

**UNIVERSITY OF WESTERN MACEDONIA**

**SCHOOL OF FINE ARTS**

**DEPARTMENT OF FINE AND APPLIED ARTS**

**COURSE GUIDE**

**ACADEMIC YEAR 2013-2014**

EDITING:

Andreou Andreas

COORDINATION:

Zoe Godosi

COURSE GUIDE COMMITTEE:

Demosthenes Avramidis

Angeliki Avgitidou

Zoe Godosi

Yannis Ziogas

Yannis Kastritsis

Dimitris Touzos

SUMMARIES OF COURSES:

The summaries of the taught courses were edited by the department's professors.

TRANSLATING COMMITTEE:

Angeliki Avgitidou (coordinator)

Filippos Kalamaras

Student translators:

Melpomeni Votskou

Penelopi Gaiti

TRANSLATION FINAL EDITING:

Angeliki Avgitidou

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Abbreviations : TH= =Teaching Hours, CR=Credits

## **Greeting from the Head of the Steering Committee of the University of Western Macedonia**

The students of the department of Fine and Applied Arts are given the opportunity to create and succeed with the aid of their teacher's guidance. Their creativity, serving as a component of their educational activity, does not affect only the closed circle of the Institution, but the whole society that surrounds it. As far as the University's contribution to society, measures have been taken, aside various difficulties, in order to put in motion the three-sectioned collaboration pattern between the University, the financial operators of the public and private sector and the local community, with the sole ambition of the prosperity of the local area. The local community depends on the University's authority to adopt the appropriate initiatives for an efficient development. Thus, in order for this particular development process to flourish, the financial operators of the area must provide their assistance.

The newly founded University of Western Macedonia is gradually blooming and at the same time laying the groundwork for its strategic evolution (geographical, economic and academic), but also for its international and national academic recognition, by materializing step by step the academic, qualitative and developmental goals required. Respectively, the newly born department of Fine and Applied Arts is trying to give prominence to a robust academic environment with the unstoppable efforts of the academic staff and the students themselves.

Our dear students, we hope that during your everyday experience at the University you won't regret the choice you have made. However, we believe that you will be vindicated for your conscious choice, and consequently become the most honored representatives of your school.

Lastly, I would like to stress out that the Department of Fine & Applied Arts, in difficult internal and external conditions, is trying to create collective actions through its Courses and Studios, that are going to reflect -both on the inside and the outside of the Institution- its will to overcome these difficulties, face the dangers and seize opportunities.

The Head of the Steering Committee

Professor Theodoros Chajipantelis



## **Greeting from the Head of the Department**

A greeting ought to mention the short, very difficult but at the same time challenging and creative course of the Department, despite the adverse and unprecedented conditions that our country faces since 2009/10; conditions that wounded our social formation's spectrum, but on the other hand revealed and empowered the well-meant patriotism and pride of its citizens, with the exceptional example the people anguishing and trying to offer the best to the Florina School of Fine Arts since the day it has been founded.

These people are eponymous and –being an historian myself- I have a sincere obligation to mention at least two historical moments, utterly important in my opinion, relevant to the founding of the Department of Fine and Applied Arts, University of Western Macedonia.

August of 2003. The University of Western Macedonia had already been founded (consisting of departments that until then belonged to the Aristotle University of Thessaloniki) according to the Presidential Decree num. 92/2003 and it was going to officially start its operation in 2004. Professor and sculptor, Dimitris Bessas, and the ever memorable Mimis Souliotis, with the valuable support of the Prefectural Government of Florina, worked on and put together a praiseworthy file with the title: “Department of Fine and Applied Arts, University of Western Macedonia - A work in progress”, ensuring that the goals and the promptness of the program of studies, the budget and the expenses were fully analyzed and documented correctly. This proposal was presented to the first Head of the Steering Committee of the University of Western Macedonia, Professor Christos Massalas, and the Minister of Education, Petros Efthimiou.

June 20th 2006. The first Provisional General Assembly was held in the Katerini, aiming for a first discussion, in an institutional level, about the nature and the program of studies. Present at this meeting were the following:

University of Western Macedonia Professor and first Head of the Department of Fine and Applied Arts in Florina, Dimitris Bessas

Athens School of Fine Arts Professor and Deputy Head of the Department of Fine and Applied Arts in Florina, Giorgos Houliaras

University of Western Macedonia Professor, Mimis Souliotis

Athens School of Fine Arts Associate Professor, Marios Spiliopoulos

Associate Professor at the Department of Fine and Applied Arts of the Aristotle University of Thessaloniki,  
Xenis Sahinis

University of Western Macedonia Associate Professor, Andreas P. Andreou and

University of Western Macedonia Assistant Professor, Ifigenia Vamvakidou.

This first discussion that set the basis for the proper function of the department could not finish without the existence of some conflicts on various matters.

From the first year of operation of the department, until now, academic teachers from different Universities participated and supported the General Provisional Assemblies.

The Heads of the Department of Fine and Applied Arts so far are the following:

Andreas Andreou, Professor at the Department of Primary Education, University of Western Macedonia, Bessas Dimitrios, Professor at the Department of Primary Education, University of Western Macedonia and Papanikolaou Miltiadis, Professor at the Department of History and Archeology, Aristotle University of Thessaloniki.

The participants at the General Provisional Assemblies of the Department of Fine and Applied Arts are the following:

Sahinis Xenis, Professor at the Department of Fine and Applied Arts, Aristotle University of Thessaloniki, Skilogiannis Georgios, Professor at the Department of Fine and Applied Arts, Aristotle University of Thessaloniki, Souliotis Dimitrios, Professor at the Department of Pre-School Education, University of Western Macedonia, Spiliopoulos Marios, Professor of the Athens School of Fine Arts, Tsakiris Georgios, Professor at the Department of Fine and Applied Arts, Aristotle University of Thessaloniki, Houliaras Georgios, Professor of the Athens School of Fine Arts, Vamvakidou Ifigenia, Associate Professor at the Department of Pre-School Education, University of Western Macedonia, Dimitriadou Katerina, Associate Professor at the Department of Primary Education, University of Western Macedonia, Sarri Aikaterini, Associate Professor at the Department of Balkan Slavic and Oriental Studies, University of Western Macedonia, Xonoglou Dimitrios, Assistant Professor at the Department of Fine and Applied Arts, Aristotle University of Thessaloniki, Kasvikis Konstantinos, Assistant Professor at the Department of Primary Education, University of Western Macedonia,

Stavrianos Giorgos, Assistant Professor at the Department of Balkan Slavic and Oriental Studies, University of Western Macedonia.

The department is now on its 8<sup>th</sup> year of operation, with 5 Teaching and Research members of staff (D.E.P.), 3 Special Studio and Teaching members of staff (E.E.DI.P.) and many other colleagues from the Pedagogical Department of the University of Western Macedonia and Adjunct Professors (Presidential Decree num. 407/1980), working hard, overcoming any biased perceptions existent in the public sector and barriers by showing immense dedication and by achieving great accomplishments and distinctions, both in an educational level and a social one, by making their presence known in Greece, but also in the international world.

However, the question is what is the determinant difference between the Department of Fine and Applied Arts from the already existent departments in the country? The Department in order to support its program of studies during this national hardship, applied in a great extent the international trend of inter-scientific approach to the individual learning fields through its cooperation with the Department of Primary Education and the Department of Pre-School Education, as well as the Department of Balkan Slavic and Oriental Studies until the year of 2013.

A second important element that highlights its uniqueness and that comes off as a result from the Department's collaboration with the Pedagogical Departments, is the emphasis given on teaching Educational Artistic courses for the Primary and Secondary Education. Already, a very high percentage of graduate students is already occupied in Education, having received both an artistic education and a pedagogical one.

Dear students and colleagues,

Art and training in Art can and must operate as an antidote to the crisis we are currently facing as a country, if we keep on fighting for the general good and creativity, and not only for personal profit and amusement. With this in mind, the outcome will be even more satisfying.

Head of the Department of Fine and Applied Arts

Professor Andreas P. Andreou

## **The Department**

The Department of Fine and Applied Arts situated in Florina was founded, according to the Presidential Decree 181/31, in August 2006. The beginning of the Department's academic course and the registration of the first students where in the academic year 2006-7.

The Department is bestowed with the following mission by the founding Presidential Decree:

- a. To cultivate and promote the required knowledge relevant to the scientific fields of painting, sculpture and applied Arts, and more specifically video-photography, digital arts (animation, 3D motion pictures), illustration, the study and design of contemporary items of industrial production and decoration. Special attention is given to the rise of cultural legacy and its influence from the major conjectural European trends.
- b. To provide to all the students the necessary tools in order to insure their future artistic, scientific and professional career, and
- c. To provide also special training and guidance to the students for the purpose of teaching artistic courses in schools of primary and secondary education.

## **Studies - Duration of Studies**

The number of students, getting accepted by the Department every year, is legislated by article 1 par.5 of the law num. 1351/1983 (A' 56), as conducted every time.

The process followed for admitting students to the Department, is in accordance with section c of par. 3, article 2 of the law num. 2525/1997 (A' 188), as conducted every time.

The minimum obligatory duration of studies in the Department, for the acquirement of the bachelor degree is set for 10 semesters.

## **Professional Consolidation**

The graduate students of the Department of Fine and Applied Arts, through their specialized scientific knowledge, can be occupied in bodies of the public or private sector that have to do with art, in one or more fields of art offered by the Department. Furthermore, they have the option of working in the educational system or as practicing artists.

In Greece, in order to be hired in the educational sector, it is necessary to own a Certificate of Educational Efficiency, which is given to the graduates of the Department.

## **Administration**

According to the following articles: 1. Article 15 par. 3 of the law num. 2454/2007 (Government Gazette 7, vol. A') "Higher Education Issue's Adjustment-Other Provisions", 2. Article 9 par. 5 of the law num. 4009/11 (Government Gazette 195/06-09-2011, vol. A') "Structure, Function, Verification of the quality of studies and internationalization of Higher Education Institutions", 3. Article 3 par. 4 of the law num. 4076/2012 (Government Gazette 159/10-08-2012, vol. A') "Adjustments on issues of Higher Education and other Provisions", 4. Article 39 par. 30 of the law num. 4186/2013 (Government Gazette 193/A/2013) "Reform of the Secondary Education system and other Provisions", the School of Fine Arts cannot be considered a self-controlled unit, due to the fact that it consists of a non-independent unit, the Department of Fine and Applied Arts. That is the reason why all of its duties, based on the constitution, are authorized by the Deanery of the School. Nevertheless, according to article 9 par. 8 of the law num. 4009/2011, for each School that implements a certain program of studies, "*...the deanery consists of a Dean, who serves also as a Director (Head) of the Department, three professors from the School elected by the General Assembly and one student representative. In this case, the General Assembly Committee is responsible also for the general meeting of the Department. The issues concerned with the application of this paragraph, are specified by the Rector's decision and is published in the Government Gazette*".

Due to the fact that the Ministry of Education and Religion has not yet defined the procedure by which the Dean of the School of Fine Arts is going to be selected, as well as the individual operation of the Department, the Director is expected to suggest and present any upcoming issues concerning the Department to the Steering Committee of the University in order to make relevant decisions. As for the implementation of these decisions, the Head of the Steering Committee is in charge for authenticating them after checking their legitimacy and feasibility. (law num. 4186/2013).

## **Head of the Department**

Andreas P. Andreou, Professor

Andreas P. Andreou studied Classic Archeology, Byzantine Studies and Ancient History at the Heidelberg University and Mainz University of West Germany. He has been teaching at the Pedagogical School of Florina since 1991. His scientific and research interests are traced in Ancient and Byzantine History, in Ancient Greek Art, in local History, in Art History and in Museum Education. He has published seven monographs, articles concluded in edited volumes, Greek and foreign scientific magazines and proceedings of international conferences.

[aandreou@uowm.gr](mailto:aandreou@uowm.gr)

## **Teaching Staff**

The teaching staff of the Department is constituted of Teaching and Research staff members (D.E.P.), which have already been appointed or awaiting placement, Teaching and Research staff members from other departments, Special Laboratory and Teaching staff members and artists and theoretical scientists, who are hired as Adjunct Professors according to the Presidential Decree num. 407/80.

### **Teaching and Research staff members**

#### **Dimosthenis Avramidis, Assistant Professor**

He was born in Thessaloniki in 1965. He studied Painting at the Athens School of Fine Arts, participating in workshops about the Portable Image-Fresco, Mosaic and Scenography. He graduated from the Law School of the Aristotle University of Thessaloniki and the Department of Conservation of Antiquities and Works of Art of the Technological Educational Institute of Athens. Pieces of his work can be found in Mount Athos (murals in the Church of Genesiou Theotokou, in the Church of Panagia Triherousis and in Saint Nicolas Plana Kelliou Marouda Church), in the Patriarchate of Jerusalem (mosaic of a large scale in the Church of Saint Gerasimos Jordanitou), as well as in temples and private collections both in Greece and abroad. He is teaching Church Painting and Mosaic Art at the Department of Fine and Applied Arts, University of Western Macedonia. Some

of his research interests are: the artistic language of the Sacred in cross-culturally, the oral and written teaching of arts and the technology of tools-constructions.

[dimoavra@gmail.com](mailto:dimoavra@gmail.com)

<http://avramidisicons.wordpress.com/>

### **Angeliki Avgitidou, Assistant Professor**

She studied Architecture at the Aristotle University of Thessaloniki and Fine Arts at Central Saint Martins College of Art and Design (MA, PhD). She has presented papers in international conferences, such as Psi, ISEA and CADE. She also participated in three Performance Festivals organized by the Biennale of Contemporary Art of Thessaloniki and in the Biennale “Performance Deformes” of Chile. She is a member of the Academic Board of the hub i-node of the Planetary Collegium (Plymouth University) and she teaches at the MFA of the TransArt Institute. Her research interests include the relation between body, space and performance, the relation between self-portrait, identity and subjectivity, as well as the field of art practice as a means and a process of producing knowledge.

