**A. General information**

1. Name of artist/collective: **Alexandra Athanassiades /Αλεξάνδρα Αθανασιάδη**

2. Title of artwork (translate into English): *Horse LXXV: The Gate*

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

4. Medium and support/artistic genre: wood & iron/ sculpture

5. Dimensions: 296x310x35cm

6. Collection (location of artwork or site where it was performed): private collection/ exhibited as a whole at Benaki Museum, Pireos street, Athens (Greece)

7. Photo credit: the artist

8. Weblink/s: <https://www.alexandraathanassiades.com/slideshow_2>

<https://vimeo.com/273294202>

<https://www.imdb.com/title/tt8574566/mediaviewer/rm363020544>

**B. Description and analysis of artwork**

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

Τhrough her work, Athanassiades highlights the timeless presence of the horse in the life of man. The horse, as a symbol of freedom and dynamism, passes from reality into myth as the Trojan Horse and as Pegasus; indelible representations of Greek art and the Greek spirit. The horse used here as an example is a central piece in her exhibition at the Benaki Museum . Its clearly articulated outline makes skillful reference to the imperious, monumental horses of classic art, while simultaneously reflecting a decidedly modernist sensibility. At the same time, the artist makes an indirect reference to the immense power of nature, as well as to the capacity of physical materials to be sustainably present in the most creative and symbolic way. The presence of the void, which deepens both the form and the perspective, allows the viewer to integrate the horse more easily into its physical context.

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

Athanassiades’ preoccupation with the temporary and vulnerable aspects of nature drives her to seek natural materials for her works, such as driftwood from the beaches of Halkidiki in Northern Greece, or pieces of rusted metal, clay and various other discarded items. In her case, completeness and perfection are not the desiderata but rather natural decay and "the history of every piece of wood that has drifted up from the salty sea." These objects are uniquely transformed by the artist's skilled hands into the recognisable form of a horse that is at once timeless and thoroughly modern. With integrity and deep respect for the materials and the ideas they carry, Athanassiades interprets cultural ideals through simplicity and harmony and offers an excellent lesson on environmental and cultural sustainability. (SDGs: 4 & 12, as well as 14, 15).

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

In her own words: "The horses originated from the frieze of the Parthenon [...] horses have a noble element, I feel that they are connected with the great challenges the Greeks are going through today, ".

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):

Athanassiades has vivid childhood memories of watching local workers use driftwood, shaped by salt water, wind and time, to build boatsheds etc. She often returns to this most beloved place of her childhood and to its unique, sustainable ecology in order to collect raw materials, perishable old wood that carries its history, then suffuses the material, according to Brancusi’s suggestion, with ‘breath and soul.’

**C. Pedagogical qualities**

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

Athanassiades' work expresses unambiguous respect for nature, history, culture, and, ultimately, for human beings. Her horses, humans’ companions in their historical evolution and a timeless symbol of freedom, appear in a harmonious, modern version to narrate their rich, multicultural continuity: from Homer to the Parthenon frieze with its cavalcade of horsemen as a guiding light, to folk poetry and iconography. Athanassiades appeals to this collective memory and invites the viewer to observe nature and the way it resculpts materials, as well as to discover new cultural relationships. Using her unique artistic skills and tools to repurpose salvaged materials, she is inspired by her ancestors’ long tradition and aims to let her sculpted forms awaken associations with survival and continuity.

1. Other pedagogical qualities:

This work evokes childhood memories of wooden rocking horses and can easily be used as an example of how an artwork can build bridges with language, folk stories and songs that take the ‘horse’, in its various symbols across cultures, as their subject.

**A. General information**

1. Name of artist/collective: **Alexandra Athanassiades /Αλεξάνδρα Αθανασιάδη**

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

3. Year when the artwork was produced/performed: 2013

4. Medium and support/artistic genre: mixed media-paper collage/ sculpture (torso)

5. Dimensions: 160x140x40cm

###### 6. Collection (location of artwork or site where it was performed): private collection/ shown at the exhibition “Beyond Cavafy's Written Word" at Gennadius Library, Athens, Greece

7. Photo credit: the artist

8. Weblink/s: <https://www.alexandraathanassiades.com/recent-exhibition>

<https://vimeo.com/273294202>

<https://www.imdb.com/title/tt8574566/mediaviewer/rm363020544>

**B. Description and analysis of artwork**

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

The series of cuirasses, constructed using a variety of techniques and salvaged materials, have occupied Athanassiades for many years. *Manuscripts* is a cuirass on plywood, made of paper and cardboard and aged with tea and coffee. The paper is composed of enlarged copies of handwritten poems by Constantine Cavafy\*.

The paper cuirass makes a direct reference to classical Greek iron armour, designed to protect the chest and especially the heart, and is also reminiscent of the linothoraxes – or linen breastplates - of antiquity. The wear and tear elaborated by the artist on the cuirass highlights both corruptibility and spirituality. The piece conveys an outpouring of feelings and thoughts that flow from the embedded manuscripts, that is at once protective and revealing of the vulnerable interior.

\* An internationally distinguished Greek poet.

