



iamvulnerable
so alive

Art is loving Reality

imvulnerable

curated by SERGIO MARIO ILLUMINATO

Transdisciplinary performative practice of painting-sculpture
with a site-coexistence character in publishing-cinema-dance-music-photography
Former Pontifical Prison, Velletri, September 30, 2023 - January 30, 2024

*'imvulnerable' reconstructing a narrative tension within a context like the former Pontifical Prison of Velletri
constitutes the latest testament to this precious historical heritage of immeasurable
value that spanned two centuries before its irreversible transformation*



REGIONE
LAZIO



Città metropolitana
di Roma Capitale



Città di
VELLETRI

Project curated by **SERGIO MARIO ILLUMINATO**

with the complicity of the artists:

Painting-Sculpture	Sergio Mario Illuminato
Photography-Set design	Rosa Maria Zito
Cinema	Federico Marchi with Roberto Biagiotti and Alessandro Pagoni
Dance	Patrizia Cavola and Ivan Truol with Camilla Perugini and Nicholas Baffoni
Music	Andrea Moscianese
Sounds	Davide Palmiotto

Executive Production **MOVIMENTO VULNERARTE APS**

created within of **ACCADEMIA DI BELLE ARTI DI ROMA**

with the Patronage of **REGIONE LAZIO**
CITTÀ METROPOLITANA DI ROMA CAPITALE
COMUNE DI VELLETRI

Special thanks to Architect Paolo Candidi, Head of 'Sector VI - Planning and Sustainability' at the Municipality of Velletri, for collaboration and support in accessing the former Pontifical Prison of Velletri

with the collaboration of **ATACAMA COMPANY**
International Contemporary Dance Festival "Landscapes of the Body"
thanks to the sensitivity and support of **exibart**

Photo credit and
Setup and organization Rosa Maria Zito and Sergio Mario Illuminato

Office of Information and
Communication for Art and Culture **CULTURALIA** of NORMA WALTMANN

Collaboration in organization Maria Grazia Abete, Rossella Menichelli, Marina Mingazzini
Riccardo du Marteau

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We witness this rebirth thanks to art. It is culture and art themselves that make us understand, that open our eyes to what has been and what can become. Thanks to Sergio Mario Illuminato, the history of this building comes to life



Chiara Ercoli, Deputy Mayor - Councilor for Culture City of Velletri

'invulnerable' is the right opportunity to reflect, outside conventional spaces and habits, on the essence of human nature, its vulnerability, the value of sharing, and the role of communities. The original visual narrative and artistic expression curated by Sergio Mario Illuminato offer a special and moving perspective on the transformative power of art in unique historical, cultural, and social contexts. The Metropolitan City of Rome Capital has recognized the value of this project and has granted it its patronage



Pierluigi Sanna, Deputy Mayor Metropolitan City of Rome Capital



In an age of permanent crisis, where the international order is in decline, and the laws of the planet have escaped control due to the excessive exploitation of natural resources, the identity of today's artist is well-defined, though interpreted with alternative approaches and methods: to HYBRIDIZE, to cross boundaries between languages and cultures while maintaining a sensitivity to the context and its limitations. Remaining on the edge between different creative categories and experiencing a certain restlessness about definitions represents the journey of contemporary art, which inherits the baton from early 20th-century movements like the Bauhaus. It is imperative to insist on the question of paradigm change that the new design of contemporary art must confront, escaping all forms of comfort zones. This research focuses on unusual perspectives guided by the concept of TRANSDISCIPLINARITY, aiming to understand the complexity of the present world. We move in the unusual space of INTERSTITIAL ZONES between painting ∞ sculpture, influenced by the language of cinema, dance, music, and photography, in order to continually re-signify exhibition spaces and experiment with relational creative practices that reveal connections, affinities, and possible developments with the participating elements. This is the exciting necessity in the unfinished expressive search for an authorial dimension that, through the 'COSMIC-WEAVE-FABRIC' of 'COMMUNICATIVE-ARTISTIC-ORGANISMS,' is based on 'CO-EXISTENCE' in creating irregular performative rings, conceived as meeting places and communities, spaces for generation and active knowledge, not just consumption. It is a reversal of the trend in art, moving away from exhausted exclusive castes and self-referential systems. From here, we interweave the primal themes of the 'BODY-BEYOND-MATTER,' 'VULNERABILITY,' 'NOMADIC-ETHICS' and 'CONVERGENCE-AESTHETICS' based on the creative mechanisms of Ruins, to expand and divert contemporary inquiries regarding what is propagated through the para-verse. In this context, this neologism refers to the relentless degradation of virtual worlds towards the shallowness of mirror worlds in our daily lives.



COMMUNICATING ARTISTIC ORGANISMS



Art is to love reality!

This statement is embodied by my *Communicating Artistic Organisms* (CAO), guardians of the idea that art is a process closely linked to life as its raw material. Departing from conventional grammar, these devices are not simple works to contemplate; they lack a fixed and finished form, resembling instead a constantly evolving '*cosmic-fabric-weave*' made up of metallic and organic pigments undergoing continuous changes through chemical reactions, fermentations, chromatic alterations, and decay.

By inducing a rapid alchemical process of decay and ruin to their existence, I apply a temporal patina to my devices that engages with the dynamic ecosystem we are a part of with our humanity. Drawing on philosopher Bruno Latour's reflections on *hybrid structures*, once the stable value of form is consumed, the artistic work becomes a transparent passage and, consequently, no longer functions as a model in itself but as a communicating device seeking to reestablish a complex symmetry between the artist and the other, between culture and nature.

Through the concept of ruin as a creative mechanism, two distinctive forces described by sociologist Georg Simmel emerge within the same devices: the heaviness of matter and the spirit of nature. These forces converge, creating an '*aesthetic-of-convergence*' unit invested with a new ethical meaning that generates multiple layers and different regions of a polysemic universe of fluctuating meanings; always evolving, inexhaustible, and untranslatable, involving an active and inclusive interpretative nature between artists and participants.

The active result of the artistic device detaches from static symbolic correspondences, becoming a true relational medium. Despite the lack of harmony, profound connections emerge for the viewer, engaging them in an authentic experience with their own body.

