



UNDER THE PATRONAGE OF:



CANVAS OF HOPE. THE POWER OF THE ARTS IN TIMES OF CONFLICT.

12, 13, 27 March 2025, Roma Tre University Collaborative workshops as part of the PRIN 2022 TRAMIGRART. From "places of violence" to "spaces of memory". The role of artistic practices in the inscription of forced migration as cultural trauma in the public discourse [www.tramigrart.it]

The images are published on www.tramigrart.it, with the permission of (from top, left to right): Yaryna Shumska, Dariia Kuzmych, Cantieri Meticci, Kateryna Radchenko, Maria Proshkovska, Pavlo Makov, Katya Buchatska, Tatiana Kochubinska, Teatro dell'Argine/John Cobb, Lesia Khomenko, Laika 1954.

ART IN ACTION. RESISTING WAR THROUGH IMAGINATION

12 MARCH 2025 2 P.M.
SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

PART 1

Institutional Greetings

Luca Aversano, Director of the Department of Philosophy, Communication and Performing Arts, Roma Tre University

Opening Remarks and Chairing:

Anna Lisa Tota, Vice Rector and Principal Investigator PRIN 2022 - TRAMIGRART, Roma Tre University

Speakers:

Francesca Corbo, Amnesty International Italia
Defending human rights through the arts

Pavlo Makov, artist
The Place

Björn Geldhof, artistic manager of the PinchukArt Center
The Role of Institutions in Defending Ukraine

Simona Merlo, Roma Tre University
Ukraine's cultural and religious mosaic: a legacy of the past or a challenge for the future?

PART 2

Alevtina Kakhidze, artist
Red Waves Are Always Longer 2024

Iuliia Lashchuk, European University Institute
Art and Gender in Migration Governance

Yaryna Shumska, artist
Resisting Erasure. Memory: War, the Sense of Time, and Art

Benedetta Carpi de Resmini, Director of Latitudo Art Projects
The Power of Art: Awakening New Perspectives

Lesia Khomenko, artist
Working on User-Generated Footage From the Russian-Ukrainian War

ORGANISING COMMITTEE

ANNA LISA TOTA, ANTONIETTA DE FEO, LIA LUCHETTI

WAR THROUGH THE ARTIST'S LENS. CREATIVITY AS RESISTANCE

13 MARCH 2025 10 A.M.
SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

PART 3

Opening Remarks and Chairing:

Antonietta De Feo, Roma Tre University

Speakers:

Sergey Kantsedal, artistic curator
HOW DARE YOU? Art and Community in Times of War

Dariia Kuzmych, artist
Opening doors – restructuring pains

Tatiana Kochubinska, artistic curator
The Sense of Safety: Curating Exhibitions in Times of War

Pietro Florida, artistic manager of Cantieri Meticci
From Ukraine to Uchronia: A Journey Through Narrative and Transformation

PART 4

Ruslana Boychuk, Associazione Madrelingua
Our path together, with and through art

Maria Proshkovska, artist
My Body as a Political Platform: Performance as an Act of Protest and Transformation in Times of Conflict

Kateryna Radchenko, artist
Photography as an escape from reality and a document of reality

Katya Buchatska, artist
The Last Painting Again

Lia Luchetti, Roma Tre University
The potential of art in times of war: a force for resilience and healing

ART IN ACTION. RESISTING WAR THROUGH IMAGINATION

12 MARCH 2025 2 P.M.

SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

Francesca Corbo, Amnesty International Italia

Defending human rights through the arts

Art has always been a powerful medium for expression, and in the context of human rights, it serves as a vital tool for raising awareness, fostering empathy, and inspiring action.

Throughout history, artists have harnessed their creativity to shine a light on injustices and to give voice to the voiceless. From the paintings of Francisco Goya, which depicted the horrors of war, to the stirring music of Bob Dylan, which echoed the struggles of the civil rights movement, art has the unique ability to transcend barriers and connect people on a human level.

Amnesty International works through the arts, recognizing that art can serve as a catalyst for change and leveraging this potential in numerous ways. The organization understands that addressing and exposing human rights violations is of great importance, but another challenge lies in utilizing art as a constructive and transformative force.

