On the occasion of the event IOSONOVULNERABILE - *failing is an achievement, art is loving mistakes*, curated by Sergio Mario Illuminato and recognized as one of the Good Cultural Practices of the Lazio Region, the VULNERARTE APS MOVEMENT presents, under the guidance of ROBERTA MELASECCA, a series of interviews with all the actors of this extraordinary initiative. Don't miss the opportunity to discover the behind-the-scenes and the inspiration that drives this unique event!

**Interview with Roberta Melasecca, curator and writer: Art and Reality**

**MOVEMENT VULNERARTE APS (MV APS):** It feels a bit strange to ask questions to yourself, but after all, don't we do this every day, when exploring the intimate secrets of our hearts? Moreover, you often talk to yourself out loud, asking yourself questions and giving answers. So, I'll start without any further ado and ask you right away: why is art loving mistakes, as stated in the title of the 'iosonovulnerabile' project?

**Roberta Melasecca (R M):** Art is loving mistakes, and we all experience this when we begin an intimate and precious dialogue with the material of our hands and our spirit, which then becomes words, sculpture, painting, performance, sound, body. It is a passionate dialogue, a defenceless confrontation, an unarmed dance between the artist and the extension of his arm, an essential derivation of his being, a continuum between human creation and the world, a fabric of visions, breaths, desires. The 'material' defends its autonomy against the creator, and the artist can only admit the ongoing struggle with it, taking a step back, experiencing eternal failure and loving the moment of action. And for me, too, as I prepare to write about a work and an artist, it is only by erring, in the error and the recognition of my vulnerability, that I can penetrate the core of the work itself and his creator. Sergio Mario Illuminato, every day, kneads failure with colours, filaments, substances, unable to escape what he has always known: his Communicating Artistic Organisms strip away simple aesthetic value and remain imbued with life and reality manifested within them.

**MV APS:** Life, art, reality: three words that in the collective imagination of this period we struggle to associate, but that in the 'iosonovulnerabile' project, ~~they~~ are the faces of the same coin. Explain this further.

**R M:** Often, and in many instances, art is considered as the prerogative of an elite or not connected to the issues of life and society, to the extent that it is commonly thought that art should appear superior to everyday reality, in a sublime being that rises above everything and everyone. Together with many others, I believe instead that art coincides with the reality of our lives and simultaneously represents the tool we have to face it, ~~precisely~~ because of its constitutive nature, as a language that shares, creates, and generates a common approach. Because of this essence, it possesses the power to transform, to trace possible futures, to elaborate the complexities of life, by re-creating, re-pairing, re-birthing, emerging from the present, from the hic et nunc: it is a challenge not to surrender to the nightmares of the contemporary world but to weave the future with courage, determination, with hope and truthfulness, with the certainty that living immersed in the contemporary cathedrals of vulnerability can initiate a process of regenerating places and communities based on values ~~to be~~ built together.

**MV APS:** So, are you saying that art is also an expression of political, social issues, of marginalization, violence, war, climate change?

**R M:** Art has always been an expression of reality and of the historical moment, and the artist, whom I would also define as an intellectual, as he can assert critical thought through his works, is a flag bearer, destined to lead us into uncomfortable, difficult terrains. The Art historian Christian Caliandro recently wrote that the artwork is a living organism, reacting to the context in which it is conceived, a physical and immaterial one, made of relationships with and between people, objects, other works, ideas, situations; and in its reactivity we find its political nature and transformative/evolutionary capacity. Therefore, the art and the artist have the power to transcend a mere individual dimension to become the demands by an entire community, of a people; the artist is an intellectual who, as Massimo Cacciari affirms, must first and foremost know reality and represent it as he know it, without taking into account any other. An intellectual work, in every field, means anti-rhetoric, anti-populism, and anti-ideology.

**MV APS:** In the 'iosonovulnerabile' project, what role does the viewer and the art consumer play, what role do they have?

**R M:** In the 'iosonovulnerabile' journey, the viewers transform into spect-actors: they abandon the role of observer, of simple contemplators, and become co-creators with the artwork and the artist. We become part of the same play of forces: through art, we re-learn to see, to feel, to tend, to weave, to bring words, foreign and incommensurable, far from being perfectible. Thus, our intrinsic vulnerability is no longer the element to counteract, a problem to ~~be~~ solve, but becomes the key for us to understand and consider every failure and mistake as a decisive achievement for our existential journey.