

# portfolio

V E D I T U

MARCH 2024

CONTEMPORARY RESEARCH COLLECTIVE

# PORTFOLIO

The 'Vedi tu' collective was born in 2011, during a meeting between a group of artists who wanted to do a little research on the art market and the market in general.

Each of us had, and has, personal experience in the world of culture and works in it. Together we decided that what each of us did individually would not fit into the project. When the collective came into being, we were a bit scattered.

We met, and still meet, to promote our research, and over time, from the original nucleus, we have involved other people, some of whom we found in the way of our experience, but who are new to art. The collective is made up of anyone who is interested in our themes, or proposes similar ones.

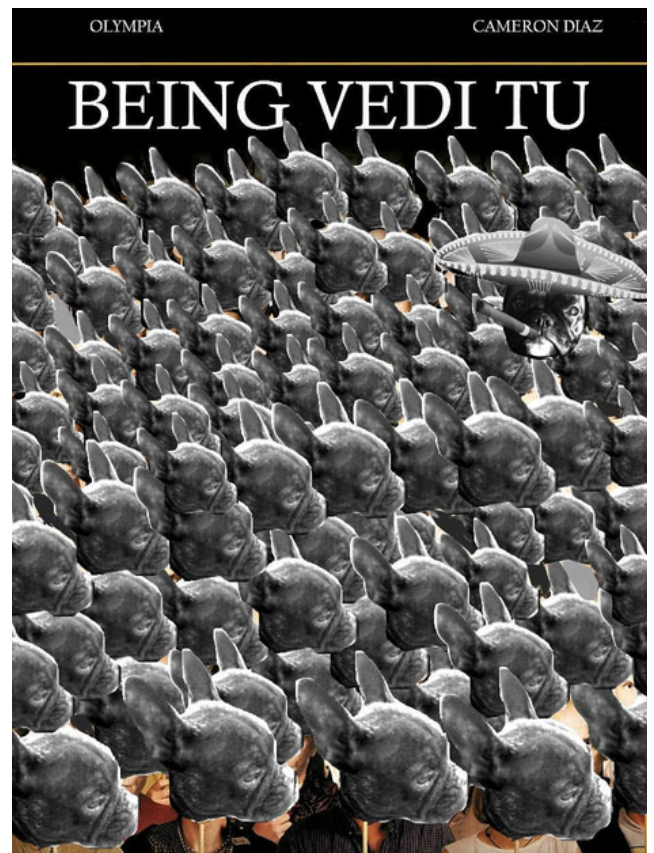
The market as evanescence, as what we see every day, but also deeper, as the anthropological codification of man (and woman) immersed in the market.

We have participated in a number of exhibitions, always going through calls for proposals or competitions, precisely in order to verify our work without relying on the activity of each individual component.

We initially directed our path, also through overt provocations, towards a political use of art. Our goal is the localisation of the concept of Social Sculpture of Beuys.

Using, therefore, the German artist's concept of participatory art, our multiple collective aims at interaction with the public through multimedia forms, such as our website.

The drafting of the Manifesto for a commercial art was the provocation, which turned out not to be at all provocative, imagined in 2011 and from which the activity of our collective began. The possibility of a trilingual translation (Italian, English, Slovenian) allowed us to spread it around the world to thousands of artists, intellectuals, galleries.





## PORTFOLIO

Extracting some of the hundreds of responses we received, the funniest, the most curious, the most angry, we produced our first work, an audio track presented in Udine, at the premiere of the show 'Art' in the hall of the Teatro Giovanni da Udine.

As far as we are concerned, in our work as a collective, the writing of texts is just as important as the production of actual works, because the latter are directly derived from them, as are interviews and comments on shows we have seen. All that we have produced, or almost all, can be found at [www.veditu.org](http://www.veditu.org) or on the youtube and vimeo platforms.

We tackled the theme of work, the body, analysed the market with a series of texts that resulted in a video, The Enchanted Traveller. Up to the work on covid, clauses and the exit from the pandemic.

Our curriculum as a collective is our site. For our fluid mode of operation, we have not always given continuity to our work, and this is perhaps unfortunate, For periods, moreover, we have mainly produced analysis texts, e.g. 'The Enchanted Traveller', which then became, in part, critical texts for some exhibitions in which we participated.