In the simultaneity of intuition and thought, dynamically shifting its boundaries within the device, the conflict between the downward force (of matter) and the upward force (of spirit), between purpose and accident, between aesthetic nature and ethical nature, between past and present, between what is no longer and what is not yet, never fully resolves. An unresolved coexistence is maintained, a deep tension between their oppositions, manifesting in a dense and permeable unity of the device that opposes the compact and structured unity that no form can ever achieve without opening to all antagonistic currents.

The convergence device CAO represents a process of reclaiming and resignifying the world, recognizing the interconnection between nature and culture. The pigments act as traces of a journey, reinterpreting concepts like transition and sunset without seeking aesthetic perfection but rather desiring to destroy the visible forms of a commodified culture.

Reflecting on Nietzsche's notion of the greatness of man, the devices are considered as a bridge rather than an ultimate end. In a world losing substance and truth, it is necessary to have the courage to assert that the heart of art resides beyond contemporary fashions, escaping ephemeral pursuits.

Recognizing the interconnection between nature and culture, the convergence device becomes a fabric of unfinished experience. This process fuels the progressive acquisition of dissolution into the artifice of things, representing the outcome of the shift from abstract avant-garde exploration to a subjectivity in action reflected in things. Philosophy remains crucial for contemporary art, escaping illusion and fully experiencing emotions as events in the flow of experience.

TRANSDISCIPLINARITY IS THE CONTEMPORARY FORMAT OF THE PERFORMATIVE PRACTICE by Sergio Mario Illuminato

Throughout an eclectic artistic journey, I have processed, under the banner of hybridity, the fragile condition of human reality. The practice of painting and sculpture, in particular, has revealed physical and mental territories beyond conventional boundaries, allowing me to unlearn, re-understand the emotions, choices, and tensions that characterize perception and behavior in everyday life.

From these experimental and observational findings, I made a valuable discovery: the fusion of vulnerability and the body, rooted in the history of human societies over millennia, yet the digital revolution with the still unwritten chapter on artificial intelligence and the metaverse has reaffirmed its fundamental anthropological structure even in the contemporary era of the infosphere, as defined by philosopher Luciano Floridi. This reflection has marked not only the formal and aesthetic perspective but has also had a profound impact on me philosophically, ethically, and politically.

Another but convergent aspect. International contemporary art exhibitions are increasingly using art as an abstract entity separated from reality. Art seems to be confined more and more to ideologically coded spaces like museums, fairs, and galleries. Claudio Parmiggiani, among artists with an international voice, raised an interesting question: What can be built in art today, starting from the offensive, fashionable, and festive optimism of an art world that, while everything is burning, points us to Disneyland as a perspective?

Personally, in response to the current dramatic situation, I felt the need to react artistically by escaping the predetermined anesthetic spaces that relegate art to the margins and tried to bring into the world, as Alighiero Boetti affirmed. I work to rehabilitate the “contemporary cathedrals of vulnerability,” including former prisons, hospitals, slaughterhouses, barracks, churches, factories, schools... and other places in a state of severe abandonment.

My research in these spaces aims to create a potential experiential environment, a meditative space characterized by crystalline transparency, in order to recover a ritual dimension open to the other, in which artists and participants can immerse themselves to listen to the vibrations of pre-existing elements along with the sensitivity and energy of the *Communicative Artistic Organisms* (CAO) that I have developed over the years. Exhibition spaces become places where an unparalleled process of relationships unfolds, revealing a shared lexicon.



From these and many other experimental and observational experiences, the BOOK entitled “*Corpus et Vulnus, Tàpies, Kiefer, Parmiggiani*” was born. The ideas presented in the book were then transformed into creative works during a unique and unrepeatabe ARTISTIC RESIDENCY that we organized at the former Pontifical Prison of Velletri, a space of over a thousand square meters built in 1861 by the Romani family. During the six months of residency, I collaborated with a group of students and painting and sculpture technicians from the Academy of Fine Arts in Rome, as well as teachers and professionals in cinema, dance, music, and photography. Together, we explored this space, which had been in a state of hibernation for about thirty years.

We dedicated these months to create a deep, articulated, critical, fragile, and necessary ‘*intellectual space.*’ Through unusual perspectives guided by the concept of *transdisciplinarity*, we practiced an inclusive and open relational life in which it was possible to explore and unveil the nature of the multiple connections between isolated issues, in a space where questions are revisited, alternatives reconsidered, and interrelationships revealed (UNESCO – Division of Philosophy and Ethics, 1998).

The final result was the birth of the VulnerarTe MOVEMENT, the creation of the SHORT FILM “*Vulnerare,*” and the TRANSDISCIPLINARY PERFORMATIVE PRACTICE “*iosonovulnerabile.*” These interconnected activities encapsulate the essence of an immersive site-coexistence experience, which we are presenting to students and the public at the former Pontifical Prison of Velletri.

But there’s more. The structure that hosted us was owned by the State for many years. Today, it is one of the seven million abandoned buildings in Italy. Several proposals have been made for its conversion for various purposes, such as apartments or a shopping center. We don’t know many details about its bureaucratic history, but the question of how to requalify it has troubled the last three municipal administrations, eager to recover the building in a useful way. Thanks to an expenditure of 1.3 million euros, the former prison has been preserved from any real estate speculation and is now owned by the Municipality of Velletri.

For one of the many accidental synchronicities that mark our path, the project presented in these pages represents the last experience and living testimony of the building in the state in which it has come to our attention, preserving the memory and original traces of its two-century history. The book, the artistic residency, the short film, the transdisciplinary performative practice, and the photographic shots of the entire residency process, along with the testimonials of the protagonists, constitute the final documentation before the architectural renovation and the change of destination and use of the nineteenth-century structure, expected in the coming months.

CORPUS ET VULNUS BY FRANCO SPERONI

«*Corpus et Vulnus*» is a broadly 'performative' project, complex by nature, due to its composition of manifold pathways, at times intertwining. The paths include the exhibited works, the author's accompanying reflections, references to the past and present - Tàpies, Kiefer, Parmiggiani - and not least, the exhibition space where everything happens and regenerates through those who move through the space.

