

# Valentina Vetturi

Selected works 2023—2014

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 the 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. These researches led her to *Tails* (2023) a performative and sonic landscape of digital, geopolitical, environmental entanglement reconstructing, with papier-mâché, on a scale of 1:2000, all the fiber optic cables submerged in the depths of our seas.

With her last work, *“La Matematica del Segreto”* (2023-ongoing), she delves into the concept of money and its unorthodox stories. The video series redefines the lecture-performance format, creating an intricate dialogue between human expertise and generative artificial intelligence.

Valentina Vetturi's works have been shown in collective and personal exhibitions in public and private spaces, including: Lagos Biennial, Nigeria (2024) MA\*GA, Gallarate, Italy (2023); MAXXI L' Aquila, Italy; Castromediano Museum, Lecce, 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), Festival di Santarcangelo di Romagna, Galleria Marilena Bonomo Bari (2010).



# La Matematica del Segreto

(The Maths of the Secret)

2023

## Lecture #1, #2 #3

Ongoing video series

Videos, mono channel, HD, colour, sound ( #1 min15.11, #2 min 17.33, #3 min 18.34 )

*The Maths of the Secret* is an ongoing video series dedicated to money, redefining the lecture-performance format and fostering an intricate dialogue between human expertise and artificial intelligence. Each video explores the theme of money and its historical evolution, delving into specific disciplines. For each episode, I invite a distinguished scholar to engage in discussions, catalyzing contemplation on the history, functions, power dynamics, and the non-neutral role of money in shaping societal transformations. Within each video, the voice and insights of one of these scholars intricately intertwine with images and texts generated by text-to-text and text-to-image models.

*Lecture #1* examines the relationship between money and art through the eyes of an art historian, Maria Giovanna Mancini. Mancini traces an archive quoting some crucial points, thinkers and artists from occidental art history, looking at the relationship between artist and patrons, art and the art market, and art as a luxury commodity.

*Lecture #2* looks at money through a socio-anthropological lens involving sociologist of economics Adam Hayes. Hayes offers an unconventional perspective on the concept of money, highlighting its profound social role and tracing a story from its origins to agrarian civilization, the concept of debt, the emergence of private property and looking at the future of money, deconstructing bitcoin and decentralized finance.

*Lecture #3* examines the inescapable relationship between women's emancipation, their invisibility in history and money. Mara Montanaro begins with Virginia Wolf's "A Room of One's Own," to show how characteristics that in the patriarchal capitalist system were considered natural to women, such as patience, generosity, helpfulness, and adaptability, are now required of all workers salariat and non-salariat whose super-exploitation creates the basis for the accumulation of surplus value.

*The Maths of the Secret* looks at money as a relational technology that transforms in space and time depending on its origin uses, and purposes. The work thus calls into question the orthodox conception that identifies money as a mere instrument of exchange, a neutral veil and parallelly questions the neutrality of AI.

Produced by: Museo MA\*GA in the frame of the solo exhibition "La Matematica del Segreto e altre storie" curated by Alessandro Castiglioni

Founded by: Ministero della Cultura, Fondo Cultura 2021

Texts and voices: Maria Giovanna Mancini, Adam Hayes, Mara Montanaro

Video Editing: Roberto Cillo

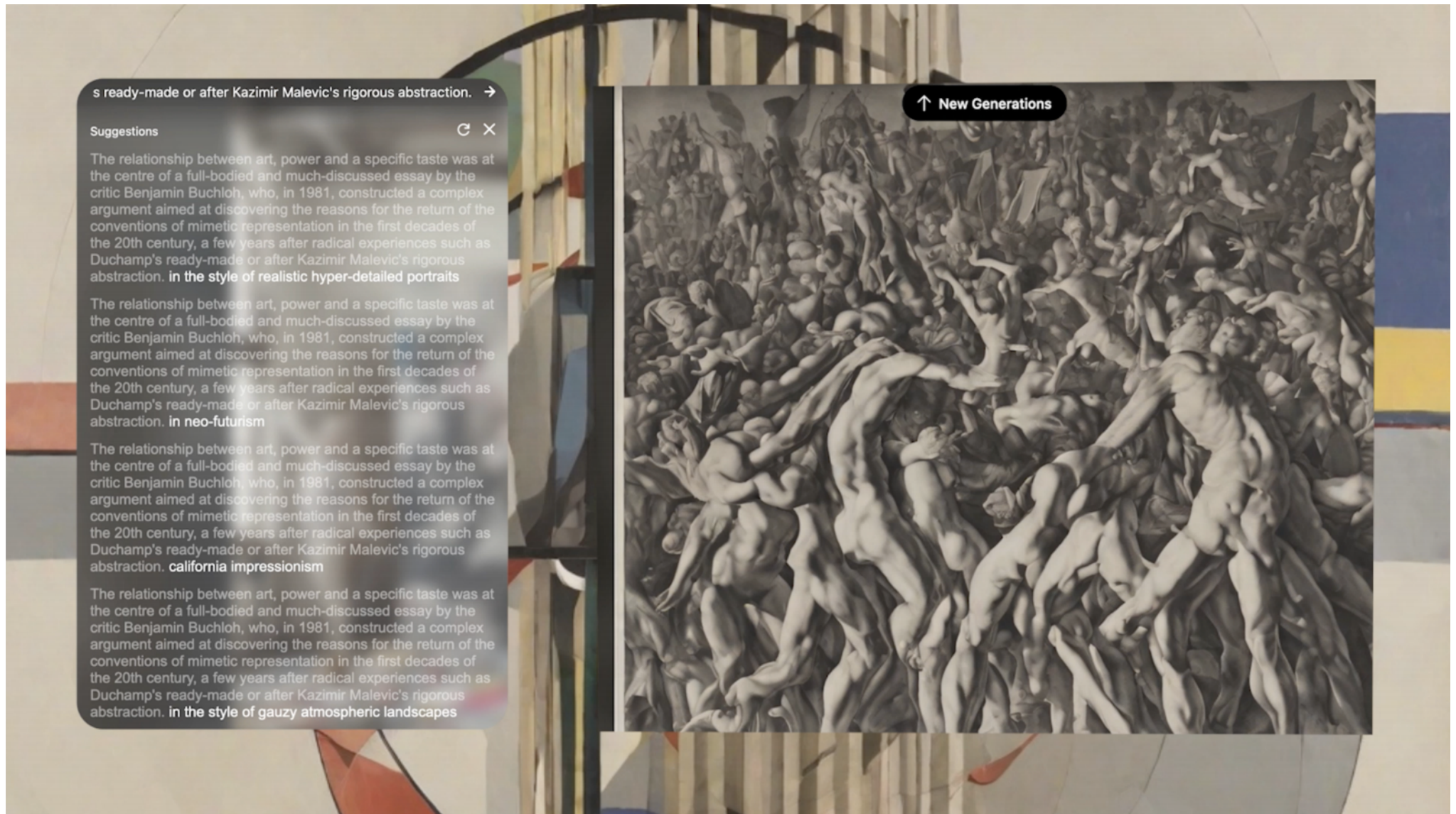
Sound Editing and AI coding support: Roberto Matarrese

