

Angela Samata: Hello. I'm Angela Samata, critical advisor to the Heart of Glass on their work around suicide. I was the presenter of the BAFTA nominated BBC One documentary, *Life After Suicide*. And I've spent the last two decades working on arts projects and also projects that look at suicide prevention. Welcome to this series of conversations with the people behind the creation of the *Suicide Chronicles*, which is a long term artistic project, exploring how we might collectively create a language to share our experiences of suicide. Each chronicle focuses on one individual story or one particular aspect of suicide, and the project asks: What's important? How are we responsible for each other? What kind of world do we want to live in, and how do we want to hold each other within it? In this episode, I'll be speaking with my fellow creators of *Chronicle One*, Joanna Lyne and Lisa Vint. Thank you so much for agreeing to this conversation today. It kind of feels a little bit like getting the band back together. Kind of feels great to see you. So we all took part in *Chronicle One*, one of the *Suicide Chronicles*. And it was just amazing to share that moment with you, Lisa and Jo. Erm because I think there was just something very special about being very open and very honest about our experience of losing our husbands and partners to suicide. And I just think there was something really magical about us being the first to kind of do this. I think I'm just wondering... I know what it took for me to say yes to work with an artist and, you know, talking about that very, very personal experience and very personal parts of that experience which we will come to you later. But what did it take for you both to say yes to that? Because had you ever done anything like it before?

Lisa Vint: No. No. And I think I think obviously when Mark came to the SoBS Group. Yeah. And obviously gives a flavour of what might be to come. I mean it was a bit of dread initially, but then I suppose you know the side of it when you're on this journey. Yeah. You want to get that message out there whatever way that you can. So I think it was a yes straight off, you know, and I think as well it was part of your heal and journey as well. So that's how I developed it for me.

Angela Samata: Yeah.

Lisa Vint: Yeah, it was it was initially we didn't really know what it was going to be like yet, and it was quite cathartic actually. Some of the things that led up to actually doing that, I think.

Angela Samata: Is what kind of thing did Mark Storor, the artist that we, all three of us worked with... What kind of thing was Mark saying, Jo, in that first meeting when he came into that support group where, you know, everybody there were you know, everybody was briefed by suicide. What was it that Mark said during that first meeting that you thought, actually, I've never taken part in an arts project before, but actually this might be the one I'm going to say yes to.

Jo Lyne: Because it was like it made it clear that it was a safe environment that we could go in and there was no pressure, and it was let's see where it takes us. Yeah. It's not like you've got to be, got to art, you know.

Angela Samata: Yeah.

Lisa Vint: I think he didn't know himself and I think that was we, we all went on the journey together. Yeah. And when he first come in, if you remember, he also talked about a previous project and how that developed. And I suppose it was like reassurance, wasn't it, to sort of, erm you know, okay, we'll will have trust. Yeah, we're going to have trust of where this journey is going to take us. And it was like, let's just say, yeah. And it reassured it in a way, didn't it, when he was, he was just very open and honest about, look, I'm not going to sit here and say this is what's going to be at the end. Yeah, because I don't know myself, you know, but if you're willing to change.

Jo Lyne: I did. Yeah, it was I was going to have this idea, he had an idea. But by the time the next week come, we ended up going totally on a different tangent. Yeah. And some of the things we did were brilliant.

Angela Samata: So I want to ask you about those things because obviously you both agreed to use your lived experience and to really open up a conversation about your lived experience. And I really wanted to ask you about that process because I think when I met you both, you were already way into the process of of working with Mark. And obviously my role in the project originally was in an advisory capacity, in a consultancy capacity, which I've done on lots of different arts projects about my own lived experience. But I have never and I

don't know whether you actually know this. So you might be hearing this for the first time, but I have never, ever taken part in an arts project that I've been involved in. This is the only time that I have ever said yes to actually being in front of the camera and not just behind the camera and allowing other people to tell their story. It really is the first time that I've ever actually taken part in an arts project, and I think exactly the same as you, when Mark was talking about how he wanted to work, it was really that idea of collaborating. And that really enabled me to say, well, actually, I'm going to tell you about this really difficult thing that happened, and then we're going to use that in in the final piece. So tell me about the process, because, okay, Mark came into the group. Did you two know each other by then? By the way, because you were both go into the survivors of bereavement by suicide support group.

