


ON
HOW
TO RE-
LEARN

A solid yellow vertical bar runs along the left edge of the page, extending from the top to the bottom.

Traces of a collective experiment
at the interface of art, pedagogy,
technology, (folk) knowledge
and science

Rethymno, Crete, October 2019



Prologue

Observations
Fieldnotes and works

Participating Artists

Short bios, works, index

Open our ears to the whisper tales and
the ghosts of the many pasts.

Anna Tsing



Prologue

Sociologist Donna Haraway states: „We find ourselves in a time-tunnel of onrushing and irreversible extinction, that’s simply a fact“. In the Anthropocene, the geological epoch where humans have become a geological force and transformation of the landscape surrounding us happens with an accelerated rate, what is still natural and what is anthropogenic? How can we navigate ourselves in between modified nature and overtaking technology? Instead of refusing tradition and folk knowledge or demonizing technology and science, we could let them come together, collide and collaborate in order to show us ways towards new sustainable futures. In times of virtual reality, a huge range of blurred fake news and unbelievable facts like the ongoing denial of climate change, it is even more important to not freeze in powerlessness, but to ask: How and why are we trapped in a toxic system and so often not capable to act? In the context of an art exhibition, one could ask: What is valuable about an artist’s approach to one’s surroundings? Maybe, observing and recognizing the trodden paths of our own mind and making new approaches imaginable. Our context and narratives influence the possibilities that we are able to see in our environment. Like this, they eventually impact the tilting moment for either immobility – or action. How can we raise the awareness for our surroundings and regain our sensibility towards their fragile balance? There is a need to relearn multiple forms of curiosity. A need for new educational platforms in order to keep our instincts awake and be present.


The preceding art exhibition FROZEN EDUCATION, that took place in October 2018 in Basel, Switzerland, became a working laboratory where artists and public reflected on the past, present and future of the Greek educational system throughout the recent decades, and moreover researched the effect of art as an active tool and platform for pedagogy. Based on the discussions and exchange that FROZEN EDUCATION initiated, the continuation art project UNFROZEN EDUCATION - Or How To Relearn, was conceived and took place in different locations around Rethymno, Crete, in October 2019.

With UNFROZEN EDUCATION – Or How To Relearn, the engaging artists and thinkers wanted to explore the interplay of these theoretical fields and the space of experience that can be opened through the sensual quality of art. More than ever it is essential to unlearn the patterns of a society molded by inherited conditioning and to think in a more inclusive way: to sharpen our sensibility and to develop an autonomous approach to the issues of our present – and what is yet to come.

Dimitra Charamandas and Yota Tsotra







A little road not made of man,
Enabled of the eye,
Accessible to thill of bee,
Or cart of butterfly.

If town it have, beyond itself,
,T is that I cannot say;
I only sigh, — no vehicle
Bears me along that way.

A little road not made of man by Emily Dickinson,
from Johan Svensson's research material

Do children have superpowers? Are children holy beings? (...) And if this is so, what happens when we grow up? Is the secret ingredient fading our lost innocence?

On the concept of innocence, Yota Tsotra





DIOSCURIDES
DE MATERIA MEDICA

MARIANNA
FOUN
CRETE

1 CENTURY AC

HIPPOKRATES

OLD
KNOWLEDGE
ANTIQUE

IMAGES

UNIVERSAL
OTHER CULTURES

MAKRO

CRETE
ECOSYSTEM

MIKRO
SPECIAL

PLANTS
scrubs

FITA/SCRUBS

SMELL,
TOUCH

→ to Marianna
stathmos?

organize

ASK: WHAT DO YOU
SEE, FEEL, SMELL?

PROPERTIES

OILS,
SPHERE

EXPLORE
BY OURSELVES



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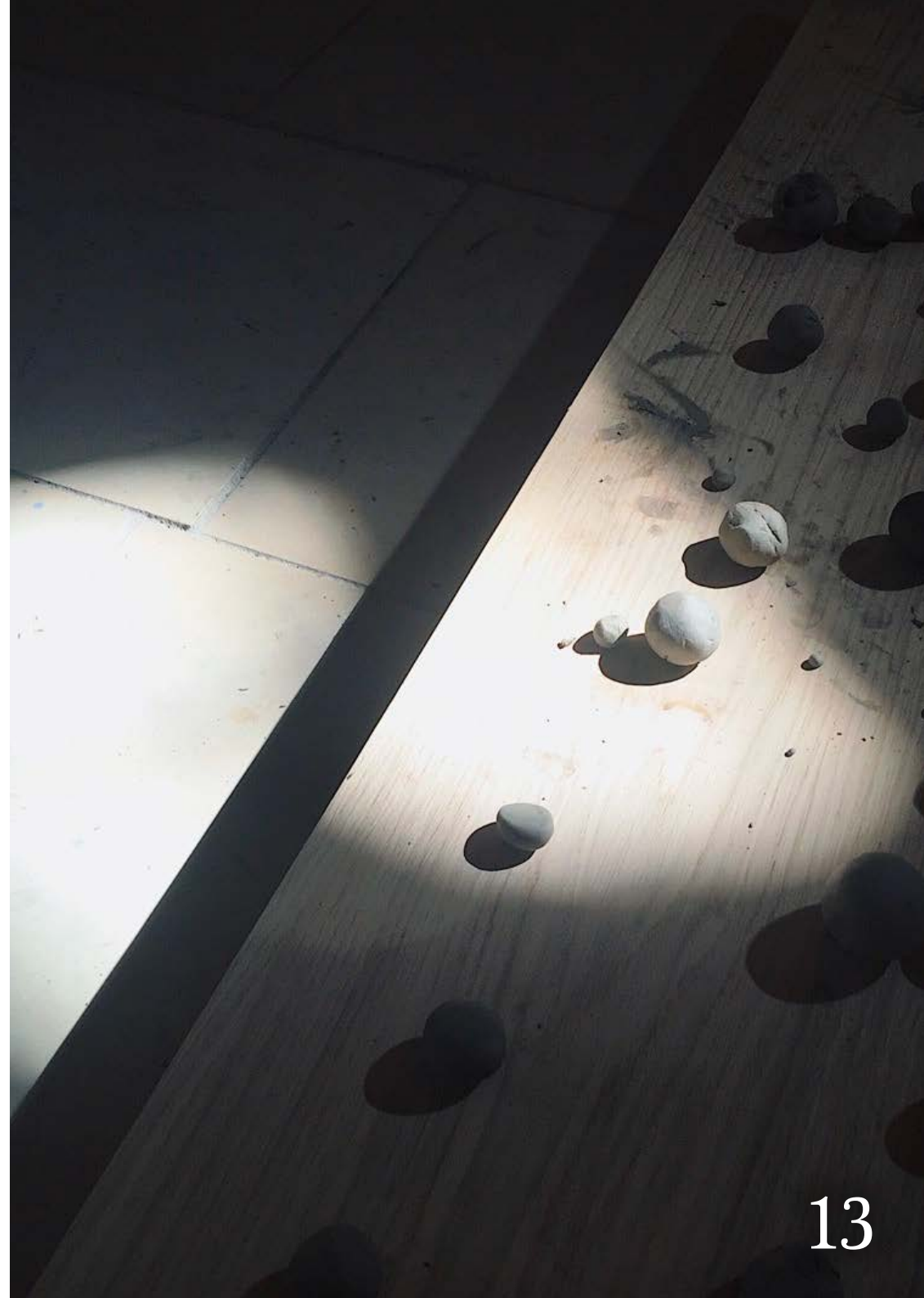


