



Art and Intergenerationally Collaborative Legacy Work

Using collaborative art to facilitate intergenerational communication

Anniina Nummela

BACHELOR'S THESIS
May 2022

Degree Programme in Media and Arts
Fine Art

ABSTRACT

Tampereen ammattikorkeakoulu
Tampere University of Applied Sciences
Degree Programme in Media and Arts
Fine Art

NUMMELA, ANNIINA:
Art and Intergenerationally Collaborative Legacy Work

Bachelor's thesis 58 pages, of which appendices 3 pages
May 2022

The goal of this thesis was to examine how collaborative projects can be used to facilitate communication and storytelling between generations. Encouraging and developing cross-generationally interactive activities have become increasingly relevant as family structures change and generations diverge. Continually improving and finding new approaches ensures that family heritage and legacies continue to be communicated.

Art has been used as a documentational and communicative tool for centuries. The research presented in this thesis shows that collaborative art can incite valuable intergenerational communication and that intergenerationally interactive projects have the potential to preserve familial legacies and cultural heritage, as well as improve general well-being.

A combination of elements from analysed artworks and findings on intergenerational legacy work was exhibited in the thesis project Golden Places (2022). Golden Places is a four-part artwork made together with the artist's grandparents. The working process and outcomes are presented in the form of a case study. The case study demonstrates that collaborative art can be used to bond the grandchild and grandparent and successfully produce art that embodies family stories and legacy. This thesis, specifically Golden Places, is intended to motivate and instruct others to partake in similar projects.

Key words: intergenerational communication, collaborative art, family relationships, legacy

CONTENTS

1	INTRODUCTION	4
2	INTERGENERATIONAL COMMUNICATION	6
2.1	Meaningful communication	6
2.2	Curiosity	7
2.3	Legacy	8
2.4	Storytelling	10
3	COLLABORATIVE ART AS A TOOL	13
3.1	Connection to Intergenerational Communication	13
3.2	Zineb Sedira: Mother Tongue (2002)	13
3.3	Katerina Šedá: It Doesn't Matter (2005–2007)	16
3.4	Lucian Freud: The Painter's Mother (1972-1989)	19
3.5	Faith Ringgold: Echoes of Harlem (1980)	23
3.6	Summary.....	26
4	GOLDEN PLACES.....	28
4.1	About the artwork	28
4.2	Working Process	31
4.2.1	Golden Places: Vesa	31
4.2.2	Golden Places: Terttu	35
4.2.3	Golden Places: Rauno.....	40
4.2.4	Golden Places: Leena	42
4.3	Exhibition	46
4.4	Reflection	47
5	DISCUSSION	51
	REFERENCES	53
	APPENDICES.....	56
	Appendix 1. Taulu kesästä (2021)	56
	Appendix 2. Golden Places complementary photographs	57

1 INTRODUCTION

The increasing access to digitalised online archives and genetic testing has been attributed as a core reason for young people showing a growing interest in their ancestry and family histories (Bottero 2015, 537). Although genealogy is valuable in determining family history, it often lacks individuality and genuine interactivity between the generations. Consequently, partaking in collaborative projects that engage two or more generations of a family has also become more widespread.

The aim of this thesis is to examine how collaborative projects can facilitate communication and storytelling between generations. Encouraging and exemplifying intergenerationally interactive activities have become progressively more relevant as family structures change and generations diverge. Continually improving and finding new approaches ensures that family heritage and legacies will continue to be communicated.

Art has been a documentational and communicative tool for centuries, but the potential of approaching art intergenerationally or as collaborative legacy projects has not been studied or well documented. The artworks of four artists – Zineb Sedira, Kateřina Šedá, Lucian Freud and Faith Ringgold – are analysed for their association with collaborative art and mediation of intergenerational collaboration and legacy work in Chapter 3. These selected artworks are a sample of what intergenerationally collaborative art is in the contemporary art field. The findings indicate what the practices currently lack and how they can be developed.

Intergenerational communication is defined as interactions between two distinct generations. The term *generation* in this thesis refers to role relationships (e.g., grandchild and grandparent; adult children and ageing parent). In a broader context, *generation* also refers to age cohorts (e.g., Baby Boomers, Millennials, Generation Z-ers) and developmental stages (e.g., adolescents, middle-aged adults, elders). (Lin, M.-C. & Allen, M. 2017.) Research on intergenerational connections and communication has developed the understanding of antecedents, motivations, methods, and consequences of cross-generational communi-

cation and forms the theoretical foundation of this thesis. The research pertaining to intergenerational communication is reviewed in Chapter 2 but is referred to throughout the thesis.

A combination of elements from the analysed artworks and findings on intergenerational legacy work is exhibited in the thesis project *Golden Places* (2022). The working process and outcomes are detailed as a case study in Chapter 4. *Golden Places* demonstrates that collaborative art can be used to strengthen the grandchild-grandparent relationship and successfully produce art that embodies family stories and legacy.

This thesis, specifically *Golden Places*, is intended to elevate the readers' and viewers' desire to connect with their families and to motivate them to partake in intergenerationally collaborative projects of their own.

2 INTERGENERATIONAL COMMUNICATION

2.1 Meaningful communication

On a familial basis, intergenerational communication plays a central role in elevating family connectedness and the socialisation of values and identity. Children, parents, and often grandparents tend to be connected throughout their life course, and it is well-established that the quality of intergenerational relationships is central to the well-being of all the generations (Thomas, Liu & Umber-son 2017, 2).

The Stanford Centre on Longevity conducted a study in 2016 about the benefits of intergenerational communication. The study concluded that meaningful intergenerational collaboration means that both age groups feel they have something to contribute and gain from the interaction – or what the study called a “dual win” – meaning that valuable information is passed on, and overall well-being is improved (Beamish & Wolfe 2016, 15,17).

Approximately one in every third person over the age of 65 feels lonely (Me-tiläinen). The end of an active career, family not being able to visit regularly, the deaths of spouses and friends, and disability or illness may cause people to become more isolated and increase the feeling of loneliness. Isolation can lead to depression and a decline in a person's physical health and well-being. Finding a way to increase intergenerational interaction with these people will result in healthier individuals and communities. Younger generations taking increased responsibility to establish and maintain connections with their elders is essential.

Intergenerational communication is fundamental in passing on stories of heritage, culture, and customs of personal, societal, and historical significance (Her-itage Films). Meaningful intergenerational communication is, however, not guaranteed. The allocation of space and time is essential for these interactions and information to pass between generations. Fortunately, some activities can help establish and strengthen intergenerational relationships. There are new

websites, books and workshops encouraging and instructing different approaches, and a search online will provide a plethora of different legacy activities that generations can engage in together. Activities such as scrapbooking, putting together a puzzle or reading to one another. Regardless of the starting point, most relationships can be established and strengthened with the right motivations and levels of curiosity.

2.2 Curiosity

People desire attachment, belonging and connection. As we record our history, we open the opportunity for future generations to connect with us when we are gone (Family Search 2017). Knowing our cultural and family backgrounds and where we come from is integral to developing a sense of who we are. How we relate to our family stories and create our narratives about ourselves helps establish our core identity (Coleman 2017). It is, therefore, human nature to be curious about family heritage and history.

The prevalence of various genealogy sites, the invention of genetic testing and its widespread availability have made it possible to trace previously unknown family roots. It has made it possible to connect with family members and uncover incredible stories. Yet, these methods rarely contribute to a person's relationship with other known relatives. Although genealogy is valuable in determining family history, it lacks individuality and genuine interactivity between the generations. This shortcoming is one of the motivators that may inspire people to take a more active role in connecting with their known living relatives through other methods.

Consequently, projects that emphasise relationships, collaboration, and the value of knowing one's heritage are bound to become a more common practice. Collaborative projects are automatically more personal and emphasise the individuality of the participants and their relationships with one another. Direct communication allows for first-hand exchanges of stories and experiences that traditional genealogy and investigative methods cannot provide. However, ge-

nealogy does offer a foundation for conversation topics about family history and an opportunity to record information for future generations.

Each ancestry is rich with history and individuality, making family legacies unique. Our ancestors are integral components in our stories and should therefore be recognised as the legacy-building individuals they are. As such, allowing our curiosity to motivate us to contribute to recording our family history is valuable for not only our sense of self but irreplaceable for future generations.

2.3 Legacy

Like knowing where we come from, creating a legacy is also an inherent human need. To prevent being forgotten, people share facets of their memories and experiences. There is a famous idiom that iterates the concept of legacy well: *Everyone dies twice: once when they stop breathing and a second time when they are remembered for the last time.* A prevalent legacy essentially allows aspects of a person's experiences and achievements to live on indefinitely.

