

Valentina Vetturi

Selected works 2025—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, scientist, philosophers 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 *La Matematica del Segreto* (2023-ongoing), she delves into the opacity of generative AI training and money and its unorthodox stories. The video series redefines the lecture-performance format, creating an intricate dialogue between human expertise and generative AI.

Mimosa Pudica (2024 -ongoing)

A performative research project structured around vegetal memory and decentralized cognition in relation to digital ecologies.

Valentina Vetturi's works have been shown in collective and personal exhibitions in public and private spaces, including: MAXXI Rome, IAGN, Basel (2025); Lagos Biennial, Nigeria (2024) MA*GA, Gallarate, (2023); MAXXI L' Aquila, Italy; Castromediano Museum, Lecce,; (2021), MACTE Museum, Termoli; Municipal Theater of Bologna, (2020); Noorlandsoperan, Umea, Sweden (2018); Zegna Foundation, Turin, (2017); Quadrenniale 16, Rome, Italy; Strauhof, Zurich, Switzerland; MACRO Museum, Rome, (2015); MAXXI Museum, Rome ; Kunsthalle Göppingen, Germany; Tranzit.ro, Bucharest, Romania (2014); Swiss Institute Rome, (2013); Sandretto Re Rebaudengo Foundation, Turin; Viafarini, Milan, (2012), Festival di Santarcangelo di Romagna, Galleria Marilena Bonomo Bari (2010).

Mimosa Pudica

2024/

Research as performance

Mimosa Pudica is a research dedicated to how learning with plants about their memory can inform principles of digital ecologies.

At the core of this research there are two questions that have fueled my artistic practice for over a decade: how do we remember and forget individually and as a society? And what remains of us when we no longer remember anything or if we remember too much? The movement, the space created between the experience of forgetting and remembering, shapes the essence, the core of our mutating, hybrid, multiple identities as individuals and collectives.

Inverting the human-centric perspective, I activated a collaborative practices of observation, interaction, and learning with plants, questioning how they remember and if they forget

The research develops through long-term studio observation of a specimen of *Mimosa Pudica*, first in Bari and later at Middlesex University in London and at Tranzit.ro in Bucharest. The plant is approached not as an object of study but as a subject and counterpart within a shared process. The phase of observation is alternated with discursive practices: workshops, and roundtable discussions that intertwine artistic research with philosophy, biology, and ecology.

Lecture-performances develop in parallel as a way of articulating the research publicly, translating observation into situated narration and a shape (MAXXI and MACTE Museum, 2025). Together these formats constitute a constellation of practices: daily observation, lecture- performances, workshops and roundtables, through which the project reflects on vegetal temporality while addressing the conditions of attention and memory within contemporary digital environments

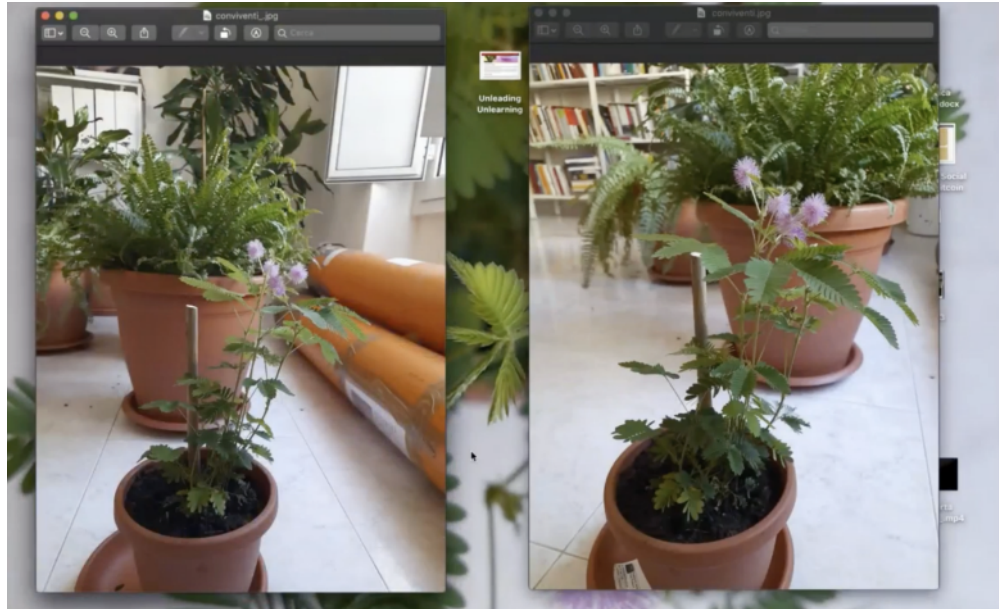
Founded by Italian Council 2024, DARC, MIC

Partners: Marco Armiero, ICREA Barcellona; Rachel Armstrong, KU Leuven, Bruxelles; Yvonne Volkar, IANG, Basel; Federica Giardini, Università di Roma 3; Vlad Moriau, Middlesex University, London; Delio Mugnolo, Fernuniversität Hagen; MAXXI, Roma; MACTE, Termoli; Tranzi.ro, Bucharest

Photos: Tranzit.ro, Catrinel Toncu ; MACTE, Sara De Santis; IAGN, Julia Mesh



Planting *Mimosa pudica* seeds, documentation photo, The Station of Research on Art and Life, Tranzit.ro, Bucharest





Lecture performance, documentation photo, MACTE, Termoli



Lecture performance, documentation photos, MACTE, Termoli



Lecture Performance, documentation photos, MAXXI, Rome



Collaborative performance, documentation photos, IAGN, Basel



Collaborative performance, documentation photos, IAGN, Basilea

La Matematica del Segreto

(The Maths of the Secrets)

2023

Lecture #1

Ongoing video series

Video, mono channel, HD, colour, sound, min 15.11

The Math of the Secret is composed by three video lectures, each one involving the recorded voice of an invited scholar, computationally generated visual and textual material, and a collaborative editing process. Every lecture looks at the historical, symbolic, infrastructural and relational dimension of money, approached through the perspective of a precise disciplinary lens: art history, economic sociology and political philosophy. At the heart of the work is a choreography of decision making where prompt failures, system errors, and platform censorship become compositional material rather than discarded noise

The work plays with the lecture-performance format and fosters 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, a distinguished scholar 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 mages and texts generated by text-to-text and text-to-image models .

