

Performance Art and Museum Space

Exploring their role as learning tool

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To Aggela

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Preface

This master thesis mirrors my wish of combining science and art. My educational background as a topographer and as an actress made me wondering about how space, that is a core issue in topography and geodesy, interacts with performance art. These thoughts led me to museum space and its interaction with performance art. Consequently, my previous studies on the fields of Exact Sciences, and Arts are combined in this research on the field of Humanities.

The period of doing this research interweaves with the bereavement of three lovely persons of my life. However, this period is also linked to people who supported me during this travel, and made it more interesting and enjoyable.

I am very grateful to my supervisor Huib Ernste for his kindness, and his understanding from the very beginning of this research. I would like to thank him for the constructive meetings, and the interesting discussions we had on my research. I really thank him for all I learnt next to him. He showed me another way of thinking of what I knew about a research problem.

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Abstract

This research explores the use of performance art in museums and its effect in the learning process of a visitor. I focus on a particular age group of visitor, that of an adolescent, as they are inherently rebellious and hard to excite when it comes to museums. Within this context, I study three relationship-axes: a) performance art and museum exhibits, b) performance art and the learning process for adolescents, and, taking a step back, c) the difficulties of designing performance art in museums. I revisit existing literature, conduct a field study for FOUR use cases, analyse the results through an analysis tool that I have developed for this purpose, and record my personal experience from designing such a performance. The results suggest that the learning process in museums can be empowered by performance art only if it is designed specifically for the museum space where it plays and highlights the museum's content. Key for supporting the learning process among adolescents is to intertwine the performance with interactive parts in which the adolescent can participate using their experiential knowledge, and have a closing part where all the insights are put together in a framework and ask adolescents to reflect on them.

1. Introduction

Trends in museum industry increase focus on different aspects of “performativity” and “performance”. This fact is a broad background in face of which my master thesis research has taken place. The continuing budget cuts in cultural sector force museums to search for new ways to attract and display their exhibits. Furthermore, there are several examples, like Guggenheim Bilbao, and Fundatie in Zwolle, that indicate the increasing role of the museum building, its architecture, and the form of exhibition space in the “marketing” and “attention management” of museums. In addition, spectacular temporary events or exhibitions that shift the way people experience their visit in museums from hands-off tour to interactive museum experience that has a lasting impact and engage several groups of society, have an increasing role in museum space. Consequently, museums increasingly move in the direction of multi-dimensional performances, and this research adds to this field.

Performance art in museums and its role in the learning process for adolescents will be the main focus of this research. This setting is a prime example of Human Geography: the interaction of space, exhibits, and visitors. Performance art, as a mean of interactivity between the before mentioned elements, is encountered in several ways and kinds in museums, and in some of these cases, performance art is designed in service of the space that it takes place in.

Museums are institutions in the service of society and places that preserve the cultural tradition, heritage and arts. A visit to a museum cultivates visitors’ imagination, which can be an entertaining process, helps them to get acquainted with the past and history and gives them the opportunity to have a dialogue with the exhibit. All these experiences fertilize the cultivation of the mind and spirit. A visit in a museum cultivates the critical thought and the imagination, and gives to visitors insights about the exhibits and the collection. Therefore, a museum visit has entertaining and learning effects on visitors.

The learning dimension of a museum visit is obvious across a diverse range of people regarding their age, and their educational and professional background (Falk, 2016): Tourists visit a museum when they want to learn about a country’s culture, art, or history; Couples visit museums to have a nice day out; Parents bring their children to museums either for an educational program or for a tour; Schools, more primary and less secondary, bring students to museums to attend their educational programmes, that are linked to school curricula.

In particular, a target group that is difficult to be attracted to museums is adolescents (Lemerise, 1995). Adolescence is a transitional period from childhood to adulthood that is characterised by adolescents questioning. Adolescents look for modern and contemporary events, they easily consider something as childish and with the same ease they consider something as old-fashioned and obsolete. Examining whether performance art could create an attractive environment for adolescents in museums, and if this combination of performance art and museum space could empower the learning process is key for connecting the above mentioned elements: museum, performance art, learning, adolescents.

Museums could be a more attractive space for adolescents, and could be more used as a complementary tool for learning. Historical Museums could have a supplementary role to school classes and could provide experiential knowledge to students (Ward, 1997). However, the way museums function nowadays in this respect is not fully satisfying. The usual way that adolescents learn about history and culture is via memorization but it falls short because memories without link to an experience vaporise after a while. The best way to develop a conscious and in depth knowledge is through experiential knowledge (Snyder & Elinich, 2010). But how could we create an experiential tour in a museum? Could performing art help in our setting? A combination with performing art and the exhibited objects of a museum could be an attractive path for adolescents. Performing among the exhibits will give life to the exhibits, put them in an enjoyable frame and also enable adolescents to interact with the objects.

1.1 Objective and Research questions/ mission

The main objective of this research would be to identify if performing art would be an effective way to make museums more attractive to adolescents. I would like to focus on the educational objective of museums. The overarching research question is:

Can performance art empower the role that a museum could have to learning process?

In order to answer this question, I break down the overarching research question to more fine grained sub-questions:

1. How can a performance highlight/ shed more light on the exhibits, their past and their value?
2. How could performance art in museums contribute to the learning process of adolescents?
3. What are the difficulties in designing performance art for a historical museum?

1.2 Scientific Relevance

There is various literature about museums and interactions. However, less is known about how interactions change when introducing performance art into museum space. In addition, there are many researches dealing with the issue of designing a performance art for a specific space, but less deal with the issue of creating a performance as medium to highlight an exhibit or a museum collection. Furthermore, there are several articles or books that deal with museums and education or museums and audience's attraction. However, most of them underline the limited research on adolescents as museum visitors and as target group for educational purposes. Below is analysed the contribution of this thesis by bringing new insights on these issues in a scientific context.

Human Geography focuses on spaces and the interaction between spaces and individuals. Concerning a museum space, the visitors, normally, interact with the exhibited objects. The meanings are constructed for the purposes of exhibition design to achieve the objective of

visitors' engagement and interpretation (Turpeinen, 2006). The combination of exhibition of museum objects to the audience and performing art in this same space would change the interaction between audience and museum objects. The interactions that take place from the establishment of an exhibition to its presentation to the audience are:

- During the construction of the exhibition, the exhibits are examined in relation with museum space. The interaction is: "space + exhibit".
- During the presentation of an exhibition, the visitors of a museum interact with the exhibits and museum space. The interaction is "space + exhibit + visitor".

If we embody the performance art in a museum space, the following interactions will take place from the design to the presentation of the performance:

- During the design of a performance art in museum space, the performer and/or the director interact with museum space and exhibits. The interaction is: "space + exhibit + performer/director"
- During the presentation of the performance art, the audience interact with the performer, the museum space, and the exhibits. The interaction is: "space + exhibit + performer + visitor".

Finally, if the visitors will be asked to actively take part in the performance by creating something together, getting inspired by the museum environment, then the interaction could be: "space + exhibit + performer + visitor + visitor". In this way, the museum-space is filled with life and meaning, and thus becomes a "place" (Tuan, 1977). Accordingly, this research will shed more light on the enriching multiple interpretations that occurs in the space of a museum.

Apart from the multiple interpretations that the embodiment of the performance could bring in a museum, it could also create a new space. Performance will transform the static, sheer, container space of a museum into a dynamic, living place. Movements, tempos and expressions that are related with the exhibits and the space, will create different dynamics in the space and will highlight the content of the exhibited objects and their environment.

In addition, I would like to add a further dimension to the way the objects are highlighted in museums. Nowadays, the tension on this topic is a movement from the traditional encyclopaedic exhibitions, to much more hands on and interactive multi-media displays. In each historical institution there are objects that motivate conversation and are reference points for discussion. Designing interpretative tools for this kind of objects to encourage their sociability and visitors' engagement give another perspective to the way that the objects are exhibited (Simon, 2010). Performance art could be an alternative, and innovative way to highlight museum exhibits that goes beyond multi-media or technology tools.

Furthermore, a gap is noticed in attracting adolescents as independent visitors in museums (Lemerise, 1995; Dixon 2011). There are only a few systematic studies on museums as attractive space and educational tool for adolescents. By this research, I go a step further to understand adolescents' feelings and preferences in museum space, and to propose a performance art that would be both a pole of attraction and an educational tool for them.

1.3 Societal relevance

The societal relevance for this specific research is three-fold. Firstly, I would like to contribute to changing the consolidated, stereotypical image of the Museum among adolescents.

Adolescents consider Museums as “sterile places” and as mausoleums for the storage of indifferent knowledge. From my personal experience as a student I remember that some of the educational tours that were organised by school, turned out utterly boring. Unfortunately, these visits to the otherwise extremely interesting Museum of Athens did not achieve the goal of attracting much of students’ attention. It would be more useful for the society if young people were sensitised by museums. Browsing the most interesting areas of human creativity and thinking, young people can acquire more social conscience. And they will be able to transmit social conscience and other values to other members of the society.

Secondly, as the museums are sources of cultural, historical, scientific and aesthetic knowledge, they help visitors to develop critical thinking and reflection (DiMaggio, 1996; Lord, 2006). A society of thinking and civilised individuals is able to eliminate racism, fascism and other pathogenic phenomena that we increasingly testify today worldwide. If we have an in-depth knowledge about our historical past (through museum of History and Culture), we can avoid making the same mistakes in the future. If we let Arts (Museum of Art) refine our soul, we will have the power to create better conditions for the future. “There’s a great deal of research coming through on what museums can really do that wasn’t available to the thinkers of the past. The Kay Andrews report [published in Wales three years ago] gave us powerful evidence of the potential of museums to alleviate the symptoms of poverty” (Kendall, 2014).

Thirdly, I would like to lay a stone to the effort of keeping the museums “alive” and “active” during these difficult times of financial and spiritual crisis. As national policies, do not plan making their cultural heritage one of the central parts of the economic recovery programme, a great need arises for finding new ways to save museums and their collections. Performance art in museum space could contribute to this issue in both ways: 1) connecting people with museum through performance art, and 2) connecting people with performance art through museum.

1.4 Overview

The thesis is divided into seven chapters. Chapter 2 discusses the topic of performance art, the effects caused when performance art is encountered in museum space, the learning process in museums, the learning process through performance art, the learning process in relation to adolescents, and the Actor-network Theory. Chapter 3 outlines the methodology that will be followed in this research and introduces an analysis tool that will be used in chapter four. Chapter 4 describes and compares four case studies in museums. There are a number of different ways that performance art enters museums. In this chapter I will analyse three of these different ways. I will also include a use case that especially concerns adolescents. To sum up, chapter 4 includes:

- A theatrical performance art that highlights a museum exhibit. This case study will be useful for getting insights about all the research questions.
- A performance art as independent event in museum space that highlights the theories of Judith Butler. This case study will be helpful for getting insights about the learning process in museums.
- A Museum Theatre performance. This case will be useful for all the research questions.

- A guided tour especially designed for a group of adolescents. This case study will be useful for the second research question about learning and adolescents in museums.

Chapter 5 outlines my working experience on a project that relates museum exhibits with theatrical performance. This chapter approaches the first and the third research question. Through this personal experience, I got insights about how can a performance art highlight museum exhibits and about the difficulties of designing and presenting a performance art in museum space. Chapter 6 proposes a project of performance art, which highlights museum exhibits, and it is designed for adolescents. Chapter 7 outlines the conclusions resulting from the analysis of the theories, and from how theories are applied to practice through the four cases and the working experience. Consequently, the rationale behind the structure of my thesis is:

Theories -> Different cases -> Own Experience -> Recommendations

2. Theoretical Framework

Daily life is a kind of performance, as people consciously act and behave showing their skills to the public. Goffman (1959) talks about the performance in our lives, and gives the following definition of performance: “all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants” (Goffman, 1959, p.8). Determinant for the kind of performance in daily life is space. Space more and more nowadays is considered as a framework in which related things happen as a result of their interactions, rather than something independent (Gaines, 2006). Carlson (2017) argues for the importance of the space in every performance.

Accordingly, space is a determinant factor in this research. Performance art is examined in a specific space: in museum space. The term of space in performance art can arise in two ways: the space where performance actually takes place and the fictional space that could be suggested (McAylen, 1999). In order a performance for a museum to be created, it is necessary the museum space to be examined. To read its atmosphere, and its powerful elements.

Consequently, in this chapter I will start shaping the theoretical framework by examining performance art in relation to museum space. Continuously, I will explore the learning effects that a performance art in museum space can have. Finally, I will analyse Actor-network Theory that will be the theory I will use in the next chapters to approach the phenomenon of performance art in museum space.

2.1 Museums and Performance art

In this section I will explore the co-existence of performance art and museums. Initially, I will mention some basic elements of museums and performance art separately. Thereafter, I will focus on the combination of these two; when performance art enters museum space. Then, I

will zoom in on the way that performance art enters museums, the so-called Museum Theatre. Finally, I will analyse the creative process of making a performance art in a museum.

2.1.1 Museums

Museums are institutions in the service of society and places that preserve the cultural tradition, heritage and arts. There are several types of museums that offer different experiences to their visitors. However, a strict classification of the several types of museums is not appropriate. Indicatively mentioned, museums can be classified according to the nature of their collections (general museums, scientific museums, historical museums, arts museums, etc.) or according to “the source of their funding (state, municipal, private)” (Lewis, n.d.). There are also museums that are addressed to certain kind of visitors, like children, universities, societies or schools (Lewis, n.d.).

A visit in a museum can be a travel to the past or a travel to another country or culture or can be a linguistic journey or a journey to a form of art. During a museum visit, a confabulation takes place between the visitor and an artist, or an artefact, or a person of the past. The visitor of a museum has the chance to experience in a hall something that otherwise he/she had to travel back in time or to another area of the planet to experience it. A visit in a museum is also a matter of gaining knowledge or at least a matter of spending time in a creative way. Each visitor of a museum makes his/her own interpretations and he/she experiences the tour/exhibits/collections in his/her own, unique way (Falk, 2016).

2.1.2 Performance art

Performance art, according to Cambridge Dictionary, is “a type of theatre entertainment in which the artists’ personality and the way in which they create and develop their ideas form part of the show” (Cambridge Dictionary, n.d.). The artists’ live action constitutes the core of the artwork that often includes extreme phenomena that are not usually found in a theatrical stage (Performance Art, n.d.). Marvin Carlson (2017) gives a simpler definition about performance, mentioning that performance is the public demonstration of somebody’s skills. Performance art, as a relatively new form of contemporary, postmodernist art, is difficult to be defined. However, some main characteristics can be classified based on the way that the performance art is presented, on its structure, and on its content.

Regarding the structure and the content, a performance art can be well-structured and scripted or can be fluid and open. In the case that it is scripted, it can use a text that it is performed for ages or a text that is new and original (Types of Performance Art, n.d.). Furthermore, it can be “spontaneous and one-off, or rehearsed and series-based. It may consist of a small-scale event, or a massive public spectacle” (Performance Art, n.d.). Regarding the content of the performance, performers can use any kind of arts like “Dance, Music, Recitation, Mime, Fashion, Theatrical Design, Film, Juggling, Installation, Body and Computer art (to name but a few), as well as more traditional genres like painting, drawing and sculpture” (Performance Art, n.d.).

Niblett and Allison (2016, p. 574-580) describe four types of performance art that were used

in a project of Manchester University: “one-on-one performance, two-on-one performance, dance-based performance, and musical performance”. I introduce these four types of performance art, applied in museums and institutions worldwide, below.

One-on-one performance

In this kind of performance art, one performer interact with one person from the audience, like e.g. the Marina Abramovic performance art “The artist is present” at MoMA Museum, in New York City (MoMA Learning, n.d.).



Figure 1. One-on-one performance: “The artist is present” (Harris, 2012)

Two-on-one performance

In this type of performance art, there are “two performers to one audience member” (Niblett & Allison, 2016, p.576). An example of this kind of performance art can be found at the “iOrganic’s *Symptoms and Suggestions*”, at University of Manchester.



Figure 2. Two-on-one performance: “iOrganic’s Symptoms and Suggestions” (Niblett & Allison, 2016, p.575)

Dance-based performance

Patricia Woltmann presented the dance-based performance art “drive” at Museo del Chopo, in Mexico City (Museo Universitario del Chopo, n.d.).



Figure 3. Dance-based performance: “d r i v e” (Woltmann, 2013)

Musical performance

The performance art “Matilda the Musical” was presented in Victoria and Albert Museum in United Kingdom (Matilda the Musical, 2016).



Figure 4. Musical performance: Matilda The Musical (Matilda the Musical, 2016)

Della McGuire (Types of Performance Art, n.d.) introduces one more kind of performance art: “language-based” that includes “poetry, spoken word, storytelling, and protest”.

The creative match of museums and performance art can happen in several ways. Apart from the above-mentioned ways of doing a performance art, there are more ways that performance art enters the museum space, like theatrical performance, museum theatre, live action role playing games or puppet theatre (Venieri & Nikonanou, 2015). Museum Theatre is a popular way of doing performance art in a museum. I will elaborate on the literature related to it below,

and I will analyse it in practice in the case study Piraeus 391 BCE- A day at Xanthippe's (see under Chapter 4 section 4.3).

2.1.3 When performance art enters museums

Nowadays, more and more museums welcome performances at their halls or even at the most unexpected places of their buildings. Stedelijk museum in Amsterdam has accommodated, among others, the performance art “Renaissance”, that was a “research intensive project into relations between time and representation, where theatre and exhibition intersect, and an intersection where time is oscillating between life and death, private and public, solitude and community” (Renaissance, n.d.). Another example is Tate Museum in London that organised an event about “how the inclusion of performance or performative work in collections and programming not only adds to (and occasionally revises) art history, but impacts upon physical, conceptual and technical infrastructures of the museum itself” (Place Performance Museum, n.d.).

The reactions

The audience often faces dilemmas about the performances that take place in museums. These dilemmas are about the validity, reliability, feasibility, externality and synthesis of the performance. For example, ironic and caustic comments about performances are noticed at several blogs, like: “But as this avant-garde, unrestrained type of performance art weaselled its way into pop culture, people with less than a PhD in art history asked: Why is all of this art? And by confusing, we mean the most shocking, abrasive, gory, offensive and downright absurd acts that have had novices and experts scratching their heads over the years” (Brooks, 2014).

The lectures about performance in museums and the questions posed, prove that the dilemmas above have a sound basis. Tate museum, for instance, organised talks and lectures that were about “questions concerning how arts institutions and practitioners conceive the roles of action, gesture and audience when displaying artworks that are not considered performance- based in the usual sense, but are understood as performative more broadly for how they make use of and position processes of creation and reception” (Tate Museum, n.d.). Another example is Museum of Fine Arts (MFA) in Boston, that states that “the increased presence of performance art in museums shifts the relationship between spectators and art to one of social exchange” (Museum of Fine Arts (MFA), n.d., para. 1) and puts on the table the questions that deal with the contribution of performance art to the museum experience (Museum of Fine Arts (MFA), n.d.).

The common ground

Museums and performance art are components of the cultural landscape. As Bennett (2012, p. 3) underlines, museums and performance art “play a role in creating and enacting place-based identity and they share a common ground”. This common ground that performance art and museums share lead many researchers and authors (Robertshaw, 2006, Bernier & Viau-Courville, 2016, Jackson & Kidd, 2013, Bennett, 2012) to making comparisons and trying to identify their relation. These are some examples regarding their identity, what they offer to the audience, and their demands on material and economic factors:

- *“Both theatre and museums require an infrastructure supported by a diverse range of technical and intellectual skills, acts of interpretation and mediation, and, eventually, an audience”* (Bennett, 2012, p.4)
- *“Exhibitions are fundamentally theatrical, for they are how museums perform the knowledge they create”* (Kirschenblatt-Gimblett Barbara, 1998, p. 3). Later, the author mentions that *“today’s museum is a theatre, a memory palace, a stage for the enactment of other times and places, a space of transport, fantasy, dreams”* (p. 139).
- *“People who go to the theatre, concerts, and movies are also museum visitors* (John Falk & Lynn Dierking, 1997, p. 16).
- *“Within that economic model, both theatres and museums have become increasingly attentive to market segmentation, looking to differentiate themselves from competitor institutions, often by way of self-promotion that emphasises accessibility, creativity, and the spectator’s experience”* (Bennett, 2012, p. 5)

The goal: “performance in” and “performance of”

Despite the reactions and critiques (see above “the reactions”), performance art in museums is a phenomenon that happens more and more often (Porgebin, 2012) and increasingly attracts the attention of the audience. All around the world, museums host any kind of performance art (see Performance art).

If I zoom out, two big categories of performance art that take place in museums can be identified:

- 1) Performance art that highlights museum exhibits and collection
- 2) Performance art as an independent event in museum space.

A term that could describe the first category is the concept “site-specific” performance that is used since 1980s (Wilkie, 2004). The term “site-specific” includes the interaction between the work of art and the places in which its meanings are defined (Kaye, 2013). Consequently, the second category could be described by the concept “site-agnostic” or “site-generic”.

However, the term “site-specific”, in the way that is used nowadays, is linked to every kind of performance art that takes place out of a theatre auditorium (Field, 2008), and it has become less stable than it was initially (Wilkie, 2004). In order to avoid these kind of misunderstandings and to be indeed specific for museum space, the concepts “performance *of*” museum will be used to describe the first category, while the term “performance *in*” museum will be used for the second category. I would like to be more focused on the performances that their perception and their design arise from museum space.

The aim of a performance art *in* a museum as an event that simply takes place in its space can be advertising and attracting more visitors. By this way, a museum puts itself on the list of the events that take place in the city. The goal of a performance art *of* a museum is, apart from advertising, to bring audience and performers together in an interactive travel and in a unique experience whose centre is the collection and the exhibits of the museum. As Bernier and Viau-Courville (2016, p.238) mention, “the aim has been to turn both artists and visitors into active participants who contribute in a collective effort to reinterpret and transform ideas related to the performing arts, while also effecting change in the museum”.

The challenges

The cooperation of the artists with the scientific human resources of a museum includes a number of challenges. “Museums are often ill-equipped to ensure the re-enactment of the performing arts” (Bernier & Viau-Courville, 2016, p. 247). For instance, museums do not have appropriate lights as a theatre stage does. Furthermore, directors cannot add or create their own scenery, because museum space puts limitations, due to the exhibits and their value. Another issue that museums can face is organising booking and ticket reservations for a one-off event, such as a theatrical performance, a fact that results in functional troubles because it is different from ticket sales for daily visits. Collaborative projects, such as “What the old man said” (see under Chapter 4 section 4.1), bring together artists and museum staff and their cooperation can overcome the abovementioned challenges.

2.1.4 Museum Theatre

Performance art enters museums in several ways. Museum Theatre is one of them. The distinctive feature of this kind of performance art is that Museum Theatre uses a contemporary text-scenario that is written in the service of the collection or the exhibits or a thematic of a specific museum (performance art of a museum). In the next sub-sections is introduced more information about what Museum Theatre is, what are its concepts and its parts and how it is related with learning.

Trying to define Museum Theatre

There is a discourse about what Museum Theatre is, how it is defined, and what this concept includes. Bridal (2004, p.1-3) explores the various definitions of Museum Theatre in the book “Exploring Museum Theatre”. Some of them are:

“Museum theatre suggests plays written specifically to complement museum exhibits or museum educational activities”

“All available theoretical techniques placed at the museum’s services”

According to Venieri and Nikonanou (2015, para. 1), Museum Theatre describes:

“A variety of performative events aimed to interpret fragments of cultural heritage”

Heterotopia, a Greek Museum Theatre company, analytically describes what a museum theatre performance includes:

“The actors bring to life a period by embodying real or fictional characters who talk about their time, from their own standpoint. This way, the audience can converse with them as if they were in a time-travel. As a tool of museum interpretation, it broadens the narrative capabilities of the space, adjusting to the aims and philosophy of the museum or site of cultural reference” (Heterotopia Museum Theatre, n.d., para. 3).

The palette of Museum Theatre contains a variety of theatre techniques that performers can include during their presentation, like “monologues, controversial topics, fourth wall theatre, historical monologues, theatrical tours, participatory/interactive, storytelling, mime, music,

dance, puppetry” (Bridal, 2004, p.32). According to Bridal (2004, p.19), the above-mentioned techniques are “successfully employed in Museums”.

Useful concepts for the understanding of Museum Theatre

To analyse Museum Theatre, it is important to become familiar with the concepts of “interpretive theatre”, “first person interpretation”, “third-person interpretation”, “re-enactment”, “role-play”, “museum narrative”, and “living history” because these are the key elements of a Museum Theatre performance:

- “Interpretive theatre”: It was included in museums as a response from the part of museums to their visitors’ need of gaining knowledge about their past and their present (Alsford & Parry, 1991). Interpretive theatre is a kind of theatre that enters museums in order to facilitate audience’s emotional engagement and gaining of knowledge to be achieved (Hughes, 1998). However, the use of interpretive theatre in museums gives birth to negative reactions related with the nature of museums as spaces that preserve the scientific and historical truth, and with the question if this tool of interpretation is suitable for such a space (Alsford & Parry, 1991). There are two types of interpretive theatre: the “first person interpretation” and the “third person interpretation”.
- “First person interpretation”: In this type of interpretive theatre, an actor impersonates a specific character, who either comes from the past, or the audience has to travel to the past to meet this character. In this case, the actor- interpreter can be dressed in a proper costume of that period of time that the role lives (IMTAL, n.d.).
- “Third person interpretation”: This type includes an interpreter who is dressed in an appropriate costume and he/she has excellent knowledge about the way of living for that period of time that he/she talks about. However, in the third person interpretation, the interpreter does not assume a role, but he/she is a person of the contemporary period of time (Jackson, 2009).
- “Re-enactment”: This concept is about an in-detailed historical reconstruction of a particular historical event that addresses a big audience (Tilden, 2009). In this concept, the action and the costumes are stronger than the spoken word (IMTAL, n.d.).
- “Role play”: In role play, the audience and/or the interpreter assume roles that are included in a certain scenario. A preparation or a use of costumes can be needed in some cases (IMTAL, n.d.).
- “Museum narrative”: In this case, the interpreter focuses on the narration of a certain story rather than on assuming a role (IMTAL, n.d.).
- “Living history”: This concept is usually used in open-air museums. Living history describes authentic activities in an appropriate environment and can include both first and third person interpretation (Venieri, 2017).

Consisted parts of a Museum Theatre performance

An effective element of Museum Theatre is the existence of an introduction and a closing discussion. In other words, the Museum Theatre performance should be consisted of three parts:

- introduction
- presentation
- epilogue/ closing discussion,

for better quality of audience's interaction and for better communication of the information provided during the performance (Jackson & Kidd, 2008)

Each of these three parts are usually driven by different kind of professionals and has different effects on the audience. The introduction is usually given by museum scientific staff or a researcher, and aims in audience's smooth transition to the topic and to the historical context of the performance. In that way, audience gains knowledge about the period of time that museum theatre focuses on, and can better make use of the data that perceive during the performance (Venieri, 2017). As "presentation" is considered the main part of the performance art, which is mostly up to the actors and the audience. The epilogue is usually a discussion in which the audience, the actors, and the scientific staff participate. This discussion helps the audience to understand the conceptual processing of the topics that discussed during the main part of the presentation (Jackson & Kidd, 2008). The above-mentioned structure is one of the reasons that Museum Theatre differs from other kind of performances of museums and the key element that empowers learning.

Museum Theatre and learning

A research that took place in two museums in the United Kingdom, proved that Museum Theatre can be a way for active learning for students. Furthermore, students can develop their empathy through drama and they can easier made connections rather than participating in traditional ways in museums, like tour or object-handling (Jackson & Leahy, 2005). "According to existing documentation, supplementary activities based on theatre techniques seem to be added as an enforcement of experiential learning that sufficiently complete the visitor experience, aiming at a "holistic integrative perspective on learning that combines exercise, perception, cognition and behaviour" (Kolb, 1984, p. 21). A concept that can add value in the content of performance art and can empower its learning role in museum space is "Social History" that is analysed in the section below.

Museum Theatre and Social History

A concept that is closely related with Museum Theatre is "Social History". Social History expresses a movement from the '90s that focuses on the stories of common people. The stories of people whose voices are not easily heard (Mateer, 2006). These stories are for example the stories of women, the stories of homosexuals, the stories of autochthones Indians or foreigners, the stories of refugees. Social history focuses on the small events and the everyday life of people. Social history emphasises on how the everyday life of people is shaped (Carson, 1981). Carson (1981) emphasises on "collective consciousness" as an elusive aspect of Social History. "Collective consciousness" is an effort of going beyond re-telling the story or presenting the history heard (Mateer, 2006). Consequently, Museum Theatre can derive its topics by Social History and use the stories as a source of inspiration.

History is a challenging tool for theatre. Transferring the big events of history to theatrical stage is a venture. On the theatrical stage, the performance is designed in order to be easy for the audience to make connections and to identify themselves in the performance (Venieri, 2017). The audience identify themselves in the stories of common people (Mateer, 2006), in ecumenical themes, and ecumenical issues. Issues that are familiar to the nature of people worldwide, like falling in love, feeling hunger, making war, need for survival, working. These are familiar issues to everybody. The historical context is always taken into consideration in such a performance.

Therefore, Social History is a useful movement for theatre and museums. Social History enters museums in the decade of 70's and gives impetus at the museum narratives. In that way, Museum Theatre finds an inspiring strategy (Stover, 1989).

Museums need renewal in the way they present history. Theatre is a tool that can be helpful in that direction. In addition, as parts of the same chain, Social History can be a useful tool for theatre as it provides data and stories about common people. Conversely, Theatre contributes to the "collective consciousness" of Social History.

2.1.5 Creative process

After examining several ways in which performance art enters museums, it is time to go a step back and explore the process of designing a performance in a museum. This creative process includes the cooperation of different kind of professionals, like curators and artists. The "eight stages of the creative process" (Sawyer, 2012) is a useful tool for understanding and analysing the creative process of designing a performance in a museum.

The creative process is "the forming of associative elements into new combinations which either meet specified requirements or are in some way useful. The more mutually remote the elements of the new combination, the more creative the process or solution" (Mednick, 1962, p.221). During the years, many models of the creative process have been developed (Wallas, 1926; Isaksen, Dorval & Treffinger, 2005; Bransford & Stein, 1984; Sternberg, 2006; Gordon, 1961; Kelley, 2001).

There are two different approaches in the analysis of the creative process: the Ideality approach and the Action approach (Sawyer, 2012). The Ideality thesis is mainly represented from Croce-Collingwood theory that argues that "once you have the creative idea, your creative process is done" (Sawyer, 2012, p.87). This approach is an effort to analyse Art independently from Science, Engineering or Craft, stating that there are no recipes for the creative artwork and "the artistic creation and understanding must be spontaneous, and works of art must be conceptually recalcitrant" (Kemp, 2003, p.189). The Action approach argues that "the execution of the creative work is essential to the creative process" (Sawyer, 2012, p.87). Psychologists underline that strong similarities are noticed in the descriptions of individuals about the creative process (Mednick, 1962). These similarities led to the recognition of certain stages of the creative process, and that led to the creation of creative process models, as I mentioned in the beginning of this section. Sawyer (2012) proposed a model that integrates the key stages of the models designed by psychologists. "The consensus resulting from cognitive psychology is that creativity isn't a single, unitary mental process. Instead, creativity results from many different mental processes, each associated with one of the eight stages" (Sawyer, 2012, p.90).

According to Sawyer (2012, p.88), the eight stages of the creative process are:

1. Find and formulate the problem

Theoretical discussions are brief about the nature of problem finding (Dillon, 1982). There are some cognitive psychologists who identify the stages of creativity in the stages of problem solving (Sawyer, 2012). A good definition of the problem is determinant for the solution of the problem.

2. Acquire knowledge relevant to the problem

This stage includes looking for and learning everything about the problem that was defined in the previous stage. According to extensive studies, this is an important phase of the creative process, which can take a relatively long period. Exceptional creators needed ten years of study in a domain (Sawyer, 2012).

3. Gather a broad range of potentially related information

The third stage of the creative process is to gather information from a big variety of sources and then being able to criticise and evaluate this information (Sawyer, 2012).

4. Take time off for incubation

Taking time for processing all the information gained in the previous stages, making a choice of which of this information is useful, and finding the right way to use it, is determinant for the creative process and usually it is unconscious (Sawyer, 2012). Researches proved that having a break, during which somebody works on completely different tasks than he/she worked before, is more effective in the generation of ideas, than working constantly on similar tasks (Ellwood, Pallier, Snyder & Gallate, 2009).

5. Generate a large variety of ideas

Several techniques are proposed to empower the generation of ideas: “challenge assumptions, reword the problem, think in reverse, express yourself through different media” (Generating New Ideas, n.d.) and “engage in observation sessions, socialise outside your normal circles, read more books, randomly surf the web, keep a regular journal, use structured exercises” (Daum, 2013).

6. Combine ideas in unexpected ways

The combination of ideas is an important part of the creative process. During incubation the possibility of making interesting and new combinations increases (Sawyer, 2012).

7. Select the best ideas, applying relevant criteria

After making new combinations of ideas, the evaluation of the previous stage is necessary. The evaluation and the selection of the ideas is a conscious process (Sawyer, 2012).

8. Externalise the idea using materials and representations

The presentation of the idea is a conscious process and mostly directed (Sawyer, 2012). In this stage, the creator could gain insights and feedback for his complete artwork.

The way in which things are shaped is determinant for the results these things finally bring. In other words, the creative process of designing a performance in a museum can be determinant to the effects that the performance could have to the audience. Below, I am analysing the learning effects that a performance in museum space can have.

2.2 Learning- the role of performance art and museums

There are several researches (Falk, Dierking & Foutz, 2007; Griffin 2011; Barab & Kirshner 2011) that demonstrate the contribution of a museum in the learning process, especially for younger people. There are also several researches (Fleming 2011; Neelands, 2011) that prove the important role of drama in the learning process at all the educational levels at school. In this section, I will focus on the combination of performance art and museum, exploring it as

a learning tool. In the last part of this section, I will specifically refer to adolescents and to the way they perceive this combination regarding the learning process.

2.2.1 Museums and learning

Since the beginning of the 21st century, learning is identified with the interaction between the learner and the environment (Hein 2002). Learning involves “perception and memory, and includes facts, experiences, and emotions” (Hooper-Greenhill, 1999). Museums are the space where individual and social experiences can take place, and the learning process can be achieved not only in an education room, but in the whole museum. Learning in a museum can be achieved by the interaction between culture and pedagogy (Hooper Greenhill, 1999).

Ansbacher (1998) analyses Dewey’s (1938) “Experience and Education” and highlights the value regarding the learning process that John Dewey gives to a museum visit. According to Ansbacher, Dewey (1938) states that education is based on experience and a museum visit is able to provide such an experience through the interaction that takes place between the exhibit and the visitor. Then, the interaction between this gained experience and the museum visitor leads to learning.

According to Hein (2002), a real experience in museum can be gained not only by “hands-on”, but also by “minds-on” experiences, and learning can be achieved if these experiences are “lively”, “vivid”, “interesting”, and “organised” (p. 2). For Hooper- Greenhill (1999) the educational role of a museum can be achieved if the notions education, interpretation, and communication co-exist in a museum visit.

Museums are mainly used as a learning tool by schools. However, for years, the school curriculum emphasised indoor classes and the students get all the knowledge from the books and the lectures. Although there are some approaches that encourage outdoor classes, like visiting a museum, in many cases there are not appropriately trained persons to support these approaches (Falk & Dierking, 2000; Falk, Dierking, & Foutz, 2007).

A major issue for teachers is the practicalities of arranging a visit in museums. Therefore, teachers focus more on the organisational and management issues, than on the appropriate pedagogical approaches that they have to follow in their preparation for the visit (Falk & Dierking, 2000). In practice at the “school meetings” at the entrance of the museums, the students are getting informed about the (non-touching) rules of the upcoming tour and they receive the worksheets that they have to fill in during the tour:

“The ‘hands-off’ nature of teacher behaviour during field trips is a common phenomenon. In many cases the teachers had no idea of the field trip program or rationale- teachers are minimally involved in planning and conducting the museum visit. These issues can be solved. The best pathway may be to develop closer collaborations between teachers and museum educators” (Falk, Dierking, & Foutz, 2007, p. 14, 38).

In many cases, the role of museums in education has been improved. There are many innovative and interactive programmes available in museums. “Learning opportunities that include emotional, aesthetic and interactive experiences have replaced ‘teaching’. Students

spend more time immersed in the galleries, participating in drama, role play, online and hands-on interaction” (Griffin, 2011, p.1). Museums are not only environments for maintaining the conveyance of knowledge, but also, they are what Barab and Kirshner (2011) call, “dynamical learning environments”.

2.2.2. Performance art and learning

Drama contributes to education from the perspective of being a tool that makes the learning process more exciting for the students, increases the levels of understanding in other subjects, like history, fosters the behavioural and social skills of the students, and constitutes a highly imaginative and creative teaching approach in the classroom. Therefore, students are being activated in learning in other subjects through drama and in developing their personality (Fleming, 2011). Neelands (2011, p. 168) states that “drama education has the potential to be both a discipline in its own right and also a concrete and creative process for learning in other disciplinary or curricular settings”.

Consequently, drama will be a useful tool in the learning process in the museum, in the designing of the alternative tour, and in the structure of the performance. Furthermore, apart from the complementary role to school, museums could have a great role in cultivating students’ creativity. But what is the path that we should follow to achieve that goal? The text below is based on the book “The Routledge International Handbook of Creative Learning” (Sefton-Green et al., 2011) and lists approaches to this direction.

Art educational theory and curriculum practice emphasise the importance of creativity. The way that creativity has been designated not only reflects modernist and postmodernist values, but also the academic disciplines and standard movements of the mid-to-late 20th century and the pressures of globalization. The modernist art theory, which focuses on the student, failed in practice. On the other hand, Discipline-based art education (DBAE) moved the focus of Arts Education from the student to the work of adult artists. This approach helps students to become creative problem solvers and builds their minds. In contemporary arts education theory, the attention has shifted towards the social purposes of creativity. This fact is reflected in the policy of the United States Department of Education that promotes the application of creativity to economic competitiveness as well as to managing social issues.

Institutional theory of art focuses on the substantial and specified “non- exhibited” characteristics of art. On the other hand, Modernist Formalist aesthetic theory focus on to what the artwork does include, in its physical boundary. Other contemporary approaches are based on postmodern ideas, like Visual Culture Art Education (VCAE) and “Art for Life”. VCAE is a critical approach of creativity, as it focuses on the development of ideas and considers the techniques and the processes as the expressions of those ideas. Art of life is a model for secondary level schools, which considers creativity within a social context. As a result, students get into deeper learning and develop critical thinking on personal and social issues. Systems Theory considers creativity within a social context. Gablik (1991), for example, ask for the delight of art in interconnections and social responsibility and refuses the modernism approaches of individual’s isolation. Merleau Ponty (1962), advocate of the embodiment theory of art, tries to identify how individual’s interaction with the world and how the

involvement of the viewer can lead to a deeper learning. Lastly, Michael Parson (2004) suggests an interdisciplinary curriculum within a social context.

To sum up, educators should focus on a more critical view of creativity that motivates students to make their own meanings. Teachers should encourage or provide opportunities that tap into either the personal or the sociocultural learning contexts (Falk & Dierking, 2000) of students, and hence are inhibiting much potential learning. Drama is an effective tool for students to make their own interpretations, to link knowledge to every-day life, and to gain experiential knowledge. The goals that the several approaches put about creativity within social context can be achieved through drama.

2.2.3 Adolescents and learning in museums and performance art

Museums around the world include in their schedule programmes for families. Parents with their young children visit museums during the weekend and attend a programme especially designed for them. Furthermore, museums include museum pedagogical programmes for schools. So, school classes visit museums as a complementary tool for learning. However, there is a target group that is still out of museum plans. This group is adolescents, who do not visit museums neither with their families nor on their own, and rarely with schools due to hard-pressed school curriculum.

Adolescents are only a low percentage of museum visitors. This fact has been identified in existing literature since the mid of the 20th century. Andrews and Asia (1979) state that adolescents keep a low profile in museums. Lemerise (1995) in the same direction underlines that museums have put effort on attracting children and adults, but not on attracting adolescents. Furthermore, she highlights in her article that adolescents do not usually visit museums, and if they do, they do it with school visits. A survey made by Xanthoudaki (1998) showed that during the development of the research, museums in Europe and America have barely started to target to the educational policies for young people in institutions. A more recent article by Mason and Mc Carthy (2006) underlines that although museums make efforts, they cannot attract teenagers and younger adults. According to the European Handbook about Lifelong Learning in Museums (Gibs, Sani, & Thompson, 2007), a remarkable fall is noticed in the amount of younger people (aged fourteen to twenty-five) that visit museums, as they feel that museums are either for younger or for older visitors, and they consider museums as sterile spaces. Mar Dixon (2011) highlights the importance museums not being only family-friendly, but also teenagers-friendly. Museums should be designed or provide with programmes in such a way so that teenagers could feel that museums are for them, too. Murawski (2012) in his article "Why museums don't suck" that it is actually an article-response to an adolescent's article named: "Why museums suck" (Howard, 2001) admits that museums face problems in attracting teenagers. However Murawski (2012) give some examples about museums that make efforts and plans to target adolescents.

A visit to a museum, no matter if it is a historical or an arts museum, the touch with culture and heritage helps adolescents to develop their identity, to feel the sense of "belongness" in the society and to reach the lifelong learning (Gibs, Sani, & Thompson, 2007). Learning in a fieldtrip can be a complementary tool to the classroom and can be used as base for future

learning for students (DeWitt, & Storksdieck, 2008). It is doable for a museum to create a long-term learning impact, if it focuses on two main axes: students' involvement and links to the school curriculum (Wolins, Jensen, & Ulzheimer, 1992). Daniels (2016) underlines the value of relating a museum visit to school curriculum, and perceive adolescents as the medium that could connect museums and schools.

What can be done to attract adolescents independently in order to attend museum educational programmes? Mar Dixon (2011) noticed that a well working programme for teenagers in Wolverhampton Art Gallery gave teenagers the chance to choose the media and the projects related to the museum exhibitions. In addition teenagers were invited to cooperate with artists and curators in an informal way. Finally, they had the chance to relax during the project. According to Daniels (2016), the success of a museum programme for teenagers in Jewish Museum (CMJ) was due to the fact that the leader of the programme took time at the end of the visit to reflect on the programme. Xanthoudaki (1998) identify as key elements for empowering adolescents visiting museums independently to give them the chance to choose, to include interactive parts, to have space to express themselves, to be enjoyable, and to have interaction with museum staff. Shelnut (1994) identifies as key element for attracting adolescents to consider them as being independent humans, having interests and agendas outside school and creating for them long –term programmes. In that way, museum staff could have a personalised relationship with adolescents and could design activities especially for them. The importance of the long-term programmes is also highlighted by Alina Tugend (2017). The long-term programmes for adolescents create a lasting impression. Daniels (2016) identified a successful pattern of creating programmes for teenagers in Art Museums. This pattern includes an educator's introduction that explains teenagers the expectations that she/he has from them. Then some time is given to teenagers to make their own observations. Teenagers are invited to reflect on what they experience and finally to record their opinion either informally or formally. Daniels (2016) underlines that teenagers add value to their experience if they have a place to tell their opinion about a museum visit, either at the end of the visit in museum space or at an internet forum. To achieve that goal, museum content should be easy to understand by adolescents. Museums should create a welcome atmosphere and a friendly environment for adolescents. In addition, museums should make connections between the exhibits and the contemporary society and they should invite adolescents to interact with the exhibits (Da Milano, 2013).

The learning process within a social context is an issue that arose in the sections about learning above. Furthermore, adolescents seem to need space to make their own interpretations and express themselves in a learning environment. A concept that could be helpful to these parametres is Artful Thinking that is analysed in the next section.

