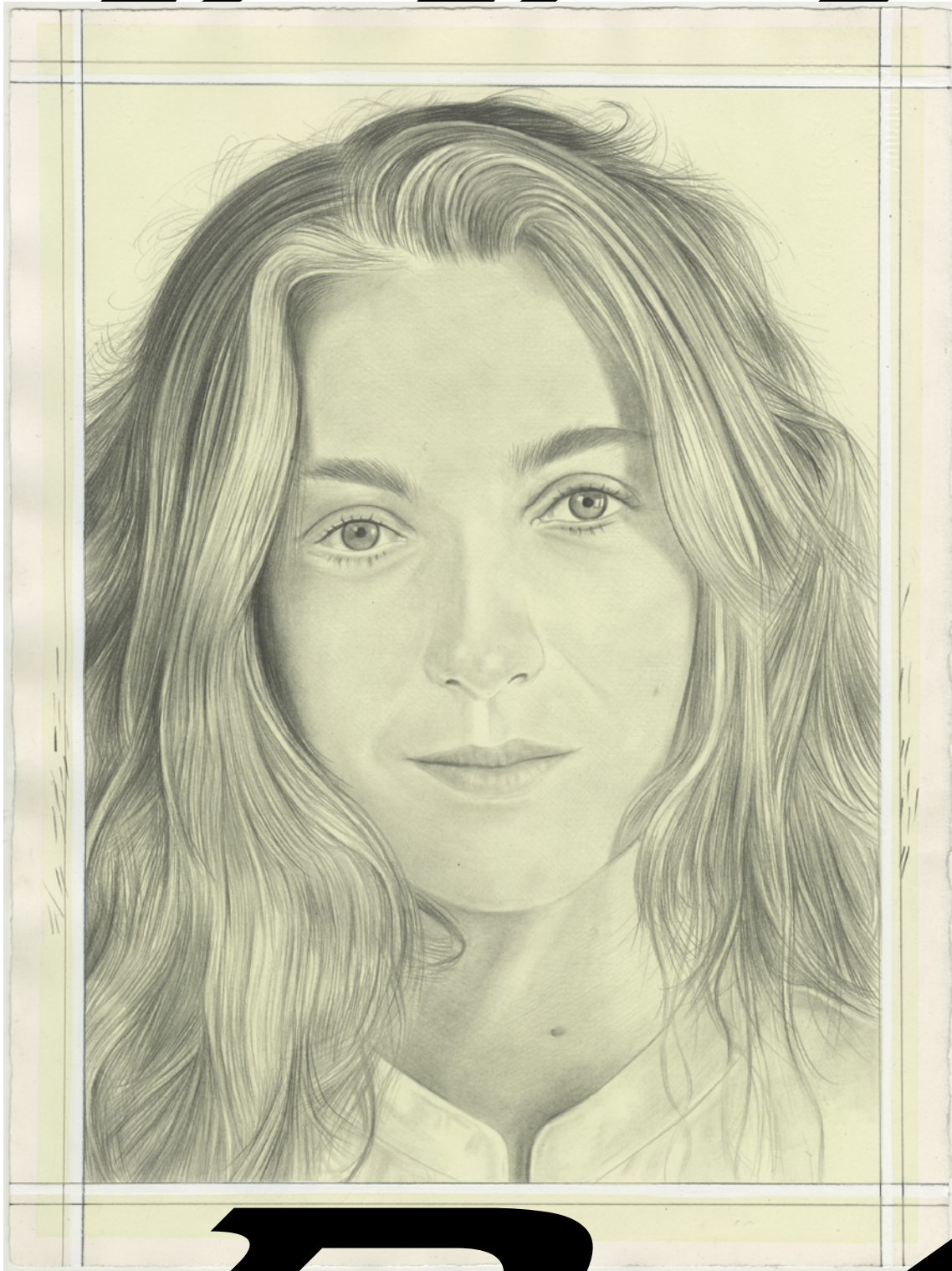


Portrait of Ginevra de Blasio, pencil on paper by Phong H. Bui.



WHA

RS

BAZ



It was one of those pre-Christmas evenings when everyone is back in town and time starts to loosen. We met over a glass of wine in an old-school bar in Rome—a place shaped by years of artists and thinkers passing through—when the word “radical” slipped into the conversation. Friends drifted in, glasses refilled, and our table turned into an improvised forum circling one question: “What is radical?”

What immediately emerged is that this word, punctuating news headlines and exhibition press releases—the ultimate clickbait today—is anything but a shared concept. As answers splintered in a dozen directions, one thing seemed to unite everyone: the pressure to take a position, as if defining or confronting “radical” were itself an ideological test.

