

VULNERARE

a film by Sergio Mario Illuminato



**Why to enter an abandoned 19th-century prison? What treasure is there to be discovered?
There could be something to save. Something that speaks to you. To your desires.**

We are in an old nineteenth-century pontifical prison. It was established while three days of mourning were proclaimed for the loss of the honorary citizen and national hero Giuseppe Garibaldi. After two centuries, the prison is decommissioned, and the last inmates transferred to a modern penitentiary. Left to itself for over 30 years, just before demolition, it serves as a final testament inhabited by a group of artists: painters, photographers, filmmakers, dancers, musicians. This contemporary 'Urbex Squad' practices a form of creative spelunking, capable of bringing to light 'Communicating Artistic Organisms' that can reveal the powerful connection between human vulnerability and the creative strength that resides within each of us. Is it perhaps a film about the absurdity of modern times?



ASPECT RATIO 1.77

GENRE Cinema of reality - Video Art

DURATION 13'30'' - Backstage 7'

VULNERARE

'Created by IU - Human Intelligences''

of **SERGIO MARIO ILLUMINATO**

This is the final testament of the historical heritage of the former Pontifical Prison of Velletri, which remained intact for two centuries before undergoing an irreversible transformation.

Period: 1875-2023 - **Location:** former Pontifical Prison of Velletri - **Setting:** former Prison

***"This place is not just an abandoned prison, but a 'Contemporary Cathedral of Vulnerability.'
It is a place of rebirth, and it is art that must express this transformation."***

Characters: Artist, Dancers, Location, Communicating Artistic Organisms

Aspect Ratio 1.77- **Genre:** Cinema of reality - Video Art - **Duration:** 13'30'' - Backstage: 7'

Subject, direction, and editing by **Sergio Mario Illuminato**

Starring **Patrizia Cavola, Camilla Perugini, Nicholas Baffoni, and Sergio Mario Illuminato**

Cinematography and filming by **Federico Marchi and Roberto Biagiotti**

Location and art direction by **Rosa Maria Zito**

Choreography by **Patrizia Cavola and Ivan Truol**

Music by **Andrea Moscianese** - Sound design by **Davide Palmiotto**

Post-production lab: **Pyramid Factory**, conforming by **Elena Becchetti** and colorist **Alessandro Ammendola**

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INTRODUCTION



The film project '*Vulnerare*' aims at distinguishing itself through a rich tapestry of internal conflicts and revelations, offering an intriguing blend of narrative and artistic potential. Its goal is to deeply explore the connection between vulnerability and creativity in an extraordinary setting, promising to skillfully mix elements of drama, mystery, and introspection.

The unique setting in an abandoned 19th-century prison adds historical charm and a captivating atmosphere, transforming the space — once laden with dark and painful moments — into a fascinating creative environment. Two crucial aspects are handled with particular care: the transition from the dramatic past of the prison to a creative context, and the interweaving of conflicts within the complex dynamics between art and reality, especially as the 19th-century architectural structure faces demolition. These elements significantly contribute to making the plot engaging and intriguing, challenging narrative conventions.

The final climax, where art itself emerges as the most powerful manifestation of human vulnerability, adds a profound layer of reflection on the role of art in understanding life and human emotions. This key revelation offers a unique perspective on the potency and sensitivity of cinematic art as a form of expression.

The methodology of 'direct participatory reality' adopted by the involved artistic group significantly lends authenticity to the project, allowing for the exploration of deeper nuances of humanity through improvisation and spontaneity. This approach captures human emotions, enriching the narrative fabric of the project.

Overall, '*Vulnerare*' aims at being a thought-provoking exploration of the human condition within the evocative backdrop of an abandoned prison, pushing boundaries and offering viewers a fresh perspective on the power of art to illuminate and transcend vulnerabilities.

SHORT SUBJECT

We find ourselves inside an ancient 19th-century prison, a place steeped in history. Born during the three days of mourning for Giuseppe Garibaldi, a national hero, the prison was decommissioned after two centuries when the last inmates were transferred to a modern facility.

Abandoned for over 30 years, the prison becomes the stage for contemporary artists who, just before its irreversible transformation, decide to bring it back to life in a surprising way. Over six months of *'creative spelunking'*, painters, photographers, filmmakers, dancers, and musicians collaborate to unearth *'Communicating Artistic Organisms'*.

This *'Urbex Squad'* immerses itself in decaying cells, inscriptions carved by inmates, and dusty files, aiming at exploring through their diverse art's forms the powerful link between vulnerability and creative strength that resides within each of us.

The story of *'Vulnerare'* reflects on the absurdity of modern times, where beauty and strength can emerge from the most unexpected corners and from the most challenging experiences. The prison becomes a metaphor of society, where its complex history and potential for transformation merge through creativity and the sharing of human vulnerabilities.



THE ATMOSPHERE

The framing, color, music, and sound converge in '*Vulnerare*', generating a powerful synergy that blends culture and nature, reality and abstraction. The compositional strength of the shots and the chromatic palette fuse with the soundtrack and sound, contributing to the polyphony of cinematic tools used.