[aaugitidoy@uowm.gr](mailto:aaugitidoy@uowm.gr) <http://www.iamartist.info>

### **Zoe Godosi, Assistant Professor**

Zoi Godosi graduated from the Department of History and Archeology of the School of Philosophy, Aristotle University of Thessaloniki in 1985. She has a Master’s Degree on History of Art and a Doctorate on the same subject by the Aristotle University of Thessaloniki. Her research interests are the study of folk painting and Modern Greek and Balkan Art.

[zgodosi@uowm.gr](mailto:zgodosi@uowm.gr)

### **Yannis Ziogas, Assistant Professor**

Giannis Ziogas was born in Thessaloniki in 1962. He studied Mathematics (Bachelor's Degree from the University of Athens) and completed his Master's in New York City (Painting, MFA School of Fine Arts). He completed his doctorate thesis at the University of the Aegean with subject: "Stamo's work as a transformation course of an international code system (field painting) in an interpretation code of light and landscape". He has had solo shows and also participated in group exhibitions, both in Greece and abroad. He wrote texts and books about the Theory of Art ("Malevich, the Byzantine", "Tarkovsky in Chalkida", "Aspects of Censorship"). Every year he is hosting "The Visual March to Prespes".

[yzogas@uowm.gr](mailto:yzogas@uowm.gr)

### **Yannis Kastritsis, Assistant Professor**

Giannis Kastritsis was born in Daphne Evritanias in 1960. He studied Painting at the School of Fine Arts in Thessaloniki from 1985 until 1990 at the studio of in Vangelis Dimitreas. He then continued his studies, doing his Master at Brooklyn College, New York City from 1990 until 1993. Apart from painting, he is also engaged with photography and sculpture. Since 1997 he is teaching painting at the Technological Educational Institute of Athens, in the Department of Graphics and since the year of 2007 he is teaching at the School of Fine Arts in Florina. Finally, he has published the following personal catalogues: "The World of things", 2004, "In the great pit", 2006, "The man and his shadow", 2010, "Cezanne's doubt", 2011 and "Interpretation of Lives", 2012.

[kastritsis@yahoo.gr](mailto:kastritsis@yahoo.gr) <http://kastritsis.blogspot.gr/>

### **Harris Kontosfyris, Assistant Professor**

He lives and works both in Athens and Florina. He has had 18 solo exhibitions and has participated in various group exhibitions both in Greece and abroad, like the 26h Biennale of Sao Paulo (2004), the 2<sup>nd</sup> Biennale of Beijing (2006) and the 2<sup>nd</sup> Biennale of Thessaloniki (2009). He exhibits his work in Zouboulakis Gallery, Athens and in Lola's Nikolaou Gallery, Thessaloniki. In 2009, he published his book "Inflector" by futura Editions.

More Information:



<http://www.harriskondosphyris.com/>

<http://floroieikastikoi.blogspot.gr/>

[kondosphyrisharris@gmail.com](mailto:kondosphyrisharris@gmail.com)

### **Vasilis Bouzas, Assistant Professor**

Vasilis Bouzas received his Master's degree in Fine Arts (MFA) from the Pratt Institute, New York after he was awarded with two scholarships from the Greek state and the Fulbright Foundation (1997). He holds a BFA from the Athens School of Fine Arts and BSc in Civil Engineering from the National Technical University in Athens. He studied, worked and taught in New York in the fields of design and implementation of digital presentations. He has participated in exhibitions and competitions in Greece and abroad and presented his art works, like audiovisual constructions, animation graphics, digitally modified pictures and sounds and paintings. In 2013 he was elected assistant professor at the Department of Fine and Applied Arts, University of Western Macedonia for the teaching of Digital Arts.

### **Ektor Papadakis, Assistant Professor**

In 1983-1985 he graduated from the School of Fine Arts in Tinos with honors. In 1985-1990 he graduated from the Athens School of Fine Arts, Department of Sculpture, G. Nikolaidis Studio with honors. In 1987-1988 he attended with honors the Athens School of Fine Arts studios of Scenography and artistic typography. In 2011-2014 he received a Master's degree from the University of Western Macedonia, with a thesis title being: "Historical Individual's Busts - Creation of historical Narrations". Since 2008 he is teaching sculpture at the Department of Fine and Applied Arts, University of Western Macedonia, while he was also elected in 2010 as Assistant Professor.

[ektorpapadakis@uowm.gr](mailto:ektorpapadakis@uowm.gr)

### **Teaching staff from the Faculty of Education who teach courses by appointment**

### **Ifigenia Vamvakidou, Associate Professor**

Ifigenia Vamvakidou studied at the School of Philosophy, Aristotle University of Thessaloniki, where she also conducted her master studies on History of Philosophy. She also completed her doctorate thesis at the Faculty of Education, Aristotle University of Thessaloniki. Her scientific and research interests can be traced in Modern Greek History, in the methodology of historical search towards the direction of cultural studies, in Modern Art and in the semiotics of image. There are countless published works of hers (80) in Greek and International magazines and contributions of hers in edited volumes about History and Culture.

[ibambak@uowm.gr](mailto:ibambak@uowm.gr)

### **Katerina Dimitriadou, Associate Professor**

Academic Titles: Bachelor: Psychology and Pedagogics, School of Philosophy, Aristotle University of Thessaloniki. Master: Pedagogics sector, School of Philosophy, Aristotle University of Thessaloniki. Doctorate: Faculty of Education, Aristotle University of Thessaloniki. Research Interests: Theory of Schooling and Teaching, Didactics methodology of humanitarian courses, modern teaching interventions, educational development of historical places, intercultural teaching, Multi-literacy, Critical thinking and teaching, education in ethical development.

[adimitriadou@uowm.gr](mailto:adimitriadou@uowm.gr)

### **Evaggelia Kalerante, Assistant Professor**

She is assistant Professor of Educational Policy, University of Western Macedonia. She graduated from the Faculty of Politics, Athens Law School, from the Faculty of Education, Athens and from the Department of Pre-School Education. She has a master's degree in Sociology and the subject of her doctorate concerns the sector of Educational Politics, with a close-up study of the academic period of 1936-1940. She is occupied with matters of Educational Politics, Immigration and Equality. She is interested in the study of History of Educational Politics, with the usage of archives and biographical analysis. She focuses on the connection of

politics, education and structured social reality. Studies and articles of hers have been published in Greek and foreign magazines and scientific volumes.

[ekalerante@uowm.gr](mailto:ekalerante@uowm.gr)

### **Kostas Kasvikis, Assistant Professor**

Dr. Kostas Kasvikis is Assistant Professor at the School of Primary Education, Florina, University of Western Macedonia with an expertise in “The Didactics of History and Culture”. He graduated from the Pedagogical Academy in Thessaloniki, Department of History and Archeology, School of Philosophy, Aristotle University of Thessaloniki, specialized on “archeology and history of art”. In this already mentioned department, he conducted his master’s and doctorate thesis. He worked as a teacher and as a researcher in Greek and European research programs. He designed and applied educational programs in archeological sites and museums. His research, educational and written works talk about the Didactics of History, Museum Education, Archeological Education and the Politics of the past. He is also cooperating with the Master’s Department of Museology, Aristotle University of Thessaloniki-University of Western Macedonia and he is a co-coordinator and teacher of the course “Museum Education”.

[kkasvikis@uowm.gr](mailto:kkasvikis@uowm.gr)

### **Kotopoulos Triantafyllos, Assistant Professor**

Triantafyllos I. Kotopoulos is assistant Professor of “Greek literature with an emphasis on Children’s Literature” at the Department of Pre-School Education, University of Western Macedonia and scientific coordinator of the Master study program “Creative Writing” of the same University. He is a graduate and teacher of Philology at the School of Philosophy in Ioannina. His writings and research interests evolve around the study and didactics of literature, of literature theory and creative writing. He has published 7 scientific pieces. Many of his articles can be found in edited volumes, Greek and foreign scientific magazines and records of international conferences. He participated and still does in various research programs, with a special indication to the project “TSTORY Storytelling Applied to Training 2012-2014”. He is a member of cultural

bodies and international companies. However, he values more than anything else his contribution as a founding member of the PanHellenic Association of Paraplegics-department of the Northern Greece.

[tkotopou@uowm.gr](mailto:tkotopou@uowm.gr)

### **Dimitris Bessas, Professor**

Dimitris Bessas studied sculpture at the School of Fine Arts in Athens at the studio of Dimitris Kalamaras. He completed his master studies with a scholarship from the Greek state from 1984 until 1987 and in 1992 was appointed professor for the Pedagogical Sciences, Aristotle University of Thessaloniki. He is teaching at the School of Primary Education in Florina, at the Department of Pre-School Education, at the Department of Fine and Applied Arts, Aristotle University of Thessaloniki, at the Master program of the School of Primary Education in Florina, at the Master program of the Pre-School Education department in Florina and at the Master program of Museology, School of Architecture, Aristotle University of Thessaloniki. The courses that he teaches refer to the conjectural studies in the Primary and Pre-School Education, the first attempts to write, the approach of art work by children, the illustration of school guides, the local artistic history and more. His experience in writing can be evaluated by the books and publications relevant to the above scientific subjects. He owns a studio and he has 20 solo artistic exhibitions in Greece, 2 in America, one in Albania and one in Italy.

[dmpessas@uowm.gr](mailto:dmpessas@uowm.gr)

### **EFI PAPAGEORGIU E.E.DI.P. I**

Efthimia Papageorgiou offers her services at the Department of Primary Education, University of Western Macedonia, since 2008. She is part of the Specific Lab and Teaching Staff (E.E.DI.P.), and she is accountable for the Workshop of Book Education “Vivliologion -Mimis Souliotis”. She is mainly responsible for the execution of Undergraduate and Postgraduate students' laboratory and practical projects, related to the courses and the actions of the main lab. Subject of knowledge: Bibliology: History of Books (manuscript and print), Book related Arts (handmade and artistic bookbinding, as well as

Traditional Typography), Publications. Scientific interests: Paleography, Papyrology, Codicology, Library Science.

Fields of action: “Filanagnosia”, book education in elementary education, Book Presentations, University Book Club

[epapagerogiou@uowm.gr](mailto:epapagerogiou@uowm.gr)

### **GIORGOS STAVRIANOS, Associate professor**

Giorgos Stavrianos obtained his PhD in philology from Faculty of Letters and Human Sciences of the University of Nancy II, France, and he also graduated from School of Philosophy, University of Athens. He is now a lecturer teaching Culture, Art and Philosophy of Art courses at the Department of Balkan Studies and the School of Fine and Applied Arts, University of Western Macedonia.

He has written the following monographs: “The Dynamics of Civilizations -Dialogical approach” (2007), “The new narrative of the world” (2012), published by Ant. Stamoulis Publications. He has also written three novels (Kastaniotis Publications), and he has finished the fourth one, which is going to be released within the year.

Apart from writing, he has also been involved in music composition, where he has made a significant contribution in the Greek and international discography.

[gstav144@gmail.com](mailto:gstav144@gmail.com)

### **SOTIRIA TRIANTARI, Assistant professor**

Sotiria Triantari was born in Thessaloniki. She studied History and Archeology at the University of Ioannina, and Theology at the Aristotle University of Thessaloniki. She completed her postgraduate studies in Philosophy at the University of Tübingen in Germany. She has a PhD in History of Philosophy (on a scholarship) with specialization in Byzantine Philosophy, and she continued her Postdoctoral studies in Political Philosophy at the School of Philosophy, University of Athens (also on a scholarship). She was assigned to teach the following

courses: Contemporary Political Philosophy at the University of Macedonia (department: International - European Economic and Political Studies), Philosophy and Aesthetic Philosophy at the University of Ioannina (department: Art Sciences). She now teaches at the University of Western Macedonia as an Assistant professor in the Department of Preschool Pedagogy School of Florina in the module “Philosophy and Education”. She has written many articles both in Greek and foreign magazines concerning ancient, Byzantine and modern philosophy, in the fields of politics, rhetoric, education, ethics and logic. She has also written many scientific papers.

## **ADJUNCT PROFESSORS ACCORDING TO P.D. 407/80 IN 2013- 2014**

### **CHRISOULA VOSKOPOULOU**

Chrisoula Voskopoulou graduated from the School of Architecture, AUTH, (1992). She obtained her PhD from the School of Architecture, AUTH, (2006), she has a postgraduate degree with specialization in Marketing Management M.Sc. Cultural units (EAP, 2010), and she has a postgraduate degree on a scholarship from I.K.Y., with specialization in “History, theory and criticism of architecture”. She was an Architecture Engineer in the Technical Services Division SE Florina, (2000-2009), the Head of the Directorate of Culture Tourism of Southeast Florina, (2010), and the Assistant Head for Development Regional Unity of Florina (2011-2013). She was also an Instructor (PD N. 407/80) in the Department of Fine and Applied Arts at the University of Western Macedonia (2006-2013). She has participated in Greek and international conferences concerning architecture, cultural heritage management, promotion of tourism and regional development. She is a member of TEE of the Greek department of ICOMOS, ICOM, and she is also a Committee member of artworks P.E. Florina, U.W.M. She has published in conferences proceedings, journals and meetings at local, regional and international level in the topics of history, promotion and management of architectural heritage.

[xvoskopoulou@uowm.gr](mailto:xvoskopoulou@uowm.gr), [s.voskopoulou@florina.pdm.gov.gr](mailto:s.voskopoulou@florina.pdm.gov.gr)

### **FILIPPOS KALAMARAS**

He works as a Sculptor-Video Artist. He teaches at the 3-Dimensional Applications / Installation and Decorative Arts Studio of the Department of Fine and Applied Arts in Florina, and he taught Digital Arts in the same Department the years 2006-2011. He has a degree in Sculpture from Loughborough University School of Art and Design in England, and a Masters Degree (MSc) in Contemporary Art and Art Theory from Edinburgh College of Art in Scotland. He participates in marble and sculpture symposia and has also participated in group exhibitions in Greece and abroad. He is a member of the Greek Chamber of Fine Arts and he also regularly publishes material in art magazines and publications. He is a member of the Board and an Editor in Chief of the Dimitris Kalamaras Foundation, a National Endowment whose main purpose is the promotion of art education and the research in the Teaching Methodology of Art.

