**A. General information**

1. Name of artist/collective: Caniaris Vlassis [Βλάσης Κανιάρης], (b. 1928, Athens; d. 2011)

2. Title of artwork (translate into English): *Homage to the Walls of Athens, 1941-19..*

3. Year when the artwork was produced/performed: *1959*

4. Medium and support/artistic genre: mixed media on canvas (?)/Plaster-soaked paper and paint on burlap and wood

5. Dimensions:

6. Collection (location of artwork or site where it was performed): Vorres Museum, Athens  
7. Photo credit: Alexis Caniaris © Vlassis Caniaris

8. Weblink/s: <https://www.documenta14.de/en/artists/22250/vlassis-caniaris>

**B. Description and analysis of artwork**

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

This painting, part of the Homage to the Walls of Athens 1941–19… series, reflects Caniaris’ intention to “re-create the image as well as the feeling of the walls during the Occupation in Athens”. Observing how the city's everyday history was inscribed on the walls of post-civil war Athens and before graffiti became an established artistic trend, Caniaris uses canvas as a substrate to daub slogans concerning the resistance, social struggles and political agitation (e.g. EAM stands for the National Liberation Front, which was the principal resistance group against the Axis authorities). Through a successive gestural treatment of thick layers of matière in plaster, paper, and cloth, with influences from Art Brut, he manages to capture not only the sense of the wall and the palimpsest of history, but also personal responsibility towards the latter.

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

The material incorporates a sustainable dimension, as it recycles second-hand materials to impart qualities of the wall, such as the sense of wear and stratigraphy. Moreover, this method enhances realism and detachment from the stretcher. The timelessness Caniaris seeks and emphasizes with the ellipses in the title relates to the political and social complexion of the history recorded on the walls of the city. We feel today that peace and harmony in society, achievable through equality amongst its members, is not a given and needs constant vigilance and intercultural dialogue, something uniquely revealed in Caniaris' work. [SDGs 16,8,11,12]

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

Caniaris observes and figuratively records social change in the capital in the mid-50s, initially with a more naturalistic mood, then moving on to a more gestural effort in which the slogans and political history of the place come to the fore. By attempting to omit the stretcher, he identifies/highlights the issue of memory, collectivity, and social responsibility, highlighting the unique culture of the place.

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):

For Caniaris, whoseadolescence was spent during the German Occupation and who subsequently experienced the difficulties of a civil war that left its mark on Greek society for decades, the role of art is essential and complex. Art is designed to highlight social and political truths, with the ultimate goal of reflecting and raising awareness.

**C. Pedagogical qualities**

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

The pedagogical implications of Caniaris' work are critically significant, as it provides an opportunity to see the conceptual, semiological, and sustainable dimension of the issue. Caniaris does not seek the idealization of reality, as is often the case in painting, but a rethinking of it, through gestural intervention in its reused materials. It is not always possible for the viewer to understand the depth of history that resides in the Greek psyche, the kind of scribbled history that Vlassis Caniaris was capturing on the *Walls of Athens*. However, if one observes people demonstrating and protesting for their rights worldwide nowadays, in the grip of a national or international crisis, economic or otherwise, it is easy to see this small moment in history pass by on canvas. This in itself helps the viewer to develop a productive relationship with the city, the society, and its history and to acquire political consciousness and sensitivity, a prerequisite for a sustainable society.

**A. General information**

1. Name of artist/collective: Caniaris Vlassis [Βλάσης Κανιάρης], (b. 1928, Athens; d. 2011)

2. Title of artwork (translate into English): *Aspects of racism*

3. Year when the artwork was produced/performed: 1970

4. Medium and support/artistic genre: mixed media on plaster

5. Dimensions: 100x170x40

6. Collection (location of artwork or site where it was performed): Private Collecion

7. Photo credit: © Vlassis Caniaris

8. Weblink/s: <https://www.documenta14.de/en/artists/22250/vlassis-caniaris>

**B. Description and analysis of artwork**

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

Plaster, as the artist himself states, entered into his work and life from 1963 onwards. The dictatorship of 1967 (Junta) and the suffocating political environment provide the context for a semiological interpretation of the plaster concerning man. Lifeless material depicts the human limb, while barbed wire, also a favourite material for his pursuits under Arte Povera and Nouveau réalisme, seeks to underscore political and social cruelty and inequality. The red textile carnation, which had featured in the New Gallery exhibition in 1969, where he displayed works emblematic of his ideological resistance to the Junta, appears as a symbol of struggle and hope. The plaster makes a direct reference to the dictator Papadopoulos’ famous phrase: "Greece is sick. We had to put her in plaster. She shall remain in plaster until she recovers".