In the frames, the architectural elements in ruin merge with the spirit of nature reclaiming the territory, giving rise to a harmonious converging aesthetic unity. This unity now assumes a profound ethical significance, in generating diverse interpretations aimed at engaging a broader and more diverse audience.

Color plays a crucial role in the cinematic narrative fabric. The transition from the initial black and white, symbolizing the past, to the yellow-orange color range, and culminating with the explosion of color in the prison courtyard with ultramarine blue inscriptions and the sky, reflects a deliberate choice between cold and warm tones to accentuate the drama of high-saturation shots with the participating artistic devices.

The *Communicating Artistic Organisms*, in particular, act as flashes of pure color, integrating with the black and white environments, allowing the worlds of painting and reality to communicate deep inner impulses. At this stage, the symbolic element of color, alongside black and white, expresses itself towards abstract expressionism.

Music and sound, equated with the scenic component, are crucial elements that require special attention to guide the transition from the dramatic past of the prison to a creative context, intricately weaving conflicts in the complex dynamics between art and reality with mastery and sensitivity.

Here, art is designated as a bearer of higher value and inner truth that transcends its mere visible representation.

'The film's central characters are the 'Place' and the 'Communicating Artistic Organisms', accompanied by the 'Urbex Squad' consisting of painters, photographers, filmmakers, dancers, and musicians. It's a rare occurrence when film locations aren't mere backdrops but integral elements shaping the entire narrative. The Pontifical Prison of Velletri serves as a poignant example, enveloping the story of the Urbex Squad as they navigate through deteriorated corridors and cells strewn with stacks of abandoned court files, weathered by time, humidity, and insects. These files lie on the ground, seemingly guarding the walls adorned with flaking plaster tainted by mold. Simultaneously, the cell walls tell a tale spanning two centuries of suffering and hope through inmate engravings and writings, complemented by vintage posters and torn magazine pages that complete the prison's atmosphere. Within the prison's cells and chapel, the 'Communicating Artistic Organisms' emerge as guardians of the belief that art is inseparable from life itself. Unlike traditional artworks, these devices present as a 'cosmic weave-fabric', constantly evolving with metallic and organic pigments undergoing chemical reactions, fermentations, and chromatic changes. In the film, the gravitational pull of the Pontifical Prison's materiality clashes with the emergence of the 'Communicating Artistic Organisms', navigating between purpose and coincidence, aesthetic and ethical realms, past and present, what once was and what is yet to be. This conflict, highlighted by dynamic cinematography, perpetuates a 'tense' coexistence that pervades the entire cinematic experience. Liberated from the static realm of symbolism, these scenes aim at becoming authentic mediums within a relational background, deeply engaging audiences through corporeal experience.'

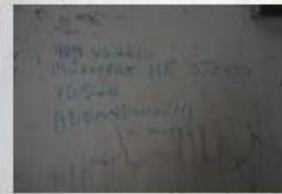
THE CHARACTERS

The central characters of the film are the '*Place*' and the '*Communicating Artistic Organisms*', alongside the '*Urbex Squad*' of painters, photographers, filmmakers, dancers, and musicians. It's a rare occasion when locations in a film are not merely backgrounds for the characters' stories but become so integrated that they shape the entire narrative. An eloquent example of this phenomenon is the evocative setting of the Pontifical Prison of Velletri, which accompanies the story of this Urbex Squad as they explore degraded corridors and cells filled with stacks of abandoned criminal court files, dusty and weathered by time, humidity, and insects. Piled on the ground as if to protect the boundaries of walls with flaking plaster colored by mold. Simultaneously, the cell images tell a story of two centuries of suffering and hope through engravings and writings of the inmates. Posters and torn pages from vintage magazines complete the prison atmosphere.

Within, among the cells and the prison chapel, we find the '*Communicating Artistic Organisms*', true custodians of the idea that art is an intrinsic part of life. These devices, far from conventional artworks, present themselves as a '*cosmic weave-fabric*' in constant evolution, composed of metallic and organic pigments that continuously change through chemical reactions, fermentations, and chromatic alterations.

In the film, the gravitational force of the Pontifical Prison's materiality and the emergence of the '*Communicating Artistic Organisms*' clash between purpose and accident, aesthetic nature and ethical nature, past and present, what is no longer and what is not yet. This conflict, underscored by dynamic frames, persists, creating a 'tense' coexistence that permeates the entire cinematic experience. The active aim emerging from these frames, liberated from the static universe of symbolism, is to become an authentic medium within a relational background. The experience unfolds in its deep connections with the audience, engaging them authentically and profoundly through their body.

Recognizing the interconnectedness between nature and culture, where we produce ruins, we can conceive of this converging filmic device as part of an ongoing exposition. No longer a formal synthesis, but rather a fabric, a weave of lived experience inexorably connected.