2.2.4 Artful Thinking

Artful thinking is a program that helps students to look for concepts that are in their interest, and learn about them through looking at an artwork (Thinking & Visible, 2013). Artful thinking has six interrelated components:

- “the Artful thinking palette,

- Thinking routines,
- Works of Art,
- Curricular connections,
- Visible thinking,
- Teacher study groups” (Tishman, 2008)

Thinking routines are short strategies that develop students’ thinking and they can be used repeatedly in the classroom (Barahal, 2008). The table below shows some of the thinking routines that teachers can use depending on their goal:




Routine ARTFUL THINKING	Steps/Procedure/Question	Use when you want students to:	Artwork Example
Looking/ Listening 10x2 KNOWLEDGE <i>Good starting point for deeper thinking- can be followed by other routines.</i>	1. Look at a piece of art/listen to piece of music for 30 seconds 2. List 10 words or phrases about any aspect of what you see or hear. 3. Share words 4. Repeat	-Make careful observations about an object, image or work of art. -Generate/brainstorm descriptive words or phrases for a pre-writing activity	 The Fair at Reynosa Carmen Lomas Garza 1987
I See. I Think. I Wonder. KNOWLEDGE INTERPRETATION	1. What do you see? 2. What do you think about that? 3. What does it make you wonder?	-Make careful observations and thoughtful interpretations -Make inferences	 Foxes Marc Franz 1939
The Elaboration Game KNOWLEDGE <i>Good starting point for deeper thinking- can be followed by other routines.</i>	1. One person identifies a specific section of the artwork and describes what he or she sees. 2. Another person elaborates on the first person’s observations by adding more detail about the section. 3. A third person elaborates further by adding yet more detail, and 4. a fourth person adds yet more.	-Describe. -Elaborate. -Distinguish between what they see and what they interpret.	 Cakes Wayne Thibaud 1963

Figure 5. Thinking routines (Thinking & Visible, 2013)

A key element of Artful Thinking is “visible thinking”. Visible thinking helps students think about the process that somebody follow to create something, like a novel, a painting, or a scientific theory (Thinking & Visible, 2013). Students are invited to reflect on this process and to discuss on it. Students can develop visible thinking through the reasoning routine:

- “make a claim about the artwork or topic
- Identify support for your claim
- Ask a question related to your claim” (Thinking & Visible, 2013, p. 4).

There are several ways that motivate students to question and inquire. One of these ways is asking specific questions, like:

- “What do you think you know about this artwork or topic?
- What questions or puzzles do you have?
- What does the artwork or topic make you want to explore?” (Thinking & Visible, 2013, p.3)

Tishman (2008) underlines that Artful Thinking approach is also used in post-secondary education and in museums and he summarises in a comprehensive way the philosophy and the goal of this approach:

“The program focuses on experiencing and appreciating art, rather than making art. It has two broad goals: (1) To help teachers create rich connections between works of art and curricular topics; and (2) to help teachers use art as a force for developing students’ thinking dispositions” (Tishman, 2008, para. 1)

2.3 Actor-network Theory

In my research I will study a number of case studies about performance art and museums. In order to unravel the interactions between artists, visitors, museum exhibits, museum space, etc. I will apply the Actor-network Theory that studies the relation between human and non-human actors. In this section, I describe Actor-network Theory, I explain some useful concepts of this theory, and I analyse how ANT will help me answering my research questions.

Actor-network Theory is among the social theories that are crucial to explain social phenomena, much like critical urban theory and assemblage theory. Actor-network Theory add in the important role of non-human actors which are missed out in other theories, like urban critical theory. As Farias and Bender (2012, p. 3) mention, Actor-network Theory “involves a certain sensibility towards the active role of non-human actors in the assemblage of the world, towards the relational constitution of objects”.

Actor-network Theory emphasises on non-human actors (actants) and on the heterogeneous networks that are created in social phenomena (Dankert, 2010). Actor-network Theory studies the relation between human and non-human actors. In this sense, it is an innovative approach as it emphasises the role of non-human actors in order to fulfil the study of society. In human history, it is common to study social phenomena in close relation to the nature of the historical actors and they are considered legitimate in a given philosophy (De Landa, 2010).

Therefore, Actor-network Theory is applied to give the right to non-human actors alongside with human actors. Actor-network Theory (henceforth ANT) shed more light to the networks that are shaped, as it “sought to understand how social and material elements- mutually termed actants- associate with each other to produce our scientific knowledge of the world through mutual processes of social construction” (Rydin, 2013, p.24). However, the missing point is the analysis of the networks and the links are created within and beyond these relations. ANT mostly describes rather than explains social phenomena (Carroll, Richardson & Whelan, 2012).

2.3.1 Useful concepts for the understanding of Actor-network Theory

To better understand Actor-network Theory, it is necessary to define some key concepts, like “actants”, “focal actants”, “obligatory passage point”, “agency”, “translation”, “assemblage”, “emergent property”:

- Actants: “The social and material elements that associate with each other to produce our scientific knowledge” (Rydin, 2013, p. 24).
- Focal actants: The focal actants are the key actants that are the source of action (Rydin, 2013). The focal actants are the actants that initiates the process of translation (translation is analysed below) (Cerulo, 2009).
- Obligatory passage point: The obligatory passage point is an actant that is popular in many networks, and adjust and readjust other actants into networks (Dankert, 2010).
- Agency: Agency is the power that some actants have to influence other actants (Dankert, 2010)
- Translation: Translation is “the work that is necessary to displace and transform the actants in order to make them fit into an actant- network” (Dankert, 2010, p.3).
- Assemblage: “An assemblage is a becoming that brings elements together” (Macgregor Wise, 2013, p. 91)
- Emergent property: Emergent property is an essential attribute that results from the interaction between actors, and not a characteristic of each isolated party (Knoke & Kuklinski, 1991)

2.3.2 Why Actor-network Theory?

In this research, I will use ANT to approach and describe the heterogeneous networks that are created when performance art enters museum space. The general idea of ANT, as it is described above, is that human and non-human actors (actants) interact with each other and shape multiple and dynamic networks. In this sense, when performance art enters museum space several human actors (audience, museum staff, actors) interact with non-human actors (exhibit, museum space, performance art):

“Museums can be considered as networks of objects included in museums’ collections, of people involved in the creation and daily operation of museums, as well as of underlying ideas and ideologies that have motivated the formation and governance of current shape, configuration and interpretations of the collections stored in museums” (Spuriņš & Klāsons, 2015, p. 3).

ANT will be helpful to answer the research questions because it will shed more light on the way these actants interact and shape networks that can lead to learning process. Furthermore, all the above mentioned theoretical concepts revolve around humans, non- human actors and their interactions. Consequently, an ANT approach is suitable for the analysis of this research. Below I analyse how all the above mentioned concepts of ANT are related to museum space, and to performance art, and how ANT can be applied in museum space.

Museum is space where social activity takes place. Several social phenomena of the past or the present are presented in museum space through museum exhibits and analysed through the way the exhibitions are designed. ANT is suitable for approaching social phenomena, and a proof of that is Latour’s work. Bruno Latour is known for his tendency to take into consideration non-human actors when he analyses social phenomena and social activity (Latour, 2005; Latour, Hermant & Shannon, 1998). He underlines that including non-human actors (actants) in the description of the networks that are built and assembled through the

interactions of human and non-human actors, changes the way in which researchers perceive and understand social phenomena (Degelsegger & Kesselring, 2012).

Accordingly, performance art is an artwork that demands the collaboration of several actants. From the time of the capturing of the idea, till the day of the presentation, human and non-human actors contribute to the externalisation of the idea. Consequently, a performance art is a heterogeneous network and the emergent property of the interaction between several actants.

The way in which Farias and Bender (2012) approach the city through ANT gives insights that can be valuable for approaching museum space through ANT. But how can city and museum space be comparable and related? Farias and Bender (2012, p.2) describes the city as a:

“difficult and decentred object, which cannot anymore be taken for granted as a bounded object, specific context or delimited site. The city is rather an improbable ontological achievement that necessitates an elucidation. The notion of urban assemblages in the plural form offers a power foundation to grasp the city anew, as an object which is relentlessly being assembled at concrete sites of urban practice”.

Relating it with a museum space, it creates an interesting view, as museum space is also considered as multidimensional, dynamic, and complex (Brown, 1992). Respectively, the notion of museum assemblages comes to light, as a tool for analysing the heterogeneous and fluid networks that are created within museum space.

According to Farias and Bender, the notion of assemblages “allows and encourages the study of the heterogeneous connections between objects, spaces, materials, machines, bodies, subjectivities, symbols, formulas and so on that assemble the city in multiple ways: as a tourist city, as a transport system, as a playground for skateboarders and free runners, as a landscape of power, as a festival” (Farias and Bender, 2012, p. 14). Similarly, the notion of museum space assemblages is helpful for the analysis and the understanding of the heterogeneous networks that are created between the several actors that act in the museum and assemble the museum space in multiple ways: as a visitors’ area, as a culture area, as a space that encourages learning, as a place for entertainment, as a space for performing, as a space for the combination of culture, art, and technology.

In a museum space several actors assemble: the visitors and the staff of the museum that bring to the museum their knowledge, their educational background, their cultural background, their ideas and beliefs. They interact with the exhibits of the museum either creating an exhibition or attending a tour. Welcoming a performance in a museum space creates more museum assemblages. The artist interacts with the exhibits in order to create something that could interact with the audience. The history of the exhibits create an interesting assemblage with the artwork and the artist. The interdisciplinary assemblages between the museum staff and the performers and both of them indirectly with the creators of the exhibits, is another remarkable museum space assemblage. All the above-mentioned assemblages create new kinds of capacity and shape new relations and activities. The “agency” (see agency), is an emergent property of assemblages (Farias and Bender, 2012).

Analysing a museum experience and even when combined with the attendance of a performance art is not suitable for making generalisations:

“The task of understanding, let alone predicting the museum visitor experience is fundamentally impossible; it is perhaps impossible to make any useful generalisations about museum visitor experiences given how many visitors there are and how obviously unique each individual visitor is” (Falk, 2016, p.20).

This is one more reason that makes ANT suitable for the analysis of these issues, as it is an approach that resists to any kind of generalisation: “it does not aim at providing explanatory theoretical constructs for any particular state of affairs” (Farias & Bender, 2012, p.3).

Actor-network Theory with its emphasis on the lack of any boundary between society, science, and art has the potential to deliver a theory appropriate for understanding the interactions created from the combination of museum and performance art, and for contemporary design of a performance art in a museum. According to ANT everything is analysed and understood in the relations that this “everything” develops in the social and natural world (Law, 2009). In the same way, a performance that is created for a museum space should be analysed and understood in the interactions that creates in museum space. Gaines (2006) states that something gives different meaning in different context. Likewise, John Law (2009, p. 151) after an analysis in a use case about markets, he results in: “markets will take different forms in different places”. This result let the notion of performativity to arise, and the outcome that everything should be examined relationally. This is the way I would like to develop this research and ANT is a suitable tool for this approach. Chapter 4 (see Case studies) will be an experiment in exploring museum, its space, its connection with performance art, and its link with learning and adolescents, with tools provided by ANT.

3. Methodology

A qualitative method approach is needed for the enhancement and the validity of this research. This kind of method will provide a better understanding of the research problem and research questions. In order to answer the questions of this research, I need to better understand phenomena, and to get new insights, rather than to test if things are true or not (as one would do in a controlled, quantitative experiment). I will take advantage of the benefits of this method: “flexibility” and “eliciting and categorising responses to questions”. Therefore, participant observation, in-depth interviewing, and group-based approaches will be supplemented with the interpretive reading of texts and images (Aitken & Vallentine, 2014).

The research materials that I am going to use in order to collect the data are observations and interviews. Each of these materials will provide me with different types of information. The interviews are going to give me rich and in-depth information about the lived experiences in a museum. The observations will provide me with ways to check for nonverbal expression of feelings, determine who interacts with whom, grasp how participants communicate with each other, and check for how much time is spent on various activities (Kawulich, 2005).

The qualitative methods will be used for the collection and the analysis of textual data. These qualitative data will be about the experiences of the visitors in a museum, the needs of the adolescents as visitors, the complementary role of museums to learning process, the challenges of designing a performance in a museum, and about the performance art as a tool in curators' hands.

The strategic choices that I will make differ between the different respondent groups. Firstly, I will interview the visitors after ending the performance, in order to get information about their experience, about if the event reached their expectations. An access to interviewing adolescents would be really helpful. I would like them to share with me their own experiences of visiting a museum and their opinion about museums. Furthermore, I will get information about which kind of museum they like most, about their most impressing experiences in a guiding tour and their opinion about performance/drama. Performers or directors will share with me their experiences of performing in a museum and the different demands that this includes. Finally, by interviewing museum curators, I will be able to give answers about the practicalities, the difficulties and the possibilities of involving the performance in the museum. On the other hand, observations will give me a sense of visitor's needs by observing their body language, the choices that they make during their tour, their expressions. This can be a great tool for collecting data about the movement in the exhibitions, what are the most attractive parts, where do they spend more time, what are their priorities. As Porock (1983) points out, through observations of and conversations with other visitors, he has sought to engage with the 'unique character of this place'. According to Humanistic geography, "our knowledge of the world arises through our conscious relationship to that world – feelings and emotions, memories and expectation" (Aitken & Vallentine, 2014, p. 264).

The above-mentioned thoughts led me to the following interviewees. Most of the interviews are in Greek and I directly translated them into English for the interview transcripts (see Appendix).

1. Group of adolescents, members of the theatrical team of the Experimental High School, who attended an interactive tour in Museum of Contemporary Art of Crete.
2. Stathis Livathinos, Artistic Director of the National Theatre of Greece.
3. Judith Schubiger, responsible for the educational programmes of the Villa Parumbah in Zurich.
4. Konstantinos Papachristou, curator of Ghika Gallery of Benaki Museum.
5. Irimi Papageorgiou, initiator of the project "From the Silence of Display Case to Living Theatrical Voices" and project manager of the performance "What the Old Man said" at Benaki Museum.
6. Stratis Panourios, director of the project "From the Silence of Display Case to Living Theatrical Voices" and of the performance "What the Old Man said" at Benaki Museum.
7. Women from the audience of the performance "What the Old Man said" at Benaki Museum.
8. Woman from the audience of the performance of Johannes Paul Raether at Stedelijk Museum.
9. Man from the audience of the performance of Johannes Paul Raether at Stedelijk Museum.
10. Foteini Venieri, initiator and director of the performance "One day at Xanthippe's in Piraeus in 391 BCE" at Xilapothiki Museum.

11. Woman from the audience of the performance “One day at Xanthippe’s in Piraeus in 391 BCE” at Xilapothiki Museum.
12. Sofia Trouli, museum pedagogue and tour guide in Museum of Contemporary Art of Crete in Rethimnon.

Regarding the textual data, I will start with reading the transcripts of the interviews and the notes of the observations and make remarks on them. AtlasTi is a useful software for the transcription and coding of interview material. Then, I will categorise the evidences and the phenomena that are generated from the transcripts. Following, I will relate these categories with the theoretical framework (see under Theoretical Framework) and mainly with ANT, and I will create preliminary codes. Subsequently, I will underline the predominant themes of the data and I will make analytic conclusions (Piercy, 2004).

This research includes the analysis of four different use cases in museums. Below, an analysis tool for the comparison of the four case studies is provided. Based on the ANT, I deconstruct the network of objects and subjects that created when performance art enters a museum space, and I identify four orthogonal dimensions in this setting:

1. museum exhibits
2. performer
3. scientific staff
4. audience

I have developed an analysis tool for comparing a museum performance along these dimensions and over time. This analysis tool allows me to monitor the focus of each of these elements within the network while the performance takes place. The output of this analysis tool is a plot that gives me an overview of activity of each actant over time. Before I go into details, I will introduce how this analysis tool can be used.

I will explain the extreme circumstances, to make the analysis tool clearer. For instance, in the case all the elements of a performance are flat and the only element that plays a role during the performance is the performer, then the event is an ordinary theatrical play. That means the audience is passive and the exhibit does not play a role. In the case all the elements of a performance are flat and only the exhibit and the curator play role, then the event is an ordinary guided tour. In the case that all the elements are flat, apart from the exhibits, then the graph is about museum space. In the case all the elements are flat except for the audience, then the graph illustrates a “visitor-from-home”, for example a visitor who reads a book about museum. This concludes on the four different cases depending on the dominance of the four different elements, and I move on the graphs illustrating these different cases.

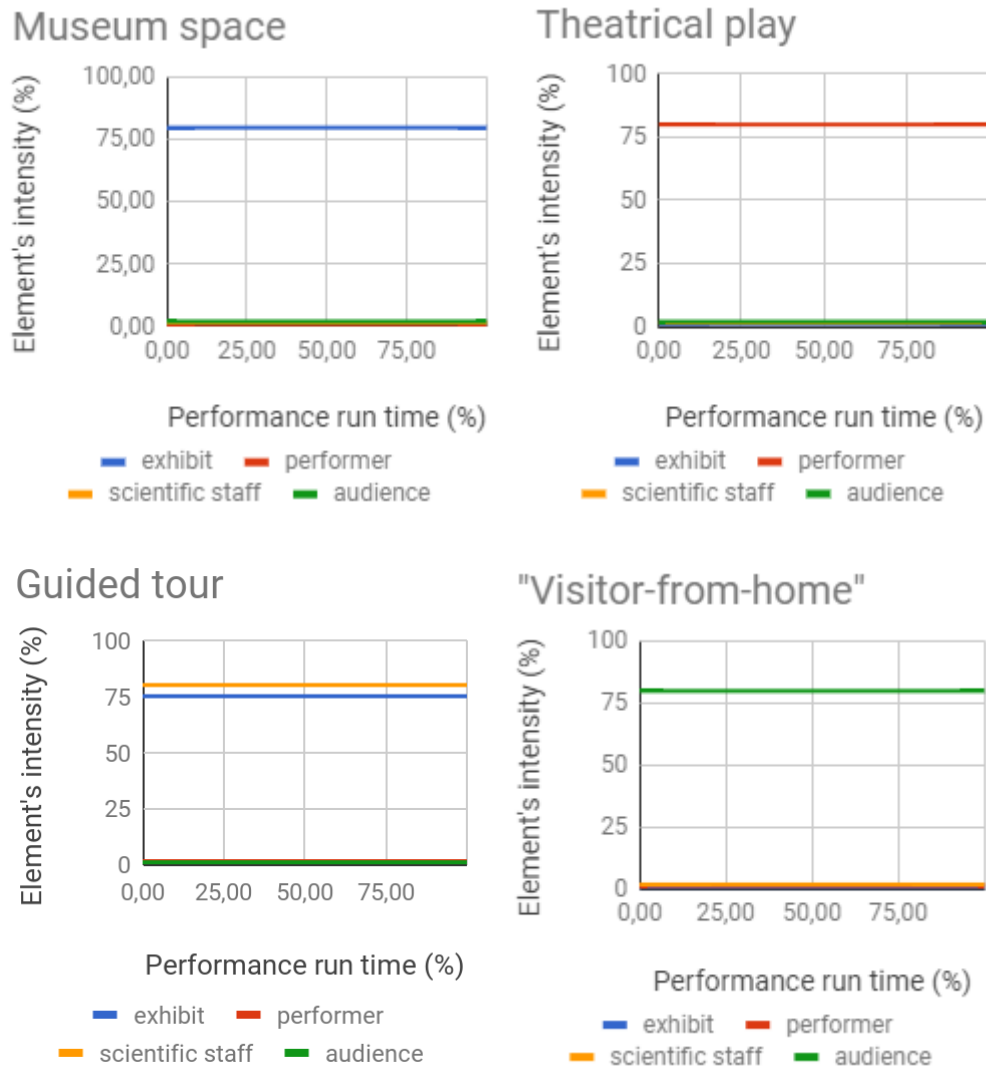


Figure 6. Illustrating the extreme circumstances

A museum performance, according to ANT should have a combination of these elements to be active through the performance. And then, I can see performances differ based on which elements are more prominent on which time. This is what makes this tool a good analysis tool for this research. In order to use the analysis tool for comparing performances, I construct the data points through qualitative observations, namely through how I have assessed the intensity of each element throughout the performance. The intensity of each element may of course fluctuate from an instance to an instance of the performance. However, I believe that the general pattern will be similar if we aggregated data points over multiple instances of the same performance. I will use this analysis tool in the next section when I compare the case studies.

I am looking for a holistic approach that will lead me to authentic knowledge. This authentic knowledge will be achieved by my personal experiential engagement in combination with the theoretical framework. Authenticity will be the basis that I need for a suitable spatial planning and for appropriate performance's recommendations. "This empathy and experiential knowing requires respect, patience and critical reflection, drawing on personal experience, literature

and observation” (Aitken & Vallentine, 2014, p. 265). For that reason, firstly I will explore the theories, then I will observe performances in museums to examine how theory applied to practice, and finally, I will participate in the design of two performances in museums to be able to critically reflect on the theories of the literature.

4. Case studies

Performance art has been hosted in museums since the middle of twentieth century. The concept “performance art”, according to Tate Museum, defines “artworks that are created through actions performed by the artist or other participants, which may be live or recorded, spontaneous or scripted” (Tate Art & Artists, n.d.). Performance art has entered the museum space in several ways and forms: as a performance in the service of an exhibit or of a museum collection (performance *of* museum), as an independent event in a museum (performance *in* museum), as a theatrical play, as a choreography, as a role play, to name but a few (see under 2.1 Museums and Performance art). The fact that performance art enters museum space creates new kind of interactions and builds heterogeneous networks. The interactions create new interpretations in museum space, and in some cases empower the learning process. Schools add to their program museum visits as outdoor classes that leads to deep and experiential knowledge.

To examine the different ways that performance art enters museum space, and to identify the possibilities of a performance art to empower the learning process in a museum especially for adolescents, I have studied three cases of performance art and museums, and one guided tour for adolescents:

1. “What the Old Man said”, theatre performance at Benaki Museum in Athens on 28th March 2017 (Benaki Museum events, n.d.).
2. “Johannes Paul Raether performance”, at Stedelijk Museum in Amsterdam on 7th April 2017 (Stedelijk Museum performances, n.d.).
3. “Piraeus 391 BCE- A day at Xanthippe’s”, Museum Theatre at Xilapothiki in Piraeus on 11th June 2017 (Heterotopia, n.d.).
4. “Ten Chapters”, tour for adolescents in the Museum of Contemporary Art of Crete on 23th August 2017 (CCA, n.d.).

It was a deliberate choice to choose four different cases, to get a wide range of insights. Of course, this choice creates limitations as all the cases studies are not directly comparable. These case studies are pieces of a puzzle that together answer the overall research questions. The table below shows a visual overview of the four case studies:

CASE STUDIES	DESCRIPTION	RELATION TO RESEARCH QUESTIONS	THEORIES
What the Old Man said	Theatrical performance Performance of museum	Highlighting an exhibit through a performance Empowerment of learning Difficulties of designing a performance in a museum	ANT Creative Process
Johannes Paul Raether performance	Walking performance Performance <i>in</i> museum Interactive parts	Empowerment of learning	ANT
Piraeus 391 BCE- A day at Xanthippe's	Museum Theatre Performance of museum	Highlighting an exhibit through performance Empowerment of learning Difficulties of designing a performance in a museum	ANT Museum Theatre Social History
Ten Chapters	Guided tour for Adolescents Interactive parts and adolescents' activation	Empowerment of learning process for adolescents Adolescents' preferences and attitude in museum space	ANT Artful thinking

Figure 7. Case studies- visual overview

The first case study is a theatre performance in a historical museum in the centre of Athens. This theatre performance was the fourth and the last one of the project: "From the Silence of the display case to living theatrical voices" (Benaki Museum project, n.d.). This project was the result of the cooperation between National Theatre of Greece and Benaki Museum. The curator of the museum together with the director of the performance chose one exhibit of the collection and they related this exhibit with a dramatised text that was written at the same period of time that the exhibit was created. The hall of the collection became a kind of theatre stage, chairs were put for the audience and the actors were playing next to the exhibit that they wanted to highlight.

The second case study is a performance art in Stedelijk Museum, a museum of contemporary art in Amsterdam. This performance art was the closing event of the three-day international conference on resonances of the work of the critical theorist and philosopher Judith Butler (Stedelijk Museum performances, n.d.). This program has been organised in close cooperation with the Vrije Universiteit Amsterdam. The artist created an interactive performance based on the philosopher Judith Butler, her ideology and her theories. The performer led the audience through several halls in the museum.

The third case study is a Museum Theatre performance at a contemporary museum in Piraeus. At the basement of this museum there is an archaeological site, where the performance took place. The performance “A day at Piraeus with Xanthippe at 391 BCE” was created by the Museum Theatre Company Heterotopia and consisted of an introduction, a main part and a closing discussion. The introduction took place at a different hall from the other two parts. The main theme of this performance was “water” and its role to the everyday life of an ancient person, who lived in Piraeus in 391 BC.

The fourth case study is an interactive tour at the Museum of Contemporary Art of Crete. The tour was given for the theatrical team of the Experimental High School of Rethimno. The tour guide, a professional in Museum Pedagogy, selected specific exhibits of the collection “Ten Chapters” to make stops with the students. Adolescents were invited to answer creative questions, share their thoughts about the exhibits and identify the relations between the exhibits and everyday life.

The four case studies were selected because on the one hand, they have some common elements and I can easily make comparisons, and on the other hand, each of them has new and different elements to reveal. All the case studies have potential to be used as an educational tool: the first one educates people about an exhibit of the museum, the second one educates the audience about the philosopher and critical theorist Judith Butler, the third one educates about the historical context of an archaeological area, and the fourth one educates a team of adolescents about contemporary art.

In addition, all the case studies except for the first one include the element of “audience’s movement” in their structure. In these cases, the audience were moving in the museum space, where each area defined something different from the previous area regarding the content of the performance and the audience’s behaviour. In contrast, in the first case study, the audience was static and the museum hall was shaped as a theatre hall, defining space for the stage and space for the audience.

Furthermore, all the case studies, apart from the second one, were about an exhibit or about a topic of the museum. These performances were designed for each museum. On the other hand, the case of Stedelijk Museum was a performance art that was not designed for an exhibit or for the collection of Stedelijk Museum, but for a topic that, at least in a first reading, was not related with the Museum.

Finally, all the case studies, except for the first one, were interactive performance art. The performers interacted with the audience or they asked the audience to interact with each other. The interaction took place in a different form in each case study.

In the following sections I am describing and analysing each case study, always relating them with the theories of the previous chapter (see under Chapter Theoretical Framework). I am mentioning the creative process or/and the presentation of each performance step by step, depending on what gives useful insights for each case, and on the data provided from the interviews. The axis for the analysis of each case study is the Actor Network Theory (see under Chapter 2 section 2.3). I follow the actants and I examine the heterogeneous networks

that are created. In the last section of this chapter, I present a comparison of these four case studies.

4.1 What the old man said

4.1.1 Introduction

Performance art enters museums in several ways (see under Chapter 2 in section “When performance art enters museums”). One of these ways is as a normal theatrical play in the museum. In other words, a part of museum space is transformed in a theatrical stage and another part in space for the audience. This event becomes more interesting and peculiar when the theatrical play is designed in the service of the museum: to highlight an exhibit, or a collection, or a theme of the museum. In other words, a theatrical performance of a museum (see chapter 2 in section 2.1.3 When performance art enters museums)

In this section we will focus on a carefully planned and scripted theatrical performance that was created to highlight a specific object of a historical museum and the history behind it. The special element of this performance art is that the selected dramatised text apart from the fact that is related with the exhibit, it was also written when the exhibit was created. According to my research, and to the research of the factors of this project, such a relation between an exhibit and a dramatised text happens for the first time worldwide.

I will explore the case of the performance named “What the Old Man said” that is created for the historical part of Benaki Museum in Athens, in cooperation with the National Theatre of Greece. This performance is inspired by an oil-painting of the Benaki Museum. This painting appears the figure of Theodoros Kolokotronis, a man-symbol of the modern history of Greece. The dramatised text of the performance is “The memoirs of Theodoros Kolokotronis”, a book written by Georgios Tertsetis. Consequently, the exhibit-oil painting and the dramatised text are closely related and refer to the same theme (Benaki Museum Events, n.d.).

The cornerstone question in this section is how this performance is designed to highlight the exhibit of the Museum and its historical context and the subsequent research question is how the audience experienced the performance in that sense. To approach these questions, I will follow the main actors of this project and the creative process step by step. The curators of Benaki Museum have an academic educational background, while the members of National Theatre of Greece have an artistic-theatrical background. It will be useful for this research to notice how a cognitive group, a group with educational background differences (Sawyer, 2012) worked together to create a performance that gives to the audience all the necessary information about the oil painting of Theodoros Kolokotronis and about the life and work of this “Old Man”. Finally, it will be useful to examine how this effort resulted in a performance that preserves cultural tradition and history.

4.1.2 Theoretical framework

The inspiration of the performance art “What the Old Man said” is given by an exhibited object, the oil painting of Theodoros Kolokotronis. This specific object is the centre and the core of this performance art. Every word and every movement of this artwork is designed to highlight the object and its history. In this section I would like to see how a performance can highlight an exhibit and its historical framework.

To approach this question, I will use the relational approach of Actor-network Theory (see Actor-network Theory), that emphasises on non-human actors-actants. The analysis points to the role of the exhibited object as an obligatory passage point and the Benaki Museum and National Theatre of Greece as intermediaries. It also emphasises how the space of the Museum affect the creative process and the final form of the performance. ANT will shed more light to the networks that are shaped by following the actants and analysing the main concepts of the theory, such as agency, translation, and obligatory passage point (see Useful concepts for the understanding of ANT).

To this end, it is useful to explore how people designed the theatrical performance in the museum to highlight the exhibit, because in that way I can approach the difficulties of designing a performance of museum. Consequently, an analysis of the creative process, that they followed, is needed. I will follow the actants at every step of the creative process (see Creative process), as it will give me insights about the way a museum exhibit can be highlighted through a theatrical performance. Psychologists state that the creative process usually follows certain stages (Sawyer, 2012). According to Sawyer (2012, p.88), the eight stages of the creative process are:

1. Find and formulate the problem
2. Acquire knowledge relevant to the problem
3. Gather a broad range of potentially related information
4. Take time off for incubation
5. Generate a large variety of ideas
6. Combine ideas in unexpected ways
7. Select the best ideas, applying relevant criteria
8. Externalise the idea using materials and representations

I will examine the interconnections between the actants and the processes that transform them in every stage.

4.1.3 Methodology

In this case study, I will present the project, the inspiration of the project and its goal. Continuing, I will analyse the project through the creative process, starting from the point of the inspiration and ending at the externalisation of the idea, always approaching the process through Actor-Network Theory. At the end, I will present the conclusions of this case study, relating with my research questions: how this performance is designed to highlight the exhibit of the Museum and its historical context and whether the performance manages to achieve that goal.

To further understand the way that this performance created in order to underline the exhibit and its historical framework, I conducted a field study. I used qualitative methods: semi-structured interviews and observations. I interviewed people who had different roles in this project:

1. Irini Papageorgiou, Curator of the Prehistoric, Ancient Greek, and Roman Collection of Benaki Museum. Initiator and project manager of the project,
2. Stratis Panourios, director of the performance,
3. Audience.
4. Stathis Livathinos, Artistic Director of the Greek National Theatre

Irini Papageorgiou will shed some light to the inspiration and the goal of this project. The director will give us data about the stages of the creative process that he and the whole team followed. The audience will give their point of view and share their feelings on whether this

performance is successful or not and if it finally achieved the goal of highlighting the exhibit and its history. The Artistic Director of the Greek National Theatre will give insights about making theatre out of the theatrical stage and about the conversation between exhibit and theatrical play.

4.1.4 Analysis - Case study

In Greece, creating a performance art of a museum is not something common. Actually, the kind of the performance that we examine in this section is a newcomer and new fresh initiative. Most of the performances of museums that take place in Greek's Museums are created for educational programs for children. This case study is something different because of the fact that it addresses the general public and because of the way it is designed. We are going to look into these aspects in the text below.

Introducing the creative sectors that participate in this project

In November 2016, Benaki Museum and National Theatre of Greece inaugurated their cooperation. According to Greek reality, the cooperation of these two important Greek cultural associations is innovative.

Benaki Museum is the oldest museum in Greece operating as a Foundation under Private Law. The exhibitions of Benaki museum cover different cultural fields and they are combined with several activities like educational programmes for schools and families. (Benaki Museum, n.d.).



Figure 8. Benaki Museum (Benaki Museum, n.d.).

National Theatre of Greece has a long history since 1930 that it started as a public entity and after 1994 became a non-profit organisation. National Theatre of Greece promote Modern Greek playwriting, ancient drama and classic works through research, theatrical productions and through the creation of the famous Drama School (National Theatre of Greece, n.d.)

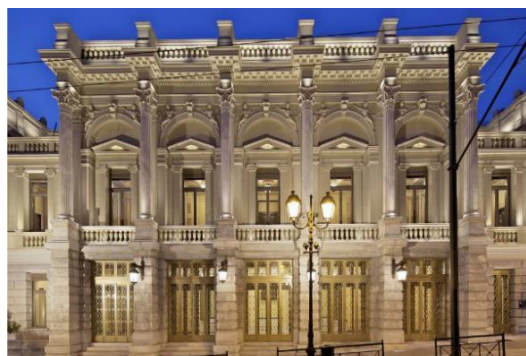


Figure 9. National Theatre of Greece (Helliniki Meletitiki, n.d.).

The project, the inspiration, and the goal

The Benaki Museum and the National Theatre of Greece came together to realise the project: "From the Silence of the Display Case to Living Theatrical Voices". The project is consisted of four performances and run for five months: from November 2016 till April 2017. Benaki Museum proposed cooperation to Greek National Theatre. Stathis Livathinos, the Artistic Director of Greek National Theatre, was positive for this collaboration for several reasons:

- The historical time: *"Theatre is a treaty of meeting people. There are both the stage and the audience. The audience after closing the lights of the hall, he/she surrenders to stage time. In the case of the museum, there is one more, special playmate: it is the historical time. That means a triplet, a very peculiar meeting that never happens at the theatrical stage. That, by itself, is a worthy fact for somebody to explore"*.
- The space as director: *"The issue of space is very important. For me, space is a director. An invisible, indivisible, determinant director. If we transform at this moment, as we are, sitting and discussing together, at a catholic church, or even an orthodox church, our body position, the volume of our voice, the way we think, our tempo, and the way we breathe will change. Unconsciously. I was interested in how crucially and sharply the cosmos of theatre enters in the cosmos of museum, and what kind of meeting is that."*
- The contrasting atmospheres: *"A third element is that museum space has an atmosphere that is completely non-theatrical. You feel it when you enter. Immediately you wonder what kind of a play can happen here. So, you have to deal with an awesome atmosphere contrast. Actors struggle to overturn and reconstruct a dramatised text in a space that was not designed for that reason. Not only museums space was not designed for that reason, but it also resists. I could say, it strongly resists. Because it has its own, its completely own aura."*
- Pragmatic reasons: *"In addition, there are some more pragmatic reasons: the fact that the Greek National Theatre can enter a museum is of my interest. I am interested in the collaborations. Especially with Benaki Museum, that I appreciate, because it keeps all the historical past. I was also interested, because it is something that has never happened again before."*

The performances are presented at the central building of Benaki Museum and they are all in the same atmosphere: their focus is on the exhibitions that are located at the central building of the Museum. The starting point for each performance is an exhibit from each collection of the central building: the Prehistoric, Ancient Greek, and Roman Collection; the Byzantine and Post-Byzantine Collection; the Neo-Hellenic Art Collection; and the Collection of Historical Objects. Each time, the inspiration is that specific exhibited object of the Museum and it is that object that worked as driving force for the theatrical performance (Benaki Museum events, n.d.). This project is about an innovative and quite different museum visit, regarding its content and its structure. Each performance is "prefaced by a short presentation of the featured exhibits by the relevant curator, ensuring a smooth transition from discussion of the object to the dramatised work" (Benaki Museum events, n.d.). Continuing, actors take the baton and they present the text that is already chosen to be the frame for the specific object. By that way, actors shed more light to the history that the exhibited objects make and tell to the visitors. The main characters of these performance art are the exhibited objects and their historical context (Benaki Museum events, n.d.). The initiator and the project manager of this project is Irimi Papageorgiou, who is the curator of the Prehistoric, Ancient Greek, and Roman Collection and she presented the museum exhibit of the first performance: "The initiation of Neoptolemos". She inspired this project a few years ago:

“Everything started at the end of 2015, as I was writing a small article about an exhibited object of the museum. I wanted to add at the footnotes a reference from Iliada by Omiros. At that time, I thought that if I could transform this written article to a verbal speech and combine it with a narration of a part of Iliada that would be really interesting for the visitors of the museum”.

Continuing, she did an experiment on this idea, during a guiding tour she gave in the museum:

“I did it on my own as an experiment. I presented them the image that was on the vase, that it is a two-dimension picture and let's say that I forced them to imagine it as a three-dimension performance... Especially, when I referred to Omiros, who is somebody familiar to us, the visitors immediately got involved in the tour”

The need that arose at that time was to create something that attract the visitors' attention and help them easily understand the history and the background of the exhibit. Accordingly, the goal of the project is the highlight of the exhibits and their historical context in an attractive way.

In this section, we will focus on the fourth performance that is called “What the Old Man said” and it was presented during the period 28/2/2017 till 28/3/2017. The starting point of this performance is an oil painting illustrating Theodoros Kolokotronis, a historical person of the Greek revolution in 1821 against Ottoman Empire and a human-symbol of the struggle for independence. In this performance art, the exhibit-oil painting is combined with the text of the memoirs of Theodoros Kolokotronis, that was written the same period of the creation of the painting. The director of the performance is Stratis Panourios and the curator who presents the exhibit in the beginning of the performance is Tasos Sakellaropoulos (National Theatre of Greece, n.d.).



Figure 10. The exhibit: oil painting of Theodoros Kolokotronis

The creative process: From the inspiration to the externalisation

We could say that the starting point of this project is the cooperation of the two creative sectors: National Theatre of Greece and Benaki Museum. However, if we want to go even deeper, we could say that the starting point is Irimi Papageorgiou, the initiator of the whole project: "From the Silence of the Display Case to Living Theatrical Voices". Or even better, we could say that the starting point of this project is the ancient Greek vase (an object) that inspired Irimi Papageorgiou during a guiding tour that she gave to the visitors of the museum, confirming what Action Theorists state: the creative ideas happen while somebody is working with his/her materials (Carruthers, 2007). The materials in that case was: an ancient Greek vase, an ancient Greek poem, and the audience-visitors.

It is obvious from the very beginning of the description of this project that as important is the role of the human actors as important is the role of the non-human actors-actants. Actor-Network-Theory (ANT) will be a useful tool to understand the connections that take place in the case study between human and non-human entities (Dankert, 2001). Furthermore, ANT focuses on the diversity of actants and it will help us to understand the "what" and "how" the interactions and the connections between the actants are involved in the cross-disciplinary character of this project (Stuedahl & Smørðal, n.d.). As Waller (2015, p.200) mentioned, "ANT conceptualises the processes through which facts acquire strength and social stability in terms of the materialization of virtual networks of humans and nonhumans". ANT will highlight the role of the exhibited object as the starting point of the creative process of designing the performance.

In the narratives of the initiator of the project, Irimi Papageorgiou, and of the director of the performances, Stratis Panourios, we can identify the stages of the creative process (see section: theoretical framework). In the text below, we will analyse step by step the creation of the project by following each time the actants, with the objective to understand if this project achieved the goal of highlighting the objects and their history.

Stage one

At the first stage, Irimi Papageorgiou "is identifying the problems"-stage one (Sawyer, 2012, p.90), that probably unconsciously, lead her to the inspiration of the project. She stated the problem of the financial crisis that less and less people visit museums nowadays:

A great agony that all people who work in museums have nowadays, is how to attract visitors, not only in a quantitative sense, but also in a qualitative sense.

She also mentioned the problem of the engagement of the visitors during the guiding tour, the problem of bringing the exhibit and its history closer to the visitor. In this first stage, Irimi Papageorgiou is the actant (see Useful concepts for the understanding of ANT) who started creating a network, after the birth of the idea.

Stage two

Continuing, the issue of "acquiring knowledge"-stage two (Sawyer, 2012, p.93) in the domain of the exhibitions of the museum pop up from the interviews. Stratis Panourios mentioned:

"I entered the Benaki Museum in May 2016 and for four months I did a research at the four collections of the Museum. I cooperated with the curators of each collection. I was guided by them in the museum, we discussed together. I would like to know the members of the museum one by one"

At this stage of the creative process, the actants are a) the space of the museum, b) the director and c) the exhibits. The space of the museum has to be explored by the director. He needs to learn information about the collections and the exhibits. The space and the exhibits will nominate to the director the optional materials and stages of the performance.

Stage three

After exploring the current situation of Benaki Museum, the director had to propose some exhibits for being the core of the project. Now, it is time for the third stage: “gather related information” (Sawyer, 2012, p.96). The director, Stratis Panourios, said:

“I went in the library. I was reading, I met the people there, we discussed a lot”

He gathered data about the proposed objects and he read texts that could make an interesting match with the objects. The proposed objects are the actants that indicate what kind of books, articles, sources in general, should be read. The age of the objects is the actant that indicate the age of the texts that will be chosen for the performances. The texts should be aged in the same period of time as the objects belong to.

Stage four

Then, both members of Benaki museum and the director needed time for “incubation”-stage four (Sawyer, 2012, p.97) and discussion, in order to choose the final objects, that will be the core of their performances and then to choose the appropriate text, that will be the frame to the exhibit. The director mentioned about his role until this stage of the creative process:

“A director is invited by the museum, a director-researcher. He comes at the museum, he examines the space, he reads, he meets the people of the museum, and then he chooses four exhibits. Then he cooperates with the curators of each exhibit to choose together the dramatised text that should be closely related with the exhibit...The four months of research was a good groundwork, and in combination with my instinct made me feel confident enough about my choices”.

The approaches of each side was different, as it is a cognitive diversity group: the actants are from different educational backgrounds: the members of the museum have an academic background, while the director has an artistic-theatrical background. Both sides took different stimulus from each other. Furthermore, both sides and their decisions were the determinant actants for the creation of the networks at the next stages of the process.

Stage five

After these discussions they started “generate ideas”-stage 5 (Sawyer, 2012, p. 107). In big and complex projects, as this one of the case study, the diverse group has better results than a homogenous group, as they produce more ideas: “Having team members approach and solve problems in a variety of ways is likely to result in more ideas being presented, considered, and combined, and is thus more likely to contribute to creative outcomes” (Krutzbarg, 2005, p.54). As the director stated it was finally a creative match:

“I was responsible, in cooperation with the curators for the choice of the object and the final text. Basically, we have the academician and the artist, and we should bring them together at the end. That’s why we finally liked these performances. We became a team.”

The generation of the ideas was a result of all these connections that took place between human and non-human entities. These connections lead to the creation of new entities (Dankert, 2001): the designing of a performance of a museum, and the redesigning and reconsidering the museum space, that is something innovative. Stratis Panourios said about the relation between theatre and museum space:

“The theatre is born again in another space. Not in a theatre stage itself. The theatre should be born in another space: in the temple of the muses. In the Benaki Museum, that is the ark of the Greek culture. When you make theatre in a museum, you re-discover the theatre. Museum is a static space of do-not touch”



Figure 11. The exhibition and presentation hall

Stage six

Benaki museum members and the director tried to “combine their ideas”-stage six (Sawyer, 2012, p.114) and their different disciplines: academic and artistic, and they come up with innovative and relevant ideas. The goal of the project was clear from the very beginning, so the brainstorming was effective (Litchfield, 2008). If there is “the proper mix of expertise in assembling teams” and the “right mix of task and goal interdependence among team members, by showing supporting and recognizing the team, by allowing teams to develop a shared history together” (Van der Vegt & Bunderson, 2005, p.544,545), then the combination of the ideas happens in a smooth flow and is effective. The combination of the ideas is clear in the statements of Irimi Papageorgiou (first) and Stratis Panourios (second), below:

“Initially, the project was to be four narratives at a book-stand based on four exhibits of the museum. To read the texts close to the exhibits. ”

“We decided the performances to have two parts: an introduction from the curator of the collection to present “why this object” and “why this text combined with this object and the main part of the performance”

Stage seven

In September 2017, they finally “selected the best ideas”-stage seven (Sawyer, 2012, p.129). The best ideas were those that succeeded to create a suitable match between an exhibited object and a text. Furthermore, the place that this exhibit is located in the museum should be suitable to host a theatrical performance and its audience. Therefore, the actants at this level are the exhibit, its location, and the text. Stratis Panourios said:

“We, let’s say, decided to go into the exhibit. The performance should be designed in relation with this specific object. Simultaneously, we should present the history of the object in space/time. Consequently, this project started to become very special. Maybe not to be a theatrical play presentation, but something more than that, based on theatre. Neither narratives at a book-stand, nor installation, nor technology used: I started to remove things. So, we decided to be a real theatrical performance in the museum. A really risky project. And I decided to include myself in the performance, as an experiment”

Stage eight

When the final decisions were made, the process of the “externalisation of the idea”-stage eight (Sawyer, 2012, p.133) started. The process of the externalisation of the idea contains a) the design of the performance, b) the promotion of the project, and c) the presentations of the performances. The actants at this level are both human and non-human: the oil painting of Kolokotronis, the exhibits from this period of time, the text that the actors based on, the costumes of the actors, as well as the immaterial: the knowledge of the history, the talent of the actors, the design of the performance itself. The director mentioned some parts of the stage of externalising the idea:

“We should fix the dramatised text. And then we had the directing, the dramaturgy, and the cooperation with the museum”.

