

Valentina Vetturi

Selected works 2023—2009

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 and 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.

With *La Pendolare* (2010), she tested the palindrome condition of commuters 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 an orchestra.

With *La Mossa di Ettore* (2014/ongoing), she invited two great chess masters 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 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 begun a research on the material and symbolic value of papier-mâché and its capability to retain or lose its shape.

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); Quadrennale 16, Rome, Italy; Strauhof, Zurich, Switzerland; 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).

Tails

2023

Performative landscape

papier-mâché, sound piece 40 min.

Tails addresses the issue of network infrastructure and its environmental impact. Acronym for *The Amnesic Incognito Live System* the exhibition takes its name from the software Tails, that erases any trace of the use we make of our computers. The title suggests “an exploration of the dark matter of the immaterial”).

A sculpture generated from an image produced by an artificial intelligence system, create in Spazio Murat a performative rhizomatic landscape that feeds on the traces that we leave in our daily interactions and invites people to stop and listen to the sounds inside. A tangle of tubes reconstructs on a scale of 1:2000 the cables that cross the seas of the planet. At the beginning of 2023 the estimate of submarine cables using fiber optic technology in order to power the system of virtual connections was about 552 for a total length of 1.4 million kilometers. Often perceived as an invisible and immaterial system, cables resurface in the exhibition space to remind us of the material and immaterial pollution of global communication networks.

The theme of digital memories and the digitalisation of our lives that Vetturi has been exploring since 2015 emerges here through the use of papier-mâché, a material that is the protagonist of the local tradition. Papier-mâché is in fact endowed with the particular quality of taking a shape whose memory disappears once immersed in water.

Tails, as Vetturi writes, “feeds on opposing movements of thought: the infrastructure that allows the creation of permanent numerical memories dialogues with the fragile temporariness of the memory of papier-mâché. At the same time, the immateriality of digital experiences is translated into a material experience, which reveals a large hidden architecture. And so, the connections that daily sculpt our lives are translated into a sensory landscape in which papier-mâché dialogues with sound, the exhibition space and the people who pass through it. *Tails* evokes the sea as the connector of our digitalised lives, an ecosystem permeated (saturated) by telecommunications networks”.

Curated by: Silvia Franceschini

Produced by: Spazio Murat

Sound manipulation: Roberto Matarrese

Papier-mâché structure: Officina Chiodo Fisso

Construction Assistant: Bastiana Contraria, Erica Mastrangelo, Anna Maria Sportelli, Anna Maria Valenza

The artist thanks for lending their voices for the sound score: Peter Adrian Altini, Ricardo Atienza, Sandeep Gill, Robin McGinley, Laura Estrada Prada, Valentina Sansone, Serena Tabacchi.

Photos: Spore Media



Perfomative landscape, documentation photos, Spazio Murat



Perfomative landscape, documentation photos, Spazio Murat



Perfomative landscape, documentation photos, Spazio Murat



Performative landscape, documentation photos, Spazio Murat

Silvia Franceschini “Enough faith in humanity to believe that civilisation won’t collapse”. “You have no chance for freedom at all.” These are two of the phrases that resonate within the immersive sound space that envelops the installation. Can you guide us through what you call “a performative landscape”

Valentina Vetturi I try to lead you on this path. An underwater buzz introduces the work. After, the exhibition host or hostess invites the audience to turn off their mobile phone data connection, the space is accessed through a gap in a white wall. A landscape of black tubes marked by thin fluorescent yellow geometries stands out. The tubes make up a dance, they are layered, climb on top of each other, chase each other, make it difficult to move around the area. On the left, the windows are obscured by curtains. The sun filters from the edges and the skylight that illuminates the stone wall on the opposite side of the hall. Among the ranks of this panorama, the tubes, in some places, thicken almost in a knot and expand turning into round shapes, possible seats for sailors invited to rest and hear. The landscape stretches along the floor, it is rhizomatic.

The phrases you mentioned are some of those that resonate in the space with an irregular and dilated cadence. They are fragments extracted from a material from which I draw; I have been reworking and transforming since 2016 a book that I have dedicated to *Cyberpunk Mailing List* (1991/2000 ca), one of the first and most important forums of the web. In this landscape composed of optical tubes, the voices that pronounce these fragments merge with the sound of a swarm of bees and reach the sailing audience from time to time from one of the eight sound boxes spread among the papier mâché. Papier mâché, to whose properties of transformation I dedicated a video in 2020, *La carta ricorda*, is another crucial choice in this work. A completely analog, sustainable material, made of paper, water and flour, and which has the property of drying out in a shape and losing its memory when immersed in water. Thus, the underwater infrastructure that allows the creation of permanent digital memories dialogues with the fragile temporariness of the (memory) of the papier mâché.

My research on the language of performance has also declined in the possibility of creating experiential environments, in which it is the interaction between the elements that compose them and with the audience that generates improvisation.



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

Performative landscape for a physical space and a 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 first online forums dedicated to public debate since the origins of the internet, active from ca. 1992 to 2000 and still accessible today. The most influential 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 for 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 Sansone, Serena Tabacchi.

[→ Enter in Arium](#)

[→ Listen to the audio piece](#)

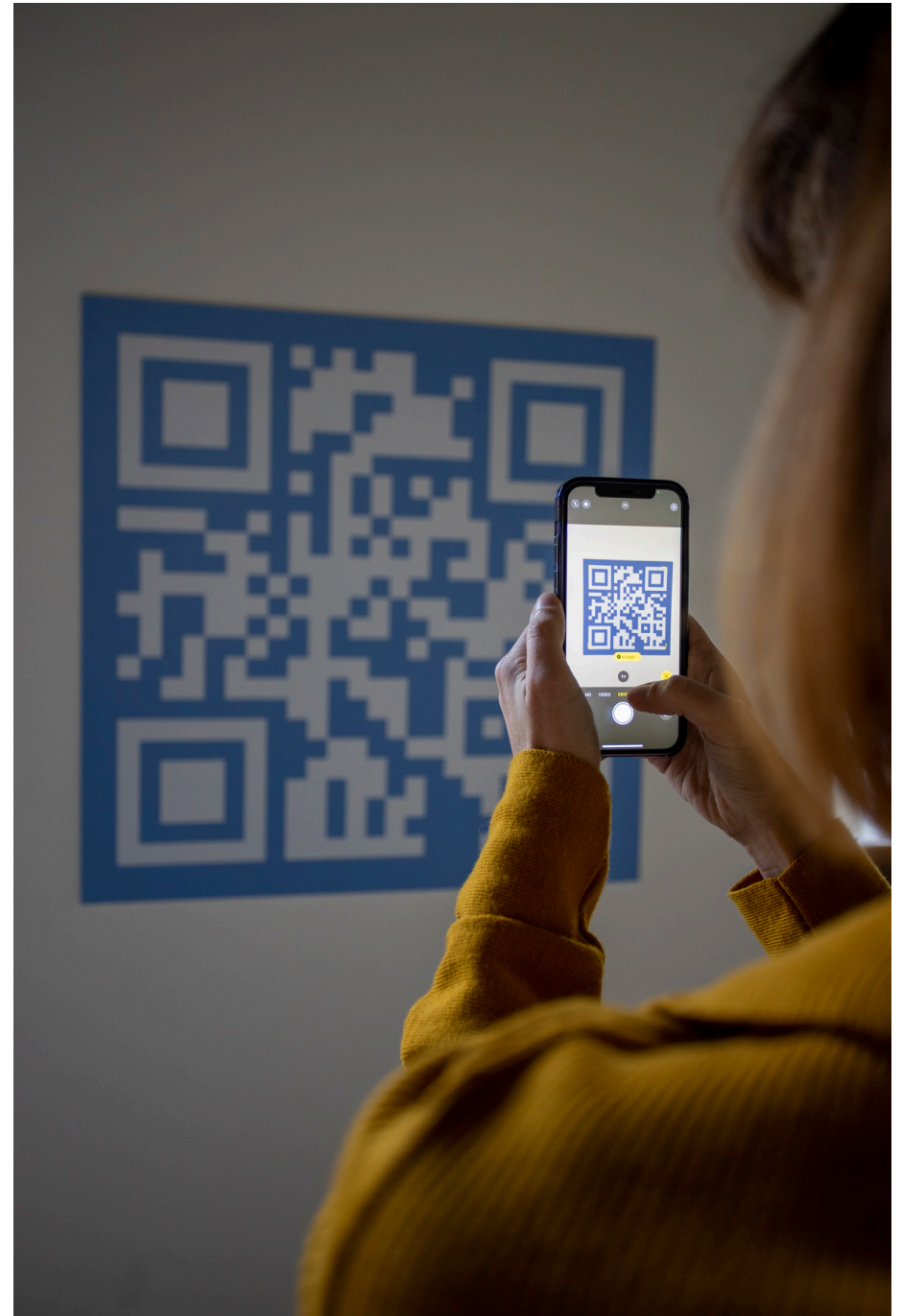


Performance, documentation photos, MAXXI L'Aquila



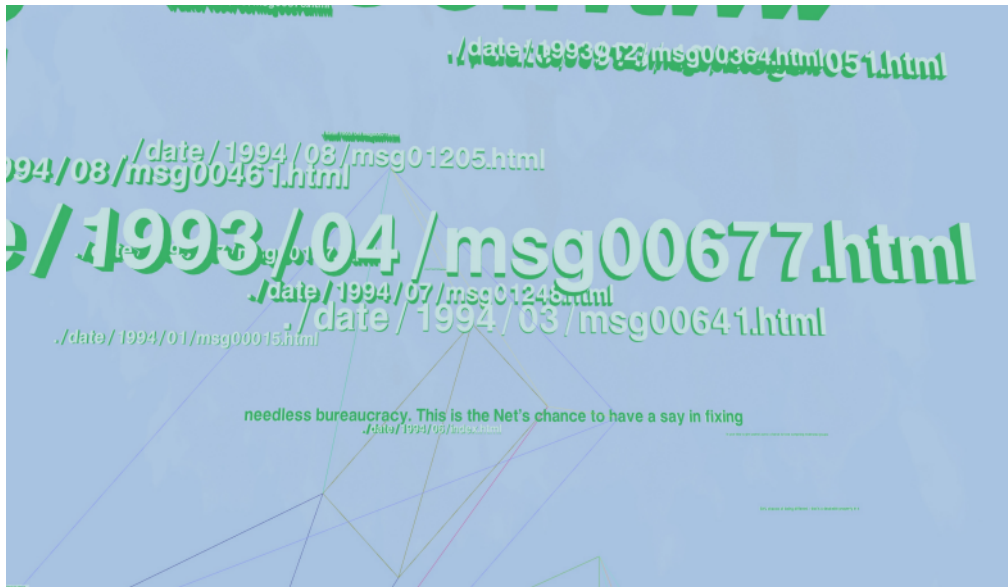
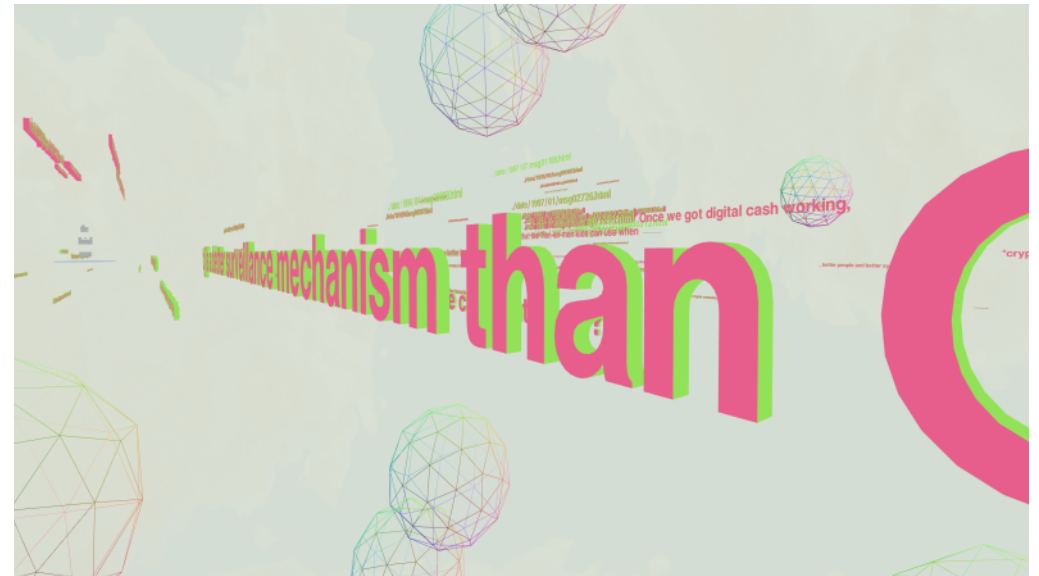


Performance and detail of the installation, documentation photos, MAXXI L'Aquila





a better chance to gain enough entropy



Crypto.Party

workshop on 3d platform, IG page and video

2021

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? "

