

Bari, March 15 2022

To the kind attention of Director Jean-Pierre Greff

Good morning,

I am a visual and performance artist and a researcher born in south Italy, and I am applying for the position of Lecturer HES in Visual Arts / Orientation TRANS – Socially engaged art practice.

After Classical High School Studies focused on cultural heritage, I graduated in Law with a thesis dealing with the relationship between law and ethics. This was followed by a Master where I studied the relationship between Landscape Art and Architecture. More recently, in 2019, I obtained a Master of Science in Blockchain and Digital Currencies. The transdisciplinarity of my studies also orient my art practice that is nourished by long research processes, performative in nature, where I confront and experience heterogenous topics and fields of knowledge that range from music to hackers' culture to law, among others.

My work interweaves performance, sound, text and new media. The outcome ranges from a theatre scene to the daily task of writing on a commuter train, from a sound composition to a spoken symphony, from a publication or a video to an environmental sculpture. I am at ease with employing disparate registers and disciplines. Furthermore, I collaborate closely with performers, such as dancers, chess players, choir singers, orchestra directors, sound engineers, and coders, all actively involved in creating each project. My works are constantly negotiating new possibilities for the public and responding to the context where they take shapes.

The personal and professional path led me to develop theoretical, artistic and managerial skills. I see art as strictly related to society, as a tool to imagine new organic articulations that allow solidarity and dialogue. I am interested in systemic theories. I see Law as a way to study how society is structured, as a form of applied philosophy. Studying Law allowed me to develop an analytic approach, a dialectical attitude, and a critical sensibility since Law also amounts to interpretation. During the Master Program where I studied the relationship between Art Landscape and Architecture, I was interested in how art can intervene in society and public spaces. The Master gave me the possibility to appropriate concrete means to studying and successfully deal with planning/designing design in the public sphere, deal with group work, close deadlines, and use graphic and design programs. Lately, instead, I approach the Master in Blockchain, looking at cryptocurrencies as a possibility of creating forms and systems that are new in our society. The idea of an organic body that works, like vegetables, in a horizontal way applied to money allows a transnational decentralised form of currency, perhaps for the first time in history. It constitutes a test of how a peer-to-peer based institution can function, despite the awareness of how this test can be manipulated by traditional power and market forces. With the Master, I also learned how the traditional financial system works and how it shapes our lives.

My interest in cryptocurrency is linked to my work relationship with Switzerland. I lived in Geneva between 2016 and 2017, and in that period, I had the chance to follow some of the conferences organised by HEAD and get in touch with the local and national art scene. In addition, I arrived in Geneva with a residency at the Embassy of Foreign Artists, during which I was developing research on hacker culture and internet technologies that brought me to attend bitcoin meetings.

"I Never think of the Future. It Comes Soon Enough" (2016/ongoing) is a series of works born from this research and is dedicated to the digitalisation of our lives and digital memory. This cycle includes performances, installations, an artist book, a series of talks, a workshop and lastly, a performative landscape created for the new metaverse space of MAXXI L'Aquila Museum in collaboration with the NewYork based platform Arium.xyz.

"I Never think of the Future. It Comes Soon Enough" has been, since its beginning, connected to the will to share publicly the knowledge of the topics related to the digital identity and the internet technologies I gained through my research. The right to oblivion and the property over personal data depends on recognising our digital identity parallel to the physical one.

In 2016 when Strauhof Museum in Zurich invited me to present a publication dedicated to one of the most meaningful places of debate of the origin, the Cypherpunk Mailinglist, where the issues related to cryptography, privacy online, digital money, direct democracy were first discussed. I organised two conferences in collaboration with the Museum, with lawyer Alexis Roussel and economist Hannes Grassegger. As a result, we discuss today's relevance of the topics discussed in that digital forum.

In 2018 I conceived a performance starting from the same publication, a spoken symphony staged in the hall Zug train station. The work was born from a workshop I led with the students of the Sound Study Group at ZHdK. Furthermore, I just came back from a residency at Villa Ruffieux in Sierre where I started to work on a project related to the histories of money seen as a relational object strictly connected to the history of debt.

Another meaningful cycle of works I have been developing in the last years addresses this crucial issue of our society the right to oblivion through a classical reflection on what memory is: "Alzheimer Café" (2014/ongoing), a series of performances, sound installations and public interventions dedicated to remembering and forgetting. The whole cycle is inspired by a recollection of last musical memories sung by people affected by memory pathologies, which persist despite the degeneration. "Alzheimer Café" has been presented in Germany, Italy, and Sweden and each time is realised in collaboration with medical centres of the area, their staff, and their patients.

Finally, in 2020 I started collaborating with MA*GA Museum in Gallarate (IT), a new experimental project at the border between education and art named "Crypto.Party". The project arises from some questions: Who are hackers? What is digital identity? What are cryptocurrencies? What are the possible links between these words? How this knowledge can allow a more conscious use of the web? "Crypto.Party" involved a group of school students. We travelled through the history of the web with them, experimenting with how to reach consensus horizontally and the conditions of social negotiation in the digital space, where physical and digital identity overlap. The experience has developed through a series of virtual encounters on the Hubs Mozilla 3d digital platform and gave life to a series of digital essays available on social media chosen by the students. "Crypto.Party" will become a nomadic non-school in the following years, and Museum MA*GA has already planned to host it for three years.

I see teaching as a part and natural development of my artistic practice for different reasons: the performative and processual nature of the act of teaching, the strict liaison between teaching and researching, the circular relationship between the students and the professor that corresponds to the one I activate with collaborators and performers: a guided improvisation, a horizontal process out of which the work grows collectively.

Through time, my practice has developed as a constant exercise of translation between disciplines, cultures, languages, and contexts. An exercise of dialogue with the other: the people I meet through my field research, the collaborators with whom I co-create my works, the institutions with whom I collaborate and dialogue, the public that meets my works at the end of the process, and not only. The exercise of translation allows you to question all the points of view you take for granted and renounce to a part of you while moving and welcoming the other one. I believe teaching is a constant exercise of listening and dialogue. Being an artist allows one to exercise a constant effort to imagine shapes that do not exist yet and to look with an oblique glance to reality; I believe in doing so, art students need to develop a critical attitude in reading the phenomena that characterise our society.

I am now looking forward to a new challenge for my work, and I see teaching in a stimulating environment like the HEAD and the TRANS Master as an ideal prosecution of my interest in experimenting with artistic/pedagogical formats in facing socially engaged practices. I look forward to exchanging thoughts with the faculty's peers and contributing to creating stimulating environments rich in intellectual and human exchange. Moreover, I firmly believe the expertise I can offer in: building and un-leading collaborative-horizontal processes of work; in interacting and learning with and from communities; in analysing and inhabiting the public space declined both in its physical and digital dimension. My experience in teaching inside and outside the art field; my transdisciplinary approach to discipline and knowledge and the deep and far from fashions comprehension of the digital sphere and its cutting hedge experiments like blockchain and metaverse can be a significant asset for the faculty.

Lastly, I speak fluent English and good German (especially in reading and understanding) and my knowledge of French allows essential interaction; however, I am willing to learn and make it fluent as soon as possible.

I am looking forward to your response and having the possibility of introducing myself.

All the best and good work,

Valentina Vetturi

Valentina Vetturi

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The artistic practice of Valentina Vetturi (1979, lives in Bari, IT) develops between writing, performance, sound and new media in an authorial discursive space, in which memories and immersive experiences take new form, as the result of long transdisciplinary research.

Valentina is at ease with employing disparate registers and disciplines. She collaborates closely with performers, such as dancers, chess players, choir singers, orchestra directors, sound engineers, all actively involved in the making of each project. Vetturi refers to her works as a "guided improvisation", where there is no fixed choreography but a core idea and guidelines interpreted as a collective brain responding to the space and the public.

Her works have often touched on the theme of invisibility: from the fascination for the figure of the ghost-writer (*A book of mirrors*, 2014), to the journey into the illness that takes memories (*Alzheimer Café*, 2014-in progress), to the mystery that surrounds the death of the physicist Ettore Majorana (*La Mossa di Ettore*, 2014). Since 2015 she has created a body of works that reflect on digital memory and the digitization of our lives, nurtured by research on hacker culture (since 2015) and a Master of Science in Digital Currencies (2019). In her latest production, commissioned by MAXXI Museum L'Aquila, Valentina conceived a "performative landscape" for a physical space and a metaverse. The work is dedicated to one of the most meaningful places of debate of the history of the web: the Cypherpunk Mailinglist (*I Never Think of the Future. It Comes Soon Enough #2*, 2021).

In 2021 Vetturi has started *Crypto.Party*, an experimental project on the border between art and pedagogy. A series of performative workshops with school students on Mozilla Hub 3d digital platform and social media. By exploring the history of the web, the students familiarize themselves with decentralized concepts and practices, experiment with the conditions of social negotiation in the digital space, where physical and digital identity overlap problematically and test a conscious use of the web technologies.

Vetturi exhibits and collaborates with institutions in Italy and abroad, including: MAXXI L'Aquila IT, Castromediano Museum, Lecce IT; MA*GA, Gallarate IT (2021); MACTE, Termoli IT; Municipal Theater of Bologna-MAMBO IT (2020); Noorlandsoperan-BildMuseet, Umea SE; Illuminate Festival, Zug, CH (2018); Zegna Foundation, Trivero, IT (2017); Palazzo delle Esposizioni, Rome IT; Strauhof, Zurich CH; Italian Cultural Institute, Stockholm SE (2016); MACRO, Rome IT (2015); MAXXI Rome; Kunsthalle Göppingen DE; Tranzit.ro, Bucharest RO (2014); Swiss Institute, Rome IT (2013); Sandretto Re Rebaudengo Foundation, Turin IT; Viafarini, Milan IT (2012).

EDUCATION

2019 University of Nicosia, Cyprus (CY)

Master of Science degree in Digital Currencies (distant learning)

2011 Lum Prize, Residential Workshop, Visiting Professor Olaf Nicolai, Bari (IT)

2009 Transient Spaces Summer Camp, The Tourist Syndrome, a project by Uqbar Berlin, Palanga (LT)

2007 Politecnico di Milano, Dipartimento di architettura e pianificazione – Accademia Santa Giulia Brescia (IT)

Master Extraordinary Landscapes: Landscape Art and Architecture

Stage: Fondazione Pistoletto (Biella, IT)

Title: *Projeto Marcozero*, Marcozero project. Research, action and interaction in the public space of the Praça da Sè, in collaboration with FAAP Residency Program, San Paulo, (BR) [<https://projeto-marcozero.wordpress.com/>]

2006 Maja Bayevich, Workshop, ViaFarini Milano (IT)

2006 Barilonga, residential workshop, Visiting Professor Stalker/Osservatorio Nomade, Accademia Belle Arti Bari(IT)

2006 Università degli Studi di Bari (IT) and Ruhr-Universität, Bochum, DE (Erasmus)

Law degree

Title: *Civil law profiles of assisted procreation* - on the relationship between ethics and law with a particular focus on the ethical implications of assisted procreation.

1998 Liceo Quinto Orazio Flacco, Bari (IT)

Classical High-school diploma with a specific focus on cultural heritage

EXHIBITIONS AND COLLECTIONS

SOLO SHOWS, PERFORMANCE, PUBLIC COMMISSION (selection)

2021/22 I Never Think of the Future. It Comes Soon Enough #2, Museo MAXXI L'Aquila e Metaverse Arium.xyz, curated by C. Bertini and S. Tabacchi (IT)

2021 *la carta ricorda*, Museo Castromediano, Lecce (IT)

2021 012021, Il crepaccio IG show curated by Caroline Corbetta

2020 *la carta ricorda*, Giornata del Contemporaneo, MACTE, Termoli (IT)

2020 *Orchestra. Studio#3*, Teatro Comunale Bologna, Artcity Main Project, curated by Lorenzo Balbi (IT)

2018 *I Never Think Of The Future. It Comes Soon Enough*, Illuminate Art Festival, Stazione Ferroviaria, Zug (CH)

2018 *Alzheimer Café Umeå*, A Room for a Performance, Bildmuseet & Norrlandsopera, Piazza del Teatro dell'Opera, Umea, curated by V. Sansone and H. Wilkstrom (SE)

2017 *Alzheimer Café Trivero*, ALL'APERTO, Fondazione Zegna, Trivero, curated by Barbara Casavecchia and Andrea Zegna (IT)

2016 *Orchestra. Studio#2*, Walking on The Public Site, Chemin Francois Furet, Geneva (CH)

2015 *A Bit For Your Thought*, Carrosserie, Basel curated by deuxpiece (CH)

2014 *Un Libro di Specchi*, Tranzit.ro, Bucharest, curated by Raluca Voinea (RO)

2014 *Artisti in residenza*, MACRO, Roma (IT)

2014 *Alzheimer Café I*, Kunsthalle Goeppingen, Public Art Program (DE) [c]

2013 *Come se non sapesse deglutire*, Piazza Zanchi, Bergamo, curated by Stefano Raimondi (IT)

2012 *Una Giornata*, Piazza del MAXXI, Roma, curated by AMACI - Associazione dei Musei d'arte contemporanea italiani (IT)

2011 *Una Mostra*, VIR Viafarini in Residence, Milano (IT)

2011 *Un Viaggio*, Spazio Norbert Salenbauch, Venezia, curated by Galleria Marilena Bonomo (IT)

2010 *Per la città Futura*, Santarcangelo 40, Festival di Teatro, Santarcangelo (Rimini), curated by Enrico Casagrande/Motus (IT) [c]