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(...) today I was at the kreuzacher park (in Solothurn) recording the birds. they are flying back and forth I thought it must be easy I'll have a look at them flying. hundreds


then two of your sounds. the light switch is very very beautiful. The insects sampled down create a wonderful sound too. I want to continue with overlapping them. they are my favorite sound at the moment.

Mail excerpt, Flo Kaufmann. Kaufmann could not travel to Crete for personal reasons. He and Dimitra Charamandas decided to both record everyday sounds and to send them back and forth from Solothurn CH to Rethymno GR. The sounds formed the base for Kaufmann's installation at Kara Mousa Pasha Mosque.





1. Take a piece of clay
2. Shape a ball with it.
3. Make it as round as possible
4. Put it to the put (you place it)

1. Πάρε ένα κομμάτι πηλό
2. Σχημάτισε μια μπάλα κ'
3. ~~Κάνε~~ Κάνε την ~~μπάλα~~ μπαλα όσο στρογγυλή γίνεται.
4. Τοποθέτησε την 

1. Πάρε ένα κομμάτι πηλό ^{κομμάτι πηλό} στα χέρια ^{στα χέρια}
2. Σχημάτισε μια μπάλα μ' αυτό ^{μμ πηλό}
3. Κάνε την μπάλα όσο πιο στρογγυλή γίνεται ^ο
4. Τοποθέτησε την μαζί με τις άλλες. ^{πεθ} ^{μαζί μ}

~~1. Πάρε~~

1. Πάρε ένα κο
2. Σχη

An empty book with a pen. The title of the book is a question. An archive for knowledge we don't learn at schools or out of books, but that we learn through live, experiences and exchange. What gives you strength? What is precious to you? What did you learn from your grandparents? What do you really need?

