

VOICE

for Change

ARTsCAPE



PERSPECTIVES
One Europe,
many Stories

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VOICE FOR CHANGE

Lithuania is home to tens of thousands of refugees and asylum seekers. Many of them face limited opportunities to participate in public life. How can the voices of these communities be elevated? How can art help us to understand one another?

Voice for Change was an artistic and social event series , hosted by Goethe-Institut and arts agency Artscape, within the project PERSPECTIVES. One Europe. Many Stories designed to open space for those whose stories often go unheard. It consisted of two parts, in which artists from the arts agency Artscape worked together with refugee communities that had fewer opportunities to engage in society.

The first part of the cycle took place in Pabradė. Visual artists Nikolaj Urencev and Olesia Lukonina worked with dozens of adults living in the Pabradė Reception Centre, some of whom faced restrictions on their freedom of movement. The creative workshops provided a safe space for participants to share personal stories, which later became part of an audiovisual art installation.

The second part took place in Kaunas, at the children's welfare centre Pastogė, and was dedicated to 15–18-year-old teenagers from Ukraine living in Lithuania without their parents. Over the course of three weeks of creative workshops and an art camp, and with the guidance of photographer and filmmaker Francesco Rufini, the young participants created visual stories about their experiences, the places they inhabited, and the thoughts they carried.

Through visual and audiovisual means, participants were able to express their identities, hopes, and perspectives, turning their creative work into an open invitation for the public to see, understand, and connect. The results – a series of artistic audiovisual stories – were presented at public exhibitions in Pabradė and Kaunas.

The Voice for Change initiative raised questions of culture and identity while exploring global and social change. Its main aim was to give participants not only the means to tell their stories through art, but also to develop their creative skills and foster empathy and mutual understanding.

The Voice for Change event series was part of the PERSPECTIVES project, co-funded by the European Union. It was implemented by the Goethe-Institut in partnership with the arts agency Artscape.



INTRODUCTION

Two different cities. Two communities living in very different circumstances, yet sharing a common experience – arriving in Lithuania in search of safety and a new life. In Pabradė – adults living in the Reception Centre, often facing restrictions on movement and uncertainty about the future. In Kaunas – young people from Ukraine, living without their parents at the Pastogė children's welfare centre.

These stories came together in the Voice for Change cycle – an artistic space where words, images, and sounds became a bridge between participants and the wider public. While the creative processes took place in different times and environments, they were united by the same principles: a safe space for sharing, tools for creativity, and collaboration as a foundation.

In Pabradė, participants expressed their experiences through visual art, conveying feelings, memories, and dreams. In Kaunas, the young people explored the language of cinema, seeking ways to portray the city they live in and their relationship with it.

Together, these two projects revealed that art can be not only a medium of creative self-expression, but also a bridge to mutual understanding, empathy, and greater visibility for communities.



Creative workshops at the Pabradė Reception Centre

PROJECT 1

EXHIBITION

In Pabradė, Life Flows Differently

In the small town of Pabradė, on the eastern edge of Lithuania, life moves at a different pace. Here, in the Pabradė Reception Centre, people live as if in a parallel reality – some are allowed to leave the premises, others are not. Their lives are suspended between a past they fled and a future whose shape is still uncertain.

These are refugees and asylum seekers – people caught between bureaucratic obstacles, language barriers, and psychological strain. Behind fences, walls, and uncertainty, there is always a person worth understanding, hearing, and supporting.

It was with this in mind that artists from the arts agency Artscape – Nikolaj Urencev and Olesia Lukonina – spent a few months leading creative workshops at the Pabradė Reception Centre. These workshops gave asylum seekers a space to express themselves, share their stories, and communicate their experiences. The artists became a bridge between two worlds – our society and those whose lives often remain unseen.

Daily life in the Pabradė Centre is far from bright. Some residents are unable to leave the facility at all, living in confined conditions that deepen loneliness and psychological pressure. The artist-educators observed that many of these people suffer from insomnia or, conversely, excessive sleepiness. “Sleep has become their way of defending themselves against reality. The body and mind simply switch off, trying to cope with uncertainty and constant stress,” the artists note.

The workshops in Pabradė were conducted with great sensitivity and without pressure. Nikolaj and Olesia admit that establishing contact and building closer relationships was not easy. “We were met with suspicion. Some thought we were just another group of officials coming to check on them or control them. Our communication evolved constantly,” says Nikolaj.

The goal of the creative workshops was not to turn participants into artists, but rather to offer them step away – even briefly – from their bleak reality. “Their situation is already difficult. Our presence should not become another burden. We have to be sensitive,

flexible, and give people the chance to relax, even if only for a short while,” the artists explain.