The question arises: how can an artistic work lead to positive change in society?

Art is a tool for denunciation.

Many artists use their work to highlight human rights violations and give a voice to those who cannot speak. Through works that address themes such as war, discrimination, freedom of expression, and social justice, art can draw attention to urgent and often overlooked issues.

Art is activism.

Artistic events, exhibitions, and performances can serve as platforms for activism, encouraging the public to engage for change. More and more, we hear the term 'artists' to emphasize how, for some people, the connection between the two is inseparable

Art is storytelling.

Art has the ability to tell stories, shedding light on personal and collective experiences of suffering, resistance, and hope. Through visual or musical storytelling, artists can connect the audience to universal human experiences, facilitating an empathetic understanding of injustices

Amnesty International had been aware of how through the involvement of artists it is possible to reach large audiences and reach the hearts of people who normally would not read publications or attend conferences. The profound connection between art and human rights cannot be overstated. Art, in its many forms, serves as a bridge that connects individuals to the pressing issues of our time, enabling us to see the world through different perspectives and fostering a deeper understanding of our shared humanity.

Amnesty International collaborates with musicians, actors and painters: every form of art can serve to address issues such as the death penalty, wars, and migration.

Take films, for example: the very recent Oscar-winning film 'No Other Land' has depicted what is happening in the Middle East, while Garrone's 'To Capitano' has told the story of sea crossings from a different perspective.

Additionally, the lyrics of many songs discuss violence against women and encourage reflection on issues such as bullying and climate change. One of the most emblematic examples remains the concert in 1988 in Turin when Peter Gabriel, Bruce Springsteen, Sting, Tracy Chapman, Youssou N'Dour, and Claudio Baglioni came together for a concert for Amnesty International to protest against all dictatorships. Over sixty thousand people, led by their musical idols, raised their voices to say enough to injustices.

In summary, art represents a powerful ally in the fight for human rights. Through creativity and artistic expression, it is possible to raise awareness, educate, and mobilize people. Overall, art transcends boundaries and connects people emotionally, allowing artists to critique the present and inspire hope for a peaceful future through creativity.

**ART IN ACTION.
RESISTING WAR THROUGH IMAGINATION**

**12 MARCH 2025 2 P.M.
SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY**

Pavlo Makov, artist

The Place

In order to explain what happens to me and to all the people in Ukraine now, i have to go back into 60. The house and the garden of my grandmother (Place, where i spent first three years of my life) were destroyed in the very beginning of the 60s.

“They” wanted to build the new high-flats block on this place or whatever... My grandma received one room apartment instead. My garden disappeared forever.

It was my first “grownup” encounter with the mentality of the country which is now called Russia. Since that i lived in many other places, first Latvia, then in 1963 my parents moved for good to Ukraine, first Rivne, then Kyiv, Crimea, and then Kharkiv, where i already has moved alone to study in the Art Academy. But at that time, it was all USSR, and none of these places was really mine. Then I will tell my story of how all this time i first lived as a displaced person with no chance to find the Place in the country where the only way of mental survival was to stay in constant latent inner immigration. And then how i realized that the Place is possible and that instead of being latent immigrant you can be a proud citizen after Ukraine got independence in 1991. And how I again, already at the end of my life, found myself in front of the same mentality that wiped out the garden of my childhood and again is ready to eliminate our house and our garden because it has no idea about freedom, value of human life, humanity and many other things that make sense of our existence in this world.

ART IN ACTION.
RESISTING WAR THROUGH IMAGINATION

12 MARCH 2025 2 P.M.
SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

Simona Merlo, Roma Tre University

Ukraine's cultural and religious mosaic: a legacy of the past or a challenge for the future?

The image of the mosaic explains the complexity of Ukraine, a “new” state with a long history that has shaped its territories culturally, religiously, linguistically, and artistically. The complexity of Ukraine is made up of migrations, stratifications, border shifts, cultural hybridizations: a reality that cannot be reduced to a binary scheme (Western Ukraine versus Eastern Ukraine) for all the legacies that converged in the Ukrainian state that was formed in 1991. For centuries, Ukraine has been a crossroads of peoples, cultures, and faiths, where different cultural and religious worlds have met (and clashed), coexisted and cohabited, forged relationships, and given life to a polychrome and multifaceted territory, a crossroads of peoples, cultures, and faiths. This past is a challenge for the future.

