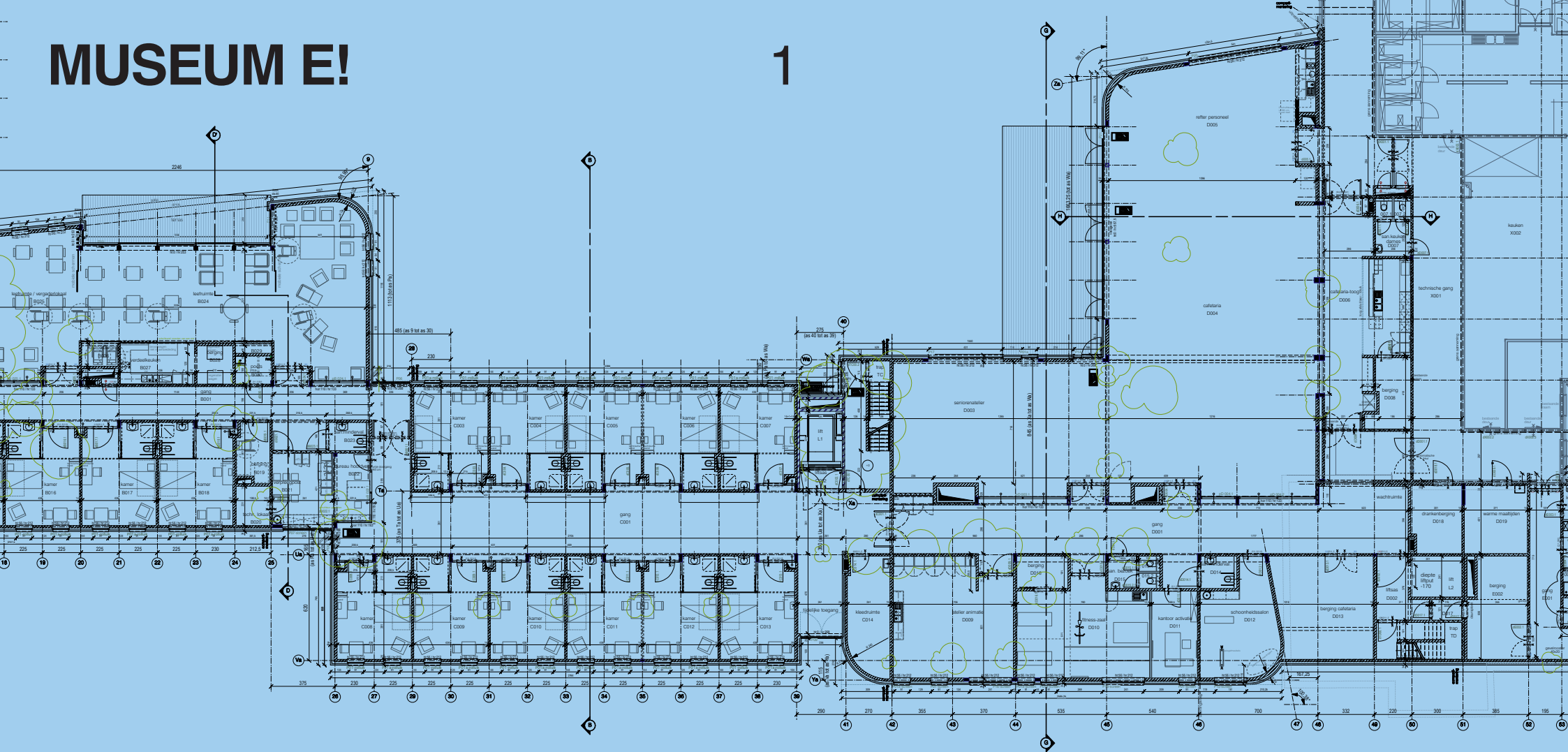


MUSEUM E!

1



What happens when a museum of contemporary art activates its collection and artists in a residential care centre for people with dementia? With Museum E!, M HKA investigates how both caregivers, museum staff and artists can support the ways in which a person with dementia experiences him- or herself, and how they can inspire and challenge each other through dialogue, co-creation and equality.

What does it mean for an artist to work in a care context?

What does it mean for a healthcare institution to have an artist on the premises?

How can you activate a collection of contemporary art in a care context?

