

2. ARCHAEOLOGY AND ART HISTORY COURSES  
(Courses taught in Greek)

| <b>WINTER SEMESTER<br/>A. CORE SUBJECTS</b> |   |
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| <b>CODE – TITLE</b>                         | <b>DESCRIPTION</b>  |
| <b>IA 04 Introduction to Archaeology</b>    | <p><b>Introduction to Archaeology</b><br/>The course deals with the definitions, principles, methods and practice of the discipline of Archaeology. The main methods of discovering, unearthing, recording, dating and studying archaeological remains are also discussed. Other issues include archaeological ethics, heritage management, and the importance of archaeology for the present and future of modern societies. Case studies from greek and world archaeology are also presented to enhance the understanding of the above issues. Bibliography, images and handouts can be downloaded from e-class. Optional visits to museums and archaeological sites.</p> <p>e-class: ARCH284<br/>Y. Papadatos, 3 hours</p> |
| <b>IA 11 Classical Archaeology I</b>        | <p><b>Introduction to Greek Archaeology and a Brief Survey of the Geometric and Archaic Periods (c. 1050-480 BC).</b></p> <p>An introduction to Greek archaeology and its methodology. A brief survey of the development of architecture, sculpture, metallurgy, pottery and vase painting in mainland Greece and the islands between 1050 and 480 BC, based on the archaeological record. Optional fieldtrips to archaeological sites and museums.</p> <p>e-class: ARCH552<br/>D. Plantzos, 3 hours</p>  |
| <b>IA 13 Byzantine Archaeology I</b>        | <p><b>Introduction to Byzantine Archaeology. Early Byzantine period (4th–7th c. AD)</b></p> <p>From the Christian Art history of the 19th c. to the interdisciplinary approaches of the 21st c. Study of Vernacular and Ecclesiastical Architecture, Monumental Painting and Minor Arts of the period between the 4th and the 7th century A.D.</p> <p>e-class: ARCH272<br/>P. Petridis, 3 hours</p>   |
| <b>IA 15 History of Art I</b>               | <p><b>The Art of Renaissance and Mannerism (15th-16th c.)</b></p> <p>This course considers the transition from International Gothic and the “Maniera Greca” to a naturalistic depiction of the world (Pietro Cavallini, Giotto, Nicola Pisano). Lectures will survey painting, sculpture, and architecture in the major artistic centers of Italy (Florence, Rome, Venice, and Milan) during the 15th and 16th centuries. A short reference is made to the art in the Low Countries. The principles and ideas of Renaissance Humanism are discussed, and the rediscovery of the linear perspective that led to naturalism and faithful imitation of</p>   |

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|  | <p>nature is discussed. Emphasis will also be placed on theoretical treatises of the Renaissance, notably those of Lorenzo Ghiberti, Leon Battista Alberti, Leonardo da Vinci, and Giorgio Vasari. The pictorial innovations in the context of the aesthetic code of the Maniera are also discussed.</p> <p>e-class: ARCH892<br/>I. Assimakopoulou, 3 hours</p> |
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## B. SPECIALIZATION SUBJECTS

