

ART/CHTE 386 | Art and Craft of Curating: Making Sense Of Art In The 21st C. Fall 2026

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Course description

The course explores the world of curating art in the 21st century. The course combines theory and history of curating with regular scheduled visits to major shows as well as hands-on experience in curating a project with the Professor's guidance. The term curating is derived from Latin verb *curare* which translates as to heal/ to take care of/ to attend to. The course unravels the mechanisms through which curators make exhibitions happen whether they re-imagine contexts for existing works of art and/ or commission new artworks specifically produced/ installed for a show. Emphasis is placed on contemporary art and its curators, institutions, premises and principles, starting with the concept of the *curatorial*. Themes explored are, among others, history of museums and art institutions; theories of curating; the relationship between curator and artist; the premise of the white cube vs. the re-activation of historical spaces; curator-as-artist/ artist-as-curator; curator-artist-spectator. With visits to art spaces, from national museums, to privately owned galleries, and meetings with curators and artists, the students will learn first-hand how to curate an exhibition, covering all aspects, from coming up with a curatorial concept, to more practical issues, such as fund-raising, promotion, liaising with artists and galleries, insurance, budget, installing art and all constituent elements of a successful show.

STUDY NOTE: A considerable amount of work for class is conducted in the field, i.e. in museums, galleries and contemporary art shows. The material covered there is study material. Students are strongly advised to take notes during class visits.

Course Approach

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

Reading: We will read a wide variety of texts, from contemporary scholarship about 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 curating of 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 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 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. Finally, you will compose a term project to be submitted 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.

Learning Objectives:

The course is designed ideally for students of archaeology, art history, fine arts, architecture, anthropology, design, communication, business, or any discipline with interest in the arts and art institutions.

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

1. Possess a firm knowledge of how curating, curators and the curatorial came about
2. Reflect on the role of the curator and the artist in 21st century art
3. Analyze the parameters that contribute to the making and staging of a contemporary art show
4. Critically assess and evaluate exhibitions and curatorial projects whether in museums and art institutions or elsewhere via a hands-on empirical connection with apexart
5. Position themselves on the debate about art and society in the world of today
6. Experience all aspects of conceiving, designing and implementing a contemporary art show

Course Requirements

- Midterm debate
- Participation with active contribution to each lecture's topic. This involves critically processing assigned readings and presenting/ commenting on their content during class (see rubric "participation")
- Presentation of the curatorial premise of a selected exhibition
- Participation in the apexart.com exhibition proposal voting process
- Term project presented toward the end of the semester (for dates see below class schedule; instructions on moodle)

Assignments:

No late assignments will be accepted.

Class Field Work

The course is taught in museums and exhibition venues to a considerable extent. In addition, 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 which includes the public sphere.

CYA Field Study

As part of your CYA mandatory trips, you will encounter contemporary art in various capacities. For example, at Nafplion (Peloponnese trip) Fougaro is a contemporary art venue that you are encouraged to visit, while in Heraklion (Crete trip), temporary exhibitions of contemporary art are hosted frequently in centrally located St. Mark's Basilica.

Evaluation and Grading

Percentages (and any breakdowns)

Participation with active contribution to each lecture's topic: 10%. This involves, among others, critically processing assigned readings and presenting/commenting on their content during class and short reports. Please consult relevant rubric for more detailed information.

An oral presentation of the curatorial process in exhibition visits: 15%. Each student is assigned one specific exhibition from one of the course's site visits. (duration: 5'-7'). You will find the relevant .xls list on moodle after the end of the drop/ add period.

apexart.com exhibition jury: 20%

Midterm Debate: 25%

Group term project (= co-curated exhibition) presented in the end of the semester (for dates see below class schedule): 30%. **Groups of two.** Instructions are provided on a separate document on moodle.

Evaluation Criteria - Course Assignment

Assignment 1: term project, 30%

TOPIC: Co-curate a group exhibition of contemporary art

Criterion 1: originality and creativity (of idea and format)

Criterion 2: coherence

Criterion 3: relevance with the course matter

Assignment 2: midterm debate, 25%

TOPIC: specialized academic training in curating: for or against

Criterion 1: Preparation of arguments

Criterion 2: Timed and eloquent presentation of thesis

Criterion 3: Speed of thought, based on sound preparation, to present counter-arguments

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. Illness or other such compelling reasons which result in absences should be reported immediately to the Student Affairs Office.