The Maths of the Secret. 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.

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. Debt, taxes, stones, cryptocurrency, art market, patronage, central banks and decentralized systems, emancipation, gender and class issues are some of the words that make up the score of this work. Thus far, I have also collaborated with art historian Adam Hayes (Lecture #2) and philosopher Mara Montanaro (Lecture#3).

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

Text and voice: Maria Giovanna Mancini

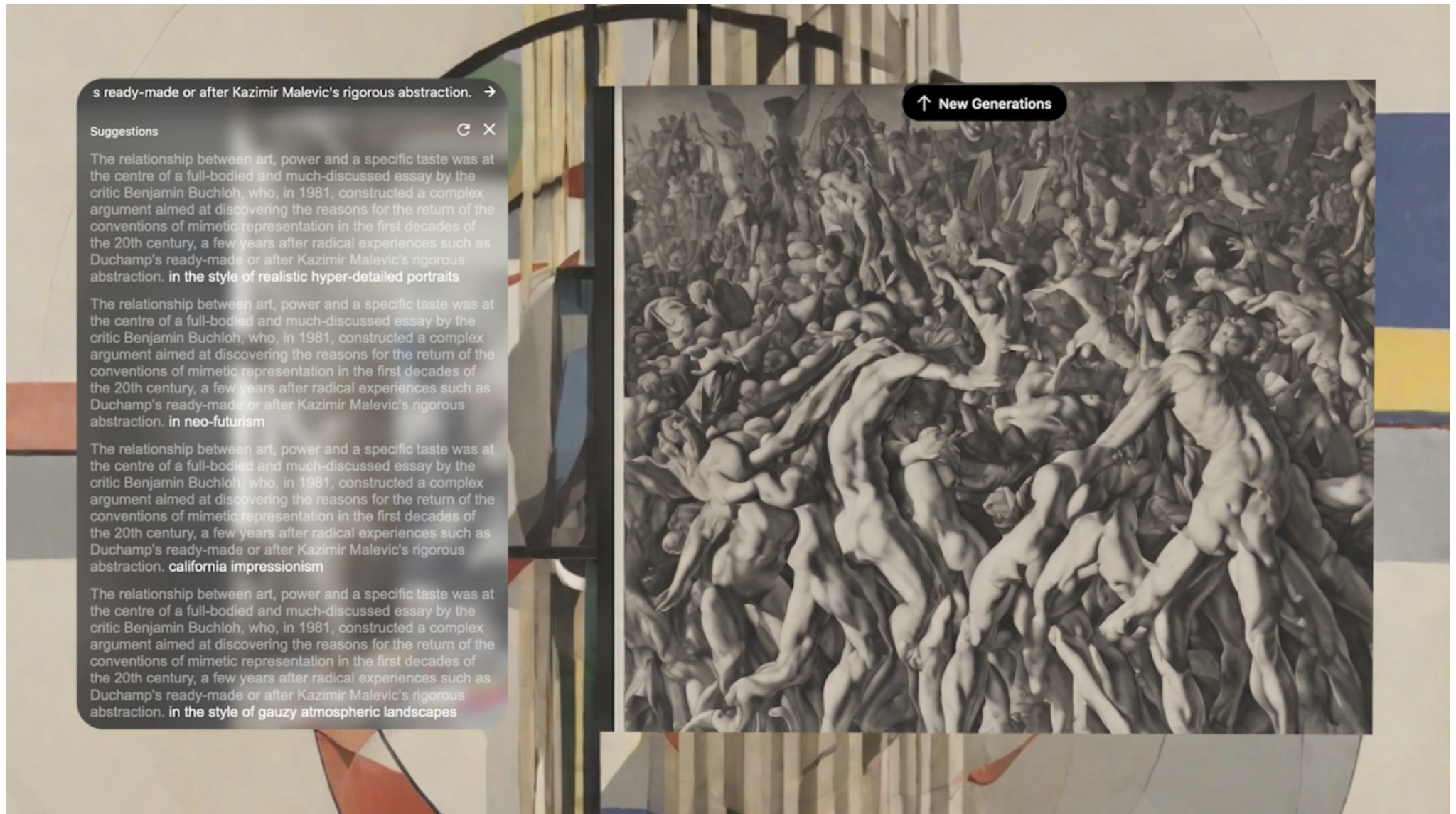
Video Editing: Roberto Cillo

Sound Editing and AI coding support: Roberto Matarrese

Photo: Stefano Pasquini



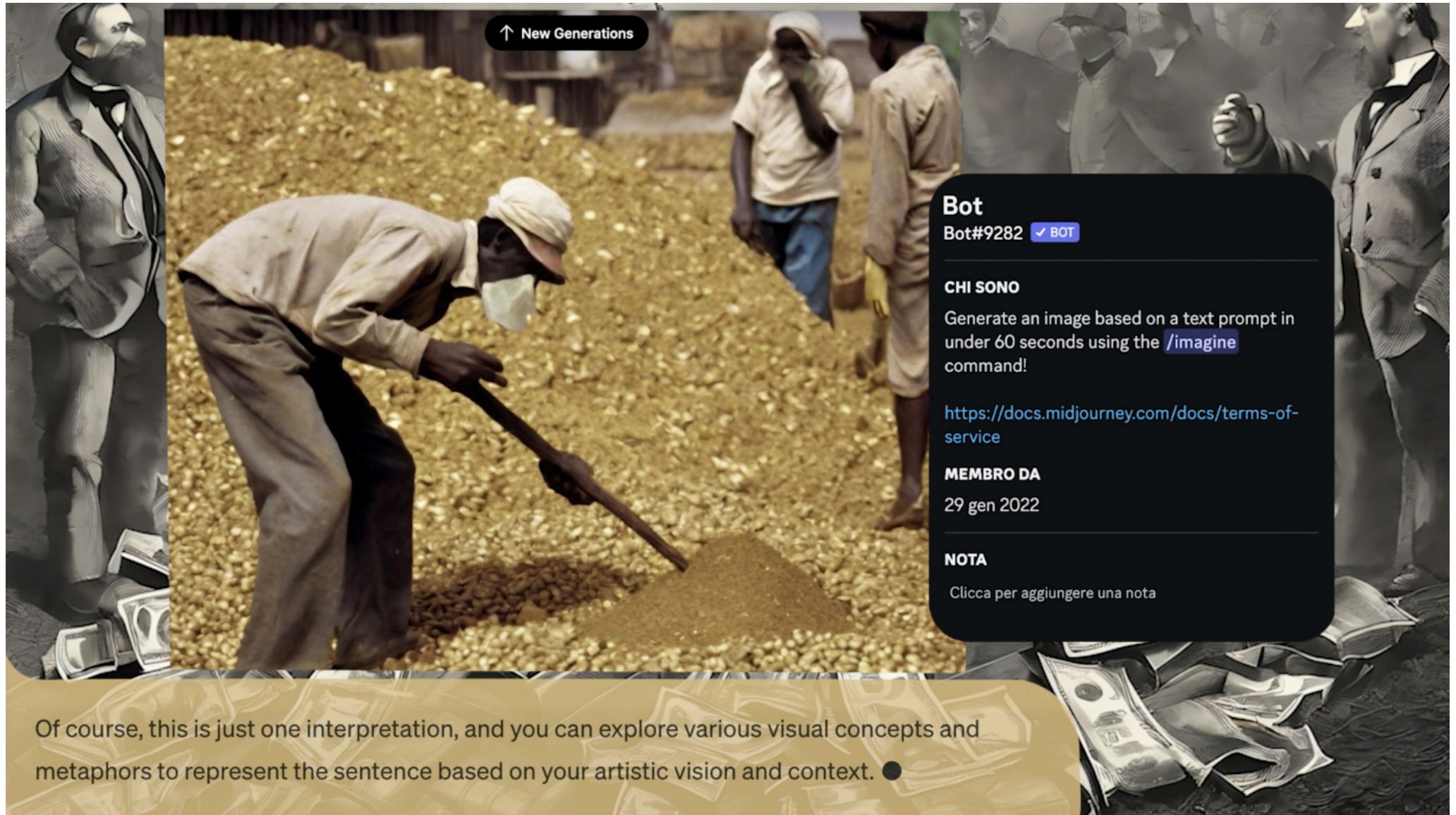
View of the show, documentation photos, MA*GA Museum, Gallarate, Italy







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



La Matematica del Segreto

(The Maths of the Secrets)

2023

Lecture #2

Ongoing video series

Video, mono channel, HD, colour, sound, min 17.33

La Matematica del Segreto. Lecture #2 is the second work of video lecture series s, each one involving the recorded voice of an invited scholar, computationally generated visual and textual material, and a collaborative editing process. Every lecture looks at the historical, symbolic, infrastructural and relational dimension of money, approached through the perspective of a precise disciplinary lens: art history, economic sociology and political philosophy. At the heart of the work is a choreography of decision making where prompt failures, system errors, and platform censorship become compositional material rather than discarded noise.

La Matematica del Segreto. Lecture #2 examines 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.

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

English version commissioned and presented by: Lagos Biennial 2024 curated by Kathrin Weir

Text and voice: Adam Hayes

Video Editing: Roberto Cillo

Sound Editing and AI coding support: Roberto Matarrese



Video still

