherence
- Criterion 3: relevance with the course matter

Assignment 2: two oral presentations (2X10%)

- Criterion 1: coherence and flow
- Criterion 2: thorough research and critical stance
- Criterion 3: timed presentation

For more detailed information about the kind of work to which each grade corresponds (for this particular course), please consult the course rubrics, available on Moodle.

## **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 (= directly affect your participation grade component).

### **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.

### **Policy 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.

### **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.

NOTE: one side of the classroom can be designated as a laptop-free zone, if students so wish. Please sit accordingly in this case.

**Class Schedule**

**Class Day**   **Day/Date/Place**   **Topic / Readings / Assignments Due**

1	Mon 27 Jan	<p><b>CLASSROOM</b>  <b>Introduction: course specifics, course process and requirements. Short library tour.</b>  <i>Description</i>            We begin the course by introducing ourselves and our intentions. We proceed with a thorough examination of the syllabus, analyzing the structure, aims, requirements and components of the course. We explore the rubrics and explain any necessary points. We look at the course bibliography and explain the assigned readings process.</p> <p>We visit the library to familiarize ourselves with the range of contemporary art-related books of the collection and locate the Professor's reserve shelf with the reading material for the course.</p> <p><i>Recommended reading</i>            HD, Marcel Duchamp</p>
2	Wed 29 Jan	<p><b>CLASSROOM</b>  <b>History of contemporary art: multivocality and conflict</b>  <i>Description</i>            A theoretical introduction to contemporary art and its origins. When does contemporary art start? It is conventionally defined as art post-1945, but opinions differ. Does it really start in the 1960s, when most peculiar to contemporary art genres become established? Or does it start post-1989, when the understanding of the world as it is shaped today gains ground in the notorious 1990s? How do we study contemporary art? Is there a point in creating a history of a process that is very much still in the making? What is the relationship between history, theory and critique of contemporary art? A few seminal theoreticians will be mentioned and their work approached critically.</p> <p><i>Required readings</i>            Fineberg 2022, <i>Introduction</i> Lee Morgan 2016, <i>Introduction</i> Stallabrass 2006, Ch. 1</p> <p><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=pxaSiIA1uE">https://www.youtube.com/watch?v=pxaSiIA1uE</a> Umberto Eco on art</p> <p><i>Recommended readings</i>            Benjamin 1969            Sturken Cartwright Ch. 2, 3, 8</p>
3	Mon 3 Feb	<p><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, 1950s-1960</b>  <i>Description</i>            Abstract expressionism, first used in 1919 to describe the work of Wassily Kandinsky, is the defining moment in the emergence of contemporary art in the USA in 1945. We follow this trajectory, referring to artists and works that marked the shift from modern to contemporary art. We examine, among others, the New York School of the 1950s and 1960s; French <i>art informel</i> (or <i>art autre</i>), the European response to a rapidly changing world and the trauma of WWII.</p> <p><i>Required readings</i>            Fineberg 2022, Ch. 2: 21-29; Ch. 3: 49-56; Ch. 4: 89-98; Ch. 5            Smith 2010            HD, <i>Abstract Expressionism</i>            HD, <i>Art Autre</i>            Dossin 2019, Ch. 7</p> <p><i>Recommended reading</i>            Fineberg 2022, Chs. 6, 7            Dossin 2019, Ch. 9</p>

4 Wed 5 Feb

**CLASSROOM**

**The glorious 1960s: contemporary art comes of age**

**The diaspora: the first generation of Greek contemporary artists, 1960s-1970s**

*Description*

Greece, much like most of Europe, emerged from the war devastated. Even more so, because the end of WWII marked the beginning of a devastating Civil War for the Greeks that depleted resources, human lives and a sense of belonging together. The first contemporary Greek artists found their identity and artistic idiom abroad, influenced by international currents, while also processing the national trauma. Later on, the military junta that governed Greece between 1967-1974 pushed more artists to self-exile. The work of Vlassis Kaniaris, Takis, Stephen Antonakos and Chryssa, Lydia Dambassina, Yannis Kounelis will be discussed, among others.