2010 *La Macchina che Produce il Tempo*, Ottobrata, Galleria Marilena Bonomo Bari (IT) [c]

2010 *La Pendolare*, Wunderkammern, in collaborazione with MACRO, Roma (IT) [c]

COLLECTIVE SHOWS

2021 Cryptoparty, Museo MA*GA, Gallarate, curated by Alessandro Castiglioni (IT)

2019 Art Encounters Biennial, with Collection Collective, Banat National Museum, Timisoara, Romania, curated by Maria Lind e Anca Rujoiu (RO)

2016 Quadriennale 16, section De Rerurum Rurale, curated by Matteo Lucchetti, Palazzo delle Esposizioni, Roma (IT)

2016 *Anarchie! Fakt und Fiktionen*, Strauhof Museum, Zurich (CH)

2016 *People in a Building without a Building*, Ex Guarmet, Milano, curated by Kunstverein Milano & Martina Angelotti (IT)

2016 DAMA Live Program, Palazzo Sallustio di Paesana, Torino, curated by Lorenzo Balbi (IT)

2015 *La scrittura degli echi*, MAXXI Roma, a project by Nero curated by Giulia Ferracci and Elena Motisi (IT)

2014 *Open Museum Open City*, MAXXI, Roma, curated by Hou Hanru (IT)

2014 *Helicotrema*, Viafarini, Milano (IT)

2013 *Cattedrale*, Istituto Svizzero, Roma (IT)

2013 *Helicotrema*, MACRO, Roma (IT)

2012 *Visioni*, Fortezza di Civitella del Tronto, Teramo, curated by Giacinto Di Pietrantonio (IT)

2012 Sotto la strada la spiaggia, Fondazione Sandretto Rebaudengo, Torino, curated by Benoit Antille, Michele Fiedler e Andrey Parsahikov (IT)
2012 Re-generation, MACRO, Roma, curated by Maria Alicata e Ilaria Gianni (IT)
2011 Talent Prize, MACRO Testaccio, Roma (IT)
2011 Scritture, Galleria Marilena Bonomo Bari (IT)
2011 La Macchina che Produce il Tempo, Festival della scienza, Auditorium Arte, Roma (IT)
2011 Premio LUM, Teatro Margherita, Bari, curated by S. Chiodi, C. Corbetta, G. Caroppo (IT)
2011 50 di 100, Naba/MIART, Milano, curated by Marco Scotini e Giacinto Di Pietrantonio (IT)
2010 The Wall, Nosadelladue, Bologna, curated by Piero Gaglianò e Elisa Del Prete (IT)
2010 Wo_men. Point of views, 91mq Berlino, curated by Francesca Referza (DE)
2010 Protest!, Care Of, Milano, curated by 1:1 project (IT)
2010 Relazioni Interpersonali, Tenuta dello Scompiglio, Lucca (IT)
2010 Premio Razzano, Museo ARCOS, Benevento (IT)
2010 FAAP Artistic Residenza program, Residencia FAAP, San Paolo, Brasile, curated by Marco Moraes (BR)
2010 LO-FI, Fondazione Buziol, Venezia, curated by Mario Lupano (with Radice Quadrata) (IT)
2009 Festa del Migrante, Galleria Neon Campobase, Bologna, curated by Gino Giannuzzi, Viviana Checchia, Anna Santomauro (IT)
2009 Roaming, Museo D'arte withtemporanea, Mestna Galerija, Nova Gorica, curated by A. Castiglioni (SLO),
2009 XIV Biennial of Young artists from Europe and the Mediterranean, National Gallery of Macedonia Mala Stanica, Skopje (MK)
2008 GAP, Giovani Artisti Pugliesi, Sala Murat, Bari, curated by Antonella Marino, Marilena Di Tursi, Lia De Venere (IT)

PRIZE

2013 Nctm e l'arte – grant (curated by Gabi Scardi)
 2012 Talent Prize, Roma (short list)
 2011 Open Call - Via Farini in Residence (special mention by Mary Jane Jacobs)
 2011 Premio LUM, Bari (short list)
 2010 Premio Mario Razzano, Museo d'Arte Withtemporanea del Sannio
 2008 Premio GAP – Giovani artisti pugliesi

PUBLIC COLLECTION

MAXXI, Museo delle arti del XXI secolo Roma (IT)
 MACRO, Museo Arte withtemporanea, Roma (IT)
 Kunsthalle Goeppingen (DE)
 Regione Puglia (IT)
 Fondazione Zegna, Trivero (IT)

PRIVATE COLLECTION

Italy, Germany, Switzerland

Research

UNIVERSITY and PUBLIC FUNDS

2018-2019 MSC Grant by University of Nicosia (CY)
2021/22 Grant Canton Valais for the residency program at Villa Ruffieux, Sierre (CH)
2016 Grant République and Canton de Genève for the residency Embassy of Foreign Artist (CH)
2006-2007 Grant by Studio Regione Puglia Programma Bollenti Spiriti per la formazione post laurea (IT)
2001-2002 Erasmus Grant, Ruhr-Universität, Bochum (DE)

RESEARCH RESIDENCIES and FELLOWSHIPS (non-academic)

2021 Villa Ruffieux, Sierre (CH) research residency *La Matematica del Segreto* dedicated to the histories of money
2016 Italian culture institute Stockholm and EMS Elektronmusikstudion, Stockholm, (SE), residence curated by Valentina Sansone, research residency and production for the project *Alzheimer Café*.

2016 Embassy for Foreign Artist, Geneva Sierre (CH), research on hacker culture
2016 MACRO, Museo Arte Withtemporanea, Roma (IT), research residency for the production of the works *Alzheimer Café II* and *La Mossa di Ettore*
2014 Tranzit.ro, Bucharest, (RO) e Grant by NCMT e L'arte (Milano, IT), research residency and exhibition (*Un Libro di Specchi*) dedicated to ghostwriters, curated by Raluca Voinea,
2012 VIR, Viafarini residence, Milano (IT) research residency and exhibition (*Una Mostra*) dedicated to collections

TALKS , WORKSHOP and ORGANIZED CONFERENCE

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2022 Learning from haker culture: the web as a public space. Artist talk with Valentina Vetturi, EDHEA, Sierre(CH)
2021 Performative.01#Phigital. Artist talk with Bartolomeo Pietromarchi, Serena Tabacchi, Chiara Bertini, Massimo Cerofolini, Museo MAXXI, L'Aquila (IT)
2021 La carta ricorda e altre storie. Artist Talk with Caterina Riva (MACTE, Termoli) and Silvia Lucchesi (Lo Schermo dell'Arte, Firenze),Biblioteca Bernardini, Lecce (IT)
2021 CryptoParty, workshop leader, Museo Maga, Gallarate (IT)
2018 Valentina Vetturi, Artist talk, Performing Publicness Lab, Spazio 13, Bari (IT)
2018 Valentina Vetturi. Tra Performance e Scrittura, Accademia Belle Arti Bari, Corso di tecniche performative della performance per le arti visive (IT)
2016 Artist Talk: Alzheimer Café and other stories about invisibility: text-based performance and hacking, Istituto di Cultura Italiana Stoccolma (SE)
2016 Artist Talk: Alzheimer Café, in "Art in Medical Contexts: How Creative Processes Can Raise Awareness of Neurological Disorders", Centre for Ageing and Health – AgeCap at the University of Gothenburg, curated by Valentina Sansone (SE)
2016 Valentina Vetturi, Artist Talk, Carrosserie, Basel (CH)
2016 Valentina Vetturi, Letter to in "¿CREATIVE VILLAGES?", Seminar on art in public spaces, Leytron, Switzerland, curated by Benoit Antille (CH)
2016 In the Corridor of Cyberspace. Talk with Alexis Roussel, part of the exhibition "Anarchie! Fakten und Fiktionen",Strauhof, Zurich (CH)
2016 In the Corridor of Cyberspace. Talk with Hannes Grassegger, part of the exhibition "Anarchie! Fakten und Fiktionen", Strauhof, Zurich (CH)
2015 Ritratto a Mano 02, Caramanico Terme, Pescara (IT), curated by Giuliana Benassi
 Leader of a residential workshop for young artist [www.ritrattoamano.it] (IT)
2015 Artisti in residenza, artist talk with Cecilia Canziani (Nomas Foundation, Rome) e Giulia Ferracci (MAXXI,Rome), MACRO, Roma (IT)
2014 Luciano Berio, Un ricordo al futuro. Lezioni Americane. With Francesco Gioni, Silvia Bottioli, RobertoCorradino, part of the exhibition "Open Museum Open City" curated by Hou Hanru, MAXXI, Rome (IT)
2011 Artist Talk with Vlad Morariu and Chiara Vecchiarelli, Spazio Salenbauch, Venice (IT)
2010 Artist Talk with Cesare Pietroiusti, Wunderkammern, Roma (IT)
2006 Artist Talk: Valentina Vetturi, Corso di Storia dell'Arte Contemporanea, Facoltà di Lettere e Filsosofia, Università di Bari (IT)
2006 Workshop with Valentina Vetturi, Corso di progettazione, Facoltà di Architettura Pecara (IT)

CURATORIAL PROJECTS and COLLABORATIONS

2018/ongoing Member of *Collection Collective* [www.collectioncollective.art]
 A group of curators, artists and cultural workers reflecting on the possibility to construct a contemporary art collection owned and managed collectively by its members.
2009-2011 Radice Quadrata - Co-founder, co-curator
2009/10 Radice Quadrata wins the "Active Principles" public tender promoted by the Puglia Region to carry out a public art project in residual spaces, called "low resolution", in the city of Bari. After having mapped these spaces, Radice Quadrata invited a group of artists to activate these spaces through their works during an art festival in public spaces. 2010/11 Radice Quadrata receives a commission from the Kismet Bari Theatre to curate a public art festival.
2009 -2010 "Trastevere 259" - Co-curator
 Collaboration to design and organise a series of events and seminars with Cesare Pietroiusti in his studio in Rome.
2008 Ilmotorediricerca – Co-founder
 Co-ideation and production of the magazine "Albania 1 e 1000", research and community involvement between Turin and Albany. A project funded by Torino Geodesign, curated by Stefano Boeri
2007-08 Stalker/Osservatorio Nomade, Rome (IT)
 Collaboration to the research and realization and communication of artistic projects community based.

Other work experiences

2018-2019 independent contractor, Milan (IT)

private tutoring to university students - online

2005-2006 Finis Terrae onlus, Bari (IT)

Teaching Italian languages and culture to refugees awaiting political asylum and collaboration to the activities of cultural mediation

2005-06 Teatro Kismet Opera, Bari (IT)

Stage photographer

2003 De Agostini Rizzoli Periodici srl, Milano (IT)

Journalistic collaboration for the daily newspaper City-Bari

Articles and reviews about theatre and shows

2001 Inlingua Sprachshule, Essen (DE)

Italian Teacher

Appendix

ARTICLES AS AUTHOR, CO-AUTHOR, ARTIST BOOKS (selection)

2022 Crypto.Party, e-book, Museo MA*GA, Gallarate/Milano (upcoming)

2020 Valentina Vetturi, Accessibilità e decentralizzazione nel caso Gamestop, Artribune

[<https://www.artribune.com/progettazione/new-media/2021/02/gamestop-finanza-web/>]

2020 Valentina Vetturi, Edward Snowden: tra internet e memoria, articolo, Antinomie

[<https://antinomie.it/index.php/tag/valentina-vetturi/>]

2020 Talent Zoom, intervista a Valentina Vetturi di Paola Tognon, Exibart on paper

2018 Santa Nastro, *Alzheimer Café*. Giunge in Svezia il progetto di Valentina Vetturi sul tema della memoria,

Artribune[<https://www.artribune.com/arti-visive/arte-withtemporanea/2018/09/alzheimer-cafe-giunge-in-svezia-il-progetto-di-valentina-vetturi-sul-tema-della-memoria/>]

2017 Valentina Vetturi, *Alzheimer Café*, Trivero. Intervista curated by Barbara Casavecchia, Fondazione Zegna

[www.fondazionezegna.org/news_aperto/valentina-vetturi-alzheimer-cafe-trivero-2017/]

2016 Valentina Vetturi, *Letter to Creative Village*, in ¿Creative Villages? journal, curated by Benoit Antille, e EXcole cantonale d'art du Valais (ECAV) in partnership with the Commune of Leytron.

[www.valentinavetturi.com/wp-withtent/uploads/2018/12/ECAV_CVs-journal02_051016.pdf]

2011 Vlad Morariu, *A Thousand Hands: on Performing Work and Time. A dialogue with Valentina Vetturi*, IDEA Art+ Society, Bucharest

[www.valentinavetturi.com/wp-withtent/uploads/2018/12/IDEA40-4-trascinato.pdf]

2016 *Alzheimer Café*. Alexandru Pulgar in withversation with Valentina Vetturi, IDEA artæ + societate/arts + society #47.[www.valentinavetturi.com/wp-withtent/uploads/2018/12/IDEA47-1-trascinato-1.pdf]

2012 Valentina Vetturi, *Things to do Today*, in PACT FOR ART, Istituto Svizzero Roma / Berlin Biennial

2011 Valentina Vetturi, *Un Viaggio*, ed. Galleria Bonomo Bari [artist book]

2011 Valentina Vetturi, *Un Esilio, Tenuta dello Scompiglio*, Lucca [artist book]

2010 Valentina Vetturi, *La Macchina che Produce il Tempo*, ed. Galleria Bonomo Bari [artist book]

2010 Valentina Vetturi e Francesco Marocco, *In Tumulto, nei moti dell'adolescenza*, ed La Meridiana

CATALOGUES, PUBLICATIONS (selection)

2022, *Bagatelle*, curated by Christine Farese Sperken, Ada ed.

