

REMINISCENCE
ARTS
RESEARCH

The Bakehouse Theatre
Age Exchange
Blackheath Village
London SE3 9LA.
1.30 – 4pm
14th July 2015

an exhibition by Jayne Lloyd

Age Exchange Theatre Trust

Age Exchange Theatre Trust is a leading UK charity working in the field of reminiscence. Founded in 1983, the charity based in Blackheath, London, delivers creative projects and training aimed at older people and intergenerational groups.

Reminiscence Arts and Dementia – Impact on Quality of Life (RADIQL)

RADIQL was a three year programme of creative activities for care home residents living with dementia, 2012-2015. It was designed and led by Age Exchange Theatre Trust and funded by Guy's and St. Thomas' Charity.

RADIQL involved Age Exchange delivering group Reminiscence Arts sessions in 12 care homes across south London, one-to-one Reminiscence Arts sessions with care home residents unable to participate in group activities and a programme of workforce training and support for care home staff.

Reminiscence Arts is a fusion of different art forms and reminiscence practices that is unique to Age Exchange. It responds to the interests and life-histories, abilities and needs of participants. The Reminiscence Arts sessions were facilitated by Age Exchange's Reminiscence Arts Practitioners.

About the Researcher

Jayne Lloyd is a fine artist with extensive experience of artistic practice, research and evaluation in care settings. In 2012 she began a practice-based PhD at Royal Holloway, University of London. Her research focuses on *RADIQL* and is funded as part of the project. Prof. Helen Nicholson in the Department of Drama and Theatre supervises her PhD.

Lloyd's research into *RADIQL* consisted of participatory observations of 24 weeks of group Reminiscence Arts sessions in four of the care homes where *RADIQL* took place and 12 one-to-one Reminiscence Arts sessions across three care homes. She conducted focus groups and interviews with Reminiscence Arts Practitioners and care home staff. She contributed to the qualitative arts evaluation of the project.

Taking inspiration from Age Exchange's Reminiscence Arts sessions Lloyd designed three Reminiscence Arts projects that she facilitated in care homes. The practice-based research projects deepened her understanding of the practice of Reminiscence Arts with care home residents living with dementia.

To create this exhibition Lloyd drew on her observations of Age Exchange's Reminiscence Arts practice and her experience as a practising artist, an arts workshop facilitator and arts researcher.

About the Exhibition

The interactive exhibition is the outcome of Jayne Lloyd's practice-based PhD research into the role of Reminiscence Arts and arts research in care homes with residents living with dementia.

The exhibition brings together the aesthetics and performativity of a care home with those of a gallery space to question the role of the arts in care settings.

The artwork aims to communicate aspects of Lloyd's creative projects that took place in care homes. It asks the following questions of the Reminiscence Arts practice:

Environment: how can experiences that happened in places and times outside the care home be represented in the care setting?

