

Art and resilience: a symbiotic relationship in contemporary visual artists

Arte y resiliencia: una relación simbiótica en artistas visuales contemporáneos

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Abstract

Resilience is a key resource for coping with and overcoming adverse situations. Although widely studied in clinical, community, and educational contexts, few studies have focused on underrepresented populations such as contemporary visual artists, and none in Paraguay. In this context, it is relevant to investigate how art can serve as a means to channel suffering and foster resilience. This study assessed resilience and self-perceived suffering in response to adverse events among Paraguayan visual artists, examining differences according to sociodemographic variables and the relationship between the impact of adverse events and resilience levels. A quantitative, non-experimental, cross-sectional design with a correlational and descriptive approach was employed. Data were collected using the Resilience Scale (Wagnild & Young, 1993), the Life Events Scale (Casullo, 1998), and a sociodemographic questionnaire designed to explore participants' artistic trajectory. Results showed that 75% of visual artists displayed medium to high resilience, which correlated negatively with the experience of adverse events and positively with years of artistic experience, with no significant gender differences.

Keywords: visual artists, art, resilience, adverse events.



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Resumen

La resiliencia es un recurso clave para afrontar y superar situaciones adversas. Aunque ampliamente estudiada en contextos clínicos, comunitarios y educativos, existen pocos estudios en poblaciones poco visibilizadas como los artistas visuales contemporáneos y ninguno en Paraguay. En este contexto, resulta relevante investigar cómo el arte puede funcionar como un medio para canalizar el sufrimiento y favorecer la construcción de la resiliencia. Se evaluó la resiliencia y la autopercepción del sufrimiento ante eventos adversos en artistas visuales paraguayos, examinando diferencias según variables sociodemográficas y la relación entre afectación por sucesos adversos y niveles de resiliencia. Para alcanzar estos objetivos, se empleó un diseño cuantitativo, no experimental, de corte transversal, con un enfoque correlacional y descriptivo. La recolección de datos se realizó mediante la Escala de Resiliencia (Wagnild & Young, 1993), la Escala de Sucesos de Vida (Casullo, 1998) y un cuestionario sociodemográfico diseñado para explorar la trayectoria artística de los participantes. El 75% de los artistas visuales presentan resiliencia media o alta, la cual se correlaciona negativamente con la vivencia de sucesos adversos y positivamente con los años de trayectoria artística, sin diferencias por género.

Palabras clave: artistas visuales, arte, resiliencia, sucesos adversos.

Introducción

Unlike more established fields of study like art therapy, this research doesn't focus on using art as a therapeutic tool guided by a professional. Instead, it analyzes the spontaneous and biographical connection between artistic creation, subjective suffering, and resilience processes. Outside of the clinical-therapeutic approach, some theoretical works have pointed to a possible link between art and human suffering, but they have not carried out empirical research with representative samples of contemporary visual artists (Carrasco Bahamonde, 2020; Jiménez, 2019; García-Pereira, 2016). This gap is a primary motivation for the current study, which seeks to provide empirical evidence for this connection in an underexplored regional context.

This study aims to show how art can be a tool for creating resilience in the face of adversity, supporting the work of López Álvaro (2021) who analyzed the case of Holocaust survivor Trude So-

jka, highlighting how her visual works were a way to express her extreme experiences of violence and resistance. In a similar vein, we can recognize the work of artists like Joseph Beuys, who channeled suffering and its subsequent transformation through his art; Frida Kahlo, whose work reflects the physical and emotional pain associated with her life story (Ruido, 1995); and Antoni Tàpies, for whom art was a tool for personal re-signification and reconnecting with his own identity (Martínez Gueyraud, 2021).

These cases support the hypothesis that art can play a significant role in the symbolic processing of adversity, becoming a space for psychological processing and resilience-building, particularly for those who have experienced lives marked by suffering.

First, we define the profile of the artist to be considered in this research. Medina (2005) defines an

artist as someone who develops a habit or intellectual virtue acquired through practice, imitation, doctrinal study, or disciplinary instruction from masters. To be considered a contemporary visual artist, their work must contain two types of content: autobiographical or self-referential content, which involves depicting a past or present event or emotion; and reflective content, which aims to raise questions about current issues through art. The definition also includes folk artists who reproduce traditional cultural forms (Sánchez Montañés, 2003) and indigenous artists who portray and embody the sociocultural and cosmogonic dynamics of a culture that maintains its traditions and interprets the problems of current reality (Salcedo Fidalgo et al., 2018). In relation to current artistic production, contemporary art is not defined exclusively by aesthetic criteria, but by the impact it has on the viewer and its ability to engage on a symbolic, political, or existential level (Groys, 2009; Escobar, 2004).