Lisa and Jo: Yeah. Yeah.

Angela Samata: So you knew each other.

Jo Lyne: Yeah, we knew each other's names.

Lisa Vint: Through, through the group and obviously it was a bit like of obviously after I had lost P SoBS was, was there to sort of give that sense of direction because you're feeling like lost and overwhelmed with you can't make sense, as, you know, with sort of this situation that you now find yourself in. And I've gone to a couple of different groups which Jo also did. So it's like, how we move forward. So we did we did sort of know each other.

Angela Samata: But it was only your shared lived experience of bereavement by suicide that brought you together. So Mark Storor comes along to the group, erm, you both kind of look at each other and think, actually, let's do this. Yeah. What was the first sessions like? So because I know you went through. How long was the process that you went through?

Lisa Vint: 12 months. Was it? Yeah.

Angela Samata: Exactly. Yeah.

Lisa Vint: It was like an open invitation to everybody. And I think at the beginning Mark didn't know would to turn up. And then a few said they would come, and it ended up with just us two didn't it? And we, it was once a week

you'd go and then it would sort of be, you know, erm let's see where this session goes. So it was different every week.

Jo Lyne: We did poetry and yeah. Yeah. Drag make-up... That was.

Angela Samata: Oh, that was Fab.

Jo Lyne: The job was amazing.

Angela Samata: I mean, because I've seen some of the photographs.

Lisa Vint: Feel like it was Rocky Horror!

Angela Samata: I mean, you both looked absolutely amazing. And I've heard from Emily about the laughter that went on. Did that really surprise you, Jo, that you were laughing and and kind of feeling relaxed, working with an artist? Because, as I say, you'd never done anything like this before.

Jo Lyne: It did, it was a really safe environment to be honest. Because you didn't want to laugh. It was just the way we did. It was we brought laughter back in to our lives. We did have we had a lot of fun doing things.

Jo Lyne: There was a lot of tears, though.

Angela Samata: [00:10:24] Well, I was going to say, because it did look in some of these photographs, I'm thinking whether that makeup was running or not, because it did look as if you were talking about I mean, because when Mark was taking you through, you know, working with the with the drag artists and kind of I suppose playing with your image and and getting used to your image, I suppose really and seeing yourself differently and thinking about the masks that we all wear, you know, erm tell me about why that was really poignant for you. Like, where did the tears come from?

Jo Lyne: Scared. It was the new. I can't explain it. It's just like there's a new thing that's happening to you. You've had this experience in your life that you never thought in a million years you were ever gonna go through. And then doing the things that were did and, you know, having the make up on it was like, right, you've got another mask on now. You can pretend you're someone else. And I felt like I started to find myself a bit again. And because I was lost, yeah, I really was lost. And through just the things that we did, you could...

Because you can't find the words all the time of what you're feeling and I found it really, really good. And it was...I needed it.

Angela Samata: What was your favourite part of the process there Lisa. So obviously, Joe, you got a lot out of out of kind of playing with your image and thinking about, you know, almost the masks that we all, we all wear don't we in life, but certainly when, when we've been bereaved in the same way that we have. And tell me about the favourite part, your favourite part of that 12 month process, because you really did do quite a lot of different activities, didn't you, with Mark?

Lisa Vint: I think I think it's difficult to sort of pinpoint any bit that was a favourite. And even though we did separate things each week, they interlinked. There was a few where I remember when we drew around ourselves and then on one we sort of had these ... then from there it was like, okay, how, how do you develop this silhouette of you? And I remember I'd done... I was 50 at the time, so and I had like a tiara on that I put on with the 50 on and I had like fairy wings on my back, roller skates on. And this is how you drew and then we had to write a piece of poetry about didn't we? About how that that whole process developed and one had a you know, a flame like the warmth trying to come back into life when you feeling so alone and lost and on the other end of it, I had like... I remember in the poetry I was talking about a toybox and so on the other one, it was like a hoop on, on my hands and, you know, sort of a lotus flower as the heart. And so it sort of all interlinked, didn't it? And the other one, we did the silhouette where if you remember, we had to put you put soil.