**ART IN ACTION.
RESISTING WAR THROUGH IMAGINATION**

**12 MARCH 2025 2 P.M.
SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY**

Alevtina Kakhidze, artist

"Red Waves Are Always Longer" 2024

Within the framework of the S+T+ARTS ReSilence Project, in collaboration with the Brain and Emotion Laboratory of the Department of Cognitive Neuroscience and the Maastricht Brain Imaging Centre at Maastricht University, and with the assistance of the Ukrainian Superhumans rehabilitation center. In 2024, Alevtina Kakhidze conducted 60 interviews: with military (both active and those who received serious injuries, including amputations), children under 14 who are currently living abroad because of the war, Ukrainian civilians who came under fire, and artists (living in Ukraine and abroad?). The result was 40 hours of conversations, each of which she began with the questions: "Has your perception of sound changed due to the war? If there are sounds that cause you discomfort, what color are they? What sounds will be a sign of victory for you?".

In March 2025, Alevtina Kakhidze will share the conclusions drawn from her survey and present a fragment of an audio-visual work she created based on her exploration of the connection between sound and color. In the upcoming months, Kakhidze will collaborate with scientists of the Brain and Emotion Laboratory, which is part of Department of Cognitive Neuroscience, and the Maastricht Brain Imaging Centre at Maastricht University to research the connection between trauma, sound and color, and explore ways to share the experience of war through art.

ART IN ACTION. RESISTING WAR THROUGH IMAGINATION

12 MARCH 2025 2 P.M.

SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

Iuliia Lashchuk, European University Institute

Art and Gender in Migration Governance

The full-scale Russian invasion of Ukraine triggered not only mass migration but also mass production of visual materials. Many women artists had to flee Ukraine, with some of them being displaced for the second time since 2014. The visual representation of Ukrainian forced migration became crucial for 1) pro-Ukraine narratives (including political protests across Europe), with women artists being essential actors; 2) anti-Ukraine narratives (often based on gender stereotypes) that use visibility in spreading disinformation and promoting anti-migrant and anti-refugee attitudes. While taking a general perspective on the interrelationship between gender, migration, and art in the context of migration governance, I will specifically explore the Ukrainian case and critically study the visibility of Ukrainian women's migration on two levels: visual attitudes (how women's migration is visually present in public sphere) and visual identities (how women artists present their experiences of displacement both as action and re-action).

The main research question is: What is the role of visibility in the constitution of women migrant's subjectivity in migration governance? This is a project on visual politics that aims to put gendered experiences of forced displacement and voluntary migration, with particular emphasis on Ukrainian migration, at the centre of research and promote a gender-transformative approach in migration governance.

12 MARCH 2025 2 P.M.
SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

Yaryna Shumska, artist

RESISTING ERASURE. *Memory: War, the Sense of Time, and Art*

The author analyses how personal experience, particularly the experience of death, transforms into a collective one before and during the full-scale invasion of Russia in Ukraine. Various forms of art, such as performance and painting in the author's artistic experience, are the ways to review and preserve memories, to keep close contact between the past, present and projections into the future. Particular attention is paid to the sense of time, the change of values, and the need to reinterpret the past in conditions of anxiety and uncertainty which surround all of us today.

1. A trace as a sign, capturing gesture and movement: the “presence of a person” on a fixed surface. Abstraction as meditation. Can this continue?

2. Performance as a way of revealing the significance of unnoticeable situations and people in them: being visible, listening to each other.

3. Death as a part of life. Individual experience as personal conversation about emptiness and nothingness, in contrast to fullness. Death as a collective experience. It surrounds us and it is inevitable. Time and the change of values. Reinterpretation of the family stories. Personal experience transforms into collective one. How an individual becomes part of a shared history: what do we tell ourselves and others? The past acquires new meaning and relevance today: the distance is erased; different time layers are upon each other.