David Graeber talks about the concept of debt as the original form of money.

Generate

coins or notes, but in social relations and mutual obligations. →

Suggestions

↻ ✕

Anthropologists like David Graeber and Nigel Dodd have argued convincingly that the concept of a unit of account predates physical currency by centuries, if not millennia. In his groundbreaking work, Graeber talks about the concept of debt as the original form of money. Long before coins were minted or bills were printed, human societies had intricate systems of debt and credit based on mutual obligations and reciprocity. The systems that kept track of just who owed whom what were the first units of account—measuring value, not in coins or notes, but in social relations and mutual obligations. surreal painting

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Video still



Video Still

La Matematica del Segreto (The Maths of the Secrets)

2023

Lecture #3

Ongoing video series

Video, mono channel, HD, colour, sound, min 18.34

Italian and English

La Matematica del Segreto. Lecture #3 is the third work of video lecture series, each one involving the recorded voice of an invited scholar, computationally generated visual and textual material, and a collaborative editing process. Every lecture looks at the historical, symbolic, infrastructural and relational dimension of money, approached through the perspective of a precise disciplinary lens: art history, economic sociology and political philosophy. At the heart of the work is a choreography of decision making where prompt failures, system errors, and platform censorship become compositional material rather than discarded noise.

La Matematica del Segreto. Lecture #3 examines the inescapable relationship between women's emancipation, their invisibility in history and money. Beginning with Virginia Wolf's "A Room of One's Own," a narrative is outlined that underscores 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 and non-workers whose super-exploitation creates the basis for the accumulation of surplus value.

