**A. General information**

1. Name of artist/collective: **Psychopedis Jannis / Ψυχοπαίδης Γιάννης**

2. Title of artwork (translate into English): ***The ocean march: Homage à Delacroix I –III***

3. Year when the artwork was produced/performed: 2016

4. Medium and support/artistic genre: acrylic on canvas

5. Dimensions: variable [e.g. Homage à Delacroix I, 34 ½ x 45 cm]

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

7. Photo credit: the artist

8. Weblink/s: <https://www.snfcc.org/en/events/jannis-psychopedis-poetical-works-painting-meets-poetry/5546>

**B. Description and analysis of artwork**

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

In the triptych entitled “The ocean march: Homage à Delacroix I –III ”, Psychopedis refers to significant moments in the history of art which refer to death and, by extension, to the hazardous refugee experience at sea. Life and death, the vastness of the blue sky and the sea, and prison bars as the end point of a difficult journey, underline the individual and collective tragedy. The artist weaves together creators and works to demonstrate cultural continuity and their common basis in humanity. His visual references begin with the “dexiosis” (sacred handclasp gesture depicted on the gravestones of classical tombs) and continue with the “Shipwreck of Don Juan” by E. Delacroix, ending with the head of the “Sleeping Female Figure” by Halepas: the most well-known tombstone sculpture which has passed into Greek consciousness as synonymous with beauty lost prematurely, yet also with the sustainability of existence. The works consciously “float together” with handwritten lines by the celebrated Greek poet, Yiannis Ritsos.

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

The work refers, amongst other things, to the dramatic refugee crisis of recent years and to the large outward migration flows which have taken place in various geographic regions, such as in the islands of the Eastern Aegean. As a consequence of this phenomenon, a series of difficult problems have arisen which relate directly or indirectly to the SDGs. Directly to Goal 16 and indirectly to Goals 1, 2, 3, 4, 5, 6 and 10.

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

Within the triptych, the harshness of human fate is emphasised, as expressed in the lines by Lord Byron, in which the despairing people draw lots to decide who will die in order that the others may live. The same history is being repeated today as refugees pile into boats, often without knowing how to swim, with the aim of seeking a safer and better life. The refugee drama is having a very great political, social and economic impact on the Greek nation and the world. Psychopedis comments artistically on what is happening where he lives, not only with the “Shipwreck of Don Juan” but also with the remaining two parts of the triptych, where he has hung excerpts from two emblematic works of Greek art.

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 multi-layered meanings in the work of Psychopedis represent a visual statement on the history of art, with which he is very familiar, while at the same time functioning as a substantial political and cultural commentary, an essential activist intervention by an authentic Greek. Psychopedis is an artist, “by nature a political animal”, according to the Aristotelian definition and as such he remains a person with sensitivities, concerns and questions, which he presents for open discussion at an individual and collective level.

**C. Pedagogical qualities**

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

Through his triptych work, Psychopedis offers a lesson in art history, revealing the unique ability of art to describe and comment on social issues while defending cultural continuity. The work, amongst other things, encourages artistic activities which will demonstrate on the one hand correlations between the developmental course of art and contemporary human history and, on the other, will show the common fate of human beings and the honour due to every person who loses their life unjustly. His artistic offering represents and promotes respect for humankind primarily but also for Greek and world natural environment and culture.

Societal transformation: Empowering learners of any age to engage and assume active roles, both locally and globally in order to face and resolve global challenges and ultimately to become proactive contributors in creating a more just, peaceful, tolerant, inclusive, secure and sustainable world.

1. Other pedagogical qualities:

In this work, as much as in many others, at the same time as Psychopedis is advancing many social demands, he is interested in the sustainable relationship between poetry and painting and he aims for a dynamic dialogue between them. He is not interested in the illustration of a poem and he explains that his own approach is very different. He is treading a road of freedom, where each creative art maintains its autonomy and meetings take place at a deep level and not at the surface. The artist is in fact inviting young people to be educated through poetry and more broadly through art, in order that historical memory and cultural continuity can be secured.

**A. General information**

1. Name of artist/collective: Psychopedis Jannis

2. Title of artwork (translate into English): ***The Alphabet – Archaic Palimpsest. Xenios Zeus***

3. Year when the artwork was produced/performed:

4. Medium and support/artistic genre:

5. Dimensions:

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

7. Photo credit: the artist

8. Weblink/s: <http://dp.iset.gr/en/artist/view.html?id=1510>

**B. Description and analysis of artwork**

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

"Xenios Zeus", as a continuation of his series “The Alphabet – Archaic Palimpsest”, addresses enduring dilemmas of humanity: death-life, memory-oblivion, identity-alienation, love-aversion, transcendence-hubris. It forces upon the viewer an almost violent awareness of contemporary reality as it comments visually on the way people from different countries, renamed in a simplistic and generalised way, "immigrants", become trapped behind barbed wire fences in the land of the God of Hospitality. Fragments of sculptures from the Archaeological Museum of Poros are juxtaposed with images of despair amongst contemporary refugees, finding at the end common ground: the long journey, in time or in place, in which deterioration and loss are an integral part.

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

This work is an ideological and sociological reading of the present which, in turn, recalls the darkest past and warns of a sinister future. Throughout world history, separation and departure from the homeland has been a recurring condition which illustrates a common human fate. The dialogue with history, language and ancient art is proving extremely relevant to the contemporary forced engagement with different cultures. Language and art become bridges between the past and the future, since they are able to smoothen differences and to facilitate communication between nations and cultures.