But it is also complex because it is aware of the functional limits that works have as symbolic language in relation to the fluidity of the processes that affect and involve us.

Bodies, as Jean-Luc Nancy wrote in *Corpus*, "*are always on the verge of departing, in the imminence of a movement, a fall, a distancing...*"

They are not forms to be fixed as stable architectures, or in the sense of classical physics, consistent particles, but rather states of potential and relative movement. In other words, bodies inhabit, and places are affected by their inhabitants.

The '*dispositif*', a term that often appears in Sergio Mario Illuminato's reflections, is a mechanism made up of several interconnected parts, not so much in a mechanistic and therefore formal sense, as a result of compositions and measures, but rather as parts that hybridise for continuity.

The complex organism of the *dispositif* is therefore the basis of a feeling that filters through the various elements: works and place.

Everything is closely connected, so much so that the thought (perhaps one should say the spirit) that circulates among the various media (paintings, text, place) is the true device without a definite form, just as the life that is the raw material of '*corpus*' and '*vulnus*' has no definite form.

From this relationship arises the idea of an exhibition path as well as the path of thought that precedes and inhabits it.

"*That 'a good painter is inwardly full of figures'*" was a reflection of Albrecht Dürer, taken up by Salvatore Settis as an epigraph for his text in the catalog for Anselm Kiefer's exhibition at Palazzo Ducale in Venice in 2022.

Kiefer also claimed to think in images, aided by poetry.

Trying to thin out the clouds inherent to metaphors, bringing together different media, is typical of the post-media nature of contemporary feeling, even when it comes to painting-painting, as in the case of «*Corpus et Vulnus*».



However, it is a painting that needs to be nourished beyond the frame of composition, inhabiting a strong, site-sensitive place, such as the former Pontifical Prison, to “*place at the centre the most fragile condition of human reality,*” writes the author; giving shape to a matrix of processes, such as Nancy’s, to engage, finally, in a regenerating dialogue that begins at the exhibition moment.

For this reason, one can also speak of a ‘*performative*’ sensitivity beyond the too narrow grammar of languages, because works can also function as performers in a field of relations activated by them.

We have been accustomed to internalising painting as an unfathomable and self-sufficient sacred reality to be viewed from afar, as if it were an island that cannot be alighted.

Meanwhile, “*to see painting is to touch, to see the artist’s gestures,*” says William J.T. Mitchell in his Pictorial Turn - which is why, he deduces, it is so rigorously forbidden to touch the canvases.

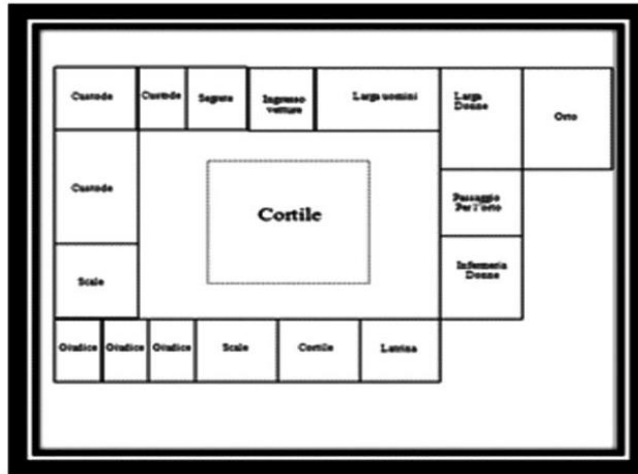
Working on exposure, instead, as if it were a biographical narrative that reveals the author’s position in a problematic field of relationships, is a way of unveiling the work by making the process and therefore the vitality, felt.

‘*Visual media do not exist,*’ Mitchell argued, contending that there are no ‘*pure*’ media, since our senses cannot act autonomously, as we are inside a body-organism.

Corpus-et-Vulnus form a sentient and communicative organism whose signs are certainly not abstract illustrations of concepts but concept-matrices themselves, as constituent parts of a living and proliferating organism.

Prof. Franco Speroni, writer, historian, and art critic, professor of contemporary art history and art criticism methodology at the Academy of Fine Arts in Rome

Pianterreno



Description of the Romani buildings documented by the Pontifical Engineering Corps – Miscellanea, No. 130, Description with attached types of the Romani building by Engineer Andrea Busiri, Velletri, May 29, 1869.

Romani Family House:

Ground floor with thirteen rooms and a small mezzanine
 First floor with eleven rooms, a corridor, and a garden
 Second floor with four rooms and two dressing rooms

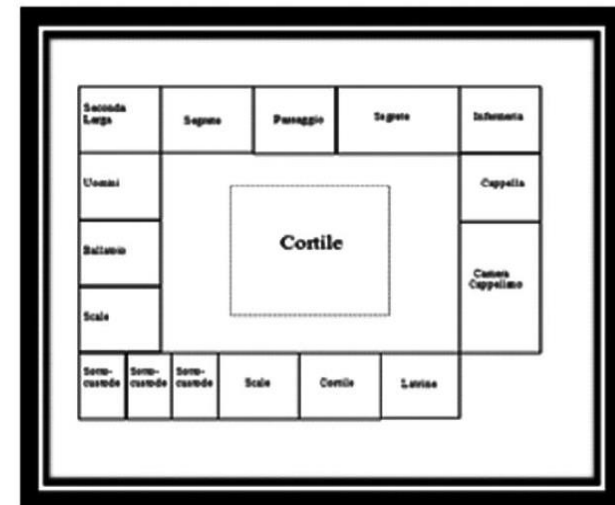
Romani House for Rent:

Ground floor with a shop at no. 33-35
 Mezzanine with eight rooms, a chicken coop, and a courtyard
 First floor with seven rooms and a corridor