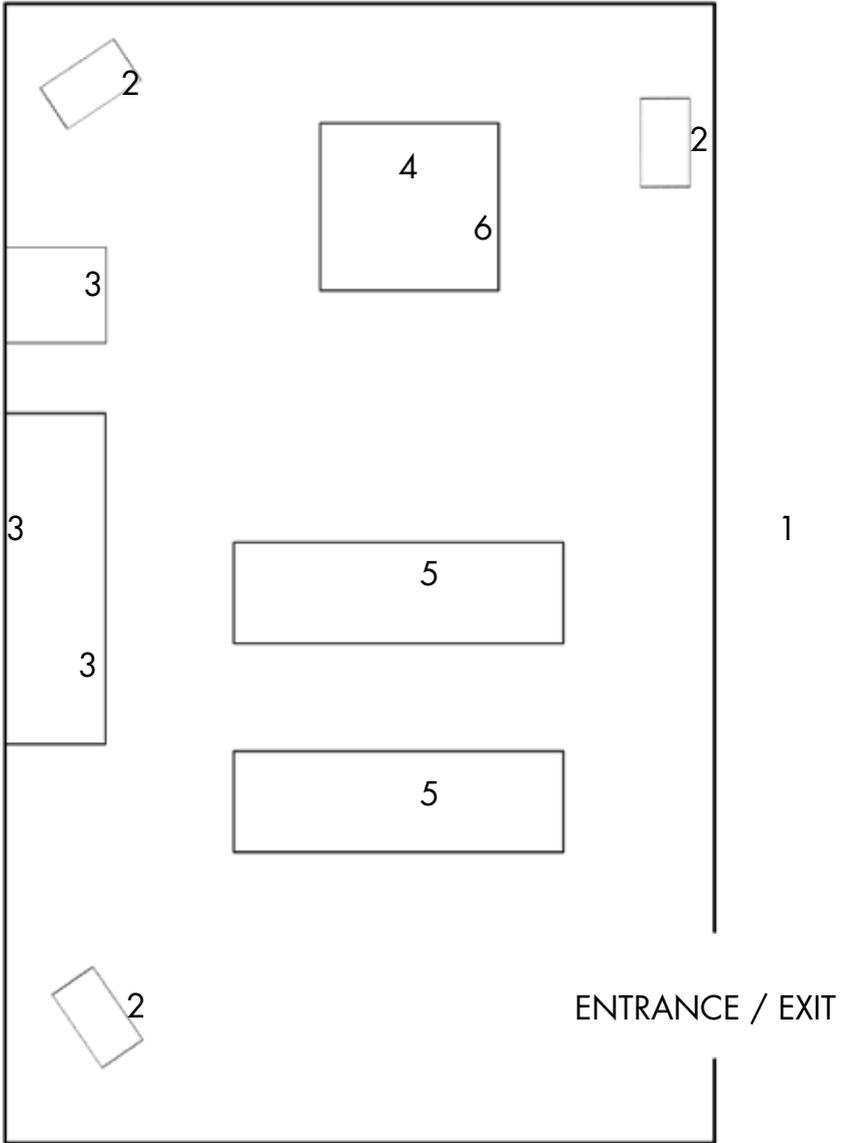
Aesthetic: how do the aesthetics of the Reminiscence Arts practice affect and form a dialogue with the aesthetics of care?

Social: How is Reminiscence Arts a reciprocal process between all involved and how does it create or enhance social spaces?

As a collection, the exhibits draw on a variety of visual languages and arts influences to highlight the diversity of care home residents' engagement with their past, present and future. It demonstrates the breadth of arts skills and knowledge that Reminiscence Arts Practitioners draw on to facilitate creative dialogues with people with dementia, their carers and the care environment.

The NHS ethical approval that *RADIQL* received prohibited the identity of the participating care homes and those who work or reside there being revealed. Finding ways to accommodate these ethical restrictions was often problematic and prompted its own ethical questions. On the other hand it became part of the aesthetics and conceptual ideas that underpin the artworks – a challenging, but also creatively rich factor in the process of creating them.

Exhibition Floor Plan



List of Exhibits

- | | |
|---|----|
| 1. A 10 Day Walk in a Care Home 2014 | 10 |
| Digital prints on paper, 42 x 59.4 cm | |
| 2. Luggage | 12 |
| Mixed-media interactive sculptures with sound,
various dimensions | |
| 3. A Taste of Life | 14 |
| Hand pulled screen prints on paper,
42 x 59.4 cm (wall)
A5 cookbook and samples of sorrel and pineapple
drinks (table) | |
| 5. Walking With Mary | 16 |
| Seven wooden cases with mixed media contents, | |
| 4. A nice cup of tea? | 19 |
| Interactive installation, mixed media with sound | |
| 6. Butterfly or Falling Leaf? | 20 |
| Short interactive session facilitated by Jayne Lloyd and
Nicky Hatton | |





EXHIBITS

A 10 Day Walk in a Care Home 2014

What are the possibilities and limitations of a Reminiscence Arts session in a care home that aims to create an experience of the outdoors for residents with dementia? The piece asks the viewer to question the relationship between the aesthetic, material and spatial experiences of being in a care home and those commonly experienced whilst walking outdoors in a range of weather conditions. How does the environment affect the way we move our bodies?