Photo: Stefano Pasquini



View of the show, documentation photos, MA\*GA Museum, Gallarate, Italy









View of the show, documentation photos, MA\*GA Museum, Gallarate, Italy





Video still







«(...) At the Lagos Biennial, I'm presenting **The Math of the Secret. Lecture #2**, features sociologist of economics Adam Hayes. Hayes offers an unconventional perspective on money, tracing its roots to agrarian civilization, debt concepts, and the emergence of private property. The decision to explore money stemmed from my research on web technologies and the digitalization of our lives, leading me to attend Bitcoin Meetups in Switzerland in 2015/16 and later pursue a Master of Science in Digital Currencies (2019). One of the program's courses, taught by Adam Hayes, focused on the history of money. There, I encountered unconventional narratives about money, exploring authors like David Graeber and his work *Debt: The First 5000 Years* challenging traditional assumptions taught in schools. Money profoundly influences our lives, yet there's a lack of deep awareness about its history and its connections to anthropological and power systems.

Thus far, I collaborated also with art historian Maria Giovanna Mancini (Lecture #1) and philosopher Mara Montanaro (Lecture #3). Words like debt, taxes, stones, cryptocurrency, art market, patronage, central banks, decentralized systems, emancipation, gender, and class issues form the essence of the series score. The videos adopt a performative approach, simulating a live engagement involving diverse sources and intelligences, both living and non-living. Imperfect yet deliberate, the human voice converses with collages and digital image overlays. Viewers witness a flow, a dance of images reminiscent of daily scrolling feeds, while also unveiling the generative process and its idiosyncrasies.

I intentionally introduced paradoxes and maintained a rhythm that reflects the image-generation process, mirroring the pace of our lives. Errors, chatbox misunderstandings, and AI-imposed blocks became integral elements of the artworks.

Platforms like OpenAI or Midjourney, potentially the upcoming web giants (even if they will change names or funding entities), owe their prominence to economic resources, enabling machine sophistication and the vast data absorbed during the 'training' phase and ongoing usage. We continue shaping these models while using them, sometimes through subscription fees. Discussions among theorists, scientists, and researchers are underway concerning the continuous user-induced training of these AI models.

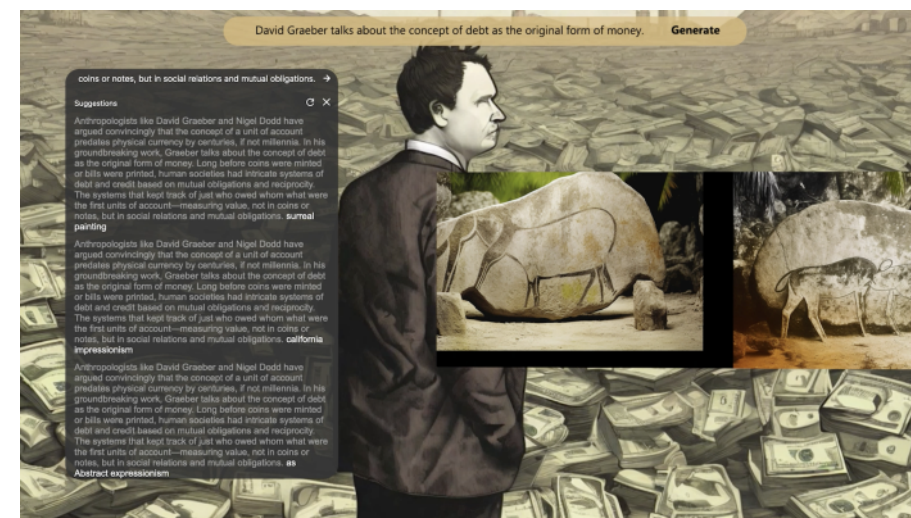
Present-day artificial intelligence bears the imprints of our collective online presence, inheriting biases related to gender, race, and species, impacting our thought processes.

In this work I delve into the collective unconscious of the web and our shared unconscious in general. It was an exhilarating journey. Yet, who would desire their unconscious to become a commodity available for sale and accessible to all?»

