

WHAT IS 'IOSONOVULNERABILE'

"IOSONOVULNERABILE" is recognized among the excellences of Good Cultural Practices of the Lazio Region with Decree No. G08510 dated 25/06/2024 from the Lazio Region - Regional Directorate of Culture, Youth Policies and Family, Equal Opportunities, and Civil Service.

"iosonovulnerabile" is a non-profit transdisciplinary research inspired by Sergio Mario Illuminato's book "Corpus et Vulnus: Tàpies, Kiefer, Parmiggiani" (IP Edition, 2023).

INTERVENTION AREA: socio-cultural, inclusion and socio-economic development of youth

ACTIVITIES: from 2023, it involved a heterogeneous group of creative and professionals in the visual arts, cinema, photography, dance, théâtre and music, along with teachers, technicians, and students from the Academy of Fine Arts and high schools in Rome.

From this collaboration, on July 12, 2023, was established the «Movimento VulnerarTe APS», a non-profit organization accredited in the National Register of the Third Sector and in the National Register of School-Work Alternation. From here, the actions:

from April 30 to September 30, 2023, was realized the artist residency «The Alchemical Officina of Ideas»;

from September 30th, 2023, to January 30th, 2024, the FIRST EDITION of «iosonovulnerabile, therefore alive. Art is loving reality» was held at the former Pontifical Prison of Velletri, with the sponsorship of the Lazio Region, the Metropolitan City of Rome Capital, and the Municipality of Velletri, and in collaboration with Compagnia Atacama and the International Contemporary Dance Festival 'Landscapes of the Body';

on January 29, 2024, was launched the editorial initiative «VulnerarTe Magazine»;

- o from March 13 to April 9, 2024, the Pathways for Transversal Skills and Guidance (PCTO) «Entering Outside Exiting Inside» was implemented in collaboration with schools in Rome and its province;
- o and for 2024-2025, the «International Program» at Italian Cultural Institutes abroad was initiated in collaboration with the Directorate General for Public and Cultural Diplomacy - Unit for the Coordination of Italian Cultural Institutes of the Ministry of Foreign Affairs and International Cooperation.
- o TARGET AUDIENCE: youth and the school community / families / institutions, foundations, associations / researchers, scholars, artists / enterprises / general public.

RESULTS: The research reached a diverse audience of spectators, with particular attention to young people and the school community, within which the School-Work Alternation projects will continue.

The primary focus of the research was to create synergy on the theme of 'Contemporary Cathedrals of Vulnerability' among the various actors involved: families, institutions, and the social world of culture and art. The results were highlighted through the network of institutions and social and media partners.

MARCO MARIA CERBO, Head of the Unit for the coordination of Italian cultural institutes, General Directorate for public and cultural diplomacy, Ministry of Foreign Affairs and Cooperation

The project "Io sonovulnerabile" - curated by Sergio Mario Illuminato - is a performative practice that brilliantly involved, between 2023 and 2024, artists and professionals from the visual arts, cinema, photography, dance, and music. The synergy created together with the teachers and students of the Academy of Fine Arts and Roman high schools is an extraordinary example of how art can bring together different disciplines in a creative and inclusive dialogue.

The artist residency "Officina Alchemica delle Idee" is an example of the extreme creativity of the artists involved. The "Movimento VulnerarTe APS" - accredited in the National Register of the Third Sector - represents a remarkable experience of innovation and inclusion, addressing the theme of vulnerability through art with sensitivity. Also noteworthy is the editorial initiative "VulnerarTe Magazine," which dedicated space to reflection on vulnerability.

The Pathway for Transversal Skills and Orientation (PCTO) "Enter Outside, Exit Inside" - in collaboration with the Schools of Rome and Province - is another example of how education can be integrated with art and how such educational projects can prepare students for a deeper understanding of contemporary reality. The International Programme will take place through 2024 and 2025 in the Italian Cultural Institutes abroad, under the coordination of the Directorate General for Public and Cultural Diplomacy of the Ministry of Foreign Affairs and International Cooperation, in a dimension that aims at enhancing the Italian cultural heritage in a global way.

The Ministry of Foreign Affairs is actively committed, in all its sectors, to a more equitable and inclusive society, recognising that culture is a valuable tool for promoting dialogue between people and for increasing mutual understanding. Farnesina, in fact, intends to make culture accessible to everyone by overcoming economic, social, and physical barriers.