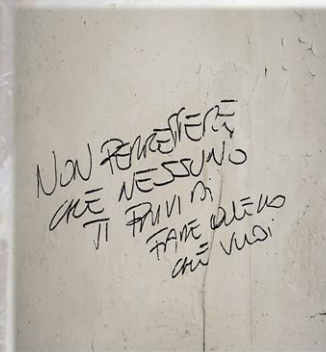
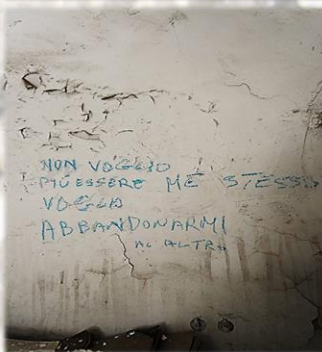
COMMUNICATING ARTISTIC ORGANISMS



Art is to love reality! This statement is embodied by *Communicating Artistic Organisms* (CAOs), guardians of the idea that art is a process closely linked to life as raw material. Departing from conventional grammar, these devices are not simple works to contemplate; they lack a fixed and conclusive form, resembling more a '*cosmic weave-fabric*' in constant evolution, composed of metallic and organic pigments undergoing continuous change through chemical reactions, fermentations, chromatic alterations, and degradation.

Inducing a rapid alchemical process of decay and ruin to their existence, a temporal patina is applied to these devices, entering a tension with the dynamic ecosystem of which we are part with our humanity. Echoing the reflections of philosopher Bruno Latour 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, but as a communicating device seeking to restore a complex symmetry between the artist and the '*spect-actor*', between culture and nature.

THE SCRATCHED WRITINGS OF THE PRISONERS



STATEMENT BY THE AUTHOR



In response to the dramatic current situation, I felt the need to creatively re-act by escaping the everyday anesthetic spaces that relegate art to the margins, and I attempted to "*bring the world into being*," as Alighiero Boetti once said. This work aims at rehabilitating the '*contemporary cathedrals of vulnerability*'... and other places and people in a state of severe neglect.

In the heart of this former Pontifical Prison, the walls worn by history and the bars bear witness to a past of confinement and isolation. Today, these same walls serve as a canvas to explore a theme as universal as it is intimate: human vulnerability.

A space buried in oblivion for over thirty years is now revived and transformed into a place of art and dialogue for future generations.

CRITICAL TEXT BY PROF. GIULIO CASINI, FREE UNIVERSITY OF CINEMA

Time and space are the realms where life unfolds; simultaneously, they represent possibility and limit. Since always, we have sought – or imagined – a way to avoid being confined to this assigned space, to this limited time; but then, we also desire a cage to shelter us from the world's evils, a protection against the risk of no longer existing.

This is why we build houses, enclosures, cages, we surround ourselves with bars; intended to prevent evil from entering, they make it harder for us to venture out into a world that can also be hospitable, full of beauty and possibilities.

Often these enclosures, these limits, are square in shape; it seems simpler, more effective, we somehow are reassured by the square. Perhaps this is why works of art have often adopted this shape, fencing off and defining a space within which to express the condition of those who, like us – already slaves to time – seek to use space to their advantage.

This is what Sergio Mario Illuminato accomplishes by using space and not allowing himself to be used by it, for once; and in that conquered space, he enacts an alchemical transformation which uses the material world – stones, colors, plants, objects, and above all, fire – to reach through his "Opera al Rosso" the ideal goal of alchemy, the ultimate aim of those who sought to transcend the limits of the world and life, till that Philosopher's Stone that would guarantee eternity, immortality.

