

ACTIVATING SENIORS WITHIN THE ACTION ART SPACE

^aBARBORA KOVÁČOVÁ, ^bSTANISLAV BENČIČ,
^cMARTINA MAGOVÁ, ^dPATRICIA BIARINCOVÁ

^{a,c}Faculty of Education, Department of Special Pedagogy,
Hrabovská cesta 1, 034 01 Ružomberok, Slovakia

^bPan-European University, Faculty of Media, Tematínska 10,
821 02 Bratislava, Slovakia

^dFaculty of Education, Department of Art Education, Hrabovská
cesta 1, 034 01 Ružomberok, Slovakia

email: ^abarbora.kovcova@ku.sk,
^bstanislav.bencic@paneuroini.com, ^cmartina.magova@ku.sk,
^dpatricia.biarincova@ku.sk

This article is a partial output of the project KEGA 001KU-4/2023.

Abstract: The paper investigates the role of action art in promoting social participation and inclusion among seniors, particularly those with health disadvantages. Aligned with the National Programme for Active Ageing 2021-2030, the study emphasises action art's potential to enhance sociability, self-actualisation, and emotional well-being by empowering seniors to engage meaningfully with their environments. The findings underscore the multifaceted nature of creativity in older adults, shaped by individual traits, environmental contexts, and social influences, advocating for a holistic therapeutic approach that recognizes and affirms the dignity of older individuals in the face of challenges in action art space.

Keywords: Action art, inclusion, self-actualisation, emotional well-being, art therapy, therapeutic potential, social bonds, creativity, cognitive processes, life satisfaction.

1 Introduction

Throughout their lifetime, individuals encounter a myriad of life experiences that significantly influence their psychological, emotional, and social development. Their life can be compared to a trajectory in his socio-historical space and time. In the field of promoting social participation and inclusion of older people, a strategic objective is stated in a strategic document (National Programme for Active Ageing 2021-2030), which we consider to be also relevant to the intention of the present paper. Specifically, it is a strategic objective that declares that it is necessary to use the potential of older people to participate in various socially beneficial activities that contribute to their development and at the same time promote social cohesion and intergenerational exchange (p. 27-30). Action art is becoming one of the alternative ways to support seniors, which provides opportunities for eliminating negative feelings of seniors and at the same time increasing social contacts, i.e. strengthening the sociability of seniors/seniors.

In the process of action, changes take place in seniors with disabilities that affect social and individual life roles. In this space, the senior can overcome his/her limits, to transcend his/her own boundaries. He is aware of these realities because they are often emotionally pleasurable and socially enriching for him (Kováč, 2013). However, there are also situations that he cannot cope with, or that require some help and support to cope with. It can come precisely through active participation with the support of a special pedagogue who becomes a guide in dealing with such a situation, for example through action art. One of the possibilities for self-realisation of a senior citizen with a disability is to be (and remain) active (Balogová, 2008; Vavříková & Hudecová, 2018; Határ, 2021).

2 Activation of a senior citizen with disabilities in action art

The purpose of senior activation is to comprehensively support and empower seniors in their ability to take care of themselves and remain active despite their age. Kováčová (2015) argues that a person should be perceived as such in their uniqueness and uniqueness. Action art is meant for a person at every stage of their life. Its use tends to foster a sense of belonging for all participants involved, promote and develop social bonds and eliminate negative feelings (Kováčová, 2023). Thus, action art can be implemented in a variety of spaces, as outlined in the attached diagrammatic treatment.

In the realization of action art, the senior with a disability should have an open way to (re)saturate and affirm his/her needs regarding stimulation, orientation and learning, activity, emotional security and safety, self-actualisation and an open future. Creating opportunities for cooperation and verbal/non-verbal expression of experiences and feelings through a particular type of art is also important in overcoming difficulties and problems related to this developmental stage of life. Chmelárová et al. (2010) and Határ (2011) argue that a person in this period calmly and contentedly experience old age.