It is obvious from the analysis above, that the obligatory passage point (see Useful concepts for the understanding of ANT) of all the stages of the creative process was the exhibited object. The oil painting of Theodoros Kolokotronis is the main actant of the performance “What the Old Man said”. This object is the motive of the project members to reconsider the space of the museum and to create something innovative in this space. The object enforces the creativity as a collective or social process, and enforces the relationship between space and individualised creativity (Drake, 2003). The oil painting is also the motive for hiring actors and director, for making people from different disciplines working on a project, for combining objects with texts with a museum hall and with the theatrical speech. This painting created a network and has a real influence on it. This object, as an actant, inspired the curator of the museum and the director of the performance. Then, this object was connected with another actant that gave speech to the performance: the book of the memoirs of Kolokotronis. Continuously, the role of the director was determinant to bring the exhibit, the text, the actors and the museum space together. This process proves that “every single entity is in fact a group of other entities” (Dankert, 2001, p.2).

4.1.5 Results

The goal of the project: “From the Silence of the Display Case to Living Theatrical Voices” was to highlight the exhibits and their historical framework. The main goal of the analysis in this section was to identify whether and how the performance “What the Old Man said”, one of the four performances of the project, achieved that goal.

Highlighting the object

The performance “What the Old Man said” managed to highlight the exhibit and its historical context, following a creative process that it was based on the exhibit. Firstly, the experience of following the actants at every step of the creative process of designing the performance shows that everything was planned in respect of the exhibit. The designing of the performance ties together the social actors: the members of Benaki Museum and of National Theatre of Greece, but it further involves actants such as the exhibit, the dramatised text, the presentation hall, the costumes, and the music. It thus acts as an obligatory passage point, adjusting and readjusting actants into networks. The need that arises is to find the focal actants, the key actants that is the source of action (Rydin, 2013). In the figure below, but also in the analysis above, it is obvious that the focal actants, the actants that initiates the process of translation (see Useful concepts for the understanding of ANT) (Cerulo, 2009), in this case are the oil painting of Theodoros Kolokotronis and Irini Papageorgiou who inspired the idea of the project. Consequently, Irini Papageorgiou born the idea of the project, so she started shaping a network to bring her idea on a real base. In addition, the oil painting indicated a lot of

parameters and actants in the designing process of the performance. Therefore, these are actants that have agency, the power to influence other actants (Dankert, 2010). Other actant that has agency is the director. The director, for instance, has agency on the actors and on the responsible person of the costumes and on the final version of the dramatised text.

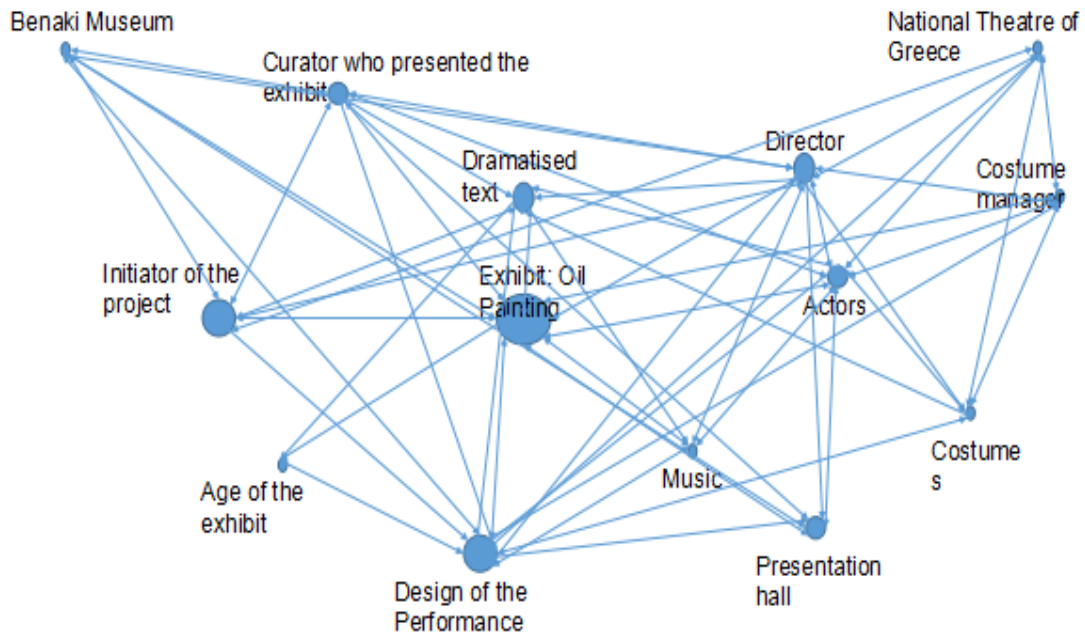


Figure 12. The networks created and the main actants

Performance and adolescents' learning – An audience's perspective

Through personal observations, I noticed that while the audience entered the hall of the performance, they started wandering around the exhibits of the hall, reading the descriptions next to them. The interviews of the audience are enlightening on this issue. Surprisingly, an interviewee mentioned in the very beginning of the interview, the role that this performance could have to learning process for adolescents, although I have not mentioned anything about it before.

“Personally speaking, I like it very much. I liked it, and I would like also my children to watch this performance. Because it is easy to understand, it mentions interesting things, they made it attractive, the actors, they did an interesting find in the beginning.”

Another interviewee from the audience mentioned that:

“It would be very nice to present this performance to schools. It would be nice for schools to attend this performance, because it will be helpful for students to better understand the history in a more interesting way. Because I remember that when we learnt history at school, we learnt about the one battle next to the other, but it made for us no sense”

And she continued:

“It is a very nice stimuli for students. The Ministry of Education should support this kind of projects”

Furthermore, Stratis Panourios and Irini Papageorgiou mentioned at their interviews that a private high school booked tickets and attend this performance on 21st March 2017.

The connection that the audience made between the performance and the history classes of schools, proves that for the audience the educational character of the performance is clear, apart from the entertainment character. Finally, the introduction of the curator Mr Sakellaropoulos, before the start of the performance, empowers the understanding of the historical context of the object. That means that the historical background of the object is finally highlighted and the performance can be a learning tool for adolescents.

According to the initiator of the project, Irini Papageorgiou, all the performances were sold out. According to the participatory observation that I made on 28th March 2017, attending the performance “What the Old Man said”, all the seats were booked. Furthermore, Irini Papageorgiou mentioned that they finally did more presentations than they have already planned, because of the demand of the audience. In addition, they organised a festival on 10th and 11th May, when the four performances were presented again. These data from the interviews and from the observations prove that Benaki Museum achieved to attract visitors at the museum.

It was a risk from the side of the Benaki museum to undertake this project, given the uncertain situation in Greece. Stathis Livathinos, the Artistic Director of Greek National Theatre, highlights one more factor that confirms the risk of the project regarding the theatrical act:

“Visitors go to museum to see something that is not alive. Instead, theatre is alive, in front of you, in here and now”. The theatrical act in such a space is not assured. In terms of nothing. I could say that the theatrical act is condemned in such a space. This meeting is dangerous and difficult. It is a stage reality that follows other paths”.

However, this section shows that such performances contribute to the preservation of history and culture and they are important and effective for the museum. To further support the evidence of this research, similar efforts are to be in other departments of Benaki Museum: Benaki Islamic Art Museum, and Nikos Hadjikyriakos-Ghika Gallery.

4.2 Johannes Paul Raether performance

4.2.1 Introduction

Performance art often enters museum space as an event that is not related with the exhibitions of the museum, in other words a performance in museum (see When performance art enters museums). In that case, the performance art is not designed in the service of the museum. Moreover, performance art usually includes a kind of interaction between the performer and the audience. That creates several interpretations and connections during the performance. Performance art in museums including a kind of interaction presents two interesting elements: the way that an event fits in the museum space, and the way the interactions happen.

In this section, I will focus on the performance art, that was designed to be the closing event of an international conference about the critical philosopher Judith Butler, and this performance was created to highlight her theories. This case was designed and performed by Johannes Paul Raether and it was presented in Stedelijk Museum in Amsterdam. It is about a performance art that is not related with the exhibitions of the museum (performance *in* museum), and includes several kinds of interaction between the performer and the audience.

The cornerstone question in this section is how this performance tried to highlight the theories of the philosopher Judith Butler and the subsequent research question is how the audience perceived the link between the performance and the theories. To approach these questions, I need to focus on the presentation of the performance itself.

Continuing, I will present the way that the audience perceive the movement in the museum and the way they understood the link with the theories of Judith Butler. At the end, I will present the results of this case study, in relation to my research question about the empowerment of the learning process in museum space.

4.2.2 Theoretical framework

The most suitable theory to approach the above-mentioned research questions is Actor-network Theory, as it includes the role of the non-human actors in the networks and it is a descriptive approach (see Actor-network Theory). The fact that an event is presented in a museum creates heterogeneous networks between the topic of the performance and the exhibits of the museum, or between the performers and the scientific staff of the museum, to name but a few. ANT will be a helpful tool to examine these networks.

Another important element of the performance is the interaction. In the analysis of the presentation of the performance I will focus on the interactive parts of it, to examine their role on the links with the theories of Judith Butler and the relations they created.

4.2.3 Methodology

In this case study I will focus on the presentation of the performance and on how the audience experience it. I conducted a field study. I used qualitative methods: semi-structured interviews and observations. I interviewed people from the audience that differed in one important dimension: Interviewee 1 had attended the conference, while Interviewee 2 had not attended the conference. Consequently, Interviewee 1 gave us data about the link between the conference and the performance, while Interviewee 2 helped us to understand to what extent the theories of Judith Butler were clear to somebody who had not attend the conference and he only saw the performance.

4.2.4 Analysis- Case study

One of the most famous Museums in Amsterdam, among others like Van Gogh Museum and Rijksmuseum, is Stedelijk Museum, a Museum of Contemporary Art (Amsterdam info, n.d.). Stedelijk Museum hosts several performances periodically (Stedelijk Museum performances, n.d.). The specific performance that I am analysing below adds insights in my thesis due to

the fact that it is a performance about a philosopher and it is a walking performance in the museum.

Introducing the creative sectors that participate in this project

In April 2017, Vrije Universiteit Amsterdam hosted the three-day international conference “Critical Theory in the Humanities: Resonances of the Work of Judith Butler” (“American Philosopher Judith Butler”, 2017). The closing event of this conference was the performance of Johannes Paul Raether in Stedelijk Museum (“Critical Theory in the Humanities”, n.d.). This project was organised in close cooperation between Vrije Universiteit Amsterdam and Stedelijk Museum (Stedelijk Museum performances, n.d.).



Figure 13. Stedelijk Museum Amsterdam (“Stedelijk Museum Amsterdam”, 2013)



Figure 14. Vrije Universiteit (UNIGIS, n.d.)

Judith Butler is an American academic whose theories of the performative nature of gender and sex were influential within Francocentric philosophy, cultural theory, queer theory, and some schools of philosophical feminism from the late 20th century (Duignan, n.d.).

The presentation of the performance

On Friday evening, people started crossing the entrance of Stedelijk Museum, being prepared, or not, to see a performance, the closing event of a three-day conference about the theories of Judith Butler. The starting point of this performance was the conference: “Critical Theory in the Humanities: Resonances of the work of Judith Butler” or we could say that the starting point was the theories themselves of the critical philosopher. The actants regarding the

creation and the design of the performance were Judith Butler, her theories, the scientists of Vrije University of Amsterdam who organised and participated in the conference, the halls of Stedelijk Museum where the performance took place, and the performer Johannes Paul Raether. As the starting point and the main theme of the performance was the theories of Judith Butler, we could say that the non-human actant: “theories” has a determinant role in this case. I am going to describe step by step this performance and follow the actants that participate in it using Actor Network Theory, a descriptive relational approach (see Actor-network Theory).

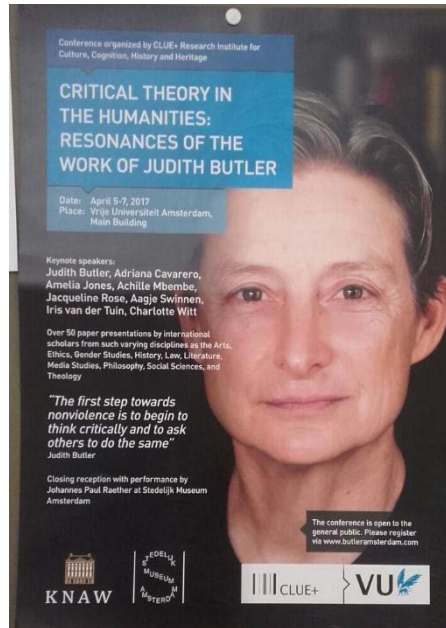


Figure 15. Announcement of conference about Judith Butler

People of different age and nationalities were going to show their tickets at a desk close to the entrance of the building and there they received an audio, earphones and a brochure of the performance. These technological tools were the main actants before the start of the performance. People were examining the audio, and some of them were playing with it as it was a microphone or a recorder, enacting the journalists. Generally speaking, museums invest in technologies, as nowadays museums compete with the virtual world (Shu, 2015). Using technologies is a way to attract visitors in the museum and make them interact.



Figure 16. Waiting in the queue for the tickets.



Figure 17. Performance's materiality.

Then, the audience entered a big hall and they were waiting for the performance to start. It is clear in the picture below that people of different age and styles visited Stedelijk Museum to see this performance.



Figure 18. Waiting for the performance to start.

After a twenty minutes delay, and with the hall of the museum full of visitors, Johannes Paul Raether, the performer, appeared in the hall. He was dressed in a white and pink costume and his face and his hands were being painted. He had created an unfamiliar and unknown creature. He was talking and walking around the audience. The audience had to connect the earphones with the audio in order to listen to the performer in a clear way through the earphones. The main actants in this first part of the performance were the audio and the earphones and the costume of the performer. The earphones and the audio were the actants that built the communication between the performer and the audience and created this network. The costume was a key actant that made the audience wonder what its relation is with the theories of Judith Butler. In the picture below we can see the performer in the middle of the hall and people around him wearing earphones looking at him (see Figure 19).



Figure 19. The performer and the audience.



Figure 20. A clear view of the performer: Johannes Paul Raether.

The performer, during his talk repeated many times words like “revolutionary”, “individualismus”, “communicatie”, and “collectivisme”. These were key words from the theories of Judith Butler. Repetition could be a tool that performer used to make it easier for the audience to make connections with the theories of Judith Butler or to make the audience remember some main concepts of the theories of the famous philosopher (Rothkopf & Coke, 1963). These words were the actants that created a network between the audience and the theories of Judith Butler. They were the obligatory passage point (see Useful concepts for the understanding of ANT) for the performer to give the identity of the performance.

From the very beginning of the performance, he asked us to go far away from our partners. Some people were obedient to this, while others were not. As Whitmore (1994, p.54) mentioned, “the social relationship can detract from the spectator’s ability to concentrate on the performance itself”. However, Johannes Paul Raether substantially at that time asked us this to make us break our bonds and create new ones in that hall of the Stedelijk Museum. The Interviewee 1 mentioned about it:

“So, we had to... you were on your own –you know- and then at the same... it was a kind of a build- up of “how you become a group or a family or a tribe” like he said”

Interviewee 2 perceived it like:

“In other words, to leave our comfort zone.”

Later, he asked us to walk in another hall in the museum and find “the others”. The fact that he asked us to walk in the museum space as part of the performance art, means that walking itself becomes an essential part of the performance (Trueman, 2014). Walking becomes an actant that creates a relation in between the audience.

Interviewee 1 and Interviewee 2 said for this part of the process:

“I was a bit hesitant –you know- what is the other?”

“The performer’s goal was to create a kind of “communication in-between the audience and himself, and finally that happened without talking. So, we did it like small robots. We achieved the “collectivismus” and “communicatie” as small robots.”

Consequently, a kind of communication was created in between the audience by walking around altogether and by posing them a kind of task: “find the others”. This had as a result all of us to walk together and go to the same direction. It was not just a walk in the museum. The performer and the audience created a mass (Trueman, 2014). The actant-walking created a mass and a sense of equality between the performer and the audience. Nobody left the mass and finally we resulted to stand in front of the glass partition and looking at the “others” out of the building. The performer exited the building, went to the “others” and then he came back again.

Interviewee 2 mentioned for this part of the performance:

“I think it was a bit a failure. Maybe, he was expecting us to meet more “others”, but this finally did not happen. Maybe he was expecting to find more people in the museum and interact more with them, but this didn’t happen, too. Maybe he could have pushed it more. When we reached the glass partition, there was created the sense of “we-others.”

The performer gave the task of finding the others, maybe having the expectation of meeting more “others”. However, there were not so many visitors in the museum during the performance, so the audience did not have so many chances of interacting with the others. When the audience reached the glass partition, there the sense of “we-others” was stronger. There was a separator object: the glass that put a border between the audience that was in the museum and the people who were outdoors.



Figure 21. Changing halls and walking in the museum.

Later, he invited us to climb the stairs in Stedelijk Museum. When we all had reached the first floor of the building, he asked us to put out our shoes, before entering another hall of the building. He had to ask for it three times. There were people that did not finally put out their shoes, others who hold them, and others who left them out of the final hall. This final hall was a “white cave”, as the performer stated. The walls and the floor of this hall were all covered with white paper. In the hall were children that were holding teddy bears, they were running, playing and laughing. Interviewee 1 and Interviewee 2 mentioned about this “white cave”:

“And then I saw little children running around and I almost started to cry because I was so touched, because I thought it was so beautiful to see the little kids playing and just being so open and honest and innocent and all of these things. So, I thought it was a really nice gesture or a beautiful message.”

“The combination: little child- purity- white colour. That was the symbolism.”



Figure 22. Little children as part of the performance.

The network of the actants: children-white papers-laughing, had power on the audience and sent them clear messages. Children without this white cave would had less powerful presence and the white cave would have been meaningless without the presence of the actant-children.

At the end of the performance, the performer gave to the audience scissors and plates, and invited us to give DNA. We put our hairs or our nails on a surface that it had a sticker on it, and we rapped the sticker to protect and save the DNA (see Figure 23). He collected this DNA and he put it in a cube, in the sense that in that way we create a community. He informed us that this is something that he does at the end of his performances. Interviewee 1 described the way that she perceived this last part:

“And then he made like samples to reproduce ourselves or something like to create maybe a new world.”



Figure 23. Collecting DNA

The plates, the collected DNA and the cubes were the actants that created a community in a material way and not in an emotional or ideological way. They created a network among the people of the audience that agreed to give their DNA, and a network between audience from previous performances, as he did that also in past performances with the audience of this performance.

After the end of the performance, some people were going out of the hall, others approached the performer, Johannes Paul Raether, to talk with him, and little children started playing with and deconstructing the scenery. They were running in the hall, they were ripping the white papers of the ground and of the walls.



Figure 24. Children playing with the scenery

The performance finished but the actant-white scenery continued to play a role. Children destroyed the clear and successful combination: child-purity-white colour. They deconstructed the scenery and used it in another way, as a game, far away from symbolisms and messages.

4.2.5 Results

This performance art has nothing to do with the Stedelijk Museum and its collections. It could be presented in any space. Of course, there could be some connections between the theories of Judith Butler and some exhibits. However, that was not the focus of the performer. Stedelijk Museum could be replaced by any other space. Halls of Stedelijk Museum were shaped to host this performance. It was not the other way around. In other words, it was not a performance *of* but a performance *in* Stedelijk Museum. Of course, the space defines some axes and acts, but these axes were not the main axes of the creation.

Highlighting the theories

Johannes Paul Raether tried to highlight the theories of Judith Butler during his performance by:

- Repeating specific key words, like individualismus, communicatie
- Creating symbolisms, like child-white-purity
- Deconstructing the audience's bonds and building others from a zero point
- Moving in the museum, entering different halls, and questioning about our relations with the others

The first two above-mentioned elements were clear to the audience and they created direct connection with the theories of Judith Butler. The last two elements did not always work, as they were depending on the audience's willingness to interact and on the circumstances in the museum at the time of the performance.

Conference- performance and audience

Interviewee 2 mentioned that the "white cave" was the only part of the performance that he could easily identify the connection between the performance and the critical philosopher Judith Butler:

“I think it was clear to me only at the end of the performance. At the point that the performer mentioned that “they challenge people to create surrogate mothers, mothers who give birth to children. They are mothers who bring children to a communion, so all live together, without the sense of a close-form family. They want to re-bring the model of the old big families, but without the sense of the couple: man- woman”

Interviewee 1, who has attended the conference was more convinced about the success of the link between performance and conference. She mentioned that:

“If you haven’t attended the conference or if you are totally not aware of what it is, I still think that it has an impact on the person...I mean big relative but...So, I think, yeah, it doesn’t really matter I think. I think it was clear enough everyone to understand.”

Consequently, there were only sporadically connection between the performance and the theories of Judith Butler, during the performance. However, the performance gave some insights about the critical theorist and a motive to learn more about her and her work. That means that the performance empowered the process of learning.

4.3 Piraeus 391 BCE- A day at Xanthippe’s

4.3.1 Introduction

One of the ways that performance art enters Museum space is Museum Theatre. Museum Theatre (see Museum Theatre) is a performance of a museum and it is designed in the service of a museum, aiming to highlight an exhibit, or a collection, or a thematic of the museum (Bridal, 2004). Researchers (Jackson, 2009; Jackson & Kidd, 2008; Venieri 2017, to mention but a few) underline the contribution of Museum Theatre to the learning process.

“A day at Piraeus with Xanthippe at 391 BCE” is a Museum Theatre performance, that created by “Heterotopia” Museum Theatre Company and two archaeologists. This performance was presented in Piraeus, in Xilapothiki Museum, which is located at the archaeological site of Astikes Pyles (Urban Gates). This performance uses “first person interpretation” and “role play” (see under Chapter 2 in section 2.1.4 Museum Theatre). The presentation of this performance consisted of three parts, an introduction, the main part, and an epilogue. There was one actress, Xanthippe, who played the owner of an ancient inn, located at the Urban Gates. This performance was interactive and the audience had an active role, as they were visitors in Xanthippe’s inn. The audience was supposed to have visited Piraeus due to a big celebration that was taking place. The need of the “Heterotopia” team was to make a performance art about water, and to highlight the everyday life of the citizens of Piraeus during the classical period. The classical period includes the fifth and fourth century BCE, when philosophy, artistic and scientific thought were at their peak in ancient Greece.

This case study presents a different way of making theatre in a museum, comparing with the other three case studies. This performance uses a contemporary dramatised text that it is written by Heterotopia team, is interactive, and uses two different areas of the museum for the presentation: the first floor, and the basement. In other words, the audience was invited to move and change area during the performance. The Museum Theatre performance will be helpful in answering the questions:

- How did the audience and the actress deal with the interactive part?

- Can Museum Theatre performance contribute to the learning process for adolescents?

Introducing the creative sectors of the case study

The project that we are analysing in this case study was created by the Ephorate of the Antiquities of west Attica, Piraeus and Islands and the Museum Theatre Company “Heterotopia” (Heterotopia News, n.d.).

The Ephorate of the Antiquities of west Attica, Piraeus and Islands belongs to the Ministry of Culture and Sports of Greece. The director of this Ephorate is Chrisoulaki Stella (Ministry of Culture, n.d.), while the two archaeologists that participated in this project are Giorgos Peppas and Dora Evangelou.

Heterotopia is a Museum Theatre Company. They organise projects in archaeological areas or areas of cultural or historic interest. For instance, they organised a project for a castle in the island Kimolos: “Stories of the castle at Kimolos island” (Heterotopia News, n.d.). They are a team of various educational backgrounds, like educators, theatre-makers, and researchers who try to introduce new experiences regarding the culture and the heritage in Greece (Heterotopia Museum Theatre, n.d.).

The performance of this case study was presented at Xilapothiki, a museum above the archaeological site that this performance wanted to highlight. Xilapothiki was designed and created by the Ephorate of the Antiquities of west Attica in order to host and highlight the archaeological findings that were discovered during the metro construction in Piraeus (Ethnos, n.d.).

4.3.2 Theoretical framework

In the analysis of the following case study I am going to focus on three main concepts: Museum Theatre (see Museum Theatre), Creative process (see Creative process), and Actor Network Theory (see Actor-network Theory). During the analysis of this performance art, I will also use insights from the notion of Social History (see Social History). Museum Theatre is a kind of performance art of museums, and the main element that differentiate it from the other kinds is that it includes a contemporary dramatised text that is written in the service of a museum thematic, or exhibit, or collection (Venieri, 2017). Analysing the Creative process of designing such a performance art is useful for understanding how a Museum Theatre performance is created and constructing aiming to highlight a part of a museum or an archaeological site. Actor-network Theory will be determinant to understand how the heterogeneous factors of this case (researchers and actor) shape networks. The insights of Social History will shed more light on the references of Museum Theatre.

4.3.3 Methodology

In this case study, I will analyse the creative process of designing the Museum Theatre performance, according to the eight stages of Creative process (see Creative process) (Sawyer, 2012). Then, I will describe the presentation of the performance, analysing the included thematic, using ANT to explore the actants and the networks created during the presentation. In that way, the reader will get familiar with the process of creating a Museum

Theatre performance and with the performance itself. Finally, I will present the results of this analysis.

I conducted a field study and I used qualitative methods. I took semi-structured interviews and I made observations before, and during the presentation of the performance, as part of the audience. The interviewees in this case study are:

- Interviewee from the audience
- Foteini Venieri, researcher and designer of the project

The woman from the audience will give me a sense of how the audience perceived the performance, while Foteini Venieri will give me information about the creative process the team followed to design the project, and how they feel during the performance.

4.3.4 Analysis- Case study

“A day at Piraeus with Xanthippe at 391 BCE” is a Museum Theatre project for an archaeological site in the city of Piraeus. This is a one-actor-performance art, it consists of three parts and it allows the participation and interaction from the audience. Firstly, I am analysing the creative process step by step, and then I am focusing on the presentation of the Museum Theatre performance.

Analysing the creative process

After making the reader familiar with the sectors that cooperated for the realization of this project, I will analyse the creative process as it popped up from the interview of Foteini Venieri, the researcher and the designer of the project. I will relate the creative process of this project with the “eight stages” of the creative process according to Sawyer (see under Chapter 2 in section 2.1.6 Creative process).

Stage 1

The first stage according to Sawyer (2012, p. 88) is “find and formulate the problem”. Foteini Venieri and the team of Heterotopia always take as first step contact with the curators of the museum or the archaeologists of the archaeological site, in order to discuss their needs about the performance and to decide a topic:

“We always get in touch with the curators of the place, the archaeologists. They gave us several sources for research, bibliography”

In their first contact, the archaeologists of Xilapothiki made it clear that they wanted to design a project about water, as the archaeological site at the basement of the museum was about ancient wells and ancient irrigation system. Consequently, the main actant (non-human actor, see useful concepts for the understanding of ANT) in the first stage is the meeting between the two teams. Specifically, for this performance the focal actant is the water. This is the determinant factor of this project, the factor that initiates the designing process and the process of translation.

Stage 2

The second stage according to Sawyer (2012, p.88) is “acquire knowledge relevant to the problem”. In this case study, the team of Heterotopia made a research about “water” and about the archaeological site that they would focus on. As Foteini Venieri mentioned:

“Take the relevant bibliography, we try as much as we can to focus on the social history. We gathered information about the ancient Piraeus, this information already existed”

In the second stage, the main actant is the bibliography that the team of Heterotopia tries to collect.

Stage 3

The third stage of this case study according to Foteini Venieri includes the definition of the thematic axis, and the definition of the time period that the project is referred to:

“Then we define the thematic axes from these materials”

According to these thematic axes, they made a research about the time they could set as the theatrical time of the performance. The team of Heterotopia need to set a very specific day for the dramatised text, because that will make the story consistent with the historical framework.

“We have already done the pre-emptive research and in combination with the thematic axes we set a specific period of time: it was the eve of the celebration of the goddess Artemis, a very specific day”

The third stage, according to Sawyer (2012, p. 88), is “gather a broad range of potentially related information”. This stage is not clear in the process as Foteini Venieri described it to me. However, it is prerequisite for the definition of the thematic axis. Consequently, this stage is included in the work they did for the definition of thematic axes, but Foteini did not describe it to me in that way.

The main actant in this third stage is the discussion about the thematic axes and about the time period. This main actant will give birth to the ideas about the topics and about the time period, that will be the main actants in the next steps.

Stage 4

The fourth stage according to Sawyer (2012, p.88) is “take time off for incubation”. However, this stage is not identified in the words of Foteini Venieri. Consequently, we move to the fifth stage according to Sawyer, but fourth stage in our case: “generate a large variety of ideas”. Foteini Venieri mentioned that the team discusses about:

“Who could be and who could talk about these things ... We always choose somebody who we cannot hear his voice very often. Like the innkeeper, in this case ... We focus on “the little stories of little people. What was the meaning of these big events for the common people and the people who lived there”.

In these words of Foteini Venieri, it is obvious how Social History (see Social History) is related with Museum Theatre. Social History emphasises on how the life of common people was shaped in a certain period of time (Carson, 1981), and this is exactly the approach of Heterotopia about the historical content of the performance. Consequently, the actants in this stage are the meetings of Heterotopia, which result in the emergent ideas, and Social History, that affect these ideas.

Stage 5

For the fifth stage of this case study, Foteini Venieri stated:

“We write the scenario ... So, we tried to make this to have a dramatic substance. You know that everybody is on the stage because of a certain reason, everything is said on a stage for a certain reason”

Writing a scenario demands a combination of the ideas that they were generated in the previous stage. Consequently, this is the sixth stage according to Sawyer (2012, p.88) “combine ideas in unexpected ways”. Although my position, as being part of the audience, did not allow me to identify the “unexpected ways”, and Foteini Venieri did not include this in her interview, surely writing a scenario is a combination of ideas that could contain the element of “unexpected”.

The focal actant in this stage is the rules of the dramaturgy about writing a scenario. These rules will be determinant for the presence of the actor during the performance and for the way that the audience will perceive and understand the performance.

Stage 6

In this stage, the team Heteropia *“sends the scenario for corrections to the archaeologists”*. This stage could be related with the seventh stage according to Sawyer (2012, p. 88), that is “select the best ideas, applying relevant criteria”. Substantially, the archaeologists make corrections according to specific criteria and these corrections are a kind of choice of what works in this scenario and what not. Presenting the scenario to the archaeologists can be related with the eighth stage according to Sawyer- “externalisation of the idea”.

In the sixth stage, the archaeologists are the main actants who will give feedback for the scenario. Their outcomes may be conflicting with the work that Heterotopia has already done, or maybe not.

Stage 7

In the seventh stage: *“archaeologists send it back. We discuss on it”*. In this stage of the creative process of this case study is like going back to the fifth, sixth, and seventh stages of Sawyer (2012, p. 88): “generate a large variety of ideas”, “combine ideas in unexpected ways”, and “select the best ideas, applying relevant criteria”. Heterotopia and archaeologists start a second round of generating and combining ideas, and selecting the best ones. The cooperation of the two teams is the main actant in this stage.

Stage 8

In the eighth stage, the designers of the performance of this case study *“choose the costume”*. This stage can be related with the eighth and last stage according to Sawyer (2012, p. 88): “externalise the idea using materials and representations”. The choice of the costume is a kind of externalisation of the idea, as the costume is an element of representation of the project. The costume is a main actant during the presentation of the performance, as it creates interpretations in the audience’s mind, and the costume influences the way that the actors act and shape their roles.

Stage 9

The ninth stage of the creative process of this case study, according to Foteini Venieri is: *“preparing the introduction and the discussion for the end”*

This stage seems to include the fifth, sixth and seventh stage of Sawyer, as I described them above. It seems that Heterotopia together with the archaeologists start again a new round of generating, combining, and selecting the best ideas.

Stage 10

The tenth stage of the preparation of this performance is the “rehearsals”. This stage is an aspect of the eighth stage of Sawyer (2012, p. 88) that is related with the externalisation of the idea using materials and representations. Rehearsals are the actant that will give the final form, and create the atmosphere and the identity of the performance.

Presenting the performance step by step

The performance consisted of three parts: an introduction- presentation, the main part of the performance, and a closing discussion.

The first part was presented in the first floor of “Xilapothiki”, a museum above the archaeological site. The basement of the “Xilapothiki” was the area that the archaeologists worked on the archaeological findings (see Figure 25). The first floor of the museum shows the process of the archaeological research in the city of Piraeus, the methods and techniques of collection and documentation of the archaeological findings. The visitor walks around the place starting from the ancient tunnels, tanks and aqueduct, to the contemporary tunnels of the underground subway stations, and learn about the contemporary ones via photos and videos.



Figure 25. The basement and the first floor of Xilapothiki

At the one side of the first floor some chairs and a big screen were put, showing the title of the performance and an image. The audience was wandering on the first floor reading the labels, watching the videos and the pictures of the archaeological findings. Some of them took a sit close to the big screen but they were sitting with their back to the screen, preferring to look at the side of the archaeological findings (see Figure 28). The archaeological findings were the main actant before the beginning of the performance and the obligatory passage point for

making connections between the past and the present. The things that were found in the ground by the archaeologists set the atmosphere of the performance.



Figure 26. Audience walking around on the first floor



Figure 27. Video in the exhibition

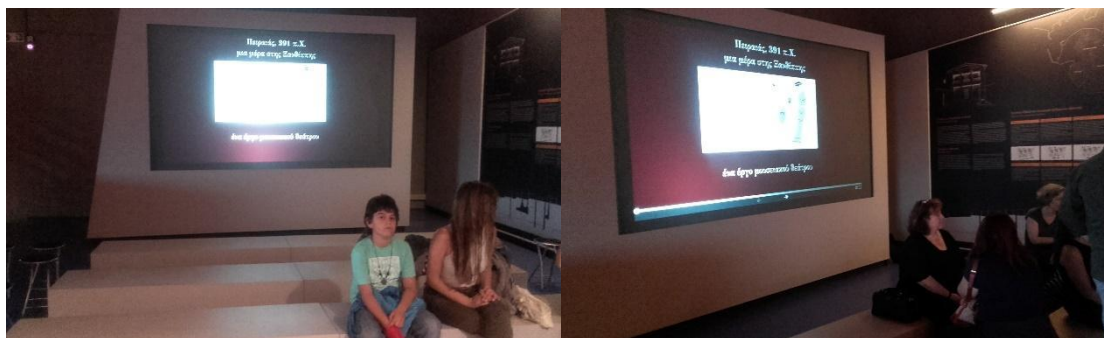


Figure 28. Audience before the beginning of the performance

After some time, Foteini Venieri, researcher and designer of Heterotopia, invited the audience to take a seat close to the screen. The presentation started. It included among others information about the classical period, about the city of Piraeus during this period, about the everyday life of people, and about their jobs. The use of technology in this first part was

necessary for the audience to shape images in their mind about the past of the city and its citizens. The interviewee of the audience mentioned in a surprised way that:

“The Piraeus in the past was irrigated”

Foteini Venieri mentioned about the introduction:

“The introduction happens in order for the audience to be prepared for what they are going to see and in that way to get as much as they can, to learn as much as they can. So, to learn more and interact more”.

Then, Foteini Venieri invited the audience to pick a small paper from a vase full of papers. The audience was reading theirs and the others’ papers and they were discussing about what was written. On these papers, the audience’s roles were written. As Figure 29 shows, these roles were described by indicating:

- The “status” of the person: it could be “citizen”, “slave” or “emigrant”.
- The “job” of the person. At the paper in the left is written “farmer”, while at the paper in the right is written “housewife”.
- The “place of residence” of the person. In these both cases people come from an area that is located out of the gates of the city.

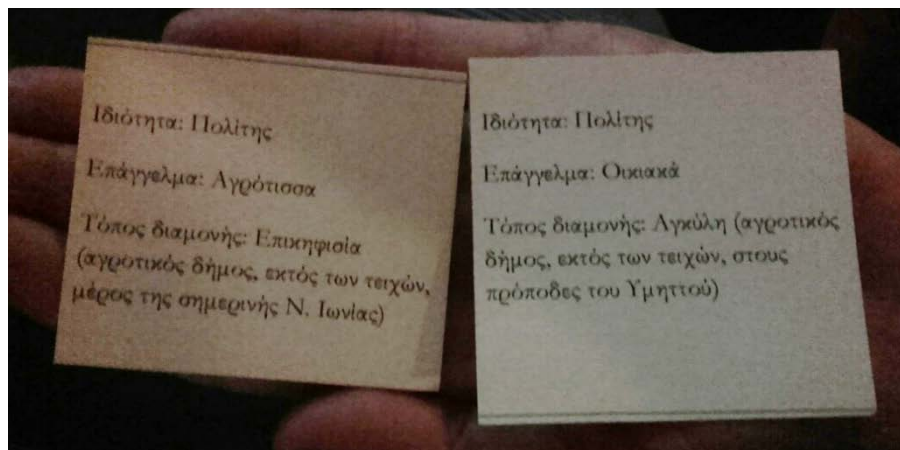


Figure 29. Audience’s roles

These papers were the focal actants, that they transformed the audience to a citizen of Athens or Piraeus of the classical period. The interviewee from the audience mentioned about it:

“I liked it a lot, because I felt part of the performance”

This phrase proves that at this part of the performance the audience acts as an actor. The audience is a main actant, who influence the process of the performance and has agency (see Useful concepts for the understanding of ANT) on the performance and on the actress who embodies Xanthippe.

Then, Foteini Venieri invited us to go down the stairs, to exit the building and she led us underground, to the archaeological site. This area was supposed to be Xanthippe’s inn. This transfer from one space to the other sends the message of “transformation” to the audience. The “transfer” is the focal actant that has agency on the identity of the audience. Foteini Venieri stated about the fact of using different space for each part of the performance:

“Because the theatrical convention differs. We want to feel the transition when we are going to meet the actress. This is the basic reason regarding the design. A practical reason is that I need a projector and the projectors are in a specific area. Usually the theatrical, this atmosphere remains in the space».

Later, the people from the audience were sitting in a circle, discussing as they were people from ancient years and they seemed to enjoy it.



Figure 30. People sitting in a circle close to the archaeological site

In that way, the second part of the project started. A woman wearing a caftan appeared. She was Xanthippe, the owner of the inn. She offered to the audience water and she started talking about how important the water is in our lives and about the everyday life in Piraeus. Xanthippe gave a lot of historical insight during her speech, sometimes in a serious way and at other times in a humorous way. The audience was active. They asked questions, they made comments, enacting their roles. Sometimes they added insights in the process, while others, they tried to show themselves and their knowledge. Foteini Venieri answered my question about how the actress deals with the fact that the audience prevent the continuing of the storyline by asking many questions or by showing off their knowledge:

“There are circumstances that indeed the audience crosses the limits a lot. The roles that we choose help a lot. The roles are not serious, so they can tell something comic or funny to the audience and something like “I don’t understand what you say”. We are in a convention and in a time travel. So, what somebody wants to say maybe is not understandable from the role. When that happens, the actress looks at the person surprised and says something like “you are not well today, something is wrong with you”. But in a respectful way».

However, later, she stated that:

“But the case of somebody being over the limits is really rare”.



Figure 31. Xanthippe offering water to her guests

Then, Xanthippe invited the audience to stand up and go closer to the archaeological site. She explained to the audience what this site was about through her own story. She mentioned that the site was her well and her aqueduct, and that she had issues with her neighbour. Finally, Xanthippe left “the stage” to look for her husband.



Figure 32. Close to the archaeological site

The last part of the performance was a discussion with the designers of the project about “water”. The audience, the actress, Foteini Venieri, and the archaeologists discussed altogether and made links between the everyday life that was shown in the performance and the contemporary everyday life. There were no roles in this part. Foteini Venieri mentioned about this closing discussion:

“When the archaeologists invited us, the main goal was to talk about the water, because their findings were ancient wells and tanks. So, these were our basic elements and around them we built and said other things”.

And she continued:

“The closing discussion at the end serves as a sort of “team building”, to be able to sum up in a way”.

The goal of the performance according to Foteini Venieri was to:

“Create a space for dialogue in the museum” and this is mostly achieved through the introduction and the closing discussion:

“I am interested in the critical interaction of the audience. To interact in a critical way, to be able to understand the importance of the big ancient events through the small stories, how all these things are translated in a daily experience? And this creates an area for dialogue, out of theoretical concepts ... The goal is for the audience to understand and feel connection with these topics and to identify himself in them”.

4.3.5 Results

From what we have discussed above, we can conclude that role-playing under conditions is an effective tool for activating the audience, Museum Theatre is effective in the learning process, and that the use of different areas during the performance creates several interpretations to the audience. Below, an analysis on these results is provided.

Interaction-participation

The audience would have preferred to be more active during the performance, by interacting more with the actress, and with each other. This is an outcome that popped up not only from the interview, but also from the observations during the performance. People were asking questions, were talking in front of everybody, and sometimes they behaved as their role by making humour. They had the tension to be more active and to play their role, but the atmosphere did not allow them to feel freer and play with it. Probably using accessories would be a way of making them to feel more released. As the woman from the audience mentioned:

“I would prefer Xanthippe to follow the flow of the audience and not the audience to follow the flow of Xanthippe. I don’t know if this is doable ... In other words, I felt free. It wasn’t like I go, I see a performance and then I leave. I was part of it, I participated. This feeling was nice ... I don’t know if we could have more roles in this performance. I would prefer if we could participate more”

This statement is related with what Foteini Venieri mentioned about the roles of the audience:

“The audience takes up a role. It is a limited role, but anyway it takes a role”.

Sometimes, keeping the balance during the performance was a hard task for the actress. It was clear, as being part of the audience, that sometimes people prevented the actress to continue with the storyline, by insisting on asking questions or making comments. However, audience participation was one of the goals of this Museum Theatre performance, and it was proved that role-playing was an effective way to achieve that goal:

“By Museum theatre and we adopt a comic style, so to create a more familiar atmosphere and it is easier to talk later in the discussion. And it is interesting the comment of Mrs. Chrisoulaki, the headmistress of the Ephorate, that she said that she was impressed with the fact that people were talking to each other. Because from her experience, which is not a small

experience, people don't talk at this kind of occasions. They don't express themselves easily, they don't discuss easily.

Learning tool for adolescents

The Museum Theatre performance can be a complementary tool to school. A kind of Museum Theatre uses as source of inspiration the Social History. Social History, as it is mentioned above (see under Chapter 2 in section 2.1.5 Social History), is used as a tool for performing history in Museums. Therefore, Museum Theatre can contribute to an experiential learning of history for students. Foteini Venieri answered in my question about if Museum Theatre can be a complementary tool for school:

"What my dissertation has already shown is that Museum Theatre is complementary to Museum narratives, for sure. And yes, I think that it is complementary to education because it gives another dimension, and the fact that somebody can approach things in a simple and understandable way, this makes it an effective tool for school".

The interviewee from the audience has the same opinion with Foteini Venieri:

"This sterilise way that students learn history nowadays is really boring. In that way, it could be really interesting for students. All the historical events could be written in their minds and their memory"

Despite the fact that Museum Theatre seems to be a complementary tool to school, this performance needs amendments in order to be attractive for adolescents. Adolescents need to have more active role in the performance. Foteini Venieri mentioned about it:

"More engagement, maybe the roles would be more active, to participate more and more, guided participation. Adolescents like it. The adults don't like it. Less information, less or more focused narrative on specific topics, in order students be able to keep the narratives in their mind. Mainly these two, yes, these two. So, the scenario would be slightly different: less information and more engagement. Exploitation of educational techniques on drama. You can ask students to do something in there. It could be like this, but certainly including less information".