Idea for a work that was not realized,
Johanna Schaible





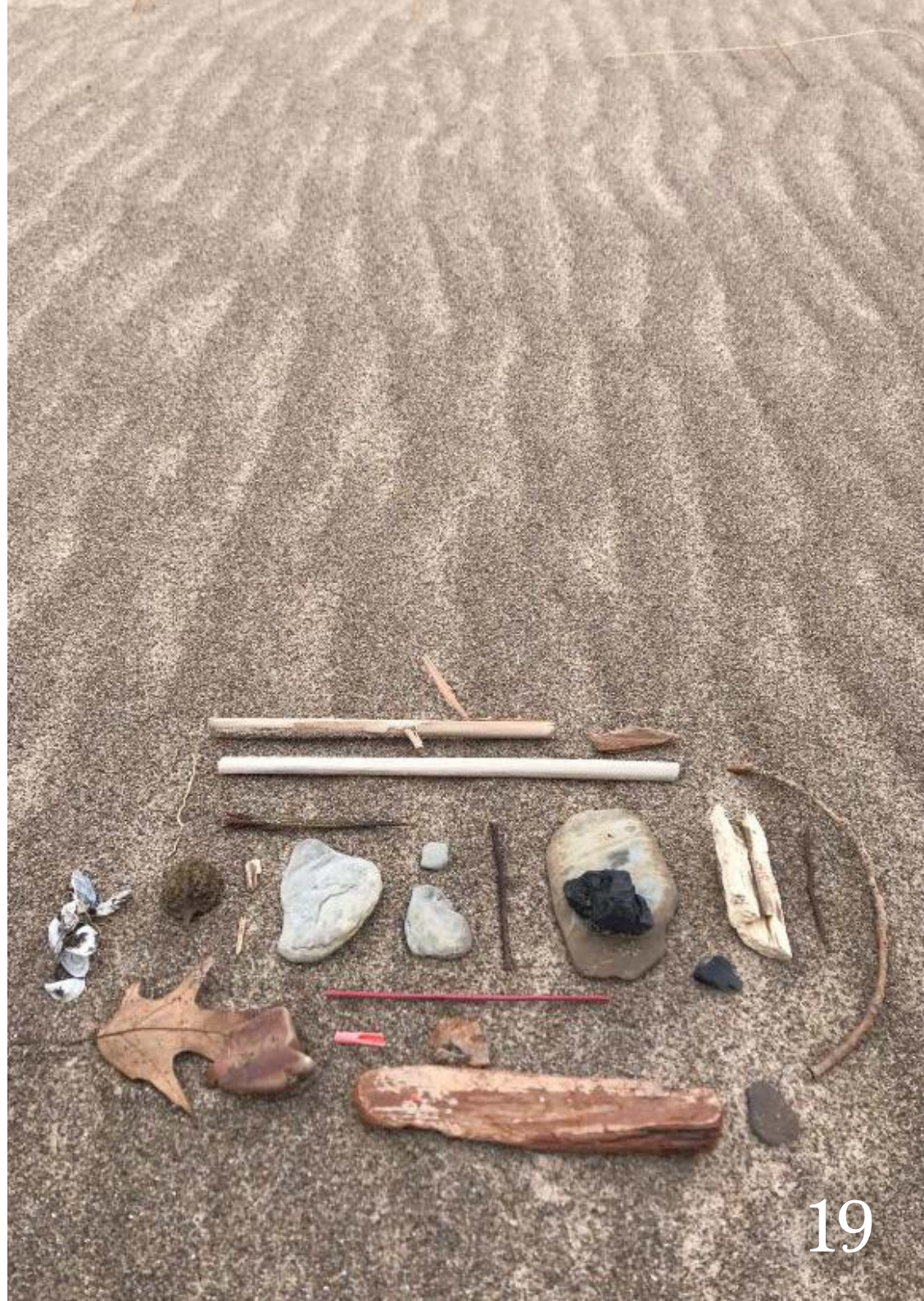
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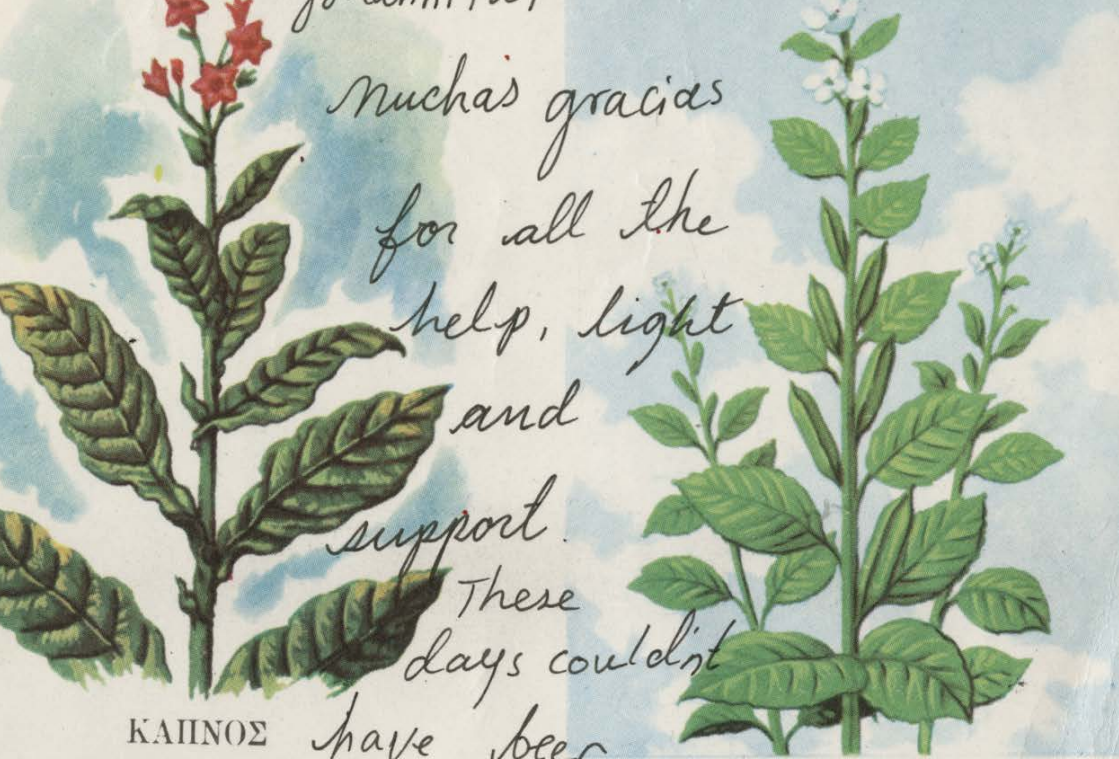


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Curaduría, Irene Trujillo





muchas gracias
for all the
help, light
and
support.

These
days couldn't

KAIHNOZ

have been

more amazing. You are a

wonderful being.

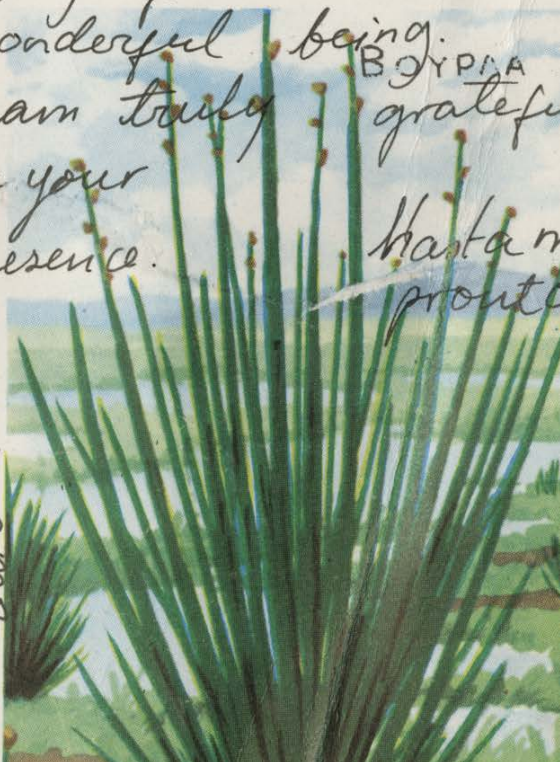
I am truly
for your
presence.

