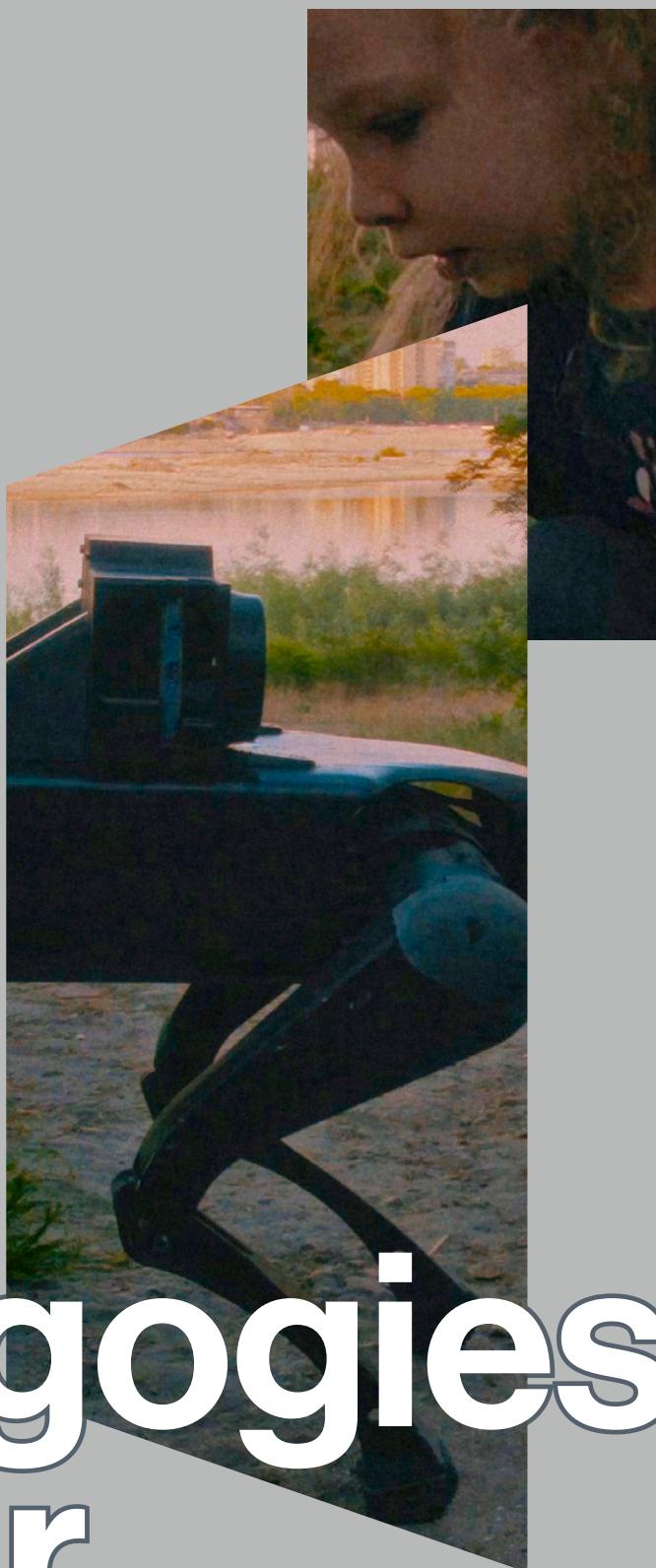


**Roman Khimei &
Yarema Malashchuk**



Pedagogies of War

INDEX

- 3 Foreword

- 6 **PEDAGOGIES OF WAR**
Chus Martínez

- 14 Yarema Malashchuk and Roman Khimei
Biographies

- 16 *Open World*
- 19 *You Shouldn't Have to See This*
- 22 *The Wanderer*
- 25 *We Didn't Start this War*

- 28 **PUBLIC PROGRAM**

- 46 About TBA21

- 47 Credits

Foreword

At a time when war is omnipresent and increasingly mediated through screens, algorithmic infrastructures, and remote technologies that sever action from consequence, TBA21 presents *Pedagogies of War*, an exhibition that considers how violence reorganizes perception, conduct, and collective life before it can be fully articulated or understood. Anchored in TBA21's sustained commitment to peace as a public and political condition, the exhibition does not approach war as a discrete event to be depicted, but as an operative system – one that disciplines bodies, recalibrates attention, and permeates the textures of everyday existence.

For TBA21, peace is neither a rhetorical ideal nor a static state; it is a condition continuously shaped – and undone – through institutions, social relations, technological systems, images, and ecologies. *Pedagogies of War* advances this institutional inquiry by examining how war instructs without declaration. Through repetition, exposure, proximity, and forced adaptation, it generates forms of embodied knowledge that emerge under duress: practices of watching, waiting, complying, adjusting, and enduring that precede language and exceed representation.

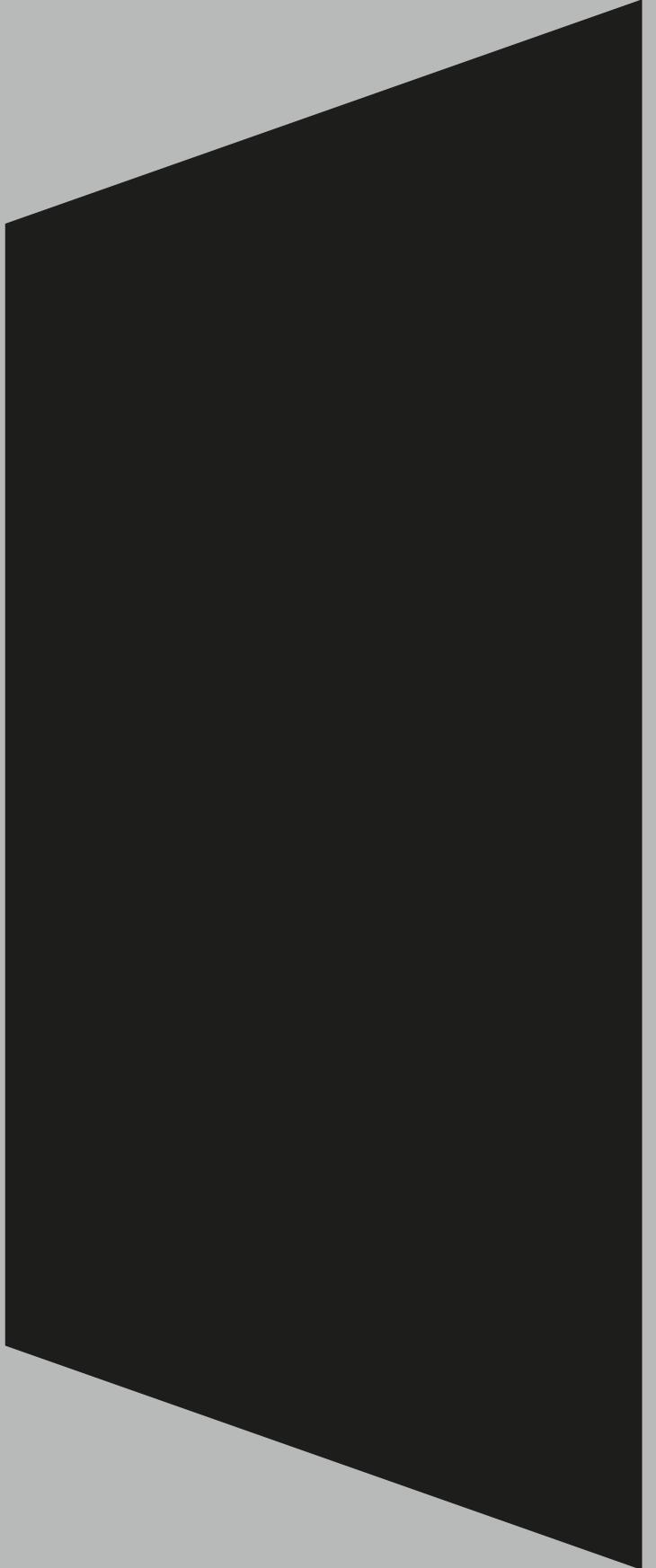
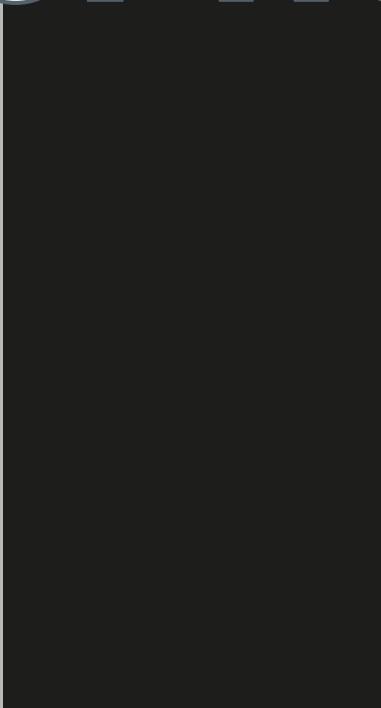
The exhibition convenes four video installations by Ukrainian artists Roman Khimei and Yarema Malashchuk, whose work persistently examines how subjectivity and social life are transformed within regimes of structural violence. Operating at the intersection of cinema, performance, and social observation, their practice moves beyond documentary convention, often mobilizing fiction to probe how reality is staged, internalized, and lived under wartime conditions. Their works illuminate how violence subtly modulates behavior and perception, rendering everyday life a terrain of rehearsal for survival.