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

Athanassiades keeps her contact with nature, history, and tradition alive by engaging respectfully with artisans who maintain traditional techniques. She watches, learns and, with sustainability and memory in mind, stresses the need to reuse materials in order to conserve natural resources and the environment, simultaneously revealing the relentless ravages of time (SDGs 4, 8 & 12). Nature nourishes the artist's creativity and reinforces her vision, of demonstrating natural decay and the vulnerability of human nature through the medium of the open paper cuirass, thus implying a loss of protection and a need for justice.

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

The artist shares her experience with local artisans, who continue to work using traditional furnaces, tools, and techniques. She has been initiated into this world of craftsmanship and contributes to its preservation, not merely at the local community level, but more broadly by sustaining the continuity of Greek culture.

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):

Having experienced a tragic loss, Athanassiades finds refuge in art. As she herself recounts, she was walking once along a beach in Halkidiki, when her eye fell on a piece of wood that reminded her strangely of her wronged father's body. She explains: “I am interested in material that erodes, just as I am interested in how we change over the years, what we become, what we see." Her *Manuscripts* keeps a part of our inner selves protected and private, while opening up another part, like the pages of a book.

**C. Pedagogical qualities**

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

*Manuscripts* constitutes an informal history lesson since the cuirass refers to the primary armament in all cultures and eras, whilst also making an indirect reference to personal heroism, wellbeing and social/cultural justice. Through the materials and their elaboration, the artist evokes concepts of land and tradition. Fragments of matter and soul are articulated in a way that conveys a universal message, with an emphasis on environmental and cultural sustainability. Moreover, a complete and well-rounded education should aim for a recognition by students of the value of everyday things, while engendering respect for diversity and the uniqueness of our hidden, protected inner selves.

1. Other pedagogical qualities:

**A. General information**

1. Name of artist/collective: **Alexandra Athanassiades /Αλεξάνδρα Αθανασιάδη**

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

3. Year when the artwork was produced/performed: 2013

4. Medium and support/artistic genre: mixed media/installation

5. Dimensions: -

6. Collection (location of artwork or site where it was performed): private collection/ shown at the exhibition “Beyond Cavafy's Written Word" at Gennadius Library, Athens, Greece

7. Photo credit: the artist

8. Weblink/s: <https://www.alexandraathanassiades.com/recent-exhibition>

<https://vimeo.com/273294202>

<https://www.imdb.com/title/tt8574566/mediaviewer/rm363020544>

**B. Description and analysis of artwork**

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

*Ithaca*, an installation based on the Greek poet Constantine Cavafy's eponymous poem\*, is a work that fully expresses Athanassiades' artistic interests. Fascinated by Cavafy’s writing and by his insistence on writing his poems by hand, she is inspired to create a corresponding universe: Three ships of aged wood, housed in her studio, invoke the poem’s famous journey; Ulysses’ footprints in clay suggest each person’s attempt to find a better future or fulfil a goal, while old misshapen windows ‘comment’ on the entrapment and introversion of modern man. Finally, reference to the sustainable power of language and art is made through the contemporary transformation of Cavafy’s verses into dozens of items of graffiti that have fallen on the floor. Similarly, the sculptor's books are made to either hang from the walls or are arranged on a table so that anyone may touch them.

\*http://cavafis.compupress.gr/kave\_17b.htm

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

Originally exhibited at the Gennadius Library, the installation marked the occasion of Athens being named UNESCO’s World Book Capital. A thorough appreciation of both Cavafy’s poem *Ithaca* and its unique symbolic visual interpretation by Athanassiades supports a number of goals of sustainable development. The relevance to SDGs may be direct, such as when natural materials are given a second life, or indirect, such as in the theme of overcoming the difficulties facing today’s societies, including migration, social marginalisation, inequality, access to education, peace and justice.

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

The fluent Greek language ‘flows’ from the hands of the poet to those of the artist, who instils it with colour, gestures and interventions, and imbues the combined experience of Greek poetry together with contemporary Greek art with an intensity that gives life and further clarity to both artists’ implied messages .

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):

Alexandra Athanassiades describes her work as follows: "Cavafy's handwriting, along with the trace left by the writing on the back of each page, is of great interest to me … That is why I chose 18 copies of this edition, aged its pages with tea, coffee, and pencil, or even vy tearing the edges, and began to create my books, sometimes more closed, sometimes more open, so that their extracts are not always easy to read, just as we do with ourselves: we reveal one part and keep another hidden".

**C. Pedagogical qualities**

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

Through this work a deeper pedagogical goal is fulfilled, that of understanding cultural continuity and cultural diversity. Cavafy, the Alexandrian poet, is considered to be the voice of the Greek spirit in a multicultural society. Athanassiades, however, also insists upon the handwriting and its artistic quality. She adheres to the way Cavafy curated the publication of his manuscripts and remains true to the "handmade way" with her interventions. Utilising natural fragments and old materials, she conveys the essential, multi-layered poetic message through artistic reclamation.

1. Other pedagogical qualities:

The dialogue attempted by the artist conserves and simultaneously renews Cavafy's writings. Wood from her collection, crafted by nature, old doors, remnants of Greek provincial houses, footprints in clay that recall the Roman tribute to Isis in Dion – all demonstrate various cultural affinities.

The work provides an opportunity to raise issues of personal and societal growth, journeys of discovery, voyages through our emotions and memories, underlining vulnerabilities and the need for mutual respect.