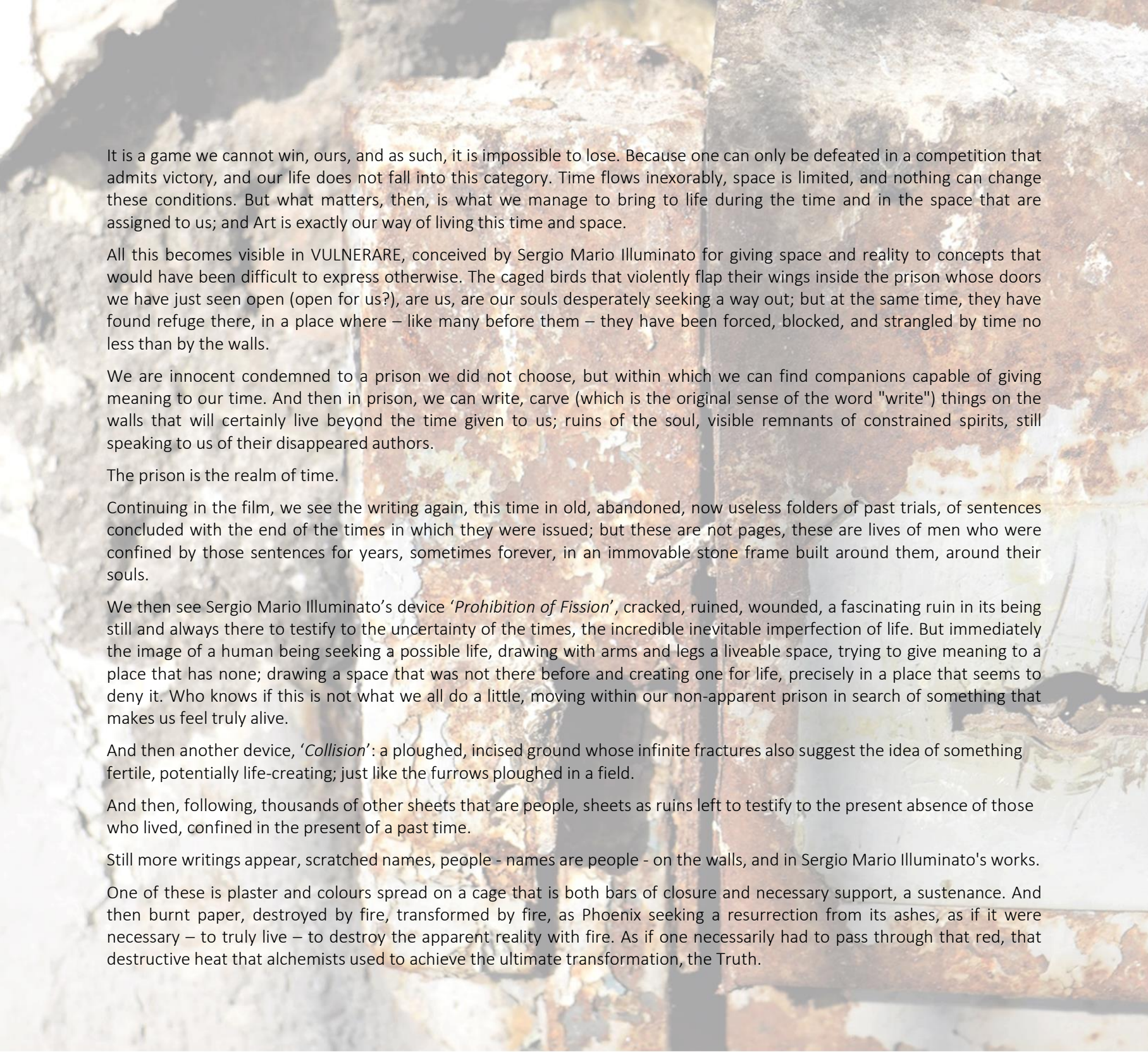
That same immortality evoked by the myths of heroes who achieve it by falling asleep in the God's cave, or the erasure of time that myth relates to sleeping and – especially – dreaming on the graves of their ancestors, allowing for communication with them. And this is even more during the summer solstice, when the sun no longer casts shadows, standing vertical over the world; time is testified and made visible by shadows, thus – with the stasis of time – the distance between their having been present in the past and our being present today is annulled.

This also explains the fascination that ruins exert on us (many of Sergio Mario Illuminato's works are present-day ruins, desired current ruins), the attraction we feel towards what remains today of a distant yesterday; the current presence of what has not been for a long time, the emotion we feel in being able to touch with our hands something that has seen a time distant from today but still exists, along with us.

The present of the past that comes to touch the present of the present, thus deleting the time that had interposed between the two, and giving reality to what is a fundamental desire of the human being.

Sergio Mario Illuminato, in enclosing the world in a frame, in showing rather than hiding the wound of living, seeks fundamental harmony with reality, avoiding the shortcuts of an unrealistically illusory aesthetic perfection that would have us believe in a possible eternity through sameness, immobility, the absence of any change.

VULNERARE, on the other hand, believes that the solution lies in the question, in embracing precisely the reality that limits and imprisons us; that no one can escape without first entering it, and that one can only truly live by carrying with oneself – with all its weight – the non-beautiful, the painful, along with the enchantment, the wonderful enchantment of imperfection and failure.



It is a game we cannot win, ours, and as such, it is impossible to lose. Because one can only be defeated in a competition that admits victory, and our life does not fall into this category. Time flows inexorably, space is limited, and nothing can change these conditions. But what matters, then, is what we manage to bring to life during the time and in the space that are assigned to us; and Art is exactly our way of living this time and space.

All this becomes visible in VULNERARE, conceived by Sergio Mario Illuminato for giving space and reality to concepts that would have been difficult to express otherwise. The caged birds that violently flap their wings inside the prison whose doors we have just seen open (open for us?), are us, are our souls desperately seeking a way out; but at the same time, they have found refuge there, in a place where – like many before them – they have been forced, blocked, and strangled by time no less than by the walls.

We are innocent condemned to a prison we did not choose, but within which we can find companions capable of giving meaning to our time. And then in prison, we can write, carve (which is the original sense of the word "write") things on the walls that will certainly live beyond the time given to us; ruins of the soul, visible remnants of constrained spirits, still speaking to us of their disappeared authors.