At the core of Khimei and Malashchuk's methodology lies an understanding of learning as corporeal transmission. Knowledge circulates through imitation, physical adjacency, and sustained exposure rather than through didactic explanation. Bodies attune to other bodies; machines are trained to replicate animal movement; witnesses observe without intervening. Silence, duration, and tension structure the installations, producing a dramaturgy in which meaning unfolds through sustained attention rather than narrative closure.

Resisting spectacle and the monumental narratives through which war is frequently aestheticized, *Pedagogies of War* foregrounds lived experience over representation. In doing so, it reinforces TBA21's commitment to cultivating shared political space – spaces in which subjects appear as equals, and where peace remains conceivable not as abstraction, but as a collective, practiced form of life.

Rosa Ferré & Markus Reymann

Pedagogies of War



By Chus Martínez

The works presented in this exhibition have one thing in common: none of them depict direct images of war. Although they originate in war, the refusal to depict it emerges as an ethical act, a deliberate withholding. This is a decision not to visualize war, as representation can itself become a way of reiterating its violence.

In 2007, Bernard Blistène and Yann Chateigné presented an exhibition entitled *A Theater without Theater* at MACBA in Barcelona that made a lasting impression on me. The premise was that theatricality survived after the disappearance of theater itself. Rather than presenting performances as live spectacles, the exhibition examined how modern and contemporary art absorbed and internalized theatrical structures – gesture, staging, presence, and duration – without relying on actors, scripts, or stages. But it is not only contemporary performance art that absorbs and digests the classical language of theater, regenerating its energy within exhibition spaces – the film practice of Roman Khimei and Yarema Malashchuk also requires theater being alive in order to depict events that cannot be recounted directly.

Pedagogies of War proposes that a conflict stripped of its own spectacle is one that insists on being known through a visual and theatrical language shaped by art. Indeed, art serves as a means of expression capable of rendering aspects of war that are fundamental to understanding its effect on every aspect of life. Visual practices and literature have created the largest collection of images and detailed descriptions of devastation, death, and sorrow. By reconfiguring the compositions of historical paintings and films, the work of art creates new ways of seeing.

Bertolt Brecht reflected a great deal about war during and after World War II, drawing an important distinction

between *Erlebnis* and *Erfahrung*. *Erlebnis* is the immediate experience: intense, emotional, and unfiltered; *Erfahrung* is what comes later, when that encounter has been processed, reflected on, and transformed into something comprehensible. According to Brecht, art cannot truly reproduce what war feels like while it is happening. Instead, it creates distance and time for reflection, helping experience to become knowledge. The result is not a direct depiction of war, but an understanding of how it has been endured and repeated over time. The works in this exhibition reflect on the ways in which artistic practice contributes to shaping a mode of inhabiting the world from within the protected space that art provides. The question of the function of images – at a moment when they can be generated artificially and endlessly, often without any specific documentary or artistic purpose – is therefore more than justified. One possible answer to this lies in affirming that certain images, produced in a context of war and in relation to situations of violence yet without illustrating or explicitly representing them, participate in a form of inner reconstruction. These images foster a necessary slowness, enabling a deeper and more reflective understanding of war; one that resists spectacle.

The exhibition opens with *The Wanderer* (2022), which is in the TBA21 Collection. Produced shortly after the beginning of Russia's full-scale invasion of Ukraine, the work is set across five screens depicting scenes in the Carpathian Mountains. It depicts the bodies of deceased Russian soldiers within landscapes altered by occupation, using Malashchuk and Khimei's bodies as stand-ins. Drawing inspiration from Caspar David Friedrich's *Wanderer above the Sea of Fog* (ca. 1817) and the artwork *If I Were a German* (1994) by the Ukrainian collective Fast Reaction Group, the film challenges Western perspectives on war while deconstructing the romantic notion of death as sublime. By situating the fallen

soldiers within this visual tradition, the artists reveal the landscape as a site of domination and identify the Russian army as a contemporary colonizing force. In doing so, the work confronts the rupture that war inflicts on both culture and territory.

Wanderer above the Sea of Fog emerges from a Europe that was deeply affected by the horrors of the Napoleonic Wars. Although the painting depicts neither soldiers nor weapons, it belongs to a world that has just experienced massive political upheaval, territorial reorganization, and collective trauma. Now that the war is over, the distance and uncertainty embodied by the fog remain, yet the elevated viewpoint assures visibility and possibility. In *The Wanderer*, the timeless and neutral landscape of the Romantic painting becomes a space where personal and collective interpretations of war, power, and memory collide.



The second artwork in the show, *Open World (2025)*, is a film co-produced by TBA21 for the 36th Ljubljana Biennale of Graphic Arts. Centered on a young Ukrainian boy displaced by war, it traces his journey as he learns to operate a remote military-grade robotic dog to return to his old neighborhood and visit his family and friends. In video games, “open world” refers to a design in which players can freely explore a large virtual environment with fewer constraints than in linear games. Players can choose how and when to approach goals, often without strict mission order. In this case, the player is a boy who wants to return home. The robot, which resembles a dog, becomes one when it enters the boy’s mother’s house or greets children and neighbors on the boy’s behalf. Rather than theorizing video games, the film uses their logic as a lens through which to explore war, simulation, and power structures. Yet the artists have made a radical reversal: war can be mediated like a game, but in their creations bodies are fully present and able to convey their emotions and joy at seeing a loved one through a military robot. When they look at the robot, military infrastructure stops being war technology and becomes a mediator of feelings of exile and the deep sadness of family separation.

The last and largest room of the exhibition evokes a theatrical atmosphere. In this space, viewers encounter the film installations *You Shouldn’t Have to See This (2024)* and *We Didn’t Start this War (2026)*. The first is a silent six-channel video installation where the artists confront the uneasy threshold between witnessing and voyeurism by depicting sleeping Ukrainian children who were forcibly taken to Russia and later returned. The work presents images that serve both as evidence of atrocity and as intimate, vulnerable scenes that resist spectacle. By withholding sound and dramatic cues, the installation prompts reflection on the meaning of looking at images of violence that do not announce themselves as such, and on how attention itself can become an ethical terrain.

