**A. General information**

1. Name of artist/collective: Angeliki Avgitidou [Αγγελική Αυγητίδου], (b. 1968,

Thessaloniki)

2. Title of artwork (translate into English): Washing

3. Year when the artwork was produced/performed: 20-10-2010

4. Medium and support/artistic genre: Performance, part of the series Back to Basics

5. Dimensions:

6. Collection (location of artwork or site where it was performed): Florina (Greece)

7. Photo credit: the artist

8. Weblink/s: <http://avgitidou.wix.com/art?fbclid=IwAR1X_Htj61Jv5-b2qjhoxJt9zb1eBrFaxDofQ9bg-FvOVekzRXvzICAvDw0>

**B. Description and analysis of artwork**

1. Describe and analyse the artwork (max. 100 words):

The ritual of singing, while washing by the riverside, is used in this performance of cultural sharing and personal and collective catharsis. While seated, the artist hums the song “Asma Asmaton” by Mikis Theodorakis. Some viewers of the performance come forward and collect handouts, then the artist puts the tablecloth into a basket and walks by the riverside while she continues to hum the song. Descending to the waterfront, she starts washing the tablecloth while singing the song. When she is finished, she takes down her hood and drinks from the river.

1. Relevance of artwork to SDGs (please specify which SDGs, max. 100 words):

The concept of sustainable collective memory and the need to respect cultural diversity are dominant ideas in this artwork, expressed through reference to religious concepts and continuation of traditional practices, as well as by the inclusion of other arts such as music and weaving. Personal stories and reflections on death are intertwined with the broader concept of loss, as experienced by societies historically. The performance touches on the need to defend human rights and preserve collective memory and social sharing. This is relevant to SDG 12: respect for cultural diversity and lifelong quality learning, holistic and transformational education.

1. Relevance of artwork to the local context (max. 50 words):

A personal story of loss and separation is played out in an urban environment, placing it in the context of a common meeting place of personal and collective memory.

1. Specify whether any participants, community members or members of the public were involved in the production of this artwork (max. 50 words):

Members of the public participated by silently receiving the handouts offered by the artist in a basket.

1. Relevance of artwork to artist’s background, if any (e.g. gender, ethnicity, etc., max. 50 words):

The text printed on the handouts reveals the personal impulses, interwoven with the local traditions, that inspired this performance: “Before my mother’s funeral, all the mirrors in the house had to be covered. In the living room, in order to cover a large mirror, I took a white tablecloth out of the cabinet. When I took it down from its temporary position, it easily fell back into its folds as if untouched, yet used. Neither dirty, nor clean. Should I wash it? Should I put it back in the drawer? I left it to gather dust.”

**C. Pedagogical qualities**

1. Describe any links you see between this artwork and specific VAE and ESD competencies (max. 100 words):

This performance uses references to religious and other traditions to present ideas, including the need to preserve local communities, local particularities and above all, respect for cultural diversity. A holistic quality education seeks to preserve the cultural identity of societies, as shaped by personal and collective memories of the past and is supportive of demands for sustainable social development.

Other pedagogical qualities:

* An example of the beautiful interweaving of arts (visual arts, music, weaving) with local traditions.
* Highlighting the multifaceted role of water.

**A. General information**

1. Name of artist/collective: Angeliki Avgitidou [Αγγελική Αυγητίδου], (b. 1968, Thessaloniki)

2. Title of artwork (translate into English): *More than you can hold*

3. Year when the artwork was produced/performed: 2019

4. Medium and support/artistic genre: performance-for camera/installation

5. Dimensions:

6. Collection (location of artwork or site where it was performed): Benevento, Azienda Agricola Simone Giacomo Castelvenere, Italy

7. Photo credit:

8. Weblink/s: <https://vimeo.com/359474552> & <https://vimeo.com/358008339>

**B. Description and analysis of artwork**

1. Describe and analyse the artwork (max. 100 words):

“More Than You Can Hold” is an installation containing performance-for-camera works and was filmed in the beautiful landscape of Campania (Italy) during the artist’s Terra Vivente residency.

The nature/human being and nature/culture dichotomies take on an existential dimension in this work. Objects that represent the dwelling, material goods and everything spiritual and essential are transformed into an unbearable burden that the artist is unable to keep in her hands. The contrast of the image of the overloaded person with the calm landscape in this longtake sequence intensifies the absurdity of gathering and preserving goods (overeating). In the second video, water, a basic source of life, flows through the artist's palms without her managing to hold it.

1. Relevance of artwork to SDGs (please specify which SDGs, max. 100 words):

[SDGs 8, 12, 13, 14, 15]

A reflection on the real needs of human beings and on consumerism, this artwork invites consideration of economic and social inequality between the many and the few, as well as of the futility of humans’ attempt to gain domination over nature. Reflection on these issues opens the way for dialogue on how humans can coexist more harmoniously and therefore sustainably with the natural environment.