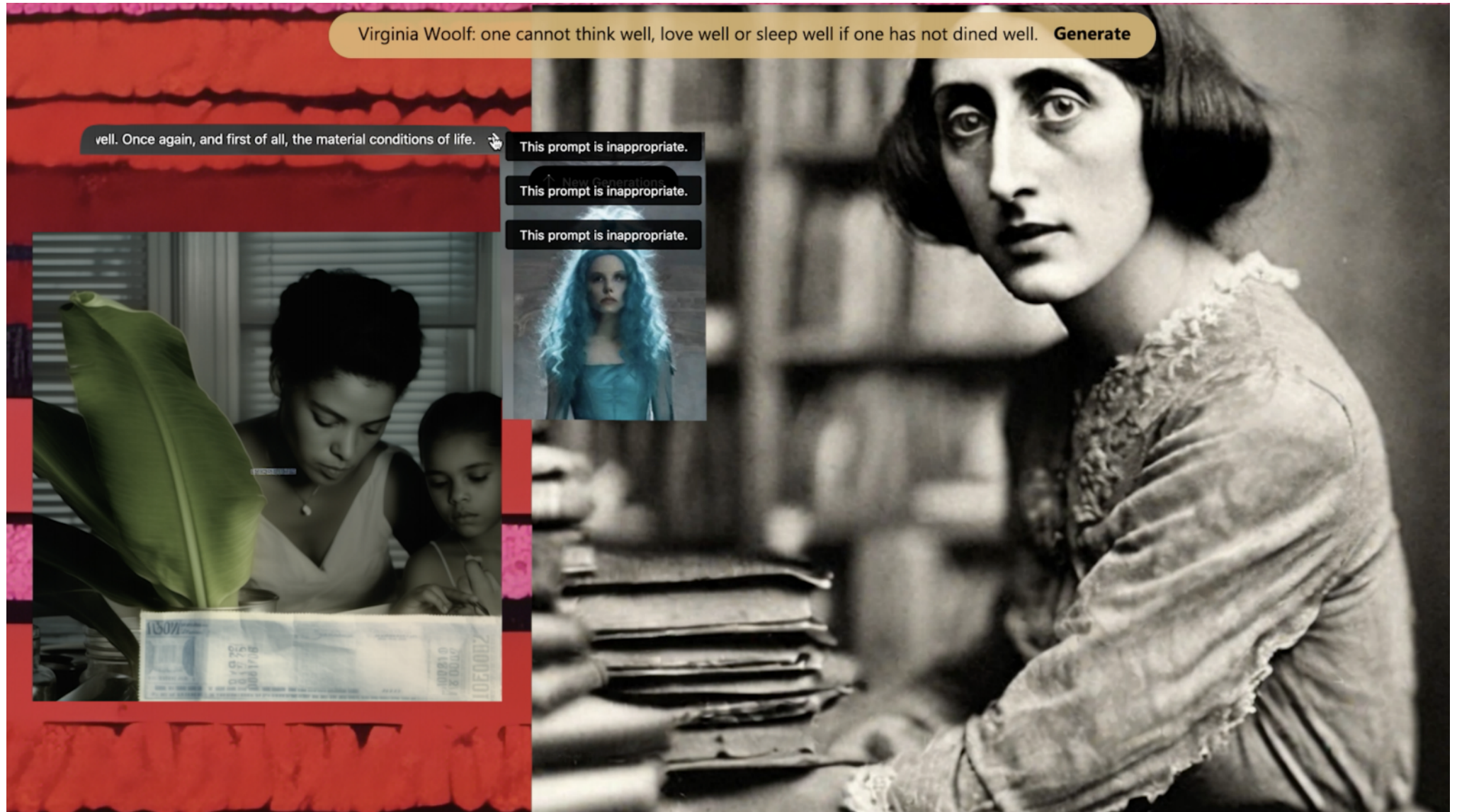
VV

→ **Statement**

→ **Video trailer** (psw: 19F45h)



Video still







Video still





# 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”.

Produced by: Spazio Murat Bari in the frame of the solo show “Tails” curated by Silvia Franceschini

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

[→ Sound excerpt](#)





Perfomative landscape, documentation photos, Spazio Murat





Perfomative landscape, documentation photos, Spazio Murat





Perfomative landscape, documentation photos, Spazio Murat





Perfomative 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.

→ Conversation with Silvia Franceschini





# 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 performance inside the physical museum and sonor and interactive installation 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, Strauhof Zurich), 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; a performer browse through the publication with her voice, a magnifying glass and a pencil, 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](#)



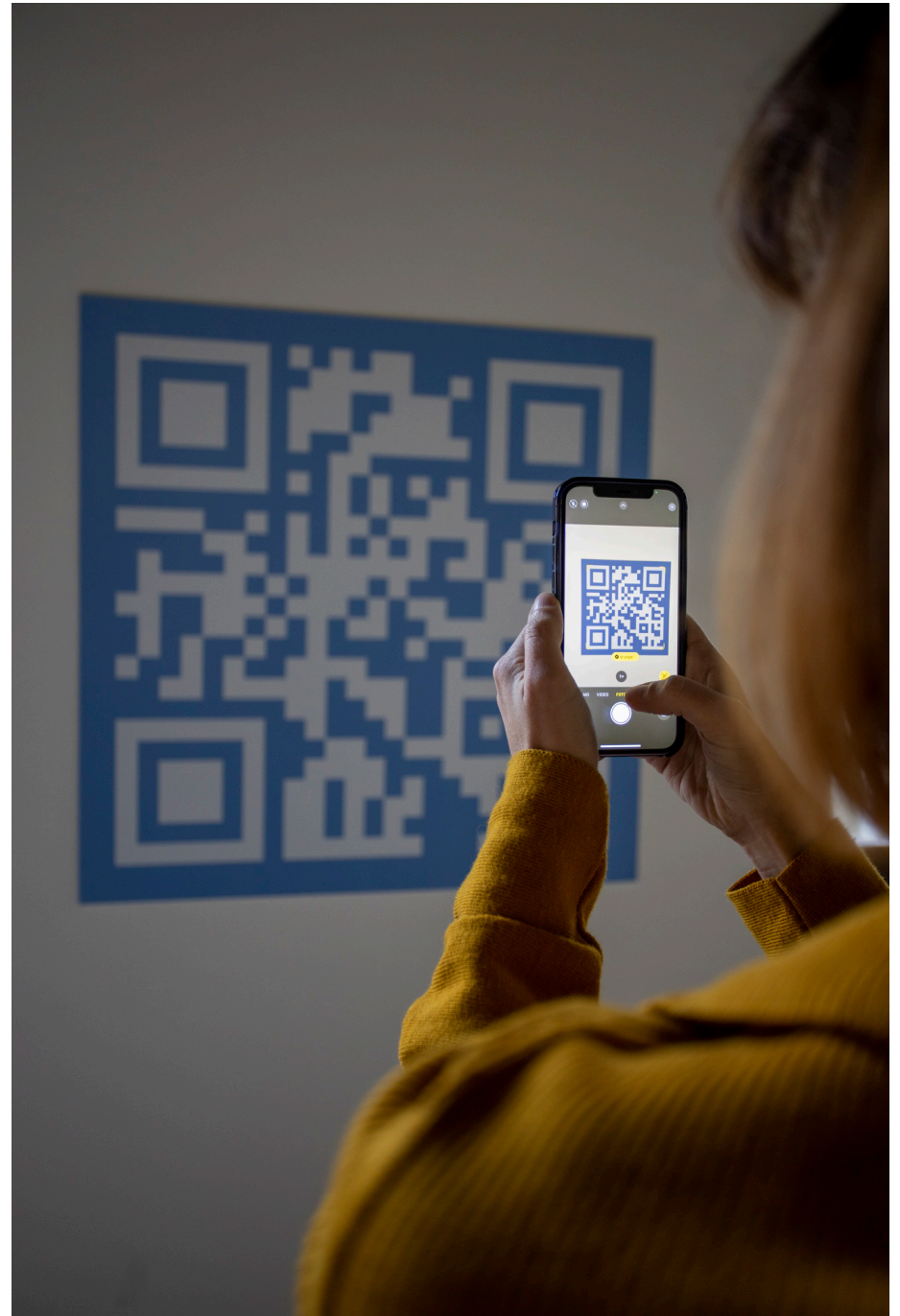
Performance, documentation photos, MAXXI L'Aquila



