

The Baring Foundation

LATE STYLE

A Baring Foundation programme of commissions for older artists

by David Cutler

**KALE NOT
SHALE**

FABRICA

Commissions by artist Sam Marshall

This is one of 25 artworks in the exhibition, which will include
1000 artworks by 1000 artists during Brighton Festival 2012

A list of all the artworks will be available in the exhibition and
a full programme of events will be available on the website. To see the full
programme of events and the list of all the participating artists and their
art, visit the website: www.fabrica.org.uk

Acknowledgements

In addition to thanking all the excellent artists involved in this programme, the author would like to thank the following representatives of the funded arts organisations for gathering the material on which this report has been based. Artlink Central – Kevin Harrison; Bluecoats – Bec Fearon; Brouhaha International – Giles Agis; Devon Guild of Craftsmen – Erica Steer; Fabrica – Liz Whitehead; Live Music Now – Evan Dawson and Douglas Noble; New Brewery Arts – Annie Goulding; Scottish Poetry Library – Lilas Fraser; Superact (with Healing Arts) – Ali Smith and Guy Eades; Turner Contemporary – Danielle Sharma; West Yorkshire Playhouse – Nicky Taylor and Alex Ferris.

About the Baring Foundation

The Baring Foundation is an independent grantmaker which seeks to tackle discrimination and disadvantage through strengthening civil society at home and overseas. It has funded the arts since its inception in 1969 and since 2010 has focused this on arts and older people. This has included funding partnerships with the four national Arts Councils and the British Council. Much more can be seen about this on our website, including in the publication *Towards the End*.

About the author

David Cutler is Director of the Baring Foundation and leads its Arts and Older People programme. He has written a number of reports on this topic including a mapping study, accounts of work taking place in the Netherlands and Japan, the role of local authorities, and the potential of the arts to relieve loneliness.

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The Blue Wave

'Do it now, say it now, don't be afraid'
Wilhelmina Barnes-Graham (artist, 1912-2004)

Your home with its lovely
light studio overlooking the sea
is sold, your work dispersed.

But in my head there's a painting
done in your nineties
when just to lift your arm

was an effort: a single brave
upwards sweep with a wide
distemper brush so loaded

with paint the canvas filled
with the glistening blue wall
of a wave before it falls.

Vicki Feaver

(See page 19)

Introduction

INCEPTION

The Late Style programme was something of a departure for the Baring Foundation. For the most part, the Arts and Older People programme has focused on funding participatory arts where a trained professional works with people without the same formal arts background to create work. With the Late Style programme, our trustee François Matarasso asked what effect a grants round would have that concentrated on the skills of established older artists.

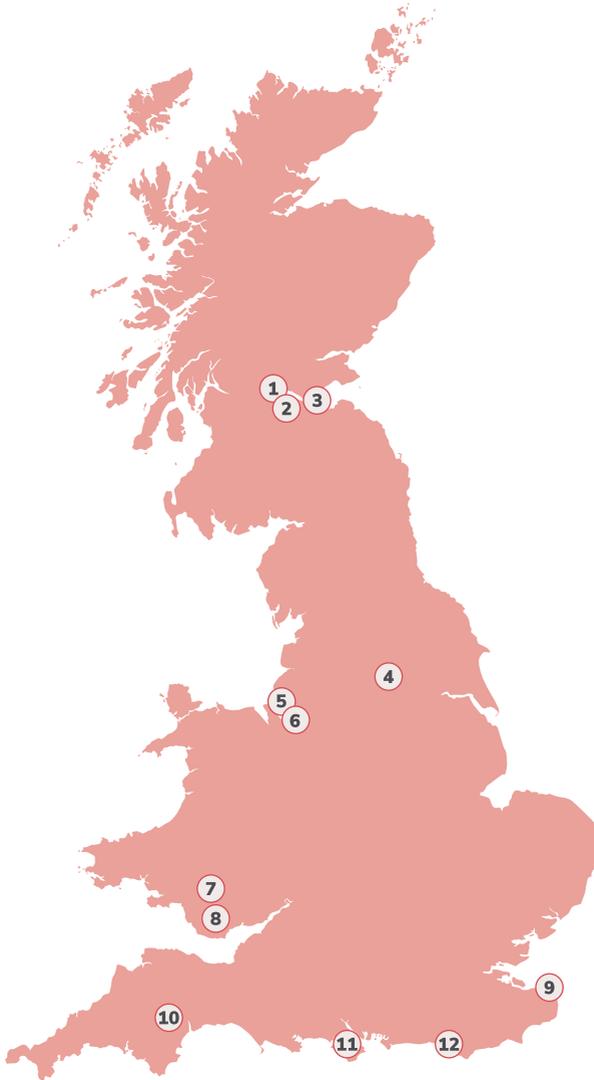
THE APPLICATION PROCESS

The Foundation ran an open programme calling for applications from arts organisations for funds up to £25,000 to commission a significant artist in any field over 70 on the theme of ageing. Artists were encouraged to document their process and to include older people in the development of the work (although not all did). The grants round proved popular with 32 applications. Due to the high quality of the bids, we increased the funds allocated to the programme but even so would have liked to have funded more. The grant selection process was run with great skill by the Foundation's then adviser, Kate Organ. Decisions, as always, were taken by trustees and a total of £219,500 was awarded.

THE SCOPE OF THE PROGRAMME

The 11 awards were diverse in a number of ways.