Examples of a person's legacy often pertain to their accomplishments, reputation, and impact on others. However, not everyone will create a legacy recognised in general history, and they need to rely on their families and communities to remember them and pass on their memory. Legacy work, therefore, aims to capture aspects of a person's personality, history, and memories that they wish to share with future generations. Legacy work can be approached visually, literarily, or symbolically. (Böhling & Lohmeier 2019, 164; Bosak 2014.)

Active legacy work is, in many cases, a solitary process done by individuals as an end-of-life practice or by loved ones after someone has passed away. However, anyone can do legacy work at any stage in their lives. For example, approaching legacy work as a collaborative project between two or more generations can be a valuable and enriching experience.

A legacy project can be centred around an individual's biography, significant life events, accomplishments, or the pearls of wisdom they have collected. Each

family and individual will approach their legacy work differently. They will have varying values, ways of expression and spectral ability to express and process information. The correct means of communication, points of interest and methods may be challenging to identify, especially when approaching legacy work as a collaborative task.

Legacy projects should be purposeful yet adaptable activities. Legacy, and by proxy, legacy projects, take on whatever form and meaning instilled in them (Griffith 2011). Some projects may be simple, others may take a more personal and contemplative approach, and some may be motivated by connecting their activities directly to a grander societal subject or issue. The simpler activities are usually the easiest first step, especially if those engaging in the projects are young or elderly.

With increases in longevity, more of us will come in direct contact with seven generations: our generation, the three before (parents, grandparents, great-grandparents), and the three after (children, grandchildren, great-grandchildren). In her TEDx talk, author and educator Susan Bosak (2014) speaks about legacy and its ties with “building a 7-generation world”. Bosak believes that generations are the most concrete way to connect with a time beyond our lifetimes. She suggests that by identifying and recording the parts of ourselves that matter (personally, familially or societally), we can form legacies which incite long-term change. (Bosak 2014.)

Although people generally aim to contribute positively to the world, they need to acknowledge the effects of factors like trauma or unresolved familial conflict (Wade-Benzoni, Sondak & Galinsky 2010, 8-12). Addressing and seeking to resolve these issues during one’s lifetime can stop them from negatively echoing further down generations. Stories about how families have combated crises or tragedies can be powerful lessons on strength, resilience, and empathy for younger generations (LifeBook 2021).

People’s desire to leave a positive legacy motivates them to make better long-term decisions (Wade-Benzoni 2002). When it comes to legacy work and inter-generational communication, this may present a more conscientious approach

to heritage and reputation. It prompts the legacy makers to ask themselves: What do I want my future generations to know about me? How do I tell them?

2.4 Storytelling

People are storytellers. We are captivated by stories, particularly those that connect us. Therefore, sharing stories of life events and family histories used to be an integral part of community building. It was often the role of older generations to ensure that the younger ones learned about their heritage. With the evolution of an increasingly technological society and the decline of the multi-generational household, historical information is recorded instantly, and less information is passed on directly from person to person (Lohmeier & Böhling 2017, 286). Regrettably, people today tend to know little about their own family stories. (University of Illinois)

Homaira Kabir (2019) spoke about the role of storytelling in her TEDx talk. According to her, we tell stories differently compared to earlier generations. We are too preoccupied with our fast-paced, future-oriented world to tell stories of the past to people who appear to have no interest. We pick our best stories for the 'teachable moments,' sharing only subchapters of a much bigger narrative. Kabir says that the selectively censored form of storytelling that has become commonplace is harmful. Without the wholeness of the entire story narrative, the individual stories do little to build empathy because few of us can relate to "exemplars of human perfection" (Kabir 2019). Thus, it is paramount to research and encourage versatile storytelling between generations that forge genuine connections.

The IMIS research institute of the University of Lübeck conducted a study in 2018 about what stimuli material was functional in supporting storytelling from grandparents to grandchildren. The study was conducted by testing the 'HistoryTelling system'. The materials were evaluated with two different focus groups. One focus group had pictures and articles on assorted topics regarding childhood, and the other had no pictures and only direct questions that provided a

structured life review. (Volkman, Sengpiel, Grosche & Jochems 2018, 696–697.)

The study revealed that the participants' grandchildren were generally more interested in their life stories than expected, which motivated them to keep sharing. It concluded that the stimuli materials were successful in starting conversations, but the resulting discussions and stories were the best stimuli for keeping the conversations going. (Volkman et al. 2018, 698-699.)

Although there is a disconnect in intergenerational storytelling today compared to earlier generations, the human desire to connect, empathise and learn from one another remains unchanged. What people appear to require now is instruction on how to facilitate these interactions. As the IMIS study indicated, providing structured stimuli materials can be a foundation for supporting intergenerational communication and storytelling (Volkman et al. 2018).

Author Elma van Vliet was one of the first to successfully structure and sell this kind of material accessibly and globally. Van Vliet became a bestselling author with her series of books that addressed people's desire to record and share their family stories. The books have hundreds of prompt questions, instructions for small DIY projects and spaces for recording answers and results. The idea is for the book to be gifted to a parent or grandparent (or similar), have them fill it in and then give it back. The "Give & Get Back Book" concept has been tested by over 4 million people worldwide. It has resulted in many deeply personal legacy keepsakes, strengthened familial relationships, "[and answers to] all those things you've always wanted to know but never got around to asking" (van Vliet, 2019). Van Vliet's book series is a successful example of facilitated intergenerational communication. The books guide the sharing of experiences between generations in creative forms of storytelling.

The aim of intergenerationally told stories is about being able to capture the essence of the memories iterated and of the person telling them. The proximity to perfect recollection of the memory becomes secondary. When "remembering", the consciousness recalls images within memory into a presumed chronological configuration (Crites 1971, 299). However, "remembering" and "memory" are

not static concepts as they are subject to influence from emotions and experiences, which can change over time. As memories are remembered, they are dismantled and reassembled, alternated every time. The “remembered” is therefore never a complete recollection. (Crites 1971, 299; Böhling & Lohmeier 2019, 162, 164.) Despite their abstracting qualities, the influence of emotions and experience may contribute to what makes memories unique and personal. In legacy work, these small abstractions could be argued to make the stories a truer embodiment of the person telling them.

Beyond the positive implications on intergenerational relationships and psychological well-being, storytelling has been found to have a physiological impact too. A research paper published by PNAS in 2021 says that storytelling not only lowers cortisol levels (a hormone released in response to stress) but increases oxytocin levels. Oxytocin is often referred to as ‘the love hormone’ and has been closely associated with social bonding (Brockington et al. 2021.) Ultimately, storytelling is fundamental for our ability to bond with one another and for finding our place in the world (LifeBook 2021). Communicating our family stories and connecting intergenerationally makes us resilient, empathetic, and most importantly, happy.

3 COLLABORATIVE ART AS A TOOL

3.1 Connection to Intergenerational Communication

There are numerous examples of projects that can be used to facilitate intergenerational communication and strengthen familial relationships. There is, however, still scope for expansion on the types of projects and how they are implemented. For example, despite the prevalence of collaborative art projects, the potential of combining art practices with intergenerational collaboration and legacy work has not been studied or well documented. Therefore, the subsequent chapters and sub-chapters explore and explain collaborative art as a new method for facilitating intergenerational communication.

The following subchapters analyse the art of four contemporary artists: Zineb Sedira (b. 1963), Kateřina Šedá (b. 1977), Lucian Freud (b. 1922, d. 2011) and Faith Ringgold (b. 1930). The artworks were chosen because they each represent a different intergenerational element of collaborative artmaking. The topics include storytelling, artist authorship, rehabilitation, communication of cultural heritage and the combination of crafts. The art analysis explains what roles the artists' family members played in the projects, how the projects were carried out, what the subject matters represent regarding the intergenerational relationship, and how the art ties into legacy work.

3.2 Zineb Sedira: Mother Tongue (2002)

Zineb Sedira was born in Paris in 1963 to Algerian immigrant parents. She moved to London in 1986 to pursue studies and an art career. She received a BA from Central Saint Martins School of Art in 1995, an MFA from Slade School of Fine Art in 1997 and subsequently studied photography at the Royal College of Art. Her artistic mediums are primarily film, photography, video, and installation. (Sedira)

Preserving and transmitting a legacy narrative has been at the core of Sedira's work throughout her career as an artist (Sedira). These narratives have been closely related to her cross-cultural identity and reflected within her work through themes such as memory, translation, language, and diaspora (McGonagle 2012, 617). The inclusion of her family in her work was most typical during the early 2000s – towards the beginning of Sedira's career – but has continued to be relevant in her later work, too. The first notable work that Sedira included her family in was *Mother Tongue* (2002).