Throughout the history of art, sleep has often been depicted as a liminal space between life and death, as well as an act of endurance – something that, at least consciously, escapes the present moment. Andy Warhol's film *Sleep* (1963) shows the poet John Giorno sleeping for over five hours, turning the act of sleeping into an endurance test and an object of observation. Goya's etching *The Sleep of Reason Produces Monsters* (1799) depicts the sleeping artist surrounded by a swarm of owls and bats erupting from the darkness, and a wide-eyed, alert feline in the foreground intensifies the sense of watchfulness. *You Shouldn't Have to See This*, refers to the Ukrainian children who were forcibly taken from occupied territories and transferred to Russia since the full-scale invasion began in February 2022. Only a small number of those children have been returned to Ukraine thus far, while many remain in Russia or in Russian-controlled areas with little reliable information about their whereabouts or wellbeing. The mesmerizing and peaceful image of sleeping children reveals violence not through visible pain or ruins, but through absence and uncertainty. The camera allows itself to move closer to the dormant figures in a manner reminiscent of the licenses taken by the media in the name of the historical documentation of war. We are brought so dangerously close to these children that it feels as though a single misstep, or even a slight movement made by us in the exhibition space, in the room we share with them, might wake them. All of us – the spectators, the witnesses – are confronted here with violence not as an event, but as a condition; one that speaks of aftermaths and lingering wounds that images themselves cannot fully reach or represent.

In the same room, the last work on view in the exhibition is *We Didn't Start this War* (2026), a new commission produced for the Museo Nacional Thyssen-Bornemisza. Its title repeats a sentence that emerged after the beginning of the war like a mantra, expressing how

ordinary Ukrainians – civilians, families, children – neither chose, provoked, nor consented to this war. The work takes the form of a triptych. In the center is a group of some dozen young people standing on the steps to and in the vicinity of a public building, a school or library. They are engaged in conversation, perhaps having just emerged from an event, or perhaps simply killing time before class. In front of them is a road with a pedestrian crossing clearly visible. To the right, a man sleeps on a folding chair during an outdoor nap as a bee hovers insistently around his face. Nearby, a man approaches a window and appears to strike up a conversation with someone inside the house. His gestures and words do not seem to disturb the old man. For a moment we hesitate, unsure whether the sleeper is truly asleep or absorbed in some other state of being. The ground is icy and snowy in all three videos, so we assume that the scenes are unfolding simultaneously in a neighborhood in Kyiv.



On the left-hand screen, the street is a place of constant comings and goings: a man slips and performs an improvised balancing act to avoid falling; another turns his mobile phone in different directions, searching for reception; a group of young people slide on the same ice. The scene repeats itself, this time with a collective character, as they help one another keep their balance and stay upright. Suddenly, someone seems to ignore something – a cyclist? a car? – and a collision takes place. At the same time, on the left screen, a man loses his footing. In a tenth of a second, two events unfold – two accidents – one individual in nature, the other on a small collective scale. Energy and attention concentrate for a moment on what just happened, on that which we witness yet can do little to affect. It does not seem serious. The situation resolves itself. Life resumes as normal, everything continues.

Paradoxical as it may seem, the presence of war within a society – the greatest disaster imaginable, generated by human action – does not preclude the existence of thousands of other disasters, accidents, and misfortunes that dramatically, and in many cases irreversibly, alter the course of individual lives lived in wartime. This paradox has long fascinated artists, who have observed how scenes in the grand genres – such as history painting, which depicts battles or treaties – so often forget the ongoing miseries that unfold in synchrony with those monumental moments. Look no further than the works of Hieronymus Bosch – *The Garden of Earthly Delights* (1490-1500), *The Haywain Triptych* (1512-1515), *The Ship of Fools* (ca. 1475-1500) – where something very particular, and strikingly similar to what occurs in this triptych, takes place: countless figures act oblivious or indifferent to the horrors, sins, and punishments around them. A bee in winter? One just landed in the mouth of the sleeping old man, in that glacial, frozen world.

Yarema Malashchuk and Roman Khimei



Yarema Malashchuk (Ukraine, 1993) and Roman Khimei (Ukraine, 1992) are an artistic duo who have been working as filmmakers and visual artists since 2016. Working at the intersection of documentary and fiction, their practice engages with Ukraine's recent history as well as the present conditions of its society and ecosystems. Through multi-channel video installations that combine cinematic narratives with technological mediation, they examine the lingering frameworks of post-imperial power and their impact on a generation caught between historical trauma and an uncertain future. Rather than treating war as an exceptional event, Malashchuk and Khimei conceive it as a persistent force shaping bodies, territories, and regimes of knowledge. In this sense, their moving images do not simply illustrate war; building on a shift toward a more pedagogical and embodied aesthetic, they teach us to understand war as a structural condition.

Khimei and Malashchuk have received major recognition for their work, including the PinchukArtCentre Prize (2020), the VISIO Young Talent Acquisition Prize (2021), the Ukrainian Film Critics Award *Kinokolo* (2024), the Tallinn Black Nights Film Festival Award (2024), and the Curatorial Prize at OFFSCREEN Paris (2025). Their work has been featured in major international exhibitions, including the Future Generation Art Prize 2021, Baltic Triennial 14, Gothenburg Biennial, the 60th Venice Biennale, and Kyiv Biennial, as well as group shows at Haus der Kunst, Castello di Rivoli, and Albertinum. They have had solo exhibitions at Kunstverein Hannover and Galeria Arsenál, Białystok, among others.

Their video works are included in prominent collections, including Fondazione In Between Art Film, Kunstmuseum Liechtenstein, Kontakt, TBA21 Thyssen-Bornemisza Art Contemporary, Frac Bretagne, Museum of Contemporary Art Kiasma, M HKA Museum of Contemporary Art Antwerp, and Ukrainian Museum of Contemporary Art.

Open World, 2025



Two-channel video installation, color, sound

19 min

Produced by TBA21 Thyssen-Bornemisza Art Contemporary
for the 36th Ljubljana Biennale of Graphic Arts, 2025.

Co-commissioned by RIBBON International.

Supported by the Pontevedra Art Biennial

Three years after the full-scale Russian invasion of Ukraine, a young boy who fled the country returns to his old neighborhood using a military-grade robotic dog as a remote presence device. From abroad, and through the eyes and body of the animal-like machine, he navigates the streets he grew up in; reconnects with family, friends, and neighbors who remained in the city; and encounters the traces of a life left behind, bearing witness to the persistence of everyday life amid devastation.



Straddling video-game streaming and documentary, the video installation engages with the realities of youth displacement and the consequences of war experienced remotely. By transforming a device originally designed for warfare and destruction into a tool for connection, the artists reflect on how technological mediation shapes exile, memory, and relationships. At the same time, they reveal the lasting effects of war on individuals and the precarious possibilities for building community in the diaspora.

Situated within a lineage of video-based works that examine the visual regimes of war, *Open World* questions what it means to return when return is no longer possible. The installation invites reflection on resilience and on the fragile acts of remembering and maintaining a sense of belonging across distance.

You Shouldn't Have to See This, 2024



Six-channel video installation, LED-screens, color, no sound

7:30 min (loop)

Overall dimensions variable

Supported by the PinchukArtCentre and

Save Ukraine Rescue Network

The silence of this video installation emphasizes a blissful yet fragile moment of empathy evoked by the sight of sleeping children, but the act of watching them can, at the same time, trigger a feeling of unease. For the production of this work, Roman Khimei and Yarema Malashchuk filmed Ukrainian children who were forcibly taken into Russian territory and later returned to Ukraine. The estimated numbers of children abducted like this span from 20,000 to over a million cases since the beginning of the Russo-Ukrainian war in 2014. While drawing attention to this heinous war crime, the artists offer a compelling account of childhood under the conditions of the ongoing war.



By deliberately transgressing the limits of privacy and crossing the delicate line between a loving gaze and voyeurism, Khimei and Malashchuk question how the architectures of media shape our sense of the real; how we perceive what is shown and what is withheld. These moving images are first and foremost evidence of a crime, and only potentially a work of art, one that should never have existed. Because of the elegance and aestheticized nature of these scenes, the viewer may experience a momentary sense of relief or involvement; however, their presence in the public sphere serves as vital testimony, carrying both political significance and moral imperative.

The installation situates the viewer within the complex terrain of witnessing, a space where empathy, responsibility, and reflection converge. It challenges us to confront the ethical and political dimensions of looking from a critical lens, revealing how images of conflict shape our understanding of war.