Firstly, although we were sorry not to make an award in Northern Ireland, there was a broad **geographical spread**.



- | | |
|---|--|
| 1. Holmfirth Hospital Scotland – Artlink Central | 7. Cardiff – Live Music Now |
| 2. West Lothian – Live Music Now | 8. Merthyr Tydfil – Live Music Now |
| 3. Edinburgh – Live Music Now & Scottish Poetry Library | 9. Margate – Turner Contemporary |
| 4. Leeds – West Yorkshire Playhouse | 10. Devon (touring) – Devon Guild of Craftsmen |
| 5. Liverpool – Bluecoats | 11. Isle of Wight – Superact |
| 6. Liverpool – Brouhaha | 12. Brighton – Fabrica |

Secondly, the **settings** where work was created and shown were hugely varied including care homes and hospitals, concert hall and theatres, galleries and the windows of people's homes, the village hall, the library and the streets of Liverpool. Some of these are challenging places to work artistically and needed great skill on the part of the artists to allow, for instance, for the schedules and demands of care homes and hospitals.

In terms of the spread of **art forms**:

Automata – Robert Race

Carnival – Olton Black

Dance – Bisakha Sarker

Digital – Elizabeth Ogilvie

Drama/physical theatre – Alan Lyddiard and the Performance Ensemble

Land arts – Eric Geddes

Light art – Ron Haselden

Music and singing – John McLeod

Poetry – Douglas Dunn, Diana Hendry and Vicki Feaver (and Robin Ford)

Sculpture – Ursula von Rydingsvard

Wood engraving/print making – Hilary Paynter.

And lastly, the **artists themselves** came from diverse backgrounds and this found expression in their work, for instance Professor Black's use of HAIR as a theme and Ursula von Rydingsvard's deployment of wood that reminds her of the camp she was imprisoned in as a child.

IMPACT AND ACHIEVEMENTS

A major part of the programme, of course, was the creation of a series of beautiful and new works of art. Some of these have continued to be developed, for instance, Alan Lyddiard's piece, *Anniversary*, for the Performance Ensemble.

The commissioning process asked artists to consider the ageing process and many of them found this an important stimulus, as for instance described by Bisakha Sarker: 'The fear of ageing is harder to overcome than the actual process of ageing. Most of the time we tend to associate ageing with loss. We look back to contrast and compare what was lost and remain oblivious to what has been gained from the long

journey of life. I see this piece as an invitation to explore the mystical power of the arts to reposition our attitude towards ageing. Dance having close connection with youth and energy, dancers feel more vulnerable to the thought of physical limitations imposed by the ageing process. One of the ways to face this is to leave the deficit model behind and search for what can be done with physicality as it is at this current stage of life’.

Next, the programme engaged a large number of people across the country in different ways, for instance, the distribution of *Second Wind* poems around Scotland through The Herald (and broadcast on Radio 3) and the large visitor numbers for *Entangled* at Turner Contemporary. At a more intimate and intense level, smaller numbers of older people were also involved in the creative process, for instance through Hilary Paynter’s wood engraving classes in Devon or the drawings that became Ron Haselden’s light sculptures in Brighton.

The Late Style programme has also prompted the Baring Foundation to think afresh about the work we are funding. We see it now as a spectrum where the great majority might be described as examples of ‘everyday creativity’ or participatory work, but also including the Southbank Centre festival *(B)old* which we commissioned and which took place very successfully in May 2018. This celebrated the contribution of older artists and interrogated what effect ageing had had on their practice. We have also started to ask if can we break down the lazy assumption that innovation in the arts is synonymous with youth. What would it mean to support older emerging artists? We have funded the Whitworth Gallery in Manchester for a project exploring what is entailed by this.

Late Style was a challenging programme and involved loss and bereavement as well as celebration and accomplishment. Several participants died during the programme including a lead artist Eric Geddes working with Superact, and Eleanor Summers who was advising Elizabeth Ogilvie working for Artlink Central.

AND DOES LATE STYLE EXIST?

Late style is a concept in art criticism which can probably be traced back to Goethe. Before that it was simply assumed that creativity peaked in maturity and declined thereafter as part of a general view of life to be found in the Middle Ages and after. It was memorably encapsulated in Shakespeare’s *Seven Ages of Man*. And it is not too distant from Kenneth Clark’s view in his Rede Lecture in 1970 called *The Artist Grows Old*, which argues that the distinctiveness of later work is to be found in the grim reality of approaching death.

McMullan and Smiles in their introduction to a volume of essays called *Late Style and*

its Discontents, described the alternative critical notion of late style as 'that the work of the last few years of truly 'great' creative artists is marked by a profound change of style, tone, and content which tends to look back to the artist's earlier years and forward, beyond his death to future developments in the field, and which can be seen in certain ways to transcend its immediate context, to mark a moment both within and beyond time and space'.

This overall approach therefore divides into two broad schools of criticism. Starting with Goethe and continuing in a tradition of German idealist and romantic thinkers, late style can be seen as redemptive, a culmination of achievement which brings wholeness, coherence and transcendence. By contrast a modernist critique such as Adorno's influential work on Beethoven and other composers, and more recently Said's essay on late style, published posthumously, asserts a concentration on fragmentation, dissonance and the illusory nature of reconciliation.

These are debates in art criticism which our programme does not seek to address. The relationship between 'late style' and 'old age' is not a clear one. Shakespeare's late plays were written in what we would consider middle age; Beethoven's late works were composed when he was only a little older. What becomes an artist's late work is only known in retrospect.