The woman from the audience answered in the same hypothetic question, namely: "What would you design in a different way, if this performance was to be presented to adolescents?". She answered instinctively, as she does not have a background related with education, and what she said agrees with the statement of Foteini Venieri:

"Maybe adolescents need something different. It was a lot of talk. Maybe students need more movement in the space. We were sitting all the time."

The introduction and the closing discussion of the project seemed to be helpful and determinant in the direction of using Museum Theatre as an educational complementary tool to school. As the interviewee of the audience mentioned:

"They helped me because it was a way to feel the atmosphere of that period of time, with the symbols, the terminology, it was a way to understand what was happening at that period of time. The tools, the jobs. And she helped me to understand more about what we were talking about."

Foteini Venieri stated about this topic:

“Researches have shown that the introduction and the closing discussion, in other words the... If somebody enters the area of the performance without knowing the context, he will feel uncomfortable, or maybe he will not interact during the performance. So, we try to make it clearer for as more people as we can”.

The ability of Museum Theatre to work as educational and entertaining tool was called into question. However, the role of Museum Theatre during its history and the recent researches prove, as Hooper- Greenhill (2007) stated, that theatre can be an educational and entertaining tool and a tool to promote the “cultural democracy”. The concept of cultural democracy includes access of the public to the cultural works, and “recognition and inclusion of diverse cultures in public decision-making processes” (Gattinger & Whitehorse, 2011, p.3).

Connection between different areas

The use of two different spaces during the performance, happened for practical and substantial reasons from the part of the designers of the project and created interesting relations and feelings to the audience. The first space, the space of the presentation was defined by the audience as the space of the seminar. The second space, the space of the performance and archaeological site, was defined by the audience as the space of the past. The woman from the audience stated about it:

“Maybe that was a connection between the past and the present. At the first area, the archaeologists were working on the exhibits they found, while at the second area, was the physical area of the exhibits”

Consequently, the audience made in their minds a time-relation between these two areas. They felt like travelling through time. On the other hand, the designers of the project used the first space, firstly because they could not put a projector in the area of the archaeological site, and secondly because they wanted to define that the change of the space means a change of theatrical convention.

4.4 Ten Chapters

4.4.1 Introduction

Nowadays, more and more museums include educational projects in their program. Schools organise visits in museums, especially when these visits are related with the curriculum. However, there is a gap in attracting adolescents in museums. Schools arrange less visits in museums for adolescents than for younger students, because adolescents have a stricter school curriculum. Furthermore, adolescents do not easily visit museums on their own, as they feel that museums are either for younger or for older people (Gibs, Sani & Thompson, 2007). Consequently, it is important to understand adolescents’ preferences during a museum visit, in order to be able to make recommendations for an attractive tour for adolescents in a museum.

This case study is about a tour that has taken place in the Museum of Contemporary Art of Crete. This tour was given by an Archaeologist and Museum Pedagogue, Sofia Trouli, to the theatrical team of Experimental High School of Rethimnon. It was an interactive tour, as Sofia Trouli invited students to several activities during the tour.

This case study is important for my thesis as it will give me insights about adolescents in museums. I will focus on how the students-adolescents and the Museum Pedagogue think about the learning process in museums, and on the way that students- adolescents behave in a museum, what they do like and what they do not, how they move in a museum.

4.4.2 Theoretical Framework

The concepts that I will focus on this case study are: “student-adolescent learning in museums” (see Adolescents and learning in museums and performance art), “artful thinking” (see Artful Thinking), “Actor-network Theory” (see Actor-network Theory). Analysing the role of museums and performance art in the learning process for adolescents, will be helpful to understand adolescents’ behaviour in museums, their needs during a visit in a museum, and their preferences. Artful thinking is a useful tool for the empowerment of learning process through art, and it is used in classrooms as well as in museums. This concept will be helpful to understand the way that the tour guide in this case worked with adolescents. Actor Network Theory and its concepts, like actants and translation (see Useful concepts for the understanding of ANT) will shed more light on how networks are shaped when young people enter museum space.

4.4.3 Methodology

In this case study, I will analyse some main elements of the tour given in the Museum of Contemporary Art of Crete. In addition, I will focus on the students-adolescents’ behaviour during the tour, on what they liked or not, and on the learning process.

To achieve these analyses, I made observation during the tour and I conducted semi-structured interviews after the tour. The interviewees of this case study are:

- Sofia Trouli, Museum Pedagogue and tour guide
- The theatrical team of the Experimental High School of Rethimno

4.4.4 Analysis- Case study

I met Sofia Trouli in the entrance of the Contemporary Art Museum of Crete in Rethimno. She was holding some papers and she was waiting for the theatrical team of the Experimental High School of Rethimno to come for the tour.

When the students and their teacher came in the Museum, Sofia Trouli introduced me to them and she made an introduction about the collection of the museum and about what we were going to see. The name of the exhibition was: “Ten Chapters”, so she started with the question “What could these chapters be about?”. Students were giving ideas about the context of the exhibition, with some of them catching its atmosphere. The “Ten chapters” are: “The appropriation of history”, “Mythologies and Reality”, “The Sanctity of nature”, “Theologies”, “The artefacts of people”, “The Portrait Ritual”, “Spaces and Landscapes”, “Violence”, “24 hours in the city”, and “Prompted by Helen” (CCA, n.d.). Sofia Trouli selected one or two artworks from the first eight chapters (the last two topics were presented in other areas in the city) and she had put a paper on the floor in front of each selected exhibit.

There were some interesting elements for my research during the tour. Some elements that gave me a sense of how you can make students-adolescents more active during a tour in a

museum, how they react to the questions, how they move in the space of the museum, how they use their time in the museum.

Artful Thinking

In the very beginning of my observations, an element appeared that revealed to me another way of thinking. We started with the chapter "Theologies". The first exhibit was an installation of a Greek artist. At this exhibit a really interesting discussion started. Sofia Trouli asked students to answer three questions one by one:

- What are you seeing?
- What does it mean for you? Analyse it.
- What are the questions that came in your mind after this process?

During the interview, she mentioned about it:

"This is one of the routines of "artful thinking" ... "artful thinking" is also the other that I told them "give a title", "tell ten words that come in your mind when you look at this artwork". There are six sections, and in each section some specific questions are included"

Answering the first question, students had to say what they were seeing, without any interpretation. Initially, the tendency of the students-adolescents was to immediately give meanings to what they saw. However, during the discussion, they finally managed to follow the steps. The last question: "what are the questions that came in your mind after this process" helps students to realise what questions emerge by seeing an exhibit. These emergent questions are the motive for a further research on the artist or on the thematic of the exhibit. In general, students-adolescents have the chance to lead themselves to realise their interests and gain knowledge about them, by answering these three questions.

"What are you seeing? This is a first stage. And you can find it in several methods, not only in the artful thinking. You start with what you see, you describe it, a simple description, in order to lead yourself step by step to a conclusion ... Usually, we immediately reach a conclusion, an interpretation. And this aims to help us not to run to fast conclusions. To be able to see something from different perspectives"

The Artful Thinking approach set as starting point the artwork. The artwork is the obligatory passage point for the student-actor to reach an analysis about art or about society. Students follow steps, answer specific questions, and work on the artwork. In that way, a network is built between the student-actor and the artwork-actant. Continuously, as students work in a team about an artwork, they built a network between each other. Everybody can build on the others' ideas, put his/her questions and remarks. Consequently each actant influences the actant-information and the actant-knowledge in this network.

Interaction

The first student-adolescent who took the floor was hesitant. However, in a few minutes students were answering, were discussing, the one built on the other's answer or idea. Students told me about this discussion in the beginning and about asking them to interact during a tour:

"I believe that young people who have been involved with theatre, they will not have difficulties to interact. But for the others, it is difficult. Today Mrs Trouli just asked us to tell our opinion and we had difficulties even to do this"

Sofia Trouli highlighted the importance of including some warm-up or team-building games during the first half an hour of the museum pedagogical project:

“Of course, when we design a Museum Pedagogical project, we put in the beginning a part that includes the contact between the participants. We know each other through experiential ways, not just telling our names. For example, through a game, that each time is different, depending on the topic of the project. Then, we try to get familiar to the topic. Through a game we try to understand what students know about the topic”

Students agreed that the first half an hour of knowing each other and of relaxation is important. Students all agreed that they needed more interaction with each other. In the beginning, they were hesitant, but soon they started express their ideas. In some cases, they were stubborn in what they believed. Usually the students that talked more were the most headstrong. Sofia Trouli mentioned that she is stressed when she designs a project for adolescents:

“I am stressed because adolescents are strict judges ... Adolescents maybe consider what you do as something childish, or because we have paintings that show naked bodies, adolescents could laugh or make comments. For me, I wish they would come. I am stressed but for me is a challenge”.

This way of thinking can affect the way that students- adolescents interact. If adolescents consider a game as childish then they deny to participate in it.

The movement in the Museum and the use of time

One of the things that students-adolescents liked most in the tour was the discussions about a painting. They enjoyed when everybody told his/her opinion and the others could build on it:

“I liked a lot that Mrs. Trouli firstly asked us about a painting, what do we think about it and then she told us what the artist told about the artwork”

“Yes, I liked when we all participated. All the different perspectives”

“Personally, I liked when she asked us to feel the artwork with all of our senses”

There were moments that students really enjoyed the artwork that Sofia Trouli had selected to show, but there were other moments that some students had no interest of the specific exhibit and they were walking around seeing other exhibits. That behaviour was noticed after the first half an hour of the tour:

“You want to learn more things about what you see”

“If I am alone, I can skip those that are not in my interest”

Students in some exhibits felt pleasant, but wanted to spend more or less or no time to the exhibits that Sofia Trouli had selected for them. When I asked them, what could be the solution to this, they answered:

“You can do a tour alone and you can take this audio with the earphones”

“I could say that a solution could be the tasks. You have to read about something and you should be the tour guide for your classmates”

“We could have analysed only five paintings of the museum. So, we could have time to elaborate more on them”



Figure 33. Students- adolescents and their teacher looking at a painting

4.4.5 Results

Museum projects complementary to school

The experience in Museum of Contemporary Art of Crete shows that Museum projects and especially Museum Pedagogical projects are tools complementary to school. These projects can be based on the school curriculum and their topics can be derived from it. However, Museum Pedagogical projects help students not only in the learning process, but also in the way that students think, observe, and analyse information. When I asked Sofia's opinion about this issue, she replied:

"I tell you that if I were a teacher I would bring students to museums all the time. I would go to museums to do my lesson. For me the only precondition is not to adapt Museum to schools. In other words, not to, for example today. I don't like tours for one reason: because I talk a lot"

Students focused more on the fact that museums give motives and stimuli for further research and awaken the way they think, than on their educational role per se:

"The knowledge is more fragmented in the museum. You learn about specific things. If it was experiential learning, it would be better."

"In general, when you experience something in a museum and then teachers tell you what it is, then it is easier to understand it".

"The exhibits are there to make you wonder and to make you go home and do a research.

"A museum of contemporary art awakes your mind"

Difficulty to attract adolescents in museums

Museum curators and the tour guide Sofia Trouli, underline the difficulty to attract adolescents and secondary school classes in museums. Sofia Trouli mentioned that:

"During the academic year 2015-2016 none of secondary schools visited the Museum. Last year came one Secondary School from the province ... It is very difficult, as the teachers state, to get permission from the teachers of the other lessons, because they have to deal with the

big amount of the exam materials. So, it is difficult for them to bring students to participate in a project in the Museum”

The solution that Sofia Trouli suggests is to create Museum pedagogical projects about topics that are related with the school curriculum, or topics that are popular in schools and adolescents, like “bullying”. What Sofia Trouli mentioned about it is:

“We try to include topics that they have to do with the school curriculum. We also tell the teachers that we can design a Museum Pedagogical project about a topic of their preference, if they have informed us one month earlier. We can base on their needs”

From the interview with the theatrical team popped up another difficulty. Seems to be more difficult for historical museums to attract adolescents than for arts museums. They mentioned that:

“Personally, I want the archaeological museums to be more attracted. In an exhibition like this, I can be alone, without a tour guide. But in a historical museum is difficult.”

“I left emotionally changed from an art museum. Not from a historical one”

“If they (historical museums) were more experiential and obtainable, then it will be ok”

Adolescents’ behaviour in museum

Adolescents in the beginning of the tour were hesitant. However, as the time was passing by they became active in the discussions. In these team of ten adolescents there were students that said their opinion at almost every question and others that did not talk unless the tour guide asked them their idea. Sofia Trouli based on her experience said about adolescents:

“From our little experience of the adolescents, they are more introvert. Only some of them participate actively during the project, the students who are eloquent will talk easier. In general, they are more hesitant. Only as we going to the end of the project they will participate more. It is easier for them at the end of the project. At the end, they get familiar and they state that they like this experience ... adolescents are hesitant even after the warm-up games. They have a specific perspective about museums. They think that what they will say is innocent”

Adolescents seems to need their own time during a tour or during a museum pedagogical project. They want to take some rest, to eat or drink something. They mentioned that:

“You start feeling pain at your legs, and then you want seat, or to eat and drink something”.

In addition, they want more qualitative time with the exhibits. This need popped up several times in the interview:

“In big museums, you do not have the time to see whatever you want. And that make me worry. Especially when they are classical artworks. For example, paintings. You want to take time to enjoy them. It is like you listen to good music”

Furthermore, they like the order of the exhibits that they have to follow to be clear. They want to know the exhibits’ relation, and which path they have to follow in the museum:

“I want museum to show me the way in order not to feel lost”

“I like when I easily understand the series of the exhibits. A path to follow”

Moreover, they mentioned several times the word: experiential. It seems to be very important and determinant for them the experiential learning. They were talking in an impressive way

when they described experiences in museums, related with experiential learning, like earthquake simulation or lack of gravity:

“When you experience it and you are excited about it, you never forget it”

Activating adolescents

Team building games

Students- adolescents need to feel comfortable with the space, with the guide, with their classmates. For that reason, Sofia Trouli in the beginning of the Museum pedagogical project includes theatrical games:

“When we design a Museum Pedagogical project, we put in the beginning a part that includes the contact between the participants. We know each other through experiential ways, not just telling our names. For example, through a game, that each time is different, depending on the topic of the project. Then, we try to get familiar to the topic”

Other games that Sofia Trouli uses are the “corridor of consciousness” and the “six thinking hats” of Debono. About the corridor of consciousness, Sofia Trouli mentioned in her interview:

“For instance, in the project of “bullying”, I ask “who wants to be the offender, who the victim, and who the observer”. Then, the others are their conscience. As the offender walks in the corridor, he listens to his conscience that tells him several things”

Then, she explained “the six thinking hats”:

“Adolescents and adults like this technique a lot. It is very nice. It depends on, you know, the colour of the hat that you wear, you have another perspective, optimistic, pessimistic, rationalist, simple observer. So, you take several roles and you realise that it is not only your point of view, but there are more perspectives and this is nice”.

Artful Thinking

The “Artful Thinking” helps adolescents to observe things from a zero point, in order to be able to transform their ideas. Students are invited to answer questions that don’t need an obvious answer but on the contrary these questions activate thinking, deepen in the observation, and question the rough information (Ritchhart, Palmer, Church, Tishman, 2006). Sofia Trouli mentioned about it:

“This technique of “artful thinking” and some methods of Perkins, that were developed in United States, through some questions, specific questions and each time the same questions, while initially you have a specific perspective of the things, then through these questions and through specific stages, you are transforming. The goal is you to be transforming. To change your perspective”

Sofia Trouli believes in the transformation that Artful Thinking causes to students. This transformation can be spread to other areas, mainly social areas. She said that:

“For example, I have a specific opinion about refugees or environment, that I cannot do a lot of things to change the existing situation. Through this process, the teacher chooses a variety of artworks that have aesthetic value that can be not only from aesthetic art, but also a literature text or music or a cinema movie. So, through the systematic touch, the specific stages, the specific questions, and not only the team-working, but also the personal working, the goal is you to change perspective. The goal of “artful thinking” is you to start thinking in a better way and not to stay only on the surface”

Consequently, adolescents like to participate in team activities in museums, especially if they are combined with drama tools. However, they need also their own time in the museum, to be

able to focus on the exhibits or on the collections of their preference. A visit in a museum empowers the learning process for adolescents in the sense that they gain insights and motives for further research about a topic of the museum. Finally, adolescents develop their critical thinking by participating in activities, like “Artful Thinking” in a museum.

4.5 Discussion on the case studies

After having analysed each individual case study, I now turn to comparing them on a number of aspects in order to find out what the strong elements of each case study are, and what the insights each case study can offer to this research are. In each case study I met a different kind of events:

- “What the Old Man said” in Benaki Museum was a theatrical performance in the museum hall created to highlight one of the museum exhibits.
- “Johannes Paul Raether performance” in Stedelijk Museum was a performance that its theme was not related to the museum.
- “Piraeus 391 BCE- A day at Xanthippe’s” in Xylapothiki museum was a Museum Theatre performance.
- “Ten Chapters” in Museum of Contemporary Art of Crete was an interactive tour which included several techniques for adolescents’ activation.

However, the case studies had common elements, maybe not across all of them, but in couples or in trios, which allow a comparison between them. In general, the case studies include: the learning process as emergent property from the assemblages that took place in each case, the museum space as main and determinant actant, adolescents as focal actants (see under Chapter 2 in section 2.3.1 Useful concepts for the understanding of ANT) and the networks shaped between performers and audience. They are the basis for the analysis below.

4.5.1 Analysis

Regarding the empowerment of the learning process, I will focus on the cases that had as main actant the exhibits or a collection of the museum. For that reason, I will focus on two performances that were designed to highlight an exhibit or a topic of each museum: “What the Old man said” and “One day at Xanthippe’s in Piraeus in 391BCE”, and on the interactive tour that took place at Museum of Contemporary Art of Crete. The first case was a theatrical performance in the service of an exhibit of a museum, while the second was a Museum Theatre performance that was designed to highlight a topic of an archaeological site. The stronger case in the learning dimension is the Museum Theatre performance. Theories on Museum Theatre (see under Chapter 2 in section 2.1.4 Museum Theatre) state its educational role, and that was what the experience of seeing a museum theatre performance showed me. The structure of this performance seems to be its strong point. The introduction and the epilogue of the Museum Theatre performance empower the learning process. This is proven from both the interviews and the researches about museum theatre. The theatrical performance in Benaki Museum begun with a curator’s introduction that was determinant for the understanding of the exhibit and its content. However, the lack of an epilogue seems to subtract from the dynamic of the performance regarding the learning process. In the case of

Museum of Contemporary Art of Crete, the activities of the Artful thinking was the most important insight as they seem to give motives for interaction and several interpretations to adolescents.

Different museum spaces define different kinds of performance and shape different kinds of networks:

- The theatrical performance “What the Old man said” was about an exhibit of the Collection of Historical objects, that covers one floor of the central building of Benaki Museum. That means that the performance could not include the movement of the audience through different halls, as different halls include different collections that are irrelevant to the exhibit that they wanted to highlight. Furthermore, the hall of the above mentioned collection is not offered for the movement of an audience of fifty people, as it is small and elongated. Consequently, a representation of theatre space that includes space for the stage and space for the audience seems to be suitable for that space.
- The performance of Johannes Paul Raether took place in Stedelijk museum that has big halls containing contemporary art. The theme of the performance was not relevant with the exhibition of the museum. That means that the performer could use every space of the museum, and he could create and define several interpretations in the way he wanted. He used three different areas of the museum, and he transformed one of these halls by his interference at the scenery. A museum of contemporary art is more suitable for such interventions than a historical museum, as the exhibits of contemporary art are usually more abstract and create multiple interpretations. That gives a sense of freedom to the director or the performer, in contrast with the historical museum’s exhibits that have a specific historical content. The spacious halls of the Stedelijk museum were suitable for interactions between the performer and the audience, and in between the audience.
- The Museum Theatre performance “A day at Xanthippe’s in Piraeus in 391 BCE” took place at a contemporary museum, of which basement is located an archaeological site. The audience could not walk around the archaeological findings, but could sit or stand close to them. The performance designers used the first floor of the museum for the introduction of the performance, and the space close to the archaeological site for the main part and the epilogue. The designers needed to include a projector and slide show for the introduction that was impossible to happen at the archaeological site. In addition, designers wanted to make a performance about water, so they chose the main part of the performance to be next to the ancient well at the archaeological area.
- The tour in museum of Contemporary art of Crete for adolescents, as a common tour does, included walking around museum space and several stops at specific exhibits. The way that the exhibits were put in the space defined the way that the adolescents and the tour guide were taking a place in the museum space: at some exhibits they were sitting opposite to an exhibit, for example opposite to an artwork that was put on the wall, and at other exhibits they were all sitting around the exhibit.

Consequently, the needs of the designers defined the space used, and the space used defined the limits of moving through the space, the atmosphere, and the content of the performance.

I found adolescents as focal actants at the interactive tour in museum of Contemporary art of Crete. It was a tour designed specifically for them, containing interactive parts, techniques from Artful thinking (see under Chapter 2 in section 2.2.4 Artful Thinking) and discussions

about the exhibits. Although adolescents were not actants in the networks shaped in the other cases, they emerged in the interviews taken for the purposes of this research:

- At the interview of the audience of the theatrical performance at the Benaki museum “What the Old man said”, women from the audience mentioned that this performance is suitable for students of high school, because they learn about modern history in their curriculum. A fact that empowers this argument is that the third class of a private high school of Athens saw this performance at the initiative of the professors.
- The matter of adolescents as audience in Museum Theatre performances was set at the interviews about the performance “One day at Xanthippe’s in Piraeus in 391 BCE”. The member of Heterotopia, who did her PhD about Museum Theatre and her focus was on adolescents stated that this performance is suitable for adolescents, as they don’t have differences from adults in the way they perceive a Museum Theatre performance. However, she could add more interactive parts and she could remove some text, if this performance was to be designed specifically for adolescents.

The network shaped between the performers and the audience through the interactive parts worked better in the case of Museum Theatre performance than in the Johannes Paul Raether performance. The clue is the clear role that was given to each member of the audience of the Museum Theatre performance. The roles were clear and well-defined because they were given to the audience after an introduction that explained all the context. Consequently, the audience was well informed and knew how to interact. Furthermore, the audience felt the happiness and the excitement of acting a role. In the case of Stedelijk museum the interactions were more embarrassing. That had to do with the fact that the members of the audience had to interact on the difficult topics that the theories of Judith Butler deal with.

Each case study gives insights about an event that takes place in museums, and has its strong points. The performance in Benaki Museum offered the innovative element of relating an existing dramatised text with an exhibit, and the experience of seeing a theatrical performance in museum space. The Johannes Paul Raether performance gave insights about relating a performance with theories, and about movement in a museum. Museum Theatre performance showed the powerful role of the introduction and the epilogue to the empowerment of the learning process. Despite the fact that the case in the Museum of Contemporary Art of Crete was not a performance but a guided tour, it revealed the techniques of Artful thinking, and gave insights about adolescents’ activation in museum space.

4.5.2 Analysis tool

In this section, an analysis tool (see under Chapter 3. Methodology) is provided for the four case studies. In the graphs below, the four performances differ according to which of the elements:

- museum exhibits
- performer
- scientific staff
- audience

are more intense on which time. The first group of figures (see Figure 34, Figure 35, Figure 36, Figure 37) illustrates the fluctuation of the four elements in each performance, while the

second group of figures (see Figure 38, Figure 39, Figure 40, Figure 41) shows the fluctuation of each element during the four performances.

Figure 34 illustrates the performance art that took place in Benaki Museum, Figure 35 shows the performance in Stedelijk Museum, Figure 36 appears the Museum Theatre performance in Xilapothiki, while Figure 37 shows the guided tour given for adolescents in Museum of Contemporary Art of Crete. In each graph it is obvious the way that the four above-mentioned elements co-existed during each performance. The museum exhibit is denoted with blue colour, the performer with red colour, the scientific staff with orange colour, while the audience with green colour.

What the Old Man said

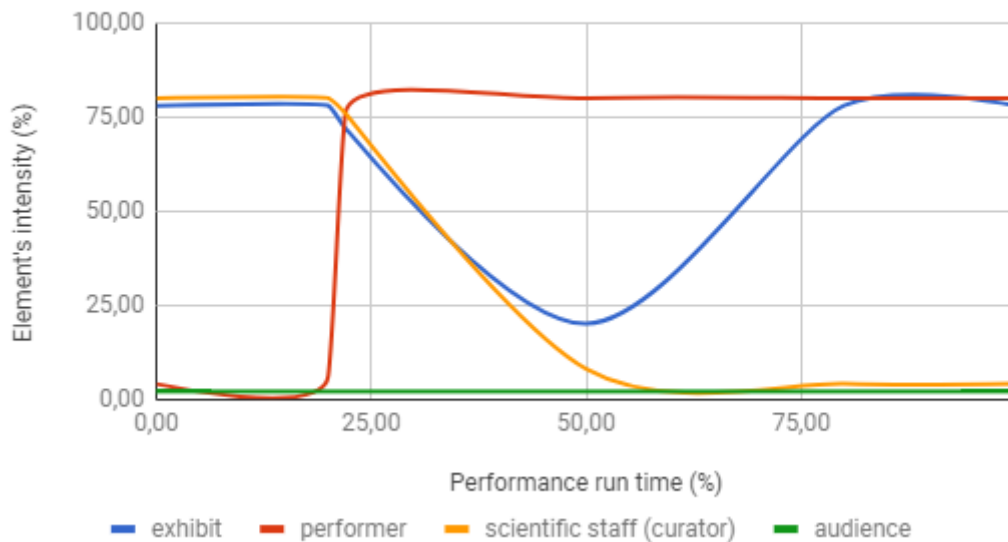


Figure 34. Elements' intensity in the case "What the Old Man said"

Johannes Paul Raether Performance

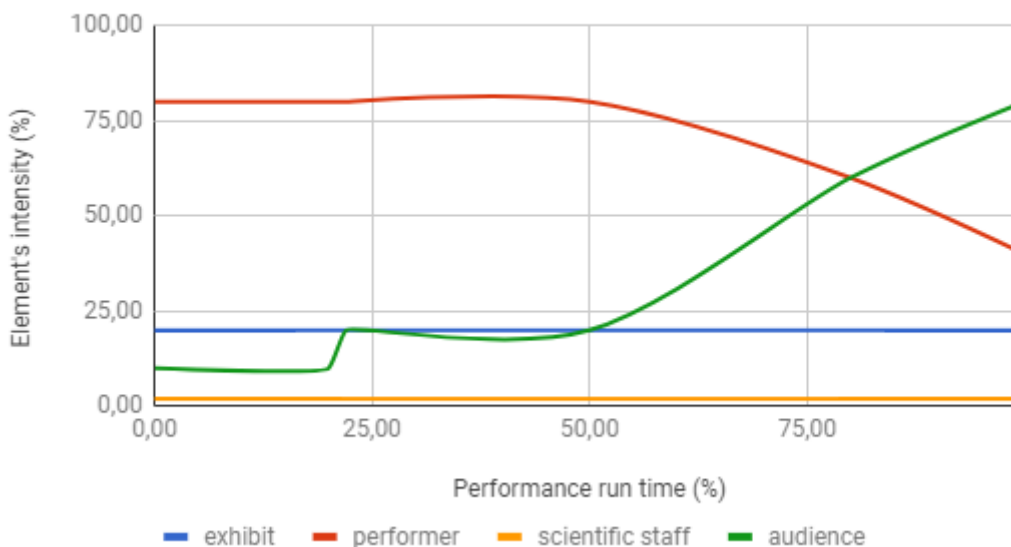


Figure 35. Elements' intensity in the case "Johannes Paul Raether Performance"

Piraeus 391 BCE- A day at Xanthippe's

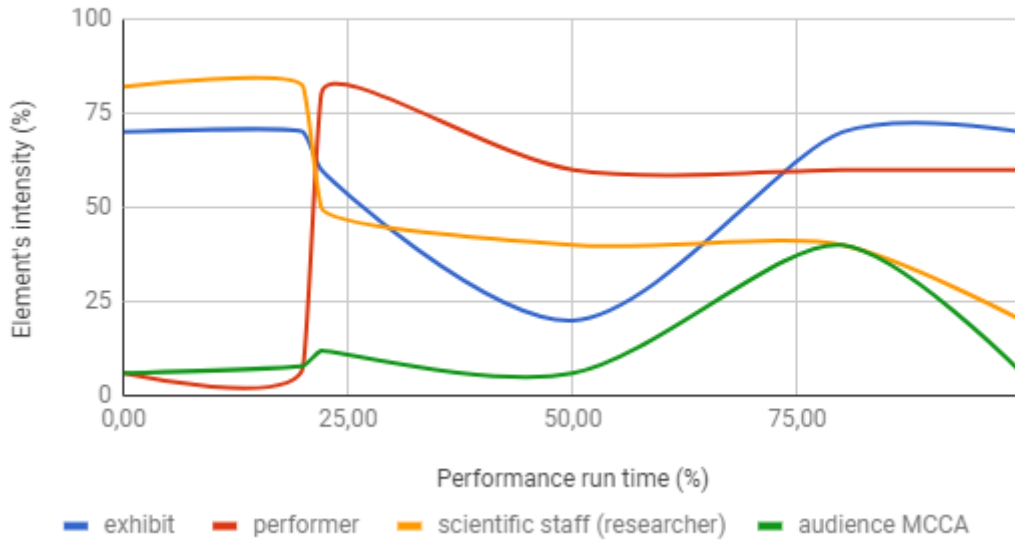


Figure 36. Elements' intensity in the case "Piraeus 391 BCE- A day at Xanthippe's"

Ten Chapters

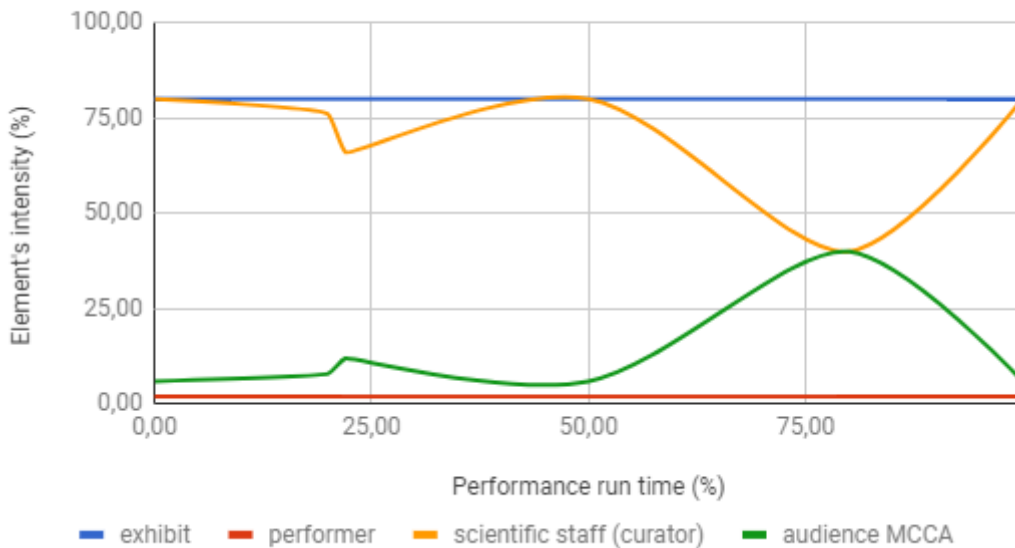


Figure 37. Elements' intensity in the case "Ten Chapters"

A thing that stands out most from Figure 34 is the opposite role that the curator and the performers had during the performance; when the main focus was on the curator, the performers had no role in the performance. The sharp turns in that figure illustrate curator's leaving from stage and performers' entrance on stage. At Figure 35 it is obvious the important role of the audience (green line), that reflects the interactive parts of the performance. Especially, the sharp turn in this graph illustrates the first action the performer invited the audience to do. An important element in Figure 36 is the rotation of the roles of all the four

elements, which reflects the powerful network that created during this performance. The sharp turns that are noticed at all the elements at the same time show the end of researcher's presentation and the beginning of the main part of the performance. In Figure 37, a thing that is worthwhile to underline is the complementary role that the audience and the curator had during this alternative tour.

The graphs below combine the four case studies in one graph. Each time, one of the four elements (exhibit, performer, scientific staff, and audience) is examined. In blue colour is showed the case of Benaki Museum, in red colour the performance in Stedelijk museum, in orange colour the Museum Theatre performance in Xylapothiki, while in green colour the alternative guided tour in Museum of Contemporary Art of Crete.

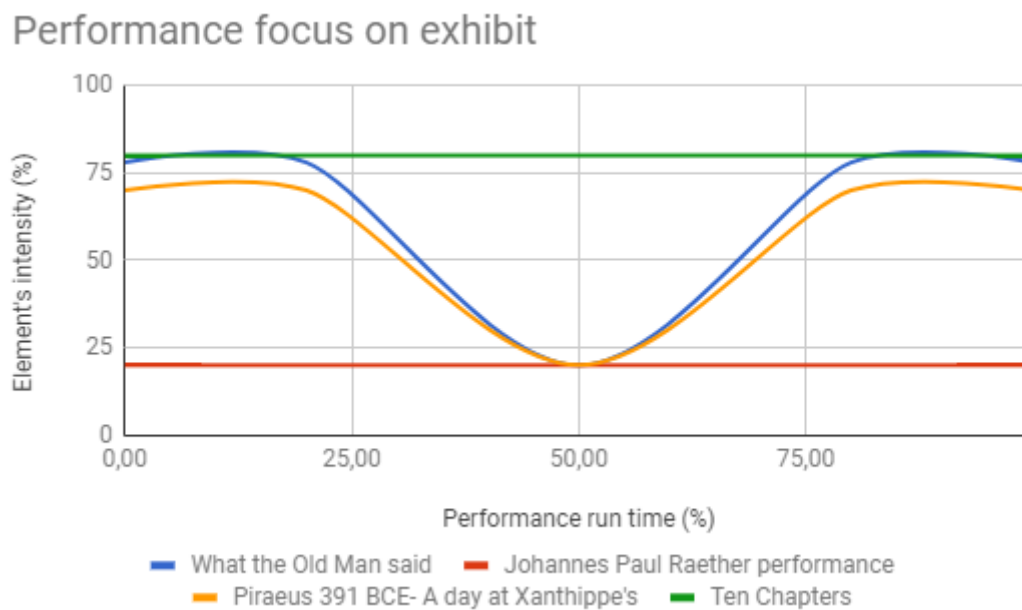


Figure 38. Exhibits' intensity during the four different cases

Performance focus on performer



Figure 39. Performers' intensity during the four different cases

Performance focus on scientific staff

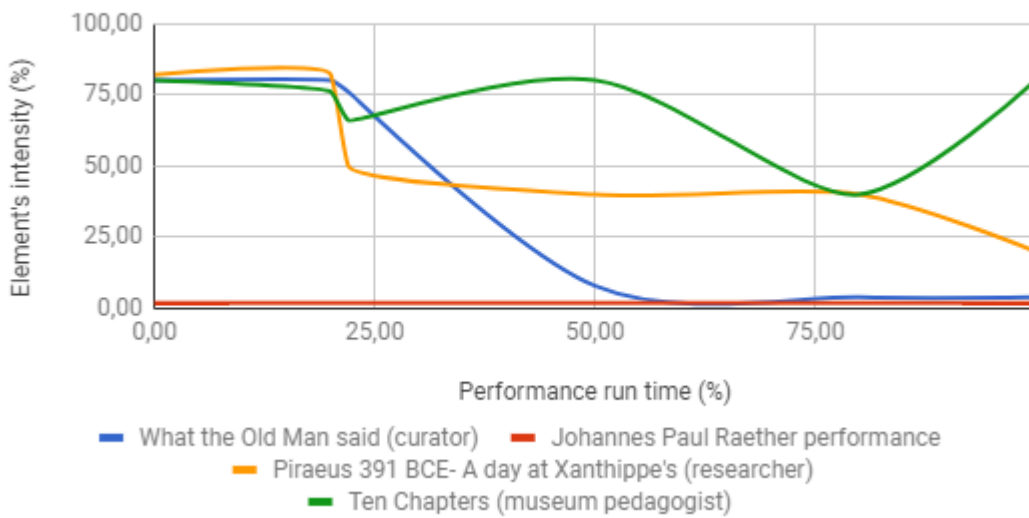


Figure 40. Scientific staff's intensity during the four different cases

Performance focus on audience



Figure 41. Audience's intensity during the four different cases

The Figure 38 shows that the case that had as main axis the exhibit is the alternative tour in Museum of Contemporary Art of Crete (green colour). However, this case does not include the element of the performer, as it is shown in Figure 39. The theatrical performance in Benaki Museum and the Museum Theatre performance are focused on the exhibit in all the duration of the performance. Nonetheless, the role of the audience is more active in the case of Xylapothiki (orange line), as Figure 41 shows, while the role of the performer is determinant after a certain point in the case of Benaki Museum, as the Figure 39 illustrates.

The analysis tool above illustrates the focus of each of the elements: exhibits, performer, scientific staff, and audience within the network created while a performance takes place in a museum. Significant differences can be noticed in the graphs above based on the activity of each actant over time. The performances which highlighted the exhibits of the museum were the performance "What the Old Man said" and "Piraeus 391 BCE- A day at Xanthippe's". In both cases, the actants exhibit, performer, and scientific staff were active, as the graphs show. In contrast, in the case of Stedelijk Museum: Johannes Paul Raether performance, that is not a performance of the museum (see under Chapter 2 in section 2.1.3 When performance art enters museums), it is obvious that the museum exhibits do not play an active role during the performance (see Figure 35). However, the graph of Museum Theatre Performance (Piraeus 391 BCE- A day at Xanthippe's) shows that the audience had an active role. At the same time, this performance aims to empower learning. Consequently, I consider a performance that can highlight an exhibit and simultaneously empower the learning process in a museum should have a dynamic network of all these elements. All these elements should coexist in a balance way. Therefore, these graphs are helpful to conclude in which performance is closer to that goal.

5. From Research to Practice: Lessons Learned from Theatre Performances at Benaki Museum

Initially in this research, I examined in a theoretical base in the literature several fields like museum and performance art, museum and learning, performance art and learning, to name but a few. Then, a step further, I observed how these theories applied in practice through seeing, comparing, and analysing several events in museums (see under Chapter 4. Case studies). Now, one more step further, it is time to experience by myself the creative process of designing performances in museums in the service of the exhibits.

From July 2017 till January 2018, I worked voluntarily for the project “From the Silence of the display case to living theatrical voices” that shed light on museum exhibits giving them the leading role through scientific and theatrical approach. This project is a cooperation between Benaki Museum and National Theatre of Greece (Benaki Museum events, n.d.). The first case study, “What the Old man said”, that I described above (see under Chapter 4 in section 4.1 What the old man said), was a performance of that project. Due to the project’s success, the project continued for the artistic period 2017-2018. I worked for the two new productions of the project: “About Alexandros” at museum of Islamic Art, and “3 Kriezotou Street” at Ghika Gallery, that actually is a historical museum, but it kept the name “Gallery” in honour of its owner, who was a Greek artist. I took this opportunity of working voluntarily for that project to gain experiences from that, which also provided insights for my research.

I gained insights into aspects related to the following topics:

- The way a performance could highlight a museum exhibit.
- The empowerment of the learning process through a performance in a museum
- The difficulties of designing and presenting a performance in a museum.

5.1 Key elements of the two performances

Both performances had the same goal that was in fact the project’s goal: to highlight an exhibit of the museum, so it was a performance *of* a museum (see under Chapter 2 in section 2.1.3 When performance art enters museums). Firstly, the curator picked up an exhibit, then this exhibit was linked to a dramatised text. This text was written in the same period of time that the exhibit was created. “About Alexandros” was a performance about Alexander the Great in epic Persian Poetry (About Alexandros, n.d.). “3 Kriezotou Street” was a performance about poets of the interwar generation (Nt Other Actions, n.d.). For both performances the available preparation time was about two months.

The exhibits

The exhibit for the performance in Museum of Islamic Art was a miniature painting (see Figure 42), that illustrates Alexander the Great discussing with sages of Antiquity. This miniature is from the epos “Hamsa” by Nisami. At this meeting, Alexander discusses and asks questions to the wise men, like Aristotle and Plato, about cosmogony.



Figure 42. Miniature painting in Museum of Islamic Art in Athens

The exhibit for the performance in Ghika Gallery was a manuscript, that includes the signatures of poets and authors, who declare that they are the “Generation of the ‘30s” (see Figure 43).

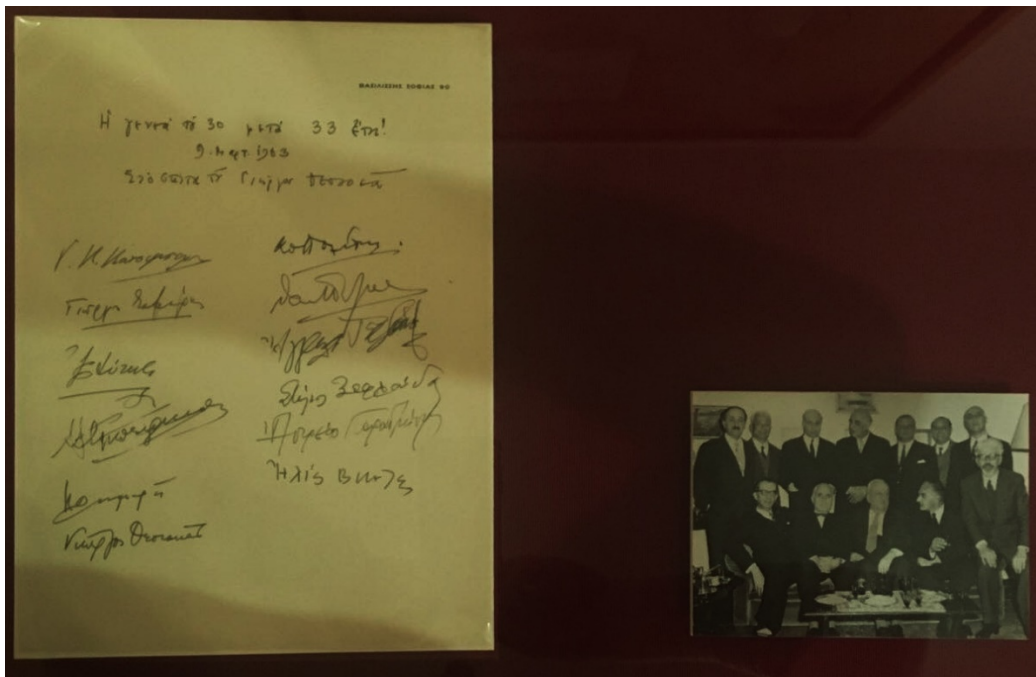


Figure 43. The manuscript with the signatures (left) and a picture taken the night that the authors and poets signed the manuscript- exhibit (right)

In the case of Museum of Islamic Art, the exhibit was about Alexander the Great and philosophy, while in the case of Ghika Gallery, it was about poetry. Both philosophy and poetry

are difficult to be edited in order to have a dramaturgical interest on stage, and they addressed a too specialised audience. In the case of Museum of Islamic Art, the performance focused on the battles of Alexander with the Persian king Darius, and his marriage with Roxane, while the element of philosophy was meager. The exhibit was the motive to talk about Alexander, but the main topic of the exhibit, the discussion about cosmogony, was not highlighted. In the case of the Ghika Gallery, the performance was about poetry, but we could not include all the authors and poets that were referred to in the manuscript due to the fact that we could not get the copyrights. In contrast, we included in the performance poems by other poets, who were active at the same period of time of the poets of the manuscript.

The rehearsals

The rehearsals were the main part of the creative process. The eight stages of creative process (see under Chapter 2 in section 2.1.6 Creative process) took place several times during the design of the performance. Formulating the problem, acquiring knowledge related to the problem, brainstorming, generating ideas, making decisions, incubation, and externalisation of the idea took place every time that a factor, like a musician or a kinesiologist, came to contribute to the creative process. Furthermore, during rehearsals the curators cooperated with the director, and the two institutes were in contact.

