

Viadrinicum 2018

[video Izolyatsia]





“The taunting and provocation appeared to be aimed at dissuading the Ukrainian government from accepting a settlement that might forestall a broader Russian intervention, a development that separatists here are banking on as their military fortunes wane.”

New York Times



Національні Дружи́ни поділился(-ась) прямим ефіром.

...

5 ч. · 🌐

🔴 НАЖИВО!

😡 Сепаратист з Чернігова, який пошкодив стелу пам'яті Небесній Сотні, сьогодні написав заяву на Національні Дружи́ни. Ось результат:



[POW march Donetsk]

[POW march Moscow 1944]

СУДЬБА РУССКОГО НАРОДА - ПОВТОРЯТЬ ПОДВИГИ ОТЦОВ, ЗАЩИЩАЯ РОДНУЮ ЗЕМЛЮ

1918



1941



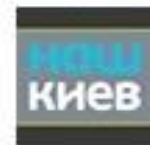
2014



ВСТУПАЙ В НАРОДНУЮ АРМИЮ ДОНЕЦКОЙ РЕСПУБЛИКИ

Image of soldiers in ukrainian media

[video ½ seconds]



Наш Киев (www.nashkiev.ua)

13 December · Edited · 🌐

Ласковый каратель в метро.

Признавайтесь, чья фотка!

UPD: автор нашелся. Это наш читатель, Катерина Махиня. Отличный выстрел, Катя!

Like · Comment · Share



Maria Tomak, Yuliya Abibok and

Top Comments ▾

22,529 others like this.



3,814 shares



Katerina Belokur Молодец хлопчина!!! захищати потрібно всіх українців, и чотирилапих теж! 😊

[See Translation](#)

Like · Reply · 👍 572 · 13 December at 10:44



8 Replies



OI Shtgart Наверняка напишут, что везет к себе домой, чтобы съесть...