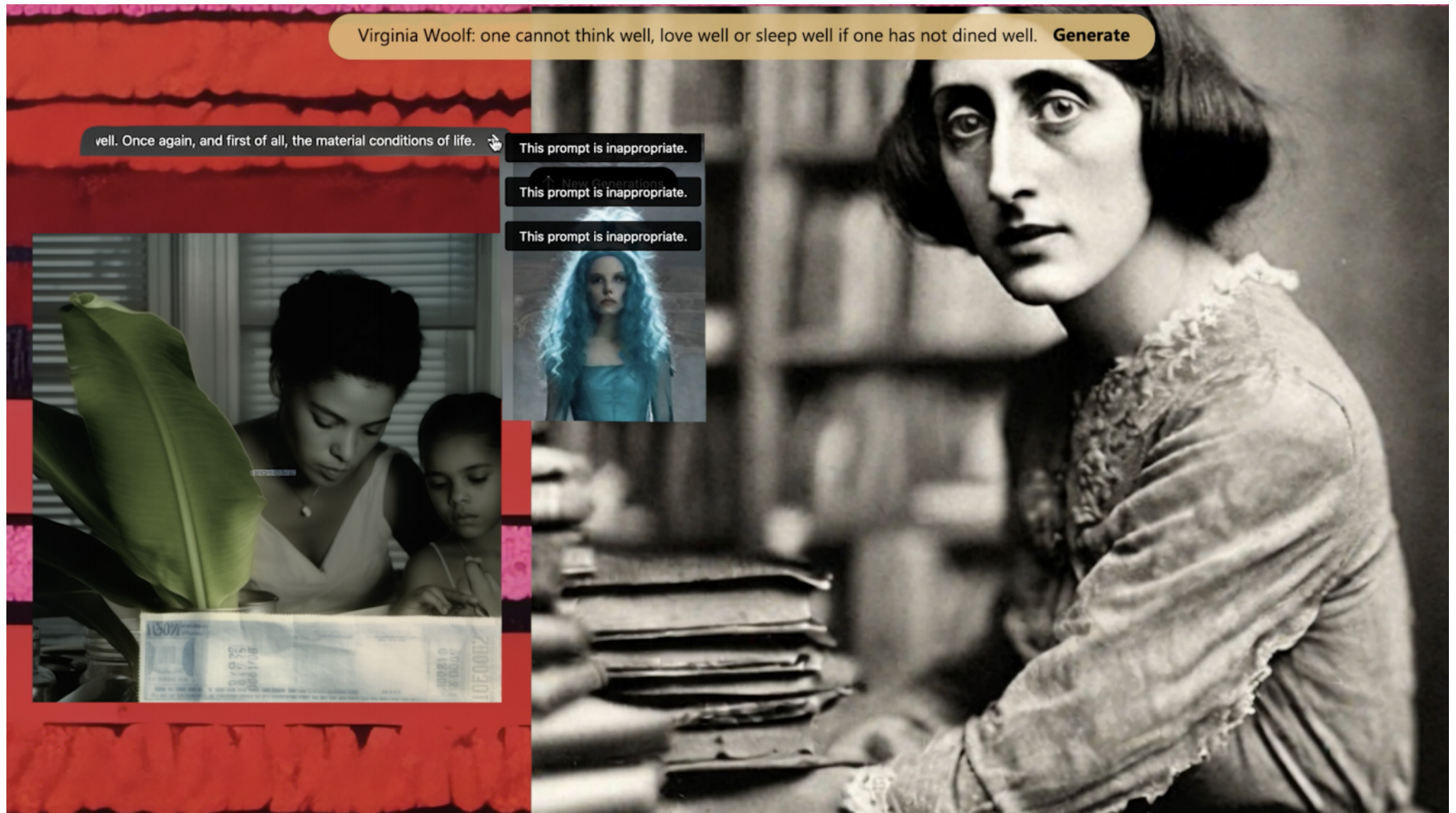
Produced by: Museo MA*GA in the frame of the solo exhibition "La Matematica del Segreto e altre storie" curated by Alessandro Castiglioni

Founded by: Ministero della Cultura, Fondo Cultura 2021

Text and voice: Mara Montanaro

Video Editing: Roberto Cillo

Sound Editing and AI coding support: Roberto Matarrese





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



Perfomative landscape, documentation photos, Spazio Murat



Perfomative landscape, documentation photos, Spazio Murat



Perfomative landscape, documentation photos, Spazio Murat



Perfomative landscape, documentation photos, Spazio Murat

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, parallely 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.