Three (3) unexcused absences in any class automatically lowers the final course grade. More than three (3) unexcused absences in a class may lead to: a) the placement of a student on academic probation, and potentially b) the student receiving a failing grade for the course depending on course requirements.

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. The above holds true for any AI-related assistance/ support in your submitted work.

More specifically:

To disclose the use of AI on submitted work, students should use the following format: "AI Usage Disclosure: [specific AI tool] was used in the creation of this work in the following ways: [list uses and outcomes]. The content can be viewed here [add link] and has been reviewed and edited by [student's full name]." Failure to disclose, or incomplete disclosure, is a violation of academic integrity. You are fully responsible for the accuracy, originality, and integrity of any work you submit, regardless of whether AI tools were used. Keep records of your process (prompts, drafts, and sources) in case your professor requests documentation.

Use of Laptops

In-class use of laptops and other devices is NOT permitted, unless an academic accommodation mandates so. In the latter case, a laptop is to be used solely for the purpose of class-related note-taking. All students are encouraged to take notes, both in the classroom and on site visits. You can use a notebook and a pen/ pencil to do so.

Students can use their mobile phones, tablets, or portable cameras to take photos in the class field trips. For a primarily visual course, photos are encouraged and count as notes.

Class Schedule

NOTE: readings will be assigned alphabetically to students for presentation and discussion in class, as soon as roster is available.

Class Day	Day/Date	Topic / Readings / Assignments Due
1	Mon Sep 7	<p>Classroom Introduction: course specifics, course process and requirements. <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. We discuss separately the jury process for apexart.com which will be incorporated in our semester workload. It is advised that students who know they will be taking the class familiarize themselves with apexart.com prior to the first meeting. <i>Required reading</i> No required reading for the first class</p>
2	Wed Sep 9	<p>Field trip B&E Goulandris Museum of Modern Art <i>Description</i> Our inaugural field trip is only a couple of minutes walk from CYA! A new(ish) addition to the universe of fine Athenian art museums, stemming from a celebrated private collection of mostly modern art, also encompassing a representative collection of Greek and international contemporary art. We will be guided through the temporary exhibition <i>From Monet to Warhol</i>, to see tangible manifestations of the transition from modernism to the contemporary, as will be theoretically analyzed in our next class. <i>Required reading</i> Berger 1972, Ch. 1: 7-34; Ranciere 2007</p>
3	Fri Sep 14	<p>Classroom Curator collection spectator: a theory for curating and the birth of the white cube as prevalent curatorial premise <i>Description</i> We enter the world of curating contemporary art by introducing basic concepts, derivations and stakeholders in the world of curating 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. We continue with the emergence of modern art and the creation and construction of a new kind of museum to accommodate this breakthrough in art: the modern art museum and the premise of the white cube. <i>Required reading</i> Tokumitsu 2015, https://newrepublic.com/article/122589/when-did-we-all-become-curators Bennett, 1988; Bennett 1995, Ch. 3: 91-105; O' Doherty 1986, Introduction: 6-12; Draxler in Martinon 2013: 163-168 <i>Recommended reading</i> Mango, 1963</p>
4	Mon Sep 16	<p>Classroom 21st century stakeholders for contemporary art <i>Description</i> What constitutes a contemporary art museum in the 21st century? From National Museums of Contemporary Art to private enterprises to collections on view only occasionally, we discuss the institutions and their current variables. Where is contemporary art stored? Where and how is it displayed and studied? Where can one buy it if one so wishes? We will explore the world of contemporary art institutions, major private collections, art initiatives, and important art fairs around the world. <i>Required reading</i> Groys 2009; Blazwick in Marincola 2006: 118-133; O' Neill 2012, Ch. 2: 51-86; Hughes 2005; Dasgupta in Martinon 2013: 173-182; Madani in Martinon 2013: 197-206 <i>Recommended reading</i> Altshuler in Altshuler 2005: 1-13</p>