MUSEUM E! LEARNING	3	MEDIATION	
COLLECTION MUSEUM E!	4	METHODOLOGIES	10
Karel Verhoeven.....	4	Meet Me @ M HKA.....	10
Sanne De Wolf.....	4	About the project.....	10
Els Vanden Meersch.....	5	Practical tips for a tour.....	11
W what*	5	<u>Start</u>	11
Leo Reijnders—The Cloudknitter.....	6	<u>Middle</u>	12
Maartje Coolen.....	6	<u>Closing</u>	13
MHKACOLLECTION	7	NEW WORKS	14
Francis Alÿs.....	7	Artistic strategies.....	14
Luc Tuymans.....	8	New works / video links.....	15
Luc Deleu.....	9	COLOPHON	19

MUSEUM E! LEARNING

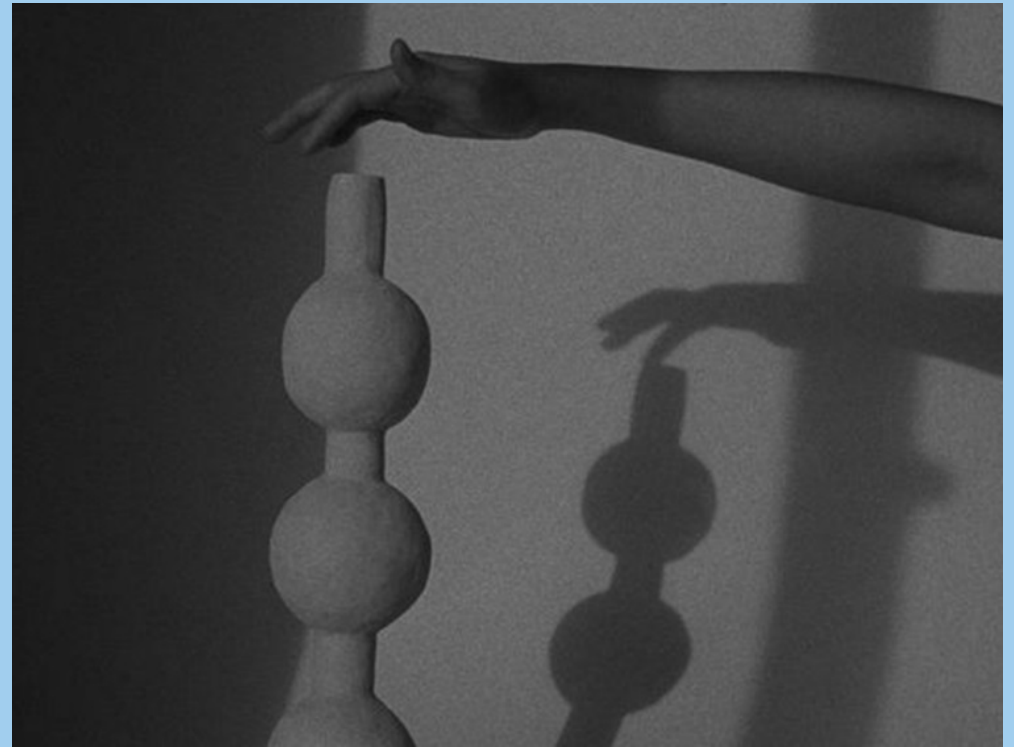
With this e-learning material we target caregivers, mediators and artists working in a care context. The M HKA shares its best practices and mediation methodologies. We also invited three artists to present a new work that responds to activating elderly people in need of care.

Due to the aging population and rising life expectancy, the number of people with dementia is constantly increasing. In Belgium, it is estimated at 175,000; this number will increase by 25% by 2030.

Based on the broad societal role of the museum, M HKA and WZC Immaculata work together structurally, on Museum E!. (A WZC is a 'woon-zorgcentrum' or residential care centre.) The project focuses on the rich emotional and intellectual experiences that artworks can elicit, and is based on the power of contemporary art to bring people closer together and to stimulate interaction, even when people are no longer able to physically visit the museum. This project aims to stir up the senses of the residents who suffer from dementia – as well as their families, the employees, volunteers and visitors – by stimulating the imagination. The E! in Museum E! stands for 'experience'.

With this project, M HKA is looking for a 'Pedagogy of the Encounter'; which abandons the idea of education as merely transferring knowledge in one direction. Instead it strives for an equal relationship, wherein the visitor is seen as a co-owner – through dialogue, participation and co-creation. In this way, the museum wants to link the production and displaying of art with specific target groups and broader social issues. But a 'Pedagogy of the Encounter' also means taking into account oppositions, resistance, failures and unexpected circumstances – that undermine institutional narratives. It can only work if it also contains some form of institutional criticism.

3



Maika Garnica and Ans Mertens
Interlude, 2021

COLLECTION MUSEUM E!

In consultation with M HKA WZC Immaculata invites an artist for a period of six months, for a residence in the residential care centre. The artist works together with seniors in need of care and their families from an on-site studio. He or she creates his/her own work culminating in an exhibition. The innovative choices made by the organisation in co-creation with residents, visitors and staff are visible in WCZ Immaculata's entrance hall, corridors, gardens, car park, lifts and bar. So far, six different artists were active in the past years. Here we present an overview. Although in each case the artists were completely free to fill out their residencies, we were able to learn a lot from the strategies they employed.