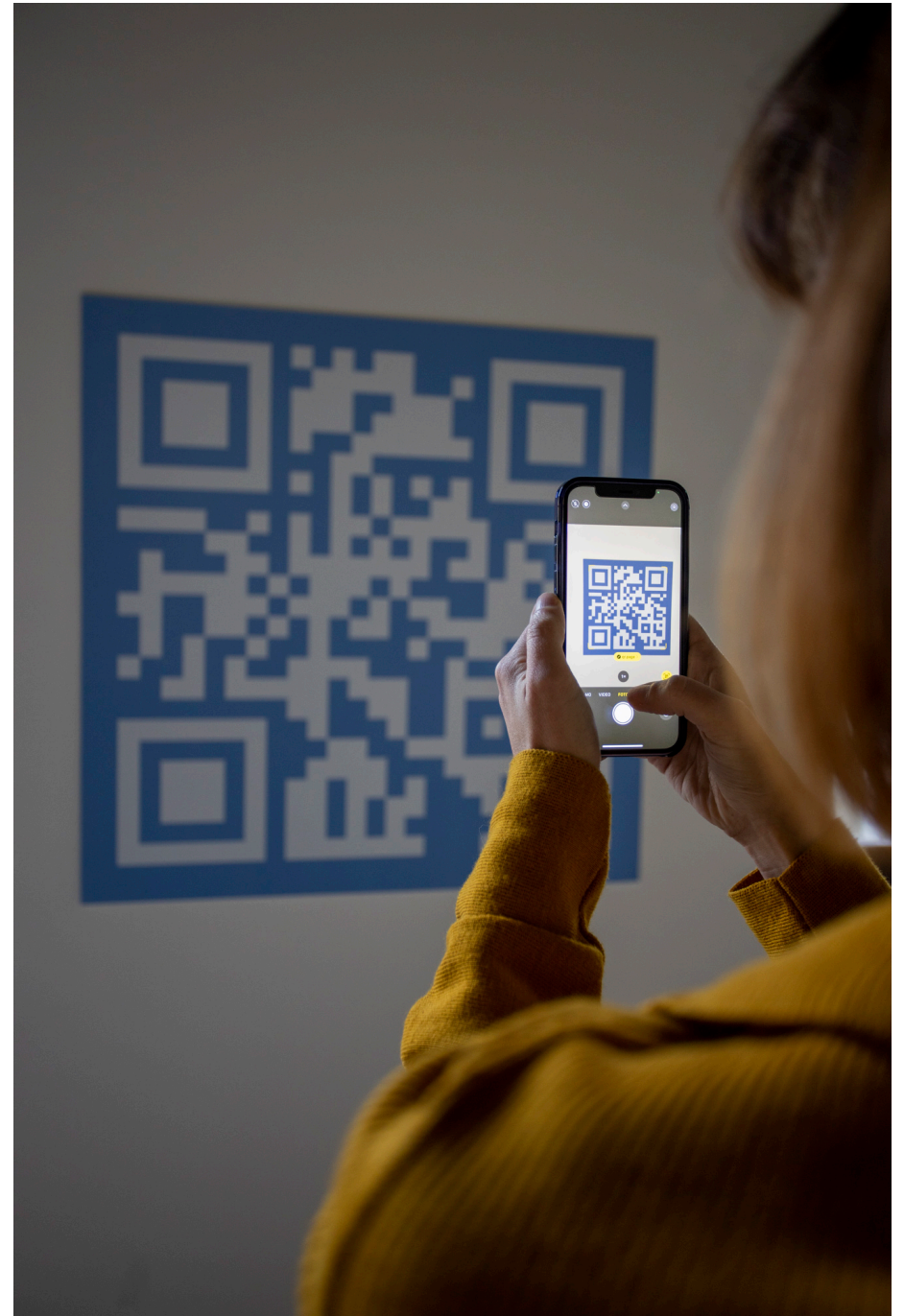


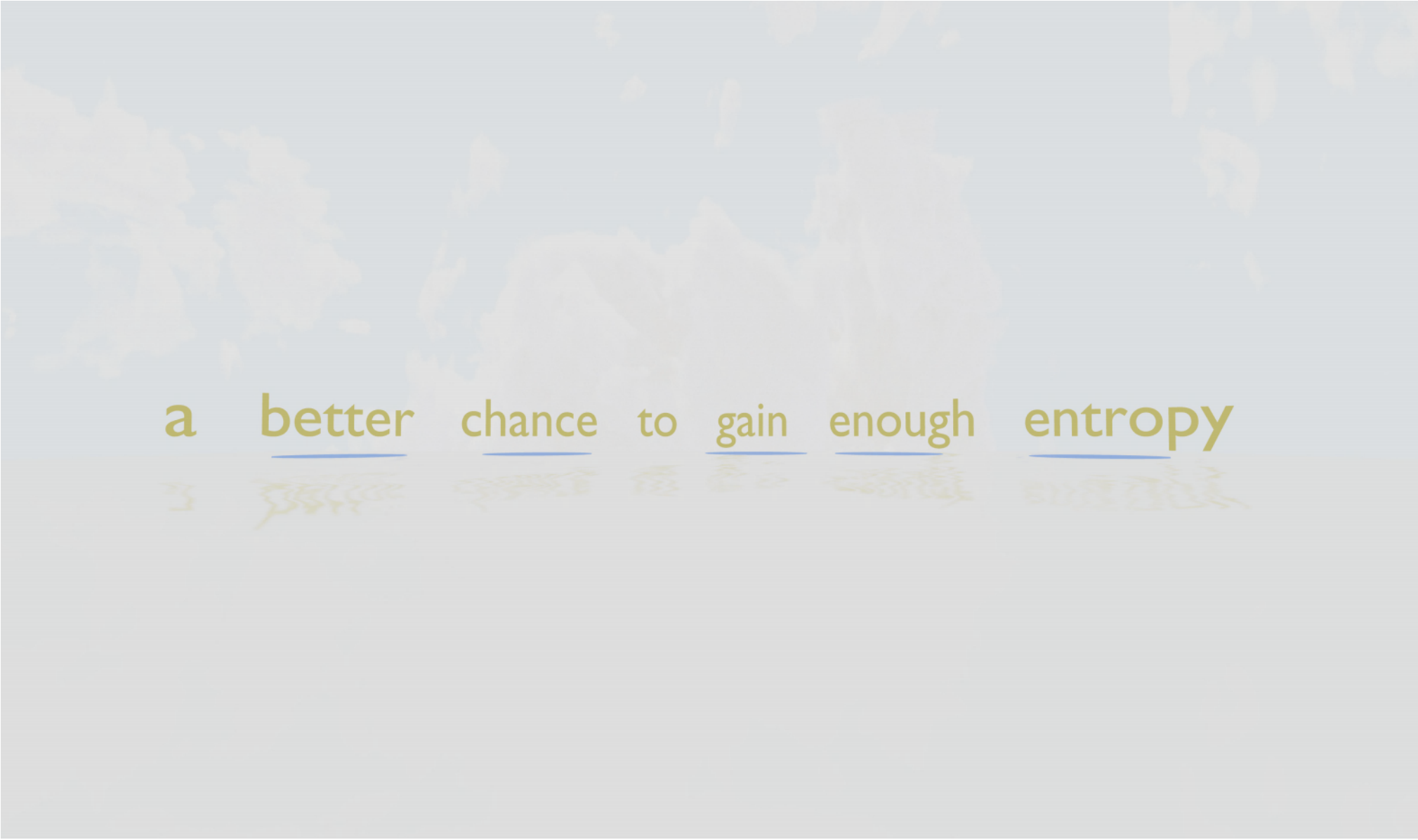
Performance, documentation photos, MAXXI L'Aquila