2019 Art Encounters Biennial, UMF IH Cluj-Napoca, Romania

2017 MAXXI Arte. *Catalogo delle collezioni* curated by Bartolomeo Pietromarchi. Quodlibet

2016 AA.VV. *Cattedrale*, curated by Salvatore Lacagnina, Paolo Do, Nero Edizioni

2016 16^a Quadriennale D'arte – Altri Tempi, Altri Miti, Nero Editore

2015 *Anarchie! Fakt und Fiktionen*, reader, Strauhof Museum, Zurich, curated by Annette Amberg und Philip Sippel.

2014 *Kunst findet Stadt! Serviettenkino / Place of Place / Alzheimer Café I / PV Guerilla Kunst im öffentlichen Raum*, Text by Katharina Neuburger und Werner Meyer, Verlag Kunsthalle Göppingen

2014 *Open Museum Open City*, curated by Hou Hanru, Edizioni Mousse, Milano

2012 *Sotto la strada la spiaggia*, exhibition catalogue, Fondazione Sandretto Re Rebaudengo, Turin, Edizioni Lecturis Publishing, Turin

2012 *Visioni. Catalogo della mostra (Civitella del Tronto, 1° luglio-31 ottobre 2012)* curated by Giacinto Di Pietrantonio, Umberto Palestrini, Silvana ed

2012 Talent Prize, Catalogo mostra artisti finalisti, MACRO Testaccio, Inside Art

2011 *Paesaggio with figura. Arte, sfera pubblica, trasformazione sociale*, curated by Gabi Scardi, Allemandi

2010 Mario Lupano, with Luca Emanuelli and Marco Navarra, *Lo-Fi: Architecture as Curatorial Practice*, Marsilio, **2010** VeneziaRadice Quadrata, *A Bassa Risoluzione. Esperimenti Spaziali nella città*, ed. Radice Quadrata

2009 AA.VV. *Premio Mario Razzano per Giovani Artisti*, ARCOS, il Museo di Arte Withtemporanea di Benevento, catalogo della mostra, ed. Auxiliatrix Arti Grafiche

2008 *Seven Gates. XIV Biennial of Young artists from Europe and the Mediterranean*, National Gallery of Macedonia MalaStanica, Skopje Electa, Milano, 2009

2008 GAP, *Giovani Artisti Pugliesi*, Sala Murat, Bari, curated by Antonella Marino, Marilena Di Tursi, Lia De Venere

PRESS (selection)

2021 Santa Nastro, *Un'opera sul metaverso (al di là di Facebook)*. Valentina Vetturi al MAXXI L'Aquila, Artribune [<https://www.artribune.com/progettazione/new-media/2021/11/valentina-vetturi-metaverso-maxxi/>]

2021 Pietro Marino, *Colpo D'occhio*, Gazzetta del Mezzogiorno, Bari

2021 Marilena Di Tursi, *La Carta ricorda*, Corriere della sera, Bari

2021 Antonella Marino, *Intervista a Valentina Vetturi*, Repubblica, Bari

2020 Cecilia Guida, *Il silenzio e quei gesti sottilissimi*, Antinomie [<https://antinomie.it/index.php/2020/03/15/il-silenzio-e-quei-gesti-sottilissimi/>]

2020 Davide Daninos, *La fiera aperta: Arte Fiera 2020 / Bologna* [<https://flash---art.it/2020/01/la-fiera-aperta-arte-fiera-2020-bologna/>]

2018 Katie Davies, *Meet the creatives reshaping modern art collections in a bid to battle populism*, The Calvert Journal [www.calvertjournal.com/news/show/10757/meet-the-creatives-making-their-own-art-collection-in-a-bid-to-fight-populi].

2018 Santa Nastro, *Alzheimer Café. Giunge in Svezia il progetto di Valentina Vetturi sulla memoria*, [www.artribune.com/arti-visive/arte-withtemporanea/2018/09/alzheimer-cafe-giunge-in-svezia-il-progetto-di-valentina-vetturi-sul-tema-della-memoria/]

2017 Barbara Casavecchia, *Around Town: Rome*, Frieze n 184, Genuary-February

2016 Sarah Floren Guarino, *Un'intrusa nel mondo dell'arte e altre storie*, Exibart web
[www.exibart.com/notizia.asp?IDNotizia=51711&IDCategoria=52]

2016 Laura Estrada Prada, *Hats that Hath No Name: Valentina Vetturi and her reflections on the hacker world*, in roots-routes Research on visual culture, Periodico Quadrimestrale ANNO VIII, n.28, maggio-agosto
[www.roots-routes.org/hats-that-hath-no-name/]

2016 Katharina Holderegger, *Atmendes Üben bei sinkender Sonne - Valentina Vetturi Orchestra. Study #2*, Walking on a Public Site, .Perf, Ginevra
[http://www.waopa.ch/archives/perf2016_WOTPS/vetturi.html]

2016 Valentina Bernabei, *Roma. Il ritorno della Quadriennale dell'Arte*, 12 ottobre
[www.repubblica.it/cultura/2016/10/12/news/roma_torna_la_quadriennale_dell_arte-149614502/]

2016 Barbara Nardacchione, *EXTRAMOSTRA. WILKOMMEN IM ALZHEIMER CAFÉ*, 21 Novembre, Artnoise

2015 Helga Marsala, *Ettore Majorana e la volontà di sparizione. Tra fisica, scacchi e naufragi esistenziali, l'omaggio di Valentina Vetturi*
[www.artribune.com/television/2015/02/ettore-majorana-e-la-volonta-di-sparizione-tra-fisica-scacchi-e-naufragi-esistenziali-lomaggio-di-valentina-vetturi/]

2014 Mario Finazzi, *Tu Chiamale se vuoi Sparizioni*, Fino al 1.III.2015 Valentina Vetturi Macro Roma, 21 Febbraio
[www.exibart.com/notizia.asp?IDNotizia=44756&IDCategoria=61]

2014 Diana Marincu, *O voce fără corp*, Observator Cultural, Romania[www.observatorcultural.ro/tag/valentina-vetturi/]

2014 Massimo Mattioli, *Il ghostwriter, questo (s)withosciuto. In Romania la residenza d'artista di Valentina Vetturi si chiude with una personale: ecco le immagini dell'opening a Bucarest* [www.artribune.com/tribnews/2014/02/il-ghostwriter-questo-swithosciuto-in-romania-la-residenza-dartista-di-valentina-vetturi-si-chiude-with-una-personale-ecco-le-immagini-dellopening-a-bucarest/]

2011 Massimo Mattioli, *Rivoluzione d'Ottobre*, Exibart on Paper, N 71, gennaio-Febbraio, pag.20

2010 Michele Fumagallo, *Le indagini sul tempo in masseria*, Manifesto, 11 Novembre, pag 13

2010 Michele Fumagallo, *Territorio e Arte Withtemporanea. Una Ottobrata Pugliese*, Manifesto, 16 Ottobre, pag 15

2010 Stefano Taccone, *Living Layers#1: Alex Auriema e Valentina Vetturi*, Segno n 233 Novembre /Dicembre 2010
Francesco Sciasciamacchia, *Trastevere 259. Intervista*, Flash art luglio

2010 Francesco Sciasciamacchia, *Intervista a Radice Quadrata*, Flash art giugno

2010 Pietro Marino, *Bari-Romagna. La performance di Valentina Vetturi al Festival di Santarcangelo*, Gazzetta del Mezzogiorno,
15 luglio

2010 Cecilia Canziani, *Arte e sfera pubblica*, in Arte e critica 61, Dicembre 2009 – febbraio



UNIVERSITÀ
DEGLI STUDI DI BARI
ALDO MORO

OFFERTA FORMATIVA E SERVIZI AGLI
STUDENTI - DIPARTIMENTO DI
GIURISPRUDENZA

Student identification number 390824

Certif. Num. 20161263446/M408ML

It is hereby certificated that Mrs.

VETTURI VALENTINA
born in Reggio Calabria (RC) - Italy on 26/06/1979

was awarded, by this University, on 20/04/2006, the Degree in **LAW (Single cycle programme)**, headquarters of Bari, having achieved a final grade of 106/110 (one hundred and six/one hundred and ten).

The student has passed the following exams:

Description	Date	Mark	Academic	UCF	Acknowledgement
INSTITUTIONS OF PRIVATE LAW	01/06/1999	30/30 L		1	
ROMAN LEGAL HISTORY	09/07/1999	30/30 L		1	
ROMAN LAW INSTITUTIONS	04/11/1999	28/30		1	
PHILOSOPHY OF LAW	09/12/1999	28/30		1	
Constitutional Law	15/02/2000	27/30		1	
COMMERCIAL LAW	30/09/2000	24/30		1	
LABOUR LAW	01/12/2000	26/30		1	
ECCLESIASTICAL LAW	13/12/2000	27/30		1	
HISTORY OF ITALIAN LAW II	07/06/2001	28/30		1	
Political Economy	05/07/2001	18/30		1	
Roman Law II	29/09/2001	28/30		1	Rec. Activ. - M
EXEGESIS OF SOURCES OF ROMAN LAW	29/09/2001	30/30		1	Rec. Activ. - M
COMPARATIVE PRIVATE LAW	12/12/2001	30/30		1	





UNIVERSITÀ
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OFFERTA FORMATIVA E SERVIZI AGLI
STUDENTI - DIPARTIMENTO DI
GIURISPRUDENZA

Student identification number 390824

Certif. Num. 20161263446/M408ML

Description	Date	Mark	Academic	UCF	Acknowledgement
International Law	01/02/2002	26/30		1	
ORDINAMENTO GIUDIZIARIO	23/05/2002	30/30		1	
CIVIL PROCEDURE	06/03/2003	24/30		1	
Criminal Law II	24/02/2005	25/30		1	
Civil Law II	17/03/2005	28/30		1	
CRIMINAL PROCEDURE	20/09/2005	24/30		1	
ADMINISTRATIVE LAW II	11/10/2005	25/30		1	
FINANCIAL SCIENCE AND FINANCIAL LAW	16/12/2005	24/30		1	
TOTAL UFC ACQUIRED				21	

Detail Acknowledgement.

Ricon. per progetto di mobilità M

THIS CERTIFICATE IS PRINTED ELECTRONICALLY THUS NO MANUAL CORRECTION IS ALLOWED

A richiesta dell'interessata si specifica inoltre che la stessa ha discusso la tesi dal seguente titolo:
"PROFILI CIVILISTICI DELLA PROCREAZIONE MEDICALMENTE ASSISTITA"

BARI, 09/08/2017

Responsabile U.O.

Lingue e Letterature Straniere

SIGNED HEAD OF UNIT Dott. Massimo SCHIRONE

MS. ROSA CRISTINA CALO'

THE EMPLOYEE TO RELEASE

RISCOSSO VINCENZO MARCO

SIGNED HEAD OF DIVISION

DR. VINCENZO ROSSIello



SEZIONE OFFERTA FORMATIVA
SERVIZI AGLI STUDENTI
Sezione Servizi agli Studenti
Dott. Aldo Perri



**POLITECNICO
MILANO 1863**

AREA SVILUPPO
E RAPPORTI CON LE IMPRESE



ID no. 724571

Prot. 1126/424

Certificate with educational path and ECTS

we hereby certify that:

Ms **VETTURI VALENTINA** born in REGGIO DI CALABRIA (ITALY) on 26/06/1979 achieved the 1st level University Master on 21/12/2007 in

EXTRAORDINARY LANDSCAPE - MASTER OF LANDSCAPE ART ARCHITECTURE

in this Politecnico on 21/12/2007

The score is of 105/110.

Credits are attained in the below listed modules:

MODULES	ECTS
Classroom Training	5
Laboratories	18
Landscape itinerary	7
Stage	14
Thesis	14
Thesis presentation	2
TOTAL	60

NOTE

Pursuant to Rector's Decree 125 /AD-ID date July 21st, 2005.

Milano, 22/08/2017 (dd/mm/yyyy)

Il Dirigente dell'Area Sviluppo e Rapporti con le Imprese

Dott. Federico Colombo

The above handwritten signature is replaced with a printed signature of the responsible person according to Article 3, paragraph 2 of Legislative Decree no. 39 dated 12th February 1993.

This certificate is issued with stamp duty.

The officer in charge BALABIO MARINA



AREA SVILUPPO E RAPPORTI CON LE IMPRESE
SERVIZIO OFFERTA FORMATIVA POST LAUREA
(Dott.ssa Marina Balabio)

Marina Balabio

According to Article 15 of Law no. 183 dated 12th November 2011, the present certificate cannot be issued for Public Administration Offices or Private Operators of public services.

This document is valid abroad only upon legalization, if necessary.



POLITECNICO
MILANO 1863

**AREA SVILUPPO
E RAPPORTI CON LE IMPRESE**

ID no. 724571

Prot. 1126/424

Personal data is retrieved from the Politecnico di Milano computerised archives, pursuant to Legislative Decree no. 39 dated 12 February 1993.
Data on the academic career is acquired from the statement of attendance issued by the course director and is entered manually by the operator.
This certificate is released on two colors watermarked paper



DIPLOMA SUPPLEMENT

The purpose of the Diploma Supplement is to provide sufficient independent data to improve the international 'transparency' and fair academic and professional recognition of qualifications (diplomas, degrees, certificates etc.). It is designed to provide a description of the nature, level, context, content and status of the studies that were pursued and successfully completed by the individual named on the original qualification to which this supplement is appended. It is free from any value judgements, equivalence statements or suggestions about recognition. This Diploma Supplement model was developed by the European Commission, Council of Europe and UNESCO.