The prison is the realm of time.

Continuing in the film, we see the writing again, this time in old, abandoned, now useless folders of past trials, of sentences concluded with the end of the times in which they were issued; but these are not pages, these are lives of men who were confined by those sentences for years, sometimes forever, in an immovable stone frame built around them, around their souls.

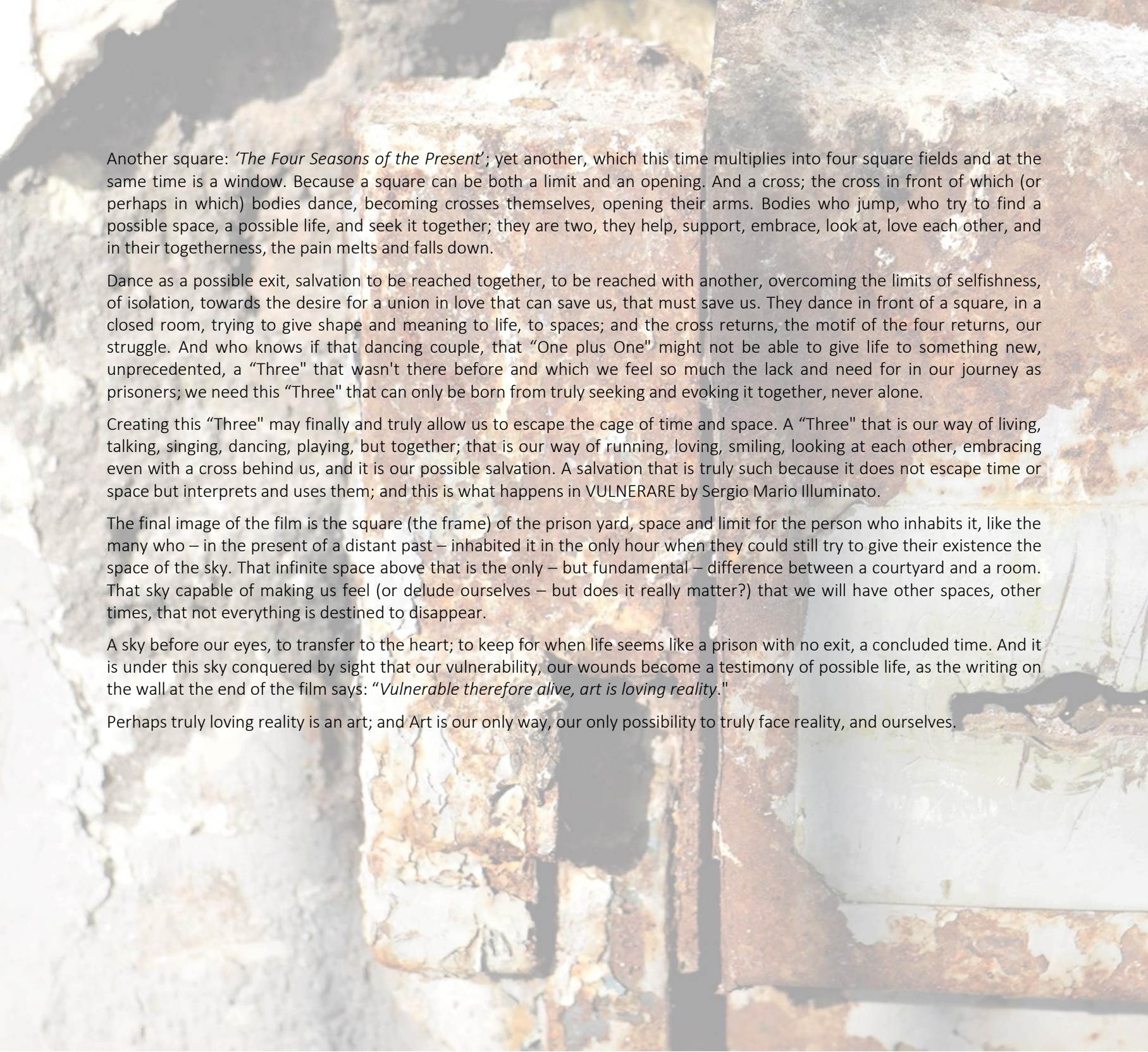
We then see Sergio Mario Illuminato's device '*Prohibition of Fission*', cracked, ruined, wounded, a fascinating ruin in its being still and always there to testify to the uncertainty of the times, the incredible inevitable imperfection of life. But immediately the image of a human being seeking a possible life, drawing with arms and legs a liveable space, trying to give meaning to a place that has none; drawing a space that was not there before and creating one for life, precisely in a place that seems to deny it. Who knows if this is not what we all do a little, moving within our non-apparent prison in search of something that makes us feel truly alive.

And then another device, '*Collision*': a ploughed, incised ground whose infinite fractures also suggest the idea of something fertile, potentially life-creating; just like the furrows ploughed in a field.