Like · Reply · 👍 480 · 13 December at 10:44

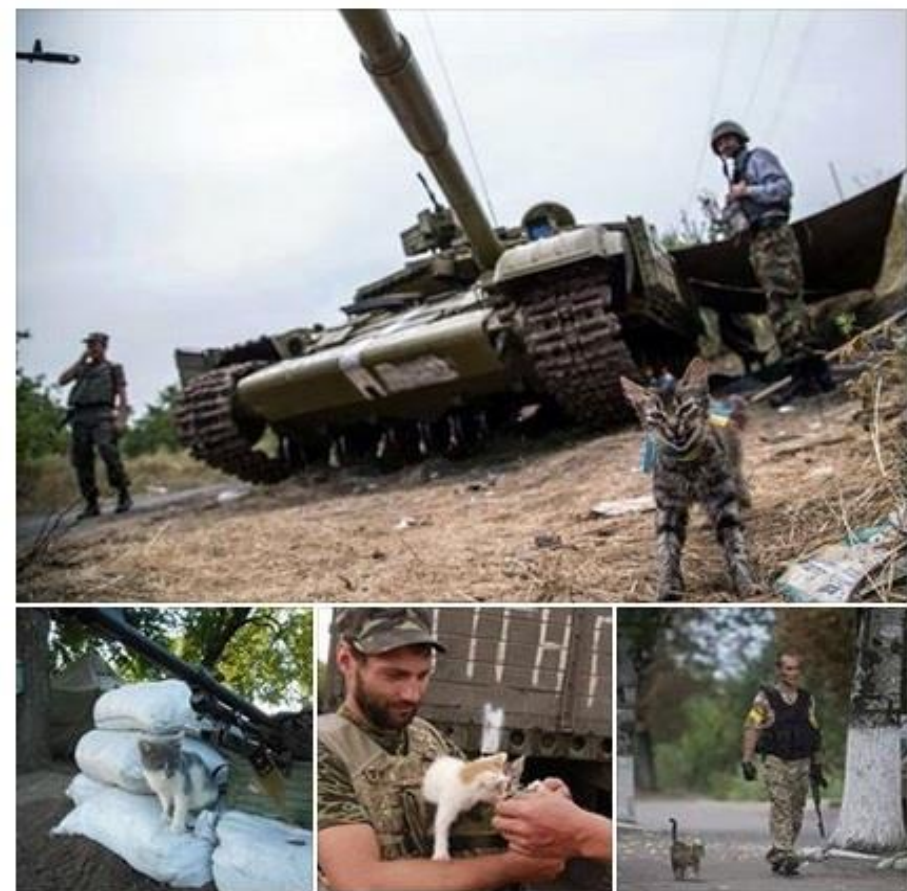


Write a comment...



Не тільки собаки - віддані друзі наших солдат в АТО.

See translation



Like · Comment · Share

3,012 people like this.

Top Comments

Key questions:

How can violence be transmitted through visual media?

what is more important: the documentary, emotional, and depiction?

violence and war: whether all means are good to prove its truth?

"picture" of war (visual patterns):

abandoned children's toys on the ruins
ruin

crying women and children

soldiers in motion

portrait of a soldier

a ordinary people in the streets

national symbols on ruins

Killed people

military equipment

What we cant see in pictures of war?

what lies behind the image of the enemy?

life in occupation

pain of loss

frustrated by the war

military photographs that were
banned in the Soviet era





U.S. Army Signal Corps photograph,
Gift in Memory of Maurice T. White,
from the Collection of The National
World War II Museum

BAYONET AND STICK USED AS SPLINT
FOR BROKEN ARM DURING TRAINING
MANEUVERS AT SAN LUIS OBISPO,
CALIFORNIA

Photographer: Paik. Camp San Luis
Obispo, California. 27 March 1944

II WW: Soviet perspective
Eugenii Haldey



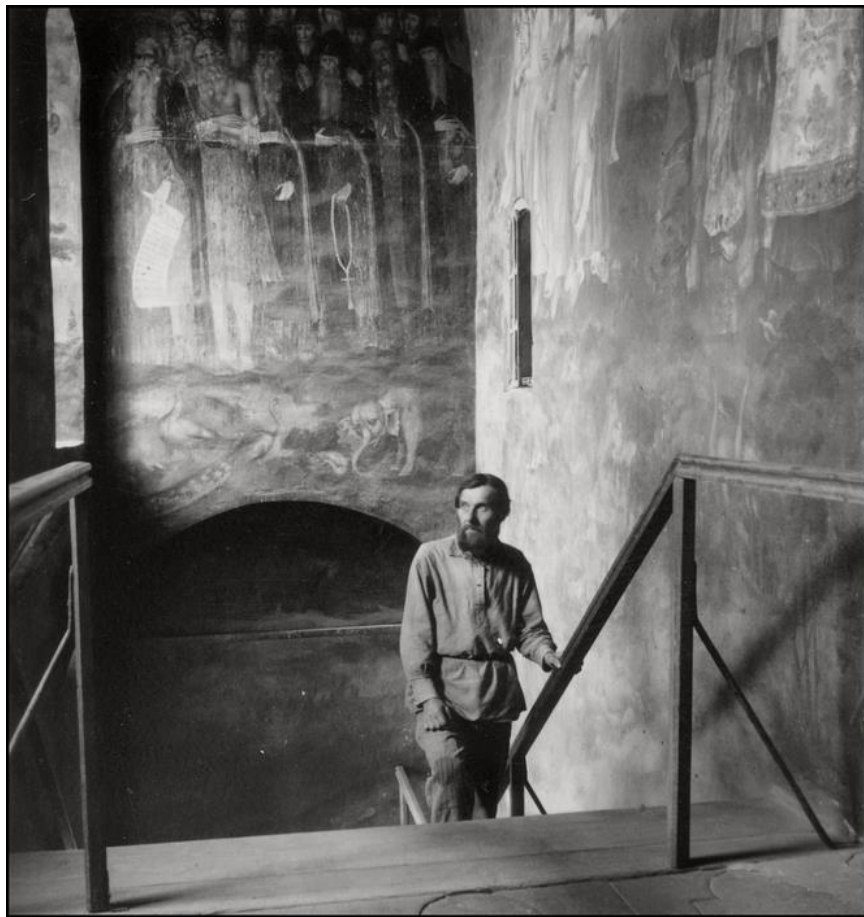






Kyiv during German Occupation: by Herbert Liszt







Unknown soldier Project by David Jay

Magnum Photography
Awards 2016.