BOYPIA

gratefu


Hasta n
pront

con amor,
preme



BOYPI





Me encanta (...) sobretodo la idea de aceptar lo que fue la experiencia como un concepto en movimiento: mutante, creciente, perfecto en su imperfección.*

Irene Trujillo, *Most of all I love the idea of accepting what the experience was like as a concept in constant movement: evolving, growing, perfect in its imperfection.



ΤΕΛΕΙΟ ΠΕΡΙΜΕΤΡΟ
ΚΑΤΑΣΤΑΣΗ ΚΑΤΑΡΤΙΣΤΩΝ

RENT A BOAT





Silky smooth,
Tender veins,
Numerous petals
Admired...

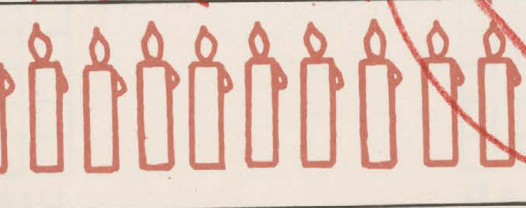
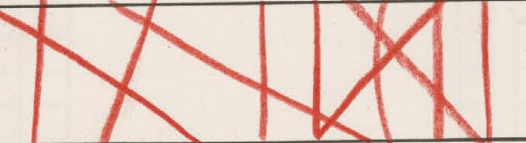
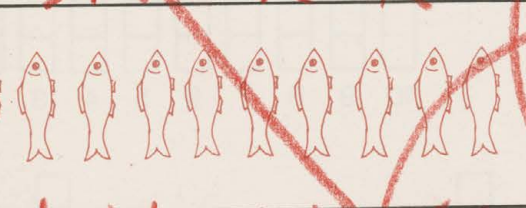
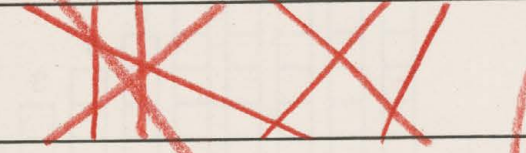
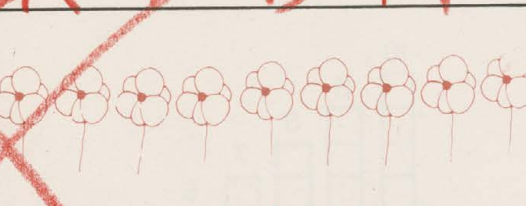
I picture this strange planet ...
as a large white sheet
of peonies who've just
begun to bloom,
opened to their full potential,
and withered away as
they've seen enough
sunshine to last a lifetime...
Let's hope.

Panos Chasapis



ΔΙΜΙΤΡΑ & ΥΟΥΤΑ

Σας ευχαριστώ για αυτήν την καταπληκτική εμπειρία! ♥♥♥



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AND FOR THINKING OUT OF THE BOX



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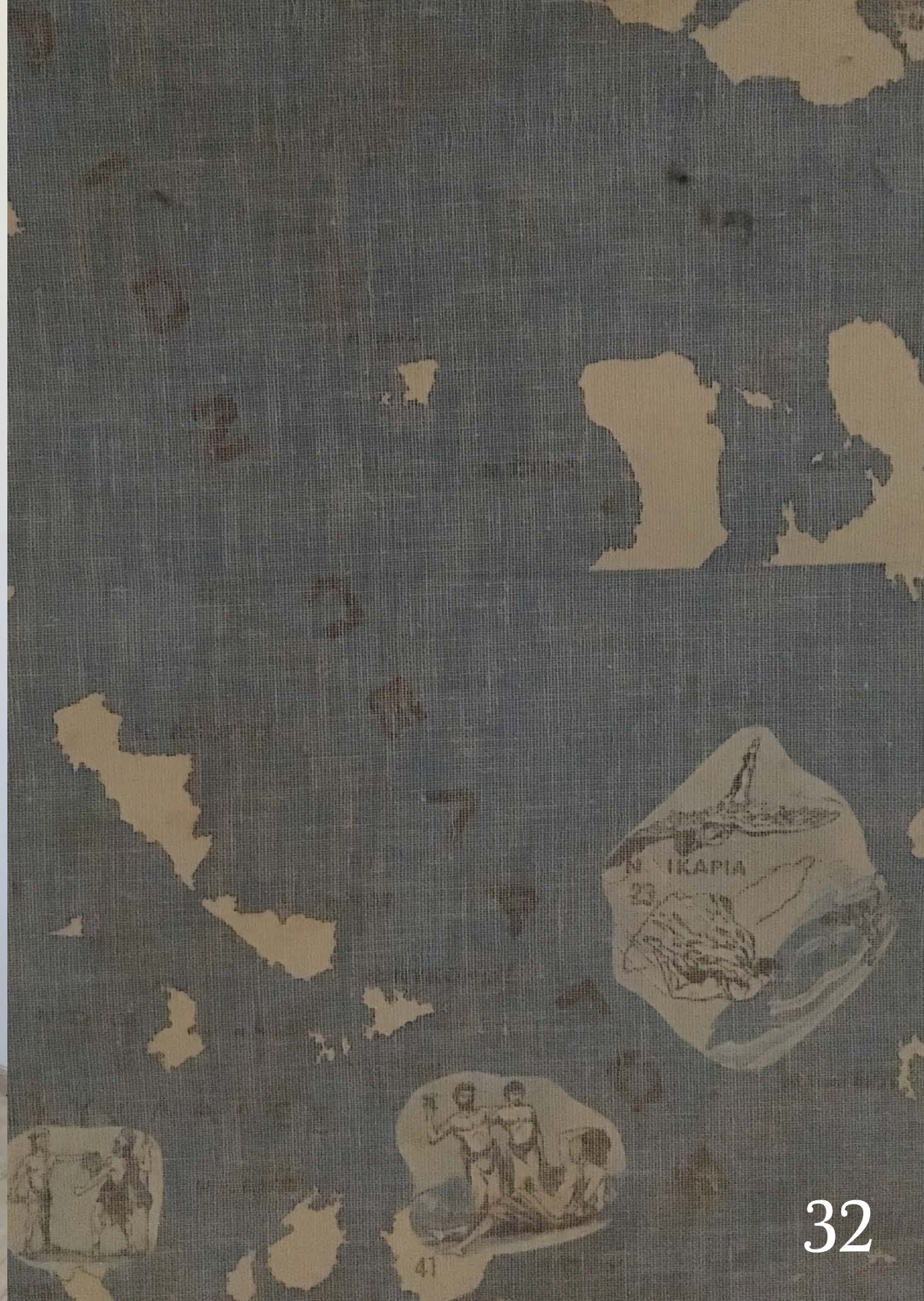