Jo Lyne: I put soil and then it was a do you remember like a chest of drawers.

Lisa Vint: Yeah.

Jo Lyne: Yeah.

Lisa Vint: And we.

Jo Lyne: Ended up with the music. **Lisa Vint:** The saddle. Oh. What was it...Blazing Saddles? Yes. Yeah. So we then.

Jo Lyne: We'd done the session with.

Lisa Vint: Blazing Saddles that we be like and then obviously the whole foot. Yeah. So I've interlinked didn't it? It was just really I think if it allowed you to open, open your minds and really reflect on this journey that you were on. Because I think a lot of the time because, because you're with people who haven't...I mean, they have experienced suicide because they've experienced the loss of the person you've lost but they haven't because obviously it's all different relationships and different connexions and, I think it was a bit like SoBS in a sense. It allowed you that open space where you could just reflect on where you were at and you could actually safely look back and okay, you'd have moments where you'd be back in a dark place, but it allowed you to explore, you know, how you felt and how you were sort of trying to make your way through this journey so that it was and each week that link in a way, although we come in and these other different ideas, I know we were going to do that, but we're going to do this instead.

Angela Samata: Yeah, yeah. But I think but I think it is amazing that both of you I mean, again, I'm quite fortunate because I've worked in the arts and for, you know, almost 20 years. So I suppose I'm kind of used to artists coming in and and kind of talking to participants and working with participants and having them do things that kind of seemingly are not connected but actually ends up coming around that they're really important to that process. But I wondered if there was any point in the process where you either of you thought, actually, okay, this is enough now.

Lisa Vint: No.

Angela Samata: Okay, that's really...

Lisa Vint: No, we would've gone on.

Jo Lyne: I would have carried on doing it to be honest. It was a wonderful experience and Mark is so lovely.

Lisa Vint: And yeah.

Jo Lyne: You got so much, it was like a safe space.

Angela Samata: And you've, you've said that a few times now. Jo and I think it's wonderful because I think one of the things definitely I experienced after

being bereaved by suicide was a real fear and a real feeling of that the ground underneath me had just been shaken. Like it shattered my world view of everything and every relationship. And it really made me unsteady on my feet, if you like, emotionally and sometimes kind of physically, really, where it's like 'Oh I'm not really sure how much more I can cope with here'. And to hear you say that Mark and the others involved in the project you know, the whole team, Emily, everybody created that safe space that enabled you to explore your experience. Can you talk to me about what it was that made you feel safe? What was it that made it a safe.

Jo Lyne: Erm I think, because of what happened you feel like the rug being pulled under your feet. You feel everybody's looking at you. You're the one who's lost somebody. You're the one and...there it was they didn't pry because they already knew why you were there. And, you know, if you wanted to burst into tears, you could burst into tears. You know but it was like they brought back if you want to laugh. Yeah. You know, it's okay to laugh because I found that really, really difficult for a while to laugh. The guilt that you feel. But it was, it was just the people around you. Lisa and that and it was like, it was like they were on that journey with you.

Angela Samata: And did, did you always do all of your sessions together? So all of that creative process, did you always do... Were you always at these sessions together? Okay. Yeah. Okay.

Jo Lyne: And we have become good friends now. Yeah, yeah, yeah. And it sounds horrible but otherwise, I'd have never have met her.

Angela Samata: But it's almost like we've. We've.

Lisa Vint: It's a positive out of it. Negative, isn't it?