5	Wed Sep 21	<p>Field trip The Breeder Gallery, 11:15 am 45, Iasonos St. <i>Description (from their official website, selected info)</i> “The Breeder gallery was founded in 2002 by Stathis Panagoulis and George Vamvakidis. Over the past twenty two years, The Breeder gallery has been a pioneer in the development of the contemporary art scene in Athens. In 2008, the Breeder relocated to an abandoned 1970s ice-cream factory. The new space was designed by Aris Zambicos architects and its renovation was awarded by the Hellenic Institute of Architecture. Throughout 2013, The Breeder operated a pop-up gallery space in Monte Carlo, Monaco. At the Breeder, we show art relevant to our times, sometimes political and sometimes radical. The platform of the Breeder gallery is open to artists of all nationalities, gender, color and religion, supporting a deeper understanding and free exchange of ideas and ideals in contemporary art. It’s a non binary organism, it’s financial freedom derives from the sales of the art it features. Since 2019, the Breeder operates the Breeder Open Studio, as a means to engage with the production of art practice. Several times per year, the gallery space is transformed to a studio space for four to six weeks, hosting the outpost of an invited artist’s studio. During this time, the gallery is open by appointment, allowing for the opportunity of a private studio visit. Visitors are able to meet, discuss and engage with the artists who get to react more effectively with the Breeder’s audience. <i>Required browsing</i> https://thebreedersystem.com/activity/</p>
6	Wed Sep 23	<p>Classroom Pioneers: the emergence of the art curator <i>Description</i> A class about the people behind the exhibitions. Every human endeavor has its pioneers, art curating is no exception. With none other than Hans Ulrich Obrist as our guide, we will meet the curators who acted as visionaries, in order for us, 21st century curators, to enjoy an unlimited field of inspiration, creation and communication with artists and audiences alike. <i>Required reading</i> Esche in Martinon 2013: 241-244; Obrist 2011, PREFACE AND POSTFACE; selection of 5 interviews <i>Recommended reading</i> Interview with Hans Ulrich Obrist, The Guardian, 2014 https://www.theguardian.com/artanddesign/2014/mar/23/hans-ulrich-obrist-art-curator</p>
7	Mon Sep 28	<p>Field trip National Gallery, 11 am 50 Vas. Konstantinou (a 5-10’ walk N of CYA on V. Konstantinou Ave.) <i>Description</i> A progressively stronger player in contemporary art, NG houses Greek art that spans c. 5 centuries, but its third floor is an homage to contemporary Greek art. We will focus on a temporary exhibition that focuses on contemporary art, “Changing Grounds – Stories Beyond the Record: The National Gallery Archive”, an archival exhibition by Natasa Biza, curated by Elpiniki Meintani. <i>Required reading</i> https://unesdoc.unesco.org/ark:/48223/pf0000127368 <i>Recommended reading</i> https://www.nationalgallery.gr/en/exhibitions/changing-grounds-stories-beyond-the-record-the-national-gallery-archive/</p>
8	Wed Sep 30	<p>Classroom How are curators made? Programs, studies, backgrounds <i>Description</i> After a month-long inquiry into what curating is, where curators work, and what they do, it is now time to see curators-in-the-making. There is an ongoing debate on the necessity of curatorial studies programs, but also there is a proliferation thereof, clearly indicating that curators can be and are made through formal <i>curatorial</i> education. We will explore curricula and principles of curatorial studies and bring into class the debate on whether a curator is ‘born’ or made. From the independent curator to the global curator, curator as jet-set flaneur (Rugoff 1999) <i>Required reading</i> Beech in O’ Neill and Wilson 2010: 47-60; Milevska in Martinon 2013: 65-72 <i>Recommended reading</i></p>