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At times broken, empty and void of their original historic purpose, many of (the exhibition sites) stand as symbolic images for lost traditions and places in a world in decay. They may even seem to have become hopelessly lost within the complexity of the issues of our times, and we, the people that have inherited them, may feel these losses not only socially, but also very personally, as cracks in the soul. But before either turning away from, or immediately attempting to repair the cracks, let's take a moment to celebrate them as the places where love can pour in! If we enter into the pathos and grief of this loss we may find that the very places that are the most broken also offer the most hope by pushing us to rethink, relearn and recreate our traditions, social forms and spaces.

Cracks in the Soul, Dawn Nilo









In order to change and transform ideas and practices that have been established for decades, there are several steps to be made. I believe that one of them is listening. Listening to the experience of others, reflecting on their trial and error processes and afterwards using this valuable information. Another equally important step is reflection – to reflect on oneself and to acknowledge to which extent they are part of the problem.

From her text *Meta*, Marina Tantanozi



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Thinking about it, I have to remember the importance of studying for recovery and calm. A place for meditation and the opportunity to listen to an inner voice. I do not write my inner voice because when the creative flow occurs, the self also ceases, and the awareness of the body, the outer world, an inner state takes place that is in harmony with a future, desire and an all-encompassing love. It feels hard writing the last lines, they seem to me like foolish, naive, like thoughts without substance. Yet they carry meaning, a confidence in ability, an acceptance of being. bell hooks might describe it as self-love and that is perhaps what I am aiming for.

Suzanna Asp

How can we find
childhood again, our
true homeland, with-
in ourselves if not in
our memories or in
our daydreaming of
the future?

Adonis Volanakis







(...) Centralized educational systems often perceive stories and myths in a univocal way depriving the original narratives of alternative interpretations. How could a new model for constructing stories be incorporated in contemporary schooling environments? Le Guin teaches us that the precious heritage of story-telling can be liberated from preoccupations about conflict and the male-warrior in order to be more inclusive and peaceful. (...)

Dimitris Rentoumis and Maria Glyka organized a group reading of Ursula K. Le Guin's text "The carrier bag theory of fiction".

The uniforms that I myself wore as a student symbolize the discipline to unreflective obedience, in which whole generations can get lost. I reflect my experience as a part of a generation that witnessed the radical change in Bulgaria in 1989. Literally over night not only a political system collapsed but a whole value system. The consequences were disorientation and overwhelm, that I – as an individual – can feel till today. What I see as a real chance is the realisation that every system is fragile and in one way or another manipulative. Therefore it has to be questioned in a critical way constantly.

Gergana Mantscheva





Education Sciences and Visual Arts highlight the need for systematic response through the paideia of the citizens of Modern Societies. Pedagogy along with the Arts offers us many unpredictable perspectives to think critically for rebuilding a new open and democratic world.

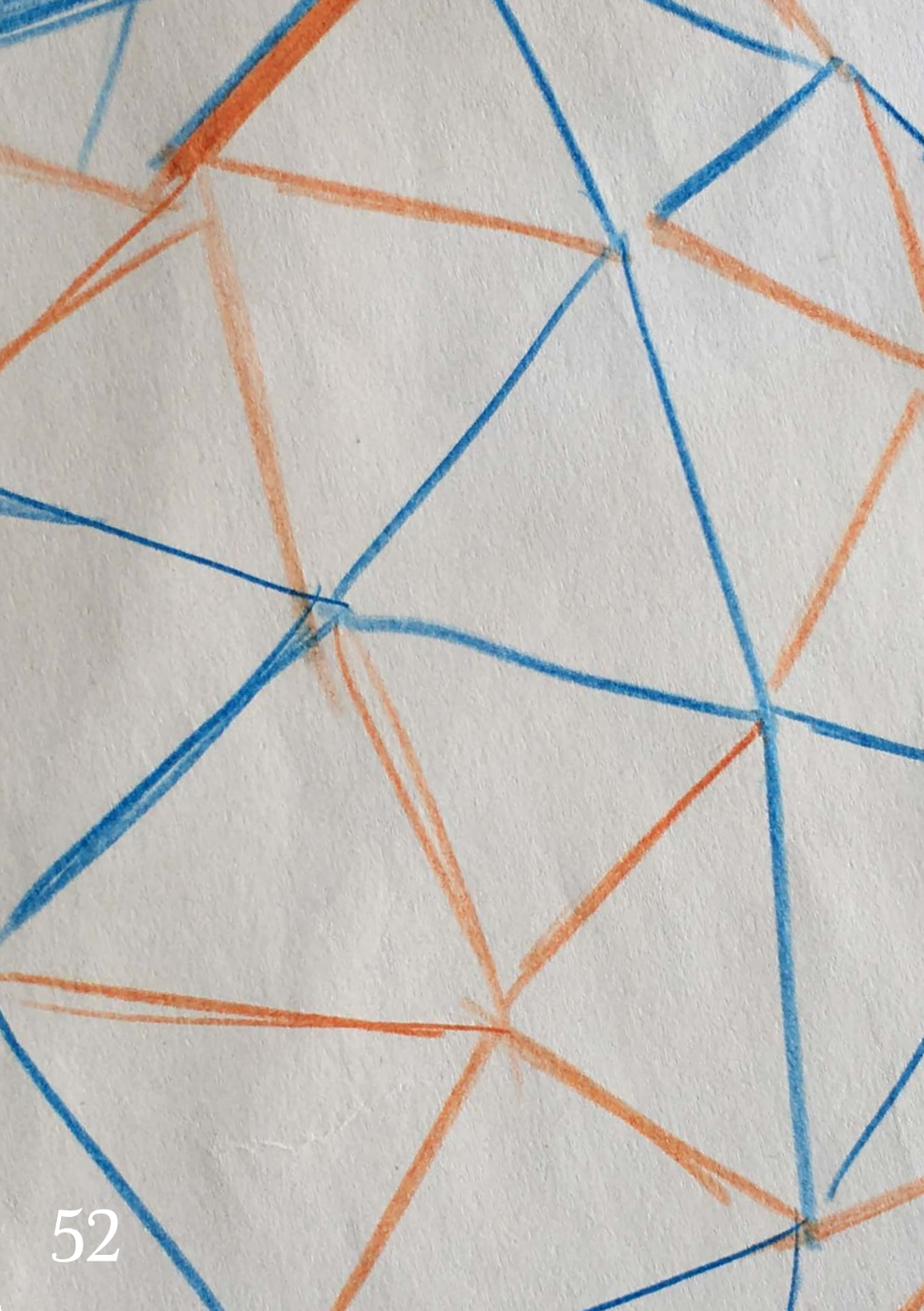
XENISEUM – Museum of Education, Rethymno
Antony Hourdakis, Kostis Christidis