Rather our programme has produced a rich array of examples of work by artists in later life. It shows that their work is varied and marked by the creative journey they have undertaken so far in a complex way. And that there is no retirement age for an artist.

Commissions

ELIZABETH OGILVIE & ARTLINK CENTRAL

The artist

Elizabeth Ogilvie (born 1946) had a rural childhood in the Cairngorms which has influenced her art. She continues to live in Scotland. Often concerned with the natural world and the climate, she uses video installation, bringing the external world indoors. In 2014 she exhibited a major work, *Out of Ice*, created during visits to Greenland. It portrayed the psychological, physical and poetic dimensions of ice and water in a vast immersive installation in the subterranean spaces of Ambika P3 in London.

The commissioning agency

Artlink Central was established thirty years ago and works across central Scotland. It has a particular focus on participatory arts in the fields of health, disability, prisons and work with young people. Artlink Central has a track record in the use of the arts with people living with dementia, including setting up a specific social enterprise called *Creating Conversations* and a creative prescription service running in Stirling and Falkirk.

Artlink Central worked closely with NHS Forth Valley which has a specific arts strategy. (Charmingly this begins with a quotation from Florence Nightingale extolling the benefits of beautiful objects on health in 1859.) The work was destined for the acute hospital Forth Valley Royal based in Larbert, near Glasgow, and opened in 2010. It has over 10,000 visitors per day.

The process

Elizabeth worked with filmmaker Rob Page. An important aspect of the process was the recruitment of a volunteer adviser, Eleanor Summers, a local painter who was living with dementia. She provided feedback on visual perception in relation to her experience of dementia and offered an aesthetic perspective as someone living with relevant cognitive changes. Unfortunately, she became sufficiently unwell to be

admitted to hospital and sadly died. There was further consultation with members of the Brain Gym, a group supported by Alzheimer's Scotland in Camelon.

The piece

Based on the consultation process it was decided that two separate digital films should be produced, both in black and white, one of which could be followed most clearly in a busy ward setting and a more conceptual and immersive piece which could work in a public atrium.

The artist wrote about her larger piece which was called Cloud Gate:

"The initial thinking for the installation in this location was inspired by my first visit to the Forth Valley Royal Hospital site with its enormous skies. And through research, experimentation and development of the concept, the final work here is a more conceptual notion of the whole water cycle: ice crystals/snow clouds, rain mists and distribution as rain drops splash into a river then the whole cycle starts again – a life cycle, a continuum."

Photo courtesy of Artlink Central.



BISAKHA SARKER WITH BLUECOATS

The artist

Bisakha Sarker MBE is a leading practitioner of Indian creative dance. She has worked as a performer, choreographer, researcher, educationalist, critic, writer and video-maker. Her work actively challenges the position of Indian dance, championing its application to the wider arts sector. She co-founded the Sanchari dance company with fellow artist Sanjeevini Dutta. Among many works, she has created a live performance in Jodrell Bank as well as Sacred Move which used Jazz and Rap. She has been based in Liverpool for many years and is the Artistic Director of Chaturangan.

The commissioning agency

Bluecoats is Liverpool's centre for contemporary arts. It has four galleries and a performance space and works across art forms.

The process

Reflecting on this commission, Bisakha wrote: *"The fear of ageing is harder to overcome than the actual process of ageing. Most of the time we tend to associate ageing with loss. We look back to contrast and compare what was lost and remain oblivious to what has been gained from the long journey of life. I see this piece as an invitation to explore the mystical power of the arts to reposition our attitude towards ageing. Dance having close connection with youth and energy, dancers feel more vulnerable to the thought of physical limitations imposed by the ageing process. One of the ways to face this is to leave the deficit model behind and search for what can be done with physicality as it is at this current stage of life."*

The process

The intention was to create a site-specific work for the Vide space at Bluecoats but which was then able to tour. While the principal artist was Bisakha, she worked with musician Chris Davies, choreographer Marc Brew, photographer Simon Richardson and visual artist Ansuman Biswas, the latter sharing Bisakha's love of the poet Rabindranath Tagore. The title of the piece – *Do Not Yet Fold Your Wings* – is a quotation from Tagore. It was also inspired by Atul Gawande's Reith Lectures on *The Future of Medicine*.

The piece

The piece was a four projection synched video, which depicted Bisakha moving and at rest, as if floating in space, with three channels of audio installed on each level of the Vide. On the ground floor these merged into a melodic soundtrack, while, as the viewer moved upstairs each could become more distinct in its own right, blending music and words spoken by Bisakha. The effect was for the piece to be hypnotically looping.

The piece ran for seven weeks from 17 October 2015. There were 16,624 visits and Bisakha was interviewed on the BBC World Service, as well as receiving a lot of local coverage.

Outreach sessions for the project took place with participants with late stage dementia. There were also participation activities with 300 school children and 32 adults with learning disabilities.

The piece was included in the Southbank Centre's Festival of South Asian Art, Alchemy, in 2016.

Watch the piece: <https://www.youtube.com/watch?v=UWs1ekee-VE>

Do not yet fold your wings by Bisakha Sarker and others for Bluecoats. Photo courtesy of Brian Roberts/Bluecoats.