PICTURE 1. Zineb Sedira, *Mother Tongue* (2002). Video installation. On exhibit at Tate Britain, London, UK in 2019. (Tate Britain 2019.)

In *Mother Tongue*, Sedira, her mother, and her daughter try to exchange childhood memories in their native languages – the artist in French, her mother in Arabic, and her daughter in English. The work depicts three generations of women and their intergenerational relationships and raises the issue of communication in a globalised world. (Sedira)

The work is exhibited as a three-channel video installation with headphones. The individual videos are titled *Mother and I (France)*, *Daughter and I (England)* and *Grandmother and Granddaughter (Algeria)*. The titles of the videos are significant in emphasising the role of language and language identity in in-

tergenerational communication. Each of the videos are 5 minutes long. Picture 1 shows how the artwork was exhibited at the Tate Modern in 2019 as part of the *Sixty Years* group exhibition.

Sedira explained her intentions behind the work as follows:

The ideas of language, generational transmission, and translation started to interest me: the way we speak, the way we are, the way we think, and even the way we dress. I was fascinated by the fact that in the same family – composed of three generations – there were three countries of birth and three languages. [...] I felt I have a family with an interesting narrative, understandably I used them to illustrate issues around cultural identity and gender. (Sedira; McGonagle 2012, 618)

The work can be viewed as a commentary on the role of storytelling in preserving cultural identity across generations. It underscores the difficulty of maintaining a shared heritage across national and linguistic divides and acknowledges the complexity of identity (Tate Britain 2019). The complexity of the linguistic divide is intensified when Sedira must act as the linguistic conduit between her mother and daughter, who do not have a language in common. The artwork concretises how in immigrant families, a person's 'mother tongue' is often not the same as those of prior generations; occasionally there may be no common language at all. In this case, grandmother and daughter can communicate their experience to each other only through Sedira's facilitation.

Regarding the value of the legacy work, these projects are individually significant but also personify historically and socially noteworthy events and concepts. These factors make works of art like this important for the artist and her family, as well as interesting for the viewer, who can relate the work to a larger and more complex picture. Sedira's artworks corroborate the efficiency and value of using collaborative art to facilitate intergenerational communication, and *Mother Tongue* signifies the role of art in recording stories, memories, and relationships.

Subsequent works that have a similar storytelling format to *Mother Tongue* (2002) include *Retelling Histories* (2003) and *Mother, Father and I* (2003). The

artist's parents speak about their lives and experiences in detail in these artworks. "I felt an urge to listen," Sedira said in an interview, "equally, my parents expressed their wish to talk about it [their involvement and experiences in the Franco-Algerian war]" (Sedira; McGonagle 2012, 619). *Mother, Father and I* is seen in Picture 2, as exhibited at St Louis Museum of Art, Mississippi, USA, in 2003.



PICTURE 2. Zineb Sedira, *Mother, Father and I* (2003). Video Installation. On exhibit at St Louis Museum of Art, Mississippi, USA in 2003. (Sedira)

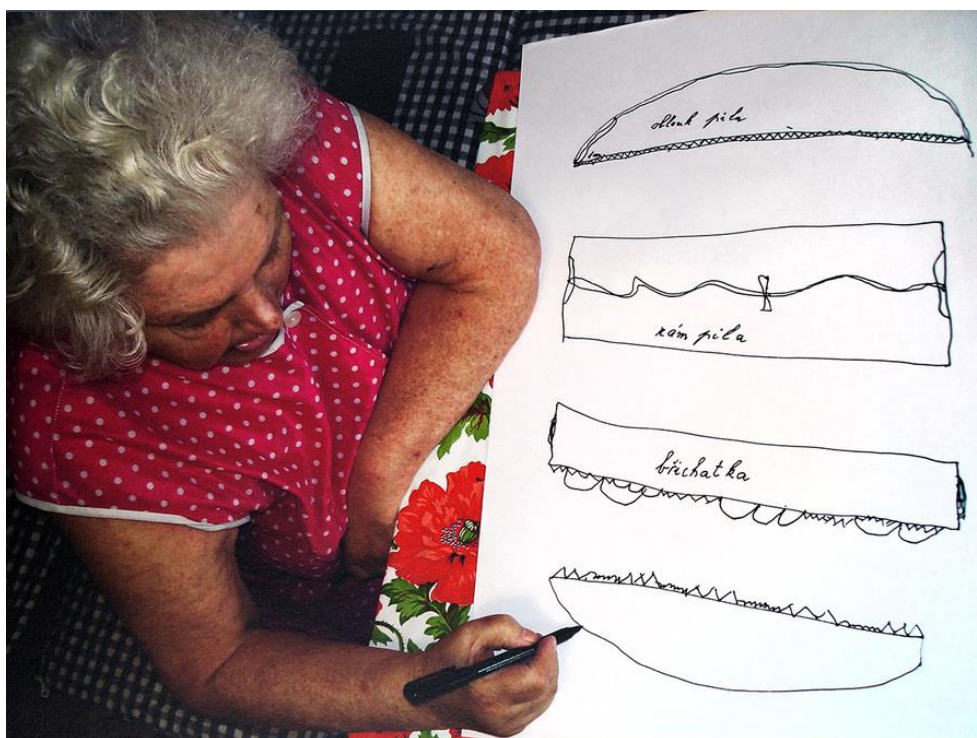
3.3 Katerina Šedá: *It Doesn't Matter* (2005–2007)

Kateřina Šedá was born in Brno, Czech Republic in 1977. She graduated in 2005 from the Academy of Fine Arts in Prague and is known for her conceptual and social art. Šedá focuses on collaboration in her art, often employing dozens, if not hundreds, of people in her projects who usually have no prior experience with art. These 'socially-conceived events' (Šedá 2013) mostly take place in the villages or city streets of the Czech Republic. Through these events, Šedá experiments with interpersonal relationships and brings those involved out of their stereotypes or social isolation.

Over a two-year period (2005-2007), Šedá engaged in a collaborative project with her grandmother Jana (b. 1930). Šedá premises the project: "Despite having led an active life, she [Jana] decided to become completely inactive upon retirement, though the household that she and my grandfather led would not allow her to fully do this" (Šedá 2010). *It Doesn't Matter* is Šedá's attempt to engage her grandmother in a project that could genuinely interest her and re-

move her from her “life of complete idleness, which she ha[d] devoted herself to” (Šedá 2010).

Šedá knew of her grandmother’s fondness for her 33-year career working as the head of a tools stock room at a store in Brno. Jana could still recall over 650 types of goods, including their prices, despite having retired years prior. Šedá began interviewing her grandmother regularly about the job and the details she could recall. Šedá was eventually able to convince her grandmother to create a series of drawings that depicted the hundreds of items that she used to keep on the store shelves. (Mocak) Picture 3 shows Jana drawing one sketch of the hundreds that make up *It Doesn’t Matter*.



PICTURE 3. Kateřina Šedá, *It Doesn’t Matter* (2005-2007). Photograph from series. (Šedá)

The drawings are approximately the same size and done with a black felt-tip pen. In most, the name of an item is written out and accompanied by a perfunctory sketch of that item. The drawings and photographs of Jana are displayed as an installation when exhibited (Picture 4).



PICTURE 4. Kateřina Šedá, *It Doesn't Matter* (2005-2007). Installation. (Šedá)

It Doesn't Matter challenges the concept of artist authorship, a subject of debate for many collaborative artworks. Despite her grandmother producing all the drawings, Šedá prompted and supervised the making of all of them. As aforementioned, the drawings are only a part of the actual artwork. The conceptual elements of the collaborative artwork were all authored by Šedá – she planned the work, facilitated it, and placed it in a fine art context. A project work like *It Doesn't Matter*, in which the execution is delegated to another person and the artist is just the moderator, expands the traditional concept of what constitutes a work of art and collaborative artmaking.

The drawings in themselves are only the surface level of the artwork. Spending time together making the drawings gave Šedá and her grandmother time and space for discussions and a meaningful activity to engage in together. The drawings were fundamental in the facilitation of the project but ultimately secondary to what they helped achieve. *It Doesn't Matter* is a record of Jana's mental and physical rehabilitation process. The improvement of well-being was the original purpose of the project. Playing a central role in her grandmother's improved soundness consequently had an autotherapeutic effect on Šedá too. This work concretises that collaborative art and intergenerational communication can have a combinedly positive impact on general well-being and family connectedness.