[fil.kal@gmail.com](mailto:fil.kal@gmail.com)

<http://www.filipposkalamaras.gr/>

## **TASOS PROTOPSALTOU**

He was born in Veria in 1980. He studied Stage Design and Costume Design, Performing Arts, Film, and Fine Arts. He was a scholar of the Academy of Fine Arts in Florence, the National Film School in Rome, and in Sannio Film Festival. He was also involved in Set Design and Costume Design for Opera, Ballet and Theater, and he has participated in international Lyric productions. His research interests are focused on the relations of Performing and Fine Arts, on artistic transcription of dramaturgy in the context of the performance phenomenon, as well as in the History of Opera, with emphases on its stage and costume gamut throughout the ages. He has taught, published and lectured internationally.

[tprotopsaltou@uowm.gr](mailto:tprotopsaltou@uowm.gr) [www.tasosprotopsaltou.wix.com/tasos](http://www.tasosprotopsaltou.wix.com/tasos)

## **DIMITRA SIATERLI**

Dimitra Siaterli was born in Argos in 1952. She has degrees in Painting and Decoration (Academy of Fine Arts in Bologna). She has been involved in every field that belongs to the Fine Arts, and she has also undertaken

multiple activities in the field of Engraving. In 1977 she and Pino Pandolfini founded the “Athens Engraving Center”, an organization that collaborates with artists and cultural organizations for publications, printings, seminars and exhibitions in the field of engraving. She was especially involved in artistic interventions, both in private and public places, as well as in art events, contributing also with other forms of art. Since 1975 she has made 30 individual presentations, with many of them being presented in group, Greek and international events. She is a member of the Chamber of Fine Arts, a founding member of “Team Printmaking Centre” of the Greek Engravers, and also a member of the team EN FLO. Her works can be found in Greek and international museums and collections. She has been teaching as Adjunct Professor at the School of Fine and Applied Arts in Florina (UWM) since 2010.

[www.dimitrasiaterli.gr](http://www.dimitrasiaterli.gr) [dimitrasiaterli@hotmail.com](mailto:dimitrasiaterli@hotmail.com)

### **E.E.D.I.P.**

#### **THOMAS ZOGRAFOS, E.E.D.I.P I**

Thomas Zografos was born in 1963 in Drosopigi in Florina. He studied at the School of Fine Arts in Athens (1981-1986) in the studios of Giannis Moralis, Dimitris Kalamaras and Dimitris Mytaras. His artistic work has been presented in both solo and group exhibitions in Greece and also abroad. He is the author of textbooks for the Ministry of Education that relate to the artistic activities of first, second, third and fourth grades of the Elementary School and all-day kindergartens. He has worked as a Professor of Art in Secondary Education and as Adjunct Professor in the Department of Primary Education of the Faculty of Education of Florina. Moreover, he was an Artistic Director of the Art Laboratory of Kozani. He has written papers and published in journals and conferences, with topics relating to Art, Pedagogy and New Technologies. He is a member of the Board of the Museum of Contemporary Art of Florina.

[tzografos@uowm.gr](mailto:tzografos@uowm.gr)

#### **SOTIRIS LIOUKRAS, E.E.D.I.P I**



Sotiris Lioukras was born in Florina in 1962. He graduated from the School of Fine Arts in Athens in 1985 (Diploma in Painting, studio of Yannis Moralis). He has made eight solo exhibitions and has participated in many group exhibitions in Greece and abroad. He now lives and works in Florina.

sliouk@otenet.gr

### **CHRISTOS TSOTSOS , E.E.DI.P. I**

He was born in Florina in 1965. He studied sculpture at the Athens School of Fine Arts, in the studio of G. Lappas (1988-1994), and graduated with honors. He has made three solo exhibitions and has participated in many group exhibitions. He lives and works in Florina.

xtsotsos@uowm.gr

### **ETEP**

DIMITRIS TOUZOS, ETEP

2385055240, dtouzos@uowm.gr

### **TEACHERS FROM SECONDARY EDUCATION**

GEORGE DROSOS PE08

ELENI EFEOGLOU PE08

## **SECRETARIAL AND TECHNICAL SUPPORT OF THE DEPARTMENT**

The Department of Fine and Applied Arts Secretariat provides administrative and secretarial support to the overall educational and research work.

The Secretariat is organized and operates at Department level, according to the article 8 of law 3260/2004, which reinforced paragraphs 1-16 of the article 36, law N.2190/1994.

Responsible for the secretariat are:

CHRISTOS KONSTANTINIDIS- Secretary

Tel. 23850 55250

Fax 2385055241

[xkonstantinidis@uowm.gr](mailto:xkonstantinidis@uowm.gr)

MAGDA CHRISTOPOULOU

Tel. 23859 55290

[magda.christopoulou@gmail.com](mailto:magda.christopoulou@gmail.com)

SOFIA GRIGORIADOU

Tel. 23850 55240

[sgrigoriadou@uowm.gr](mailto:sgrigoriadou@uowm.gr)

## **STUDENT ADMISSION**

The admission examinations of the Department are not subject of the system of Panhellenic Exams and are carried out in accordance with the PD 169/2006 and the MD f151/89700v6/5-9-2006 (GG 1358/14-9-2006 t.B') special examination held in the town of Florina.

### **Application, time and place of submission**

Candidates` applications shall be submitted annually to the secretariat of the section from 1<sup>st</sup> until 10th of September, containing:

- a) Application form.
- b) A certified copy of high school certificate
- c) two (2 ) small photos
- d) Photocopy of identity card

If the documents are sent by courier, the application form must be validated for authenticity of the signature and the employee who lodges them must have authorization to accept the candidate's exam identity card in order to send it to the candidate. The candidate bears the costs of both deliveries.

The applications, in order to be judged on their inclusion in the category of those with special artistic predisposition must be submitted to the department from 20<sup>th</sup> and up to 30<sup>th</sup> June each year and shall be accompanied by a portfolio of works.

The application form is offered to the candidates in a printed form by the Department.

Whilst submitting the documents, the candidate's personal data is verified according to the police identity card or passport she/he presents at the secretary of the Section.

If the candidate for any reason lacks identity card or passport, she/he displays Municipality/Community certificate bearing validated photography.

Each candidate is offered before the exam one “Candidate identity card” which bears validated photography, lists their personal information and is signed by the secretary of the Department.

### **Invitation and registration process**

The Department with an announcement invitation towards the candidates which is posted on the notice board and published in at least two daily newspapers establishes a registration deadline of at least ten (10) days and invites them to bring the required documents.

For the registration is necessary to provide the School graduation certificate of the candidate. If the original certificate is lodged, it may be retracted if similar evidence is provided.

During the registration, the candidate shall submit a formal declaration under Article 8 of Law 1599/86 that he/she is not enrolled in another School or department of higher education in Greece.

Successful candidates who missed the deadline and did not manage to exercise their right to enroll, are entitled to apply for registration only during the next academic year and within the registration deadline, set by the Section in the same school year.

Any available positions not covered due to non-registration of candidates can be covered in descending order from the following of the last admitted by decision of the Department, which also determines the registration deadline. The provision of paragraph 2, article 11 applies also for the purposes of this paragraph.

## **Admission of Cypriot Students**

The Greeks of Cyprus, regardless of nationality and place of residence or stay, are admitted to Fine and Applied Arts Section at the University of Western Macedonia in percentage of 5% more than the specified number of entrees each year, following examinations which are carried out in Cyprus, in accordance with the provisions of this Ministerial Decision of five-member committee set up in June by the Ministry of Education in Cyprus, consisting of three (3) Greek origin artists and two Cypriots.

Nominal list of admitted candidates under the care of the Ministry of Education in Cyprus Republic is sent in September at the Fine and Applied Arts Department, University of Western Macedonia and notified to the Ministry of National Education and Religions.

## **Eligibility for participation in the exams**

The following have the right to participate in the admission examinations at the Fine and Applied Arts Section, University of Western Macedonia:

- a) high school graduation certificate holders (any high school)
- b) at a rate up to 15 % on each given number of admitted candidates, three grade gymnasium certificate holders or evidence of promoting corresponding six-grade or seven-grade or eight-grade school or equivalent certificate of domestic or abroad Middle School, assuming that they have special artistic predisposition, confirmed by decision of the Examination Committee of the Department. Whoever belongs to this category and graduates, should know that the admission regime will be indicated on his/her degree.

## **Admission examinations**

The admission examinations in the Fine and Applied Arts Department of Western Macedonia University take place within the period September – October.

The admission examinations are proclaimed by D.E of University of Western Macedonia. The proclamation is obligingly posted on the notice board and is published in mass-media, whereas a précis of it published in the daily newspapers.

### **Admission Examinations Committee**

The admission examinations are conducted by the Admission Examinations Committee which is defined by the D.E of the University of Western Macedonia upon proposal of the Chairman of the Department and approval of the President of the D.E. of UWM .

The Admission Examination Committee consists of five (5) faculty members of the Teaching and Research Personnel whose subject is related to the Fine arts and other specific sciences.

Head of the Admission Examinations is the Head of the Department and Deputy is the Vice President if their fields are related to Fine arts and other specific sciences. Otherwise in the above positions are designated other faculty members from other Universities or Schools of Fine Arts whose fields are relevant to Fine arts and other specific sciences.

It is not possible for somebody to participate in the Admission Examinations Committee if they have a spouse or relatives by blood or marriage up to the third degree that he/she is to be examined by the Committee. The absence of the impediment presented above is proved by formal declaration towards the Committee Head.

The missing, absent or precluded Head is replaced by the Deputy Head and the latter is replaced by the senior faculty member who is a member of the Committee.

The detailed program, the duration of the tests and the optional or mandatory tests of the candidates shall be decided by the Admission Examinations Committee and notified no later than five (5) days before the commencement of the examinations of the Department and optionally by précis published in the daily press.

The duties of the Secretary of the Admission Examinations Committee are executed by an employee designated by the decision of the President of the D.E. of University of Western Macedonia.

The Committee has a quorum if the present members are more numerous than the absent ones.

The Admission Examinations Committee has the overall responsibility to conduct the examinations, constitutes the Supervisory Committee referred to in Article 6 of the present decision, determines the other competent bodies for the exam, gives the necessary instructions, marks, draws and approves the list of the scores of all candidates.

The Admission Examinations Committee shall decide on every detail, resulting from the implementation of this Ministerial Decision.

### **Admission Tests**

Candidates for admission to first year of study of these schools shall perform art projects of various standards, animate or inanimate, or both. The standards are at least two (2)

The Admission Examinations Committee defines admission tests and places the standards in the candidates' classrooms. The tests which are obligatory in accordance with paragraph 6 of article 4 are determined by the decision of Admission Examinations Committee.

The admission examinations last five (5) four-hours and are spread over three (3) days and the works carried out by the candidates per four-hour exam are:

- The first and second four-hour they elaborate at least one plan from nature (white -black) on a sheet of paper with pencil, charcoal, ink.
  
- The third four-hour they elaborate at least one colour work from nature, on cardboard with tempera, watercolour, acrylic or pastel.
  
- The fourth four-hour they elaborate at least one exercise, with a theme announced to the candidates by the Admission Examinations Committee before starting the test with free treatment of the contestants, and
  
- The fifth and final draw at least one four-hour exercise with free theme, that each candidate wishes according to his/her free will. The exercise will be mandatory accompanied by the drafts.

The sheets of paper and paperboard are offered by the Departments whilst the other required materials are provided by candidate. The candidate selects and delivers to the

Supervisor a folder issued by the Department as follows:

- a) one to two drawings in black and white
- b) one to two colours,
- c) one to two exercises with a theme announced by the Admission Examinations Committee, before the beginning of the exam, and
- d) an exercise which will be accompanied by drafts with free issue selected by candidate.

### **Supervisory Committee**

The Supervisory Committee is appointed by the President of the D.E. of University

Western Macedonia, and is composed of male and female supervisors.



As Supervisors are appointed members of the Board of Personnel of the departments of the University who belong to the IP, TE , DE , E.D.T.P. disciplines and detached civil servants in proportional number to the number of contestants and the halls .

The duties and responsibilities of invigilators are determined and given in writing by the Chairman of the Admission Examination Committee to members of the Supervisory Committee.

The Supervisory Committee is responsible for the smooth conduct of examinations, candidates' checking and surveillance of workers.

### **Control of candidates' arrival and placement**

The halls where they are going to carry out the tests, and the allocation of candidates in groups is made public in at least three (3) days in advance by posting a notice on the notice board of the Department.

Each candidate is required to be present at the start of the exam for the first four-hours testing and while delivering the final work. The seats used in the examination room for the placement of contestants are numbered and each candidate has a corresponding seat.

During the opening day of the exam lots are drawn for the room and the seats. Position exchange between the candidates is not permitted.

As the students enter in the examination room their identity is controlled by according to the “candidate’s identity card” and in this way their presence is recorded.

The “Candidate Identity Card” shall be placed by the examinee in a conspicuous part of his/her specified position throughout the duration of the tests.

## **Examinations Conduct**

The required wooden backing boards for the drawing paper are issued to examinees by the Supervisors.

Breaks during the tests are established by the decision of Admission Examinations Committee, and communicated to applicants before the commencement of examinations. The candidate during the last four hours of the exam selects and delivers his/her project in accordance with Article 5 of the present Ministerial Decision. Candidates deliver to the Supervisor the folder with the projects, and small opaque envelope, which contains the data card and the number of delivered projects. The folders and the card are issued by the Department. Then the Invigilator, in presence of the candidate, checks these elements, seals the two envelopes, affixes the small to bigger one and signs with initials.

