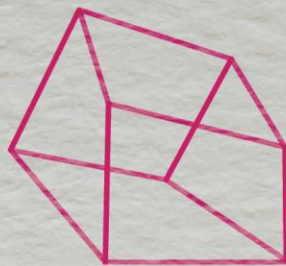
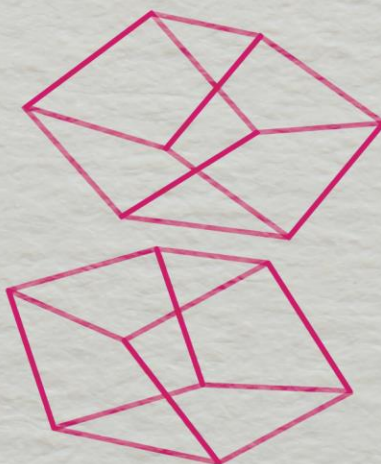


2025-2026



Study Guide of Postgraduate Studies

Inter-institutional Postgraduate Programme
**History of Modern and
Contemporary Art**



University of Ioannina
Department of Fine Arts
and Sciences of Art
School of Fine Arts



University of Patras
Department of History-Archaeology
School of Humanities
and Social Sciences

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Introduction

The Interdepartmental Postgraduate Programme “History of Modern and Contemporary Art” constitutes a collaboration between the Department of Fine Arts and Art Sciences of the University of Ioannina, which will act as the coordinating department, and the Department of History and Archaeology of the University of Patras. The Programme awards a unified degree, a Masters of Art Degree (MA) specialising in the academic field of “Art History.” In particular, it seeks: a) to provide graduates with specialised scientific knowledge and skills in the field of nineteenth- and twentieth-century art history; b) to promote new researchers who will have acquired the theoretical background and skills to develop professional activity that responds to the needs of cultural institutions, public and private; c) to specialise in the use and deployment of diverse methodological tools and critical practices for the production and publication of academic texts; d) to reinforce interdisciplinarity through modules derived from other related fields (museology, applications of technology in the cultural sector, accessibility for special population groups in cultural units etc); e) to understand, critically process and apply contemporary practices and theoretical approaches in the operation of museums and cultural institutions; f) to familiarise students with contemporary methodological paradigms of research and practice in the field of art history and museology; and g) to integrate the use of new technologies of information and communication, methodologically adapted to new academic and museological concepts, into cultural institutions.

Departments’ profile

The Department of Fine Arts and Art Sciences of the School of Fine Arts of the University of Ioannina was established in 2000 under the title Department of Plastic Arts and Art Sciences. Since 2013, it has been incorporated into the School of Fine Arts of the University of Ioannina. With the article 63 of Law 4386/2016, it was renamed as the Department of Fine Arts and Art Sciences; the duration of studies is ten (10) semesters and the entrance examinations are similar to those applicable to other Departments of Fine Arts of the Schools of Fine Arts in Greece [subparagraph c of paragraph 3 of article 2 of Law 2525/1997 (A188), as it applies every time]. The mission of the Department of Fine Arts and Art Sciences is to cultivate and promote the visual arts through academic and applied teaching; to provide students with the necessary resources that ensure

excellent artistic and professional careers, enhancing their artistic and aesthetic education; to educate them in the History and Theory of Art; and to contribute to the social, cultural and economic development of the region. Graduates of the Department of Fine Arts and Art Sciences have the opportunity to pursue professional activity in public or private sector bodies, such as Universities, Research Institutes, Museums and Galleries whose areas of operation concern art in one or more of specialisations offered by the Department. Moreover, they may teach art courses, aesthetic education and art history in primary or secondary education, or work as freelance professionals.

The Department of History and Archaeology of the School of Humanities and Social Studies at the University of Patras was founded in 2019 and its educational operation began in the academic year 2019–20 in the city of Agrinio, according to paragraph 3 of article 36 of Law 4610/2019 (Government Gazette 70/7.5.2019, Series A). According to Presidential Decree 52/2022 (Government Gazette 131/07.07.2022 A), from the academic year 2022–2023 the Department of History and Archaeology is based now in Patras. The Department's mission is to provide comprehensive and innovative scientific knowledge in the disciplines of history and archaeology and related fields. The Department covers the study of history and archaeology, which are fundamental fields in the humanities. The core curriculum consists of modules mainly concerned with the history and archaeology of the Mediterranean, from prehistoric times to the twentieth century. It examines significant aspects of the cultures that developed in the area, with emphasis on the populations who successively inhabited the territory of the modern Greek state: the prehistoric Aegean cultures, the Mycenaean civilisations, ancient Greek, Roman, Byzantine, Venetian, Ottoman and modern Greek periods. Contemporary aspects of research and professional practice in archaeology and history are also addressed, including issues of museology, cultural management, public archaeology and archaeology of the recent past. Graduates of the Department of History and Archaeology possess the qualifications and capacities to find employment in public organisations, the private sector and international bodies. In particular, they may work in legal persons of public and private law, such as historical archives, private museums, galleries, private collections, research centres and organisations, and in private sector companies engaged in the management of archaeological sites and monuments, and finally as educators in private education and as trainers in non-formal, informal and lifelong learning.

