

relief-art technique while learning the techniques of transferring the original work of the clay in the gypsum or terracotta (molds). Personal work.

Εγλ.3 Sculpture studio (6th semester)

Study from life through the observation of a model (creating a bust, sketches - studies of clay with emphasis on the representation of reality). Study on a figure from the original 1/2 of the natural size . Exercises on a thematic unit and suggestions from students. Presentation of the artistic work of artists associated with the subject each student chooses to work with. Participation of all students in actions - visits, organized by the studio. Individual work.

Εγλ.4 Sculpture studio (7th semester)

Study from nature through the observation of a model (creating a bust, sketches - studies of clay with emphasis on actual performance). Study on a figure from the original to natural size. Exercises on a thematical unit and topics of the students proposals. Presentation of the artistic work of artists associated with the thematic units each student wants to work. Participation of all students in actions - visits, organized by the workshop and discussion.

Εγλ.5 Sculpture studio (8th semester)

Personalized collaboration with each student for resolving technical issues and complete in depth of their personal research.

Εγλ.Δ1 Diploma thesis (9th semester)

The student chooses the subject of diploma thesis and explores the thematical units to be studied.

Εγλ.Α2 Diploma thesis (10th semester)

Integration - presentation of the diploma thesis.

Drawing studio - Professor: Harris Kondosphyris, Assistant Professor

The drawing studio aims at fostering visual judgment and memory. We empower our observation to known and unknown visual facts to reach conclusions based on visual observation and analysis.

The observation and comparative identification of proportions determine any relationship between them and the wider environment we call space. The place needs a conventional language that captures the mechanical function of the human eye, the perspective.

The tone determines our ability to observe light and dark forms of color, texture and the illusion of two-dimensional to three.

After this stage, the student can begin to implement practices of visual training on visual memory and complex logical aspirations.

The design of the concept is the generator of each artistic idea and stems from our senses (sight, smell, hearing, touch, taste, sixth-sense). Drawing means thinking systematically. The workshop is supported by the “unplanned design” (<http://asxediasto.blogspot.gr>) and organized by workshops from guests.

Εσχεδ.1 Drawing 1, 1st semester

Capturing an idea from nature. General Principles of Observation: Analog design. Tone drawing. Design the formalities of space. Designing the limit of a form. Applications of tonal and linear regeneration of the limit of a form. Reconstructing the natural design. Designing an idea of the mind: Abnormal design. Drawing in reverse tone. Dynamic remodeling of space. The tone as color (basic and complementary colors). Tone heat (warm & cool colors). Composition - Recreation. Study on a model from nature with long or short duration.

Εσχεδ.2 Drawing 2, 2nd semester

Visual symbols denoting space.

Tonal representation of space: 1. Complex objects 2. Repeated elements of same size in space 3. Objects from memory 4. Extended visual compositions 5. Applications of geometry 6. Applications of theatrical gazes 7. Applications of musical & literary experiences 8. Simplifying over- complexity 9. Exercises with different duration 10. Exercises on a model from nature 11. Collage that investigates limits.

Εσχεδ.3 Drawing 3, 3rd Semester

The shadow and the light

Practice: a) synesthesia in observation

b) situational observation

Printmaking - Printed Art - Professor: Adjunct Professor

The studies in fine art printmaking, aim to shape the artistic skills and qualifications of the student, in order to ensure that, taking into account the linguistic diversity and the technical innovations that characterize modern times, the student is able to develop a personal research and artistic production both designing and printmaking, and processing and experimentation of modern art print. Intaglio, woodcut, silkscreen, lithography, photography, computer graphics, printing techniques, and aesthetic and historical knowledge of the processes

of printed art are sufficient methodological and critical tools for the acquisition of personal artistic language, but also for the preservation, taking place in museums and collections of printed works of art.

The objective of the workshop is the construction of the etched and printed image. The Engraving writing as an artistic dialogue arises through a series of manipulations of materials. The specificity of each material, the relationship between the materials and their specific use determines the characteristic form of each technical process. The technical procedures dealing with the workshop are presented on a scale that follows the traditional way of their implementation and expands in the modern treatment as the experimentation and research.

Printmaking is the art that works with the multiplicity, a feature that ensures high spread of the image and its messages to a large range. This precious privilege of Printmaking is applied in a number of initiatives and artistic interventions in the social web of the Printmaking studio, which intends to be activated in this direction more and more.

The engraving work is transferred easily as printing takes place usually on a light material (paper or cloth). Aggregating the capacity of multiplicity with the portability of the engraving copy we perceive the great power which acquires its transportation everywhere, in every place. The engravings of students are presented in exhibitions in private or public spaces, presented in scrapbooks art or ex libris, in reports of protests or social commentary. They frame art celebrations and operate in large-scale applications.

Throughout his studies the student has the opportunity to participate in works and projects, actions and exhibitions organized by the Department of Printmaking Art in collaboration with other laboratories, individuals or institutions.

The workshop invites people and representatives of several institutions for seminar courses, lectures, presentations of artworks and interviews.

Εγχ.1 . Printmaking- applied arts, introductory course- 1st or 2nd or 3rd semester

A. Exercises on observation, visual memory, analysis, synthesis. Orientation in space. Importance of scale dimensions. Logical thinking. Creative thinking. Exceeding the stereotypical image. Development of critical thinking. Features of Printmaking history. Printmaking as social Art.

B. 1. Draft/Drawing for Printmaking 2. Introduction to printmaking process. Printmaking writings. First acquaintance with the tools and materials. Implementation Plan of the relief printing application. Engraving on linoleum. Hand printing. Printing press. 3. Introduction to engraving on metal. First acquaintance with the tools and materials. Implementation Plan for intaglio application. Prints.

APPLIED ARTS WORKSHOPS

Digital Arts – applied arts, introductory course, Professor: Vasilis Bouzas, Assistant Professor

The lessons of the digital arts deal with the polymorphic interaction that takes place between art and the digital time era, in a number of different fields corresponding to the polymorphic forms of contemporary art. The aim is to present the concepts of the plastic language of digital video and audio as these are developed in multiple fields of management and communication today (photo, video, design, animation, web, etc.), the acquisition of technical knowledge necessary for the emergence of the qualitative capabilities of digital material, the acquaintance with processing methods and the interconnection of audiovisual information in virtual and real space, the research of the conceptual status of the digital project through the help of lectures, slide- shows, exercises and discussions and the connection of the works produced by the social and visual arts scene. Areas that the workshop is focusing on are digital photography, video, three-dimensional and two-dimensional animation, interactive multimedia, electronic forms of processing, digital graphic arts and illustration.

Εψ&φ.1 Digital Arts 1st or 2nd or 3rd semester

This course is an introduction to the expansion of the scale of the artwork in time, sound and text and conceptual exploration of their relationships. The course develops practical collection of audio and visual

information (sketches, drawings, photography, video, text) and creates a two-dimensional moving image and sound (2d animation, electronic sound), through exercises on selected topics of daily practices and staged actions. We present the basic concepts of the plastic language of image and sound through selected examples and processing methods, composition of multimedia content. We present different ways of communicating digital information either in real space in the form of linear and nonlinear spatial installations or in virtual space via the Internet or other means of communication, depending on the design and conceptual identity of the project. The course is conducted through lectures, presentations and work reviews.

Decorative arts-applied arts, Professor: Adjunct Professor

The workshop deals with space and the creation of three-dimensional objects. The main objective is to deepen both in research and in practice - to experiment in design and practical realization - as well as the investigation of a wide range of materials and practices, through creative thinking, which will enable the student to operate with regards not only to the personal perception of space and the objects that surrounds him/her, but also the social extensions in the modern era.

Students work on projects that aim to encourage and develop their personal tendencies and help them acquire the knowledge necessary to produce a series of completed works in a professional level, which they will support both at design level as well as in terms of ideological content.

The applications vary and are related to the following items/studio courses:

Object- Applications in Space – Installation

Object Design - Design (Furniture - Lamp)

Scenography

Jewelry

Ceramics (under development)

Standardization of industrial products, crafts and agricultural production (under development)

Εσχ.2μ Decorative arts-applied arts, 1st, 2nd or 3rd semester

The studio deals with space by creating three-dimensional objects in it. The research of space and objects is done through different “projects” which consider and analyze the “language” of objects and concepts of space in modern times.

The approaches are varied, combining aspects that sometimes will weigh towards the applied arts and sometimes towards visual arts and relate to the following subjects:

a) Three-dimensional applications (object, construction)

b) Indoors or outdoors applications

c) Installations in specific spaces.

By emphasizing personal research, experimentation, design and creativity, as well as the investigation of a wide range of materials and practices and also new technologies, the studio tries to push the student into creative and

analytical thinking that will enable him/her to develop ideas through a comprehensive methodology in order to be able to face the challenges of the modern era.

Ecclesiastical Arts studio - Professor: Demosthenes Avramidis, Assistant Professor

Object of the studio is to teach Ecclesiastical arts which were developed and applied due to the diachronic ecclesiastical event (Sacred Tradition and Folk art).

The purpose of the workshop is to train the students in the range of the theory and practice of Liturgical Arts, enriching their artistic education with this cultural heritage, while providing professional expertise in practice. At the same time the visual language of the Sacred, influences and dialogue between artistic traditions are explored interculturally. The artistic research of the student is encouraged on general and specific issues related to the subject matter of Liturgical Arts in their personal artistic study and work. They aim to explore and continue the visual identity in the contemporary artistic scene. Emphasis is also placed on how these arts affect and are affected by contemporary art.

Shaping the students art education depends on the following: a. to understand the purpose and theme of Liturgical Art, b. become familiar with the specificities of the materials and techniques to become an expert before being transformed into an artist through specific applications, c. realize the current needs of the arts, and d. attempt ultimately their own proposal as contemporary artists.

The Department is currently providing the workshop courses of Ecclesiastical Painting (portable image, encaustic, fresco) and mosaic, while planned in the future are Wood Carving, Stained Glass, General Principles of Art Conservation and Technology of Materials and Structures. Workshop courses of Ecclesiastical painting art and mosaic are embedded into the common Workshop (Ecclesiastical Arts) and is given the choice to specialize in techniques depending on the interests of the students both in the Introductory Circle and in -depth courses.

Εσχ.2λ Icon Painting, mural painting, encaustic - Introductory course, 1st , 2nd or 3rd semester

During the first semester course in the Introductory Cycle of Ecclesiastical arts the teaching is aimed at understanding the material required for a comprehensive study on the Liturgical Arts. For this reason a specific topic is selected in a specific area from our long tradition (e.g late antiquity - encaustic, early Christian period - naturalistic images, “Palaiologeia” period - tempera, Macedonian School - fresco, School Review - tempera, contemporary issues of the visualization of images of Saints etc). Based on this particular thematic the student enters to all issues that adjoin the subject as theory and practice by negotiating one integrated application. The matter is adjusted/updated continuously every semester.

Studio Courses

Εσχ.2δ Applied arts - Photography, Introductory workshop, 1st or 2nd or 3rd semester – Professor: Adjunct Professor

The role of photography is not limited to a visual transference of a prefabricated content, but extends to the formation of independent values through the creation of images. Main object of the workshop course is a practical and theoretical examination of the medium with the background story of the media environment and social context. Recording and Directing Strategies, manufacturing realities independently or in the application and the capabilities of electronic image processing are analyzed.

The course provides a comprehensive theoretical and workshop experience around the aesthetics of digital photography, production techniques, shooting and editing of photography, media and styles based on practical work (projects). Special techniques are available depending on the requirements of each project. The organization of personal research, methodology in the production and creative process, familiarity with professional practice and behavior, are essential skills for success.