The photographs in the top half of the prints were taken over 10 weeks in early 2014 during weekly hour long practice-based research workshops. The workshops took place in a room in a care home that functioned as a dining and living room. Seven residents of the home attended them. The workshops were co-facilitated by Jayne Lloyd and Christina Argiropoulou, an Age Exchange Reminiscence Arts Practitioner who specialises in dance and movement practices.

The text in the lower portion of the prints is appropriated from land artist Richard Long's text piece *Walking in a Moving World* (2001). It documents Long's transient position in relation to a series of natural phenomenon encountered during a walk in the countryside.

The practice-based research that informed the piece was two fold. One strand of the research questioned how the experience of walking and weather could be triggered in a care home environment. The other strand explored how the co-facilitation of Reminiscence Arts workshops could develop



and extend the scope of the Reminiscence Arts Practitioners' individual practices. Co-facilitating the workshop with Argiropoulou enabled me to experiment with how participants could be supported to move within the space the objects and arts materials I utilise in my installation, printmaking and drawing practice.

The images provide the viewer with snapshots of the sessions. They show the position of the participants' bodies in relation to the arts materials and objects they interact with within the confines of the care home. The text is positioned below the image and could be read as a description of it. However, it also emphasises the mismatch between the image and the text and, in turn, between a creative interpretation of walking situated in a care home and going for a walk outdoors.



Luggage

has a 'double inscription both of
concrete material belongings and
of travel and movement away from
the naturalised anchorings of those
belongings'

(Irit Rogoff, *Terra Infirma: Geography's*
Visual Culture, p37)

Open the suitcases to
reveal what is inside.





A Taste of Life

How can sharing recipes, reminiscences and knowledge about food develop social interactions? The practice-based research that informed this piece questioned the social space that food could create in a care home. It explored how people related differently to encountering the same item of food and questioned what informed their engagement with it.

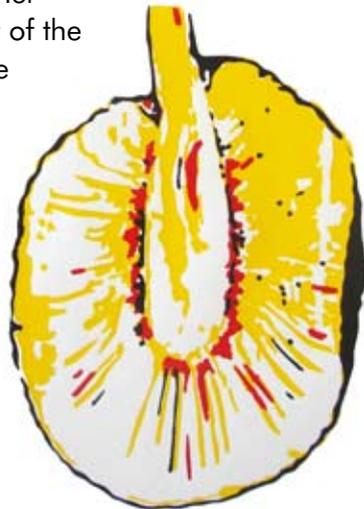
The screen printed images are of food items that were discussed during a 10 week Reminiscence Arts project I facilitated in a care home in 2014. The project explored memories of cooking with a care home resident from Jamaica. It looked at how the Caribbean care staff at the home contributed and built on his recipes and stories about food.

The screen prints present images of food without any information about their context or the story behind them. Depending on the viewer's autobiographical and cultural experience they may or may not recognise what they are.

The cookbook reproduces the screen printed images presenting them along side corresponding recipes and snippets of the conversations they prompted during the Reminiscence Arts project. The book records dialogues about food between the care home residents, care staff and me.

I was interested in how the project shifted the roles of the participants through the teaching and sharing of recipes. There was a notable shift in the care home resident's role from someone who was cared for to one of a teacher able to impart knowledge to the staff who cared for him and to me. Further the sessions provided a space for care staff to share knowledge and things about their interests beyond their roles as carers.

The sharing of Jamaican and other Caribbean recipes in the context of the care home the project took place in was particularly pertinent because most of the food that was served was what could be described as traditional 'English' meals. This was despite the majority of the staff and the cook herself identifying as Caribbean.



Walking With Mary

How can Reminiscence Arts Practitioners engage with care home residents' reminiscences about activities they did regularly throughout their lives?