Primo piano



Secondo piano



HISTORICAL SHEET
FORMER PONTIFICAL PRISON
via Castello, 34 - 00049 Velletri

The central action of the transdisciplinary project '*iamvulnerable*' revolves around the houses of Romolo Romani in the Castello district. These houses were officially offered to the Pontifical Legation in 1865 at a price of approximately 4,340 scudi, equivalent to 23,327.90 Italian lire. This building holds significant historical value. The 'Superior Council of Public Works of Art Affairs,' established on October 23, 1817, under the President of Roads, approved the examination of the work estimates on October 8, 1866, reconfirming the approval on September 19, 1867, and on September 7, 1871

The Ministry of the Interior at the time requested the Magistracy of Velletri to contribute to the expenses for the purchase of the Romani property with a contribution of 2,000 scudi, nearly half of the price, payable in four annual installments of 500 scudi. On September 5, 1867, the Municipal Council approved the expenditure with a large majority, and on March 14, 1868, increased the contribution from 2,000 to 2,950 scudi

The Romani property was handed over to Engineer Busiri of the Pontifical Engineering Corps on June 15, 1870, although the family had already moved in 1868 to the house of Girolamo Romani's wife on Via Corriera. The contract for the construction work was awarded in 1868 to Achille Fiori for an amount of 91,044.73 lire. Despite the deadline of December 31, 1871, for the completion of the work, the new prison was only delivered in September 1875, as on October 16, 1873, the Italian government entrusted Tommaso Bianchini with improvement and security works for the new building, at a cost of 5,567.40 lire

The new Pontifical Prison of Velletri, located at the highest point of the town and in the political center, had an ideal position due to the presence of the Prior's Palace, public offices, the courtroom, and police offices.

The structure consisted of three floors, with a division between the female and male sections, including both small and large cells. The small cells, as the name suggests, were used to isolate the detainee, especially during interrogations, after which the individual was transferred to the larger cells with other inmates. The small cells, referred to as 'la ruota' and 'la catena,' clearly indicated their purpose. In addition to the small and large cells, the structure included three kitchens, medical facilities, a spacious chapel dedicated to the Holy Crucifix, and three rooms for the judge. The prison chapel, in addition to its religious function, which was celebrated three times a week, was also used as a cinema hall.

In 1991, the High-Security Prison in the Lazzaria area was inaugurated, and the inmates were gradually relocated. The former Pontifical Prison of Castelli, which was owned by the state company 'Cdp Investimenti Sgr Spa,' had been on the ISTAT list of abandoned buildings in Italy for over 30 years. However, thanks to the resolution of the City Council of Velletri on November 30, 2015, it was purchased and preserved from any real estate speculation through an expenditure of 1.3 million euros.







*Why go in? What do I expect to see? See.
I control what is in the world. What remains.
What is discarded.
What is no longer at the heart.
What should have been sacrificed.
What someone thought might interest someone else.
But it's junk.*

*If it's here, it's already been sifted through.
But there could be something of value here.
Not valuable, not exactly.
But something that I might want.
Want to save.
Something that speaks to me.
To my desires.*



Vulnerable, therefore Alive





Art is Loving Reality



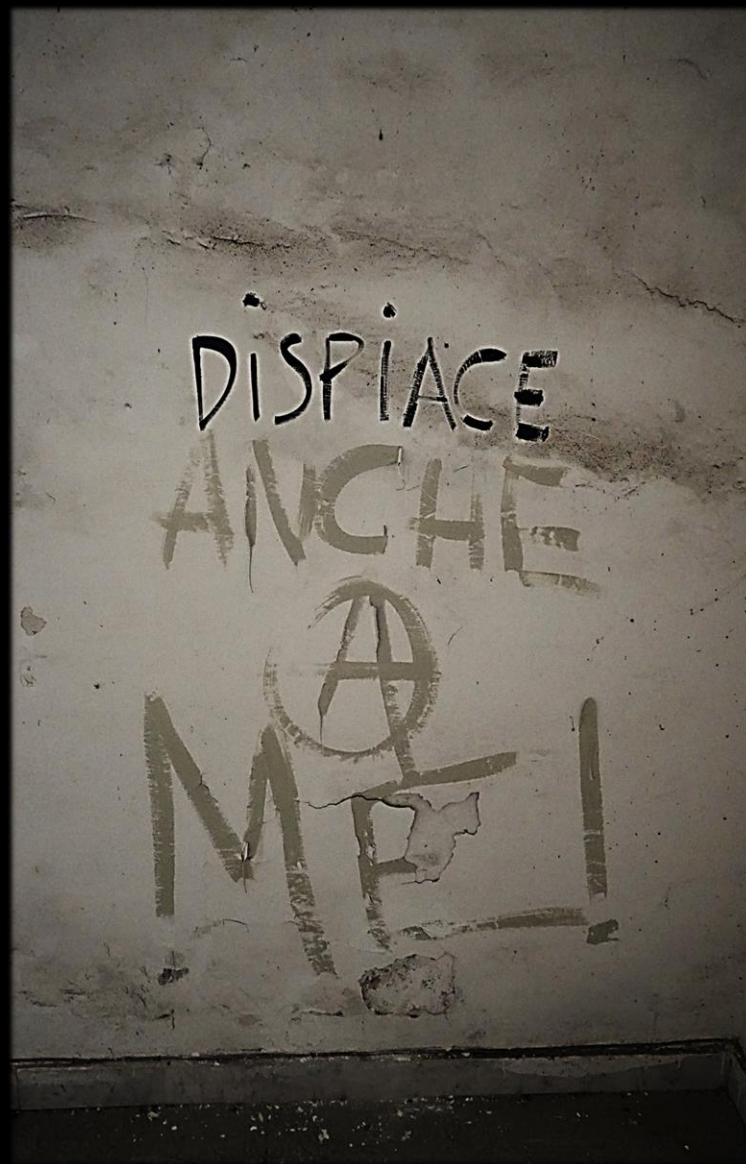
The past leaves deep marks, messages of suffering and hope imprisoned, like an unheard prayer. These signs among people, among things, should not be ignored. Art reveals to the world the hidden energy in places of vulnerability.







I'm sorry too!