The sessions also included active exercises that allowed participants to express emotions through movement when speaking was too hard. “Here, people often get lost between translations, documents, bureaucracy, and uncertainty. They are tired of words and miscommunication. The body remembers, and through it, expressing what’s inside can be easier than searching for the right language. We wanted to give the participants a brief respite, to help them remember simple but important things: that you can still eat ice cream, walk through grass, experience good moments – even if they are surrounded by bad ones.”

In one workshop, participants drew self-portraits – one side showing how the world sees them, the other showing how they see themselves. The stories revealed were deep and complex, sometimes using symbols, reflecting their experiences and dreams.

The artist-educators emphasise that the most important part of these workshops was

not the final product, but the process itself – those moments when people opened up, even briefly, and shared.

“Sometimes I’m afraid of my own thoughts,” one participant confessed. “They killed my girlfriend,” another said painfully. But there were also lighter remarks: “In Lithuania, I was surprised by the pink soup,” or “Here, I have begun to feel a stronger connection to nature.”

Despite their different experiences, one common denominator remains – humanity, and the desire to live a normal life. As one participant put it: “What is the future? The future is children. What is home? Home is children.” It is a sentence that could be spoken by anyone, anywhere in the world – regardless of their circumstances or nationality.

The artists seek to remind society that refugees are, fellow human beings with the same emotions, dreams, and needs as all of us. It is an attempt to give the public at least a small insight into the lives of those, who live far removed from our everyday reality.