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| <p><b>IA 26 Prehistoric Archaeology III</b></p> | <p><b>Prehistoric Archaeology III: Theory of the Archaeological Discipline: Main Trends and Schools</b></p> <p>The object of the course is the familiarisation with the main directions of archaeological thought, such as Culture History, New or Processual Archaeology, Post Processual Archaeology and the current neo-materialist tendencies. The course also examines the contribution of philosophical traditions, such as positivism, evolutionism and phenomenology, in archaeological research. The course objective is the critical presentation of the theoretical frame, within which any archaeological research is circumscribed. The treatment of theoretical issues is based upon indicative examples mainly but not exclusively from the prehistoric Aegean.</p> <p>e-class: ARCH325<br/><a href="http://opencourses.uoa.gr/courses/ARCH12/">opencourses.uoa.gr/courses/ARCH12/</a><br/>B. Petrakis, 3 hours</p> |
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| <p><b>IA42 Archaeology of Near East</b></p> | <p><b>IA42 Archaeology of the Near East</b></p> <p>This course offers an overview of the history and archaeology of the Near East from the late 3rd to the early 1st mil. B.C. An emphasis is given to Anatolia (Hittite empire, Phrygia, Lydia), the Levant (Canaanite archaeology, Late Hittite, Aramaic, Philistine, Phoenician and Israelite kingdoms, the Assyrian expansion) and Egypt (Middle and New Kingdom). A special discussion will follow about the Egyptian and Hittite texts which refer to the Aegean (Ahhiyawa, Keftiu, Tanaja).</p> <p>e-class: ARCH275<br/>K. Kopanias, 3 hours</p> |
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| <p><b>IA 108 Archaeology of the Roman Period</b></p> | <p><b>Archaeology of the Roman period</b></p> <p>The subject of this course is the evolution of the arts during the Roman imperial times, from August, i.e. the typical end of the Hellenistic period in 30 B.C., to Constantine the Great and the end of the ancient world. The origins of the arts of this period, both in Italy (Etruscans, Republican Rome) and the Hellenistic East, will also be examined, as well as the Late Antiquity, namely the transition to the Christian world. Furthermore, for a better understanding of the artistic tendencies, we will study the historical and socio-political data of the period. The</p> |
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|   | <p>course includes a visit to the National Archaeological Museum.</p> <p>In order to be able to meet the demands of the course the students ought to have successfully completed the course IA 12: Classical Archaeology II.</p> <p>e-class: ARCH274<br/>St. Katakis, 3 hours</p>   |
| <b>IA 44 Post-Byzantine Archaeology</b>                               | <p><b>The Greek World after the Fall of Constantinople: Art and Archaeology of the 15th to 18th Century</b><br/><b>To be added</b></p> <p>The lectures will be supplemented by visits to monuments and museums in Athens and Attica.</p> <p>e-class: ARCH649 and ARCH717<br/>A. Drandaki, G. Pallis, 3 hours</p>  |
| <p><b>C. OPTIONAL COURSES</b><br/><b>C1. SEMINARS<sup>1</sup></b></p> |   |
| <b>SA 157: Archaeology of Near East</b>                               | <p><b>Digital Applications in Archaeology: The Case Study of the Near East</b></p> <p>This course will focus on presenting various digital applications that can be used in archaeology, with a particular emphasis on Geographic Information Systems (GIS), databases, and certain Artificial Intelligence tools. Within the framework of the course, we will examine specific case studies in the archaeology of the Near East and the Eastern Mediterranean, gathering available data from archaeological and textual sources. Students attending the course will learn how to create basic maps (using ArcGIS Online) and will be introduced to the methods and tools of geospatial analysis. Finally, we will examine the ethical use of artificial intelligence tools, such as ChatGPT, in archaeological research. No specialized technical knowledge is required to attend the course.</p> <p>e-Class: ARCH351<br/>K. Kopanias, 3 hours</p> |
| <b>SA 154 Mycenaean art and archaeology</b>                           | <p><b>Mycenaean art and archaeology</b></p> <p>This seminar aims to familiarize participants with aspects of Mycenaean art (including iconography), as well as other aspects of Mycenaean material culture, through composing and presenting on such topics. Our meetings may be divided into three main sections: a) Our first meetings will focus on specific themes which will detail aspects of the Mycenaean culture, including a basic introduction focusing on methodological issues as well as focus-topics, such as wall-paintings, glyptic and seal use, ivory, the metal industry, architecture and the study of pottery. b)</p>   |

<sup>1</sup> Οι φοιτητές/φοιτήτριες δηλώνουν την επιλογή τους στον/στη διδάσκοντα/ουσα με την έναρξη των μαθημάτων. Η βαθμολόγησή τους θα γίνει με βάση τη συμμετοχή τους, την προφορική παρουσίαση και τη γραπτή μορφή της εργασίας τους.