Key objectives are knowledge of the structure and operation of the camera and the technical parameters that lead to proper shooting, the shooting ability of all photographic equipment, the ability to read and interpret the photographic image, understanding the relationship of visual perception and importance of photographic

invention. The main objective is also the ability of the student to combine the development of an autonomous approach to the medium and formulating an artistic writing with the corresponding theoretical support for the project in order to meet the requirements of modern times.

Εσχ.2ε Applied arts, Jewellery 1st or 2nd or 3rd semester - Professor: Adjunct Professor

The aim of the course is to give the students the opportunity to develop a personal design philosophy and be encouraged to develop their creative skills on designing jewelry. The course also helps students to familiarize themselves with machinery and tools for processing metal and other materials. By successfully completing this intensive course, the student will have acquired knowledge and experience to be able to process any material they opt for in the future.

Εσχ.2στ Scenography, Introductory course 1st 2nd or 3rd semester – Professor: Adjunct Professor

The workshop explores the construction of the visual vocabulary of the theatrical phenomenon. Having as its main exponents, the scene and the costume, research aims to analyze and synthesize all the components that define the artistic - aesthetic context of the performance. The systematic study of modern and complex treatment of stage-design proposals is cultivated on a specific play given for a specific theatrical space. Within these contexts approximation methods, interpretation and transcription of the meaning on visual terms are investigated. The development of a methodology and organization of each approach and how to implement them is also investigated. Areas of study that are particularly examined are the spatial relation with the body, the relation between space and time and the relation of the image with meaning.

At the same time the anatomy of the scene as expressed in the basic typologies and trends of this scene is studied, as well the evolution of a wider theatrical space from antiquity to the present days through lectures and presentations. Emphasis is also given on understanding and familiarizing students with elements of the theatrical phenomenon such as the direction, lighting, the scene-technique and the study of dynamic relationships that develop between these elements and the scenographic practice. Beyond the workshop activity the course is enriched with extra- workshop activities which include visits to theatrical places and set design workshops, theatrical tours by trained staff, as well visits to performances.

Εσχ.2ι Ecclesiastical arts - Mosaic, Introductory course 1st or 2nd or 3rd semester – Professor: Demosthenes Avramidis, Assistant Professor

In the Introductory Cycle, the semester workshop on Mosaic aims to familiarize students with the tools and techniques of mosaic both theoretically and practically. Assignments are either individual or in a small group work. The assignments involve either the creation of a reproduction or a personal creation of student. An emphasis is given on tessellation in order for the students to understand the forms of tessellation application. In the beginning the indirect tessellation is taught and ways to create a built-in mosaic to a portable, wall mounted and floor-standing substratum.

Compulsory Elective Studios

Εσχ.5α Printmaking 1 - applied arts 5th semester – Instructor: Adjunct Professor

Introduction, presentation of basic techniques: relief printing: linoleum, MDF (composite wood), wood. Intaglio: Dry etching on plexiglass, tin, iron. Aqua forte, aqua tinta. Monotype - experimentation. Implement activity. Suggest alternatives and are given answers to practical problems related to the implementation and completion of the project. Using up these techniques and their extension in experimental and research level so that it would benefit their personal visual research. Landmarks and examples from the history of printmaking, enabling visual and technical evolution. Cooperation with other workshops for research and synchronized activities.

Εσχ.6α Printmaking 2 - 6th semester – Professor: Adjunct Professor

Εσχ.7α Printmaking 3 - 6th semester – Instructor: Adjunct Professor

Εσχ.5γ In depth analysis on Digital art: Visual space and Composition 1 - 5th semester

Professor: Vasilis Bouzas, Assistant Professor

This course is a continuation and expansion of the knowledge acquired by students in the course of the introductory cycle. There is a continuation of the ongoing collection of audiovisual material through specific themes in selected public and private spaces while at the same time we are expanding the methods of creating original material (2d and 3d animation) and the processing methods and composition through the use of specialized techniques (compositing). We present the basic characteristics of film writing through selected examples and extensive presentation of the characteristics of the plastic language of the moving image and audio that has been built through the use of digital technology. Finally, an emphasis is given on relations between real and virtual materials as developed during the phase of audiovisual recording or the phase of distribution.

Bibliography

Ntaflos, K. - Kalbari, H. (Ed.) (2005). The transition of Athens. Athen: Futura.

Vassiliadis, Yannis. (2006). Animation, History and aesthetics of animation. Athens: Capricorn

David Bordwell, Kristin Thompson (2004). Introduction to the art of cinema. Athens: National Bank Cultural Foundation

Athanasios Vasilakos, (2008). Digital art forms. Athens: Tziola

Εσχ.6γ In depth analysis in Digital Arts: Virtual space and composition II - 6th semester - Professor: Vasilis Bouzas, Assistant Professor

Εσχ.7γ In depth analysis in Digital Arts: Virtual space and composition III - 7th semester - Professor: Vasilis Bouzas, Assistant Professor

Εσχ.5μ Object – Application in space - Installation 1 - 5th semester - Professor: Adjunct Professor

The workshop deals with the space and creates three-dimensional utilitarian objects and visual installations. The main objective is the deepening in research and in the practical application through different projects, making the students able to work with a wide range of materials and to substantiate this work within the contemporary artistic scene, in terms of planning, implementation, and ideological content. The applications are varied and related to the following subjects / studio courses: Objects - applications in Space - Installation indoors, outdoors or in specific locations. - Object Design - Design (Furniture - Lamp) - creating the original – Casting of projects/objects in metal and polyester.

Bibliography :

Rudolf Arnheim, Art and visual perception, Athens 2005: themelio .

Panagiotis Poulos, Concepts of Art, School of Fine Arts, Athens, 2006

Luigi Pirandello, Noone and a hundred thousand, Agne Aggelou translation - Spilioti, Zaxaropoulos S. I, Athens 1993

To ensure as much as possible an innovative and modern approach to the subjects, a large part of the course is done through online sources which are updated continuously.

Εσχ.6μ Purpose - Applications in Space - Installation II - 6th Semester - Professor: Adjunct Professor

Εσχ.7μ Purpose - Applications in Space - Installation III - 7th - semester - Professor: Adjunct Professor

Εσχ.5στ Set Design - Costume Design: The Visual Vocabulary of Performance I - 5th Semester - Professor: Adjunct Professor

This studio course explores the relationship between scenography and costume design with the performing arts in historical, theoretical and practical framework. The research aims at a systematic approach and transcription of the dramatist meaning with visual terms within the context of the theatrical phenomenon in theater and non theatrical spaces. The course is organized in lectures, intensive workshops and studio practice.

Bibliography

Varopoulou, Helen (2002). *The Living Theatre, Essay on the Contemporary Stage*. Athens: Agra.

Collins, Jane and Nisbet, Andrew (2010). *Theatre and Performance Design: A Reader in Scenography*. Oxford: Routledge Taylor Francis Group.

Payne, Blance, Winakor Geitel and Farrell - Beck, Jane (2009). *Costume History*. Athens: Ion.

Εσχ.6στ Set Design - Costume Design: The Visual Vocabulary of Performance II - 6th - semester
Professor: Adjunct Professor

Εσχ.7στ Set Design - Costume Design: The Visual Vocabulary of Performance III - 7th Semester -
Professor: Adjunct Professor

Εσχ.5θ copy I - Descriptive Archaeology - Professor: Professor: Demosthenes Avramidis, Assistant Professor

The workshop course aims at deepening in the techniques and styles that have been applied in the production of works of art from antiquity, early Christian, Byzantine and post-Byzantine period and all substratum (portable, wall, floor). Every time a painting technique or mosaic art is selected (encaustic, egg tempera, oil painting, fresco, secco, indirect - direct tessellation) and depending on the selected work includes these applications: surface preparation (mortars, coatings, inert materials, adhesives), type and form of gilding, - coloring pigments, varnishes, etc. The exercise aims at learning copying works of art, both to build on techniques and styles creating a personal artistic work, as well as for applications in the labor market, and offered depending on the project requirements from one to three semesters.

Bibliography

Doxiadis Ev., *The Fayum portraits*, Adam Editions, 1997

M. Hadjidakis, The Cretan painter Theofanis, I.M Publications Stavronikita, 2007

Mouriki D, The mosaics of Nea Moni of Chios, AB, Editions Commercial Bank of Greece, 1985

Εσχ.60 Copy II - Descriptive Archaeology - Professor: Demosthenes Avramidis, Assistant Professor

Εσχ. 5Θ Copy III - Descriptive Archaeology - Professor: Demosthenes Avramidis, Assistant Professor

PEDAGOGICAL APPLICATIONS

Pedagogical Applications are carried out during in the 9th semester during the Fine Art Studios and are integrated into lessons that ensure educational adequacy. (See also the unit “Educational Adequacy”)

Pedagogical Applications within Studios

Πεφ Course Objective: The pedagogical adaptation of individual interests and projects of the students in the form created within the fine art studio he/she has elected.

Course content: The course is based on the application of prerequisite pedagogical knowledge of the student on how to redesign and present his/her individual work, based on processing works as artistic pedagogy section. During his/her personal meetings with the qualified teachers the proposals and ideas are discussed which refer to the work of the student made during the semester in the above workshops, which can be subjects for a specific school year of primary or secondary education. These recommendations are special lesson plans with clear objectives, appropriate materials, simplified construction methods and pedagogical equivalents as well

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sample materials previously constructed in the studio of pedagogical applications. This is followed by the design of teaching and writing course and the visual result that will be constructed as supervision material of teaching in school. This course is followed by general theoretical lectures of the professors and individual discussions with the students. Teachers who are qualified for teaching and assessment of students are appointed by the Chair of the School and approved by the Dean of the University and are taught by a studio professor and a professor of pedagogical courses.

Bibliography:

Vaios Anthony. *Art education in Greek education. Historical Chronology: Approaches to teaching art*, Greek Letters, 2000

Tsiouris, George, *The design and color reveal us*, Ion 2003

Salla - Dokoumetzidis Titika, *Creative fiction and children's art*, Sextant 1996

THEORY COURSES

THEORY COMPULSORY COURSES

Θ. 021 European Art 19th and 20th century – 1st semester - Professor: Zoe Godosi, Assistant Professor

The purpose of this course is to familiarize students with the art of the 19th century and to understand by means of exploring the social and political circumstances, the conditions of the formation of the modernist movements. The course presents the transition from the court art of the European states to classicism in European countries, the development of artistic movements and the role of the Academies, romanticism and the position of the artist in 19th century society. It also presents the manifestations of realism, impressionism, symbolism, art nouveau and post-impressionism movements and the most important artistic movements of the

20th century until 1940: Fauvism, Expressionism, Cubism, Futurism, Constructivism, trends of Abstraction, Dada, metaphysical painting, surrealism, etc.

Bibliography

Argan, G. C. (1998). *The Modern Art* (L. Papadimitri , Trans.). Heraklion: University of Crete.

Arnason, H. H. (2006). *History of Modern Art* (M. Papanikolaou, Eds., F. Kokavesis, Trans.). Thessaloniki: Epicenter.

Charalambides, A. (1995). *The Art of the 20th Century* (3rd ed). Thessaloniki: University Studio Press.