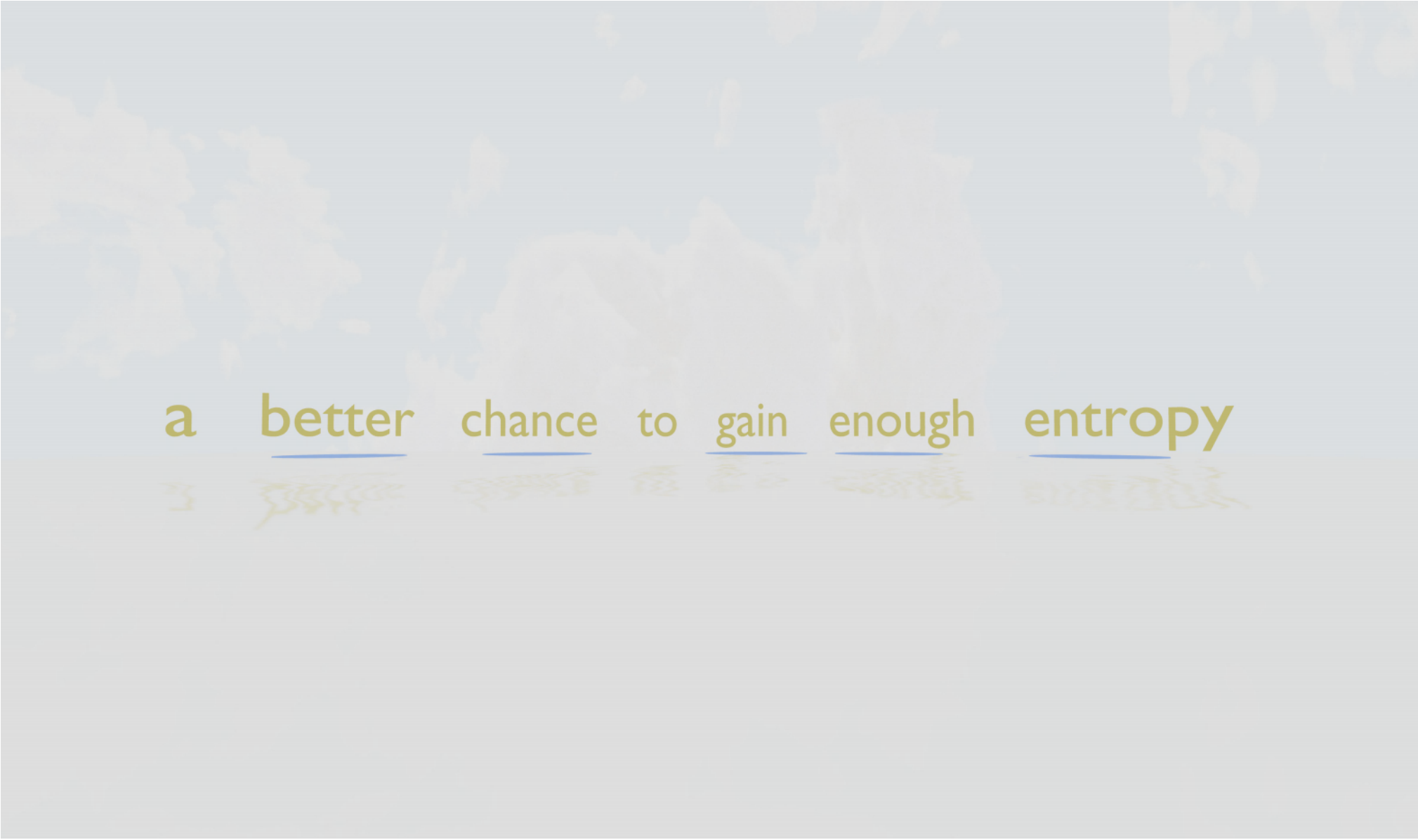




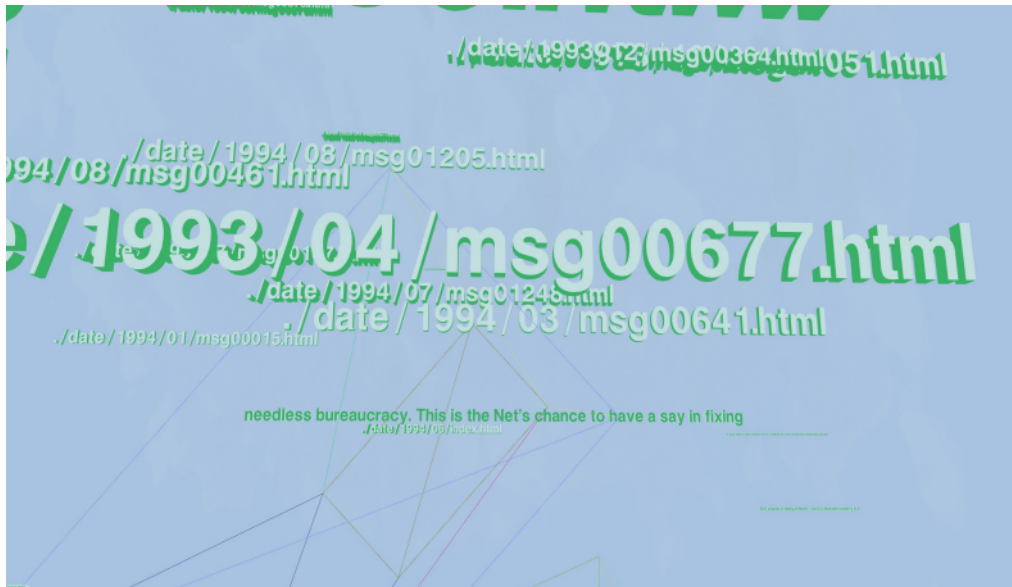
Performance and detail of the installation, documentation photos, MAXXI L'Aquila







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? "