4



Karel Verhoeven
Quatre mains, 2015

Karel Verhoeven

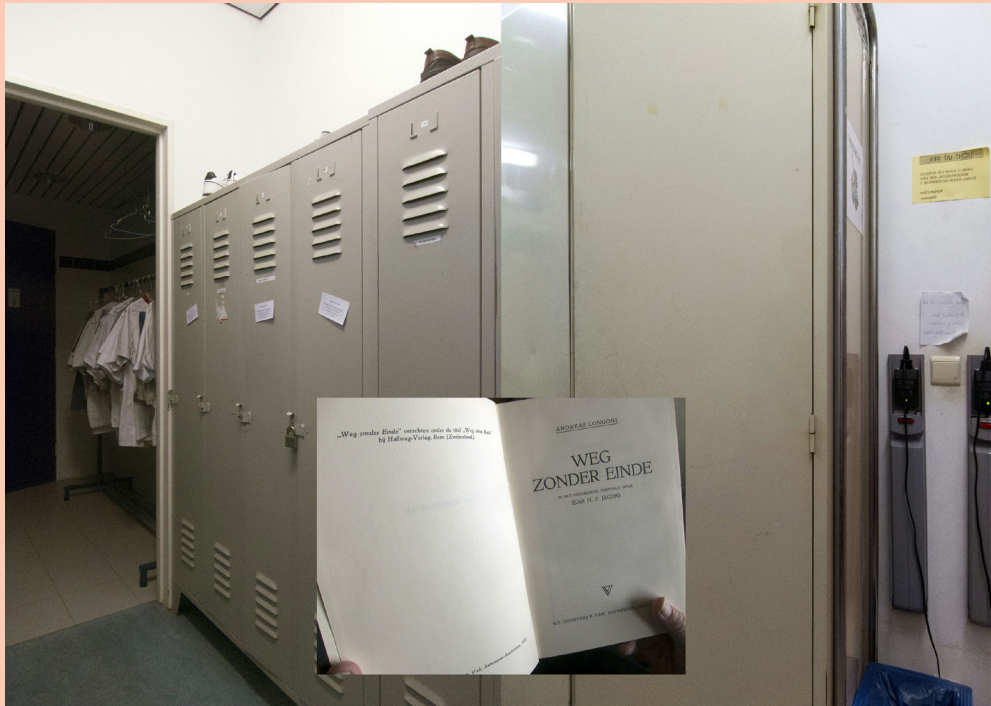
Karel Verhoeven went to work with residents with bread dough and made hand and footprints out of porcelain plaster. To make his presence known in the care center, Verhoeven had Tekla Bądarzewska-Baranowska's song *A Maiden's Prayer* played through the intercom every time he arrived. We continued this strategy of making the presence of artist in residence known in the rest of the process.

Sanne De Wolf

Sanne De Wolf went in search of a common language beyond mere words. She explored feelings of protection and security. Meeting and experimentation were central to this. Sanne often works with textures and worked with residents on blankets, hair and pillows. She was also the first to bring in a performative practice. Working with performance works very well for people with dementia. Being and acting in the moment continued as a starting point.



Sanne De Wolf
Maria Immaculata, 2016



Els Vanden Meersch
Storyboard, 2017

5



W what*
Ik ben geen kanarie, 2018

Els Vanden Meersch

Storyboard is a maze of corridors and rooms photographed and reconstructed into a labyrinthine whole. During her artistic process, Els Vanden Meersch searched for the security of an assisted living facility and made a connection with the personal stories of the residents and the architecture of the building. From this the care center developed their biographical services with a visual elaboration. Every resident has a biographical showcase in front of their room, In co-creation with the residents, a personal display is developed.

W what*

W what* is an artist collective that brought in the ideas of contemporary artist Vaast Colson: "A good work of art not only works through its meaning but continues in our daily lives. Colson's practice was the starting point to organize actions. Thus the w what- group set up collage, drawing, perforating and performative actions from a workplace in Café-Kletskep. The focus was on repetition, inversion, the coming and going of things and the rhythm of daily life.



Leo Reijnders —The Cloudknitter
Last Supper, 2021

Leo Reijnders —The Cloudknitter

Leo Reijnders fused our food culture with art, organized a vegetable orchestra and drew the side of playing cards. He personalized playing cards during short interviews with residents about their lives and eating habits. This card then became back part of the playing card set. His work is full of imagination and winks. He also started a mail art project at the care center to connect artists and non-artist, indoors with outdoors.



Maartje Coolen
Ceci n'est pas un portrait, 2019

Maartje Coolen

Around the pond and at the entrance hall you'll find mirrors with questions that prompt you to philosophize. Maartje Coolen worked around monotype, poetry and philosophy. The question, "Is this a portrait?" was central. She focused on walking as an artistic strategy.

M HKA COLLECTION

7

In a participatory process, residents, employees and families choose which work from the M HKA collection temporarily moves to the WZC. In this unique collaboration, M HKA acts as much more than a lender: we also share expertise, methodologies and even our staff with WZC Immaculata. An occupational therapist from WZC Immaculata was trained as a guide in M HKA. Among other things, she explores the art works from the M HKA collection, that are temporarily part of Museum E!, with residents and families. This creates an open dialogue between works of the artist in residence, works from the M HKA collection, and residents. Hier kan je drie werken ontdekken die getoond werden in het WZC. Drie bewoners beschrijven hun favoriete werk en leggen uit waarom ze dit werk hebben gekozen.