3.4 Lucian Freud: The Painter's Mother (1972-1989)

Lucian Freud was born in Berlin, Germany, in 1922 and died in London, England, in 2011. Freud was a British painter and regarded as one of the foremost portraitists of the 20th-century. He was also the son of the architect Ernst Freud and grandson of neurologist Sigmund Freud. Freud studied at the Central School of Art in London and the East Anglian School of Painting and Drawing in Dedham. Freud began painting full-time after World War II. (Yood 2007.)

Freud worked from life. The paintings from his more than 60-year career are mainly of family and friends. However, the titles of Freud's paintings are mostly anonymous, and the identities of the sitters were not always disclosed. Freud described his process:

My work is purely autobiographical. It is about myself and my surroundings. It is an attempt at a record. I work from people who interest me and that I care about, in rooms that I live in and know. I use the people to invent my pictures with, and I can work more freely when they are there. (Freud; Jones 1978.)

Following his father's death in 1970, Freud began to paint portraits of his mother, Lucie. From 1972 until his mother died in 1989, Freud had made a series of eighteen portraits, including ten paintings, five drawings and three etchings. The artist spent thousands of hours together with his mother over the two decades. Sittings lasted between four and eight hours, and each portrait took several months to complete (Tate 2014). The last portrait is from beside Lucie's deathbed, titled *The Painter's Mother, Dead* (1989) (Picture 5). "It is more than 300 years since a painter showed as directly and as visually his relationship with his mother. And that was Rembrandt," art historian Lawrence Gowing commented on the portrait series (Jones 1978).



PICTURE 5. Lucian Freud, *The Painter's Mother, Dead* (1989). Graphite drawing. (Cleveland Museum of Art)



PICTURE 6. Lucian Freud, *The Painter's Mother IV* (1973). Oil paint on canvas. (Tate)



PICTURE 7. Lucian Freud, *The Painter's Mother Resting I* (1976). Oil paint on canvas. (IMMA)

Considering the amount of time Lucie, the subject of these paintings, spent sitting for the artist, the collaboration between artist and subject becomes significant. The time spent in Freud's studio can be imagined as intimate. The curator Andrew Wilson has suggested that Freud used these sessions together with his mother as a way of 'combatting her depression' (Wilson 2008, 116). After the death of her husband, Lucie suffered from depression, from which she never recovered. Lucie's attempted suicide prompted Freud to begin their painting sessions together. Freud has captured her grief in many of his portraits (Picture 6; Picture 7), reflected through the low saturation and predominantly grey and brown pallet and Lucie's melancholic and detached expression (Tate). Art professor James Yood (2007) described the portraits as "particularly frank and dramatic studies of intimate life passages", and art historian Catherine Lampert (2011) later called the series "an elegy of ageing and depression".

In addition to being visual studies of his mother, Freud's series is also documentary of his relationship with her. The definition of collaborative art is not directly applicable to the portraits themselves because the authorship for them lies nearly solely with Freud. However, if the thousands of hours which Freud and his mother spent together were considered a conceptual artwork of its own, it may be considered as collaborative art. Painter David Dawson said about Freud's process: "what Lucian was striving for more than anything was... the sitter makes the painting" (Lucian Freud: A Self Portrait 2020).

Like in Šedá's work, rehabilitation and well-being were also motivating factors behind Freud's sessions with his mother. Despite Lucie never recovering from her depression, Freud provided his mother with daily structure and a sense of purpose.

3.5 Faith Ringgold: Echoes of Harlem (1980)

Faith Ringgold was born in Harlem, New York, USA, in 1930. She is a painter, mixed media sculptor, performance artist, writer, teacher, and lecturer. Ringgold received her bachelor's and master's degrees in visual art from the City College of New York in 1955 and 1959 and has received 23 Honorary Doctorates. (Ringgold)

Ringgold began finding her artist identity in the early 1970s when she started making tankas, soft sculptures and masks. Ringgold was initially inspired by African art, but it was not until her travels to Nigeria and Ghana in the late 1970s that she began recognisably developing her art style. (Ringgold) Ringgold stated she shifted from canvas painting to fabric and quilting to detach her work from the association of painting with Western traditions (Ringgold; Bloemink 1999, 16). By incorporating text, portraiture, stories and references into her vibrant art, Ringgold began to trace how 20th-century social changes influenced the African American experience. As an extension of her work with tankas in the 1970s, Ringgold began making story quilts. Ringgold learned how to quilt from her mother, Madame Willi Posey (b. 1907, d. 1981).

In 1980, Ringgold made her first quilt, *Echoes of Harlem*, in collaboration with her mother. Picture 8 shows a photograph of the quilt. Collectively, the fabric choices and faces are representative of the many life stories of Harlem. (Studio Museum) The composition of the quilt unifies four different fabrics in a repetitive rhythm and frames thirty faces painted with varied expressions. Ringgold knew everyone she painted and wanted to highlight their positions in the community. The paintings are not only bordered with the fabrics, but quilted in, creating a unique form of medium and technique. The quilt was technically challenging to make, but Ringgold's mother, Willi Posey, was a dressmaker and fashion designer with the required expertise. Ringgold painted the portraits, and Posey quilted the pieces together. Picture 9 shows the two working on the quilt. Overall, the quilt is approximately 245 by 215 centimetres in size.



PICTURE 8. Faith Ringgold, *Echoes of Harlem* (1980). Quilt made from hand painted cotton. (Studio Museum Harlem)



PICTURE 9. Faith Ringgold and Willi Posey making *Echoes of Harlem* (1980). (Ringgold 1980; The Guardian 2021).

The making of *Echoes of Harlem* inspired Ringgold to keep pursuing quilt-making. During their work together, Ringgold's mother told her stories of how their family generations prior had been trained to make quilts on their plantations. Ringgold wanted to honour the craft of her ancestors and, in later years, constructed more story quilts that portrayed different aspects of African American life in the United States.

Faith Ringgold's work celebrates the heritage and the stories of her community. *Echoes of Harlem* was the only quilt Ringgold made with her mother because Posey passed away in 1981. *Mother's Quilt* (1983) was the first quilt that Ringgold completed without her mother, and making it became a form of grief therapy: "Finishing that quilt, after my mother died, was very helpful" (Ringgold; Jones 2021). Ringgold went on to make her quilts collaboratively – Ringgold would always make the paintings and then have an assistant help her sew (Ringgold; Tate Talks 2018).

Storytelling, legacy, and collaboration are consistent throughout Ringgold's 70-year career. *Echoes of Harlem* (1980) additionally represents intergenerational collaboration and the combining of crafts – Ringgold's as a painter and her mother's as a sewer.

3.6 Summary

Zineb Sedira, Kateřina Šedá, Lucian Freud and Faith Ringgold involved their intergenerational family members in making their art. Following are summaries of the studied works and the main points relating to intergenerational collaboration, communication, and legacy work.

Zineb Sedira collaborated with her mother and daughter to make *Mother Tongue* (2002). The premise of the work was for the three to tell childhood stories to each other in their mother tongue. The artwork is predominantly about the language divide, the transmission of experiences and the non-possibility of communication between generations. *Mother Tongue* demonstrates the artist's role in facilitating communication and how art can be used to record legacy stories.

Kateřina Šedá's grandmother was integral in making *It Doesn't Matter* (2005-2007). For the project, Šedá interviewed her grandmother about her memories as a shopkeeper and had her make drawings related to them. Šedá used their conversations as a foundation to form structure in her grandmother's life. It was an attempt to rehabilitate her from her idleness and sense of lost purpose. *It Doesn't Matter* is an unconventional example of collaborative art because Šedá does not make any of the drawings that make up the physical aspect of the artwork.

Lucian Freud made a series of portraits of his mother over two decades. Freud began working with his mother in 1972 and continued until her passing in 1989. During this time, Freud and his mother spent routinely extended periods together, and their connection was at the forefront of the artistic process. Freud was also known to consider his sitters to be the ones to make the portrait, despite him being the painter. Therefore, the painter/sitter relationship is unconventionally argued to be collaborative in the case of this series.

Faith Ringgold made *Echoes of Harlem* (1980) with her mother. Ringgold and her mother combined their painting and sewing talents to create a quilt that told a visual and symbolic story of their community in Harlem. *Echoes of Harlem* is a

strong example of a collaborative artwork that conveys stories of heritage and includes intergenerational families as well as an entire community in the legacy building process.