4. Avoiding erasure, disappearance. A series of figurative paintings as a result of performative actions. Fragmentation and scaling of the figure – a person who is present, a human which I know, and at the same time it is about the person who is unattainable, unknown yet. The need to be.

The Russian war against Ukraine is in its eleventh year. Everything is losing its original context and meaning, turning into a sign of what and how it was, what we had. Anxiety and uncertainty are strongly imprinted in every minute of today. Everything seems to disappear. The distance between what was and what is now is only growing. But we have a lot to remember, and still a lot to hold on, even if everything around seems suspended, without support, in a shaky context.

ART IN ACTION. RESISTING WAR THROUGH IMAGINATION

12 MARCH 2025 2 P.M.
SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

Benedetta Carpi de Resmini, director of Latitudo Art Projects

The Power of Art: Awakening New Perspectives

Engaging with urgent contemporary issues through art is always a complex endeavor. To avoid the pitfalls of rhetoric, an artist must balance irony with a strong sense of lyricism. From this perspective, Mario Merz's artwork *Che fare?* in 1968 offered a compelling response to this challenge. Preferring allusions over proclamations, he suggested that art should awaken a subtle, magnetic eroticism, drawing the audience into a vortex of stimuli and new perspectives that transcend mere journalistic assertions. Artists serve as powerful receptors of reality, while curators should act as attentive mediators of the ideas and messages presented to them.

On this regard public and participatory art emerges as a potent tool for critical reflection, embodying the tensions, hopes, and contradictions of contemporary society. By engaging with the public sphere, it not only mirrors social struggles but also fosters new ways of seeing, understanding, and questioning the world. Over the years, Latitudo has established itself as a key platform for participatory and socially engaged art, fostering projects that connect local communities with international artistic practices. In this context, the role of curators and cultural mediators becomes crucial in shaping environments where artistic inquiry can thrive beyond institutional boundaries. Art, when positioned within the fabric of everyday life, has the power to awaken new perspectives, challenge dominant narratives, and inspire a renewed sense of agency among those who experience it.

ART IN ACTION. RESISTING WAR THROUGH IMAGINATION

12 MARCH 2025 2 P.M.

SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

Lesia Khomenko, artist

Working on User-Generated Footage From the Russian-Ukrainian War

For centuries, painting has been tidely connected with the representation of the wars and mythologization of the winners. Through a broad variety of genres from battle scenes, emperors and generals portraits to depicting the disasters of the wars and its victims. With the development of the media the pictorial representation of the conflicts shifted to the cinematic chronics, photo, then television and internet. The full scale invasion of Russia in Ukraine that happened on February 24, 2022 and lasts more than 3 years now, is the most documented war in history. The digital testimonies of witnesses of the war in Ukraine flood social media providing very diverse footage and offering experience not seen so far in the open sources. This phenomena of the expansion of the user-generated content that partially replaced professional journalism is challenging the role of the artists in the time of war. And especially the role of the painting as the visual language.

As an artist, I consider my practice of painting as the bridge between the raw footage from the frontline and and the deconstruction of the nature of the violence. In my research I'm using the methodology of war-crimes investigators by watching the graphic content frame by frame with precise analysis that is not forensic but visual one. I'm using different kinds of records such as drone footage, body cameras and weapon optic's records. This variety of images allowed me to build the dialog between the historical wars and recent battles. I am referencing social-realistic post-WW2 battle paintings and recent cyber war reality.

In my painting practice photography and video play a key role as the source for my pictures. I assume that photography has become another kind of weapon because of the widespread cyber war. This shift of the role of photography leads me to rethink the role of the representation in correlation to art and to history.

In my presentation I'm going to show my studio process of transforming the war footage to paintings and speak about my artistic methodology.