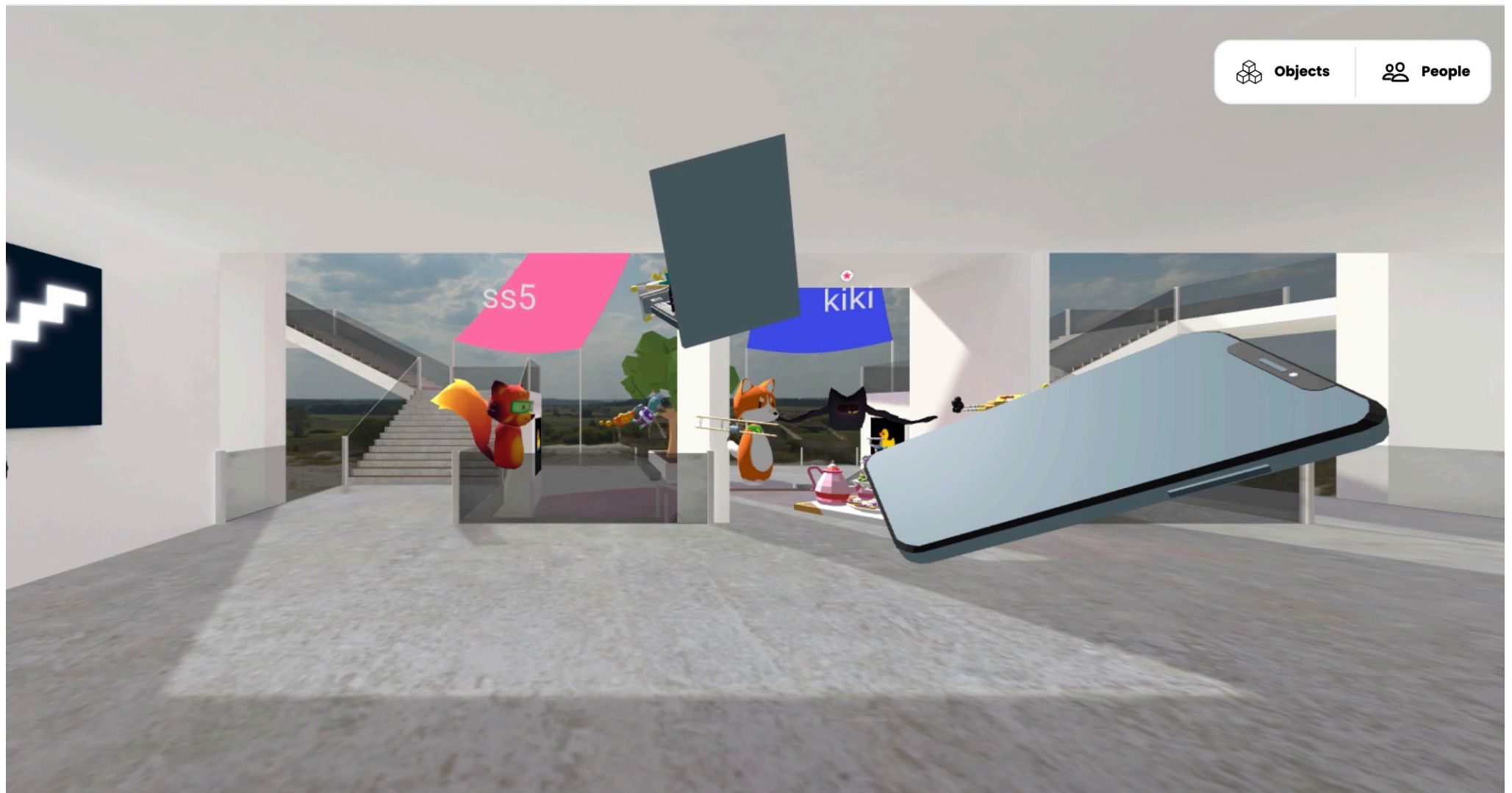
The artist thus conducted a workshop with the students of the Licei di Gallarate (Milano), allowing them to familiarize themselves with decentralized concepts and practices. The group experimented with how to reach consensus horizontally and the conditions of social negotiation in the digital space,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

(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 (...).*

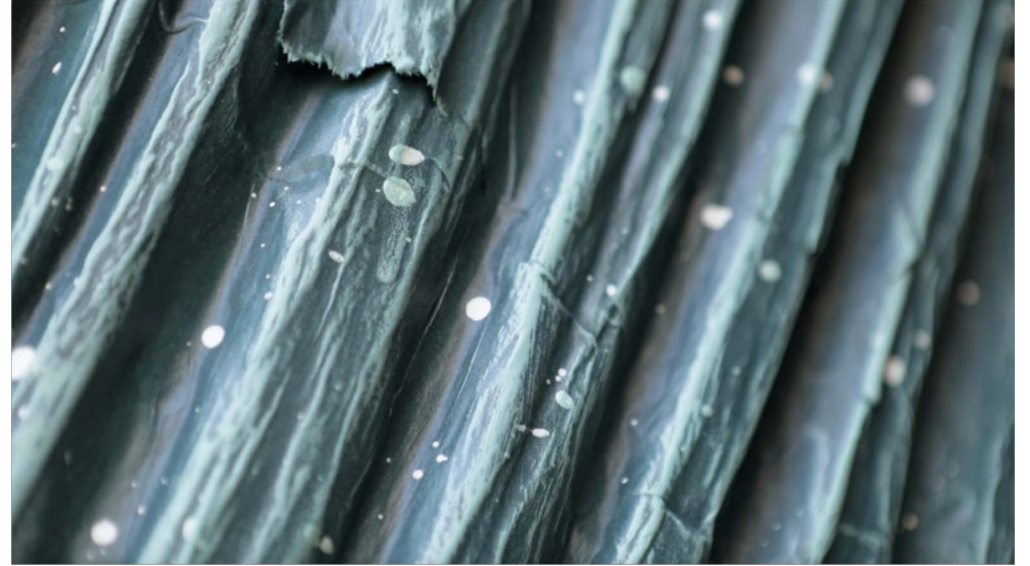
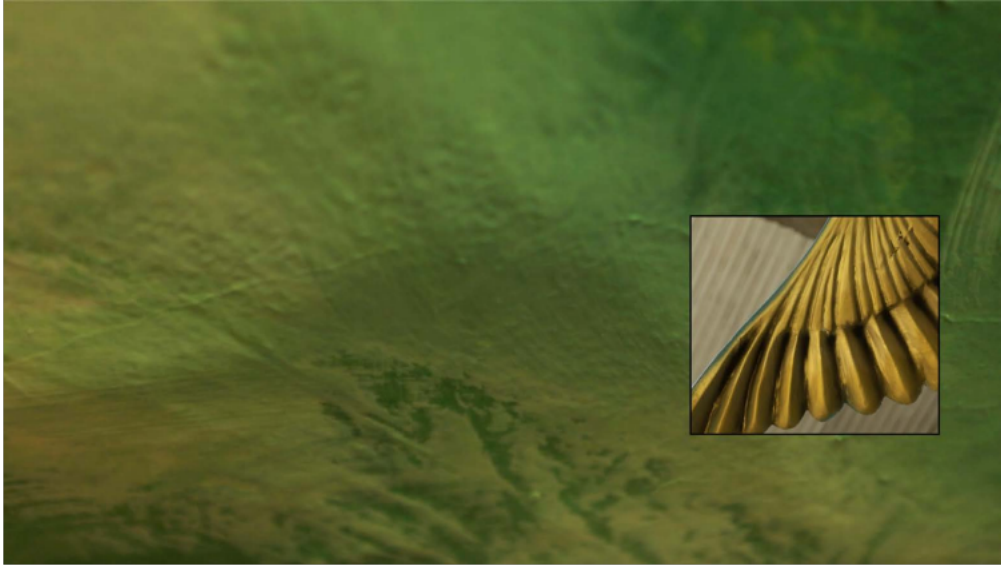
→ Interview by Caterina Riva











