

PRESS RELEASE



sotto l'alto patrocinio
del Parlamento europeo



Ministero degli Affari Esteri
e della Cooperazione Internazionale



I AM VULNERABLE

failure is an achievement, art is loving error

recognized among the 'Good Cultural Practices of the Lazio Region'
among the official initiatives of the 'Twentieth Edition of the Contemporary Day'

Inaugurated at the Italian Cultural Institute in Paris: Sergio Mario Illuminato's Artistic Project, A Journey Through Art and Human Vulnerability

On display in the Institute's gardens until November 29, 2024

Info at https://iicparigi.esteri.it/it/gli_eventi/calendario/mostra-iosonovulnerabile/

The artistic project '*iosonovulnerabile*', a performative art practice curated by Sergio Mario Illuminato, was inaugurated at the Italian Cultural Institute in Paris and will be visible until November 29 in the Institute's gardens.

The entire Italian team behind this cultural journey, now in its second stage after the research that began at the former Pontifical Prison of Velletri, was present in France. The director of the Institute, Antonio Calbi, briefly introduced the content of the project: *"In this project we are hosting, which appears to transcend borders, we find the essence and condition of contemporary art. It is no longer capable of bearing witness to the violence and complexity of the society we live in. Photographs capturing prison cells and rooms filled with the stories of legal proceedings, a door and other objects recovered from the former prison and reshaped through artistic work, and other elements that visitors will discover through interaction, represent traces of a deep work on memory, absence, on the signs of life consumed in prison, and on time, which transforms these objects into something other than themselves. We have returned to a time of war and we ask ourselves what art does to bear witness to this human condition. As Jean-Paul Sartre might say, the team of the Movimento Vulnerarte APS has sought to recover clues of lives no longer existing, to reunite yesterday's destiny with the eyes and sensitivity of today's observer."*

The official greetings were given by Carlo Siciliano, advisor on migration, justice, and home affairs, representing the Italian Ambassador to Paris, Emanuela D'Alessandro, who appreciated the semantic value of the works presented, and by Honorable Federico Mollicone, president of the Culture Committee of the Chamber of Deputies, who, through a message, wished moments of intense sharing for a project that, in its transdisciplinary nature, represents a creative model of artistic realization. The conceptual session introducing the work was opened by Dr. Alessandra Maria Porfidia, director of the School of Visual Arts at the Academy of Fine Arts in Rome, whose many students were involved in the project. *"We began this research activity," she said, "on the basis of a concept of ethical and sustainable art, as well as a need to 'feel' in response to a society that calls upon us to intervene. All the materials used in this project were chosen by drawing upon the memory of a lived space, the prison itself, where heart, feeling, and life*

pulsated. We are here today as witnesses, bringing the voices of the students who worked to leave a mark. Specifically, they created an interactive game with colored bamboo sticks—Shangai—that becomes a starting point for involving the audience and stimulating interactive communication with the rest of the world."

The philosophy of 'iosonovulnerabile' was introduced by its protagonist, Sergio Mario Illuminato, during a reading that began with the historical background of the 19th-century prison. He narrated the process that brought this now-crystallized (and recently decommissioned) place into contact with a group of artists who decided to live there for six months, capturing every trace of life: from graffiti to beds, to books and letters left behind exactly as they were when the prisoners were transferred elsewhere. "As artists, we are always searching for meaning in what we do," said Illuminato, "without ever finding it. But in this case, our research was based on a previous volume, 'Corpus et Vulnus', centered on the relationship between art and the body. Art has a perspective on things that are invisible in reality, and we chose it as our expressive code to understand and communicate the evolution of body language inside this cage of existential despair, where 'con-tact' means touching another human being with the experience of 'e-motion,' a movement toward the other that justifies the transmission of an emotional state. We chose the term Vulnerability not as a biological or psychological act, but as a moral and conscious stance. This was the approach of our team of artists—dancers, sculptors, musicians—who, when confronted with such a hostile environment, sought to understand and reinterpret the dramatic moments lived inside the prison. In Paris, we brought the result of this experience in a single exhibition that will dissolve here: in contrast to traditional art history teachings, we believe that devices should not have an infinite life but are naturally destined to decay, just like human beings, challenging their own confines. Our primary references for this were Pier Paolo Pasolini, the ultimate rebel of formal shells, and a particular type of animal, the crustacean, which must cyclically shed its shell to continue growing and transforming."

In the Institute's conference room, the short film *Vulnerare*, born from the work inside the prison, was presented, introduced by cinema psychologist Giulio Casini: "A work that lies between brain and heart, a real communicating organism, which, like the works installed in the garden of the Institute, represents a creative re-elaboration of elements—objects and subjects at the same time—that contain many scratches, shadows, mistakes, and failures of the human being, which, by disappearing behind these walls, have left a deep and still visible trace. One must be vulnerable and make many mistakes, for each one to carve a furrow in the ground, making it more fertile and ready for another planting."

Iosonovulnerabile, with its Communicating Artistic Organisms fallen from the sky, the *Jonchets* installation, and the *Terre Rare* photographs, will be visible in the garden of the 'Hôtel de Galliffet,' the seat of the Italian Cultural Institute in Paris, during the Institute's opening hours.

A project that invites us to look beyond the nightmares of the 21st century, seeking deeper stimuli to illuminate alternative futures where failure and error become fundamental qualities for personal and collective growth.

IOSONOVULNERABILE

Failure is an achievement, art is loving the mistake.

Recognized among the 'Best Cultural Practices of the Lazio Region', a project curated by Sergio Mario Illuminato.

October 3 to November 29, 2024

Italian Cultural Institute of Paris

Hôtel de Galliffet - 50, rue de Varenne - 75007 Paris

Under the patronage of the European Parliament, Ministry of Foreign Affairs, Lazio Region, Metropolitan City of Rome Capital, and the Department of Culture of Rome Capital.



**UNDER THE AUSPICES OF THE PRESIDENCY OF THE VII COMMISSION
(CULTURE, SCIENCE AND EDUCATION) OF THE CHAMBER OF DEPUTIES**

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Reference sites and social networks:

www.iosonovulnerabile.it/practive-performative/2024-2/

www.instagram.com/iosonovulnerabile/ www.facebook.com/iosonovulnerabile/

<https://iicparigi.esteri.it/it/> www.instagram.com/iicparigi/ www.facebook.com/iicparigi

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