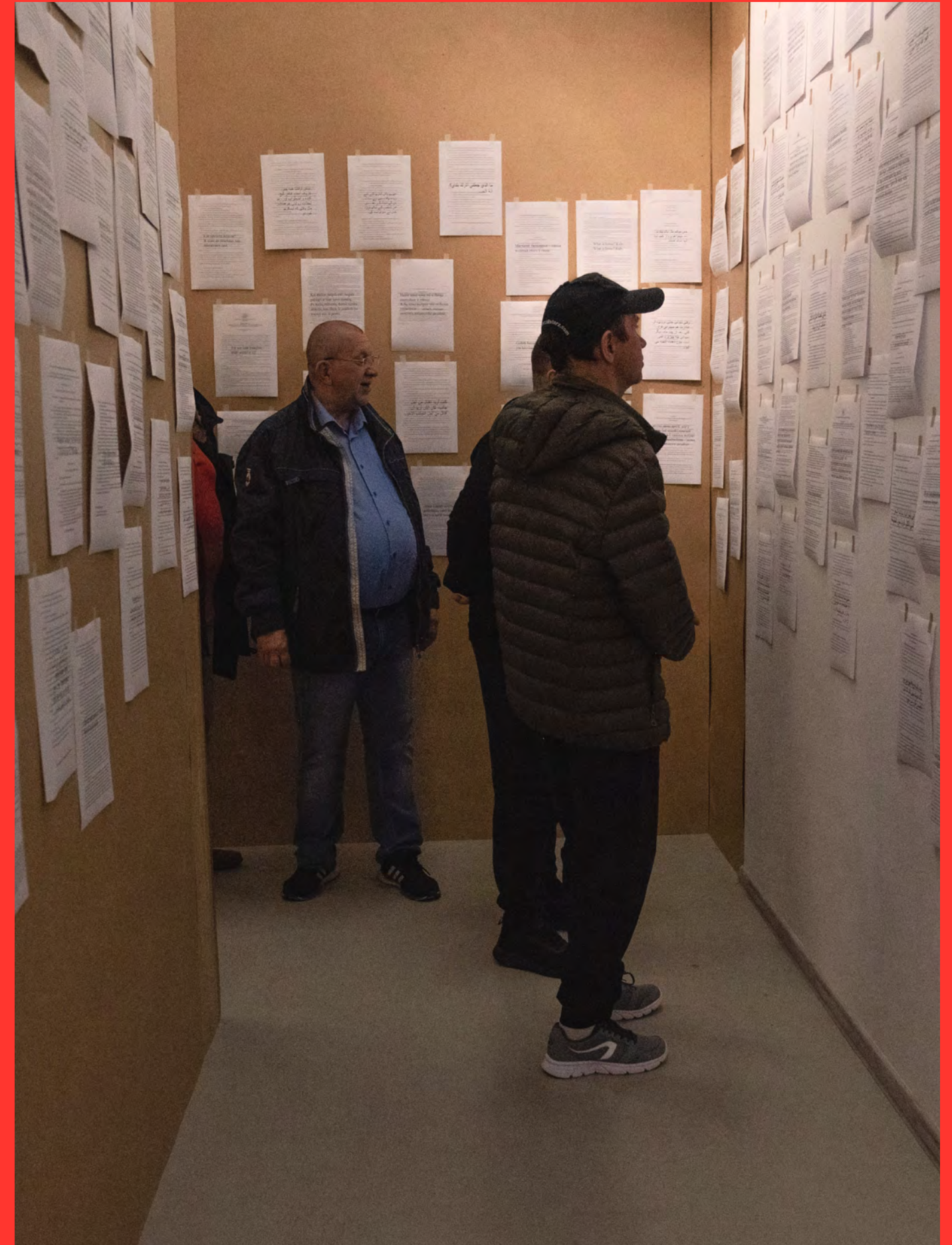


Creative workshops at the Pabradė Reception Centre



Overview

In Pabradė, Artscape artists Nikolaj Urencev and Olesia Lukonina led a series of creative workshops with residents of the Pabradė Reception Centre. Over two months, participants explored artistic expression as a way to share personal experiences, feelings, and reflections. The resulting works became the foundation for the exhibition “Sometimes I feel like a dandelion in the wind that was blown into the water, I probably shouldn’t be in the water, but here I am”, presented at the Pabradė Cultural Centre.





Artistic Concept and Design

The exhibition was designed in collaboration with architect and scenographer Robert Ilgen (TAKTAK Architektūra+Scenografija). The scenography embraced the rawness and minimalism of unprocessed MDF boards and simple A4 printed pages, evoking the bureaucratic environment and the stark atmosphere of the reception centre. The spatial experience was divided into two contrasting parts – a dim, labyrinth-like corridor filled with multilingual story fragments, and a brightly lit, almost empty room displaying the artists' tools as if they had just stepped out for a break.

PARTICIPANTS' VOICES

"Sometimes I feel like a dandelion in the wind that was blown into the water, I probably shouldn't be in the water, but here I am."

"The bus left for Lithuania, and then it was all fir trees, quarantine, fir trees, quarantine, hope, fir trees, quarantine."

"What is the future? Kids.
What is home? Kids."



MEET THE

EDUCATORS



Nikolaj Urencev and Olesia Lukonina

Urencev Nikolaj and Lukonina Olesia are an interdisciplinary artist duo based in Vilnius. Their practice develops between design, participatory art, performance, and art therapy. Recently, the artists have been focusing on working with socially vulnerable groups living in refugee reception centers in Pabradė, Rukla, and Vilnius.

Through their projects, the duo intertwine artistic expression with acts of community, shaping spaces for dialogue, inclusion, and creative resilience.



Architect Robert Ilgen: Space Can Tell Stories

In May–June 2025, the Pabradė City Cultural Centre hosted the exhibition “Sometimes I feel like a dandelion in the wind that was blown into the water, I probably shouldn’t be in the water, but here I am” organised by the Goethe-Institut and the arts agency Artscape. The exhibition invited visitors to hear voices that often go unnoticed – those of people living in the Pabradė Refugee Reception Centre.

We spoke with the exhibition’s architect and scenographer, Robert Ilgen, about how space can tell stories, change perspectives, and become a form of social commentary.

How did the process of creating the exhibition begin – where did you start when looking for a scenography concept?

Last year, we had the opportunity to collaborate with Artscape in organising Refugee Week in Vilnius. It was a truly meaningful experience – working with a team of dedicated and professional creators on a socially relevant project. So, at the beginning of this year, we were delighted to be invited to design the scenography for an exhibition in Pabradė on a similar theme.

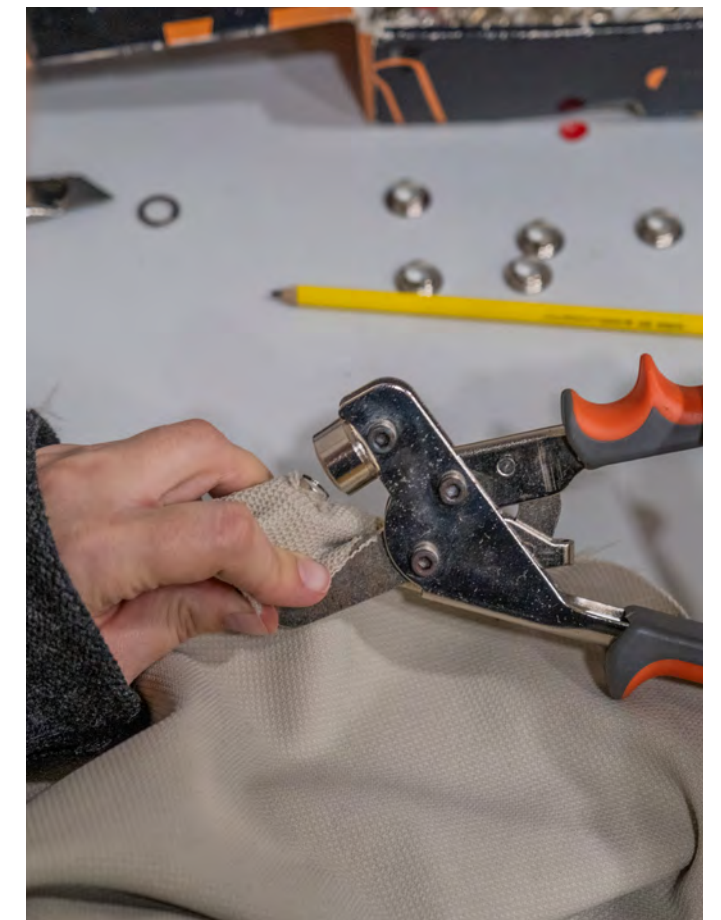
The fact that this exhibition is part of the Perspectives project, implemented in cooperation with the Goethe-Institut, gave us – as a German-Lithuanian architecture studio – even more motivation.