Furthermore, regarding the focus of this research, Casullo (1998) has categorized adverse life experiences into several groups: physical and mental illnesses, the death of loved ones, traumatic family and sexual experiences, academic conflicts, and difficulties in significant relationships. The subjective intensity of these events directly influences an individual's coping ability.

Within this context, the concept of resilience is central. It is understood as an individual's capacity to cope with, overcome, and positively transform following adverse experiences (Grotberg, 1997, 2008). However, the development of this capacity does not depend solely on individual resources. It is also promoted by the presence of resilience tutors. These tutors can be people, meaningful relationships, or symbolic elements that provide security, inspiration, or support, thereby helping individuals to reorient and rebuild their lives after a traumatic experience (Puig & Rubio, 2015). These can be stable and protective relationships (Ceberio, 2014) but also non-human resources like novels, movies, phrases, or stories that help re-signify the experience (Ceberio, 2013). Along these same lines, Cyrulnik (2003) includes art as a

potential resilience tutor, as it can be a vehicle for processing suffering, re-signifying the past, and allowing for psychological rebirth after trauma. In summary, there is an empirical gap regarding the construction of resilience in artistic contexts, which makes this research particularly relevant.

Methodology

Method

This study adopted a quantitative approach with a non-experimental, cross-sectional design, employing correlational and descriptive analyses. A frequency analysis to describe the sample, an independent samples t-test to identify differences between groups, and Pearson's correlation coefficient to evaluate linear associations between variables (Field, 2018; Hernández Sampieri, et al., 2014; Martínez, 2014) were used.

Population

According to Leticia Alvarenga, president of Grupo de Arte, this organization has 108 associated visual artists (personal communication, August 25, 2025). Meanwhile, the Paraguayan Visual Artists Association (AVISPA), as reported by its president Sara Hooper, has 50 members (personal communication, August 25, 2025). Together, these two entities include 158 professional visual artists, although the actual number may be higher when considering those who work independently or outside of these associations.

Sample

The sample consisted of 65 visual artists with an average age of 38.6 years and 13.3 years of career experience. The majority identified as female (64.6%), followed by male (24.4%) and other genders (7.7%). Of the participants, 63.1% reside in the capital and 35.5% in nearby cities, which are home to a higher concentration of artists and professional opportunities. In terms of their work, 64.6% follow a reflective approach and 54.4% an autobiographical one. Individual production varied from 0 to 2,500 works.

Participants were selected using purposive sampling, as the research prioritizes the depth of analysis over statistical representativeness and focuses on a population that is difficult to access (Hernández Sampieri et al., 2014).

Procedure

The survey, which included the measurement instruments, was disseminated through social media platforms related to contemporary art. We collaborated with artists, curators, collectors, museums, and gallery owners in Paraguay to maximize our reach. The survey was administered individually in an online format from December 2023 to March 2025.

The sample included contemporary Paraguayan visual artists with formal artistic training and whose work fell into the categories of autobiographical, reflective, folk, or indigenous contemporary art. To be included, they had to meet at least two criteria for professional recognition, such as participation in exhibitions, critical texts, awards, residencies, insertion in collections, or representation in galleries and museums. The selection was based on Helguera's (2013) classification, which distinguishes between established, mid-career, and emerging artists based on their career path, critical recognition, and art market presence. It is important to note that an artist's status is legitimized not only by their self-perception but also by the valuation of gallerists, critics, curators, and institutions that assign value to the work and the artist (Danto, 2024).

Previous studies have used the Casullo Life Events Scale (1998) (Bayona, 2015; Morales, 2017; Brizzio et al., 2004; Cardozo & Alderete, 2009; D'Anna et al., 2015; Aguirre Calleja, 2012) and the Wagnild and Young Resilience Scale (1993) (Gallegos & Cahua, 2023; Ramos et al., 2017; Castilla Cabello et al., 2016; Martín, 2016; Romero Bosa et al., 2018; Caldera Montes et al., 2016; González-Lázaro et al., 2021; Pesce et al., 2005; Quiceno & Vinaccia Alpi, 2012; García et al., 2014), which demonstrate the validity and reliability of these instruments. For this research, both questionnaires were adapted from a

written format to Google Forms, while preserving the original order and wording of the items.