Angela Samata: Absolutely. And I think it is. You know. Yes, all three of us have been bereaved in the same way. But I think it's wonderful because actually all three of us have had a pretty unique experience together as well. And definitely you two working right through that through that process. I mean, for me, I accidentally told Mark about a time when it was a real kind of reflection of the fact that my domestic life and the life of my children had been completely just upended when my partner died. And and there was a there was an occasion where I smashed every plate in the cupboard. And it was a real kind of I don't

know, maybe it's the Greek coming out to me or whatever. But it was a real moment of actually it was a real rail against the domestic kind of element of all of this and the impact and we know what that's like and that was where that came from. So the fact that I'm standing there in a man's suit and there's you know, the you know, the peace is me kind of smashing of all of the crockery in the plates around me. But I'm standing there in clothes that could have very easily belonged to my partner. And it's ill fitting and it kind of I've got men's shoes on and I have got a man's suit on. And for me, when Mark suggested that I did that, it just felt exactly right. And I know that some of the elements of the performance pieces that you both did came from that really early process, didn't it? So, Lisa, I know that your performance piece, which is absolutely extraordinary, I have to say, and where you are suspended in it in a hoop, you've got the most amazing... Is it a pink tutu on?

Lisa Vint: It's a black tutu but it had feathers sewn into it of the suicide colours. Right. So to give it that colour.

Angela Samata: And you're suspended in a hoop. **Lisa Vint:** Yeah.

Angela Samata: The hoop is constantly moving. You are absolutely amazing in your performance in that hoop I still am in absolute awe of how you did that. But then in your hand you've got a t ligh, you've got a candle, that you keep balancing and you and you keep that going all the way through your performance. What was that like doing that?

Lisa Vint: Erm it was it was one of... I think that came from the silhouette and I'd drawn the fire in my hand and then obviously out the hoop. So it was like, how? How? So it was like it was made up of like two differt... And so on one, it's like trying to get a mirror image of me trying to keep this flame like the eternal flame going as I'm trying to sort of keep this, this hula hoop, small hula hoop going. And it was sort of thinking... all I remember thinking is in my head you sort of looking and obviously you're listening to what they saing in relation to keeping the eye contact, and you know. But it was just sort of how you drawn everything together in relation to what we'd been doing each week. And I suppose a part of my journey as well is I took up pole dancing. I took up hula hoop... Although I didn't do that as much as the pole and it was about how you sort of trying to find yourself in this abyss of bewilderment, you know, that that you sort of ...that's where you're at, this new normal this week, as we all

sort of call it and with regards to the balancing on the hoop it was at the time as well because I... As part of the conversations you see hearts everywhere, used to be fathers and then sort of moved on one day, got flowers after telling P where to go with the fathers because I've had too many and you feel obliged to collect them don't you when they're there and then it moved on to hearts, which actually the day of his funeral and when I got home that night, I had a heart in my shoe. And it seems to be from from there funny shapes of different hearts. So while I'm trying to sort of suspend myself on this hoop, they've got paper hearts. So I'm sort of not as though I'm catching them, but gracefully trying to keep me arms going...and seeing if I can catch any of the hearts.

Angela Samata: And I have to say is extraordinary the way that you do that. I mean, the whole performance is just completely mesmerising. But I think as... Again, I think you don't need to have been bereaved by suicide to understand the symbolism there. And I think that constant shifting, moving, trying to keep everything going, trying to keep the flame going, the hearts, the you know, the movement in the piece, I just think is is absolutely extraordinary and it's just incredibly powerful. And Jo, your piece was equally as extraordinary. Erm, you know, in the piece, again, you use costume as well and you have that beautiful silk slip that you wear. And do you want to tell us a little bit about your performance?

Jo Lyne:

Mine was sort of more the earth. It was how you're sort of stuck in this dark place now. It's like it's swallowing you up ...erm the sleep was like because you ease when you actually go to sleep. That's the only time, because when you wake up, it's there again. It's like it's fresh. It's just happened. And it was just then we started playing with the wine because well we've all probably done it ... Think it's a good idea, drink a bit too much to numb the pain, and that's why we, you know, started playing with that. And it was just, you know, that sleep, drink, you know, the earth takes you again. It's like you just want... I did, you just want the ground to swallow you erm because you just think you can't. I did. I thought, I can't go on. It's too much. [00:25:02][64.1]