For some time now, we have been producing NFT, both by reproducing our own works and by creating new content.

We used the Open sea platform (<https://opensea.io/Veditu>).

In order to better analyse certain aspects of contemporary art, we asked for ideas from practitioners, be they critics, artists or gallery owners, through interviews also published on the website.

2011: MA DICI A ME? - diffuse collective exhibition- Palazzo Morpurgo(Ud)

2012: RICOMINCIO DA TE - collective exhibition - Teatro nuovo Giovanni da Udine

2013: WORK/WORKVORE - Spazi Pubbliciarte Contemporanea - Villa Di Toppo Florio -Buttrio (Ud)

THE STAY OF ARTISTS AND POETS -Arta Terme (Ud) - selected

2014 : LA TERRA DEI FUOCHI (THE LAND OF FIRE) : Real site of the San Leucio San Leucio (Caserta)

2014 : Jacopo Linussio and jeans: PalazzoFrisacco - Tolmezzo (UD)

ART AND SAFEGUARDING OF THE TERRIOR -Palazzo delle arti di Paternò (Catania).Collective exhibition of the "Ideattiva" Association

2017: THE END OF THE NEW Ljubljana

2020: SUPERYOUTH - SUPERCALL , show on Instagram

2021: [Aggiungi corpo del testo](#) ,virtual exhibition

2023: you and me and everyone we know,group exhibition

osteria "Nuovo Tiglio "Moruzzo

2023: opening page on Opensea :<https://opensea.io/Veditu>

# RETURN TO INNOCENCE

*“... that consciousness cease to be its own double and that passion cease to be the double of each other. Make consciousness an experimentation of life and passion a field of continuous intensity. To use love and consciousness to abolish subjectivation... to use the I think for becoming an animal and love for a becoming woman of a man’*

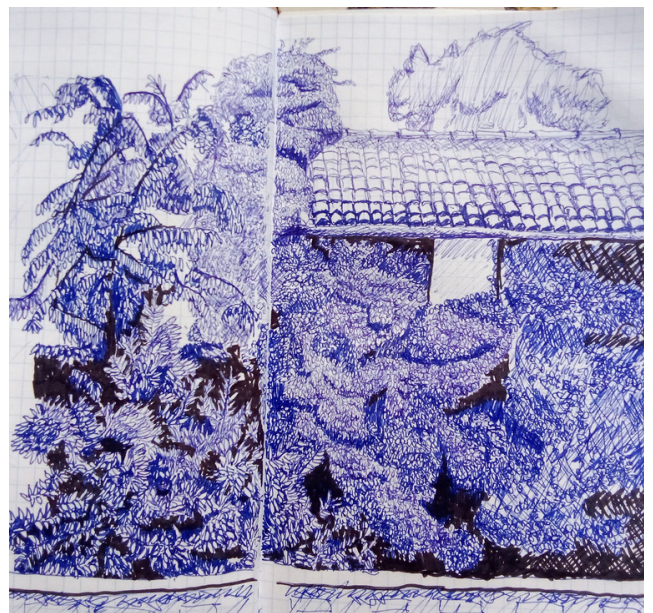
*Gilles Deleuze – Felix Guattari*

We titled this collection of sketches ‘Return to Innocence’ because, after having been unable or unwilling to continue our collective work for a while, due to the post-covid recovery and the ongoing war, we thought it would be useful to revisit our Deleuze and Guattari, who argued that psychoanalysis places and orders drives and partial objects as stages on a genetic axis, whereas they are ‘political options related to specific problems, entrances and exits, dead ends that the child experiences politically, that is, with all the force of its desire’.

And so a look that at least attempts the removal of the superfluous, or even the potentially useful in some respects, can perhaps represent a phase of rebirth with fewer smears that does not carry the baggage acquired over these years. We wondered, in fact, whether after covid everything would return to the way it was before, and above all whether this was desirable, given that we had devoted time and effort to an analysis of the market and the art market. For those reasons, which you can find in the previous articles, and also for what happens to us as people, we decided to look for something else, not to resign ourselves to our, however, probable fate as a lonely mass.

