**A. General information**

1. Name of artist/collective: Papagiannis Theodoros

2. Title of artwork (translate into English): Snake- garbage disposal

3. Year when the artwork was produced/performed:

4. Medium and support/artistic genre: iron perforated/ sculpture

5. Dimensions: length 15 m. / width variable

6. Collection (location of artwork or site where it was performed): The ‘Theodoros Papagiannis’ Museum of Contemporary Art, Elliniko (Ioannina, Epirus, Greece)

7. Photo credit: the artist

8. Weblink/s: <http://theodoros-papagiannis.gr/en/museum>

<http://theodoros-papagiannis.gr/en/taxonomy/term/256>

<https://vimeo.com/showcase/5860965>

<https://www.youtube.com/watch?time_continue=1&v=nCHnHCe5WKw&feature=emb_logo>

**B. Description and analysis of artwork**

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

In the courtyard of the school-museum in Elliniko (Ioannina), a giant (15m) metal snake, its perforated body filled with ‘swallowed’ cans and soft drink bottles , welcomes the visitors. In an area gifted lavishly by nature with gurgling waters, high mountains, and lush vegetation, litter is unfortunately not lacking either. This situation is not lost on the artist, who decides to assign a visual role to the litter, by collecting and including it in his ecological sculptures (snake, tree). In so doing, he highlights the consequences of abundant consumerism and emphasizes the need for personal alertness to avoid unnecessary environmental burden.

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

The snake coexists with a tree made of iron and recyclable cans, bearing the inscription "protect nature," highlighting the ecological message of recycling and environmental protection. [SDGs 12 & 15]

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

In the villages of Epirus, the snake occupies the unique role of protector of the land. Ancient Greek tradition recognized divine properties in this chthonic being. For example, the python was the monstrous dragon-serpent set by Gaia (the Earth) to guard the sacred oracle of Delphi. The legendary King, Erichthonius, embodied as a sacred snake, guards the land beneath the basements of the Acropolis.

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):

Returning to his homeland, Papagiannis synthesises his ideas, memories, experiences and visions and transforms them into artistic creations, according particular respect to the Epirote cultural heritage, together with concern for the protection and enhancement of the natural environment. The nature of Epirus and its way of life, its customs, and the people themselves, robust and authentic, nourish his creativity and inspire his art.

**C. Pedagogical qualities**

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

The sculptor aims to expand pedagogical boundaries through art and raise awareness on issues of ecology and environmental protection. In that context, the giant snake motivates children not to discard garbage and reminds them that nature, embodied in the form of a snake, has its own rules and will avenge its destruction. Furthermore, his compositions, made of durable re-used materials, are adorned with multiple meaningful symbols and markings, linking the values and ideals of the past with modern concepts and demands and making them highly, suitable tools for education.

1. Other pedagogical qualities:

**A. General information**

1. Name of artist/collective: **Papagiannis Theodoros / Παπαγιάννης Θεόδωρος**

2. Title of artwork (translate into English): *My Ghosts* [Works from the burnt National Technical University of Athens]

3. Year when the artwork was produced/performed: 1994-2000

4. Medium and support/artistic genre: Recyclable materials, wood, metal, pulp, rope

5. Dimensions: 2,5m - 3m height

6. Collection (location of artwork or site where it was performed): Installation NTUA

7. Photo credit: the artist/ The ‘Theodoros Papagiannis’ Museum of Contemporary Art, Elliniko (Ioannina, Epirus, Greece)/

8. Weblink/s: <http://theodoros-papagiannis.gr/en>

<https://vimeo.com/showcase/5860965>

**B. Description and analysis of artwork**

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

A set of thirty-five oversized totem-like human figures, standing like the chorus (dance) in a Greek tragedy and flanking a baking tray of bread, a timeless symbol of survival, were sculpted from materials recovered from the debris and charred wreckage of the National Technical University of Athens (NTUA). The rectory of NTUA, one of the finest historic examples of neoclassical architecture, was destroyed by fire after a demonstration in 1991. Contemplating the social role of art, Papagiannis offers this work as a protest against the decadence of a world that tears itself to pieces, leaving the next generation with no future since they disdain their past.

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

These monumental figures were produced from the burnt materials of the Polytechnic, combined and elaborately adorned with other recyclable materialsand second-hand objects, thrown away, forgotten in junk yards, but with their own history. [SDG 12] They serve as a reminder of the tragic cultural consequences of culpable neglect and they cry out for collective responsibility to be takenfor the future of our societies and culture. [SDGs 11 & 16]

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

The monumental figures standas a reminder of the chorus in ancient tragedy, and along with the re-used materials, imply the necessity to preserve the values of the culture that gave birth to this place. Using his art, Papagiannis calls on society to be vigilant towards cultural heritage and the protection of material values and the ideals they represent.