After the end of the tests, the Supervisor edits a report stating how the examinations took place in general, any problems encountered and any sanctions imposed in accordance with article 9 of the present Ministerial Decision.

## **Candidates' discipline**

The candidate is obliged to have decent and respectful behaviour and to adherence to the suggestions and recommendations of supervisors and members of the Supervisory Committee.

Anyone who cooperates in any manner with another person during the exam or misbehaves to the Supervisors or other leaders of the examination or refuses to comply with the recommendations and disrupts the functionality and good order of examinations will be expelled from the hall and excluded from the exam by decision of the Admission Examinations Committee.

The exam paper of the candidate excluded according to the above conditions, is noticed by the Admission Examinations Committee with the reason of exclusion and the degree zero (0).

### **Grading of projects and overall marks of the candidate**

Each member of the Exam Admission Committee is grading, with an integer number, the sum of the art works of each candidate with a scale from 1 to 10, ten (10) being the excellent and five (5) the base.

After the evaluation has been completed and the final grades of each candidate have been registered, the Exam Admission Committee approves the grading board including the grades of all the examinees, which is organized starting off from the highest and ending with the lowest grade and is posted in the Department's Announcement Board.

The final grade of the candidate is obtained by dividing the sum of grades, provided by the members of the Exam Admission Committee to this specific candidate, with the number of members in the Committee.

Re-evaluation, regarding or granting photocopies/photographs of the candidate's artwork is not allowed and their evaluation is left in the just and objective hands of the Exam Admission Committee.

The Exam Admission Committee can decide which successful art works are going to be exhibited for at least three (3) days. The un-qualified art works will remain in the related departments for six months after the delivery of the results and they will be destroyed after a relevant report is filled up.

### **Result delivery, student selection**

The student selection is conducted based on their performance in these specialized entry exams mentioned above, listed publicly, starting from the highest final grades and until the completion of the standardized number of students, according to the conditions of paragraph 5, article 1 of the law number 1351/1983 (Government Gazette 56 A').

Each candidate, in order to acquire a place in the acceptance board, must have a general candidate grade no less than five (5). The candidates with a general candidate grade equal with the one of the last student accepted, are being accepted as supernumerary. The Exam Admission Committee, based on paragraphs 1-3 of the same article, connotes the acceptance board to the relevant Department, which is also posted on the announcement board of the Department and is notified within three (3) days to the Organization and Conduct of Examinations Department of the Ministry of Education and Religious Affairs.

## **THE UNDERGRADUATE PROGRAM OF STUDIES**

### **SEMINAL PRINCIPLES OF THE PROGRAM OF STUDIES**

The program of studies of the Department of Fine and Applied Arts is trying to support the following principles:

The Department education is mainly studio-based and that is the reason why the main subject of study and training takes place in the studios of Fine and Applied arts. The studio teaching is supported by theory courses that are interrelated with the laboratorial courses and thus build up the scientifically informed framework of the program of studies.

The program of studies is constructed in such a way that the students can get familiar with different opinions and ways of artistic expression with their participation in the multiple studios of the department. The program's target is to facilitate the students and give them the chance to form their own artistic identity on which their artistic and professional progress will be founded so that the course graduate will be able to work as a well-equipped artist and confront any scientific, practical or theoretical matters that surround artistic creativity in general.

Taking into account all of the above, it is quite obvious that students are offered with a program of studies which gives them the opportunity to discover the diverse world of the arts, and at the same time creates the prerequisites for their smooth integration in the productive "web" of the country, pointing out the meaningful and necessary qualifications needed in order to have the ability to work in different professional environments, in the public and private sector in Greece but also abroad.

The program of studies reflects the convergence of Fine arts and various art forms that are present and developed gradually in every era. Pluralism, research and innovation are the basis of the teaching program. Its structure is completely harmonized with the educational model of the relevant Greek and European Universities, having as a goal the creation of a modern academic background but also a multifaceted specialization. During its implementation more changes are going to be requested as a result of the rapid production of new knowledge and the constantly new upcoming needs.

## **EXTRA-CURRICULAR EVENTS**

The main program of studies is framed by extra-curricular events, which contribute to the general educational advancement of students, as well as the knowledge and experience acquisition in the fields related to Fine and applied arts. The students are encouraged to occupy themselves artistically apart from their academic responsibilities and to be a part of a wider range of artistic events, such as taking part in exhibitions and organizing by their own Fine and cultural interventions.

Due to the above reasons, the following activities are provided:

- Organizing educational field trips and visits to museums and exhibitions of Fine interest.
- Participation in Fine attractions that are held in the city of Florina but also in the nearby area.
- Cooperation with local and state bodies and institutions in order for students to participate in annual events, festivals and other programs of public display.
- Organizing short-length lessons concerning various subjects (Fine art, theatre, literature, music etc.), which are enriched with the invitation of artists from other parts of our country or from abroad. These invitations are sent after a formal discussion between the teaching staff members of the Department, and along with them, the representatives of the whole student community can submit their own suggestions. The final proposal is being authorized by the Head of the Department and Head of the Steering Committee of the University of Western Macedonia.
- Scheduling, in an annual basis, seminars presented by artist visitors and theorists, who are going to talk about their work and will be visiting the studios conversing with the students.
- Organizing scientific conferences and workshops concerning subjects of Fine art interest.
  - Participation of students in internship subsidized programs in bodies of the public and private sector, which are relevant with their subject of studies, so as to gain some professional experience before their graduation.

## **COURSES**

The courses offered by the Department of Fine and Applied Arts are separated in two main categories:

### **Studio Courses of Fine and Applied Arts**

The Studio courses of Fine and Applied Arts are organized as follows:

- **Fine Studio Courses: A) Painting** ( three studios)

**B) Sculpture** (one studio)

**C) Printmaking** (one studio)

- **Studio Courses of Applied Arts**

Applied Arts are organized as follows:

**A) Digital Arts**

**B) Ecclesiastical Arts**

**C) Decorative Arts**

The studios of Applied Arts will develop gradually and every six months, the subjects that are going to be taught, will be announced.

The courses of this category are the following:

**1. Introductory circle studio courses (three semesters)**

**2. Elective courses (five semesters)**

**3. Diploma thesis courses (two semesters)**

### **Theory Courses**

The theory courses are organized as follows:

- **Theory Courses**

The theory courses include courses from different scientific fields, such as: Courses on the History of Art, History of Architecture, Esthetics, Theory of Art, Sociology of Art, Museology, Cultural Management, Pedagogy, Teaching Methodology.

- **Theory-Studio Courses**

Theory-Studio courses arise from the following scientific fields: Architecture, Computers, Theories and Applications of Fine Arts, as well as courses from different sections, supported by the courses taught in the Fine and Applied studios.

- **Foreign Language**

## **MANAGEMENT OF STUDIO COURSES (FINE AND APPLIED)**

### **Introductory Circle Studio Courses (three semesters)**

The duration of the Introductory Circle of studies is three semesters and is organized as follows:

In the Introductory Circle of studies all the students participate in studios of their choice, 2 studios in each semester. Each student chooses in the beginning of each semester of the Introductory Circle of studies the two courses that he/she is going to attend during the semester (one Fine studio and one Applied Arts studio respectively). When the Introductory Circle Studio Courses is completed, their final course selection will be three Fine Studio courses and three Applied Studio courses. In each semester there is only one Fine Studio course and one Applied Arts studio.

Additionally the students will be attending the course of Drawing every semester (three semesters in total for the Introductory Circle of courses).

By the end of the first three semesters of the school, the students will have participated in totally six Fine and Applied Arts Studios.

In order for the student to choose a major, he/she should have completed the three semesters of the Introductory Circle, having an efficient grade in at least four Studios. In the opposite case, for example not passing at least four Studio courses, he/she is not allowed to attend a Major Studio, nevertheless he/she has to be reassessed in the courses he/she has not passed successfully.

## **Major (five semesters)**

The two existent majors for the acquisition of the B.A is Drawing and Sculpture, according to what the foundation law of the Department is outlining (Presidential Decree 181/2006) and in relation to the prerequisites being established by the Supreme Council for Civil Personnel Selection (ASEP) (proclamation of the Government Gazette 515/8.10.2008) for participating in the contest of selecting teaching staff members for the public education sector.

Attendance in the Major Circle of studies lasts for five semesters and is organized as follows:

In this Circle of studies the students choose only one Major Studio:

- 1st Painting Studio or,
- 2nd Painting Studio or,
- 3rd Painting Studio or,
- Sculpture Studio

that they are going to attend until the end of their studies.

The Supervisors of the Major Studios (Painting 1st, 2nd,3rd, Sculpture) are cooperating separately with each student and are assisting them with the constant improvement of, each ones individually, schedule of studies during these five semesters.

## **Specializing in Printmaking or in multiple subjects of Applied Arts**

In the case of students that wish to specialize in Printmaking or in multiple subjects of Applied Arts, as long as there is a teaching possibility, after a formal proposition by the Head of the Department and a formal approval of it by the Head of the Steering Committee, University of Western Macedonia, it is actually applicable to held more-detailed studio courses, which are assisted of an analytical course program that lasts for as many semesters needed as possible and require the same ECTS. Hence, each student is obliged, after his/her admission in one of the two majors, to choose compulsory courses of their preference -for the semesters dictated by the Program of Studies (5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>)- from the Printmaking studio or the studio of Applied Arts, whichever he/she wants to participate in. Still, he/she needs to have completed successfully, amid the Circle of his/her studies, the course of Printmaking or the related studio of Applied Arts. These courses are offered only for the students that intend to specialize in Printmaking or in a specific subject of the Applied Arts studio. After the completion of his/her



studies, the student is granted with a certification from the Administration of the School for his/her participation in a specific studio, provided that the subject of his/her thesis is addressed to the same subject as the one worked on in the studio course. On the certification paper, the course title, the duration of studies and the number of semesters being attended, will be imprinted on.

### **Diploma Thesis (two semesters)**

In order for a student to conduct a diploma thesis, he/she is required to pass all of his Studio Courses (Introductory and Elective).

#### **9<sup>th</sup> semester (beginning)**

1. Student application entrusted in the Administration with a Title of the Thesis and a 300 words text containing a summary of the initial idea and the methodology with which he/she is going to work for the thesis.
2. Formation of a three-membered supervising committee that is suggested by the student with the official agreement of the major's supervisor.

Solidification of the configuration of the three-membered committee: 1. Major's Teacher 2. Studio Teacher 3. A theoretician, whose work is related to theory, history or aesthetic philosophy of art.

In every semester the Administration of the department will announce the list of available members in accordance with the existent list of teachers (members of the Research Teaching Staff or not) and their research interests.

#### **9<sup>th</sup> semester (middle)**

Cooperation of the student with every member of the three-membered supervising committee.

#### **9<sup>th</sup> semester (end)**

Meeting of the three-membered supervisory committees for the group evaluation of each student separately. Review of the progress of students and approval of those qualifying, according to the standards of the committee, in order to proceed in conducting a major thesis in the 10<sup>th</sup> semester. Announcement of the unanimously voted decisions.

#### **10<sup>th</sup> semester (beginning)**

1. Student application in the Administration of the department for the completion of the Diploma thesis.
2. Formation of a five-membered exam committee by the Head of the Department and approval of it by the Head of the Steering Committee of the University of Western Macedonia one month before the sitting for the final major exams.

The examination committee is constructed by the initial three-membered supervising committee and two teachers for each application, appointed by draw. In every semester the Administration of the department is announcing the list of eligible members based on the existent list of teachers (members of the Research Teaching Staff or not) and their research interests (studio teachers, theoreticians that their work is related to theory, history or aesthetics, philosophy of art).

### **10<sup>th</sup> semester (middle)**

Cooperation of the student with every member of the three-membered supervising committee.

### **10<sup>th</sup> semester (end)**

The student is presenting to the five-membered exam committee his/her Fine work, 1000 words text with reference documentation (bibliography, images, music etc.).

## **DEGREE ACQUISITION**

The candidate in order to receive his/her degree has to qualify in the following six prerequisites, (except from the average grading):

- a. Presentation of thesis in the form of an exhibition
- b. Permit of usage of the presentation room (inside or outside the Fine and Applied Arts Department)
- c. The documentation/text of 1000 words is delivered in 8 copies both in printed and digital form. Two of them are given at the Library of the Department, 5 at the members of the Committee and 1 at the Administration of the Department. 10 photographs of high definition with the art works and 3 photographs of the presentation room of the thesis are also submitted. In each transparency the following need to be imprinted: 1. Student name. 2. Title. 3. Date. 4. Material. 5. Technical characteristics (size, duration, settlement). 6. Year of entrance. 7. Presentation Year. The student's art work is evaluated in a joint meeting

of the examination committee.

d. Consignment of the place where the art work was exhibited in an excellent condition. No degree will be graded if this provision is overlooked.

e. The seven-membered examination committee chooses one art work from the major thesis circle, which remains in the archive of the Fine and Applied Arts Department. The department from his part creates a special archive, where the art work is kept in appropriate conditions and is projected through its publication on the Internet and in exhibitions.

f. More than that, the Department chooses up until three art works to present at the exhibitions of the graduates. The art works destined for the archive and the exhibition of the graduates, are handed over to a supervisor appointed by the Head of the Department and approved by the Head of the Steering Committee of the University of Western Macedonia. No student will be graded, if he/she has not submitted at least four art works(archive and graduation's) in which the following should be imprinted:

1. Student name. 2. Title. 3. Date. 4. Material. 5. Technical characteristics (size, duration, settlement). 6. Year of entrance. 7. Presentation Year.

The exhibition art works of the graduates remain in the Fine and Applied Arts department until the completion of the last exhibition and are received by the graduates or are send or received by the students in no less than one year from the time they graduated. The upcoming graduate retains his/her right to not proceed in the process of examination of his/her thesis in any stage of evaluation, even if the supervising teachers have decided on passing his/her final project, if he/she thinks that this procedure is not in accordance with his Fine research.