In the beginning, the rehearsals included making research, editing the dramatised text, and reading literature about the exhibits and their historical context, in order everybody to be well informed about the performance and its content (see Figure 44). So the rehearsals could take place even at a museum's meeting room. Next, the rehearsals should have taken place at the presentation halls, in order the actors to get familiar with that space (see Figure 45). Most of the times rehearsals must have been done during the museum working hours for the public (see Figure 46). This sometimes was inconvenient for the actors, but the audience seemed to enjoy it. When we were at the final stages before the presentation, the rehearsals took place at night, when the museums were closed for the audience.



Figure 44. Actors' and director's meeting, examining literature and dramatised texts



Figure 45. Rehearsal in the presentation hall in Ghika Gallery



Figure 46. Rehearsal while visitors are in museum hall in Museum of Islamic Art

The hall of Museum of Islamic Art was imposing and it reminded of a throne room. This fact defined the kind of music of the performance and the way of acting: actors acted as if they were archetypes of ancient tragedy. During the rehearsals, the museum hall revealed to us that two genders (female and male) should have powerful presence in our performance. That happened because we noticed that the one side of the exhibit in the hall represents the female element, as it contains jewellerys, while the other side represents the male element, as it contains military equipment (see Figure 47). So we defined the female side and the male side of the performance.



Figure 47. The military equipment-male side in the presentation hall of Museum of Islamic Art (Isic Greece, n.d.)

The hall of Ghika Gallery includes manuscripts, personal objects, sculptures, and paintings of Greek authors, poets, and artists of the twentieth century. Consequently this environment is more intimate to Greek visitors than the environment of Museum of Islamic Art. The authors and the artists included in the museum exhibition are well-known to the Greek audience. Furthermore, the paintings create a familiar atmosphere in the space. Consequently, the space of Ghika Gallery allowed us to create a light-hearted atmosphere in the performance, and to include humorous elements, like using poems to make comments on Greek reality, or as a critique to politics. In addition, the hall had three doors, and in the middle of the hall there were seats for the visitors. These elements showed to us that we could use different levels in height and in depth in our performance. We defined three entrances in the stage for the actors, and we removed the pillows and we used the wooden seats as pedestals that could be used by the actors and they could play on them.

In the case of Museum of Islamic Art the choice of extra objects that could be used on stage for the purposes of the performance was more difficult than in Ghika Gallery, because of the imposing atmosphere of the museum hall. The Ghika Gallery includes more contemporary exhibits, so the actors could easier use extra objects for their performance.

The actors need dressing rooms and a place to store their objects close to stage. In the case of Museum of Islamic Art, the curator of the Museum offered to the actors a small room that was mainly used from the men responsible for the security of the museum. In the case of Ghika Gallery the actors could use the kitchen that is used from the museum staff. However, actors needed some space close to the presentation hall to change costumes during the performance. Consequently, they transformed a part of the museum hall to dressing room (see Figure 48).

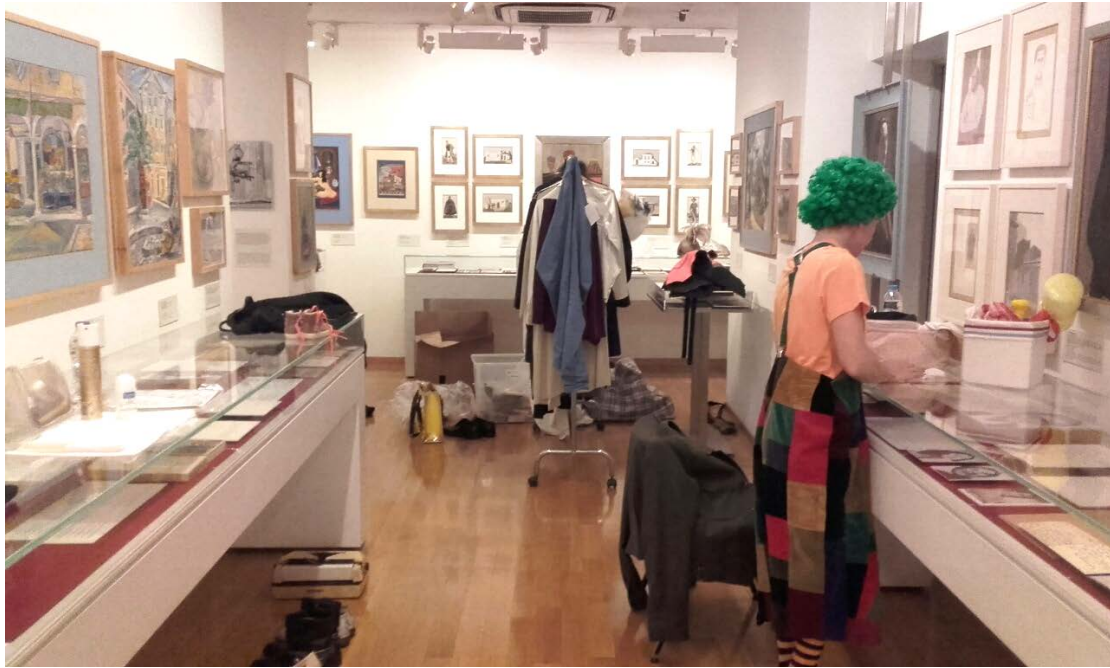


Figure 48. The transformation of museum space to dressing room

The presentation

Before the start of the presentation of the performance, the curator of each museum presented the exhibit, its history and its context. Then the theatrical performances started, with the curator leaving the stage and the performers entering the presentation hall. The audience of these two performances was on average older than 50 years old. The structure and the directory of the theatrical performances did not allow audience's participation or interaction. Between the actors and the audience there were the fourth wall (LaFrance, 2012): the actors acted as if they were in the performance's dramatic world, ignoring audience's presence.

According to the Analysis tool (see under Chapter 4 in section 4.5.2 Analysis tool), and to the description above a graph emerges (see Figure 49). This graph shows the exhibit's, the performer's, the scientific staff's, and the audience's intensity during these two performances. As both performances followed the same pattern, they can be both illustrated by the same graph.

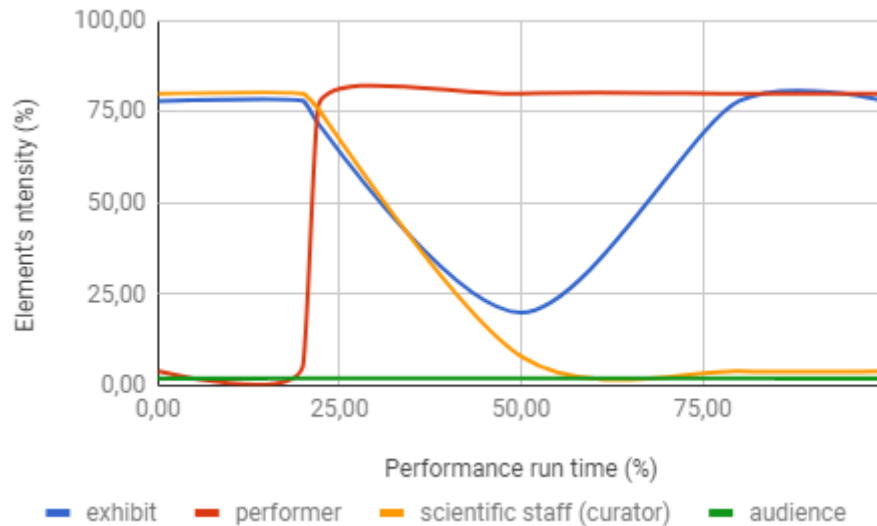


Figure 49. Graph illustrating exhibit's, performer's, scientific staff's, and audience's intensity in both performances in Museum of Islamic Art and in Ghika Gallery

During the presentation of the performances, some difficulties were noticed at audience's visibility, ventilation system, and audience's capacity. The flat construction of museum halls prevents the audience that sits from the third row of seats and back, to have a clear view of what is happening on stage. That means, that either the arrangement of the seats should be such as to include two or maximum three rows of seats (that was what happened in Museum of Islamic Art), or to put pedestals or other objects, like stairs, where actors can play on them, so they can be obvious even at the back rows of seats (that was what happened in Ghika Gallery). Regarding the ventilation system, in Museum of Islamic art, the curator of the museum had to stop it during the presentation of the performance because it made a subtle sound that was annoying for the actors, and the audience could not have a clear sense of the music of the performance. The museums halls are not designed to host seated visitors. That means that the capacity was small: in museum of Islamic Art, fifty-six people could see the performance, while in Ghika Gallery only thirty-eight.

5.2 Insights gained from working experience

My position in this project included several tasks related to content and planning, like being present at the rehearsals and the creation of the performances helping with my ideas and my notes, making research about the content of each performance, making the time schedule for the rehearsals, organising the meetings of the director and actors with the other performance factors like kinesiological and costume designer, being in contact with the curator of the Benaki museum, being in contact with the production manager of National Theatre of Greece, and being present at the few first presentations of the performance for giving feedback to the actors. My participation in these several tasks means that I followed step by step all the creative process for designing a performance. I experienced the presentations of the performances, I observed audience's reactions, and the two institutes' cooperation.

Relating my experience to the research questions, I got several insights about highlighting an exhibit through performance, about learning in a museum through performance, and about the difficulties of designing a performance in museum space.

Highlighting the exhibits

The project's goal was to highlight museum exhibits through theatrical performance. Determinant for the achievement of that goal was the observation and understanding of museum space and atmosphere. The museum space is translated to a theatre stage. The network in museum space differentiates. Many elements and actants need to be redefined: What does being an actor in a museum mean?; What does being a director of a theatrical performance in a museum mean?; What does being audience of a theatrical performance in a museum mean?

Museum space is auto-directed. The two performances were designed on the same axis: to create a theatrical performance highlighting an exhibit of the museum. However, the two performances were quite different. They were different not only regarding their content, that is expected as they were designed to highlight different exhibits, but also regarding their atmosphere, structure, and kinesiology. Consequently, that brings as an outcome that museum space should be carefully noticed and observed by the director and the performers, as it gives signs (Kaye, 2013) about the directing, the atmosphere, the music, and the kinesiology of the performance.

The creative process of designing a performance to highlight an exhibit is complicated in practice. Consequently, the eight stages of the creative process were all included in the process of designing the performances, but sometimes not in the order that Sawyer (2012) introduces. Furthermore, some of the stages were repeated several times during the creative process.

Curator's introduction in the beginning of each performance significantly contributes to the goal of highlighting museum exhibit. The curator provides the audience with information about the exhibit and its historical and cultural content and explains the relation between exhibit and dramatised text. In that way, the audience gets all the insights about the exhibit, and knows from the very beginning the content of the performance.

In contrast with curator's introduction, the performance itself could not highlight the exhibit in both cases. The exhibits were not highlighted by the performance, but they were the reason to talk about a topic that is related to the exhibits. The performance took effect as a complementary source of insights to curator's lecture.

Learning

Highlighting an exhibit includes gaining insights and information about this exhibit, in other words: learning about the exhibit. The project "From the Display Case to Living Theatrical Voices" tries to achieve this goal through curator's introduction, and through performance. Regarding curator's introduction the audience learns about the exhibit, like one learns about something by attending a lecture. So, in this case it is about learning, but not about experiential learning.

Regarding the performance, somebody can see, participate emotionally, and listen to things that in a guided tour could not have the chance to experience. Furthermore, such a theatrical performance that does not include interactive parts is more about giving motives for further research than empowering learning during the presentation of the performance.

I think that both performances could be attractive for adolescents as they directly related to what they know from school: "About Alexandros" is linked to the ancient Greek history that adolescents are taught in the first class of high school, while "3 Kriezotou Street" refers to authors and poets that adolescents are familiar with, from almost all classes of secondary and high school. It is essential for adolescents to easily understand exhibits' content and making connections with what they know.

The difficulties

The working experience was helpful to understand the difficulties of designing and presenting a performance in museum space. Some of the obstacles that museum space creates are its flat construction, the ventilation system, and the seating capacity: the museum halls are not designed to host seated visitors. Furthermore, museum space is not designed to host theatrical performances. This fact creates a series of problems: the actors need dressing rooms and a place to store their objects close to stage. These spaces are not available in a museum space. Consequently, the actors are the focal actants that caused the process of translation of the use of museum space.

In addition, museum space consists of a full scenery. A performance in the museums did not really need extra scenery, apart from some additional objects. However, the exhibits are powerful and they weaken and marginalise any other object that enters the space. The choice for using extra objects for the purpose of the performance should be according to the atmosphere of the museum hall and according to the period of time that performance refers to.

For such a project, heterogeneous networks are created by several actants. The factors of this project from both Benaki Museum and National Theatre of Greece, like curators, directors, and actors come from a different kind of educational and professional background. The two institutes need time to make decisions, to make research, and to design the performance. Each exhibit demands a whole research about history, literature, culture, and heritage. A performance that highlights an exhibit and empowers the learning process demands the cooperation of all the above-mentioned diverse factors in order everything to be examined in depth.

This working experience was an opportunity to gain experiences and insights for my research. Highlighting an exhibit and empowering the learning process in museum space through performance includes a big research and several difficulties. Participating in all the steps of designing and presenting a performance in museum space, I had the chance to experience how the theories applied in practice. Consequently, the next step is to make my own recommendations in a specific museum.

6. Recommendations

The journey through the theories about performance art and museums, the observations, the interviews, and the six months experience on working on the creation of two performances of museums give me motives and insights to design and propose an example of a performance art of a museum for adolescents. The goal of this performance is to create an attractive, alternative tour that empowers the learning process for adolescents.

6.1 The Ghika Gallery

I move to the Ghika Gallery, in the city centre of Athens. Despite the fact that its name is “Gallery”, in fact, this museum is considered as a historical museum. It kept the name “Gallery”, due to its owner, Nikos Hadjikyriakos-Ghika, who was a Greek famous artist. Konstantinos Papachristou, the curator of this museum, mentioned about museum’s name:

“The museum is named “Ghika Gallery”, because the entire building is donated by Ghikas, and he wanted the building to continue operating as a gallery after his death. So, that was a tribute to him. That’s why we kept the old name: “Gallery”.

The main reason that makes me focusing on this museum deals with its content that consists of a diverse range of exhibits, directly related with adolescents’ school curricula. Furthermore, school classes visit this museum, which means that the museum attracts teachers’ attention. In addition, the Ghika Gallery is open for the audience only two days a week due to the financial crisis. Perhaps, alternative proposals, like the performance recommended, could bring more visitors in the museum, and finally make it achievable to increase the days per week that it is open for the audience. This issue was also marked during the interview with the curator of the Ghika Gallery:

“The main problem is that we are open for the public only two days a week, due to financial issues. So, during these two days, the visitors of the museum are much less than we would like them to be”.

Finally, the visitors of the museum are mainly older people and a gap is noticed in attracting younger ages. Konstantinos Papachristou stated about the average age of the museum’s visitors:

“I would say from fifty to sixty-five years old. The target group that you mentioned (15 to 25 years old) is a very insignificant percentage of the museum visitors”.



Figure 50. The fourth floor- The apartment of Nikos Hadjikyriakos-Ghika (The Ghika Gallery, n.d.)

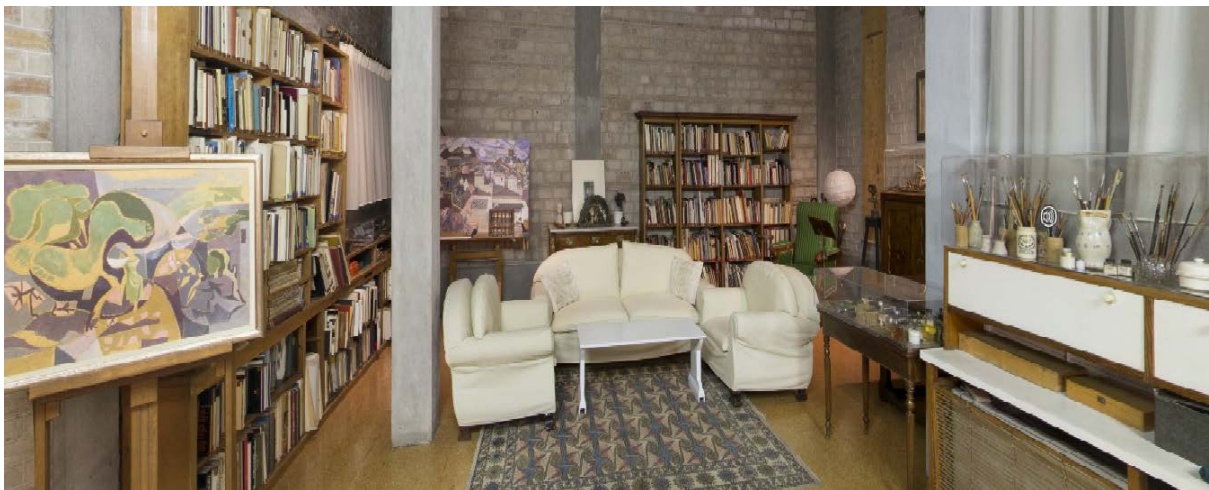


Figure 51. The fifth floor- The drawing room of Nikos Hadjikyriakos-Ghika (The Ghika Gallery, n.d.)

What about the exhibits of this museum? In the past, the gallery hosted exhibitions of Ghika's paintings. From 2005 till nowadays, the museum curator mentioned that the museum hosts two different collections. The basement and the next two floors of the museum include the main collection that "highlights the intellectual and artistic output of Greece during the Interwar years, from the end of the World War I and the disastrous Asia Minor campaign until the eve of the 1967 dictatorship" (The Ghika Gallery, n.d.). That makes this museum unique in Greece, and as its curator mentioned, it is probably unique in the whole Europe. The second collection is Ghika's collection. The two collections are related to each other, as the main one defines the environment in which Ghikas lived and created. So, walking around this museum is like a travel through Modern Greek history and its relation with European history. The curator of the museum mentioned about the museum collection that:

"The museum collection is huge including a large variety of exhibits. It includes from paintings to manuscripts and from poetry to photography and every other kind of creation of the interwar period".



Figure 52. The first floor- The art of the word in display cases and artistic artworks on the walls (The Ghika Gallery, n.d.)



Figure 53. The second floor- The art of the word in display cases and artistic artworks on the walls (The Ghika Gallery, n.d.)

6.2 The proposed performance

The Ghika Gallery already offers tours for its visitors and for schools. These tours include a tour guide that walks around the museum halls together with the visitors and give information about the exhibits and the museum collection. In the case of school visits, the tour guide chooses specific exhibits to focus on, and at the end, the students do some activities at the artist's atelier. Konstantinos Papachristou mentioned about the school visits:

“Having these exhibits as starting point they discuss or participate in some activities, like painting in his atelier”.

In contrast, the tour I propose will be an alternative tour for adolescents that empowers the learning process. It will be an alternative tour regarding its structure, the visitor's activation

and participation, and the included storyline. In the next three paragraphs, I develop the way each element (alternative tour, adolescents, learning process) of the proposed performance will lead me to the final recommendation.

The performance art that is proposed will be an alternative tour in the museum. In general, a tour in a museum includes several stops, where the tour guide gives information about the exhibits, their history and their content. The alternative element in this case will be that the tour will be a walking performance. Consequently, the proposed performance art will be a walking performance that will include stops at specific exhibits of the museum, connected with a storyline. The curator of the museum expressed his wish about the events that take place in the Gallery-Ghika:

“It would be nice if the visitor could get all the atmosphere of that period of time. The performance art would be nice to focus on the general context of the exhibit and not only on the exhibit itself”.

This performance art will be an alternative tour for adolescents. The observations and the interviews with adolescents showed that they like to easily understand what an exhibit is about, they like to have team discussions about an exhibit or a topic of a museum, they like to spend some time on their own in a museum, and make their own choices. What a group of adolescents told me about their best moments during a tour was:

“I liked that the tour guide asked us at first about what we think of regarding a specific artwork and what it meant, and then she revealed what the artist truly intended to express”.

“To be a part of the process, to exchange ideas, to add to someone else’s words, or even change them”.

“For me it was when we engaged all of our sense. When they asked as about what we would smell or taste in the painting”

“Many different opinions were heard. Different point of views... and this variety, let’s say, of ideas”

“I like the part when she asked us to answer many questions through the painting that was in front of us”

Consequently, the proposed performance should have clear and close relation with the exhibits, should include interactive parts, and should encourage adolescents’ team working.

The performance art that is proposed will be an alternative tour for adolescents, and it will empower the learning process. The literature (Bennett, 2012; Bridal, 2004) and the observations showed that the Museum Theatre techniques empower the learning process, and that a visit in a museum is more effective when it is related with the school curriculum (Tugend, 2017). Consequently, the proposed performance should be related with what the adolescents are already familiar with. This relation should be attractive for adolescents and not just a repetition of what they learn at school. Finally, the introduction and the closing discussion that Museum Theatre introduces, are useful elements for this performance.

After getting familiar with the environment of this museum, and with the three main elements of the proposed performance, I am going to analyse performance’s content and structure.

What are the exhibits on which I would like to focus and for which reasons? As exhibit-stops for this performance are the letters that people of culture and arts sent to each other: letters from a poet to another poet, letters from an author to an actor, letters as means of communication between friends, or lovers, or foreigners. These letters show how people of different disciplines communicated in the middle of the twentieth century without knowing each other, how friends kept in touch when they were far away, and how Europe was an important stop for the poets, as they moved to other European countries-cultural centres, like Paris, in that period of time. In that way, adolescents have the chance to meet another perspective of poets' and authors' personality of what they know through the books of school. These letters will shed more light on the social life of these people, and how they interacted with the historical events. Adolescents will meet the poet-in-love, the soldier-poet, the friend-poet. Furthermore, adolescents will have the chance to see the connections between Greece and Europe from the interwar period till the dictatorship in 1967. This is also the goal of the curator of the museum, Konstantinos Papachristou. He mentioned:

“What we try to show through our collection is the relation between people and the relation with Europe, if there was a coherence, or if not. We would like each visitor to reach his own outcomes from what he sees in the museum, and from the way the exhibits are presented”

To achieve that goal, the cooperation of the curator of the museum and the performers is needed during the performance. The historical context of the exhibits draws a turbulent period of time. The performers themselves are unable to support a tour with a huge variety of historical information. The network between the scientific staff of the museum and the performers is necessary to be built.

The structure of this performance is:

- The curator welcomes the group of adolescents
- Each adolescent chooses one of the two recommended tours that are in fact two walking performances.
- Three-exhibits-stops
- Break
- The curator invite adolescents to a discussion about what they experienced
- Each adolescent chooses one of the two recommended tours
- Two-exhibits-stops
- The curator invite adolescents to vote for their favourite exhibits and sub-groups are shaped
- Sub-groups work
- Presentations

Below, I am analysing each part of the proposed performance, one by one.

Initially, the curator welcomes the group at the basement. There, the curator will give information to adolescents about the museum, about the structure of the visit, and he will ask them to log in to an application through their mobiles. In this application, adolescents could see two alternative tours of the museum that include three different exhibits-stops. In case designing an application is something unaffordable for the museum, there could be brochures introducing the two alternative tours and showing pictures of the exhibits-stops. Each adolescent will choose the tour of his/her preference. In that way, two groups will be formed and the alternative tour will start.

Next, a performer who will be in the role of a postman will be responsible for the tour of each group. The postman will lead the groups to the chosen exhibits, one by one. The display cases, where the letters are put, are supposed to be the houses of the senders and/or the receivers of the letters. When the group arrives at its destination, they can meet two options:

- The postman will reveal to the audience information and unknown perspectives about the persons of the letter. He will invite adolescents to share any information they know about the receiver or the sender. In case the postman cannot answer to a group's question, he will ring a bell. This bell will hypothetically be the neighbour's doorbell. The museum's curator will come to the group and he will enact neighbour's role. The neighbour-curator answers the questions of the group.
- A group of performers are at the sender's or receiver's house and perform an aspect of his/her life.

After the first three stops-exhibits, all groups will be gathered at the fourth floor of the building, where the house of Nikos Hadjikyriakos-Ghika is. There, they will have a break, taking their lunch at the balcony, and they will have a chance to have a look at the artist's house and at his personal objects, like books and photographs. In this space, they will start smoothly to approach artist's world, as the second round of the performance will be referring in a direct or indirect way to the artist's life. After a fifteen minutes' break, the curator will appear again, moderating a discussion about what the group saw during the tours, and he will invite them to share their experiences.

At that point, a second round of choosing a tour of two stops-exhibits will take place. The one proposed tour will be similar and continue to the previous tours, while the other proposed tour will include letters that are related to Nikos Hadjikyriakos-Ghika's life. So, at that time, after the exchanging of ideas and the visit at the artist's apartment, the adolescents would have again the chance to choose: either to let the space inspired them and change topic, so having a sense of the artist's life, or continue in a similar way to the previous experience of the first round. The second round is proposed to include two instead of three exhibits as the first round included, because I would like that time to be used for adolescents' creativity and group working.

At the end of the second round of the tour, the whole group will meet again at the fifth floor, where the atelier of Nikos Hadjikyriakos-Ghika is. This space was the area where the artist was working on his artworks. Its atmosphere could inspire the adolescents, as they will be invited to group and creative work. There, the curator will invite the group to vote for their favourite exhibit-stop. This could happen through the application or manually. In that way, sub-groups will be formed again. Each sub-group should create a presentation that is related to their favourite exhibit. The creation could be a painting, a song, an acting, a poem, a choreography, or whatever the adolescents are inspired. The curator will give half an hour time to the sub-groups to revisit the exhibit of their interest, to collect more data, if needed, and to create their presentation. Finally, each sub-group will present their creation to the others. This presentation and its preparation are proposed as an epilogue of the museum visit, instead of a closing discussion of all matter. Although I did not meet a kind of audience's presentation in the case studies, the idea came from an interview with Judith Schubiger, Manager in Villa Patumbah in Zurich. She stated that:

“But if the theatre tour is booked by school class, there is a second part. So we have a first tour with the actor and after we have a workshop. And the workshop is with me or with one of my colleagues ... They make a little game in groups. And they present, at the end they present a building. They choose and tell something about it. This is part of the curriculum, but we try to connect”

The proposed performance art will be designed as an alternative tour for adolescents, and it will empower the learning process. It will include attractive elements for adolescents, like interactive parts, possibility to choose, group working, and collective creativity. In order for this performance art to contribute to the learning process, it will include an introduction and a discussion in the middle of the tour, when adolescents will be able to become familiar with the museum's and tour's content. The epilogue-presentations will be an in essence way for the adolescents to make their own interpretations about what they experienced during the tour. The content of the tour, the information included, and the final activity will lead to experiential knowledge and will give motives for further learning.

Useful literature for this performance art will be:

- “Mailing: Theotokas- Seferis (1930-1966)”, by publications Ermis.
- Letters between Marika Polidouri and Kostas Kariotakis, can be found on webpages.
- “Angelos Katakouzinou, my Valis”, by the author Lito Katakouzinou

6.3 Reflection

Why I am proposing this performance in the way I do? Why is this performance related to the perspective I am taking theoretically? In this section I analyse how the theories and the analysis of the case studies contributed to these recommendations.

According to the analysis tool (see under Chapter 4 in section 4.5.2 Analysis tool) a performance of a museum that empowers the learning process should include actively all the four elements: exhibit, performer, scientific staff, and audience. For that reason, in my proposal all these actants have an active role.

Based on the ANT, in my recommendations the relationality (see under Chapter 2 in section 2.3.1 Useful concepts for the understanding of ANT) between objects, between subjects, and between objects and subjects can be detected. According to ANT, the researcher should follow the actants to approach a social phenomenon (Dankert, 2010). In the performance proposed, I could say that audience, performers, and curators follow the letter. By following the actant-letter, the relationship between these people writing letters to each other is revealed. So, it is a kind of perspective of ANT, and shows the relationality between the objects.

According to literature and to ANT, in museum space there is this kind of network that relates everything to everything else: relates the visitors to the exhibits, the exhibits to space, to name but a few. Of course the network in museum space is really dynamic. What I am doing by this proposal is changing this network. The learning process is actually creating a new kind of network, creating a new kind of relationality. So, by doing this performance I put the audience, the curator, the exhibits, and everything else which is involved in a new kind of relationship.

Focusing on the learning process, the performance “What the Old Man said” showed me that a close relation between the exhibits and a dramatised text is powerful on this matter. For that reason, the literature I propose for this performance is strongly related with the senders or the receivers of the letters-exhibits. The Museum Theatre performance taught me the determinant role of the Social History, the introduction and the epilogue. So, I decided to include an introduction, and a discussion in the middle of the performance to put everything in a framework, and instead of an epilogue, I will invite adolescents to make their own reflections and creations on what they experienced. The last case study “Ten Chapters” showed me techniques to activate adolescents and gave me several insights about adolescents’ preferences in museum space. These techniques, like Artful Thinking, and several interactive parts will be included during the walking performance.

A significant actant in the network that the proposed performance creates, but also in the network takes place in every museum, is space. For instance, in the first case study, “What the Old Man said” the space played an important role, as it defined the kind of performance to be an ordinary theatrical performance. As I mentioned there, the space of the stage already, by nature, plays a specific role, and creates a relationship between the different objects. Also between the different subjects, and between the objects and the subjects. The space in the second and third performance, “Johannes Paul Raether performance” and “Piraeus 391 BCE- A day at Xanthippe’s”, gave opportunities for moving around the exhibits. The space and the way the exhibits were put in the last case study “Ten Chapters” defined the way the tour guide and the adolescents were taking a position in relation to the exhibits.

In this case, the space itself also tells a part of the story. I am referring to different places, like exhibits’ space, visiting Ghika’s apartment for the break, and going to the fifth floor at Ghika’s atelier for the final discussion. These specific places are playing a role in that specific performance I am suggesting:

- Ghika’s apartment will transform adolescents’ from the museum halls with the exhibits they were before to real life of an artist.
- Ghika’s atelier, a space of artist’s creativity, will inspire them for their own creations.
- The space of the exhibits increasingly plays a role. The exhibits have been put at the perimeter of the museum halls (see *Figure 52* and *Figure 53*) in a row. That created the relation to the buildings of a city. The display cases can be imagined as the houses of the sender or the receiver of the letters, and adolescents can move from the one house to the other.

In addition, the fact that the artists or the authors wrote letters each other includes again the element of space. The case that they were writing letters means that they did not share the same space at that time, or they did not have a face to face interaction. Partly these rooms will have been the rooms of the people writing the letter, the space where the sender or the receiver wrote or read the letter. So the visited space could be the house of a person. The space, or the imagination of the space where these letters have been written, or the distance of these people writing each other, does play a role in the story I am trying to convey this kind of performance.

The ANT, the theories on museum space and learning, the case studies I observed, the analysis tool of the case studies, the interviews, especially with the curator of Ghika Gallery Konstantinos Papachristou, with the manager of Villa Pattumbah in Zurich Judith Schubiger, and with the group of adolescents gave me insights and motives to make my own recommendations about Ghika Gallery, as an example of creating a performance that empowers the learning process in a museum for adolescents. Unfortunately, I did not have the chance to implement these recommendations.

7. Conclusions

In this section, I will try to give answers to the three main research questions, and therefore, to the cornerstone question. After this travel through this research, that is full of experiences on performances in museums, both as audience and as team member of the creative process of designing a performance in museum, I realised that the core of designing a performance in a museum is the differences that this concept has from designing a performance in a theatre. For this reason, I would like to start with highlighting the main differences of this concept, and this will be the ground on which I will build the answers of this research.

Differences between performance in theatres and in museums

What is the difference between a professional theatre play and a performance in a museum? In the case of a performance in a museum, the exhibits of the museum are not used outside of the museum. It is not about bringing the exhibits into the theatre to be part of the scenery on stage. It is the other way around. The performance is brought to the exhibits to tell the story of these exhibits.

A performance in a theatre, in an opera, in a concert or in a dance hall is a meeting of people: the audience meets the people on the stage. A performance in a museum is a meeting of people and exhibits: the audience meets the performers and the exhibits, while the performers have already had a discourse with the exhibits to create the performance.

In theatre, as soon as the lights go out, the audience submits to the theatrical time: the audience moves to the past or to the future, and a whole day on theatre stage can last only half an hour. In museum, there is one more important co-player: the historical time. The historical time has a powerful presence in museum hall through the exhibits presented. These exhibits represent a certain way of doing, a certain way of thinking, of life situations which are not visible or directly visible in these objects. In that sense, the performance could enhance them and put them into life.

A visitor goes to a historical museum to see exhibits that were alive in a past time. In contrast, a performance is alive in front of visitors' eyes, here and now. Therefore, this kind of meeting of a performance art in a museum has a strange and unique contrast.

Another important co-player in the case of museum is space. Space is a director. In general, space defines the way people sit, the volume of their voice, the way they move and behave. For example, people talk and move in a different way in a cathedral and in another way in a cafe. One can feel the difference in their behaviour while entering the museum space. If we

zoom in museum space, one can feel the difference moving from one exhibition to the other. These elements affect not only the visitors but also the actors and the director who are invited to create a performance in museum space. On the one hand, each collection creates several interpretations and has its own atmosphere, but on the other hand, this atmosphere is non-theatrical. The actors struggle to overturn and to recompose the dramatic element in a space that is not designed for such an event at all. I could say that the museum space resists to such an event due to its aura.

1. How can a performance art shed more light to the exhibits, their past and their value?

A performance highlighting the museum exhibits can happen by taking into consideration and analysing the above mentioned parameters about the space-tension, time-tension, and atmospheric contrast. The performance should open a dialogue with museum space and not try to frustrate the museum atmosphere, and museum code. What is going to happen in museum space, should be designed in service of museum exhibits or museum collection. A huge research is demanded about the exhibits and their historical and cultural context.

Regarding the direction of the performance, the performance art should be a site-specific performance whose design is based on the museum hall, on the space layout, and on the exhibits that are included. In the beginning of the designing process, it is necessary to read the general atmosphere of the museum in order to design a performance that matches the museum. For instance, in the case of the Museum of Islamic Art, the characteristics of the Islamic Art were examined, and they finally were: cleanliness, detailed, decoration, tidy. The working experience (see under Chapter 5. From Research to Practice: Lessons Learned from Theatre Performances at Benaki Museum) showed me that each museum hall defines a different way of using the space: in museum of Islamic Art the audience were sitting around the actors, while in Ghika Gallery the audience were sitting opposite to the actors in rows. The text of the performance is proposed to be either a text written specifically for the selected exhibit and the performance, as happened in Museum Theatre performance in Xilapothiki, or a text from the bibliography that has a strong relation with the exhibit. The structure of the performance should include a curator's introduction about the selected exhibit, as it happened in the case of Benaki museum. The curator's introduction will lead the audience smoothly to the world of the exhibit and to the world of the performance. The curator's introduction will set the framework of the confabulation between museum and performance, and the context of the exhibit and its creator, as was the case in Benaki Museum, and in Xilapothiki museum. The goal of this performance should be to underline not only the exhibit, but also the way the exhibit is related with the rest of the world, and maybe the whole context the exhibit has been produced.

This kind of performance art should be a try to enhance the exhibits and not instrumentalise the exhibits in a performing way. It is still about the story the exhibits try to tell. An example of these conclusions in practice could be the recommendations I made for Ghika Gallery (see under Chapter 6. Recommendations) about the letters that artists and authors exchanged between each other. The goal of these recommendations is about the way the artist-sender is related with the receiver and with the rest of the world. So it is not about the artist itself, but about the whole context that the artist created his artworks.

2. How could performance art in museums contribute to the learning process for adolescents?

A performance art could contribute to the learning process in a museum in the case it highlights an exhibit, or a collection, or a topic of the museum. Performance creates several opportunities of interactions and interpretation and leads to experiential learning. However, the performance itself does not cover the learning demands. There is a need to put the information included in a framework. It should be accompanied by an introduction and a closing discussion. Especially if the target group is adolescents, then the closing discussion could include several activities, like drama activities. The need of an epilogue's existence is based on my observations in the case study "Ten Chapters" (see under Chapter 4.4 Ten Chapters) and it also comes from the literature (see under Chapter 2 in section 2.2.3 Adolescents and learning in museums and performance art).

ANT analyses a network of relations that creates a specific phenomenon, or puts a specific phenomenon in a specific setting or seeing. Museum space itself creates kind of network that is multiple and dynamic. By combining museum space with a performance creates another kind of network, that therefore creates another kind of perspective, and therefore stimulates or provokes the learning process and it provokes people to think about it in a different way. The network thinking has a medium for change, and consequently has a medium for learning.

Observations and interviews with adolescents revealed me some elements for adolescents' preferences and behaviour that one should take into consideration in the designing process of a performance in a museum that empowers the learning process for adolescents:

- Historical Museums do not easily attract adolescents. Adolescents need warm-up or team building activities in order to be activated and able to interact.
- Artful thinking is a joyful and effective tool for learning for adolescents
- Adolescents need their own space and time during a tour in the museum
- Adolescents like re-enactments
- Adolescents like discussing as a team about an exhibit and built on the other members' opinion
- Adolescents like to easily understand the story of an exhibit or of a collection, otherwise they are bored of the tour.
- Adolescents like to have some time and space to take a break during the tour.
- Adolescents like more to talk and participate than to listen to the tour guide.
- Adolescents like the use of technology in the museum, but they don't prefer to be isolated.
- Adolescents like to see connections between the exhibits and contemporary life.
- Adolescents do not have differences from adults in the way they perceive information. However, adolescents are more open in participating in interactive activities than the adults are.

Taking into consideration the networks created in a museum space combined with performance and the outcomes from the interviews and the observations about adolescents, I could say that a performance art in a museum could empower the learning process for adolescents under certain conditions. The empowerment of the learning process concerns

more the provision of experiences and initiatives for searching and further reading about a topic that popped up from the performance art, than the learning itself. I could say that performance art in a museum is mostly an indirect than a direct learning tool for adolescents.

The conditions under which a performance art in a museum could work as a learning tool concern the three sections of the performance. The first section is the introduction that should serve two main purposes: 1) adolescents' activation, and 2) creating a theoretical framework of the following sections. Adolescents' activation can occur through relaxation exercises, warm-up or team building activities, or improvisation exercises. The creation of a theoretical framework for the performance demands the creation of a strong network between the curator, the director, and the performers. This theoretical framework will set the basis of the learning process, and it will be helpful for adolescents to make interpretations and create relations between the knowledge provided, real life, and the experiences provided by the performance.

The second section is the main part of the performance art. This part should be related with an exhibit, or a collection, or a topic of the museum, and it should include interactive parts, that creates empathy and they will draw the adolescents' attention and will keep them activated.

The last section will be an epilogue. This epilogue could be either a discussion or a section of several activities. As I am focusing on adolescents, I could recommend several activities that adolescents are invited to put in practice, or to create, or to present, or to play with what they experienced, with what they learned from the two previous sections. For example, adolescents could be invited to write a song about a topic of museum collection, or to relate museum exhibits to a social phenomenon and create a presentation.

The creation in a museum of such a performance art serving such a goal demands the close cooperation between the scientific museum staff and the artistic staff. The scientific element that provides adolescents with knowledge should be inextricably linked with the artistic element that will be the pole of adolescents' attraction.

3. What are the difficulties in designing a performance art in a historical museum?

Museums are not designed to host theatrical performances. In the beginning of this chapter, I analysed the differences between designing and presenting a performance in a museum and in a theatre. These differences are the ground of the difficulties that somebody meets in designing a performance in a museum.

There are several challenges of designing a performance in a museum. The challenges increase in the case of historical museum. The exhibits of a historical museum are put in a specific context, they bring their own story, and they are powerful. In contrast, the exhibits of a museum of contemporary art are abstract, can have several interpretations and do not put so many restrictions.

Consequently, designing a performance in a historical museum faces not only the challenges that designing a performance in any museum could have, but also more challenges that are

mainly related to historical museum exhibits. In general, creating and presented a performance art in any kind of museum can bring the following difficulties:

- Difficulties in the selection of the extra objects for the scenery/performance. They should be related with the atmosphere of the museum, or the exhibition.
- The actors face limits in their movements, as they are surrounded by exhibits that are valuable.
- The curators usually do not have an acting experience. This results in a stressful situation during their presentation.
- Museums have difficulties with booking or reserving tickets, because this is an unknown field for these institutions.
- Problems regarding audience's capacity in the museum halls.
- Museum space is not made to host performances. This causes practical issues, like aeration, and lights. For instance, during my working experience in museum of Islamic Art, aeration was noisy and we were forced to shut it down during the performance.
- People from different disciplines determine the identity of the performance art: the director, the curator, the musician, the kinesiologist, the head of theatre institute, the project manager.

In addition, designing a performance in a historical museum creates two different kind of tensions, and brings difficulties that are related to museum exhibits and their value. Why are the objects of a historical museum so valuable? Because maybe they are rare nowadays, or not so many are left nowadays. So, actors and directors cannot deal with them as they are part of daily life. However, actors and directors should make visible how these objects had played a role in the everyday life of people and make it visible in the performance. But nevertheless, they are not part of daily life anymore. They are valuable museum objects. This contrast creates the first kind of tension. The second kind of tension is a time-tension, a tension that is already there. It is a matter of playing with time in historical museum space. Actors re-enact a specific time, but they are still doing that in a specific time, maybe now. This fact creates this kind of time-tension.

One of the main limitations of this research is that the ANT selected for the analysis of the case studies does not allow easy generalisations. That means that I cannot introduce or recommend a model of creating a performance in a museum. Furthermore, ANT is a descriptive method of analysing a specific phenomenon and does not include critical reflection. Another limitation is that in the case studies it was difficult to approach more than two people from the audience to interview, so the results of the case studies may have an element of inaccuracy. Finally, during making this research I could not find a performance art in museum space specifically designed for adolescents. Consequently, I could not observe adolescents' reactions under such a case.

The next steps I would like to take in the future are to create and test a performance art in a museum, as a learning tool for several ages. I would like to explore the way that the different target groups react to it and perceive the whole experience. Then, I would like to test it in open historical places, like archaeological areas. I would like to examine the differences between creating a performance art in a close and in an open place trying to achieve the same goal. Moreover, I would like to explore how a performance art could be a learning tool for the neighbourhoods of a city. Furthermore, I would like to see if there are specific steps that can

be taken to design a performance art in a museum, like creating a model. Finally, I would like to make a research and to create a non-talk performance art that could empower the learning process in a museum to every nationality.

Performance art in museums is a phenomenon that happens more and more since the mid of the twentieth century. A performance that is inspired by the space of the museum and that it is created for the museum's space and its exhibits may become a unique experience for adolescents. And it is this time that we need more than ever alternative solutions. The spiritual crisis we are experiencing could be overcome by the development of new ideas that bring young people close to culture, art, and heritage.

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Appendix

Appendix 1

Interviewer (Z): Zoi Katsamani

Interviewee (A): Group of adolescents.

Interview Setting: Interview conducted in Museum of Contemporary Art of Crete, in Rethymnon. The interview was conducted on Wednesday (23/08/2017) afternoon, about the tour that was given for the group of six adolescents, members of the theatrical team of the Experimental High School in Rethymnon, Crete.

(Start of Interview)

Z: We are at Museum of Contemporary Art of Crete. The tour has finished. I would like to tell you a few things about the reason I decided my master thesis to be about performance art in museums. When I was at your age or younger than you are, I was a bit bored of the tours in the museums. Everything seemed to me sterilise, the tour guides were talking a lot, I couldn't concentrate on the tour, I wanted to leave from the group.

(Interruption: The museum staff informed us that we have only 20 minutes for the interview)

So, I thought that performance could really help to this matter. It could transform an ordinary tour to an interesting one. In that way, it could attract students. I decided to focus on adolescents. That's why I wanted so much to meet you and to discuss with you. I would like you to tell me what was the most interesting thing for you today?

A: Including the tour.

Z: Yes, whatever made you feel like "yes, I really liked it".

A: I liked that the tour guide asked us at first about what we think of regarding a specific artwork and what it meant, and then she revealed what the artist truly intended to express.

Z: Ideal...

A: Indeed. To be a part of the process, to exchange ideas, to add to someone else's words, or even change them, it was nice.

Z: All right...

A: For me it was when we engaged all of our sense. When they asked as about what we would smell or taste in the painting...