After data collection, the information was transferred to a database. We checked if the items were answered appropriately and rejected five responses from individuals who did not consider themselves visual artists, which resulted in a final sample of $n=65$. We used the Bayesian method to impute missing data, as recommended by Little et al. (2012). The research was conducted following the ethical principles of the APA (2017) and the Declaration of Helsinki (Abajo, 2001), ensuring confidentiality, anonymity, informed consent, and the well-being of the participants.

Measuring instruments

1. The Wagnild and Young Resilience Scale (1993): This scale measures resilience across three dimensions: self-efficacy, purpose and meaning in life, and cognitive avoidance. It uses 25 Likert-type items (1 = strongly disagree, 7 = strongly agree), with total scores ranging from 25 to 175. Scores above 147 indicate high resilience, between 121 and 146 indicate moderate resilience, and below 121 indicate low resilience (Rodríguez et al., 2009). The scale evaluates confidence, independence, determination, adaptation, balance, flexibility, and a balanced life perspective (Jaramillo-Vélez et al., 2005). Resilient individuals show self-confidence, equanimity, perseverance, personal satisfaction, and the ability to enjoy solitude (García Zavala, 2016). Low scores reflect difficulties in coping with adversity and a sense of lower control; moderate scores show some capacity for adaptation; and high scores reflect rapid recovery, self-confidence, and a strong sense of purpose (Wagnild & Young, 1993).

2. Casullo Life Events Scale (1998): This is a self-administered scale. The participant identifies the events that have occurred throughout their life and then rates their emotional impact on a 5-point Likert scale, from no emotional impact (1) to a lot (5). It lists adverse situations related to family, health, work, personal problems, school, relationships, and legal issues. For scoring, a total score is not calculated. Instead, the analysis focu-

ses only on items answered with scores of 4 and 5, based on the author’s premise that events with higher scores indicate a greater emotional impact and are therefore more relevant for analysis (Bayona, 2015).

3. Sociodemographic Questionnaire: This questionnaire collected data such as age, marital status, education level, and gender, and also provided information about the artists’ careers.

Results

The results were first organized by describing the sociodemographic characteristics of the study population (Table 1) and then each of the objectives set was addressed.

Secondly, a descriptive analysis of the study variables was conducted according to the stated objectives. Table 2 presents the descriptive analysis of the items measured by the resilience scale (Wagnild & Young, 1993). The mean for the “confidence and feeling good alone” factor is 56.44, fo-

llowed by “equanimity” at 27.35, and “perseverance” at 24.01. Lastly, the mean for “self-acceptance” is 20.92, although this is not considered statistically significant.

Subsequently, the sample distribution was evaluated according to the resilience levels proposed by Wagnild & Young (1993), as shown in Table 3. This indicates that the sample’s resilience level is moderately high (38.5%), followed by high (36.9%), and to a lesser extent, low (4.6%).

In summary, Tables 2 and 3 show the results of objective 1, which consists of evaluating the level of resilience in contemporary Paraguayan visual artists.

As for objective 2, which aims to assess the most frequently experienced adverse events and the level of impact of such events, Table 4 presents the results of the life events scale (Casullo, 1998), highlighting those events with a high risk of occurrence, which at least 20% of participants reported as significant for them.

Tabla 1.
Análisis descriptivo de las variables sociodemográficas

Variables		Mean (SD)	Range
Age		38,58 (17,35)	18-76
Years in artistic career		13,3 (13,88)	1-60
		n	%
Gender	Female	42	64,6
	Male	18	24,4
	Other	5	7,7
Residence	Asunción (Capital)	41	63,1
	Central	23	35,4
	Itapúa	1	1,5
Line of work	Autobiographical	36	55,4
	Reflective	23	35,4
	Other	13	20

Tabla 2.
Valores descriptivos de la resiliencia y sus factores

Resilience Factors	Minimum	Maximum	Average	Dev. Deviation
Resilience	30	174	128,73	31
Confidence and feeling good alone	14	70	56,44	13,49
Perseverance	5	35	24,01	7,16
Equanimity	7	42	27,35	7,66
Self-acceptance	4	28	20,92	5,36

To determine whether there were significant differences in the level of resilience according to the number of events experienced, a Pearson correlation was used, as can be seen in Table 5.

As observed, no significant relationship was found between the number of life events experienced and levels of resilience or its factors.