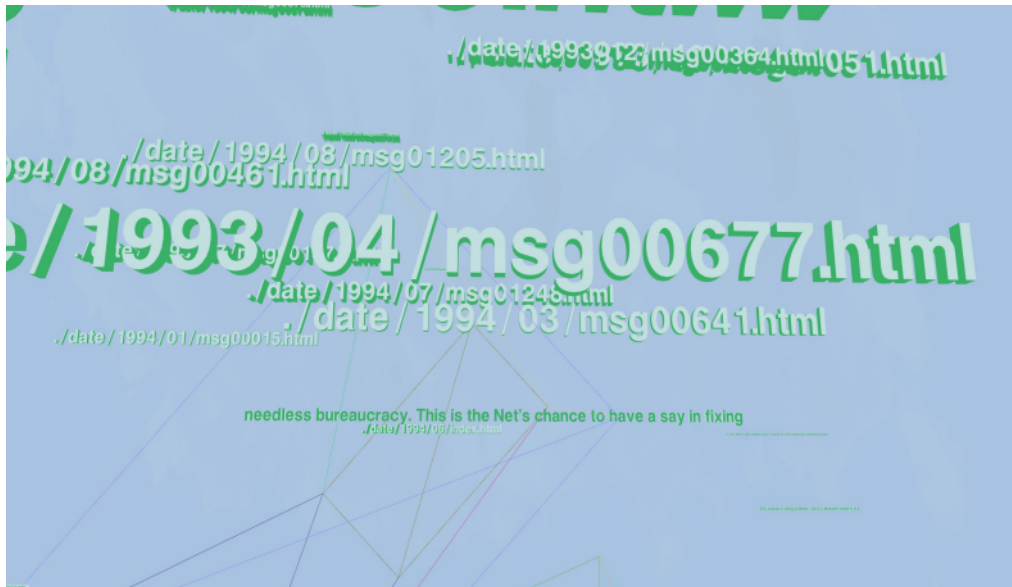
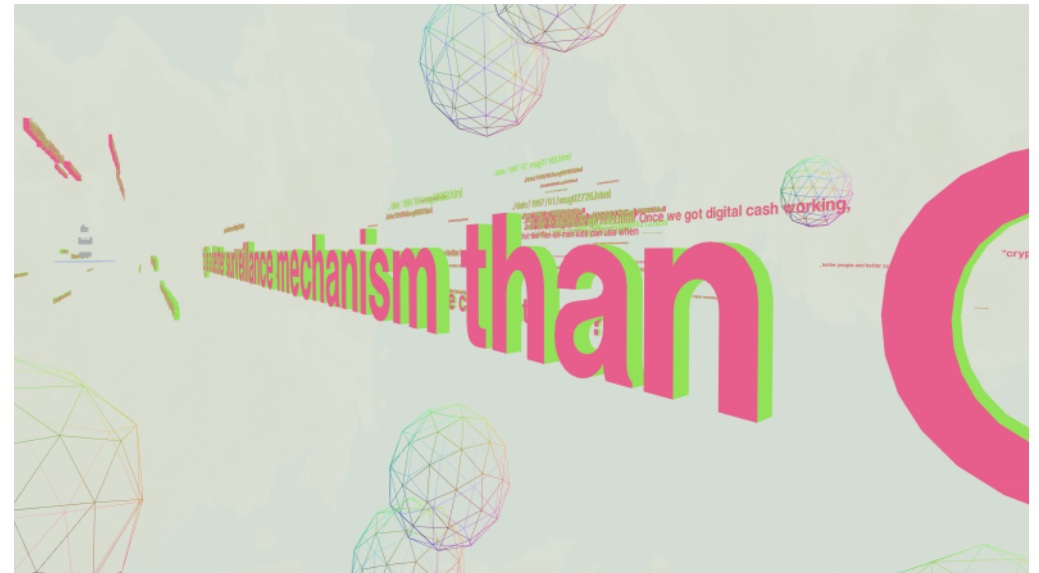


Performance and detail of the installation, documentation photos, MAXXI L'Aquila





a better chance to gain enough entropy



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 Cafè (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 Cafè* 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 Cafè 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.

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

Curated by: Valentina Sansone with Helena Wikström (Vita Kuben/Norrländsoperan).

Sponsored by: Iaspis

In collaboration with: Ersta Stockholm and Aktrisens demensboende Umeå

Video documentation: Rasmus West

Sound engineer: Andreas Estensen





Alzheimer Cafè Trivero

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

Alzheimer Cafè 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.

Produced by: Fondazione Zegna for ALL'APERTO, curated by Andrea Zegna e Barabara Casavecchia
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)



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

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.

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Produced by: Fondazione MAXXI in the frame of *Open Museum Open City*, curated by Hou Hanru, 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

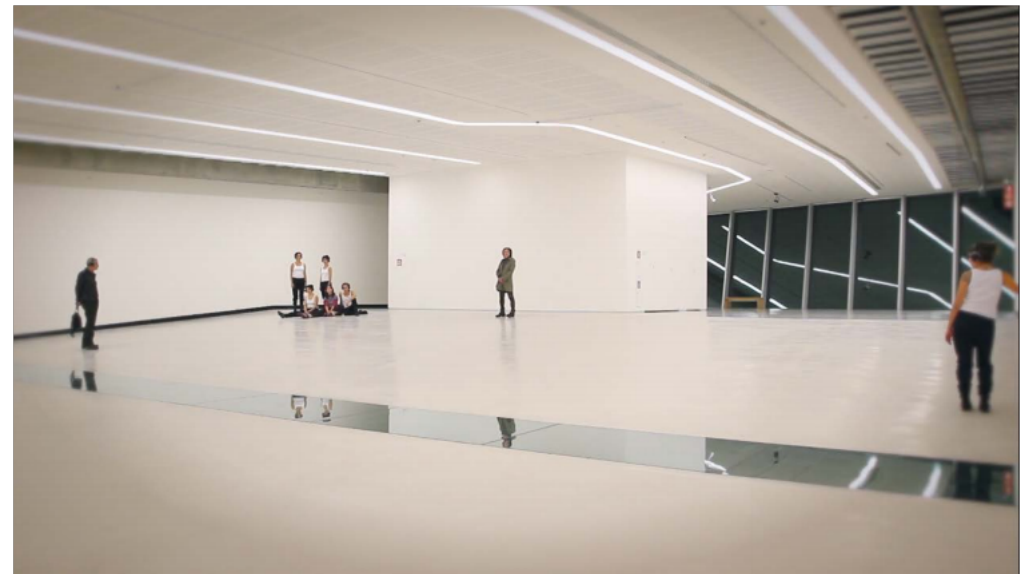
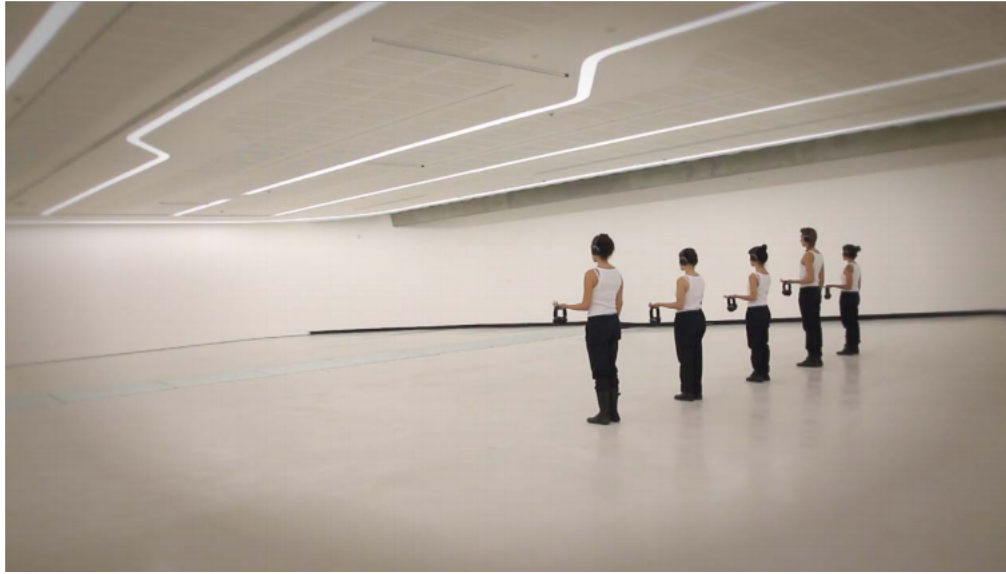
Shooting: Gianfranco Fortuna