Francis Alÿs *When Faith Moves Mountains, Lima, Peru, April 11, 2002*

The installation presents documentation of the participative performance *When Faith Moves Mountains*, in which Francis Alÿs invited eight hundred Peruvian volunteers to displace a mountain by 10 cm. The performance took place on the 11th of April 2002 as part of the Third Ibero-American Biennial of Lima. Even though the task itself sounds impossible, it did not demotivate the crowd involved. On the contrary, it motivated the volunteers to unite and try harder in the desire to contribute to a common goal. With this absurd gesture, Alÿs's work reflects on the topic of social unification in times of need, the willingness to build Utopia, and, above all, it conveys the concept of believing in one's strengths even when the aim may seem entirely out of reach.

[Resident Louis talks about the work of Francis Alÿs](#)





Luc Tuymans

Refribell, 1981-1982

Luc Tuymans is undoubtedly one of the most important painters of his generation. Since the late 1980s, he also starts working with a variety of printing techniques, yet his graphic work often remains overlooked. Tuymans experiments with techniques and supports to transform basic material that has its origin in photos, videos, computer images or polaroids into new images. The basis of these works are super-8 films from the 80s. Tuymans harbours a fundamental distrust of the truth value of images. The dark and disturbing works cast a ghostly light on history.

[Resident Simonne talks about the work of Luc Tuymans](#)

Luc Deleu

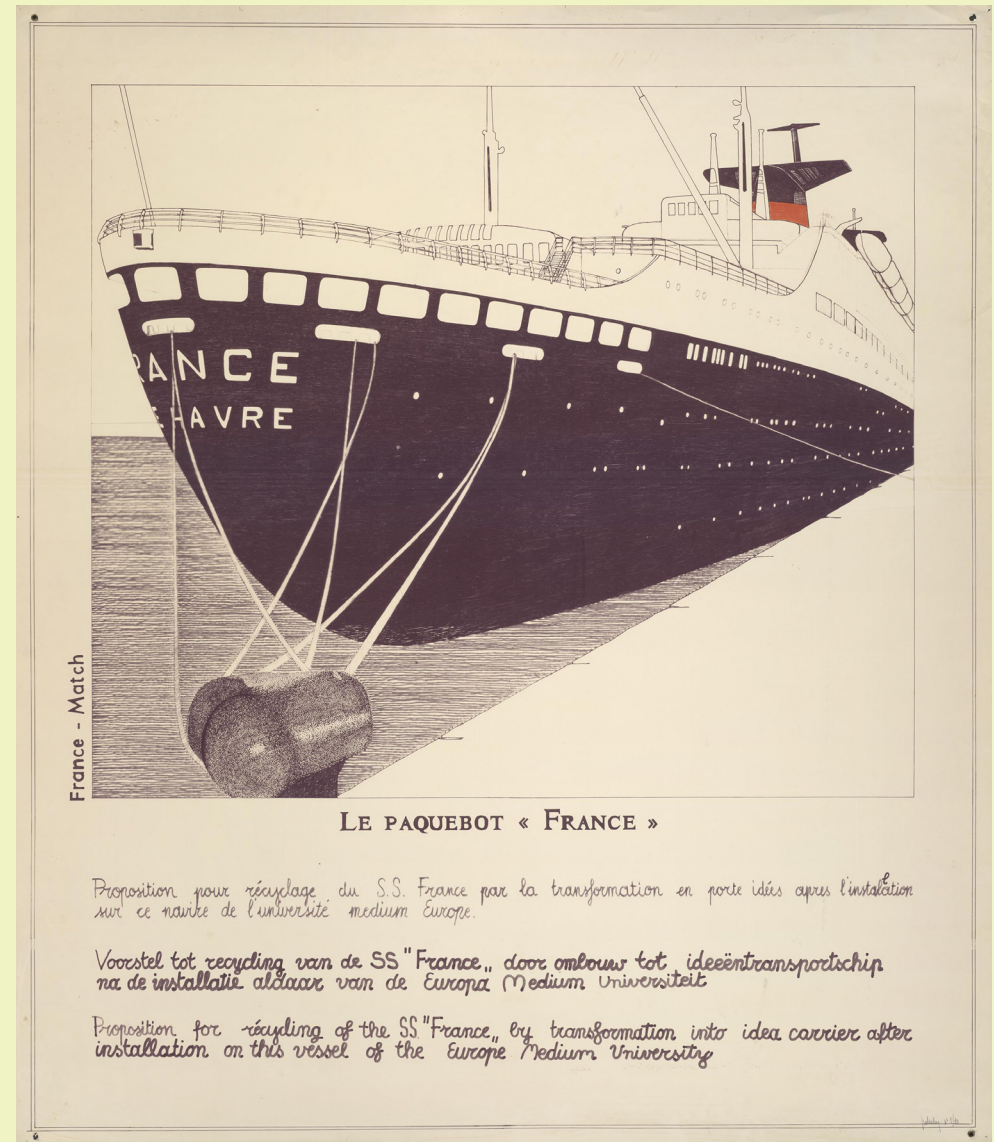
*Le PAQUEBOT "FRANCE".
Voorstel tot recycling van de
SS "France" door ombouw
tot ideeëntransportschip na
de installatie aldaar van de
Europa Medium Universiteit,
1970*