In the spring of 2014 I facilitated a Reminiscence Arts project with a care home resident living with dementia. I visited her every week for 10 weeks. I first met her when she participated in group Reminiscence Arts sessions I observed as part of *RADIQL*. During these sessions she often talked about walking her dog on Streatham Common.

The project I facilitated with her aimed to explore how the discussions of her walks on the common could be expanded upon: what could I understand about her experience of these walks and how could I use arts activities, conversation and artifacts collected from the common to represent this experience in the care home?

In an attempt to learn about her dog walks I walked on Streatham Common every week during the 10 week project and continued to do so for the remainder of the year.

The seven museum cases contain my story of the 10 week project and aim to build a dialogue between the experience



of walking on the common and being in a care home. Displaying the images and objects in museum cases suggests the evidence and preservation of an experience that happened in the past and that the contents are meaningful and precious. These were all things I wanted to play with and question through the piece.

There were three main influences on the contents of the cases:

Firstly, the participant no longer walked on Streatham Common, she no longer owned a dog and rarely left the care home. The absence of the dog walks on the common and the presence of the care home environment during the sessions inspired me to try and portray a dialogue I perceived between the spatial, material and aesthetic qualities of the two places.

Secondly, due to the restrictions of the ethical approval *RADIQL* received I was not allowed to reveal the identity of the participant or the care home where the project took place. This meant that I could not take photographs in the care home and it was necessary to find ways to communicate the project without giving away this information. For the purpose of the piece I have called the participant Mary.

Thirdly, the information the participant gave me about her dog walks was fragmented and at times contradictory. An association between the fragmentation and inconsistency of memory and dementia can easily be made, however, it is a trait of all our memories. Trying to reconstruct representations of the care home to display in the cases without the aid of photographs exposed the limitations and contrary nature of my own memory.



A nice cup of tea?

Sit at the table and
your tea will be served.
Don't forget your slippers!

Butterfly or Falling Leaf ?

Objects in Reminiscence Arts sessions are revealed, concealed, presented, represented and re-presented. They can take care home residents on imaginative journeys beyond their immediate surroundings or remind them of where they are and places that are no longer accessible to them.

With this in mind, the short interactive session draws on different art forms to take a leaf and the participant on a journey. It aims to facilitate a range of interactions between the object and the participants.