On the contrary, there is also a group of seniors who have failed in the previous stages of their life journey, who have failed to cope with challenges and crises, who cannot find meaning in their lives, who are unhappy and desperate, who feel the proximity of death, which they are afraid of. This group is at risk because in the event of a sudden life event, the elderly may be identified as having a health disadvantage in the sense of a threat to their psychological health. The inclusion and activation of the elderly in activities and activities concerning their limits and possibilities is a real help. In the case of inclusion of the elderly in outpatient or institutional care, it is essential to respect the principles that take into account the current state of health and at the same time (co-)work as much as possible with family members. When implementing action art as one of the possible development strategies, it is not required that the senior presents his/her artistic expression at the level of a professional artist. Rather, it is about the possibilities of using a combination of several types of art (not only visual art) within his/her abilities, either in an individual or group form. There are of course many activities that can be pursued by people of advanced age, especially if they wish to maintain not only good physical but also mental fitness. Sensory perception in action art is one of the initial ways to engage, motivate and activate seniors. At the same time, it is also about opening space for minimizing rigidity in behaviour with the possible pessimistic view of the events around. The activities or program itself are significant in that they are intended to be beneficial to their health, with an emphasis on promoting optimism as well as essential well-being. This article explores the role of action art as a therapeutic tool for seniors with health disadvantages. The authors highlight how engaging in artistic activities can evoke positive memories and facilitate self-expression, particularly in individuals facing cognitive decline, such as dementia. By integrating expressive therapies into the therapeutic-formative process, the potential for improved quality of life is significantly increased. Moreover, the article underscores that action art serves not only as a non-pharmacological intervention but also as a means of fostering communication and emotional release, ultimately contributing to the holistic development of seniors regardless of their physical or cognitive limitations.

3 Discovering creativity in the seniors

A person in the senior age has a significant potential, the fulfilment of which, however, is considerably differentiated by his/her possibilities and limits (depending on health, financial and other possibilities). It should also be noted that a person's creativity is influenced by a number of factors that underwrite the extent to which it is developed. The four factors described above are also involved in the development of creativity in a person in seniors.

Table 1: Factors of creativity in seniors

Factors of creativity in seniors	individual factors
	environmental factors
	social development factors
	other factors

Source: Hudecová, Kováčová (2021)

- The first group of factors are **individual factors**, which are varied in each senior. They can be said to be authentic and non-repeatable. They include genetic aptitude, giftedness,

imagination, current intellectual ability, memory, and general health. In many cases, the senior's own diligence and activity in the activities offered is also counted.

- The second group of factors are the **environmental factors** in which the senior exists and lives. These include living space, climate, housing, family, upbringing, education, status and current employment. The components of this group of factors themselves are also strongly influenced by the senior's current health and life situation. Specific changes in family, housing or the general climate of the environment also need to be taken into account here.
- The third group is made up of **social development factors**, which include social structure, historical development, level of technology, aesthetics, tradition, religion, etc.
- The last group is made up of a group of **other factors**, which are specific to each senior citizen based on the above factors. They are considered complementary but are often part of the saturation of the previous groups of factors (Hudecová, Kováčová (2021).

While many activities that are traditionally considered creative, such as painting, and embroidery are encouraged in a senior's activity, many useful interventions are not traditionally labelled creative, but are creative nonetheless. Cropley (1995) argues that creativity itself needs to be viewed quite differently when it comes to activities with older people. The author argues that creativity should not be viewed as the production of products that are labelled as creative (objects, artworks, ideas, techniques and methods) but rather as a psychological process involving cognition (thinking, reasoning, problem-solving), motivation (willingness to take risks, persistence, desire for novelty) and personality (resilience, self-confidence, flexibility). Lindauer (1992) and Valachová (2021) that there is a causal link between creativity and mental health precisely at the level of everyday creativity. Creative productivity in seniors is influenced by certain psychological characteristics that are necessary (or at least favourable) for creativity in later life. Preparing for aging in the context of self-care itself is becoming a common part of a process that Baltes (2009) has referred to as the **vitalization of aging**. This is the process of activation of old age as one of the cranks in the care of the elderly in the sense of activation in the process of action art (Juhász Muchová & Valachová, 2022).

4 Action art in the therapeutic-formative process with the participation of seniors with health disadvantages

Hátlová et al. (2013) emphasise the importance of an individual approach to a person in the elderly age group. Expressive therapies and therapeutic approaches should be an important part of quality care for the elderly. The mentioned authors proclaim that during the mentioned activities, the senior with a health disadvantage forgets about his/her worries and pains. Peruzza & Kinsella (2010) argue that the mere presence of artistic activities in therapy has several potentials (Table 2) that help seniors to increase their quality of life.