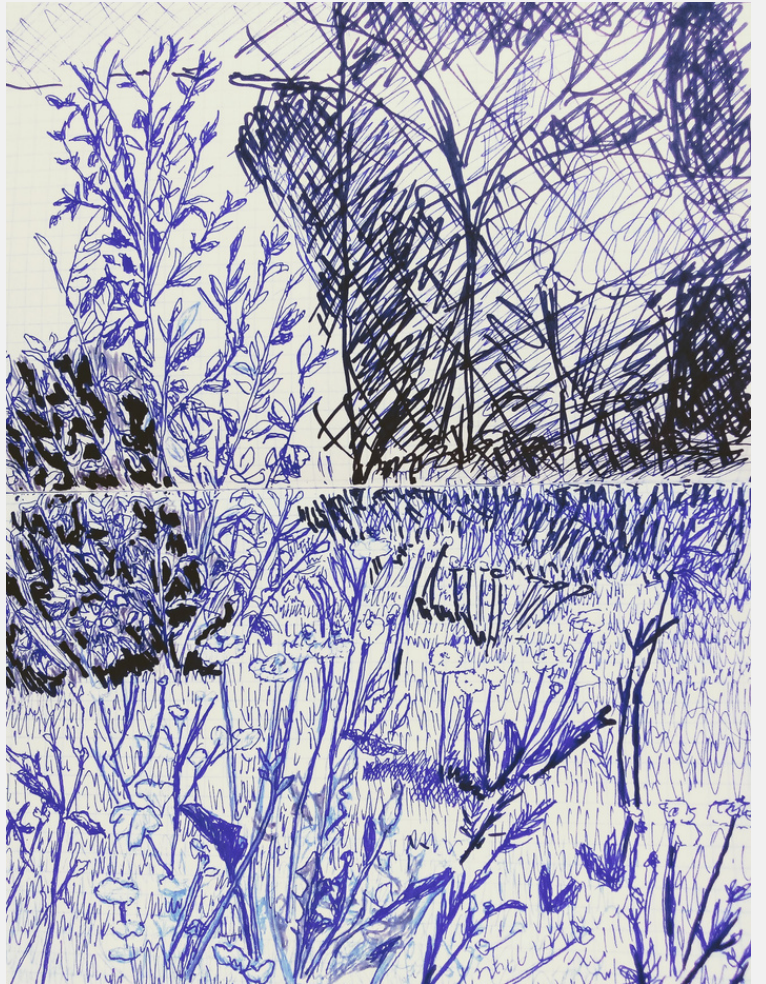
Says M. Jousse: ‘The child, as soon as he can drag himself along, advances or, if something threatens him, retreats. The child is the tactician who advances, it is the tactician who retreats’. And now there is a tendency to retreat, so that drives and desires try to become evident, certainly to those who want to see, that is to say, to look at the surface without seeking transcendence, crossing it as if swimming (H. Miller on the gaze of the embraced woman).

All the sketches are made with just a few rules: only one blue and one black felt-tip pen were used (and sooner or later we will say why), notebooks with possibly no pages with a white background, so as to subtract even that kind of symbolic force, made in about an hour and with subjects taken from life. A sort of our non-experiential autobiography, our logbook of the last few months. We will get to 50 and publish them in instalments as per tradition. For now just a selection, which, based on the principle that ‘purely quantitative changes can at some point be resolved into qualitative distinctions’ (Marx, The Capital), will have another function.





## RETURN TO INNOCENCE



# THE BORDERS PERSISTENCE

The title of the project refers to a trilogy of articles and works produced during the covid period or soon after. We wondered what it would entail to accept restrictions on our freedoms in exchange for survival, for the naked life, that is, whether that mass and lasting immersion in a virtual life would affect our future behaviour.

intended to affect our future behaviour. In particular, since this is what we are concerned with, whether the complete assumption of the network of culture, which during the lockdown was explicitly recognised as something other than the physical eating-working-healthy, could have permanent consequences for one's livability and visibility.