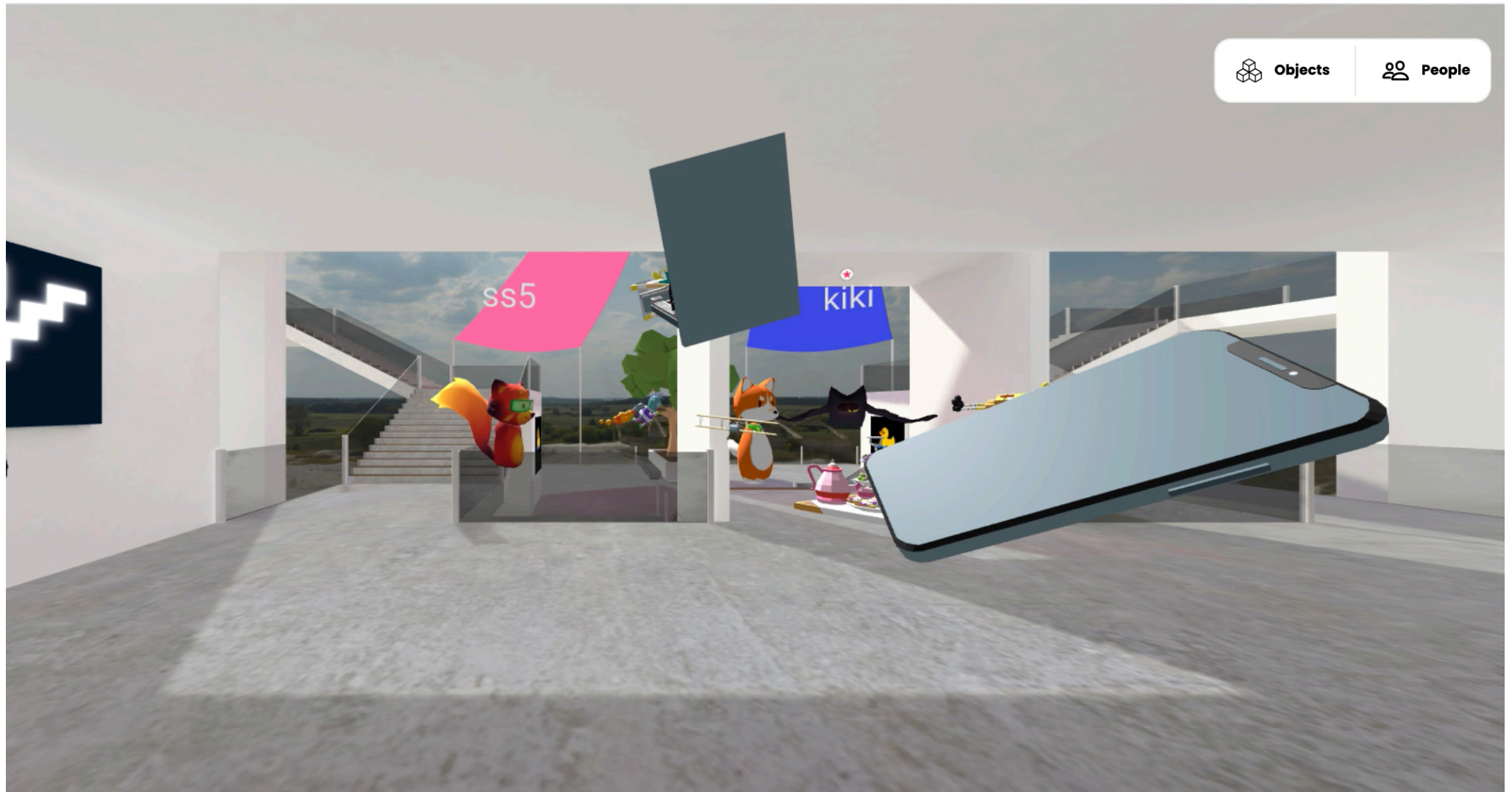
The artist thus conducted a workshop with the students of the Licei di Gallarate (Milano), allowing them to familiarize themselves with decentralized concepts and practices. The group experimented with how to reach consensus horizontally and the conditions of social negotiation in the digital space, where physical and digital identities overlap problematically.

The experience took shape in developing a series of virtual encounters on the Hubs Mozilla 3d digital platform. And it 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

Curated by: Alessandro Castiglioni

Developed in collaboration with MA*GA educational department: Francesca Chiara





Virtual encounters on Hubs Mozilla 3d digital platform, documentation screenshot and view of the installation, Ma*Ga Museum

La carta ricorda

(Paper Remembers)

2020

HD video, color, sound, 11 min.

Italian with English subtitles

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

→ **Video** (psw: cr@23)

(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 (...).

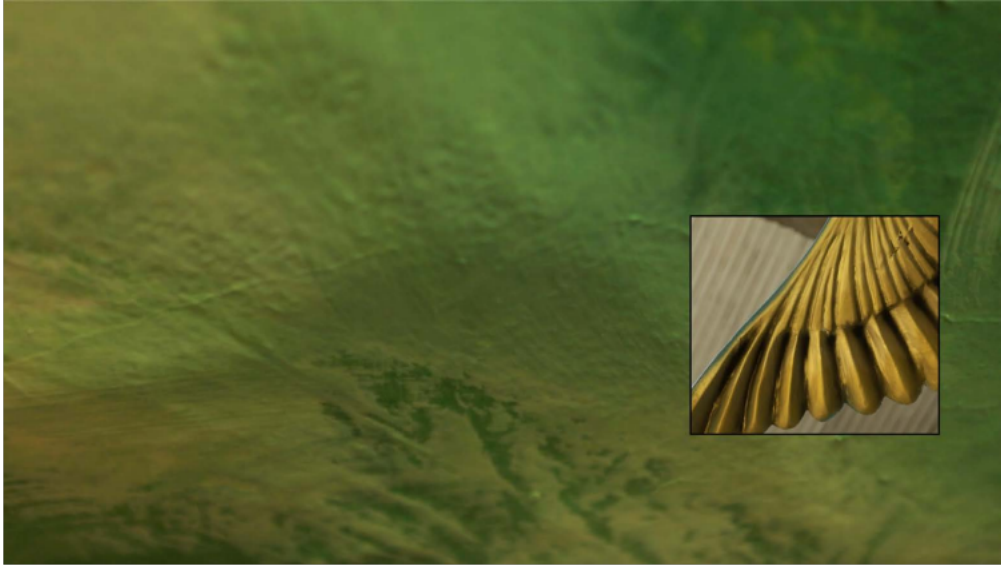
The lockdown caused a pause in the production of the work, a time of reflection that gave us the possibility of seeing the hangars and its inhabitants in a less chaotic moment than that of the Carnival, and so more favorable to the dialogue and collaboration. That's how I discovered that newsprint, if 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



Orchestra studio #3

(Orchestra. Study #3)

2020

Performance with seven orchestra conductors, Teatro Comunale Bologna

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 and 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 focuses on the performers' bodies 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)



Performance, documentation photos, Teatro Comunale Bologna



Performance, documentation photos, Teatro Comunale Bologna

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 from 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 digitalisation 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 \(excerpt\)](#)





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 non-conventional 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 (Norrländsoperan). 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 Wikström (Vita Kuben/Norrländsoperan).

Produced by: Bildmuseet and Norrländsoperan, 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 \(excerpt\)](#)





Orchestra studio #2

(Orchestra.Studio #2)

2016

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 repeats 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).

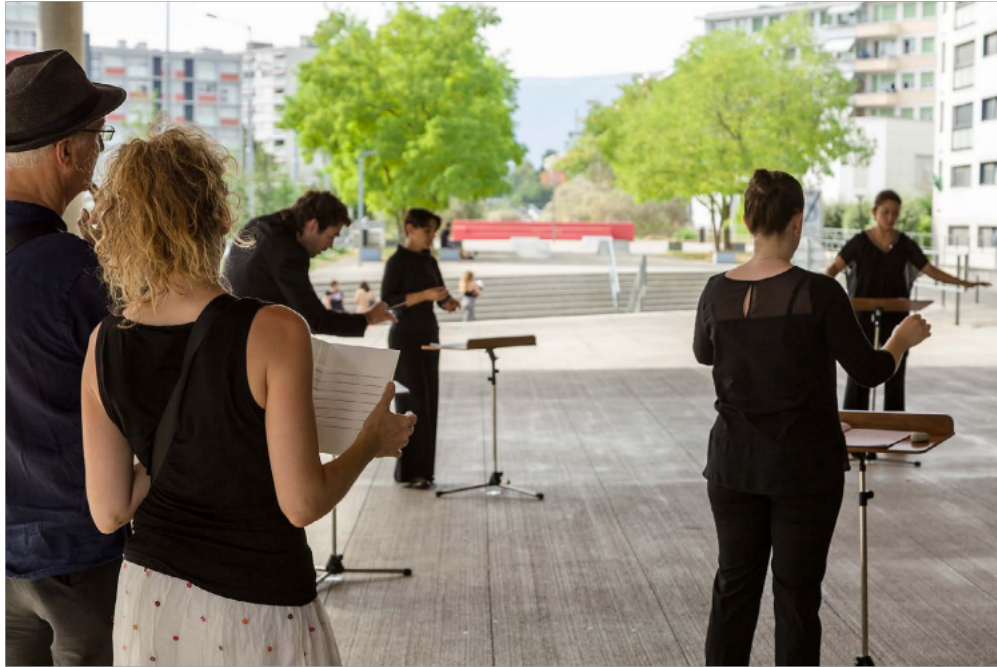
Orchestra. Studio #2, was presented in Geneva for *Walking on the public site*, curated by Perf (Madeleine Amsler e Marie Eve Knoerle) on the 03.09.16, start 4.30 pm until sunset.

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



Alzheimer Café Trivero

Quadriphonic sound piece, 21'19'', Fondazione Zegna, Trivero, Torino

Alzheimer Café Trivero is a quadriphonic sound piece: four speakers are at the corners of a square, a space where it's possible to listen to a collection of short pieces, compositions of varying lengths alternating with silence. The work is presented outdoors, in the garden of Casa Zegna and now, it is part of the permanent collection of the Foundation.

Barbara Casavecchia: *Why did you choose Alzheimer Café as the title and what made you start working on these themes?*

Valentina Vetturi: *I'm interested in the experience of forgetting. If we are what we remember, what remains of us when it becomes difficult, if not impossible, to recall even our own name?*

BC: *Alzheimer Café is a series of works. How long have you been working on this cycle?*

VV: (...) *A woman, sitting at a table, is chewing a piece of meat, indefinitely. She forgets it. The bit of meat keeps changing shape. Who knows whether the woman will ever be able to swallow it. Between this image and 2014, the year in which I received two different invitations to produce the work, Alzheimer Café found a possible answer to the question: what remains when everything is forgotten? Musical memories, fragments of song, tunes. Alzheimer Café is dedicated to these memories, the last ones that, incredibly, survive the neurological degeneration caused by the disease. And it was these memories sung by people suffering from Alzheimer's that generated the first works in the cycle.*

(...)

→ Interview by Barbara Casavecchia

Curated by: Andrea Zegna and Barbara Casavecchia

Produced by: Fondazione Zegna for ALL'APERTO

In collaboration with: Centro Diurno Alzheimer "Antonio Barioglio" and Casa di Riposo "Sella Borsetti Facenda"

Photo: Adicorbetta



View of the sound intervention, documentation photo, Fondazione Zegna, Trivero (TO)



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, activists and thinkers, discussing with them and reading what they suggest.

In the Corridor of Cyberspace is a subjective journey 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