These photos offer a powerfully honest look into the harsh toll that war takes on those who wage it. Each image conveys a moving depiction of courage, strength—and vulnerability—in a beautifully artistic manner.

“The Unknown Soldier” is a series of large scale (approximately 5 ft across) photographs of our young and severely wounded soldiers returning home from the wars in Iraq and Afghanistan.

David Jay: "During the years that the wars in Iraq and Afghanistan were raging, I knew then that I needed to address an often unseen consequence of our (all of our) actions. I began photographing “The Unknown Soldier” series.

I photographed subjects across the country: in hospitals, (Brook Army Medical Center and Walter Reed Medical Center among others), in their homes and amongst their families. I was attempting to capture their life following their injury. The public is accustomed to seeing former soldiers on TV, running the marathon or swimming in the Paralympics. These cases are true but a bit distorting—a majority of our wounded soldiers are not seen by the public. They are struggling just to get by. “The Unknown Soldier” highlights those men and women less “seen.”

David Jay: "Ultimately, "The Unknown Soldier" is not about war. It presents an opportunity to open a dialogue about issues we are not necessarily comfortable with...and also issues that we are responsible for. The images can be uncomfortable for the viewer. It forces us to confront our fears and inhibitions about life, death, sexuality, sickness, relationships, etc. Reality is not always pretty. This is reality. Let's address it.

I hope the images transcend the narrow and simplistic confines of "war" and encourage us to examine the way we engage each other—both friend and stranger—at its most basic, day-to-day level, as it is these subtle, seemingly innocuous interactions that will ultimately lead us either to peace...or to the continuum and carnage of war".

Ukrainian soldiers
by Aleksandr Chermenev

These pictures were taken at the Main Military Clinical Hospital in Kyiv. They are mostly Ukrainian servicemen, but some are members of volunteer battalions that offer the Army additional support.

All were wounded in battles with pro-Russian separatists in the Donetsk and Luhansk regions.

Most people in Kyiv feel safely removed from the fighting in the east. But the injuries being treated at the military hospital speak volumes about the severity of the fighting.

Many of the men have lost arms and legs, and the more extreme cases can expect to remain hospitalized for a year. The series contains 50 portraits. This project was made as a help to wounded soldiers and charity auction raised about \$400000 for their treatment and support.







Vietnam war by Americal soldier eye

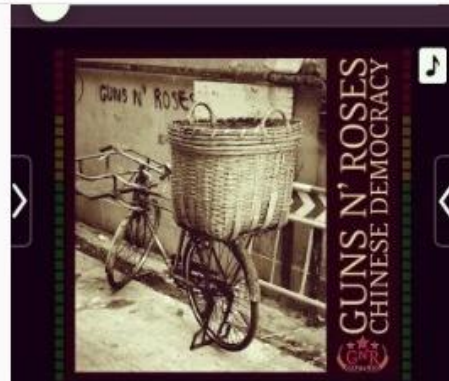
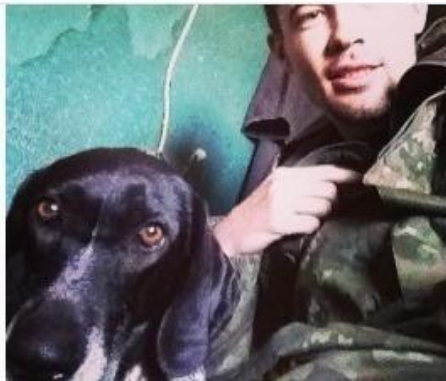
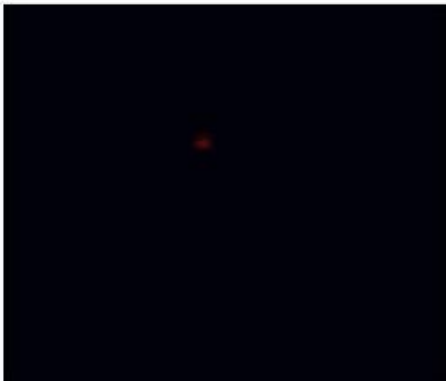