Global movements: Conceptual art, feminism, arte povera, kinetic art, pop art

*Required reading* Fineberg 2022, HD, *Arte Povera*

HD, *Stephen Antonakos*

HD, *Body Art*

HD, *Louise Bourgeois* HD, *Alexander Calder* HD, *Judy Chicago* HD, *Christo*

HD, *Chryssa*

HD, *Conceptual Art*

HD, *Feminist Art*

*Recommended reading*

HD, *Fluxus*

HD, *Lucio Fontana*

5 Mon 10 Feb

**CLASSROOM**

**The 1980s: graffiti; the first exhibition of Greek contemporary artists; Greek artists in Greece**

**Alexandros Iolas and contemporary art as (prestigious) commodity**

*Description*

We examine the emergence of contemporary graffiti from its ancient origins and its illegal presence on trains and walls to the rise of a (post-mortem) superstar, Jean Michel Basquiat; Jenny Holzer, Cindy Sherman; Jeff Koons: art and consumerism

Meanwhile, in Greece, larger-than-life collector and gallery owner, Alexandros Iolas, introduces contemporary art to the (affluent) Greek masses.

Artists examined: Rena Papaspyrou, Niki Kanagini, Nella Golanda, Lisa Sotilis

*Required reading*

Sturken and Cartwright Ch. 7

Catalog from first exhibition of Greek artists Fineberg 2022, Ch. 14

<https://www.onassis.org/people/rena-papaspyrou> HD, *Jeff Koons*

Nella Golanda readings: <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

Lisa Sotilis Sotilis 2001

Niki Kanagini

(NOTE: publications in English about both artists are out-of-print, our library is looking into obtaining them)

*Recommended reading*

[https://issuu.com/sculptedarchitecturallandscapes/docs/olkos\\_1982](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=7n3rGdVS7\\_g](https://www.youtube.com/watch?v=7n3rGdVS7_g)

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

<https://www.youtube.com/watch?v=t83QMkE6peo> Nella Golanda, The Water of the River Animus

[https://www.youtube.com/watch?v=0zyxd\\_Y9x1E](https://www.youtube.com/watch?v=0zyxd_Y9x1E)

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!)

Recommended browsing

<http://renapapaspyrou.gr/>

6	Wed 12 Feb	<p><b>CLASSROOM</b>  <b>The glorious 1990s: British Young Artists, enfants terribles and illustrious careers; Art Athina and the commodification of contemporary art in Greece</b></p> <p><i>Description</i>  The 1990s, an era of prosperity, witnessing, among others, the winning bid of Greece for the Olympic Games of 2004, and the paving of the road for the adoption of the Euro coin, was a time for growth for contemporary art institutions in Greece and a time when high and low culture merged for the first time in a zero-guilt context. Art Athina, the first Athenian <i>foire</i> in 1993, by mighty <i>Syndesmos Aithouson</i> (Art Galleries Association)  Video art and the establishment of the digital Installations as public sculpture</p> <p><i>Required Reading</i>  Fineberg 2022, Ch. 12 Dumbadze and Hudson Ch. 2 Iliopoulou 2009</p> <p><i>Recommended browsing</i>  Art Athina's official website: <a href="https://aavirtual.gr/en/home-en/">https://aavirtual.gr/en/home-en/</a></p>
7	Mon 17 Feb	<p><b>CLASSROOM</b>  <b>The 2000s: rise and shine!</b></p> <p><i>Description</i>  The aughts brought about the first Biennale in Athens (2005), the first contemporary art gallery on a Greek island (Citronne, Poros, 2006), a short-lived Kunsthalle Athena on the verge of the decade in 2010, and an equally short-lived, but highly influential in spreading the message contemporary art project, with the now ironic title <i>re-map</i>.  The emergence of the Greek curator. History of curating and the role of the curator, from Harald Szeemann to artist-as-curator.  The discovery of Africa: David collection; Yinka Shonibare, William Kentridge  Artist-as-curator: Dimitris Antonitsis and his Hydra School Projects</p> <p><i>Required reading</i>  Stallabrass 2006, Ch. 2  Enwezor and Okeke-Agulu Ch. 1</p> <p><i>Recommended browsing</i>  Athens Biennale official website: <a href="https://athensbiennale.org/en/">https://athensbiennale.org/en/</a></p>
8	Mon 24 Feb	<p><b>CLASSROOM</b>  <b>Back to the future: contemporary art in the Anthropocene</b></p> <p><i>Description</i>  NFTs; digital exhibitions; a post-pandemic condition for art; environmental crisis; a new geologic era?  Where does contemporary art stand near the completion of the first quarter of the 21<sup>st</sup> c.? A return to the handmade, the arts-and-crafts aspect of art, natural materials, small scales, an emerging recognition of motherhood as a valid category.</p> <p><i>Required reading</i>  Hadji, A. (unpublished) <i>Stabat mater: contemporary art as absence from the National Museum of Contemporary Art permanent collection</i>  Dumbadze and Hudson, Ch. 1 Robertson and McDaniel Ch. 2 Hadji and Souvatzi 2014</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;oq=k+gold+instagram+&amp;qslcrp=EgZjaHJvbWUyBggAEEUYOTIICAFAQBqWGB4yBggCEEUYQNIBCDQ1MzJqMGo0qAIAAsAIA&amp;sourceid=chrome&amp;ie=UTF-8">https://www.google.com/search?q=k+gold+instagram&amp;oq=k+gold+instagram+&amp;qslcrp=EgZjaHJvbWUyBggAEEUYOTIICAFAQBqWGB4yBggCEEUYQNIBCDQ1MzJqMGo0qAIAAsAIA&amp;sourceid=chrome&amp;ie=UTF-8</a></p>