 [SDGs 10, 16]

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

The most obvious point of relevance is in the meaning of flight and of social insecurity, which have been the age-old experiences of the Greek, ever since Homeric times. Ancient artefacts which have come down to us shattered and vandalised, having lost their original identity and use, now stand confined in museum halls. They resemble modern-day refugees, who arrive distressed from distant homelands, having lost a part of themselves and of their fellow travellers, only to end up caged behind barbed wire.

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 link between Greek antiquity and the banality of the contemporary world runs through a large part of the artist’s work and is expressed here in the most eloquent way: Ancient statues, present in the form of photographic or painted representations, acquire a material existence and surround the contemporary works as ideal interlocutors in the vital questions which he himself poses. Psychopedis aims to expand cultural boundaries and include anyone who wants to participate in Greek culture, an action more than ever before possible nowadays due to the global crisis.

**C. Pedagogical qualities**

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

The pedagogical dimension of Psychopedis’ work is significant and can be shown in various forms of visual expression and reflection. The artist provides the impetus for others to draw strength from key cultural supports such as language and art, in order to describe a socially complex present. He provides visual stimulation for others to talk about the role of language in individual and collective memory. In addition, the ancient statuette and the pedestal, with their traces of time and decay, reinforce the landscapes of refugee flight, emphasising historical continuity. Enduring truths are revealed or implied, clearly posing as a visual message the fundamental question of how harmonious social and cultural co-existence between peoples may be ensured.

1. Other pedagogical qualities:

**A. General information**

1. Name of artist/collective: Psychopedis Jannis

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

3. Year when the artwork was produced/performed: 1976

4. Medium and support/artistic genre: painting/ colour pencils

5. Dimensions: 50x80cm

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

7. Photo credit: the artist

8. Weblink/s:

**B. Description and analysis of artwork**

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

The hextych entitled *Emancipation* is divided horizontally into two sections in which depictions of women predominate. Above, the proud and fecund countrywoman dominates, gazing unwaveringly at the viewer, surrounded by her children and with her life-partner in the background, altogether perhaps expressing the hope for a better life which was promised in the post-Junta period. In the second image, the white silhouettes left around the woman by the absence of family members poses the dilemma of the new period and the demands for emancipation which will test the institution of the family, as much as it will the multiplicity of roles which a woman is called upon to play. This dilemma is intensified by the white silhouette of the female form which follows, a possible reference to the woman who is no longer the “separate” central figure in the family but whose place may be filled by any woman. In the second section, the first image comments on the commercialisation of the nude, not only by advertising but also by the sex industry. Next is the female form at the high point of the era of sexual freedom in which, full of self-confidence, she shows off her body in her everyday life. The disinterested, middle-aged man in a suit who looks at the artist with a neutral, indifferent attitude to what is happening, conveys the tone of the time and the sharing of roles. In the last image, in which the beautified image of the modern family is satirised, the now emancipated woman in modern clothes remains subconsciously – and not only in the minds of artists – an “open field” of sexual reference, with her right breast revealed inside her blouse.

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

Placing women’s emancipation at the centre of the specific visual exploration, the artist – referring to time – uses gradations of colour and tone to present important stages in the development of women’s efforts to demand an equal place in society with men.

 SDG 5: Gender Equality / [also SDGs 16 & 4]

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

Particularly in the first section, the representations are clear references to the role and position of women in Greece before and shortly after the overthrow of the Junta. The artist transforms the experience from a local to a global phenomenon.

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):

Jannis Psychopedis matured artistically within a period of time (the decades of the 60’s – 70’s) which represented a break, not only in the history of the country but also in its art. At the same time, this was a time of socio-political reorganisation on a global scale. These events, which sensitised and inspire him, are woven through his visual universe, bridging long-term and recent memory.

**C. Pedagogical qualities**

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

The work provides an excellent starting point for personal self-determination and for expression of the role that each person feels that he/she has as an individual and as a member of the society as a whole. Going through posters, photographs and other illustrative material as fragments of works of art showing changes in the role of women and the relationship between the sexes, children can attempt to update this key social demand of gender equality and indeed to broaden boundaries, using various visual media.

In the context of ESD’s pursuit of a just society and respect for cultural diversity (individual diversity included), such an approach provides a platform for meaningful dialogue and action.

Other pedagogical qualities:

The visual forms used by Jannis Psychopedis refer – sometimes mockingly, sometimes humorously – to the promotion of the model of the perfect woman as a paragon. In his visual universe, this exaggerated portrayal is shown to be incoherent, overdone and also as the pivot point of distraction from the important political and social events of the time.

The hextych entitled *Emancipation* is divided horizontally into two sections in which depictions of women predominate. Above, the proud and fecund countrywoman dominates, gazing unwaveringly at the viewer, surrounded by her children and with her life-partner in the background, altogether perhaps expressing the hope for a better life which was promised in the post-Junta period. In the second image, the white silhouettes left around the woman by the absence of family members poses the dilemma of the new period and the demands for emancipation which will test the institution of the family, as much as it will the multiplicity of roles which a woman is called upon to play. This dilemma is intensified by the white silhouette of the female form which follows, a possible reference to the woman who is no longer the “separate” central figure in the family but whose place may be filled by any woman. In the second section, the first image comments on the commercialisation of the nude, not only by advertising but also by the sex industry. Next is the female form at the high point of the era of sexual freedom in which, full of self-confidence, she shows off her body in her everyday life. The disinterested, middle-aged man in a suit who looks at the artist with a neutral, indifferent attitude to what is happening, conveys the tone of the time and the sharing of roles. In the last image, in which the beautified image of the modern family is satirised, the now emancipated woman in modern clothes remains subconsciously – and not only in the minds of artists – an “open field” of sexual reference, with her right breast revealed inside her blouse.