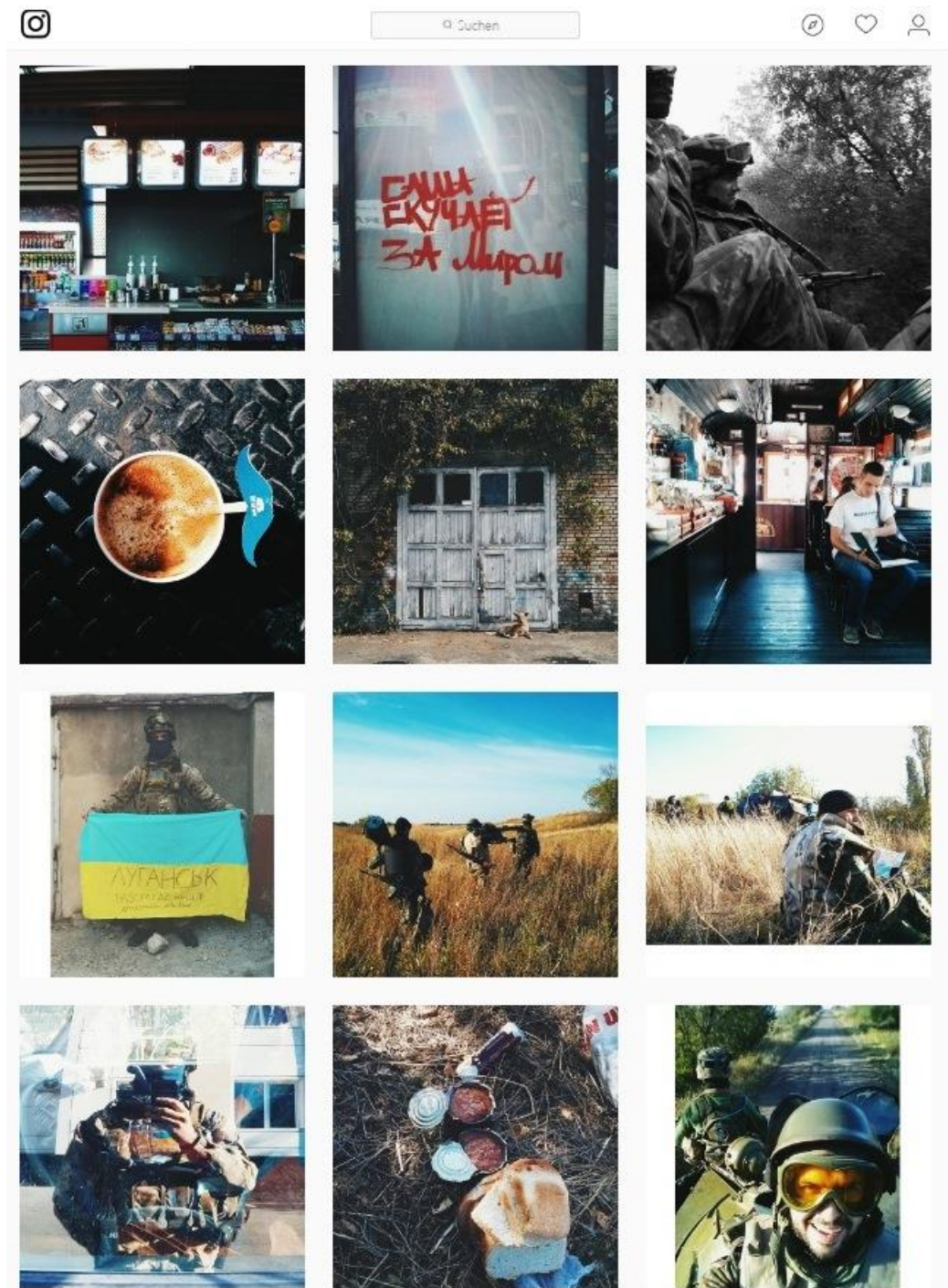