Love me my God, I beg you with all my heart, not just words







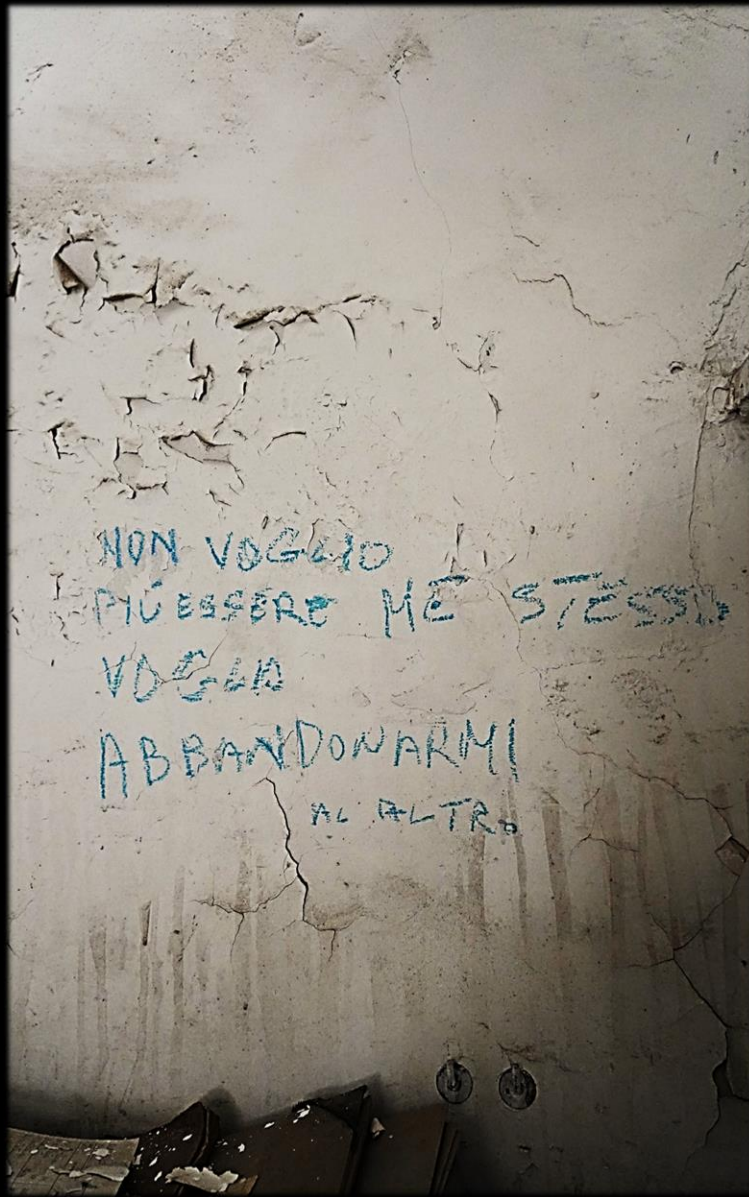
When I die, I'll go to heaven because I've lived intensely in the hell of the living





