



<b>Instructor (s):</b>	Eirene Efstathiou
<b>Email:</b>	efstathioue@arcadia.edu
<b>Course Title:</b>	<b>Greek Art: The Present</b>
<b>Course Code:</b>	<b>GREA ARMA 332</b>
<b>Subject:</b>	Art History, Critical and Visual Studies
<b>Credits:</b>	4
<b>Semester/Term:</b>	<input checked="" type="checkbox"/> <b>Spring</b> <input checked="" type="checkbox"/> <b>Fall</b> <input type="checkbox"/> <b>Summer</b>
<b>Course Description:</b>	This course offers a conceptually driven introduction to the field of contemporary art practice, as well as its critical themes and theories, viewed through the lens of contemporary Greek art. It examines art practice in Greece from 1970's to the present as a set of diverse techniques, styles, materials, subjects, forms, purposes, and aesthetic traditions, and explores the way in which these varied practices both reflect as well as challenge the social, political and economic culture of Greece. Though structured as an Art History course, students in the course will undertake an 'archaeology of the present'.
<b>Course Requirements:</b>	<b>Required Text</b> Textbooks Available in the Arcadia Center Library.  Required Articles (All available through Arcadia's Library/Blackboard): Bahtsetzis, Sotirios. <i>An Outing: Contemporary Art in Greece in the 21<sup>st</sup></i> , exhibition catalog, Futura Publications, May 22 - July 30 2006 Trikala, Greece.  Kafetsi, Anna. <i>The Grand Promenade</i> , exhibition catalog, Hellenic Ministry of Culture / National Museum of Contemporary Art, July 17 - September 29 2006, Athens Greece.  Papadopoulou, Bia. <i>The Years of Defiance: The art of the '70s in Greece</i> , exhibition catalog, Hellenic Ministry of Culture / National Museum of Contemporary Art, December 15 2005 - May 7 2006, Athens Greece.  Vitali, Daphne et al. <i>In the Present Tense: Young Greek Artists</i> , exhibition catalog, Hellenic Ministry of Culture / National Museum of Contemporary Art, December 13 2007 - March 30 2008, Athens Greece.  <b>Additional Readings and Resources</b> Articles and power-point lecture slides are available from the instructor on



the course Blackboard site through Arcadia University.

### Grading Scale

Letter Grade	Percentage	Numerical Scale
A	95 – 100%	3.5 – 4.0
A-	90 – 94%	3.0 – 3.4
B+	87 - 89%	2.7 – 2.9
B	83 - 86%	2.3 – 2.6
B-	80 - 82%	2.1 – 2.2
C+	77 – 79%	1.7 – 1.9
C	73 – 76%	1.3 – 1.6
C-	70 – 72%	1.1 – 1.2
D+	65 – 69%	.5 - .9
D	60 – 64%	.0 - .6
F	0 – 59%	0.0

### Assignments

Course Requirements	Percentages
1. Attendance & participation	5%
2. Weekly lecture - reading - museum responses	10 %
3. Six independent museum/gallery responses	30 %
4. Midterm paper	25 %
5. Final Project and Presentation	30 %
<b>Total</b>	<b>100%</b>

1. **Weekly lecture – reading – museum responses:** These assignments are one page reflective writings and will be collected in an un-ruled notebook. You will be asked choose a concept/art-work that was particularly striking to you that week and reflect on it. Modeled on the concept of the 'artists notebook' this will also be a place for notes and drawings relating to the work we are looking at. Although I will look at your notebooks throughout the semester you are required to post these responses **on Blackboard** for assessment.



