**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-museums in Elliniko (Ioannina), a giant (15m) metal snake, holding ‘swallowed’ cans and bottles of soft drinks inside its perforated body, welcomes the visitors. In an area where nature is lavishly gifted with gurgling waters, high mountains, and intense vegetation, garbage is unfortunately not missing, a fact evidenced by the artist, who decides to collect and deposit them in his ecological sculptures (snake, tree). Giving a visual role to the litter, he highlights the consequences of abundant consumerism and environmental burden emphasizing the need for personal alertness.

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," making clear the ecological message of recycling and environmental protection. [SDGs 12 & 15]

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

The snake acquires in the villages of Epirus the unique role of protector of the land, following the ancient Greek tradition that recognized in this chthonic entity divine properties [e.g. python was the monstrous dragon-serpent set by Gaia (the Earth) to guard the sacred oracle of Delphi and Erichthonius, embodied as a sacred snake, guards the land in 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

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

Returning to his homeland, Papagiannis condenses his ideas, memories, experiences, and visions and transforms them into artistic entities, with particular respect to the Epirote cultural heritage along with concern for the protection and enhancement of the natural environment. The nature of Epirus and the way of life, the customs, and the people themselves, robust and authentic, nourish his creativity and mobilize 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 the pedagogical boundaries through art and raise awareness on issues of ecology and environmental protection. In that context, the giant snake motivates children not to throw waste reminding them that nature, embodied in the form of a snake, has its own rules and will avenge for its destruction. Furthermore, his compositions, made of durable re-used materials, are characterized by various symbolisms and multiple markings, linking the values and ideals of the past with modern concepts and demands, thus, constituting 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 35 oversized totem-like human figures, standing like the chorus (dance) of the Greek Tragedy and flanking a baking tray with 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. Wondering about the social role of art, he 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, elaborately combined and adorned with other recyclable materials, objects in second use, thrown away, forgotten in junk yards, but with their own history. [SDG 12] They also serve as a reminder of the tragic cultural consequences and the blamable neglect, calling for collective responsibility towards the future of our societies and culture. [SDGs 11 & 16]

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

The monumental figures stands as a reminiscent 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. In his artistic way, he calls on society to be vigilant towards cultural heritage and the protection of valuable maters and the ideals these “carry”.

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, besides its undeniable architectural value, acquires a more direct relationship with the sculptor, as it is the result of the donation of Epirote benefactors, who stir up respect and love in their honour. The rehashed materials, each with its 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 of 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 second-use, 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):

Bread and its sanctity is a subject, which has occupied the sculptor for years. One of the major three installations having bread as a reference point in the museum is a composition dominated by the ‘volosouras ‘, a kind of beam which seems to have come to us from the age of Homer, or even earlier, with stone blades skilfully inserted into the wood. 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):

Bread, the beginning of civilization, plays a dominant role in human survival over time, as wheat still remains an essential element of human nutrition. Over the centuries it has acquired economic, religious, and broader cultural dimensions. Papagiannis, inspired by traditions related to bread, addresses contemporary issues associated to it. In that way, the sustained presence of this humble good both in daily and ceremonial aspect of human life is demonstrated as both an essential 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 participates in every special occasion: happiness, sadness, celebrations or mourning. Connected both with ancient traditions and to the symbolism of Christian worship, the bread installation makes a clear reference to the tradition that still asks us to place the bread on the table before anything else as a “welcome” or hospitality indication.

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 Epirus origin and the painful periods of starvation. Very characteristic remain phrases such as "*they called bread little bread* "or "*he ate bitter bread*". When as a young child was grazing sheep and carving stones, he remembers the people around him working incessantly in the fields to support their families. They “*ate bread and salt together*” (they experienced together difficult situations) 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):

Papagiannis supports an education through his artworks that nurtures man and allows him to react to social challenges with responsibility and a sustainable perspective. His work reveals the ideas and habits of a people and gives a real opportunity to young children primarily to understand the basics of living, respect the environment, and appreciate cultural continuity. The potential of this installation to enhance itself constantly through new interpretations and artistic approaches, in personal and collective level, is its strength. The ingenious use of recyclable, second-use materials, charged with memories and traditions, gives plenty of inspiration for cultural/ artistic activities that can confront crucial issues of our times, related to the sustainable development of communities with respect to their culture.

1. Other pedagogical qualities:

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