When we visited the Pabradė Cultural Centre to explore possible spaces, it unexpectedly turned out, during discussions with the centre's management, that the basement premises were actually the most suitable location for the exhibition. Once the main exhibition space was chosen, we had all the necessary elements to begin transforming the concept into a tangible spatial scenography.

How did the theme of this project align with your team's values and previous work?

In our other project, Pop-Up Ma Parole, we collaborate with the graphic design studio WAS•IS•DAS to create temporary discussion platforms in public spaces. These platforms encourage the exchange of opinions and visually present collected statements. Our priority is to give a voice to those whom society often does not hear – or perceives negatively.

From the very beginning, we felt a strong connection with the Voice for Change project in Pabradė, which aims to highlight the stories of refugees living in Lithuania.



How did you develop the vision for the exhibition together with the artists? How did it take shape in the space?

The artist duo Olesia and Nikolaj did an impressive job leading creative workshops at the Pabradė Refugee Reception Centre. They had a very clear, imagination-inspiring vision of what they wanted to convey in the exhibition and how they envisioned it spatially.

It was important to them to communicate not only the atmosphere of the workshops and the emotions evoked by the centre's sombre corridors but also the sterile office environment and bureaucratic context in which these stories emerged. This vision became our starting point – together, we searched for ways to translate these emotions and impressions into tangible spatial scenography.

As an architect, my task was to find a form that would not overwhelm but rather highlight the content they wanted to convey.

How does the exhibition's architecture and structure help convey the experiences of the people involved in the project?

Olesia and Nikolaj could hardly imagine a theatrical scenography, as the daily reality of the refugee centre was too stark and literal. Together, we searched for the most suitable presentation forms and eventually chose a minimalist approach. Raw MDF boards and simple A4 printed sheets best reflected the workshops and the environment.

The exhibition is divided into two parts. Entering through a side door, visitors descend into the basement and follow a long, dimly lit, maze-like corridor where they encounter excerpts from the stories, presented in various languages and reminiscent of official documents.

The second part is a brightly lit, almost empty room with a worktable under neon light, on which the materials used in the artists' workshops are left, as if the creators had just stepped out for a short break and left everything as it was.

The exhibition ends with another corridor, where visitors can leave their details in a special logbook, and, exiting through a different side door, find themselves in uncertainty outside the building – without any further guidance.

How did you approach designing an exhibition on such a sensitive social theme without overloading it aesthetically? Was that a challenge?

The greatest challenge, as in many projects, was finding the right balance between creativity, functionality, content, and the constraints of time and budget. But this time, the situation was unique – the theme required exceptional sensitivity.

The hardest part was resisting the temptation to create a visually elaborate design. We aimed for subtlety that would not interrupt the stories but simply accompany them.

How can architecture and scenography become a form of social dialogue?

Architecture and scenography are forms of visual communication – as eloquent as a facial expression, clothing style, or words. They reflect society and serve as a platform for dialogue with oneself and with the world.

What does "giving a voice" mean to you personally?

Our work influences society – both in the short and long term – and shapes our environment. With this power comes responsibility, which can sometimes limit the creative process, but more often it inspires, once you grasp its significance and potential.

What message do you want to convey to exhibition visitors – what should they experience, feel, or understand when they come to this exhibition?

Visitors should understand that this exhibition does not serve refugee stories directly, on a platter. It is a spatial experience that requires time, silence, and engagement.

Our aim was to create not just an exhibition, but a state of mind – one that leaves a resonance. If a visitor allows themselves to enter this space not as an exhibition but as a quiet conversation, the experience can stay with them for a long time.



How can such artistic projects change public attitudes?

By giving a voice to those who are often unheard, a different view of the world emerges – one that fosters empathy and offers the chance to get to know those who may seem “other.”

Artistic projects can provide a creative approach where traditional educational programmes may not be enough.

In the context of this project, what struck you the most – what left the strongest impression?

In Pabradė, the challenges of our time are especially visible – magnified, as if under a microscope. In this context, it is truly inspiring to see a Lithuanian creative organisation (the arts agency Artscape), a German cultural institute (the Goethe-Institut), and an artist duo working together to address these issues.