And then, following, thousands of other sheets that are people, sheets as ruins left to testify to the present absence of those who lived, confined in the present of a past time.

Still more writings appear, scratched names, people - names are people - on the walls, and in Sergio Mario Illuminato's works.

One of these is plaster and colours spread on a cage that is both bars of closure and necessary support, a sustenance. And then burnt paper, destroyed by fire, transformed by fire, as Phoenix seeking a resurrection from its ashes, as if it were necessary – to truly live – to destroy the apparent reality with fire. As if one necessarily had to pass through that red, that destructive heat that alchemists used to achieve the ultimate transformation, the Truth.



Another square: *'The Four Seasons of the Present'*; yet another, which this time multiplies into four square fields and at the same time is a window. Because a square can be both a limit and an opening. And a cross; the cross in front of which (or perhaps in which) bodies dance, becoming crosses themselves, opening their arms. Bodies who jump, who try to find a possible space, a possible life, and seek it together; they are two, they help, support, embrace, look at, love each other, and in their togetherness, the pain melts and falls down.

Dance as a possible exit, salvation to be reached together, to be reached with another, overcoming the limits of selfishness, of isolation, towards the desire for a union in love that can save us, that must save us. They dance in front of a square, in a closed room, trying to give shape and meaning to life, to spaces; and the cross returns, the motif of the four returns, our struggle. And who knows if that dancing couple, that "One plus One" might not be able to give life to something new, unprecedented, a "Three" that wasn't there before and which we feel so much the lack and need for in our journey as prisoners; we need this "Three" that can only be born from truly seeking and evoking it together, never alone.

Creating this "Three" may finally and truly allow us to escape the cage of time and space. A "Three" that is our way of living, talking, singing, dancing, playing, but together; that is our way of running, loving, smiling, looking at each other, embracing even with a cross behind us, and it is our possible salvation. A salvation that is truly such because it does not escape time or space but interprets and uses them; and this is what happens in *VULNERARE* by Sergio Mario Illuminato.

The final image of the film is the square (the frame) of the prison yard, space and limit for the person who inhabits it, like the many who – in the present of a distant past – inhabited it in the only hour when they could still try to give their existence the space of the sky. That infinite space above that is the only – but fundamental – difference between a courtyard and a room. That sky capable of making us feel (or delude ourselves – but does it really matter?) that we will have other spaces, other times, that not everything is destined to disappear.

A sky before our eyes, to transfer to the heart; to keep for when life seems like a prison with no exit, a concluded time. And it is under this sky conquered by sight that our vulnerability, our wounds become a testimony of possible life, as the writing on the wall at the end of the film says: "*Vulnerable therefore alive, art is loving reality.*"

Perhaps truly loving reality is an art; and Art is our only way, our only possibility to truly face reality, and ourselves.

TARGETS – OBJECTIVES AND PURPOSES

The target audience primarily includes young people, artists, and industry professionals, but is suitable for everyone. The language is lively and genuine.

The overall project, within which this film is situated, has included a comprehensive awareness campaign before its public presentation, targeting institutions, schools, journalists, and industry's professionals.

The central theme was introduced through a performative practice held from September 30, 2023, to January 30, 2024, at the same location as the film: the former Pontifical Prison of Velletri, before its irreversible transformation. The goal was to stimulate, test, and solidify the importance of the themes central to the film's narrative.

Based on the results achieved in terms of media visibility, interest from institutions, school involvement, and general audience response, a targeted distribution plan has been devised for international film festivals and major cinema's platforms.

The production and distribution process aims at establishing a strong network of collaborations and reaching a diverse audience, thereby laying the foundation for the development of new film projects to further explore the potential of art in transforming conditions of human 'vulnerability' into opportunities for creative and regenerating energy.



THE ART DIRECTOR



Sergio Mario Illuminato. Director – Artist. He holds a Master's degree in Literature and Philosophy, Painting and Cinema, and a certified Master's in Contemporary Art from the MOMA in New York. President of the VulnerarTe Movement APS and Editor-in-Chief of '*VulnerarTe Magazine*'. Registered with the Order of Journalists of Lazio since 1993. From 2000 to 2010, he served as Director of the Mediterranean Center for information and communication activities at the United Nations Environment Programme.

Author and Producer of the documentary '*Mediterranea*' and the institutional video '*30 years of the Barcelona Convention*' for the United Nations Environment Programme and the Italian Government; author and producer of the documentary '*Around Futurism*' for the Memmo Foundation and the AIRC Foundation for Cancer Research..

