# *European Modernity II. The texts: on Art, Philosophy, Politics*

# Instructor: N. Papadimitriou Course number: ΝΕΠ02 Course type: Elective course (E) Course level: Teaching language: Greek and/or English Term: Easter semester ECTS: 2.00 Teaching credits: 2.00

***Short description****:*

Art, philosophy, politics in the 21st century. Understanding postmodern thought, translating postmodern texts. In Greek (for Erasmus students in  English and/or in French).

***Objectives – intended learning outcome****:*

To help students understand the 21st century post-modern Europe: contemporary art, philosophy, politics.

***Syllabus****:*

**Week 1**: About *Postmodernity*. Αn introduction to 21st century Europe. The cultural logic of late capitalism.

**Week 2**: The formation of *postmodern* society. Cultural Identity, *Multiculturalism* and *Globalization*.

**Week 3**: On*Post*modern Art. *Deconstructing* Music, Literature and the Visual Arts. William S. Burroghs and the *deconstruction* of the narration. *Post*modern Time and Space. Philip Johnson and Daniel Libeskind.

**Week 4**: What comes *After the End of Art*? Arthur C. Danto.

**Week 5**: Religion, Values and Ideology. Secularization and Community. The Failed States.

**Week 6:** *Deconstructing* social relation. Facebook and the Virtual World.

**Week 7**: Al Qaeda and *What It Means to be Modern*. Is Terrorism a *Pos*tmodern byproduct?

**Week 8**: Was Modernity necessary? Sufficient? Have we ever been *really* Modern?

**Week 9**: The European Union as a political *Utopia*, in a Globalized World. J. Habermas, Eric Hobsbawn and the *Fractured Times*.

**Week 10**: *A is for Authentic*. Deyan Sudjic, Tate Modern and *The Switch House*.

**Week 11**: The condition of *post*modernity: *Observations From A Hill*.

**Week 12**: Europe: *An Elegy*. (*There would have been a time for such a word*… ). William Shakespeare, David Cameron and the *Brexit*.

**Week 13:** Working on different projects based on above, preparing final essay.

***Recommended reading - Bibliography****:*

**Papadimitriou, N.**, *Modernity, the European Identity in the Contemporary World*, Gutenberg, Athens 2013.

**Papadimitriou, N.***, A Postmodern Requiem. Texts on 21st century art, philosophy, politics*, (Edited by Gutenberg, Athens 2017).

**Giddens, A.**, *The Consequences of Modernity*, Polity Press, London 2010.

**Harvey, D.**, *The Condition of Postmodernity*, Blackwell, Oxford 1990.

**Jameson, Fr.**, *Postmodernism*, Verso, London 1991.

**Williams, Gilda**, *How to Write about Contemporary Art*, Thames & Hudson, London 2014.

**Instructional and learning methods**:

*Books*

* **Althusser, Louis.** *Des rêves d'angoisse sans fin: récits de rêves (1941-1967),* suivi de *Un meurtre à deux (1985).* Grasset / IMEC, Paris 2015.
* **Danto**, Arthur C., *After the End of Art.* Princeton University Press, Princeton and Oxford, 1997.
* **Derrida**, Jacques, *Spectres de Marx. L’État de la dette, le travail du deuil et la nouvelle Internationale.* Galilée, Paris 1993.
* **Gray**, John, *Al Qaeda and What It Means to be Modern.* Faber and Faber, London 2007.
* **Habermas**, Jürgen, *Die postnationale Konstellation: Politische Essays.* Suhrkamp Verlag; Auflage: 6, 1998.
* **Hazan**, Eric, *La dynamique de la révolte. Sur des insurrections passées et d’autres à venir.* La fabrique. Paris 2015.
* **Hobsbawm**, Eric, *Fractured Times. Culture and Society in the Twentieth Century.* Little, Brown, London 2013.
* **Latour**, Bruno, *Nous n’avons jamais été modernes. Essai d’anthropologie symétrique.* La Découverte, Paris 1991, nouvelle édition 1997.
* **Sudjic**, Deyan, *B is for Bauhaus.* Penguin, London 2014.
* **Touraine**, Alain, *La Fin des Sociétés.* Seuil, Paris 2013.

Films

* *Blow Up*, (M. Antonioni, 1966)
* *Match Point*, (Woody Allen, 2005)
* *Sympathy For The Devil*, (Jean-Luc Godard,1968)
* *Zabriski Point*, (M. Antonioni, 1970)

**Assessment/grading method(s)**:

Written essays and oral presentations. Final written project.