OLTON BROWN WITH BROUHAHA INTERNATIONAL

The artist

Olton Brown was born in St Kitts over 80 years ago and is known to everyone as 'Professor Black'. Since the 1990s he has been an artist/costume maker, renowned on the carnival scene in the UK and more further afield with a number of his costumes winning overall awards at carnival. He continues to work from the Oaklands centre in Handsworth in Birmingham and is especially active with the Birmingham Youth and Carnival Art Development Project which he founded. Typically, he creates 300 costumes per year for the Birmingham Carnival. His style is improvisational, eschewing drawing out designs.

The commissioning agency

Brouhaha International started in Liverpool in 1991 and has developed from a street festival to a year-round development agency for street arts with an international reputation.

The process

The piece began with the idea of the significance of Black hair styles in a community context and was called H.A.I.R (Heritage, Identity, Attitude and Respect). But this moved away to an exploration of four stages of the artist's life. It began with 'the tailor' as the Prof worked as a junior tailor in London's Saville Row in the late 1950s, and on to the 'the magician' when he performed his magic act in working men's clubs in the 1960s and 1970s. The 'pan man' saw him moving on to leading a steel band and working with many youth groups and schools, and then on to the most recent stage of 'maker'.

The piece

The resulting costumes were part of an international project working intergenerationally with multi-cultural communities in Liverpool, Amsterdam, Toulouse in France and Sintra in Portugal. There were large-scale outdoor events in each country as well as workshops giving opportunities for intercultural dialogue.

HILARY PAYNTER WITH THE DEVON GUILD OF CRAFTSMEN

The artist

Hilary Paynter is one of the UK's leading wood engravers, past President of the Royal Society of Painter-Printmakers, and a long-time member of Devon Guild of Craftsmen. Born in Dunfermline in 1943, she studied sculpture and wood-engraving at Portsmouth College of Art. Her wood-engravings are held in many public collections including the V&A, the Ashmolean and the Fitzwilliam. Hilary combined wood-engraving with teaching and later practised as an Educational Psychologist. Since retiring from that profession, she has been a full-time artist. She has contributed significantly to the revival of the medium through her involvement in the Society of Wood Engravers.

The commissioning agency

The **Devon Guild of Craftsmen** is an acclaimed exhibition space for contemporary craft and design as well as a leading charity for craft education. Located in Bovey Tracey, the large craft centre offers exhibitions and events for people to buy, make and learn about contemporary craft. The Guild is a membership organisation. It has an extensive off-site programme, for instance running 30 residencies in 2016 with refugees and adults with learning disabilities.

The process

The research and development phase of the project began with four creative engagement workshops run by Hilary with older people and young people aged 14-19. These took place in Bideford and in Barnstaple. Hilary was supported by a second artist, her daughter Leonie Bradley, who also documented the process in film and photographs. Once the resulting exhibition was launched it then toured to five spaces which included three hospitals. At each location there were accompanying print-making workshops. These were at two levels, master classes delivered by Hilary, and introductory community classes.

The piece

Each venue showed a combination of locally produced wood-engravings as well as the core collection of new pieces on the theme of ageing by Hilary. She chose as her theme 'Ageing Bikers' and wrote:

"On a personal level, I worked on a totally unexpected series of prints, inspired partly by the discussions, partly by a more enlightened attitude to the people I



Ageing Biker by Hilary Paynter.
Photo by Simon Williams.

encountered. In particular when 200 bikers roared into Bideford, they provided a benchmark for how age changes people; previously threatening, the bikers had mellowed into charming grandfatherly figures. I used one of them for my Christmas card!"

Watch a video: [https://www.crafts.org.uk/Events-\(1\)/Exhibition-Hilary-Paynter-Age-of-Enlightenment.aspx](https://www.crafts.org.uk/Events-(1)/Exhibition-Hilary-Paynter-Age-of-Enlightenment.aspx)

RON HASELDEN WITH FABRICA

The artist

Ron Haselden (born 1944) is a British artist who splits his time between London and Brittany, France. He works with light, sound, film and video, often as part of architectural projects.

He was born in Gravesend, Kent and attended the Gravesend School of Art. After teaching for a number of years at Reading University, he moved to France. He has produced temporary and permanently sited light works since 1982.

Frère Jacques (made in collaboration with Peter Cusack) combined a wall of light with children singing. In 1993 he created a twenty-foot high new moon illuminating the front of the South London Gallery. Blue Passage (1999), made for the passageway between the South Bank and the BFI IMAX cinema in London, consists of 8,000 blue LEDs sunk into the walls of the underpass. In 1994 his barometrically controlled light sculpture at Peckham Arch, London was completed which up-lights the arch canopy from four tree-like light posts. The Baring Foundation in 2017 also supported his inclusion in the Lumiere London Festival where his pink ladder 'Echelle' created a stairway to heaven in the centre of London on the top of the church of St Martin-in-the-Fields. His work is frequently joyful and witty and like much light art, broadly accessible.

For the last 10 years Ron Haselden has been working with the idea of drawings produced by 'the untutored hand'.

The commissioning agency

The grant-holder was **Fabrica**, a visual arts agency in the centre of Brighton. As part of its approach to inclusion, Fabrica has for a long time been concerned with engaging older participants and has had a specifically funded post for this. The commission was co-produced with the Brighton Festival 2016. The piece, called *Luminary*, was programmed specifically to resonate with the theme chosen by

the festival's Guest Director, Laurie Anderson: *50 years of living on the edge and creativity and the next generation*. The Grundy Gallery, Brighton Festival and Fabrica all contributed financially, in addition to the Baring Foundation's grant.