Luc Deleu believes that architects bear a great deal of responsibility for our human habitat. Architecture helps determine the quality of life on Earth. As a self-proclaimed 'urbanist', Deleu's architectural viewpoint concerns not only the urban scene but indeed the entire world as a whole, with its problems of over-population and environmental pollution.

From the very outset of his professional career Deleu has opted to present alternatives for existing situations. Over the decades, he has bombarded the worlds of art and architecture with his controversial propositions. In the Seventies he often did this with his Proposals and Counsels, never-to-be executed plans that were presented in the form of texts, drawings and models. Le Paquebot "France" is Deleu's proposal for the recycling of ships headed for the scrapheap. Oceans and seas comprise a much larger surface-area than does dry land. Why not make more intensive use of this aquatic arena? An obsolete passenger ship or aircraft carrier could be employed as floating universities, so allowing students to both study and see the world.

Resident Ursula talks about the work of Luc Deleu

9



LE PAQUEBOT « FRANCE »

Proposition pour recyclage du S.S. France par la transformation en porte idées après l'installation sur ce navire de l'université medium Europe.

Voorstel tot recycling van de SS "France" door ombouw tot ideeëntransportschip na de installatie aldaar van de Europa Medium Universiteit

Proposition for recycling of the SS "France" by transformation into idea carrier after installation on this vessel of the Europa Medium University

MEDIATION

METHODOLOGIES

Here we share the methodologies developed at M HKA as part of **Meet Me @ MHKA**. These can be used (along with a general understanding of dementia) to train guides or other museum staff for activities involving people with dementia. Of course, the methodologies can also be used outside the museum, in a care context, for example.

10



© M HKA

About the project

Meet Me @ M HKA was developed in collaboration with the University of Antwerp and is inspired by the successful **Meet Me at MoMA**. M HKA is the first museum in Belgium to organize tours for people with incipient dementia.

Although more and more people - both personally and in their immediate environment - are faced with dementia, opportunities for those with dementia to participate in meaningful activities are rather limited. Rather than highlighting shortcomings, **Meet Me @ M HKA** focuses attention on the rich emotional and intellectual experiences that a museum visit can provoke. The intention is to engage people with early dementia socially and give them the opportunity to express themselves as a group. In this way, quality of life improves, and feelings of depression and isolation can be reduced.

While the memory of people with early dementia declines noticeably, the same is not true of the imagination. These remain vivid and rich for much longer. By looking at art together, we stimulate the patient's self-awareness and self-expression. The goal of the interactive tours is to strengthen emotional communication within the patient/caregiver relationship.

Another effect is that the museum becomes a meeting place where peers can meet. The museum as a quiet place for contemplation, a safe and stimulating environment where a meaningful experience can be created.

Practical tips for a tour

11

Start



© M HKA

Reception

Wait for your group at the front desk. Arrive at least ten minutes earlier than the start of your tour. We know from experience that this target group arrives too early rather than too late. Take an active role there already. For starters, put visitors at ease. Did they get well into the museum? Did they get to the M HKA easily? Where are they coming from? Do they know each other? By breaking the ice in this way, you not only make the museum visit enjoyable from the start, you also immediately let the audience know that you, the guide, are open to their experiences, findings and personal backgrounds. Creating a safe climate is an essential part of the Meet Me @ M HKA tour.

Don't just focus on the caregivers. You will find that family caregivers tend to come across as protective (especially in the beginning) and even sometimes respond in the place of the person with dementia.

Explain what the tour will look like. We will look at up to five artworks together around one common thread. We will interact with each other at those artworks. There is no right or wrong, all interpretations are interesting and valuable. Because we will stay with each work of art for a long time, everyone can use a chair so we can sit quietly near the works.

The volunteer

A volunteer is always present during Meet Me @ M HKA tours. In general, the volunteer helps in all aspects of the organization of the tour so that the guide can focus as much as possible on the content.

Together with the guide, the volunteer receives the visitors, making sure that the right name sticker goes on the right person. If the names of the participants are all known in advance, the guide can make name stickers in advance. Otherwise, the guide brings stickers and marker and the volunteer can write down the names upon arrival. Always ask if it is okay to address people by first name.