The differences in approaches are intended to illustrate the variance in possibilities of approaching intergenerationally collaborative projects using art. The approaches can be modified to accommodate the artists' and other participants' skills, goals for the project, and subject matters they find relevant. The thesis project and case study, *Golden Places* (2022), presents more approaches, and implements elements presented in this chapter.

4 GOLDEN PLACES

4.1 About the artwork

Golden Places (2022) is about intergenerational relationships, memories, and making art collaboratively. The premise of the artwork was to create a dedicated setting for me to spend time with my grandparents and exchange stories. I theorised that by working on creative projects together, we would be able to allocate more time for one another and have a framework that supported our conversations. For *Golden Places*, I worked with my grandparents one-on-one for a year. The process led us to create four unique works which reflected our conversations and relationships.

Each of my grandparents spoke fondly and enthusiastically about the milieus of their childhoods. Happy childhood memories were a natural and easy conversation topic to which we could continually return. Therefore, I decided that favourite childhood places were a fitting topic for the visual parts of *Golden Places*.

The project was collaborative throughout – my grandparents took part in the ideation phase and the active making of the art pieces. The first few months of the project involved just talking. The conversations were guided by the themes of childhood, growing up, and ideologies of home and belonging. I wrote questions for each grandparent to help guide our conversations. I used Elma van Vliet's book, *Grandma, Tell Me* (2019) for inspiration on what kind of questions to use. I recorded some of the conversations, and for others, I made notes afterwards about what I found interesting.

Each piece was then personalised to reflect the grandparent's craft or creative self-expression and their relationship with me. We ideated the mediums and techniques for the works together (details in sub-chapter 4.2). I made the initial suggestions, and we developed them together to accommodate our abilities and time availability. Each part of the artwork had a different production method and varying degrees of physical contributions from my grandparents. Our conversations continued throughout the project and, in most cases, deepened whilst we were making the physical artwork.

There are small golden details that repeat throughout the works. The gold indicates the value of the memories represented in *Golden Places* and the strengthened tie between generations. They also symbolically tie the parts together into one collective artwork. The parts are titled after my grandparents: *Vesa*, *Terttu*, *Rauno*, and *Leena* (Pictures 10-13).



PICTURE 10. Anniina Nummela, *Golden Places, Vesa* (2022). Digital painting printed onto a puzzle (68 x 44 cm), framed. Made in collaboration with Vesa Nummela.



PICTURE 11. Anniina Nummela, Golden Places, *Terttu* (2022). Acrylic and oil paint on canvas (60 x 70 cm). Made in collaboration with Terttu Kivikankare.



PICTURE 12. Anniina Nummela, Golden Places, *Rauno* (2022). Fine liner pen on paper (76 x 56cm), framed. Made in collaboration with Rauno Marjamäki.



PICTURE 13. Anniina Nummela, *Golden Places, Leena* (2022). Mouliné yarn embroidered onto painted Aida-fabric (60 x 40 cm), framed. Made in collaboration with Leena Luukka.

4.2 Working Process

In *Golden Places*, the parts *Vesa*, *Terttu*, *Rauno*, and *Leena* are made of different mediums and with varied techniques. *Vesa* is a 1980s painting reimaged digitally and printed onto a puzzle, *Terttu* is an acrylic and oil painting on canvas, *Rauno* is a memoir written out by hand onto paper, and *Leena* is an embroidery work made onto hand-painted Aida-fabric. The working process for each part is outlined in the following four sub-chapters. Including background information about each grandparent, how it transmits to the work, the technique and how it relates to legacy work and intergenerational communication.

4.2.1 Golden Places: Vesa

My grandfather, Vesa Nummela (b. 1947), made three canvas paintings as a gift for his father in the early 1980s. All the paintings were scenes from their hometown Uusikaupunki, and one of them was of my grandfather's childhood home in Sorvakko (Picture 14). For my grandfather, the house symbolises

childhood and family legacy: His grandfather, Karl Nummela (b. 1865, d. 1952), founded the Uusikaupunki tile factory in 1904. My grandfather's father, Eero Nummela (b. 1907, d. 1990), inherited the factory when his father retired in 1932, and he had the house built for his family. The subject of *Vesa* was clear from the start.

My grandfather grew up in Uusikaupunki but moved away to study and pursue his career. After approximately four decades of living elsewhere, my grandfather moved back to Uusikaupunki. When I asked my grandfather at the beginning of this process, "where is home for you," he pointed out the window of his new apartment in the general direction of his childhood home and said, "about 800m that way".

My grandfather used acrylic paints and a limited but vibrant colour pallet for his painting of the house. His brush strokes are bold, and his forms are solid without extra details. When I approached repainting the house digitally (Picture 15), I used the same perspective on the house, colours, and strokes as my grandfather. I used photographs of the house and street as references and was able to implement additional details, corrected dimensions, and my stylistic impressions. I used Adobe Fresco and a Wacom drawing tablet to make my painting. The digital painting was exported as a picture file and commissioned with the printing company Ifolor as a 1000-piece puzzle (dimensions 68 x 44 cm).

I grew up abroad, and because my grandfather lived far from the rest of my family in Finland, I was limited to seeing him for only a handful of days a year. When I would visit him, one of our favourite pastimes was building puzzles together, but before *Golden Places*, more than a decade had passed since we had last done one together. We wanted to revisit those moments. Thus, in December of 2021, we spent three sittings and approximately 12 hours building the puzzle together (Picture 16; Picture 17). (See Picture 10 for final work.)

My grandfather had begun the legacy building process for *Vesa* back in the 1980s when he decided to paint his childhood home. The painting signifies the relationship between him and his father and the family legacy of the Uusikaupunki tile factory. Recontextualising the subject matter of the house

for *Golden Places* strengthened the association of it to childhood memories and the relationship between my grandfather and I. Vesa, in the form of a puzzle, was an approachable medium and incorporated a part of my childhood with my grandfather's for our shared legacy project.



PICTURE 14. Vesa Nummela, Untitled painting of Nummela family home (early 1980s). Acrylic paint on canvas. Uusikaupunki 2021.



PICTURE 15. Digital sketch for Vesa. 2021.



PICTURE 16. Making of Golden Places, Vesa (2022). Building the puzzle. Uusikaupunki 2021.



PICTURE 17. Making of Golden Places, Vesa (2022). Anniina and Vesa Nummela building the puzzle. Uusikaupunki 2021.

4.2.2 Golden Places: Terttu

My grandmother, Terttu Kivikankare was born in Uusikaupunki in 1950, but her parents and older siblings migrated there from Metsäpirtti, Karelia, during the forced deportation of the Second World War. My great-grandparents acquired a plot of land on which they built their house in the late 1940s. My grandmother has lived in that house almost her entire life, and it has been home to four generations of our family.

My grandmother is a hard-working woman. She made her career as a factory worker and did grounds work before retirement. She, to this day, single-handedly maintains her house, its grounds, and the surrounding forest. My grandmother was also skilled creatively – sculpting figures from large tree logs, weaving baskets and walkway arches from reeds, and painting. She was an enthusiastic painter throughout the 1990s and early 2000s. Pictures 18, 19, and 20 show three of her paintings over this period. However, with the responsibilities of maintaining her estate, she had less time and eventually less desire to paint.

My grandmother made paintings that were documentary of her life, family, and places important to her. In 1994 she made a painting depicting her grandmother doing laundry by the shore, as seen in Picture 18. Painted from memory, she has captured a scene and moment in time that would otherwise be left undocumented. Only a few photographs exist of her grandmother, and despite having been painted faceless, my grandmother has captured her well. Picture 19 shows a painting from 2003, which my grandmother painted in part from life and the rest from memory. In the painting is my grandmother's sauna cabin and her dog, Puffiina. Both paintings are an insight into my grandmother's memories of people and places, therefore, naturally a part of her legacy work.

Terttu is a painting through which I encouraged my grandmother to rekindle some of her artistry. We decided to depict my grandmother's home as she remembers it from her childhood. We used the house, select photographs and my grandmother's memory as references. We decided upon the composition (Picture 21) and colour pallet together. We then proceeded to combine our painting

styles: we used the subtle impastoed elements and bold colours typical for my grandmother's painting style and applied finer details akin to my painting style (See Picture 11 for final work). My grandmother's painting from the 1990s (Picture 20) also served as inspiration for *Terttu*. The two paintings depict the same house, but from different decades, showing an evolution in the house's physical appearance over the years.