## MANAGEMENT OF FINE STUDIOS

**ΕζωΑ.1** Introductory course (Painting 1) 1<sup>st</sup> or 2<sup>nd</sup> or 3<sup>rd</sup> semester 5 teaching hours 9 ECTS

**ΕζωΒ.1** Introductory course (Painting 2) 1<sup>st</sup> or 2<sup>nd</sup> or 3<sup>rd</sup> semester 5 teaching hours 9 ECTS

**ΕζωΓ.1** Introductory course (Painting 3) 1<sup>st</sup> or 2<sup>nd</sup> or 3<sup>rd</sup> semester 5 teaching hours 9 ECTS

**Εγλ.1** Introductory course (Sculpture studio) 1<sup>st</sup> or 2<sup>nd</sup> or 3<sup>rd</sup> semester 5 teaching hours 9 ECTS

**Εχα.1.** Printmaking & Paper Art I 1<sup>st</sup> or 2<sup>nd</sup> or 3<sup>rd</sup> semester 5 teaching hours 9 ECTS

**Εσχεδ.1** Drawing 1 1<sup>st</sup> semester 3 teaching hours 4 ECTS

<b>Εσχεδ.2</b>	Drawing 2	2 <sup>nd</sup> semester 3 teaching hours 4 ECTS
<b>Εσχεδ.2</b>	Drawing 3	3 <sup>rd</sup> semester 3 teaching hours 4 ECTS
<b>Εψεφ.1</b>	Digital Arts	1 <sup>st</sup> or 2 <sup>nd</sup> or 3 <sup>rd</sup> semester 4 teaching hours 9 ECTS
<b>Εσχ.2μ</b>	Decorative Arts	1 <sup>st</sup> or 2 <sup>nd</sup> or 3 <sup>rd</sup> semester 4 teaching hours 9 ECTS
<b>Εσχ.2λ</b>	Icon Painting, Mural painting, Encaustic	1 <sup>st</sup> or 2 <sup>nd</sup> or 3 <sup>rd</sup> semester 4 teaching hours 9 ECTS
<b>Εσχ.2δ</b>	Photography	1 <sup>st</sup> or 2 <sup>nd</sup> or 3 <sup>rd</sup> semester 4 teaching hours 9 ECTS
<b>Εσχ.2στ</b>	Scenography	1 <sup>st</sup> or 2 <sup>nd</sup> or 3 <sup>rd</sup> semester 4 teaching hours 9 ECTS
<b>Εσχ.2ι</b>	Ecclesiastical Arts-Mosaic	1 <sup>st</sup> or 2 <sup>nd</sup> or 3 <sup>rd</sup> semester 4 teaching hours 9 ECTS
<b>Εσχ.2ε</b>	Jewelry	1 <sup>st</sup> or 2 <sup>nd</sup> or 3 <sup>rd</sup> semester 4 teaching hours 9 ECTS
<b>ΕζωΑ.01</b>	Painting studio 1	4 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΑ.2</b>	Painting studio 15 <sup>th</sup>	semester 9 teaching hours 18 ECTS
<b>ΕζωΑ.3</b>	Painting studio 1	6 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΑ.4</b>	Painting studio 1	7 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΑ.5</b>	Painting studio 1	8 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΑ.Α1</b>	Diploma thesis	9 <sup>th</sup> semester 16 teaching hours 24 ECTS
<b>ΕζωΑ.Α2</b>	Diploma thesis	10 <sup>th</sup> semester 18 teaching hours 30 ECTS
<b>ΕζωΒ.01</b>	Painting studio 2	4 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΒ.2</b>	Painting studio 2	5 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΒ.3</b>	Painting studio 2	6 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΒ.4</b>	Painting studio 2	7 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΒ.5</b>	Painting studio 2	8 <sup>th</sup> semester 9 teaching hours 18 ECTS

<b>ΕζωΒ.Δ1</b>	Diploma thesis	9 <sup>th</sup> semester 16 teaching hours 24 ECTS
<b>ΕζωΒ.Δ2</b>	Diploma thesis	10 <sup>th</sup> semester 18 teaching hours 30 ECTS
<b>ΕζωΓ.01</b>	Painting studio 3	4 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΓ.2</b>	Painting studio 3	5 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΓ.3</b>	Painting studio 3	6 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΓ.4</b>	Painting studio 3	7 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΓ.5</b>	Painting studio 3	8 <sup>th</sup> semester 9 teaching studio 18 ECTS
<b>ΕζωΓ.Δ1</b>	Diploma thesis	9 <sup>th</sup> semester 16 teaching hours 24 ECTS
<b>ΕζωΑΓΔ2</b>	Diploma thesis	10 <sup>th</sup> semester 18 teaching hours 30 ECTS
<b>ΕζωΓλ.01</b>	Sculpture studio	4 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΓλ.2</b>	Sculpture studio	5 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΓλ.3</b>	Sculpture studio	6 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΓλ.4</b>	Sculpture studio	7 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΓλ.5</b>	Sculpture studio	8 <sup>th</sup> semester 9 teaching hours 18 ECTS
<b>ΕζωΓλ.Δ1</b>	Diploma thesis	9 <sup>th</sup> semester 16 teaching hours 24 ECTS
<b>ΕζωΓλ.Δ2</b>	Diploma thesis	10 <sup>th</sup> semester 18 teaching hours 30 ECTS

### **Compulsory Elective Studio Courses**

The Compulsory Elective Studio Courses are specially-designed lessons for deeper analysis of the subject in question and are offered only for students in their 5<sup>th</sup>, 6<sup>th</sup> or 7<sup>th</sup> semester of studies that wish to specialize in Printmaking or in Fine Arts subjects. The sole prerequisite for the approval of their participation is passing successfully the course of Printmaking or the relevant Fine Arts studio during their “Circle” studies.

**Εσγ.5α** Printmaking I, 5<sup>th</sup> semester 3 teaching hours 4 ECTS

- Εσγ.6α** Printmaking II, 6<sup>th</sup>semester 3 teaching hours 4 ECTS
- Εσγ.7α** Printmaking III, 7<sup>th</sup>semester 3 teaching hours 4 ECTS
- Εσγ. 5γ** Digital Arts-Virtual space and setting I, 5<sup>th</sup>semester 3 teaching hours 4 ECTS
- Εσγ.6γ** Digital Arts-Virtual space and setting II, 6<sup>th</sup>semester 3 teaching hours 4 ECTS
- Εσγ.7γ** Digital Arts-Virtual space and setting III, 7<sup>th</sup>semester 3 teaching hours 4 ECTS
- Εσγ. 5θ** Copy I – Descriptive Archeology, 5<sup>th</sup>semester 3 teaching hours 4 ECTS
- Εσγ.6θ** Copy II – Descriptive Archeology, 6<sup>th</sup>semester 3 teaching hours 4 ECTS
- Εσγ. 7θ** Copy III – Descriptive Archeology, 7<sup>th</sup>semester 3 teaching hours 4 ECTS
- Εσγ.5στ.** Scenography – Costume: The Art Terminology of performance I, 5<sup>th</sup>semester 3 teaching hours 4 ECTS
- Εσγ.6στ.** Scenography – Costume: The Art Terminology of performance II, 6<sup>th</sup>semester 3 teaching hours 4 ECTS
- Εσγ.7στ.** Scenography – Costume: The Art Terminology of performance III, 7<sup>th</sup>semester 3 teaching hours 4 ECTS
- Εσγ.5μ** Object-space applications-Establishment I, 5<sup>th</sup> semester 3 teaching hours 4 ECTS
- Εσγ.6μ** Object-space applications-Establishment II, 6<sup>th</sup> semester 3 teaching hours 4 ECTS
- Εσγ.7μ** Object-space applications-Establishment III, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

## **PEDAGOGICAL APPLICATIONS**

- Πεφ** Pedagogical Applications in Studios, 9<sup>th</sup> semester 2 teaching hours 6 ECTS

## **THEORY COURSES**

The theory courses are organized thus, so that they can offer to the students, theoretical knowledge, which is going to support the production of artistic work. The courses are divided in Compulsory and Compulsory Elective and they address to different scientific fields of art and culture, such as History of Art and Architecture courses, which reflect over time the art manifestations both in an international but also in a local level. In addition, for the theory training and in order for the students to get familiar with subjects concerning the institutional conditions in the world of art, courses like Philosophy, Aesthetics, Theory of Arts, Sociology of Arts, Museology, Museum Education and Cultural Management are included in the program of studies. A basic category of Theory courses are the courses of Pedagogy and Teaching Methodology, which together with Teaching Practice, are preparing students for Teaching in Primary and Secondary Education.

### **Compulsory Theory Courses**

- Θ.021** European Art 19<sup>th</sup>-20<sup>th</sup> century, 1<sup>st</sup> semester 3 teaching hours 4 ECTS
- Θ.007** History of Art 7: Greek Art 18<sup>th</sup>-19<sup>th</sup> century, 3<sup>rd</sup> semester 3 teaching hours 4 ECTS
- Θ.008** History of Art 8: Greek Art of 20<sup>th</sup> century-Contemporary Greek Art, 4<sup>th</sup> semester 3 teaching hours 4 ECTS
- Θ.027** From Ancient Art to the Middle Ages, 5<sup>th</sup> semester 3 teaching hours 4 ECTS
- Θ.022** Art of the Renaissance and Baroque, 6<sup>th</sup> semester 3 teaching hours 4 ECTS
- Θ.026** Post-war Movements, 8<sup>th</sup> semester 3 teaching hours 4 ECTS
- Θ.009** Philosophy-Aesthetics, 7<sup>th</sup> semester 3 teaching hours 4 ECTS
- Θ.010** Museology, Museum Education, Cultural Management 8<sup>th</sup> semester 3 teaching hours 4 ECTS
- Θ.011** Pedagogy I, 2<sup>nd</sup> semester 3 teaching hours 4 ECTS
- Θ.012** Didactics of Art History, 6<sup>th</sup> semester 3 teaching hours 4 ECTS
- Θ.013** Teaching Art Methodology, 4<sup>th</sup> semester 3 teaching hours 4 ECTS

### **Teaching Methodology- Teaching Practice**

- IIA.1** Teaching Methodology – Teaching Practice I, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

**IIA.2** Teaching Methodology – Teaching Practice II, 8<sup>th</sup> semester 3 teaching hours 4 ECTS

### **Compulsory Elective, Theory Courses**

The catalogue of Compulsory Elective, Theory courses is changing every year and in the beginning of the spring and winter semester is announced which courses are going to be taught. The following catalogue is an example:

**Eπ0.02** History of Architecture 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπ0.03** History of Industrial Design 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπ0.04** Space and Architecture 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπ0.06** Theory of Art – Sociology of Art 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπ0.07** Creative Writing 6<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπ0.51** Introduction to the History of the book 6<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπ0.018** Politics and Art 6<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπ0.019** Traditional Art 5<sup>th</sup>, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπ0.39** Art and Society 6<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπ0. 29** Theories and Ideologies for the Architecture of the Future 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

### **Courses offered by the School of Pedagogy for the academic year 2013/2014**

**0511** Political Culture and Educational Politics 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

**0303E** Political Philosophy and Education 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπ0.52** Modern and Contemporary European History 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπ0.43** Issues of History and Culture 6<sup>th</sup> semester 3 teaching hours 4 ECTS



**0715E** Educational Politics and Rights 6<sup>th</sup> semester 3 teaching hours 4 ECTS

**0716E** Educational Politics and Sex 6<sup>th</sup> semester 3 teaching hours 4 ECTS

### **THEORY – STUDIO COURSES**

These courses are divided in Compulsory and Compulsory Elective. They arise from scientific fields like Architecture, Computers, Theories and Applications of Fine Arts, as well as different sectors concerned with Fine and applied arts and support the courses of Fine and Applied Studios.

#### **Theory Courses – Compulsory Studios**

**EΘ.100** Architectural Drawing 1<sup>st</sup> semester 3 teaching hours 4 ECTS

**EΘ.104** Perspective Drawing 2<sup>nd</sup> semester 3 teaching hours 4 ECTS

**EΘ.102** Rythmology 4<sup>th</sup> semester 3 teaching hours 4 ECTS

**EΘ.107** Public Art 5<sup>th</sup> semester 3 teaching hours 4 ECTS

#### **Theory Courses – Compulsory Elective Studios**

The catalogue of Theory – Compulsory Elective Studio courses is changing every year and in the beginning of the spring and winter semester is announced which course are going to be taught. The following catalogue is an example:

**Eπε.01** Artistic Anatomy 6<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπε.02** Study on Color and Drawing 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπε.03** Introduction to the arts of the book 6<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπε.04** New media 6<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπε.05** Digital actions in specific places 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

**Eπε.06** Environmental Art 6<sup>th</sup> semester 3 teaching hours 4 ECTS

**Επε.07** Methodological approaches in Art 6<sup>th</sup> semester 3 teaching hours 4 ECTS

**Επε.08** From figurative to aniconic art 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

**Επε.09** Relief-art techniques 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

**Επε.10** The reading of the art work and the use of the educational process 6<sup>th</sup> semester 3 teaching hours 4 ECTS

**Επε.11** Performance I 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> semester 3 teaching hours 4 ECTS

**Επε.12** Performance II 6<sup>th</sup> semester 3 teaching hours 4 ECTS

## **FOREIGN LANGUAGE**

The Foreign Language courses are compulsory, taught in the first four semesters and have as their aim to give the students the chance to use foreign bibliography, to get constantly updated for the international artistic evolution, to participate in Erasmus programs and consequently to prepare for their master studies in University Institutions abroad. Being successful in their evaluation for the course is necessary for the acquisition of their degree and there are no ECTS submitted. The only language being taught so far is English.

**ΑΓλ.1** English Language I 1<sup>st</sup> semester

**ΑΓλ.2** English Language II 2<sup>nd</sup> semester

**ΑΓλ.3** English Language III 3<sup>rd</sup> semester

**ΑΓλ.4** English Language IV 4<sup>th</sup> semester

## **FIELD TRIPS**

If the students choose to participate in a field trip, it equals to 2 teaching hours that add up to 3 ECTS and they also have to submit a project concerning the course that the trip was based on.