The process

Drawings were produced by older people based in four locations, including Brighton and Hove and in near-by Hastings, working with the artist. Some lived in care homes. Haselden then selected a small number of drawings and faithfully transposed them to a larger scale using LED light rope. These were mounted in a metal frame.

Luminary by Ron Haselden. Photo courtesy of Fabrica.



The piece

“The value of the older person, for the main part, slips too readily out of sight. I see the work, Luminary, as giving older people much more visibility, by presenting in quite a confrontational way, large illuminated drawings in a public space.”

Ron Haselden.

There were three interlinked elements:

- a large-scale, walk-through sculptural installation at Fabrica (31,612 visitors);
- new artworks on the exterior of Fabrica facing a busy street (an estimated 388,000 passers-by);
- and a series of smaller, pre-existing works by Ron Haselden called *Brothers and Sisters* located in 15 sites in the windows of Hanover, a residential area just outside the centre. These were based on children’s drawings (an estimated 32,500 viewings).

There was an accompanying series of events including *The Vital Ingredient* which explored what it is to be vital in later life.

Watch a video: <https://www.youtube.com/watch?v=N4IJ0WvBYnA>

JOHN MACLEOD WITH LIVE MUSIC NOW

The artist

John McLeod CBE is one of Scotland’s foremost composers and amongst the UK’s busiest and most prolific. Born in 1934, he studied composition at the Royal Academy of Music with Sir Lennox Berkeley, but later was greatly influenced by Polish composer Witold Lutoslawski who became his mentor. John has won many awards for his work including the Guinness Prize for British composers.

He was elected a Fellow of the Royal Academy of Music in 1989 and was a recipient of the British Academy of Songwriters, Composers and Authors (BASCA) Gold Badge in 2014. He has been shortlisted twice for a British Composer Award.

His works have been commissioned, performed and recorded by leading orchestras including the Philharmonia, Hallé, BBC Scottish Symphony Orchestra (12 works broadcast), Royal Scottish National Orchestra (RSNO), Scottish Chamber Orchestra (SCO), and National Youth Orchestras of Scotland (NYOS) (22 performances), as well as orchestras in Poland, Germany and the USA.

The commissioning agency

Live Music Now (LMN) was the vision of the world renowned violinist, Sir Yehudi Menuhin. Formed in 1977, LMN combined a desire to train talented young musicians and to take performances out to people and places that would otherwise not have access to live professional music. These unconventional settings have included care homes, as well as hospitals and schools. This project was unique in combining three chapters of LMN: the UK, Scotland and Wales.

The process

The unifying theme of the work is the experience of living and working in a mining community. The composer and ten musicians visited older people living in a total of ten residential care schemes in West Lothian and Merthyr Tydfil. They used a technique developed by Live Music Now Scotland called Composing with Care. The musicians delivered live, participatory concerts and in the social time after these, chatted with residents, gathering their stories and reflections. These were then the source material for lyrics.

John McLeod wrote both the lyrics and the score.

“The learning process now, more than ever before, has to be two way, from young to old and from old to young. I’ve had the most amazing musical and social journey writing the words and music of my new song-cycle.”

John McLeod

“It was so different ... becoming part of the story. I’ve never been involved in something like it before in my life.”

Care home participant.

“We’ve learnt so much, speaking to the people about their first hand experiences and they obviously feel a lot of enjoyment and a better connection to the music.”

Project musician.

The piece

It is a beautiful, emotionally engaging piece, that both celebrates the community life of mining villages and towns, as well as the endurance required. Also it gives unflinching recollections of the horror of the Aberfan disaster in 1966, experienced directly by some of the participants.

The work was premiered by LMN musicians and singers in public in Summer 2015 at the Wales Millennium Centre in Cardiff as well as at the Howden Park Centre in Livingstone and at the National Museum Scotland as part of the Edinburgh Fringe Festival.

Last Friday before half-term

Emergency call received by Merthyr Tydfil Police

At 9.25 a.m, 21st October 1966:

'I have been asked to inform you that there has been
a landslide at Pantglas.

The tip has come down on the school'.

'It was the last Friday before half-term.

Mr. Davis, our teacher, got out the board
and wrote out our maths class work.

We were all concentrating.

Then it began – a frightening, rumbling, hideous sound.

I saw a black mass . . . a wave of blackness.

Everyone froze in their seats.

I remember being thrown across the classroom
when the stuff hit us; then I just blacked out.

I awoke to the sound of rescuers breaking a window.

It was then that I saw my friend Daffyd.

He was cold and silent, and I knew he was dead.

Everyone was shaken – afraid to move.

You could hear a pin drop

In the terrible silence.

Soon men, women and children

were tearing away at the debris to reach the children.

Mothers gathered around the school steps,

some silent, some weeping,

some shaking their heads in disbelief.

The streets were silent but for the sound of shuffling feet.

A village had lost its children.

Some mourners wept while others pent up their emotions.

As the funeral singing began, the hymns drifted down the valleys
where everyone shared in the sorrow.

Watch a video: <https://vimeo.com/142870573>

ROBERT RACE WITH NEW BREWERY ARTS

The artist

Robert Race is a kinetic sculptor, though he himself describes his occupation on his passport as 'toymaker', something he has been doing for over 30 years. His professional life started as a science teacher and he went on to run a teachers' centre. His interest in toys started with dolls houses and miniature furniture and developed into making moving toys and automata. His automata have been collected by the V&A National Museum of Childhood in Bethnal Green, as well as several museums in Japan. He has written a book, *Making Simple Automata*.