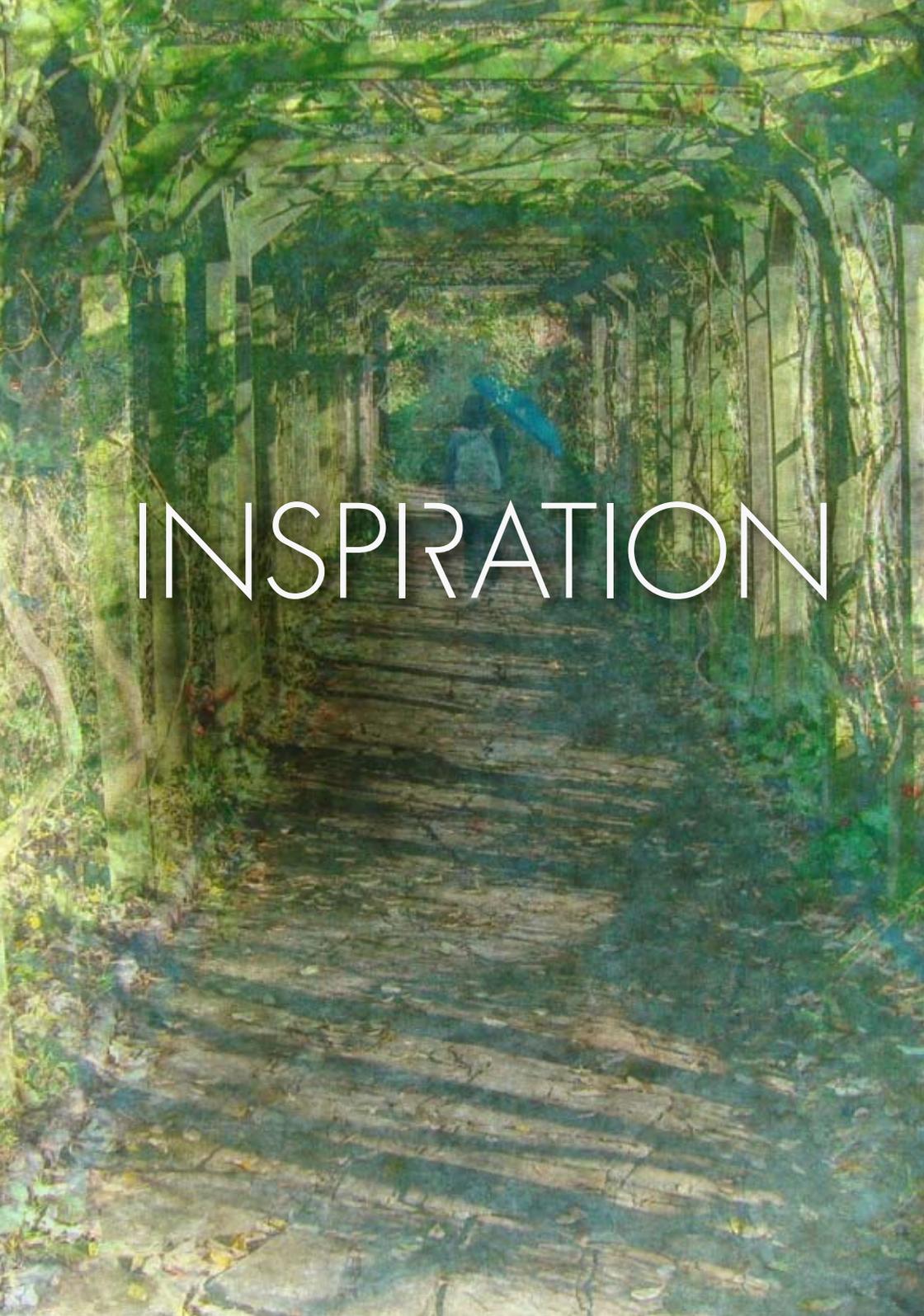


Butterfly,
Or falling leaf,
Which ought I to imitate
In my dancing?

And if she were to admit
The world weaved by her feet
Is leafless, is incomplete?



from Philip Larkin, *Dancer*

A detailed oil painting of a stone path winding through a dense, overgrown garden. The path is made of large, irregular stones and is flanked by thick, moss-covered walls and lush green foliage. In the distance, a person wearing a blue hat and dark clothing is walking away from the viewer. The scene is bathed in soft, dappled sunlight, creating a sense of depth and tranquility. The overall style is characteristic of 19th-century landscape painting.

INSPIRATION

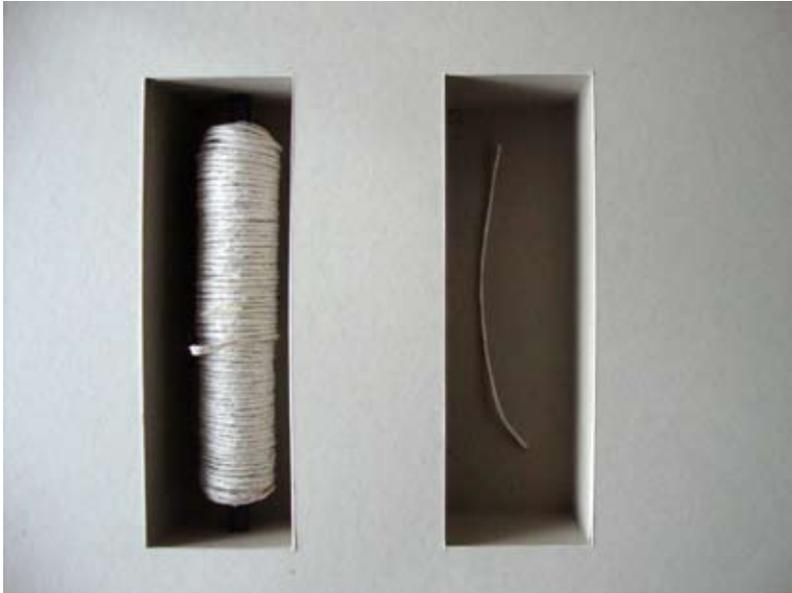
Bringing the Outdoors In: Walking With Richard Long