We were reminded of Gabriel Metsu's Young Virginal Woman Playing with a Dog (1665), which depicts a standard theme of the time: an abanal interior scene. But here, in an unconscious manner

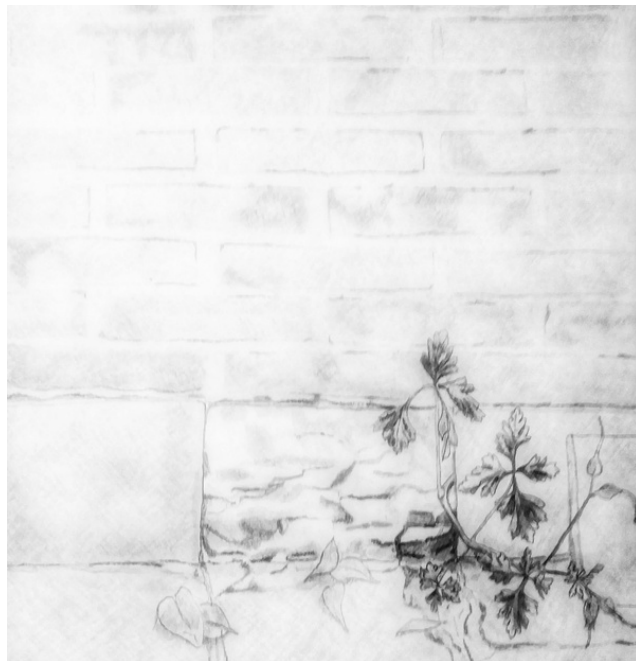
a window, which should face a street or a landscape, incredibly  
landscape, incredibly overlooks an  
abstract background. Daniel Arasse says of this discrepancy: 'before the sensitive world or the establishment of an illusory space, painting is a geometric composition of colours. However realistic the painting, however refined the composition, the representation only recalls itself, its truth is to be sought within. Metsu's constructivist window best represented

the impression that all our dissatisfaction processes were being concentrated within the walls that enclosed us. And the walls we looked at (Wall, series of 4)

Removing our gaze from the walls, we concentrated in that reality that could only be experienced, and we began a series of backgrounds (not landscapes) taken from the most in vogue at the time. With this procedure, similar for all: we took the images, modified them all them all with the same Photoshop effect, then we reproduced them with drawings on paper and finally photographed and re-submitted them to the same starting effect.

This was done in order to collaborate in their realisation, while still making technology the full protagonist of the work. Once we finally got out of the houses, we looked a bit at at what was happening. In lockdown, on the one hand there were those who hoped that everything would go back to the way it was, as if an illusory happy reality existed before the covid, which it was good to regret as it was, and those who, like us, hoped that some change would happen. In this sense we produced a series of collages, destined so far for digital use, combining the first images of our going out into the world and our world from before.

All the works have participated in various competitions and virtual exhibitions.



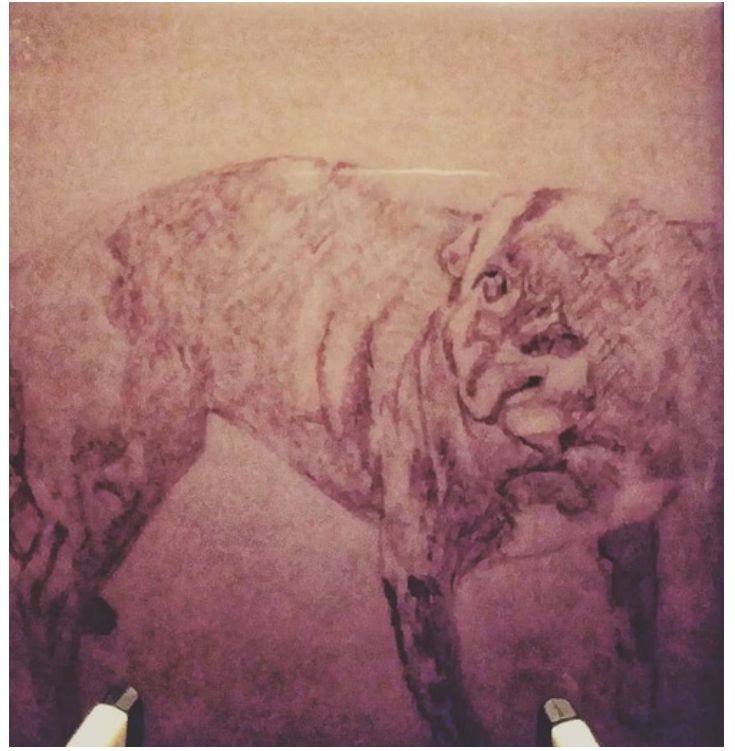
# SIMPLE SOLUTIONS FOR COMPLEX PROBLEMS

Arthur Bloch wrote that “The most complex problems have simple, easy to understand and wrong solutions” (Murphy’s Law). But we come from complex texts, demanding interviews and a bit of drawings, so we are ready to make mistakes being simple.