The commissioning agency

New Brewery Arts, Centre for Contemporary Arts (NBA), is based in Cirencester in the Cotswolds and is a charity focused on the crafts and visual arts. The centre is housed in what was a brewery which fell derelict and was saved by a group of local residents and artists in 1978. It was refurbished in 2008 when it was re-opened by its patron Grayson Perry. It consists of an exhibition space, restaurant and shops well as workshops, studios for hire and, in an entrepreneurial touch, guest accommodation. There are over 200 courses and workshops on offer each year and around 100,000 visitors.

The process

New Brewery Arts had previously worked in care homes, including on a project called *Making Memories* funded by the Baring Foundation in 2014. Building on this, they wished Robert Race to work with care home residents, this time living in accommodation provided by the Orders of St John Care Trust (OSJCT). Robert began by running five workshops at Millbrook Lodge. Sir Nicholas Mander (who performed the great unveiling with Millbrook Resident Jean Reed in Summer 2015) described Robert's role in these workshops:

"Robert resided, enabler, eyes twinkling, dressed like a conjurer in an origami cap, producing magical boats shaped like paper hats. To give an accompanying narrative, he recited poems by Robert Louis Stevenson and Rabindranath Tagore: Day by day I float my paper boats one by one down the running stream."

The piece

The resulting piece was called *Getting On*. It was described thus by Kate Organ, the Foundation's Art Adviser at the time:

“Working from many different poetic and visual reference points on age and playing with reference points from other toys and toymakers, this device invites you to explore and enjoy this work for hours – enjoy the repetitive movements, handles to turn, knobs to press, drawers to open, secret parts to discover – a magic box of craftsmanship and wit. I can already imagine that this will become an important part of a visit to a loved one in a care home – children and adults alike can enjoy exploring this piece on many different levels. It is playful but not patronising or childish; it is multi-layered and sophisticated but not obscure.”

The automaton had a life outside the care home, going on tour around a number of other Order of St John care homes in Oxfordshire, Gloucestershire, Wiltshire and Lincolnshire. The piece was always introduced to staff at each venue by NBA staff to explain how it worked and how to take care of it.

Watch a video: <https://www.youtube.com/watch?v=H0510XYI7DE>

DOUGLAS DUNN, VICKI FEAVER, DIANA HENDRY WITH THE SCOTTISH POETRY LIBRARY

The artists

Douglas Dunn (born 1940) lives in Fife. He has published 14 collections of poetry and edited several anthologies. *Elegies* (1985), a moving series of poems on his first wife’s death, won the Whitbread Prize. He became Professor of English at the University of St Andrews in 1991 and holds an OBE and the Queen’s Gold Medal for Poetry.

Vicki Feaver was born in Nottinghamshire in 1943. She retired as Professor of Creative Writing at Chichester University and moved to Dunsyre in South Lanarkshire. She has published three collections of poetry. *The Handless Maiden* (1994) was awarded the Heineman Prize. Her poem *Judith* won the Forward Prize for Best Single Poem.

Diana Hendry (born 1942) lives in Edinburgh. She has published six collections of poetry, most recently, *The Seed-box Lantern: New and Selected Poems*. She has published more than forty books for children, including *Harvey Angell* which won a Whitbread award in 1991.



The commissioning agency

The **Scottish Poetry Library (SPL)** based in Edinburgh is both a unique national resource and advocate for poetry. It holds more than 45,000 items of Scottish and international poetry including the Edwin Morgan Archive. The Baring Foundation had previously supported SPL to deliver the Living Voices Project in partnership with the Scottish Storytelling centre, whereby professional poets, musicians and storytellers went into Scottish care homes to co-create new work.

SPL's main partner for the project was the Saltire Society which exists to promote Scottish culture and which published and launched the collected poems.

The process

Each poet was asked to write about ageing and introduced their new poems with their reflections on the theme.

Vicki Feaver wrote:

"Working on these poems I've counted up my losses of friends and family (most recently a sister) and pondered other losses, of looks, physical strength, expectations. But as hunger sharpens the appetite, so age intensifies one's awareness of the beauty and wonder of the world, of love and blessings. Mixed in with grief and sorrow is a kind of off/on joy."

The piece

The collection was called *Second Wind* and was launched at the Saltire Society in October 2015. The collection has had a successful life outside of its covers including six poems going as an insert into every copy of *The Herald* (over 34,000 copies), inclusion in the brochure for *Luminate* (Scotland's creative ageing festival) and the poets were commissioned to contribute to a Radio 3 series in April 2017.

Seven of the poems were also included in a subsequent collection *Whatever the Sea: Scottish Poems for Getting Older*, published by Polygon in association with the SPL.

ERIC GEDDES AND ROBIN FORD WITH SUPERACT

The artists

Eric Geddes was a land artist and sculptor making his work in outdoor settings, who also used photography and film in his indoor studio as part of a further stage of the making process of his work. Much of his work was inspired by the shore line of the Isle of Wight where he lived. His outdoor work was site-specific made on the beaches and shoreline with the natural materials he found there – stone, clay, seaweed, and the flotsam and jetsam brought in by the tides. He worked with the minimum of tools using simple methods of stacking and balancing materials and moulding forms from the clay. Each work lasted for the time in between low and high tide during which it would be washed away and dissolve. From the photographs he took on the beach he would then work on the idea and image in his studio to create photo and mixed media works for display in exhibitions and other contexts. The making of each work is recorded and chronicled in a series of sketchbook diaries spanning several years. Eric Geddes died in 2016 shortly after the completion of the films that make up this project.