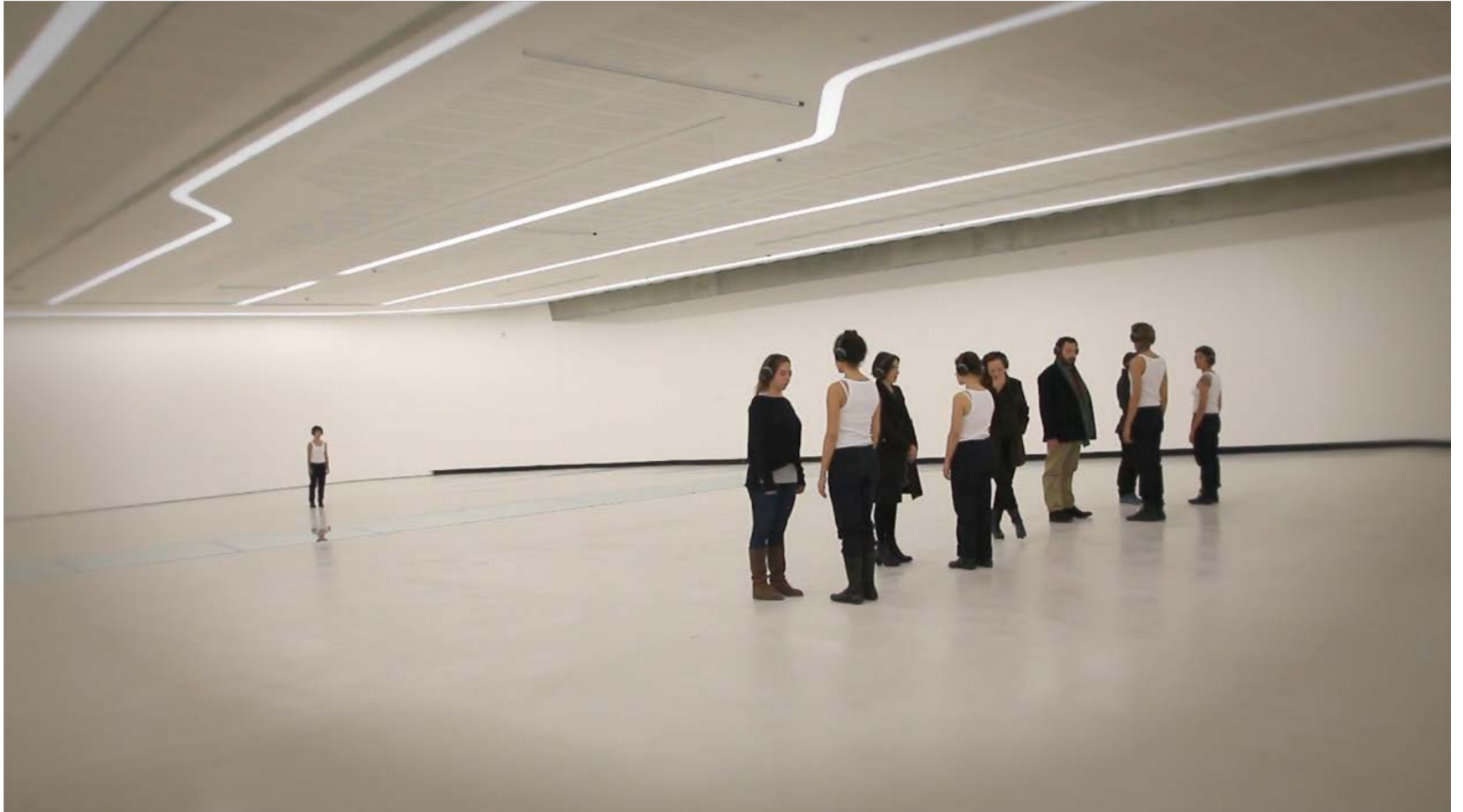
Sound Manipulation: Roberto Matarrese

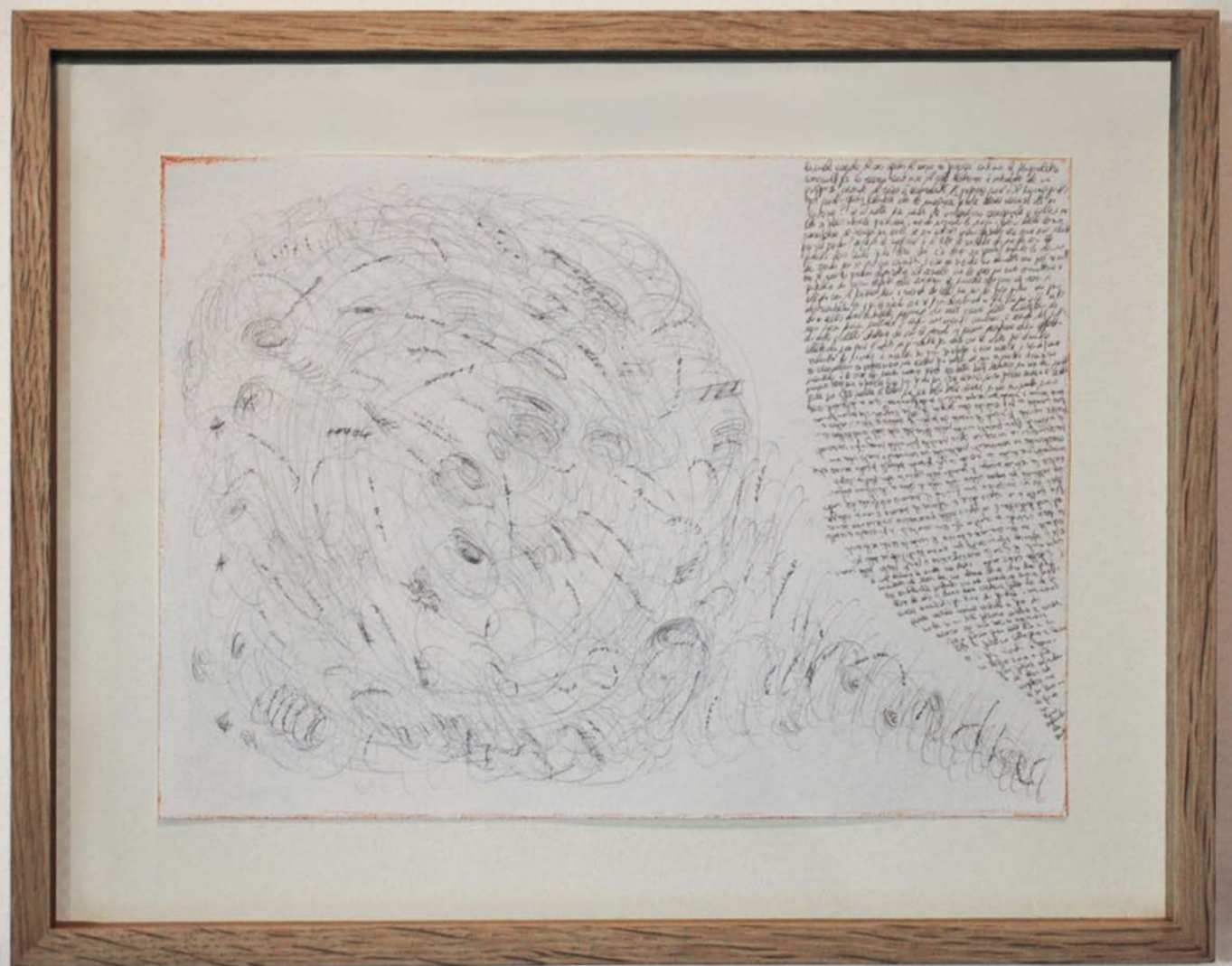
In collaboration with: Associazione Alzheimer Uniti Roma ONLUS e Fondazione Roma-Sanità; Centro Anziani Villaggio Olimpico; Centro Diurno Alzheimer "Arcobaleno & sole-luna"; Centro Diurno Alzheimer "Parco di Vejo" ASL RME; Roma Capitale-Dipartimento Politiche Sociali, Sussidiarietà e Salute.

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