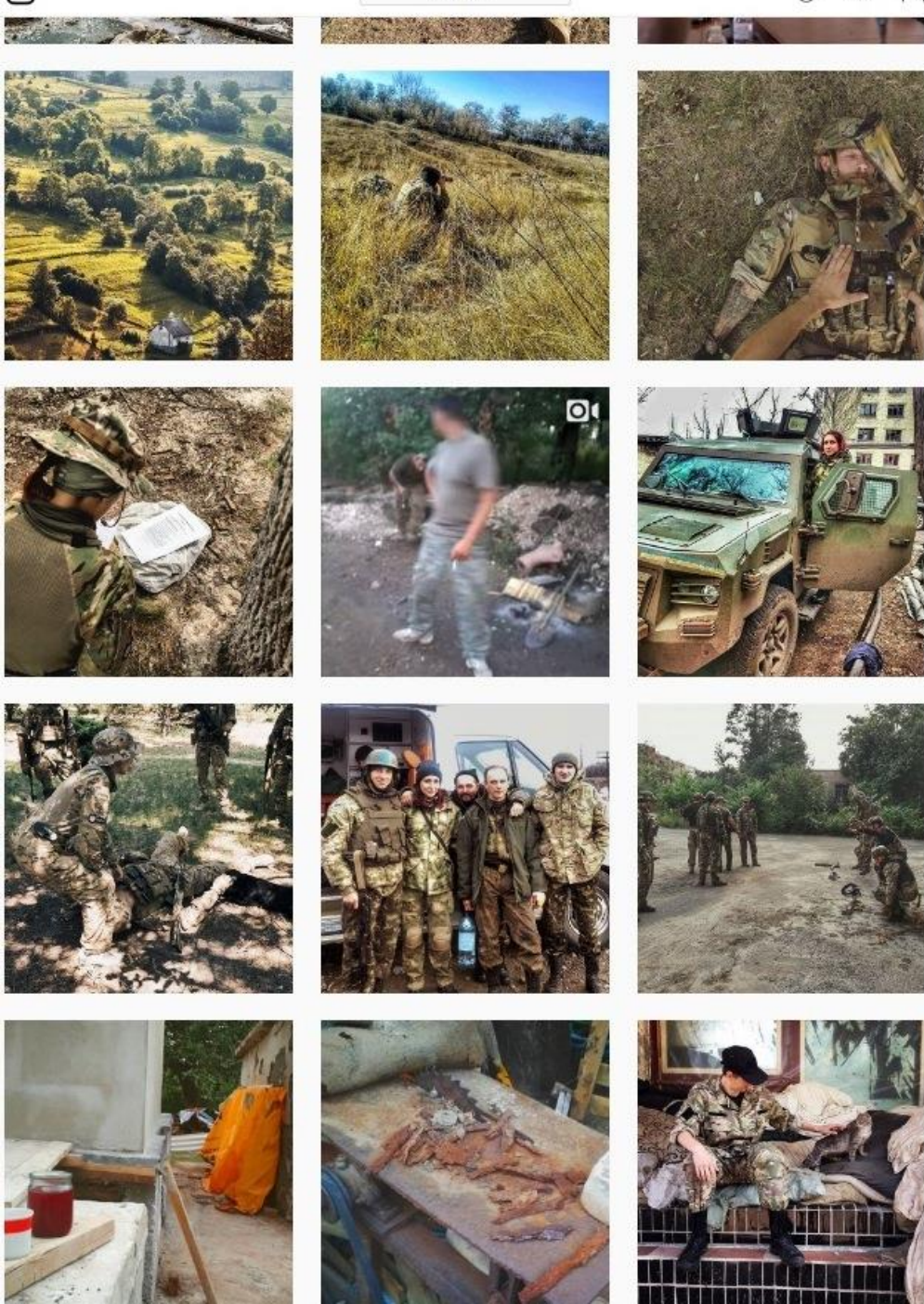