Robin Ford is a poet in his mid-70s who lives on the Isle of Wight. Robin has written seven original new poems to be read and listened to as an integral part of the films of the work of Eric Geddes. Robin Ford started to write poetry in his fifties after a significant illness affected his ambitions and intentions for his future lifestyle. He has had several compilations and series of his poetry published as well as participating in public readings and running regular writers' workshops. He had known and admired the work of Eric Geddes for several years.

The commissioning agency

The lead organisation for the grant was **Superact CIC**, an arts and health agency in Taunton. They worked closely with Healing Arts, the arts and health department of the Isle of Wight NHS Trust, who had developed the original idea and went onto deliver and make the work directly with the artists. Healing Arts has been led and managed since 1986 by Guy Eades, himself an artist, and over this time initiated many arts and health projects, including the commissioning of the arts for health buildings particularly at St. Mary's Hospital, Newport, and a wide range of arts programmes for people to participate in when recovering from illness, living with a long-term condition or helping them to stay well and healthy.

The process

The visual artist Colin Riches, also in his mid-70s, and a long-term friend of Eric

Geddes, worked with him to identify and extract the film and images to comprise the 'Day by Day' project. At the time of the project, Eric Geddes had been living with dementia over several years and was experiencing declining health. Together with Robin Ford and the filmmaker Jamie Williams, the artists worked on developing a cohesive narrative for the work as a whole to be viewed either in parts or as a continuum over a longer time as a single work in itself.

The piece

Each of the 16 films in the series called 'Day by Day' last between three to 15 minutes. They have been designed to be viewed by people in hospital, nursing and residential homes with limited opportunity to get out and those living at home. The aim is to help people in these situations who are at risk of isolation from becoming disconnected from the natural world and environment.

Four of the films (Dawn, Midday, Evening and Night) record the passage of a single day, and are structured around poems by Robin Ford. Two of the films show images

Eric Geddes. Photo courtesy of Healing Arts.



Robin Ford. Photo courtesy of Healing Arts.



of the artworks by Eric Geddes together with Robin Ford's poems about their making on the Isle of Wight shoreline at Compton Bay and Fort Victoria and the feelings and ideas they evoke. Three of the films are remastered versions for the project of original films made by Eric Geddes. One film is about a poem specially written by Robin Ford. The other films focus on specific aspects of the artist's work and poetry that relates to the 'Day by Day' theme.

Watch the film: https://www.youtube.com/watch?v=WiC-vBPTM_M&list=PLLn7V9Q5LpSf9nlfLRDjgEFUNL1fpHrm0

URSULA VON RYDINGSVARD WITH TURNER CONTEMPORARY

The artist

Ursula von Rydingsvard born in Deensen, Lower Saxony in 1942, is one of the world's leading sculptors. She has been working in Brooklyn, New York, for the past 30 years. She received her Master of Fine Arts (MFA) from Columbia University in 1975.

Von Rydingsvard is best known for creating large-scale sculpture from the cedar beams which she cuts, assembles, and laminates, finally rubbing powdered graphite into the work's textured, faceted surfaces. She explains this approach:

"If I were to say how it is that I break the convention of sculpture (and I'm not sure that's what I do or even if that's what I want to do), it would be by climbing into the work in a way that's highly personal, that I can claim as being mine. The more mine it is, the more I'm able to break the convention."

Her signature abstract shapes refer to things in the real world, each revealing the mark of the human hand while also summoning natural forms and forces. She describes her work as being influenced by the simple wooden refugee camp barracks in which she was brought up. Her works are to be found in many of America's most prestigious collections, including the Metropolitan Museum of Art in New York and the Whitney Museum of American Art in the same city. Her first British show was a major retrospective at the Yorkshire Sculpture Park in 2014.

The commissioning agency

Turner Contemporary is an art gallery in Margate situated on the sea front (on the site of the boarding house used by JMW Turner when he visited) and designed by Sir

David Copperfield. It opened in 2011. It is frequently credited with contributing to the regeneration of Margate and making it a magnet for artists to come to work. The vision of the gallery is 'Art inspiring Change' and it has an extensive engagement and learning programme, across all ages.

The process:

The exhibition, entitled *Entangled: Threads and Making*, took place from 28 January to 7 May 2017. It brought together 40 female artists from around the world and across several generations on the theme of tapestry, textile and weaving. It featured eight new works including one by von Rydingsvard. It was curated by Karen Wright, who writes:

"I reached out to Ursula von Rydingsvard ... having recently been in her studio in NYC and being impressed by her spirit of experimentation and the sheer physicality of her work. I phoned her to ask if it was all right and she hooted with laughter. "Gee Karen, I don't like to think of myself as old but for you..." She is my idea of how to

***Entangled* by von Rydingsvard at the Turner Contemporary. Photo © Stephen White.**



grow old gracefully working non-stop and inspiring a team of young workers with whom she works alongside. When I left (her studio) she was in a quasi hazmat suit about to embark on her wood. No mark is made on the wood that is not hers."

The exhibition attracted over 111,000 visitors, as well as extensive media coverage.