Aim-object of the Programme

The aim of the MA in History of Modern and Contemporary Art is **to provide high-level postgraduate education in the academic field of art history and its applications across all aspects of the cultural institutional sector**: history and theory of modern and contemporary art; history and critique of exhibition institutions; research, documentation and interpretation of museum objects and collections; museological applications and academic debates; art history and education; digital art history, and others. The objective is to prepare professionally competent art historians who will be able to respond to the needs of academic research, continuing their studies by pursuing doctoral research in Greece or abroad, as well as to the institutional framework of museums of modern and contemporary art.

Within the framework of the Programme, the multifaceted concepts of art history and theory and the application of cultural policies and practices in institutional contexts are explored. Students will have the opportunity to study sources in Greek and other languages and will have access to a diverse, reliable and rich bibliographic material. This material aims to cover major aspects of contemporary art history and theory, current and diachronic cataloguing and interpretative tools, cultural policies and the development of appropriate and accurate skills.

Completion of the Programme will also enable students to expand their academic skills through participation in international conferences and publication of scholarly articles, and by pursuing doctoral studies. In addition, graduates will be equipped to meet the needs of museums and centres with collections and exhibitions of modern and contemporary art.

Learning outcomes

During and upon completion of the Programme, students will acquire specialised knowledge in the field of the history of modern and contemporary art and related academic fields, such as museology, curating, cultural studies, history and theory of architecture and social anthropology. Through attendance of courses, lectures and workshops as well as field studies in museums and exhibitions, graduates will have acquired the essential knowledge and skills for the qualitative and effective professional practice of the art historian. They will be able to apply a range of innovative methodologies in the recording, research, study and display of works of modern and contemporary art. Moreover, they will be able to deploy epistemological and methodological tools from art history and theory, historical studies, cultural studies, museology, philosophy, new technologies,

social anthropology, and the history and theory of architecture in order to become efficient art historians in a constantly changing educational, social and technological environment as well as to produce relevant theoretical discourse.

In summary, upon completion of the Programme students will be able to:

- utilise specialised, cutting-edge knowledge in the study of art to meet the demands of the profession of the art historian within contemporary cultural, institutional and academic contexts.
- critically understand the production of art by taking into account the historical, political, social, economic and cultural conditions that shaped it, thereby integrating knowledge from different fields.
- study and analyse modern and contemporary art through contemporary theories and methods, producing novel, original and compelling interpretations.
- gain a deeper understanding of the relationship between institutions and the formulation of art history in the nineteenth and twentieth centuries, with critical awareness of the formation of the field.
- apply the theoretical knowledge they acquired in the curating of modern and contemporary art exhibitions.
- produce theoretical discourse on the history of modern and contemporary art, and the artistic output of the period.
- be capable of communicating information, ideas, problems and solutions on matters pertaining to the field of art history to both specialised and non-specialised audiences.
- utilise the skills acquired to continue their studies in a self-sufficient or independent manner.
- be able to contribute to the promotion of the technological, social or cultural advancement of the knowledge society in academic and professional contexts.

Categories and number of admissions

The MA in History of Modern and Contemporary Art accepts the admission of:

- graduates of university departments or equivalent technological educational institute of Greece or recognised equivalent foreign institutions in the humanities and social sciences.
- museum curators and employees of cultural organisations.
- employees in the creative industries and tourism.
- employees in public bodies and local government.
- teachers at both primary and secondary levels as well as graduates of universities and technological educational institutes who are employed or may be employed in education or in cultural organisations.
- educators and professionals in non-formal education.
- executives of education, local government as well as organisations and enterprises of the public and private sector, provided they meet the Programme's admission criteria.
- scholarship holders of public or private bodies from Greece or abroad, provided they meet the Programme's admission criteria.
- final-year undergraduates of Greek institutions, on the condition that they have completed their obligations and submitted the relevant Certificate of Completion of Studies by the date of assessment of their candidacy by the Evaluation/Selection Committee for Postgraduate Candidates.

The **maximum number of admissions is twenty-five (25)** and the **minimum number that is required** for the commencement of a postgraduate cycle is set at **twelve (12)**.

Assessment and selection procedure of candidates

The selection of successful candidates is conducted by an evaluation committee and their registration is approved by the Programme Studies Committee (article 82 of Law 4957/2022). **A prerequisite for admission to the Programme is the excellent knowledge of at least one foreign language in addition to Greek.**

Postgraduate students are selected mainly by taking into account the following criteria:

- a. The undergraduate **degree grade** at 10%.
- b. The **grades in undergraduate courses** relevant to the Programme's courses at 10%.
- c. The **performance of candidates in their dissertation or final project at an undergraduate level** (when it is applicable), and any research activity of the candidate at 10%.

d. The candidates' **special qualifications** as testified in the documents submitted to the Secretariat of the University of Ioannina. For instance, such qualifications include: a doctoral or postgraduate degree, professional experience, the candidates' scientific and research work published in high-impact scientific journals or conference proceedings, other authored works, participation in conferences with presentations, additional university degrees beyond the first, excellent knowledge of a second foreign language, certified computer skills, and others. Most specifically, the following are assessed:

- a relevant doctoral or postgraduate diploma at 10%,
- professional or research experience at 10%,
- a second degree or a second degree of excellent language proficiency on a second foreign language at 10%. In total, the consideration of the qualifications of this category amounts to 30% of the total evaluation.

e. **Interview** (conducted by a committee appointed in accordance with the applicable legislation) at 40%. The Programme Studies Committee is responsible for determining the details of the application of these criteria and for setting any supplementary criteria, according to par. 3 article 81 of Law 4957/2022.