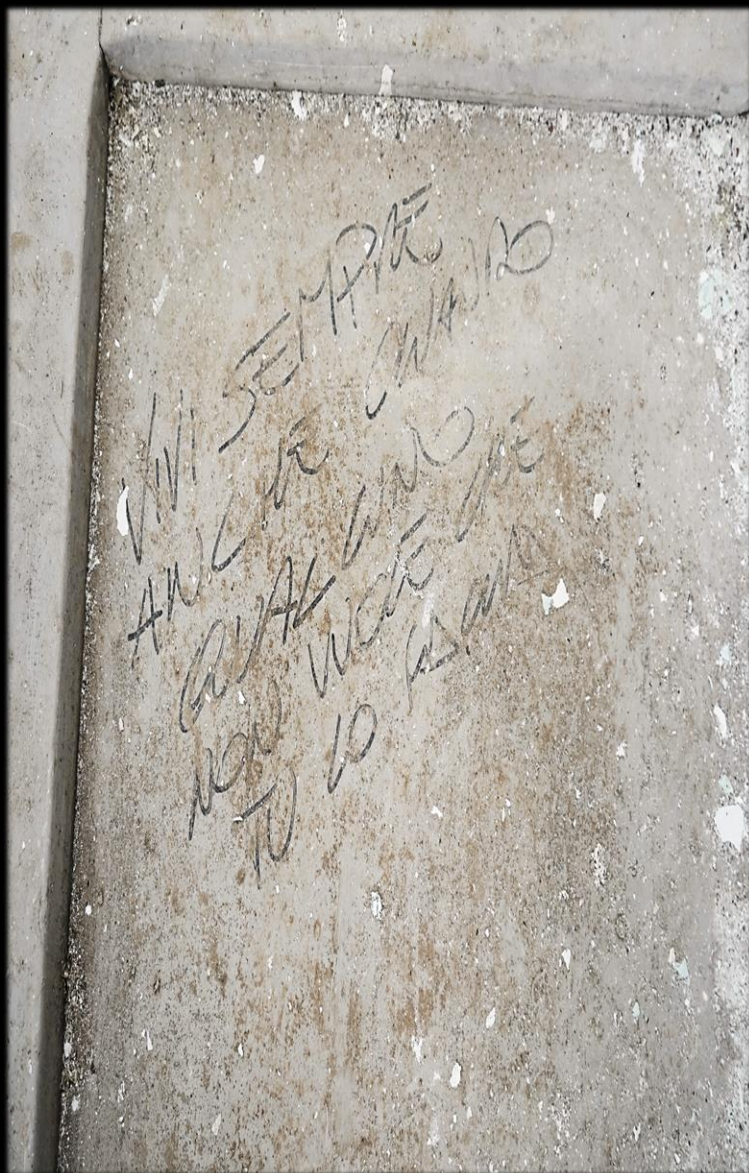


*I no longer want to be myself,
I want to surrender to something else*





Always live, even when someone doesn't want you to



TABEI
NON GUBERNO PIU

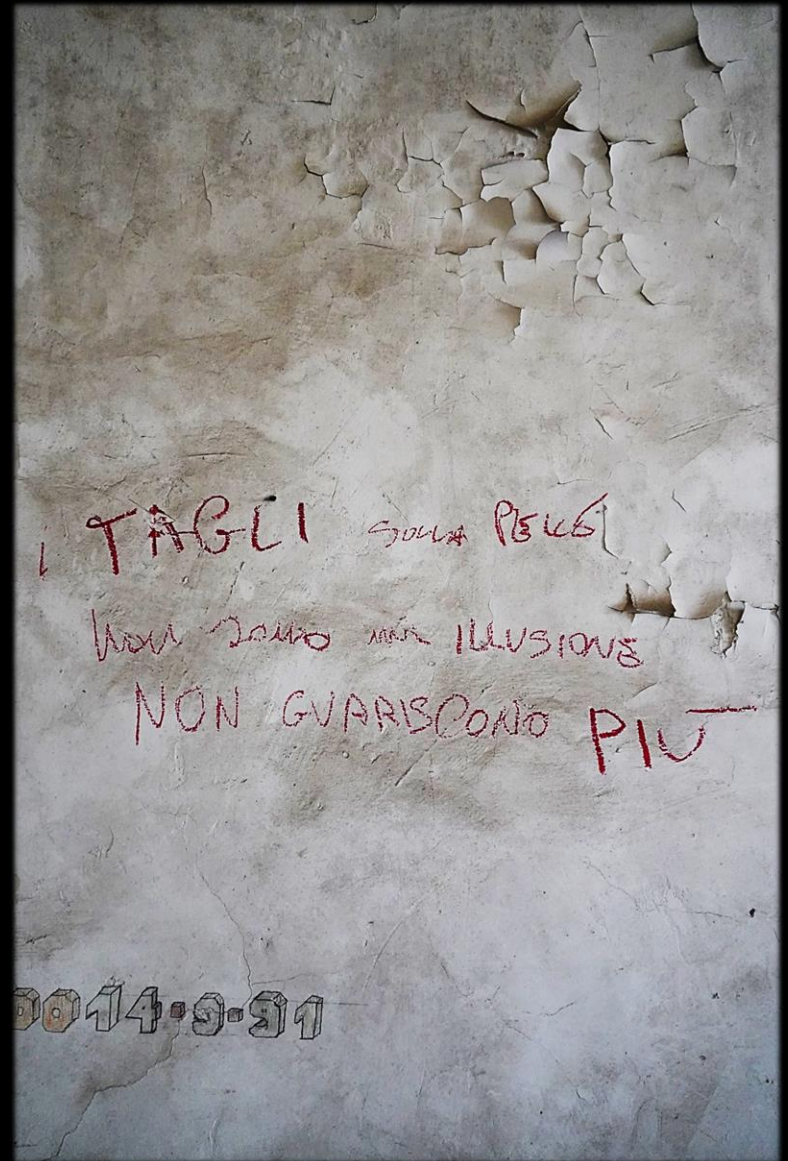
1980-1981







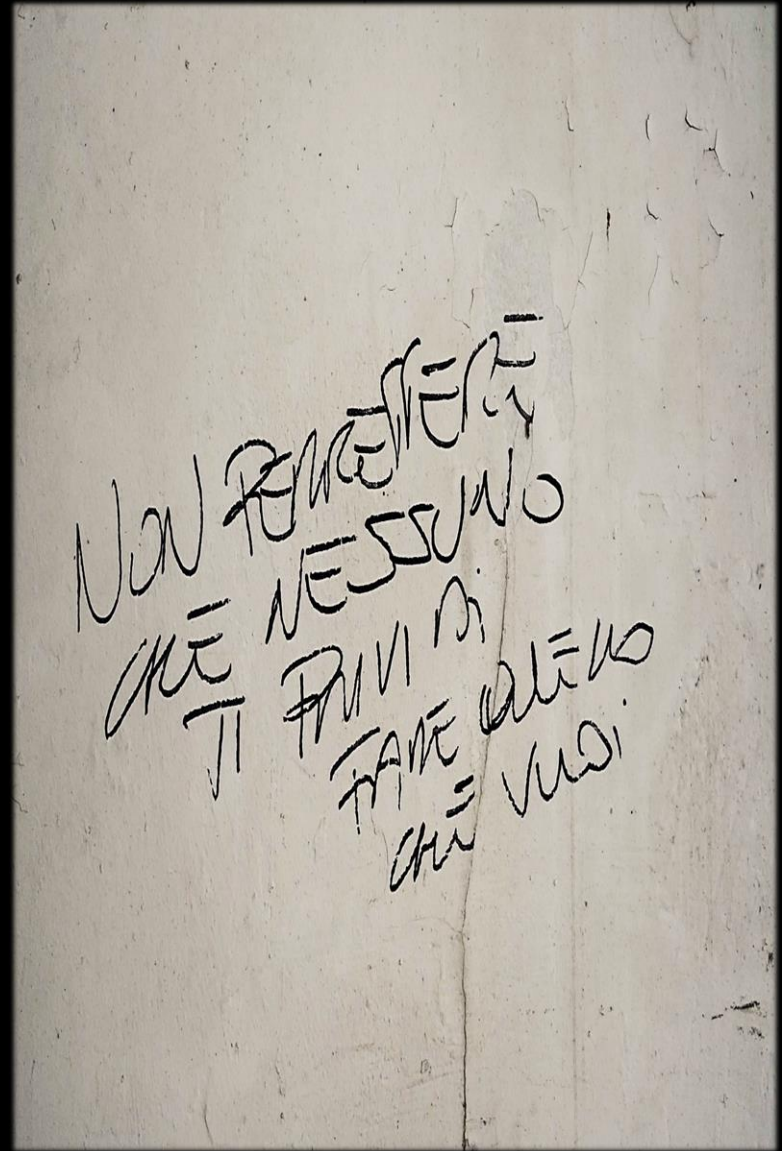
Cuts on the skin aren't an illusion, they don't heal anymore