# 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

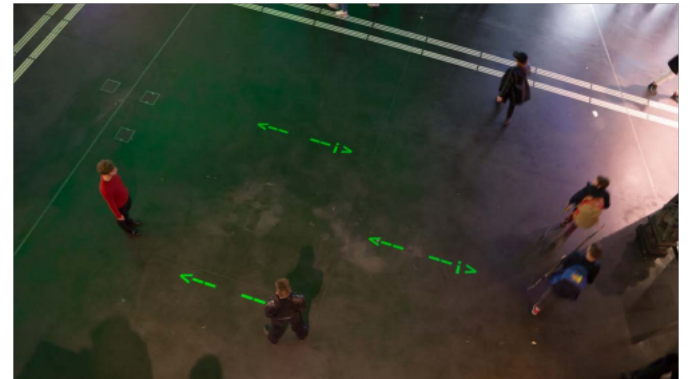
Photo and video documentation: EduMarFilm

→ [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 (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





# Alzheimer Caf  Trivero

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

*Alzheimer Caf  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 Caf  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 Caf  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 Caf  found a possible answer to the question: what remains when everything is forgotten? Musical memories, fragments of song, tunes. Alzheimer Caf  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. In 2023 the book was exhibited in the solo show "La Matematica del Segreto e alter storie" at Museo MA\*GA, Gallarate, Italy