The volunteer introduces herself/himself and tells that the visitors can contact her/him with any practical questions or problems during the tour. The volunteer accompanies visitors if necessary at the front desk and when using the checkroom (taking coats, lockers...). The volunteer makes sure that the necessary chairs and possibly an extra wheelchair are ready. The volunteer helps carry chairs or accompany wheelchairs if necessary.

General tips

Meet Me @ M HKA wants to offer art without ultimately distinguishing between patient and caregiver. Participants are allowed to be themselves, so they can be family or friends again for a moment without the distinction of caregiver and caregiver.

The tours pay attention to a slower pace, clear structure, speaking volume, repetition and humor. Also a common thread in the tour with a clear and broad theme supports the freedom of interpretation of the works by the target group. The guide selects a maximum of five works of art that fit the thread. Remember to mention the red thread at the start of the tour and repeat it with each work of art.

There are no suitable or unsuitable artworks, choose what you as a guide find interesting. Too large works, very small, very loud or practically poorly situated in the museum are avoided so that the participants are not distracted.

State the structure of your tour in advance and repeat it when you are in the room. Ask open-ended questions and to both the person with dementia and the caregiver. In people with dementia, cognition is increasingly less present; feeling/emotion, on the other hand, is still strongly present. Be aware of this and put it into your questioning. Prepare the questions per work well.

Wrong answers do not exist. Chatter and small talk between pairs is allowed. Encourage mutual contact. Address personal interpretations, even if they have little to do with the work. Give space to memories that come up; these are often very present in this target group. Include non-verbal responses in the conversation (nods, disapproving looks, gestures...). Pay attention to tempo, volume and articulation.



Language

How can you manage language symptoms in persons with dementia?

Use short and simple sentences; avoid too many subordinate clauses.

Avoid difficult words and technical jargon.

Repeat and rephrase the communicative message.

Provide nonverbal support.

Roadmap

For each work of art, the guide follows a step-by-step plan. Of course, the guide is flexible and should not always slavishly complete the sequence.

—OBSERVE

Give participants enough time to observe all parts of the artwork. What or who do we see? Invite the spectators to look a little closer before sitting down. State clearly that the first step is to look at the work. Allow several minutes to look at the work effectively in silence. Watch.

—DESCRIBE

Ask questions that encourage description. Ask questions about line and shape, color, composition, material, technique, subject matter. Repeat participants' answers and summarize.

—INTERPRET

Show how you can all interpret a work of art: using subjective experience, composition, technique, social conditions and history. Ask questions related to time and space. Is there a story behind the work? Ask questions about atmosphere and psychological effect. What might the artist's intention be? If relevant, this is the time to include biographical information of the artist. Place the work in its historical context. Periodically ask about a visual link: How can you tell? Repeat comments, organize answers and summarize.

—CONNECT

Connect the artwork to experiences and life events; this encourages new insights and interactions. Ask about the personal experiences, psychological and emotional effects the work produces in the participants. What is the participants' personal opinion? Can they link the work to particular world events or references to art history?

13

—SUMMARIZE

At the end of the exploration, bring together the different narratives.

Reflect on the tour by reiterating the common thread, the theme.

—DISCUSSION IN SMALL GROUPS

Provide variety (this certainly does not have to be done with every work of art).

For example, give space for pairs to look at several works hanging together. Or have people look at a work from various points of view. For example, have the pairs come up with a new title for a work of art. Important to work something more personal, imaginative. That way, people who don't like to speak in a large group will have a chance to express themselves. Make sure you have gone through at least the first 3 steps with the whole group. Don't let it take more than 10 minutes. Then have the findings shared with the whole group.

Closing

At the end of a tour, the guide summarizes everything again. Did we indeed learn more about our common thread? It is helpful to have images with you of all the artworks that were shown. Participants may have already forgotten the first works. Point out that visitors can visit the rest of the exhibitions on their own if they wish, or have a drink in the M HKAFE. Each visitor is given a reproduction of one of the works shown. The volunteer will hand these out.

Artistic strategies

M HKA invited three artists to present a new work that responds to activating elderly people in need of care. We invited artists that did a residency at Museum E! before. So they are experienced in working with people in a care centre.

With his new work *The Last Supper*, Leo Reijnders wants to bring the outside world inside. For this project, he asked musicians from home and abroad to write a soundtrack to his animation video. The result is an interactive painting that takes you on a musical trip around the world.

Els Vanden Meersch makes people look inward. Her video work *City Travel* is an invitation to explore semi-public spaces according to her instruction. With submitted images of explorations, she wants to create a large anonymous building with places behind the scenes.