1. INFORMATION IDENTIFYING THE HOLDER OF THE QUALIFICATION

- 1.1 Last name(s): Vetturi
1.2 First name(s): Valentina
1.3 Date of birth (dd/mm/yyyy) : 26/06/1979
1.4 Student identification number or code (if available): U174N0607

2. INFORMATION IDENTIFYING THE QUALIFICATION

2.1 Name of qualification and (if applicable) title conferred:

Masters Degree

2.2 Main field(s) of study for the qualification:

Digital Currency (MSc)

2.3 Name and status of awarding institution (in original language):

The University of Nicosia (Πανεπιστήμιο Λευκωσίας) is a private university, operating in Nicosia. The University of Nicosia has officially been recognised by the Cyprus Ministry of Education and Culture, based on the decision of the Council of Ministers (Decision Number: 66.065, 12th September 2007).

2.4 Name and status of institution (if different from 2.3) administering studies (in original language):

Same as 2.3

2.5 Language(s) of instruction/examination: English

3. INFORMATION ON THE LEVEL AND DURATION OF THE QUALIFICATION

3.1 Level of the qualification: Second Cycle Degree (Masters)

3.2 Official duration of programme in credits and/or years:

The 90 ECTS can be accumulated in full-time mode in three semesters or a maximum of nine semesters.

3.3 Access Requirements(s):

First Cycle Degree (Ptychio or Bachelor) is required for entry into the Master's degree programme; proof of language proficiency is required; further information at: www.unic.ac.cy

4. INFORMATION ON THE PROGRAMME COMPLETED AND THE RESULTS OBTAINED

4.1 Mode of study:

See note in 3.2 - Distance Learning

4.2 Programme learning outcomes:

Graduates of the programme are able to:

- Appreciate the concept of money, money supply, and how the present international financial markets and money transfer systems may be affected by digital currencies.
- Apprehend the fundamental concepts regarding currencies, central banking and monetary policy and the likely implications of digital currency.
- Study in depth the issues, challenges, prospects and risks of digital currencies.
- Develop a conceptual understanding of the principles and mechanics of digital currency, including cryptography, p2p architecture and public ledgers.
- Comprehend the structure and regulatory environment of the banking, legal and accounting system and the likely implications of digital currencies on bankers, regulators, law enforcement and tax authorities.
- Recognize opportunities to use digital currency for innovation to solve societal problems in finance and society at large.
- Understand Blockchain and Distributed Ledger Technologies , innovation, application, implementation and recognize opportunities to use them.

4.3 Programme details, individual credits gained and grades/marks obtained:

Course Id	Course Title	Year/Semester	ECTS	Grade
DFIN-511	Introduction to Digital Currency	2017, Spring	10	B+
FIN-512	Money and Banking	2018, Spring	10	B
MGT-523	Principles of Disruptive Innovation	2018, Spring	10	C+
DFIN-513	Open Financial Systems	2018, Summer I	10	B
DFIN-522	Regulation and Digital Currencies	2018, Summer II	10	C
DFIN-524	Blockchain Technology and Applications	2019, Spring	10	B+
FIN-534	Financial Markets and Alternative Investments	2019, Spring	10	A-
DFIN-535	Digital Currencies in the Developing World	2019, Summer I	10	B+
MIS-536	Emerging Topics and Practical Considerations in Blockchains	2019, Fall	10	B-
Total:			90	

4.4 Grading System:

This grading scheme is also applicable for Doctoral Degrees that require the completion of specific courses.

Table 1: Course Grade

Course Mark	Course Grade	Course Quality Points	Course Mark	Course Grade	Course Quality Points
93-100	A	4.0	67-69	D+	1.3
90-92	A-	3.7	63-66	D	1.0
87-89	B+	3.3	60-62	D-	0.7
83-86	B	3.0	0-59	F	0.0
80-82	B-	2.7	P (Pass)		0.0
77-79	C+	2.3	AU (Audit)		0.0
73-76	C	2.0	DE (Deferred)		0.0
70-72	C-	1.7	I (Incomplete)		0.0
			TR (Transfer)		0.0

Table 2: Programme Awards

Professional Diploma (Pass)	CPA 2.00 or higher (out of 4.00)
Professional Diploma – Cum Laude	CPA 3.5 or higher but less than 3.7 (out of 4.00)
Professional Diploma – Summa Cum Laude	CPA 3.7 or higher (out of 4.00)
Bachelor (Pass)	CPA 2.00 or higher (out of 4.00)
Bachelor – Cum Laude	CPA 3.5 or higher but less than 3.7 (out of 4.00)
Bachelor – Summa Cum Laude	CPA 3.7 or higher (out of 4.00)
Master (Pass)	CPA 2.00 or higher (out of 4.00)
Master – Cum Laude	CPA 3.5 or higher but less than 3.7 (out of 4.00)
Master – Summa Cum Laude	CPA 3.7 or higher (out of 4.00)

A student's Cumulative Point Average (CPA) shows the average performance of the student; it is calculated by multiplying the number of ECTS of each course with the Course Quality Points (See Table 1) and dividing by the total number of ECTS (CPA = Total Quality Points / Total ECTS). An example of a CPA calculation is given below. (Example CPA=85.8/30=2.86)

Course Code	ECTS	Course Grade	Course Quality Points	ECTS x Quality Points	Total Quality Points
DES- 110	6	B	3.0	6 x 3.0 =	18.0
ENGL- 101	6	C+	2.3	6 x 2.3 =	13.8
BUS- 140	6	A-	3.7	6 x 3.7 =	22.2
MATH- 191	6	B+	3.3	6 x 3.3 =	19.8
SOC- 101	6	C	2.0	6 x 2.0 =	12.0
Total ECTS= 30					85.8

4.5 Overall classification of the qualification (in original language):

Pass (2.956 out of 4.0) (see 4.4 Table 2)

5. INFORMATION ON THE FUNCTION OF THE QUALIFICATION

5.1 Access to further study:

Master Degree programmes may entitle access to PhD studies.

5.2 Access to a regulated profession:

Not Applicable

6 ADDITIONAL INFORMATION

6.1 Additional information:

Not Applicable

6.2 Further information sources:

www.unic.ac.cy (University of Nicosia website) www.dipae.ac.cy (The Cyprus Agency of Quality Assurance and Accreditation in Higher Education)

7 CERTIFICATION OF THE SUPPLEMENT

7.1 Date: 14/02/2020

7.2 Signature:



Maria Panayiotou

7.3 Capacity:

Registrar

7.4 Official stamp or seal:



8. INFORMATION ON THE NATIONAL HIGHER EDUCATION SYSTEM

The Education System of Cyprus

The Education system in Cyprus consists of the following stages:

Pre-Primary education:

Pre-Primary Education is compulsory for all children between 4 8/12 – 5 8/12 years old. Children are also accepted over the age of 3. This level of education aims to satisfy the children's needs for the development of a wholesome personality in an experiential environment which enables them to recognize their capabilities and enhance their self-image.

Primary Education:

Primary education is compulsory for all children over the age of 5 8/12 and has a duration of 6 years. The aim of Primary Education is to create and secure the necessary learning opportunities for children regardless of age, sex, family and social background and mental abilities.

Secondary Education:

Secondary General Education offers two three-year cycles of education – Gymnasio (lower secondary education) and Lykeio (upper secondary education) – to pupils between the ages of 12 and 18. The curriculum includes core lessons, interdisciplinary subjects and a variety of extracurricular activities.

Instead of the Lykeio, pupils may choose to attend Secondary Technical and Vocational Education which provides them with knowledge and skills which will prepare them to enter the workforce or pursue further studies in their area of interest.

Post-Secondary Vocational Education and Training (Post- Secondary Institutes of VET):

Post-Secondary Vocational Education and Training offers all types of vocational education and training and provides students with the necessary qualifications by imparting academic and technical knowledge, as well as professional and practical skills. The duration of the programmes offered is two years, on a 5-day basis.

Higher Education:

At present, public and private universities operate in Cyprus.

Public Universities

1. The University of Cyprus
2. The Cyprus University of Technology
3. The Open University of Cyprus

Private Universities

1. European University – Cyprus
2. Frederick University – Cyprus
3. University of Nicosia – Cyprus
4. Neapolis University – Pafos
5. University of Central Lancashire – Cyprus

Public Higher Education Institutions

Higher education in Cyprus is also provided by a number of Public Higher Education Institutions, none of which has university status. The Mediterranean Institute of Management (MIM) which operates under the Ministry of Labour, Welfare and Social Insurance offers academic postgraduate programmes of study in Business and Public Administration. The rest of the Public Institutions of Higher Education, offer vocational programmes of study with a duration ranging from one to three academic years.

These programmes do not provide access to second cycle programmes. The apolyterion of Secondary Education or equivalent qualification, and entry exams is a prerequisite for access to the programmes offered by these Public Higher Education Institutions. Their programmes of study are considered as accredited. Following the legislation of The Quality Assurance and Accreditation in Higher Education and the Establishment and Operation of an Agency on Related Matters Laws, 2015 and 2016, the responsible Authority for the accreditation-validation of their programmes of study is The Cyprus Agency of Quality Assurance and Accreditation in Higher Education.

Private Institutions of Higher Education:

Currently, 43 Private Institutions of Higher Education are registered with the Ministry of Education and Culture. Private Institutions of Higher Education do not have university status but they offer both academic and vocational programmes of study at the undergraduate and postgraduate levels. Their programmes of study are evaluated and accredited by The Cyprus Agency of Quality Assurance and Accreditation in Higher Education.



Selected works





About

Valentina Vetturi works with performance, sound and text. At the origin of her works, there are extended research processes, performative in nature, and immersive experiences in heterogeneous worlds (hacker culture, law, music, ...).

Outcome range from a theatre scene to the daily task of writing on a commuter train, from a sound composition to a spoken symphony, from a publication or a video to an environmental sculpture. Valentina is at ease with employing disparate registers and disciplines. Collaborates closely with performers, such as dancers, chess players, choir singers, orchestra directors, sound engineers, all actively involved in the making of each project.

Vetturi refers to her works as a “guided improvisation” responding to space and the public.

History

With *La Pendolare* (2010) she tested the palindrome condition of commuter for a week, eight hours a day, on a tram with a typewriter. **With** *Orchestra. Studio #2* (2012/ ongoing) seven orchestra conductors perform in a circle the same piece without orchestra. **With** *La Mossa di Ettore* (2014/ongoing) she invited two great chess master to play a game introducing a new chess move dedicated to physicist Ettore Majorana. **With** *Alzheimer Café* (2014/ ongoing) she dedicated a series of performances, public interventions, and sculptures to “musical memories”: the last fragments of personal memory that persist in our mind. **With** her last body of works, *I Never Think of the Future. It Comes Soon Enough* (2016/ ongoing), related to internet technologies and nourished by a research on hacker culture (2015/ongoing) and a Master of Science in Digital Currencies (2019) - she reflects on digital memory and the digitalization of our lives. **With** the video *Paper Remembers* (2020), Valentina is beginning a research on the material and symbolic value of papier-mâché and its capability to retain or lose its shape.





Exhibitions

Valentina Vetturi's works have been shown in collective and personal exhibitions in public and private spaces, including: MAXXI L'Aquila, Italy; Castromediano Museum, Lecce, Italy; MAGA Museum, Gallarate, Italy (2021), MACTE Museum, Termoli; Municipal Theater of Bologna, Italy (2020); Noorlandsoperan, Umea, Sweden (2018); Zegna Foundation, Turin, Italy (2017); Italian Cultural Institute Stockholm, Sweden; Quadrennale 16, Rome, Italy; Strauhof, Zurich, Switzerland (2016); MACRO Museum, Rome, Italy (2015); MAXXI Museum, Rome, Italy; Kunsthalle Göppingen, Germany; Tranzit.ro, Bucharest, Romania (2014); Swiss Institute of Rome, Italy (2013); Sandretto Re Rebaudengo Foundation, Turin, Italy; Viafarini, Milan, Italy (2012).

2021

I Never Think of the Future. It Comes Soon Enough II

performative landscape for a physical space and the metaverse

I Never Think of the Future. It Comes Soon Enough #2 is a complex and articulated 'performative landscape', made of a sonor and interactive installation inside the physical museum and in the virtual space built on the Arium metaverse platform. At the core of this work stands the legendary Cypherpunk Mailing List, one of the most important online places dedicated to public debate since the origins of the internet, active from ca. 1992 to 2000 and still accessible today. The most important scientists, activists, intellectuals and artists gathered there to exchange opinions and reflections around some of the most challenging themes related to the public debate around new technologies, spanning from privacy to cryptography, from applied democracy to systems of managing the control over societies, until the development of a digital economy. Since 2016, the artist has been working on the archive's discussions extrapolated from the Cypherpunk Mailing List. The project was assembled as a selection of sentences where the words better, chance, to gain, enough ed entropy were found. All the sentences have been collected in a publication titled *In The Corridor of Cyberspace* (2016) from which a series of parallel and hypertextual readings were created.

For this occasion, the sentences have been recorded to compose a score of only voices which get activated at the passage of the audience through the museum's exhibiting room, while online, in the metaverse dimension, the visitor is invited to select one of the five words, allowing the audience to navigate the space while creating new random sequences of meanings.