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|  | <p>The second section will include discussions and exercises on the methodology of presentation and the structure of a seminar paper. c) The last meetings will be devoted to the presentation of the assigned seminar papers.*</p> <p>*The proposed arrangement is subject to modification to fit student participation, which will affect the time necessary for the mandatory oral presentations.</p> <p>e-class: ARCH853<br/>V. Petrakis, 3 hours</p>   |
| <p><b>SA 172 Classical Archaeology</b></p> | <p>The archaeologies of luxury and the world of pleasures in classical Greece</p> <p>The seminar focuses on the notions of tryphē, luxurious living, and pleasure in the ancient Greek world. We are studying the practices, the habits, and the ideas surrounding pleasure in the public and (mostly) the private life of the Greeks through their archaeological footprint. Seminar topics include: the materiality and ideology of money, dress and jewelry, domestic luxury, eating, drinking, and feasting, daily bodily care, and so on.</p> <p>Registration by 23 September 2024, exclusively at the following address: <a href="mailto:dkplantzos@arch.uoa.gr">dkplantzos@arch.uoa.gr</a></p> <p>E-class: ARCH 645<br/>D. Plantzos, 3 hours</p>   |
| <p><b>SA 195 Byzantine Archeology</b></p>  | <p><b>Byzantine Metallurgy: art, technology and education</b><br/>to be added</p> <p>e-class: ARCH1068<br/>A. Drandaki, 3 hours</p>   |
| <p><b>SA 181 Byzantine Archeology</b></p>  | <p><b>Byzantine Thrace: Topography and Arts of the Constantinopolitan Hinterland (7th-15th c.).</b></p> <p>Thrace had a prominent location in the territory of the Byzantine empire, throughout its long life, as it was forming the immediate hinterland of Constantinople, the capital of the state. It was here that the great routes which connected the capital with Western Europe were met and where crucial battles with foreign and internal enemies took place. Thracian plains and the ports on the Black Sea and the Aegean coastline played a major role in the economy and the trade to and from the capital. Covering the period from the 7th to the 15th century, the seminar will study the topography of the region, emphasizing on the road network, the defence, the cities and the monastic settlements. On the artistic field, the influence of the art of Constantinople on Thrace will be shown through an overview of the most important surviving buildings and works of monumental art.</p> <p>e-class: ARCH497<br/>G. Pallis, 3 hours</p> |

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| <b>SA 205 History of Art</b> | <p><b>Northern Renaissance</b></p> <p>This seminar examines the artistic production in the Netherlands and the territories of the Holy Roman Empire in the 15th century. Paintings are also related to various artistic media (engraving, sculpture, objects of material culture). The role of paintings in worship, the promotion of the individual, court culture, diplomatic exchanges, the expansion of the influence of rulers and the formation of nation states is analyzed. Thus, the works of the most important artists of Ars Nova are placed within the broader context within which they were created in order to highlight the political, religious and cultural components that shaped the preferences of commissioners, inspired the artists' inventions and largely determined their content. Aspects related to style, material, the trade of pigments and the urban centers in which successive art markets developed are addressed.</p> <p>e-class: ARCH1078<br/>I. Assimakopoulou, 3 hours</p>  |
| <b>SA 80 History of Art</b>  | <p><b>Artists and trends in contemporary art</b></p> <p>Definitions, movements, trends and artists of the 20th century (from Fauvism to Land Art).</p> <p>e-class: ARCH444<br/>D. Pavlopoulos, 3 hours</p>   |
| <b>SA 206 History of Art</b> | <p><b>Art and the Holocaust</b></p> <p>Beginning with a brief overview of Nazi policies toward the visual arts, highlighting the regime's attack on modern art, we focus on artworks created by professional and amateur artists during their incarceration in concentration camps, ghettos, or while in hiding. We investigate the conditions and historical context of the artworks' creation, their subjects, and the formal choices made, their symbolic meaning, as well as how historiography has interpreted "camp art" in the postwar period. We then analyze representations of the Holocaust in contemporary art, examining contemporary artists of Jewish origin who have systematically addressed the Shoah in their work and how they have addressed the limitations and complexities inherent in depicting this uniquely extreme event. Through iconic works by Anselm Kiefer, Hans Haacke, Gerhard Richter, and other contemporary German artists, we explore the visual strategies they have employed in their attempt to critically confront the Holocaust and the difficult legacy of Nazism.</p> <p>e-class: ARCH1090<br/>E. Alexaki, 3 hours</p> |
| <b>SA 135 Mouseology</b>     | <p><b>Collections and collectors: how people and objects connect</b></p> <p>This course will focus on the past and present of collecting practice, poetics and politics, on the ways collections are formed, on the</p>  |

interpretation of collections and their multiple values. A number of important questions will be explored: a) why, how and what people and societies collect in different eras; b) how does collecting shape personal and collective identities; c) how different interpretations about the collections affect the understanding of the world around us.

Following interdisciplinary approaches in the study of collecting, a number of selected examples of collections and collectors (both in institutional and personal contexts) will be studied in depth. Students will be assigned individual essays which will be presented orally and in written.