Take this post as an haiku, as Roland Barthes meant it in *The Empire of Signs*: “in a haiku, we could say, the symbol, the metaphor, the morality doesn’t cost almost nothing: just a few words, an image, a feeling, where our literature usually requires a poem, a deployment or (in the shortest genre) a chiseled thought, in short, a long rhetorical labor “.

On the other hand, it is true that we ourselves suffer from the dysfunction that now forces every artist to live in a perennial residence and to be a lecturer. To see / make an exhibition there is the need to listen / participate at least at an hour of discussion, read a accompanying text, evaluate the setting. This often tends to make the public an authoritative group of critics and to lose some amazement in front of an exhibition.

Even remembering that we have long written about commercial art, we have transcribed big questions into a simple medium: a series of puzzles. Below, without particular suffering, we report the images. Then we will see how to use them....



# I HAVE ONLY ONE BODY, AND IT IS NOT MY OWN

The video shows three of our friends exchanging chewing gum without delay, this simple gesture implies a desire to share or in some way to be exposed to what is other, "I give you what is mine" and you accept it, accept me.

the exchange in some way questions the will transcends what are the liminal spaces that would divide two places, two persons, what is extraneous from what is one's own.

For this to happen and for communication, etymologically 'to put in common', to be possible, there has to be a willingness to co-habit: 'communication or understanding of gestures is made possible by the reciprocity of my intentions and the gestures of others, of my gestures and the intentions legible in the conduct of others. Everything happens as if

the intention of the other inhabits my body or as if my intentions inhabit his.

The arriving person is the one who comes uninvited, without being expected, but it is precisely, as Derrida said, "the hospitality of the event" that puts any preconstruction into question, and it is this destabilisation, albeit traumatic, that initiates a process of the overturning of one into the other.

No mastery and no property can remain immune to the effect of the arriving 'one is obliged to the scandal as if it were the first communion with the indifferent neighbour, with the hated condominium that you will never detest as much as yourself', as Carmelo Bene maintained. To this stranger, one cannot simply say 'come' but, as Derrida invites, 'hasten to enter, "come in", "come into me", not just towards me, but in me; occupy me, take your place in me, which means, at the same time, take my place, don't be content with coming towards me or in my house. To cross the threshold, is to enter and not merely approach or come.

Only through the experience of the other can I see myself as I have never seen myself and as I will never see myself again.

The irruption of the other does not betray the novelty that accompanies it, the surprise that bursts in, disrupts and connects by imposing an opening.

The act of eating itself is an act of bringing what is foreign to the mouth, the mouth is an initial channel of entry and encounter with the outside world, a predecessor in the discovery of the world to the eyes and ears from birth, the Freudian scenario of the encounter with pleasure and, consequently, guilt, but also a ritual marked by specific norms around which a social status is constituted, social ties are consolidated, norms are adopted and the boundary between purity and impurity is sanctioned, between sharing and exclusion.

this mixing sanctioned by the exchange of a rubber is intended in some way to exorcise the potential danger of the 'contaminant'. as Domenico says in his harangue in Tarkovsky's *Nostalghia*

"one must listen to the voices that seem useless;

one must let the buzz of insects enter from the brains occupied by the long pipes of the sewers and the walls of the schools, the baffles and the welfare practices.

The ears and eyes of all of us must be filled with the beginning of a great dream.

Someone has to shout that we will build the pyramids.

It doesn't matter if we don't build them. We have to feed the desire"

The video was made in 2019





# THE ENCHANTED PILGRIM

The writings divided into journeys, the video made, are inspired by two texts that have much in common: The Tales of a Russian Pilgrim and Leskov's The Enchanted Traveller (together with Benjamin's famous essay now dedicated).