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):

The NTUA artwork, in addition to its undeniable architectural value, has a more direct relationship with the sculptor, as it owes its existence to a generous donation from Epirote benefactors, and it resonates with respect and love in their honour. The recycled materials, each with its own history, are utilized to create, as the artist explains, forms of personal mythology.

**C. Pedagogical qualities**

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

The pedagogical value of the ‘chorus’ in Modern Greek tragedy is multi-layered, as cultural sustainability finds a genuine expression. At the same time, the artist reinforces respect for folk artefacts that are considered equal to great works of art, since they contain the wisdom and craftsmanship of the simple man. Revealing the events and the conditions which led to the project's creation, Papagiannis calls for a public debate on critical issues concerning education, democracy, and art. The artist recognizes the symbolic power of materials, along with the environmental need for recycling, the role of art in public space, and its relationship with society and politics. Additionally, he highlights the importance of education as a prerequisite of cultural sustainability.

1. Other pedagogical qualities:

**A. General information**

1. Name of artist/collective: Papagiannis Theodoros

2. Title of artwork (translate into English): *Tribute to the bread- Volosouras*

3. Year when the artwork was produced/performed:

4. Medium and support/artistic genre: Ceramic, metal, wood, bronze, cloth/ Sculpture-Installation

5. Dimensions: 2,5 x 2,5 x 1,2 m

6. Collection (location of artwork or site where it was performed): The ‘Theodoros Papagiannis’ Museum of Contemporary Art, Elliniko (Ioannina, Epirus, Greece)

7. Photo credit: the artist

8. Weblink/s: <http://theodoros-papagiannis.gr/en>

<https://vimeo.com/showcase/5860965>

<http://en.papagiannismuseum.gr/>

**B. Description and analysis of artwork**

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

The sanctity of bread is a subject which has occupied the sculptor for many years. One of the three major installations in the museum which have bread as a reference point is a composition dominated by the ‘volosouras‘, a kind of beam with stone blades skilfully inserted into the wood. The volosouras seems to have come down to us from the age of Homer, or even earlier. Papagiannis explains: “These were used to cut the straw of the corn on the threshing-floor and separate it from the grain. The mask which I have set at the top gives it a human character. It makes it a female figure. It becomes a ghost, a totem, a phantom. Below are the four sacks, again full of corn, and the charcoal, and above, a kneading-trough with loaves. All around, on the square frame, as in the case of the first composition, ‘Scarecrow’, bronze medals are arranged; on one side these have an ear of corn and on the other, the words from the Lord ‘s Prayer: ‘give us this day our daily bread ‘. How many people in the world say them anxiously every day!”

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

The cultivation of grain and breadmaking represent significant milestones in the development of civilization and have played a dominant role in human survival over time Wheat remains even today an essential element of human nutrition. Over the centuries, bread has acquired economic, religious, and broader cultural dimensions. Papagiannis, inspired by traditions related to bread, addresses contemporary issues associated with it. He demonstrates that the constant presence of this humble good, both in everyday use and in its occasional ceremonial role is an essential guard against hunger [SDG 2] as well as a means for strengthening the institutions of society [SDGs 3, 16].

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

Bread still has a special place in Greek culture and is present at every special occasion, whether celebratory or solemn in nature. Papagiannis’ bread installation, connected with ancient traditions as well as to the symbolism of Christian worship, makes a clear reference to the tradition that still asks us to place the bread on the table before anything else as a “welcome” and symbol of hospitality.

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):

Papagiannis does not forget his origins in Epirus and the painful periods of starvation endured there. Such phrases as, "*they called bread little bread* "or "*he ate bitter bread*" remain characteristic of the area. He remembers when, as a young child grazing sheep and amusing himself carving stones, he was always surrounded by people working incessantly in the fields to support their families. They “*ate bread and salt together*” (they experienced difficult situations together) but managed to “*earn their bread*” (earn their living).

**C. Pedagogical qualities**

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

Through his artworks, Papagiannis communicates his support for an education that nurtures human beings and allows them to react responsibly and with a sustainable perspective to social challenges. His work reveals the ideas and habits of a people and provides a genuine opportunity, primarily to young children, to understand the basic principles of living respectfully within the environment and of appreciating cultural continuity. The strength of this installation lies in its potential, through new interpretations and artistic approaches, to constantly develop and renew at a personal and collective level. The ingenious use of recyclable, second-hand materials, charged with memories and traditions, provides plenty of inspiration for cultural/artistic activities that can confront the pressing issues of our times, including the sustainable development of communities and respect for their cultures.

1. Other pedagogical qualities:

Aesthetic interventions can and should be closely associated with various symbols and traditions relevant to bread and to links with language (tales, literature, folk songs, poems, proverbs etc.).