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

The particular social contract created in Greece after the seizure of power by the group of colonels on April 21, 1967, forces Caniaris to take a position. He uses the detritus of industrial civilization for explicit political targeting: plastered legs, barbed wire, and the red carnation embedded in the plaster become the colour, the historical event, and the idea of resistance. A society in which discrimination prevails is one that pains him, while a society of freedom, equal opportunity, equality, and justice is one in which he places hope. [SDGs 16,10,4]

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

Caniaris’ place, Athens, calls him again in response to the political crisis that besets the homeland. The Junta has created an oppressive treaty primarily concerned with limiting the free interchange of ideas and political beliefs, and also with the physical and spiritual crushing of dissidents. Caniaris decides to respond artistically.

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

In Caniaris’ May 1969 exhibition, he creates figures from plaster and barbed wire holding red carnations. At the same time, he involves the first visitors in this political act by arranging for them to receive a red carnation dipped in plaster. His social commitment also applies to the specific work completed in Paris.

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

Despite being forced for political reasons to remain in Paris in August 1969, the situation in Caniaris’ own country and the complicated treaty, which favoured ideological and political discrimination and social inequality, preoccupies his artistic explorations. Distancing himself from "militant art," through this work he adopts a critical stance towards the specific characteristics of his homeland.

**C. Pedagogical qualities**

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

Examination of artistic practices, the use of plastic elements and choices made by the artist in general, could prompt a dialogue around the attitude of art towards political and social issues and encourage artistic activity related to contemporary social issues.

Pedagogically this work offers a unique opportunity for discussion about social groups, power relationships, and particular aspects of the history of place. One author's interpretation of historical events can be an additional incentive for teachers to focus on the need to respect the ideology and political beliefs of the other. Cultural and ideological pluralism and diversity, should be encouraged in any case to achieve social harmony.

**A. General information**

1. Name of artist/collective: Caniaris Vlassis [Βλάσης Κανιάρης], (b. 1928, Athens; d. 2011)

2. Title of artwork (translate into English): What’s North, What’s South

3. Year when the artwork was produced/performed: 1988

4. Medium and support/artistic genre: Installation

5. Dimensions: variable

6. Collection (location of artwork or site where it was performed): Private collection, Athens

7. Photo credit: © Vlassis Caniaris

8. Weblink/s: <https://www.documenta14.de/en/artists/22250/vlassis-caniaris>

**B. Description and analysis of artwork**

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

In *What’s North, What’s South,* Caniaris applies himself to the theoretical substructure of his previous series from the mid-1970s, *Emigrants*, placing it within a new geographical, social and economic context, by raising crucial issues in the intriguing relationship between the two parts (North-South). Although the references to economic dependence and social inequalities remain a timely subject, the visual and cultural alteration in the image of the protagonists implies a change. The southerner is no longer the poor emigrant in second-hand clothing; he is now dressed more fashionably and has, in essence, combined his economic dependence with a cultural one. In this series, which was the Greek entry in the 43rd Venice Biennale of 1988, migrant children also become a focal point. Caniaris explains: “What interested me most – and I aimed at this especially – was the children of this generation, who were two, three, four, five years old at the time. Little children… that’s why I have included the garbage cans, the toys, the baby carriages, the bicycles…”.

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

This work highlights human relations and social power imbalances in the context of sustainability and development at both individual and collective levels. Critical issues regarding social inequalities (10), justice (16), and especially decent work and economic growth (8) are raised since they remain relevant to the present day.

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

Caniaris, as early as the beginning of the 70s, turned his attention to immigrants, a social group with which he could easily empathize. He is interested in the social dimension of the subject and goes beyond his own experiences to talk with his compatriots and create environments with distinctive semiological, psychological, and anthropological features.

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

In Caniaris' work, the visitor-viewer is involved, as he takes part in the artistic process, participating physically and spiritually in the artist's concerns. It is of particular interest to record the way viewers from the South (Greeks, Italians etc.) and from the North react to this work.

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

In this work the artist again takes a critical stance towards the modern Greek, who is trying to get on his feet and take advantage of favourable social conditions. Guided by personal experience, Caniaris has the ability to recognize intercultural relationships. The Westernization of Greek society, including in this depiction its children, is not without cost.

**C. Pedagogical qualities**

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

Caniaris’ installation prompts us to consider the issue of migration and the economic and social inequalities between North and South in contemporary times. To approach such a powerful visual statement, it is important to keep in mind not only the morphological elements of the work (reused materials, recycling) but also the artist’s interpretation of the historical and sociological context in which it was created. The social issues that he raised almost prophetically with this series of works are still relevant today and offer an opportunity for fruitful discussions and artistic actions, e.g., on the concepts of cultural and economic sustainability and social equality. Furthermore, the presence of children and toys in this work could encourage social and political awareness amongst children and elicit a reaction from them to the arts.