Author and producer of RAIUNO-RAIDUE television programmes: '*The Festival of Azaleas*' - '*AmoRoma*', a live broadcast of music, theater, and dance on the Spanish Steps for Rome's foundation anniversary, in collaboration with the Silvio D'Amico National Academy of Dramatic Art, the Experimental Cinema Centre, the Santa Cecilia Conservatory of Music, the National Dance Academy, and the Academy of Costume and Fashion; '*Tribute to Toscanini*' in the Teatro Argentina in Rome for the Arturo Toscanini Celebrations; '*Unmask, On Stage Against the Mafia*', a tribute to the victims of Mafia at the Favorita Stadium in Palermo involving the worlds of culture, entertainment, and politics, just weeks after the assassination of Judge Falcone with his escort, and Judge Paolo Borsellino. **Director** assistant at the **Teatro** Stabile in Rome with Maurizio Scaparro, in '*Memoirs of Hadrian*' with Giorgio Albertazzi and '*Pulcinella*' with Massimo Ranieri. Exposing as a **painter** and **sculptor** in numerous solo and group exhibitions in Italy, France, the United Arab Emirates, Latvia, the United Kingdom, and Russia; he is represented in permanent exhibitions on international Art platforms: Wikiart - Saatchi Art - Artid - Singulart - Kaboomart - Rome Art Week - Absolute Arts - ArtSted - Pitturiamo - Arte Laguna World - Yicca Community.

Curator of exhibitions: '*Around Futurism*' at Villa Madama, Palazzo delle Esposizioni, Fondazione Memmo, Museo del Genio Civile, Embassies and Foreign Academies; '*Around Seduction – Susanna de Lempicka*' at Palazzo Valentini - Rome. **Editorialist** on aesthetics-philosophy themes for Contemporary Art Magazines: Artribune, VulnerarTe. Dialectika and E-zine; he is also an **essayist** and **author** of art books, the latest of which is '*Corpus et Vulnus, Tàpies, Kiefer e Parmiggiani*', with a preface by Franco Speroni, writer, historian, and art critic, lecturer at the Academy of Fine Arts in Rome.

THE DANCE COMPANY

PATRIZIA CAVOLA and IVAN TRUOL, CHOREOGRAPHERS
with **PATRIZIA CAVOLA, CAMILLA PERUGINI, and NICHOLAS BAFFONI,**
DANCERS

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

The input of this participation with ANIME in the film project "Vulnerare" is the concept of DWELLING, starting from the relationship that the human being establishes with the space they inhabit and studying, at the same time, 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 being there, but above all being present. We imagine creating a path that starts from the suggestions evoked by the place, its spirituality, the various 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.

The choreographic writing plays with the architectural elements, levels, fullness and emptiness, near-far. A creation that finds its identity in the site-specific, taking shape directly from the space in which it is realised, 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 realised. A group of Souls dwell and traverse the space with dance.

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



BIOGRAPHIES OF THE ARTISTS AND PROFESSIONALS

NICHOLAS BAFFONI – Began dancing at the age of 10 with Caribbean dances, then devoted himself to contemporary and classical dance at the Liceo Coreutico di Tolentino, graduating in 2016. He trained in Rome, following the RIDA programme and graduated from the National Academy of Dance in 2021. He danced for the Ballet Preljocaj Junior in the 2018/2019 season and in 2019 participated in the international tour of the No Gravity Dance Theatre and was part of the Sferisterio di Macerata ballet company. Since 2020, he has been with the Atacama Company. In 2019, he won the National Arts Award-MUR with the choreography L3. In 2021, he danced for MP3 dance company and in 2022 created "Fitting," selected by the Network Anticorpi XL.

ROBERTO BIAGIOTTI – Director, teacher. He graduated from the State Institute of Cinema and TV and studied music at SPMT. He works in direction, editing, and filming, collaborating with personalities such as Mario Schifano, Hugo Deana, Fabio Gallo, and Francesco Carlo Crispolti. He has worked for ANSA and Legambiente Onlus on significant cultural and social projects. As a singer-songwriter and music producer, he released the album "Fra te e me" and produced works with the Compagnia delle Lavandaie della Tuscia and Neney Santos. He teaches in high schools in Rome, specializing in cultural and entertainment services, and since 2023 has participated in the "iosonovulnerabile" research curated by Sergio Mario Illuminato. **PATRIZIA CAVOLA** – Dancer, choreographer, teacher of contemporary dance and dance theatre. Alongside an intense career as a dancer with many companies and opera houses, she has also worked as a choreographer, creating numerous shows and performances. She completes her activities by dedicating herself to training, teaching, and refining artistic projects.

ANDREA MOSCIANESE – Professional musician, started his career in the 1990s in Rome. Multi-instrumentalist (guitar, bass, drums, piano), he has collaborated with the most renowned artists on the Italian scene. He is a composer, producer, arranger, and session player. In the 2000s, he began working with music for images, creating soundtracks for several films; he received a nomination for the Silver Ribbon (for "Shadow" by Federico Zampaglione) and participated in the Directors' Fortnight at the Cannes Festival (for "Fiore" by Claudio Giovannesi). He is the regular composer for director Claudio Giovannesi, having composed music for almost all his films, including "Piranhas" (winner of the Silver Bear for Best Screenplay at the Berlin Festival). He has also written music for several documentaries and theatre shows.