		Lange, 2011, https://frieze.com/article/look-learn
9	Mon Oct 5	<p>Field trip ISET, Institute for Contemporary Greek Art Valaoritou St. 9A, Athens temporary exhibition visit Guided tour in Greek (trans. by the Professor) <i>Required browsing</i> https://www.iset.gr/en</p>
10	Mon Oct 12	<p>Classroom Principles of curating <i>Description</i> We will discuss and critically analyze the most influential trends in curating art since the 1960s, with an emphasis on current developments and future directions. Genres explored include, among others, monographic, thematic and collection exhibitions, projects, performances, (new) media-based and interactive approaches. We will explore the social dimensions of curating, based on the phenomenon of collaborative art and how to curate it. <i>Required reading</i> Bismarck, 2007; Gronemeyer 2018, Introduction: 11-20; Smith 2012: 17-56; O’Neill 2012, Ch. 3: 87-130; Martinon in Martinon 2013: 25-34; Cramerotti and Martinon in Martinon 2013: 35-40 <i>Recommended reading</i> Gaskill 2011; Smith 2012: 57-100; Kester 2012, Introduction: 1-17; Rogoff in Martinon 2013: 41-48</p>
11	Wed Oct 14	<p>Classroom Film screening <i>The Artist is Present</i> Artist-as-Curator Marina Abramovic at the MoMA <i>Recommended reading</i> M.A. (auto)biography, CYA LIBRARY, RESERVE SHELF Trigger warning: the documentary offers and extensive look into M.A.’s performance art pieces through time. Nudity is an integral part thereof.</p>
12	Mon Oct 19	<p>Field trip Alex Mylona Museum, MOMUS , 11:15 am 5 Agion Asomaton Sq., Athens <i>Description</i> Alex Mylona was a phenomenal woman, and a multi-talented and multi-faceted artist. The eponymous museum is housed in a lovely neoclassical style building in the picturesque, albeit inflicted by overtourism, area of Psirri in downtown Athens. We will study: a. the primarily sculptural works of Mylonas, on permanent display in the museum; b. a phenomenal temporary exhibition of the work of Niki de Saint Phalle, <i>From Shooting to Freedom</i>. <i>Required viewing</i> https://www.youtube.com/watch?v=IFUIGu8-wNE https://www.youtube.com/watch?v=lxkJ2TFsiaI https://www.youtube.com/watch?v=tZnQijyAsqU</p>
13	Wed Oct 21	<p>Classroom Midterm Debate (instructions and topic on moodle)</p>
14	Mon Nov 2	<p>Classroom Inside the curator’s mind I: how an exhibition is conceived <i>Description</i> The birth of the curatorial concept. How does a curator decide upon an idea for an exhibition? How can one know that this idea is viable and can support the legitimacy of – yet another – art show? What resources can a curator draw from? Where is inspiration to be found? Part II: how a show is shaped and implemented <i>Description</i> The second part of the discussion on the multifaceted endeavor that is called “curating” revolves around the more practical aspects: liaison with artists and representing galleries; artwork loans; artwork commissions; fund raising; preparing an application; budget making; insurance and</p>