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./date/1998/07/msg00058.html:You must be interested by now, or you wouldn't have read financial freedom like you have never had before! Keep on reading, you will not be sor
./date/1998/07/msg00058.html:All my life I have wanted to retire early. Well, here I in my savings account. I had never been able to save money because of high medical bi surgery. I am in debt over \$74,000 and must keep working the rest of my life. My stre problems and now I am stuck with paying my health bills. Needless to say, I jumped at mailed out the \$ 410 bills right away and started advertising when I received the com I never dreamed I'd be in a position like I am now. I have paid off my medical bills plan to advertise this program about every 4 months and build up my savings account t 3 years or less. Believe me, without this amazing MLM program I'd never be in such an
./date/1998/07/msg00094.html:You the chance to own your own Home Based Business.
./date/1998/07/msg00125.html:it is my conjecture that the chance of that happening a
./date/1998/07/msg00167.html:Here's your chance to...
./date/1998/07/msg00207.html:We know, too: freedom will continue to have a chance. To
./date/1998/07/msg00214.html:I've now had a chance to review the decision in the Jung
./date/1998/07/msg00216.html:This is your chance, so read on and get started today!
./date/1998/07/msg00216.html:afford \$20 for a chance to make \$ 55,000. You obviously
./date/1998/07/msg00222.html:your chance for a truly unique business opportunity that
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./date/1998/07/msg00300.html:I was never interviewed by the SDRC committee or had any false and defaming claims of the SDRC.
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Binary file ./date/1998/07/msg00428.html matches
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./date/1998/07/msg00430.html:actually injuring him. Napoleon watched his chance and w
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./date/1998/07/msg00485.html:> Little chance of me turning America into a PlannedS
./date/1998/07/msg00539.html:Well learn how to play the game! Give yourself a fighting
./date/1998/08/msg00009.html:This is your chance, so don't pass it up!
./date/1998/08/msg00009.html:afford \$20 for a chance to make \$ 55,000. You obviously
./date/1998/08/msg00056.html: reasonable chance of getting through this,? Hatch said
./date/1998/08/msg00158.html: Here's your chance to...
./date/1998/08/msg00227.html:reading it that, "If you get a chance to Fuck this guy,
./date/1998/08/msg00256.html:This is your chance, so don't pass it up!
./date/1998/08/msg00264.html:any chance.
./date/1998/08/msg00269.html:If you had a chance to trade \$25.00 for \$240.00 would yo
./date/1998/08/msg00269.html:grocery coupons of your choice, not chance, for products
./date/1998/08/msg00287.html:There's a chance the government is listening in on that
./date/1998/08/msg00302.html: On Sunday, July 5th, I got a chance to address the conv
./date/1998/08/msg00353.html: was forced to defend, I have almost no chance of
./date/1998/08/msg00400.html:Women - Here's your chance to show that special man how
./date/1998/08/msg00446.html: All in all, then, I'd say she has a good chance of winn
./date/1998/08/msg00482.html: The chance of the bread falling with the butter side do
./date/1998/08/msg00002.html:chance of getting in any trouble with the U.S. governmen
./date/1998/09/msg00002.html:less chance of getting shot by a terrorist," he said, re
./date/1998/09/msg00009.html:bill, which stands zero chance of passing, but this invo
./date/1998/09/msg00022.html:> bill, which stands zero chance of passing, but this
./date/1998/09/msg00086.html:haven't had a chance to contact him so far but intend to
./date/1998/09/msg00089.html: I did not get a chance to download the great archive Ry
./date/1998/09/msg00112.html:And, as many of us have noted, their is zero chance a wo
./date/1998/09/msg00137.html: chance of happening."
./date/1998/09/msg00139.html:thought he was making, there was no chance that a workin
./date/1998/09/msg00161.html:In the off chance that the telecommunications Infrastruc
./date/1998/09/msg00236.html:> story, if we had poodles!, then perhaps their is a
./date/1998/09/msg00243.html:story, if we had poodles!, then perhaps their is a chanc
./date/1998/09/msg00284.html:> a chance to observe what has happened here in the p
./date/1998/09/msg00323.html:can estimate whether there is any chance they will get t
./date/1998/09/msg00323.html:outfit has a chance of meeting the deadline for testing.
./date/1998/09/msg00370.html:Stephen Woolley said there was a better than 50-50 chan
./date/1998/09/msg00386.html:from Watergate (or Teapot Dome or Iran-Contra), but it's
./date/1998/09/msg00397.html:> from Watergate (or Teapot Dome or Iran-Contra), but
./date/1998/09/msg00416.html: In general there would be a better chance of pulling it
./date/1998/09/msg00428.html:> In general there would be a better chance of pullin
./date/1998/09/msg00479.html:What chance is there that the Paula Jones case was dismi
./date/1998/09/msg00480.html:> from Watergate (or Teapot Dome or Iran-Contra), but
./date/1998/09/msg00483.html:What chance is there that the Paula Jones case was d
./date/1998/09/msg00483.html:meet the governor, and then give them chance to look a
./date/1998/09/msg00530.html:basis of chance," Kraut said. "There is something here t
./date/1998/09/msg00726.html:> simply change politicians at every chance, then we
./date/1998/09/msg00737.html: simply change politicians at every chance, then we thro
./date/1998/09/msg00821.html:cape, isolated from their chance at community." Gatto wa
./date/1998/09/msg00885.html:If we can get some larger factors, we stand a chance bec
./date/1998/09/msg00903.html:Always interested in learning something new which would
./date/1998/09/msg00916.html:Are we prepared to deal with it? Not a chance, says Debo
./date/1998/09/msg00936.html:stand a chance against oppression.

./date/1998/09/msg00936.html:miserable creature and has no chance of being free unles
./date/1998/09/msg01133.html:With a perfect smart card, an attacker can't do any brea



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 Vetturi 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 the artist 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 \(excerpt\)](#)

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)





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

A Bit for Your Thoughts

Enviroment, Carrosserie, Basel

Mixed media: handwritten intervention, audio, prints on vinyl

Do you want to be anonymous or famous? I want my work to be known and my name to be hidden.
V.V.

“deuxpiece has invited Valentina Vetturi to present her latest work *A Bit for Your Thoughts*.

This site-specific installation is the second part of her ongoing field-study-based work cycle, which explores the environments, motivation and philosophies of hackers. Going beyond a mere technical interest in the matter, the artist tries to find the human beings and their backgrounds behind the anonymous programs.

Placed like randomly notes all over the exhibition, her short, statement-like stories deal with the core issues which are widely discussed inside the web: anonymity, cryptography, digital money, rights and the relationship to the public media.

Using sound and text, Vetturi brings us close to the individuals that compose this crowd, their theoretical background and to the framework of their actions. In her sound piece, she takes and re-contextualizes fragments from a speech held by John Perry Barlow in Davos in 1996: *A Declaration of the Independence of Cyberspace*. It is a manifesto advocating for the complete independence of the World Wide Web as a zone free of governmental control and censorship. Barlow’s voice from the past now seems to directly address the visitors in the exhibition space.

Listening to this vision of an ideal future where people should be able to act free from any restriction and depression, we feel the striking contrast to the complexity of our actual situation in the era of google and facebook.

As the third integral part of Valentina Vetturi’s installation, there are the two basic philosophical terms “think” and “do” written in ASCII-code, one of the most widely used binary text-codes for computers. These abstract terms condense human activity to its most elemental substance and bring a formerly purely digital code into the physical space.”

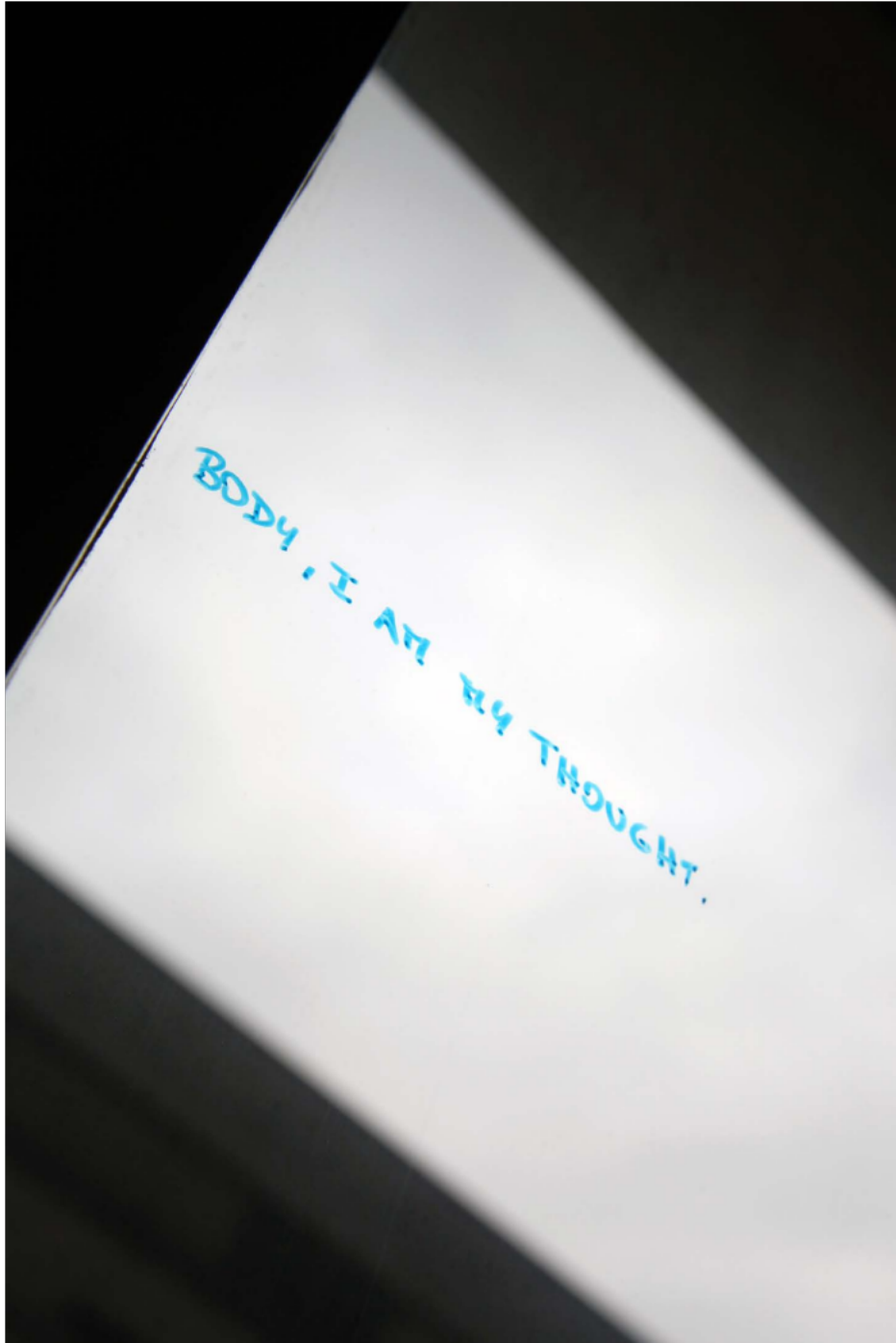
A Bit for Your Thoughts was a solo exhibition curated by Deuxpiece at Carrosserie Basel



View of the exhibition, documentation photo, Basel



View of the exhibition,documentation photos, Basel



Detail of the exhibition, documentation photo, Basel

Untitled

2015

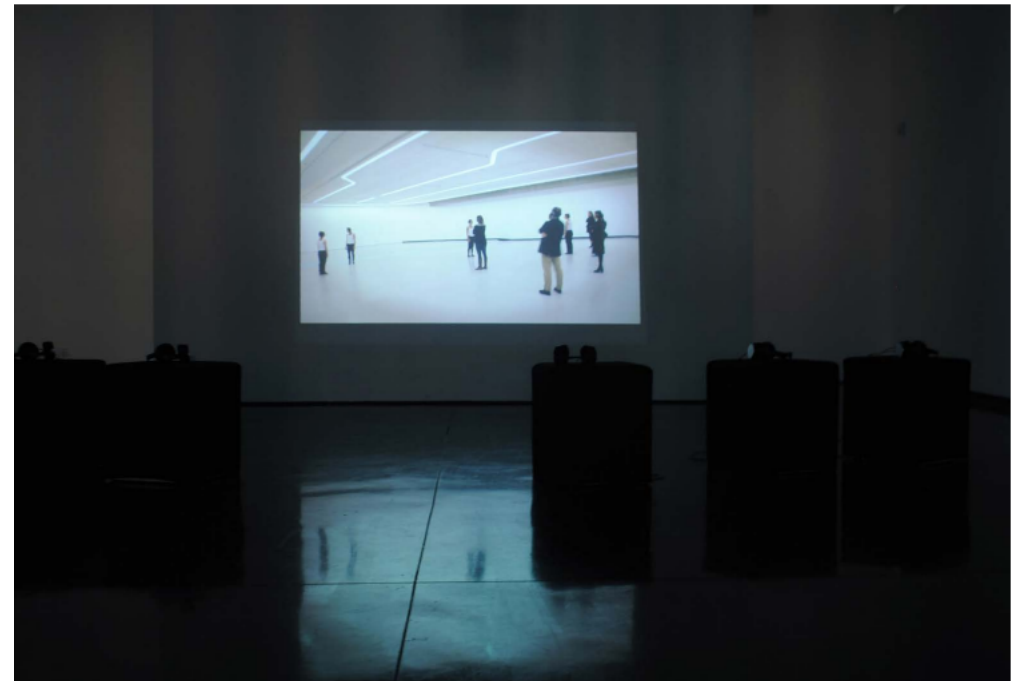
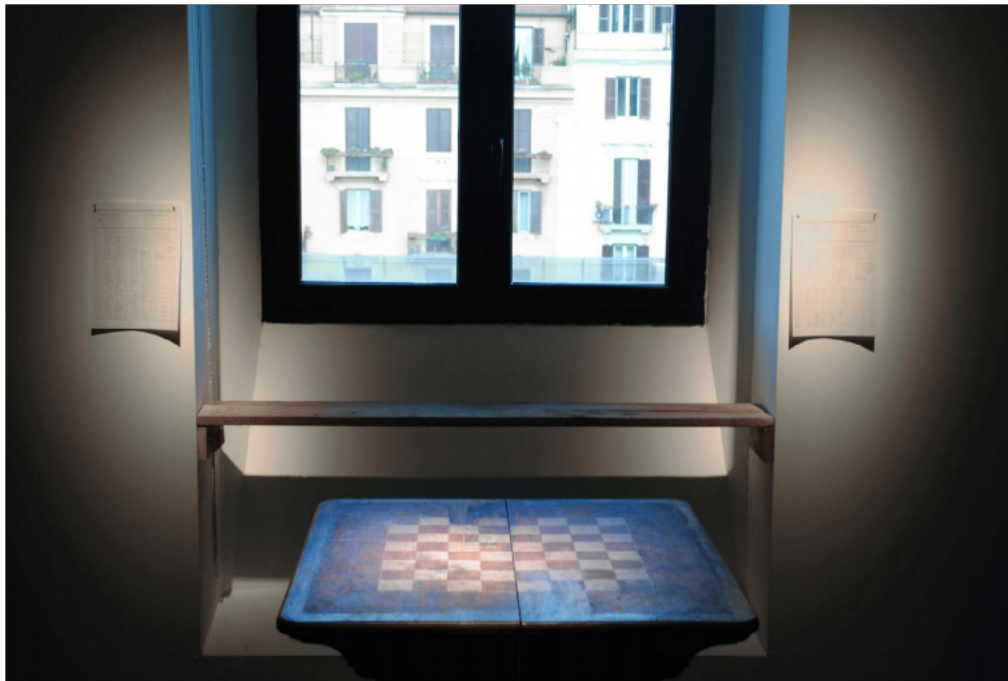
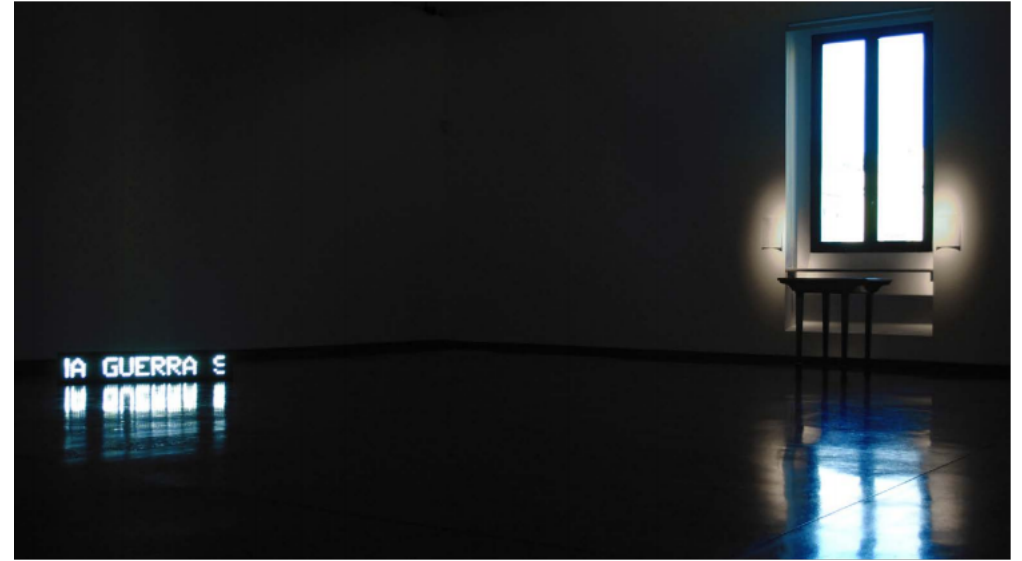
Electronic display
sliding white led, 113 x 20 cm