9	Wed 26 Feb	<p><b>EMST visit</b>  <i>Description</i>            The vision of a woman who was replaced when her vision finally became a reality; a project that was in the making for far too long; a museum that was homeless for 20 years, albeit very much alive and active; 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 latest developments (new Director's plan, Dimitris Daskalopoulos collection donation). For late 2023/ early 2024, focus is on women as well as the incorporation of pieces from the DD collection to the museum displays.</p> <p>Exhibitions on view in the Spring: <a href="https://www.emst.gr/en/category/exhibitions-en/upcoming_exhibitions-en">https://www.emst.gr/en/category/exhibitions-en/upcoming_exhibitions-en</a>  <i>Required reading</i>  <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)            Required viewing <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-UXHaRVo">https://www.youtube.com/watch?v=m5Y-UXHaRVo</a></p> <p><i>Recommended reading</i>            Press material for the older temporary exhibition Symbols and Iconic Ruins, including images of exhibited works, available on the museum site</p>
10	Wed 5 Mar	<p><b>National Gallery contemporary art collection visit</b>  <i>Description</i>            A legendary institution that exhibits art from the 16<sup>th</sup> to the 21<sup>st</sup> c. A de profundis revamping that added a new wing and lot of controversy in 2021. Three floors of world-class art. We focus on the top floor where a small but mighty collection of contemporary art is exhibited, complemented by the sculptures in the garden. Comparing EMST and NG contemporary art display practices, we discuss how museums present their (contemporary) art to the public. ASTYGRAFIA temporary exhibition at the basement level offers a crash course on Greek artistic production of the second half of the 20<sup>th</sup> and 21<sup>st</sup> c.</p> <p><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</p> <p><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></p>
11	Mon 10 Mar	<p><b>BASIL AND ELISA GOULANDRIS Museum of Modern Art visit</b>  <i>Description</i>            A world-class museum of modernism, which, however, hosts an unexpected section on contemporary art in its top floor. Politics of display and the public vs. the private will be discussed, completing thus the museum visits trilogy of the course.            NOTE: the museum has a very active schedule of temporary exhibitions of short duration. In case there is also a temporary exhibition relevant to the course, we will visit it too!</p> <p><i>Required reading</i>            Fineberg 2022, Ch. 8</p> <p><i>Recommended reading</i>            B and E Goulandris (searchable) collection:  <a href="https://goulandris.gr/en/collection/works-of-art">https://goulandris.gr/en/collection/works-of-art</a></p>
12	Wed 12 Mar	<p><b>CLASSROOM</b>  <b>Performance art in Greece: history and status quo</b>  <i>Description</i>            A very special category of contemporary art, which emerged from the modernist 'happenings' and body art, it is the most ephemeral, and, according to some, most powerful category of contemporary art. While examining its world history, we will again study the status of performance art in the Greek scene.</p> <p><i>Required reading</i>            Fineberg 2022, Ch. 10, Ch. 11            Ward 2012, Introduction            HD, Christian Boltanski</p> <p><i>Required viewing</i> <a href="https://www.youtube.com/watch?v=zEpa-8I8UrE">https://www.youtube.com/watch?v=zEpa-8I8UrE</a> Georgia Sagri, Breathing  <a href="https://www.youtube.com/watch?v=UoHtaPRFoPo">https://www.youtube.com/watch?v=UoHtaPRFoPo</a> Alexandra Pirici and Manuel Plemus, Public Collection</p> <p><b>TRIGGER WARNING!</b>  <a href="https://www.youtube.com/watch?v=u-H6J56e-QE">https://www.youtube.com/watch?v=u-H6J56e-QE</a> Marina Abramovic, Rhythm 0            Antoniadou 2017, Chs. 2, 3</p>