Some months have past
(since Unfrozen Educa-
tion) and what lingers
in my mind most is the
power of women – this
female energy I felt in
Rethymno.

Johanna Schaible



Time frozen
Framed
The viewer
Mirrored

Poster poem, Suzanna Asp





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To dance, to play, to bend the angles
– I want to cultivate a continuity of
movement, with others and on my
own. A vivid practice of openness and
fearlessness, in which letting go opens
up new spaces to imagine the un-
imaginable.

Dimitra Charamandas





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As a female greek musician living and working abroad for the last eleven years, the experience of being part of a project in the greek province was something I was looking forward to. It is very important for me to face this reality again, to be involved and to ask myself questions concerning identity, artistic identity, belonging, gender roles and work possibilities. (...) I am very pleased I could talk about women in improvisation and music, about the importance of every individual's voice, about the non-hierarchical music making, about responsibility (...). So actually, my perception of the specific environment led to a very dynamic interaction (...).

From her text *Meta*, Marina Tantanosi

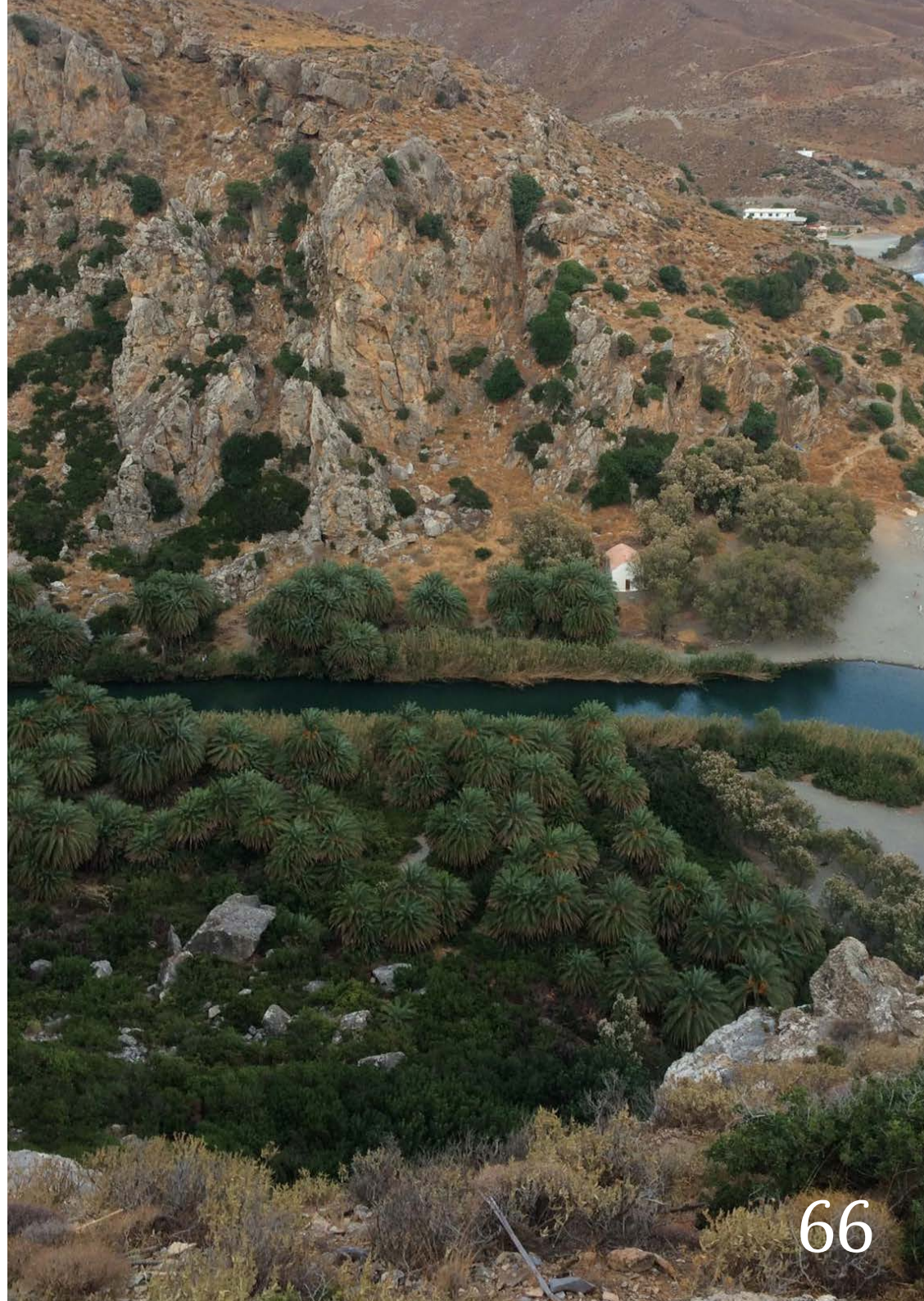


We need a map to
guide us on our jour-
ney to love - starting
with the place whe-
re we know what we
mean when we speak
of love.