Terttu follows a collaborative painting, *Taulu kesästä* (eng. A Summer Painting), which I made with my grandmother in September 2021. Like *Taulu kesästä* (see Appendix 1), we made *Terttu* in my grandmother's home over the course of a week. Selecting oil painting as the medium for *Terttu* relates it to my grandmother's prior paintings and signifies her role in me becoming an artist. My grandmother was the first to teach me how to paint with oils. Therefore, the painting process commemorates our shared painting moments and explores how we connect through art.

My grandmother was allowed to take as active or inactive role in the painting process itself as she wanted. Most of the painting was completed by me, with collaborative input from her. As premised, the most important to the process was not the painting but our time spent together.



PICTURE 18. Terttu Kivikankare, Untitled painting of Mummo (1994). Oil on canvas. Uusikaupunki 2021.



PICTURE 19. Terttu Kivikankare, Untitled painting of sauna cabin and Puffiina (2003). Oil on canvas. Uusikaupunki 2021.



PICTURE 20. Terttu Kivikankare, Untitled painting of the house (early 1990s). Oil paint on board. Uusikaupunki 2021.



PICTURE 21. Making of Golden Places, Terttu (2022). Composition drawn onto canvas and Terttu Kivikankare. Uusikaupunki 2021.

4.2.3 Golden Places: Rauno

When the pandemic began in 2020, my grandfather Rauno Marjamäki (b. 1947) began writing down his memories and experiences. This later became his memoir; focused on his childhood and career. Together we inspected my grandfather's archive of documents and photographs that illustrated his memories and furthered the contents of his text. Picture 22 is a photograph from one of my visits to meet with my grandfather. In the photo is the original hand-written version of my grandfather's text. It is surrounded by open photo albums and other documentations of his life that he wanted to share with me.

My grandfather grew up in Tampere. Despite having lived elsewhere in Finland for most of his life, he considers Tampere his home. For the first decade of his life, my grandfather lived in Epilä in his mother's childhood home. The house overlooked Tohloppi Lake, and my grandfather spent several summers swimming in and playing by it. Coincidentally, many years later, I began studying at Mediapolis, which is on the shore of the same lake. Therefore, the visual for collaborative artwork became the view of Tohloppi Lake.

For *Rauno*, I wrote out my grandfather's 10,000-word memoir by hand. I wrote the text out in uniform letters and lines and left negative spaces that formed the outlines of our Tohloppi Lake scene. Picture 23 shows me working on the piece. I read the memoir text several times, discussed parts of it at length with my grandfather and made notes in the margins of a copy that I had printed out. Certain sentences and phrases affected me each time I read them. Highlighting some of these text segments by writing them out in gold pen represented my interaction with the text. The writing took around six weeks to complete and a total of approximately 100 hours (See Picture 12 for final work).

Writing a memoir or autobiography is an example of an often solitary type of legacy work. A memoir allows a person, like my grandfather, to literarily record the aspect of their life they would like to be remembered. My grandfather's memoir was gripping and sentimental and revealed things about him that I would have never known without it.

For *Rauno*, I wanted to recontextualise my grandfather's memoir but maintain the integrity and meaning of his text. Much like my grandfather had approached the writing of his memoir alone, I wanted to do the physical part of *Rauno* on my own as a subtle commentary on the solidarity of traditional legacy work. Therefore, collaboration for *Rauno* was distinctly more distant than for the other parts of *Golden Places*.



PICTURE 22. Making of *Golden Places*, *Rauno* (2022). *Rauno* Marjamäki's hand-written memoir. Naantali 2021.



PICTURE 23. Making of Golden Places, Rauno (2022). Tampere 2021.

4.2.4 Golden Places: Leena

My grandmother, Leena Luukka (b. 1947), is a talented handcrafter. She can create intricate embroidery works, is a capable seamstress, and knits better than anyone I know. Skillsets inherited from her parents, reinforced in school, and perfected through practice, my grandmother has been creating from cloth and yarn for most of her life. She taught me the basics of knitting and crochet when I was young and showed me how to embroider.

My grandmother's parents owned a summer home on the island of Iso Heinänen near the town of Uusikaupunki. Many of my grandmother's summer days were spent on the island – with a view coined by a stone quayside, the shapes of neighbouring islands, and the little travel boat that would transport them from the mainland. The travel boat was called *Perikunnan paatti*, which could be translated as “the legacy boat.” My grandmother loved the sea; being out on *Perikunnan paatti*, swimming in the ocean or simply looking out at the water made her happy.

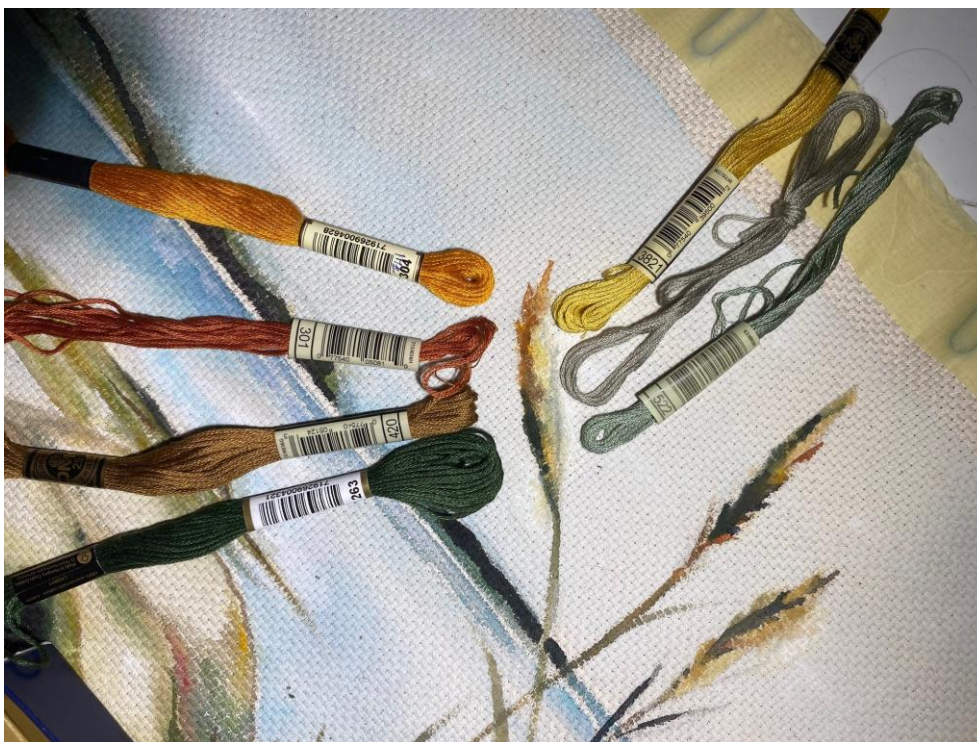
For our work together, I symbolically took my grandmother back to the shoreline of Iso Heinänen. I painted the scene onto Aida embroidery fabric, complete with the stone quayside and the little travel boat (Picture 24). We then made the initial colour matches between the painted fabric and mouliné yarn (Picture 25). *Leena* stayed with my grandmother whilst we worked on it over a two-month

period. I travelled to Turku five times during this time. Overall, almost 100,000 individual stitches went into the making of *Leena*. Out of these stitches, over three-quarters were made by my grandmother (Picture 26). It took approximately 350 working hours to complete embroidering the work. Picture 27 shows me working on *Leena* during one of my visits to Turku whilst my grandmother knits. (See Picture 13 for final work)

Leena represents the teaching of handicraft skills across generations. Much like my grandmother learned how to embroider from her mother and grandmother, I learned the craft from her. Painting the Aida-fabric myself gave the otherwise traditional medium a contemporary element. Unlike modern embroidery patterns, which are often factory produced, *Leena* is unique. *Leena* embodies the memories of my grandmother's childhood, the inheritance of hand-working skills and the combination of traditional and contemporary.



PICTURE 24. Making of Golden Places, *Leena*. (2022) Painted Aida-fabric. Turku 2021.



PICTURE 25. Making of Golden Places, Leena. (2022) Matching mouliné yarn to paint colour. Turku 2021.



PICTURE 26. Making of Golden Places, Leena. (2022) Leena Luukka embroidery. Turku, 2021.



PICTURE 27. Making of Golden Places, Leena. (2022) Leena Luukka & Anniina Nummela. Turku, 2021.

4.3 Exhibition

The parts of *Golden Places* are one collective work and therefore need to be a complete series when exhibited. The art was framed and mounted onto the wall for the Fine Arts Degree Show *Embers* in March of 2022 (Picture 28). Each grandparent separately decided the style of the frame.