		<i>Recommended viewing</i> Abramovic 2012, CYA library
13	Mon 17 Mar	Temporary exhibition visit TBD
14	Mon 24 Mar	<p><b>CLASSROOM</b>  <b>DIGITAL COLLECTIONS AND THE ARCHIVE:</b>  <i>Description</i>            ISET, the Contemporary Greek Art Institute, established in 2009, is the most comprehensive archive of post-1945 art production in Greece. While unraveling its history and discussing its role in a critical manner, we will broaden the discussion to raise points about art-as-archive. <a href="http://www.iset.gr/en">http://www.iset.gr/en</a>            in addition, a private initiative, PCAI, will be compared to ISET.</p> <p><i>Required reading</i>            Blocker 2015, Introduction</p> <p><i>Recommended reading</i>            Blocker 2015, Ch. 2</p>
15	Wed 26 Mar	<p><b>CLASSROOM</b>  <b>Art Residencies (and hotels): how to build an art collection for cheap</b>  <i>Description</i>            An ever-increasing trend, the art hotel, signifies the blurring of the boundaries between the artistic and the commercial. Luxury hotels capitalize on the potential of art to satisfy the senses and invest in sculpture gardens, residencies, awards and collaborations with Schools of Fine Arts. We begin with an homage to the Athens Hilton hotel, one of the first establishments in Greece to invest in art, first and foremost with a monumental façade by Yannis Moralis (still visible) and the in-house establishment of a commercial art gallery by legendary Marilena Liakopoulou.</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</p> <p><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>  <a href="https://www.hospitalitynet.org/opinion/4110272.html">https://www.hospitalitynet.org/opinion/4110272.html</a></p>
16	Mon 31 Mar	<p><b>Artist studio visit</b>  <i>Description</i>            Nothing immerses one in contemporary art like a visit to an artist's studio. We will experience the artistic process in action, walk through the artist's vision and exchange views on art and beyond. Artist TBA (this will also determine the readings)</p> <p><i>Required reading</i>            Hall 2022, Chs. 13, 14</p> <p><i>Recommended reading</i>            Virginia Woolf, <i>A room of one's own</i> (RESERVE SHELF)</p>
17	Wed 2 Apr	<p><b>Citronne gallery visit: a commercial gallery with an educational outlook</b>  <i>Description</i>            We visit our beloved Citronne in its Athenian home, a former residential apartment in the heart of posh Kolonaki. We examine Citronne's history and unusual beginnings from a spectacularly beautiful but unseemingly island, Poros. We remember legendary exhibitions the gallery has held through time and examine their long-lasting relationship with the Archaeological Museum of Poros.</p> <p><i>Required reading</i>            TBD by the artist(s) on show</p> <p><i>Recommended reading</i>            Citronne gallery official website: <a href="https://citronne.com/en/">https://citronne.com/en/</a></p>



18	Mon 7 Apr	<b>Athens School of Fine Arts MFA Open Studios visit</b> <i>Description</i> Every Spring, the ASFA opens the studios to invite the world at large to experience the work of its MFA students. We participate in this celebration of contemporary art(ists) in its making. <i>Required reading</i> TBA <i>Recommended reading</i> <a href="https://journals.openedition.org/marges/1979">https://journals.openedition.org/marges/1979</a> Daskalothanasis 2020 (In French, English title: <i>The Athens School of Fine Arts: From institutional reform to doctoral research in art – a case study</i> )
19	Wed 9 Apr	<b>Temporary exhibition TBD</b>
20	Mon 23 Apr	<b>FIELD WALK PROJECT PRESENTATIONS</b> Students present their project of choice for 5' in alphabetical order. Choice of a work of contemporary art as experienced and studied in your walks around town.
21	Mon 28 Apr	<b>Term projects: student presentations and evaluation</b> Student groups present their term projects for 20', allowing for time in the end of the presentations for questions and comments. Alphabetical order.
22	Wed 30 Apr	<b>Term projects: student presentations and evaluation</b> Student groups present their term projects for 20', allowing for time in the end of the presentations for questions and comments. Alphabetical order.
23	Mon 5 May	<b>Annual Student Conference [Theme TBD]</b>
24	Wed 7 May	Final exam review
<b>FINAL EXAM</b>		