The Wanderer, 2022



Five-channel video installation, LED-screens, color, no sound

Overall dimensions variable

4 min (loop)

TBA21 Thyssen-Bornemisza Art Contemporary Collection

Filmed shortly after the beginning of the Russian invasion and failed annexation of Ukraine, the artists work in this piece with staged cinematic images that place their own bodies in the rocky landscape of the Carpathians Mountains, recreating the postures of fallen Russian soldiers.

The project refers to a work by the Ukrainian artist group Fast Reaction Group (Sergiy Bratkov, Boris and Vita Mikhailov, as well as Sergiy Solonsky), whose photographic series *If I Were a German* (1994) re-enacted the actions of German soldiers during the occupation of Kharkiv in World War II. With this work, Khimei and Malashchuk question the German and Western view of the Russian war in Ukraine and, at the same time, allude to the contemporary practices of war photography.

The film's title and the steady flow of its sequences of images refer to the celebrated Romantic painting *The Wanderer above the Sea of Fog* (ca. 1817) by Caspar David Friedrich and the colonial approach to the landscape. Faced with the genuine horrors of war, the artists criticize the romantic imagery of death as something sublime. In this context, the fallen Russian soldiers are cast as contemporary colonizers of Ukraine in an act of symbolic revenge which breaks the taboo associated with showing the bodies of the dead.



We Didn't Start this War, 2026



Three-channel video installation, color, sound

5:43 min

Commissioned by TBA21

Thyssen-Bornemisza Art Contemporary

We Didn't Start this War explores the daily realities of life under a state of war and the complex entanglements it creates. The title echoes a mantra invoked by Ukrainians in the wake of the Russian invasion, asserting their refusal of the conflict. This belief clashes with the direct consequences of war endured by civilians haunted by the proximity of tension. The work dwells precisely in this tension, existing on the fine, almost imperceptible line between war and its absence.



Though conceived in the context of a war, the images in this triptych do not depict violent representations of the conflict. Instead, the screens show the result of a sustained attention to a routine that has nearly disappeared for Ukrainian society: everyday life unfolding without visible catastrophe. In the central scene, a group gathers on the steps of a public building, engaged in conversation. To the right, an elderly man sleeps on a folding chair outdoors, as a bee hovers insistently around his face, while another man speaks through a window. On the left-hand screen, the icy streets also present in the other two screens become a stage for small accidents, both individual and collective, as people slip, balance, and collide, capturing others' attention momentarily before life resumes its ordinary flow. Within a social reality shaped by the constant threat of violence, the possibility of representing ordinary situations – where the greatest tension is a minor accident that is resolved without tragedy – signals a fragile and largely imaginary return to normality.

This video installation is shown as part of an exhibition about war, where viewers might expect images of suffering or explicit violence. Instead, it offers an ironic and provocative perspective on war's impact and presence. It represents violence not as a monumental event but as a condition whose effects are measured not only in visible devastation, but also in the altered meaning of everyday life.

PUBLIC PROGRAM

The public programme accompanying *Pedagogies of War* by Yarema Malashchuk and Roman Khimei brings together a diverse range of activities designed to explore the exhibition's central themes and to create shared spaces for dialogue and reflection. The artists will take part in a series of conversations, offering insight into their cinematic practice and its engagement with the realities of war today.

A film programme, curated by Malashchuk and Khimei in collaboration with the Filmoteca Española, presents a considered selection of contemporary and classic Ukrainian films, providing historical context while illuminating the filmmakers' aesthetic influences.

Nocturnal performative walkthroughs, selected through an open call, invite visitors to experience the exhibition in new and immersive ways. These include sound activations, streamed tours, collaborative workshops and performative visits, encouraging engagement beyond the conventional gallery setting.

This programme also includes Educathyssen's *Para el aula*, a dedicated space for teachers to gather within the exhibition, fostering reflection on its core ideas and emphasising its pedagogical and discursive dimension.

ARTIST TALK

Yarema Malashchuk & Roman Khimei in conversation with Chus Martínez, curator of the exhibition

02/03/2026

6:00 pm

Auditorium, Museo Nacional
Thyssen-Bornemisza, Madrid

By invitation only

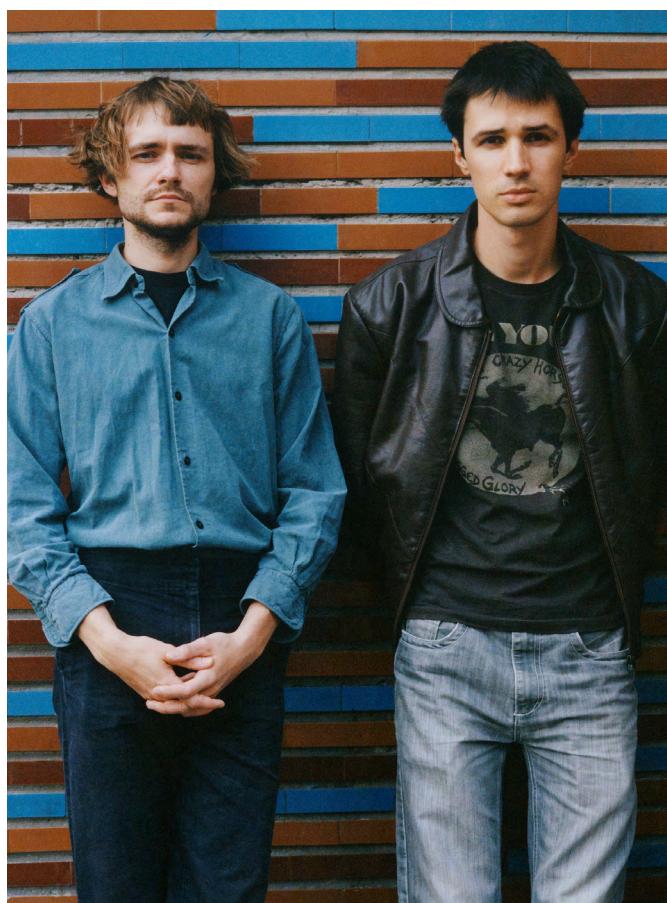
All ages

English with simultaneous
translation into Spanish

This opening conversation will explore how artists uniquely approach the lived experience of war in their work – moving away from the graphic images of violence often reproduced by the media, and instead focusing on how violence operates at a systemic level. It will invite a discussion of war as an enduring system that quietly shapes our bodies, reshapes perception, and transforms how we experience everyday reality.

Roman Khimei & Yarema Malashchuk

Yarema Malashchuk (Ukraine, 1993) and Roman Khimei (Ukraine, 1992) have been working collaboratively since 2016, developing an artistic practice that spans film and the visual arts. Situated at the intersection of documentary and fiction, their work examines Ukraine's recent history, as well as the conditions of collective life and everyday experience within a context shaped by war. Their multi-channel video installations explore the persistence of post-imperial power structures and their impact on a generation marked by historical trauma and uncertainty about the future. Their artistic projects have received notable recognition, including the PinchukArtCentre Prize (2020), the VISIO Young Talent Acquisition Prize (2021), and the Kinokolo Award from the Ukrainian Film Critics' Association (2024). Their work has been presented at major international platforms, including the Future Generation Art Prize 2021, the 14th Baltic Triennial, the Gothenburg Biennial, the 60th Venice Biennale and the Kyiv Biennial, as well as in solo exhibitions at Kunstverein Hannover and Galeria Arsenal, Białystok.



Chus Martínez is a curator, writer, and scholar with a background in philosophy and art history. She is director of the Institute Art Gender Nature at the Basel Academy of Art and Design FHNW and associate curator at TBA21 Thyssen-Bornemisza Art Contemporary. In 2025, she served as artistic director of the 36th Ljubljana Biennale of Graphic Arts. Martínez is a board member of CIMAM and sits on advisory boards such as those of Castello di Rivoli and the Deutsches Historisches Museum. Her previous positions include chief curator at El Museo del Barrio, head of department at dOCUMENTA (13), chief curator at MACBA, and director of the Frankfurter Kunstverein. She is recognized for a critical and experimental curatorial practice, as well as for influential publications and exhibitions on art, ecology, and feminist thought, understanding art as a space for the production and transformation of knowledge. Her current and upcoming exhibitions in 2026 include the Danish Pavilion with Maja Malou Lyse at the 61st Venice Biennale; A Velvet Ant, a Flower and a Bird at the Potter Museum of Art at the University of Melbourne; and Pedagogies of War by Roman Khimei and Yarema Malashchuk, organized by TBA21 and the Museo Nacional Thyssen-Bornemisza in Madrid. In collaboration with TBA21 and the Museo Nacional Thyssen-Bornemisza, she has presented Liquid Intelligence (2023), Search for Life (2024) by Stephanie Comilang, and Calabash Nebula (2024) by Tabita Rezaire.