Produced by: MAXXI L'Aquila

In the frame of: Performative.01 Phygital

Curated by: Chiara Bertini e Serena Tabacchi

Metaverse art space platform: Arium (arium.xyz)

3D Development - Aidan Nelson & Dan Oved

Sound manipulation: Roberto Matarrese

Performer: Emilia Verginelli

The artist thanks for lending their voices for the sound score: Peter Adrian Altini, Ricardo Atienza, Sandeep Gill, Robin McGinley, Vladimir Moshnyager, Alessio Pollice, Laura Estrada Prada, Valentina Sgnsone, Serena Tabacchi

→ Enter in Arium

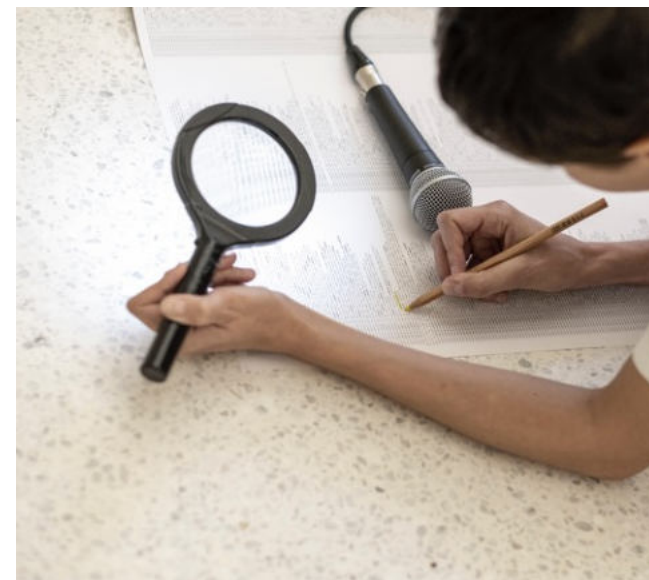
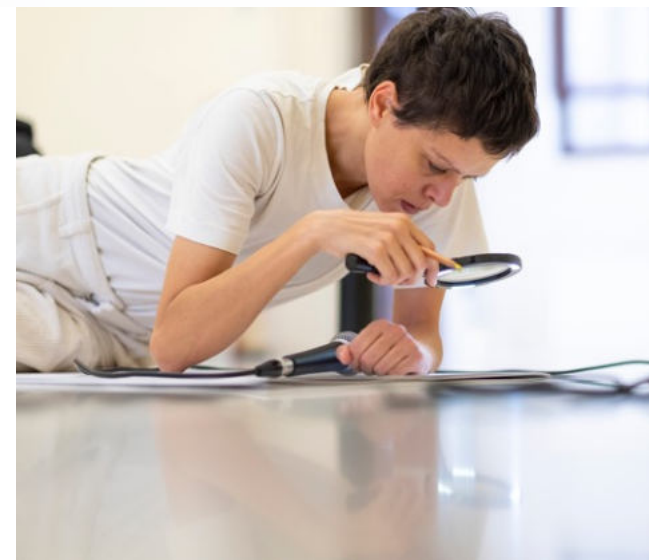
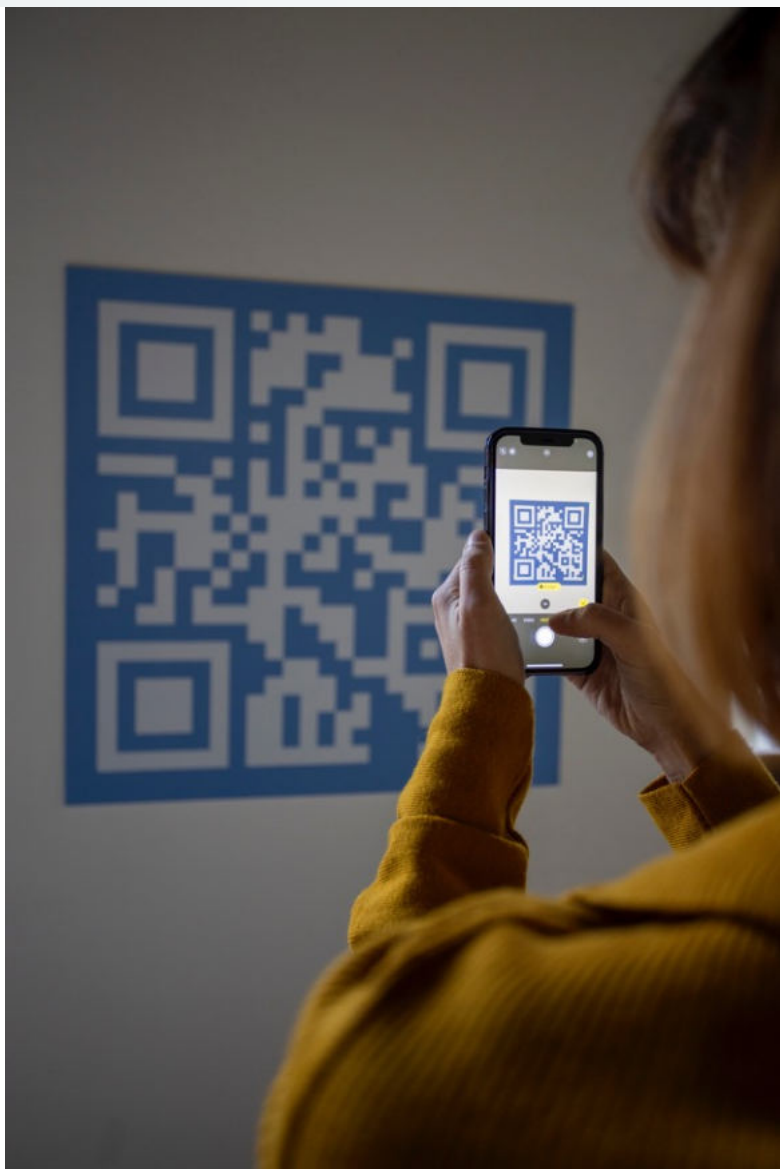


Performative reading, documentation photos, MAXXI L'Aquila

I Never Think of the Future. It Comes Soon Enough II

2021

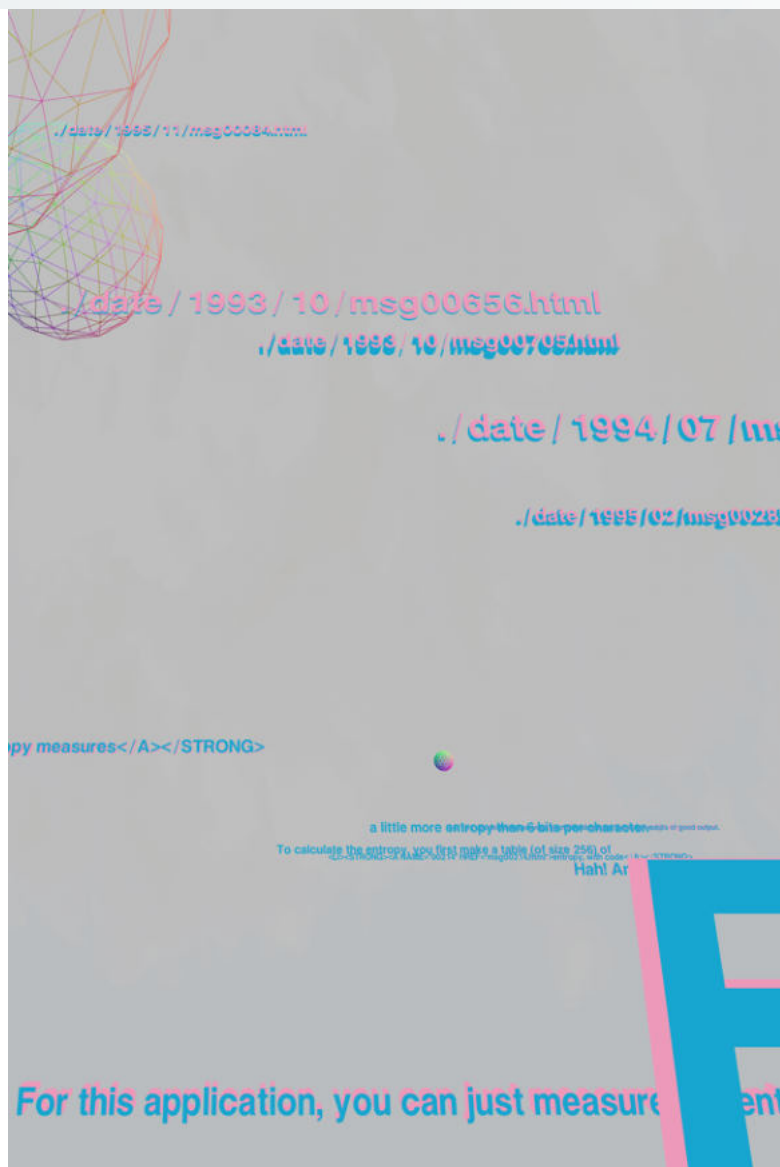
www.valentinavetturi.com



Performative reading and exhibition view, documentation photos, MAXXI L'Aquila

a better chance to gain enough entropy





View of the work on Arium metaverse, documentation screenshots



View of the work on Arium metaverse, documentation screenshots

2021

Crypto.Party

workshop on 3d platform, IG page and video

Crypto.Party stems from a series of questions that characterize the artist's most recent research: "Who are hackers? What is digital identity? What are cryptocurrencies? What are the possible links between these words? How to find out? can you direct us towards a more conscious use of the web? "

The artist thus conducted a workshop with the students of the Licei di Gallarate (Milano), allowing them to familiarize themselves with decentralized concepts and practices. The group experimented with how to reach consensus horizontally and the conditions of social negotiation in the digital space, where physical and digital identity overlap problematically. The experience took shape in developing a series of virtual encounters on the Hubs Mozilla 3d digital platform and gave life to a series of digital essays available on [Instagram](#). The profile is accessible through a QR code on display.



Produced by: MA*GA Museum Gallarate (MI)
In the frame of: Academy Young

→ [Crypto.Party](#) intervista a Valentina Vetturi di Alessandro Castiglioni (ITA)

www.valentinavetturi.com



Video Still



Exhibition view, MA*GA, Gallarate



Workshop on Hubs Mozilla 3d digital platform, documentation screenshots

2020

La Carta Ricorda

(Paper Remembers)

La carta ricorda is a journey, in the company of the papier-mâché craftsmen, into the inner being of paper, into its memory, into the myriad ways it can come alive. The video work focuses on the material and symbolic value of paper, departing from visiting the Paper Masters of Putignano (BA), famous for creating the carriages for the Carnival parade in Puglia.



Produced by Regione Puglia – Dipartimento Turismo, Economia della Cultura e Valorizzazione del Territorio

In collaboration with: Fondazione Carnevale di Putignano

In the frame of: SPARC European Project

With papier-mâché master: Deni Bianco, Domenico Galluzzi, Vito e Paolo Mastrangelo

Camera e video editing: Enzo Piglionica

Sound manipulation and editing: Roberto Matarrese

Additional camera: Giuseppe Chirico

Executive Producer for Orange Management: Roberto Ricco

Location Manager: Claudia Castellana

Translations: Paul Jarvis

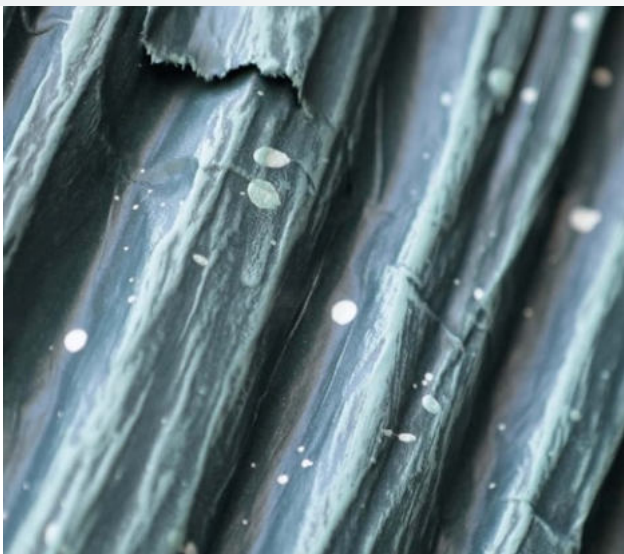
(C.R.) Could you tell us more in detail about the process behind the making of the video you realised in Putignano last summer? (V.V.) I went into the Putignano Carnival workshops for the first time in December 2019. It was a very cold day, and there is no heating in the hangars..., I was introduced to the Fondazione del Carnevale di Putignano and to three Maestri Cartapestai: Deni Bianco, Vito Mastrangelo and Domenico Galluzzi. Entering their workshops, witnessing all the labour that precedes the carnival is astonishing: you discover the variety and complexity of the assemblage of a Carnival float, a colourful world characterised by patience and mastery. (...) So, I started getting closer to paper, the true protagonist of these workshops, and to tell the story of the paper's bowels, secrets and voice. A very important choice was that of telling the story from the point of view of all workshops as one. You don't see floats or faces (...). The lockdown caused a pause in the production of the work, a time of reflection that gave us the possibility of seeing the hangars and its inhabitants in a less chaotic moment than that of the Carnival, and so more favorable to the dialogue and collaboration. That's how I discovered that newsprint, if worked with glue of water and flour, turns into papier-mâché; and it has the memory of the cast in which it dries, and it can also lose this memory (...).