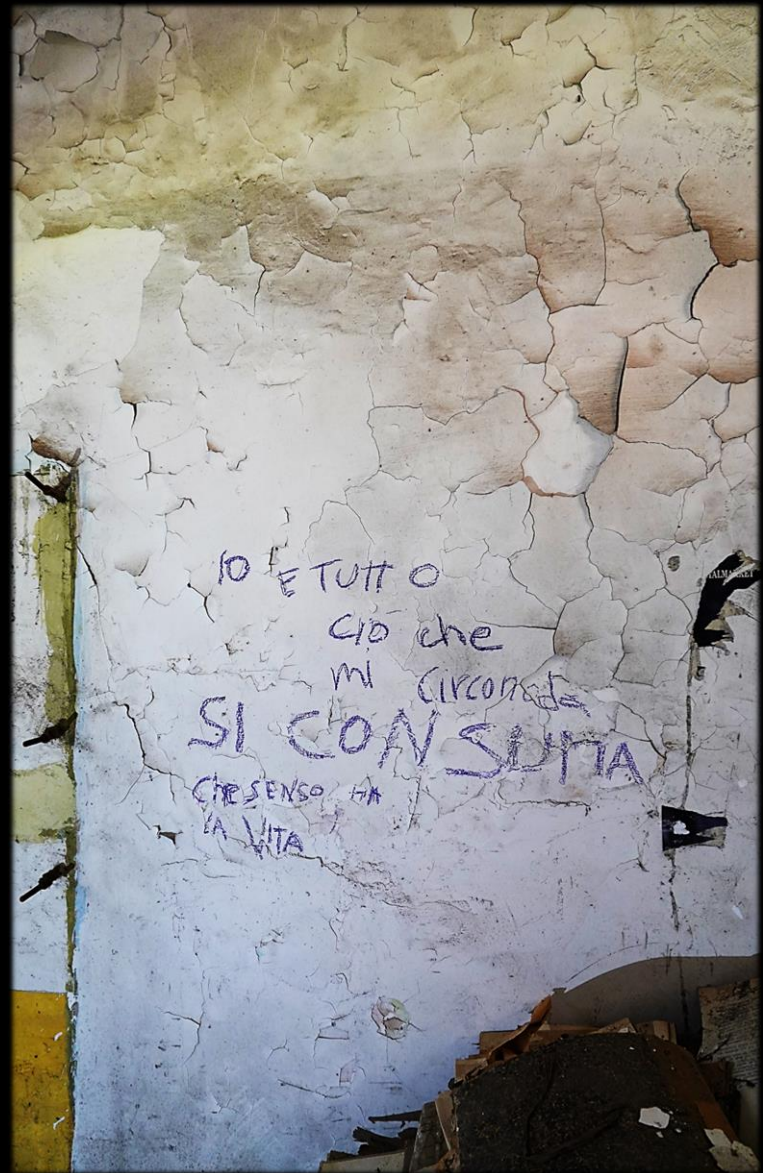
Don't let anyone deprive you of doing what you want





MARLEN
BRAND

*Me and everything around me are consumed,
what sense does life have*







ANIMA

an unpublished and original version created at the former
Pontifical Prison of Velletri

for the project
IAMVULNERABLE

Production 2023 ATACAMA COMPANY
in co-production with the International Contemporary
Dance Festival 'Landscapes of the Body'
Choreography, Direction: Patrizia Cavola and Ivan Truol
With: Patrizia Cavola, Nicholas Baffoni, and Camilla Perugini



ATACAMA COMPANY
International Contemporary Dance Festival
'Landscapes of the Body'

The Atacama Company was founded in 1999 by Patrizia Cavola, choreographer and dancer, and Iván Truol, choreographer, dancer, and actor.

The focus of this participation with ANIME in the project IAMVULNERABLE is the concept of DWELLING, starting from the relationship that the human being establishes with the space they inhabit and simultaneously studying the influence that the history and characteristics of the place have on the person who traverses it.

Dwelling as an essential condition of human existence that is not just a state but, above all, a being there. We imagine creating a creative path that starts from the suggestions evoked by the place, its spirituality, the different activities, and experiences that have defined it over time. The theme is articulated in space, architecture, and interaction with the body. The poetry of the place in dialogue with the poetry of the body.

Choreographic writing plays with architectural elements, levels, fullness, emptiness, proximity, and distance. A creation that finds its identity in the site-specific, taking shape directly from the space in which it is realized, a performative action that fits into a specific place. The form of the work depends directly on the space in which it is conceived and realized. A group of souls dwell and traverse the space through dance.

The concept also arises from the desire to promote the encounter between artistic practice and the territorial cultural heritage, making historical memory come alive through creation that feeds on the site and simultaneously reinterprets it.