Table 2: Potential of art activities in therapy

Potential of art activities in therapy	improving perceptios of self-control
	building up a sense of own self
	self-expression
	illness experience transformation
	gaining a sense of a life's reason
	building up social support

Source: Peruzza, Kinsella (2010)

Expressive therapies and therapeutic methods carry the potential to integrate diverse treatment modalities with an emphasis on self-expression, self-reflective behaviour, relaxation, support and activation also through creative activities. *A ballerina (confirmed dementia) raises her arms gracefully and experiences the music through movement when hearing a familiar piece of music that she has been exposed to in her professional life. The music brought back memories from her days as a prima ballerina. The moment, the gracefulness of the movements and the experience is one in which the happiness displayed is indescribable in words.*

Expressive therapies and their integration into the therapeutic-formative (healing) process are considered an integral part of the client's development, regardless of their age and health difficulties (Fábry Lucká, 2018). They are those that have a significant position as non-pharmacological interventional means that are complemented (may or may not be) by alternative means. Müller (2005) argues that this is where the possibility of working with artistic expressivity arises. According to Liebmann (2005), it is appropriate to use art as a means of personal expression in individual, peer or group communication, which the senior with a disability will appreciate and capitalize on in the process of his or her recovery. The use of art and art making is suitable for people with dementia or other health complications, where they have the opportunity to express through action and colour their own inner experience. The period of old age also brings with it the emergence of serious neuro-cognitive disorders, which are characterised by a regression of psychological functions. Their manifestation is often problems with memory, behaviour or in the performance of everyday activities. There is an opportunity to integrate action art into the daily routine and to improve the quality of life and the quality of the senior's experience (Valachová, Repiská, Weisová, 2024).

4.1 Action art as part of lifelong learning for seniors with health disadvantages

Active arts engagement in seniors can improve health and experience well-being, but the scientific evidence is not well supported. It is for this reason that we consider this section of the publication to be both unique and primary in addressing the issue of action arts in the senile period (Kováčová, 2024). Almost anyone who cares for or is around a person in the elderly age group can empathize with their inner world. Together with him or her, they can create a space for creative work and consequently experience together the feelings of satisfaction and pride when action art is something special. Even though the action creation in question becomes part of leisure time, it does not have to be so commonplace. Cordell (2021) argues that creative expression itself improves overall physical and emotional well-being. Senior participation in creative arts programs can offer many physical, mental, and social benefits for the person in seniors.

According to Cordell (2021) and the Mayo Clinic study, these are specifically as follows and are included in the table below.

Table 3: Benefits of creative production in the senium period

Benefits of creative work in the senium period	Specification of the individual benefits
Improved mood	Creative activities and participation in art-action programmes can reduce feelings of anxiety, depression and loneliness. As a whole, seniors may feel more positive and display a more positive mood to those around them.
Improvements in thinking, memory and judgement	Creative activity provides the senior with stimulation of thinking, memory, decision-making, or judgment. A Mayo Clinic study confirms that active participation in art-action programs can also reduce the risk of developing dementia.
Improving overall mobility	Overall, the creative work requires various movement acts that ensure the stimulation of the senior's overall mobility.

Source: Cordell (2021)

Action art creates a space for everyone **to create, to experience, to rediscover or correct** a certain difficulty that one does not know or cannot sufficiently process in the senium period. Therefore, it can be said that every human being has the latent capacity to create.

In the beginnings of creating with the elderly, it is advisable to start with themes that are also suitable for a therapeutic activity with the elderly. In this regard, Campbell et al. (2000) lists specific themes suitable for making with older people:

- **Shared memories of the past:** Draw, paint or model a fruit that is typical of your country. It can also be your favourite fruit. Focus on its colour, surface and typical characteristics. Talk to the group about your memories you have of the fruit.
- **Reminiscing:** Everyone brings a photo from their childhood (young) years. Attach the photo to the paper you will be working on. Using your chosen colours, paint designs around the photo that reflect your memories of that time.
- **A celebration of life:** Artistically represent (by drawing, painting or modelling) the most important achievement of your life. Artistically represent your ideas about your future. Art can be attributed a kind of international communication status, which is a language of colours, lines, shapes and art. It can speak of the reality, experience, relationships, desires, feelings and attitudes that a person in the senium period expresses in his or her work. Through this communication, they get to know each other in different aspects of life (from this aspect one can speak of the communicative-cognitive function of art in a prophylactic or therapeutic context, note, Hudecová, Kováčová, 2021; Kováčová, 2024).

Mutual communication activates the emotional experience from the perception of the art-product, fills a person in the senium period with the feeling of joy of beauty and develops it. At the same time, it stimulates his psychological well-being and creates a space for positive experience (Dimová & Brendza, 2019). One section addresses the role of action art as a pivotal component of lifelong learning for seniors with health disadvantages, emphasizing its potential to enhance well-being and creative expression. While scientific evidence supporting these benefits remains limited, active engagement in the arts fosters physical, mental, and social improvements for the elderly. The publication Kováčová, Hudecová (2021) outlines therapeutic themes for artistic creation, such as reminiscing and celebrating life, which facilitate meaningful communication and emotional expression. By providing a platform for creativity, action art nurtures joy, beauty, and psychological well-being among seniors, helping them navigate their inner experiences and connect with their past (Kováčová, 2023; Kováčová, 2024).