*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

Antoniadou, A. 2017. *Realisations of Performance in Contemporary Greek Art*. Ph.D. Thesis, University of Edinburgh, <https://era.ed.ac.uk/bitstream/handle/1842/31283/Antoniadou2018.pdf?sequence=1&isAllowed=y>

Benjamin, W. 1969 [1935]. "The work of art in the age of mechanical reproduction" (transl. H. Zohn). In H. Arendt (ed.) *Illuminations*. New York: Schocken Books, <https://web.mit.edu/allanmc/www/benjamin.pdf>

Blocker, J. 2015. *Becoming Past: History in Contemporary Art*. Minneapolis: University of Minnesota Press.

Daskalothanasis, N. 2020. "L'École des Beaux-Arts d'Athènes : de la réforme institutionnelle à la recherche doctorale en arts", *Revue d'Art Contemporain* 30, 52-64, <https://doi.org/10.4000/marges.1979>

Dossin, C. 2019. *France and the Visual Arts since 1945: Remapping European Post-War and Contemporary Art*. New York and London: Bloomsbury.

Dumbadze, A. and S. Hudson (eds). 2009. *Contemporary Art 1989 to the Present*. Oxford: Wiley Blackwell  
Enwezor, O. and C. Okeke-Agulu. 2009. *Contemporary African Art Since 1980*. Bologna: Damiani.  
en Fineberg, J. 2022. *Art Since 1940* (3<sup>rd</sup> ed.). London: Pearson.

Hadji, A. 2019. "Contemporary Graffiti and Street Art in the City of Athens", *ISRF Bulletin* XVIII, 9-16, [https://issuu.com/isrf/docs/isrf\\_bulletin\\_issue\\_xviii](https://issuu.com/isrf/docs/isrf_bulletin_issue_xviii)

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Lee Morgan, A. 2016. *Historical Dictionary of Contemporary Art*. Lanham: Rowman and Littlefield.

Smith, T. 2010. "The State of Art History: Contemporary Art", *Art Bulletin* 92, 366-383. <https://www.jstor.org/stable/29546137>

Robertson, J. and C. McDaniel. 2021. *Themes of Contemporary Art: Visual Art After 1980*. Oxford: Oxford

University Press.

Stallabrass, J. 2006. *Contemporary Art: a Very Short Introduction*. Oxford: Oxford University Press.

Sturken M. and L. Cartwright. 2009. *Practices of Looking: an Introduction to Visual Culture* (2<sup>nd</sup> ed.). Oxford: Oxford University Press.

Tanner, Jeremy. 2006. *The Invention of Art History: Religion, society and artistic rationalism*.

Vurkariani. 2001. *Lisa Sotilis*.

Ward, F. 2012. *No Innocent Bystanders: Performance Art and Audience*. Hannover: Dartmouth College Press.

## **Course videos**

William Kentridge. 2010. *Anything Is Possible*.

Marina Abramovic. 2012. *The Artist Is Present*.

Banksy. 2010. *Exit Through the Gift Shop*.

## Reading assignments

Assigned readings are to be discussed at the beginning each class meeting. You should come to class each day with some question in mind based upon the readings or previous lectures. In addition to the required reading for each session, there are a number of recommended readings for further reading. These are not required: they are intended to complement each lecture if you are interested in pursuing the subject further. Since it would be impossible, and in many cases needlessly repetitive to try to read them all, I suggest that you read more broadly in the areas of special interest to you.

## Recommended Books:

I have placed several books relevant to this course which you may want to consult on my reserve shelf. If you need to consult a book not on the reserve shelf and/ or moodle, please let me (or Georgia) know.