Implementation methodology

The Programme is implemented according to model forms of education and learning under the law (par. 1 article 88 of Law 4957/2022) and the regulations of science and technology **with the potential application of the blended learning model**, which combines **synchronous distance education at 75%** and **asynchronous distance education and face-to-face teaching at 25%**, supported by internet technologies and in accordance with European rules and requirements. With regard to the latter, face-to-face teaching mainly concerns visits to archives, exhibition venues and cultural organisations as well as the presentation of the master's dissertation; it does not exceed the maximum absence limit per course; it does not prohibit those who for any reason prefer not to physically attend the classroom. The Programme's courses, whether delivered through lectures or seminar/tutorial formats, are based on the study of texts and archival sources and on exercises or coursework undertaken by students individually.

Specifically:

During the first three semesters students must successfully attend six (6) courses corresponding in total to ninety (90) Credits (ECTS). **Two (2) compulsory courses will be offered in the first semester and in the second and third semesters one (1) compulsory and one (1) elective course.** Attendance at the Programme's course is mandatory. The maximum number of absences permitted per module may not exceed **30%** of the total hours of attendance. The themes and lecturers of compulsory courses will be announced in each postgraduate cycle's call for applications. Teaching is delivered face-to-face as well as remotely, utilising e-learning methods in accordance with the applicable legal framework (Law 4957/2022) and any amendments thereof. The fourth semester is devoted to the preparation of the master's dissertation that corresponds to thirty (30) credits. The dissertation topic will be selected in collaboration with the academic supervisor. The composition and public oral presentation of the dissertation are mandatory.

Rights-Responsibilities of postgraduate students

Postgraduate students have all the rights and benefits offered to first-cycle students until the end of any granted extension of their studies, except for the right to receive free textbooks.

Postgraduate students must attend and participate in research group seminars, bibliographic update discussions, visits to exhibition venues and cultural organisations, conferences/workshops with subject matter related to the Programme, lectures or other academic events organised within the Programme, etc. By decision of the Programme Committee, in first-cycle programmes postgraduate students may be assigned teaching assistance duties which may include: assisting faculty members in teaching and in the supervision of exams. The details on the assignment of teaching assistance duties, including the maximum number of hours of weekly postgraduate student engagement, are defined in the current Regulation of Studies.

During the study period, a member of the academic staff, who teaches in the Programme, is assigned to each student as Academic Advisor, with the responsibility to supervise their academic progress. Moreover, the University of Ioannina Student Support Unit provides counseling support to students on matters of studies and career development (<http://career.uoi.gr>). Additionally, the Institution ensures accessibility to course books and teaching for students with disabilities and/or special educational needs, and implements a special protocol for assessment methods in accordance with the Unit for Equal Access of the Institution (<https://socialsupport.unit.uoi.gr>).

Programme duration

The duration of the full-time Postgraduate Programme is set **at four (4) academic semesters**, with the last semester exclusively dedicated to the completion of the master's dissertation. The duration of studies for each student **may be extended by up to two (2) additional semesters**, following the student's well-documented application to the Programme's Committee. In exceptional cases and following a substantiated request, **a study leave may be granted for up to two (2) years**. After the student's re-admission to the Programme, there must be a documented identification of the courses the student must undertake by the Programme's Committee. **If none of the above applies, the postgraduate student is removed from the Programme.**

Language

The language of the Programme is Greek. Excellent knowledge of one European language beyond Greek is essential, given that a large proportion of the bibliography students will need to consult is in foreign languages. The master's dissertation may, under conditions to be discussed on a case-by-case basis, be written in English.

Tuition fees

The Committee of the Programme decides, prior to the call for each postgraduate cycle, the level of tuition fees, so that the operational needs of the Programme are covered and its objectives achieved. For the first operational cycle of the Programme **the tuition fee per student is set at €3,000 for the entire Programme**. Payment of tuition fees is required after completion of the students' selection process by the Programme's Evaluation Committee. Postgraduate students must have settled all their financial obligations prior to the issuance of the certificate of completion of studies and the award of the Master's Degree. Payment of tuition fees is suspended mandatorily for all students who submit an exemption application in accordance with the terms of article 15 of this Decision, until the completion of the application verification process. In the event that members of the same family up to the first degree of kinship by blood are simultaneously enrolled in the Programme, a reduction of 50% of the tuition fees may be granted. **Two (2) full scholarships covering 100% of tuition fees and two (2) partial scholarships covering 50% of tuition fees**

are provided. The purpose of scholarships is to reward and offer incentive to the Programme's students to improve their performance. Scholarships will be awarded on the basis of financial criteria in conjunction with academic performance. Postgraduate students may also receive assistantship scholarships for conducting teaching in first-cycle programmes, following a decision by the Programme Committee.

Tuition fees must be deposited to a bank account from 1 October to 30 November of each academic year and the relevant receipt must be submitted to the Secretariat of the Department of Fine Arts and Art Sciences of the University of Ioannina, which provides the administrative support of the Programme as the coordinating Department. **In case of withdrawal, the portion of tuition fees already paid is non-refundable.**

Programme revenues are allocated to cover its operational needs, such as: secretarial and other support, purchase and development of printed and electronic material, procurement and maintenance of equipment, consumables, publicity and advertising, various other expenses that may arise, remuneration of lecturers, travel, representation, reception and hospitality expenses and educational excursions/visits, provision of scholarships to students in the form of financial assistance for participation in international and Greek conferences with a paper or for the publication of research work produced within the Programme. Expenses for participation with a paper in international and Greek conferences of Programme lecturers may also be covered provided the presentation is conducted in collaboration with a postgraduate student and stems from the student's dissertation research and/or relates to the Programme's research subjects. Financial management is carried out by the Programme's finance committee and approved by the legal entity representing the partnership of the universities.

