**A. General information**

1. Name of artist/collective: **Alexandra Athannasiades /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):

Athanassiades highlights through her work the timeless presence of the horse in the life of man. Symbol of freedom and dynamism passes from reality to myth, as a Trojan Horse and Pegasus, to indelibly mark the Greek spirit and art. A central piece at the Benaki museum exhibition, used here as an example, is a horse which bears the transformative skill to refer with its clear, articulated outline to the imperious, monumental horses of classic art while it reveals a decidedly modernist sensibility. At the same time, the artist attempts 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 creatively and symbolically way. Deepening both the form and the perspective, the presence of the void, 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):

Her preoccupation with the temporary and vulnerable aspects of nature drive her to seek materials for her works, such as driftwood from the beaches of Halkidiki in Northern Greece, or pieces of rusty material, clay and other various discarded items. In her case, fullness and perfection are not the desiderata; but natural decay and "the history of every wood that the salty sea has drifted."These are uniquely transformed in the skilful artist's hands into the recognizable form of a horse that is at once timeless and thoroughly modern. With ethos and deep respect for the matter and the ideas it bears, Athanassiades interprets cultural ideals through simplicity and harmony and offers and 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 started from the frieze of the Parthenon [...] the horses have a noble element, I feel that it is connected with what the Greeks are going through today, the great difficulties".

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 salty water, wind and time in order to build ship sheds etc. She often returns to her most beloved place of her childhood and to its unique sustainable energy in order to collect raw material, perishable old wood that carry their history, giving them again, according to Brancusi’s suggestion, ‘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 is an unambiguous indication of respect for nature, history, culture, and, ultimately, humans. Her horses, companions of man in his historical evolution, and a timeless symbol of freedom come in a harmonious, modern version to narrate their meaningful, multicultural continuity; From Homer to folk poetry and iconography, with the Parthenon frieze and the cavalcade of horsemen being a guiding light. 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. Reinforcing with her tools in her unique artistic way salvaged matters she is inspired by her ancestors’ long tradition and ventures to let her sculpted forms awaken associations with survival and continuity.

1. Other pedagogical qualities:

This work evokes childhood memories of wooden horse toys and can be easily used as an example to bridge an artwork with language, folk stories and songs, etc. that have the ‘horse’ in its various symbolisms 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 thoraxes approached through a variety of materials in second-use and techniques occupy Athanassiades for years. *Manuscripts* is a thorax made of paper, cardboard on plywood with enlarged copies of handwritten poems by Constantine Cavafy\*, aged with tea and coffee. More than making a straight-forward reference to the iron defensive armor, aimed to protect the chest and especially the heart, the paper thorax is a reminiscent of the linothoraxes of antiquity. The wear and tear pursued by the artist highlight corruptibility and spirituality. This thorax performs the role of a protective outpouring of feelings and thoughts that overflow from the embedded manuscripts revealing more clearly the vulnerable interior.

\* One of the most distinguished internationally Greek poets

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

Athanassiades keeps alive her contact with nature, history, and tradition. By respectfully appealing to artisans who maintain old techniques, she watches, learns, and enhances sustainability and memory, stressing at the same time the need to reuse materials in order to protect natural sources and the environment, while revealing the relentlessness of time and wear (SDGs 4,8 &12). Nature nourishes the artist's creativity and reinforces her vision to demonstrate natural decay and the vulnerability of human nature through the paper open thorax, implying thus the need for justice and the loss of protection.

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

The artist shares her experience with local artisans, who maintain a tradition of years with their furnaces, tools, and techniques. She is initiated into this world of craftsmanship and contributes to its preservation not merely to the local community level, but broadly in the sustainable 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):

Experiencing a tragic loss, Athanassiades finds refuge in art. As she recounts, walking on a beach in Halkidiki, she cast her gaze on a piece of wood that strangely reminded her wronged father's body. She explains: “I am interested in the matter that wears out, just as I am interested in our change through the years, what we become, what we see." Her *Manuscripts* keep a part of our inner selves protected and private, while opening up the other half like 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 thorax refers to the primary armament in all cultures and eras, while making at the same time an indirect reference to personal heroism, wellbeing and social/cultural justice. Through the materials and their processing the artist refers to 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 round education should aim at the recognition of commonplaces, while showing respect to diversities and the uniqueness of our hidden protected inner self.

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 Cavafy's homonymous poem\*, is a work that fully expresses Athanassiades' pursuits. Fascinated by his writing and by the hand-tied of his poems, she creates a relevant universe: Three ships of aged wood, hosted in her studio, refer to the journey of the famous poem, the clay steps of Ulysses imply each one’s attempt to find a better future/ fulfil a goal, while old deformed 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 transfer of Cavafy’s verses into dozens of graffiti that fell on the floor and the sculptor's books that either hang from the walls or are arranged on a table so that anyone can touch them.

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

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

This installation at the Gernnadius Library marks the occasion of Athens being named UNESCO’s World Book Capital. A thorough reading of both Cavafy’s poem *Ithaca* and its unique symbolic visual interpretation of the verses by Athanassiades, supports various goals of sustainable development either directly, such natural matters in second use, or indirectly, such as the overcoming of difficulties faced in today’s societies like migration, social marginalisation, reduced inequalities, quality education, peace and justice.

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

The flowing Greek language passes from the hands of the poet to the hands of the artist, who charges it with colour, with gestures and interventions, and makes the experience of meeting Greek poetry with contemporary Greek art more intense and the messages implied more clear.

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):

"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 and coffee, pencil or even 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 of it and keep another hidden", describes Alexandra Athanassiades.

**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. The Alexandrian poet is considered the voice of the Greek spirit in a multicultural society. Athanassiades, however, stands also in the handwriting and its artistic quality. She adheres to the way he curated the publication of his manuscripts and maintains with her interventions the "handmade way." Utilizing natural fragments and old materials she transmits the essential poetic message by making second use in a polysemous artistic way.

1. Other pedagogical qualities:

The dialogue attempted by the artist preserves and, at the same time, renews Cavafy's writing. Wood from her collection, crafted by nature, old doors, remnants of the Greek provincial house, clay steps that recall the Roman tribute to Isis in Dion, demonstrate cultural affinities.

The work offers the chance to raise issues on personal and societal growth, a journey of discovery, a voyage through our emotions and memories underlining respect for each other.