I selected twelve photographs to exhibit alongside *Golden Places*, three from each grandparent (See appendix 2). The purpose of these photographs was to contextualise the work for the viewer. They are of my grandparents, their families and the places depicted in our work. The addition of the photographs makes *Golden Places* more approachable – they emphasise the personal nature of the work and intensify the notion of stories, memories, and relatability.

Having *Golden Places* in an exhibition, on social media and on other platforms that give it visibility is essential for bringing attention to collaborative legacy projects and art's role in it. The contemporary art context adds to the work's value, and its applicability in the field of art and culture.



PICTURE 28. Anniina Nummela, *Golden Places* (2022). Installation view. Fine Art Degree Show 'Embers' at Galleria Himmelblau, Tampere.

4.4 Reflection

Typically, recording personal and family stories becomes most striking for individuals when there is a sense of their memories being lost and forgotten (Böhling & Lohmeier 2019, 165). That was the catalyser for *Golden Places* as well. My parents moved our family abroad in 2001 when I was three years old, and my childhood memories of my grandparents are confined to our once-a-year summer vacations to Finland. My grandparents were always important to me, but they lived far from me for most of my life and forming significant relationships was difficult. When I moved back to Finland in 2015 after 14 years in Asia, having my grandparents close by suddenly felt both comforting and overwhelming. I was now a young adult and began to feel an urgency to get to know my ageing grandparents. *Golden Places* was about creating a setting that allowed me to do this.

Golden Places was intended to be multi-layered. The three planned and distinctive layers, or phases, included the collaborative planning and making of the project, the conversations during the project and the resulting four physical parts of the work (*Vesa, Terttu, Rauno and Leena*). Additional layering elements were revealed during the process, including the use of legacy work that my grandparents had made prior, the use of art and handicraft skills that my grandparents had taught me, and utilising parallels in my grandparents' lives and mine.

The project also revealed significant differences in our lives and perceptions. Where my grandparents have a strong sense of home and specific places to tie to their childhoods, my upbringing meant that I had no permanence of a single physical home. This contrast in our experiences prompted conversations about globalisation, cultural identity, and heritage. It conveyed how valuable it is to hear my family's stories because by doing so, I was able to discover and fortify my familial and cultural roots to a new extent.

Golden Places allowed me to both physically and figuratively visit the sites of my grandparents' childhood memories and gave my grandparents the opportunity to share their stories with me. We spent many hours looking through pho-

to albums (Picture 29), discussing family histories and visiting places that are important to my grandparents (Picture 30). Doing this helped contextualise and guide the storytelling process.

Visually, *Golden Places* came to represent happy and innocent childhood memories, but the project overall allowed the forming of deeper connections between grandchild and grandparent. Beginning the process with topics that were easy to talk about was a gateway into discussions and subject matters that would be difficult to bring up under other circumstances.

The familiar places and happy memories made approaching serious and mature topics more comfortable. We were able to discuss subjects untypical for a grandchild-grandparent relationship and be open about unpleasant and even painful subject matters. As mentioned in chapter 2.3, addressing traumas or conflicts within the family creates a healthier foundation for future generations. By addressing conflicts within my family with my grandparents, I now understand certain events, dynamics, and relationships better and have a healthier attitude and empathy towards them.

Beyond the personal attributes, *Golden Places* is intended to motivate, encourage, and instruct viewers to connect with their intergenerational family members. *Golden Places* examples the diversity of collaborative legacy projects – they can be as simple as building a puzzle with an image important to the project participants or as extensive as a 350-hour embroidery work. The legacy projects can be intricate and time consuming or approachable in a single afternoon. The physical product is secondary to the time spent together, the conversations had, and the relationships strengthened.



PICTURE 29. Making of Golden Places (2022) Leena Luukka and Anniina Nummela looking through photo album. Turku, 2022.



PICTURE 30. Rauno Marjamäki and Anniina Nummela visiting Aivusjärvi for Golden Places (2022). Ikaalinen, 2021.

5 DISCUSSION

The results of this thesis demonstrate that collaborative legacy projects are invaluable for strengthening intergenerational bonds, preserving familial legacies, and improving general well-being. Although there is a prevalence of collaborative art projects, the potential of combining art practices with intergenerational collaboration and legacy work had not been sufficiently explored. Therefore, this thesis specifically sought to validate collaborative art as a facilitator of intergenerational communication.

The ideology of intergenerational communication and collaborative legacy work formed the foundation for the study. Artworks from artists Zineb Sedira, Kateřina Šedá, Lucian Freud and Faith Ringgold were selected to represent the existing intergenerationally collaborative approaches within the contemporary art field. The thesis project *Golden Places* (2022) then purposefully combined the practices, signifying how legacy work can be approached intergenerationally and collaboratively in a contemporary art context.

As established in the thesis, the desire to leave behind a positive and impactful legacy is essentially universal. Approaching legacy work collaboratively and intergenerationally proved to be an effective way to encourage communication of stories and experiences. The study found there to be a symbiotic relationship between legacy work and intergenerational communication; both encourage the other.

Golden Places indicated that engaging in collaborative art projects facilitate and encourage genuine interactivity and communication amongst the participants. By creating multi-faceted and personalised projects, they maintained an affinity to each individual grandparent and grandparent-grandchild relationship. Beyond facilitating intergenerational communication, *Golden Places* corroborated elements of collaborative art identified in Sedira's, Šedá's, Freud's and Ringgold's work. These artworks collectively established the roles of rehabilitation, communication of cultural heritage, and combination of crafts in collaborative art and alternatively challenged the notion of traditional artist authorship.

Golden Places and the exemplified artworks were all relatively extensive projects with contemporary art implementations. Although this thesis aims to encourage collaborative legacy work in a refined fine art context, the more relevant intention is to inspire any form of artistic and creative intergenerationally collaborative legacy practices. As *Golden Places* showed, the physicality of a project does not need to follow any pre-conceived idea of legacy items or fine art techniques. These projects are intended as tools and should be used to best support the participants in reaching their goals.

Although this thesis referred primarily to familial relationships, the ideologies can be expanded to intergenerational collaboration on a societal level. Research revealed the potential use of collaborative projects in alleviating loneliness amongst elderly adults. It was found that the inclusion of older generations within collaborative projects can provide them with a sense of purpose, belonging, and the comforting opportunity to be remembered. With these social implications, applications of this thesis extend beyond the field of just art and culture.

There is a near-infinite number of fascinating and valuable stories waiting to be told and recorded. Finding ways to facilitate intergenerational communication and contribute to the well-being of generations does not end with this thesis or *Golden Places*.

REFERENCES

- Beamish, R. & Wolfe, S. (ed.) 2016. Hidden in Plain Sight: How Intergenerational Relationships Can Transform Our Future [Conference catalogue]. Stanford Center on Longevity.
- Bloemink, B. 1999. Re/righting History: Counternarratives by contemporary African-American artists. [Exhibition catalogue]. Katonah Museum of Art.
- Böhling, R. & Lohmeier, C. 2017. Communicating family memory: Remembering in a changing media environment. *Communications*. 42 (3), 277–292.
- Böhling, R. & Lohmeier, C. 2019. On “Storing Information” in Families: (Mediated) Family Memory at the Intersection of Individual and Collective Remembering. *Information Storage*. Cham: Springer International Publishing, 161–177.
- Bosak, S. 2014. Building a 7-generation world. Presentation. TEDxStouffville event on 20.06.2014. Stouffville, Canada.
- Bottero, W. 2015. Practising family history: ‘identity’ as a category of social practice. *The British journal of sociology*. 66 (3), 534–556.
- Brockington, G. et al. 2021. Storytelling Increases Oxytocin and Positive Emotions and Decreases Cortisol and Pain in Hospitalized Children. *PNAS. National Academy of Sciences*. 118 (22), 1–7.
- Cleveland Museum of Art. N.d. The Painter’s Mother, Dead (1989). [Webpage] Read on 03.03.2022. <https://www.clevelandart.org/art/1989.100>
- Coleman, R. 2017. How Family Stories Shape Our Identities. FamilySearch Blog. [Blog post] Released 25.07.2017. Read 12.01.2022. www.familysearch.org/en/blog/how-family-stories-shape-our-identities
- Crites, S. 1971. The Narrative Quality of Experience. *Journal of the American Academy of Religion*. 39 (3), 291-311.
- Family Search. 2017. Why We Need Family History Now More Than Ever. [Blog Post] Published 26.09.2018. Read 02.01.2022. <https://www.familysearch.org/en/blog/why-we-need-family-history-now-more-than-ever>
- Jones, E. 2021. Faith Ringgold: ‘I’m Not Going to See Riots and Not Paint Them’. *The Guardian*. Guardian News and Media. Published 18.03.2021. Read 12.02.2022. <https://www.theguardian.com/society/2021/mar/18/faith-ringgold-im-not-going-to-see-riots-and-not-paint-them>.
- Griffith, W. 2011. Making Memories Last: The Art of Legacy Work. MD Anderson. The University of Texas. [Blog article] Published 26.07.2011. Read on 10.01.2022. www.mdanderson.org/cancerwise/making-memories-last-the-art-of-legacy-work.h00-158673423.html