NO SILENCE TONIGHT

with Ukrainian sound
artists **Zavoloka** and
Slava Lepsheiev

02/03/2026

9.30 pm

Fitz Club Madrid
Calle de la Princesa 1,
28008 Madrid

Free access,
tickets will be available on
[TBA21's website](#)

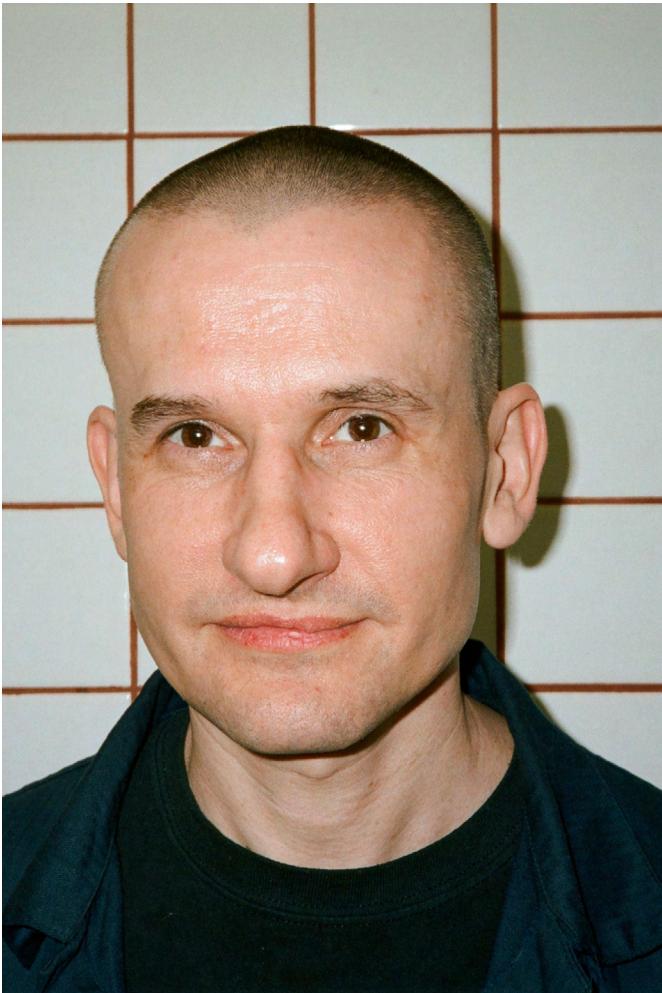
No Silence Tonight is an audiovisual electronic performance uniting the acclaimed Ukrainian sound artist and composer Zavoloka with DJ Slava Lepsheiev, founder of the iconic Cxeme collective. Rooted in Kyiv's underground scene, the event transforms sound into a means of coming together: music moves beyond entertainment to become a gesture of solidarity and shared presence. The evening unfolds as a collective attunement – a reminder that even in spaces marked by pain, culture has the power to sustain us.

*During the night, funds will be raised for Ukraine's creative industries through Museums for Ukraine, supporting Ukrainian artists affected by the war. Voluntary donations are welcome.

Zavoloka is a contemporary experimental and electronic music composer, sound artist, improviser, performer, and graphic designer from Kyiv, currently based in Berlin. In 2005, she received an Honorary Mention in Digital Music & Sound Art at the Prix Ars Electronica for her album *Plavyna*. Her latest work, *Istyna* (meaning "truth" or "verity" in Ukrainian) continues her exploration of inner liberation and freedom. Drawing on Ukrainian folk traditions through minimalist melodic structures and layered polyphonies, the album unfolds as a journey: from meditative introspection to moments of intense sonic expression and polyrhythmic force. *Istyna* is Zavoloka's most personal statement to date – an emotive and deeply rooted connection to homeland, articulated through luminous soundscapes and resonant sonic textures. It is a work that holds both fragility and resistance, articulating the quiet truth carried within.



Slava Lepsheiev is the founder of Cxema, the Kyiv-based organization at the forefront of Ukraine's electronic music culture. He initiated the first Cxema gatherings in spring 2014, at a moment when cultural life and nightlife in Kyiv had nearly come to a standstill amid political and economic crisis. Rooted in the adaptive use of urban space such as garage cooperatives, skate parks, the Dnipro riverside, film studios, and former industrial sites. Cxema reimagines the rave as a site of collaboration. These events bring together musicians, architects, and artists, transforming nightlife into a platform for experimentation and civic energy. Lepsheiev's vision positions electronic music as infrastructure: a catalyst for cultural resilience and social transformation. Through Cxema, he continues to strengthen Kyiv's standing as a vital center for progressive music and youth-driven cultural production.



SPECTERS OF PEACE

ARTIST TALK with Yarema Malashchuk & Roman Khimei and curator Borys Filonenko

04/03/2026

5:00 pm

Auditorium, Museo Nacional
Thyssen-Bornemisza, Madrid

Registration:

Through [this link](#) on Museo
Nacional Thyssen-Bornemisza's
website

Free.

Prior registration required

All ages

English with simultaneous
translation into Spanish

In this conversation, artists Roman Khimei and Yarema Malashchuk will be in dialogue with Ukrainian curator and cultural critic Borys Filonenko, discussing the creative processes and ideas behind Pedagogies of War, a project centred on the conflict in Ukraine and the debates it has generated locally. Drawing on their direct experience of the war, the artists offer audiences a grounded perspective, revealing how their understanding of concepts such as pacifism and militarism has evolved. Using their film work as a starting point, the session will examine the challenges of representing military and political violence in a context saturated with images and information, as well as the ways in which art can question the narratives that risk trivialising war.

Borys Filonenko (Kharkiv, Ukraine) is an art critic, curator, teacher, and editor-in-chief of *ist* publishing. He co-curated Ukraine's national pavilion at the 59th Venice Biennale (2022) and the 18th Venice Architecture Biennale (2023). He holds an MA in philosophy from Karazin Kharkiv National University. He is the author of several books including *Louvre. Volodymyr Kostyrko. Yevhen Ravskyi and The Culture Under Pressure. Selected Texts*. He also co-authored the graphic novel *Near Mint* with artists Danylo Shtangeyev and Anton Reznik, as well as the comic strip *Recounting Kharkiv*, with Danylo Shtangeyev. Lives and works in Lviv, Kyiv, and Kharkiv.



NOCTURNAL WALKTHROUGHS

The Museo Nacional Thyssen-Bornemisza and TBA21 Thyssen-Bornemisza Art Contemporary present the second edition of their open call for nocturnal walkthroughs, this time accompanying Roman Khimei and Yarema Malashchuk's *Pedagogies of War*. These evening visits offer a new way to approach the exhibition, inviting audiences to engage with the artworks in an intimate, immersive setting where dialogue, contemplation, and shared experience take center stage.

THE NIGHT WATCH, by Jordi Ferreiro

11/04/2026 and
25/04/2026

9:00 pm
and 10:00 pm

Exhibition space, Floor -1,
Museo Nacional Thyssen-
Bornemisza, Madrid

Registration:

Through [this link](#) on Museo
Nacional Thyssen-Bornemisza's
website

Free. Prior registration required

All ages.

Groups of 25 visitors.

Spanish

The Night Watch is a guided tour of Pedagogies of War streamed live on Twitch from a mobile phone. Inspired by Khimei and Malashchuk's video installation *Open World*, the walkthrough brings the logic of the virtual world into the museum, inviting audiences to reflect on how technology shapes the visitor experience and reveals the opacity of the systems that structure everyday life.