On a display, slowly flow a question: “COME POSSONO UNA NUVOLA E UNA GUERRA STARE IN UNO STUDIO?” (“How can a cloud and a war be in a studio?”)

The work was exhibited in *Artist in Residence* (MACRO, Roma) along with the works *La Mossa di Ettore* (chessboard with engraved gold leaf, papers, 2014) and *Alzheimer Café II* (video, HD, color, sound, 2015).



Exhibition detail, documentation photo, Macro, Rome



Alzheimer Café II

2014

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.

Curated by: Hou Hanru

Produced by Fondazione MAXXI in the frame of *Open Museum Open City*, it is now part of the museum permanent collection.

Made possible by the collaboration with: 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

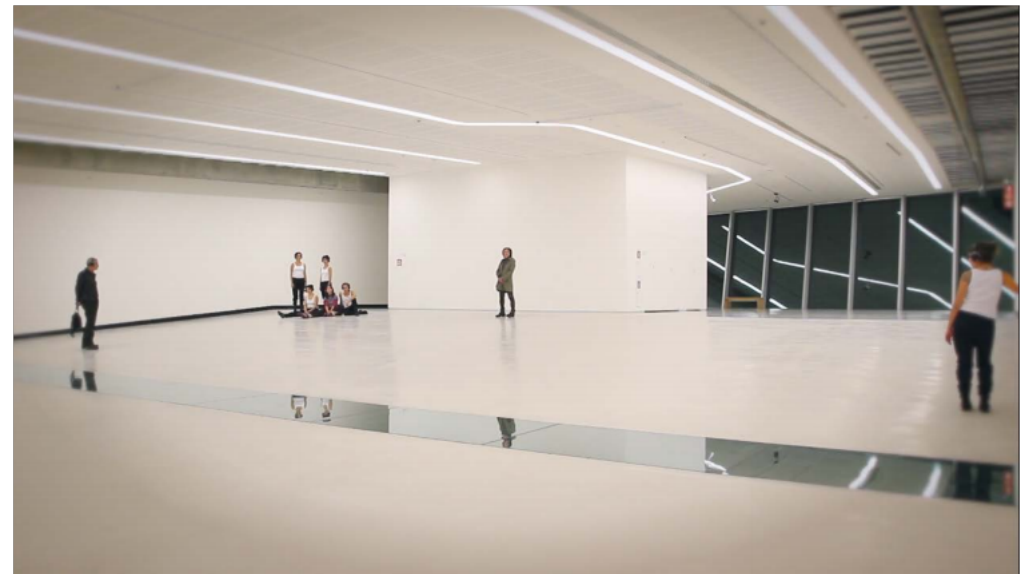
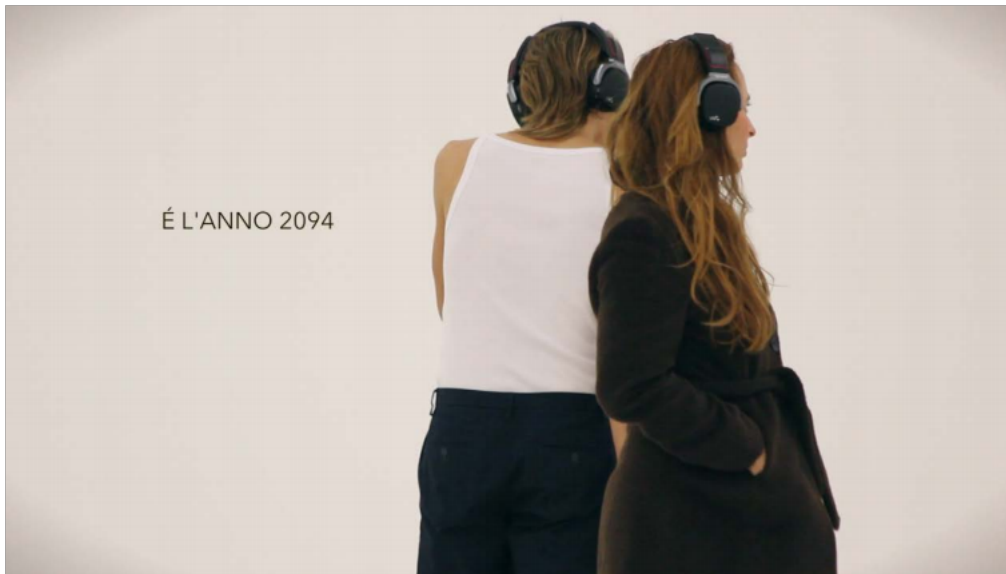
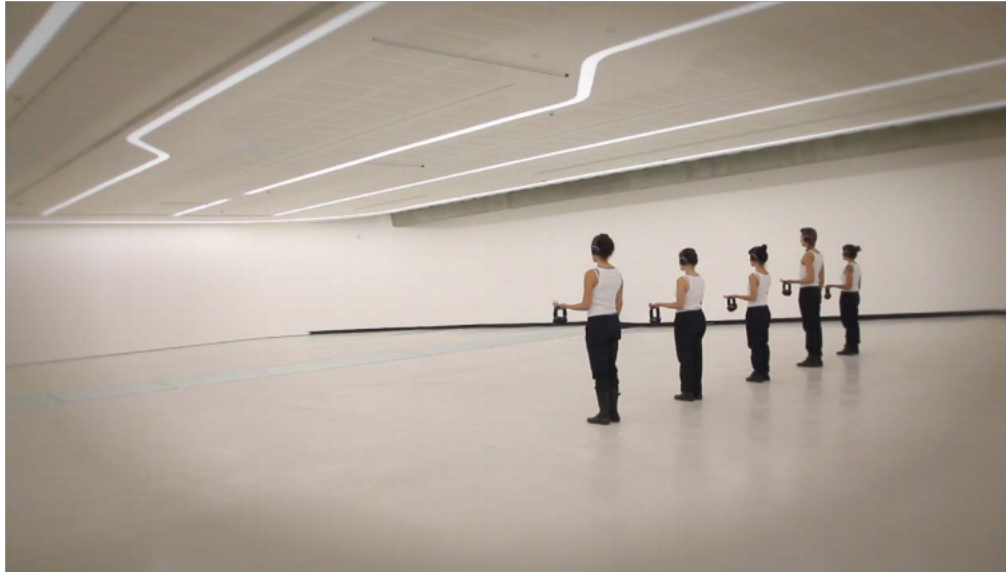
Sound Manipulation: Roberto Matarrese

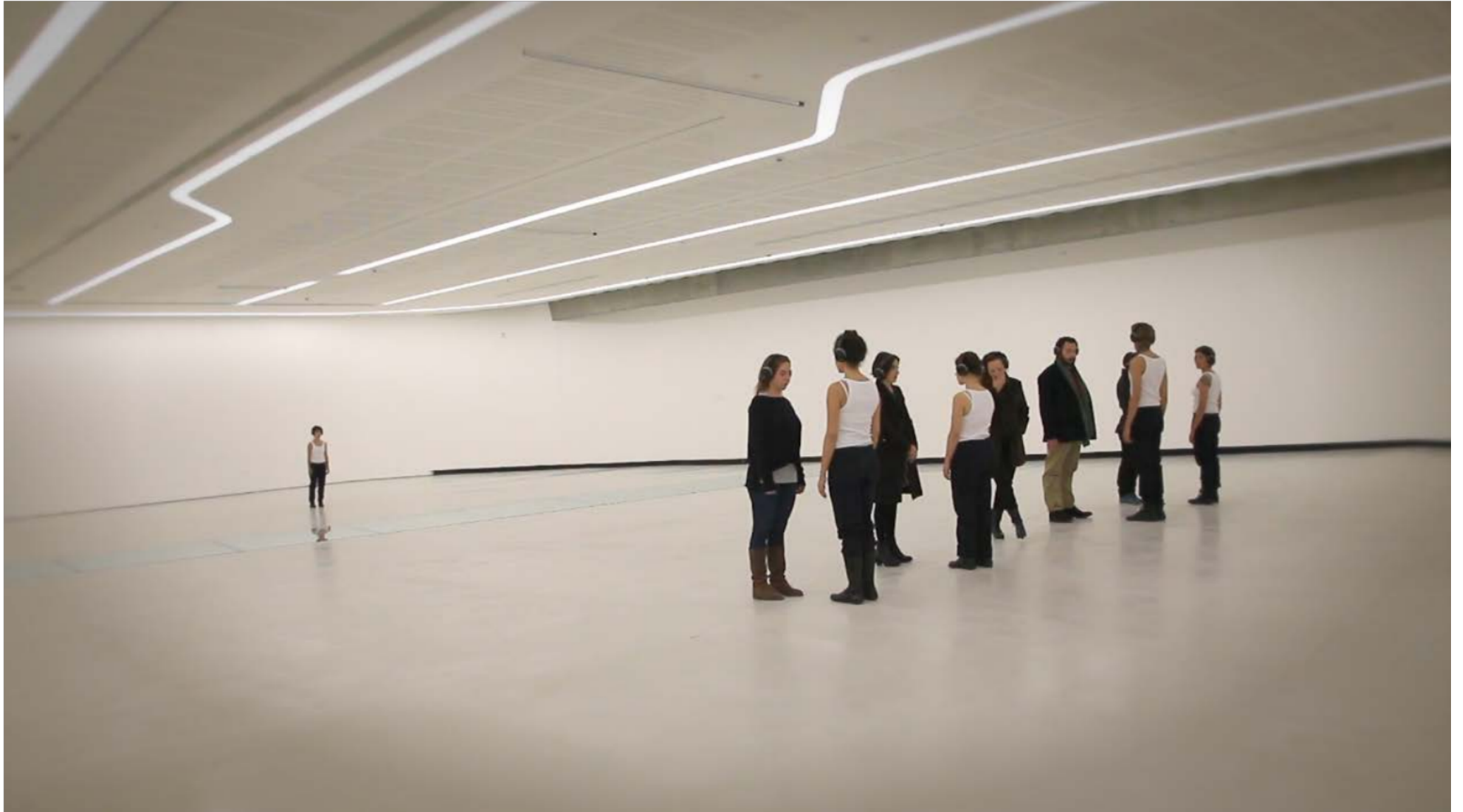
In collaboration with: Associazione Alzheimer Uniti Roma ONLUS e Fondazione Roma-Sanità; Centro Anziani Villaggio Olimpico; Centro Diurno Alzheimer "Arcobaleno & sole-luna"; Centro Diurno Alzheimer "Parco di Vejo" ASL RME; Roma Capitale-Dipartimento Politiche Sociali, Sussidiarietà e Salute.