Angela Samata: And I think at the start of your your video piece, you're very, very beautiful. Your hair is amazing. You look amazing. You are pristine. And by

the end of the piece, you are absolutely covered, almost from head to toe in this soil, in the earth. And the red wine, that is. Just such a significant part of the piece that you did. I, I just ... Again, I don't think you have to be bereaved by suicide to see that you have... absolutely you've given people an insight into that overwhelming pain that I think many people have experienced in lots of different areas of life, but specifically within the experience of being bereaved by suicide. How did you feel when you were. Because your performance was a little bit like mine. I don't know whether yours was the same. They said we only had one take. Yeah. So when I was smashing off all of the crockery, you know, with a hammer, there was one take. You couldn't do it twice. There was no way that was going to be set up again. You know, it looked like a piece from Cordelia Parker, where it was all of those pieces suspended on fishing wire you know, so there was only one, one take. And I think yours was the same, wasn't it, Jo? That was one take. How did that feel to walk into the studio and see that soil on the ground in the wine? And how did that feel?

Jo Lyne: It was really surreal at first to say that this is... Right, we're going to do this and but when I first lay down, you felt self-conscious. Yeah. And but then I started doing that and the feelings took over because if you look at it towards the end of it, I am crying because the emotion, just because that's how I felt, I, I'm going to cry now.

Angela Samata: It's okay.

Jo Lyne: But that's how I felt. And it was I don't think I think if we'd have done more than one take, we'd have lost...

Angela Samata: Yeah.

Jo Lyne: We'd have lost that.

Lisa Vint: Yeah.

Angela Samata: Because I think anybody whose seen the piece knows that both of you are absolutely in the moment. There is, you know very, very quickly, I think it becomes very clear that you are both completely unaware or actually you don't care that this camera lights ... Mark's standing there, other people from the team standing there, people who were thinking about your costume, people who were thinking about the angle of the camera, you know, you both

seem completely and utterly absorbed in what you were doing. And it feels like it's it's not a performance. It feels as if you are even in a tiny window to the rest of us into into what it's really like. Is that how it is? Am I interpreting that correctly? Is that how you both felt?

Lisa Vint: Yeah. Yeah. And that that's obviously come out with the sessions because every different sessions we thought we'd explore the journey we were on. Erm, you know, obviously with your piece, it was... It came out of one conversation wasn't it? Where it was like, what was life like? Like that? And do you remember you drawing drawing the circle and that was just going round and round and you know, eat, sleep, drink, repeat.

Jo Lyne: Yeah, eat, sleep, drink, repeat.

Lisa Vint: Yeah yeah. One of those things.

Jo Lyne: And it was that... I wanted the earth to swallow me, yeah and you know it was just...And then from Mark's mind...

Lisa Vint: Yeah, you always knew when he was on to something, he'd have sort of this twinkle in his eye.

Angela Samata: I mean, when you see that twinkle, you've got to be very careful.

Jo Lyne: He said, I'm going to have you lying in all this. I'm pouring wine on yourself. It was like, well, like you said, you can't rehearse to do something like that.

Angela Samata: But I think it's really interesting that we all three of us, felt safe, safe enough to be able to access that really, really raw. And very personal part of our bereavement because I think we I think all three of us have kind of done that and allowed other people to see that. I speak to Emily our producer earlier, and she said that when when the piece was originally shown in the shopping centre, actually inside a shop and it was open to the public, our film, our piece Chronicle One was shown six times a day and nobody left during the performance. So sometimes when we show video pieces in art galleries or wherever, you know, wherever it is, wherever the setting is, you normally get

some people who'll come in for 2 minutes and then they'll walk out and. But nobody left... Why do you think that is?

Lisa Vint: I think because it draws you in when initially, obviously, people will come to look at stuff because they're curious aren't they? I think it was sort of around mental health awareness so there was all sorts of things going on in the same place. But I think then once once you actually start watching it, you're, you're trying to sort of understand, well, what is this about? You know, what is this telling me? And then you get drawn into the emotion of what you're feeling while you're watching it.

Jo Lyne: And I think everyone can relate. Even if you've not gone through suicide, you can relate to having that feeling. Yeah. And I think the way we did it came across.