Θ.007 History of Art 7: Greek Art - 18th & 19th century - 3rd semester - Professor: Zoe Godosi, Assistant Professor

The purpose of this course is to familiarize students with the conditions that shaped Modern Greek art from the 18th until the late 19th century. It presents the Ionian art, the occurrences of folk art and the effort to create institutions that will support academic art after the establishment of the Greek state. Particular reference is made to the “Munich School” and in the shaping of an academic style in the work of Greek artists. It also presents the work of artists who come into contact with European artistic movements that introduce new ways to represent the visible (impressionism, post-impressionist trends) and create the conditions for the adoption of modernist movements.

bibliography

Kotidis, A. (1995). Greek Art. *Painting of the 19th century*. Athens: Athens Publishing.

Lydakias, S. (1976). *The History of Modern Painting*. Athens: Melissa.

Mykoniatis, H. (1996). *Greek Art. Greek Sculpture*. Athens: Athens Publishing.

Papanikolaou, M. (2005). *The Greek Art of the 18th and 19th century*. Thessaloniki: Vanya.

Θ.008 History of Art 8:Greek Art of the 20th Century - Contemporary Greek Art

4th semester - Professor: Zoe Godosi, Assistant Professor

The purpose of this course is to familiarize students with the various manifestations of Greek art during the 20th century and come into contact with the artistic work produced in the Greek area, and that the Greek artists of diaspora within the scope of modern art during the transition to the 21st century. Specifically the relationship of Greek art with modernism is examined during the interwar period and the request for connection to the diachronic cultural tradition of Hellenism. In the context of postwar art, it presents the trends of Abstraction, the art of the '70s in relation to the political situation in Greece and new art forms from the next decades (installations, art actions, forms of digital art).

Bibliography

Adamopoulou, A. (2000). *Greek Postwar Art, Visual Interventions in the area*. Thessaloniki: University Studio Press.

Papanikolaou, M. (2005). *The Greek Art of the 20th century*. Thessaloniki: Vanya.

Christou, C. (1996). *Greek Art. Painting of the 20th century*. Athens: Athens Publishing.

Θ. 027 From Ancient Art to the middle ages - 5th semester - Professor: Zoe Godosi, Assistant Professor

The first part of the course refers to the basic and essential characteristics of each period, the monuments (architecture, sculpture, pottery) and the work of great artists of ancient Greek art. With short introductions changes in art are manifested, under the circumstances of each era. It is examined the art of Minoan and Mycenaean era, Geometric, Archaic, Classical Period, the Hellenistic period, the Roman era.

The second part of the course refers to the different forms of Byzantine art (architecture, mosaics, frescoes, portable icons, manuscripts) as they progress from the early until the late Byzantine era. It is showed the painting of the Christian catacombs, the mosaic decoration of the greatest early Christian churches in Rome, Ravenna and Thessaloniki, the major architectural monuments of the era of the Macedonians, Komnenian and Palaiologan in Greece and Istanbul. Reference is also made to representative monuments of Romanesque and Gothic art of the European area.

Bibliography

Kokkorou - Aleura, G. (1995). *The Art of Ancient Greece*. Athens: Kardamitsa.

Panselinos, N. (2000). *Byzantine painting. The Byzantine society and its icons*. Athens: Kastaniotis Talbot-

Rice, D. (1994). *Byzantine art*. Athens: Infrastructure.

Θ. 022 Art of Renaissance and Baroque - 6th semester - Professor : Zoe Godosi , Assistant Assistant Professor

The course aims to familiarize students with the arts of the Renaissance, Mannerism and Baroque. (painting, sculpture, architecture, printmaking) Through this description the commentary on style and comparison of representative works of major artists presents the main artistic trends during the 15th , 16th and 17th century in various places of Europe. In Addition, we examine issues such as the social status of artists and the relation between the production and distribution of projects with economical, political and ideological conditions of their time.

Bibliography

Gombrich, E. H. (1998). *The chronicle of Art* (X . Clerides , Trans.). Athens: MIET.

Honour, H. & Fleming, J. (1988). *History of Art*. Athens: Ipodomi.

Lambrakis -Plaka, M. (2004). *Italian Renaissance: Art and Society - Art and Antiquity*. Athens: Kastaniotis.

Θ. 026 Postwar Movements - 8th semester - Professor: Zoe Godosi, Assistant Professor

The course focuses on radical changes and transformations that have led movements of the historical avant-gardes and the post-war period (neo – avant-gardes) to the conditions of appreciation and production of artistic works. It presents the major styles, idioms and visual thematic agenda - iconographies while considered simultaneously the multiple connections of projects with other arts and cultural events as well the effects of theoretical thought and science. The organization of the course is based on thematical series of lectures and oral presentations by students.

Bibliography

Emmanuel, M. (2013). *History of Art from 1945 into five sections*, Athens: Kapon.

Foster, H., Krauss, R., Bois, YA, and Buchloch B., (2007). *The Art of the 1900*, Thessaloniki: Epicentro.

Θ.009 Philosophy - Aesthetics - 7th semester - Professor: George Stavrianos, Assistant Professor

Aesthetics is the branch of philosophy that studies the notion of beauty in nature and art. More specifically, the aesthetic explores the creation and representation of beauty in art and all of our experience. Unfolding the history of aesthetics from Plato to postmodernism, this course is an introduction on how to look critically at the “beautiful” in relation to the senses, feelings and our perceptions. Meanwhile, after clarifying the concept of aesthetic experience, and the relationship of art with ugliness, truth and morality, the objective of the course is to emphasize the possibility of creating new ways of looking at reality.

Bibliography

Beardsley, C. M. (1989). *History of Aesthetic Theory* (D. Kourtovik & P. Christodoulides, Trans.) Athens: Nefeli.

Eagleton, T. (2006). *The Ideology of the Aesthetic* (Rigopoulou P. , Eds) Athens: Polytropon.

Umberto, Eco (2004). *History of Beauty*. (D. Dotsi & Chr . Robotis, Trans.). Athens: Kastaniotis.

Θ.010 Museology, Museum Education and Cultural Management - 8th semester - Professors: Andreas Andreou, Professor - Kostas Kasvikis, Assistant Professor

The course examines the issues of management, strategic planning, education and communication between the museums and their audiences. The course examines the history and development of museums from the first collections and cabinets de curiosités to contemporary cultural organizations. It examines the theoretical movements related to the study of material culture and issues of interpretation of objects. Reference is made to the national and international institutions that define museum policy. It examines the different kinds of museums, the roles, characteristics and particularities, as well as the different disciplines working for their flawless operation. It analyzes the principles of the organization of collections, the operation of museums, their communication with the general public and the fulfillment of their educational role. Finally, it examines issues relating to visitor surveys and evaluation of museum work, and the application of new information technologies in museums.

Bibliography

Economou, M. (2003). *Museum: File or living organism*. Athens: Review.

Consola, N. N. (2006). *Cultural and political development*. Athens: Papazisi.

Nikonanou, P. (2010). *Museum Education. From Theory to Practice*. Athens: Patakis.

Pearce, Susan (2002). *Museums, objects and collections A cultural study*. Edited by: Lia Yoka translation: Lia Yoka, Alexis Kazazis, Panagiotis Bikas. Thessaloniki: Vanya

© 011 Pedagogy I - 2nd Semester - Professor: Katerina Dimitriadis, Associate Professor

Learning objectives:

Students become familiar with terms, concepts and approaches in order to be able to: - Understand the connection that should exist between educational theory and educational practice. - Develop a critical approach to the traditional models of teaching, such as withdrawing from the experience of their school life. - To realize the function of pedagogical manipulations required in order for the teaching to be effective. - Relate academic profiles (visual and applied arts) with the teaching practice, so they can meet the educational role when called upon to teach in education.

Summary

The work of Pedagogical Science. School Education and Social Pedagogy. Relationship between Pedagogy, Philosophy, Psychology and Sociology. Conceptualizations of terms: education, socialization, learning, teaching, training, training. Modernist and postmodern conception of teaching. Curriculum, formal and informal (“hidden curriculum”). Dimensions of teaching design. Structural components of teaching: objectives, contents, means and evaluation. Method, strategy, form, course instruction. Differentiated pedagogy and differentiated teaching: conditions and procedures for planning and achieving it. The communication aspect of teaching. School environment, maintaining the attention of students. Flexible teaching. Image as a means of teaching. Development of creative thinking and image in teaching. Drawing of research work (project): characteristics, framework and operational conditions. The pedagogy of the school and its thematical units. The role of educator, social norms and conflicts of the educational role (inter-, intra- role). Aspects on teacher's behavior according to the theory of Lewin. Expectations of the teacher and student behavior. Intercultural education. Educational models for “minorities” in European countries. Characteristics of the space beyond the Euclidean dimension. Organizing the school classroom. Conceptualization of the term “school without walls” and its importance to the design of teaching. Organizing the classroom according to aesthetic and functional criteria. The concept of good practice for teaching. **Assessment:** Written exam at the end of the semester.

Bibliography

Pyrgiotakis, I. (2000). *Introduction to Pedagogy* . Athens: Greek Letters.

Chatzidimou, D. (2006). *Introduction to Pedagogy* . Thessaloniki: Kyriakidis.

Xochelli, P. (1999). *Introduction to Education - Fundamental problems and educational approaches*. Thessaloniki: Kyriakidis.

Θ.012 Didactics of Art History - 6th semester - Professor: Andreas Andreou, Professor - Kostas Kasvikis, Assistant professor

Course Objectives: The teaching of this course aims to deepen the student's knowledge with the broader methodological and conceptual problems posed by the study of art history. For this purpose, the current approaches of artwork through pedagogical theories of general teaching and particular adjustments that can be applied to the specific subject of art history are analyzed.

Course content: Art is seen as an important element of the culture of people, like all other social and political activities. Art can contribute to the understanding of historical events of an era, perceptions and attitudes of people and is particularly useful to be treated within the context of Didactics of Art History. Issues that could be discussed:

- The object of the History of Art (under constant redefinition)
- Readings of artworks (morphological analysis of the visual code elements).
- Interpretive approaches in relation to the political, social and economic history, philosophy, anthropology, psychoanalysis, feminist theories etc.

- Investigation on the reasons that differentiate the form, content, function and modes of reception of artworks in various eras and cultures.
- Utilization of art in the educational process: Formal Education: Interdisciplinary approaches on artworks in Curricula and school textbooks.
- Informal education and educational policy of the museum in the process of approaching art from school groups and the general public.

Bibliography:

Burke, Peter (2003) *Autopsy. The uses of images as historical evidence*. Athens, 2003, Metaichmio (translated Andreas Andreou).

Vaos, Anthony (2008) *Problems of teaching visual arts. The artistic project as a pedagogical practice*. Publication place: Athens

Husbunds, Ch. (2004) *What is teaching of history? Language, ideas and meanings*. Metaichmio: Athens.

Panofsky, Erwin (1991), *Studies on iconology: humanistic themes in the art of the Renaissance*. Athens, Nefeli 1991 (translation Andreas Pappas).

Kokkinos, G. (2000) *Teaching approaches in history lessons*. Metaichmio: Athens.

Nikonanou, N. (2010) *Museum Education. From theory to practice*. Patakis Athens.

Θ.013 Teaching art methodology - 4th semester – Professor: Dimitris Mpressas, Thomas Zografos E.E.ΔΙ.Π. Ι, Sotiris Lioukras E.E.ΔΙ.Π. Ι, Christos Tsotsos E.E.ΔΙ.Π. Ι.

Course Objectives: The students get to know the main teaching models of the visual arts and are able to apply alternative teaching methods in classroom. Enables them to organize teachings based on the interests of students and pedagogical appropriateness. They can also connect visual activities with other lessons and create interesting cross-curricular projects and autonomous actions.