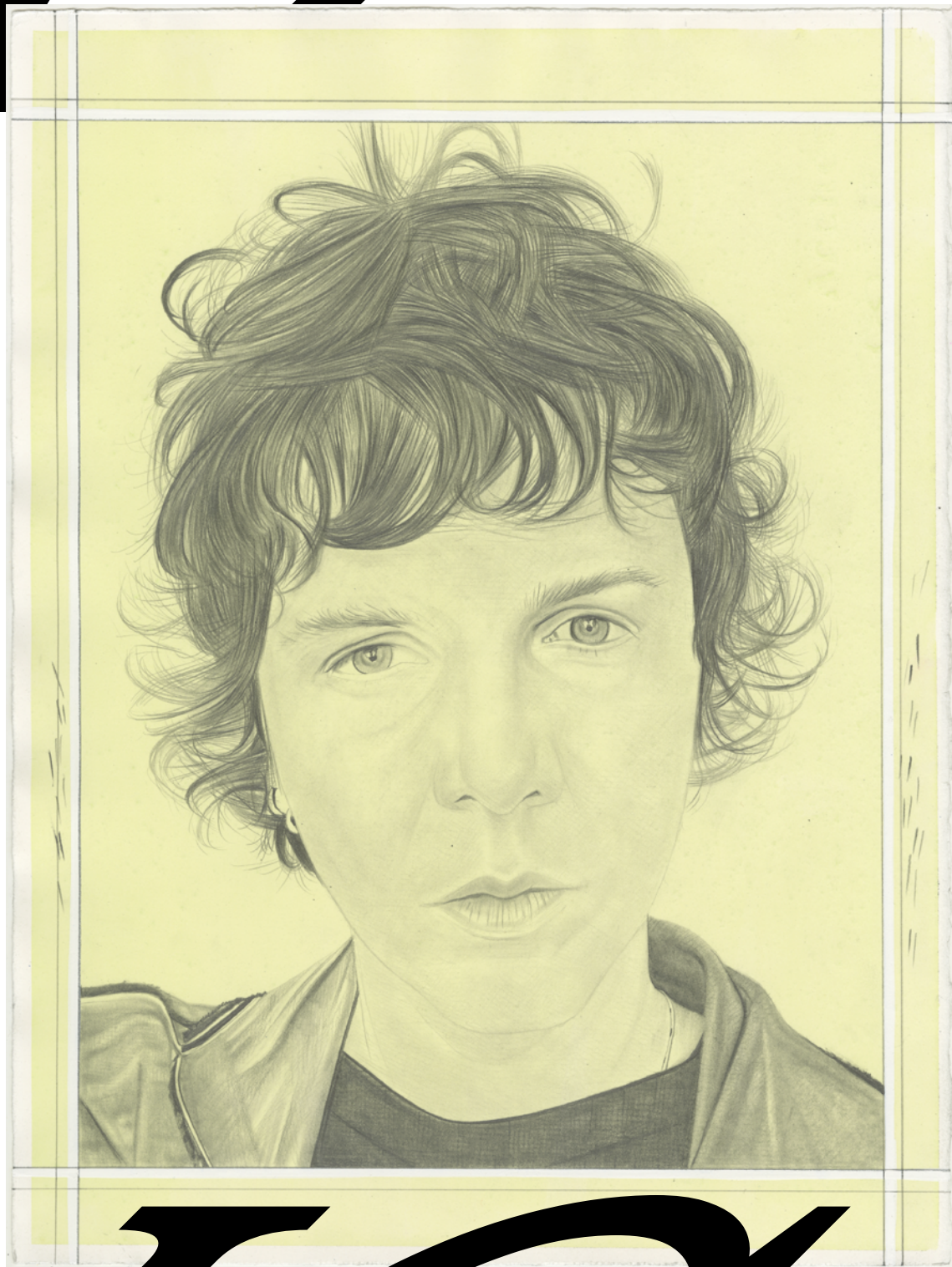
By the end of the night, we realized that this seemingly straightforward question could open into a larger project—not to pin the term down with a definition, but to let it unfold. What fascinated us was its ambivalence: its uses, misuses, histories, politicization, trends, and the ways it has been claimed to hold power—or to hold on to a dream, often defining positions that came to capture the zeitgeist of their era.

In the spirit of that first conversation, we invited a group of cultural initiators—artists, curators, galleries, writers, critics, and researchers—to answer the question, “What is radical?” The only prompt being to situate it in the present, allowing responses to reflect each contributor’s background and lived experience as active participants in contemporary discourse.

This selection is not meant to be definitive or comprehensive, but a set of voices shaped by our own curiosities and intuition, as curators. We offer these different perspectives as a way to keep the question unfolding—a snapshot of what it means to be radical in our present moment.

— **Ginevra de Blasio and Vittoria de Franchis**

Portrait of Vittoria de Franchis, pencil on paper by Phong H. Bui.