Jordi Ferreiro (Barcelona, 1982) is an artist and educator. His work explores the concept of institutional mediation and the potential of art to intervene in and transform the bureaucratic spaces that administer knowledge, construct what we understand as culture, and regulate the way we comprehend the world. Through experimental pedagogies and site-specific practices, Ferreiro uses installations, performances, and educational formats to generate “states of exception” within cultural institutions and to rehearse new models of governance. He has carried out projects in various Spanish and international institutions such as TEOR/ética (Costa Rica), Z33 (Belgium), Museo del Oro (Colombia), MACBA (Spain), and La Casa Encendida (Spain), among others. He is currently head of public programs and education at La Fabra Centre d’Art Contemporani in Barcelona (Spain).



THIS IS NOT A LABEL, by Alexa Jeanne Kusber

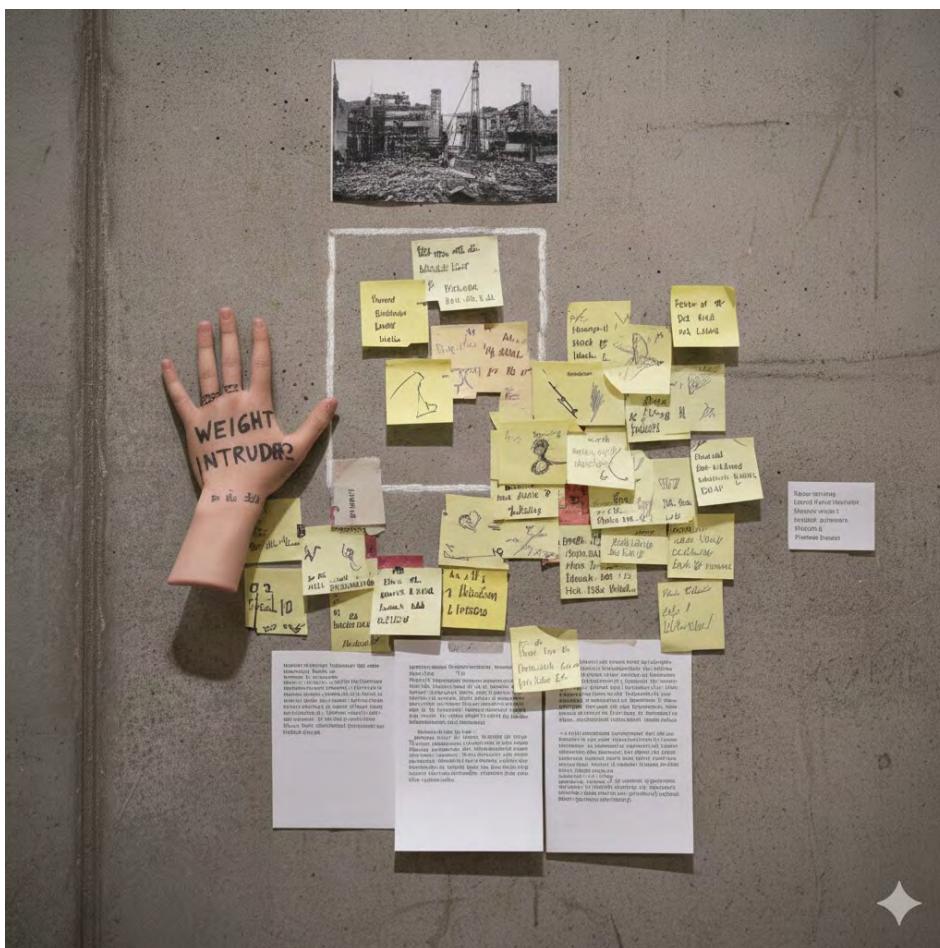
09/05/2026
9:00 pm
and 10:00 pm

Exhibition space, Floor -1,
Museo Nacional Thyssen-
Bornemisza, Madrid

Registration: Through
[this link](#) on Museo Nacional
Thyssen-Bornemisza's website

Free. Prior registration required
All ages.
Groups of 25 visitors.
English

This workshop invites visitors to actively engage with *Pedagogies of War* by collaboratively rewriting the texts and labels accompanying the artworks. In doing so, it transforms the museum into a space for creative action and shared reflection on the ways written language succeeds or fails in conveying the realities of life in contexts shaped by war.



Alexa Jeanne Kusber is a Zurich-based curator and cultural facilitator whose practice encourages public resonance through collaborative, socially conscious projects. She directed the curatorial vision of the Verbier 3-D Foundation for over a decade, transforming its artist residency and sculpture park into a “living laboratory” for ecological dialogue. She has also served as curator of public programmes at Zurich’s MuDA (Museum of Digital Art) and contributed to diverse cultural initiatives across London and Europe. Currently, she is exploring resonance as a curatorial method and form of resistance, using attunement to create tools that help navigate and support shifts within today’s climate.



THE HOMECOMING, **by Martina Nováková and** **Miguel Valentín**

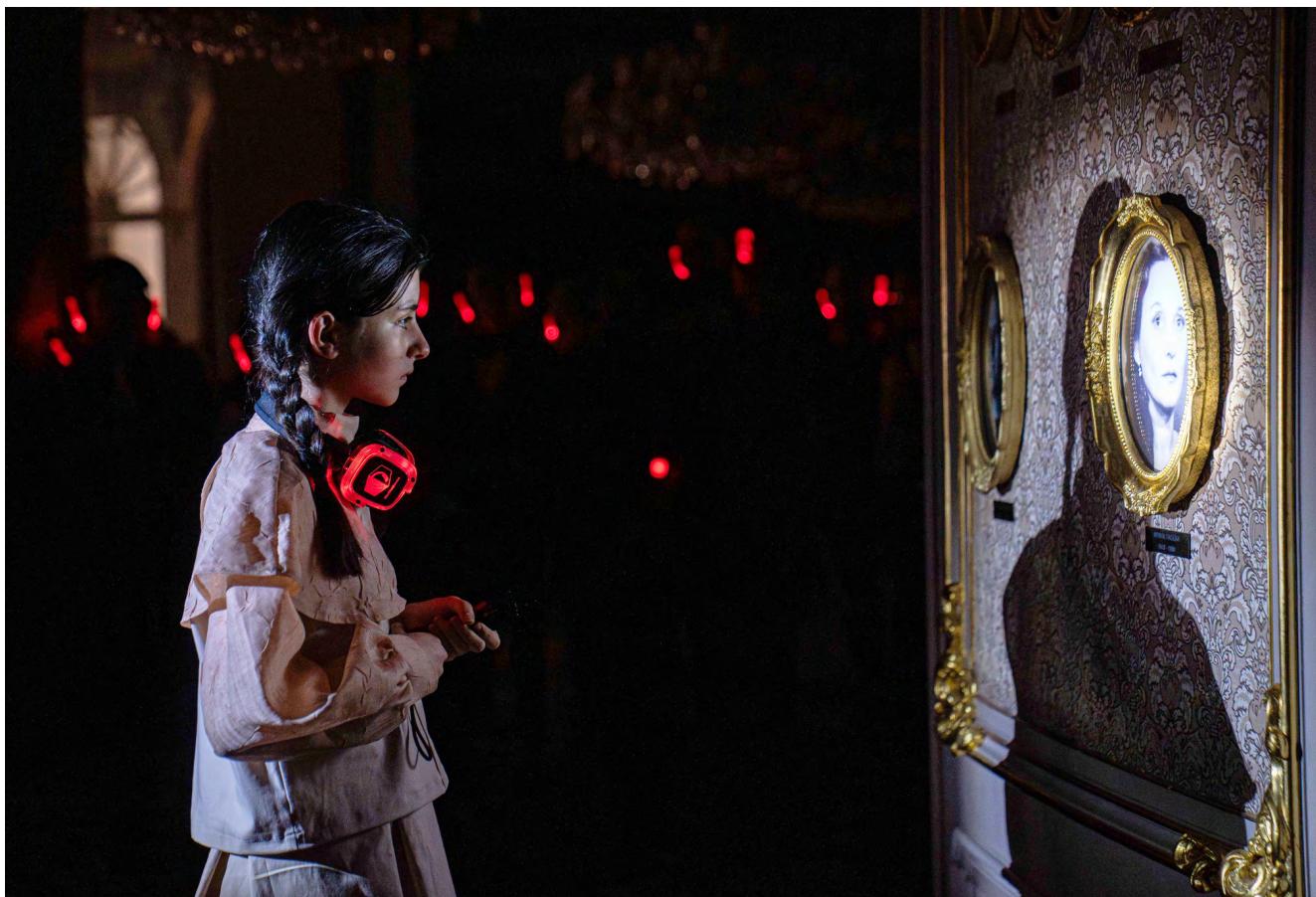
23/05/2026 and
30/05/2026,
9:00 pm and
10:00 pm