4.2 A break in the senior age with reflection in action art

Overcoming a life situation that is identified as a turning point can also be helped by the use of action art. There are a number of ways that, using different media and context, are realistically applicable to working with seniors (Magová, Kováčová, 2023). Many seniors will tell their life story in which they describe their breaks, barriers, or changes, but there is a smaller group who will step up to the plate to take advantage of the opportunity for catharsis and express themselves through the medium (Valachová, 2020; Bergerová, 2020, Bergerová & Ševčíč, 2022).

Such actions may be planned in terms of the environment in which they exist, or they may be spontaneous, where a moment of supply is enough and an action takes place by which the senior displays the turning point in his or her life. If we use the selected aspects that we have used to characterize external and internal break, it is possible (and realistic) to outline the possibilities of depicting a break in action, in action art itself, with the outline of an illustrative break in action.

Table 4: Turning situations in old age

Expression of turning point in action art	social aspect-change of creation within sociability
	emotional aspect (change in the interpretation of depicted action)
	somatic aspect (change in body movement)
	technical aspect (change in continuity)
	visual aspect-change (in contract, in symbolism)

Source: own elaboration

Turning situations are described from several aspects and in the following we will give some characteristics (Kováčová, 2024).

- **The social aspect of a turning point (break)** allows the actor to step into action and present a perception of the turning point within their experience. This creates the possibility to portray the fracture from the perspective of two lives, from the perspective of two experiencing, from the perspective of creation in a couple.
- **The emotional aspect of the turning point** is characterized by the possibility of achieving a change in the expression of the action depicted. It is a transition from one emotional experience to another. Colours, symbols or a change in the dominance of the motif are helpful for this. It may be a change (a turning point) from joy to sadness; from anger to reconciliation; from depression to a manic state.
- **The social aspect of a turning point** is characterized by achieving a change, e.g. stopping in motion, as it were, by a stasis in movement of expression (in dance, in walking, in performance in general). By interrupting the expected fluidity of the action, a moment with a charge of drama is created. It may be a change (a break) from fast to slow movements, from a small space to a space that often overwhelms one.
- **The technical aspect of the break** is specific in that it is possible to achieve change using techniques and strategies in breaking continuity. It can be changed by using glitch effects or by abruptly interrupting animations. Although the aspect of visibility has not been defined in the characterisation of the break, it is worth defining because it is so obviously associated with action art.
- **The visual aspect of the turnig point** is made possible by the fact that changes are applied using strong contrasts, symbols, or changes in imagery. This can be a change in the representation of the fragment as a symbol of impermanence, in the representation of the contrast between the image of the artwork and the image that "follows" and is also a marked contrast to the original. An example may be a change in the appearance of a person who has undergone a turning point is possible and at the same time related to the somatic aspect (Kováčová, 2024).

When working with seniors, it is essential that professionals (special and therapeutic educators, therapists, and other helping professionals; Magová, 2022) implement this creative possibility of catharsis into holistic support for their quality of life. The senior at this time is already taking stock of the life he or she has lived and believes that he or she has gained perspective on it. The balance sheet itself opens a space for him/her, as it were, to find and come to terms with what life stories label as a turning point, a turning point event. And it is action art that has the space and the possibilities of expressing oneself in action and opens up the person in old age to coming to terms, to gaining homeostasis in experiencing (Határ, Jedličková, 2020).

5 Life story in action art

The activation of a senior citizen with a disability into artistic activity is carried out in such a way that his needs are met and the problems or difficulties that may be related to feelings of non-acceptance, non-respect of his opinions are eliminated, which is associated with his feelings of uselessness, unnecessary, lowering his dignity and self-esteem (Špatenková, Směkalová, 2015; Hudecová, Kováčová, 2021).

One option is to work with mosaics. Mosaic can be imagined as an (old)new artistic medium that allows for employment with very concrete, tactile materials that present new opportunities and challenges for seniors as participants (Stoddart et al., 2013). Art **using mosaics** also has therapeutic potential for everyone involved. Bathje (2014) argues that in mosaic making, the first phase is considered the most creative. Mosaic is also a rewarding method in taking stock of a senior's life for the reason that the material offered is quite easy to grasp and also symbolizes many realities for the senior. It also provides stimulation of fine motor

skills such as lifting small objects with the thumb and index finger, manipulation of objects with concrete fingers, finger control and dexterity, coordinated use of both hands, etc. The pieces used as part of the mosaic (e.g., from clay or porcelain vessels) are materials that are already ready in their colour, shape, or material treatment to develop various themes with the senior.