The text pieces, photographs and gallery installations made by land artist Richard Long to document his countryside walks have had a significant influence on my practice-based research. This is reflected in two of the artworks in this exhibition: *Walking with Mary* and *A 10 Day Walk in a Care Home*, which directly appropriates text from his piece *Walking in a Moving World* (2001). Both the pieces focus on the scale and materiality of walking in different environments. The following is a description of how one of Long's pieces influenced my thinking about the experience of walking in care settings.

For his 1970 exhibition at the Dwan Gallery in New York Richard Long made a piece of work titled *A Line the length of a Straight Walk from the Bottom to the Top of Silbury Hill*. The work involved Long walking from the base to the summit of Silbury Hill in Wiltshire in a straight line. He then recreated the walk in the gallery.

Scale

To transfer the walk into the gallery space Long walked in a line that was the same length as the one he had walked up the hill. When he walked it in the gallery, however, he could not walk the distance in a straight line because the dimensions of the space were too small. Instead he chose to walk in a spiral. Whilst this was not the only way he could have fitted the line in, any configuration he chose would have involved the line bending. It was not possible to fit the straight line he had walked up the hill into the indoor venue of the gallery.



Detail from *Walking with Mary* by Jayne Lloyd

Materiality

The other difference between the line he walked up the hill and the line he walked in the gallery that is significant to my research is the way he drew the line with his feet. When he walked up the hill the weight of his body pressing through his shoes imprinted the earth leaving a negative space in the shape of the sole of the shoe. When he recreated the walk in the gallery he dipped his walking boots into mud that he had collected from the hill and made footprints with them on the floor. The floor, unlike the ground outside on the hill, did not allow his footprints to penetrate its surface. Instead the mud sat on top of the hard, non-porous surface designed to be cleaned and to leave no trace of the feet that walk over it.

The Care Home

These two significant differences between Long's walk up the hill and his recreation of the walk in the gallery highlight how the representation of the experience needed to be adjusted to accommodate the differences in scale and materiality between the outdoor and indoor spaces. Applied to thinking about Reminiscence Arts sessions, this raises questions about how Reminiscence Arts Practitioners recreate experiences from other places and times within the care setting environment, an environment that has indoor flooring and surfaces designed to be easily cleaned and safe for its residents.

The foot does not imprint the surface of the care home floor and you cannot walk the distance of Silbury Hill within the confines of its walls. With this example in mind, how do Reminiscence Arts Practitioners navigate these discrepancies in scale and materiality when they attempt to represent experiences of the outdoors or environments beyond the care setting in Reminiscence Arts sessions?

View *A Line the length of a Straight Walk from the Bottom to the Top of Silbury Hill* at <http://www.tate.org.uk/art/artworks/long-silbury-hill-al00214>

Behind the Image: Looking with Andy Warhol

Pop artist Andy Warhol made prints of numerous everyday household items. Sat with nine ackee tins in front of me I was reminded of Warhol's *Campbell's Soup Cans* (1962), a series of screen prints of the 32 varieties of Campbell's soup. Warhol's bold images of familiar products influenced the medium and style of my prints for *A Taste of Life*.

To make a screen print using stencils the areas of the image you want to print need to be cut out of a sheet of stenciling material, I used acetate. A different stencil is made for each colour in the print. The method of making the print usually leads the screen printer to reduce the detail in the image picking out prominent blocks of colour. This creates simplified imagery that has a strong visual impact.