Exhibition view, documentation photo, Strauhof, Zurich



### Detail of the publication, Strauhof, Zurich

### Detail of the publication, Strauhof, Zurich

hof, Zurich







View of the show, documentation photos, MA\*GA Museum, Gallarate, Italy



View of the show, documentation photos, MA\*GA Museum, Gallarate, Italy



# 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



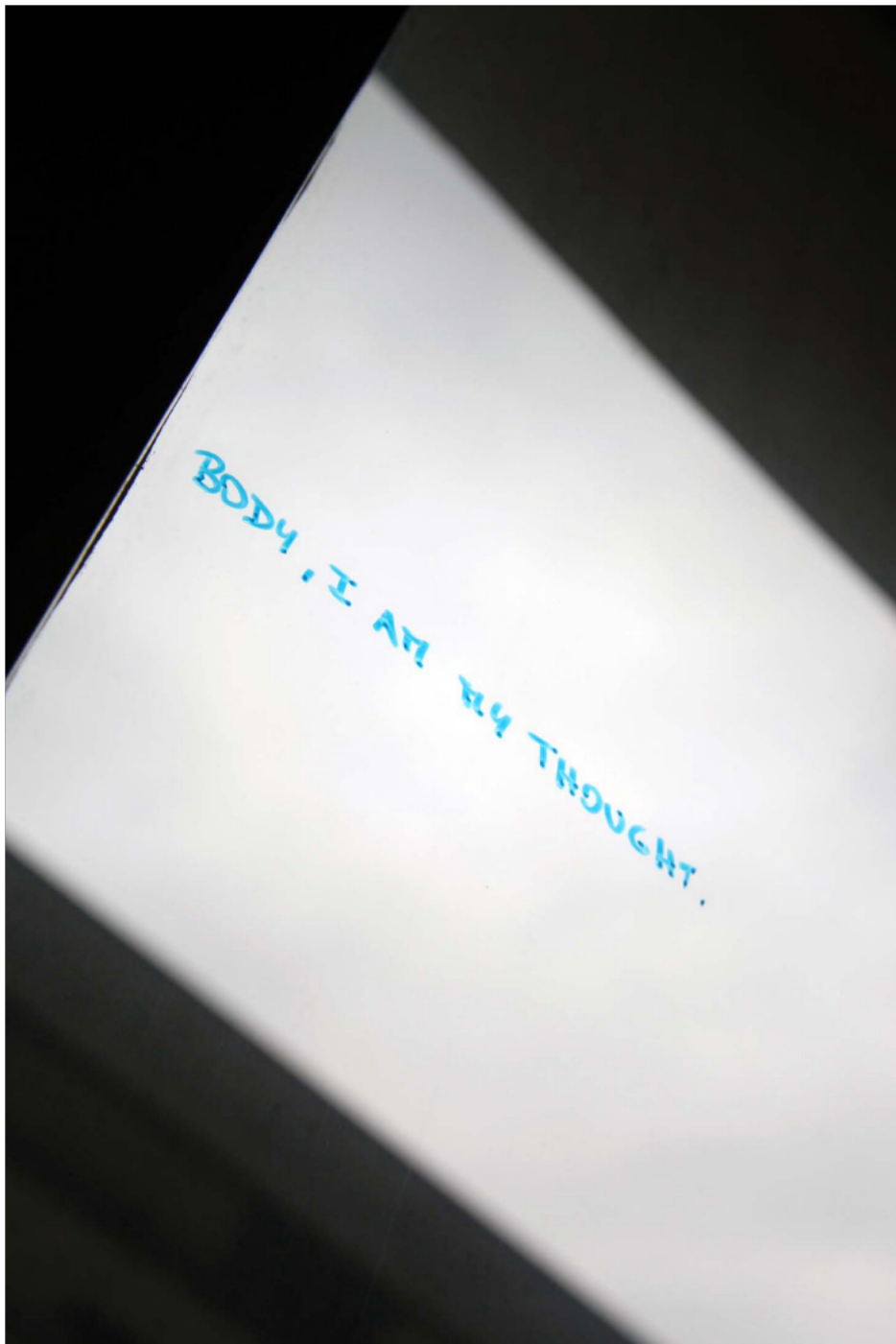


View of the exhibition, documentation photo, Basel



View of the exhibition,documentation photos, Basel





Detail of the exhibition, documentation photo, Basel

# 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

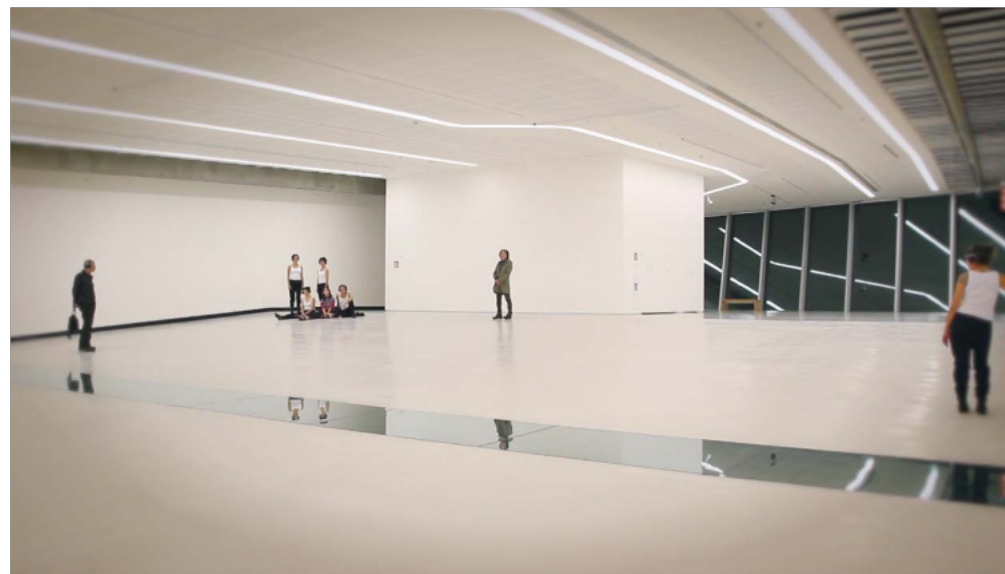
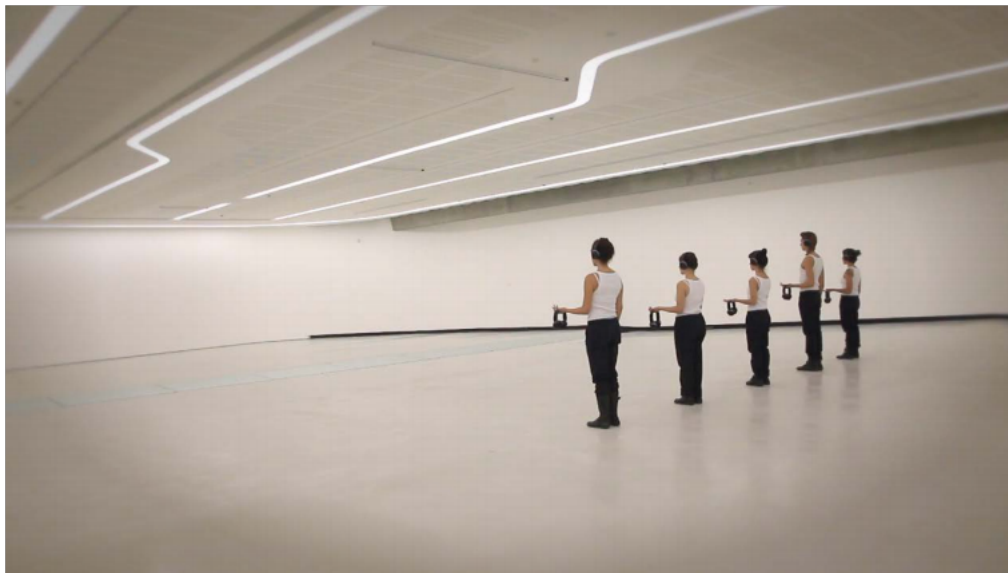
In collaboration with: Associazione Alzheimer Uniti Roma ONLUS e Fondazione Roma-Sanità; Centro Anziani Villaggio Olimpico; Centro Diurno Alzheimer "Arcobaleno & sole-luna"; Centro Diurno Alzheimer "Parco di Vejo" ASL RME; Roma Capitale-Dipartimento Politiche Sociali, Sussidiarietà e Salute.

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

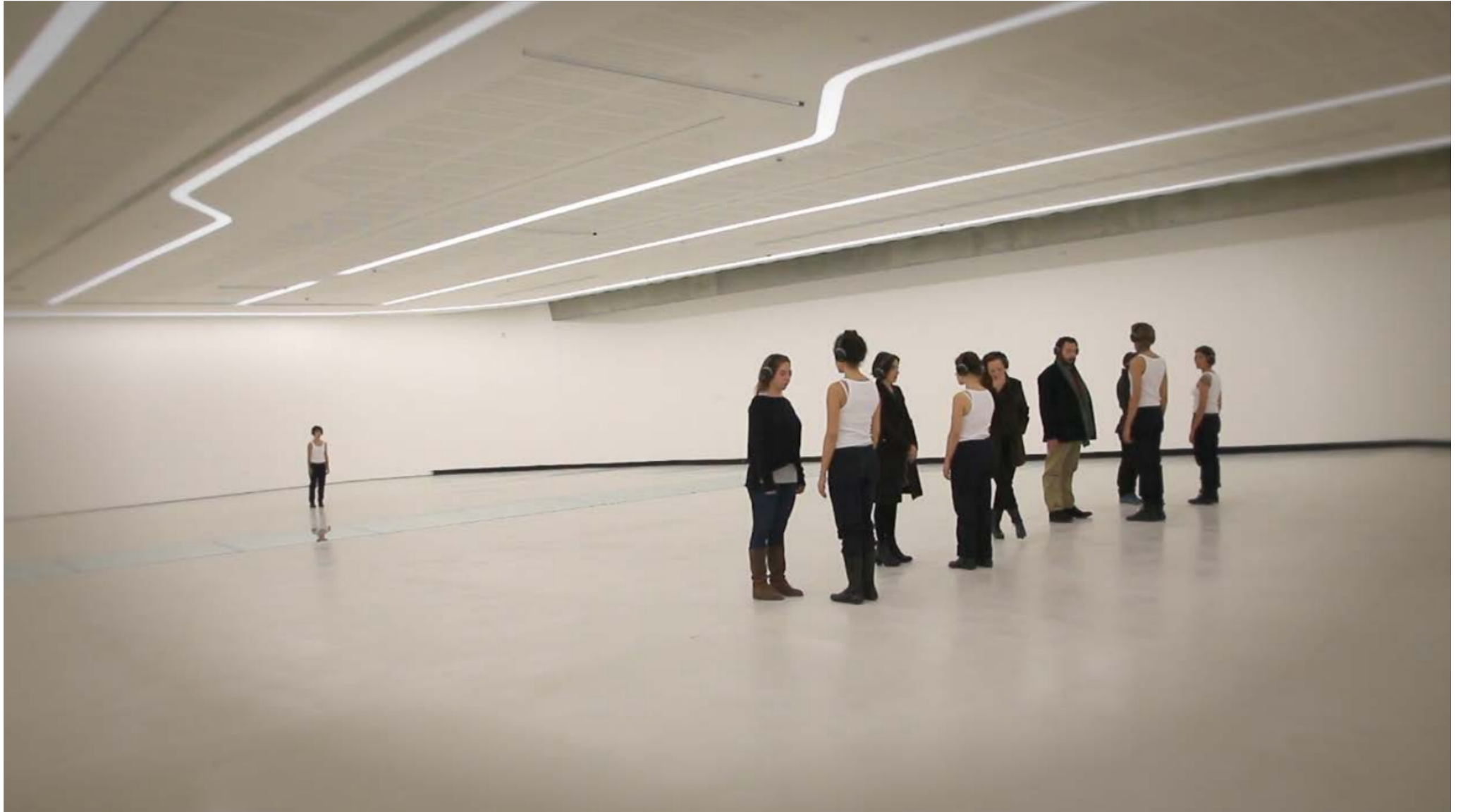
[→ Video excerpt](#)