	<p>2. <b>Six independent museum/gallery responses:</b> These assignments are more formal response papers. You will be asked to visit a museum or gallery space showing contemporary Greek art and respond addressing the following:</p> <ol style="list-style-type: none"> <li>1. Summarize the works displayed</li> <li>2. Identify key concepts and concerns of the exhibition</li> <li>3. Draw parallels to concepts discussed in class</li> <li>4. Discuss your subjective reaction to the work, and finally</li> <li>5. Make a drawing or sketch of one (or more) of the artworks in the exhibition.</li> </ol> <p>You will find a number of suggested institutions and galleries in the Appendix of the syllabus.</p> <p>3. <b>Midterm paper:</b> 1000 word academic essay responding to questions assigned in advance.</p> <p>4. <b>Final Project and Presentation:</b> You will be asked to design and curate a hypothetical exhibition, choosing artists, exhibition space and writing a catalog essay. You will make a 10 minute presentation of your exhibition – with slides or other visual materials to your peers during class.</p>					
<p><b>Learning Outcomes and/or Expected Student Competencies:</b></p>	<p>On completion of the course, students should be able to:</p> <table border="1" data-bbox="467 1121 1422 1713"> <thead> <tr> <th data-bbox="467 1121 1422 1167">Learning Outcome</th> </tr> </thead> <tbody> <tr> <td data-bbox="467 1167 1422 1247">1. Demonstrate an understanding that contemporary art is an invaluable social text for studying contemporary culture.</td> </tr> <tr> <td data-bbox="467 1247 1422 1444">2. List and describe the effects and aesthetic of postmodernism, globalization, and mass-media, as well as specific concerns, local to Greece, such as issues of center/periphery postcolonialism, formalism vs. DIY, and the role of public and private institutions in constructing a local 'scene'.</td> </tr> <tr> <td data-bbox="467 1444 1422 1600">3. Describe how contemporary artists as well as critics and curators have revised key concepts and categories to produce an art of the final quarter of the twentieth century and the beginning of the twenty-first century.</td> </tr> <tr> <td data-bbox="467 1600 1422 1713">4. Describe and discuss contemporary art in general, as well as analyze the specific culture of Greece in which the art was produced.</td> </tr> </tbody> </table>	Learning Outcome	1. Demonstrate an understanding that contemporary art is an invaluable social text for studying contemporary culture.	2. List and describe the effects and aesthetic of postmodernism, globalization, and mass-media, as well as specific concerns, local to Greece, such as issues of center/periphery postcolonialism, formalism vs. DIY, and the role of public and private institutions in constructing a local 'scene'.	3. Describe how contemporary artists as well as critics and curators have revised key concepts and categories to produce an art of the final quarter of the twentieth century and the beginning of the twenty-first century.	4. Describe and discuss contemporary art in general, as well as analyze the specific culture of Greece in which the art was produced.
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		Readings: John Berger - <i>Ways of Seeing</i>
<b>Session 2</b>	<b>Introduction – Outlook</b>	Readings: Katerina Gregos - <i>Nothing if Not Critical</i> Augstine Zenakos - <i>Making a Scene</i>
<b>Session 3</b>	<b>The 70's</b>	Readings: Curators of the Exhibition - <i>Facing the Real</i> , Nikos Daskalothanassis - <i>Between the 1960's and the 1980's: The Transitional Art of a Transitional Decade</i> , Sania Papa - <i>Those Who do not Believe in Revolution Are Those Who, in 1980, Didn't Believe in Automobiles</i>
<b>Session 4</b>	<b>Museum Visit – National Museum of Contemporary Art – 'Afresh' Exhibition</b>	Reading: 'Afresh' Catalog Essay. Assignment: Weekly Response 1.
<b>Session 5</b>	<b>Painting and Representation</b>	Readings: Sotirios Bahtsetzis <i>Paint-ID: On the Identity of Contemporary Painting</i>
<b>Session 6</b>	<b>Painting and Abstraction/New Pop</b>	Readings: Gerhard Richter On Abstraction and Models, Tina Pandi, Stamatis Scizakis, Daphne Vitali In The Present Tense Assignments: Weekly Response 2.
<b>Session 7</b>	<b>Temporary Constructions 1</b>	Readings: Daphne Vitali <i>Our Own Desires Build the Revolution</i> , Miltos Frangopoulos <i>The Melancholy of Resistance</i> , Efi Strousa <i>A Tribute to the T.A.M.A</i>
<b>Session 8</b>	<b>Temporary Constructions 2</b>	Readings: Yorgos Tzirtzilakis <i>Cosmology, A Conversation between Nikos Alexiou and Christophoros Marinos</i> Assignments: Weekly Response 3.
<b>Session 9</b>	<b>Visiting Curator</b>	
<b>Session 10</b>	<b>Independent Gallery Visits... with Eirene</b>	Assignment: Weekly response 4.
<b>Session 11</b>	<b>The Political</b>	Readings: Els Hanappe on Vangelis Vlachos from <i>Highlights</i> magazine, Selected Essays from <i>Buildings Like</i>