The piece

The piece is called *The Thread Terror* and is large (106" x 101' x 13"). It is made of graphite and cedar. Although von Rydingsvard frequently uses cedar, she is severely allergic to it and has to use breathing masks in the studio. The wood was worked to have the visual qualities of fabric, given the theme of the exhibition. The cedar beams were cut with a circular saw, then laminated with glue and finally powdered graphite is rubbed into the surface.

The highly polished cedar wood is naturally patterned with lines that records its age, suggestive of the life which stretches behind the object.

PERFORMANCE ENSEMBLE AND ALAN LYDDIARD WITH THE WEST YORKSHIRE PLAYHOUSE

The artists

The piece was created by the **Performance Ensemble** which is described as a company of performers aged between 51 and 87, working in the space between community, amateur and professional arts practice. It says of itself: 'We believe that engaging the energy and talent of older artists from diverse backgrounds and skills will reap rich artistic rewards. In turn, we wish to inspire and excite a wide range of audiences across ages, as well as social and cultural backgrounds. The Ensemble blurs the divide between community and professional arts. We aspire to create world class theatre performance that emerges from the heart of communities.'

Performance Ensemble was set up by **Alan Lyddiard** (born 1949) a theatre and film director and a leading advocate of community arts and the ensemble theatre model in the UK. He was inspired to create the Performance Ensemble by the famous Gold Theatre of Saitama in Japan. The company includes well-known professional performers, including Royston Maldoon, a British choreographer whose works have been performed for various dance companies such as The Jefferson Dancers and Dance Theatre of Harlem; Namron, a founder member of the London Contemporary Dance and one of the most high profile BAME dancers; choreographer and dancer, Tamara McLorg; and Sally Owen, a former leading dancer with the Ballet Rambert.

The Ensemble included five members of the Heydays drama/dance group based at West Yorkshire Playhouse (WYP).

The Performance Ensemble is a prime example of the expanding phenomenon of professionally-led Older People's Theatre companies, which are explored in *A New Form of Theatre* by Kate Organ (see Resources).

The commissioning agency

West Yorkshire Playhouse (WYP) in Leeds opened its doors in 1991 with two performance spaces. It is one of the leading producing theatres in the UK. It has a long and proud history of work on creative ageing, from forming a club called Heydays to increasing work with people living with dementia. This has led to pioneering dementia-friendly performances, a guide to dementia-friendly theatre (see Resources) and organising the first UK symposium on older people's theatre in 2015. In 2018, WYP organised a festival on the theme of living with dementia, funded by the Arts Council England and the Baring Foundation called *Every Third Minute*.

The process

Alan Lyddiard wrote:

"I am 69 next April and feel like I am an emerging artist again, writing applications and starting again after 40 successful years as a theatre director. I am finding new partners, developing new methodology and trying to re-establish myself again, re-inventing myself a little.

I don't think the desire to create work and discover new things from that work ever goes away. So now I am developing a new company exploring new ways for me to create theatre. This takes time and a re-evaluation of old thinking.

*Having run one Ensemble Company for over 10 years, I still want to work within that methodology. The aim is to work together over a long period of time, creating work and developing it over years. I made a version of *Animal Farm* that stayed in the Northern Stage repertoire for 12 years. That's the way I like to work. Creating work that never stays still, always looking for more depth, more nuance, more clarity. The Performance Ensemble is an emerging company for older performers from many different backgrounds and cultures. I want to work with performers, in what I call, 'the space between professional, amateur and community arts practice', concentrating on the relationship between us all and our shared knowledge and experience. When you are older you have many things to share and each of us will learn from the other. This takes time."*

The piece

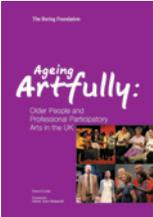
Anniversary is a piece of contemporary dance, created by Royston Maldoon and a group of older performers – five professionals and five performers from the West Yorkshire Playhouse Heydays drama/dance group. It is a series of interleaved pieces around the theme of anniversaries based on true stories, and seeks to cross boundaries between performance art, contemporary dance, music and personal stories. It also uses multimedia – using a kaleidoscope of images and texts collected in and outside the rehearsal room and images from lives of the performers as well.

Performers Namron and Barbara Newsome. Photo by Tom Hirst and courtesy of West Yorkshire Playhouse.



Resources on creative ageing

All resources can be found on our website at www.baringfoundation.org.uk



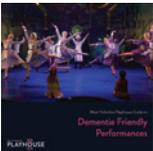
Ageing artfully: older people and professional participatory arts in the UK (David Cutler, 2009)



Living national treasure: arts and older people in Japan (David Cutler, 2015)



A new form of theatre: older people's involvement in theatre and drama (Kate Organ, 2016)



West Yorkshire Playhouse Guide to Dementia Friendly Performances (2016)



Growing the creative ageing movement: international lessons for the UK (Alice Thwaite, 2017)



The role of local authorities in creative ageing (David Cutler, 2017)



Late opening: arts and older people in Scotland (Andrew Eaton-Lewis, 2017)



Dutch old masters – and mistresses: creative ageing in the Netherlands (David Cutler, 2017)



Towards the end: The Baring Foundation's Arts and Older People Programme 2010-2017 (David Cutler, 2017)



Creative ageing in Germany: the view from North Rhine-Westphalia (Harriet Lowe, 2017)



Arts in care homes: a rapid mapping of training provision (Penny Allen, 2018)



Each Breath is Valuable: An evaluation of an arts in care homes programme (509 Arts, 2018)

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