The seminar will include museum visits relevant to the subject matter as well as discussions with collectors. Additionally, students will be encouraged to study collecting habits and practices within their own social circles as a way to understand theories in a more experiential way.

e-class: ARCH559.  
M. Mouliou, 3 hours

## C2. CLASSES

### IA 150 Archaeology and Archaeometry

#### **Archaeology and Archaeometry**

Applications of natural science methods for the study and analysis of archaeological materials in order to answer questions related to the technology of construction, production and distribution of clay, stone, metal and glass objects. The main methods of physicochemical analysis and their results are discussed, and case studies from the prehistoric and historic eras are presented. In addition to the lectures, the course includes demonstrations in the following laboratories: (1) Laboratory of Mineralogy and Petrology of the Department of Geology and Geoenvironment, under the supervision of Assoc. Prof. Panagiotis Pomonis, (2) Conservation Unit of the Museum of Archeology and Art History of the School of Philosophy (3) Laboratory of the Department of Archeology and Art History.

e-class: ARCH579  
Y. Papadatos, P. Petridis, P. Pomonis, 3 hours

### IA 112 Classical Archaeology

#### **Attic Red-figured pottery of the Archaic era.**

The course presents and comments on the manufacturing techniques, shapes, uses, trade and iconography of Archaic Attic red-figure pottery (c. 530 BC – c. 480/470 BC). Particular emphasis is placed on the methodology of 'reading' the images, i.e. on understanding the visual narration which is very different from storytelling through the written or spoken word. At the same time, by following the work of the most important vase painters and their workshops in a chronological order we point out the various relations with the social, economic and political conditions of the Archaic era.

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|  | <p>e-class: ARCH472<br/>Eur. Kefalidou</p>   |
| <p><b>IA 43</b><br/><b>Specialist Courses</b><br/><b>in Archaeology and</b><br/><b>Art History</b></p> | <p><b>A. Great Greek Sanctuaries</b><br/>A survey of the great Greek sanctuaries with emphasis on architecture, historical topography and votive offerings. Issues of landscaping schemes, function and spatial organization, along with typology of propyla, stoas and altars are also explored. The evolution of the sites and the local architectural workshops are examined in combination with the main trends and the narrative in each of the sanctuaries. The mobility of the ‘academic’ architectural circles in is also traced. Compulsory participation in workshop exercises by dr. Foteini Balla, written essays and their oral presentation.</p> <p>e-class: ARCH702<br/>Chr. Kanellopoulos, 3 hours</p> <p><b>B. Modern Greek sculpture (19th century)</b></p> <p>Modern Greek sculpture is examined in relation to European sculpture. During the course, visits / guided tours to exhibitions and workshops will be organized. Written papers are optional.</p> <p>e-class: ARCH445<br/>D. Pavlopoulos, 3 hours</p>             |
| <p><b>IA 146</b><br/><b>Byzantine</b><br/><b>Archaeology</b></p>                                       | <p><b>Early Byzantine Pottery</b></p> <p>Study of the ceramic artefacts, the production technology, the organization of the workshops and the distribution of the Byzantine pottery. Emphasis will be given to Mediterranean productions of the Early Byzantine period. The historical, economic and social dimension of the pottery will also be investigated.</p> <p>e-class: ARCH466<br/>P. Petridis, 3 hours</p>   |
| <p><b>IA159 Art History</b></p>  | <p><b>Art in Europe, 1900-1945</b></p> <p>The course centers on the predominant trends in painting, sculpture, and architecture in Europe from the early years of the 20th century to the end of World War II. Artistic movements and trends such as Fauvism, Expressionism, Cubism, Futurism, Russian Avant-garde, Abstraction, Dada, Metaphysical Painting, Surrealism, New Objectivity and other interwar realisms, the Bauhaus School, and Architectural Modernism will be examined in the social, political, economic, and intellectual context of the period, alongside developments in science and technology. We explore the formal experimentations and artistic practices, the topics, the imperatives, but also the diversity, the complexity and the contradictions of the historical avant-gardes, the attempts to redefine the concept of the work of art, and the construction of the identity of the avant-garde artist. We comment on influential exhibitions and other art institutions of the period and their historical</p> |