Next, in response to objective 3 of the study, an independent samples t-test was conducted to determine if there were significant differences in resilience levels based on whether a person had experienced a specific event. This test compared resilience levels for individuals who had experienced the aforementioned high-risk events (Table 6).

As can be observed, the only two instances in which a significant difference is found are in events where individuals were separated from a loved one or experienced the death of a friend. In both cases, the people who experienced these events show a statistically higher level of resilience than those who did not.

Finally, a Pearson correlation analysis was conducted to determine if a relationship exists between age, years of experience, and the variables of Resilience and life events (Table 7).

Significant negative correlations were observed between both age and years of experience and the total number of events that significantly affected them, including those related to personal changes, school problems, and work problems.

Discussion

A normal level of resilience was observed in 16.9% of the sample, normal-high in 38.5%, and high in 36.0%. The “trust and feeling good in solitude” factor was 56.44%, followed by “equanimity” at 27.35% and “perseverance” at 24.01%. These results suggest that contemporary Paraguayan visual artists possess personal resources to cope with the adverse situations they have experienced. Masten (2025) argues that resilience is present in people through their own psychological and social resources, which allow them to adapt positively.

Tabla 3.
Distribución de la muestra según niveles de resiliencia

	Frequency	Percentage
Low	3	4,6
Normal Low	2	3,1
Normal	11	16,9
Normal High	25	38,5
High	24	36,9

Nota: Wagnild & Young (1993).

Tabla 4.
Sucesos de alto riesgo en la vida de los participantes

Dimension	Item	Risk
Personal changes	Significant personal psychological problems.	46,2%
	Having thought about taking my own life.	21,5%
	Being separated from a loved one.	27,7%
Partnership or friendship problems	An unpleasant or traumatic sexual experience.	20%
	Death of a friend.	21,5%
	Separation from a partner or breakup	23,1%
Family Problems	Death of a parent.	23,1%
	Death of a grandparent.	33,8%
	Serious family problems.	23,1%
School Problems	Vocational confusion. Not knowing what to study.	21,5%
Work Problems	Serious family financial problems.	21,5%
	Difficulty finding work.	24,6%
Health Problems	Mental illness of a friend.	24,6%
	Serious physical illness of father	21,5%
	Serious physical illness of mother	26,2%
	Serious physical illness of a friend.	23,1%

Tabla 5.
Correlación de la cantidad de sucesos totales y la resiliencia y sus factores

	Sucesos Totales	Resiliencia	Confianza y sentirse bien solo	Perseverancia	Ecuanimidad	Aceptación de uno mismo
Sucesos Totales	1	,170	,224	115	,079	149
Resiliencia		1	,937**	,928**	,911**	,880**
Confianza y sentirse bien solo			1	,789**	,771**	746
Perseverancia				1	,846**	,834**
Ecuanimidad					1	,767**
Aceptación de uno mismo						1

Tabla 6.

Prueba t de Student respecto a las diferencias en el nivel de resiliencia según los sucesos experimentados

Variable	n no experi- mentaron	n experimen- taron	Media (DS) no experi- mentaron	Media (DS) experi- mentaron	gl	t	p
Problemas psicológicos personales importantes.	35	30	130,8 (36,28)	126,33 (23,79)	63	576	,567
Haber pensado en quitarme la vida.	51	14	33,2 (36,28)	23 (79,55)	63	779	,439
Estar separado/a de un ser querido/a.	47	18	123,42 (33,53)	142,61 (17,16)	63	-2,307	,024*
Alguna experiencia sexual desagradable, traumática.	52	13	126,9 (33,44)	136,07 (17,34)	63	-953	,344
Muerte de algún amigo/a.	51	14	124,21 (32,52)	145,21 (17,05)	63	-2,32	.024*
Ruptura de pareja o noviazgo.	50	15	124,72 (33,83)	131,93 (19,3)	63	-0,452	0,653
Muerte del padre.	\$50	\$15	125,38 (28,94)	139,93 (35,86)	63	-1,614	0,111
Muerte de algún abuelo/a.	43	22	124,39 (33,43)	137,22 (24,07)	63	-1,598	0,115
Problemas familiares graves.	50	15	129,18 (32,23)	127,26 (27,44)	63	0,208	0,836
Confusión vocacional. No saber qué estudiar.	21	14	128,68 (33,1)	128,92 (22,75)	63	-0,026	0,98
Serios problemas económicos familiares.	51	14	123,11 (33,24)	138,28 (18,85)	63	-1,308	0,196
Tener dificultades para conseguir trabajo.	49	16	127,83 (34,39)	131,5 (17,45)	63	-0,408	0,685
Enfermedad psíquica de algún amigo/a.	49	16	128,34 (35,58)	189,93 (26,46)	63	-0,177	0,86
Enfermedad física seria del padre.	57	8	127,31 (32,43)	-1	63	-0,987	0,327
Enfermedad física seria de la madre.	53	12	129,26 (32,65)	126,41 (23,31)	63	0,285	0,776
Enfermedad física seria de algún amigo/a.	49	16	128,34 (32,58)	189 (26,46)	63	-0,177	0,86