In a general basis, an educational field trip is organized every year. The applicant students are granted with ECTS from a field trip on a specific course or different courses of the semester they are currently studying for.

The field trip is possible to be organized with the assistance of the teaching staff framed by more than one course. The student projects are going to be graded by the teacher of the relevant course.

For a long field trip, students use 3 teaching hours that add up to 4 ECTS, which are counted for after the participation and the submission of a project. During his/her studies, the student will be able to use 6 teaching hours that add up to 8 ECTS from field trips according to the above way explained in substitution of Compulsory Elective courses. These credits will also include the grading of the projects and can be charged as credits from Compulsory Elective courses, from whichever category.

Code: **Εκπ.1, Εκπ.2**

## **INTERNSHIP COURSES**

The Department of Fine and Applied Arts finds vital the participation in Internship programs, and therefore is offering Internship courses, aiming for a close-up connection of education and the job market. That is why together with the Internship program, there is a collaboration with artistic, educational and professional bodies, such as: Museums, Art Galleries, Artistic Unions and Chambers, Bodies of Primary and Secondary Public Education, Cultural Organizations of the Local Government, Organizations and Clubs of a cultural nature.

Students from all semesters can participate in any Internship field they wish. Each field, in every circle of studies can't afford to take in more than 20 students. Every circle of one Internship field is completed in two phases as follows:

Phase A': Theory preparation

Phase B': Internship in the Host Institution

During the Internship program, the students are offered with a payment and insurance cover.

Participating in an Internship field equals participation in an elective course of any category. Additionally, participation in an Internship program allows students to claim 3 teaching hours that add up to 4 ECTS credits and a grade given by the supervising teacher of the Internship.

Internship Code: **ΔΠΑ**

## **ERASMUS PROGRAM**

The Department of Fine and Applied Arts has generated the Erasmus program since the Academic year of 2009-10 with its participation in the ERASMUS Intensive Programs, and since the Academic Year of 2013-14 with its participation in the ERASMUS Student Exchange Program.

### **ERASMUS Student Exchange Program**

The Student Exchange Programs concerns the transition of students to another European country, except Greece, for a considerably limited period of time that ranges between three months to one whole academic year. During their stay abroad, the students need to participate in courses related to the ones they originally had to take here for their regular semester and to be examined with a good score, so as to ensure that they can be identified when they return to Greece. At the same time, the students are given the chance to prepare a diploma thesis abroad, after there has been an agreement with the in-charge supervising Professor of the Department. Lastly, there is also a chance for the students to receive a subsidized professional occupation in a foreign country during the summer holidays.

During the spring semester of every academic year, the available positions for the ERASMUS Program of Student Exchange are announced. The students interested, apply for it and the Departmental Coordinator is the one who is going to pick the students eligible to move to the corresponding Institutions.

The selection criteria, in accordance with the decision of the Steering Committee, are defined as follows: 1. Art Work/Interview. 2. Average Rating at least eight (8). 3. Knowledge of the Foreign Language. 4. Year of studies.

For the academic year of 2013-14, the Department of Fine and Applied Arts has agreed upon bilateral cooperation with the Universities of:

- Sinan University, Istanbul, Turkey
- NHL University, Leeuwarden, The Netherlands
- Andreja Fryscia Modrzewskiego Krakow University, Poland
- Cyprus University of Technology, Cyprus

Departmental Coordinator of the ERASMUS Student Exchange Program is Giannis Ziogas, Assistant Professor.

### **ERASMUS Intensive Programs IP**

The Intensive Programs are short-term teaching programs, in which teachers and students from at least three different countries take part. They are programs of multinational teaching that emphasize in innovation, in access in knowledge, in learning opportunities and in skills development.

During the period of 2009-12, the Department of Fine and Applied Arts took part in the IP *People and Space in the Borderland of Western Macedonia: tracing historical, social and intercultural features* <P.S.BoWMa>.

Departmental Coordinators for the program were: Katerina Dimitriadi, Associate Professor, University of Western Macedonia, for the period 2009-11 and Yannis Ziogas, Assistant Professor in the department of Fine and Applied Arts, for the period 2011-12. Participation in the program also claimed the following Universities: NHL University (Noordelijke Hogeschool Leeuwarden), The Netherlands, University of Ljubljana, Slovenia, Cyprus University of Technology, Lemessos, Cyprus, St. Mary's University College, Belfast, United Kingdom.

In the academic year of 2013-14, the department of Fine and Applied Arts, participated in IP *Images of Citizenship* with coordinating vector the NHL University.

The Departmental Coordinator of each program is announcing the necessary criteria needed for the students to take part and is selecting them according to the specifics of the IP he/she is coordinating.

### **More information**

<http://www.iky.gr/europaika-programmata/erasmus-anotati-ekpaideys>

## **EDUCATIONAL COMPETENCY**

According to law num. 3848/2010, article 2, in the contest of the Supreme Council for Civil Personnel Selection (ASEP) are being accepted only those who possess the specific qualifications to get appointed in the Primary and Secondary Education, as well as those who possess certified educational and teaching competency, which derives from the defined instructions of paragraph 3.

More specifically, in paragraph 3b is defined that the educational competency is certified “with the possession of

a B.A. Degree, the program of studies of which is securing the necessary theory training and the Internship...” It is also defined that “The program of studies is evaluated according to the acquisition of educational and teaching competency one year after its operation and then for every four years as dictated by the conditions of articles 1 to 9 of the law num. 3374/2005. As far as the acquisition of educational and teaching competency mentioned above, a declaratory judgment is issued from the Minister of Education, Lifelong Learning and Religious Affairs after the consent of the Educational Institute”.

In order for the Program of Studies of the department to adjust to these data and taking under consideration the resolution of the 64<sup>th</sup> Hellenic Universities Rectors’ Meeting (25<sup>th</sup>-26<sup>th</sup> of June, 2010) concerning the educational competency, the courses are organized as shown below in order to collect 30 ECTS credits, which are going to be requested for the educational and teaching competency:

### **Courses – Practice**

2<sup>nd</sup> semester: **Θ.011** Pedagogy I 3 teaching hours 4 ECTS

4<sup>th</sup> semester: **Θ.013** Teaching art methodology 3 teaching hours 4 ECTS

6<sup>th</sup> semester: **Θ.012** Didactics of Art History 3 teaching hours 4 ECTS

7<sup>th</sup> semester: **IIA.1** Teaching Methodology – Teaching practice I 3 teaching hours 4 ECTS

8<sup>th</sup> semester: **IIA.2** Teaching Methodology – Teaching practice II 3 teaching hours 4 ECTS

8<sup>th</sup> semester: **Θ.010** Museology, Museum Education, Cultural Management 3 teaching hours 4 ECTS

9<sup>th</sup> semester: **II.Eφ** Pedagogical studio applications 2 teaching hours 6 ECTS

### **Pedagogical Studio Applications**

The student with his/her participation in the studio of his choice is trained in educational applications, which have to do with the main subject of the studio and are under the supervision of the coordinating teacher in cooperation with a pedagogue.

**The credits for the acquisition of the educational adequacy in each course category are:**

4 x 4 = 16 ECTS from theory courses

2 x 4 = 8 ECTS from Teaching Methodology – Teaching practice

6 ECTS from Pedagogical studio applications

**Total: 30 ECTS**

## **SIX MONTH STRUCTURE OF THE PROGRAM OF STUDIES**

The hours below are essential for the student's completion of studies and are structures as shown:

115 hours from Art or Applied studios (210 ECTS)

65 hours from Theory Courses (90 ECTS)

Total: 189 teaching hours (300 ECTS)

The credits are imprinted as **Π.Μ.** and correspond to ECTS

The teaching hours (studio or theory) are imprinted as **Ω.Λ.** and correspond to the previous **Δ.Μ.** (Teaching Credits).

In every semester the structure of studios and courses are as follows:

## INTRODUCTORY CIRCLE

	Code	Course Title	Teaching Hours (Studio credits)	Teaching Hours (Theory credits)	TOTAL	
					ΩΔ (T.H.)	ΠΜ(ECTS)
INTRODUCTORY CIRCLE 1 <sup>st</sup> SEMESTER		Fine Arts Studio	5		5	9
		Applied Arts Studio	4		4	9
	<b>Εσχεδ.1</b>	Drawing 1	3		3	4
	<b>Θ.021</b>	European Art: 19 <sup>th</sup> -20 <sup>th</sup> century		3	3	4
	<b>ΕΘ. 100</b>	Architectural drawing		3	3	4
	<b>ΑΓΛ.1</b>	English Language 1	The evaluation of knowledge is certified without any ECTS provided			
		<b>TOTAL</b>		<b>12</b>	<b>6</b>	<b>18</b>



Code	Course Title	Teaching hours (Studio credits)	Teaching hours (Theory credits)	TOTAL	
	Fine Arts Studio	5		5	9
	Applied Arts Studio	4		4	9
<b>Εσχεδ.2</b>	Drawing 2	3		3	4
<b>Θ.011</b>	Pedagogy I		3	3	4
<b>ΕΘ.104</b>	Perspective drawing		3	3	4
<b>ΑΓλ.2</b>	English Language 2	The evaluation of knowledge is certified without any ECTS provided			
	<b>TOTAL</b>	<b>12</b>	<b>6</b>	<b>18</b>	<b>30</b>

	Code	Course Title	Teaching Hours (Studio credits)	Teaching Hours (Theory credits)	TOTAL	
					ΩΔ (T.H.)	ΠΜ (ECTS)
INTRODUCTORY CIRCLE 3 <sup>RD</sup> SEMESTER		Fine Arts Studio	5		5	9
		Applied Arts Studio	4		4	9
	Εσχεδ.3	Drawing 3	3		3	4
	Θ.007	History of Art 7: Greek Art – 18 <sup>th</sup> and 19 <sup>th</sup> century		3	3	4
		Compulsory Elective course		3	3	4
	ΑΓΛ.3	English Language 3	The evaluation of knowledge is certified without any ECTS provided			

		<b>TOTAL</b>	<b>12</b>	<b>6</b>	<b>18</b>	<b>30</b>
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	Code	Course Title	Teaching Hours (Studio credits)	Teaching Hours (Theory credits)	TOTAL	
					ΩΔ (T.H.)	ΠΜ (ECTS)
<b>MAJOR 4<sup>th</sup> SEMESTER</b>		Major studio	9		9	18
	<b>Θ.011</b>	Teaching art methodology		3	3	4
	<b>Θ.008</b>	History of Art 8: Greek Art of 20 <sup>th</sup> century – Contemporary Greek Art		3	3	4
	<b>ΕΘ.102</b>	Rythmology		3	3	4
	<b>ΑΓΛ.4</b>	English Language 4	The evaluation of knowledge is certified without any ECTS provided			

		<b>TOTAL</b>	<b>9</b>	<b>9</b>	<b>18</b>	<b>30</b>
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	Code	Course Title	Teaching Hours (Studio credits)	Teaching Hours (Theory credits)	TOTAL	
					ΩΔ (T.H.)	ΠΜ (ECTS)
<b>MAJOR 6<sup>th</sup> SEMESTER</b>		Major studio	9		9	18
	<b>Θ.022</b>	Art of the Renaissance and Baroque		3	3	4
	<b>Θ.010</b>	Didactics of Art History		3	3	4
		Compulsory elective		3	3	4
		<b>TOTAL</b>	<b>9</b>	<b>9</b>	<b>18</b>	<b>30</b>

	Code	Course Title	Teaching Hours (Studio credits)	Teaching Hours (Theory credits)	TOTAL	
					ΩΔ (T.H.)	ΠΜ (ECTS)
<b>MAJOR 7<sup>TH</sup> SEMESTER</b>		Major studio	9		9	18
	<b>Θ.009</b>	Philosophy- Aesthetics		3	3	4
	<b>ΠΑ.1</b>	Teaching Practice I		3	3	4
		Compulsory elective		3	3	4
		<b>TOTAL</b>	<b>9</b>	<b>9</b>	<b>18</b>	<b>30</b>

	Code	Course Title	Teaching Hours (Studio credits)	Teaching Hours (Theory credits)	TOTAL	
					ΩΔ (T.H.)	ΠΜ (ECTS)
<b>MAJOR</b>		Major studio	9		9	18

	<b>Θ.010</b>	Museology, Museum Education, Cultural Management		3	3	4
	<b>ΠΑ.1</b>	Teaching Practice II		3	3	4
	<b>Θ.026</b>	Post-war movements		3	3	4
		<b>TOTAL</b>	<b>9</b>	<b>9</b>	<b>18</b>	<b>30</b>

	Code	CourseTitle	Teaching Hours (Studio credits)	Teaching Hours (Theory credits)	TOTAL	
					ΩΔ (T.H.)	ΠΜ(ECTS)
<b>THESIS 9<sup>th</sup> SEMESTER</b>		Studio/Diploma thesis	16		16	24
	<b>Π.Εφ</b>	Pedagogical studio applications		2	2	6
		<b>TOTAL</b>	<b>16</b>	<b>2</b>	<b>18</b>	<b>30</b>

	Code	CourseTitle	Teaching Hours (Studio credits)	TeachingHours (Theory credits)	TOTAL	
					ΩΔ (T.H.)	ΠΜ (ECTS)
<b>THESIS 10<sup>th</sup> SEMESTER</b>		Studio/Diploma thesis	18		18	30
		<b>TOTAL</b>	<b>18</b>		<b>18</b>	<b>30</b>

Studio or Theory Teaching hours Total: **180**

ECTS total: **300**

## **STUDIES GUIDELINES**

### **TIME MANAGEMENT OF STUDIES**

The official academic year starts the 1<sup>st</sup> of September of every year and ends the 31<sup>st</sup> of August of the next year. The teaching process of every academic year is spread in two semesters, the winter and the spring semester. Each semester includes at least thirteen (13) full weeks for teaching and two (2) for the exams. The first semester, the winter semester, starts in the middle of September and the second semester, the spring semester, ends in the middle of June. In special occasions, when the minimum number of teaching weeks is not approachable, it is possible with a mutual consent from the Department to continue the lessons up until January or June.