Lisa Vint: And I think as well the way it was shown because obviously yours was, was the first part then, then Jo's and then mine. And I think it's also to me, it signified the journey, the utter devastation when you first lose someone to suicide because, your whole world is smashed, that that what you thought you were going to be living is no longer it's gone. And then you're then thrown into this dark chaos of being overwhelmed by everything that's going on around you that you can't sort of make sense of, which is obviously where Jo's bit was. And then I suppose with mine, it was about trying to refind who you are. So to me, it just felt like the way it was put together, you know, it was like the journey that we're on and and you can repeat that journey because obviously you go back to you go back and forwards unfortunately, don't you? But that's what it felt like to me actually sitting there watching it. And I think it just put into motion. What what the experience was for me, anyway.

Angela Samata: How how did you feel Jo watching it?

Jo Lyne: It was like being in somebody else's shoes as you were in those shoes.

Lisa Vint: Yeah.

Angela Samata: Those big size twelves!

Jo Lyne: Yeah, well because I've actually gone through I knew exactly where you were coming from and it was even though there's no words and anything,

it's the visualisation that was portrayed. It was just amazing, and it was just your feelings on film. And as Lisa said, it was like the beginning, you know, because where ...You want to smash everything up, everything's ... and your mind you were in the dark dark place. I seen Lisa's as the light of, you know, there is light at the end of the tunnel. You can get there. I think you got there a bit quicker than me.

Lisa Vint: But yeah.

Angela Samata: Did you and this is a bit of a difficult one, really, because this is not why I don't think that any of us took part in this project because we were hoping to find it therapeutic. But I'm going to ask you the question anyway. Did you find it therapeutic actually taking part in this in Chronicle One? Did you find the process therapeutic?

Jo Lyne: Yes

Lisa Vint: Yeah, I would say to anyone, if you get the chance, you know, you should do it. There should be more out there of these art projects. Because I think when you say an art project, people think a painting. Mm hmm. You know what I mean? And it's not bad at all. You know, you've expressing yourself in so many different ways. You know, like we said, we did poetry, you know, makeup... everything. You know, we did do bits of art. It is it's a different way to express yourself because you don't have words for everything. And I found it really, really good.

Angela Samata: And I think after some of the performances though, after some some of the times it was shown, there was certainly...erm did you manage to get to any of the like in conversations that happened after after the films were shown? Have you been to any of those in conversation events? So there was one showing that I went to and there was an in conversation event afterwards, and people had seen our Chronicle One and seen all three of our films together as they sit together. And and the conversation was remarkable because people talked about us being open and honest about our experience and, and visually trying to give people an insight into some aspects of, of what we were going through and what we been through and what we will always continue to go through, if you like. And people talked about watching the films, even though there's no as you rightly said, there's no words in there. And people talked about it, giving them permission to explore their own experiences of being

bereaved by suicide. And I found that extraordinary, that by doing what we had done and saying yes to the project and giving a little insight into just a just some aspects of our of our experience that that we had actually given other people erm particularly women were saying about their experience, because I think some people talked about feeling voiceless within their experience. How how does that make you feel knowing that there are people out there that have seen our project, have seen our films, that now as a result of that kind of finding their voice and wanting to talk about about about their experience of losing their partners.

Lisa Vint: Anything that can help someone on their. You know, they go through that is like take it with open hands, you know, anything. You know, it's a wonderful thing if that's what we've done by doing that. I feel blessed by that, I really do, if I've done that for somebody else.

Jo Lyne: If people. So we we say all the time, especially with soaps and stuff, you know, about having that open forum that people can feel safe to to actually try to, to move forwards in any way. But I think from our point of view, it's about reinforcing that, knowing that erm by the fact we've done that, it's basically given people the permission to open the door. You know, and I think. Anything to be able to bring it to the spotlight.

Angela Samata: Because erm tell me about how long you'd both been bereaved when you first started taking part in the project. Because I think for me it was about 15 years at that point. So it was quite, quite a while. How long has it been since your bereavement when you started?

Jo Lyne: I'm trying to think what...when did the project start?

Angela Samata: It was three years ago, three years ago, we did our Chronicle One. So it's three years ago.

Jo Lyne: I think we'd started before that, yeah.

Jo Lyne: So it was twelve months. Yeah.

Angela Samata: It was about 2018. You started working on that.

Jo Lyne: Yeah. So 12 months. Yeah.

Lisa and Jo: Yeah. It was 12 months. 18 months.