From Research: With Mrs. Albina (66, diabetes mellitus) it was about “composing” life from real shapes. Each shape she chose represented a particular event, experience or period that she had lived through and recalled in different polarities of emotional experience. Each piece of the mosaic that Ms. Albina inserted had its own fixed position and was characterized as a piece of the mosaic of life. Due to the scope of the paper, we select only a few of them, as creating with the mosaic was the content of as many as six meetings with Mrs. Albina. Overall, the grouping of the selected shapes formed a thicker fairly straight line. This was commented on by Mrs. Albina after choosing the right piece.

Table 5: This is my life, the path I am following – part I.

My childhood		
Mrs. Albina 66 years old, (diabetes mellitus)	A handful of tiny pebbles forming the beginning of a path named my childhood.	<i>I still had to be the wiser one because I was older. I was always the one who had to go to work, even when I wasn't feeling medically well. My father told me I was older than my brother and I had to help them ... My brother was sickly from birth, my parents protected him and that protection remains to this day. Eventually, I understood that he was fine with it and didn't want to "get well". But I found this out much later. He was damaged by the disease; he became a bad and calculating person. In fact, those childhood memories still linger because those protective wings never disappeared.</i>

Source: own elaboration

A handful of tiny pebbles forming the beginning of a path named **my childhood.**

Table 6: This is my life, the path I am following – part II.

College life		
Mrs. Albina 66 years old, (diabetes mellitus)	A piece of sandstone depicting college life.	<i>Those were wonderful years, I like to remember the faculty, the dormitory, also of climbing mountains, skiing, or swimming with the leeches in the lake. We always had shoes full of sand and blisters, but they were good times in spite of everything. On one of those trips I met a man (who later became my husband) and then I met him two years later at a friend's wedding. And that meeting was fateful, for both of us. I graduated, I started as a pioneer leader, because I couldn't get a teaching position at that time (my father wasn't in the party, it was so, how shall I say, difficult then). After a year I got married and my father-in-law, after knowing me, got me a teaching position in the village. So that was the school of life (laughs). My class</i>

		<i>consisted of second graders, third graders and one fourth grader who always came for the second period, ...</i>
--	--	--

Source: own elaboration

Table 7: This is my life, the path I am following – part III.

My marriage		
Mrs. Albina 66 years old, (diabetes mellitus)	An oval piece of clay shard represented marriage.	<i>Mrs. Albina characterized the marriage as fairly good without much turbulence. She and her husband had lived 35 years together and had two children who have given them joy to this day.</i>

Source: own elaboration

Table 8: This is my life, the path I am following – part IV.

Health problems		
Mrs. Albina 66 years old, (diabetes mellitus)	The five stones, different in shape and size, symbolized incipient health problems, stacked side by side.	<i>This was the toll of a lifetime of work. In my 50s I was confirmed to have high blood pressure, heart problems, diabetes with a diet that then forced me to inject myself with insulin.</i>

Source: own elaboration

Working with seniors with disabilities is about giving them the space to be heard while showing respect and understanding. A senior is not, despite possible cognitive difficulties, a small child. This fact needs to be considered and explicitly “handled” during special education support (Határ, 2008; Határ, 2020; Kováčová, 2023).

In life assessment of seniors through action art, the focus should be on creating a space for seniors to express their personal life experiences, emotions, and memories through creative activities that allow them to reflect on their lives and engage in the artistic process (Határ, 2013; Kováčová, 2020; Kováčová, 2023).

Table 9: Action of the senior as part of life assessment

Interactive performances	Interactive performances seniors become active participants who depict different phases of their lives, important moments or turning points through movement, gestures and simple actions. Symbolic movements can also be used to capture their life journeys.
Reminiscence sessions	Action art could be used to depict important memories. Choosing a specific event or emotion that is connected to the event, with a collective expression of a vivid image, or using another kind of performance.
Joint creative processes	Joint creative processes seniors could collaborate with younger participants, encouraging dialogue between generations. This approach would not only help to take stock of their lives, but also to connect their experiences with the perspectives of young people.
Symbolic visualisation	Symbolic visualisation through visual elements - colours, shapes or props - seniors are encouraged to create works that express their inner world, values or messages for future generations. This would be more of a quiet, introspective action art where physical activity is not a priority, but rather expressive symbolism.

Source: own elaboration

Action art can become a bridge to self-expression for seniors, giving them the opportunity to give meaning to their experiences while actively engaging in the creative process.