War in Donbas
by ukrainian soldier eye



Suchen







Suchen





nbzhnk

Folgen

nbzhnk museum of #warinukraine
yatsevsky Сталкер ЛНР Едішен



Gefällt 26 Mal

23. FEBRUAR 2016

Kommentar hinzufügen ...





Евгений Шибалов

28 April · 🌐

Рік тому. 28 квітня 2014 року

Так для мене завершився останній проукраїнський мітинг в Донецьку.

Like · Comment · Share



Ekaterina Sergatskova, Денис Казанский, Катерина Пилипенко and 176 others like this.



13 shares



View 19 more comments



Anna Khripunkova Спасибо, что ты есть. Мы любим тебя, Жека.

28 April at 12:46 · Like 🍎 7



Iryna Fedets 😞

28 April at 12:53 · Like



Наталья Казённая Скажи спасибо, что живой 😊 Береги себя, Шибалов! Ты у нас один такой 😊

28 April at 13:06 · Like 🍎 8



Olena Florenska Жень, сил тебе. Я очень горжусь, что знакома с тобой.

28 April at 14:27 · Like 🍎 2



Write a comment...



Alena Grom

photographer from Donetsk/Bucha
"Womb"



08/06/2018

05:14:30 PM

Term \approx 208 week

2D

x



P R

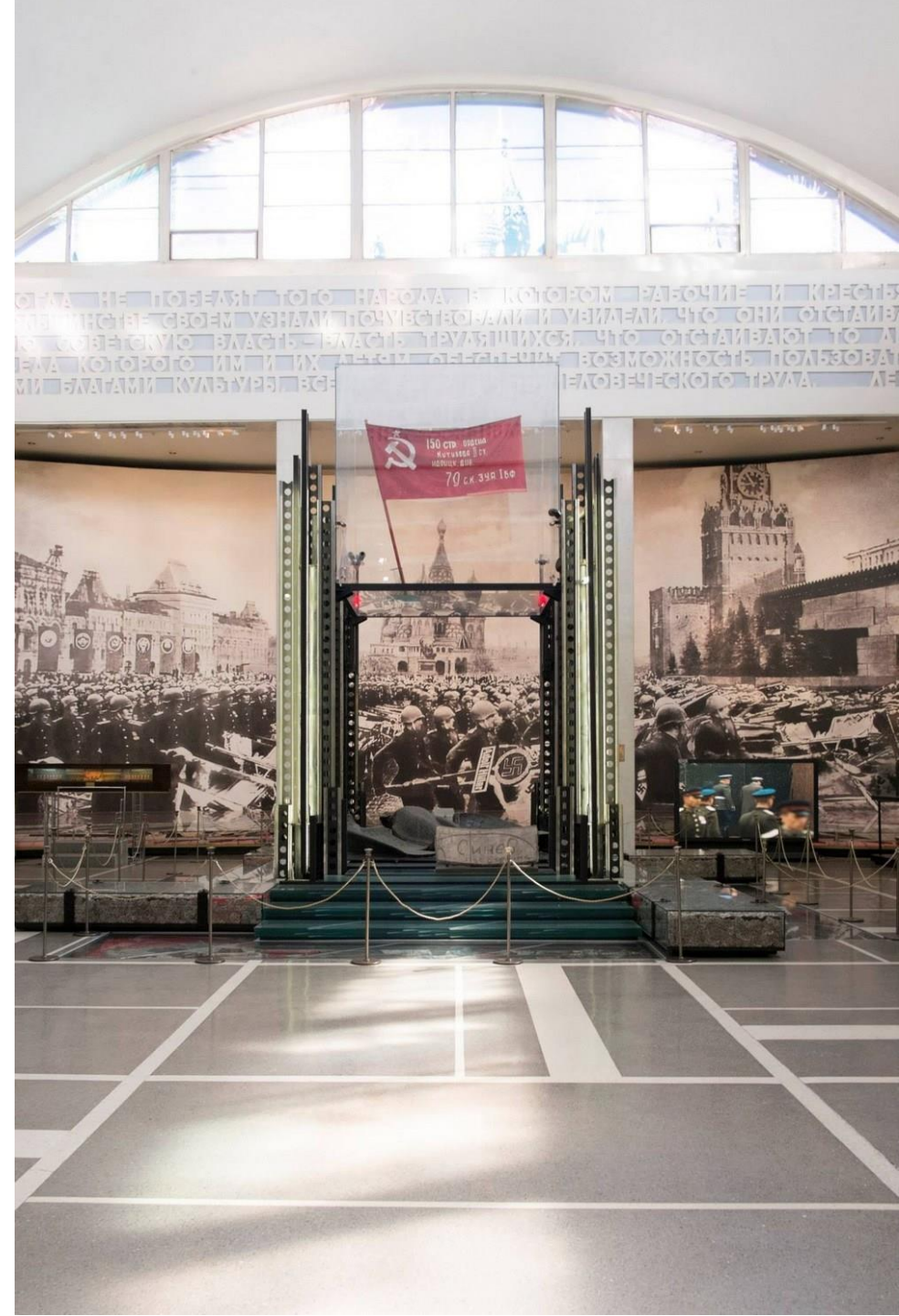


Aslan Gaisumov
"Untitled" ("War")





Mikhail Tolmachev: War as a Means





We used to play hide-and-seek under the red sky

“We used to play hide-and-seek under the red sky” (2017) video work is a collage of a video and a sound that founded on youtube is about the damage of the war on nature in Iraq . “We used to play hide-and-seek under the red sky” (2017) stemming from refugee musician Ahmed Shaqaqi’s Baghdad memories. When the desert storms coming from the Saudi deserts to Iraq the sky in Baghdad becomes red with the affect of chemicals and bombs after the American invasion. Red gives its name to the work not only as a symbol of war in the Middle-East, but also as a symbol of fascism and dictatorship that is all across the globe at the moment. The storm from the Suudi desert and the American military image draw attention to the cooperation of America and Saudi Arabia in the Middle East.

Şener Özmen