Heritage Films. N.d. Grandparents are leaders and memory makers. [Blog post] Read on 03.01.2022 <https://yourheritagefilm.com/grandparents-are-memory-makers/>

IMMA. N.d. Lucian Freud: The Painter's Mother Resting I. [Webpage] Read 03.02.2022. <https://imma.ie/collection/the-painters-mother-resting-i/>

Jones, J. 1978. Is Lucian Freud's Relationship with Mother Odd, or Is It Art? People. Time, Inc. 9 (16), 113. <https://people.com/archive/is-lucian-freuds-relationship-with-mother-odd-or-is-it-art-vol-9-no-16/>

Kabir, H. 2019. Why Our Future Needs Your Past. TEDxYouth@ABA event on 08.01.2019 January 2019. Muscat, Oman.

Lampert, C. 2011. Lucian Freud Obituary. The Guardian. Guardian News and Media. Published 22.07.2011. Read 04.03.2022. <https://amp.theguardian.com/artanddesign/2011/jul/21/lucien-lucian-freud-obituary>

LifeBook. 2021. The Benefits of Telling Our Family Stories. [Blog article]. Published 27.07.2021. Read 08.01.2022. www.lifebookuk.com/the-benefits-of-telling-our-family-stories/

Lin, M.-C. & Allen, M. (ed.) 2017. Intergenerational Communication. Encyclopedia of Communication Research Methods Vol. 4. Thousand Oaks: SAGE Publications, 761–766.

Lucian Freud: A Self Portrait. 2020. [Documentary] Direction: David Bickerstaff. Production: Exhibition On Screen.

McGonagle, J. & Sedira, Z. 2006. Translating Differences: AN Interview with Zineb Sedira. Signs: New Feminist Theories of Visual Culture. Spring 2006. 31 (3). The University of Chicago Press, 617–628.

Mehiläinen. N.d. Ikäihmisten Yksinäisyys. [Webpage] Read 03.02.2022. <https://www.mehilainen.fi/ikaihminen-yksinaisyys>

Mocak. N.d. It Doesn't Matter. Museum of Contemporary Art in Krakow. Read 14.12.2021. <https://en.mocak.pl/it-doesn-t-matter>

Ringgold, F. N.d. About Faith. [Webpage] Read 04.01.2022 www.fairinggold.com/about-faith/

Šedá, K. 2003. Kateřina Šedá: About [Webpage] Read 03.12.2021. <https://www.katerinaseda.cz/en/>

Šedá, K. 2010. Kateřina Šedá: It Doesn't Matter (2005-2007) [Webpage] Read 03.12.2021. <https://www.katerinaseda.cz/en/>

Sedira, Z. N.d. [Webpage] Read 14.12.2021. www.zinebsedira.com/

Sedira, Z. 2003. Retelling Histories. Read 08.03.2022. www.zinebsedira.com/retelling-histories-2003/

Sedira, Z. 2003. Mother, Father and I. Read 08.03.2022. www.zinebsedira.com/mother-father-and-i-2003/

Studio Museum Harlem. N.d. Faith Ringgold. Echoes of Harlem. [Webpage] Read 01.02.2022 www.studiomuseum.org/node/60877

Tate. 2014. Lucian Freud. The Painter's Mother IV (1973). Read 13.12.2021. www.tate.org.uk/art/artworks/freud-the-painters-mother-iv-t12619

Tate. N.d. Lucian Freud. Read 13.12.2021. www.tate.org.uk/art/artists/lucian-freud-1120

Tate Britain. 2019. Zineb Sedira. Mother Tongue (2002) Read 22.01.2022. www.tate.org.uk/art/artworks/sedira-mother-tongue-t12315

Tate Talks. 2018. Faith Ringgold: In Conversation. Presentation at Tate Modern, London, United Kingdom on 19.4.2018. Video published on 5.7.2018. <https://www.youtube.com/watch?v=g5tbljNwyrq>

Thomas, P., Liu, H. & Umberson, D. 2017. Family Relationships and Well-Being. *Innovation in Aging*. 1 (3). The Gerontological Society of America, 1-11.

University of Illinois Extension. N.d. Stories from Your Past: Legacy for the Future. [Blog post] Read on 03.03.2022. <https://extension.illinois.edu/global/stories-your-past-legacy-future>

Van Vliet, E. 2019. Mum, Tell Me: A Give & Get Back Book. Particular Books, London.

Volkman, T., Sengpiel, M., Grosche, D. & Jochems, N. 2018. What can I say?: presenting stimulus material to support storytelling for older adults. *Proceedings of the 10th Nordic Conference on human-computer interaction*. 2018 ACM, 696–700.

Wade-Benzoni, K. 2002. A Golden Rule Over Time: Reciprocity in Intergenerational Allocation Decisions. *Academy of Management Journal*. 45 (5). Academy of Management, 1011-1028.

Wade-Benzoni, K., Sondak, H. & Galinsky, A. 2010. Leaving a Legacy: Intergenerational Allocations of Benefits and Burdens. *Business ethics quarterly*. 20 (1). Cambridge University Press, 7–34.

Wilson, A. (ed.) 2008. The Simon Sainsbury Bequest to Tate and the National Gallery [Exhibition catalogue]. Tate Britain, London.

Yood, J. 2007. Lucian Freud. *Encyclopædia Britannica*. [Blog article] Read on 30.01.2022. <https://www.britannica.com/biography/Lucian-Freud>

Yood., J. 2008. Katerina Seda. *Mutual Art*. [Blog article]. Published 01.04.2008. Read 08.03.2022. www.mutualart.com/Article/KaterinaSeda/339A48C08B59547A

APPENDICES

Appendix 1. Taulu kesästä (2021)

Taulu kesästä (2021) introduced the concepts refined in *Golden Places* (2022).



PICTURE 1. Anniina Nummela & Terttu Kivikankare, *Taulu kesästä* (2021). Oil paint on canvas (60 x 50 cm).

Taulu kesästä (English title: *A Summer Painting*) is an oil painting on a 60 by 50 cm 1.8 cm deep canvas, painted by Anniina Nummela with collaborative input from her grandmother Terttu Kivikankare. The painting depicts a day from the summer of 2005, where Nummela and Kivikankare can be seen preparing to paint together.

Appendix 2. Golden Places complementary photographs

Photographs in Figure 1 are complementary to *Golden Places*. The photographs from private family albums, directly linked to the childhood memories represented within the main artwork. The photographs were exhibited alongside *Golden Places* in Fine Art Degree Show 'Embers' at Galleria Himmelblau, Tampere in March 2022.



FIGURE 1. Photographs from Nummela's grandparents' photo albums. Complementary to *Golden Places* (2022)

Photo details (In columns from top to bottom; left to right)

From Vesa Nummela's albums:

1. The Nummela siblings, Sorvakko, Uusikaupunki, early 1950s.
2. Marjut & Vesa, Sorvakko, Uusikaupunki, early 1950s.
3. Irma Nummela, Sorvakko, Uusikaupunki, 1981.

(continues)

From Terttu Kivikankare's albums:

4. Terttu on the house steps, Oksalanpää, Uusikaupunki, mid 1960s.
5. The Hatakka family. Oksalanpää, Uusikaupunki, 1951.
6. House completed. Oksalanpää, Uusikaupunki, 1950.

From Rauno Marjamäki's albums:

7. Summer in Epilä. Tohlopinjärvi, Tampere, mid 1950s.
8. Arvo & Rauno Marjamäki. Näsikallion suihkukaivo, Tampere. 1948.
9. Tuuikki, Mamma & Rauno. Aivusjärvi. mid 1950s

From Leena Luukka's albums:

10. Leena, Matti & Perikunnan paatti. Iso Heinänen, Uusikaupunki. 1954.
11. Pappa, Mummi & Matti. Iso Heinänen, Uusikaupunki. 1961.
12. Tellervo Lempiäinen. Iso Heinänen, Uusikaupunki. 1964.