Exhibition space, Floor -1,
Museo Nacional Thyssen-
Bornemisza, Madrid

Registration: Through [this link](#)
on Museo Nacional Thyssen-
Bornemisza´s website

Free. Prior registration required
All ages. Groups of 25 visitors.
Spanish

Martina Nováková and Miguel Valentín present a performative tour that brings audiences closer to the experience of war and its impact on everyday life and spatial perception. Guided by a narrative that blends personal and collective memory, visitors move through the exhibition, becoming part of a world that is at once fictional, documentary, and dystopian. The activity encourages reflection on our role as spectators and witnesses, highlighting two key ideas: the misleading sense that war always happens far away, and the ways political violence shapes the body – directly, indirectly, or across generations – .



Martina Novákova and Miguel Valentín (Bulgaria/Spain, Panoptikum theater company) are an artistic duo working in unconventional spaces. They approach museums as performative spaces – not only as containers of artworks, but as territories shaped by memory, absences, and political tensions. In their work, collective memory and personal experience always go hand in hand. Their projects have been presented at the National Gallery Square 500 (Bulgaria), Sofia City Art Gallery (Bulgaria), JustMad Art Fair 2024 (Madrid), and Navel Art Gallery (Madrid). They have also intervened in theatrical venues such as the Corral de Comedias in Alcalá de Henares, the Ivan Vazov National Theatre (Bulgaria), and the Christo and Jeanne-Claude Center in Gabrovo (Bulgaria).



**PERFECT EXPLOSION
OR I STOP WHEN IT
GETS TOO LOUD,
by Daria Zhuravel in
collaboration with
Ihor Babaiev**

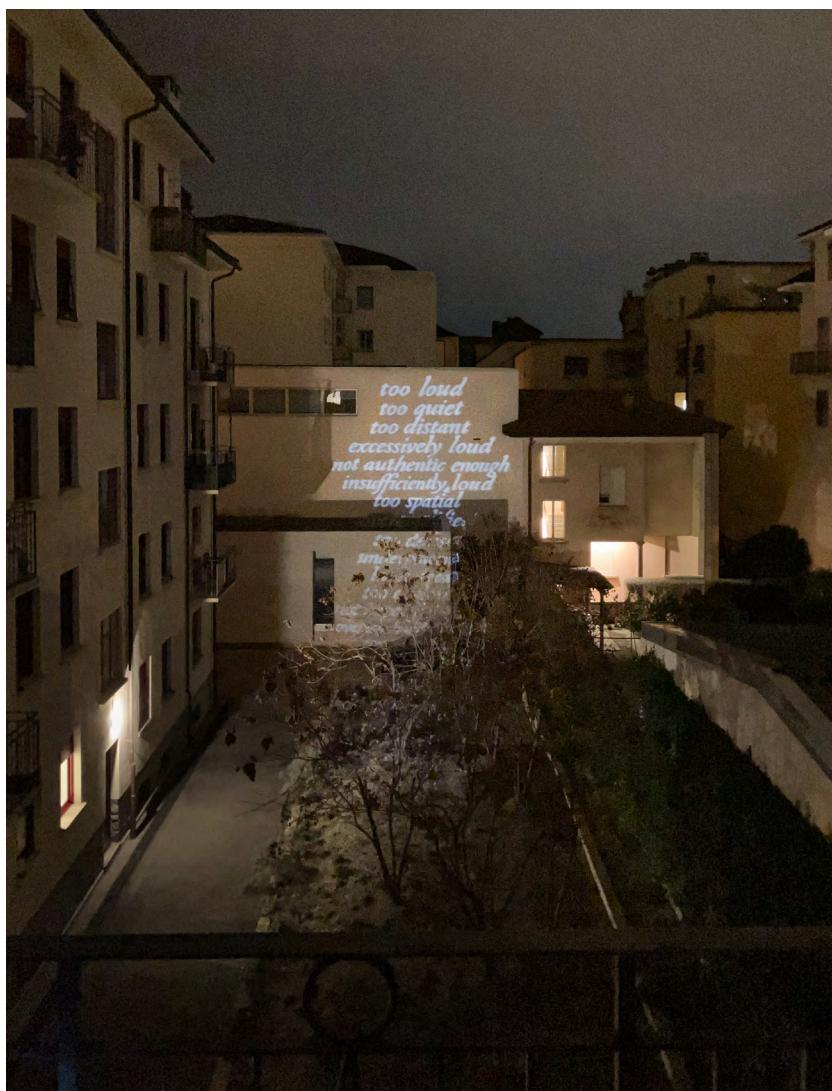
13/06/2026,
9:00 pm and
10:00 pm

Exhibition space, Floor -1,
Museo Nacional Thyssen-
Bornemisza, Madrid

Registration: Through [this link](#)
on Museo Nacional Thyssen-
Bornemisza´s website

Free.
Prior registration required
All ages.
Groups of 25 visitors.
English

Perfect Explosion or I Stop When It Gets Too Loud is a listening performance based on a sound archive of missiles, artillery, and drone strikes in Ukrainian cities collected by Ihor Babaiev since 2022. Daria Zhuravel takes on the role of a fictional archivist who guides the audience through a collective listening session, where personal reflections fill the intervals between the sounds of war. The work turns spectators into active participants and shows that no archive is neutral: every recording is shaped by a body, a moment, and a choice. Without images and focused on repetition and uncertainty, the performance reflects life in Ukraine today: an existence defined by constant tension and unpredictability.



Daria Zhuravel is a Ukrainian filmmaker and artist with a BA in performing arts. Working across hybrid formats, her practice explores vulnerability, the experience of time, and the fluid boundaries between documentary and fiction. She has participated in international programs such as the Biennale College Blend (Italy), the Salzburg International Summer Academy of Fine Arts (Austria), the Visual Anthropology Center (Serbia), and the Caucasus Film Residency (Georgia).



Ihor Babaiev is a Ukrainian multidisciplinary artist and filmmaker based in Kyiv. His practice brings together film, sound, and archival materials to explore themes such as memory, identity, and processes of decolonization. His films have been screened at international festivals including the Clermont-Ferrand International Short Film Festival (France), Interfilm Berlin (Germany), and the Vilnius International Film Festival (Lithuania), and have received awards at leading Ukrainian film festivals.



FILM CYCLE
in collaboration with
Filmoteca Española:
In Spring
Curated by
Roman Khimei &
Yarema Malashchuk.

In Spring presents a film programme organized in collaboration with Filmoteca Española, and curated by artists Yarema Malashchuk and Roman Khimei. It brings together a carefully curated selection of contemporary works and classic titles from Ukrainian cinema, providing historical context while illuminating the filmmakers' aesthetic influences.

3/06/2026,
10/06/2026,
17/06/2026,
19:00h

Cine Doré, Madrid

Ticket sales at the box office until
full capacity is reached

All ages.