"What Does an Artist Actually Want?" (2012)



In that sense, the most striking work of the exhibition is, Özmen's new video titled What does an artist actually want? (2012, Video, 02'19"). In this work, we see Özmen talking on a vast land (somewhere in Kurdistan) and talking passionately. But we can't hear anything because of the sound of planes, probably fighter aircraft.

Özmen also embodies a new bohemian artist living in an imaginative Paris. A periphery city, intermingled with its own problems and not late but delayed—modernism, which carries a peculiar harshness but is also open to promises. The artist is not only living in the streets of this actual city, he or she also lives in an imaginative Paris, supported by extreme use of internet and immense opportunities of travelling in the contemporary art world. The artist makes jokes about himself and his like who travel around the world coming from such unstable realities and ascribe extra meaning to artist's fees.

The ‚Kurd’ in Özmen's art is not just an oppressed person who resists in various ways including irony, but a subject of a new modernism, a new growing city and cultural renaissance, which needs its own current bohemians, up to date personal tragedies and passions. Özmen represents a moment where this passion shows itself as someone who talks but still can't articulate.

What does an artist actually want?, the answer maybe thought as: the artist actually wants a recognition of his/her uniqueness! In that sense, a highly modern request, but an actual one as well. A ‚perfect’ way to mix political fears, fear of everyday violence in Kurdistan, personal fears of a Kurdish man surrounded by Kurdish women, and the fears of a Kurdish artist who is afraid of not being able to talk at some point, being the victim of zero tolerance one day and being silenced. This peculiar fear makes him speak and unable to be heard at the same time, as seen in What does an artist actually want?