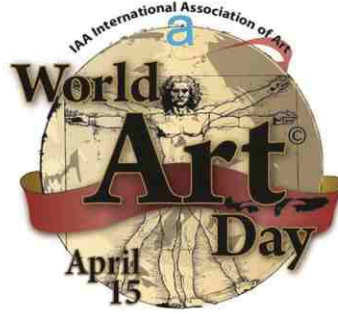




Club per l'Unesco
Genova Città
Metropolitana



“Art, the cure to fear and panic”

RESILIART MOVEMENT

A Global art movement to support artists and creators continue to share their creativity in the face of COVID-19. In times of crisis, we need art more than ever. Let's put a spotlight on the essential role played by artists. Let's develop mechanisms to help artists overcome this Crisis. Let's show the world that your creativity is unstoppable...

Art makes us resilient.

We are ResiliArt...

On the occasion of World Art Day, Club per l'Unesco Genova Città Metropolitana along with AIAP/IAA INDIA, official partner of UNESCO in India, had organised an e-seminar on the ResiliArt movement. In this time of crisis, when the world is suffering from economic and psychological trauma, art has become a primary source of solace. The health crisis brought on by the novel coronavirus has plunged the global economy into a recession. Majority of UNESCO World Heritage properties have closed down, along with cultural institutions and museums. The artists are struggling to survive as their medium of income has been 'locked down'.



AUDREY AZOULAY

UNESCO Director-General

UNESCO has launched the ResiliArt Movement to shed light upon the miserable condition of the creative industry and the voices of resilience of the artists, during the pandemic. The movement aims to drive a global conversation among all personalities in the field of art to portray their experiences of struggle. The inaugural debate of the movement took place on 15 April 2020, World Art Day. It was opened by Audrey Azoulay, UNESCO Director-General.



Bedri Baykam



Massimo Ruggero



Eva Moll



Manaj Saha

The e-seminar was held on 24th April 2020, representing countries such as Italy, Turkey, Germany and India. The event was inaugurated by Manaj Saha (President IAA INDIA, official partner of UNESCO) who began the discussion on ResiliArt with Massimo Ruggero (President of Club of UNESCO Genova). The chief speaker was Bedri Bakyam (President of IAA World, official partner of UNESCO) and his speech was followed by Eva Moll (Curator and Artist). The debate focused on the power of artistic expression and its value from a psychological point of view.

In the period of absolute forced change and questioning of any assumption, even ethical, we believe that we are living a process of resilience both natural and necessary to be able to react and continue building. The artists, to quote Dennis Oppenheim, expression of an extraordinary “experimental meta-art”, are seismographs of their time. Today's art is alive, fertile, angry, and passionate. The ResiliArt movement must collect and rework these “telluric movements”. Culture makes us resilient and gives us hope and reminds us that we are not alone. We need a concerted and global effort to support artists and ensure access to culture for all. As resilience means the ability to cope with traumatic events in a positive way, therefore one must reorganize one's life in the face of difficulties - "What does not kill me makes me stronger". In *Götzen-Dämmerung*, also called *Twilight of the Idols*, Nietzsche expresses his sentence and reacts to the death of God: he addresses an acclaimed call to life and returns to life by moving directly towards the theory of the *Übermensch*, the “Beyondman”. This is the philosopher who is reborn from the ashes of the decadence of values and customs, the constructive spirit that we ourselves should adopt in the face of the negative. This theory recalls the concept of resilience. Each of us is capable of reacting to what happens to him: each in his own way. In fact resilient people are those who in adverse circumstances are able to control unfavorable winds. Then there are also those who will reach important destinations. This teaches us psychology, this offers us life. We are all resilient, despite ourselves. We resist the stressful shocks without breaking and, in some way, we honor the Latin paradigm *verb resalio*, understood as perseverance and associated with the precise image of castaway who try to get back on a boat turned upside down by the force of the sea, in search of salvation.