WAR THROUGH THE ARTIST'S LENS. CREATIVITY AS RESISTANCE

13 MARCH 2025 10 A.M.
SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

Sergey Kantsedal, artistic curator

HOW DARE YOU? Art and Community in Times of War

In this presentation, I am going to delve into the experiences fostered by the residency program "HOW YOU DARE?", which took place from May 2022 to April 2023 at Fabbrica del Vapore in Milan. With the backing of the City of Milan, this initiative was conceived as a lifeline for artists grappling with the traumatic fallout of the war in Ukraine following the Russian invasion. By cultivating a community-driven atmosphere, the residency aimed to empower participants to navigate the complexities of war-related trauma, encompassing the ravages of military conflict, the challenges of forced emigration, and the disintegration of vital familial and social ties. Drawing on nearly two years of outcomes, my analysis will focus on some topics at the intersection of art and the ongoing military crisis: personal self-determination, the inherent privileges of artistic expression, and the transformative potential of art in catalyzing social change.

WAR THROUGH THE ARTIST'S LENS. CREATIVITY AS RESISTANCE

13 MARCH 2025 10 A.M.
SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

Dariia Kuzmych, artist

Opening doors – restructuring pains

During my talk, I will focus on two areas of activity that have gradually evolved in response to the Russo-Ukrainian war.

First, I will introduce my project, which examines the personal experiences of Ukrainian defenders who have suffered severe injuries in the war. The project highlights individual recovery journeys, complex interactions with medical systems (both successful and challenging), invisible and underrepresented injuries, diverse coping strategies, and broader aspects of adapting to trauma amid the ongoing war.

A key participatory element of the project is a series of workshops for injured soldiers, focusing on the role of expressive tools and artistic practices in self-analysis and processing traumatic experiences. Grounded in theoretical research and pre-assessment interviews, the workshops—Navigating the Map of Trauma Experience: Reflection through Symbols and Graphic Notations—form an interdisciplinary collaboration with psychologist Nikoletta Yurets. These workshops are currently taking place in various rehabilitation centers and will serve as the foundation for an upcoming publication.

The second part of my talk will focus on the art residency *You Are Missing Here*, which I founded based on my studio. By providing a space for work and, in some cases, living, I aim to expand the experimental and informal network of artistic research in the capital of Ukraine, helping to alleviate the isolation and disconnection that have emerged as side effects of the invasion. Recently, the artist Katya Buchatska joined me to co-curate the residency.

One of the key conceptual directions of the residency is to invite artists and researchers who left the country some time ago and have since lost their connection to local communities and the rapidly evolving societal context. The residency offers them an opportunity to (re)discover their homeland from a timely perspective. For some, it can serve as a transition toward returning after having left due to the Russian invasion.

Foreign artists and researchers are also welcome—to learn, explore, and immerse themselves in this ongoing transformation and resistance.

WAR THROUGH THE ARTIST'S LENS. CREATIVITY AS RESISTANCE

13 MARCH 2025 10 A.M.
SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

Tatiana Kochubinska, artistic curator

The Sense of Safety: Curating Exhibitions in Times of War

The talk focuses on the international art project Sense of Safety, which took place at the YermilovCentre in Kharkiv, Ukraine, and across Europe in collaboration with partner institutions under the umbrella of Bridges of Solidarity from August 29 to November 17, 2024. Curated by antiwarcoalition.art together with Maryna Konieva, the project examined the fragile and deeply ambivalent notion of safety—especially in Kharkiv, a city of arts, science, and technology subjected to daily shelling, just 30 km from the Russian border.

At its core, Sense of Safety explored how the idea of safety is both universal and deeply personal, shaped by individual experiences and geopolitical realities. In Kharkiv, where the threat of violence is immediate and constant, safety is not just an abstract concept but a fleeting state. Yet, beyond Ukraine, the notion of safety resonates globally, taking on different meanings—whether in the context of civil conflicts, social resistance, or authoritarian regimes. Each place, each community, fills this concept with its own vulnerabilities and urgencies.

The location of the project was crucial to its meaning. The YermilovCentre itself—now a certified bomb shelter—became more than just an exhibition space; it shaped the very foundation of the project. The exhibition was driven by an attempt to resist violence, an effort to counteract destruction, not through physical means, but through artistic and collective effort. Art cannot stop bullets, nor can it shield bodies from missiles or shrapnel—human fragility remains undeniable. Yet, it can create moments of connection, spaces for communication, and a sense of being alive despite the surrounding devastation. One of the key themes of the exhibition was precisely this idea of communication as a fragile, yet essential form of protection—a collective practice that offers a temporary, if uncertain, refuge.