Z: Hm... interesting...

A: Many different opinions were heard. Different point of views... and this variety, let's say, of ideas.

Z: Hmm... Katia, do you have something in your mind?

A: I likes the part when she asked us to answer many questions through the painting that was in front of us.

Z: Hmm.. Stelios, what about you?

A: Well I enjoyed some of the paintings... I liked the one with the wedding dress... these.

Z: Nice... perfect. Well... do you feel the need for a museum, let's say a historical museum or an archaeological space, to be more attractive for you?

A: Yes. Personally, I would like for archaeological museums to be more attractive to me. In this case of an art gallery, perhaps I would be able to capable by my own without a guide, but in a historical or archaeological museum, I wouldn't.

Z: Do you have something in mind? What could be added in a museum to help you that way?

A: In my case, I really like it when there are exhibits which provide you with historical information, specifically in such a museum -concerning battles, using pictures, maps... because while providing information, they take you on a journey. Especially when you have an animated battle or picture... I really like those that show how the battle will go along, where someone is travelling, the dates... for example if they show you a certain map at different time periods, 400 BC and then 300 BC, and you compare all the differences.

Z: Ok... nice...

A: I like the continuation in an artwork. For example, to make you a part of a narrative, that is in an alternative exhibition, that could not happen in an archaeological or historical museum. Regarding historical museums, I would like there to be little notes that put the exhibits in a certain order. So as not be lost amongst them. There is a guidance.

Z: Would that help you to understand it better?

A: Yes, yes. You can easily get lost through the museums halls, move forward or return to the previous room because you forgot to see an exhibit. If only there was a certain path...

Z: Perfect.

A: I agree with what Stelios previously stated. Additionally, I like videos or even maquettes, because they give you a better sense of the reality.

Z: So, as far as I can understand you would also like to be easier to understand.

A: Yes, exactly. It becomes more experiential in that way. I would like the visitor to be able to participate himself in the exhibition.

Z: Do you mean by pressing certain buttons, to be able to touch, what else ...?

A: Yes, technology might help. But also, something to guide you not to get lost. To follow a right path. This would help you understand better. Concerning theatre, what do you have in mind?

Z: My thoughts include either taking an exhibit and trying to highlight it through a performance or replacing the ordinary tour with a walking performance.

A: Maybe a role play? For example, if we want to enact a battle someone from the audience could be the General, another one the soldier. They would be invited to make decisions on where to attack, etc. ... Through experience, the visitors will deeply learn.

Z: Do you prefer to participate in a tour or do you feel embarrassed by it?

A: Will we be visitors to this museum?

Z: Yes, you will visit a museum where the tour will be different than usual. You are invited to play certain roles. Would you like that or make you scared?

A: Another idea is for us to create the above-mentioned path through the exhibition. Or maybe it could be like grifos- I read Da Vinci Code recently and I am influenced by it- for example hidden clues on the paintings for us to find.

Z: Very nice.

A: I believe for someone who has previous theatrical experience, it could be easy to be part of such an interaction in a museum. However, I think that most of the visitors would be scared off.

Z: What about people in your age group?

A1: Unfortunately, I believe that it could be a problem. For example, Mrs Trouli here asked us to say our opinion. We were a bit hesitant, even in that simple case.

A2: In a group visit where you have to speak up in front of your schoolmates, there will be some students who will accept the invitation. In the beginning a safe environment should be created.

(Interruption: Sofia Trouli: At the Museum Pedagogy programmes that we have two hours available time, in the beginning, for half an hour we work on feeling more comfortable with the others, to activate our senses, to relax. Today we didn't do that. Despite these activities, students at your age and adults are hesitant. My personal experience showed me that even after these activities related with being familiar with the space and with the others, again adolescents and adults are hesitant and they are afraid to express themselves, because they perceive museum space in another way. Feeling better and more comfortable demands time. Orthology is dominant. Younger students participate all together, express themselves easily, and dance. It is much more difficult with older people. For me it is clear. When the audience consists of adults and children, the adults don't say anything while the adults ... First of all of them, young children are activated, then the adolescents and lastly the adults. It is this view that we have in Greece about museums.)

Z: I think we don't have many more time. I would like to ask one more question. Is there anything that you once saw in a museum and it has stuck in your mind since? You can answer with a yes or a no.

A: Just a moment, we need to think about it.

Z: Yes, of course. Take your time. It could not be necessarily an exhibit, but also an experience you had. For example, I asked the same questions to a group of adolescents in the Netherlands and they told me about an experience they had in Rijks Museum. The tour guide

invited them to express with their bodies the feelings that a painting caused them. Three year had pasted since, yet they still remember it.

A: Once I went to a museum in Poland. That was a Science Museum. It included lots of interactive and experiential elements. For example, we wanted to count how fast a person can run, and we started running in a corridor. Then it was a magic carpet to help us experience the zero gravity effect. There were many things like this, and it was so... you never forget it.

Z: Why is that?

A1: Because when you experience something, it really impresses you. Yes, it was something completely different.

A2: I once went to a similar museum in Germany, where we participated in several experiments about electricity. They had placed two giant iron bars above us on the ceiling which created static electricity. There was noise and the line we see sometimes when electricity occurs.

Z: And this made it easier for you to understand the particular phenomenon, in comparison with studying about it?

A: No, I would have understood it better by studying, but this was quite a sight. I was younger then, so... I also remember the earthquake simulation I experienced in the Physics Museum here in Heraklion, if you have heard about it. They have created an area upon a platform, I think it simulates a classroom, where you go and sit down and then they press a button... it is experiential.

Z: I get the way you put it.

A: Yes and another thing I recall about this museum is the lights' room, where there are many "games" sort of speak, with optical illusions. They also provide the scientific explanations on everything that stick on you. That helps a lot...

Z: It helps concerning your school knowledge?

A1: Not only in school. As a general knowledge.

A2: In general, when you first experience something before they inform you about what you experienced and what it meant, I think you learn better in that way. And it is surely more fun.

A3: It makes it more attractive that way. It makes you eager to learn more about something.

Z: I see...

A: In another museum, after its closing time in a full moon night, they were playing classical music while a lady was speaking... It was beautiful.

Z: Was she talking about the museum or about something else?

A: No, she was intoning poems. Accompanied by a guitar.

Z: So the museum was let's hosting this event?

A: Yes, exactly. After its closing time...

Z: So you enjoyed seeing something entirely different in the premises of a museum?

A: Yes, the atmosphere was great. It was mind travelling... The lady, the guitar, the full moon...

Z: I see... Nice. Any other experience?

A: I want to state an observation. In every major museum I have been to, there is never enough time to see all the exhibits and that is something that always bothered me. Let's say I was in London, in the British Museum and I only had about three seconds to see an exhibit, whereas I wanted to see them all. It always made me upset.

Z: This sounds very extraordinary to me. I believed it would be boring for you for a sixteen year old to have to see all the exhibits. And you are saying the exact opposite now...

A: I don't mean you have to see every one of the exhibits. But the time is not enough even for the ones you want to see. Especially when you stand in front of a classic artwork and you feel amazed –like hearing music- and you want to just sit there for some time and just feel the sensation... Particularly concerning a painting. You just want to sit there and observe it but you don't have enough time.

Z: So you would prefer if there was some free time during a tour?

A: Yes. And then your legs start hurting and you want to sit down a bit.

Z: So you would like a sitting area?

A: Yes and after a while, something to eat... For example when visiting the Louvre, you cannot see everything in a few hours. You have to visit back again and again... And for those who do not have many museums in their hometown it is a pity. You have to live in a capital to experience the greatness of a major museum, to get the full experience. One visit is not enough.

Z: I see... Do you prefer a guided tour or to be on your own?

A: It depends on the type of the museum.

Z: How is that?

A: For example, the guided tour in an archaeological museum usually bores me. But if I were alone, I could skip something that seems not of my interest and move on to something that attracts me.

Z: Right...

A: When talking about a small sized museum, like the one in Eleutherna I visited the other day... I really enjoyed the guided tour. Besides the fact that it placed me inside the historical concept, it was brief and therefore easy to follow. When talking about a larger exhibition, the tour should be divided in sections and I would also like to be able to choose what to see and what to skip.

Z: How could this problem be solved? We are a group of ten people wanting a guide, but we do not have the same preferences. How should we proceed?

A: We could use a personalised hearing device, like the ones they usually have in museum, providing information.

Z: But in that case we would use the important thing you mentioned, when one is expanding his ideas by another point of view.

A1: That is true...

A2: I will still stand in the different museum types. For example, I enjoyed what we did here and I think we could use more time. Maybe we could focus on only five paintings. We would see all of them, but truly work with only a few. In an archaeological museum, it wouldn't matter... And I also object to Stelios's idea, the earplugs would be very isolating. And the device would only provide you with knowledge, whereas experiencing something would be like truly living it.

Z: I see...

A: For me it would be a good idea to make a project.

Z: Do you mean to be prepared before your visit on what you are going to see and work with?

A: Something like that... you could look into some stuff. And maybe to be in a position to inform your colleagues yourself on some matter.

Z: So you are talking about a member of the group guiding the others... Great idea... One last question before leaving?

Yes, one last question and then we will have to leave.

Z: After leaving a museum, did you ever feel like you learned so much more there than being in a history class at your school?

A: I believe the knowledge is kind of fragmentary in a museum. You do not see the whole picture, only certain events...

Z: I see...

A: I have never felt like that. Nonetheless, I have left a museum feeling "full" on many occasions. Or emotionally engaged... especially in art museums, not in an archaeological one. For example here, in the Museum of Contemporary Art of Crete or in an art gallery, you are moved emotionally, it is thought provoking. Maybe this is the reason you visited the museum in the first place. Maybe you were at home, out of ideas, and wanted to get stimulated by something. This is what I like most and the reason why I have chosen to visit more this kind of museums.

Z: I see that you have a major issue with historical museums...

A1: Yes, they have many issues.

A2: I believe that if they were more experiential and attractive, things would be better. The way the guided tours are being held, it is problematic...

A3: I believe one of the exhibits' role is to be thought provoking, so as to be eager to make some research on your own after leaving the museum.

A4: I agree to that. The question is what you want to gain from a museum. Me as a young child, after leaving the Archaeological Museum of Athens, I only recalled the material of the exhibits, some marble from the Cyclades. It is the only thing I can recall right now. I was young

and it wasn't a guided tour... and this is unfortunately the only thing I can recall. Whereas if a participated in an experiential game, I would be able to recall more things. Still I wouldn't learn many historical information, such as dates, but I do not learn them at school either.

A5: I have seen people participating in experiential games in a museum, but they were younger children mostly. I believe it helps them a lot.

A6: Concerning the stimulating part, there could be a specific suggestion, to read a specific book if you want to learn more about a certain exhibit for example. It can be difficult when it is completely up to you to research a subject.

Z: I would like to thank you with all my heart for your time.

Appendix 2

Interviewer (Z): Zoi Katsamani

Interviewee (L): Stathis Livathinos, Artistic Director of National Theatre of Greece

Interview Setting: Interview conducted in Mr Livathinos' office at central building of National Theatre of Greece. The interview was conducted on Saturday (21/10/2017) evening.

(Start of Interview)

Z: The Benaki Museum invited you for a cooperation for the project "From the Silence of Display Case to Living Theatrical Voices". What was the attractive element that made you accepting the invitation?

L: Theatre is a concept of meeting of people: there are the audience and the stage. Since the lights go out, the audience submits to the theatrical time. In case of museum, there is one more unique and important co-player: this is the historical time. That means a triplet. A triplet, a meeting that is really peculiar and that you never have at theatre. This is a fact from alone. This fact is important enough to be explored. After all, theatre explores these kinds of situations intensively. That has its advantages and its disadvantages. You can see theatre in an elevator, or in a toilet, yes, I have seen that. Yes, of course. As something modern, that finally it was not modern at all. However, for me this historical time gives another dimension to things that is very unique, because we are a historical country that struggles with its spirits of history. And we are probably a theatrical country. So, these are three worlds that meet each other. Visitors usually come to museum to see something that is not alive, and that is its advantage. Its life is in a completely past time. On the other hand, theatre is alive in front of you, here and now. Therefore, this kind of meeting has a strange and unique contrast. Also, another important issue is space. For me, space is a director: invisible, undivided, decisive. If we imagine ourselves being, at this moment- as we are having this conversation- in a catholic church, or even in an orthodox church, it will change the way we stand, our way of thinking, our tempo, our voices, our breath, everything. Without us doing a thing. For me it was interesting how crucially and intensively the world of theatre intrudes in the world of history and what kind of meeting is that. This is the second element. A third element is that this specific space of the museum has an atmosphere that is absolutely non-theatrical. This is something that you can feel it as you enter the space. You wonder: what kind of game could take place here? Theatre is also a game. So, you deal with a tremendous atmospheric contrast, where the actors struggle to overturn and to recompose the dramatic element in a space that is not designed for such an event at all. Not only this space is not designed for such an event, but also it resists to it. Strongly.

Z: And why does the space resist?

L: Because this space has its own aura. If you place three new statues in a space, you move differently around it. There is a huge blast. Due to the fact that human presence does exactly the same, this is again a strange concept. All these lead to... the theatrical act in such a

place.... I would say that the theatrical act is probably doomed. It makes this meeting dangerous and hard. And that kind of meeting interests me: dangerous and hard.

Z: Challenging?

L: Absolutely. These are some thoughts to begin with. From now on, there are many, how can I say it, pragmatist reasons why. The fact itself that the National Theatre of Greece will perform in a museum interests me. We cooperate with many interesting institutes. Not all institutes are good to work with, but specifically the Benaki Museum, that is a museum that I like and respect, and that preserves a great portion of our past, a museum of great quality. This interests me a great deal. Last year, we did a similar first meeting with the archaeological museum and we performed all of the twenty-four rhapsodies of Iliada. Then, we had an invitation from Benaki Museum. I consider that people should visit museums, and this is a nice place to be surprised at. With all these parameters that I mentioned before. Without these parameters, this meeting, if analysed as a fact, does not exist.

Z: So, the challenges are many, aren't they? Both for a director and an actor?

L: Absolutely. Too many.

Z: So, apart from the practical issues, that I have experienced, such as lights, extra objects...

L: These are included in the concept I was talking above. I mean that it is a stage reality that follows completely different paths. E, opposing to the space. All these that make the meeting difficult and challenging. To place extra objects, other objects. A human presence, where the exhibits speak by themselves, because this is what museum is. A museum is the monologue of the exhibits. This has a theatricality very well hidden. You have to make this dimension somehow visible, with all its dangers.

Z: What challenges does the actor face in such a space?

L: The actor, I think, is asked to condense and incarnate, given that the director has already understood and experienced all these contradictions, the director ought to impose a psychosomatic activity... There is no need to mention all the characteristics again. To install living emotions, that are the purpose of theatre. So, every time a different approach is needed, and not all museum halls are identical, neither all museums are the same, nor all of them have the same atmosphere. I mean, e, I wouldn't want the actor to be the same at Benaki Museum or at Ghika Gallery. It is another kind of reality. It is a test on a vivid atmosphere, which is not only created by the audience. One would say that, while in theatre is the one that makes the decisions about the kind of atmosphere that will dominate, in museum it is the soulless exhibits that concur much more and create a more intensive atmosphere than the audience, that I notice that it is much more restrained and unwillingly coward. The audience transmits much less energy than it does in a theatre. The audience becomes a king in theatre. Whereas in museum I have noticed the opposite. The audience is just a guest. Have you noticed it?

Z: Indeed I have. Is it related to the general sense we have that museums are places that preserve...

L: Absolutely. It is related to this as well.

Z: Isn't theatre capable to break this code during the performance in museum space?

L: I don't think that theatre must break any kind of code. It has to meet with the space. It is very difficult to break the code. The beauty in this case is not the breaking, but the meeting. I mean that what will emerge from this process will always be inside that space.

Z: I used the verb "break", because I perceive theatre as a very attractive way for people to come to the museum and experience what is happening in that space. Theatre gives a great opportunity to soothe the atmosphere in museum.

L: I do not perceive museum as a space that only increases or decreases the distance. It could be possible a performance to happen elsewhere, far from the audience. Don't take for granted that the audience should be seated in this specific way. No matter, close or far, the atmosphere is determined by the exhibits which transmit a special atmosphere and aura. And this highly determines the atmosphere of the performance. Even the sound and the performers' presence, the actor can freely move on the stage, I am saying it in a bluntly way, an actor on the stage can crash on the wall and come back, but in a museum the actor feels that if he makes a wrong move he would damage a very valuable object. This is impossible not to affect actor's behaviour.

Z: Have you witnessed that in this project? I mean that they experiment on or that they change...

L: In many occasions. I didn't know the way that this could happen. When I went to the Archaeological Museum for first time, I started to suspect something, but here the atmosphere is strange, everything is not so much exposed, the display cases are several. I felt it. For me, every time, and this is an interesting, how theatre emerges, you know theatre is always different. Even the same performance is not the same every time that is presented. Let alone what happens when three different performances take place: the performance that is given by the audience in front of the actors, the performance the actors give in front of the audience, and all of this that is performed silently all around. This is something that you can feel it. If you don't, this means that you don't realise where you stand.

Z: So, you noticed the performances of this project to differentiate themselves.

L: Utterly.

Z: Nice.

L: If there is no difference between them, it means that something is not right.

Z: One of the goals of this project was to highlight the exhibit. Do you believe this was accomplished?

L: Oh, I am not sure about this. This is something I was wondering about. The exhibit is highlighted and becomes the centre of attention, because there is a reference to it.

Z: You mean during the prologue?

L: During the prologue, during the performance, at the brochures of the performance. Everybody knows that this happens blah blah blah blah, the triggering event of a specific, but I think that here lies the big... Nothing happens without a motive. Usually, the theme in theatre is something invisible, something imaginary. There is no performance without a theme, without a central idea. And if there is, it is a bad performance. Without a theme, there is no performance, no idea. In famous and good plays, there is always a theme. The performer

ought to reveal and show the theme. The issue is that in this case the theme is real and tangible. So, I think that in this case it is not the theme that is showed, but its idea. It is not the exhibit that is showed, but its idea.

Z: When you mention “its idea” you mean...

L: I mean that the director deciphers the exhibit and the exhibit is deciphered by him, because you have already worked there, the exhibit is deciphered by a specific perspective. Somebody can see the exhibit from several perspectives, as it is a historic exhibit that some talented hands created. It could be called “Artworks made by talented people”. Most of them. Some of them are functional objects, but others are there for a specific reason. In a museum, what you can see, is not a common carpet, but the carpet of a specific period of time, of a specific culture. And it is placed there for that reason, it is representative and typical. Somebody chose it for a reason. This carpet has a specific meaning. This meaning is what should be deciphered here. Because an exhibit by itself is exactly this. You see what it is, but the performance does not show what the exhibit is. The performance shows what we think of it nowadays, and only one of its perspectives.

Z: Only one of its interpretations?

L: Exactly. An interpretation of a tangible theme, something that you don’t meet in theatre. In theatre the words are the inspiration for creation. In museum it is the exhibit. It is different. You should talk with the creator of the exhibit. Are you still recording me, or not?

Z: Absolutely. Yes, of course. This path: an exhibit that it is related with a text of the period of time that the exhibit was created, and this result is presented on stage. Do you agree with that? “Agree”, I mean do you think that it is interesting?

L: Yes. Very much. On one hand, maybe it is absolutely doomed, because the exhibit will continue to have a meaning before and after the performance, and all the interpretations are controversial. On the other hand, as an initiative for something, I think that it has not been analysed entirely. Of course, I find it interesting. I find it interesting because at some point you forget the exhibit and you mostly focus on the dimensions that its context could have. I will give as an example what was the inspiration for the ancient tragedy last year. It was...

Z: It was an amphora.

L: This is something that is in our daily routine in several ways. The object remains unspoiled, but the research itself that is needed to reach the creation of the performance. I am talking from a clear practical perspective. The thoughts that you make have a great interest from theatre’s perspective.

Z: I would like to move from the project to something more general. E, the interaction between theatre and space that you talked about it before. Would you like to tell me more about it?

L: What do you mean?

Z: How the space determines, if it determines, the directory?

L: I don’t think that I have to add more on it. If you go there, I will show you later, what you see there are maquettes. In other words, they are the possibility, a possibility of machining an idea in practice with the initiative of a play, in other words with the initiative of some words. Written words. This is the maquette. I mean that it is the artistic representation of an idea. It is

not only the description of a space. If it is only the description of a space, we lost. This is in a black box, and there it is not included the audience that seats in front of it. It is in a black, open, neutral box. Black. Mm, this will determines many things. It will determine the actor's position, the play's process, the play's meaning, the play's relation with the present, everything. You cannot have this in the museum. In the museum these things are taken for granted through a historical tension. There is a tension. And as long as you stay there, and you go in depth in your data, the maquette that exists in the museum is taken for granted. And this happens with a chronical and historical tension. Otherwise, there is no meaning to be there. Why is it that tension, because there are exhibits that were made by some people, these exhibits are there for a reason, they have designed what is going to draw your attention, how it is going to draw your attention, what each exhibit describes, why it describes this thing. All this is to experience a period through the exhibits. The question is how to add another period of time to all of this, and how to add another dimension to all of this, that is theatre's dimension. It is not simple. It is not simple. That's why I mentioned that the game is lost, because it is impossible to devour this atmosphere. You should submit and indirectly to highlight something else. In other words, you should meet this atmosphere. In that sense, the museum space demolishes everything. It is a very confident space. If you ignore this space, you will lose.

Z: And what about an archaeological site?

L: The same. You know, generally I am not, e, I have to tell you this. I am very subjective, but because you made this effort and came here to interview me, I will tell you my perspective.

Z: This is what I want to hear.

L: Yes, e, there was and always will be an obsession with natural spaces. For example, I make a performance for insane people in a psychiatric clinic, for the nature in a natural environment. I don't really believe in these kinds of things. I don't perceive museum in that way. Museum is characterised by a strange neutrality, despite the fact that the exhibits transmit what I told you before. However, the fact that you are in a natural space or you are at a balcony, I don't think that it is the perfect space to perform "Romeo and Juliet". To put these two actors there. It is not the best option. In other words, theatre is more powerful. Under certain circumstances, a table could be more suitable to represent a balcony than a balcony itself. It is not like cinema. Fortunately, theatre provides other kind of tools, absolutely. Which one is the master tool? The actor.

Z: What about theatre as a learning tool?

L: This is a bit irrelevant with museum.

Z: Let me explain thoroughly. This is related with my thesis. E, my thesis will focus on adolescents. How adolescents perceive a performance in a museum space.

L: I don't know how adolescents may perceive it, I cannot answer this question. I know a woman that can talk to you about this issue, Mrs Vgenopoulou Sofia. However, I can tell you one thing: when a theatre performance is designed solely as a learning tool, many features of the performance are at risk to be lost on the way. Theatre cannot indicate what you should or you should not know. By its nature theatre affects you in a different way. It affects your unconsciousness, your sight, your ear, but above all should touch your heart. Through theatre, of course it is a learning tool, but it is not only that. Alas if somebody would use theatre to explain what equations are to adolescents, or elderly people who always feel like adolescents

or young children? I consider the learning perspective of theatre to have a completely different axis, I mean another starting point. It begins from something that amuses people in depth. It entertains people, and influences them emotionally. Not necessarily theatre shed tears from their eyes, but it moves them. If this is learning, that it for sure is, then it is another kind of learning. It is a kind of game full of content.

Z: As far as I can understand, you disagree on the case of designing a performance in the service of learning. I feel this is something you disapprove: this idea of theatre being used as a complementary tool for school classes.

L: Well, no, I wouldn't say that. This kind of performance could be easily repulsive. Except Apart from the case in which the theatrical act has no limits, it is an authentic theatrical act. In that case, why not. It could teach somebody syllabus, or mathematics, or geography. But it always depends on the given way. And this way should have authentic theatrical means and authentic theatrical impart. And then, I don't know what we mean by "theatre". If it is about a person's live narrative, it is something different. It is also a kind of theatre, but I don't think that it is only about learning and learning alone. Because in that case, we have to deal with other things that I am not aware of. But I think that theatre itself becomes poorer if it is destined exclusively as a learning tool for somebody. If this was true, the human kind would be wiser through distinguished performances. However, you can notice that humans are incorrigible and do not learn. For example, the play "Richard III" was first presented in the 17th century, in 1600 or something. I am sorry, in 1500 or something, in 16th century. If I remember well. In 1533 or 1534. Do you think that humanity has learned something about the rise of tyranny? Alas. The pace is different. In our case it resembles a spiral. In this case it is another mechanism that fortunately or unfortunately teaches in another way, not in a direct way. Have you noticed somebody learning? Nobody learns. Someone needs to be deeply shocked, in order to start having questions on a matter. Otherwise, any information that comes to one's attention, just stays this way, and it is not analysed further.

Z: In the future, would the National Theatre of Greece be interested in focusing on cultural spaces?

L: This is something that already exists. We play in hospitals, in museums, in containers. We play in alternative spaces. Frequently. Whatever the National Theatre of Greece does depends on what each Artistic Director wants to do. I am talking about the period of time I have been working here. The next one, maybe would like to play on the moon. Fine by me. If he could go there, he would go there and maybe further. I pursue all of these to happen. However, I believe that a big part of the National Theatre of Greece is really what takes place in its own stages, in its own buildings. Sometimes we confuse the prologue with the main topic. All these could be wonderful complementary tools for a live theatre. But no National Theatre ever existed because it performed in hospitals. However, a good theatre can also perform in hospitals.

Z: Well, that was a really nice epilogue. I will stop recording now.

Appendix 3

Interviewer (Z): Zoi Katsamani

Interviewee (S): Judith Schubiger, Manager in Heimatschutzzentrum, in Villa Patumbah (Switzerland)

Interview Setting: Interview conducted via skype call on Friday (8/12/2017) morning.

(Start of Interview)

Z: I am Zoi, I come from Greece, but I'm doing my master "Urban and Cultural Geography" at Radboud university in the Netherlands. I like to explore how theatre combines with science. So, my master thesis is about performance art in museums. That's why I sent you this invitation for this interview, because I noticed that you use an actor as a tour guide. Could you please tell me more about these tours?

S: E, so, I want to say thank you for your interest. It's nice that you are interested in our museum and in our educational programmes. Em, and, you have been in our web site I guess, so you have seen that we have very special house, very special building. I work for a Swiss Heritage Association and what we have here in this house is a museum, but we call it also Swiss heritage centre. The idea is to bring people here in the house and show them what we are doing, because we are an organisation that is interested in old buildings, preserve old buildings to protect them and here in this house we want to show people our work and what we are doing and it is a big advantage that we have this special villa. Because people are very interested in that house. And my boss who has been involved in the project for a longer time, she told that this building is like a stage. Because it is so extraordinary and so rich decorated. So, it is a kind of a stage. And then they, she and other people were involved in this project had the idea that they could use the building as a stage for an actor, and the actor should tell the story, tell the people the story of our house. So, that was the idea, and they were looking for a writer that could write the story, and the idea was to em make a combination of the real history of this house and also of a bit fiction. So, what we have now is an actor who supposed to be a butler who has been working in this house for over one hundred and thirty years (laugh). So, you see this is the fiction, or the fictional part of the story. What the story tells. These stories are real stories. He really tells the history of the house as it was. Yes, and yes, what else, we have the building and there is a garden. And the tour starts in the garden. I can show you a picture, here is a butler, and you can find these pictures also in the web site. He tells something about the garden and twenty minutes later he goes into the house with the audience and then he goes at different rooms in the house and tells different stories about the family who lived in the house. Later it was a home for elderly people. So, he tells about that time. And what he tells is true. But here his role, the butler of course is not real. Because he is already one hundred and thirty years old. This is the idea of this tour. We offer this tour also for school classes, between third and sixth grade. So, it is for the age from nine years to thirteen years and we also offer this tour for private groups. And what is interesting, it works

for children but it also works for adults. This is very good, because we also have a lot of private groups who book this tour for their let's say...

Z: Something happened. I am sorry something happened and I could not see you and I cannot hear you. Could you please repeat the last few sentences? You told me that it's really nice that the tour works both for adults and for students.

S: So, we have groups, let's say they make business excursions, or they have an association that they want to see the villa. And they, they could also book a classic tour, we also have classic tours, but some of them choose the guiding tour with the actor. So, it's really very positive that these tours work for children but they also work for adults.

Z: Is it the same tour for students and for adults? Or does the actor change something, e, during the tour for adults?

S: No, maybe there are some little little things that he maybe tells in other words for children. But in general, it is the same tour, the play has been written by an author and it is the same play. Sometimes he changes little little things. But in general it is the same tour. This is very nice, and somehow I am really surprised, that this tour is booked for so many other groups.

Z: I think a good and interesting play for children works also for adults. If the play is in a good structure and in a good content, then it works also for adults. We could say that, if you had a normal tour guide, he could say the same things as the actor tells but the extra thing in this case is the fiction element. Right?

S: Yes, exactly. And of course the way he tells it. He has also some accessories, some stuff. He has pictures. We also have pictures if we have a normal tour. But he has other pictures, he has a special dress, he also changes a dress when he first he has a kind of garden dress, and then inside he has this (she is showing to me the pictures) butler dress. He also changes his dress. Yes, it is another way of educational program.

Z: Does the actor, no, does this tour relate with the school curriculum of students? Is there any relation?

S: Hm, it's a good question. I would say that the tour maybe not. Because it is this house, this history, that is not in the curriculum. But if the theatre tour is booked by school class, there is a second part. So we have a first tour with the actor and after we have a workshop. And the workshop is with me or with one of my colleagues. During the workshop we talk about villa Patumbah, but also about other important buildings in Switzerland. So, we are talking about what makes a building special, when is a building important for our heritage. Why should we protect certain buildings? They make a little game in groups. And they present, at the end they present a building. They choose and tell something about it. This is part of the curriculum, but we try to connect. Let's say the idea is people to come here because we have this very special building, but we want to give them more information about architecture and culture and also about other buildings in Switzerland. Which one is interesting or important for our heritage?

Z: So, as far as I understand the workshop includes interactive parts between you and...

S: I am sorry I didn't get that.

Z: The workshop that you do at the end includes interactive parts between you and the students. Does it happen also during the tour with the actor?

S: E, e, not that much in this tour. We also have a second tour. Let me tell you something about it. This one is only in the garden and that one is more interactive. It is a classic tour. The butler has not so many interactive parts, it is more they walk around in the garden and in the house. It's more they listen and they look. They see what he is playing. That's why we think it is important the second part to activate the children. But if we have private groups or adult groups, of course they don't have a workshop. They have the tour.

Z: I see. Do you think that the tour itself empowers the learning process for people?

S: Yes, I think it's more a bit about letting them or maybe be tried to have this to e, let be tried to make this wow effect. It is like wow, this building. It is a kind of being impressed by house and learning that this house is really special and we don't see such a house every day. And then to make one step further, and to let them see that we have, or there a lot of special houses. Maybe not as special as the Villa but just open their eyes for many special buildings we have here, around us.

Z: So, it is a tour to highlight this specific building, but also to give motives for further research on other buildings of the area. Do you have experience from adolescents as a group? As target group?

S: Yes, unfortunately it's not me made this tour. It was my colleague. In spring we had two groups from secondary school, they were fourteen, fifteen, sixteen years old. But it was my colleague was with them. And she told it was great. It was a great experience. It was a good surprise, because I thought it works for children and it was for adults. But then I thought maybe for teenagers it can be difficult, because they find it maybe childish. But my colleague told me that no issue, there was no problem. And the other tour, the "jungle tour" we call it. I will show you a picture (she is showing me a picture). It is a bit different. It is only in the garden. The actor is a gardener, or something between a gardener and a tour guide. He makes a jungle tour with the children. In this jungle tour he also tells the story of the park but on the other side it is a very fictional part of a jungle book "riki tiki" (noise). So, em, this one is more difficult for teenagers because we have a group theory, fifth grades, and they were a bit I think, hm, I think they find it a bit childish. I think this jungle tour does not work for adolescents, but Villa tour is ok.

Z: I think that adolescents are a difficult target group for museums and for these kind of projects, and my question is: do you think that they are closer to children or to adults in the way they perceive and they understand these tour?

S: You mean the adolescents. Yes, it's a good question. I think maybe they are closer to the adults. Because they think about how the concept of the tour is or what kind of role does he play or maybe it is more...

Z: I am sorry, I cannot hear you.

S: I am not sure, but I think that they do more reflect about this role of the butler. Let's say they are closer to the adults. But actually I don't have so much experience on teenagers. It's more primary school or adults.

Z: There is more interest from primary school than from secondary school?

S: Actually, we offer these tours, the normal tour is for sixth to eighth, and the jungle tour is for first to fourth grade. Normally we do not offer it for secondary classes, but last year we had

a teacher from secondary school wanted to try and finally it was okay. We think about, to take it, to take secondary classes regularly. But then we also have to adapt the workshop, the second part. And this is something we have to think about if we want to do that.

Z: You finally did the workshop with the workshop or not?

S: My colleague made a workshop with the secondary classes and she thought that the pupils were very interested in other buildings at the end in this architecture part. They were interested.

Z: Can I ask you something more about the way the actor uses the space of the Villa and the garden. Why does he do a tour also in the garden of the Villa?

S: Because the garden is a very important part of the whole assemble. It has been, oi oi oi, in two parts for a long time. One part of the garden has been sold by the nuns worked in the house for elderly people. They sold one part of the garden and it was a big thing to bring the garden back. The garden is a very nice garden, and lot of people from Zurich come here to relax, to play, to make different things here, enjoy the flowers. It's really important the garden as a part of the whole assemble. And that's why it's part of this tour. I think it's very for e, for the whole play it's good to have the garden as a part of it, because you walk a lot first in the garden and then you go into the house. This moment when you enter the house it is this wow. I think that it really makes sense to walk a lot. It is good for students. It's easier to, if you always have this movement in between the different spots it is easier to concentrate.

Z: Does he make several stops during the tour?

S: In the park we have three stops, then you go into the house and we have about seven stops in the house. You move from the ground floor to the second floor.

Z: Do you think that is easier for students to listen as they are standing or it is also convenient as they are walking.

S: Normally he talks only when they are standing. He does not talk as they walk.

Z: Great. For me it is okay. I think you gave me a lot of insights about this tour. I don't know if you want to add something more about what you do.

S: What do you mean?

Z: I mean if you have more things to tell about the tour.

S: The, hm, in general it is very good programme, I don't want to, these tours are a programme that really...

Z: I am sorry I lost you again.

S: This programme fits very well to our house. We have a lot of good feedback from teachers but also from pupils. Some of them really believe that the butler really lives here, in this villa and they are really impressed. I think it's a good way to involve children, to make them interested in house. This is really a good way to work with children, but it really needs the second part that we first talk about the butler and about what they learn. It is important to have these two parts. It really needs the workshop to reflect about the play they have been seen. And yeah, I think it really, what is important is to have a good play. So you really need an author who knows the stories and has experiences with children's plays and with what children

like. Yes, I think it's really important to have a good play. The jungle tour is something different. At first I was a bit sceptical about it, because this combination of the real fact of the garden and the jungle tour history. At first I was, hm, I don't know if it works. I've seen that children can do it, it's not too much information. A good writer who invented this tour, I think this is really important.

Z: As far as I can understand the writer should focus on the history of the building, to highlight the building, but also it needs a research about student's behaviour.

S: Yes, absolutely. I think his achievement that tour works for children and for adults. That is a really big achievement that he could write a play that is for both groups. This is really great.

Z: This is a success I think. Great. I really thank you for this interesting discussion.

S: Thank you too. I am sorry for my English.

Z: I am sorry too. I have the same problem too.

S: There are so many things I can't explain or find the right word. Thank you for the interest. Just let me know if you come to Switzerland. I wish you good luck with your thesis.

Z: Thank you so much. Have a good day and success with your interesting tours.

S: Thank you. Bye.

Appendix 4

Interviewer (Z): Zoi Katsamani

Interviewee (K): Konstantinos Papachristou, curator of Ghika Gallery

Interview Setting: Interview conducted in Mr Papachristou's office, in the Ghika Gallery. The interview was conducted on Tuesday (21/11/2017) morning.

(Start of Interview)

Z: Konstantine, I would like you to tell me a few words about the project. What do you find interesting in it? If you find something interesting.

K: Of course, I find interesting elements. You talk about the cooperation between the National Theatre of Greece and the Benaki Museum. First of all, I find an innovative conception for both of them. A meeting that can be constructive for both sides. On the one hand it is a live event, comparing to one's common visit in a museum. Moreover, it is an event open to another audience, a different audience. That is said on behalf of the museum. Regarding theatre's side, the audience that loves theatre has the chance to watch performances in a completely different space.

Z: Has a similar event ever taken place in Ghika Gallery?

K: If you mean a theatrical performance, I would say no. However, concerts or similar events where a different element is engaged in the museum environment have taken place in the past. These events had great success. A theatrical performance has never taken place here.

Z: Did the concerts you mentioned relate with a collection or an exhibit of the museum, or not?

K: No, they didn't have a direct relation to an exhibit or with the general collection of the museum. However, when we host an event in the museum, we always take under consideration the atmosphere and the environment of the museum.

Z: So, we could say that this is the first time that there is a direct relation between an event and an exhibit.

K: Yes, this is the first time that an event is directly related to an exhibit and to a part of the collection.

Z: Yes, I see. I don't know if you have seen other performances of the "From the silence of the display case to living theatrical voices" project. Do you think that this is an easy relation to make?

K: I haven't seen other performances yet. I have seen some rehearsals and I have been present to several discussions about the performances, so I have a sense about it. I consider it to be difficult. I don't think that it is easy. However, this doesn't mean that these performances shouldn't happen, or that they are not successful. If it is successful or not, it is another issue. I believe it is very difficult to find data that are valuable for both sides in such a short time.

They are a lot of performances and exhibits from quite different collections, in addition to a small period of time. If we had a one-year preparation for the performance for the Ghika Gallery, then the result would be different, and much more constructive for both sides. Again, this doesn't mean the project is not successful, or made in a right way.

Z: Each collection demands a whole research, which means a long period of time for sure. Maybe a lot of time is needed also for the communication of the two institutes, as people from different professional backgrounds are asked to cooperate with each other.

K: First of all, it is a really difficult matter. Talking about the Ghika Gallery, that is a huge collection in a relatively small building. It includes a variety of exhibits, from paintings to manuscripts and from poetry to photography. It is really difficult for someone to become familiar with this collection, to know an exhibit, to know its history that is presented here. The exhibit belongs in a certain context, which one should know or study. Obviously, this cannot happen during the available period of time. The performance should be focused more on the general context and less on the specific exhibit. I think this would be better.

Z: So... you would find more interesting a performance about a collection or a topic of the museum.

K: Not necessarily. What I am saying is on a theoretical base. Probably its result will be fine or even perfect. I simply say that in order to get the sense of a collection as difficult as this... The collection of the main building at Koumpari Street is an easier collection. The Museum of Islamic Art, too. They have a specific collection, including specific exhibits from a specific period of time. Also their exhibits are more familiar to visitors. So, the audience or the people from National Theatre are more familiar with these collections. Here it is much more difficult. This is something I also mention during the ordinary tours. Despite the fact that this collection seems to be understandable, in the end it is a more difficult collection than expecting, having several interpretations. We always try to show the relation between people, the relation between them and Europe, what the "1930s generation" really is and what is its coherence. Anyway, issues emerge. Each visitor can make his own interpretations by the stimulus he gets from what he sees. And that is our intention. When I say... I don't think that it is wrong to begin with... to focus on one exhibit. Let alone when the exhibit has such a general context. This is an exhibit that can work in that way. That is the reason why I chose it.

Z: So, you are talking about the approach.

K: What I want as a curator of this museum is all of the above to be obvious to the audience. And I want this to be obvious not only at the performances but also at the ordinary tours, at the students that visit museums, at the educational programmes, at the individual visitor of the museum. This museum is made that way.

Z: How could that be achieved through the contact between the director and the curator? In other words, what is your need concerning this cooperation? Do you need frequent meetings with the director and the actors, would you like to give a direction and then let them work on it freely?

K: Look, my intention was to give the general direction and I did it through the selection of the exhibit. I wanted to select an exhibit that can be seen from several perspectives and can give the director and the actors a variety of possibilities for creation, on the contrary of another exhibit, a poem or a painting. I am interested in the content of the performance, not on a

sceptical basis, but in order to be able to shape my own opinion to prepare what am I going to say during the introduction of the performance. So, I would like to be on board with the included poems and their presentation. Regarding the directory and the theatrical part, it is not in my area of expertise. However, I would like to be present at some rehearsals, not to intervene but to be sure that what we want to achieve from it, will finally happen. I believe that everybody has his role, but at the same time a cooperation on several things is needed, for example in the selection of the exhibits or the design of the performance.

Z: I will insist on the issue of the cooperation of the two institutes, but I will zoom out. What kind of problems can be faced in such a cooperation?

K: The problems are obvious, and they have already been faced at other performances of this project. We come from different professional backgrounds, and we are used to working in different ways. Problems will always emerge, due to different perspectives. Personally, I don't disagree so far. However, if the director tells me that he wouldn't focus on the exhibit, and he would be inspired only by the general atmosphere of the museum, then we would have a problem. I wouldn't want neither the content of the exhibit, nor the best interest of both institutes to be underestimated. I don't mention this in a competitive way. It is just my intention. And so far, I don't have any problem with this cooperation. I don't know what has happened in other performances.

Z: As far as I understand, it is your intention that the performance is designed in the service of the exhibit. Do you think that a performance that is not related with an exhibit and that is just an event in museum space, violate this space, or not?

K: No, I believe that whatever happens in a museum that is based on certain principles and does not violate its atmosphere, and it is designed under a certain logic, then it can bring only good results. The concerts happened mainly to bring more visitors in the museum. The one concert happened on the music day, the other on museum's day. So, they happened with the initiative of a celebration. Certainly, some principles should be taken into consideration, but I think that museums should be open to other kind of activities.

Z: Can you tell me a few things about this museum? I mean, the name of the museum is "Gallery", but...

K: But it is not a Gallery.

Z: The three floors of the building include historical exhibits; how can we call it?

K: The museum is named "Ghika Gallery", because the entire building is donated by Ghikas, and he wanted the building to continue operating as a gallery after his death. So, that was a tribute to him. That's why we kept the old name: "Gallery". When Ghikas was alive, the building operated as a gallery, but only at the top floors. I mean, these floors were used as his atelier and as a place for the exhibition of his artworks.

Z: At the fourth and fifth floor, right?

K: Yes. The remaining collection that is located from the basement and goes all the way up to the half of the third floor includes all the artistic and spiritual creation of Greece of the 20th century, from Disastrous Asia Minor till the Dictatorship in 1967, the Interwar period of time, and the "1930s Generation". This is a unique museum. There is no other museum like this in Greece, and maybe it is unique in whole Europe. This is our basic collection. It's not that the

Ghika collection has a minor significance than the basic one, but it is a separate part. The basic collection defines the environment that Ghikas lived and created. This is the way the two collections interact with each other.

Z: Do schools visit this museum?

K: Yes.

Z: Which grades are mainly interested in this museum?

K: Students from primary school till high school.

Z: Is the high school interested in the same way as the primary school does?

K: The interest is the same for both, or maybe a bit more from high school.

Z: Have you scheduled a tour specifically for students?

K: There are educational programmes for students, suitable for each grade.

Z: Are they just tours, do they contain...?

K: There are some exhibits that the tour guides focus on. Having these exhibits as starting point they discuss or participate in some activities, like painting in his atelier. I think it's better to talk about this matter with the department of educational programmes. I am not aware of it in detail.

Z: Do young people between 15-25 years old visit this museum?

K: The main problem is that we are open for the public only two days a week, due to financial issues. So, during these two days, the visitors of the museum are much less than we would like them to be. The target group that you mentioned is a very insignificant percentage of the museum visitors. However, if we host exhibitions in the small hall at the basement, the number of visitors increases and specifically for young visitors.

Z: So, what is the average age that visit this museum?

K: I would say from fifty to sixty-five years old.

Z: This is what exactly I have noticed at performances. My observations till now show me that this is the main target group for the performances, too.

K: Yes, this is the audience of this museum too. If these performances were presented at Piraeus Street, the audience would be younger. The visitors of the museum in Piraeus Street are younger.