vely to adverse events—resources that they may have built through their art. Connor and Davidson (2003) also highlight the importance of motivation and perseverance in developing resilience, which aligns with the results of this analysis.

That said, for D'Alessio (2009), the type of resilience in this case could be social or collective, as it occurs when individuals are immersed in groups that influence outcomes. It could also be communal, based on daily contact, identity, and community living, and finally, organizational. Continuing with the integrative definition of resilience, it presents itself in artists as an individual ability to thrive in the face of a challenging, stressful experience. Among the pillars, it mentions introspection, independence, as well as the ability to relate to other artists by creating intimate bonds and balancing the needs of one another. It also includes initiative, humor, creativity, and the personal desire for well-being and a commitment to human values.

Another finding is that visual artists have experienced adverse situations such as personal changes,

which include significant psychological problems, suicidal ideation, and separation from loved ones (95.4%); relationship or friendship issues with traumatic or unpleasant sexual experiences, death of friends, or separation from partners (64.6%); family problems including the death of a parent or grandparent and serious family issues (80%); school problems including vocational confusion (21.5%); difficulties finding employment or serious financial problems (46.1%); and mental health issues of friends or physical health problems of a parent, mother, or friends (95.4%) (Casullo, 1988). However, despite having experienced these adverse events, the degree of negative impact is not high.

In this regard, Frankl (1984) suggests that people are capable of giving adversity a different meaning, and for this, personal growth is key to overcoming it. This could apply to artistic creation as a means for building resilience. Along the same lines, Cyrulnik (2001) states that resilience involves giving a new narrative to a traumatic event, and art is one of the main tools for this reconstruction. The artists' self-confidence and ability to enjoy

Tabla 7.

Distribución de la muestra según la edad, los años de experiencia y las variables de Resiliencia y de sucesos de vida

	Age	Years of experience as a contemporary artist
Age	1	,839**
Years of experience as a contemporary artist	,839**	1
Resilience	,044	,104
Confidence and feeling good on your own	-.110	-.047
Perseverance	.194	.236
Equanimity	.114	.175
Self-acceptance	\$.107	\$.155
Total events	-.299*	-.315*
Personal changes	-.464**	-.428**
Partnership or friendship Problems	-.156	-.183
Family Problems	.47	-.46
School Problems	-.427**	-.337**
Work Problems	-.384**	-.265*
Health Problems	-.116	-.194

* La correlación es significativa en el nivel 0,05 (bilateral).

** La correlación es significativa en el nivel 0,01 (bilateral).

solitude align with Bandura's theory of self-efficacy (1997), which posits that self-confidence strengthens one's capacity to face challenges, thereby promoting adaptation, the reconstruction of meaning from the adverse event, and ultimately, resilience.

Nevertheless, the only two instances where a significant difference was found were in events involving separation from a loved one or the death of a friend. In both of these adverse events, individuals who experienced them exhibited a statistically higher level of resilience than those who did not. This could be linked to a study that suggests chronic grief over the loss of a loved one is associated with a prior relationship of emotional dependency and mental health consequences like depression, anxiety, and fatigue. These issues are proposed to be studied and reflected upon in a form of introspection, which in turn leads to the development of positive characteristics like resilience (Garassi, 2009). Furthermore, art provides a path for expressing and rationalizing what has happened, and in this sense, understanding and accepting pain are fundamental to overcoming it (Salomone & Gallardo, 2017).

On the other hand, according to attachment theory (Bowlby, 1982; Ainsworth, 1978), individuals who have had reliable attachment figures develop resilience in the face of adverse situations. These secure bonds provide them with emotional support and coping strategies. Consequently, other adversities may affect them less. However, the loss of close individuals has a profound impact because it breaks the secure bond that sustains their emotional well-being (Fraleay, 2009).