ResiliArt, in the broadest sense of significance, is the answer to the detachment from the anthropology of good neighborliness, social sharing, and human relationships violated by this quarantine. Every artist and cultural operator can share their experiences and creativity by creating a permanent network that contrasts the pandemic, but also the disinformation and cultural disinterest from a reality in which more and more new forms of intellectual poverty are growing. Experiencing suffering without being able to attribute meanings makes us slip and sinks us into an inconsistent world preventing us from using adequate behavioral responses. To make sense of a trauma you need to be able to think about it, in order to face it, flee or transform it.

There is no doubt that there is a way and a path to trigger the resilience process. We must understand and act: understanding without acting promotes anxiety; acting without understanding creates deviance and negative feelings. Philosopher Platone, for example, in his *Phaedrus*, with the allegory of the 'winged biga' represents the charioteer who guides the chariot (metaphor of rationality) and the two horses represent passion and emotion. This one is a white horse that understands the language of the charioteer (the rational soul) and is continuously active in the act of moderating the black horse symbol instead of the passions. The average emotion, therefore, continuously fluctuates between rational and passionate. So a great fortitude is needed, that is resilience. The strength of mind is therefore that feeling that allows us to orient our choices, always after analyzing our rational part and those choices must be ours, otherwise we would risk feeling extraneous to our own life. Staying close to our life is the basis of our state of health, that is, of the exact coincidence of us with ourselves.

The elaboration of the anthropological and artistic representation of the current trauma constitutes the most arduous task for those who have suffered from the same, for the whole community, since it implies a metamorphosis in the attribution of meaning. This is only possible within the linguistic universe, as the 'trauma' metaphor is more narrative than organic: the act of speech, language, introduces us into a dimension that allows us to exist as subjects with a unique way and personal to interpret the world, build reality. And above all it allows us, through communication to verbalize the trauma, share it, govern it, historicize it, make it understandable, and give it meaning.



TURKEY



ITALY



GERMANY



INDIA

(International Relations)

Club of Genova Metropolitana city of UNESCO works together with international representative members of India, Turkey and Germany, under the guidance of UNESCO, to transform this dramatic crisis into an opportunity for a new global Renaissance through culture, research and education. In fact, it will a task to focus also on to the meaning of the role and active responsibility in the identity affirmation of each artist; as well as the commitment to highlight problems related to the claim of cultural properties and their enhancement as a cultural heritage. Freud spoke of sublimation, that transformation of internal contents, even negative ones, into creative energy that goes from the inside out and in the case of art it takes the form of a picture, a song, a photograph, a poem. Psychic energy must also be done with it, whether it is creating, working, experimenting in individual or relational growth. Art is this exchange between internal and external world, this contact. Not only the artistic expression, but also the artistic fruition is a factor that allows you to dare space for your emotional experiences. This aspect is fundamental as psychic energy must find space and a way of moving, otherwise it risks imploding inside the subject, restoring psychic and physical fatigue.

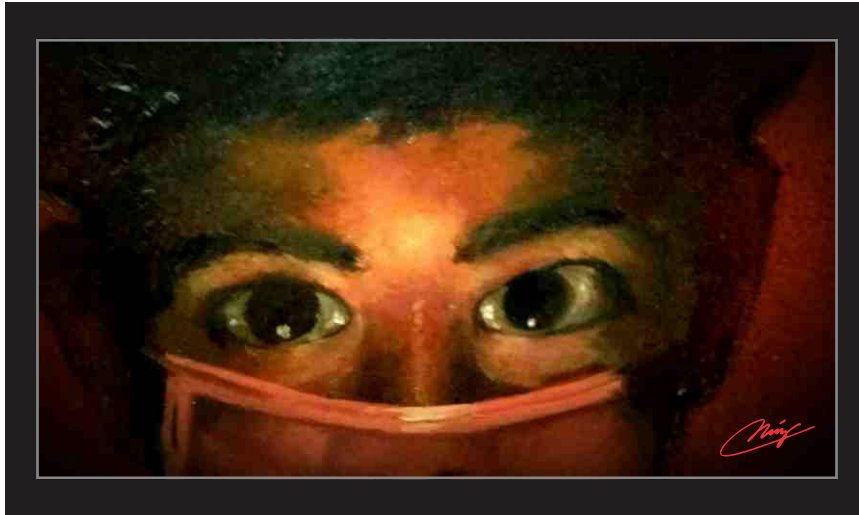
ResiliArt, therefore, has the ambitious goal of identifying an intervention strategy, shedding light on the current state too of the creative industries through a global discussion with the main professionals in the sector, capturing ideas, proposals, and cultural programs, voices of resilience from part of both established and emerging artists. Then all the "beyond the distance" methods are well accepted, to start together with UNESCO this important cultural, "structural and anthropological expression": ResiliArt and its movement.