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|  | <p>role.</p> <p>e-class: ARCH1089<br/>E. Alexaki, 3 hours</p>  |
| <b>IA 106<br/>Museology</b>                            | <p><b>Introduction to Museology</b></p> <p>This course aims to introduce students to the interdisciplinary field of Museology, which studies the history and theory of museums and collections. It seeks answers for an array of key questions: how do we define key concepts of Museology such as museum, museum object, and collection? Why do museums exist and which challenges do they currently face? Which is the code of ethics and the institutional framework for their operation in Greece and abroad? How are they categorised in different types? What is the history of museums? How do museums relate to their visitors and society at large? Teaching is based on critical thinking and debating, creative exercises related to museum theory and practice and targeted museum visits.</p> <p>e-class: ARCH442<br/>M. Mouliou, 3 hours</p>                               |
| <b>61 Πρασκ<br/>Practical training<br/>of students</b> | <p><b>Practical Training of Students</b></p> <p>This programme aims at acquainting a large number of our students with the physical locations of their future professional work and to create an interaction between academic education and relevant services. Participation in the programme is voluntary and is carried out in the ephorates of the Archaeological Service, in historical archives, museums, libraries, research centres and in the ministries of culture and education. Participants are engaged for a term of one, two, three or four months. The programme is funded by the Programme “ESPA” (funded by the European Union and the Hellenic Republic).</p> <p>The academic responsibility for the Programme of Practical Training lies with assistant professor<br/>N. Dimakis (assisted by E. Kefalidou, M. Mouliou and E. Koumas).<br/>nikdimakis@arch.uoa.gr</p> |

| <b>SPRING SEMESTER<br/>A. CORE SUBJECTS</b>    |   |
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| Code no. - Course title                        | Course description – Tutor – Hours  |
| <b>IA 02<br/>Prehistoric<br/>Archaeology I</b> | <p><b>Aegean prehistory: an introduction</b></p> <p>The course aims at a general overview of Aegean prehistory from the</p> |



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|  | <p>Palaeolithic to the end of the Bronze Age. It focuses on the Greek Mainland and the islands, with the exception of Crete (although links with Cretan Bronze Age developments will be amply noted). The main emphasis will be on the main episodes in the development of Aegean cultures. Based on material culture, the basic features of hunter-gatherer communities, the transition to agropastoralism and their implications and the various Bronze Age archaeological cultures will be examined. Basic information on the architecture, pottery and other crafts of all phases are presented and discussed aiming at an understanding of social and economic organization. Special attention is given on the episode of Neolithisation, the evidence for cultural change, the effects of the ‘Minoanization’ phenomena and on the emergence and dominance of the Mycenaean culture during the last centuries of the 2nd millennium BC in most regions of the southern Aegean.</p> <p>e-class: ARCH925<br/>V. Petrakis, 3 hours</p> |
| <p><b>IA 10<br/>Prehistoric<br/>Archaeology II</b></p> | <p><b>Minoan Archaeology</b></p> <p>All the periods of the Minoan civilization’s development will be studied. Special emphasis will be given to the development of the various arts (ceramic art, stone vase making, faience working, wall painting etc.) from the Prepalatial to the Final Palatial Period.</p> <p>e-class: ARCH173<br/>El. Platon, 3 hours</p>  |
| <p><b>IA 12<br/>Classical<br/>Archaeology II</b></p>   | <p><b>Archaeology of the Classical and Hellenistic Periods (480 B.C. – 1st century BC)</b></p> <p>The subject of the course is the concise, comprehensive view of the Archaeology of the period from the Persian Wars to the submission of the last Hellenistic kingdom, that of the Ptolemaic Egypt, to the domination of Rome in 30 B.C. Emphasis is placed on architecture and, as well as on pottery, especially of the classical period, painting and mosaics. The stages of evolution and the main artists are examined within the historical and social context of each era. Research problems and further study issues are identified. The course includes visits to archaeological sites and museums (Acropolis, Acropolis Museum and National Archaeological Museum. An optional, practical training in the Conservation Laboratory and the Museum of Cast of the Department is also offered by conservator M. Roggenbucke and sculptor L. Arachovitis.</p> <p>e-class: ARCH210<br/>St. Katakis, 3 hours</p>                    |
| <p><b>IA 14<br/>Byzantine<br/>Archaeology II</b></p>   | <p><b>Art and Archaeology of the Middle and Late Byzantine period (7<sup>th</sup> to 15<sup>th</sup> centuries)</b></p> <p>General survey of the art and archaeology of Byzantium from the 7<sup>th</sup> century up to the Fall of Constantinople to the Ottomans, in 1453. The course offers an overview of the architecture, painting and material</p>   |