Scholarship awards

According to the article 86 of Law 4957/2022, a prerequisite for granting free tuition based on economic or social criteria is **the fulfilment of excellence at the first cycle of studies**, which corresponds at minimum of a grade equal to or higher than seven and a half out of ten (7.5/10), provided that the evaluation for the primary degree submitted for admission to the Programme was carried out according to the ten-point grading scale of Greek Universities. Otherwise this criterion is applied proportionally according to the relevant scale when the submitted degree was awarded

by a foreign institution. If the aforementioned requirement is met, the following criteria must also apply for free tuition eligibility:

- a. **The average of the taxable income of the two (2) most recent financial years of all members of the applicant's family**, i.e. the applicant themselves, their parents, regardless of whether they file joint or separate tax returns, and their siblings up to twenty-six (26) years of age, provided they are unmarried and have the same taxable income as per Article 7 of Law 4172/2013 (Government Gazette A' 167)) does not exceed seventy percent (70%) of the national median equivalent disposable income, according to the most recently published data of the Hellenic Statistical Authority (ELSTAT), provided the applicant has not reached the twenty-sixth (26th) year of age and is unmarried or has not entered into a cohabitation agreement,
- b) **The average of the taxable individual income of the applicant for the two (2) most recent financial years does not exceed one hundred percent (100%) of the national median equivalent disposable income**, according to the most recently published data of ELSTAT, if the applicant has reached the twenty-sixth (26th) year of age,
- c) **The average of the taxable income sum of the two (2) most recent financial years of the applicant and their spouse or cohabitant, if married or in a cohabitation agreement, regardless of whether they file joint or separate tax returns, does not exceed one hundred percent (100%) of the national median equivalent disposable income**, according to the most recently published data of ELSTAT.

If the applicant has not reached the twenty-sixth (26th) year of age and is a child of a family with three or more children, or a child of a single parent, or an orphan of at least one (1) parent, or a person with a disability, or a member of a household with a person with a disability, they may apply for a fifty percent (50%) exemption from the tuition fees, provided that the average in subparagraph (a) exceeds seventy percent (70%) and does not exceed one hundred percent (100%) of the national median equivalent disposable income.

Applications for free tuition are submitted after the completion of the admission process to the Postgraduate Program. The examination of the criteria for exemption from tuition fees is conducted by the Program's Committee, which issues a reasoned decision regarding the acceptance or rejection of the application. This does not apply to third-country nationals.

Erasmus exchange programme and internships

Within the framework of the Postgraduate Programme, postgraduate students are offered the opportunity to temporarily move to partner universities abroad as part of the Erasmus/Placement Program, or to undertake internships in collaborating organisations in Greece or abroad, which focus on modern and contemporary art (universities, research centers, museums, art centers, galleries) during the summer months between the first and second years of study. Postgraduate students are encouraged to utilise this opportunity as it provides valuable experience for graduates of the Postgraduate Program, offering them the necessary experience and knowledge related to the challenges and demands of the interdisciplinary and complex work of an art history professional.

Interested students may obtain more information by contacting the coordinating academic staff of the two collaborating Departments and the International Relations Departments of the University of Ioannina and the University of Patras.

Teaching staff

The teaching of postgraduate courses is carried out by academic teachers in accordance with the provisions of article 83 of Law 4957/2022 as well as researchers from recognised research centres, or staff of other bodies holding doctoral degrees, well-recognised scholars possessing specialised knowledge or relevant experience in the Programme's subject. For the list of lecturers see page 29 of the guidebook.

Facilities and equipment

The Programme is based in Ioannina and in Patras. It operates at the facilities of the Department of Fine Arts and Art Sciences of the University of Ioannina and the Department of History and Archaeology of the University of Patras. Each of the two partner institutions will provide, according to their current availability, **the necessary logistical equipment** and spaces (electronic and physical) for the smooth operation of the Programme, and will contribute with the full participation of academic staff whose expertise is relevant to the Programme's courses. Distance learning is implemented through the specially designed e-learning platform (both synchronous and asynchronous) of the universities (whichever is deemed more effective by the Program's Committee). The administrative support of the program is provided by the University of Ioannina,

with the Department of Fine Arts and Art Sciences of the School of Fine Arts acting as the coordinating Department.

Other services

Although the Programme is delivered online, for the periods students should attend face-to-face meetings, there is, subject to conditions, the possibility of accommodation and catering at both partner Departments.

A. University of Ioannina

ACCOMMODATION

- **Student Residences**

The University of Ioannina offers the possibility of accommodation in a room at the Student Residences on campus, as well as rooms at the National Youth Foundation Residence (Perivleptos Hill in Ioannina) after the students' application to the Secretariat of the Student Housing Authority. More information is available at the University of Ioannina Student Welfare web pages and via the contact numbers of the Student Housing Authority (26510-05466, -05467, -05390). Student Welfare website: <https://www.uoi.gr/panepistimiaki-zoi/foititiki-merimna/>

- **e-RENTAL**

Information on housing in the Ioannina area is available at the e-RENTAL service (<http://enoikiazetai.uoi.gr/>) of the University of Ioannina Network Management Centre. Available properties are presented by category (type-number of rooms) or by date of listing.