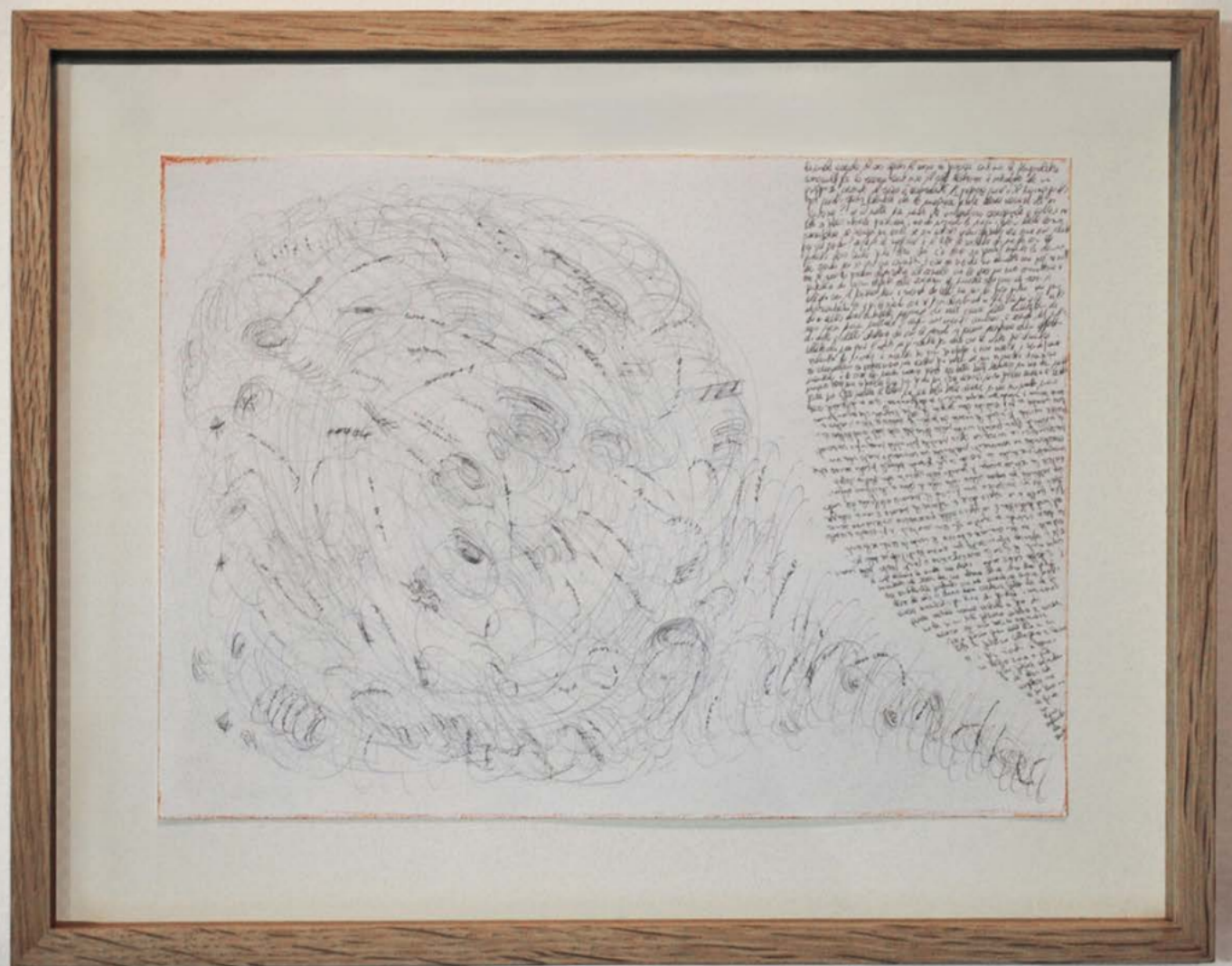
Thanks to: all the people who have lent their voice to this work, Luigia Leonardelli and Rossana Miele.

→ **Video** (psw: AcII@23)









Preparatory drawing, pen and pencils on paper, Artist studio, MACRO Rome

La Mossa di Ettore

(Ettore's Move)

2014

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.

Curated by: Hou Hanru

Produced by: Fondazione MAXXI for the show *Open Museum Open City*

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.

It has been realized in collaboration with the Italian Chess Federation.

Photos: Laura Estrada Pranda, Gianfranco Fortuna

Thanks to: Giulia Ferracci, Rossana Miele and Fabrizio Sartori

→ Audio

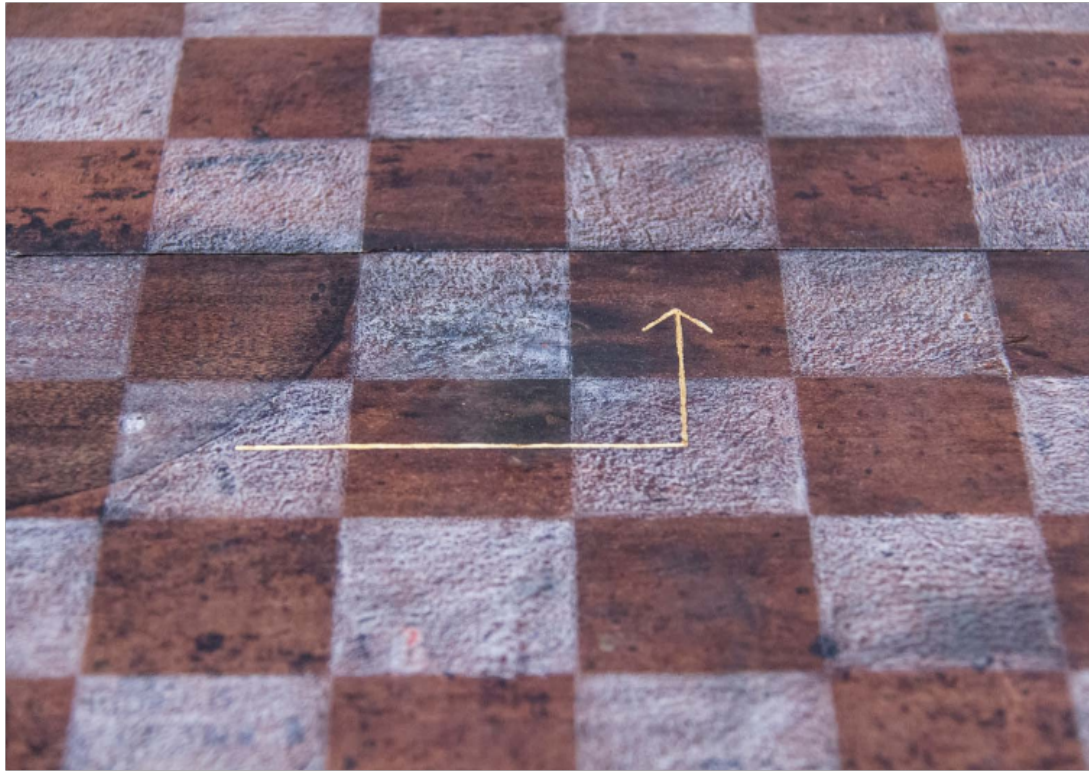


Primo Movimento, performance, documentation photos, studio of the artist, MACRO, Rome





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





Alzheimer Café I

2014

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 collaborated 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*.

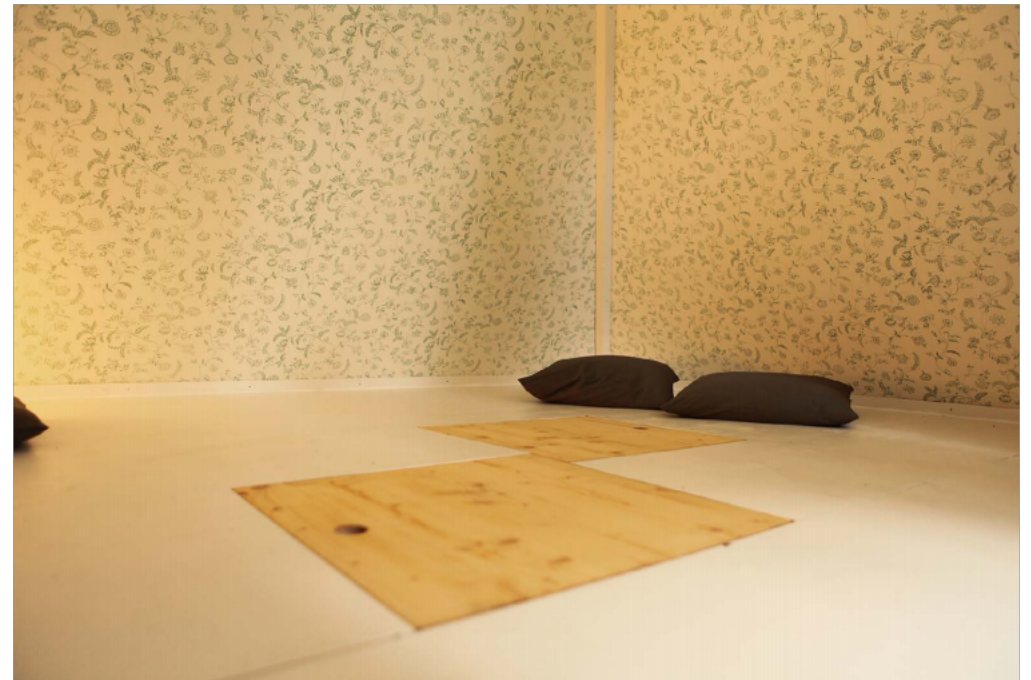
Sound manipulation and code: Roberto Matarrese

Photo: Yoojin An

→ [Video documentation \(excerpt\)](#) (psw: Acl@23)



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



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

Un Libro di Specchi

(A Book of Mirrors)

2013

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.

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

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

Curated by: Raluca Voinea

Produced by: Tranzi.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

As if on a sunny day you don't know how to swallow

Performance, Piazzetta Zanchi, Bergamo

At the entrance of a square, two men accumulate large sheets of paper. They build a step between two columns. The steps are Made of white newsprint paper.

Produced by: The Blank Bergamo for Art Date, 2013

curated by: Stefano Raimondi

→ **Video documentation** (Psw: cnd@23)



Three times

2013

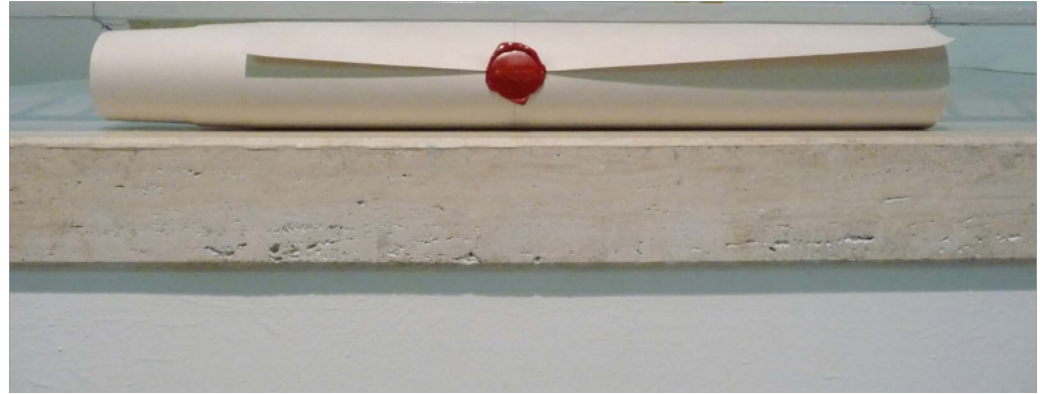
Handwritten paper scroll, Swiss Institute Rome
seal wax, red pencil, 50 cm x 10 m

A ten-meter roll of lining paper is rolled up and closed with a wax seal.

The artist thus renounces the visibility of her action, protecting it. The only access key to the work is summarized in a word imprinted on the seal: “ACCETTATO / ACCEPTED”.

With the choice of this term, which replaces the more official “approved” one, a linguistic shift is used, reflecting on the mechanisms of social relations.

Three Times is part of *Cattedrale*, a work commissioned by the Swiss Institute in Rome and constructed by a group of artists during three sessions of work and discussion from June to November 2013. The artists were invited by Enzo Cucchi, Salvatore Lacagnina, Victor Man.



Orchestra studio #1

(Orchestra. Study #1)

2016

Performance with seven orchestra conductors, MACRO, Rome

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 interprets the same score, performing the piece for their invisible ensemble.

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).

Curated by: Maria Alicata and Ilaria Gianni

Produced by MACRO, Museo Arte Contemporanea Roma for the show *Regeneration*

Orchestra Conductors: Filippo Cangiamila, Andrea Ceraso, Clara Galuppo, Massimo Munari, Silvia Patricelli, Francesco Snoriguzzi, Andrea Vitello.

Thanks to: Maestro Marco Angius , Conservatorio Statale di Musica di Latina



Marcia per un coro

(March for a choir)

2012

Sound installation, Fortezza di Civitella del Tronto, Teramo

3 min. loop

The sound piece is set inside the cave of Fortezza di Civitella del Tronto, and spreads even to the external terrace through the holes present on the pavement.