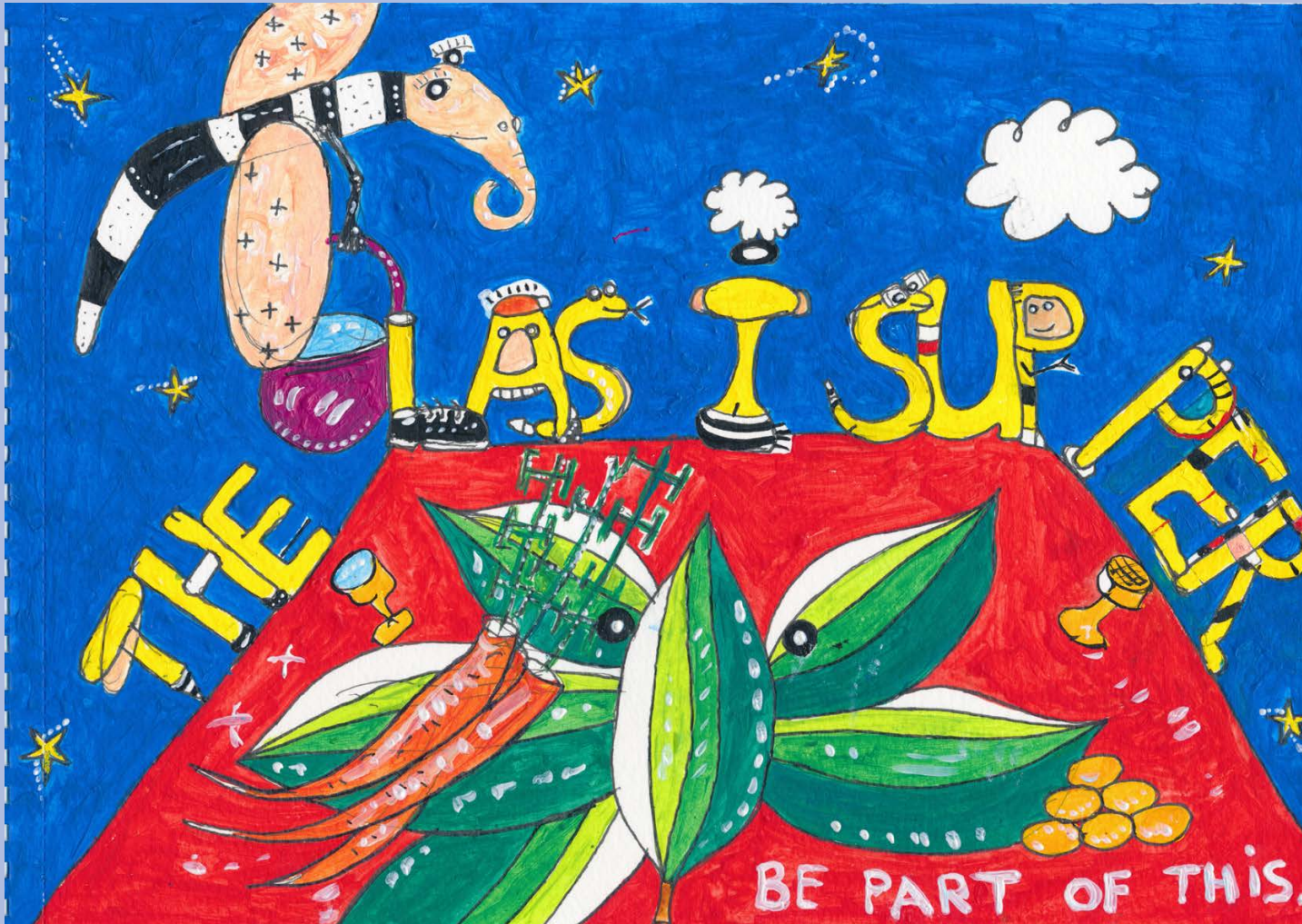
With *We Can Change The Future*, Sanne De Wolf provides instructions to bake your own bread with slogans on it. This protocol can be done by anyone and connects people from all over the world. The message that even older people in a care context still have dreams and ambitions and are not only living in the past, but also part of the future fits nicely with the ambitions of the project Museum E!





Els Vandemeersch
City Travel, 2021

[click on image for link to video](#)

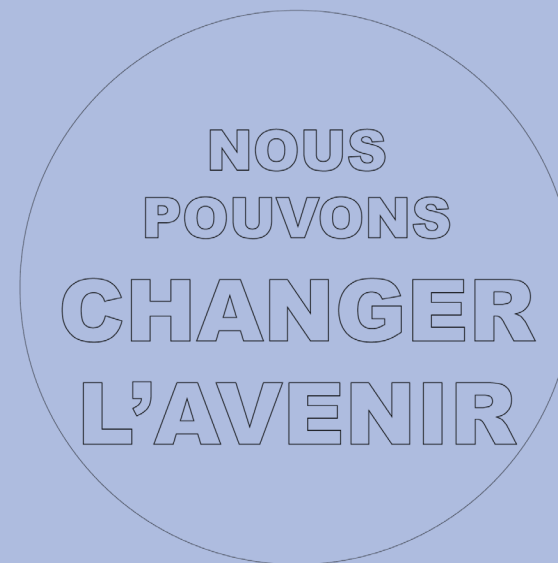
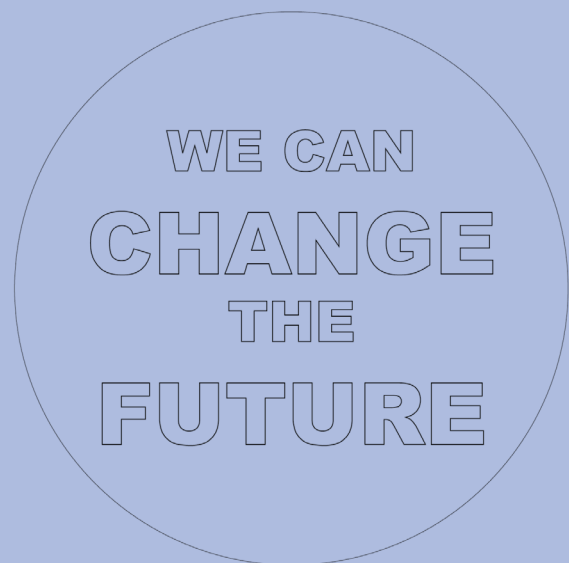