Z: Now, I will ask you something totally hypothetical. Could you imagine a theatrical performance that moves through museum space as an alternative tour for adolescents?

K: No, I could not. In which way?

Z: For example, several exhibits have been chosen to be the core of the tour and theatrical action could take place referring to each one.

K: Yes, I could imagine this event, but not as a tour. I could imagine it as a theatrical performance, as a happening, as something interesting that could happen in the museum. But the tour is something completely different. I mean, I don't consider that... The tours we provide

here are different than typical tours like: here we are seeing this, and there we are seeing that. We empower the tours with an atmosphere of the specific era of the exhibits. We focus more on certain exhibits. Our tours are more vivid than other tours, like a tour in archaeological museum per say. This is regarding the tours. The other thing is completely different. I mean, I don't consider that a theatrical performance either for adolescents, or for children, or for adults, like the one you described before could replace a tour in a museum. This does not mean that I wouldn't like this to happen. I would like such an event to take place in the museum, but within another concept, like a theatrical performance.

Z: What kind of problems could emerge? Why don't you think that this event cannot replace a tour?

K: I don't consider it as a problem, I consider it as something completely different. Each person should do what his area of expertise dictates. I don't consider that an actor or a director can replace a museum curator, or the opposite. This is why I don't think that I am allowed to tell to the director how to design the performance. The tours and in general the concept of showing something to the visitors demand several abilities and knowledge, that maybe the actors don't have. And they don't need to. Or maybe, they do, but they probably gained it in another way.

Z: Yes, I see. Museum Theatre, the concept Museum Theatre, has an exhibit or a collection or a topic of a museum as an initiative, then a contemporary text is written, and a presentation is made. Some researches show that this is a way of highlighting a museum or empowering learning. What is your opinion about it?

K: I agree with that. I mentioned it in the beginning. I consider that both sides gain something from this. This way highlights the collection for sure, but it has to be engaged in a harmonic way in the performance. Exactly what we said before.

Z: Yes, I see. I am trying to understand. What is our goal? What do we want to achieve through a tour?

K: The goal is double. We talk about this building that includes a complex collection. Firstly, it would be proper the audience to have a sense of the atmosphere of the era of the exhibits, and to understand what we try to show them: the relation between people, and what these people tried to present as Greek culture abroad. This is something that emerges from specific exhibits. Not all of the museum collection presents this element. The audience should leave having a better understanding and knowledge of that era. The "1930s Generation" and that period of time is something well discussed, although still not covered. There are huge agreements and disagreements about this issue. It is constantly under discussion, but the terms are not usually clear. We have to make it clear for the visitor so as to be fully conversant with this period of time. Secondly, it is about money. I mention it in such a raw way. We have to increase the number of visitors. If a tour is successful and gives a lot of insights to visitors, this would be a motive for more visitors to come.

Z: Nice, returning to my previous question in order to be clearer to me, and not to argue for or against. An alternative tour like the one I mentioned before, a walking performance having several check points, including interactive parts with the audience, and a discussion with the curator of the museum at the end, or even in the middle, as a break ...

K: Yes, but now you added another element. This is the difference with what you said before. When you have a performance, and you stand in front of an exhibit and you present it in a

theatrical way, the visitor, or me as a visitor that I like theatre a lot, focuses on the way the actors perform and not in the content of the performance. I would watch this through a theatrical, not a scientific view. A tour has a scientific element that theatre does not have, and this is for the best. It is another function. It's much easier for a visitor who watches a performance to focus on what he likes or not, to judge it, to be enthusiastic about it. The performance lacks the scientific element that a curator, or a tour guide could provide the audience with. In this museum, the tours are made by me or another member of the scientific staff. I mean there are not external tour guides, because we want to be accurate on what we say. So, if you engage a tour guide or a scientist in your initial proposal, then yes, a theatrical performance could replace an ordinary tour. But the director's agency is cancelled if the curator indicates to the director the way he is going to design the performance, in order to include the scientific element that the curator needs. The one should not enter in the other's field. That's why I am a bit sceptical on this issue. It would be impossible for the tour to exist without its curator, just like it is impossible our project to exist without the curator's introduction about the exhibit.

Z: Yes, right. What you are saying has emerged from the audience's interviews. There was a person who watched the performance without the curator's introduction -he watched the general rehearsal- and then he watched the whole presentation, and he stated that it was completely different.

K: This is exactly what it is going to happen with the tour.

Z: So, you think that the alternative tour could work in that way.

K: It is something hypothetical. I don't really know. I think it could work in a more correct way.

Z: Well, I think we have covered most of the issues. Thank you so much.

K: Always available to you.

Appendix 5

Interviewer (Z): Zoi Katsamani

Interviewee (E): Eirini Papageorgiou, curator of Benaki Museum

Interview Setting: Interview conducted in a hall in the Benaki Museum. The interview was conducted on Tuesday (28/03/2017) afternoon.

(Start of Interview)

Z: How did this project start?

E: Everything started at the end of 2015, as I was writing a small article about an exhibited object of the museum. I wanted to use at the foot-marks a reference of a source and specifically a reference from “Iliada” by Omiros. At that time, I had the impression that if I could alter this written article to an oral speech and next to it to install a narration of the specific part of “Iliada”, that would be really interesting for the visitors of the museum. Continuing, I did it by myself as an experiment, during a guiding tour that I gave to the audience of the museum. I presented them the image that was on the vase, that it is a two-dimensional picture and let's say that I forced them to imagine it as a three-dimensional performance. I invited them to open the vase, as they face a painting. When I mentioned to Omiros, that is familiar to the audience, as we have been taught Omiros since school, it is not necessary somebody to be high educated to know Omiros, the audience were activated. They started to be really interested in the vase. Suddenly a vase that they usually pass it without paying any attention, turned out to be something that is valuable. Then, I started thinking how could that happen to other exhibits. Another concern that people who work at museums have, especially these days of financial crisis, is how to attract people in museums, not only in a quantitative sense, but also in a qualitative sense. How are we going to increase the quality of programs that we offer to the audience in order to have high quality educational programs, or even innovative programmes. Sometimes, it is the need that gives birth to the innovative ideas. I was thinking about this idea for a long time. I finally made the decision that the exhibits should be combined with a dramatised text. The text is not necessary to be directly connected with the exhibit. It can be memorials, or not necessarily ancient poetry, but for example Pausanias. So, I mentioned it to the manager of the museum. From the very beginning, I had in my mind the National Theatre of Greece, because I see a lot of theatrical performances since my childhood. I trust them. I needed a big organisation, that they would respect this idea. The negotiations lasted a lot of months, discussions, negotiations. To convince the artists is not something easy. I had to explain them. It was not easy for me. I needed to explain them the initial idea. But I can understand it. Then, Stratis came. We had a lot of discussions. He had to learn the museum. He talked a lot with people here. During the learning and research process, real theatrical presentations came out. We made the decision to do it without scenery. Because the museum itself is a scenery. Every performance had a different topic. At “Ptochoprodromika” there are references to the poverty of people of that period of time. At “Erofilii” is “love and death”. At “Kolokotronis”, that you are going to see today, there are a lot of references to the memorials of Kolokotronis. We used the language of the prototype text. At “Ptochoprodromika” we used the Byzantine language, although in the beginning we afraid of it. We had words that we did

not know. You cannot imagine what happened. Regarding “Erofilii”, again we kept the language. So, it was a language journey. So, as you do a journey in time in museum Benaki, you also do a language journey from one performance to the other. Now: “Museum Theatre” (in Greek: Mouseiako Theatro) this is different. This exists from the first decade of 2000. Its aim is to help younger people to come closer to the exhibits. In that case the text is contemporary. You write it today. And you invite a teacher to present it. You don’t bring actors in the museum. In National historical Museum it was an exhibition about historical treasures. In order to make this let’s say sterilise exhibition, attractive to young people, they wrote the text for the present. A woman who did her dissertation about museums, wrote that text: a woman named “Maro” explains her feelings while walking around the exhibits. In the past, something similar happened also here. This is something different. We do not focus on a target group regarding the age. Of course we don’t aim at children. Because it is impossible for a child 10-12 years old to pay attention to this language. At every performance, a curator does an introduction. Some of the performances were presented to adolescents. They were around 15-16 years old. So our target is adults who go to museums and to theatre. It is not a clear guiding tour and it is not a clear theatrical performance. It is a dialogue that is really interesting. We, as curators, were helped a lot. And I know that the artists felt the same. It was a fertile meeting. I am really impressed that the artists come before the scientists. The instinct of the artists is so strong sometimes that they directly reach a point that we need a lot of time to reach it.

Z: Do you know about “theatrical play” (in Greek: theatriko paixnidi)? Does theatrical play belong to “Museum Theatre”?

E: At “theatrical play”, the child interacts with the performers or with the exhibits. Children have a specific role in the performance. This project here is not interactive at all and the audience hasn’t got a role in the performance. You simply bring the exhibit in front of the audience. Because the leading actor is not the actors, but the exhibit. You bring the exhibit in front of the audience, and the analysis that you make is not a strict, scientific analysis, because you aim at the general public. And you want to charm the audience. You want the audience to see the exhibit from a different perspective. And you want the audience to come again and again to see the exhibit differently. To see exhibits at other museums and be able to recall memories. This is a kind of educational process, but it is education in a different level. It is not the educational project that applies to... let’s say that it is a project of “lifelong learning”. I am not sure what... It was a very new idea for the audience here. I am not sure at all about what the audience get from this project. It is really soon to know about it. Next year, that we are going to present it again, we will know better the results. We are sure that we would like to present it at a university abroad. We can do it because we don’t need to bring together the exhibit. We can do it by power point. Of course you lose the sense of the place. The atmosphere. Especially in the Byzantium, in the Byzantine collection. Most of the people while entering the hall, they stopped talking, although the performance or the curator hasn’t started yet. Most of the people from the audience were excited about it. They were really excited about the combination of the lights, the space. Especially in the Byzantine Hall, that the exhibits determine darker lights in the hall. They played the performance in front of a temple. So, it was a very good match between the dramatised text and the scenery of the museum. And the audience was excited about it.

Z: You mentioned that while the audience was entering the hall, something changed. Why do you think that this happen?

E: I think it was because of the scenery of the museum. The National Theatre of Greece didn't change anything. They didn't even bring a chair. Only costumes. At the performance of "Philoktitis" it was only a wooden box. At "Ptochoprodromos", nothing at all. At "Erofilii" it was a stairs, for practical reasons, for the audience that were sitting in the back. And at "Kolokotronis" again a wooden box. We don't have any extra scenery.

Z: Yes, I see. I agree with you that it is not needed any extra scenery. So, the hall was the same. Have you ever noticed such a difference happening at the audience when they have a guiding tour in the museum?

E: I don't know, because I don't make the tours in the Byzantine Hall of the museum. No, I don't think that in a normal guiding tour the feelings are so strong. Maybe this has to do with our memories. For example, when you enter to a church, something changes. We don't shout, we are dressed in a certain way. Maybe this plays an important role. You don't feel the same when you enter a hall of archaeological exhibits because you are not used to enter to archaeological temples and to do specific movements or have a specific behaviour. An exception is if you are an archaeologist. On the other hand, this could also happen in the Archaeological Hall, but I didn't have the chance to experience it or listen about it.

Z: I was wondering how I can empower the educational role of the museum, either to schools, or to adults. So I am wondering if a performance can highlight the exhibit or overshadow it.

E: I believe that a performance can highlight the exhibits of the museum. This happened to an extend to all the performances. To a different extent. Some performances were stronger, some not. Because some exhibits are weaker and others are stronger. In some cases there is a stronger relation between the exhibit and the dramatised text, and in other cases the relation is weaker. But we will work more on it. Next year, we are going to repeat it. For Stratis it was also really difficult. It happened a mistake in the beginning, especially from the part of National Theatre of Greece, not to give more time for the presentations of the performances. We arranged for 6 presentations for each performance. I didn't know that it is needed at least 10 presentations for each performance in order to be a flow during the performances. Finally, we did 7-8 presentations for each performance, because of the demand. But at the time that the performance started to have a pace, we had to stop. And we will continue with "Gkika" and Museum of Islamic Art. And people will know in the future that on Tuesdays at Benaki Museum will be some performances.

Z: Could it be possible an idea like this to work also for children? For children to get experiential knowledge?

E: Children, that's why the Museum Theatre that aims to children uses contemporary texts. We chose texts from the period of time that the object belonged to. What will a child of ten years old receive by listening a text of 5th century? Adolescents came. Adolescents around 15 years old. Children of our colleagues came, but I don't know if they really got something from it. Of course they got something from the fact that they see theatre in the museum. But younger

will receive only the experience of seeing theatre in a museum space. That's why I believe that Museum Theatre that is for children uses contemporary texts.

Z: As far as I can understand, a lot of things changed from the initial idea. For example, as you mentioned, in the beginning it was to be narratives at a stand.

E: Yes, but that was an idea that we early abandoned it.

Z: So, I understand that a lot of open-minded people work for the museum.

E: Yes, Benaki is known for its openness. I am not sure if such a project could have happened to a public museum, due to the bureaucracy that public museums have. Firstly, we don't have the bureaucracy. Secondly, working in such a museum, that in a daily basis there is a dialogue between you and the exhibits of every period of time, you learn how to think out of the box, without stereotypes. You give space to new ideas. You need to take the risk. You earn from some things and you lose from others. But taking a risk is like this.

Z: At the last part of my research, I have to choose one specific Museum and to make recommendations for this specific museum. It will be maybe for children or maybe not.

E: If you want for children, you have to contact with the educational department. Of course they don't do theatrical performances. Personally, I don't know how to help you. This is a whole science. You cannot do it in an empirical way.

Z: What do you think of presenting this project abroad?

E: We are definitely open to present the project abroad. We are thinking of bringing the idea to America. But we need budget. Even if we will not transfer the exhibits, it is still expensive, because of the flying tickets and the accommodation. We don't know if we can cover it with a funding. Or we don't know if the operator that will invite us is interested in sharing the expenses. Or if the operator is interested in the four of the performances or in only one of them. All of these things are under discussion. Furthermore, there are no translations in English. Only "Philoktitis" has been translated. Of course, if we have something fixed, a fixed date, we can pay for somebody to do the translation for the texts. I don't know if you have already got the text, because channels immediately showed interest about the project, like CNN, the text with information about the project in English.

Z: Is it possible for you to give me some video material of the performances?

E: We have videos from all of the performances. I really don't think that it will be helpful for you. Because what you are going to see will be quite different from the real one. Either you are here and you see it, or... it is like showing to me a video of a performance in Turkish. There is no meaning. I will not understand anything.

Z: In general, every material that you have and you think that it will be helpful for me, it is welcome.

E: Of course, if we are talking about presenting the project abroad, we should send an envelope. It cannot be like this. Of course in the beginning I can give you the English text and you can explain the basics. But we need to send an envelope, including an analysis of each performance, how the exhibit is connected with this dramatised text, and why. "Why" is very important. Why this exhibit is related with this text. Especially, regarding the ancient history, to present a vase interpreted in a certain way, you need strong proofs, because an ancient vase can be interpreted in various ways. How we read the vase, especially a vase from the ancient years, it is not something simple. You need to have scientific safeguards. Because another archaeologist will interpret it in a different way. You need strong safeguards to interpret the vase in that way. You need also strong scientific safeguards for the interpretation of the ancient tragedy. And then the combination of the exhibit and the text will shed more light to each other. I wanted so much the other vase in combination with Iliada. Both the vase and Iliada were from the same period, so probably the painter of the vase knew already Iliada. But Stratis did not want to take the risk. Because Iliada had recently been presented in National Theatre of Greece. When we finally picked up this vase, we had problems. Some archaeologists were translated the meaning of the vase in an X way and others in a Y way. From the very beginning, I was closer to the translation of the Y way. But, to support it to my speech, I needed to read and find references. Plus the selection of the dramatised text. Stratis suggested "Philoktitis". "Philoktitis" had never been interpreted in the way that Stratis perceived it. "Why do you read it in that way?" Stratis told me: "I will explain you". But how could we support it? In September, I found an article of 1983, a very important anthropologist that read "Philoktitis" in that, same way.

Z: That was amazing.

E: Yes, it really was. Because I felt really calm, because I had scientific lifeguards to support the statement. The impressive thing is, because Stratis has no relation with that field, he didn't even know his name and he had never read about him, so how do these people from different periods of time and different places reached the same way of interpreting this text. And I think that in that case it was the best bond between dramatised text and vase. The image was so clear. And the way that they interpret the text was really clear.

Z: Was it the first performance?

E: Yes, it was the first one. We had great agony in the beginning. And even though we had a few seats, I couldn't expect what happened. I think that the audience were impressed with the idea that a well-organised team of actors uses the space of the museum to play theatre. And this is not something common here in Greece. Maybe it is common abroad. Thodoris Ampazis told me that when he lived and worked in Netherlands, his most crazy ideas, they tried them in Museums. Because Netherlands are not at all old-fashioned in these topics. They tried them in Museums of Contemporary Art. Choreographies, theatrical plays.

Z: It is quite common to first prepare performances and then use the space of the museum to host your performance. But this is something different.

E: Yes, this case is the exact opposite. I haven't seen a tragedy in a close space. You have the text of "Philoktitis" that has been presented in Epidaurus or in Philippus, it doesn't matter where, or in Irodeio. I don't know, I have never seen a tragedy in a closed space. The actors

were forced to find a way to play an ancient tragedy in the closed space of the Museum. And they used many exhibits. They discussed with the sculptures. We did it in the hall of the Romans sculptures, because that was the hall that could host the audience. In the beginning I was really upset, because the Roman sculptures had nothing to do with "Philoctitis", but at the end I forgot it. We have the face of "Paris", as a sculpture. Stratis named it "Achilleas". For the actors it was quite simple. For me it was almost, sacrilege. However, I forgot it after the third presentation of "Philoctitis". I tried to see the performance as an average audience, and not as an archaeologist.

Z: I am thinking now that the team-working is great. If you had insisted in your opinion, then you would have lost such a good idea.

E: Yes, it's true. I released myself. Of course two archaeologists made two remarks about it. But this is the craziness of the archaeologists. During the presentation, talking with the sculptures, was really impressing. And we felt that the sculptures stood up. And the actors felt same thing. That they had extra audience. And that is a unique experience. In the past, people from Benaki Museum made a combination of texts from the Byzantine period of time. That happened in the hall of the Byzantine and Romans. But the performance didn't have a dialogue with the exhibits. Now that I remember about it, I say "I see a nice performance in a museum". But this is something different. Some people from the audience told me that it was like seeing the performance together with the sculptures that were around. You feel like the exhibits become alive. When you enter the hall you have the need to talk with the exhibits. And I think that if that have happened to other museum that has different exhibits, it would have worked like this again. Maybe people who work in Museums should see things in a different perspective. They should think that our aim is not be famous from a publication or from an exhibition that it will be written in the history. Our goal should be informing and educating the audience in a way that the audience would be able to understand. The archaeologists, and by archaeologists I mean also the Byzantinologists, speak in a language that nobody can understand. Behind this idea maybe is hidden my need to transfer my knowledge. Of course, I write articles, because otherwise, you cannot remain in this job. And I like it a lot. But when you write the article, as a scientist, you feel excited. This excitement that I feel when I write an article and when I realise something, when I approach the past and I open this curtain, it is this excitement that I want to transfer to the audience.

Z: I think that this is what is missing from the tours in museums. It is such a pity.

E: It is not easy, especially if you have a big various team. The most important for the audience is when you talk about the past to make the reference to the present. For example you have a small sculpture of a woman at the time that this woman is giving birth. But if you tell to the audience that it was an object that they considered that it was protecting them, and then you support your statement with a reference with something familiar, immediately the audience make relations and bring in their minds memories.

Z: Whatever you mentioned is full of images. Images that they can easily linked them with something familiar.

E: In that way, audience can come closer to the person that owned that vase. To this anonymous person that created it. There are a lot of similarities with our past regarding our

habits in marriage and death. The thoughts are the same. Our need for the power, our need to belong to a team are the same. The way that we express ourselves changes. So, the question is how I can make the audience to come again and see the exhibits through my eyes.

Z: Thank you so much.

E: You're welcome.

Appendix 6

Interviewer (Z): Zoi Katsamani

Interviewee (S): Stratis Panourgios

Interview Setting: Interview conducted in a hall in a restaurant in Athens. The interview was conducted on Monday (27/03/2017) evening.

(Start of Interview)

Z: How did this project start?

S: I entered the Benaki Museum in May 2016 and for four months I did a research at the four collections of the Museum. I cooperated with the curators of each collection. I was guided by them in the museum, we discussed together. I went in the library. I was reading, I met the people there, we discussed a lot. Initially, the project was to be four different narratives at a book-stand based on four exhibits of the museum. To read the texts close to the exhibits. In the beginning the project was to be every month one event: an event for October-November, another one for December-January, then January-February, and February-March. It would be four different narratives at a book-stand for each of four different exhibits.

Z: Are these exhibits proposed by the curators of the museum?

S: We cooperated for the final decision of the exhibits. A director is invited by the museum, a director-researcher. He comes at the museum, he examines the space, he reads, he meets the people of the museum, and then he chooses four exhibits. Then, he cooperates with the curators of each exhibit to choose together the dramatised text that should be closely related with the exhibit. We go into the exhibit. I will explain it to you. It is not about picking up a glass in general and making my own story about this glass or I will find a story that is about a glass in general. The dramatised text should be related with this specific glass. The performance should be about this specific glass, regarding dramaturgy or acting. We should present aspects of the exhibit in space and time. As Delivorias says: in space and time of Greek culture. So, this project started to become very unique and personally speaking, I loved it so much. And finally I proposed not to do narratives but theatrical performances. Maybe not to be a theatrical play presentation, but something more than that, based on theatre. Neither narratives at a book-stand, nor installation, nor technology used: I started to remove things. So, we decided to be a real theatrical performance in the museum. A really risky project. And I decided to include myself in the performance, as an experiment. I would like to experience the whole process. So, in the beginning of September the project started to be shaped. We should fix the dramatised text. And then we had the directing, the dramaturgy, the cooperation with the museum, to choose the exhibits and the halls of the museum. The whole project should have a harmony.

Z: As far as I can understand, the goal was to highlight the exhibit. What you create should not overshadow the exhibit. I think that this was the bigger challenge.

S: Yes, always. They should be interdependent. We decided the performances to have two parts: an introduction from the curator of the collection to present “why this object” and “why this text combined with this object”, “why this hall” and then the main part of the performance. In the beginning of September we should create a team of actors, who are not going to do the narratives, but theatrical performances. I was responsible together with the curators for the final dramatised text and the object, in order to be able to create the team and make decisions about the programme. The four months of research was a good groundwork, and in combination with my instinct made me feel confident enough about my choices. We always talk about “theatrical events” and not about “theatrical presentations”. It is important. This is how we present it. Until now, I don't know a similar project to be happened in Greece and in such a short time. Four performances for four objects, having only five weeks preparation for each performance. And five weeks presentations for each performance, instead of four, that it was planned in the beginning. Later we did more presentations because of the success of the project. I did not have an assistant for the project. The project was low budget. I did not have money for the project. The National Theatre of Greece supported me regarding the wardrobe. But I did not have any other money. Later, I realised that I don't need any money at all. You cannot value the exhibits with money. I used the exhibits in the scenery. So, I don't need additional scenery. The museum itself is already a scenery. I tell you all these in a confusing way.

Z: No, it is ok. Whatever I want, I will ask you later.

S: When you leave the narratives behind, you enter an unknown world. You make the decisions, you try to empower the project by putting yourself inside it as an experiment, and you create the team. You decide about the texts and the exhibits, without knowing where does this lead. The first performance was “Filoktitis”. And we tried to combine the exhibit with “Filoktitis”. The instinct of the artists is greater than this of the academicians. The academicians are looking for references: “Why “Filoktitis” in relation with the project?” and “Why do you think that this object symbolise the adolescent initiation of ancient Greeks?” and “Who is telling me that the adolescent initiation is related with Philoktitis”. And I told them that “the text is about adolescent. I cannot prove this to you. This is my instinct”. And after a meanwhile we found the text of (noise 14:05) that was fifty pages about the adolescent initiation of Philoktitis. So, as you are doing a research the proofs are coming. You have already some things from the beginning, but some others come during the research. Another basic thing was, ok, we 'll do four performances together with the introduction of the curators, but these performances should not only be related with the references, but also in various ways and levels with the exhibit. So, the mechanism of creating such a performance is not only what we say “logic”.

Z: It is a bit difficult for me to understand this now.

S: I will give you an example. The vase is created in five hundred degrees. Me as a theatrical artist, when I enter the stage, because the vessel was baked in five hundred degrees, I should be also in five hundred degrees. I will connect in another level with the exhibit. I will enter the stage being in ecstasy. This is not obvious in a first level, but this is something that I try to explain to the actors. They discover it during the rehearsals. It can happen in practice. The way that the object was created, determines the design of the performance, in another level. I believe in that.

Z: The final decisions were taken in September? After all these discussions about “why” and “how”? I suppose that all these discussions can be limited in the beginning. At least from the side of the academician. Because they need everything to be in a frame, based on the logic and on the proofs. However, I believe that if somebody manage to overcome this level and use it...

S: Basically, we have the academician and the artist, and we should bring them together at the end. At this point there is an exchange of knowledge. That’s why we finally liked these performances. We became a team.

Z: In this process people should be good listeners, right?

S: Yes, you have to be open. As Peter Brook said: “You should be open to the dazzle”, to have in your mind that you don’t know everything, you don’t know everything. You enter and you discover things during the process. This is the happiness of doing a research. So, the final decisions are: the “Philoktitis” of Sophocles in relation to the vase of fifth century BC that for me is related with the adolescent initiation of ancient Greeks. And subsequently the presentation on the vessel is the young man who takes the sceptre, it is like he is becoming an adult. When I saw the vessel, I told that’s it. Instinct. The academician comes with his own “wallets”, and the artist comes with his owns, too. The good thing in this project was that we had the freedom to do whatever we like, both regarding the museum and the National Theatre of Greece. The limits were “object-dramatised text” and “museum collection-performance”. That means a different guiding tour. The second object was Byzantine tableware and the image was the “hospitality of Abraham” and it was the first time the Ptochoprodromic Poems were used for a theatrical performance. Do you know Ptochoprodromic Poems?

Z: No

S: They were written in 1150AC.

Z: Did you discover that poems?

S: I had them in my mind. I discussed about them with the curator and we took the risk, because they have never being used for a theatrical performance before.

Z: So, did you have to adapt them?

S: Regarding Filoktitis, we played the whole text, as it could have happened in Epidaurus. The whole tragedy. The presentation was one hour and a half. In the first theatrical performance we were three men and a woman. But in “Philoktitis” there is no role for a woman. So, for first time, a woman played in “Philoktitis”. Regarding “Ptochoprodromos”, these poems have never been presented in theatre before. These poems were connected directly with the object. The third theatrical performance was “Erofilis”, by Chortatisis, that was connected with a dress of 17th century from Crete. So, we made it to be the wedding dress of Erofilis. The fourth theatrical performance, was the most different, comparing with the others, because we didn’t have a dramatised text. We had the memoirs of Kolokotronis. This performance was finally based on two exhibits, while in the beginning we focused only on the oil-painting, then we included also the sword of Kolokotronis. You should be open to add things during the process. So, in that case we had to make a new dramaturgy.

Z: And you managed to do all this thing in only five weeks?

S: Yes. It was too much work. The performances were all sold-out and the ticket was fifteen euros. On the one hand the ticket was high, but on the other hand, it was normal regarding the situation. So we have the directorial part, the acting part, the dramaturgy, the part of the curators, the part of the employees of the museum, the part of the National Theatre of Greece, etc. And that's why a friend of mine told me: Strati this is a research, you have already done a PhD, so write it down.

Z: This is my opinion, too. When I discovered it, I was in Netherlands. At that moment I told myself that this is something innovative, something that is in the service of history and arts and that this is a project-research. Exactly that. That's why I want to include it in my research. I think that I will learn a lot and I don't know, I consider it as a starting point. I think that from that point and on something changes.

S: Yes, something changes indeed. First of all, the theatre itself changes. You rediscover the happiness of doing theatre. The theatre is born again in another space. Not in a theatre stage itself. The theatre should be born in another space: in the temple of the muses. In Benaki Museum, that is, as I call it, the ark of the Greek culture. When you make theatre in a museum, you re-discover the theatre. Museum is a static space of do-not touch, static and it started to be dynamic. After a certain point everybody started working for the project. And the National Theatre of Greece finally worked a lot for the project.

Z: Did you work before that project for the National Theatre of Greece?

S: I was hired from National Theatre of Greece for that project.

Z: As far as I can understand, you worked a kind of independently from the National Theatre of Greece. I mean, did they contribute only to wardrobe?

S: **The** wardrobe and some objects. They helped in various ways. But responsible for that project was myself. I was hired for that project.

Z: Did you pick up the actors?

S: Yes. Based on their personality. First of all, you are looking for a good person and not for a good actor.

Z: I am interested in this approach. Could you please explain this to me?

S: I organised an audition only once in my life. It was mandatory. I am against to auditions. An exception would be if I need somebody to walk on the ceiling. So for that project we didn't do audition. The actors were already hired from National Theatre of Greece. They play simultaneously to other theatrical plays, so this project is extra work for them. So, the actors should love that project, they should consider it as something personal. I should convince them, I should create a team. They were finally coming at the museum in lots of happiness. So, a part of the project is how the actors work in the museum. So I wish, you should arrange it, to do a performance at Rembrandt Museum. So, there are a lot of things that arose during the process that I could not imagine. The rehearsals should be done in the museum. So, the museum should become a theatre. My main concern was to meet the people that work for the Museum, one by one. For four months I was meeting these people, with their routine, with their issues.

Z: May till September, right? So it is very important to be in the space and meet the people that work there.

S: People is the most important. Neither the objects, nor the productions, but people themselves. People will support you. These theatrical events happen in the museum. People that work for the museum watch the performances, help, they are getting excited. So the theatre reborn with the help of other people, like craftsmen. Not craftsmen from National Theatre of Greece, but craftsmen from the Museum. They, in reality, are not craftsmen for theatre. However, they arrange the lights for the theatrical performances in the museums. I borrowed only two headlights from National Theatre of Greece for very specific reasons.

Z: Can I make a parenthesis?

S: Yes, of course.

Z: Isn't it also about the space? The space of the museum determines the way that the actors play or the direction?

S: Definitely yes. Very much. The way that the actors react in the museum is completely different than that on the stage. That's why I told you that they found again the happiness of doing theatre.

Z: What are the differences regarding the direction or the way that you lead the actors?

S: It has to do with the sound, with the presence of the actors. There is no stage. The presence of the actor is in the space of the museum. The space regarding the process of direction is like a director assistant/ co-director. So the museum space is co-director in this project. The actor in the museum is flirting with the exhibit. The actor is at some points an exhibit and at some other points just an actor. At some points the audience becomes an exhibit and there is a dialogue between the actors and the audience.

Z: interesting. Sometimes the actors have the same or less weight than the exhibits.

S: Yes, the source of inspiration of this project was the exhibit. This project is interdisciplinary. I have a dialogue with the exhibit. When the actor enters the space of the mousses, he is starting to be transformed to the servant of the history. For example, when I do a rehearsal and I have next to me the frame of Emmanouil Mpenakis, I cannot tell too much, I cannot tell who I am. When I play during the performance and next to me is Apollon and I talk about Apollon, I cannot pretend that I am a "five stars Athinorama" actor. Because the God Apollon is next to me. The way that the artist acts changes in that space. In September, I will continue with the Museum of Islamic Art and with the Ghika Gallery.

Z: So, I understood it well, when I said that this project is a starting point.

S: Yes, other paths are creating. You understood it well. All the project will be done again next year. From April and on, I will start writing down the project, with notes and everything. So, during the summer, I will publish a book. This project for me was not only observations, but also participatory observations. I made myself a part of the project. A play at all of the performances. But, that costs me. A lot of work. So, around August, earlier I will have a paper. It will be formal. It will be published next year at the magazine of museum Benaki. I would like to publish a book and present it in the museum. I am flirting with the academic discipline. It will be like practicing in academic writing. So, my experience it will not remain buried. My experience will travel in details. The knowledge will travel. I have already started working with The Museum of Islamic Art. I am flirting with Sufi. They have the personal objects of Sufi. And

what does Islam means today. And the museum is wonderful. And it will be again the same concept. A dialogue.

Z: For the museum. Because there are a lot of performances in museums, for instance Abramovic, but now we talk about something different. Not about a performance in museum but about a performance of museum.

S: these performances were born in the museum. That is the difference. This is what I want to do in the future. Performances that are born in the museums. And continue like this.

Z: After all this research that you have already done, could it be a performance that moves in the museum and changes halls?

S: It can certainly happen. We tried the non-movement of the audience. The exhibits don't move. When the audience stand pays less attention. The action is limited. When you stand is limited. The museum demands the static. In that case. We discussed about it. In that case, the audience should not move. The audience should be around the exhibits and don't move. The audience will become exhibit. You'll see the performance tomorrow and you 'll notice that I am an exhibit. Kolokotronis as an exhibit in the museum. And that was the initial idea.

Z: So, you had this in your mind in the beginning. The non-static, I mean.

S: Yes, but walking in the museum, I don't want it. It causes me troubles. First of all, the attention is big issue. Maybe in the future that could happen. The next project. The space itself should indicate that. It causes a limit at the number of the audience. However now we have 70, 80 seats. Also, to ask somebody to stand. I 'm sorry, but I don't want to stand up, because my legs hurt. It is an inhibitor. Why a woman that is around seventy years old, not be able to see the performance? It causes limits also at the time. Can you stand for one hour? And in front of you having ten people. It is like waiting at the bus station. An exception could be if the space indicates you the movement. If you have a space for example, like the museum at Piraeus, that it is outdoors. For example there, you can do a performance, putting the audience here and there and you could be around them. I understand this. But Benaki, gives you the opportunity to move, but it has other things. Somebody who has issues. There were people with disabilities. The audience of the museums usually consists of older people. But also in the case of children. Last week we did a performance for a school class. We tried Kolokotronis for schools and it worked.

Z: Were the schools interested in this project all this period? Or that school was an exception.

S: It was an exception. It was that teacher. This last performance, Kolokotronis, I wanted to be for all the family. From the grandson to the grandparent. You have target groups. I mean, "Ptochopromos" is for more educated audience.

Z: Is this something that you decided from the beginning, from September? I mean the target groups.

S: No, it happen during the process. This is how research affect the process. You realise that this project is alive. It is like a living organism. You are alert.

Z: This is a challenge, right? To be alert in the whole process and to grasp things.

S: Yes, Fotis for example watched the performance of "Philoktitis". He is a friend of Dimitris Imellos. And I called him a few days later and I told him "Fotis, you will play at the next

performance". When a person that I love and respect introduce me an actor, then I think how I can involve him in the performance. One more person is something important. And after this, more people were added. We started this project two people and we are finally six. Our performances are created during the meetings. I have the things in my mind and regarding the directory, the 90 percent is already ready. The space, the actors and the dramatised text. The 90 percent is already there. The 10 percent is the result of the meetings. And from what is this result consisted of? From the first principle of life: the need. This project is a not a project for yourself to be showed. You create a humble project. I told you, you cannot play if you have around you Rembrandt for example. Stay aside for a while, love this thing and try to offer whatever you can. And all this without a director assistant. A lot of reading in the library. So, the actor is co-creator to the performances. But, the directory is already there. The presence of the director in the museum is a whole chapter. From my experiential knowledge speaking. And you try it. Without an audition. How can you make an audition for picking up somebody to enter the museum? You better discuss with him, go for a walk. A performance in a museum it has nothing to do with actor-virtuoso. In my cooperation with National Theatre of Greece, I need people who only do this, not and this.

Z: I see, you want dedicated people.

S: Yes, I have no problem with the stars. But a star, has more things to do. "Philoktitis" and "Ptochoprodromos" have already been presented at the jails of "Koridallos". I am responsible for the cooperation of National Theatre of Greece with the jails. To create a theatrical team. And we are going to present also Erofili and Kolokotronis. So the final presentations of the project will be in jails. We will make our conclusions there. All the museum will go to the jails. I mean the curators, the slights of the exhibits, not the exhibits, but all the theatrical events are presented there. So, the museum will be transformed, it will change space.

Z: And this is another research. How could you transfer a museum to another space?

S: I have never thought about it. Thank you for the extra chapter that you provided me.

Z: I have thought about it before. I will explain you the context. There are a lot of small museums that are located in a big distance between them. They have something valuable to show, but somebody will not drive all that kilometres to have a half an hour tour. This does not usually happen. So, I was thinking to pick up three small museums that are under the same umbrella and examine how I can bring them in the same space.

S: Now museum Benaki enters the jails and we come up with our conclusions. And that will be the closing of the project.

Z: And Benaki museum is open to all these new entities, right?

S: Yes, this is the thing, that it is open.

Z: How are the jails as audience and how was the school as audience?

S: The speech of the curator was hard for the school. Because the curator's speech is not for students. But then the theatrical play magnetises. When the performance started, students were into it.

Z: How long does the speech of the curator last?

S: the performance that you will watch is small. It is about 1 hour and five minutes in total. It is the smallest performance because it is the closing performance of the project. It should be short, comprehensive, with right semiology regarding the Greek history, with humour. I will not tell you now what is going on. This project is like a tetralogy and this performance is the satirical drama of the tetralogy. This is something that you discover during the designing process. It has humour. Why can't Kolokotronis cannot have humour?

Z: and what age were the children that watched the performance?

S: They were 12 years old and they came with their parents.

Z: And you managed to magnetise them?

S: Yes

Z: And there is any difference between children and older audience?

S: Yes, of course there is. Their reactions. Children were more expressive. They interacted.

Z: And what about the jails as audience?

S: they saw two performances. The first one was Philoktitis. "Philoktitis" wrote history in the jails. This is what the others said, not me. It was the most important performance they have ever seen. They have seen other performances in their lives. They have a past. They didn't grow up in the jails. But Philoktitis was the strongest performance they have ever seen. Philoktitis was a very powerful performance. Erofili has not been presented yet, but it will. When these entities enter the space of the jails, they get another meaning. The other thing that I would like to mention to you is that I am going to TEDx of Athens on third of May, I will talk about the jails. Not about the Museums, but I will mention about the museums at the end. And these two things happen in the Greece of crisis, without knowing the danger. The one helps the other. The museum travels, as you said before. The project is ending and you come up with your results in the space of the jails. You have 2000 people as audience of all the project in the museum and 250 from the jail.

Z: Are these actions in a frame of the social role of the museum? Because museums used to be in a distance from the audience. But now we see that something different is going on.

S: we create something innovative, right? We can admit it.

Z: Social role of art and museum.

S: This is the future. If you want a definition of the artist is this: sometimes the artist forget his umbrella. This is a period of time that the artist should not forget his umbrella. This is what I want to say that: the artist should be a balanced personality.

Z: since you have an experience regarding the children as an audience, would you be interested in doing what you already do in museums but for children.

S: Yes, it would be interesting for me. Kolokotronis and Philoktitis could be presented for students. Kolokotronis could be for primary school children, while Philoktitis could be for secondary school children.

Z: In the way that they are presented now?

S: Yes, of course. Maybe Kolokotronis need a change at the curator's speech. But Philoktitis, as it is.

Z: do you think that these performances could have a complementary role to school education. Without that being the initial goal, of course. Do they add knowledge?

S: Yes, they do.

Z: But, this comes out from the process, right? It comes out from the respect to the object, from the respect to the dramatised text.

S: You do not do art for a self-purpose. You do not create a performance for saying what is right and what is wrong. Everybody said, also the curator of the performance that Philoktitis could be presented during the morning hours for secondary schools. Easily.

Z: So, this is an option for next year.

S: We have already thought about this. But, this came out from the process. We didn't know it from the beginning. The vase indicated this to us.

Z: If you have started now shaping the same performances, but for children, would you have changed something at the process of the designing, of the creation, of the way you worked on it?

S: This is a basic question: theatre for children. First of all you have to verify the term theatre and then you shape it for children. You should not prepare a food for 12 years old student that demands a technique of eating of an older person. The materials that you choose should be colourful and for a lot of tastes. The kitchen should be attractive.

Z: Do you believe in the interactive theatre.

S: I don't know a lot about it. I haven't tried it yet.

Z: I am thinking if it could be more attractive for children. But on the other hand, I think that you should be more experienced by doing this.

S: Certainly you should be.

Z: Thank you for the nice talk.

S: You're welcome.

Appendix 7

Interviewer (Z): Zoi Katsamani

Interviewee (W): Women from the audience

Interview Setting: Interview conducted in the presentation hall of the performance “What the Old Man said” in Benaki Museum. The interview was conducted on Tuesday evening (28/03/2017), after the theatrical performance.

(Start of Interview)

Z: We are after the end of the performance: “What the Old Man said” and I would like to ask you what are your impressions for this performance, what is your opinion about this project of creating a performance for an exhibit of the museum.

W1: Personally speaking, I like it very much. I liked it, and I would like also my children to watch this performance.

Z: So, you consider that this is a performance that could be suitable for children?

W1: Yes, yes! Because it is easy to understand, it mentions interesting things, they made it attractive, the actors, they did an interesting find in the beginning,

Z: For which ages of children do you think that is suitable?

W1: For high school. Or for even younger. From secondary school. I suppose that from secondary school and on

Z: Did you see the other performances of this project?

W2: I saw “Erofilis”.

Z: And what is your opinion?

W2: I liked it very much. I could say that it was more “rich” in directing findings and in other things. However, this performance had nice meanings. More well-timed. I think that this performance can “say” something to everybody. The words of Kolokotronis are timeless.

W1: Especially the last words of the performance are for children

W2: These last words were from a speech that Kolokotronis gave at Pnika. These words were from a real speech. Indeed everything was shocking and timeless.

Z: so, you vote for this effort?

W2: Yes, It is quite modern. And the direction is quite modern. I liked it very much. Today we had to do with modern young people, who they suddenly met the figure of Kolokotronis and then the director by doing a flash back, he lead/drive us back to the history. It is a very modern direction.

W1: However, people do not know about this project. We got informed by our friend Ntina who...

W2: it is a whole circle. A project.

W3: it would be very nice to present this performance to schools. It would be nice for schools to attend this performance, because it will be helpful for students to better understand the history in a more interesting way. Because I remember that when we learnt history at school, we learnt about the one battle next to the other, but it made for us no sense.

W1: Yes, we learnt about dates and names...

W3: It is a very nice stimuli for children. The Ministry of Education should support this kind of projects.

W1: Yes, that was a class of history, much better from those in the classes of schools.

W2: It was an interactive class

W3: And I know some people in the Ministry of Education, who are History Academicians and they really want this kind of education and not just the way that this happens in schools that nobody remembers anything. Because we learnt history at school, but now, we don't remember anything.

W2: These interactive things are modern.

Z: Experiential knowledge.

W2: I think that this is more interesting to us, as older people. Children experience new things at their schools, I suppose. That was for me a post-modern class of history.

Z: Thank you very much.

W2: We thank you.

W1: Good luck.

Appendix 8

Interviewer (Z): Zoi Katsamani

Interviewee (P): Woman from the audience- she attended both the conference and the performance.

Interview Setting: Interview conducted at the exterior of Stedelijk Museum. The interview was conducted on Friday (7/04/2017) evening, after the performance of Johannes Paul Raether.

(Start of Interview)

Z: So, I would like to know what your impression of this performance is.

P: Ok. So I think it is important that you know that I attended the conference for three full days. So I saw all the lectures and I had all the information and it was very interesting and very impressive and also very important I think considering the problematics in the world or –you know- the immigration and stuff like that and how we construct our world and how we interact with each other as persons, how we interact with the others and so I think this performance was suited really well to the conference because it was..., yeah, it was about the other and about how we form as a group and the first thing he did that we were all in the space was that we got audio. So we heard his voice and then he said to us and for me that was really interesting is that he said like: “I want you to move away from your friends and from the people that you know.” So we had to... you were on your own –you know- and then at the same... it was a kind of a build-up of “how you become a group or a family or a tribe” like he said. And then he said to us like: “Yeah, now you are going to look for the others –you know. I was thinking: “Yeah, ok. I think I get it”. But it was a bit... I was a bit (noise)–you know- what is the other and I can see you are a group and I really felt part of the group. So, ah, that was really... and it was also really intense because I am a bit sensitive and I think a lot of people are but for me it felt really... I was a bit shy and a bit nervous as well, a kind of nervous. And then many took us upstairs to meet the others. I think it was –what he said? - “You are in this white beautiful space”. And then I saw little children running around and I almost started to cry because I was so attached, because I thought it was so beautiful to see the little kids playing and just being so open and honest and innocent and all of these things. So I thought it was a really nice gesture or a beautiful message and then we had to give hair and stuff like that and then he made like samples to reproduce ourselves or something like to create maybe a new world or a new race, not a race - I don’t want to use that word- but something like that. A new world, in some sense. So I thought it was really really beautiful and really nice.