Through the reproduction of audio tracks, the presence of a woman is evoked, and then revealed through narrations made by people who believed to see her. Like a puzzle you can never solve, the figure of this woman with gathered-up hair, is in the air, between mystery and restlessness. It is as well connected to the popular story of a crime that was perpetrated around the fortress. (c

Marcia per un coro was produced for the show *Visioni* curated by Giacinto di Pietrantonio at Fortezza di Civitella del Tronto (Teramo)

[→ Audio](#)



Research image, Fortezza di Civitella del Tronto, (TE)

Allegretto

Lento

Più volte / Più volte / l'ho vista Un giorno di aglio / alla ciatenna / Indossava una gonna / I
capelli raccolti / Il corpo oscillava Anche lei l'ha vista / un attimo / e poi nulla
Il gran Sasso Più volte / Più volte / l'ho vista Nel coccodrillo /
era l'alba alla prigione / Indossava una gonna / I capelli raccolti / L'acqua alla gola saliva Anche lei l'ha vista / un attimo /
e poi nulla L'Adriatico
Più volte / più volte / l'ho vista Sulla Galsabraga / c'era la neve / cantava / sottile una marcia / coi capelli raccolti / guardava
in basso Anche lei l'ha vista / un attimo / e poi nulla
Il bosco delle casermette Più volte / Più volte / l'ho vista Era primavera / indossava una gonna /
Sulla rampa interna / contava le pietre Anche lei l'ha vista / un attimo / e poi nulla
Guarda il cielo Più volte / più volte

Una Mostra

(An Exhibition)

2012

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



Una Mostra, Valentina Vetturi
Audio piece – excerpt

'La nostra relazione è cominciata in modo insolito: V.O. ha accettato di collaborare con me per via di una borsa rossa, vintage, con i manici, piuttosto grande che indosso giornalmente da ormai tre anni. Questo te lo racconto non per sviare, solo per dire che le affinità elettive nascono per i motivi apparentemente più banali e anch'esse sono in stretto dialogo con l'autenticità.

(.....)

Sono stata a trovarla nel suo studio. Immagina un archivio perfettissimo di oggetti vintage, una raccolta, ad oggi composta di centotrentasette elementi, effettuata negli anni con costanza e catalogata con una dovizia degna di Eugenio Casanova. Ogni oggetto ha una sua collocazione, ogni oggetto ha una scheda che riporta luogo, ora e data del ritrovamento, persino ipotesi della sua storia precedente, in taluni casi stralci di conversazione avute con i passati proprietari e quelli precedenti, una sorta di genealogia dell'oggetto che potrebbe assumere le vesti della sua geografia. Immagina una mappa documentaria della vita passata di ogni singolo elemento dell'archivio. Dico passata perché l'ingresso nella dimensione della collezione privata di V.A. ne modifica in modo irreversibile status e destinazione, o più precisamente status e destinazione d'uso.

Nel tempo in cui questi oggetti abitano lo studio attraverso una fase che definisco del congelamento, sono ricoperti da quel tipo di brina che solo l'archiviazione dona al soggetto della sua ricerca: immobilizzazione, sospensione del suo stato vitale al fine di una accurata vivisezione del suo essere *usque momento*. Non saprei dire se sono stata più colpita dalla brina o dal successivo passaggio allo stato di movimento che V.O. riusciva a imprimere agli oggetti, per cui era evidente già a un primo sguardo chi si trovasse nel primo, chi nel secondo, chi in uno stato intermedio che potremmo definire dello scongelamento che comporta il superamento dell'inerzia e lo smantellamento della mentalità e delle abitudini preesistenti dell'oggetto in questione. (.....)'



Exhibition view, documentation photo, Viafarini



Exhibition view, documentation photo, Viafarini

Un Esilio

(An Exile)

2011

Performance, Tenuta dello Scompiglio, Lucca

Publication: b/w typographic print, handwritten intervention with pencil, 30 pages, dimensions 14,8cm x 21cm

I went back to Lucca. This countryside is a part of my memory. Years ago, I can't remember how many, I had the habit of covering the estate by foot, twice a day: when I woke up and at nightfall. An exercise that marked my days.

V.V.

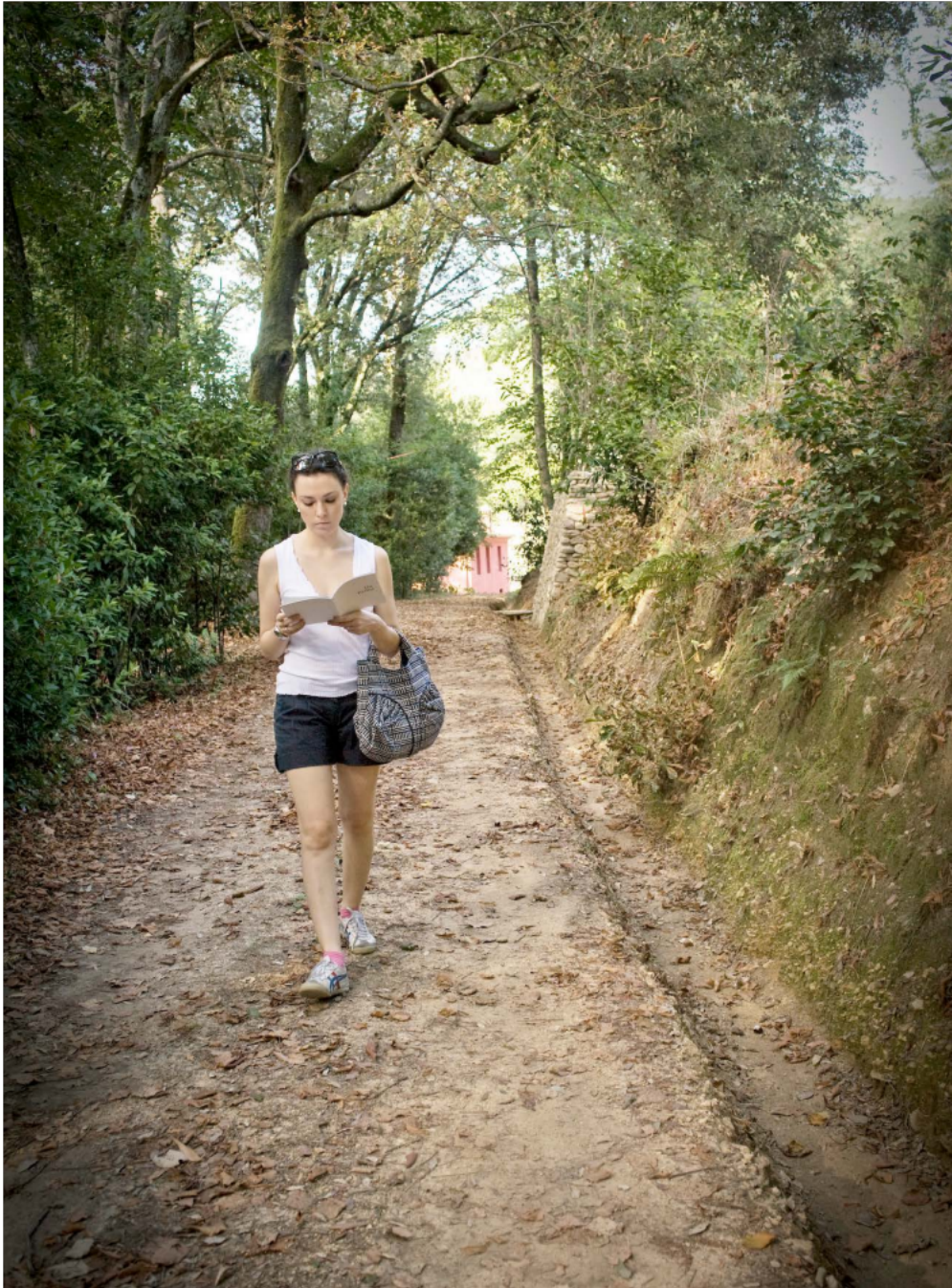
Valentina Vetturi imagined being in exile, perhaps a self-inflicted exile, in the countryside around Lucca.

Un Esilio is a book composed of fragments of the memories of this exile. In this work, reality and fiction overlap and their boundaries fade away. The publication accompanies the reader in their wandering through the Tenuta dello Scompiglio.

Un Esilio was produced by Tenuta dello Scompiglio (Lucca) for the performance cycle *Relazioni Interpersonali* curated by Angel Moja Garcia, in September 2011.







View of the performance, documentation photos, Tenuta dello Scompiglio, Lucca

The Playground

Guided improvisation: eleven teenagers, Teatro Margherita, Bari

Traces of the improvisation: audio piece, 6:27 min. loop; posters; a sail

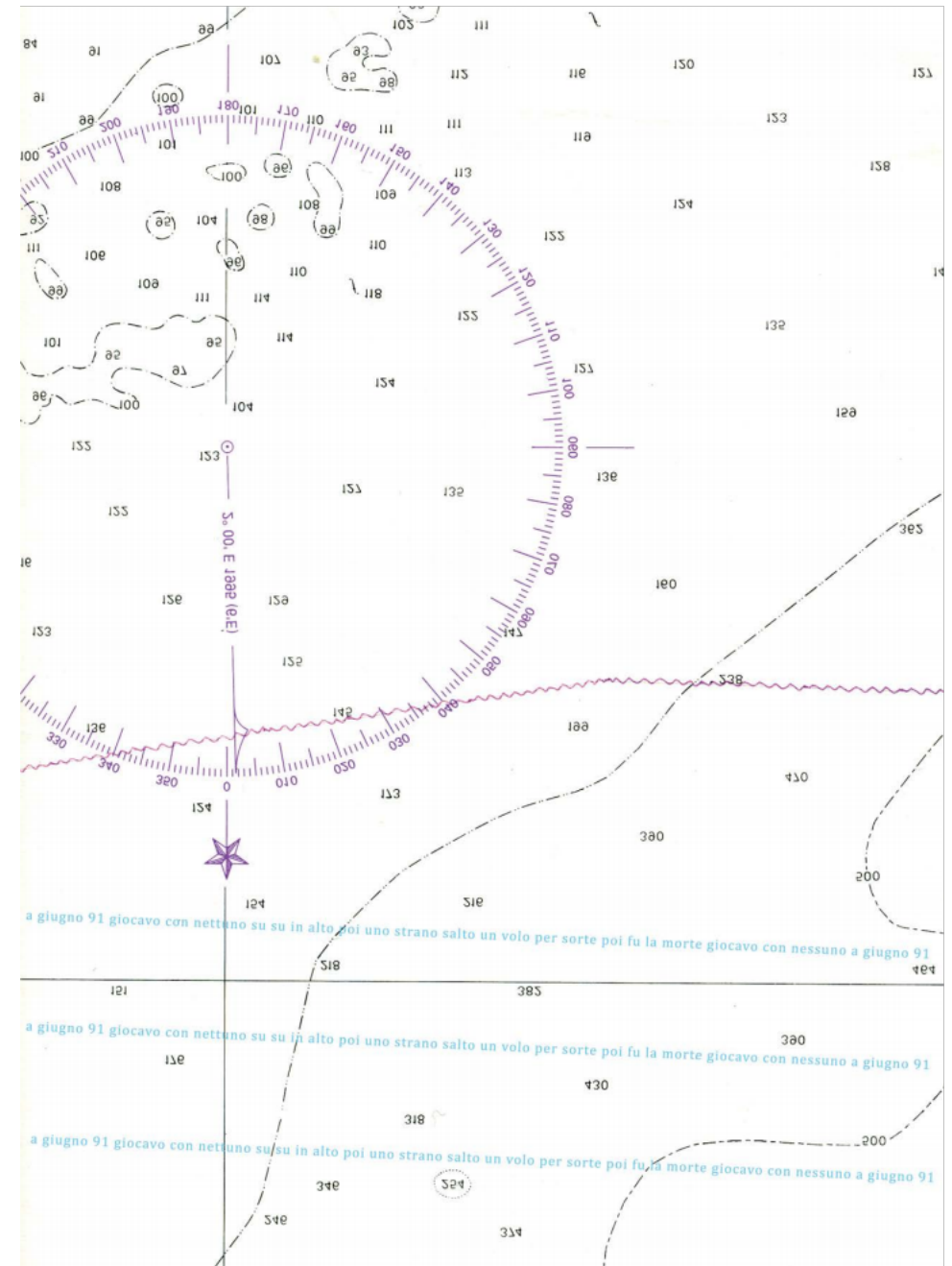
A heavy white sail is anchored horizontally on the ground with bolts.

A group of adolescents play and sing a nursery rhyme, improvising variation on the melody.

The work has as a poetic motive the resurfacing of memory; still, at the same time, time it is linked to one of the unsolved socio-political crux of the city and the general climax of the year 1991, connecting in this way the private and the collective sphere, past and present. (c)

The Playground was produced for the LUM Prize, Teatro Margherita, Bari, curated by Stefano Chiodi, Caroline Corbetta, Giusy Caroppo.

[→ Audio](#)



Poster, traces of the performance, Teatro Margherita, Bari

Un Viaggio (A Journey)

2011

Enviroment, Spazio Norbert Salenbauch, Venice

Mixed media: sound piece, 13:20 min; wall painting, variable dimension

Tell me, what is left of that journey?

The time we spent awaiting before, the memory today.

V.V.

In June 2011, in Spazio Norbert Salenbauch in Venezia, for fourteen days, Valentina Vetturi has covered the distance between Bari (South Italy) and Rustavi (Georgia), drawing 2400 kilometres.

Un Viaggio is a story of a nostos that never took place. A recollection of others' memories, which Valentina gathered following incorporeal conversations on the internet, articulated the site of an imaginary geography. Each physical kilometre, identified by its corresponding latitude and longitude, is inscribed on the wall according to the cardinal points. At the same time, the audience is invited to wear headphones and follow the artist's voice, re-telling the story of the journey.

Un Viaggio is the second stage of a project started in 2008 with *La stanza dei dialoghi*, a work/archive featuring the encounter between a young Georgian woman, a temporary immigrant in Bari, and Valentina.