Angela Samata: Which again is extraordinary that you had both been bereaved like less than two years, you know, a year in the in your case, Lee said.

Lisa and Jo: It was Jo Jo it was before. So I think yeah, I think it was the September we started the project. So yeah, we would have been erm 16... and your's would have been about 18 months. Yeah. Yeah.

Angela Samata: And do you think at that point you, you with kind of thinking actually I'll, I'll kind of try anything that's going to help with this or anything that's going to give me a little bit more insight into what I'm experiencing. Was that where your your head was at when you were.

Jo Lyne: Yeah, to be honest, it was. It was if I can learn something from this, if I can... Express myself a bit better cause that's how Mark came across... it was like a different way to express yourself and express your feelings and, you know, because you can. You've got all these feelings inside you...but, they well up and they well up and it's like 'What do I do with them?' And it was amazing, really, to get that out. It was.

Angela Samata: So now our films live in the world on their own. And I think what I absolutely love well there's lots of things I love about this whole project, but one of the things I love about the the films that we made is that they are not publicly available. So they can only ever be seen in very specific context with an intro when somebody talks about how they were made and why they were made. And I kind of really love the fact that they're not just on YouTube. So people can't just access, you know, access them without knowing the context and kind of what it took for us all to kind of to go there, if you like. How do you feel about that? Do you do you feel as if they should be protected and shown in that way? Or do you think that actually you wish they were just completely publicly available?

Lisa Vint: It's I think for them to be just accessible to anyone. There's always the chance of them being used out of context and stuff. And I think it's important that the shown in the right way. And you know, so I mean, at the beginning it wasn't really... You just think that, well, it's part of an art project, so it's always going to be in a certain format.

Jo Lyne: And at first I realised that it was going to be as it was. To be honest, it was like 'Oh, we'll just go in this room and do bits to drawing'. You know. Yeah. I don't think we realised at first that that was what we was going to be doing. And you're right, it needs to be the right context for people to watch that. I mean, because we've put our heart, you know, and we've let ourselves bear on that.

Angela Samata: And have your families or your significant the significant people in your lives have you shown the films or if they seen the films? Any of the significant people in your lives?

Jo Lyne: I think my daughters seen it.

Lisa Vint: And Wendy's seen it, but yeah the rest of the family haven't.

Angela Samata: Did they know that you were going through this process of working with Mark? Did did you tell anybody did you keep it secret?

Jo Lyne: No.

Lisa Vint: And they've seen the pictures because we took pictures. I've got all the pictures.

Jo Lyne: Yeah we took pictures.

Angela Samata: I mean, the pictures are extraordinary. And some of the pictures that were taken during that process were just absolutely extraordinary. When you're surrounded by lots and lots of mirrors. And I've seen ones where you know your shapes on the floor and you know, you've got full drag makeup on in various ones. And you both look absolutely extraordinary, I have to say. Erm but I just wondered what their reactions were to the films, the people that who love you, what was it like for them seeing, seeing you? It's actually quite vulnerable, actually, in the films.

Jo Lyne: Glad that we were doing something. Yeah.

Lisa Vint: Yeah.

Lisa Vint: Um.

Lisa Vint: And I suppose they can see the positive impact that's it having, that it was having.

Angela Samata: And I want to ask you about that impact because I know when I recorded my film, I came into the studio, you know, we had we had different slots didn't we? We had different days so that the set up could be done and everything. And I know that I recorded mine, came in, did what we all did. And then I literally left that studio and I got on a plane and I went to work and erm and I didn't have time to think about what I'd done. And it wasn't till actually a few weeks later that the enormity of like, wow, okay, that happened kind of sunk in. And what was it like for you, Lisa, like after you did the recording, so did you literally like just, you know, take the makeup off and go home and or how did it feel for you after you'd actually kind of performed the piece?

Jo Lyne: We went for a Chinese

Lisa Vint: We went for a Chinese. Well, well, first and foremost, we had to wash the mud and the wine off you. In a tiny little sink..

Angela Samata: Did you both wait for each other when you did your pieces?

Lisa Vint: Yeah, we had each other all the way through this.

Angela Samata: Yeah. So were you that when both of your pieces. So did you both watch each other's recordings?