For the acquisition of a B.A. Degree, at least ten (10) semesters are required. There are three exam periods: the January or February exam period, the June and the September exam period. If, for whichever reason, the number of teaching hours of one course is smaller than the 4/5 expected to be covered according to the working days of the relevant semester dictated in the program of studies, this specific course is considered not taught.

### **COURSE BREAKS AND BANK HOLIDAYS**

The courses are interrupted:

- From the Christmas Eve until the next day of the so called “Theophany” (Christmas Holidays)
- From the Cheese-Fare Thursday until the next day of Clean Monday (Costume Holidays)
- From the Clean Monday until New Sunday( i.e. Thomas Sunday) (Easter Holidays)
- The day of general student elections
- The day of rectors elections

The courses are, also, not held during the following holidays:

- The national holiday of October 28<sup>th</sup>
- Anniversary of the Liberation of Florina, November 8<sup>th</sup>
- Anniversary of Athens Polytechnic uprising
- Holiday of the Three Holy Hierarchs, January 30<sup>th</sup>



- National Holiday of March the 25<sup>th</sup>
- 1<sup>st</sup> of May
- The Holy Spirit's Holiday

The months of July and August are considered to be the period of summer holidays.

## **COURSE ATTENDANCE**

Course attendance in the department of Fine and Applied Arts of the University of Western Macedonia is obligatory. The way of counting and maintaining the absences is the same in all of the studio courses and is determined by an official decision, made by the Head of the Department and the approval of the Head of the Steering Committee of the University of Western Macedonia for every academic year.

More specifically:

### **Studio Attendance**

Since studio attendance is especially important for a Department of Fine and Applied Arts, the presence of students is considered to be vital and obligatory for specific hours, according to the following rules:

Studios are open from 8.30 in the morning till 9 in the evening. A teacher is present there at least 20 hours a week.

As far as the introductory circle of studios, the students are obliged to attend to, in 3 semester's time, all of the available studios (from one semester) according to the program of studies being announced by the administration. (see Studio Courses)

For the two years of specialized study, the student chooses only one studio course and focuses on that for five (5) semesters. The student is obliged to be present at least twenty (20) hours a week.

The student has to complement a number of presences in the above studios that corresponds to at least the 4/5 of the total number of teaching hours for the specific course. Otherwise, he/she has to repeat the course, whenever it is offered again.

## **Major change**

A major studio change, without any consequences in the overall duration of studies, is only allowed up to the 5<sup>th</sup> semester (second semester of the major studies). However, if the student has passed the 5<sup>th</sup> semester (second semester of major), it is not possible to change major.

In any case, this major change can only be realized after the decision of the Head of the Department and the approval of the Head of the Steering Committee of the University of Western Macedonia and after the student has completed a written application with sufficient justification of his/her request.

## **Theory Studio Courses Attendance**

The theory studio courses are three-hour courses and they are mandatory. The student must complete a number of attendances in the above studios that corresponds to at least the 4/5 of the total number of teaching hours for the specific course. Otherwise, he/she has to repeat the semester, whenever it is possible.

## **Theory Courses Attendance**

The theory courses attendance is optional. However, there may be a case when the professor, due to the nature of the course, will notify the students that there is a need for mandatory attendance for the whole or part of the course.

## **STUDENTS ACCEPTED FROM PLACEMENT EXAMINATIONS**

The students accepted from placement examinations (apart from Schools of Fine Arts or Schools of Fine and Applied Arts or Schools from abroad certified by N.A.R.I.C. (National Academic Recognition Information Center)) are enrolled in the 1<sup>st</sup> year of studies. These students identify as courses from their previous circle of studies, the ones that match with courses from the department of Fine and Applied Arts, without a grade being submitted for them.

On the other hand, the students that have graduated from Schools of Fine Arts or Schools of Fine and Applied

Arts or Schools from abroad, certified by N.A.R.I.C. (National Academic Recognition Information Center) and are accepted from placement examinations immediately enter in the Major circle of studies and do not attend any courses from the Introductory Circle.

If, however, the student accepted from placement examinations is a graduate from the department of Fine and Applied Arts, then he only attends the Major Studios of the department and no other course. In any case he/she will choose a different major from the one that he/she had chosen to graduate with in his/her first degree from this department. In the case of graduates from other Schools of Fine Arts or Schools of Fine and Applied Arts or Schools from abroad, certified by N.A.R.I.C. (National Academic Recognition Information Center), the number of extra studio courses, which they can attend without any limit concerning the number of courses they can choose, is examined separately for each student.

### **COURSE APPLICATION FORM**

In the beginning of the semester and in two weeks' notice, the student files in the Administration an application, which includes the courses from the program of studies that he/she chose to attend to for the specific term. The form of the application is distributed by the Administration. When the student fills in the course application form, and mainly the part where the Compulsory Elective courses are, he/she has to take under serious consideration the program timeline in order for the hours of the different courses he/she is going to choose, will not concur. The student has the right to take his/her textbooks for free and to be examined for only the courses that he/she applied for during the specific semester. It is unquestionable that the student is not allowed to be examined in a course that he/she has not included in his/her application in the beginning of the year. The textbooks are distributed according to what is instructed by the program "Eudoxus". In case of failure in a Compulsory Elective course, the student is obliged to re-sit the exam in the next semesters or to replace the course with another one from the same category.

The course applications are mandatory and are authorized to take place only in appointed days. There cannot be any changes in the course applications.

### **TEACHING ORGANISATION**

The teaching process of the Undergraduate Studies Program is done in accordance to the program timeline

being organized by the Administration of the Department with the full responsibility of the Head. Teaching of Compulsory Elective Courses is obligatory as long as there are 6 students enrolled in each one of them. The Head of the Department suggests and the Head of the Steering Committee of the University of Western Macedonia decides whether there should be taught a Compulsory Elective Course with less than six students.

The students are entitled to use the library, the reading rooms, the studios and the rest of the equipment of the School for the needs of the courses.

## **EXAMS**

The evaluation of the student's performance is based mainly on the final examination after the end of the semester.

The student has the right to join on the exams since he has completed the number of presences necessary for every compulsory course. Otherwise, he/she has to repeat the same course in the next semester or whenever it is achievable.

The examination can be, if the teacher finds it appropriate, in the form of a project, written or oral or of a different nature. The student has the right to re-sit for courses from both semesters, the winter and the spring semester, during the exam period of September, whereas during the exam periods of January-February and June the student can only be examined in the courses of the corresponding semester. In case of failure in a Studio course, Compulsory Theory course or Compulsory Theory Studio course in both of the exam periods, the student must apply again for the same course in an upcoming term, so as to acquire again the right to re-sit for the examination of the specific course.

If by any case the student fails at least four times in the examination of any course, the Head of the Department suggests and the Head of the Steering Committee of the University of the Western Macedonia decides, after a certain application has been filled by the student, to appoint a three-membered re-evaluation committee, in which the examiner of the course participates also, if he still belongs in the teaching staff and he/she has not departed for any reason.

In case that the supervising teacher of a Studio course finds that a student has an insufficient level of work during the semester examination, there are the following options to be put in action:

He/she is asked to produce a project portfolio in the exam date of the course in September.

He/she is asked to join on the September exams for an examination of one, two or three weeks in the studio of the Department, it depends on the students deficiencies. In this examination, the student will work on the subjects, which are given to him by the coordinating teacher in the beginning of the term period.

## **EVALUATION**

The performance in each course is measured and expressed by marks. Every course or diploma thesis is graded in integers or even halves units. The grading scale takes up from zero to 10: 0-1= fail, 2-4= average, 5-6= good, 7-8= very good, 9-10= excellent. The minimum acceptable grade is five (5). The exam results are announced by the teacher and are send to the Administration of the Department in maximum fifteen days' time since the examination of the course. A re-evaluation or reconsideration of the exam paper is not allowed. However, as an exception, the Department can decide to grant a re-evaluation in a course, in case of failure of a percentage of students higher than 85% of those examined.

The Major Studios are evaluated exclusively by the coordinators of the four Major Studios, taking under consideration the academic performance of the students in the studio.

The marking can be done with an integer or a half number.

For those participating in European educational programs, like ERASMUS, the time spent studying in the program abroad is recognized as the actual time of studying here and the marking too, after it is converted in the previously mentioned grading scale. Additionally, the ECTS that correspond to the workload of courses, which the students participated in framed by the European program, are recognized as valid.

## **DEGREE – DEGREE GRADE**

The student has completed his/her studies officially and can receive a degree when he/she has attended in ten (10) semesters, he/she has succeeded in the required courses and he/she has reached the three hundred (300) ECTS or the one hundred and eighty (180) teaching hours. On the degree the grade is imprinted in decimal

form, which can possess up until two decimals. The grade can range from five (5) to ten (10). The grading from 5 to 6,4 is characterized as “good”, from 6,5 to 8,4 as “very good” and from 8,5 to 10 as “excellent”.

Each course’s grade is multiplied with a constant, which is the same as the ECTS of each course and the sum can be found in the scale with ten (10) as the excellent grade.

Special cases that are not mentioned in this STUDY GUIDE are solved with suggestions made by the Head of the Department and an approval by the Head of the Steering Committee of the University of Western Macedonia.

## **COURSE CONTENT**

### **FINE ART STUDIOS**

#### **1st Painting studio - Professor: Yannis Ziogas, Assistant Professor**

Painting is a language of visual expression that is determined by two components: first by its historicity (stock images and techniques that have accumulated in the memory during its long course) and secondly by its potential as a means for expressing in a reductive way the timeless poetic, philosophical and structural concepts. The first component is approximated by the study of the physical characteristics of painting: color, composition, painting material, surface, study of nature. The second component is approached by the teaching of the expanded role of contemporary painting: constructions, installations, photography, new media, hybrid art forms. This combination of teaching methodologies will enable the students to form their own world of images and artistic expression through the strengthening of technical skills. An important part of teaching is the social awareness of the student by the actions organized by the 1st Workshop (Artistic Path to Prespa, Observatory of Artistic Censorship).

### **COURSES**

#### **ΕζωΑ. 1 Painting 1, Introductory course 1<sup>st</sup> or 2<sup>nd</sup> or 3<sup>rd</sup> semester**

Exercises of observation, coloring (complementary, warm - cold, neutralized colors). Study from nature. Introduction to the approach of painting as a code system. Teaching of the visual systems of modernism. Exercises about the concepts of visual perception (field, balance, transition from realistic to non-figurative). Individual work.

#### **ΕζωΑ.01 Painting studio 1 (4<sup>th</sup> semester)**

Study from nature, exercises from model and at nature. Introduction to modern approaches of forming the painting surface and image. Working on a thematic with visual and conceptual extensions (history / memory). Individual work. Text of personal reflection.

### **ΕζωΑ.2 Painting studio 1 (5<sup>th</sup> semester)**

Study from nature, exercises of the model and nature. Focus on the possibilities of interpretation of reality. Introduction to contemporary approaches of the painting surface. Working on a thematic with visual and conceptual extensions (space/time). Individual work. Text of personal reflection.

Lecture in a visual theme associated with the student's work.

### **ΕζωΑ.3 Painting studio 1 (6<sup>th</sup> semester)**

Study from nature, exercises of the model and nature. Focus on the possibilities of interpretation of reality. Approaches to image transformation, introduction to painting approaches as an expanded field. Working on a thematic with visual and conceptual extensions (social context). Participate in a collective process that organizes the Workshop (Artistic Path to Prespa, Observatory of Artistic Censorship). Individual work. Text of personal reflection. Educational Applications.

### **ΕζωΑ.4 Painting studio 1 (7<sup>th</sup> semester)**

Selection of a topic which the student will elaborate and study the approaches of previous semesters. Focus on the possibilities of interpretation of reality. Approaches to image transformation, introduction to approaches of painting as an expanded field. Working on a thematical unit with visual and conceptual extensions (self-referential/self-identifications). Participate in a collective process that organizes the Workshop (Artistic Path to Prespa, Observatory of Artistic Censorship). Individual work. Text of personal reflection. Educational Applications.



### **ΕζωΑ.5 Painting Studio 1 (8<sup>th</sup> semester)**

Individual work with each student. Exploring the possibilities of the theme, solving technical problems, studying of conceptual extensions. Participate in a collective process that organizes the workshop (Artistic Path to Prespa, Observatory of Artistic Censorship). Text of personal reflection.

### **ΕζωΑ.Δ1 Diploma thesis (9<sup>th</sup> semester)**

The student proposes the thesis of the Diploma. Individual work with each student. Text of personal reflection.

### **ΕζωΑ.Δ2 Diploma thesis (10<sup>th</sup> semester)**

Completion of diploma thesis. Individual work with each student. Text of personal reflection.

## **2nd Painting Studio - Professor: Yannis Kastritsis, Assistant Professor**

The second painting studio is oriented to an in depth study of painting highlighting its various manifestations. Special emphasis is given on the fundamentals of painting, to enable students to master technical skills and aesthetic considerations that are needed in order to broaden the horizon of their form and plastic potential.

The inclusion and the study of the natural environment during the educational process, is encouraged by the workshop.

Through artists' presentations, exhibition visits and group reviews, it is aimed to create stimuli and simultaneously develop the critical abilities of the students.

The educational process must have a dimension of historicity with constant references to current art and art history. The main objective remains the renewal of artistic, painting act away from conventions and easily achieved impressiveness, but also to highlight the character and expression of each individual student.

## **COURSES**

### **EζωB.1 Painting 1, Introductory course 1<sup>st</sup> or 2<sup>nd</sup> or 3<sup>rd</sup> semester**

Focus on the fundamentals of painting. The concept of the composition. Figure-space relationship, understanding the overall organization of the painting surface, understanding the reality of paintings in relation to physical reality. Relation between design and color. Exercises from model, still life and natural environment. Comments on art project, group reviews.