Content of Course: Bibliographical update on course content. Necessities and objectives of the course. Historical development of the course. Psychological conditions of the pupil. Textbooks during class. Methods of teaching the course (structure of teaching, ways of working and communication). Means of teaching the course and their use. Observation and analysis of recorded teachings. The Integrated Framework for Curriculum Art Education. Didactic models for the visual arts. Individual and interdisciplinary child's creation. The individual and group work. Factoring linear design and teaching. Art - figure elements/visual principles/concepts. Forms of visual arts. Meeting with paintings and artists. Simple aesthetic, critical elements of work analysis. Division into three parts of the teaching course (observing nature, visual arts activation, museum certification). The limits of teacher's involvement. Aesthetic analysis and evaluation. The pedagogical visual equivalents. The materials and technical risks. Criticism, self-criticism and criticism to others. Methods of assessing the performance of students and check the results of teaching. Ratings. The children's artwork as an exhibit in class. Logical analysis and enjoyment. Subject - content -sense

Bibliography:

Chapman, Laura. *Teaching art (approaches to visual and artistic education)*. Athens:Nefeli 1993

Ardouin, Isabelle. *The artistic education at school*. Athens, Nefeli, 2000.

Thomas G. & Silk A. *children's drawing psychology*, Kastaniotis, 1997

Canisters Battle, *Modern art education in school*, Smili, 1991

George Polyzos, *Artistic education A' high school class*, Ion 1999

TEACHING METHODOLOGY – STUDIO

Methodology of Teaching – Practice includes the lessons Pedagogy I and Teaching of Fine Arts.

IIA.1 Teaching methodology – Teaching practice I - 7th semester - Professors: Dimitris Bessas, Professor, Thomas Zografos, E.E.DI.P. I, Sotiris Lioukras E.E.DI.P. I & Christos Tsotsos E.E.DI.P. I.

(First contact with the classroom – observation)

Course objectives: The course aims to collect experience and knowledge by a student's first contact with the classroom based on a program formed by the head teacher and the corresponding directors of the school. This is achieved by monitoring in person the teaching taking place in the classrooms both in primary and secondary education as well by an analysis and evaluation of the teaching.

Course content: Theoretically the lesson based on the curricula of the various levels of education (primary and secondary), which offer a satisfactory guide for the implementation of the “visual” which is a multifaceted and multidimensional lesson that requires active and creative learning, but also students with the same characteristics.

Specifically, students must focus their attention on:

The creativity and the activity of the pupils, their production of an artwork, their participation in fine arts.

Knowledge and use of materials, media, tools and resources in a variety of visual forms.

In a sensitive response, understanding, critical approach and analysis of artwork and the phenomenon of Art in general and

In the understanding of the cultural dimension and art's contribution in the evolution of society over time and in contemporary times.

Bibliography:

Vaos Anthony. Issues of teaching visual arts. The artistic project as a pedagogical act, Place 2008 - Pedagogical Institute

http://www.pi-schools.gr/lessons/aesthetics/eikastika/depps-aps/depps-aps_eikastikon_dimotiou_gymnasiou.pdf

– Pedagogical Institute of Cyprus

<http://www.e-epimorfosi.ac.cy/img/files/dimotiki%20texni%2001%20K07D.pdf>

http://www.e-epimorfosi.ac.cy/img/files/mesi_geniki_texni_01_K07M.pdf

IIA.2 Teaching Methodology – Teaching practice II - 8th semester - Professor: Dimitris Bessas, Professor, Thomas Zografos E.E.DI.P. I, Sotiris Lioukras E.E.DI.P. I, Christos Tsotsos E.E.DI.P. I

(Realization of teachings) Course objectives: The practical application of experiences and knowledge of the student with individual teachings, which are carried out in primary and secondary education.

The purpose of the individual student's teaching is to prepare students to be able to:

Draw ideas from direct visual and tactile experience, memory and imagination.

Realize the possibilities of expression that arise from experimenting with all kinds of materials, techniques and media, in all dimensions (level, volume, space, time).

Experiment and express with any kind of visual and supervisory material (books, photographs, slides, photocopies, posters and more) from different sources (museums, archaeological sites, art galleries, contemporary art and elsewhere), so as to come up with ideas that push towards the production of personal work.

Improve through observation their skills, and registration abilities, selection and analysis of stimuli which will help in the organization and production of their work.

Understand the importance of re-editing and the advancement of their work -under the light of the modification of the original idea either by themselves or by others as a result of discussion, criticism and influence.

Transfer and adapt their experience and knowledge of the work of other artists in producing personal projects.

Approach aesthetic works of Greek, European and international art from different eras, by discovering and recognizing the relationships among them.

Identify the different methods of approach and processing of an idea from various artists and to associate them with the meaning of the work, understanding that the perceptions that are different in every era affect the form, content and communicative nature of each project.

Recognize the aesthetic values of the natural and built environment, to develop a critical attitude towards actions that affect them and determine their relationship.

Communicate with works of visual arts but also with every image, so as to feel and evaluate the impression and influence they exert on their personality.

To express themselves and to communicate verbally using appropriate terminology on subjects related to Art.

Realise that the arts and their applications are associated with many professions.

Approach the complex phenomenon of Art spherically and understand the interrelationship and interaction between theory and practice.

Identify the relationships between the artworks and the works of other arts and sciences, and the wider issues and problems related to human society and nature.

Teachings of the students: Students design a lesson by themselves. For this purpose they ensure they have visited the class they will be teaching beforehand. In this way they gather data and information they will need to design the teaching. Once established the module which will be taught the students prepare the content of the module in cooperation with the class teacher, makes methodological choices and plans their teaching. The students teach their module at the school. They are watched by a group of their fellow students, the teacher and the professor responsible. The analysis is differentiated with respect to the objectives, content, methods, tools, etc. Due to the problems and difficulties encountered by students in the design and conduct of teaching, indicative matters are developed by the professor and the teacher, that refer to both the content and methodology of this course. Evaluation of the course: The last meeting of the semester is devoted to the evaluation of the work of the semester in the program evaluation of the course of all the participants and especially the students. Critical remarks are expressed about the objectives, contents and organization of the course and conclusions and recommendations are made for improving the course.

Bibliography :

George Polyzos , *The art in high school* , Macedonian Publications, 1998

Author: Head Teachers - Educators. Contests hiring teachers N.A.R.I.C., Branch of artistic courses, Pelican 2004

ΑΠΣ Courses in Aesthetic Education School (ΦΕΚ 131 / Τ. Β /07-02-2002 , Articles 39 , 40, 42) Pedagogical Institute

http://www.pi-schools.gr/lessons/aesthetics/eikastika/depps-aps/depps-aps_eikastikon_dimotiou_gymnasiou.pdf-Παιδαγωγικό Cyprus Institute

<http://www.e-epimorfosi.ac.cy/img/files/dimotiki%20texni%2001%20K07D.pdf>

http://www.e-epimorfosi.ac.cy/img/files/mesi_geniki_texni_01_K07M.pdf

THEORY – STUDIO COURSES

EΘ.100 Architectural drawing - 1st semester - Professor: Angeliki Avgitidou, Assistant Professor

The course of the Architectural drawing refers to the training of the students in architectural design. It deals with the geometrical imaging methods of representing space in the two-dimensional surface. The aim of the course is to familiarize students with the basic three-dimensional depictions of objects (architectural plan, front view, and section) and the concept of scale. Also the course aims at students acquiring the ability of creating new forms with geometric constructions and transformations and familiarizing themselves with the basic concepts of the architectural vocabulary.

Conduct of the Course: The Conduct of the Course will be a series of theoretical lectures and drawing application exercises on relevant issues.

Bibliography

Georgiou, E. (1998). Architectural drawing. Athens :Ion.

EΘ.104 Perspective Drawing - 2nd semester - Professor: Angeliki Avgitidou, Assistant Professor

The purpose of this course is to familiarize students with the fundamentals of geometrical methods of depicting three-dimensional space. In particular the linear perspective drawing with one and two vanishing points and perspective view of solids from different observer positions. In the second part of the course we examine the basic principles of shading of shapes and objects.

Bibliography

Vicat C. (1976). *Perspective for artists*. London: Dover Publications.

Norling R. E. (1999). *Perspective made easy*. London: Dover Publications

Metzger P. (2007). *The Art of perspective*. Cotati: North Light Books.

EΘ.102 Rhythmology - 4th Semester - Professor: Adjunct Professor

The course includes presentation of basic morphological and rhythmological elements of key cultures developed in different historical eras. Specifically we study the characteristics of the civilizations in the Aegean, Crete, classical Greek, Roman and early Byzantine period. Extensive reference to the evolution of architectural styles in the Greek and Roman era is made, in parallel with the developments in ornamentation and art. The course includes theoretical presentations and lectures, specifically on the morphology of buildings and design exercises of the period examined each time. The final mark is extracted from the completion of the design exercises and the submitted paper.

Bibliography

Lavvas G. (2002). *Concise history of architecture*. Thessaloniki: University Studio Press.

Lefas P. (2000). *About architecture*. Athens: Plethron.

EΘ.107 Public Art - 5th semester – Professor: Angeliki Avgitidou, Assistant Professor

The course explores the public space as a field of actions belonging to the field of visual arts, form part of wider applications of architecture or negotiate between their boundaries. The aim of the course is to familiarize students with the concepts of public space, site-specific art and ephemeral constructions and the understanding of the parameters involved in the management of the above. In this course students will come in contact with alternative and established ways of reading the cityscape with the example of the city of Florina. They will

experiment on the relationship of the constructed space and body and will suggest an installation in a “vacuum” of the city.

Bibliography

Hondros, D. (2006). *Visual Actions*. Athens: Attempt.

Kouros, P. (2007). *Constructing the Public Sphere*. Athens: Futura & University of Patras.

Kaye, N. (2000). *Site Specific Art: Performance, Place and Documentation*. London: Routledge.

Compulsory Elective Theory Courses

Επ0.02 History of Architecture - Professor: Adjunct Professor

The course includes a presentation of architectural elements and movements developed during the 18th until the 20th century: revolutionary architecture, Neoclassicism, Historicism, Eclecticism in Europe and America, Art Nouveau and modernism, constructivism, expressionism. Architecture in Greece in the 19th and 20th century. The course includes theoretical presentations and specialists' lectures in the history of architecture considered. Form of examination: written exam.

Bibliography

Filippides D. (1994). *Greek architecture*. Athens: Melissa.

Lavvas G. (2002). *Concise history of architecture*. Thessaloniki: University Studio Press.

Frampton K. (1987). *Modern architecture: history and criticism*. Athens: Themelio.

Επ0.03 History of Industrial Design - Professor: Angeliki Avgitidou, Assistant Professor

The course examines the History of Industrial Design. Although man has produced objects for over two million years, the term industrial design has appeared in the first half of 20th century, attempting to describe the special effort of designing utilitarian objects, not only meant to attract aesthetically but to follow a rationalist

mode of construction. Starting from Arts and Crafts, the people, ideas and cultural context around which major movements of the History of Industrial Design were developed are examined.

Bibliography

Fiell, C. & P. (1999). *Design of the 20th Century*. New York: Taschen.

Forty A. (1992). *Objects of Desire: Design and Society since 1750*. New York: Thames and Hudson.

Jervis S. (1984). *The Penguin Dictionary of Design and Designers*. London: Penguin.