The exhibition did not claim to provide safety, nor did it offer solutions to stop war and destruction. However, within the existing catastrophe, it created a temporary space where people could experience a different kind of safety—one built on solidarity, shared presence, and artistic expression. In a city where survival is a daily struggle, the YermilovCentre, paradoxically, became the safest place in Kharkiv, not just physically, but symbolically.

The exhibition was structured around thematic sections, conceptualized as force fields—a tribute to Kharkiv's legacy as a hub of scientific and technological innovation. These sections explored different facets of safety, weaving together artistic, social, and philosophical approaches.

During the talk, I will focus on several newly produced artworks that embody the complexity of safety—revealing both its fragility and its power to inspire resistance. Through these works, I will examine how artists navigate the paradox of seeking safety in times of war, and how their practices create spaces of resilience amid ongoing violence.

WAR THROUGH THE ARTIST'S LENS. CREATIVITY AS RESISTANCE

13 MARCH 2025 10 A.M.
SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

Pietro Florida, artistic manager of Cantieri Meticci

From Ukraine to Uchronia: A Journey Through Narrative and Transformation

The story of the project by Pietro Florida and Sara Pour with 80 teenagers in Poltava, an artistic and pedagogical experience that wove together imagination and reality. A journey aboard a spaceship to escape a flooded Earth, leading to the arrival on Uchronia, a timeless planet where adults are not allowed to land. Here, the young participants envisioned and staged the foundation of a new world—a system built on mutual care, where taking care of someone ultimately means becoming someone else. An experiment in storytelling and coexistence, where fiction opened up spaces of possibility within reality.

WAR THROUGH THE ARTIST'S LENS. CREATIVITY AS RESISTANCE

13 MARCH 2025 10 A.M.
SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

Maria Proshkovska, artist

My Body as a Political Platform: Performance as an Act of Protest and Transformation in Times of Conflict

In my work, I have found that performance art - particularly projects that foreground my personal body - transcends the realm of mere aesthetics and enters the sphere of political engagement. The body, in its vulnerability and resilience, becomes a potent symbol of resistance. Each gesture, each pause, and every nuance of movement functions not only as an expression of individual experience but also as a challenge to established power structures.

Drawing from my own practice, which delves into themes of trauma, memory, and gender social issues, I argue that the corporeal form is inherently political. In times of conflict, the visible, tangible presence of the body disrupts normative expectations and compels viewers to confront uncomfortable truths about power, identity, and societal injustice. This form of artistic expression is not accidental; it is a deliberate strategy to ensure that the personal becomes inextricably linked to the political, leaving no space for indifference.

Throughout my research and practice, I have explored how performative acts can serve as a form of protest - acts that are both deeply personal and broadly political. The body becomes a site where narratives of resistance are inscribed, where the silence of oppression is countered by deliberate, embodied defiance. This approach not only opens up avenues for introspection but also creates collective spaces for dialogue and healing.

In this seminar, I would like to discuss the intersection between theoretical frameworks that underpin this perspective, including concepts of performativity and the politics of embodiment, and practical insights from my own projects. I invite colleagues and friends mentioned in the list of participants to consider how the integration of personal physicality in art challenges the status quo and inspires transformative social action.

WAR THROUGH THE ARTIST'S LENS. CREATIVITY AS RESISTANCE

13 MARCH 2025 10 A.M.
SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

Kateryna Radchenko, artist

Photography as an escape from reality and a document of reality

On 23 February 2022, in the evening, sitting together with my friend and photographer Anna Voitenko, we were talking about what to do when a full-scale war starts, what to do if it happens in our city, Kyiv. We decided that no matter what happens and when, our cameras should be charged and ready to go. I returned home in the evening and charged my two digital cameras, and the next morning the full-scale invasion of Ukraine began. Since that day, I have not picked up a camera. Instead, my friend hasn't let go of it and has been documenting the war for the past three years.

For me, the process of filming/shootings lost its meaning, I wanted to observe the rapid transformation of cities, people and everything around me, to remember, but not to film. Instead, the visual materials of other colleagues became my 'eyes' and access to information from different parts of Ukraine.