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|   | <p>remains of the period, focusing primarily on urban planning, secular and church architecture, sculpture and painting in its various manifestations (monumental art, portable icons, illuminated manuscripts). Presentation of fundamental methodological approaches and analytical tools that apply to the study Byzantium's diverse artistic expressions, offering dating and classification criteria. The course will be supplemented by visits to Byzantine monuments and Museums in Attica and the Peloponnese.</p> <p>ARCH741<br/>A. Drandaki, 3 hours</p>   |
| <p><b>IA16 History of Art II</b></p>                          | <p><b>Baroque and Rococo Art</b></p> <p>The course highlights the cultural, social, political, historical, and historiographical aspects of the prominent artistic trends in European art from the late 16th to the 18th century. The material primarily follows a historical sequence, allowing students to trace the main artistic developments. Parallel narratives enable a comparative exploration of the artistic production in important artistic centers. The characteristics of Baroque art are examined, as manifested in various regions such as Italy, France, Spain, Flanders, the Netherlands, German-speaking countries, and England. Employing diverse methodological approaches, including formal analysis, iconography-iconology, social history, feminism, artworks as objects of memory, and material culture, students acquire the skills to engage with complex works of painting, sculpture, and architecture. They also gain an understanding of the function and role of these artworks within their broader social, political, and cultural contexts.</p> <p>e-class: ARCH891<br/>I. Assimakopoulou, 3 hours</p> |
| <p><b>B. SPECIALIZATION COURSES</b></p>                       |  |
| <p><b>IA 21 Topography – Architecture – Town planning</b></p> | <p><b>Monumental topography of Athens during the ancient and early Byzantine times.</b></p> <p>A brief introduction to the history of the city, as well as to the history, course and remains of the fortification walls over time. Also, a complete presentation of the archaeological sites and monuments of the Acropolis, the South Slope of the Acropolis, the Ancient and Roman Agora and the Olympeion area. The course includes visits to the sites.</p> <p>e-class: ARCH682 and ARCH358</p> <p>Chr. Kanellopoulos - P. Petridis, 3 hours</p>  |
| <p><b>IA 31 Classical Archaeology III</b></p>                 | <p><b>Greek Monumental Painting</b></p> <p>A survey of Greek monumental painting from the Archaic to the Early Imperial Period. Surviving works from the Greek and the Hellenistic world, as well as their reflections on Roman art. Sources and methodology, iconography and subject-matter, developments and</p>   |

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|   | <p>breakthroughs, masters and their oeuvres, Greco-Roman aesthetics and criticism.</p> <p>e-class: ARCH 561<br/>D. Plantzos, 3 hours</p>  |
| <p><b>IA 103</b><br/><b>Excavation and Archaeological Record Processing - Museology</b></p> | <p><b>Excavation and Archaeological Record Processing – Museology</b></p> <p>This course is about archaeological fieldwork, excavation in particular, as well as key principles of archaeological resources management in the museum. The main concepts and methods examined include archaeological context, sites, stratigraphy, and documentation of excavation data. Also, the course deals with basic principles of (a) archaeological conservation and first aid on site, (b) post-excavation study and processing of archaeological finds, and (c) exhibition of finds and museology. The course includes</p> <ol style="list-style-type: none"> <li>1. training in excavation techniques at the departmental excavation at Plasi Marathon</li> <li>2. sorting and recording ancient pottery at the Museum of Archaeology and History of Art</li> <li>3. conservation of archaeological finds in the field and the laboratory</li> <li>4. educational activities for school groups, with a selected number of students acting as facilitators and interpreters.</li> </ol> <p>Practical lessons are offered by Dr. Alexandra Sfyroera (archaeologist) and Michel Roggenbucke (conservator).</p> <p>Optional visits to museums and archaeological sites. Bibliography, images and handouts can be downloaded from e-class.</p> <p>e-class: ARCH492.<br/>Y. Papadatos, M. Mouliou, 3 hours.</p> |
| <p><b>IA 29</b><br/><b>History of Art III</b></p>   | <p><b>European and Modern Greek Art (19th century)</b></p> <p>Movements and artists of the 19th century in Europe and Greece are examined. Paintings, sculptures, and prints of the period are presented. Furthermore, the echoes of European trends in the art of modern Greek art are analyzed. The technocritical approaches of creators and works are also studied.</p> <p>e-class: ARCH971<br/>D. Pavlopoulos, 3 hours</p>   |
| <p><b>Γ. OPTIONAL COURSE</b><br/><b>Γ.1. SEMINARS</b></p>                                   |   |
| <p><b>SA 15 Archaeology of Near East</b></p>  | <p><b>Years of Crisis: The End of the Late Bronze Age in the Eastern Mediterranean</b></p> <p>This course focuses on the political, social and economic organization of the palatial centers of the Eastern Mediterranean (Anatolia, Levant, Egypt) during the 13<sup>th</sup> century, as well as the subsequent period (12<sup>th</sup>-8<sup>th</sup></p>  |