CATERING

The University of Ioannina student restaurants operate in the city of Ioannina (A and B campus). They provide meals (breakfast, lunch and dinner) from 01/09 until the completion of the spring semester of each academic year, every day of the week, including Sundays and public holidays, with service interruption only during the Christmas holidays (24 December to 6 January) and Easter holidays (from Palm Sunday to Saturday before Thomas Sunday). Free catering is available to active postgraduate students who meet the eligibility requirements outlined in the following link

upon presentation of the special ID card issued to the entitled student after their application.
<https://uoi.gr/foititiki-merimna/>

B. University of Patras

ACCOMMODATION

Accommodation may be provided at the Guest Facility of the University of Patras that is located in the suburban area of Patras. Room allocations are prioritised based on requests from coordinators or faculty members to the Student Welfare Office, accompanied by an electronic application and required documentation from the individual seeking accommodation. Applications should be sent to dfm@upatras.gr at least two months before the arrival of the interested party.

CATERING

Catering is provided free of charge upon presentation of a special identification card at the Student Residence Restaurant on the campus of the University Patras as well as at restaurants in towns where Departments of the University of Patras are located. Catering begins on 1 September and ends on 30 June of the following year. Meals are not provided during the Christmas and Easter holidays. The service comprises breakfast, lunch and dinner. A free catering card is issued each academic year following re-submission of the necessary documents according to the announcement for all entitled students. Catering at the Student Residence is also available to all undergraduate and postgraduate students who are not entitled to a free catering card upon payment of a small fee.

Access

The **University campus in Ioannina** is 6 km from the city centre and is accessible by city bus every 10 minutes from the city centre, by taxi or by private car (15 minutes). The city bus follows two different routes to access the University via Dodoni Avenue and via Anatoli.

The **University campus in Patras** is approximately 10 km from the city of Patras. Access may be made via the Suburban Railway connecting Patras with Rio. The Kastelokampos -> Hospital -> University route and return and the Agios Vasileios -> Kastelokampos route and return

are served by bus lines. Alternatively, lines 6 (University-Hospital) and 9 (University-Hospital via Ellinos Stratiotou) serve access to the university campus.

Contact

Eleni-Klairi Siapati, Administrative Staff, Secretariat School of Fine Arts, Head of the Secretariat Support of the Programme

Email: eksiapati@uoi.gr, tel. 26510 07257

DETAILED CURRICULUM

The detailed curriculum includes **titles and brief description (syllabus)** of the Programme's courses and seminars, the preparation of the postgraduate master's dissertation and other educational and research activities that are defined as compulsory or elective for the successful completion of the Programme with an indication of the number of credit units (ECTS) awarded in each case.

Courses are registered from 1 to 30 October of each academic year. Attendance is mandatory. Assessment is premised upon submission of an essay of 4,000–6,000 words (excluding bibliography and footnotes) at the end of the semester. Consideration is given to students' engagement with the proposed bibliography of thematic sections as well as to the presentation of their essay for discussion.

Summary curriculum of the MA in History of Modern and Contemporary Art

SEMESTERS	TH	L	WORKLOAD (HOURS)	CREDITS (ECTS)
1st Semester / Courses				
History of modern and contemporary art	3		350	15
Contemporary theories in history of art	3		350	15
TOTAL			700	30
2nd Semester / Course				
History of nineteenth- and twenty-century art in Greece	3		350	15
Elective Courses 1 from the following catalogue				
Elective course	3		350	15

TOTAL			700	30
3rd Semester / Courses				
Curating exhibitions	3		350	15
Elective Courses 1 from the following catalogue				
Elective course	3		350	15
TOTAL			700	30
4th Semester				
Master's Dissertation				30
TOTAL				120

Elective courses:

1. Theories of the Avant-garde
2. Centres and Peripheries of European Modernism
3. History of Exhibitions and Art Exhibition Practices
4. Art Criticism: History and Theory
5. Digital Art History
6. History and Theory of Photography
7. Introduction to Museology
8. Art in Public Space
9. Feminist and Gender Theories in Art History
10. Contemporary Art and the Market
11. The History of Art History
12. Multiple Trajectories of the Modern in Architecture
13. Contemporary Art and Global Conceptualisms
14. Art in Education and Museums
15. Curating Exhibitions From Theory to Practice
16. Research Methodology in Archives, Recording and Documentation of Works of Art

Course descriptions

A.Compulsory courses

First semester

History of Modern and Contemporary Art

The course focuses on the effective and in-depth training of students in order to enable them to meet the demands of historical archival research, in Greece and abroad, on modern and contemporary European art; to be able to reflect on the current certainties of art history; to be able to identify the construction of contemporary "myths" and narratives of the image; and to know the strategies of artistic creation in modern and contemporary times.

Contemporary Theories in Art History

Research on modern and contemporary art has undergone significant revisions in recent decades. Theoretical discourse has played an important role in this reassessment by enriching the history of modern and contemporary art with approaches drawn from contemporary theoretical concepts that illuminate different facets of artistic production in the nineteenth and twentieth centuries. The course focuses on interpretative models and concepts put forward by contemporary theories (art historical, critical, philosophical, cultural) that allow us to deepen the study of modern and contemporary art through a timely perspective. It will concentrate on a. theoretical texts that have played a significant role in contemporary art history and shaped critical readings of nineteenth- and twentieth-century art today and b. on case studies analysed through contemporary theoretical concepts offering a multi-layered understanding of the period's art and the interactions between art theory and hermeneutic practices.