	<i>Politics</i> , Anna Kafetsi, <i>Politics of Art</i> Assignment: Weekly response 5.
<b>Session 12</b>	<b>Alternate Geographies 1 (Archeology)</b> Reading: George Hatzimichalis Assignment: First and Second Independent Gallery Due IN HARD-COPY in class.
<b>Session 13</b>	<b>Alternate Geographies 2</b> Reading: Excerpts from The Reading Group, <i>Towards a "democratic" model of artistic and exhibition practice</i> Nicolas Bourriaud <i>Relational Form</i> Assignment: Weekly Response 6.
<b>Session 14</b>	<b>Inscriptions 1 (pre-history)</b> Readings: Rena Papaspirou Bia Davou, Tina Pandi, <i>Instead of Writing</i>
<b>Session 15</b>	<b>Independent Gallery Visits</b> Assignment: Weekly Response 7.
<b>Session 16</b>	<b>Inscriptions 2</b> Readings: <i>An Infinite Library (and other stories)</i> Christoforos Marinos interviews Harris Epaminonda
<b>Session 17</b>	<b>Visiting Artist</b> Assignments: Midterm Due IN HARD-COPY in the Greek Art Folder by 5pm. Weekly Response 8.
<b>Session 18</b>	<b>Inscriptions 3</b> Readings: Sotirios Bahtsetzis <i>Subjective Outings</i> Els Hanappe <i>Selective Knowledge</i> Assignment: Third and Fourth Independent Gallery Visits Due IN HARD-COPY in class.
<b>Session 19</b>	<b>Alternative Productions – Artist Groups</b> Readings: <i>Part Time Punks</i> Lakis and Aris Ionas, Selected Essays from <i>Anathena</i> catalog Marina Fokidis Marina Gioti. Assignment: Weekly Response 9.
<b>Session 20</b>	<b>Field Study to Thessaloniki</b>
<b>Session 21</b>	<b>Field Study to Thessaloniki</b>
<b>Session 22</b>	<b>Hi-Fi / Lo Tek</b> Readings: Aristide Antonas, <i>Archive Functions</i>



	<p><b>Session 23</b>      <b>Greek Art in Times of Crisis</b> Reading: Gregos, Katerina <i>When the Music Stopped</i> Assignment: Weekly Response 10</p>
	<p><b>Session 24</b>      <b>Independent Gallery Visit</b></p>
	<p><b>Session 25</b>      <b>Visiting Artist</b></p>
	<p><b>Session 26</b>      <b>The Biennials</b> Readings: Selections from the Athens Biennial 1+2 Catalogs Assignment: Fifth and Sixth Independent Gallery Visits Due IN HARD-COPY in class.</p>
	<p><b>Session 27</b>      <b>The Prizes</b> Readings: Selections from the Deste Catalogs</p>
	<p><b>Session 28</b>      <b>Final Presentations</b> Assignments: Final Paper Due in Class.</p>
<b>Other Policies:</b>	<p><b>Expectations</b> Professional behavior is expected of all students. This includes preparation for classes, on-time attendance at classes, attendance at all group sessions and appropriate participation in the form of attentiveness and contributions to the course. Respect for the academic process is the major guiding principle for professional behavior and extends to all communications, including e-mail.</p> <p><b>Attendance/Participation</b> Prompt attendance, full preparation, and active participation in class discussions are expected from every student in every class session.</p> <p><b>Course Policies</b> For e-mail communications, students must use their Arcadia University e-mail account. Students are responsible for any information provided by e-mail or through Intranet postings.</p> <p><b>Plagiarism</b> Representation of another's work or ideas as one's own in academic submissions is plagiarism, and is cause for disciplinary action. <i>Cheating</i> is actual or attempted use of resources not authorized by the instructor(s) for academic submissions. Students caught cheating in this course will receive a failing grade. <i>Fabrication</i> is the falsification or creation of data, research or resources to support academic submissions, and cause for disciplinary action.</p>



	<p><b>Late or Missed Assignments</b> Will not be accepted for grading.</p> <p><b>Students with Disabilities</b> Persons with documented disabilities requiring accommodations to meet the expectations of this course should disclose this information while enrolling into the program, and before leaving the United States so that appropriate arrangements can be made.</p>
<b>Prerequisites:</b>	None

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