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|  | <p>c.).</p> <p>e-Class: ARCH639<br/>K. Kopanias, 3 hours</p>   |
| <p><b>SA 61 Classical Archaeology</b></p>  | <p><b>Principles of ancient Greek architecture</b></p> <p>The seminar investigates the terminology, the components, the origins and evolution of the Greek orders. An in depth analysis of the technology, proportions, masonries, moldings and aesthetics, but also the landscaping schemes of the Greek sanctuaries, agoras and other types of building compounds. Buildings of specific use, such as propyla, tholoi, gymnasia and stoas, are also explored.</p> <p>e-class: ARCH617<br/>Chr. Kanellopoulos, 3 hours</p>  |
| <p><b>SA 173 Classical Archaeology</b></p> | <p><b>Burial customs in 5<sup>th</sup> c. BCE Athens</b></p> <p>By studying the «Athenian» burial practices as these are traced in the landscape of death, the location of cemeteries, the burial rites, the grave typology, the patterns of placing the burial offerings, and the grave offerings themselves, the grave marking and the rituals performed, and by taking into account the parameters dictating the Athenian burial rituals as well as the impact sociopolitical circumstances , the students will be able to approach ancient Greek society through its burials.</p> <p>e-class: ARCH1065<br/>N. Dimakis, 3 hours</p>   |
| <p><b>SA 160 Classical Archaeology</b></p> | <p><b>Memory and Honour of the Dead during the Hellenistic and Roman Period</b></p> <p>The subject of this seminar is the study of the architecture and the sculptural decoration of grave monuments, grave stelae and statues, as well as the sarcophagi (namely their shape and the repertoire of their decoration). Emphasis will be given to the confronting of the Greek, ‘Anatolian’, and Roman traditions and practices. During the course, we are going to visit the Collection of Sculpture in the National Archaeological Museum.</p> <p>The students who will choose this seminar will have to prepare and present a paper. To meet the seminar's demands, the student ought to have successfully completed the courses IA 12 (Classical Archaeology B) and IA 108 (Archaeology of the Roman period).</p> <p>e-class: ARCH653.<br/>St. Katakis, 3 hours</p> |
| <p><b>SA 131 Byzantine Archeology</b></p>  | <p><b>Constantinople and the Greek cities during the Early Byzantine period</b></p> <p>Study of urban development of the capital of the Empire and the cities of the Greek periphery from the foundation of Constantinople to the</p>  |

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|   | <p>middle of the 7th c. AD.</p> <p>e-class: ARCH747<br/>P. Petridis, 3 hours</p>   |
| <p><b>SA 207<br/>History of Art</b></p> | <p>Art in public space: alternative approaches to monumentality from the 1980s to the present</p> <p>The seminar explores alternative approaches to monumentality and the transformations of the monument from the 1980s to the present. Starting with the earliest “classic” counter-monuments and examining the historical conditions of their production, we analyze various types as well as concepts of alternative (anti-)monumentality. We also examine ephemeral or permanent artistic interventions in public monuments and actions of “monumental activism”, as well as contemporary participatory public art – public history projects. We will analyze the role of “history from below” in the emergence of the counter-memorial paradigm and address questions such as: How have artists dealt with painful pasts and traumatic historical events in public spaces? What are the mnemonic imperatives of the 21<sup>st</sup> century and what kind of memorial culture is emerging today? How are the “voids” of history and public memory addressed in public art? We will focus on case studies from around the world, while also considering the critique on counter-monumentality.</p> <p>e-class: ARCH1094<br/>E. Alexaki, 3 hours</p> |

## C.2. CLASSES

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| <p><b>IA 17 Introduction to History of Art</b></p> | <p><b>Introduction to History of Art: History of the Discipline</b></p> <p>The aim of this course is to familiarize students with the nature, subject, and significance of Art History. It covers fundamental approaches to artworks, highlights their purpose, and examines key concepts and terms. Moreover, it provides a concise overview of the historical developments in the field of Art History, considering its integration into the academic curriculum. It explores also the historical (and historiographical) elements of influential artistic movements, spanning from the late Middle Ages to the avant-garde artistic movements of the previous century. Through various methodological approaches such as biographical analysis, formalistic interpretation, iconographic examination, social history of art, aesthetics, feminist perspectives, and psychoanalytic readings, the course seeks to foster an understanding of representative works in painting, sculpture, and architecture. Simultaneously, it emphasizes the contextual understanding of these works within broader social, political, and cultural frameworks.</p> <p>e-class: ARCH893<br/>I.Assimakopoulou, 3 hours</p> |
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**IA 131  
History of Art**