bell hooks, All about love, from Suzanna Asp's research material

There is a big anticipation when different worlds come together. A lot of expectation and enthusiasm. We come together with our own experiences and knowledge, our own individual intentions. The communication might not always be easy. Time is needed till a common language is reached. It needs a lot of patience. Letting go of our prejudices, of what we know. We have to unlearn and relearn from each other. It might be difficult but it is through this collision that we can find ways towards alternative, more sustainable and inclusive futures.

Yota Tsotra





Participating artists

SUZANNA ASP / Agia Sophia Church

As a queer Sami-Swedish person, Suzanna Asp bears witness to what the long-term consequences have meant for the Sami people, creating intergenerational trauma, post-traumatic stress and depression. Her works *Queer Love* (2019) and *Sami Rights* (2019) deal with the need to address the current state of political oppression, repression, exploitation of the Sami land and the universal need for self-love and self-affirmation.

www.susannaasp.com

DIMITRA CHARAMANDAS / Mosque of Kara Musa Pasha

Fertility and its place in our reality, as well as in our (modern) mythology, is what is central to Dimitra Charamandas recent work. With a big curiosity for the sensuality of painting, her main medium, she explores the morphology of things and what they can tell about the for the eye invisible processes and forces that form – or deform – under its surface. The series *Morphology of a guess* (2019 – ongoing) cycles around our ability to imagine. A soil may be fertile for healthy growth, a new narrative or a dangerous superstition or belief.

www.charamandas.com

PANOS CHASAPIS / Telonio (Old Coast Guard)

In his work *Brune at Stedelijk* (2019) Panos Chasapis is interested in the concept of innocence and the way children interact with art. Brune tries to take a ride with her friend at Stedelijk, Amsterdam's Museum of Contemporary Art, but alarms do not allow her to walk. The dividing lines and the security guards prevent her from living and enjoying art. In contrast, the art world tries to restrict her into a framework, obeying its rules. The installation questions the rules of the untouchability of art and the relevance it creates.

www.rufusairlines.com

FLO KAUFMANN / Mosque of Kara Musa Pasha

Flo Kaufmann is a bricoleur universel and collector of everyday objects and found trash. About his his work he says: "Whether you call it just work, music, or art there are two main lines in my work; Technology, and the abuse of simple things to create complex objects."

www.floka.com

MARIA GLYKA / Telonio (Old Coast Guard)

Working with school material from the museum's archive, Maria Glyka is creating images between fact and fiction. She covers and reveals parts, using a decisive hand gesture that works as a tool for reconstructing the narrative of these found images. Battles between nature and human are always uneven, with the later to have the final word on how history is perceived. And this is testified by google search.

www.glykamaría.blogspot.com

GERGANA MANTSHEVA / Telonio (Old Coast Guard)

Gergana Mantscheva's imagery is dominated by a realism, strongly influenced from the Socialist background of her homeland. She is influenced by her own educational experience as well as by the experience of being an art teacher in Switzerland, where she has lived and worked since 2000. She is interested in the ways we observe – and to which extend we might be distracted and kept from the essential by a set system. In her recent work she deals with the question of new challenges coming from technology and how they affect our way to perceive and react on sensations.

www.mantscheva.ch

DAWN NILO / Telonio (Old Coast Guard)

In her work *The Blue Cube* (2017) artist Dawn Nilo experiments with playful innocence in order to develop new soul capacities for understanding and responding to the world. In these videos, excerpts from improvisation performances have been edited together with text to give a glimpse into the sensibility of the fool. How might we respond to the issues of the day if we allow ourselves to imagine from the perspective of intelligent absurd naiveté?

www.dawnnilo.com

DIMITRIS RENTOUMIS / Telonio (Old Coast Guard)

In his installation *Atlas* (2019), Dimitris Rentoumis applies his drawing process on paper maps found in the museum's archive. With a tactile and eradicating approach to these cartographic depictions, he takes into consideration the physical impact of our pervasive interference with the actual world. However, the act of obliterating educational material does not come only as an apocalyptic premonition but also as a chance for relief from the given presuppositions that dictate our general experience.

www.dimitrisrentoumis.com

JOHAN SVENSSON / Telonio (Old Coast Guard)

Johan Svensson's Grand Hotel (2019) is an installation for insects. A tribute to these species, who are so important to the environment, but facing a dramatic extinction threat nowadays. Moreover, the installation serves as a window into the "micro-worlds" of insects, from which, we humans can learn so much. The architecture of the most prestigious hotel of Stockholm, Grand Hotel, has been the inspiration for this installation where the "hotel guests" are changing from humans to insects. www.johansvensson.net

JOHANNA SCHAIBLE / Mosque of Kara Musa Pasha

The interactive work Clay (2019) by Johanna Schaible invites visitors to use their hands to grab a piece of clay, form it into a small ball as round as possible and to place it next to the others. This interaction asks us to do a very simple yet so difficult thing, with the most basic tools we have had since the beginning of human kind. In her series Madness with method (2017) she wove rugs with newspaper strips. The delicate paper works raise questions on information, given daily by the media: news, gossip, stories of terror and fairytales all interweave and like this become a multilayered challenge to understand. The beauty of the patterns are both seductive and complex: As we take a closer look, the stories woven in allow us to perceive a glimpse at a fleeting part of the bigger picture. www.johannaschaible.ch