The themes of inclusion, vulnerability, and fragility have a central role in the cultural promotion policy of the Directorate General for Public and Cultural Diplomacy. The cultural initiatives, designed at central level, as well as those curated within the diplomatic-consular network and the Italian Cultural Institutes, are designed and built for involving all communities without any exclusion. These include the creation of graphic novels in museums, live performances, contemporary art exhibitions, concerts, and performances of different kinds.

Similarly, at the central level, the Farnesina Collection is not only a valuable heritage, but it is also a symbol of our commitment to inclusion. I would like to recall that it is possible to visit the collection once a month as part of the initiative "Aperti per Voi" of the Italian Touring Club. The project embraced by the Ministry since 2016, aims at making the contemporary artistic heritage - located in public institutional spaces- accessible for free to the largest number of people, with the collaboration of volunteers of the Italian Touring Club.

This is a successful example of collaboration between public and private institutions working for the promotion and dissemination of the knowledge of artistic heritage and for making art accessible to a wide audience. To cope with this principle, we have adopted several initiatives ensuring to everyone the physical accessibility to the place and organising special guided tours for schools and disabled communities.

Sharing the principles that animate the "Io sonovulnerabile" initiative, we are pleased to adhere to the second edition of the project in both Paris, at the Italian Cultural Institute on 3rd October 2024, and Rome, in Villa Altieri on 5th December 2024.

Hôtel de Galliffet as a Site of Historical-Mythological Research,
SERGIO MARIO ILLUMINATO, Project Curator

Among the elegant streets of the VII arrondissement of Paris stands the Hôtel de Galliffet, a jewel of eighteenth-century architecture now serving as the seat of the Italian Cultural Institute. This sumptuous residence has hosted a long line of prominent figures in history, from Napoleon to Madame de Staël, from Chateaubriand to the poet Arnault.

In the garden in front, under the majestic colonnade designed by the Italian architect Luigi Moretti in 1953, stands an installation that captures the eye and imagination: a sequence of painting-sculpture devices that carve into the ground. It is a manifesto of freedom, a call to the timeless essence of humanity on the ideas of Jean-Jacques Rousseau.

In an era marked by conflicts and irreversible climate change, daily reality seems adrift. Yet, here, among the 41 sticks of Jonchets, or Sciangai, at the center of the garden-laboratory, lies a message of hope. It challenges and invites artists not to surrender to the complexity of the world, but to confront it with courage and determination, weaving future upon future, unraveling one stick at a time from the tangled mess.

This is a place where contemporary art comes to life, where visions of the nightmares of the twenty-first century merge with illuminations of alternative futures. It is an invitation to reflect, to look beyond appearances, to seek deeper stimuli in the art that surrounds us.

At the heart of the installation are the seven 'Communicating Artistic Organisms (CAO)', shaped during a residency at the former Pontifical Prison of Velletri. These organisms are named for their fluid and mutable character, embodying a 'Cosmic-Fabric-Weft' in constant evolution. In these devices, everything is in a state of change: chemical reactions, fermentations, chromatic alterations, and degradation. This name not only underscores the dynamic nature of art but reinforces the idea that it is inherently linked to life itself, using the raw material of our existence in an active and inclusive interpretive process that involves artists and spectators.

The impact of the installation is that of a site of historical-mythological research, and the Communicating Artistic Organisms, fallen from the sky with an impassive and solemn presence, evoke the 'ruins' of life itself – as described by the sociologist Georg Simmel. Abandoned fragments of art, historical 'capsules' of beauty and perfection irretrievably turned ephemeral.

But, hurled by Prometheus before being chained, they still want to serve as catalysts to re-generate deeper spaces, akin to underground fires, leading back to the depths of humanity and, from there, pouring back into the infinity of the sky.

The audience, immersed in *flânerie*, is engaged in a complete aesthetic-sensory experience as theorized by Maurice Merleau-Ponty. Seeing, smelling, touching, and listening generate a sensation of emptiness, creating distance from the daily routine. This emptiness, paradoxically, delineates the threshold of truth in silence, paving the way for inner journeys that do not follow a privileged direction but unfold in multiple directions, exhibiting the richness of diversity and human experiences.

The area surrounding the installation reveals original writings left by the detainees of the former Pontifical Prison of Velletri, tangible evidence of a past marked by confinement and isolation. Today, these same words serve as a canvas to explore a theme as universal as it is intimate: human vulnerability and its cathedrals.

Within the Hôtel de Galliffet, the light of the short film 'Vulnerare' represents the last fragment of the same historical heritage of the former Pontifical Prison of Velletri, remaining intact for two centuries before undergoing an irreversible transformation. This cinematic event offers a tangible glimpse into history, bringing to light the vicissitudes of a place that has experienced times of imprisonment and now, in a turn against, opens up to new forms of artistic expression and storytelling.