Many seniors are also interested in creating, but their health often does not allow them to go outdoors, or to stay in a particular position for a long time in one activity, or they are bound by fears that they will not be able to do it, or they do not know how to do it. In action art, the boundaries are blurred, only the person, his or her experience and creation remain. Nothing else is important to the creator. While working with one senior, we received feedback that was very thought-provoking and also confirmed the importance of action art even at a senior's age.

Table 10: This is my life, the path I am following – part V.

My action creation		
Mr. Teodor 68 years old (cardiac arrhythmia, diabetes mellitus, dementia)	My action creation.	<i>I am not, a painter, nor have I been an artist. But I was somebody in my profession, and believe me I have accomplished a lot, ... but that's in the past. We old ones are living out our lives, and that's the way it should be. The young are replacing the old. But I wanted to see what could be done with an old man like that. I laughed that I was so curious about it, because the young are now a bunch of bums. But you, you gave me so much in that time that I became a painter, even that artist. At least for a while. You gave me the opportunity to be free, to not be old, to see it differently, with your young eyes. I'm so glad I could be here and help a good cause. And to please myself.</i>

Source: own elaboration

6 Conclusion

The action art can also be part of satisfying the social needs of a person in senior age. Kasanová (2008) claims that social needs affect not only the possibility of belonging to a specific group, but also having the opportunity to conduct equal communication. We agree with Hangoni et al. (2014) that *the social environment is a very strong determinant of mental health and mental health is a very strong determinant of physical health* (ibidem, p. 109).

In relation to seniors, we can state that action art can help in adapting to new living conditions. It helps them adapt to a new life situation related not only to age, but also to changes in the health, economic and social areas. The main goal is to achieve a meaningful experience of life and strengthen the sense of dignity through artistic means. At the same time, to rebuild an environment that is/was disrupted for various reasons, through art in an experiential environment. This also opens up space for seniors who, as a result of their health condition, have lost their natural dispositions associated with creativity, spontaneity, sensory experience, as well as the ability to communicate with themselves and with other people in their environment.

The action art helps individuals navigate transitions related not only to age but also to changes in health, economic stability, and social dynamics. The main goal is to create meaningful experiences that strengthen a sense of dignity through artistic expression. Additionally, it provides a platform to rebuild connections that may have been disrupted for various reasons, fostering an environment rich in creativity and spontaneity (Ševčovič, 2023).

As we embrace the role of action art in seniors' lives, it becomes clear that these creative engagements open avenues for self-

discovery and personal growth. They help individuals reconnect with their inner selves and with others, sparking joy and fulfilment in their lives. Through these artistic experiences, seniors can reclaim their narratives and redefine their roles within their families and communities. Ultimately, action art is not just an artistic endeavour; it is a powerful means of enhancing quality of life, instilling a sense of belonging, and celebrating the enduring spirit of creativity that exists at any age. By recognizing and nurturing this potential, we affirm that art can be a transformative force for seniors, enabling them to not only express themselves but also to thrive in their later years.

Such initiatives serve as vital reminders that creativity knows no age. They highlight the fact that the capacity for artistic expression and innovation remains alive and vibrant in individuals regardless of their stage in life. By encouraging seniors to engage with creative practices, we not only validate their experiences and emotions but also enrich our landscape with their unique perspectives and values. The wisdom, insights, and talents of seniors offer invaluable context and depth to our artistic dialogues, reminding us that every generation has something significant to contribute. These contributions can foster intergenerational understanding, inspire younger artists, and strengthen the fabric of our communities, creating a more inclusive and diverse cultural narrative that honours the richness of human experience across all ages.

Literature:

- Balogová, B.: *Svet seniora – senior vo svete*. Prešov: Acta Facultatis, 2008. ISBN 978-80-8068-814-1.
- Baltes, P.: *Cesty poznání přirozeného a porušeného stárnutí. Perspektivy stárnutí z pohledu psychologie celoživotního vývoje*. Praha: Portál, 2009. ISBN 978-80-736-7605-6.
- Bathje, M.: A Mosaic of Creativity in Occupational Therapy. *The Open Journal of Occupational Therapy*, 2014, 2(3). <https://doi.org/10.15453/2168-6408.1125>
- Bergerová, X.: *Ozveny v maľbe. CREA-AE 2020*. Bratislava: Univerzita Komenského v Bratislave, 2020. ISBN 978-80-223-5011-2.
- Bergerová, X.; Ševčovič, M.: Evaluation of processes in the arts class in terms of the educational process. *AD ALTA: Journal of Interdisciplinary Research*, 2022, 12(2), 2225. ISSN 1804-7890.
- Campbell, M. et al.: Framework for design and evaluation of complex interventions to improve health. *British Medical Journal*, 2000, 16(321). <https://doi.org/10.1136/bmj.321.7262.694>
- Cole, S.: Age and Scientific Performance. *American Journal of Sociology*, 1979, 84, 958–977. <https://doi.org/10.1086/226868>
- Cordell, A.: *Creative Arts Programming for Older Adults*. Benjamin Rose Institute on Aging, 2021.
- Cropley, A.: *Creative Performance in Older Adults. Reflections on educational achievement*. Publisher: Waxmann, 1995.
- Dimová, I.; Brendza, B.: On the art of memory. *European Journal of Media, Art and Photography*, 2019, 7(2), 78–81. ISSN 1339-4940.
- Erikson, E.: *Životní cyklus rozšířený a dokončený*. Praha: Portál, 2015. ISBN 978-80-26-2078-6.
- Fábry Lucká, Z.: *Pohyb ako súčasť budovania vlastného ja. Expresivita vo výchove 2*. Banská Bystrica: Univerzita Mateja Bela v Banskej Bystrici, 2018. ISBN 978-80-557-1506-3.
- Hangoni, T.; Cehelská, D.; Šíp, M.: *Sociálne poradenstvo pre seniorov*. Prešov : Prešovská univerzita v Prešove. Pravoslávna bohoslovecká fakulta, 2014. ISBN 978-80-555-1167-2.
- Határ, C.: Edukácia seniorov v rezidenčných podmienkach - možnosti, limity a význam. *Edukácia človeka - problémy a výzvy pre 21. storočie*. Prešov : Prešovská univerzita v Prešove. Fakulta humanitných a prírodných vied, 2013. ISBN 978-80-555-0825-2.
- Határ, C.: *Edukatívne a sociálne aspekty rezidenčnej starostlivosti o seniorov*. Nitra : PF UKF, 2008. ISBN 978-80-8094-383-7.