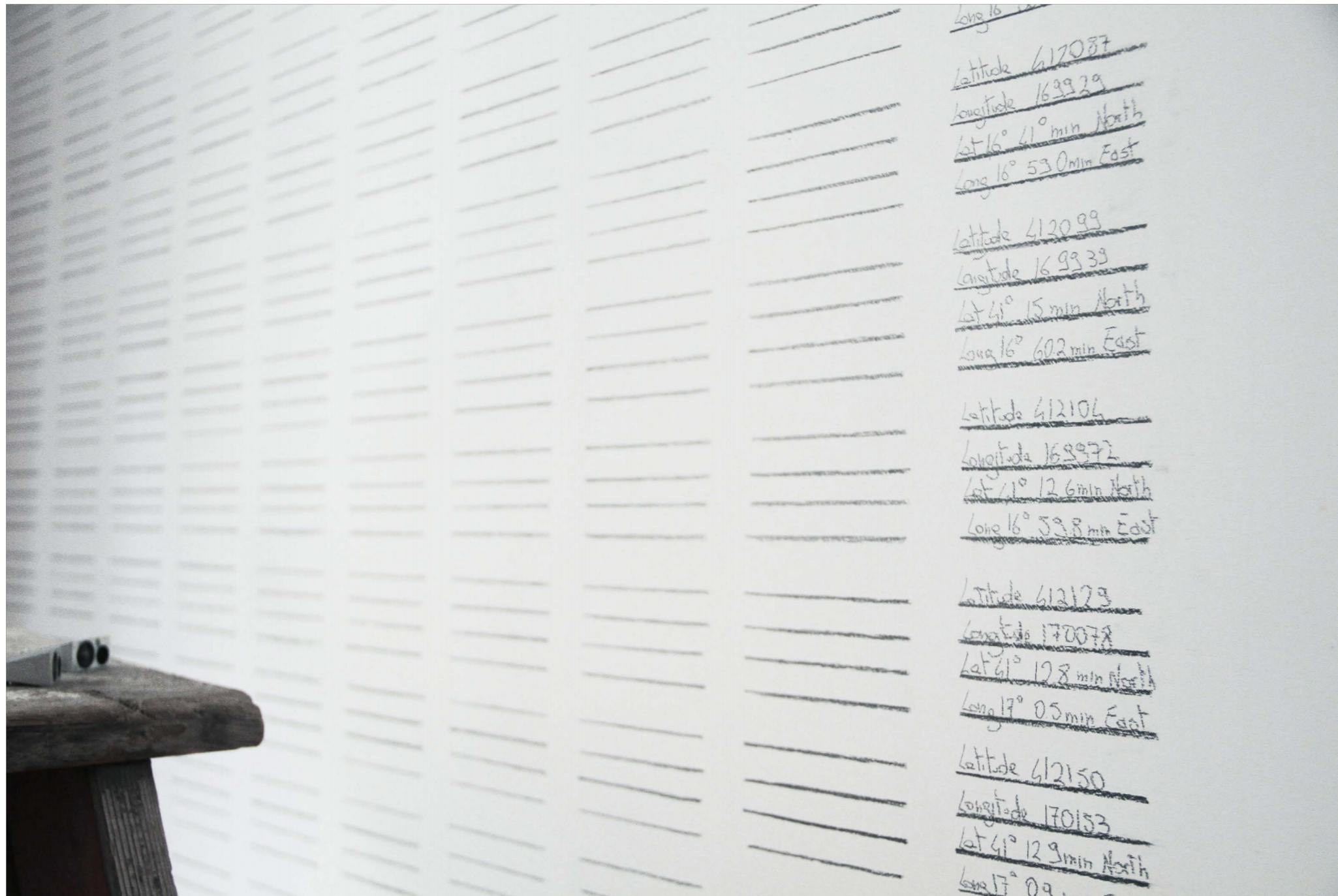
Un Viaggio was presented at Spazio Norbert Salenbauch in Venice by Galleria Bonomo Bari.

Sponsored by Vittorio Muolo/Masseria Torre Coccaro

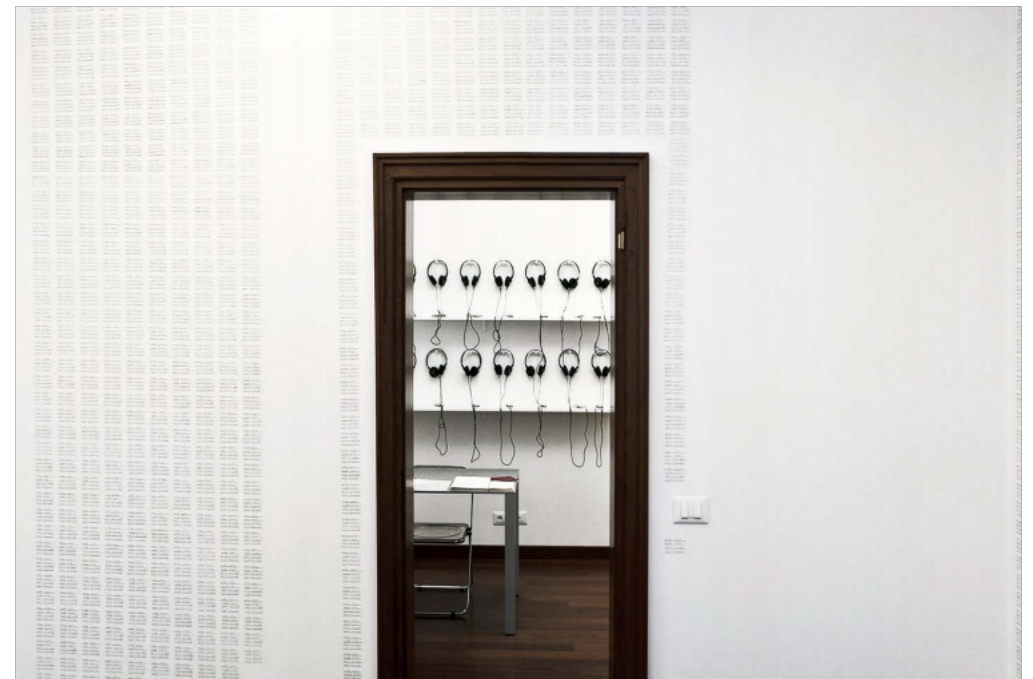
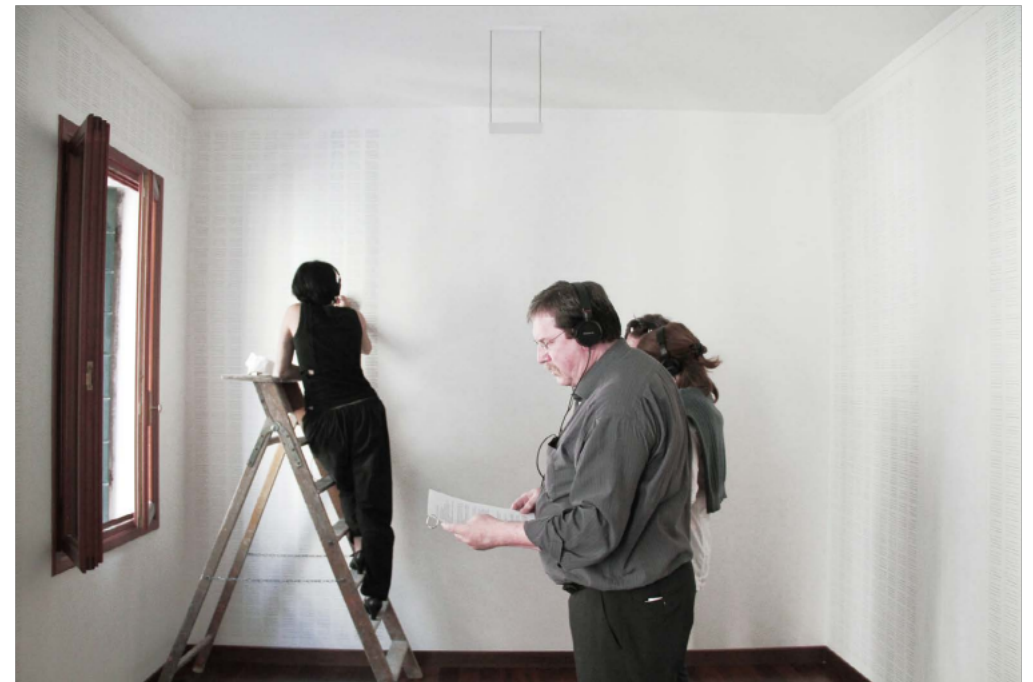
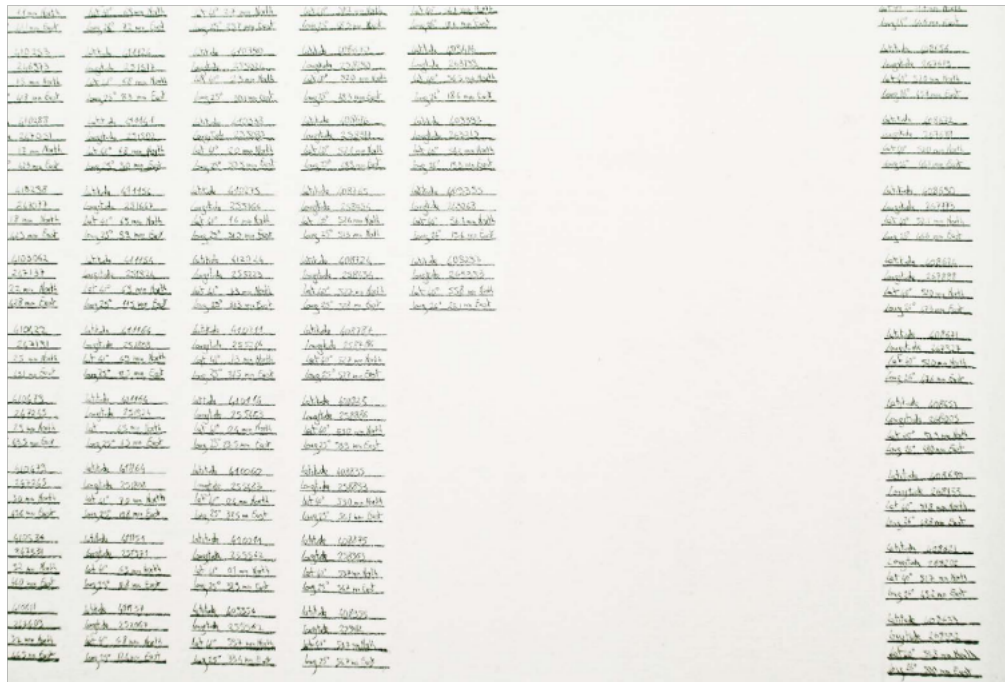
Thanks to Lino Sinibaldi e Antonella Spano

Photo: Marco di Giuseppe

[→ Audio](#)



Exhibition detail, documentation photo, Spazio Salenbauch, Venezia



Exhibition view, documentation photos, Spazio Salenbauch, Venezia

La macchina che produce il tempo

2010

(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, who 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 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](#) (psw: mpt@23)





La Pendolare

(The Commuter)

2010

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

→ [Video](#) (psw: lp@23)



Performance, documentation photo, Trenino della Casilina, Rome

[illegible]

Isn't that a writer you know

ti prendo da dove avevo lasciato, no scachina fotografica, no sedia
 la mia postazione si e' ridotta all'osso solo una macchina a scrivere
 gentilmente prestata da cesare che l'ha comprata in america ed ecco
 un altro continente la posizione migliore per scrivere e' quella lat
 sono s i vagone 3 d tre ciano s ci sono solo tre donne sempre annoiat
 le curve de trenino fanno inserire il bloccosaltare le lettere
 tor pignattare termini "oi amore di dmi.bella.sto sul-trenino. quello
 ch porta atermi. e lo so che ci v oi fa'. da paura. sto negli anni
 80. da paura che ci vuoi fare. ah loro vanno alla locanda? e quanto
 costa? ammazza. e a che oramante? io fino alle 8.15 lavoro.
 caso mai ci sentiamo dopo. ciababella ciao amore." Il trenino traba la
 uomo cappello di lana bianco e celeste pelle rosa di spalle testa piegata
 si intravedono gli occhiali felpa alla tuta tipo adidas rossa dorme
 sonnecchia losangeles sul retro scarpe lucide nere con retro lucido beige
 e calza beige clante ipod auricolari senti il mio batter ?
 termini questa volta resto sullo stesso trenino. e i ragazzini arabi
 vogliono sapere che scrivono non dicono guardano. come tano in arabo
 bengalesi all aver non ca iscoiaua mollore cifa cender e scu e questo r
 scosa da treno corro sull'altro non c'è un sedillibro mi metto u
 un gradino a terra un ragazzo bengalese si alzaemi fa sedere
 sguardi inhamola i appannati addormentati apatici annoiati occhi
 chiusi mani appese alla ringhiera gialla mani intrecciate vagone
 centrale di tre un ragazzo cinese gambe a 45 gradi mi guardano
 regge lo sguardo io guardo guardo sempre sfido lo sguardo c'è silenzio
 totale solo il rumore della macchina scrivere solo il pigiare dei
 tasti due donne platino di circa 60 anni a mmesamnte parlano
 il ragazzo cinese dorme muove a scatti i piedi li incorcia poi li
 rimette a 45 gradi profilo regola re pelle mulatta cappello impomatato
 giubbotto jeans odore di pomata mi fa venire in mente un fil dei fratelli
 cohensu e giu' avanti indietro silenzio silenzio silenzio oscurato da
 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 ai non deam
 bulanti ipod aurico lai jeans jeans jeans jeans jeans jeansper ogni
 sedile una mac attaccata tutti i sedili tranne il mio nessuno si siede
 guardo faccio in srieiprofil verticali ma nelle orecchie anelli
 bracciali nessuno incocia il mio sguardo ho quasi imparato a non
 guardar latastier per guard re loro certo i risultati non sono
 strepitosi ma li guardo loro non mi guardano sono in attesa
 pinze fur i a e n e r o b e n o n s c r i v e
 tor pignattare termini r no vagon unico urva la cura decide
 i jallal dal banga deah itta' da a mi parla tu di dove sei? bari
 shhhhhhh vicino clabria abania sei pericolosa tu di pericolosa
 pericolosa sono noha un cluffo 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 po98 il libro ma io ancora non v de
 un uomo capelli lunghi i giacca rosa mi scatta una foto con il cellular
 un'altra legge al contrario quello che scrivo piove 4 venditori di
 ombrelli mani da operaio scarpe da ginnastica bianche immerse n l b
 beige dappellino semb aun albanese si mette le mai nel naso
 cinese! tutolia isoma nuu wat e sero isc ga a isciagara na fu aa u u t p
 top ha posizionato il suo libro così a ntrare
 ufficialmente nella storia di questo trenino moni
 ovidia lei e' bella il libro non lo leggerai anche la camicia e camicia
 e' viola brufoli quasi tutti hanno il bufo i
 col collo sulvisco onna e l et una badante quasi centopina