This curatorial project, encompassing painting-sculpture installations, photography and cinema, music and dance, is based on the harmonious fusion with the rhizome, an open alliance created by nature and promoted by Deleuze and Guattari in their book 'A Thousand Plateaus'. This multifaceted and transdisciplinary artistic network, dismantlable and reversible, devoid of defined exteriors and interiors, invites the spectator to be connected to any perspective through a process of correlations.

Challenging every centrality-celebrity – as Benjamin recalled – and paving the way for a 'monotonous wandering'. In this territory of uncertainty, there are no privileged connections, but 'broken lines' that intertwine and then diverge. It is here that the right path lies for those who, nevertheless, will ultimately achieve 'failure'. In this way, the Hôtel de Galliffet reveals itself not only as a place of beauty and history, but also as a meeting point between past and present, myth and reality, art and reflection.

'Failing is an Achievement', inspired on 'Praise of Failure',
MASSIMO RECALCATI

«I have tried. I have failed. No matter. I will try again. I will fail better» Samuel Beckett

Our time has turned out itself to be one-dimensional, as predicted by sociologist Mancuse, where the principle of performance of bodies and thoughts is imperative. We feel compelled to behave like efficient machines, to run as fast as possible, to be perfect. This 'monadic time' - described by Adorno - affects young people in particular, who in recent decades have suffered an increase in hyperactivity syndrome, with evident signs of constant restlessness and a growing difficulty concentrating and reflecting.

We are all integral parts of this reality. We are all imprisoned in a culture of the Self, where personal value is closely tied to the pursuit of self-affirmation. The world itself is reduced to a spectacle, a stage on which we must constantly showcase our Ego, perpetually competing to be the protagonists, to come first, to demonstrate undeniable determination.

We live in the time of 'Ego-Cracy,' as Lacan ironically defined it, where the Ego becomes the new pagan idol, an entity that does not tolerate failure, disorientation, or stumbling.

Hegel reminds us that 'the peculiarity of existence is wandering. The journey.' Wandering-error, in the double meaning the terms indicate, through which we can encounter our inner truth, our deepest and most genuine desires. We cannot grow and transform without embarking on a journey that includes failure, which pushes us to reassess our lives and question the meaning and direction we wish to pursue.

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Art is to Love Error, ROBERTA MELASECCA

I, too, have understood through erring. Failing, I found the words. I took a step back and, in this condition of fragile evidence, mystery, and beauty, I can now tell you about the birth and the mutable journey; I can narrate a "love story" that contains and preserves the secret of its own name and appears in its unequivocal dimension of body and skin.

The "Communicating Artistic Organisms" of Sergio Mario Illuminato come to life in a relationship of declared reciprocity that takes the form of a process of repeated antagonism. It is an impassioned dialogue, a clash without defenses, an helpless dance: between the artist and the extension of his arm, an essential derivation of his essence, a continuum between being a human craftsmanship and the world, a fabric of visions, breaths, desires. At the moment of origin, in emitting its first cry, every pigment, every small portion of matter undergoes the biological existence, added to and subtracted from the creative fortress of the one who has always thought of it, wanted it, loved it. But at that same moment, it rises from the Earth, discovers its innate autonomy and forces its creator to surrender. It is not an unequal struggle and the artist, foreseeing future events, withdraws, admits his errancy, kneads failure with colors, with filaments, with substances, unable to escape what he has always known.

Every element becomes body, skin, organ: in it everything deteriorates, everything decays, everything decomposes, everything reconstructs and regenerates, everything renews with the passage of the sun and dust, the wind and the rains, the real air in its composition of nitrogen, oxygen, argon, carbon dioxide, and those other microscopic elements that take the form of seas, of territories, of the multiple activities on the surface. Every Organism recognizes its constitutive quality, a "Cosmic Fabric-Weave" that breathes the fragile essence of what it creates: it discovers itself to be a cultural device of being nature, a communication mechanism with anyone who wants to touch it, to observe it, to feel it.

It metamorphoses into a place of truth and approaches the underworld of the sublime, of the eternal spirit that underlies the eras. Stripped of simple aesthetic value, it becomes aware of its intimate solitude, suppressing distances, reaching silences and narratives, making space for everything that is not itself, that distinguishes itself from it.

It becomes a dream of the common and traces possible futures, re-creating, re-pairing, re-birthing, emerging from the present, from the *hic et nunc*, in a desperate will that illuminates our misery.