Second semester

History of Nineteenth- and Twentieth-Century Art in Greece

The course focuses on the effective and in-depth training of students so that they can meet the demands of historical archival research, both in Greece and abroad, regarding modern and contemporary art as it developed in Greece.

Topics to be examined:

- Peculiarities of the history of art in Greece. The historical preconditions of art in Greece during the 19th and 20th centuries.
- History of artistic education and the institutional framework in Greece.
- The establishment of the Greek "academy".
- The Greek interwar period and the theoretical debates in the field of visual arts.
- Institutions and exhibition policies in Greece after 1949.
- Turning points and ruptures in the 20th century in Greece.
- Art of the appropriation of space, object, and body.
- Visual experimentations based on new technologies of sound, image, and the internet. The 1980s and 1990s.
- The contemporary institutional framework for the arts in Greece.

Third semester

Curating Exhibitions

The course aims at familiarising students with cultural analysis and with the practical and conceptual planning of an exhibition. Through a series of exhibition examples, discussions and exercises, the curating of mainly visual exhibitions is examined. To this purpose, theoretical concerns from museological, social, and cultural studies on the representational function and interpretative approach of exhibitions are utilised, while students are also introduced to issues of exhibition narrative and production of interpretative material and museographic choices related to the organisation of exhibition space, exhibition aesthetics, visitor circulation, lighting, signage etc.

B. Elective modules

Second or third semester

Theories of the Avant-garde

This course examines the interpretive frameworks developed from the 1970s onwards in relation to the artistic and broader cultural phenomenon of the avant-garde. A series of theoretical texts will be studied that investigate the ideological motivations behind the radically subversive actions and aesthetic gestures of the historical avant-gardes, from Symbolism and Futurism to Expressionism and Surrealism. In particular, selected artworks from each movement will be discussed in conjunction with key theoretical approaches to avant-garde art (Adorno, Benjamin, Bürger, Calinescu, Poggioli, Innes, Deleuze and Guattari). Emphasis is placed on the avant-garde's efforts to dismantle the bourgeois institutional framework of art, on its ambiguous and paradoxical confrontation with tradition, on the avant-garde as a form of counterculture and cultural decadence, and on its role in introducing new dominant social and cultural models of life and theoretical world-making. Furthermore, the course investigates the concrete appropriation of avant-garde aesthetics by peripheral geographical, cultural, and linguistic contexts, with reference to the translation, transposition, and transformation of avant-garde forms within non-hegemonic or marginal cultures. Finally, the concept of the neo-avant-garde will be addressed, along with its use in contemporary art historical discourse in connection with the appropriation of avant-garde practices in contemporary art and theory.

Centres and Peripheries of European Modernism

Since 1989—when the globalisation of markets and of art more broadly became ascendant—new approaches within the humanities have emerged that contest the one-dimensional supremacy of (Western) centres and tend toward a decentralized narrative. This narrative foregrounds the “peripheries”: regions, places, spaces, or even social groups that diverge from, or lie at some distance from, the traditional centers of culture, yet have played a pivotal role—viewed through different temporal and geographic lenses—in modernism and the avant-gardes. Consequently, conventional hierarchies, chronologies, and “leading figures” in art are being called into question, while hitherto displaced networks, regions, and modes of production and exhibition—long understudied—are being rediscovered. The course concentrates on providing students with

rigorous, in-depth training so that they can discern the concepts of “center” and “periphery” not only on a global scale but also within the European context.

History of Exhibitions and Art Exhibition Practices

Spanning from the mid-19th century to the present day, this course explores the dynamic history of art exhibitions. It investigates how these events have functioned as crucial engines for the promotion, dissemination, and sale of art. Beyond this, the course explores the complex relationship between art history as a discipline and the exhibition format itself, considering the latter's impact on shaping discussions about artistic style and subject matter. Ultimately, it examines the connections between exhibitions and the agendas of state policies and private initiatives.

Key subject areas explored in this course include:

- The history of exhibitions as a history of a field of desire centred on vision and 'modern' science.
- The history of art as a discipline and its longitudinal relationship with art exhibitions.
- Art exhibitions inside and outside the Academy.
- Ways of presenting exhibits in the 19th and 20th centuries.
- Exhibitions and cultural diplomacy in the Cold War.
- The role of exhibitions in the construction of the concept of contemporary art.
- Large-scale contemporary art exhibitions: the dominance of the Biennale
- Curatorship and contemporary art: the emergence of the curatorial auteur as an agent of meaning-making.
- From the omnipotence of the curator to collaborative models.

Art Criticism: History and Theory

This course traces the evolution of art criticism and critical theory from the philosophical debates on aesthetics in antiquity to contemporary approaches within a global artistic practice. Art criticism is examined alongside the history of the institutions, protagonists, and “schools” implicated in each case. Its development proceeded alongside the rise and liberalisation of the press, modernisation, and the diverse ideologies that bound politics to culture—as well as the emergence of collectors and the art market. Whether a critic’s standpoint is formalist or social, champions the ancients or the moderns, foregrounds social codes or the singular temperament of an artist, art critics have

decisively shaped our understanding of art and its history: positioning themselves as central actors in artistic life (Diderot–Baudelaire), seeking to overturn prevailing trends by proposing alternatives, or fomenting controversies that later became classical art-historical touchstones. In every country their discourse has accompanied modern art’s development, provoking major theoretical, technical, and institutional shifts.