Leo Reijnders
Last Supper, 2021

click on links in image on next page to see video's



BE PART OF THIS.



Protocol

BREAD

500 gr flour
10 g salt
7 g dry yeast
320 ml lukewarm water

STEP 1

Put all the dough ingredients in a bowl. Knead the dough during 15 minutes.

STEP 2

The dough is ready when it feels elastic and slightly sticky.

STEP 3

Place the dough in a bowl greased with oil and turn it over.
Let it rise for about an hour in a warm place under a piece of cling film.

STEP 4

The dough is ready when it has doubled in volume.
If you pierce it with your finger, the hole should remain visible.

STEP 5

Gently squeeze the air out with your fingertips. Press it into a flat circle.

STEP 6

Form a nice ball of the dough. You do this by bringing in the outer sides.
Turn the bulb over and let it rest for 15 minutes under a piece of cling film.

STEP 7

Continue to shape the dough. We are going for a round bread. Curve the dough further. You do this by folding the dough nicely from the bottom with your hands folded in a bowl. Place the bulb on a baking tray lined with baking paper.

STEP 8

Let the dough rise for another hour in a warm place. The dough is ready when it has doubled in volume and bounces slightly. Cover the dough again with a piece of cling film. In the meantime, preheat the oven to 200 degrees.

STEP 9

Score the dough with a sharp knife and bake the bread until it is golden brown in about 35 minutes.

STEP 10

Let the bread cool on a wire rack.

TEXT

Print the template on a A 4 paper
Cut the letters out with a paper cutting knife
Place the template close on the baked bread
Sprinkle the open letters with flour, poppy seeds or herbs

Thanks to all the staff members and residents of WZC Imaculata, M HKA staff, Maartje Coolen, Sanne De Wolf, Nathan Gotlib, Vildana Memić, Leo Reijnders, Els Vanden Meersch, Karel Verhoeven and W what*.

Our Many Europes is a four-year programme (2018–22) comprising exhibitions, public programming, heritage exchange and institutional experimentation, organised by the European museum confederation “L’Internationale” and its partners, and co-funded by the Creative Europe Programme of the European Union. The programme takes the 1990s as a starting point when our current Europe was born. It aims to think speculatively about the role of culture as a driving force in showing who and how we are in the world.

The members of L’Internationale (M HKA Antwerp, Belgium, Moderna galerija (MG+MSUM), Ljubljana, Slovenia, Van Abbemuseum, The Netherlands, MACBA, Museu d’Art Contemporani de Barcelona, Spain, Muzeum Sztuki Nowoczesnej w Warszawie, Poland, Salt (Istanbul, Turkiye) and Museo Reina Sofia, Madrid, Spain) and its partners National College of Art and Design (NCAD), Dublin and HDK-Valand (Gothenburg University) are presenting more than 40 public activities until December 2022.

L’Internationale is a confederation of seven modern and contemporary art institutions. L’Internationale proposes a space for art within a non-hierarchical and decentralised internationalism, based on the values of difference and horizontal exchange among a constellation of cultural agents, locally rooted and globally connected.

L’Internationale brings together seven major European art institutions: Moderna galerija (MG+MSUM, Ljubljana, Slovenia); Museo Reina Sofia (Madrid, Spain); MACBA, Museu d’Art Contemporani de Barcelona (Spain); Museum van Hedendaagse Kunst Antwerpen (M HKA, Antwerp, Belgium); Muzeum Sztuki Nowoczesnej w Warszawie (Warsaw, Poland), Salt (Istanbul, Turkiye) and Van Abbemuseum (VAM, Eindhoven, the Netherlands). L’Internationale works with complementary partners such as HDK-Valand Academy of Art and Design (HDK-Valand, Gothenburg, Sweden) and the National College of Art and Design (NCAD, Dublin, Ireland) and together with them is presenting the programme Our Many Europes.

This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.