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



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





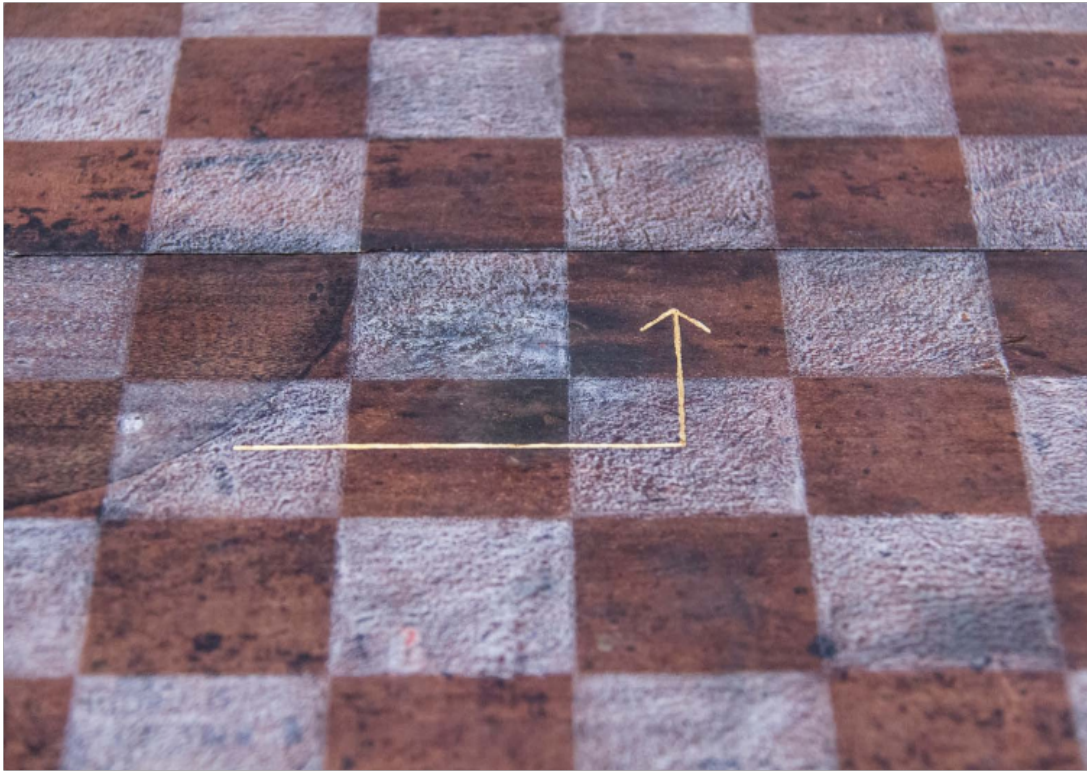
*Primo Movimento*, documentation photos, studio of the artist, MACRO, Rome





*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

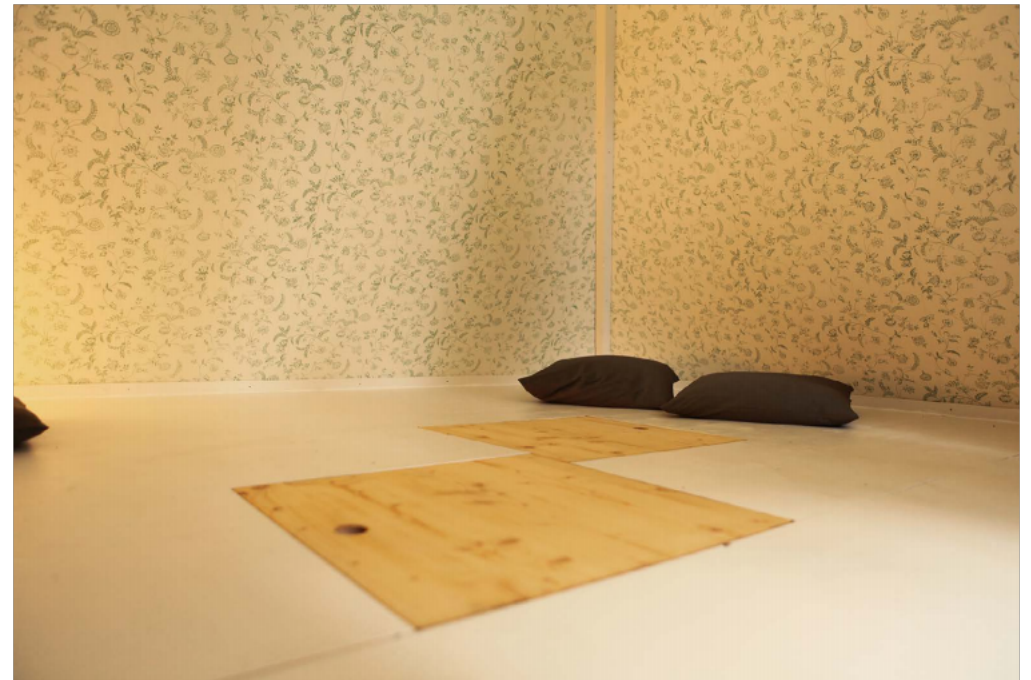
Photo: Yoojin An

→ [Video documentation \(excerpt\)](#) (psw: Acl@2399)



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





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

Valentina Vetturi

2018/2019 — Master of Science Degree in Digital Courrencies, 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) — Stage Fondazione Pistoletto, Biella  
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 A. 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, curated by C. Bertini, S. Tabbacchi  
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, Umea, 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 N. Salenbauch, Venezia [c]

2010 — La Pendolare, Wunderkammern, Roma [c]

#### SELECTED GROUP SHOWS

2024 Lagos Biennial, Nigeria, curated by Katryn Weir  
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 Rerurum 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 H. 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 V. 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  
2007 – FAAP Fundacao Armanddo Alvares Penteado, San Paul (BR)

#### SELECTED TALKS AND TEACHING

2023-24 Course Leader Exhibition Space and Site specific practices, Academy of Fine Arts, Bari  
2022-23 Course Leader 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 Veturi, 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 (Nomas 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 IIMotorediRicerca  
2007/2008 — Collaboration with Stalker/Osservatorio Nomade, Roma