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Ginevra de Blasio is a Rome-born curator and writer, currently based in New York City. Her practice bridges institutional and independent projects, with professional experience at the Drawing Center, Performa, Fondazione Corsini, 99 Canal, and Paula Cooper Gallery. She collaborates with professionals, including Adam Weinberg, Director Emeritus of the Whitney Museum of American Art, and Joachim Pissarro, founding member of the Global Museum Strategy Group. She was recently awarded a grant from the Italian Council to support her curatorial research on textile art, a project that includes lectures and public programs at leading museums internationally. In parallel, she serves as curatorial assistant for the forthcoming retrospective of Isabella Ducrot, travelling from MADRE (Naples), to Astrup Fearnley (Oslo), and MoMA PS1 (New York).

Vittoria de Franchis (Bruxelles, 1993) is a curator and voice researcher based between London and Rome. She is currently Curator at the Nicoletta Fiorucci Foundation where she has established a new programme of exhibitions in the London space and initiated the Nicoletta Fiorucci Foundation Prize at Frieze London. In 2023 she founded ggglllloooooosssaaaaa, a global series of live events in apartments focusing on voice, text, sound and performance.

# Atelier dell'Errore

Atelier dell'Errore (AdE) [Atelier of Mistakes] is an artist collective, composed of twelve neurodivergent artists, dedicated to visual and performance arts, based in Reggio Emilia, Italy.

## 33 questions (+7) we don't know how to answer

- 01 Is it radical to have no social masks?
- 02 Is it radical to always tell only the truth?
- 03 Is it radical to dismiss the figure of the individual artist?
- 04 Is it radical for an artists' collective to be born by mistake?
- 05 Is it radical to have an artists' collective in which no one wanted to be an artist?
- 06 Is it radical to have an artists' collective whose members could never be admitted to any fine arts academy?
- 07 Is it radical for an artists' collective to be called *Atelier dell'Errore* (Atelier of Mistakes)?
- 08 Is it radical for a collective to identify itself with its own acronym *AdE* (Hades)?
- 09 Is it radical for a collective to consist of 11/12 neurodivergent artists?
- 10 Is it radical for a collective to turn, over twenty-three years, the remaining 1/12 into a neurodivergent person?
- 11 Is it radical for a collective to transform 11 people from occupational therapy into 11 professional artists?
- 12 Is it radical for a collective to mock the term "neurodivergence" as a greenwashing of political correctness?
- 13 Is it radical for a collective to be aware that, to everyone else, we remain a group of "psychiatric patients"?
- 14 Is it radical for a collective to recognize that art is not witchcraft and does not cure any pathology?
- 15 Is it radical for a collective to claim that art transforms the "patient," not the pathology?
- 16 Is it radical for a collective to consider the rest of the world the kingdom of "normaloids"?
- 17 Is it radical for a collective to function as a single organism in which many limbs form one body?
- 18 Is it radical for a collective to transform itself into a Renaissance workshop?
- 19 Is it radical for a collective of "psychiatric patients" to become a cooperative art studio?
- 20 Is it radical to have a collective in which every artist is a worker-member with the right to a monthly salary?
- 21 Is it radical to have a collective that wants to be recognized for what it does rather than for what it is?

- 22 Is it radical to have a collective that has never been trapped within the cage of "outsider art"?
- 23 Is it radical to have a collective that begins each workday with a permanent assembly?
- 24 Is it radical to have a collective whose assembly manages to give a voice even to those who cannot speak?
- 25 Is it radical to have a collective that has drawn "only" animals for twenty-three years?
- 26 Is it radical to have a collective that draws "only" animals without ever using an eraser?
- 27 Is it radical to have a collective in which any animal can transform at any moment into any other?
- 28 Is it radical to have a collective that sees metamorphosis as a salvific process?
- 29 Is it radical to have a collective that considers metamorphosis as the planet's greatest future potential?
- 30 Is it radical to have a collective whose self-defense forces consist of an army of "Guardian Animals"?
- 31 Is it radical to have a collective that turns its coprolalia into a form of performance art?
- 32 Is it radical to have a collective that considers its art studio a sacred place?
- 33 Is it radical to have a collective that professes disbelief in the omnipotence of the visible?

In operational terms:

- A Is it radical for a collective to prophesize a planet Earth ruled by gigantic insects?
- B Is it radical for a collective to prophesize "mammalized" insects with no more binary genders?
- C Is it radical for a collective to draw animals as projections of desire?
- D Is it radical for a collective to draw animals capable of satisfying every erotic imaginary?
- E Is it radical for a collective to draw animals to narrate sexuality in neurodivergence?
- F Is it radical for a collective to build the sail of P.P. Pasolini's boat using fifty rescue blankets?
- G Is it radical to use that sail to become the secret refuge for the sentimental education of two AdE artists?

If even one answer is YES, AdE is a radical collective.

*... TO ALWAYS TELL  
ONLY THE TRUTH?*