Accepting this new challenge of anthropology to the artistic contemporaneity, which often passes through dialogic -and its configurations generated in the interactions between human beings through the use of ordinary language- and sometimes conflict, can become one of the meanings to be assigned to current ResiliArt (movement). New theoretical and methodological paths, new syncretism and expressive and epistemological experiments must be triggered, started and shared, produced by the meeting and ideological collaboration between disciplines that we generally are afferent in distinct sectors. It is an artistic challenge within a challenge, a way to further bend the now obsolete rule of monopoly of academic writing connected to a single legitimate subject.

Multi-expressive codes through which to narrate the culture or some cultural traits of a human group or an artistic current, such as new experimental trends and expressiveness, produce innovative ways from time to time through the co-presence of multiple languages and multiple subjects.

According to my analysis, this is also the resilient art and the meaning to which can be meant to fundamental role in giving back the right responsibility as guides to the artists. Certainly expressions and models of creativity of the thought of beauty, in a current "non-historical" artistic relationship of multiple social and cultural peripheries, where every form of expressiveness and interdisciplinary intertwines to generate even more lively models full of syncretic contemporary meanings.

In the communion, therefore, in the most intimate attitude of artistic interiority of resilience, a new collaborative aesthetic is defined that combines two terms with each other, only apparently in antithesis. These ones can also be applied to the attitude of "responsible participation" of artists in this particular phase of resilience. It is the renewed "participant" attitude that normally arises from the "active" observation in the creative phase, which connotes a distance rather than closeness, as the second term "participant" maintains.



Title - ResiliArt
Medium - Oil on canvas
By - Manaj Saha

At the end, one last consideration to conclude my short analysis is a semantic note. Resilient recalls another one concept, resistance. It is the ability to be happy, successful, full of ideas, again after something difficult or bad has happened; the quality of being able to return quickly to a previous good condition after problems. How does culture deal with the situation we are experiencing? It is perfectly normal to be scared, but it is also necessary that fear and courage get along in order to learn how to live in this unprecedented reality. There is no doubt that every form of art, canvas, painting, sculpture will always expresses the dignity, courage and strength of the people affected too. Everything leads us to Resilience. People have the immense ability to reorganize their lives in a new way, unknown to us before the painful event. Instead, it becomes treasure what has been learned from the adverse event, receiving from it a driving force, a new impetus, which leads us to overcome our previous limits. At the basis of the idea of resilience there is the same concept of the Japanese technique of Kintsugi, according to which a broken object is not thrown, rather it acquires a new value, since having suffered a wound, it has a story to tell, and it is more interesting. The crack is therefore enhanced and filled with gold and the object shines with new life.

Art in a wounded society full of cracks is an instrument and symbol of rebirth. It becomes a concrete symbol, ready to win the most important modern, ultimate struggle. Art is a paramount medium of subjective expression in this battlefield against the unknown.

Massimo Ruggero
President
Club per l'Unesco Genova
Città Metropolitana

Manaj Saha
President of IAA-India,
official partner of UNESCO.
(World Art Day Committee)