Jo Lyne: Yeah I came early so I could watch Lisa.

Angela Samata: I think I was in the day before you see so I didn't I didn't see either of you.

Jo Lyne: Yeah yeah. And then we see both went for Chinese food and I was like okay.

Lisa Vint: So we've always had each other to bounce off.

Jo Lyne: Yeah, yeah.

Lisa Vint: To share that because we both know what it is.

Lisa Vint: Yeah.

Angela Samata: So tell me about what happened afterwards. Did you both go off and become budding professional artists? Are you both performing in the West End now or tell me. Tell me what happened afterwards.

Lisa Vint: Yeah, that's my only film I've made. No, I've not done anything since then. Yeah. Even though Mark said he wouldn't mind doing something else, but.

Lisa Vint: Yeah, we never caught up again. Yeah, yeah. And then we never caught up again. COVID hit so...

Angela Samata: Because we recorded them, did we? And then obviously the last two years have kind of changed everything really. And I wonder whether the last two years will change how people see our films, actually, because I think millions of people have now experienced that sudden loss of people and losing people and those overwhelming feelings that we had experienced in a very particular way. But I wonder whether people seeing our films now would actually see them reflect in their experience of losing people through COVID and, you know, losing people in very, very distressing circumstances. Lisa, what did what did you do next?

Lisa Vint: Errm I suppose from at that time of of doing the project, I think my own sort of journey was leading me more towards not just about surviving, but about bringing the message in relation to prevention. And so that I became a volunteer for SoBS the Liverpool Group erm and also help out in the St Helens if they need me and it was just really looking at okay how do I get the message out and we'd sort of become friendly with Natalie who was public health for St Helens. And so any time there was anything, it was like, can you do this? Yeah, I'll do it.

Angela Samata: So you've chosen really to continue to use your lived experience in a in quite an open public way, way, haven't you. But Jo, you, you actually don't do that do you? Was it the project? Did you find the project so therapeutic that it took you to the place that you wanted to be and then you've decided not to use your lived experience?

Jo Lyne: I do use my lived experience though, every day. Errm maybe not in the way Lise does..But because of my job I go into different houses and I'm very open and people talk to strangers because it's easy. So the amount of

conversations I've had and the amount of people that live in, you know, the north west now that know my experience, I know theirs because I am very honest about it. I'm not ashamed of what he did. And so, no I haven't just sat back, I just don't do what Lisa does.

Angela Samata: But you you're both using your lived experience in the way hopefully you you you're both happy with doing maybe you know, Lisa, you're very happy to do things publicly and big and climb Everest. You've just been to base camp, I think. Yeah. And Jo, it's... I wonder whether you feel that you would have been happy to have these quiet conversations with people if you hadn't had done the art project, do you feel like the art project has enabled you to do it?

Jo Lyne: I think it's enabled me to express things more. I really do. Um, you know, actually seeing yourself up there on that big screen was like, Oh.

Jo Lyne: You're plastered all over the shopping centre. With big pictures and we were going 'Oh there's me!'

Jo Lyne: You know, I was proud of what I did. Errm and I shown all my work colleagues, all my friends, you know, all the photos, everything of what we you know, and I do speak to people I'm a mental health first aider and that for work so you know ask give me the confidence to do everything like that.

Angela Samata: [00:47:45] Well it's just been absolutely amazing seeing you both again because I think we created something extraordinary and I think it's something that is, is timeless. You know, I think they'll still be showing our films in years to come because I think there's just something about the human experience that all three of us managed to capture. And I think working with Mark as an artist, he helped us to translate those really human aspects of suicide bereavement. And I think that this is there's just something timeless about about what we all created. So thanks so much.

Jo Lyne: Thank you.

Lisa Vint: Thank you.

Angela Samata: [00:48:39] Thanks for listening to this conversation. You can find out more information about the Suicide Chronicles in the show notes.

Within the show notes, we have also included a list of helplines that you can contact to access support anytime, anywhere. The Suicide Chronicles is produced by Heart of Glass, the beautiful music you heard was specially composed for this project by Andrew PM Hunt and sound design and audio production by George Maund.