Cheek to cheek

2010

Performance

Traces of the performance: Hd video, sound, color, 3:29 min

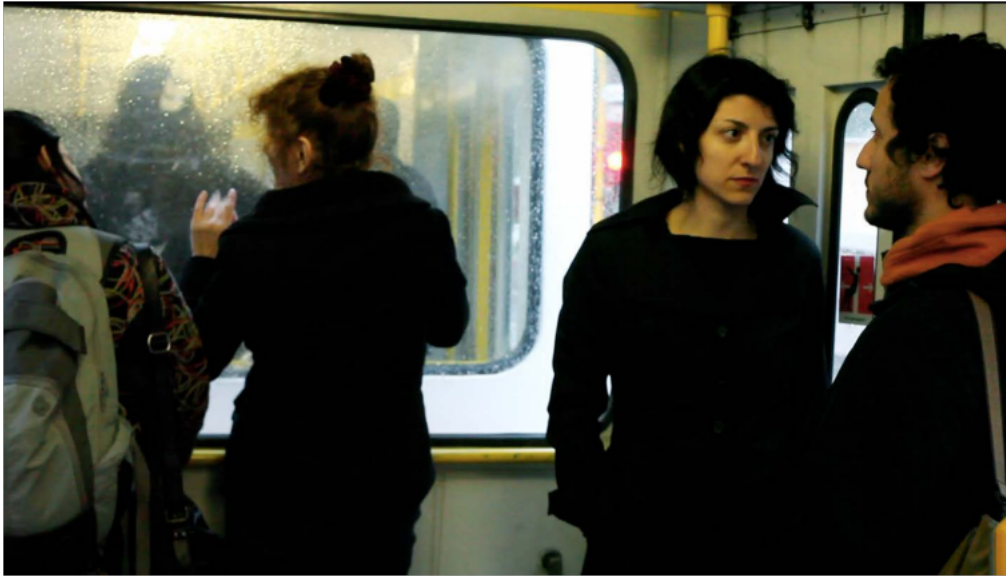
I'm on the tram (Trenino Casilina), the day after the performance The Commuter, seeking a relationship with the commuters through the eyes. I look at them for a long while, five or even ten minutes. Then I get close and I try to touch his/her cheek with mine.

V.V.

Cheek to Cheek, is an action realized 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

→ **Video** (psw: ctc@23)





La funzione

(The Service)

2009

Performance

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 on the tram linking Tor Pignattara suburb to Roma Termini. In this case, the performance consisted of registering with a 1978 Olivetti typewriter what was happening around her and in her mind during the endless and 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 them with the clear intention to establish a contact. The person then receives a card and hear this sentence from the artist's 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's 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 for 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

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 *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.

Valentina Vetturi
La Funzione
9 Aprile 2011 - 8.30.00 pm
Milano

Fernand Meyssonnier
Bourreau
1947 - 1961 Algeri

Per la città futura

(For the Future City)

2009

Performance, Naples

Per la Città Futura is a petition, an invitation that Valentina Vetturi address to the public, inspired by “La Città Futura”, a text written by Antonio Gramsci in 1917.

The petition calls for the “indifferent” people and the “partisans” to put their signatures in the chosen column.

Valentina “wore” the petition in Naples. The performance took place in the streets of the city’s historical centre on the 24th of May 2009 from 11 am to 8 pm. She met the passers-by and, only through her glance, invited them to read and eventually sign.

Per la Città Futura was born as a poster on the order of Teatro Kismet Opera Bari in 2008. The performance then took place in Naples in 2009 for *Comincia Adesso* at Spazio Ventre, curated by Stefano Taccone, and in 2010 at *Santarcangelo 40th International Theatre Festival*, curated by Enrico Casagrande/Motus.

Photo: Katia Meneghini



Valentina Vetturi

2018/2019 — Master of Science Degree in Digital Currencies, University of Nicosia (Scholarship by University of Nicosia)
2011 — Premio LUM, Visiting professor Olaf Nicolai, Bari
2009 Trancient Spaces, Summer School by Berlin Uqbar Centre, Vilnius, LT
2006 — Maja Bajevich, workshop Viafarini, Milano
2006 — Barilonga, with Stalker/Osservatorio Nomade, Bari
2006-2007 — Master's degree Landscape, Art and Architecture, Politecnico di Milano, Dipartimento di architettura e pianificazione
— Accademia Santa Giulia Brescia IT (Scholarship for postgraduate study by Puglia Region, IT)
2006 — Law Degree - Università degli Studi di Bari, IT and Ruhr-Universität, Bochum, Germany (Erasmus Scholarship)

SELECTED SOLO SHOWS, PUBLIC INTERVENTIONS AND PERFORMANCES

2023 La Matematica del Segreto, MA*GA, Gallarate, a cura di Alessandro Castiglioni
2023 Tails, Spazio Murat, Bari, a cura di Silvia Franceschini
2021- I Never Think of the Future. It Comes Soon Enough II, Maxxi L'Aquila e Arium Space
2021 — la carta ricorda, Museo Castromediano, Lecce
2020 — la carta ricorda, Giornata del Contemporaneo, Museo MACTE, Termoli
2020 — Orchestra. Studio #3, Teatro Comunale di Bologna, curated by Lorenzo Balbi
2020 — Il crepaccio, Instagram show, Milan curated by Caroline Corbetta
2018 — Alzheimer Café Umeå, Room for Performance, Bildmuseet & Norrlandsopera, Umeå, Sweden, curated by Valentina Sansone and Helena Wikstrom
2017 — Alzheimer Café Trivero, ALL'APERTO, Fondazione Zegna, Trivero (TO), curated by Barbara Casavecchia e Andrea Zegna
2016 — Orchestra. Studio#2. Walking on the Public Site, Perf, Geneva
2016 — A Bit For Your Thought, Carrosserie, Basel curated by deuxpiece
2015 — Artisti in residenza, MACRO, Roma
2014 — Un Libro di Specchi, Tranzit.ro, Bucharest, curated by Raluca Voinea [c]
2014 — Alzheimer Café I, Kunsthalle Goeppingen, Public Art Program [c]
2014 — Primo Movimento (La Mossa di Ettore), MACRO, Roma
2012 — Una Mostra, Viafarini, Milano
2012 — Una Giornata, MAXXI, Roma, curated by AMACI - Associazione dei Musei d'arte contemporanea italiani
2012 - Il tempo, Festival della Scienze, Auditorio Roma, Spazio Arte, curated by Anna Cestelli Guidi
2011 — Per la città Futura, Santarcangelo 40, Festival di Teatro, Santarcangelo (Rimini), curated by Motus [c]

2011 — Un Viaggio, Galleria Bonomo Bari,
Spazio Norbert Salenbauch, Venezia [c]
2010 — La Pendolare, Wunderkammern, Roma [c]

SELECTED GROUP SHOWS

2021— Cryptoparty, MAGA, Gallarate
2018 — I Never Think of The Future. It Comes Soon Enough, Illuminate Art Festival, Zug, Switzerland
2020 — Art Encounters Biennial, Banat Museum, Tmisoara, Romania, curated by Maria Lind and Anca Rujoiu (with Collection Collective) [c]
2016 — Quadriennale 16, sezione De Rerum Rurale, curated by Matteo Lucchetti, Palazzo delle Esposizioni, Roma [c]
2016 Anarchie! Fakt und Fiktionen, Strauhof Museum, Zurich [c]
2016 — People in a Building without a Building, Ex Guarnet, Milano, curated by Kunstverein Milano e Martina Angelotti
2016 — DAMA Live Program, Palazzo Sallustio di Paesana, Torino, curated by Lorenzo Balbi
2015 — La scrittura degli echi, MAXXI Roma, a project by Nero, curated by Giulia Ferracci and Elena Motisi [c]
2014 — Open Museum Open City, MAXXI, Roma, curated by Hou Hanru [c]
2013 — Cattedrale, Istituto Svizzero, Roma [c]
2013 — Helicotrema, MACRO, Roma
2012 — Visioni, Fortezza di Civitella del Tronto, Teramo, curated by Giacinto Di Pietrantonio [c]
2012 — Sotto la strada la spiaggia, Fondazione Sandretto, Torino, curated by B. Antille, M. Fiedler e A. Parsahikov [c]
2012 — Re-generation, MACRO, Roma, curated by Maria Alicata e Ilaria Gianni
2011 — Premio LUM, Teatro Margherita, Bari, curated by S. Chiodi, C. Corbetta, G. Caroppo [c]
2011 — 50 di 100, Naba/MIART, Milano, curated by Marco Scotini e Giacinto Di Pietrantonio
2011 — Protest!, Care Of, Milano, curated by 1:1 project
2011 — Relazioni Interpersonali, Tenuta dello Scompiglio, Lucca [a]
2010 — Premio Razzano, Museo ARCOS, Benevento [c]
2010 — Festa del Migrante, Galleria Neon Campobase, Bologna, curated by Gino Giannuzzi, Viviana Checchia, Anna Santomauro
2009 — Roaming, Museo D'arte contemporanea, Mestna Gallerija, Nova Gorica (SLO), curated by Alessandro Castiglioni
2009 — XIV Biennial of Young artists from Europe and the Mediterranean, National Gallery of Macedonia Mala Stanica, Skopje [c]
2008 — GAP, Giovani Artisti Pugliesi, Sala Murat, Bari [c]

RESIDENCIES, PRIZES, GRANTS

2020 — Villa Rouffieux, Sierre, Svizzera
2016 — Italian culture institute Stockholm + EMS

Elektronmusikstudion, Stockholm, curated by Valentina Sansone
2016 — Embassy for Foreign Artist, Geneva
2014/15 — MACRO, Museo Arte Contemporanea, Roma
2014 — Tranzit.ro, Bucharest, Romania, curated by Raluca Voinea
2013 — Nctm e l'arte — grant
2012 — ViR, Viafarini residence, Milano
2012 — Talent Prize, Roma (short list)
2010 — Mario Razzano Prize
2008 — GAP —Giovani Artisti Pugliesi Prize

TALKS AND TEACHING

2022-23 Professor Theory and Techniques of Performance Art, LABA Accademy of Fine Arts, Brescia
2021 — Performative 01 Talk with B. Pietromarchi, C. Bertini, S. Tabacchi MAXXI L'Aquila
2021 — La carta ricorda e alter storie. With Valentina Vetturi, Caterina Riva e Silvia Lucchesi
2021 — Valentina Vetturi, Cryptoparty, workshop, MAGA, Gallarate (Mi)
2018 — Valentina Vetturi, Artist talk, Performing Publicness Lab, Spazio 13, Bari
2018 — Valentina Vetturi. Lecure.Tra Performance e Scrittura, Accademia Belle Arti Bari
2016 — Artist Talk, Alzheimer Café and other stories about invisibility: text-based performance and hacking, Istituto di Cultura Italiana Stockholm
2016 — 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
2016 — In the Corridor of Cyberspace Talk, with Alexis Roussel, Strauhof, Zurich
2016 — In the Corridor of Cyberspace Talk, with Hannes Grassegger, Strauhof, Zurich 2016 Artist Talk, Carrosserie, Basel
2016 — ¿CREATIVE VILLAGES?, Seminar on art in public spaces, Leytron, Switzerland, curated by Benoit Antille
2015 — Artisti in residenza, talk with Cecilia Canziani (Nomad Foundation, Roma) e Giulia Ferracci (MAXXI, Roma), MACRO, Roma
2015 — Ritratto a Mano 02, Workshop with Simone Berti e Valentina Vetturi, Caramanico Terme, Pescara

SPECIAL PROJECTS AND COLLABORATIONS

2018 — Member of Collection Collective
2009/2011 — Co-founder of the collective Radice Quadrata, Bari
2009//2010 — Coordinator of Trastevere 259, Studio Cesare Pietroiusti, Rome
2008 — co-founder of IlMotorediRicerca
2007/2008 — Collaboration with Stalker/Osservatorio Nomade, Roma