TAKTAK Architektūra+ Scenografija

TAKTAK is a design studio for architecture and scenography based in Germany and Lithuania.

Since 2017, architects Robert Ilgen and Rasa Patalauskaitė have been creating projects across Europe, merging the two disciplines in innovative and inspiring ways. From pop-up installations to architectural landmarks, every TAKTAK project unites creative vision, meticulous execution, and cultural depth — always with the ambition to craft spaces that inspire and leave a lasting impression.

Their collaborations span an international network of partners, including city administrations, renowned museums, cultural institutions and private clients.

SPECIAL THANKS

We would like to sincerely thank the social workers and staff at the Pabradė Reception Center of the Reception and Integration Agency. We are also deeply grateful to all the workshop participants – the true co-creators of this exhibition. For safety reasons, their names remain undisclosed, but their thoughts and creativity are at the heart of everything on display. Thank you for the time we shared. We truly hope that your path ahead is as smooth as possible.


Exhibition Creators:

Nikolaj Urencev, Olesia Lukonina

Exhibition Planning:

TAKTAK Architektūra+Scenografija

Producer:

Dominyka Vaičekuskaitė (Artscape)

Texts:

Nikolaj Urencev, Agnė Šyvokaitė

Design:

Nikolaj Urencev



Watch on
YouTube



Installation Kaunas Diaries at Kaunas Artists' House

PROJECT 2

INSTALLATION

Discovering the City Through Film

In Kaunas, a group of Ukrainian teenagers aged 16–18, living without their parents at the Children’s Welfare Centre Pastogė, found themselves invited into the world of cinema. Over the course of several workshops and a summer camp, filmmaking became their way of exploring the city around them, recording their thoughts, and testing new forms of self-expression. More than just a creative exercise, it was a chance to build friendships, spend meaningful time together, and discover how art can become a language of belonging.

The workshops were led by filmmaker and photographer Francesco Rufini, who arrived not with a rigid plan, but with an open question: What can cinema become in the hands of young people who are only just discovering it?

Over the course of four preparatory meetings and an intensive three-day summer camp, the group gradually shaped their own stories. Francesco introduced the basics of filmmaking – composition, framing, sound, documentary methods – while encouraging the teenagers to experiment. They learned

how to adjust their phone cameras for better quality, how to conduct interviews, and how to observe the world around them through a cinematic lens.

The process was collaborative and adaptive: some participants gravitated toward holding the camera, others enjoyed acting, others discovered interviewing as their strength, while a few chose the position of observers. There was no forced participation – every voice and every role mattered.

During the camp, two full days were dedicated to filming in the city, followed by a day of editing tutorials and collective reflection. In between, the group went together to Romuva, Kaunas’s historic cinema theatre, to watch a documentary film of their choice – an experience that further sparked their imagination.

The most important outcome was not only technical learning, but the act of creating together. As project coordinator Dominyka Vaičekauskaitė recalls:

“The essence of these workshops was not just filmmaking. It was about teamwork, nurturing relationships, and spending meaningful time together. Even those who preferred to observe still showed up every day. None of the teenagers missed a single session – and that shows how much it meant to them.”

The works created during these workshops did not remain as simple exercises or separate short films. They grew into a larger whole – an exhibition installation titled Kaunas Diaries, presented at Kaunas Artists’ House. Architect Robert Ilgen (TAKTAK Architektūra + Scenografija) together with the design studio WAS•IS•DAS wove the fragments of the process – images, voices, sketches, and laughter – into a single spatial story. The installation did not merely show the films; it carried with it the atmosphere of how they were made, the rhythm of the teenagers’ steps through the city, the weight of their words recorded as voiceovers. It became a place where cinema, memory, and belonging intertwined, allowing visitors to wander through Kaunas as seen through young eyes.