DAVIDE PALMIOTTO – Works between Paris and Italy as a Sound Engineer & Producer. Since 2000, after training at the SAE Institute, he embarked on a professional path in studio recording and mixing. His musical sensitivity is expressed not only in recording projects but also in soundtracks and visual arts. In 2002, he decided to further his education at the Centro Sperimentale di Cinematografia (CSC), where he honed his skills until 2004. Subsequently, he became a resident Sound Engineer at the prestigious Forum Studios. Here, he collaborated with music legends such as Ennio Morricone, Franco Piersanti, and Paolo Buonvino, as well as numerous artists on the international recording scene.

CAMILLA PERUGINI – Began studying dance at the age of 5 with Giosy Sampaolo, graduated in 2016 from the Liceo Coreutico IIS Filelfo di Tolentino, and is currently graduating from the National Academy of Dance in Rome. In March 2009, she won the award for best contemporary dance talent at the Europa in Danza event with the choreography "Graceful Promises." She dances for the HUNT CDC company, in 2019 was part of the ballet corps of the Macerata Opera Festival for "Carmen" directed by Jacopo Spirei with choreography by Johnny Autin. She is a soloist with the Contemporary Dance Company ATACAMA – Rome.

IVAN TRUOL – Actor, dancer, choreographer, teacher. After training at the Escuela de Teatro de la Universidad de Chile, he worked with Sosta Palmizi, Corte Sconta, Adriana Borriello, Marco Baliani, Gigi Dall'Aglio, Giorgio Barberio Corsetti, in shows staged in Chile, Brazil, Italy, France, Germany, Spain, Belgium, England, the United States, Canada, and, notably, in the film "The Legend of 1900" by Giuseppe Tornatore.

ROSA MARIA ZITO – Photographer, set designer, and teacher. A multifaceted figure in the visual arts, with a career spanning photography, set design, and teaching. She started her activity in sculpture workshops, refining skills that opened doors to international collaborations in cinema. Since 2018, she has enriched artistic education as a technical assistant at the Sculpture School of the Academy of Fine Arts in Rome and at high schools in Rome. Her photography, intimate and melancholic, often focused on the female world, explores themes of identity and contemporary reality. Her works, exhibited in prestigious contexts such as the Botanical Garden of Rome and the Royal Gardens of Monza, showcase a unique and engaging artistic vision. Since 2023, she has participated in the "iosonovulnerabile" research curated by Sergio Mario Illuminato.

HISTORY OF VELLETRI



The history of Velletri, a city with just over 52,000 inhabitants located on the southern outskirts of the province of Rome, on the slopes of the Alban Hills near the Pontine Marshes, encompasses a series of events that have often significantly influenced the history of Lazio. Ancient Velitrae, stronghold of the Volsci, posed a challenge to the Romans who could only enter it as conquerors in 338 BC. In modern times, Velletri saw two different battles (in 1744 and 1849) during the War of the Austrian Succession and the Siege of Rome following the proclamation of the Roman Republic, respectively. During World War II, the city suffered extensive damage due to its strategic position as a point on the Hitler Line, the German defensive stronghold between Velletri and Valmontone, prior to the capture of Rome in June 1944.

Risorgimento and Post-Unification Period

In 1849, a battle took place here where Giuseppe Garibaldi himself defeated the Bourbons for the cause of the Roman Republic. Velletri was also a witness to the campaign of the Roman countryside for the liberation of Rome in 1867 (Information on www.museomentana.it). In 1870, Velletri was annexed to the Kingdom of Italy through a plebiscite, but it lost its status as a provincial capital. On May 19, 1875, Giuseppe Garibaldi returned to Velletri, invited by the citizens who honored him by granting him honorary citizenship. On this occasion, the hero of two worlds stated that he was proud to belong to the citizenship of Velletri, and in various letters of correspondence with the city, the Italian hero declared that he considered the noble town as a second homeland. His son, Menotti Garibaldi, settled in Velletri, holding political offices from around 1880 to 1901, achieving significant results for the city, such as the establishment of the experimental wine cellar and the relocation of the forest guard from Cori to Velletri. Upon Giuseppe Garibaldi's death in 1882, Velletri proclaimed three days of mourning for the loss of the national hero and honorary citizen.

HISTORICAL SHEET OF THE PONTIFICAL EX-PRISON OF VELLETRI

The history of the former pontifical prison of Velletri revolves around the houses of Romolo Romani in the Castelli district. These houses were officially offered to the Pontifical Legation in 1865 at a price of approximately 4,340 shields, 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 City of Velletri to contribute to the expenses for the purchase of the Romani property with a contribution of 2,000 shields, nearly half of the price, payable in four annual installments of 500 shields. 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 shields.

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 jailed persons, especially during interrogations, after which the individual was transferred to the larger cells with other inmates. The small cells, referred to as 'the wheel' and 'the chain,' 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, when the High-Security Prison in the Lazzaria area was inaugurated, 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.

EX-CARCERAL PLANTS

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



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