From the eighteenth century onward the relationship to works of art changed radically: the establishment of regular exhibitions (Salons) created a new immediacy between artists and the public. Art criticism was consolidated through this direct encounter and through the democratisation of institutions ushered in by the French Revolution, which subjected creators to the judgment of mediators who gradually imposed their own rules. Students will engage with key texts and figures—Diderot, Baudelaire, Greenberg, Foucault, among others—investigating how art criticism has both shaped and been shaped by broader cultural, political, and philosophical currents, and how it continues to influence and historicise the concept of taste.

Digital Art History

The course offers a critical overview of digital and computational methods in art historical research. Focusing on technologies, such as digital archives, big data, network analysis, and computer vision, it explores how these technologies and tools generate new research possibilities and challenges for art history. The course critically examines the epistemological and ethical implications of digital technology evaluating how it may reshape methods, questions, and narratives in Art History.

History and Theory of Photography

The objective of the course is to familiarise students with the development of photography from the early technological inventions to the contemporary digital age by understanding its major artistic, social, and cultural dimensions. Themes addressed in depth during the semester include:

- Art or technology? The photographic techniques of the nineteenth century.
- Historical review of early photographic methods and technologies, such as daguerreotype, calotype, stereoscopy, cyanotype, and an assessment of their reception as artistic practices.
- Photography and nineteenth-century society.
- Photography, anthropology and colonialism.

- Photography, and politics: documentary, photojournalism and propaganda.
- The photographer as artist and social observer.
- Modernism and Photography.
- Photography and contemporary art.
- Photography and the human body: cultural identities and gendered representations.
- Photography and the society of the spectacle.
- Photography and technology from analogue to digital.

Introduction to Museology

This course constitutes a general introduction to the field of museology.

Thematic areas to be addressed in depth during the semester include:

- History of the collecting phenomenon.
- Museums and communication.
- Issues of interpretation of collections: ideological and social parameters.
- The role of new technologies in contemporary exhibition environments.
- Management of museums and collections.
- The “consumption” of culture inside and outside the exhibition space - anthropological approaches to the museum visit and the social significance of museum collections.

Art in Public Space

This course focuses on the effective and in-depth training of students to equip them with the skills necessary to meet the demands of studying public art, with a particular emphasis on public sculpture.

The main topics to be studied are the following:

- Introduction – Concepts of public space and public art as vehicles for the construction of memory and identity.
- History of Public Sculpture in Greece and Europe during the 19th Century.
- Public Art and the First World War.
- Public Art in Interwar Europe.
- Public Art and the Second World War.
- Postwar Greek Public Art.

- Institutions and Exhibition Policies in Greece after 1949.
- Public Commissions during the Military Junta (1967–1974).
- Monuments and Memorials of the Post-Dictatorship Era (Metapolitefsi).
- Public Art and Memory after 1989.

Feminist and Gender Theories in Art History

Feminist theory and criticism emerged from the 1970s onwards, initially in the West and later as a global condition, as a challenge and reassessment of visual culture and the position of women in art through the lens of gender, sexuality, class, and race. It represents a constantly renegotiated condition that takes into account the ongoing transformations and redefinitions related to social gender. The course explores both the theoretical and practical changes that have occurred in theory, academia, public discourse, and museums, which have dislodged the accepted male norms that prevailed for decades. Through the study of artworks, theoretical texts, and specific examples, the course focuses on the effective and in-depth education of students in issues of gender and identity.

Contemporary Art and the Market

The course focuses on the effective and in-depth training of students in the following thematic areas:

- Definition of the art market: key actors and their roles.
- Historical approach to the formation of the art market: From patrons to globalised trade.
- The economics of art.
- Social and cultural impact of the art market: The culture of branding and celebrity.
- Digital online platforms for the art market.
- Ethics and aesthetics: authenticity and forgery.
- The role of museums and art institutions in the market.

History of Art History

This course examines the evolution of art history as a discipline, tracing its roots from ancient cultural analyses to the dynamic methodologies and revisionism of the contemporary era. Students

will investigate how societies have understood, recorded, and critiqued painting thereby revealing the interplay between historical contexts, philosophical thought, and artistic production. Key topics include the systematic study of aesthetics during the Renaissance, the rise of aesthetic knowledge during the Enlightenment and the emergence of academic art history in the nineteenth century, and the multiple modes and methods of historiography. The course will also examine influential theorists and movements, Marxist and feminist critiques, and will interrogate the limits, challenges, and role of the discipline in a globalised market.

Multiple Trajectories of the Modern (Movement) in Architecture

The course covers the period beginning from the last three decades of the 19th century up to the present day. At the end of the 19th century, architecture abandons historical styles and, adopts a scientific expression. The discipline reinvents the forms that will respond to contemporary needs. Architecture enters the modern era, in which it must always remain innovative.