### **EζωB.01 Painting Studio 2 (4<sup>th</sup> semester)**

Continuation of the concerns of the previous semester. Introduction of the various materials of painting, exploring the technical and aesthetic potential, experimentation. Visual exploration of the countryside in the area. The visual qualities in nature, (colors, shapes, the abstract and concrete evidence, the organic and natural, the accidental).

### **EζωB.2 Painting Studio 2 (5<sup>th</sup> semester)**

A thorough study of the artistic act. Promotion and encouragement of individual character, personal perspective and writing of each student. Comments on the works of artists, visits to exhibitions, group reviews. Focus on color.

### **ΕζωΒ.3 Painting Studio 2 (6<sup>th</sup> semester)**

Following the concerns of the previous semester. Connecting the work of the student with the history of art and current artistic reality. Promotion and encouragement of the individual style, self-expression and writing of each student.

### **ΕζωΒ.4 Painting Studio 2 (7<sup>th</sup> semester)**

Study in greater depth of the concerns and the technical and aesthetic issues raised in previous semesters.

### **ΕζωΒ.5 Painting Studio 2 (8<sup>th</sup> semester)**

In depth study, development and formulation of personal style that will lead to the Diploma thesis. Documentation of the artistic proposal.

### **ΕζωΒ.Δ1 Diploma thesis (9<sup>th</sup> semester)**

Artistic proposal and processing of the realization of this thesis. Beginning of the thesis.

### **ΕζωΒ.Δ2 Diploma thesis (10<sup>th</sup> semester)**

The semester is dedicated to the completion of the thesis which should be the result of all technical and aesthetic achievements of previous semesters. The thesis should condense all the available knowledge of the entire courses of the School, have a personal character and be original.

### **3rd Painting - Professor: Harris Kondosphyris, Assistant Professor**

The attributed to Picasso, towards the end of his life, sentence: “painting is yet to be discovered”, is probably the stepping stone of a strong advocacy position, which confirms the necessity and value of painting.

As self-expression, painting is inseparable from the broader philosophical, religious, scientific, and social environment in which it occurs. In painting it is prominent an epistemic part, which is defined as: a) knowledge of the world that surrounds us, b) self-awareness, c) knowledge of the historical context, d) knowledge – understanding of the ability to imprint on a surface, images observed with a multitude of materials, according to some composition rules of the primary data (points, lines, shapes, colors).

But it is much more important that the other part of painting, which presupposes and is based on the epistemic: one that allows the intelligent creator to articulate the unspoken, to go beyond the spoken or written word, to connect the “individual” with the “collective” unconscious.

The process is followed by this methodology: correlation with the present – past, slide presentations, visits to showrooms, internet use, ([floroieikastikoi.blogspot.gr](http://floroieikastikoi.blogspot.gr)) commentary of the work of artists, organizing activities, presentation and discussion of the projects of students every four weeks.

#### **ΕζωΓ.1 Painting 3, Introductory course 1<sup>st</sup>, 2<sup>nd</sup> or 3<sup>rd</sup> semester**

Study from nature (still life, model). “Reality|”? Exercises in black and white. Monochrome.

#### **ΕζωΓ.1 Painting studio 3 (4<sup>th</sup> semester)**

Study from nature with emphasis on the landscape. Work

#### **ΕζωΓ.2 Painting studio 3 (5<sup>th</sup> semester)**

Study from nature. Gradual release of the “issue”. Correlation between painting - science. Meaning of “abstraction”. Limited color range.

### **ΕζωΓ.3 Painting studio 3 (6<sup>th</sup> semester)**

Study. Painting and religious beliefs. Non-figurative painting.

### **ΕζωΓ.4 Painting studio 3 (7<sup>th</sup> semester)**

Synthesis. The concept of “vacuum” and “filled”. Japanese engravings. Educational applications.

### **ΕζωΓ.5 Painting studio 3 (8<sup>th</sup> semester)**

Symbols on Writing in the East and the West. Plastic interest. Conceptual extensions.

### **ΕζωΓ.Δ1 - Diploma thesis (9<sup>th</sup> semester)**

Development of the first ideas of diploma thesis with theoretical documentation.

### **ΕζωΓ.Δ2 - Diploma thesis (10<sup>th</sup> semester) (4<sup>th</sup> semester)**

Completion of this thesis to explore the conceptual and technical specifications that will form.

## **Sculpture Workshop - Professor: Hector Papadakis, Assistant Professor**

The teaching of the workshop and practice in both the Introductory Cycle and the course orientation includes the following main sections: - Bust from a template or from nature. - Designs from a physical model or pattern. - Pose and Figure Study from the original to scale, which gradually (each semester) reaches 1/1 - Free Exercises on sculpture, but also through specific topics. - Free plastic attribution of a model in any size, material and style. - Free compositions. - Constructions.

Students also practice and experiment through the use of various materials and techniques. They are taught: Relief-art technique, Metalwork, and Gypsum. Marble Work Department operates already this semester.

Aside from internships and technical knowledge acquired by students in the workshop, teachers believe that interaction with history, modern research and search, with other related subjects, contribute in upgrading their study. For this reason, the professor in charge of the workshop announces each semester, a program of visits and events.

## **COURSES**

### **Εγλ.1 Sculpture, Introductory course 1<sup>st</sup> or 2<sup>nd</sup> or 3<sup>rd</sup> semester**

**Design of a physical model or pattern.** Clay model. Head in physical size (model) transfer on plaster, mould manufacture.

### **Εγλ.01 Sculpture studio(4<sup>th</sup> semester)**

Study from nature through the observation of a model. (Creating a bust and sketches – clay studies clay with emphasis on the representation of reality). Introduction to the approach of a sculpture in public space. Teaching the mode of a proposal, an idea, or a model completed into three-dimensional structure by the use of different materials. (Gypsum, metal, wood, marble, etc.) Individual work.

### **Εγλ.2 Sculpture studio (5<sup>th</sup> semester)**

Study from nature through the observation of a model. (Creating bust, sketches - studies of clay with emphasis on actual performance). Study on a figure from the original 1/2 of life size. Exercises on a thematic unit with formalistic and conceptual approach (negative - positive, repeating pattern). Teaching the principles of the

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 (6<sup>th</sup> 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 (7<sup>th</sup> 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 (8<sup>th</sup> semester)**

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

### **Εγλ.Δ1 Diploma thesis (9<sup>th</sup> semester)**

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

## **Εγλ.Α2 Diploma thesis (10<sup>th</sup> 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, 1<sup>st</sup> 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, 2<sup>nd</sup> 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, 3<sup>rd</sup> 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.

### **Εγχα.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.

### **Εψεφ.1 Digital Arts 1<sup>st</sup> or 2<sup>nd</sup> or 3<sup>rd</sup> 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, 1<sup>st</sup>, 2<sup>nd</sup> or 3<sup>rd</sup> 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, 1<sup>st</sup> , 2<sup>nd</sup> or 3<sup>rd</sup> 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, 1<sup>st</sup> or 2<sup>nd</sup> or 3<sup>rd</sup> 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 1<sup>st</sup> or 2<sup>nd</sup> or 3<sup>rd</sup> 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 1<sup>st</sup> 2<sup>nd</sup> or 3<sup>rd</sup> 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 1<sup>st</sup> or 2<sup>nd</sup> or 3<sup>rd</sup> 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 5<sup>th</sup> 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 - 6<sup>th</sup> semester – Professor: Adjunct Professor**

**Εσχ.7α Printmaking 3 - 6<sup>th</sup> semester – Instructor: Adjunct Professor**

**Εσχ.5γ In depth analysis on Digital art: Visual space and Composition 1 - 5<sup>th</sup> 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.

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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 - 6<sup>th</sup> semester - Professor: Vasilis Bouzas, Assistant Professor**

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

**Εσχ.5μ Object – Application in space - Installation 1 - 5<sup>th</sup> 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 - 6<sup>th</sup> Semester - Professor: Adjunct Professor**

**Εσχ.7μ Purpose - Applications in Space - Installation III - 7<sup>th</sup> - semester - Professor: Adjunct Professor**

**Εσχ.5στ Set Design - Costume Design: The Visual Vocabulary of Performance I - 5<sup>th</sup> 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 - 6<sup>th</sup> - semester**  
**Professor: Adjunct Professor**

**Εσχ.7στ Set Design - Costume Design: The Visual Vocabulary of Performance III - 7<sup>th</sup> 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 9<sup>th</sup> 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 19<sup>th</sup> and 20<sup>th</sup> century – 1<sup>st</sup> semester - Professor: Zoe Godosi, Assistant Professor**

The purpose of this course is to familiarize students with the art of the 19<sup>th</sup> 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 19<sup>th</sup> 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

20<sup>th</sup> 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* (3<sup>rd</sup> ed). Thessaloniki: University Studio Press.

## **Θ.007 History of Art 7: Greek Art - 18<sup>th</sup> & 19<sup>th</sup> century - 3<sup>rd</sup> 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 18<sup>th</sup> 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 19<sup>th</sup> 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 18<sup>th</sup> and 19<sup>th</sup> century*. Thessaloniki: Vanya.

## **Θ.008 History of Art 8:Greek Art of the 20<sup>th</sup> Century - Contemporary Greek Art**

**4<sup>th</sup> semester - Professor: Zoe Godosi, Assistant Professor**

The purpose of this course is to familiarize students with the various manifestations of Greek art during the 20<sup>th</sup> 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 21<sup>st</sup> 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 20<sup>th</sup> century*. Thessaloniki: Vanya.

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

## **Θ. 027 From Ancient Art to the middle ages - 5<sup>th</sup> 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 - 6<sup>th</sup> 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 15<sup>th</sup> , 16<sup>th</sup> and 17<sup>th</sup> 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 - 8<sup>th</sup> 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 - 7<sup>th</sup> 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 - 8<sup>th</sup> 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 - 2<sup>nd</sup> 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 - 6<sup>th</sup> 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 - 4<sup>th</sup> 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 - 7<sup>th</sup> 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](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](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](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](http://www.e-epimorfosi.ac.cy/img/files/mesi_geniki_texni_01_K07M.pdf)

## **THEORY – STUDIO COURSES**

### **EΘ.100 Architectural drawing - 1<sup>st</sup> 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 - 2<sup>nd</sup> 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 - 4<sup>th</sup> 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 - 5<sup>th</sup> 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 18<sup>th</sup> until the 20<sup>th</sup> 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 20<sup>th</sup> 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 20<sup>th</sup> 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 18<sup>th</sup> and 19<sup>th</sup> 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.DI.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 20<sup>th</sup> 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.

### **Bibliography**

Kandinsky, Wassily, for the spiritual in art. Nephelē, 1981.

Kandinsky, Wassily point , line, plane. Contribution to the analysis of painting elements. Dodoni, 1996.

Panofsky, Erwin , Studies in Iconology. Nephelē, 1991.

Gunther Kress - Theo van Leeuwen, H Reading images. Epicenter, 2010.

Peter Burke, Autopsy. Routledge, 2003.

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.

### **Bibliography**

Avgitidou, A., Vamvakidou I. (2013). Performance now v.1. Performative Practices in Art and actions in situ. Athens: Ion.

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.

### **Bibliography**

Austin, John L. (1962, 2003). How to do things with words / Tran . Alexander Bistis. Athens: Estia .

Kaprow, A. & J. Kelley. (1993). Essays on the blurring of Art and Life. London: University of California Press.

Makrynioti, D. The Limits of Body. Athens : Island - P . KAPOLA

Rigopoulou, P. (2003). Body: Supplication and Threat. Athens: Plethron.

### **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 4<sup>th</sup> until the 10<sup>th</sup> 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 ( 4<sup>th</sup> - 8<sup>th</sup> semester)**

#### **Engraving & Printed Art II - 4<sup>th</sup> 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 - 5<sup>th</sup> 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 - 6<sup>th</sup> 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 - 7<sup>th</sup> 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 - 8<sup>th</sup> 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 - 9<sup>th</sup> semester:** Diploma thesis. Texts of Documentation.

**Thesis - 10<sup>th</sup> 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 ( 4<sup>th</sup> to 8<sup>th</sup> semester)**

**Digital Arts II- Introduction to Interactive Multimedia Applications (Intro to Interactive Media)- 4<sup>th</sup> 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)- 5<sup>th</sup> 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 - 6<sup>th</sup> 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 - 7<sup>th</sup> 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 - 8<sup>th</sup> 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 - 9<sup>th</sup> semester**

### **Thesis - 10<sup>th</sup> 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 ( 4<sup>th</sup> to 8<sup>th</sup> semester)**

#### **Purpose - Applications in Space - Installation I - 4<sup>th</sup> 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 – 5<sup>th</sup> 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 – 6<sup>th</sup> 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 - 7<sup>th</sup> 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- 8<sup>th</sup> 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 - 9<sup>th</sup> 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 - 10<sup>th</sup> 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 ( 4<sup>th</sup> to 8<sup>th</sup> semester)**

### **Scenography and Costume Design I - 4<sup>th</sup> 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 - 5<sup>th</sup> 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 - 6<sup>th</sup> Semester**

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

#### **Scenography and Costume Design IV - 7<sup>th</sup> 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 - 9<sup>th</sup> Semester**

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

#### **Thesis - 10<sup>th</sup> 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 (1<sup>st</sup>, 2<sup>nd</sup> or 3<sup>rd</sup> 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 (4<sup>th</sup> to 8<sup>th</sup> semester)**

#### **Copy of I - Descriptive Archaeology - 4<sup>th</sup> 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 - 5<sup>th</sup> 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 - 6<sup>th</sup> 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 - 7<sup>th</sup> 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 - 8<sup>th</sup> 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 20<sup>th</sup> 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 - 9<sup>th</sup> 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 - 10<sup>th</sup> 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