16. Határ, C.: Preparation for (active) ageing and (active) old age through the andragogical-research optics. *AD ALTA: Journal of Interdisciplinary Research*, 2021, 11(2), 77-81. ISSN 1804-7890.
17. Határ, C.: *Seniori v systéme rezidenciálnej sociálno-edukačnej starostlivosti*. Praha: Rozlet a Česká andragogická spoločnosť, 2011. ISBN 978-80-904824-1-8.
18. Határ, C.; Jedličková, P.: The Issue of Active Ageing and Active Old Age in the Education and Social Policy of Slovakia, Germany and Spain. *Lifelong Learning*, 2020, 10(3), 311-331. <https://doi.org/10.11118/lifele20201003311>
19. Hátlová, B. et al.: *Hry a činnosti pro aktivní seniory*. Praha: Portál, 2013. ISBN 978-80-262-0335-3.
20. Hudecová, A., Kováčová, B.: *Akčnosť vo vzdelávaní – výzva pre každého človeka 7. Obdobie seniorského veku*. Ružomberok: VERBUM, vydavateľstvo Katolíckej univerzity v Ružomberku, 2021. ISBN 978-80-561-0926-7.
21. Chmelárová, Z.; Savickí, S.; Kováč, K.: *Vybrané kapitoly zo psychológie. Praktikum vysokoškolskej pedagogiky pre doktorandov*. Trnava. Materiálno-technická fakulta v Trnave, 2010.
22. Juhász Muchová, H.; Valachová, D.: Visual communication and a digital fine art expression. *MMK 2022: Mezinárodní Masarykova konference pro doktorandy a mladé vědecké pracovníky: recenzovaný sborník příspěvků mezinárodní vědecké konference*. Hradec Králové: Magnanimitas akademické sdružení, 2022. ISBN 978-80-87952-37-5.
23. Kasanová, A.: *Sprievodca sociálneho pracovníka. II. seniory a samospráva*. Nitra: Univerzita Konštantína filozofa v Nitre. Fakulta sociálnych vied a zdravotníctva, 2008. ISBN 978-80-8094-254-0.
24. Kováč, D.: *Umne starnúť. Fragmenty*. Bratislava: VEDA, 2013. ISBN 978-80-224-1280-3.
25. Kováčová, B. et al.: *Krátky slovník akčného umenia : od dospelosti k starobe*. Ružomberok: VERBUM, vydavateľstvo Katolíckej univerzity v Ružomberku, 2024. ISBN 978-80-561-1115-4.
26. Kováčová, B.: Akčné umenie v priestore každodenného života. *CREA-AE 2022*. Bratislava : Univerzita Komenského v Bratislave, 2022. ISBN 978-80-223-5505-6.
27. Kováčová, B.: Evalvácia programu v liečebnej pedagogike. *Liečebná pedagogika II*. Bratislava: Univerzita Komenského v Bratislave, 2015. ISBN 978-80-223-3779-3.
28. Kováčová, B.: Praefatio: Art action ako šanca proti stagnácii v dospelosti a seniorskom veku. *Disputationes Scientifcae Universitatis Catholicae in Ružomberok*, 2023, 23(3), 13 – 20. <https://doi.org/10.54937/dspt.2023.23.3.13-20>
29. Kováčová, B.: Space in art action. *Horizonty umenia 7*. Banská Bystrica: Akadémia umení. Fakulta múzických umení, 2020. ISBN 978-80-8206-036-5.
30. Kováčová, B.: Zlom v životnom príbehu človeka. *Disputationes Scientifcae Universitatis Catholicae in Ružomberok*, 2024, 24(4), pp.7059 ISSN 1335 -9185. <https://doi.org/10.54937/dspt.2024.24.4.59-70>
31. Kováčová, B.; Benčíč, S.: *Expresivita v (art)terapii*. Ružomberok: Katolícka univerzita v Ružomberku. VERBUM, vydavateľstvo KU, 2023. ISBN 978-80-561-1028-7.
32. Liebmann, M.: *Skupinová arteterapie: nápady, témata a cvičení pro skupinovou výtvarnou práci*. Praha: Portál. 2005. ISBN 80-7178-864-3.
33. Lindauer, M. S.: Creativity in aging artists: Contributions from the humanities to the psychology of old age. *Creativity Research Journal*, 1992, 5(3), 211-231. <https://doi.org/10.1080/10400419209534436>
34. Magová, M.: Kompetencie špeciálneho pedagóga vo výchovno-vzdelávacom procese. *Studia Scientifica Facultatis Paedagogicae* 2022, 21(3), -659 ISSN 1336 -2232. <https://doi.org/10.54937/ssf.2022.21.3.59-67>
35. Magová, M.; Kováčová, B.: Homeostáza ako kľúčová téza v akčnom umení v období dospelosti a seniorského veku. *Homeostáza v akčnom umení v kreovaní tvorby človeka*. Bratislava: Univerzita Komenského v Bratislave, 2023. ISBN 978-80-223-5701-2.
36. Müller, O.: *Terapie ve speciální pedagogice. Teorie a metodika*. Olomouc: Univerzita Palackého, 2005. ISBN 80-244-1075-3.
37. Národný program aktívneho starnutia na roky 2021-2030.
38. Perruzza, N.; Kinsella, E. A.: Creative arts occupations in therapeutic practice: A review of the literature. *British Journal of Occupational Therapy*, 2010, 73(6), 261-268. <https://doi.org/10.4276/030802210X12759925468943>
39. Stoddart, K. P. et al.: *Diversity in Ontario's Youth and Adults with Autism Spectrum Disorders: Complex Needs in Unprepared Systems*. Toronto, ON: The Redpath Centre, 2013.
40. Ševčovič, M.: *Akčná kresba z pohľadu homeostázy*. Univerzita Komenského v Bratislave, 2023. ISBN 978-80-223-5737-1.
41. Špatenková, N., Smékalová, L.: *Edukace seniorů. Geragogika a Gerontodaktika*. Praha: Grada Publishing, 2015. ISBN 978-80-247-5446-8.
42. Valachová, D.: Kreativita, emocionalita, expresia – fenomény v zážitkovom učení. *Hranice neformálneho vzdelávania*. Banská Bystrica: MALENA občianske združenie, 2021. ISBN 978-80-570-3097-3.
43. Valachová, D.: Od akcie k reakcii – akčné umenie v procese. *Studia Scientifica Facultatis Paedagogicae*, 2020, 19(4), 77-81. ISSN 1336-2232.
44. Valachová, D.; Repiská, M.; Weissová, D.: *Obraz(y) seba samého ako súčasť vizuálneho zobrazenia života*. *Studia Scientifica Facultatis Paedagogicae*, 2024, 23(2), 45-54. ISSN 1336-2232. <https://doi.org/10.54937/ssf.2024.23.2.45-54>
45. Vavříková, H.; Hudecová, A.: *Ageismus jako projev stereotypizace a diskriminace seniorů a možnosti jeho prevence prostřednictvím edukace dospělých*. Banská Bystrica: Univerzita Mateja Bela v Banskej Bystrici. Vydavateľstvo Univerzity Mateja Bela v Banskej Bystrici - Belianum, 2018. ISBN 978-80-557-1386-1.

Primary Paper Section: A**Secondary Paper Section: AL, AM**