→ Interview by Caterina Riva





and in water, papier-mâché loses its memory



2020

Orchestra studio #3

(Orchestra. Study #3)

Seven orchestra conductors face off in a circle in the foyer of Teatro Comunale of Bologna. With Orchestra. Studio #3 Valentina Vetturi, invites seven orchestra conductors to perform a piece by Maurice Ravel, Introduction et allegro. Pour harpe, flûte clarinette et quatuor composed in 1905. The piece is interpreted and translated again and again by the gestures, faces, tensions that each of the seven bodies directs to their orchestra. Vetturi with this performance dialogues with the '900 musical tradition, thus references to the Cage of 4'33 '(1952) and Thirty Pieces for Five Orchestras (1981) are explicit. However, the artist shifts these gestures with her orchestra extended over time. The performance focus on the performers' body and the relationship between this body and the environment. As Katharina Holderegger writes: the conductors let Maurice Ravel's soundtrack slide in and out of their body simultaneously, turning the grey and blunt notes into something incomprehensibly subjective. The performance is part of a cycle of works dedicated to the figure of the conductor whose previous stages are: Orchestra. Studio #1 (MACRO, Rome, 2012) and Orchestra. Studio #2 (Walking on the public site, Geneva, 2016).



Curated by: Lorenzo Balbi

Promoted by: Istituzione Bologna Musei MAMbo Museo d'Arte Contemporanea

Premiered at: Teatro Comunale Bologna - Main Event Art City

Orchestra Conductors: Alessandro Carrer, Caterina Centofante, Alicia Galli, Bernardo Lo Sterzo, Fabio Sperandio, Simone Valeri, Alissa Venier

Photos: Armando Perna, Enrico Parrinello

→ Il Silenzio e quei gesti sottilissimi di Cecilia Guida su Antinomie (ITA)





2018

I never think of the future. It comes soon enough

Performance with video projection and intervention on the ground, Train Station, Zug, Switzerland

Valentina Vetturi continues her work, initiated in 2015, on the current debate about Internet technologies and their impact on society with *I Never Think of the Future. It Comes Soon Enough*. Four green symbols glow on the ground in the main hall of Zug train station – they compose a code that programmers can read and use, but not machines. On the opposite side, a video shows automatically generated Html messages, continually changing. The rhythm is broken by the occasional appearance of enigmatic sentences about entropy, coding and visions of the future. At the same time, four performers occupy the space where the green symbols lie and give voices to fragmentary messages. The messages are excerpts of a book (*In The Corridor of Cyberspace*, 2016) that the artist dedicated to the “Cypherpunk mailing list”. One of the first web forums created by a group of researchers, activists and libertarians from 1992 to the millennium to allow a virtual discussion on privacy, freedom of expression, cryptography, digital money and its impact on society. The amplified voices of the performers compose a spoken symphony. Through silence, crescendo, and diminuendo, the complex reflections that fuelled the mailing lists resonate with today’s mainstream discussion on the digitalization of our life.



Produced by: Illuminate Light and Art Festival Zug

Premiered at: Zug Train Station, Switzerland

Performers: Benjamin Frey, Simone Lüscher, Thekla Molnar, Silja Nidecker Video animation: Roberto Matarrese

Photo and video documentation: EduMarFilm

→ Video documentation (excerpt)

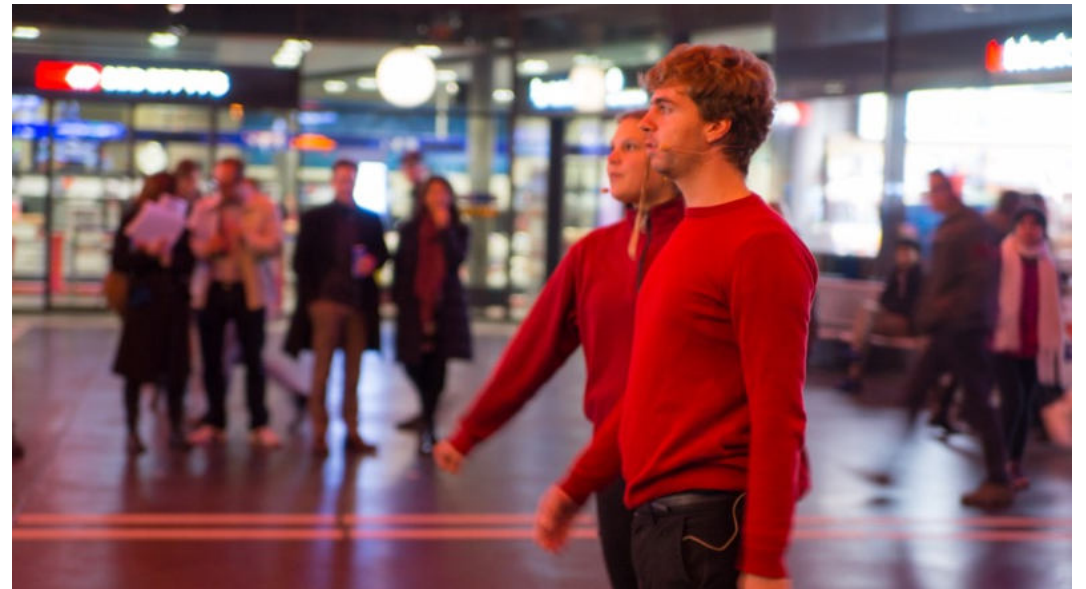
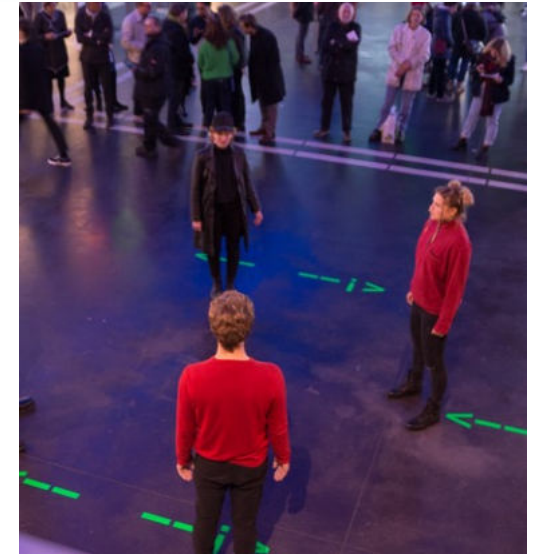


Performance, documentation photos, Train Station, Zug

I Never Think of the Future. It Comes Soon Enough

2016

www.valentinavetturi.com



Performance, documentation photos, Train Station, Zug

2018

Alzheimer Cafè, Umeå

Public intervention, Operaplan, Umeå, Sweden

8-channel sound installation, 60 min. loop, light led installation

Traces of the intervention: video HD, color, sound, 8:39 min

Alzheimer Café (2014/ongoing) is a series of performances, sound installations and public interventions initiated by Valentina Vetturi and dedicated to 'musical memories', which incredibly resist to the neurological degeneration caused by the disease, and that have been inspiring the entire cycle. All the works from the series Alzheimer Café include musical fragments sung or hummed by people affected by neurological disorders of memory. Since 2014, Vetturi has been working in collaboration with health and medical centers, their staff, and their patients. Despite that, the work deliberately avoids the documentary format. The artist assembles the voices into a musical fabric with the aim of creating a nonconventional listening space in which flimsy personal memories take up a public dimension. In Alzheimer Café Umeå, the patients' voices inhabit the public space that faces the city's opera Theatre (Norrlandsoperan). The sound's movement activates the eight benches that are located in the square. An 8-channel sound installation delivers sound fragments that, both individually and collectively, light up space and its surroundings. The sound changes, moves and, depending on where the audience is placed, varies in intensity. This work began during a residency at the Italian Cultural Institute in Stockholm and Elektronmusikstudion (EMS) Stockholm in 2016.



Curated by: Valentina Sansone with Helena Wikstrom (Vita Kuben/Norrlandsoperan).

Produced by: Bildmuseet and Norrlandsoperan, Umeå; Italian Cultural Institute in Stockholm; Elektronmusikstudion (EMS), Stockholm.

Sponsored by: Iaspis

In collaboration with: Ersta Stockholm and Aktrisens demensboende Umeå

Video documentation: Rasmus West

Sound engineer: Andreas Estensen

→ **Video documentation (excerpt)**



View of the public intervention, video still, Umeå



View of the public intervention, video still, Umeå



2016

Orchestra studio #2

(Orchestra. Study #2)

Performance with seven orchestra conductors, Chemin François-Furet 8, Genève

Seven professional orchestra conductors are called to direct the same score, a piece by Maurice Ravel composed in 1905 for seven instruments: Introduction et allegro. Pour harpe, flûte, clarinette et quatuor. The gestures are as rapid and precise as those generally addressed to an orchestra; however, the musicians are not present. Every director will interpret the same score, performing the piece for her invisible ensemble. The performance is open and continuous; the piece lasts eleven minutes circa. Every director repeat it for several of hours with a pause of one minute that separates his/her own end by the new beginning. The public has free access to the performance. The performance is part of a cycle of works dedicated to the figure of the conductor, whose other stages are: Orchestra. Studio #1 (Macro, Rome); Orchestra. Studio #3 (Teatro Comunale Bologna, 2020).



Orchestra. Studio #2, was presented in Geneva for Walking on the public site, curated by Perf (Madeleine Amsler e Marie Eve Knoerle) on the 03.09.16, start 4.30 pm until the sunset.

Orchestra conductors: Kanako Abe, Irene Gómez-Calado, Cristina Corrieri, Christophe Eliot, Nicolas Krauze, Armando Merino, Thomas Posth.

Photo: Emmanuelle Bayar

→ Atmendes Üben bei sinkender Sonne by Katharina Holderegger (DEU)



Performance, documentation photos, Geneva





Performance, documentation photos, Geneva

2016

In the corridor of cyberspace

Publication

typographic print, handwritten interventions, 50 x 70 cm

In the Corridor of Cyberspace opens the cycle of works dedicated to the hacker culture, the socio-political logics of the web and the new technologies that emerge from it. Since 2015 Vetturi has been meeting programmers, activist, thinkers, discussing with them and reading what they suggest. In the Corridor of Cyberspace is a subjective travel through one of the meaningful places of debate and encounter of this world: The Cypherpunk mailing list (1992 /2000 ca.). One of the first mailing list, where a group of scientists, activists, and libertarians (Jude Milhon, Tim May and Eric Hughes, Julian Assange, Philip Zimmerman) used to discuss privacy, cryptography, anonymity and digital money. Through political, technical, philosophical and mathematical discussions, crypto anarchy culture emerged.



In the Corridor of Cyberspace was first presented in the frame of the exhibition Anarchie! Fakten und Fiktionen at Strauhof, Zurich, in 2016. During the exhibition the artist invited two guests to dialogue around the relevance today of the topics discussed in the mailing list: the economist and journalist Hannes Grassegger and Alexis Roussel, of one the first crypto-currencies brokers in Switzerland and past president of the Swiss Pirate Party.



Exhibition view, documentation photo, Strauhof, Zurich

www.valentinavetturi.com

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Talk with Hannes Grassegger, documentation photos, Strauhof, Zurich

2016

A better chance to gain enough entropy

Performance for nine voices, Palazzo delle Esposizioni, Rome

Score of handwritten text, lightboxes e wall painting, environmental dimension, lightbox: 120 x 10 x 2 cm

Traces of the performance: sound pieces

A Better Chance to Gain Enough Entropy was presented in the exhibition 16th Quadriennale - *Altri tempi, altri miti*, a map of visual arts in Italy post-2000, curated by eleven curators and divided into ten exhibition sections. The work is conceived in strict correlation with this context: a group of nine singers hack the space of the whole exhibition and its different sections. The choir aggregate each time in a different formation and perform various compositions for small groups of spectators. They sing texts Vetturi composed, and the writings are based on research Valentina has been carrying on since 2015, between Bruxelles and Geneva, on and with hackers. The singers are members of a classical choir, and they built with Valentina the melody through a process of horizontal guided improvisation lead. In the space also, a led installation with handwritten texts creates an asynchronous dialogue with the performance.



Curated by: Matteo Lucchetti

Produced by: Quadriennale 16 for the exhibition *Other Times, Other Myths*, section *De Rerum Rurale*

Premiered at: Palazzo delle Esposizioni, Roma

Voices: Valeria Di Biase, Claudia Caponera, Alessandra Genovese, Valerio Giannetti, Rosa Marasco, Enrica Nizi, Elisa Rotondi, Marco Sivani, Sara Venditti

Production assistant: Laura Estrada Prada

Photo: Okno Studio

→ Video documentation (excerpt)



View of the work, documentation photo, Palazzo delle Esposizioni, Rome

A better chance to gain enough entropy

2016

www.valentinavetturi.com

Vetturi's art involves writing and performance, within a discursive, authorial space, in which the artist's memories and immersive experiences acquire a new form. Her works have often touched upon the theme of invisibility: from her fascination with ghost writers (Un Libro di specchi, 2014), to her exploration of the disease that consumes our memories (Alzheimer Café I e II, 2014-15), and the mystery surrounding the disappearance of Ettore Majorana (La Mossa di Ettore, 2014). In her installations and performances, Vetturi constantly negotiates new relationship rules with the spectator (Una Mostra, 2012; La Funzione, 2009). With A Better Chance to Gain Enough Entropy Valentina Vetturi has fathomed the invisibility of hackers in order to render their libertarian and emancipatory character in an LED installation that samples and reinvents a manifesto for the deep web. A choir present in the exhibition space chants at random, evoking the community of IT pirates and its interference in the normalization of the Internet.