Another important reason for the self-perceived low impact of adverse events could be that the origin of trauma can also stem from other types of emotional harm that are microscopic and repetitive, less obvious and intense, and therefore more imperceptible (Rodríguez Vega et al., 2005). Regardless, it is important to consider that trauma does not reside solely and in isolation in the event itself but is closely related to the type of coping mechanism. This is why the same event can be

traumatic for some people but not for others. Perhaps for artists with longer careers, art has served as a resilience factor, helping them give a positive meaning to past painful events.

Complementing the above, significant negative correlations were observed between both age and years of artistic experience and the total number of adverse events perceived as highly impactful. These negative associations were particularly relevant in the categories of personal changes, work difficulties, and problems in the academic environment. In interpretative terms, these findings suggest that older participants with more extensive artistic careers report a lower subjective impact from adverse life events compared to younger artists with less experience, who express a higher level of suffering in the face of such events.

Experience would be related to legitimization by the art market. The literature distinguishes three categories of artists legitimized by the market: established artists, who have entered national art history, with representation in prestigious galleries and international auctions; mid-career artists, with a consolidated trajectory in biennials, awards, scholarships, and specialized academic or critical publications; and finally, emerging artists, identified by galleries at fairs or events, with participation in collective exhibitions, scholarships, or artistic residencies (Helguera, 2013).

This allows for the hypothesis that with greater artistic experience, the legitimization as an artist reconstructs the negative meaning of lived adversities. This is supported by the artistic careers of the study population: 27 have curatorial texts about their works, 53 artists have participated in individual or collective exhibitions, 24 have catalogs of their works, 30 are part of private collectors' collections, 31 have won an award for their artistic career, 17 have participated in an artistic residency, 23 artists have sold works to international collectors, 17 participated in Art Biennials, 9 artists have works in international museums, and 1 artist has quoted works in national and international art houses. This indicates that the majority are

mid-career artists (Helguera, 2013) legitimized by the art market (Danto, 2024).

On the other hand, no significant differences were found according to gender. It could be said that regardless of gender, the crucial factor is the prior rationalization of what has happened, and in this sense, understanding and accepting pain is fundamental to combating it (Salomone and Gallardo, 2017).

In another matter, 54.4% of the sample self-perceives their art as having autobiographical content and 64.6% with reflective content, although no significant results were highlighted. In any case, this can be connected to the ideas of Sierra León (2014); Uribe Alarcón (2016); Aguirre Calleja (2012); Celentani (2014), who state that reflective art is a form of symbolic expression of situations that cannot be expressed through other types of language. In doing so, it plays a role in social transformation and denunciation, as a form of resistance, memory, and reparation, exposing acts of inequality, injustice, and oppression, and as a path of expression that helps them build resilience.

In conclusion, regarding the relationship between the level of resilience and the impact of life events on Paraguayan visual artists, a positive relationship is observed between resilience and the level of impact from life events based on the years of an artistic career.

Conclusions

Seventy-five percent of the sample showed medium and high levels of resilience. This resilience was not related to gender or marital status but was positively correlated with age and artistic experience. This suggests that both life experience and professional trajectory contribute to the ability to overcome adversity and transform difficulties into meaningful learning experiences. Therefore, age and experience can be considered

protective factors that allow individuals to reframe the meaning of experienced adversities and build resilience through art.

Art can be considered a valuable resource for fostering resilience, as it serves as a medium to process suffering, give new meaning to past experiences, and facilitate a psychological rebirth after traumatic situations. In this way, the impact of a situation, subjectively experienced as traumatic, can be addressed throughout a person's life, and through art, they can restore themselves physically, mentally, and socially.

This study had several limitations: a small sample size, a lack of a longitudinal approach, and the exclusion of other theoretical aspects that could also measure resilience in artists. Nevertheless, there is an empirical gap in research on resilience-building within Paraguayan artistic contexts, which highlights the relevance of this investigation. As such, this study is exploratory in nature and lays the groundwork for future research.

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Authors' contributions

Marcelo R. Ceberio: Conceptualization, methodology, resources, validation, data curation, critical review and final editing, supervision and project leadership.

Alejandra González Monzón: Conceptualization, methodology, writing the original draft, research, resources, data curation, preparation and presentation of tables and data.

Catalina Wild: Conceptualization, methodology, writing the original draft, research.

Romina Daverio: Conceptualization, methodology, research, coordination and overall project management.

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