		<p>installation; a down-to-earth approach with practical advice on how to survive making an exhibition happen.</p> <p><i>Required reading</i> Crimp 1984; O' Neill in Rugg and Sedgwick 2007: 13-75; Hylton in Rugg and Sedgwick 2007: 113-127; Rendell in Rugg and Sedgwick 2007: 59-76; Dorsett in Rugg and Sedgwick 2007: 77-87</p> <p><i>Recommended reading</i> Buchan in Rugg and Sedgwick 2007: 131-145</p>
15	Wed Nov 4	<p>Classroom</p> <p>Apexart voting process and discussion</p> <p><i>Description</i> While you will be almost done with your individual voting choices, we will pick proposals at random (from my proposals pool for reasons of convenience), project them in the classroom, for all of us to cast our vote and discuss why.</p>
16	Mon Nov 9	<p>Field trip Citronne Gallery, 11:00 am 19, Patriarchou Ioakeim St., Kolonaki (a 15' walk from CYA)</p> <p><i>Description</i> We will be guided through a group show of contemporary art in an iconic gallery with dual presence in Athens and on the island of Poros.</p> <p><i>Required browsing</i> https://citronne.com/en/</p>
17	Mon Nov 16	<p>Field trip TBA</p>
18	Wed Nov 18	<p>Field trip National Museum of Contemporary Art (FIX metro station; a short cab/ uber ride; a c. 25 min. walk from Pangrati)</p> <p><i>Description</i> 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 and was irreparably wounded before it was revived; a museum that opened in the heart of the pandemic and managed to win our hearts. A tour of the permanent collection of the NMCA of Greece and a discussion of new developments (Daskalopoulos collection donation and integration). Temporary exhibitions currently on show will be explored also. This year's focus is ANIMALS, so prepare for an exciting visit!</p> <p><i>Required reading</i> https://intellectdiscover.com/content/journals/10.1386/jgmc_00065_1</p> <p><i>Recommended reading</i> EMST catalogue (reserve shelf at CYA library)</p>
19	Mon Nov 23	<p>Field walk Contemporary art and public display Meeting point: Sintagma Sq. metro station, outside the entrance to the station ON the square, 11:15 am</p> <p><i>Description</i> We will visit public spaces that offer free access to and unlimited views of contemporary art in the city of Athens and observe how curatorial approaches to art placed in public spaces differs. This is a c. 2 km walk.</p> <p><i>Required readings</i> https://www.tafterjournal.it/2014/06/10/decorating-the-athens-metro-a-matter-of-culture-or-conventionality/ https://www.athensinsiders.com/blog/the-metro-of-athens-the-history-the-findings-and-the-art (a commercial source – in the end of the article they invite you to book a tour with them! – but: includes a list of artworks by artist and station, also useful for the archaeological finds, in case you are interested)</p> <p><i>Recommended reading</i> https://www.theguardian.com/world/2019/mar/20/runner-plan-move-athens-statue-skopje-angers-greeks-north-macedonia</p>
20	Wed Nov 25	<p>Field trip/ field walk Street art</p>

meeting point: metro station Monastiraki, by fruit stall, 11:15 am

Description

How do you curate street art? Or do you? We will discuss the integration of street art into the mainstream of the contemporary art world, from its humble beginnings in the 1960s with a certain Mr. Taki in the US E coast to the creation of street art mega-stars, like Keith Haring and Jean Michel Basquiat in the 1980s, while exploring current pieces of street art in Athens.

Required reading

Hadji, 2019

Recommended viewing

Banksy, *Exit Through the Gift Shop*

21 Mon Nov 30 **Term project presentations, class discussion and evaluation**

22 Wed Dec 2 **Term project presentations, class discussion and evaluation**

23 Mon Dec 7 **Field trip**

Old Acropolis Museum

Description

Athens celebrate the re-opening, after 10 years of silence, of the first Acropolis Museum, on-site, with the spectacular third part of Michael Rakowitz's trilogy, connecting contemporary art with history, archaeology, memory, and loss of material culture through conflict and/ or looting.

Required reading

<https://neon.org.gr/en/exhibition/all-spice-michael-rakowitz-ancient-cultures/>

Required viewing

<https://neon.org.gr/en/video/trilogy-michael-rakowitz-ancient-cultures/>

24 Wed Dec 9 **Field trip**

Museum of Cycladic Art

Description

For a truly grande finale, a grandissimo one, none other than Jeff Koons! *Venus Lespugue* will meet and greet us in all her balloon-like massive steel glory!

*Assignments must be submitted at the beginning of class on due date, unless noted otherwise on syllabus

Course schedule, in terms of subjects and readings, may be subject to change to benefit student learning and in keeping up to date with current research

Course Bibliography

Altshuler, B. (ed.) 2005. *Collecting the New: Museums and Contemporary Art*. Princeton: Princeton University Press.

Barrett, T. 2000. *Criticizing Art: Understanding the Contemporary*. New York: McGraw Hill.

Bennett, T. 1988. The Exhibitionary Complex. *New Formations* 4: 73-102.

Bennett, T. 1995. *The Birth of the Museum: History, Theory, Politics*. London & New York: Routledge.

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Bismarck, B. von. 2007. "Curatorial Criticality: On the Role of Freelance Curators in the Field of Contemporary Art", *Curating Critique* 9: 19-23.