NO MANIFESTO VULNERARTE, Reality as Raw Materia

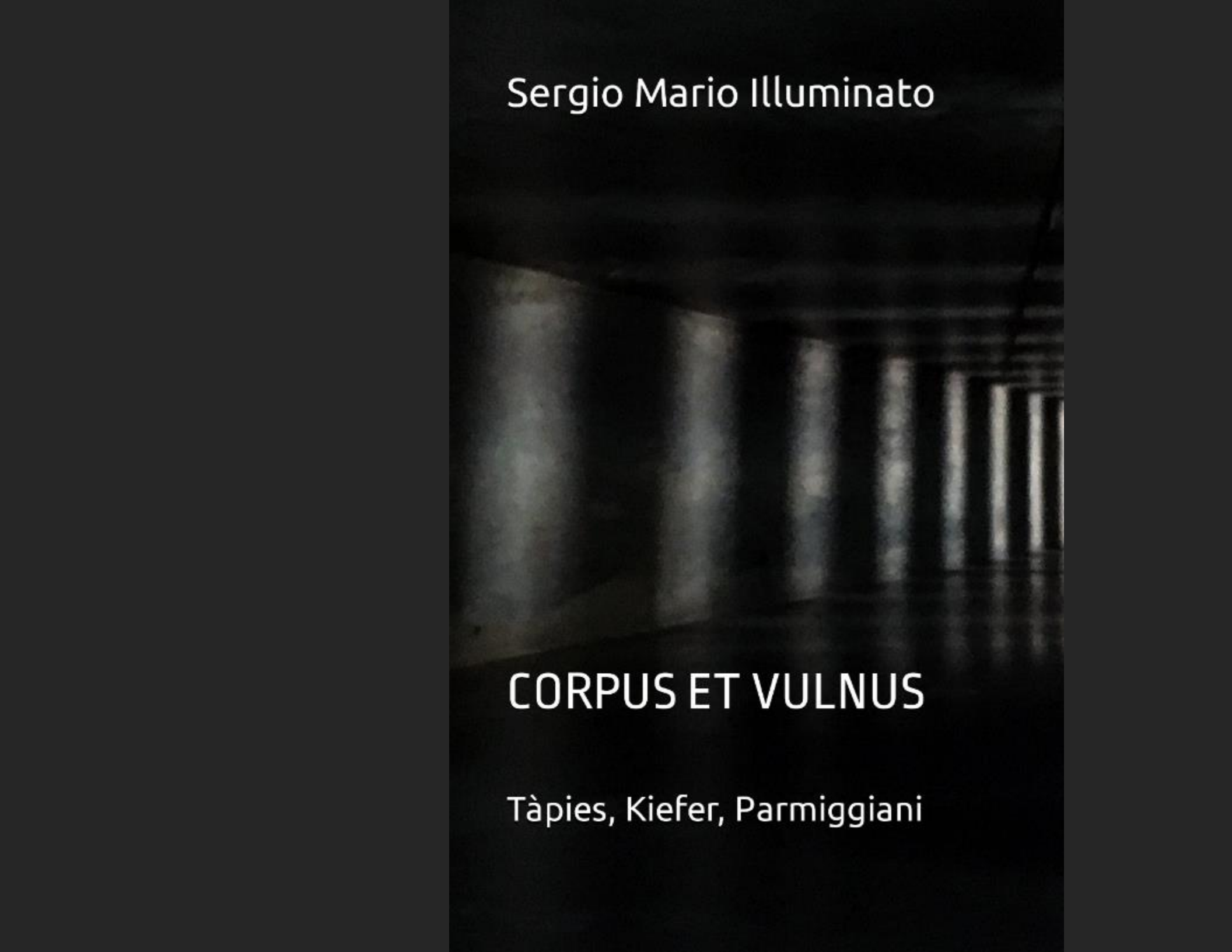
The relationship, or rather the distance from the truth of reality in contemporary art, is today one of the keys to understanding the cultural, political, and economic situation of humanity on the brink of extinction. Times like these should produce powerful art, seeking a tremendous shake-up compared to the existing. Instead, we live in a smoothed present that constantly shies away from any form of pain and has gradually, but inexorably, led to the irrelevance of art, depriving us of any possibility of understanding, interpretation, and true and autonomous contemplation.

Art claims its rights on life with an implacable action that must break radically with the past. The experience of this art in the contemporary world looks more at 'VULNERABILITY' than perfection, precisely because unknown rules reign and should not be known. 'Vulnerarte' is a primordial opening to the Other. It returns the readable to the unreadable from which it comes. It is an essential part of our humanity that allows us to connect with others in a deep and meaningful way. Key aspects of 'Vulnerarte': the indistinction between work and non-work; self and world; subject and object (identification); author and participant; figure and background. 'Vulnerarte' uproots artists, participants, and exhibition spaces from their roles and comfort zones. The form, the style no longer entirely respond to the artist, and as a consequence, the work as 'BODY-BEYOND-MATTER' gains more and more autonomy. Its meaning (its meanings) do not belong exclusively to the artist or the participant but to the performative event in its indeterminable entirety. We go beyond the aspect of 'site-specific' and 'site-sensitive' devices to reach the new term 'SITE-COEXISTENCE,' which means an attempt to create not a confrontation but a dialogue between multiple existences: that of the artist and their work, of the participants, in the light of exhibition spaces; a more incisive experience, even if limited to the time and space of the performative event, to experiment with relational creative practices that reveal connections, affinities, and possible developments. 'Vulnerarte' creates a 'COSMIC-WEAVE-FABRIC' of 'COMMUNICATIVE-ARTISTIC-ORGANISMS' as fully-fledged pieces of existence, capable of entering into a relationship with the artist, the participant, in the light of transdisciplinary performative practice to overcome separations, reductions, specializations, simplifications, and decontextualizations, for a new cognitive paradigm. In this sense, the function of the exhibition space 'separated' from life is almost nil and, on the contrary, represents a serious obstacle. 'Vulnerarte' escapes from the confines of galleries, fairs, museums... it escapes from pre-defined anesthetic spaces that have been reserved for art today to keep it on the margins and re-enters the world, reopening the contemporary cathedrals of vulnerability, especially disciplinary spaces frozen as former prisons-hospitals-slaughterhouses-barracks-churches-institutes-factories-schools... abandoned places in our metropolises where we can discover what is hidden behind the 'world-in-function' and reconnect with the present. 'Vulnerarte' escapes from niches and bubbles configured around predetermined and hetero-directed tastes and, therefore, is as far away as possible from the unknown, from the unfamiliar: from the new. 'Vulnerarte' is the performative event in which emotions, articulated inside and thanks to 'Communicative-Artistic-Organisms,' acting 'A NOMAD-ETHICS' and an 'AESTHETICS-OF-CONVERGENCE' based on the creative mechanisms of 'Ruins,' begin to present themselves as 'SITE-COEXISTENCE' experiences to be pursued: in other words, actionable and resilient thoughts capable of unhooking action and having a chance to change things again. The movement pursues a transdisciplinary performative practice consisting of the integration of expressive resources from painting, sculpture, dance, music, photography, cinema, theater, publishing. 'Vulnerarte' is the art of the present and the future; it is the art of the world.



SERGIO MARIO ILLUMINATO

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Sergio Mario Illuminato

CORPUS ET VULNUS

Tàpies, Kiefer, Parmiggiani

The **body** and **vulnerability**
are strong elements of **humanity**
banned from the globalized commerce of the
present, rightfully entering the materials used in art
to create **Communicating Artistic**
Organisms of **nomadic ethics** and to
emancipate the journey of modern man

Preface by FRANCO SPERONI, writer, historian, and
art critic, professor of contemporary art history and
the history and methodology of art criticism at the
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