Matteo Lucchetti, De Rerum Rurale, Quadriennale 16 (c)



2014

Alzheimer Café II

Performance with five dancers, Gallery 5, MAXXI Museum, Rome

Traces of the performance: video full HD, colour, sound, 11 min. loop

Alzheimer Café II is a cloud of the future to preserve musical memories, a performative and imaginary monument. The gallery of the museum is white, empty and overexposed. Ten people inhabit Alzheimer Café each time, all wearing headphones: five are guides, five are visitors. Alzheimer Café (2014/ongoing) is a series of performances, sound installations and public interventions initiated by Valentina Vetturi and dedicated to 'musical memories', which incredibly resist to the neurological degeneration caused by the disease and that have been inspiring the entire cycle. All the works from the series Alzheimer Café include musical fragments sung or hummed by people affected by neurological disorders of memory. Since 2014, Vetturi has been working in collaboration with health and medical centers, their staff, and their patients. Despite that, the work deliberately avoids the documentary format. The artist assembles the voices into a musical fabric with the aim of creating a non-conventional listening space in which flimsy personal memories take up a public dimension.



Alzheimer Café II was produced and presented in the frame of Open Museum Open City curated by Hou Hanru, and it is now part of the museum permanent collection. The work production was also made possible by the collaboration of MACRO-Museo d'Arte Contemporanea Roma, as part of its Artists in Residence programme.

Performer: Camilla Carè, Stefania Carvisiglia, Diana Magri, Valerio Sirna, Cinzia Sità

Shooting: Gianfranco Fortuna

Sound Manipulation: Roberto Matarrese

In collaboration with: Associazione Alzheimer Uniti Roma ONLUS e Fondazione Roma-Sanità; Centro Anziani Villaggio Olimpico; Centro Diurno Alzheimer "Arcobaleno & sole-luna"; Centro Diurno Alzheimer "Parco di Vejo" ASL RME; Roma Capitale-Dipartimento Politiche Sociali, Sussidiarietà e Salute.

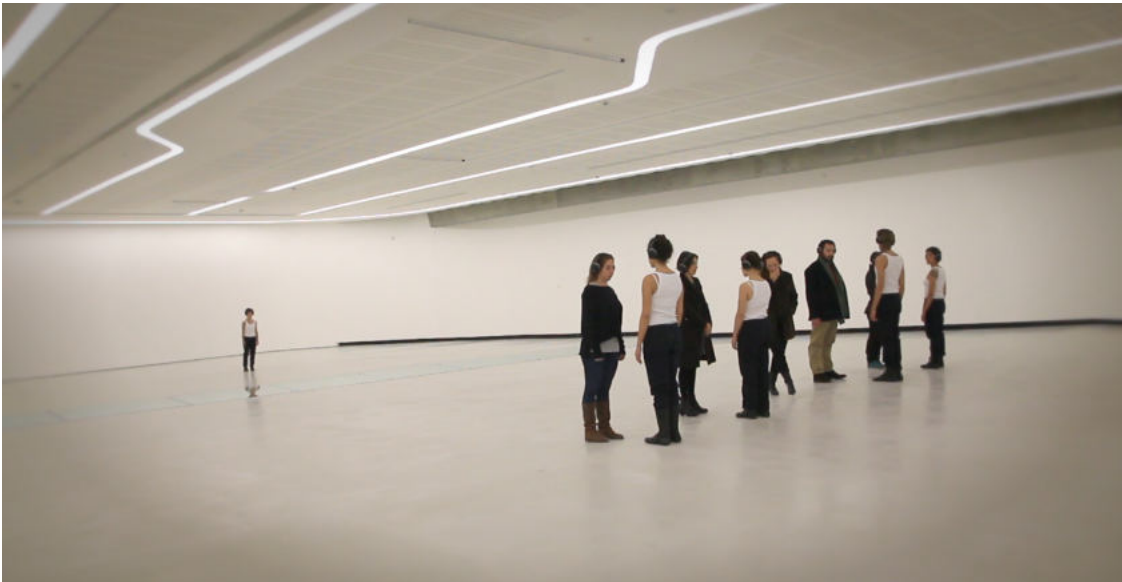
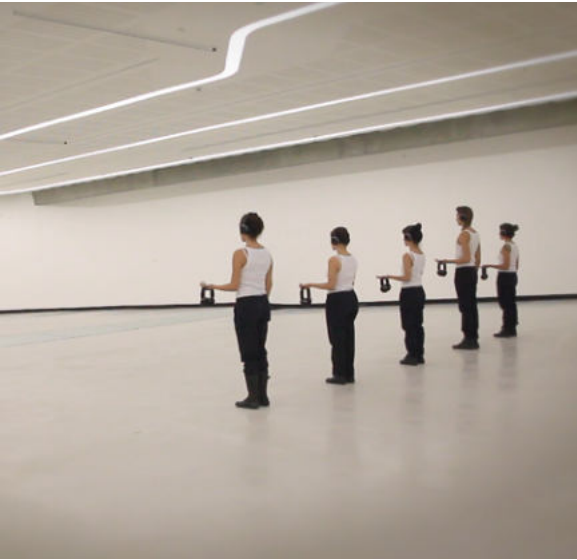
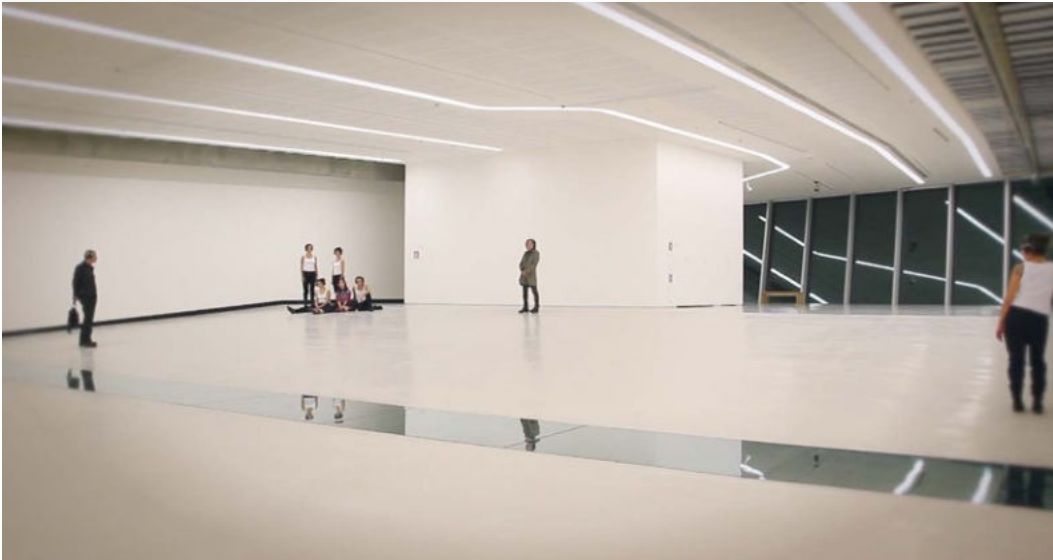
Thanks to: all the people who have lent their voice to this work, Luigia Leonardelli and Rossana Miele.

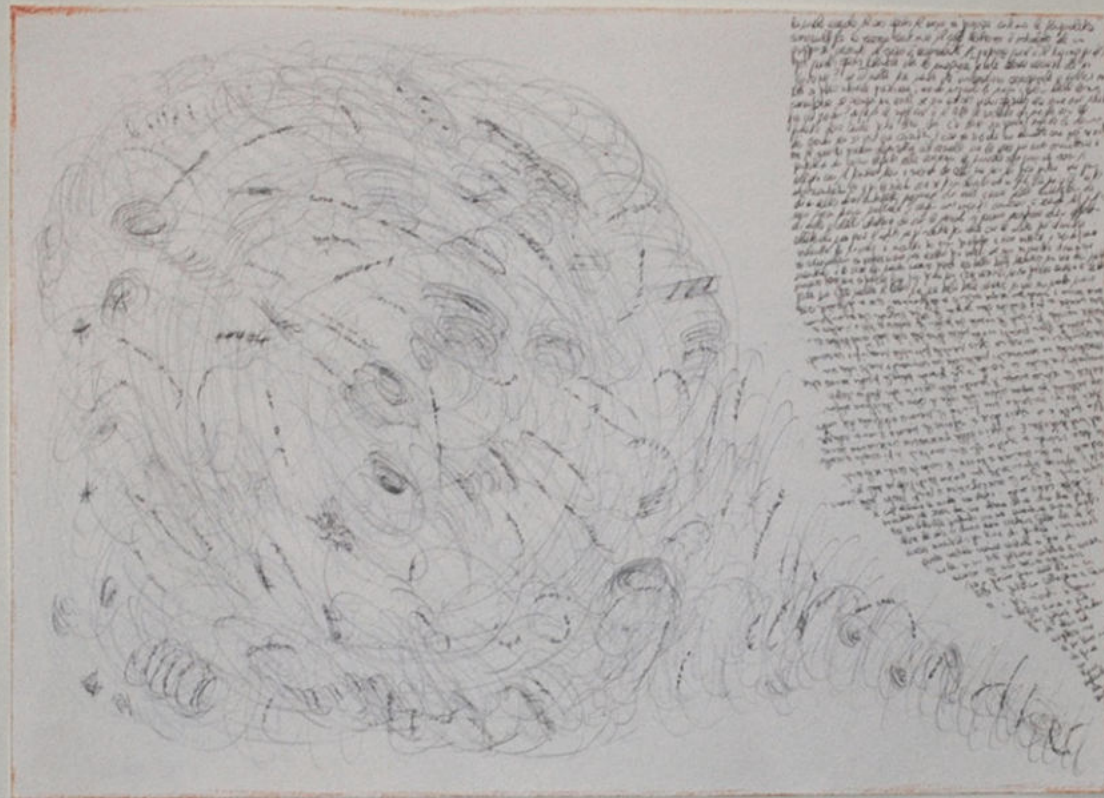
→ Video documentation (excerpt)



Video still, courtesy Fondazione MAXXI

www.valentinavetturi.com





2014

La Mossa di Ettore

(Ettore's Move)

Sound piece, 20 min

Chessboard table, white pencil and engraved gold leaf, 75x75x80 cm

La Mossa di Ettore is a work inspired by Ettore Majorana (1906-1938?), a nuclear physicist and chess player, whose mysterious disappearance spawned a whole series of theories. A voice, broadcast into the museum galleries, talks about a chess game, played especially on 5 October 2014 at MACRO – Museo d'Arte Contemporanea Roma, by two great chess masters, Lexy Ortega (Camaguey, 1960) and Massimiliano Lucaroni (Latina, 1969). With them, the artist introduced a new chess move inspired by Majorana, who is said to have decided to pull out from a potentially disastrous situation after he became involved in the possible development of nuclear fission. The space also has a table-chessboard, with engraved squares in anticipation of the end of the game.



La Mossa di Ettore is a work realized in collaboration with the Italian Chess Federation. It has been produced by Fondazione MAXXI for the show Open Museum Open City curated by Hou Hanru and made possible by the partnership with MACRO – Museo d'Arte Contemporanea Roma, programma Artisti in Residenza. The work is now part of the collection of MAXXI Museum Rome.

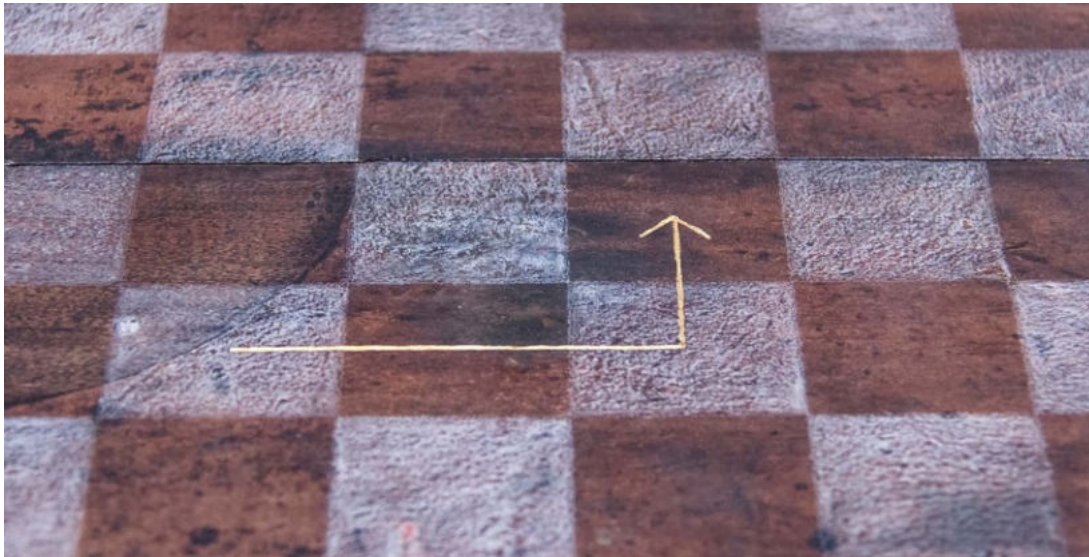
Photos: Laura Estrada Pranda, Gianfranco Fortuna

Thanks to: Giulia Ferracci, Rossana Miele and Fabrizio Sartori





Primo Movimento, documentation photos, studio of the artist, MACRO, Rome



View of the chessboard table, courtesy Fondazione MAXXI



Exhibition view, courtesy Fondazione MAXXI

2014

Alzheimer Café I

Sound Sculpture, Garten der Stadtkirche Göppingen, Germany

Red wood pyramid on a basement, wallpaper, musical boxes: raspberry pi, amplifier, speakers, cables, magnetic sensors, audio files

3x3x3 mt

A sculpture, a sound installation in the city of Goeppingen in Germany. Alzheimer Café I has the shape of a red pyramid. Inside on the floor two holes: two musical boxes are playing sound memories if opened. One is the basso continuo, and the other is the melody. Alzheimer Café (2014/ongoing), is a series of performances, sound installations and public interventions initiated by Valentina Vetturi and dedicated to 'musical memories', which incredibly resist to the neurological degeneration caused by the disease and that have been inspiring the entire cycle. All the works from the series Alzheimer Café include musical fragments sung or hummed by people affected by neurological disorders of memory. Since 2014, Vetturi has been working in collaboration with health and medical centers, their staff, and their patients. Despite that, the work deliberately avoids the documentary format. The artist assembles the voices into a musical fabric with the aim of creating a non-conventional listening space in which flimsy personal memories take up a public dimension.