**History of Greek Printmaking, 19th-20th c.**

It examines the teaching of printmaking in Athens Royal Technical School, in Athens School of Fine Arts, as well as the teachers and the students. Studied printmakers and artists engaged in printmaking, distinguish between the artisan artist and the printmaker, analyzed and displayed prints are held in exhibitions, reference applied the role of printmaking, to show the connection with the art of printing in the 19th c., considered the impact of subjects in social classes and its role in the historical reality. Supplementary visits to relevant art shows in museums and galleries, as well as in modern Greek artists workshops.

e-class: ARCH422  
D. Pavlopoulos, 3 hours

**IA 160 History of  
Art**

**The Art of the Post-War Era: from Modern to Contemporary Art**

The course examines major international art movements and trends from end of WWII through the mid-1970s. New trends in abstraction, new figurative movements, various manifestations of pop art, minimalist and conceptual art, art of «institutional critique» new hybrid, and intermedia artistic genres (environments, installations, performance art, happenings) will be examined within the historical context of postwar reconstruction, the Cold War, the student movement, the feminist and other social movements. In parallel, we explore the place of “classic modernism” in art historical narratives of the early postwar period. We investigate points of transition from modern to contemporary art, exploring both continuities and ruptures. We also consider the theoretical discourse that developed alongside the artistic movements of the period and its impact on their reception. We emphasize the centrality of the institutional framework of the arts in shaping and understanding artistic production during this time.

e-class: ARCH1093  
E. Alexaki, 3 hours

**IA 190 Museology**

**Museum pedagogy: the museum as a place of learning and creativity**

Museums, as institutions that collect, curate, interpret and exhibit the material culture and the memory of each society, constitute a coherent scientific field in the intersection of several other disciplines (archaeology, history, social anthropology, psychology, pedagogy, philosophy, etc.). At the same time, the three-dimensional world of museum objects, with the spatial and conceptual associations they create, constitutes an ideal field of personal exploration and development for each individual or group. They enhance effective personalised learning, the acquisition of new knowledge, skills and experiences, the production of meaning, the formation of cultural values, entertainment, the development of research and creative expression and so much more.

In recent years, museums, in response to their broad educational and social mission, which aims at a meaningful understanding of the world

and a qualitative change in the lives of citizens, have made use of modern theoretical approaches to learning and progressive education and have implemented a variety of activities for different target groups (children and school groups being the main ones). They have proven in practice, both in Greece and internationally, that they are key co-partners of formal education for the production of alternative educational applications and experiences, starting from (but not ending at) the themes offered by the curricula of primary and secondary education. The course in museum pedagogy aims to familiarize students with the theory and practice of museum education, which is part and parcel of the broader fields of museology and pedagogy.

e-class: ARCH471  
M. Mouliou, 3 hours

## **Π189 Ancient History**

### **Introduction to Ancient Greek Epigraphy**

The course aims at familiarizing students with interpretative methods in ancient Greek epigraphy. Basic categories of Greek private and public inscriptions are examined, such as decrees, laws, epistles, edicts, honorary and funeral inscriptions. Epigraphical sources will be approached in close inter-relationship with literary sources and historical events, as well as with questions of topography and of prosopography. The seminar includes visits to the Epigraphical Museum.

*e-class: ARCH533*  
*S. Aneziri, 3 hours*

## **61 ΠρΑσκ Practical training of students**

### **Practical training of students**

This programme aims at acquainting a large number of our students with the physical locations of their future professional work and to create an interaction between academic education and relevant services. Participation in the programme is voluntary and is carried out in the ephorates of the Archaeological Service, in historical archives, museums, libraries, research centres and in the ministries of culture and education. Participants are engaged for a term of one, two, three or four months. The programme is funded by the Programme “ESPA” (funded by the European Union and the Hellenic Republic).

The academic responsibility for the Programme of Practical Training lies with assistant professor

N. Dimakis (assisted by E. Kefalidou, M. Mouliou and E. Koumas).

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