Preparatory drawing, pen and pencils on paper, Artist studio, 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.

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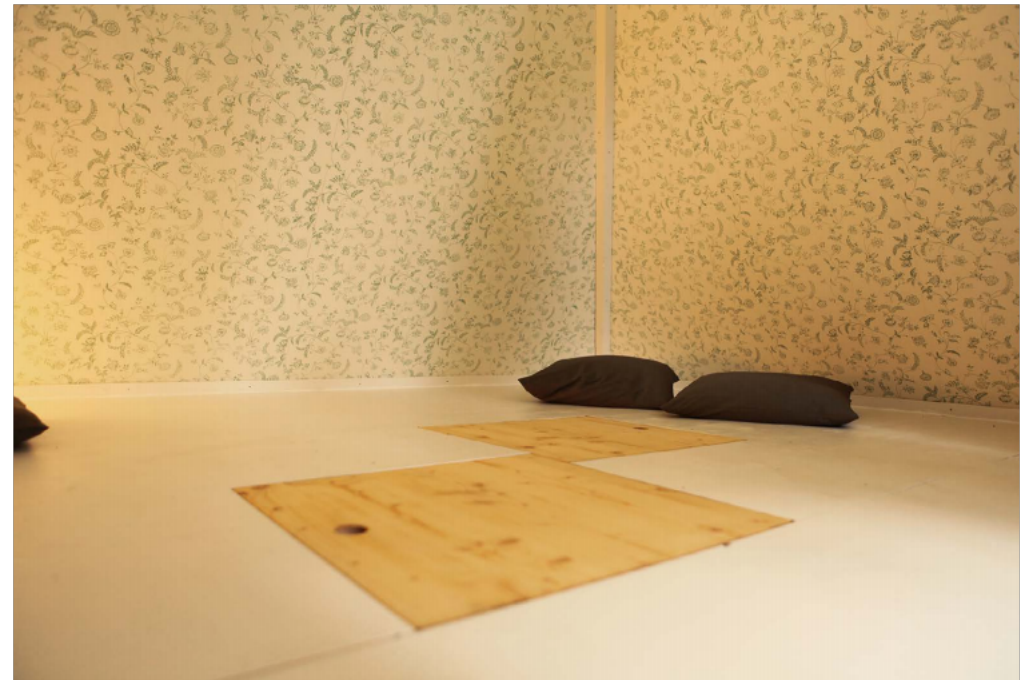
Alzheimer Café I was produced by Kunsthalle Goeppingen (Germany) for *Kunst im öffentlichen Raum*.

Sound manipulation and code: Roberto Matarrese

Photo: Yoojin An



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



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

Valentina Vetturi

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