Z: So, you think that the children was stronger than the space... itself –I mean...

P: Yeah, I think it is a combination of both of course. Like... let’s say if you are here in out in the park...let’s say...ah...and we would have been sitting there with 2 hundred people and include then effectively children...there would be totally different. This was some sort of a cocoon and I think also mentioned to something like a cave – I don’t know what- so it was

really almost like a (noise) or something. Yes, I think of a (noise) or a very enclosed space. But it was white. So it is also innocent and clean maybe. So, yeah...

Z: So, the connection of the performance with the conference it was clear for you?

P: Yeah...definitely. No doubt.

Z: For a person that has no idea about Judith Butler, you think that somebody could understand about her ideology and her theories?

P: Well, it's difficult to say because I attended to conference and I know Judith Butler and the whole –you know. But I can imagine that if you never heard of Judith Butler before...for example if you didn't attend the conference that as, you still have the effect and this is culture for me very clear. You know, it was a really built up and it really took you into depth. So, if you haven't attended the conference or if you are totally not aware of what it is, I still think that it has an impact on the person...I mean big relative but...So, I think, yeah, it doesn't really matter I think. I think it was clear enough everyone to understand.

Z: Ok. And do you think it would be interesting for children or for adolescents to attend this performance as a complementary tune to school?

P: I would say undoubtedly. Undoubtedly.

Z: Why?

P: Because it is bigger – I mean- what is trying to say. It's not nothing, ah? I mean if you trace a (noise). I mean it's important to teach our children. I think in our educational to young people to become aware of it. But, yeah, why not? Let's not be too harsh. Yeah. Why not? You know, it's my intellect speaking, you know like, ok, the background and all that stuff but... why not, why not? I mean there were children also in the performance. I don't know if you hired them or if it were really just ... They're also children. They also participated.

Z: But for which ages you think it will be more effective? Because these children may couldn't understand a word.

P: Yeah, but it's also the nice thing about it. No? That's also what I was... I was sitting really close to the centre. I didn't want it but I was there. So I couldn't get around of it. And then at a certain moment at the ... and you show to children and it was explaining. We all understood what was about...yeah, make a spacement...I am showing to you children...Look at it –you know. And they were like they didn't understand, of course not, they were so little and they don't understand but it's also the beauty. That's also the message. You know. We don't understand. I think if children would attempted, maybe they don't understand but maybe the persons who were there, like me or you or an adult person sees the perception and the understanding of the little child that it is, you know. I think I am really trying to look at it from how we see each other and how we interact with each other rather than how the information comes in my brain or in the children's brain. It's more like...and the little child maybe looks at –you know- at the other persons and that's also a reaction. So I think it can be for anyone.

Z: Great. Ok. I really thank you.

P: You are welcome. You are welcome.

Appendix 9

Interviewer (Z): Zoi Katsamani

Interviewee (M): Man from the audience- he did not attend the conference. He just saw the performance.

Interview Setting: Interview conducted at the exterior of Stedelijk Museum. The interview was conducted on Friday (7/04/2017) evening, after the performance of Johannes Paul Raether.

(Start of Interview)

Z: Well, we are after the performance in Stedelijk Museum. A performance about the work of Judith Butler. First of all I would like you to tell me your impression about this performance.

M: First of all, thank you for asking me. I liked very much this performance, and I mention this after a day that I worked very hard. I was really tired and stressed. Although I entered the hall full of thoughts about my work, after it begun, because it took a lot of time to start, all of the people were gathered in a big hall. At this point we have to mention that they gave us earphones. So, we could listen to the performer through our earphones. And slowly you could enter the world of the performer. Through games that we all did in the hall, I managed to forget all the thoughts about my work. I was a bit stressed in the beginning because I thought that I would have to talk in front of the audience or I would have to interact more with the others. So, we did this “revolutionary” (a word that performer was using during the performance), as he mentioned, that we had to leave our partners and the persons that we knew in the hall, and go to another area of the hall. In other words, to leave our comfort zone. At this point, I was afraid that somebody I do not know will come and talk to me, but luckily that did not happen.

Z: E, oh no no, continue, and I will ask you later.

M: So, I kept my independence in there. So, despite the fact that I was a part of a mass in there, at the same time I kept my “individualismus” (a word that performer was using during the performance). The performer’s goal was to create a kind of “communicatie” (a word that performer was using during the performance) in-between the audience and himself, and finally that happened without talking. So, we did it like small robots. We achieved the “collectivismus” and “communicatie” as small robots.

Z: So, the interactive part is a bit uncomfortable for you.

M: Yes, the interactive part makes me feel uncomfortable. I think that the way this performer did it, made me feel scared. I didn’t want to interact more. I think it was because of him. Because on the one hand he wanted us to “break the shackles”, but on the other hand he was in and out of what was happening. He didn’t interact a lot.

Z: Did we finally “break the shackles”? What do you think? I mean, in the beginning we were standing in a certain area in this hall. Later, he asked us to change and go to stand in another area in the hall. Did we “break the shackles” by that way? By changing space?

M: No, I think not. I think that we needed something more. Like, when he asked us to change space, he could have asked us to turn to somebody and tell a phrase that makes sense. So, that could be the minimum effort and at the same time a new kind of communication is created. You should create a communication with the foreigner.

Z: What I understand is, that you needed more encouragement from performer's side.

M: Yes, exactly. He should have done more.

Z: I will stay more in the matter of space. Later, he asked us to change areas in the museum, to walk in the museum to find the "others" in the museum. What do you think about it?

M: I think it was a bit failure. Maybe, he was expecting to meet more "others", but this finally did not happen. Maybe he was expecting to find more people in the museum and interact more with them, but this didn't happen, too. Maybe he could have pushed it more. When we reached the glass partition, there was created the sense of "we-others". Then, he exit the building, he went out to the others and he came back in again. We could have done the same as he did.

Z: As far as I can understand, your opinion is that what was happening during the performance didn't come to an end. Everything reached only a certain point.

M: Yes, I don't believe that he should have done something excessive. Because people in that case wouldn't have participated. Only half step further.

Z: Understandable.

M: A thing that came into my mind, as we were walking all together was that we were like playing in a movie. It was a very nice feeling.

Z: I see. Then, he asked us to change again space, we climbed the stairs and we entered his "cave". A different space there.

M: Yes, a different space. He asked us to put out our shoes, before entering. At that point, I felt a bit uncomfortable "why to put out my shoes now?" and I noticed that other people felt the same as me. He asked for it two or three times. So, even this simple thing, it is difficult for people to interact. And I noticed that some people didn't put out their shoes.

Z: Really? I didn't notice that.

M: Yes, and some others hold their shoes. They couldn't leave them outside of the "cave".

Z: This cave this different space again, that you enter a hall that is full of paper and white. Did it you create a feeling?

M: No. I think that the children that were in the hall running and laughing create something to me.

Z: So, the humans are stronger than the space itself?

M: Yes. Or probably is the combination: little child- purity- white colour. It was this symbolism. It was the combination of these factors, I guess. The mix of human beings and space.

Z: And the use of technology during the performance?

M: It didn't go well. It didn't work. He asked us to connect with his phone through a Wi-Fi that he had at his phone, but only one person could finally do that.

Z: Now, about the philosopher Judith Butler. Was the connection between the performance and the philosopher Judith Butler clear? Did you understand this connection?

M: I think it was clear to me only at the end of the performance. At the point that the performer mentioned that “they challenge people to create surrogate mothers, mothers who give birth to children. They are mothers who bring children to a communion, so all live together, without the sense of a close-form family. They want to re-bring the model of the old big families, but without the sense of the couple: man- woman.

Z: Yes, for instance homosexual parents.

M: Homosexual, heterosexual parents, or more than two parents. The deconstruction of the model of parents. Families with three or more older people in the role of parents. Personally, I don’t agree with that.

Z: So, you found at that point the connection with Judith Butler?

M: Yes

Z: So, you think that if somebody didn’t know something about the philosopher, he couldn’t understand the identity or the general ideas of the philosopher?

M: No

Z: So, somebody can’t understand something about Judith Butler from what was happening during the performance?

M: No, not a lot.

Z: In the beginning, the performer tried to deconstruct our relations, the relations of the audience.

M: Yes, this is what I was thinking now. Yes, he gave some hints. He did an introduction about what was to happen. Yes. About the multiple personalities, lives. Yes, but... Or maybe on purpose he didn’t focus on the philosopher. Maybe he didn’t want to make it easy for us.

Z: Yes, I see. On the other hand, there are performances that without knowing something before, you can understand through the performance and you can get information about a person, his ideas, or the historical context. So, we are not at this point now?

M: No, we are not.

Z: Do you think that this performance could work for children? As a complementary tool to school?

M: Yes, but on the other way around. There are some persons-symbols and well known. Maybe in that case it is easier. This performance is not about the life of Judith Butler, but about her ideas and philosophies. So, we need to see it in another way around: I come here, I see the performance, it is interesting to me, then I go home, and I am look for information about the performer and about Judith Butler and her philosophy. So, the performance is a motive for me to start reading and studying about the philosopher. That it is an educational tool, too.

Z: For which ages this performance could be educational?

M: This performance could be for. We noticed that the little children during the performance were a bit scared.

Z: Yes, apart from the performer's figure, that maybe made the little children scared, what do you think about his speech and its content and about the way he talked?

M: No, the speech was complicated. This performance could be interesting for adolescents, because at this period people look for their sexuality, about the gender, what is homosexual or heterosexual.

Z: They are also in a period of their lives that they question about the fixed values and the stereotypes.

M: Yes, indeed. About families. So yes, but for older children

Z: Nice, thank you.

M: Thank you.

Appendix 10

Interviewer (Z): Zoi Katsamani

Interviewee (F): Foteini Venieri, Initiator of the project

Interview Setting: Interview conducted via skype call. The interview was conducted on Monday (31/07/2017) morning, about the performance: “Piraeus 391 BCE- A day at Xanthippe’s”.

(Start of Interview)

Z: “Piraeus 391 BCE- A day at Xanthippe’s”. Do you want to tell me something about the project? How did it start? How did the cooperation begin? How did you work on this project?

F: Yes, the cooperation started after an invitation from the archaeologists of this area, from Giorgos Pepas and Dora Evangellou, that they are archaeologists there. We met each other. The process that we follow, there is a specific process that we always follow. We always get in touch with the curators of the place, the archaeologists. We had a very nice cooperation with these people. They gave us, they understood exactly what we want. They gave us several sources for research, bibliography. What we do is to take the relevant bibliography, we try as much as we can to focus on the social history. We gathered information about the ancient Piraeus, this information already existed, both primary and secondary elements, and then we define the thematic axes from these materials, and then we have already done the pre-emptive research and in combination with the thematic axes we set a specific period of time that we would like to focus on. Very specific. As you saw, it was the eve of the celebration of the goddess Artemis, a very specific day. And we think alongside it, who could be, who could talk about these things. We always chose somebody who we cannot hear his voice very often. Like the innkeeper, in this case. We always try to make these voices to be heard on the one hand, on the other hand this thing gives us a sense of freedom. We focus on “the little stories of little people”. What was the meaning of these big events for the common people and the people who lived there? So, after we set a specific moment and conjuncture, and then the fiction starts. The hero is imaginary. The hero could be also real, as it happens at the Museum theatre. We haven’t done it yet, because it has its problems. But it happens. And in that way, we were working on it. Then, we wrote the scenario and we sent it for corrections to the historians and to the archaeologists, in this case. They sent it back. We discuss on it. Then the costume is chosen, almost directly, we sew it, and we prepare the introduction and the ending discussion, as you saw, always. The introduction happens in order the audience to be prepared of what is going to see and in that way to get as much it can, to learn as much it can. So, to learn more and interact more. The audience take a role. It is a limited role, but anyway it takes a role. And then the discussion at the end, that we make it after we make the scenario. When the archaeologists invited us, the main goal was to talk about the water, because their findings were ancient wells and tanks. So, these were our basic and around it we built and said other things. This has to do with how several big events affect the life of that woman, that she says these things to foreigners, on the occasion of a celebration that they came to see. And how she wanted to hold these foreigners at her hostel to sell them, because she was an

innkeeper. So, she tried to hold them as much as she could. So, we tried to make this to have a dramatic substance. You know that everybody is on the stage because of a certain reason, everything is said on a stage for a certain reason. These things are invested with the fiction. The closing discussion at the end serves what we say "team building", to be able to sum up in a way. Framing of the event, are very important or maybe as important as the performance itself. Researches have shown that the introduction and the closing discussion, in other words the. If somebody enter the area of the performance without knowing the context, he will feel uncomfortable, or maybe he will not interact during the performance. So, we try to make it clearer for as more people as we can. The discussion is about the topics, the issues regarding the water for example, which pop up from the narrative of Xanthippe, the relations between the inhabitants of Athens and Piraeus. The audience has the chance to put questions that maybe couldn't ask during the performance. So, it is a chance for discussion, and this is very encouraging for us, and specifically for me, because what you want to create and what I believe that should be created is a space for dialogue in the museum. By Museum theatre and we adopt a comic style, so to create a more familiar atmosphere and it is easier to talk later in the discussion. And it is interesting the comment of Mrs. Chrisoulaki, the headmistress of the organisation of this archaeological area that she said that she was impressed that people talked each other. Because from her experience, that is not a small experience, people don't talk at this kind of occasions. They don't express themselves easily, they don't discuss easily. So, this thing liked her. She consider it as an important experience. And also for us is an important experience, all this thing that take place at the end. It is like everything that happens before, to happen in order to be able to discuss later.

Z: So, everything that happens before is like a preparation for the closing discussion. It is like an effort to break the ice.

F: My dissertation and what I did in my research about Museum Theatre that includes a lot of different structures, this is only one of the structures that exist. I am interested in the critical interaction of the audience. To interact in a critical way, to be able to understand the importance of the big ancient events through the small stories, how all these things are translated in a daily experience? And this creates an area for dialogue, out of theoretical concepts. This about the preparation. I think I described you every part of the process. Some rehearsals take place.

Z: Are the curators present at the rehearsals?

F: No. Only sometimes. It is not necessary. What is necessary is that they approve the scenario.

Z: Yes, I see. What I understand is that you are interested in a more social direction of the theatre. And you talked about "social history". What does the concept "social history" mean?

F: This is a movement that was created in 1990. It had to do with the movements for the rights, which took place at that period of time. This movement expresses the stories of common people, the small stories, and the stories of common people that their voices are not easy to be heard. These stories are for example the stories of black people, the stories of women, the stories of homosexuals, the stories of autochthones Indians or foreigners, the stories of refugees. Substantially, these are the stories of those who their voices until then could not be heard. So, they are the small events and the daily routine of people. How does this daily routine of these people is shaped. These are the concepts of the social history. And you see

that. For Piraeus we used “Kala”, it is a very good example. He wrote about how people lived. You cannot anyway do theatre with the big events. In other words, you can, but you have to create something that the audience could easily find a connection with it. A big event is a big event. The thing that we can easily connect is the stories of common people. Ecumenical themes, ecumenical issues. Issues that are familiar to the nature of people worldwide. Like falling in love, feeling hunger, making war, need for survival, working. These are familiar issues to everybody. Always taking into consideration the historical context. The goal is the audience to understand and feel connection with these topics and to identify himself in them. So, the “social history” enters museums in the decade of 70’s and gives impetus at the museum narratives. In that way, Museum Theatre finds an inspiring strategy. If you are interested in this, there is an article of Stover, its name is “Is it real history yet?” and it refers to the movement of social history. And here in Athens people who study social history have gathered all the archives of contemporary social history. There is a great wealth for everyone who want to do theatre and talk about history. There is a great wealth of witnesses of people, protogenous elements about social life.

Z: The text that you use for the Museum Theatre is always contemporary? Or you can also use text, when I say contemporary I mean do you write a new text for this specific performance?

F: Yes.

Z: So, you never use texts that already exist.

F: Never. Rarely, if there is a historical witness or a historical speech. In museum theatre, you don’t do what you do in theatre that you take an already existed text. In Museum Theatre, the main difference from theatre is that the focus of interest is the audience. So, whatever you design, your axis has to be the audience. Usually, the texts that already exist, hasn’t been written for the audience. They haven’t been written for that goal. You can use these texts, but it is very rare to do Museum Theatre with a text like this. Of course, you can use a protogenous source, something that has been documented. A dialogue? But anyway, this belongs to something different. Personally, I have never seen this in Museum Theatre. Never. Always you write the text for a specific space and for a specific reason and for specific exhibits.

Z: So, the starting point is the exhibit? The choice of the exhibit?

F: Yes, because this will give us the thematic. The starting point is the thematic. What do we want to say to the audience? Always, this has to be according to the philosophy of the Museum. The Museum Theatre is not an action that is created out of the Museum. Museum Theatre is an interpretive strategy. It is not that we use the space of the Museum for events or cultural events. It is the completely opposite. It is interpretive strategy not the opposite. Excuse me what did you ask me?

Z: If the starting point is the exhibit.

F: The topic. We start from the question. What is the topic that we want to approach? This may come from the Museum. Usually it comes from the Museum. In this case, we went to the Museum and they told us that we want as topic “the water”, these are the exhibits that we can use. And then we designed a project for the water. Later came out more topics.

Z: Do you think that Museum Theatre could be, or already is, you may know better, a complementary tool for the education?

F: What my dissertation has already shown is that Museum Theatre is complementary to Museum narratives, for sure. And yes, I think that it is complementary to education because it gives another dimension, and the fact that somebody can approach things in a simple and understandable way, this makes it an effective tool for school.

Z: Would you change something if your focus was children?

F: Yes, I would change a lot in that project. It wasn't designed for children. It was designed for adults.

Z: What are some general things that comes to your mind about children?

F: More engagement, maybe the roles would be more active, to participate more and more guided participation. Children like it. The adults don't like it. Less information, less or more focused narrative on specific topics, in order children be able to keep them in their mind. Mainly these two, yes, these two. So, the scenario would be slightly different: less information and more engagement. Exploitation of educational techniques on drama. You can ask children to do something in there. It could be like this, but certainly including less information.

Z: Now, the interactive part that the audience could participate, ask questions, and other things. The day that I saw the performance there were big participation from the audience. Sometimes, the audience cross some borders. In other words, if you could say that, it was over the limits that somebody really wants to understand or learn things and sometimes somebody wanted to show his knowledge, or something like that. Do you encounter such difficulties? How does the actress overcome situations like this?

F: Yes, we encounter such difficulties. This doesn't bother us. If somebody can offer something in the process, it is welcome and helps our narrative. It enriches our narrative, the narrative of the performance. There are circumstances that indeed the audience crosses the limits a lot. The roles that we choose help a lot. The roles are not serious, so they can tell something comic or funny to the audience and something like "I don't understand what you say". We are in a convention and in a time travel. So, what somebody wants to say maybe is not understandable from the role. When that happens, the role looks at the person surprised and says something like "you are not well today, something is wrong with you". But in a respectful way. And personally, I try to be there discreetly, to put things in an order and to go further. This is up to the moment. In general, the audience understand. You are not alone out there. They understand, but of course you have to make it happen. You have to do it in a way that nobody feels bad.

Z: So, there is an axis, a scenario that you have to follow. However, you are open to the interventions and you try to bring the story back to what you have planned.

F: Exactly.

Z: And you have found nice, clever tricks to put the things in an order again.

F: But the case of somebody being over the limits is really rare. Usually the persons who want to say something, they do it in a funny way. Only one time I can remember that something happened over the limits. But we make it again.

Z: You chose two areas: the first one, the space of the presentation and the second one, the space of the performance and the closing discussion. Why did you decide to use two different areas?

F: Because the theatrical convention differs. We want to feel the transition when we are going to meet the actress. This is the basic reason regarding the design. A practical reason is that I need a projector and the projectors are in a specific area. Usually the theatrical, this atmosphere remains in the space. Initially, we returned at the first space for the closing discussion but it didn't work. We changed it. Substantially, it is the issue of the convention. The treaty changes.

Z: When you mentioned that it didn't work, what do you mean by this?

F: It was uncomfortable for the audience to go again upstairs, to re-sit there, where it was more uncomfortable than downstairs where we were sitting in a circle that creates a more familiar environment. People were more relaxed at the basement.

Z: What is your dissertation about? I don't know if I have access to it.

F: No, you don't have. I have bound it for three years, because I am thinking to publish it. But I can send it to you. My dissertation focuses on the Museum Theatre. It is an interpretive strategy. The first part of my dissertation is a historic part about Museum Theatre, when it was created, how it improved, what are the kinds of Museum Theatre. The second part is the problems of Museum Theatre, the discourses around it, and how Museum Theatre works under different interpretations and it is used as a communication tool. Then I focused on the history of Theatre, why Theatre, what are the interesting tools. Abroad the concept "costume interpretation" or "first person interpretation" are really famous. Theatre is born in the Museum and the concepts are normal, and it is chosen from the professionals in Museums the theatre as a tool for interpretation. It is a different tool than others, like "re-enactment" or "third-person interpretation". All of them were under the same umbrella in the past. Nowadays Museum Theatre differentiated. I tried to explain why theatre and not something else. Theatre has a lot of tools. This concludes in the fact that theatre has a lot of power, it can manipulate, it can emancipate. It can be positive or not. It has a lot of potential. Other researchers have focused on tools like the heteroglossy, the issue of comic and tragic, contemporary issues in Museum. Theatrical tools, theatrical tradition, how can we get advantage of them. Then, I focus on the way that people understand the events, theories about it, and their effects. Then, I focus on the Greek reality, and there I include everything, not only Museum Theatre, like "role-playing games", representations, educational drama, theatrical game, every kind of Theatre in Museums in Greece. I have made a research about it. Finally the methodology and two case studies. The first case study was a work of somebody else and you can find interesting things there: "Avdi Chatzigeorgiou". The performance was "the voices of the city" and I evaluated this performance. That was designed for schools. They didn't know that what they did actually was Museum Theatre. And that was really interesting for me. This helped me to make a design for the National Historical Museum in Athens. My goal was to identify how the audience can be engaged in a critical way.

Z: Many thanks for your time!

F: You're welcome!

Appendix 11

Interviewer (Z): Zoi Katsamani

Interviewee (K): Woman from the audience

Interview Setting: Interview conducted at the exterior of Xilapothiki Museum. The interview was conducted on Sunday (12/06/2017) evening, after the performance: "Piraeus 391 BCE- A day at Xanthippe's".

(Start of Interview)

Z: We are here, after the end of the performance "Piraeus 391BC, one day at Xanthippe's". I would like to know your impression about this performance.

K: That is the first performance I have ever seen at which the audience could interact with the actress and I liked it a lot. In the beginning, we all met in a hall, where they gave us information about that period of time and the topic of the performance. Later, they gave us a paper to each of us, where was written the role we would have at the performance. I liked it a lot, because I felt part of the performance. Later, we went to the hall that the performance took place. Xanthippe welcomed us at her hostel and then the performance started. She asked us where are we from, what is our job.

Z: And then Xanthippe started telling us about her life.

K: Yes, about her husband, about her life, her nice food. She offered to us water. The audience asked her questions. Sometimes Xanthippe didn't answer the questions, because maybe the questions were not in the story of the scenario. However, I would prefer Xanthippe to answer all of our questions. Maybe she could be more well-informed about the historical context of this period of time. I would prefer Xanthippe to follow the flow of the audience and not the audience to follow the flow of Xanthippe. I don't know if this is doable.

Z: So, you think that Xanthippe didn't let herself to feel free and follow the audience?

K: Sometimes she did it, but other times she tried to go back to the story that she had already planned to say. Maybe she didn't want to miss the flow. I don't know.

Z: Do you think that the audience was interventional?

K: Yes, it was. The truth is that it was tiring. There were some people that they asked questions not in the substance of the performance. So, maybe Xanthippe was right that she didn't answer all the questions. She had to put a limit.

Z: Maybe this is the difficulty of what we say "interactive". How could Xanthippe overcome this issue with these tiring people in the audience?

K: I don't know if the actress is obliged to answer to all the questions, or to select which questions were closer to the story she wanted to tell. I don't know. Or sometimes the questions were similar, or completely out of the topic.

Z: So, what you understood was that there was a certain structure that Xanthippe should follow, and she tried to put the questions of the audience in this structure.

K: Yes, exactly. Maybe the actress need to study more about the historical context of this period of time and not only the scenario of the performance.

Z: What comes out is that this kind of performance needs a big research as a preparation.

K: Yes, not only from the part of the actress, but also from the audience.

Z: In the beginning, you talked about two different areas. One in the beginning where the presentation took place, and another space, where the performance and the closing discussion took place. Could you please describe me the first area you entered?

K: It was a museum with exhibits from the metro of Piraeus. There the archaeologists found a lot of wells. The Piraeus in the past was irrigated. The presentation was about the history, the jobs of these ancient people and more. Then they lead us at the basement where were the ancient wells from were Xanthippe took water for her hostel.

Z: So, as far as I can understand, this performance wanted to highlight the archaeological area in the basement.

K: No, maybe that was the initiative. I think that the goal was to travel to the daily routine of the people of this period of time, their region, and their jobs. There were different kind of people and social classes. Then, after the end of the performance, we discussed and tried to make a connection between the past and the present. The main axis was the water and the problems regarding this issue. Also, we touched a bit the issue of refugees, how do we welcome them, what is their position in our society. And we talk about the urban planning of Piraeus, that it was a democratic city. All the houses had the same architecture, regardless somebody was rich or poor. All the houses were the same. So, there were not competitive.

Z: As far as I can understand, the performance managed to make you understand the historical context of that period of time.

K: Yes.

Z: Did they do it in an interesting way?

K: Yes, it was really interesting. I liked that way. I don't know if we could have more roles in this performance. I would prefer if we could participate more.

Z: How do you imagine that you could participate more?

K: I don't know if the audience could exchange ideas during the performance. On the other hand, I don't know if this is doable. Maybe it would be a disaster. It depends on who is in the audience, what are their education and their questions.

Z: Would you like a kind of clothes or accessories?

K: Yes, it would have helped me more to understand my role. I would also like some kind of music.

Z: So, something simple, like giving a role to the audience, is enough to activate the audience to participate during a performance.

K: Yes, it is.

Z: Do you think that this kind of performance could be a tool for school? I mean, at the first and fourth year of secondary school, we learn ancient history. Do you think that this performance could be a complementary tool to school?

K: Yes, I think that it would be really interesting for children. This sterilise way that children learn history nowadays is really boring. In that way, it could be really interesting for children and all the historical events could be written in their minds and their memory.

Z: As it was? Or children need something more?

K: Maybe children need something different. It was a lot of talk. Maybe children need more movement in the space. We were sitting all the time.

Z: I want to move again to the different areas of the performance. Did you find any connection between the first space where the presentation took place and the second place where the performance and the closing discussion took place?

K: Maybe that was a connection between the past and the present. At the first area, the archaeologists were working on the exhibits they found, while at the second area, was the physical area of the exhibits.

Z: We will interrupt for a while... We continue, after a small interruption, the interview after the end of the performance: "one day at Xanthippe's". I would like to ask you again about the two different areas that they used. Do you find any connection between these two different areas?

K: What I understand is that at the first area is a space that they gather all the archaeological findings in order to remake them in the present and then we went at the area of the ancient past years, in order to feel the atmosphere of that period of time. This is what I see, the present or the contemporary and the past, the old.

Z: Did you like this connection between these two areas? Could the presentation take place at the area of the performance?

K: I think yes. It was not necessary. On the other hand, maybe the use of technology would be unrelated with the archaeological area in the basement. This is the only thing that would be a bit annoying for me.

Z: The means of technology that they used were a projector, and some slides. Were they necessary? Did you feel that they were helpful for you?

K: Yes. Absolutely. They helped me because it was a way to feel the atmosphere of that period of time, with the symbols, the terminology, it was a way to understand what was happening at that period of time. The tools, the jobs.

Z: So, the images that they showed to us.

K: The images and some explanations.

Z: Nice. Regarding the discussion at the end of the performance. Do you think that this is a mandatory tool for the performance? Is it necessary for the performance to achieve its goal? Should it happen to every performance in a museum?

K: What I liked it wasn't so much the discussion. Ok, the discussion it was interesting to see the common things between the past and the present. But one woman that was there helped a lot, I don't know if she was an archaeologist or something, she brought important information about that period of time. And she helped me to understand more about what we were talking about.

Z: So, you feel that you missed some information during the performance?

K: Yes. About the politics, the society and financial situation of that period of time.

Z: Yes, I see. And what are the common things and the differences between this performance and a theatrical performance in a theatre? From the point of view of the audience.

K: I know that if I go to the theatre, I will see a certain topic and I will just be a part of the audience. While today, I felt that at any time in the duration of the performance, I could ask something as the role that I had. In other words, I felt free. It wasn't like I go, I see a performance and then I leave. I was part of it, I participated. This feeling was nice.

Z: If it was, is there any possibility the audience to feel stressed? For example, if the actress asked for the audience to interact each other, do you think that this could have stressed the audience?

K: I think that this has to do with each spectator. Persons as personalities have differences. Some of us have shyness, others. But I feel that the most courageous persons would take with them the shyest persons from the audience.

Z: Yes, I see. So, this is something positive for you.

K: Yes.

Z: I see. Nice. Thank you for your time

K: Thank you, because you gave me the chance to tell my opinion about an interactive performance. And I would like to see more.

Z: Thank you. Have a nice evening.

K: The same to you.

Appendix 12

Interviewer (Z): Zoi Katsamani

Interviewee (S): Sofia Trouli, Museum Educator and tour guide.

Interview Setting: Interview conducted at the entrance of the Museum of Contemporary Art. The interview was conducted on Wednesday (23/08/2017) afternoon, about the tour that was given for a group of six adolescents, members of the theatrical team of the Experimental High School in Rethimno, Crete.

(Start of Interview)

Z: We are after the tour in the Museum of Contemporary Art in Rethimno. I would like you to tell me about your experience after these years in the Museum. What do you do in the Museum, at what age are the children that you work with, in which way do you work on your project?

S: I am Museologist. I work since 2015 at Museum of Contemporary Art of Crete. Usually I create two-hour project for children of preschool age, and children of primary and secondary education. I also design projects for mixed groups of adults, with or without children, for families and projects exclusively for adults. I derive the topics from the thematic of the exhibitions. One or two topics have to do with the topics of the periodic exhibition, because our museum usually, not usually but always, proposes periodic exhibitions. It has not to do with permanent exhibition. The exhibition changes every three or six months. So, every three or six months we have two new Museum Pedagogical Projects about two new topics. Simultaneously, we choose Museum Pedagogical topics that have to do with education, like bullying, refugees. The main audience of these Museum Pedagogical Projects is children of Primary School or of Kindergarten. We have less students from Secondary school. During the academic year 2015-2016 none of secondary schools visited the Museum. Last year came one Secondary School from the province, from Perama. We did a project about bullying. They came because they also did a project about bullying at school. Also, another secondary school came from the town, again about bullying. This year came one secondary school from Heraklion, which participates in a project about refugees. In addition, the Experimental Secondary School of Rethimnon visited the Museum. They participated in a project about refugees. I think these are the schools of Secondary Education that visited the Museum. In order a school of Secondary Education to come in the Museum, it should certainly be, not certainly, but it depends on the teacher, on the philologist, because they usually come with the philologist. Or they come with the teacher of Arts, or the Theatrolgist. Or because they participate in a project. That was what happened with the school from Gazi or with the Experimental School. Another school that came because I knew the philologist and she knew the work that we do in this Museum, and she came about bullying, it was the only case that they visited the Museum without being a part of the project or something else. It is very difficult, as the teachers state, to get permission from the teachers of the other lessons, because they have to deal with the big amount of the exam materials. So, it is difficult for them to bring students to participate in a project in the Museum. Of course we try to include topics that they

have to do with the school curriculum. We also tell the teachers that we can design a Museum Pedagogical project about a topic of their preference, if they have informed us one month earlier. We can base on their needs. For example we can design a Museum Pedagogical project that has to do with Astronomy. For example how this topic has influenced the contemporary artists. We are really open to cooperate with teachers and to design a project that is based on their needs. However, teachers don't do it. Regarding the children that visit the Museum, from our little experience of the adolescents, they are more introvert. Only some of them participate actively during the project, the students who are eloquent will talk easier. In general they are more hesitant. Only as we going to the end of the project they will participate more. It is easier for them at the end of the project. At the end they get familiar and they state that they like this experience. Of course, when we design a Museum Pedagogical project, we put in the beginning a part that includes the contact between the participants. We know each other through experiential ways, not just telling our names. For example through a game, that each time is different, depending on the topic of the project. Then, we try to get familiar to the topic. Through a game we try to understand what children know about the topic. Then we start a game with the art pieces of the museum or with art pieces that I show them in a projector. If the topic is not related with the exhibition, for example the "bullying", I cannot always find an art piece of the exhibition that is related with this topic. In that case, I have to show them pieces of art through the projector. Another topic is the "diet". We cannot always find something from the exhibition that is related with "diet". So, we use the projector. We do it by using several tools, like role-playing, artistic expression, body expression, very commonly we use the ejection method. In a project there are several artworks that are the pounce. Usually we don't show all the artworks of the exhibition, only the artworks that have to do with the topic. The only thing that we don't do, and I mention it as a deficit of the project is a systematic evaluation of the project. To have indicators through a questionnaire, a small paragraph from the teacher or the students after the end of the project, in order to get a feedback. E, things like that.

Z: Could you please tell me a few words about the methods that you use in the projects? Something that you used today and I realised that students loved it, was the "three steps".

S: Yes, this is one of the routines of "artful thinking". "Artful thinking" is a programme that was designed in Harvard, in United States, and it had been proposed to schools. I think it was proposed both to primary and secondary education, I am not sure about that. They designed some routines, some questions that you ask in front of an artwork, and it was proved through research, because they did research on it. It was proved that, if the teacher systematically, because this programme was created not for Museums but for being exploited by teachers, in order Arts to be part of the lesson. A lot of times teachers state that we cannot arrange to go with children to Museums or to bring them in touch with Arts. The response to this was to bring Arts in touch with school. In addition, there is the chance of a virtual visit. You can see an exhibit as you were in a Museum, to bring Arts in schools. And this will be beneficial for the critical thinking of students. But through specific questions that are repeated. This is "Artful thinking". The "routines" are, "artful thinking" is also the other that I told them "give a title", "tell ten words that come in your mind when you look at this artwork". There are six sections, and in each section some specific questions are included. Here in Greece, it is already known, mainly from Alexis Kokos and Georgia Mega, that they used it initially for adult education. This technique of "artful thinking" and some methods of Perkins, that were developed in United States, through some questions, specific questions and each time the same questions, while initially you have a specific perspective of the things, then through these questions and through

specific stages, you are transforming. The goal is you to be transforming. To change your perspective. For example, I have a specific opinion about refugees or environment, that I cannot do a lot of things to change the existing situation. Through this process, the teacher chooses a variety of artworks that have aesthetic value that can be not only from aesthetic art, but also a literature text or music or a cinema movie. So, through the systematic touch, the specific stages, the specific questions, and not only the team-working, but also the personal working, the goal is you to change perspective. The goal of “artful thinking” is to you to start thinking in a better way and not to stay only on the surface. In other words, Bili Vemi, my teacher, mentioned that it is important to cultivate the look. Our role, as teachers, as Museum Pedagogue, it is not to tell the others how to look, but to explain and make the others to experience that they can cultivate their look. The sight it is not something simple like “a ok, I saw it”, I have to practice my sight, to notice the details.

Z: And for that reason the first question that you asked the students was “what are you seeing”.

S: “What are you seeing”. This is a first stage. And you can find it in several methods, not only in the “artful thinking”. You start with what you see, you describe it, a simple description, in order to lead yourself step by step to a conclusion. The second question is “what are you thinking about what you are seeing and why”. Then, the final question is “for what you are wondering about”. This helps to look for and find more information. Usually, we immediately reach a conclusion, an interpretation. And this aims to help us to our relationships with the others. Not to run to fast conclusions. To be able to see something from different perspectives. Another technique that I use, that it is more theatrical is “the six thinking hats” of Debono. I use it, I have made hats. Adolescents and adults like this technique a lot. It is very nice. It depends on, you know, the colour of the hat that you wear, you have another perspective, optimistic, pessimistic, rationalist, simple observer. So, you take several roles and you realise that it is not only your point of view, but there are more perspectives and this is nice. This is also helpful, we try to, I discussed about it with Art Historians and they think that this is a superficial approach and not a scientific approach, or they state that there is no need to explain Art or to that Art is not for everyone. I don’t know how to express myself. These techniques are not familiar to everybody. Maybe professionals in the History of Arts don’t like these techniques. I am basically Archaeologist, and in an Archaeological Museum for example, other colleagues archaeologists would consider this technique as a superficial approach that isn’t connected with the knowledge, the scientific knowledge of Archaeology and Art History. That these techniques are childish and that they are not addressed to adults. However, I think that this could be the reason for some people to discover the scientific knowledge, what is deduction for instance in that occasion, to study more materials about what is performance and to go in depth on this topic, when somebody has a first, playful touch with that. I am sure, and this is proven by research so many years, as it is not only these three years that I work for this museum, that people, both teachers and children block when they hear “Museum”, because Museum for them is the temple of knowledge, so they are afraid to express their thoughts and what they believe, because they think that this is not scientifically correct. So, in that case, you see the girl mentioned that “I will not look for stimuli in a Historical or Archaeological Museum, I will go to a Museum of Contemporary Art”. She said that because in an Archaeological or Historical Museum is more traditional for her. She cannot understand that for example Picasso was inspired by the Cycladic figurines or by the African Art to make what he made. The contemporary artists usually are inspired by the deductive lines of other cultures. So, Museums are for them temples of knowledge. I can tell this for me too. Personally, I will easier express myself in front of an artwork of contemporary art instead of

being in front of an artwork that has to do with the Egyptian culture. Even we that we work on this, we have this fear, this feeling that blocks us and put down...

Z: Maybe, you don't let the artwork to touch you.

S: Yes, for sure. I want to tell my opinion on that: the last few years, new technologies have entered the museum space and in few years in the future, apart from what the other boy mentioned that he will get knowledge of an exhibit through the earphones. In the future he will not take only the earphones, but he will also take the 3D glasses of virtual reality, he will sit in front of the disk of Phaistos, he will do like this and he will be able to see how the whole Palace of Phaistos was. This experience isolates and alienates you, because basically you experience it alone. And I believe that this will be a destructive error. Instead, I believe that efforts, like what Benaki Museum did, actors to cooperate with Historians, Archaeologists, or other professionals, to secularise through a scenario, that it is one perspective of the History, I mean maybe this is not what really happened, this is one perspective that we give to an exhibit, as scientists who cooperate with the director, the author, the actors, to interpret this specific thing and to discover the persons who used and created these exhibits. For me this is extremely strong, very strong, because it contains cooperation, interaction, and it is not something that you do alone. On the other hand, if you ask an adolescent to choose between these two, probably he will state that he prefers the new technologies. I don't know. And this is interesting for research.

Z: I don't know, because students were divided. Because initially they mentioned that one of the things that they mostly liked was the questions that you asked them. And that each of them built on the others' words. On the other hand, later they mentioned about the earphones. So, I believe that they are divided inside them.

S: You try everything. But personally, after all these things that I have studied, because I study a lot, because I am interested in the science of Museum Pedagogy, I believe that this is really strong. Especially in spaces like Museums, that they are traditionally spaces of knowledge and they have the prestige of the collector and all this power. I think that this is really pioneer.

Z: When you design a project for adolescents, for students of secondary and high school...

S: I am stressed.

Z: Really? More than when you are waiting students of primary school?

S: I am stressed because adolescents are strict judges. Yes, I am more stressed in this case. You attract small children easier than the older. Adolescents maybe consider what you do as something childish, or because we have paintings that show naked bodies, adolescents could laugh or make comments. For me, I wish they would come. I am stressed but for me is a challenge.

Z: Do you change something in the design of the project when you wait for adolescents? Do you add or remove something?

S: Yes, I don't include a lot of artistic activities. I try to include things like, I include for example the "corridor of consciousness". One by one enters the corridor, it is a technique of theatre. I don't do it with younger children. For instance, in the project of "bullying", I ask "who wants to be the offender, who the victim, and who the observer". Then, the others are their conscience. As the offender walks in the corridor, he listens to his conscience that tell him several things.

Yes, we do several things that I think they like them. Another example is that I ask them to, because we have an artwork of bullying from a school abroad, in Romania or in Ukraine, I don't remember. The artwork is a shirt with stickers on its back. So, I do it with the adolescents. I ask them "who is a volunteer?". The volunteer comes and the others come and stick several things on his back. At the end, I ask him how you feel about it. The others laugh. We do a representation of the reality. This is something that I don't do it with younger children. I do "frozen image" with the younger children: there are one or two girls in front of a cliff, they are standing like this (she is showing to me the way that the girls are standing) and the others are their shadows and we create a frozen image. I do the same to the adolescents but I go deeper. Also, at the older children I will focus on issues about the relationship between man and woman, about violence, because we always have artworks that have to do with these topics. So, I want to make them sensitised on these topics. I will treat adolescents like adults. Because, I believe that they are adults. Nowadays, somebody becomes adult earlier than in the past.

Z: Yes, I see. What is your opinion about museum as a complementary tool to school?

S: O, my opinion on this topic, I tell you that if I were a teacher I would bring students to museums all the time. I would go to museums to do my lesson. For me the only precondition is not to adapt Museum for schools. In other words, not to, for example today. I don't like tours for one reason: because I talk a lot. I was talking only me, during the last part of the tour. This shouldn't happen.

Z: This is what you mean by "schooling made".

S: Yes, it should become more Museum Pedagogy centred. The visitor should talk more. Not like somebody is the professional who talks all the time and the others have to listen to him. Interaction is something that should happen. The touch with the exhibit, and especially in courses that are misunderstood as History. The touch with the authentic object is really strong. Personally, in my research, I worked on a project that is recommended to the students of the third year of primary school, and I did it in the Archaeological Museum in the Minoan exhibition, and I did this with children. It was an active research. I mean, it was me who designed it and me who made the research. We saw how the lesson took place in the classroom and how we could do it in the museum. It was about "travelling and trade". The teacher mentioned that it was a unique experience. The teacher mentioned about theatre, because there has a part that it is about, this part is designed by Irini Kandrilaki, as part of Melina project, it was a project that I haven't designed on myself, I was just coaching it. At the end we included theatrical game. We were Minoans in a ship, we started from Crete and we were wondering what do we have in the ship, where are we going to make stops, what are we going to exchange with the others. And we play this theatrical game: we go to Milos, we give olive oil, and so on. The teacher mentioned that this is a nice tool also for the evaluation of children, to see if students have realised that during the Bronze Age there were the exchange trade. Instead of asking them to write a test, he will evaluate them through theatrical game. This is nice. I believe that the one scientific area can offer a lot to the other. It is interactive. I believe that cooperation should exist, because teachers know students better. Teachers and Museum Pedagogue. I believe very much in it, but it shouldn't be one-sided. Also, I am very happy when teachers come that participate in the project together with the students, because there are teachers who bring students in the museum, they leave, and they come again back at the end of the project. In such a case I feel sad, because I realise that what we did in the museum has no

connection with the classroom. It is just a two-hour visit to a Museum to see a Museum pedagogy project. It should have duration, to be continued, the teacher should include these techniques in his teaching. He can do these questions for an experiment or for, in order this being beneficial in depth time.

Z: Thank you very much for your time.

S: I wish you success. The only thing that I want is you to send me the transcript of the interview of the students. What they said about our project.

Z: Yes, of course.