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Groys, B. 2009. The Politics of Installation. *e-flux* 2, <http://www.e-flux.com/journal/02/68504/politics-of-installation/>

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Hadji, A. 2019. Contemporary graffiti and street art in the city of Athens, *ISRF Bulletin* XVIII, https://issuu.com/isrf/docs/isrf_bulletin_issue_xviii/s/84856

Hughes, L. 2005. "Do we need new spaces for exhibiting contemporary art? A critique of curatorial practice in relation to the viewer's engagement with contemporary art", *Journal of Visual Art Practice* 4: 29-38.

Jeffery, C. (ed.) 2015. *Artist as Curator*. Bristol: Intellect.

Kester, Grant H. 2012. *The One and the Many: Contemporary Collaborative Art in a Global Context*. Durham, NC: Duke University Press.

Kwon, M. 2002. *One Place After Another: Site-Specific Art and Locational Identity*. Cambridge: MIT Press.

Lange, C. 2011. Look and Learn, <https://frieze.com/article/look-learn>

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

Lind, Maria 2012. Performing the Curatorial: An Introduction. In *Performing the Curatorial: Within and Beyond Art*. Berlin: Sternberg Press: 9-20

Mango, C. 1963. "Antique Statuary and the Byzantine Beholder", *Dumbarton Oaks Papers* 17: 53+55-75.

Marincola, P. (ed.) 2006. *What Makes a Great Exhibition?* London: Reaktion Books.

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- O' Doherty, B. 1986. *Inside the white cube: the ideology of the gallery space*. San Francisco: The Lapis Press.
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- Ranciere, J. 2007. "The Emancipated Spectator". *Artforum*, XLV: 270-281,
- Rugg, J. and M. Sedgwick (eds.) 2007. *Issues in curating contemporary art and performance*. Bristol: Intellect.
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- Solomon, E. 2011. "Museums and the subversion of the exhibitionary order: Playing with Enlightenment values". *Reference/Representation*, 105-110. Athens: Futura Editions
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- Züskind, P. 1985. *The Perfume*. New York: Alfred Knopf.

Websites:

Journals, platforms, fora

1. e-flux <http://www.e-flux.com/>
2. frieze <https://frieze.com/>
3. artforum <https://www.artforum.com/>
4. mousse <http://moussemagazine.it/>
5. on curating <http://www.on-curating.org/issues.html>

Museums, galleries, institutions

1. National Museum of Contemporary Art, Athens <http://www.emst.gr/>
2. The Breeder Gallery <http://thebreedersystem.com/>
3. State of Concept <https://www.stateofconcept.org/>
4. Eleni Koronaiou Gallery <http://www.koroneougallery.com/>
5. Ileana Tounta Gallery <https://art-tounta.gr/>
6. Vorres Museum <http://www.vorresmuseum.gr/>
7. National Archaeological Museum <http://www.namuseum.gr/>
8. Alex Mylona Museum <http://mouseioalexmylona.blogspot.gr/>
9. MOMUS
10. Apexart <https://apexart.org/>
11. NEON <http://neon.org.gr/en/>
12. DESTE Foundation <http://www.deste.gr>
13. Rodeo Gallery
14. Google Arts and Culture
15. Europeana project
16. artsy.net

Exhibitions and Fairs

1. Documenta 14 <http://www.documenta14.de/en/>
2. The Venice Biennale <http://www.labiennale.org/en>
3. Istanbul Biennale <http://15b.iksv.org/home>
4. Art Athina <http://www.art-athina.gr/index.php/el/>
5. Athens Biennale <http://athensbiennale.org/>
6. Frieze Art Fairs <https://frieze.com/fairs>
7. Art Basel <https://artbasel.com/>

Artists

1. Marina Abramovic Institute <https://mai.art/>
2. Lydia Dambassina <http://www.lydiadambassina.com/>
3. Tracey Emin <http://www.traceyeminstudio.com/>

Videos:

- John Berger, *Ways of Seeing*, 1972
- Marina Abramovic, *Balkan Baroque*, 1977
- The way I think*, an interview with George Condo, the Louisiana Chanel