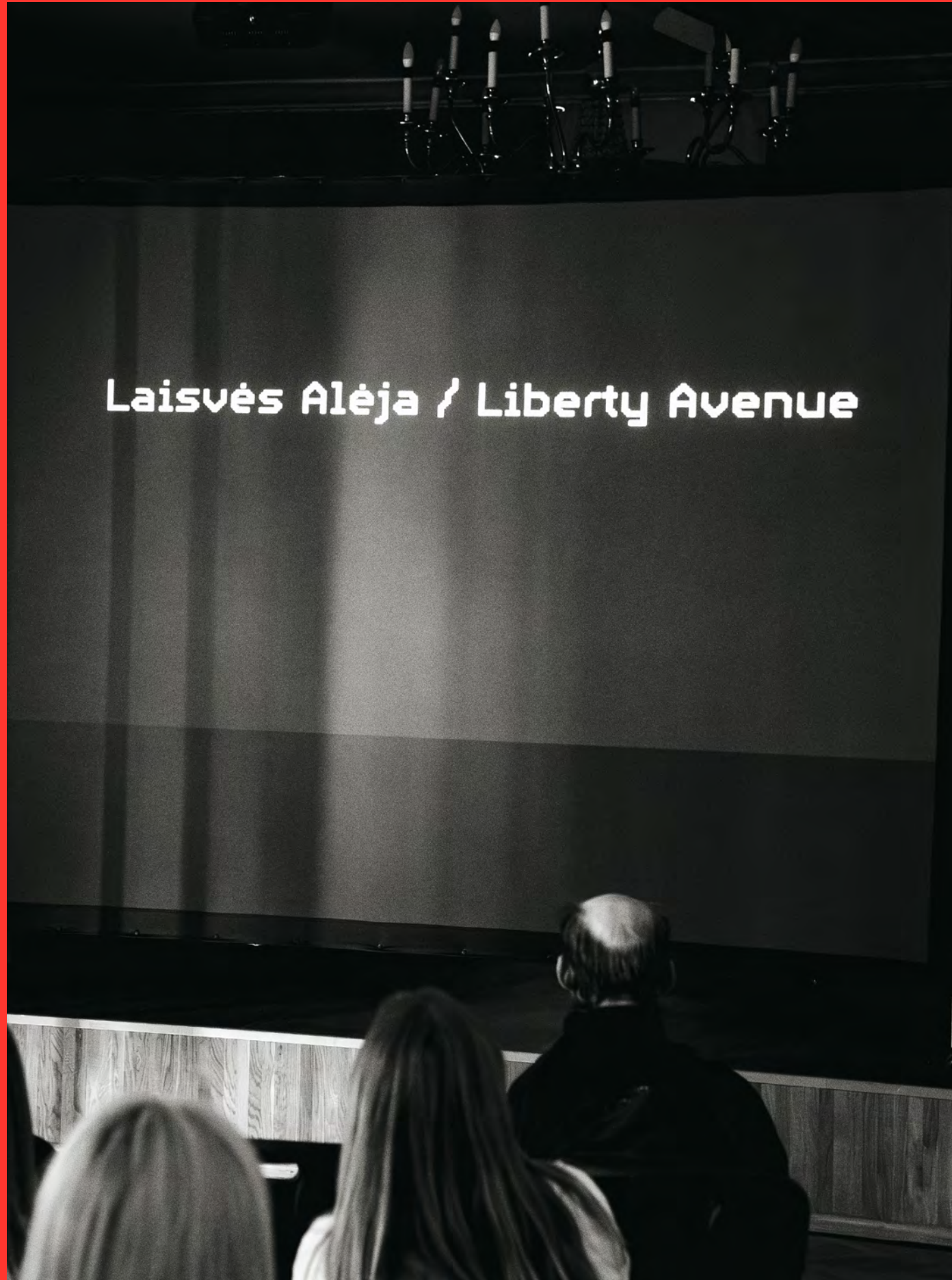
THE FILMS

From these encounters, two short films emerged – not pre-planned scripts, but organic products of the workshops. Both works reflect the way the teenagers experience Kaunas and the spaces that matter to them.

- Liberty Avenue / Laisvės alėja – capturing the experience of walking along Kaunas's central pedestrian street, allowing thoughts to drift freely.
- The Bench / Suoliukas – portraying an intimate conversation in a park, a space of refuge and connection.

The process emphasised teamwork, with each participant contributing creatively and shaping the final vision together.





Liberty Avenue

A cinematic walk through Kaunas's central pedestrian boulevard – a space of drifting thoughts, shifting identities, and playful imagination. Through voiceovers, participants revealed what goes through their minds as they walk along the avenue: fantasies of power, daydreams of escape, and moments of reflection.

The film is part of the installation „Kaunas Diaries“

Movie creative team:

Adriana Popadiuk, Anastasiia Zubenko, Anastasiia Yankevych, Zahar Sychevskyi, Yuliia Hrishchenko, Illia Avdieiev, Hanna Solomshenko, Ruslan Bohdonov

Editing:

Francesco Rufini

Subtitles translation:

Khrystyna Bakhurska

Producer:

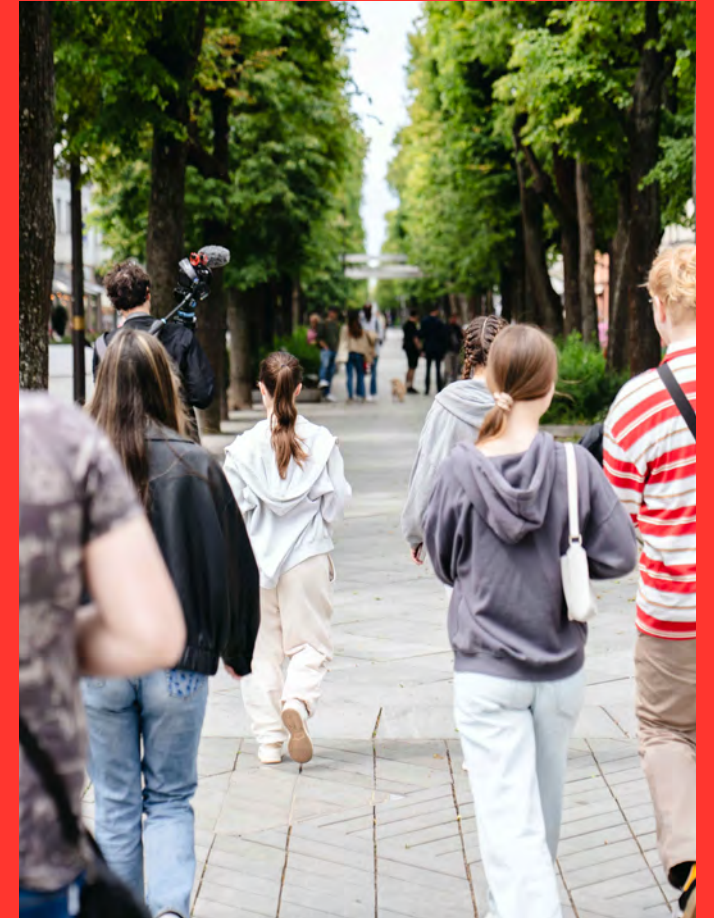
Dominyka Vaičekauskaitė (Artscape)



Watch on
YouTube

Excerpt from the opening monologue:

“When I walk down Liberty Avenue, I like to imagine
I’m a dictator, taking back all the lands other
countries claim as theirs... Though honestly, I don’t
even like them. Thanks.”



The Bench



Set in a park, the second film explores a bench as a symbolic place of refuge and connection. Through conversations and fragments of daily life, the film becomes a quiet portrait of how young people seek comfort and companionship in unfamiliar surroundings.

The film is part of the installation „Kaunas Diaries”

Movie creative team:

Adriana Popadiuk, Anastasiia Zubenko, Anastasiia Yankevych, Zahar Sychevskyi, Yuliia Hrishchenko, Illia Avdieiev, Hanna Solomshenko, Ruslan Bohdonov

Editing:

Francesco Rufini

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Khrystyna Bakhurska

Producer:

Dominyka Vaičekauskaitė (Artscape)



Watch on
YouTube



PARTICIPANTS' VOICES

What messages did the teenagers want to share with Kaunas residents through their films?



“To be honest, I’d like Kaunas residents to notice things in the film that they see every day but often overlook. For example, Liberty Avenue. People walk there daily and simply get used to it. But sometimes they forget why it is truly a beautiful historical place and why it is so symbolic. The same goes for Kalniečiai Park. It also has its own history. I really enjoy being there — I’ve met so many people in that park. I’d say it’s my comfort zone.”

— said Yuliia Hrishchenko, a political science student at Vytautas Magnus University, in an interview for the LRT radio show Kultūros savaitė, hosted by journalist Kotryna Lingienė.

“This film, of course, has an idea, but it’s deeper than just the weather or beautiful places in Lithuania. It’s a documentary film about people and their lives. If we were making it in Vilnius or any other Lithuanian city, we would also go to parks or the city centre. But that’s not the main point. For me, it’s not a film about Kaunas.”

— said Illia Avdieiev, a senior at Santara Gymnasium who moved from Vinnytsia, Ukraine, to Kaunas three years ago, in the same interview.



MEET THE

EDUCATOR



Francesco Rufini

Francesco Rufini is a documentary filmmaker and educator based in Vilnius, Lithuania. He started filmmaking with a BA in Anthropology at the University of Bologna and an MFA in Film Directing at the Edinburgh College of Art. His short documentary *Dogma* (2018) about the quirky world of dog shows in the UK illustrates his interest in film ethics, representation, and identity. Rufini's later research on Inuit cinema, *Robert J. Flaherty and Nanook of the North* (1922) was published for the film's centenary. In Lithuania, Rufini has been pursuing his own documentary projects, working as camera operator, and teaching film and photography in refugee camps with ARTSCAPE. After the Storm, a documentary about time and amber searching, will be his first film made in Lithuania.

"The idea behind Kaunas Diaries was to give participants the basic tools of filmmaking and

the freedom to film and express whatever they wanted. The most important thing was to create a collaborative environment and ensure the workshops were genuinely valuable. It was wonderful to see them working together and encouraging one another throughout the creative process. The installation is a way to share these perspectives with others – to invite people to see and experience the city through the eyes of young people," says Artscape educator and filmmaker Francesco Rufini.