Επ0.04 Space and Architecture - Professor: Adjunct Professor

The course includes the study of the processes of space production, as developed since the industrial revolution in Europe and the changes made at the level of urban planning and the architecture of cities. Theories for urban space. The course includes theoretical presentations and lectures of experts in the history of cities and urban cultures, as well as exercises on the spatial organization of a selected area. The final grade is obtained by completion of the design exercises and the paper submitted.

Bibliography

Rossi A., (1991). *The architecture of the city* (L. Papadopoulos, G. Papakostas and S. Tsitiridou, Ed., B. Petridou, Meta.). Thessaloniki : University Studio Press.

Stevenson D. (2007). *Cities and urban cultures*. Athens: Review .

Dimitriadis , E. (1995). *History of city and urban planning*. Thessaloniki: Aristotle

Επ0.06 Theory of Art - Sociology Professor: Adjunct Professor

The course Theory of Art - Sociology of Art explores all areas of art and society association, as well as sociological evidence at the birth and reception of works of art and the organization of artistic life. During the course we will deal with the origin and character of art, the connection of art and ideology, the social function of art and the study of art in two main social systems of the 20th century, capitalism and socialism. We will

also study the major sociological theories related to matters of art, civilization and culture, from Marx and Weber, and Durkheim to the representatives of the Frankfurt School.

Bibliography

Philip, S. (2006). *Cultural Theory . An introduction* . Athens: Review.

Zorbalas , S. (1998) . *Art and Society* . Athens: Modern Era.

Bourdieu, P. (2006). *Rules of art* . Athens: Patakis.

Επ0.07 Creative Writing - Professor: Triantaphyllos Kotopoulos

Course Content: Oral and written word. The types of speech. Writing in a descriptive way: as a “linear” and “freehand drawing”. Exercises on this style. Teaching methods: Lectures, small individual and/or group projects, tutorial exercises in groups.

Bibliography

Souliotis, M. (2009). *Can I have 50 drachmas for cigarretes?*. Thessaloniki: University of Macedonia

Chekhov, A. (2007). *The art of writing* (P. Brunello, Eds., B. Ntinopoulos, Trans.). Athens: Pataki .

Επ0.18 Politics and Art - Professor: Evangelia Kalerante

The structural and functional relationship between politics and art is examined. The language is conceptualized as a representation and politics as reality. The two fields, art and politics that constitute the culture are interpreted within the context of wider political conventions, which reflect social constructions. The artwork, as form and content, is approached as something non-arbitrary, without nullifying or deforming the autonomy of the artist to express him/her/self through interpreting and analysing him/her/self the political environment, forming through his/her work a meaning that as a speech, a final product, it is differentiated. If a political reality creates a regime of knowledge within which the artist is integrated, besides the imposing power and interpreted truth, in a wider frame, a productive condition of expression and creation is formed.

Bibliography

Collective Work (Daskalothanasis, N., Metaxas, A.) (2007). The portrait and the crisis of representation. Athens: Benaki Museum.

Metaxas, A. (2007). Suggestive portraits. Athens: Kastaniotis.

Edelman, E. (1996). From Art to Politics: How Artistic Creations Shape Political Conceptions. Chicago: University of Chicago Press.

Edelman, E. (1985). The Symbolic Uses of Politics. USA: University of Illinois Press

Mesc, C. (2013). Art and Politics: A Small History of Art for Social Change Since 1945. London: IB Tauris.

Επ0.19 Traditional Art – Professor: Zoe Godosi, Assistant Professor

The purpose of this course is to familiarize students with the events of folk art in Greece. The course explores the term “folk art” and the conditions that favoured the development of the phenomenon in the context of traditional culture in the 18th and 19th century. Featured paintings, woodcarving, stone carving, metalwork, weaving, embroidery and addressing the issues and different artistic traditions embodied in the works of folk art, and the simultaneous application of manifestations both in secular and ecclesiastical buildings. Reference is also made to the works of vocational and apprentice craftsmen.

Bibliography

Georgiadis - Koundoura, E. (1992) . The Folk Art of Macedonia. In J. Koliopoulos & I.

Chassiotis (Eds.), The Modern Macedonia (Vol. A, page 308 - 325). Thessaloniki: Observer & Papazisis.

Zora, P. (1994) . *Folk Art*. Athens: Athens Publishing .

Stamelos, D. (1993) . *Greek Folk Art*. Athens: Guttenberg

Filippides, D. (1998). *Decorative Arts*. Athens: Melissa

Επ0.39 Art and Society - Professor: George Stavrianos, Assistant Professor

Art, its role, and prospects. Art and the age of information. Influences, conflicts, consistency. Contemporary concerns, the status of commercialization, globalized art. The “work of art” and its semiology, of the propaganda art of yesterday and today, freedom of expression and “camouflaged” manipulation of the artist through the global flow of information and powerful supranational trusts. A number of screenings will be included in the teaching of the course selected from works of the international avant-garde.

Bibliography

Gkrinmpergk, K., (2007). Art and Culture. Athens: Nefeli

Cordellier, S., Damtsas, S. , Alevizou , M., (2001). The world in the 21st century. Athens: Patakis SA

Επθ. 29 Theories and Ideologies for Architecture of the Future - Professor: Angeliki Avgitidou, Assistant Professor

The course examines the theories, ideologies and patterns of social organization that are connected with the design of cities mainly in the twentieth century. Emphasis is given in visions of the city by philosophers and architects and the relationship of these visions with concrete models of the organization of society, labour and welfare of citizens. We examine important examples of the modern movement and futuristic projections from the early twentieth century, the 60s and 80s as well as contemporary proposals of architects and urban planners. The course is conducted with theoretical lectures, viewing and discussing of films and presentations by the students.

Bibliography

Frampton, K. (1999). Modern Architecture . Athens: Themelio.

Conrad, C. eds (1997). Manifestos and programs of 20th century architecture. Athens: Epikouros.

Mumford, L. (1998). The Story of Utopias. Nisides.

Theoretical Courses – Compulsory Elective Courses

Επε.01 Artistic Anatomy - Professor: Adjunct Professor

In the course of the Artistic Anatomy the relationship between two sciences of Anatomy and Fine Art is studied. It is one of the areas of art that has applications to the learning and the completion of scientific results. Some of the applications are the learning of design and formation of the human body in the disciplines of the visual arts (painting, sculpture) in areas of medicine (anatomical atlas design, specific individual learning plans, templates) and Medicine, Criminology and Archaeology (reformations of the skull). A great contribution to the global evolution of the aforementioned sciences was the work of Leonardo da Vinci and subsequent professors such as Sobotta, Netter, Kiss, Ghitescu, Barzai and others.

Bibliography :

Simblet, S. & Davis J. (2002). *Anatomy for the artist*. Munich: Der AKT.

Barcsey, J. (1996). *Anatomy for artists*. Athens: Motivation. (The original work published in 1960).

Carson, C. (2006). *Art Anatomy Simplified*. New York: Dover Publications.

Επε.02 Study on colour and drawing - Professor: Sotiris Lioukras, E.E.D.I.P. I

The concept of colour and art form. The nature of colour. Colour circle and colour sphere. Properties and interactions of colours. Basic, complementary warm and cool colours. Scales of tones and shades. Their function in nature and art. Colour theory and colour illustrations systems.

The visual perception of space and visual composition. The eye and vision. Geometry in art. Basic rules of perspective and axonometry. Study of analogy, and axes. Position of the three dimensional composition in two-dimensional design level. The point, line, surface, volume, colour and texture. Time, rhythm and measure in the visual creation. Material designs, colours and their use.

Bibliography :

Arnheim, R. (2005). *Art and visual perception*. Athens: Foundation.

Itten , G. (1998). *Art of Color* . Athens: Art Teachers Union.

Klee , P. (1989). *The visual thinking* (Tom.I & Vol II). Athens: Melissa.

Επε.03 Introduction to the Arts of the Book - Professor: Effie Papageorgiou, E.E.DI.P. I

The course is offered by the Department of Preschool Education of the University of Western Macedonia. Course code: 1007 for the Department of Preschool Education and 506 for the Department of Childhood Education. The fruitful relationship of the student with the book as object. Meeting the arts and techniques of producing a book. Binding - Printing - Publishing work. Book-related activities. Reading techniques. The aim of the course is that the students acquire advanced knowledge on the art of hand bookbinding and printing, experiencing the inextricable relationship of material - content, aesthetics - morphology. You will be able to design and produce a book in accordance with all publishing, printing and librarian rules.

Bibliography:

Gianiaris, Andreas - Gianiari, Frosso A. (1983). *Binding: art and technique*.

See , Kiki, etc. (2010) . *The art and the art of bookbinding* . Athens : Benaki Museum

Bringhurst, Elizabeth (2004). *Elements of Typographic Style* . Athens: University Publications Crete.

Proceedings of the 1st International Conference on Typography and Visual Communication (2002). Thessaloniki: Publications / University of Macedonia.

Επε.04 New Media (New media Art) - Professor: Adjunct Professor

Exploring the relationship between art, technology and visual culture and the search for interactions among contemporary digital art and aesthetics, communication, sociological parameters and evolving concepts of time and space, are the central concern of the course.

The approach to the content of the course takes place through criticism, presentation and theoretical support on the projects of video and new media art as well of the concepts addressed.

Familiarizing students with different media such as: video art, experimental film, documentaries, new media art, sound art, net art, virtual art, digital art and more, and understanding basic concepts such as movement, immobility, posture, duration, memory, identity. These contribute to an understanding of the correlation between what the evolution of technology triggers the artists and innovative and experimental techniques, while simultaneously fuels them with contemporary social and aesthetic concerns.

Bibliography

Hansen, M. B.N. (2004). *New Philosophy for New Media*. MA: MIT Press.

Mulvey, L. (2006). *Death 24x a Second. Stillness and the Moving Image*. London: Reaktion Books.

Greene, R. (2004). *Internet Art*. London & New York: Thames & Hudson.

Επε.05 Digital actions in specific places - Professor: Vasilis Bouzas, Assistant Professor

During this course a digital recording of selected sites in the wider area of Florina is carried out aiming at collecting the components that highlight memory and identity but also their temporal interaction. Consequently, through a process of conceptual and digital processing of the selected information, digital artworks (documentaries, interactive narratives, installations, simulations) are created collectively and implemented digitally in order to distribute the finished material via the internet or in real space and distribute research results.

Bibliography

Miwon, K. (2004). *One Place after Another, Site-Specific Art and Locational Identity*. MA: MIT Press.

Kalbari, H. (Ed.) (2005). *The transition of Athens*. Athens: Futura.

Stefani, E. (2007). *10 documents on the documentary*. Athens: Pataki.

Επε.06 Environmental Art - Professor : Angeliki Avgitidou, Assistant Professor

This course analyses landscape and nature as a cultural construction and narrative respectively, through art works, films and historical and theoretical texts. Approaches to landscape and nature are presented within

contemporary art practice and in wider applications of architecture, from Land Art until today and the problematic that is developed around the relationship of landscape and nature with the human body and presence respectively is analysed. Finally the narrative practices of photographic projects, photo- history and new media are examined. The course is conducted with audio-visual presentations, on-site workshops and presentations of student project. Attendance and active participation of the students is required.

Bibliography

Avgitidou , A. & Stylidis I. (2009). *Transfer of memories* . Thessaloniki: Cannot not design.

Andrews, M. (1999). *Landscape and Western Art*. Oxford: Oxford University Press.

Lailach, M. (2007). *Land art*. Hong Kong etc: Taschen.