Contemporary Art and “Global” Conceptualisms

Conceptualism revolves around the notion that art is defined by the idea. This radical view of art led, from the 1960s onwards, to a re-examination, of accepted beliefs about the role of the artist, the work of art itself, and the viewer. Although the dominant Histories of Conceptual Art analyse the activity of a group of American and British artists, in recent years there has been a proliferation of studies that expand the History of Conceptualism as a “global” practice, which was shaped in response to local conditions. Indeed, in these different contexts, Conceptual approaches have often created significantly more overtly political art practices than Western “analytical” Conceptual art. The course covers a wide range of case studies from the 1960s to the present day, which come from different geographies: from North America to Western and Eastern Europe, and from Latin America and Africa to Asia.

Art in Education and Museum Studies

The course focuses on the effective and in-depth education of students in order to be able to cope with the demands of modern museum pedagogy, museum-school cooperation and the use of new

technologies in museum education with the aim of bringing the two institutions closer through attractive and innovative formal and informal educational activities.

Curating: From Theory to Practice

The course aims to familiarise students with the organization, practical and conceptual planning, curating, operation and evaluation of an exhibition. Through a series of discussions, text analysis, visits to exhibition spaces and guest speakers, concerns surrounding the representational function and interpretive approach of exhibitions, issues of exhibition narrative and production of explanatory material are explored. Emphasis is placed on issues of museographic choices related to the organization of the exhibition space, the aesthetics of the exhibition, the flow of visitors through the space, lighting, signage, etc. During the semester, students, depending on their interests and professional ambitions, take on roles in a small exhibition project and present their reflections in a short report, while practicing critical analysis of exhibitions they visit during the semester.

Research Methodology in Archives, Recording and Documentation of Works of Art

The course focuses on the effective and in-depth training of students so that they can meet the demands of historical archival research in Greece and abroad and the effective recording and documentation of tangible and intangible cultural heritage objects of the present and the past in cultural organizations and collections.

Fourth semester

Preparation of the Master's Dissertation

The master's dissertation is written during the 4th semester under the supervision of a faculty member of the Interdisciplinary Postgraduate Programme. Work on the dissertation begins after the student has completed all programme courses and successfully passed all relevant examinations. The writing and public defense of the dissertation are mandatory and account to thirty (30) ECTS. The topic must fall within the Programme's subject areas and is selected by the

student in consultation with the supervisor. The Programme Committee defines the dissertation's specifications, length, technical requirements, and content.

The postgraduate student submits a request to the Programme Secretariat proposing a supervisor. The Programme Committee appoints the dissertation supervisor who in turn proposes the dissertation title. A supervisor may oversee a maximum of ten (10) dissertations. The Examination Committee, composed of at least three members including the supervisor, is appointed by the Programme Committee, following the supervisor's recommendation. Members of the Examination Committee must have expertise in the Programme's field or a related area relevant to the dissertation topic. Upon completion, the dissertation is submitted to the Programme Secretariat which forwards it to the Examination Committee members. Following a positive evaluation, a date for the public defense is set and announced on the websites of the partner Departments. The Examination Committee evaluates the structure, content, methodology, findings, bibliography, and student's overall scientific competence. After the defense, the Examination Committee prepares the Public Presentation Report, including remarks, comments, and the final grade, which is submitted to the Programme Committee for approval. In case of a negative evaluation, the dissertation may be resubmitted after two months following corrections in accordance with the Committee's observations. Once approved, dissertations are mandatorily deposited in the OLYMPIAS Digital Repository of the University of Ioannina and in the corresponding repository of the University of Patras (NIMERTIS).

TEACHING STAFF

a) Academic Staff of the Department of Fine Arts and Sciences of Art of the University of Ioannina

Full Name	Academic Discipline	Rank	Telephone	e-mail
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b) Academic Staff of the Department of History and Archaeology of the University of Patras

Full name	Academic Discipline	Rank	Telephone	e-mail
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c) Academic staff of other Greek Universities

Full name	Academic Discipline	Department/University	Τηλέφωνο	e-mail
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Kalfa Konstantina	Architectural History	Department of Theory and History of Art, Athens School of Fine Arts		

d) Specialised scientists

Full name	Academic Discipline	Occupation	Telephone	e-mail
Marina Papasotiriou	History of art and Education	Curator of National Gallery- Alexandros Soutsos Museum		
Evi Papadopoulou	History of Art			
Spyros Petritakis	History of Art			

GUIDELINES FOR PREPARING THE MASTER'S DISSERTATION

The postgraduate student must declare the proposed topic of the master's dissertation before the end of the third semester in consultation with their supervisor. The dissertation must comprise original research conducted individually and composed in accordance with the writing guidelines and academic requirements available on the Programme's website. The topic must fall within the Programme's subject areas. Defense takes place publicly before an Examination Committee which evaluates whether the student's work constitutes a contribution to knowledge while also assessing the methodological and scholarly accuracy and integrity of the text, bibliographic documentation and sufficient theoretical framing of the proposed topic.

The dissertation must be no less than 40,000 and no more than 60,000 words. Students must adopt a system of footnotes/endnotes or in-text references according to the specifications set by the Programme's Committee for each postgraduate-cycle. The body of the dissertation must also include:

- A title and subtitle on the title page
- The student's name, contact details (e.g. e-mail) and a short curriculum vitae on a separate page (200–300 words)
- A table of contents
- The main text (which includes footnotes at the foot of the page or endnotes at the end of each chapter or references within the text and the bibliography listed alphabetically at the end of the text)
- An abstract of up to 300 words in both Greek and English on a separate page
- A list of figure captions on a separate page
- An appendix of images at the end of the dissertation