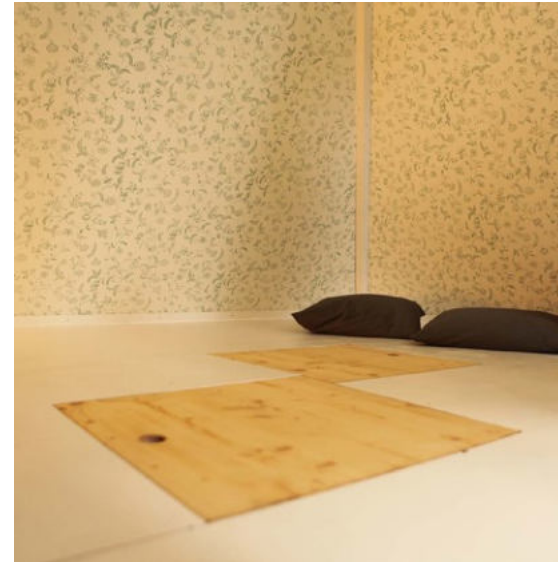
Alzheimer Café I was produced by Kunsthalle Goeppingen (Germany) for Kunst im öffentlichen Raum.

Sound manipulation and code: Roberto Matarrese

Photo: Yoojin An



View of the sculpture, documentation photo, Goeppingen (DE)



View of the sculpture, documentation photo, Goeppingen (DE)

2013

Un libro di specchi

(A Book of Mirrors)

Environment, Transit.ro, Bucharest

Mixed media: handwritten paper scrolls; handwritten book of mirror with leather cover; a table two chairs and a ladder with handwritten interventions

The closeness we were creating was temporary. Two objects in the space that come from afar and are suddenly so close, so close as to be able to break each other. So precariously close for a while and then, if they survived, they would return to their past stellar road, reaching so great a distance as to barely remember each other.

V.V.



Un Libro di Specchi an exhibition at tranzit.ro/ București

Curated by: Raluca Voinea

Produced by: Tranzit.ro Bucharest

Residency Grant: ncmt e l'arte, Milano

Photos: Eduard Constantin



Exhibition detail, documentation photo, Tranzit.ro, Bucharest



Exhibition detail, documentation photo, Tranzit.ro, Bucharest

Following an artistic residency in Bucharest, Valentina Vetturi stages in an exhibition her research around the topic of the ghostwriter. For some months she has been collecting stories of ghostwriters from different countries, working for politicians, journalists or even students. A figure so easily recognizable in our society, the ghostwriter is frail and cynical, opportunist and indifferent, empathic and intelligent. Whether responding to personalities' lack of time or skill, helping actors to remember and those who have to act to overcome stage fright, writing books, memoirs, speeches or film scripts, ghostwriters are the mercenaries who cosmeticize private memory and thicken the fictional skin of official history. They are the mirror against which their commissioners can better themselves and they are shadows, ready to disappear when they are not needed anymore. For a proper payment, they can take the shape of their commissioner's dreams or desires. Ghostwriters are the true representatives – pragmatic, discrete, lonely – figures of our accelerated present. In the exhibition realized for the space of *tranzit.ro*/ București, Valentina Vetturi takes us into the potential universe of a ghostwriter, she cuts a few stripes from his or her life and lays them down before us, composing a cubist portrait, impossible to decipher completely, just like the character it depicts. The artist is not judging and not idealizing, instead she exposes not a calculated writing machine (that we might expect to find) but a complex figure, with doubts, anguishes and dreams that could be ours, someone who's making a living simply from being able to read people and write words better than others.

Raluca Voinea

Raluca Voinea



2012

Una Mostra

(An Exhibition)

Environment, Viafarini, Milano

Mixed media: sound piece 13:14 min; wall painting, variable dimensions; handwritten wallpaper, 10 mt x 50 cm

Our relationship began unusually: V.O. accepted to work with me because of a red vintage bag, with handles and quite big, that I have been wearing almost every day for the past three years. I'm telling you this not to distract you, but stating that elective affinities arise for seemingly the most trivial reasons and that they are also in a strict dialogue with authenticity.

V.V.

In 2010 Valentina Vetturi asked a family of collectors, unknown until that moment, to host her in their house for a week. *Una Mostra* is born from this experience. *Una Mostra* is a mixed media environment. Spectators in groups are invited to experience a space defined only by two elements: closed chairs resting against the wall and a line of headphones. The public listens to the artist's voice telling a story about collecting, authenticity and consumption.



Una Mostra was produced and presented at VIR- Viafarini In Residence, in February 2012.

Photo: Elena Rossella Lana



Exhibition view, documentation photo, Viafarini



2010

La macchina che produce il tempo

(The Machine that Produces Time)

Sound piece, 53 min. and handwritten paper scroll, 20 mt x 50 cm

Video projection HD, 53 min, mute, loop

The Action: I pronounce, write the name of eighty persons. I remember their words. Words about Time.

Why Time? Because today luxury has to do with Time.

What is then Time at Torre Coccaro? An extended, continuous, physiological experience. It is the possibility to take Time.

Who produces Time? A Machine. An exact, soundless imperceptible organism.. Eighty persons.

How long have you been with the Machine? Three weeks.

What' s happened? We talked about Time. And then the Machine started to talk about time without me.

V.V.

La Macchina che Produce il Tempo is an action in the frame of a residency in a luxury hotel. Invited by Galleria Marilena Bonomo to think to a site specificities work, the artist conceived an action that reveals the people behind the luxury, the workers which offers free time to the guests. *La Macchina che Produce il Tempo* is also a video. The camera is fixed; only two elements mark the passage of time: the wind that sways one end of the paper roll and the shadow of a tree that appears and disappears on a white wall.



La Macchina che Produce il Tempo was produced during the residency program *Ottobrata* at Masseria Torre Coccaro, Savelletri (Br), curated by Galleria Bonomo Bari, and now it is part of the permanent collection of the Masseria. The work was also presented at Museo del Sannio, Benevento in the context of Premio Razzano 2010, and then in Rome at Auditorium- Spazio Arte in 2012. Thanks to Lino Sinibaldi e Antonella Spano.



Video still



Video still

2010

La pendolare

(The Commuter)

Performance, Trenino della Casilina, Rome

Traces of the performance: video projection: sound, colour, length 2:38 min loop - typescript 45 laid papers (21 x 29,7 cm each one)

If something is boring after two minutes, try it for four. If still boring, then eight. Then sixteen. Then thirty-two. Eventually one discovers that it is not boring at all.

John Cage

Using the tram (trenino della Casilina) I wanted to traverse the distance that separates the neighbourhood Torpignattara and Termini station in Rome. For a week, eight hours a day, I have been a commuter. I tested the condition of the palindrome as a commuter, the seemingly boring repetition, the double bind with the state (station) of arrival and departure, the suspension and the disorientation caused by the displacement. I forced proximity created by this means of transport, bringing it to its limit.

V.V.



La Pendolare was produced during the residency program Living Layers, curated by Wunderkammern and MACRO, Museo di Arte Contemporanea Roma.

Video documentation: Ilaria D'Atri e Simona Di Meo

Photo: Roberto Vetturi



Performance, documentation photo, Trenino della Casilina, Rome

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you'll forgive me because I'm not a writer

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 il ragazzo cinese dorme muove a scatti i piedi li incrocia poi li
 rimette a 45 gradi profilo regola re pelle mulatta capello impomatato
 giubbotto jeans odore di pomata mi fa venire in mente un fil dei fratelli
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 ginnastica a fiori rosa a fiori gialli lacci lacci occhi azzurri e
 una a cartellinatrasparente portadocumenti numeri verdi numeri blu
 chiamae in caso di emergenza sono seduta a posto riservato al non
 bue ipod auricolari jeans jeans jeans jeans jeans jeans jeans jeans
 sedile una mao attaccata tutti i sedili tranne il mio nessuno si siede
 guardo faccio in srieiprofil verticali mani nelle orecchie anelli
 bracciali nessuno incocia il mio sguardo ho quasi imparato a non
 guardiar latastier per guard re loro certo i risultati non sono
 strepitosi ma li guardo loro non mi guardano sono in attesa
 pinze far i a non c'è non scrive
 per pignattare termini in no vagon unico urva la cura decide
 li jallal dal bunga ash tutti da a mi parla tu di dove sei? bari
 ahhhhhh vicino ciabria abania sei pericolosa iiii pericolosa
 pericolosa se no noha un buffo abi n co fra i capelli scarpe ballerina
 lucide decolte piccolo tacco calze velate nere un libro capisce ch vog
 voglio leggere il titolo e alza un po' il libro ma io ancora non v
 un uomo capelli lunghi i giacca rosa mi scatta una foto con il cellulare
 un'a lo legge al contrario quello che scrive piove 4 venditori di
 ombrelli mani da op ratio scarpe da ginnastica bianche immerse in b
 beige cappellino semb auo albanese si mette le mani n l nudo
 cinesei tutti i ciao mio wab c'ero isocia a isciaggraa fu aa uu tp
 stop ha posizionato il suo libro e così a ntrare
 ufficialmente n l a t i della storia di questo treno non
 ovadia lei e' nella libro non lo leggerai anche la emi i camicia
 e' viola brufoli quasi tutti hanno i b ufo i
 sul collo sulviso onna e l a t una badante quasi controlla

2009

La Funzione

(The Service)
Performance

Fernand Meyssonier

The action takes place during the opening of a show and is repeated many times. I walk and cross the gaze of a chosen member of the audience with the explicit intention of establishing contact. I come near to him/her, give him/her a card, and finally, I pronounce a sentence of Fernand Meyssonier in their ears.

Il segreto è tenere ben ferma la testa in modo che il colpo cada preciso la morte arrivi in un attimo e il condannato non soffra / The secret is to hold the head so you can hit precisely, death comes instantly, and the convict doesn't suffer

Fernand Meyssonier was one of the last European living executioners until 2008. He worked in French Algeria as a representative of the French colonial government between 1947 and 1961.

1947 - 1961 Algeri



La Funzione was conceived for Roaming. How soon is now, curated by Alessandro Castiglioni at Mestna Galerija, Nova Gorica, Slovenia (2009).

La Funzione was also presented in 2011 in 50 di 100 curated by Marco Scotini and Giacinto Di Pietrantonio at Naba and Miart, Milano. In 2012 it was reenacted at Fondazione Sandretto Re Rebaudengo for the show Sotto la strada, la spiaggia, curated by Benoit Antille, Michele Fiedler e Andrey Parsahikov.

Working in constant overlap between a performative practice and writing, Valentina Vetturi actively confronts herself to limitations of various types, be they physical, social or cultural. Often using the notion of time as a medium, her works resort to immersive conditions of production or spectatorship. To realize *The Commuter* for instance she spent during seven days the regular eight working hours in the tram linking Tor Pignattara suburb to Roma Termini. In this case, the performance consisted in registering with a 1978 Olivetti typewriter what was happening around her and in her mind during the endless and somehow alienating round trips. For many of her performances, Vetturi acts as an intruder, generating productive tensions within a given context. Her presence disrupts the rituals of everyday life, breaking the thresholds of privacy or habits and forcing spectators to face their own condition. With *The Service*, first realized at Mestna galerija, Nova Gorica (SL) in 2009, a problematic moment of the past breaks into reality. Repeated many times, the action consists in choosing someone in the audience and approaching her/him with the clear intention to establish a contact. The person then receives a card and hear this sentence from the artist mouth "The secret is to hold the head so you can hit precisely, death comes instantly and the convict doesn't suffer." One side of the card mentions the name and function of Fernand Meyssonier, author of the quote. He was one of the French government last executioners. As for the other side of the card, it reads the title, date and place where the performance has been held. Active between 1947 and 1961 in French Algeria, Meyssonier executed 200 persons by Guillotine. He started at the age of 16 as a "benevolent" and considered himself a conventional employee of the Republic, doing his "job" for material advantages. Meyssonier had no remorse, but was not a monster. He was fully integrated into society and had no status symbol of his dreadful task. As suggested by the double-identity of the card, it could be anyone in the audience. Circulating from hand to hand in the intimacy of a one to one relationship this message spreads off "contagiously," inoculating in each one conscience the fundamental question of individual responsibility and guiltiness, when putting oneself in the role of the executioner.

Benoit Antille - (c) Dalla Strada alla Spiaggia, Fondazione Sandretto Re Rebaudengo

Fernand Meyssonier
Bourreau

1947 - 1961 Algeri

Valentina Vetturi
La Funzione
9 Aprile 2011 - 8.30.00 pm
Milano

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