This installation not only presents the process of making the films, but also demonstrates that the language of cinema can become a means of revealing young people's experiences, stories, and emotions.

THE INSTALLATION AND FINAL EVENT





The installation at Kaunas Artists' House brought together all layers of the teenagers' creative process. Designed by architect Robert Ilgen (TAKTAK Architektūra + Scenografija) in collaboration with WAS•IS•DAS, it transformed the reading room into a cinematic environment filled with moving images, voices, and fragments of the workshops.

The installation was open to the public in the reading room of Kaunas Artists' House from 2–31 July 2025. Admission was free, reflecting the project's principle of openness and accessibility.

The official opening on 2 July combined the unveiling of the scenography with the premiere screenings of Liberty Avenue and The Bench. The evening was documented in photographs and video, later shared across digital platforms. For the participants, it was a moment of recognition and celebration; for the audience, an invitation to experience Kaunas through new eyes.

Scenography:
Robert Ilgen (TAKTAK
Architektūra + Scenografija)

Graphic design:
WAS•IS•DAS

Producer:
Dominyka Vaičekuskaitė (Artscape)

Films created by the teenagers of the
Children's Welfare Centre Pastogė with
filmmaker Francesco Rufini

2025-07-02
-
2025-07-31

Instaliacija

**KAUNAS
DIARIES**

Installation

Kauno menininkų namai  V. Putvinskio g. 56, Kaunas

 GOETHE INSTITUTE  ARTscape  PERSPECTIVES
One Europe,
many Stories  KMM
KAUNO MENININKŲ NAMAI  pas
to
ge
Co-funded by
the European Union 

The Kaunas Diaries project was not only about cinema. It was about teenagers discovering their own agency, finding a new language to describe the city they inhabit, and spending meaningful time together.



“Our project Perspectives highlights stories from Europe and about Europe. They reflect the complex realities of today, told through the prism of many voices and perspectives. It is about gathering and sharing local stories, emphasising voices and viewpoints that are often less visible in everyday public discourse. With the installation Kaunas Diaries, we invite people to see Kaunas through the eyes of young people from Ukraine – to discover a fresh and sensitive perspective. It is also an invitation to reflect on how art – in this case, film – can become a way to explore both our own worlds and those of others, and to bring us closer together,”

says Anna Maria Strauß, Director of the Goethe-Institut in Lithuania.



“I’m glad that with another initiative we are returning to the young people at Pastogė. A camera is a wonderful tool for fostering creativity and media literacy. The films created are a key to the world of these young people, allowing us to see how they perceive us and what matters to them. Through these films, we can view the environment from a slightly different perspective – through the eyes of young people from Ukraine,”

says Aistė Ulubey, head and founder of the arts agency Artscape.



VOICE FOR CHANGE

Voice for Change

Voice for Change

Closing Reflections

Voice for Change brought together artists, educators, and communities whose voices are too often unheard. Over several months, two distinct yet connected artistic journeys unfolded – in Pabradė and Kaunas – each shaped by the lived experiences, resilience, and creative spirit of participants.

In Pabradė, workshops led by visual artists Nikolaj Urencev and Olesia Lukonina created a safe space for asylum seekers living in the Reception Centre. Here, creativity became a bridge over language barriers, bureaucracy, and the uncertainty of waiting. The resulting exhibition reflected

both the fragility and strength of human experience, told through personal stories, drawings, and shared moments.

In Kaunas, filmmaker Francesco Rufini guided Ukrainian teenagers from the Pastogė Children's Welfare Centre through the art of cinema. Learning to use the camera as a language, they created two short films that revealed their personal connection to the city and the places that held meaning for them.

Across both locations, Voice for Change demonstrated the power of art to connect people, foster empathy, and challenge the invisibility of certain communities. The workshops were not only about creating art, but also about building trust, learning new skills, and discovering new ways of expressing identity.

These projects are also a reminder: every person's story holds value. By sharing these stories publicly – in exhibitions, installations, and screenings – we open doors to deeper understanding and dialogue.

As the Voice for Change cycle concludes, its echoes remain in the drawings made in Pabradė, in the moving images captured in Kaunas, and in the connections built between artists and participants. The project leaves behind not only artworks, but also lasting human connections and a shared belief that art can indeed be a voice for change.





Voice for Change in Numbers

7 months

28 participants

1 exhibition

1 installation

2 short films

16 educational workshops

3-day creative camp



Photographs:

Leonard Lipskij
Vytis Mantrimas

Design:

Ligita Petrauskaitė

Texts:

Viktorija Matuzonytė

Editors:

Dominyka Vaičekauskaitė
Kotryna Briedytė

Organizers:



ARTsCAPE



Partially funded:



Partners:



ARTsCAPE