Original version with Spanish
subtitles

PARA EL AULA: Roman Khimei & Yarema Malashchuk. Pedagogies of War

16/04/2026,
5:00 pm

Exhibition space, Floor -1,
Museo Nacional Thyssen-
Bornemisza, Madrid

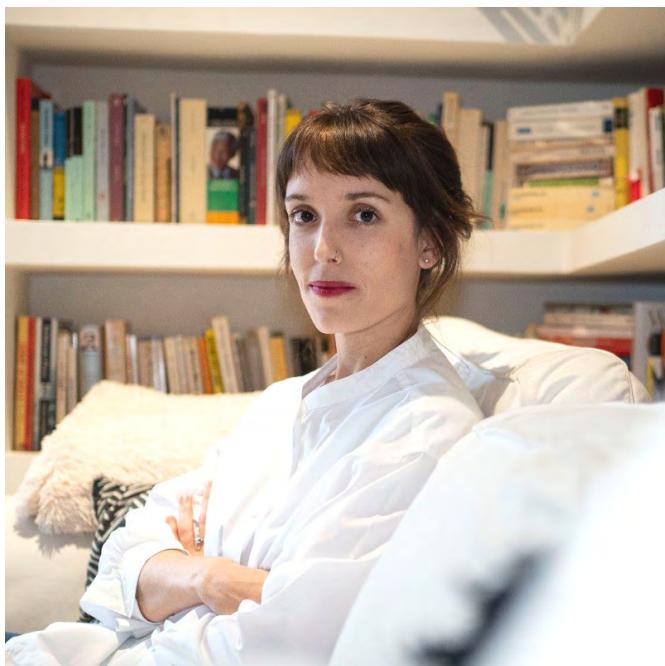
Participants: Marina Avia Estrada
Registration: Free. Prior
registration required through
[this link](#) to educaThyssen's
website

Activity aimed at teachers and
educators of early childhood
education, primary, secondary,
high school, universities, and
vocational training.

Collaborators: EducaThyssen
Spanish

The temporary exhibition Roman Khimei & Yarema Malashchuk. Pedagogies of War – organized by TBA21 Thyssen-Bornemisza Art Contemporary and the Thyssen Bornemisza National Museum – invites collective thinking about the ways war and armed conflict transform perception, social relationships, and everyday dynamics. During the visit, participants will explore the four video installations that make up the exhibition and reflect on how the artists consider forms of knowledge that emerge only under extreme conditions: ways of observing, waiting, obeying, adapting, and resisting that are learned without language.

Marina Avia Estrada is Head of Exhibitions and Public Programs at TBA21 Thyssen-Bornemisza Art Contemporary. She is an art historian and curator and holds an MA in Critical and Curatorial studies from Columbia University (Fullbright Scholar) and an MA in Contemporary Art History and Visual Culture from the Autonomous University of Madrid. She has previously worked at institutions such as IPCNY (International Print Center New York), the Wallach Art Gallery, Tabacalera Promoción del Arte, and AECID (the Spanish Agency for International Development Cooperation). She recently co-curated for TBA21 the exhibition Moby Dick – The Whale. The Story of a Myth from Antiquity to Contemporary Art (Palazzo Ducale, Genoa, 2025) and is the curator of the upcoming exhibition CAUTÍN by Seba Calfuqueo (Museo Nacional Thyssen-Bornemisza, Madrid, 2026).



About TBA21

TBA21 Thyssen-Bornemisza Art Contemporary is a leading international art and advocacy foundation. Established in 2002 by philanthropist and art patron Francesca Thyssen-Bornemisza, the foundation works through the TBA21 Collection and an extensive program of activities that includes exhibitions as well as public and educational initiatives.

TBA21 is based in Madrid, where it operates in partnership with the Museo Nacional Thyssen-Bornemisza, and maintains other major hubs of activity: in Venice, through its cultural center Ocean Space, and in Portland (Jamaica). All activity at TBA21 is collaborative, artist-driven above all, and rooted in the belief that art and culture can catalyze social and environmental transformation, ultimately contributing to a culture of peace.

TBA21–Academy, the foundation’s research and collective action platform, seeks to catalyze new forms of knowledge emerging from exchanges between art, science, public policy, and conservation. Its programs unfold in diverse formats, always networked, situated, and participatory, promoting an innovative cultural approach to ecological transition.

CREDITS

EXHIBITION

Curator

Chus Martínez

Exhibition Manager

Elena Fernández-Savater

Exhibition coordinator

Museo Nacional

Thyssen-Bornemisza

Elena Rodríguez

Head of Exhibitions & Public

Programs

Marina Avia Estrada

Architect and Exhibition

Design

Marta Banach

Exhibition & Architect

Assistant

Núria Guillén

Graphic Design

Grupa Ee

Production

DIME

Audiovisuals

Creamos Technology

Textile installation

Tapiza

PUBLIC PROGRAM

A proposal by

Marina Avia Estrada, Roman Khimei & Yarema Malashchuk,

Chus Martínez and

Educathysen

Coordinators

Paula Eslava, Elena

Fernández-Savater, and

Núria Guillén

COMMUNICATION

TBA21 Communications Team

Ludovic Assémat, Cristina

Álvarez, Leticia García

Vilamea, and Victoria de

Gracia

Press and Institutional

Relations Museo Nacional

Thyssen-Bornemisza

José María Goicoechea, Alicia

Barrigüete, Carolina Martínez

Restrepo, and Lucía Villanueva

BOOKLET

Texts

Chus Martínez

Editorial Coordination

Paula Eslava, Elena

Fernández-Savater and

Victoria de Gracia

Translation

Juan Gallego Benot

Copyeditors

English Orit Gat

Spanish Museo Nacional

Thyssen-Bornemisza

Publications Department:

Ana Cela, Catali Garrigues and

Ángela Villaverde

Graphic Design

Grupa Ee

**TBA21 THYSSEN-
BORNEMISZA ART
CONTEMPORARY**

Founder and Chairwoman

Francesca

Thyssen-Bornemisza

Directors

Rosa Ferré, Markus Reymann

**Chief Operating
Officer - COO**

Eva Gonzalo

Artistic Director

Daniela Zyman

**Exhibitions & Public
Programs**

**Head of Exhibitions &
Public Programs**

Marina Avia Estrada

**Exhibitions & Public
Programs Managers**

Elena Fernández-Savater,

Claudia Schafer-Tabraue

**Projects and Publications
Coordinator**

Paula Eslava

**Exhibitions & Public
Programs Fellow**

Nuria Guillen

Collection

**Collection Manager &
Acquisitions and Loans**

Andrea Hofinger

**Collection Manager &
Exhibitions**

Lucia Terán Viadero

Collection Manager

Cristina Guerras

**Collection Manager &
Conservation**

Alessandra del Duca

Collection Intern

Martina Villa

TBA21 – Academy

Director TBA21–Academy

Eduardo Castillo-Vinuesa

Project Manager Leads

Elisa Cuesta,

Benedetta d’Ettorre,

Maria Buey

Project Managers

Jon Aranguren Juaristi,

Louise Carver

Project Coordinators

Lucas Orozco,

Christiena Stuyk

Digital Program Director

Petra Linhartová

Digital Program Managers

Aleksandra Czerniak,

Michal Kučerák

Public Affairs & Advocacy

Director Public

Affairs & Advocacy

Nicolas Gharbi

Project Assistant

Fuensanta Arévalo

**Communications &
Strategic Partnerships**

**Director of Communications
& Strategic Partnerships**

Ludovic Assémat

**Marketing and
Communications Lead**

Leticia García Vilamea

Content and Narrative Lead

Katarina Rakušček

Communications Managers

Victoria de Gracia,

Barbora Horská

Community Manager

Cristina Álvarez

Social Media Support

Leandro Huerto

Protocol & Events Manager

Melissa Castro

Fundraising & Development

**Director of Fundraising &
Development**
Carolina Profilo

Public & Private Grants Lead
Miriam Calabrese

**Project Manager
Development**
Anna Numi

Finance and Legal Office

**Chief Finance & Legal
Office - CFO**
Angela Costantino

**International Accounting
Manager**
Belén Ocaña

**Compliance & Good
Governance**
Jesús Méndez

HR Management
Christiane Wicke

Organized by:



THYSSEN-
BORNEMISZA
MUSEO NACIONAL

EVERY
ONE'S
MUSEUM

T Thyssen
B Bornemisza
A Art Contemporary

With the support of:

ECOLEC
FUNDACIÓN

Public program in collaboration with:



FILMOTECA
ESPAÑOLA

ukrainian
institute

Media partners:

radio 3 **NUEBO**