MARINA TANTANOZI / Telonio (Old Coast Guard)

In Marina Tantanozi's sound installation The third space (2019), four speakers placed in a circle and facing outwards, feed the space with abstract sounds, songs, improvisations and field recordings, composing one soundscape. The idea of the work is connected to observing the patterns reappearing "in absentia". www.marinatantanozi.com

IRENE TRUJILLO / Mosque of Kara Musa Pasha

Irene Trujillo is an observer, an eyewitness of our surroundings. She informally invites individuals to take a closer look at what lies beneath the sites and places we frequent. In her "curadorias" she reads the signs and traces left in the landscape. Through rearranging, the found objects tell stories about what has happened there, who has inhabited the area and which elements are specific to it. The site and specificity of the surrounding inform the path of the installation and by this reflect it back. www.instagram/irenelitaladelita

YOTA TSOTRA / Agia Sophia Church

How can humans utilize their accumulated knowledge and technological achievements to nurture and protect their co-inhabitants? Yota Tsotra's Neuro-Herba-Conservatorium (2019) invites the visitors to enter barefoot an inner space. The formation is based on the concept of an archetypical geodesic dome popularized during the 1950s by the famous futurist architect R. Buckminster Fuller. Inside the structure, herbs from the Cretan landscape can be found accompanied by essential oils from native plants prepared by local botanist Marianna Founti. The installation strives to establish a symbiotic relationship between the rationality of the human brain and the randomness of wild nature, reflecting on the tight connection among the brain – cerebrum – and the cerebellum, creating a space for being, feeling and experiencing. www.yotatsotra.com

VASILIS VLASTARAS / Xeniseum - Museum of Education

Vasilis Vlastaras presents the second part* of the documents of Dee Ai Wy's life. Vassilis was Dee Ai Wy's art school classmate in ASFA in the mid 80's and is the inheritor of his work and personal archive. In 1985 Dee took part in ASFA's competition for the graphic design of the student guide. He failed. A few days after the results, he handed him the mock-ups of the contest as a memento and departed for his homeland. He never got his degree. He traveled to America where he met Hsu Feng Hsiung an engineer from Taiwan who worked in IBM and was a member of Deep Blue team, which constructed the computer that was programmed to play chess with humans. At the end of 1999, Hsu while was completing his book on his experience with Deep Blue asked Dee to design the book cover. Finally Hsu rejected Dee's designs. Dee Ai Wy was from South Korea.

*The first part was presented in the exhibition Frozen Education in Basel, Switzerland, in October 2018. "The Autolligence", 1999, Dee Ai Wy (1953 – 2008), courtesy of Vassilis Vlastaras.

ADONIS VOLANAKIS / Agia Sophia Church and Helen Ahrweiler
International Center of Education

In his installation Volanakis placed fifteen chairs from an old nursery school from the sixties in a circle. The circle represents a horizontal gathering without an adult to “chair” this imaginary meeting. The scale and formal shape of the chairs for the contemporary viewer has an awkwardness that translates the metaphor for the need of democratic and non-hierarchical decision-making gatherings in our world.

Adonis Volanakis’ video at Helen Ahrweiler International Center of Education points to the contents of the “pedagogy of the oppressed” by Paulo Freire, an influential text dedicated to honoring oppressed populations and based on his own experience helping Brazilian adults to read and write. Freire’s exploration of the relationship between the colonizer and the colonized includes a detailed class analysis. Volanakis’ video subtly reveals power dynamics within a 1960s photograph of a group of economically privileged students from the Greek school in Addis Ababa, Ethiopia. Greeks began immigrating to Ethiopia in the late 1800s and, by the time this photo was taken, had established themselves as wealthy businessmen and influential members of Ethiopian society, supporting Ethiopian emperor and Rastafarian messiah Haile Selassie. The students in the photo were the privileged children of these Greek immigrants, whose families were banished from Ethiopia in the 1970s following a nationalist revolution that overthrew the royal family.

XENISEUM – MUSEUM OF EDUCATION: ANTONY HOURDAKIS & KOSTIS
CHRISTIDIS / Xeniseum - Museum of Education, Mosque of Kara Musa Pasha,
Telonio (Old Coast Guard) and Agia Sophia Church

Xeniseum - Museum of Education in Rethymno offers a glance over the past – and present – of Greek educational system as an exemplary picture of a patriarchal society and highlights the need for a change in this very system in order to provide new generations with the space to imagine, develop an independent approach and to create. Xeniseum participates in the current exhibition with “the Trilogy of an Art-Agogy” (2019), consisting of three installations: The Herds of Sisyphus, commenting on the need of social transformation in the educational system, Muddy knowledge, a reflection on sustainable architecture as a key to educating the next generation of students, and The Cleaning of Power, a new proposal, where everyone, regardless of culture, ethnicity, gender, or religion, can participate and co-decide equally on social, educational and environmental issues.

www.instagram/xeniseum

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*Venues and works documented by *Dimitra Charamandas
and *1 Kostis Christidis

The exhibition UNFROZEN EDUCATION – Or How to Relearn took place
in Rethymno, Crete, October 5-20, 2019. It was curated by Yota Tsotra and
Dimitra Charamandas and organised by University of Crete Xeniseum -
Museum of Education.

With the support of University of Crete, Museum of Education –Xeniseum,
Program: “Science of Education, Critical Pedagogy and Teacher Education”,
Athens School of Fine Arts, Museum of Contemporary Art of Crete, Region
of Crete - The Regional Unit of Rethymno, Municipal Public Benefit Enter-
prise of Rethymno (K.E.D.I.R.), Stadt Solothurn, Amt für Kultur und Sport
des Kanton Solothurn, Association of Rethymno

This publication was realized with the support of the Amt für Kultur und
Sport des Kanton Solothurn

Photos and texts by the participating artists
Layout and arrangement by Dimitra Charamandas
with the kind support of Martina Meier, Bureau Mia