The "Communicating Artistic Organisms" force us to look, even as they whisper our ephemeral freedom: they demand a return to memory, to the ruins of our small souls, containing within the desperate times of our lives and our fragile communities. They reveal the love-loving-beloved of every single phase of becoming, and speak of the friable, vulnerable realities we experience in a continuous cycle of beginning and end. In each of their manifest presences, they leave to other images, to other figures, actions, voices; they take root in space, permeate it, conform to landscapes, capture its imprints, freeze them just for a moment in safe instances, then return their unforeseen transformations, representations, depictions.

And we, spectator-actors, co-creators with the work and with the artist, become part of the same game of forces, and in the symbiotic exchange of skin, an interactive interface of tensions and perceptions, we return to that forgotten day when, taking our first steps, every fall was the discovery of new knowledge and unprecedented conquests. We re-learn to see, to feel, to stretch, to intertwine, to bring forth words, foreign and immeasurable, far from being perfectible: they remain and perpetuate, without fear of being questions of love.

Rare Earths at the Former Pontifical Prison of Velletri ,
ROSA MARIA ZITO

Rare Earths is an immersion into the depths of the human soul, a journey through the abandoned recesses places of the former Pontifical Prison of Velletri, where the walls exude stories of suffering and resistance.

Here, amidst rusted bars and broken windows that filter natural light like faint hopes, emerges a visual narrative that challenges conventional thought.

The photographs of Rare Earths forsake the abstractions of museums to dive into the urban arena, capturing the authenticity of abandoned spaces with an ethical and political sensitivity that compels us to look within ourselves.

From the cracked concrete to the mould that has covered escape posters, each shot tells a tale of claustrophobia and oppression, weaving a universal portrait of the human condition.

In this place steeped in history, the prison becomes the symbol of a reality too often overlooked yet vital: the importance of confronting vulnerability and failure as indispensable parts of our experience.

As Pier Paolo Pasolini asserted, educating about the management of defeat is essential to embrace our humanity, resisting the superficiality and opportunism that pervade modern society.

The images of Terre Rare whisper an undeniable truth: reality is complex, multifaceted, and cannot be confined to rigid schemes.

Only by embracing uncertainty and error we can fully explore the richness of our existence, challenging the dogma of certainty and embracing the beauty of indecisiveness.

In a world clamouring for certainties and easy solutions, the Terre Rare project reminds us about the importance of asking questions, of accepting vulnerability, and embracing failure as a fundamental part of our growth: it is an invitation to explore new horizons, to challenge conventional thinking, and to embrace the complexity of our humanity with courage and determination.

***Vulnerare*, GIULIO CASINI**

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."

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***Vulnerare*, GIULIO CASINI**

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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.

'Jonchets, or Sciangai' ALESSANDRA MARIA PORFIDIA,
Head of the Sculpture School and Coordinator of the
Horizon2020-Differences Project, Academy of Fine Arts of
Rome

Contemporary artistic education can no longer be limited to the mere acquisition of technical skills; it must also encompass the ability to interact with a globalized and ever-changing world.

In this context, the Academy of Fine Arts has the task of preparing students to become global citizens, capable of using art as a means of expression, communication, and social transformation.

Participation in the *'iosonovulnerabile'* project is part of this intensive and personal research, aimed at expanding the cultural and creative horizons of sculpture students, stimulating deep reflection on the role of art in contemporary society.

Andrea Emo argued that *"art is the transformation of sensitivity into activity; a mysterious transformation, which is the very essence of thought."* Art as the consciousness of action.

The sculpture entitled *'Jonchets, or Sciangai'*, created by a group of young artists from the Academy, represents an emblematic example of this process aimed at transforming action into consciousness.

In this action-consciousness lies its entire development of being-non-being: 41 sticks which, in dialectical and synergistic relationship with other artistic devices placed in the *"form and space"* of the garden-laboratory and in the presence of the majestic colonnade designed by the Italian architect Luigi Moretti in 1953, make recognizable and distinctive the artist's intuition, which is the intuition of the present: not to give up in the face of the world's complexity.

with the participation of the young artists: Rossella Antezza, Maria Vittoria Rocchi, Violetta Totaro, Vittoria Andreacchi

Through the experience promoted by the VulnerarTe Movement, students are immersed in a dynamic and integrated process that serves as a tool for dialogue and integration with a variety of creative languages, involving supporting institutions in the project and addressing critical and intercultural issues.

The importance of *iosonovulnerabile's* nonprofit transdisciplinary research lies in its ability to overcome national boundaries and break down barriers between the viewer and the artwork, thus allowing the construction, from Italy, of an international artistic community capable of exploring the challenges of the contemporary art world.