Overnight, Ukrainian professional photographers became war correspondents - with no experience of working in dangerous areas, no proper training, no necessary equipment and no protection. It was not their choice, it was a quick reaction to events and a strong desire to be useful in their professional sector. Today, almost every second one of these photographers has joined the Ukrainian Armed Forces. Over the past three years, I have observed how the role and place of photography in society and among the professional community has been changing: how conceptual artists have become documentary photographers; how the process of taking pictures has helped to forget and relive traumatic experiences; how photography has become a proof, a language, an archive of memory; how military personnel hide their fears and loneliness in their phone photos. These processes are not unique, but they have been significantly accelerated in the history of Ukraine. Several examples will be discussed in my presentation.

WAR THROUGH THE ARTIST'S LENS. CREATIVITY AS RESISTANCE

13 MARCH 2025 10 A.M.
SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

Katya Buchatska, artist

The Last Painting Again

The question of art during war has been haunting me for these three years. A contemporary artist, when turning to oil painting, must also answer the question of why they chose this medium. Oil paint, often seen as a symbol of permanence and tradition, carries with it a legacy that is deeply tied to power, wealth, and colonialism. Historically, it has been used by ruling classes to celebrate conquest, to commemorate monumental figures, and to preserve the status quo. As such, using oil painting in the context of war feels inherently contradictory. It has often been employed to depict the victories of empires, the triumph of violence, and the preservation of ideologies, which makes its use in the time of war an act that reflects both continuity and rupture.

Immediately after Russia's invasion of Ukraine, almost all paint production facilities were destroyed, and as a result, oil paints disappeared from stores. It was then that I painted my last oil painting.

Later, I began using soils from the wounded territories of Ukraine as pigments, creating a new relationship with the materials of the land. This led me to my first series of abstract art, which continues to this day—an art that refuses to be merely decorative or symbolic of a past age, but instead serves as an expression of the trauma and resilience of a country at war.

WAR THROUGH THE ARTIST'S LENS. CREATIVITY AS RESISTANCE

13 MARCH 2025 10 A.M.
SALA PROFESSORI, DEPARTMENT OF FIL.CO.SPE.
VIA OSTIENSE 234, ROMA TRE UNIVERSITY

Lia Luchetti, Roma Tre University

The potential of art in times of war a force for resilience and healing

Artistic languages are resources used by social actors to construct meanings and shape social experiences. In this perspective, art has the power to intervene in the cultural shaping of individual and collective experiences and offers symbolic codes through which people define themselves and frame social activities. Art can offer new perspectives on the notions of identity, memory and community. Moreover, art can become a space for promoting inclusive cultural citizenship and constituting a resource for deconstructing power structures and build collective imaginaries that challenge social exclusion. The act of creation is often inseparable from the process of healing. In times of conflicts, art can become an active force, offering a space for hope and for transforming trauma into resilience. Art has been a critical tool in the defense of human dignity. It has exposed injustices, fostered empathy, and encouraged action. From social movements to digital platforms, artistic expression bridges different voices, and challenges societal norms. It reminds us that creativity can be a profound form of activism/artivism where the line between creation and resistance blurs. In contexts of forced migration and conflicts, art becomes a narrative vessel. It allows to express experiences of uprooting and rebuilding through visual, auditory, and performative mediums. These narratives can challenge stereotypes and bring attention to the lived realities of those who might otherwise remain unseen. Art also functions as a bridge between the personal and the collective, especially in the face of displacement and cultural trauma. Artists who reinterpret the past through their works often reveal how personal experiences of loss, dislocation, and survival transform into shared memories that connect us across time and space. Moreover, the role of women artists in conflict and forced migration is particularly significant. They often become vital agents in shaping pro-resilience narratives and countering stereotypes. Their works, deeply informed by gendered experiences of displacement and violence, reveal the intersections of identity, power, and belonging. By asserting their subjectivity through visual and narrative forms, they reimagine the ways conflict and migration are understood in the public discourse. In conclusion, art can be a tool for challenging the complexities of war. It does not erase the pain or solve the inequalities or injustices but, by advocating for rights and engaging with memory, it brings light to them, offering moments of reflection and pathways to healing.