Επε.07 Methodological approaches in art - Professor: Angeliki Avgitidou, Assistant Professor

This course examines the concept of time as explored by artists and theorists through the methods of investigation, management and presentation, in the archive and the diary. Specifically in order to investigate the above, the concepts of the archive in relation to memory and the acquisition, the culture of the “Other” and the collection as a process of constructing meaning are analysed. The diary is analysed as a tool for documenting, surveying practice of the creative process, but also as an act of understanding. At the same time the self-portrait is analysed as a means of presentation and construction of self, as a method of documenting everyday life and as a means of negotiating the self in relation to the identity of the subject. Finally the relationship of self-portrait with the archive and the diary is examined.

Bibliography

Crimp, D. (1997). *On the museum's ruins*. Cambridge and London : MIT Press.

Meskimmon, M.G. (1996). *The art of reflection: Women Artists' Self-Portraiture in the Twentieth Century*. New York & London: Columbia University Press & Scarlet Press.

Renfrew, C. (2003). *Figuring it out: The parallel visions of artists and archaeologists*. London: Thames and Hudson.

Επε.08 From figurative to aniconic art. (Artistic thought in early 20th century) - Professor: Thomas Zografos, E.E.DI.P. I

The course aims to inform and make the students aware of the transitions in artistic thought and the work of artists of the early 20th century, from figurative to aniconic art.

This goal includes and reclaims the work, teaching, and theoretical texts of pioneering artists of the early 20th century. This material can provide simultaneously, the reason for the approach of the project and teaching of artists through the actions-projects of the students. Alongside the thoughts of the thinkers and theorists of Art, on the phenomenon of non-figurative art, are the occasion for the understanding, expanding and shaping the social and political field.

Bibliography

Athens School of Fine Arts, (2006). Concepts of Art in the 20th century. Athens: Athens School of Fine Arts.

Athens School of Fine Arts, (2006). From minimalist conceptual art. Athens: Athens School of Fine Arts.

Paul Klee, (1989). The artistic thinking, Lessons at the Bauhaus School, Athens: Melissa, vol. I-II.

Επε.09 Relief - art techniques - Professor : Christos Tsotsos , E.E.DI.P. I

The purpose of this course is to familiarize students with the technique of sculpture in which shapes protrude from the flat surface of the plate in which they have been carved. Specific objectives of the course are that students: 1. Familiarize themselves with the technical materials that are suitable for the construction of the relief (clay, wood, marble, bronze, stone, etc.). 2. Get to know how to use the tools and their maintenance. 3. Get to know the ways to construct moulds from plaster and cement. 4. Use the knowledge in these artistic constructions.

Επε.10 The visual reading of the artwork and the exploitation of the educational process. - Professor: Thomas Zografos, E.E.DI.P. I

The main objective of the course is the emergence of signs and signifiers in visual work of art, which determine its form and content. During the course, students will follow a process, through which they will be called: a. to trace into a work of art, not only its figure elements and their crucial role in the formulation of the project, but also symbols and hidden meanings that are marked and influenced by its context (the time of creation, type of art, movement, purposes of its creation, etc.). b. To transform the artistic knowledge into a comprehensible artistic language, which they will use in the educational process. The use of art contributes to the cultivation of critical thinking, the development of imagination and creativity and complements essentially the art treatment in education.

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Semir Zeki, Inner Vision. Crete University Press, 2002.

Επε.11 Performance: Theory and Practice I - Professor: Angeliki Avgitidou, Assistant Professor

The course focuses on contemporary art in performance and hybrid practices developed by its interaction with other creative fields like those of media and design. The thematic units of the studio practice include elements of history and theory of performance, the exploration of its key elements through individual and group exercises and the development of an individual performance for presentation in an area outside the University in collaboration with other institutions, or in a public place. The aim of this course is to equip students with skills related to the medium, to recognize and be able to manage the complexity of the relationships developed with space, the audience and other performers. To explore through their experience these relationships within

structured improvisations and finally negotiate the conceptual themes of performance and critically explore the limits of the medium.

Topics : Historical overview of the performance in the 20th century. Introduction to the basic tools and methods of performance / Materials of performance / Performance and Instructions (scores) / The concept of participatory performance / the performer as actor / intermediary (agent) / The place of performance as a formative element and an element for shaping / The meaning of site-specific performance.

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Hondros, M. (2006). Visual Actions. Athens: Apopeira.

Goldberg, R. (1998). Performance: Live Art since the 60's. Singapore: Thames and Hudson.

Phelan, P. (1993). Unmarked: The Politics of Performance. London and New York: Routledge.

Επε.12 Performance: Theory and Practice II - Professor: Angela Avgitidou , Assistant Professor

The course focuses on contemporary art in performance and hybrid practices developed by its interaction with other creative fields like those of media and design. The thematic units of the studio practice include elements of history and theory of performance, the exploration of its key elements through individual and group exercises and the development of an individual performance for presentation in an area outside the University in collaboration with other institutions, or in a public place. The aim of this course is to equip students with skills related to the medium, to recognize and be able to manage the complexity of the relationships developed with space, the audience and other performers. To explore through their experience these relationships within structured improvisations and finally negotiate the conceptual themes of performance and critically explore the limits of the medium.

Subjects: Performance and the everyday / The personal and the political in contemporary art, the performance as a statement of identity / Feminist and queer approaches / Performance and memory, autobiographical approaches / Non-live performance / Performance for camera / Performance with use of media.

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FOREIGN LANGUAGE - Professor: Adjunct Professor

Engl. 1, Engl.2 , Engl.3 , Engl.4: English

The overall objective of teaching English is to familiarize students with the special language of science, in order to acquire the language skills that will allow them to understand English-language texts on the subject of their studies. Furthermore, the aim is to give students the skills that will allow them to meet general and specific circumstances of communication within the specific subject.

The course is four semesters and has the general title “ Artistic texts: Writing and Presentation in English”.

The object of the course is to familiarize the students with the genre of artistic texts, the language and the philosophy contained in them as well as to teach them the technical specifications of writing and communication that governs them.

The course does not aim to teach English technical terminology of the individual sciences but to highlight the way in which the artistic / scientific knowledge is communicated effectively to the reader or listener.

Instruction is given in English and participants submit weekly written assignments electronically. The evaluation shall be based on the submission of work and on the active participation in class or participation in written exam at the end of the semester.

TRANSITIONAL PROVISIONS FOR THE IMPLEMENTATION OF THE STUDY GUIDE 2013/2014

The study guide 2013-14 is applied for the students who were enrolled to the Department during the academic years 2012/13 and 2013/14.

For the students who enrolled to the Department before 2012 is applied the Previous Study Guide (academic year 2010/11).

Special cases will be dealt with recommendations of the President of the Department and approved by the President of UWM.

ANNEX

Settings for the direction of Engraving and Applied Arts

The Department of Fine and Applied arts makes a series of actions to match Articles 3 and 4 of Π.Δ 169/2006 Department of Fine and Applied Arts with the provisions of N.A.R.I.C. N.A.R.I.C. (National Academic Recognition Information Center, A.S.E.P.) in order to:

1. Recognize Engraving as the fourth direction
2. Accept the direction of Applied Arts in the provisions of Α.Σ.Ε.Π.

According to Π.Δ 169/2006, Article 3, par. 2, the Department of Fine and Applied Arts gives a single degree, determined by the directions (a) Painting, (b) Sculpture (c) Applied Arts, specializing in graphic arts, digital arts, interior design, photography and industrial design. The direction of Applied Arts is a feature unique for the data in our Higher Artistic Education, ensuring that the UWM is a Department with a special character in relation to the similar parts of the country. .

Since awarding the first degrees of the newly Department of Fine and Applied Arts two major issues of concern are found referring to:

1. Accepting the direction of Applied Arts in provisions of N.A.R.I.C., according to the applicable provisions of the N.A.R.I.C., the branch ΠΕ 08 - Art Subjects, concerning its graduates from the Department of Fine and Applied Arts does not include the direction of Applied Arts. Specifically in provision of N.A.R.I.C. (Competition call Gov. 515/8.10.2008) in the case of Π.Ε 08 - Art Subjects a diploma of Fine and Applied Arts is defined on the appointment qualifications with direction in Painting (code 083), Sculpture (code 0804), or Printmaking (code 0805). The current provisions of the N.A.R.I.C. have obviously been prepared covering the existing traditional directions in the Department of Fine Arts School of Fine Arts (Athens) and the Department of Fine and Applied Arts Faculty of Fine Arts of the Aristotle University (Thessaloniki). These provisions, however, do not cover the direction of Applied Arts provided by the Government to the Department of Fine and Applied Arts in the UWM, which gives a new and more modern educational characteristic in the Department. Also the non- acceptance of the direction of Applied Arts, by the provisions of the N.A.R.I.C. operates as a detractor in this direction, but also deters the students from selecting it.

2. The denial of Engraving as Direction. The founding of Π.Δ of the Department of Fine and Applied Arts does not mention the engraving as a separate direction and therefore does not give the opportunity to indicate the degree of this direction. The result is that Department of Fine and Applied Arts lacks the possibility of giving a degree in basic artistic expression in a straight mismatch with both other two schools as well the Chamber of Fine Arts (which recognizes it as art with special privileges), N.A.R.I.C., which recognizes to graduates of Printmaking enter the competition, but also the desire of the student, who want to study in Printmaking as Art direction, as in the Department of Fine and Applied Arts works perfectly organized the engraving workshop giving the potential educational and learning aptitude of the student trainee.

In view of this peculiar situation, which arises from the narrow literal interpretation of the relevant provisions of the N.A.R.I.C. but also the initial failure of integration of engraving as the fourth direction, the Department of Fine and Applied Arts in order to preserve and enrich its physiognomy, recommends to the Δ.Ε of the UWM to act on the following:

To Amend Π.Δ 169/2006 and recognize Engraving as the fourth direction.

To intervene in N.A.R.I.C. and the direction of Applied Arts to be included in provisions of N.A.R.I.C.

For this reason, we print the curriculum for the direction and development of diploma thesis from 4th until the 10th semester for Engraving-Printmaking, as well as for individual workshops operating in the Department of Applied Arts. After the above-mentioned issues have been solved it will be possible to operate the direction of Engraving and direction of Applied Arts in classes of operating laboratories.

A. Printmaking - Printed Art

Professor: Adjunct Professor

Studies in artistic printmaking, aim to shape artistic skills and qualifications of the student, taking account the linguistic diversity and the technical innovations that characterize modern times. The student is able to develop a personal research and artistic production both at designing and making, as well as processing and experimentation of modern art print. Intaglio, woodcut, silkscreen, lithography, photography, computer graphics, printing techniques. Aesthetic and also historical knowledge of the processes of printed art, are sufficient methodological and critical tools for the acquisition of a personal artistic language, but also the preservation and cataloguing of museums and collections of print works of art.

The object of this workshop is the modelling of etching and the printed image. Engraving writing as an artistic language arises through a series of manipulations of materials. The specificity of each material, the relationship between the materials and instructions for their use determine the characteristic form of each technical process. The technical processes dealing with the workshop are presented on a scale that stems from the traditional ways of its application and expands in modern treatment as an experimentation and research.

Printmaking is the art that works with multiplicity, a feature that ensures a high diffusivity of the image and its messages through a large range. This precious privilege of Engraving and Printing art has applications in a number of initiatives and artistic interventions in the social web of the Printmaking Workshop intending to be activated in this direction more and more.

The engraving work is transferred easily as printing takes place usually on light material (paper or cloth). Aggregating the capacity of multiplicity with the portability of the engraving copy we perceive a great power, which acquires its transportation everywhere, in every place. The engravings of students are usually presented

in exhibitions in private and public spaces, are recommended in artbooks, in exlibris, in protest statements or social commentary, frame art celebrations and operate on a large scale of applications.