1. Relevance of artwork to the local context (max. 50 words):

The artwork highlights concerns that are currently affecting all peoples/countries and which are even more intense in the countries of the economically weak South, within the European Union. These countries, in the name of acquisitions and potential prosperity, are succumbing to the misguided exploitation/destruction of their geophysical wealth and unparalleled natural beauty.

1. Specify whether any participants, community members or members of the public were involved in the production of this artwork (max. 50 words): None.
2. Relevance of artwork to artist’s background, if any (e.g. gender, ethnicity, etc., max. 50 words):

It is apt that the artist “speaks in the name” of the average citizen of the European South, since Avgitidou is Greek and the performance takes place in Italy. She is sounding the alarm about the consequences of environmental destruction and social underdevelopment, many of which are already evident. The artist also occupies the role of a university educator and therefore considers it her duty to communicate messages calling for vigilance by citizens and for cultivation of younger generations in particular, as part of a quality education that promotes sustainability.

**C. Pedagogical qualities**

1. Describe any links you see between this artwork and specific VAE and ESD competencies (max. 100 words):

Both parts of this performance make clear references to environmental sustainability and consequently to the economic growth of societies. The need to protect water resources and to consume goods in moderation are the two central ideas in this artwork and they provide many avenues for dialogue and artistic activities.

**A. General information**

1. Name of artist/collective: Angeliki Avgitidou [Αγγελική Αυγητίδου], (b. 1968, Thessaloniki)

2. Title of artwork (translate into English): Recitation

3. Year when the artwork was produced/performed: 10-6-2009

4. Medium and support/artistic genre: Performance (with the participation of Tatiana Tsigaridi)

5. Dimensions:

6. Collection (location of artwork or site where it was performed): 1st Performance Festival/ 2nd Biennale of Contemporary Art, Thessaloniki Greece

7. Photo credit: the artist

8. Weblink/s: <https://vimeo.com/67289839>

**B. Description and analysis of artwork**

1. Describe and analyse the artwork (max. 100 words):

The performance critiques issues of history, individual and collective memory, authority, racism and diaspora. The artist, dressed in a fashionable red gown, tears up huge sheets of paper, on which the word “HOMELAND” is written in several languages. The paper is pasted in multiple layers on the wall of a small, neoclassical building located at the port of Thessaloniki (Greece). The performance starts with a little girl reciting a patriotic poem by the Greek poet Ioannis Polemis (What Is Our Fatherland?). The performance allows the audience to contemplate the meaning of the word “homeland” - not as an abstract national idea but as a multidimensional experiential reality, which at times becomes attractive and at other times, repulsive.

1. Relevance of artwork to SDGs (please specify which SDGs, max. 100 words):

SDGs 10,11,16 & 4

The reference by the artwork to the meaning of “homeland” highlights the need for respect for cultural diversity and for social continuity. Nowadays in particular, the wave of migrants that is swamping southern Europe, as well as the internal movements of people in search of a better standard of life, are prompting societies to a broader review of the meaning of “homeland.”

1. Relevance of artwork to the local context (max. 50 words):

The meaning of “homeland” in Greece has been much tested during the country’s long history. Homer’s Odysseus felt the pull of the “homeland” and this feeling would accompany Greek economic migrants all around the world for centuries, as they experienced racism and so on. The current global crisis of people movements calls for Greeks urgently to broaden their perception as a nation and as individuals, in relation to what we “define” as homeland.

1. Specify whether any participants, community members or members of the public were involved in the production of this artwork (max. 50 words):

Tatiana Tsigaridis, a young girl, participated by reciting the poem.

1. Relevance of artwork to artist’s background, if any (e.g. gender, ethnicity, etc., max. 50 words):

The artist, being of Greek origin, experiences on a daily basis the consequences of the migration crisis, of racism and of the traditional conception of the meaning of “homeland.” She wishes to place this conception in doubt and to work towards a social openness to new meanings.

**C. Pedagogical qualities**

1. Describe any links you see between this artwork and specific VAE and ESD competencies (max. 100 words):

The artwork gives permission for self-determination and for each person to seek his/her personal identity, which can include visual cultural and ethnic elements. Furthermore, at a critical juncture internationally, there is the possibility for negotiation, as expressed through “creative arts,” to include issues such as migration and racism and to inspire new works and vibrant artistic dialogue. In ESD competencies, there is fertile ground for a re-examination of the meaning of “homeland” in the context of a fair society, with equal opportunities for all and respect for cultural diversity. Performance should be seen as a pedagogical tool, which extends it beyond the limits of the educational process, into the social and political space. We should embrace the possibility that this artistic process might lead, through a dialectical process, to political action and to influence upon the wider social sphere.