The majority of viewers stood before Warhol's *Campbell's Soup Cans* will immediately recognise the product and bring their own autobiographical stories and associations to their reading of the work. However, unlike the Campbell's soup cans, I anticipate the ackee tins will only be familiar to some visitors to the exhibition. The viewers who have not come across ackee or the other foods depicted in the prints will not know what they are until they read about them in the cookbook.

It is the tension between the bold pop art style image and the potential for the product it depicts to be ambiguous to the viewer that interests me. In relation to the Reminiscence Arts sessions I am interested in how the cultural and autobiographical experiences of participants and the Reminiscence Arts Practitioners affects their interaction with objects and images and how a consideration of this could influence the selection and use of items brought to the session.



Print from *A Taste of Life* by Jayne Lloyd

View *Campbell's Soup Cans* at http://www.moma.org/collection/object.php?object_id=79809

Collecting and Telling Stories with Susan Hiller

[w]hatever might be said to be the “collection” on display in the Freud Museum is complicated by an overlay of settings where historical, biographical, archaeological, familial, personal, ethnographic and psychoanalytic facts merge to produce representations whose meanings are always in flux. (Hiller 2000, unpaginated)

Susan Hiller is an artist who tells visual stories about allusive and subjective experiences that are often difficult to understand and communicate. Her piece *From the Freud Museum* (1991-6) was influenced by the Freud museum’s eclectic collection. Housed in Freud’s home items relating to his professional and personal life take on equal significance in the reading of the collection, along with the knowledge the viewer brings with them to the space and the space itself.

For *From the Freud Museum* Hiller built her own diverse collection. She exhibited personal and everyday objects with artifacts of anthropological, historical and contemporary significance. The objects are combined to suggest a dialogue between them and to invite the viewer to bring their own subjective interpretation to the story the objects could tell. The collection is displayed in a series of 50 archive boxes that allude to the preciousness, preservation and factual significance of their contents. All the objects are displayed with equal care and precision giving them comparable status and value within the work.

From the Freud Museum highlights how autobiographical and historical events are interpreted subjectively. The piece influenced both the aesthetic and conceptual development of *Walking With Mary*. When I was working with Mary in the care home and as I

was creating the museum cases I became aware of the limited information and understanding I had of her experience. It was not her story that I was telling but mine. Any project working with participants' reminiscences is a subjective and reciprocal process.

From the Freud Museum helped me to consider how the way things are presented to people in Reminiscence Arts sessions and in exhibitions affects their reading and the value that is attached to them. None of the items in the museum cases have high monetary value nor are they artifacts that have value attributed to them because they belonged to Mary. Exhibiting them with care in museum cases and with museum paraphernalia communicates the value I attached to the work at the same time as questioning what is being preserved.

View *From the Freud Museum* in the Tate Collection at www.tate.org.uk/art/artworks/hiller-from-the-freud-museum-t07438



Museum case from *Walking with Mary* by Jayne Lloyd

I would like to thank the following people

All the residents and staff in the care homes I have worked in throughout the project who, unfortunately, it is not possible to credit by name.

Everyone at Age Exchange who was involved in RADIQL. A particular mention to Creative Director David Savill; RADIQL Project Coordinator Belinda Sosinowicz; Reminiscence Arts Practitioner Christina Argiropoulou, who co-facilitated one of the practice-based research projects with me, and all the Reminiscence Arts Practitioners who made me so welcome in their sessions.

Guy's and St. Thomas Trust who funded this research.

My PhD supervisor Prof. Helen Nicholson.

Colleagues Frank Keating and Laura Cole who conducted the social science part of the RADIQL evaluation.

Fellow PhD student Nicky Hatton who co-facilitated the interactive session and participated in the discussion with me as part of this event.

Exhibition volunteers Cara Gray, Paul McCarthy and Emma Miles.

Design: @paulmccarthy79