Throughout their studies, the students have the opportunity to participate in work and project, actions and exhibitions organized by the Department of Engraving and Printed Art in collaboration with other laboratories, individuals or institutions .

The workshop invites persons and representatives of bodies for workshop seminar courses, lectures, presentations, artworks and interviews at the School of Fine Arts.

Structure direction courses per semester (4th - 8th semester)

Engraving & Printed Art II - 4th semester

A. 1.The visual language. Communication codes. Point - Line - Desk. Colour. Light - Shadow. Exercises. 2. Reading of artwork. Scribe Scriptures. Presentation of engraving. 3.The Engraving, as a social art. The importance of multiplicity and capabilities. Picasa Art Prints. The case of ex libris. 4.The Electronic Calculator in Engraving. Data processing of the image. Preparing for engraving Figure 5. Figures of History of Printmaking

B. 1. Draft for engraving 2. Engraving Scriptures. Letterpress procedures. Engravings on linoleum, wood engraving. Applications of colour printing. Printing Techniques. Exercises. 3.Materials and tools in engraving and printing process. 4. Techniques on intaglio printing process. Dry etching. Engraving by chemical means. Etching, Tonal etching, Techniques with ink and sugar. Printing process.

Engraving & Printed Art III - 5th semester

A. Area. Perspective area. Rhythm & Movement. The composition. Problems of perception and imaging. Exercises. Features of History of Printmaking.

B. 1. Drawing for engraving. 2. Materials and tools in engraving and printing process. 3. Continuation of the gravure process. The colour in the rotogravure. 4. Manufacturing of matrix for intaglio and letterpress procedures. Combining methods of etching and printing. Printing with more templates. 4. Monotype and monotypes.

Engraving & Printed Art IV - 6th semester

A. Communication through the image. The graphic and the Printed Art. Advertising and Printed Art. The design, the animation, cartoon. Photo and Printed Art. The Movie. The theatre. Television and printed art. Features of History of Engraving. The computer in Engraving. Data processing of the image. Preparing for engraving the image.

B. 1 Procedures on the surface. Black and white lithograph (In design) 2. Manufacturing of the matrix for intaglio and letterpress procedures. Combinatorial methods of making and printing . Printing with more templates. 3. Cooperplate printing, combinatorial techniques. Printing with more templates. Etching on alternative materials

Engraving & Printed Art V - 7th semester

A. Interaction and relations to the different visual languages, The importance of interaction. Elements of the History of Engraving. Engraving and Art Market. International rules and ethics on spread of Engraving and printed image. Copyright of the artist. Career prospects.

B. 1. The use of computer in Engraving. 2. Silkscreen printing- I (in design). Silk screen printing and its applications. C. Advanced methods in metal etching. Advanced printing methods. Printing with more templates.

Engraving & Printed Art VI - 8th semester

A. Vocabulary of artistic self. References and documentations. Elements of European Contemporary Printed Art. Engraving - Printed Art and Art Market. International rules and ethics on the spread of printmaking and printed image. Rights of the artist. Career prospects.

B. 1. The Computer in Engraving. 2. Photography and engraving process. Gravure and its applications. 3. Silkscreen printing- II (in design).

C. 1. Advanced metal etching methods. Advanced printing methods. Printing with more templates. 2. Engraving & Printed art. Painting and Monotype. The monotype. 3. Interaction and links to the different visual languages. Applications. Exercises. 4. Educational Applications.

Thesis - 9th semester: Diploma thesis. Texts of Documentation.

Thesis - 10th semester: Diploma thesis. Study on the ways of placing it on the space selected.

B. APPLIED ARTS STUDIOS

1. Digital Arts Studio

Professor: Vasilis Bouzas, Assistant Professor

Digital art is recognized as a field of study in the visual arts since the 90s from most countries abroad. In this sense, and considering the spread not only in the subject that concerns them, but in every other subject matter in recent years, it becomes necessary to study them as autonomous direction and award an autonomous title within the artistic program of studies. Please note that the item is directly related to the needs of production as most art activities of our day require the use of digital tools.

Structure direction courses per semester (4th to 8th semester)

Digital Arts II- Introduction to Interactive Multimedia Applications (Intro to Interactive Media)- 4th semester

Concepts such as interactivity, the supernatant, the narrative, the database are analysed, as well artwork based on multimedia and web applications (cd-rom, net.art, etc.). Recordings are used in the form of digital objects (image, audio, text, diagrams, drawings, etc.), aimed at organizing and presenting them in a single digital environment through interactive and narrative forms. Presenting of methods of distribution and communication of digital information, either in real space in the form of linear and nonlinear spatial installations or in virtual space through linear and non- linear narratives, depending on the initial planning and conceptual identity of the project. The course is conducted through lectures, presentations and work reviews.

Digital Arts III - three-dimensional virtual spaces

(Advanced animation)- 5th semester

Getting to know the tools. From 2D to 3D. The construction of digital models representation is asked at different scales and degrees of detail. Ways of composition and decomposition of digital image using and combining different modern multimedia - applications, two-dimensional and three-dimensional imaging of real and virtual space. Expansion of concepts and functions of the virtual space as the primary moves of characters and objects, rendering methods, motion dynamics, hierarchical animation, inverse kinematics, etc. and the creation of the internet, virtual and real spaces, with two- and three-dimensional imaging and information organization. The course is conducted through lectures, presentations and work reviews.

Digital Arts IV - Cinematic structures-Advanced Video-Compositing - 6th semester

Expansion methods of creating original material (2d and 3d animation), processing methods and composition through the use of specialized techniques (compositing). Deepening the polymorphic use of video in the visual arts as well as processing animation and sound techniques. Presentation of the basic characteristics of film writing through selected examples, extended presentation of the characteristics of the plastic language of the moving image and audio that have been built through the use of digital technology. Focusing on relationships of real and virtual hardware as developed either in the process of recording of audio-visual material or on phase distribution. Theoretical concepts of analysis and synthesis of motion are discussed as well works from art history video, animation, film and multimedia. The course is conducted through lectures, presentations and work reviews.

Digital Arts V - Digital elaborations in selected places

Information design – Internet Art - 7th semester

Collections of audio-visual material are given through specific themes in selected public and private spaces aiming at collecting individual data that underscore the memory, identity and the temporal interaction. Emphasis is given on designing information to meet the aesthetic criteria selected depending on the conceptual identity but also create interactive user-friendly operation. With the introduction of new technologies and the increasing spread of the internet in all scientific and professional fields, digital presentations broaden the way in

which ideas are transferred, completed and distributed. Important is the classification and organization of the collected material in a way that can be generalized and used in further investigation, analysis, processing and presentation. Final product of this course is to create digital presentations by active material collected on the internet. The course is conducted through lectures, presentations and work reviews.

Digital Arts VI- Thesis - 8th semester

In this section, through research methodologies, students will prepare for the thesis. Determination of the main axis of the subject but also the tools that will be needed, prioritize the work required and the time needed for their realization. Presentation of selected examples -Research on the Internet- Creation of schedule - Creation a list of software to be used - Recommended bibliography. The course is conducted through lectures, presentations and work reviews.

Thesis - 9th semester

Thesis - 10th semester

2. Interior design workshop

Specific fields of Interior Design workshop lessons are proposed as follows:

A. Purpose - Applications in Space - (Installation - Interior Design - Object Design - Spatial Design)

B. Set Design - Costume

2A. Course Structure direction in the field Object - (Installation - Interior Design - Object Design - Spatial Design)

Professor: Adjunct Professor

General context

The workshop addresses space and creates three-dimensional utilitarian objects and visual installations. The main objective is that the student deepens through different projects both in research and in the practice of creativity, making him/her capable to work with a wide range of materials and be able to substantiate this work in the contemporary artistic scene in terms of planning and implementation, and in terms of ideological content.

After a series of creative workshops and within the course of the cycle and the first semester the students direction resulting in a personalized research program on their job and in collaboration with the tutor, using facilities and equipment from the school or from external institutions and exploring a wide range of materials and techniques, implement operations (projects) in their area of interest to deepen their studies.

Features specialization under the direction of:

Installation in space (Installation)

Land Art - Artistic intervention outdoors

Object Design - Industrial Object

Decorative Interior

Architectural Design Space (Spatial Design)

In this context, students will be invited to explore and experiment with themes, materials and techniques such as:

Architecture and Architectural Design

Design Programs using three-dimensional design on PC

Design and construction of Furniture

Art installation indoors and outdoors

Creation of Model Production

Lighting Design and construction

Object Design and Recycling

Artistic Intervention Outdoors - Land Art

Besides monitoring the main workshop, students are encouraged to visit other laboratories and workshops outside the campus in order to assimilate materials and techniques necessary for their work and the progress of their studies.

Structure direction courses per semester (4th to 8th semester)

Purpose - Applications in Space - Installation I - 4th Semester

Applications in Space - Installation indoors, outdoors or in specific locations. Introduction to design a 3D object and space through the use of PC (collaboration with the workshop of Digital Arts).

Exploring the Design I

Object Design - Design (Furniture - Lamp). Object Design and Recycling. Introduction to design a 3D object and space through the PC (collaboration with the laboratory of Digital Arts).

Purpose - Applications in Space - Installation II – 5th Semester

Construction of the prototype - Casting - Casting projects / object production in metal and polyester. Use of expanded polystyrene (styrofoam).

Exploring the Design II

Object Design - Industrial Object. Creation of production model. Design a 3D object using the PC (in collaboration with the laboratory of Digital Arts) .

Purpose - Applications in Space - Installation III – 6th Semester

Digital image processing and Videos. Installation in space (Installation). Land Art - Artistic intervention outdoors. Design a 3D space using the PC (collaboration with the laboratory of Digital Arts). Design - Architecture space (Spatial Design).

Exploring the Design III

Furniture, Lighting, Industrial object. Deepening the design artifact - Industrial Object. Create production model. Design a 3D object using the PC (in collaboration with the workshop of Digital Arts).

Purpose - Applications in Space - Installation IV - 7th Semester

Personalised work - projects to deepen the theme that will be selected as the field of research by the student and specialization in techniques and materials. Cooperation with other workshops and with external parties and workshops, crafts, businesses, etc.

Exploring the Design IV

Personalised work - projects to deepen into the theme that will be selected as the field of research by the student and specialization in techniques and materials. Cooperation with other workshops as well with external parties and workshops, crafts, businesses, etc.

Purpose - Applications in Space - Installation V- 8th Semester

Personalised work - projects to deepen the theme that will be selected as the field of research by the student and specialization in techniques and materials. Cooperation with other workshops as well with external parties and workshops, crafts, businesses, etc.

Exploring the Design V

Personalised work - projects to deepen the theme that will be selected as the field of research by the student and specialization in techniques and materials. Cooperation with other laboratories and with external parties and workshops, crafts, businesses, etc.

Diploma thesis - 9th Semester

Argumentation Texts. Based on what students have learned during the past 4 years of study, the students, with guidance from their supervisor, will choose a personalised theme in a field of personal reflection and work on it in the last two semesters of study. The evaluation will be a solo exhibition of their work at the last semester of their studies accompanied by a text for this work which they must sufficiently document.

Diploma thesis - 10th Semester

Completion of Thesis. Selection of place of final exhibition. Study on installation of the work.

Featured Accompanying theory Lessons

History and Theory of Design (I, II , III)

History of Industrial Design

2B. Set Design / Costume

Professor: Adjunct Professor

This workshop explores the relationship between scenography and costume design with the performing arts and cinema. Given the opportunity to deepen and study in areas related to the set design / costume design for opera, theater, ballet, dance and film and set design / costume for non- theatrical spaces. Within these context approximation methods, interpretation and transcription of drama with visual terms, the development of methodology and organization of each approach and how to implement them are investigated.

Alongside specific issues concerning the development of the stage space and scenography are studied in relation to different types of performing arts. We also investigate the relationship of stage design, costumes, the performing arts and film with the other arts through interdisciplinary approaches. It is encouraged and cultivated even the presentation of student work with theatrical ways and means.

Structure direction courses per semester (4th to 8th semester)

Scenography and Costume Design I - 4th Semester

Costume and Set Design for the Opera. Methodological Approach of stage and costume project. The visual vocabulary of the show. Introduction to Opera. Opera: Stage Space and Scenography. Literary Elements.

Scenography and Costume Design II - 5th Semester

Scenography and Costume Design for the Ballet. Introduction to Ballet. Ballet : Space Stage and Set Design. Elements of performance. Information Technology for Set Design and Costume Design.

Scenography and Costume Design III - 6th Semester

Scenography and Costume Design for Dance. Introduction to Dance. Dance : Stage Space and Scenography. Lighting Elements.

Scenography and Costume Design IV - 7th Semester

Scenography and Costume Design for Film. Introduction to Cinema. Cinema: Film Space and Scenography. Interdisciplinary Approaches I: Theatre, Opera and Film.

Scenography and Costume Design V- 8th Semester

Scenography and Costume design in non- theatrical spaces. The Dramaturgy of Space . Stage Space and Scenography in non- theatrical spaces. Performances at specific places. Elements of Direction . Interdisciplinary Approaches II : Performing Arts and Artistic Environments.

Thesis - 9th Semester

Research approach of the thesis. Study, design and documentation.

Thesis - 10th Semester

Study, design and presentation of the thesis.

3. Ecclesiastical Arts Studio

Professor: Demosthenes Avramidis, Assistant Professor

The object of this studio is Visual Arts that were developed and are exercised in connection with the ecclesiastical event within the years (Sacred Tradition and Folk art).

The purpose of the studio is to train their student in the range of the theory and practice of Functional Arts, enriching their artistic education with this cultural heritage, while providing professional expertise in exercise. At the same time explores the artistic language of the Holy inter-culturally, influences and dialogues between artistic traditions. Artistic research of the students is encouraged on general and specific issues related to the subject matter of Functional Art in their personal artistic study and work, with a view to exploring and then the

visual identity in the contemporary artistic scene. Emphasis is also placed on how these Arts affect and are affected by Contemporary Art.

Shaping the art education of the student consists of the following: a. to understand the purpose and theme of Functional Art, b. to become familiar with the masterly, the specifics of the materials and techniques to become a “master” before transformed into an artist through specific applications, c realize the current needs of the Arts, and d. to attempt ultimately his own proposal as a contemporary artist.

The Department is currently providing the studio courses of Ecclesiastical Painting - Painting (portable image, encaustic, fresco) and mosaic, while expected in the future, Wood Carving, Stained Glass, General Principles of Art Conservation and Technology of Materials and Structures. Workshop courses of painting and mosaic are embedded in the common Workshop (Ecclesiastical Arts) and given the choice and specialization in technique depending on the interests of the student both in the Introductory Cycle and in -depth courses.

During the first semester course in the Hagiography Introductory Cycle (1st, 2nd or 3rd semester) the apprenticeship aims at understanding the material required to complete the studies in liturgical art. For this reason selecting a specific topic area from our long tradition (ex. Late antiquity- encaustic, Early Christian period - naturalistic images, “Palaiologeia” period- tempera, Macedonian School - fresco, Cretan School - tempera, contemporary issues of imaging and visualization of Saints, photos etc.) and based on this particular theme the student enters to all issues that adjoin the subject as theory and as practice, negotiating an integrated application. The subject matter is adjusted and updated continuously each semester.

Respectively, in the introductory cycle, the introductory semester Course in Mosaic aims to familiarize the students with the tools and techniques of mosaic both theoretically and practically. Each exercise is selected individually or collectively in small groups. The exercises will involve either a work on a copy or a personal creation of the student. An emphasis is given on tessellation project to understand the students the way in the application of the tessellation form. The indirect tessellation is taught in principle and ways of Built in a portable, wall mounted and floor-standing substrate.

Depending on the requirements of each respective course are taught theoretical aspects of Art History, imagery and theology of icons and Technology of Materials and Structures required for these applications. For this reason, the workshop invites for lectures art historians, specialized and distinguished artists, performs educational trips in situ tours to monuments, archaeological sites, museums and exhibitions.

Structure direction courses per semester (4th to 8th semester)

Copy of I - Descriptive Archaeology - 4th Semester

The workshop course aims at deepening into techniques and styles that have been exercised in the production of works of art from antiquity, early Christian, Byzantine and post-Byzantine period and all substrates (portable, wall, floor). Whenever a selected kind of technical painting or mosaic is chosen (encaustic, egg tempera, oil painting, fresco, secco, indirect - direct tessellation) and depending on the selected project applications includes: surface preparation (mortars, coatings, inert materials, adhesives), type and form of gilding, colours - pigments, varnishes, etc. The exercise aims at learning copied works of art, both to build on techniques and styles in personal artistic work, as well as for applications in professional life.

Deepening in the “Byzantine” style I - Form - 5th Semester.

Drawing in Church - colour painting (Byzantine mode and style)

Face (Typology of Saints). Body - Clothing (Typology of Saints). The Abstraction (the optical phenomenon in shaping and abstractive way of the image, exploring the limits and acceptable solutions). Familiarity with timelessness Functional Painting - mosaic. Stylistic solutions from the Hellenistic portrait of Fayum and Roman Pompeian frescoes, the early Christian naturalistic images, periods after the iconoclasm, “Komnenian”, “Palaiologeia” (Macedonian School, School of Constantinople, etc.), the post-Byzantine Cretan “School”, the “maniera italiana”, the Russian and gothic, Nazarene, the iconographic traditions of local churches and the “modern- Byzantine” revivals.

Deepening in the “Byzantine” style II - Space, Composition - 6th Semester.

Drawing in Church - colour painting (the Byzantine mode and style). Figured images (Twelve celebrations etc.). Composition (reverse or certain perspective, engravings). Area (buildings, landscape, details of nature). Familiarity with timelessness Functional Painting - mosaic. Stylistic solutions from the Hellenistic portrait of Fayum, “Roman” and Pompeian frescoes, the early Christian naturalistic images, periods of iconoclasm, “Komnenian”, “Palaiologeia” (Macedonian "School", " School" of Constantinople, etc.), the post-Byzantine Cretan " School", the “maniera italiana”, the Russian and gothic period, Nazarene, the iconographic traditions of local churches and the “ modern- Byzantine” revivals.

Deepening in the mural or mosaic surfaces of buildings - Monumental Art - 7th Semester

Issues on hagiography surfaces of buildings (adaptation of compositions on the surfaces of temples, temples construction, classification of saints, theology of iconography's program), manufacturing the scale model of iconographic program. Techniques of mural (wall fresco preparations, secco). Direct tessellation, pebble mosaic, modern techniques and materials tessellation. Learning 3D programs, architectural design of model - build layouts of iconography temple in electrical pc. Using the computer to plan tessellation.

Deepening Issues in Contemporary iconography - 8th Semester

Iconography and contemporary art (how contemporary artists have used elements of ecclesiastical painting), conceptual approach of iconography, imagery of meanings. Sacred arts, the recruitment of the sacred arts of other confessions and religions, religious – art and assimilation opportunities. Familiarity with the basic iconography and its differences from the medieval and western modern.

New trends based on the liturgical tradition in the Orthodox world (Greece, Russia, Serbia, Bulgaria, etc., the art of same religion of dispersion, ex. America, Australia, etc.), development of the new trends. Iconography and Photography (photo imagery of the Saints of 20th cent.). Exploring abstract solutions through observation of the natural (model, cloakroom vestments and uniforms). Graphic Design, Printmaking and image (Paper images), “Virtual” reality (new technologies and tradition). Issues related on operational applications arts (woodcarving, silversmith, miniature sculpture, stained glass, embroidery, vestments, etc.)

Thesis - 9th Semester

Select thesis theme. Documentation. The scope of the thesis must meet parameters related to the adequacy of the student, or the ability to practice in the field of Ecclesiastical Arts, either as an artist or focusing on its subject submits an adequately documented artistic proposal.

Thesis - 10th Semester

Diploma thesis. Study of the space and the way it will be exhibited.

USEFUL PHONE NUMBERS AND ADDRESSES

TAXI.....23850 22700, 23800,
22800, 23100

HOTELS

"Ellinis" Pavlou Mela 39..... 23850 22671-2

"Lingos" Tagm. Nahum 1..... 23850 28322-3

"Faidon".....23850 44800

"Philippeion "..... 23850 23346, 28433

"Filareti" Ikaron 4..... 23850 23587, 23437

Amynteo

"Monastiri"..... 23860 22242

"Ateron"..... 23860 20000-9

EMERGENCY TELEPHONE

Direct Action..... 23850 22100

General Hospital..... 23850 22555-6

Emergency Center..... 23850 22166

Fire brigade..... 23850 22199

Traffic..... 23850 22202

Post Office..... 23850 22236

Mountain guide (Theod. Fatsis)..... 6936 896973

COURIER

ACS..... 23850 44818

General Postal..... 23850 45405

Speedex..... 23850 46545

Interattica..... 23850 44800

TRANSPORT

John Salvarinas..... 23850 23995

New Dolphins..... 23850 29130

Media (LOCAL) PRESS

Overthrow (Daily) (Anatropi)..... 23850 44802

Nation.(ethnos)..... 23850 22777

Free Step Florina (Daily) (Eleuthero vima Florina)..... 23850 45795

Observer (Paratiritis)..... 23850 23777

Citizen (Daily) (Kathimerini)..... 23850 45777

Voice of Florina (foni tis Florinas)..... 23850 22195

LIBRARIES

Library of the Faculty of Education..... 23850 55052

Public centers Library in Florina “Vasiliki Pitoska”,

Argirokastrou 1..... 23850 23118

State Archives (: General State Archives)

Averof Avenue 36..... 23850 45750

Children's and teenager's Library

Liberty and Lysimachos Avenue 23850 45411

F.S.F. " Aristotle " - Library,

Plateia Iron 7 1944..... 23850 22754

CULTURAL ORGANIZATIONS, MUSEUMS

Archaeological Museum , Train Station area	23850 28206
Society of Arts and Literature, Steph . Dragoymi 3.....	23850 28509
Club of Culture -Folk Art Museum , Great Alexander.....	23850 22277
Prefectural Conservatory.....	23850 46542
Gallery Artists Florina, Train Station area.....	23850 45205
Cultural Center of Florina , argirokastrou 1.....	23850 29677
Stegi FILOTECHNON Florina Museum of Contemporary Art, Tagm. Fouledaki 8.....	23850 29444
F.S.F. " Aristotle " plateia iroon 7 1944.....	23850 22754

TRANSPORTATION

Railway.....	23850 22404
BUS STATION urban lines	23850 29547
BUS STATION intercity lines:	
Florina	23850 22430
Amyntaio	23860 22219
Athens.....	210 5130427
Thessaloniki.....	2310 595418
Larissa.....	2410 530249