The first is an ascetic text, in which the pilgrim travels around Russia and beyond (the text also has a sequel) tormented by the actual realisation of St. Paul's motto, which enjoins unceasing prayer. Given the fortune of the text, from a tale of fantastic journeys and teaching came a continuous wandering, of the many who wanted to join his quest and discover his places. The second is a novel about the wanderings of the young Ivan, between fantasy and bits of reality, amidst adventures of all kinds recounted in dry language. Benjamin, and in

Benjamin, and therein lies the meaning of our work, identifies precisely in this genre of narration, similar to the fairy tale, as different from the bourgeois novel, a true possibility of interpreting reality.

The protagonist of the video is a friend of ours, who has had the most bizarre experiences in his life: from following a circus to working with travelling carousers, from being a Katanga in the 1970s to working in Libya with an Italian technology company. Always sending, always looking for unusual forms, closer, in his opinion, to nature and to a type of spiritual life. Until, specifically when he was hitchhiking around the world as a flower child, he found himself in India. From this story, which was common to many in the 1970s, he retained precise memories, but these have been transformed into fairy tales over time, as these experiences were important to him, but at the same time abandoned when he had to 'put his head down'. Gestures now lived with the naive hope of their usefulness regardless, retaining in themselves their own autonomous magic.

In the video, therefore, we see, directly from his memories of India, the position of the snake, the position of the spider and others still undefined. The body and the face poetically carry the weight and cost of that life.

And it is precisely this fairy-tale appearance, this gentleness in a person who offers her past to a group of friends, knowing that an initial reaction may be laughter, teasing, that made us wonder if there is a place (physical or metaphorical) where one can live outside the pervasive conditions of the Market. We as a collective have, from the initial point of our work, the provocation of the drafting and dissemination of the Manifesto for a Commercial Art, addressed the issue of the Market and the Art Market in particular.

At least, since we are as immersed in it as anyone else, we try to understand the mechanisms and the level of the interweaving that we believe binds every living person, every man and woman, in all their expressions, including art, to the market. How our emotions change, our perception of the world, even our changing bodies.

The astonishment of that night's performance, because the journey takes place, as is natural in a fairy tale, in the deepest night, put us in doubt. Can these contemporary peregrinations escape from the market novel, can they be, perhaps unconsciously as in the stories of the lives of saints and mystics, but also of the simple Ivan di Leskov, fairy-tale paths to a different life, resistant to the process of our changing? Or if not resisting, escaping the flow of the Market?

In the wake of the video, which is the digital editing of a montage of various small shots taken from the phones of those present, we began our own journey through this space of autonomy.

We have written six journeys, explored many territories and asked for a lot of advice. In the space available to us, we would like to spread this (lay) Pilgrimage Guide, because perhaps it could be, in a small way, continued by others. After all, we are a collective, we have no desire for originality, we do not even know if it is possible, and some of our notes we have recognised in other texts, in other research.

The video was made in 2016

all videos are published on Veditu's Vimeo channel

<https://vimeo.com/veditu1>



# MATER (ZOOPOLITICS)

The idea was born when a friend of ours cut his hair to zero for the first time in 40 years. He discovers that he has traces, marks in his skull, from his childhood, due to a few falls at a very young age.

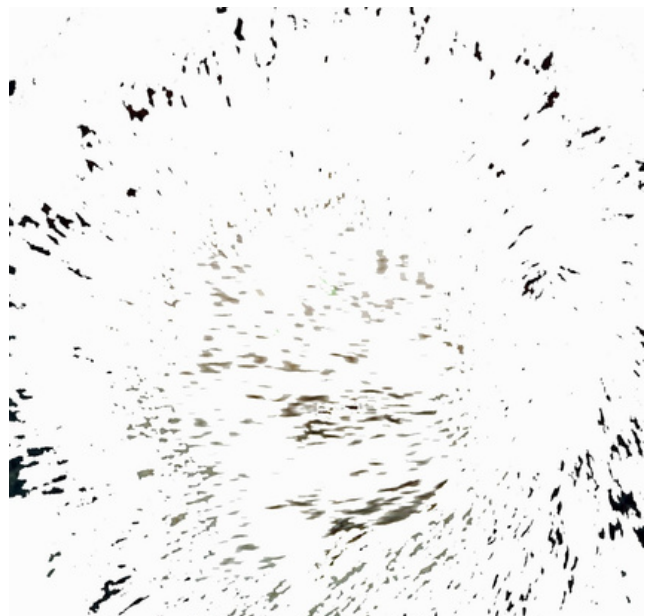
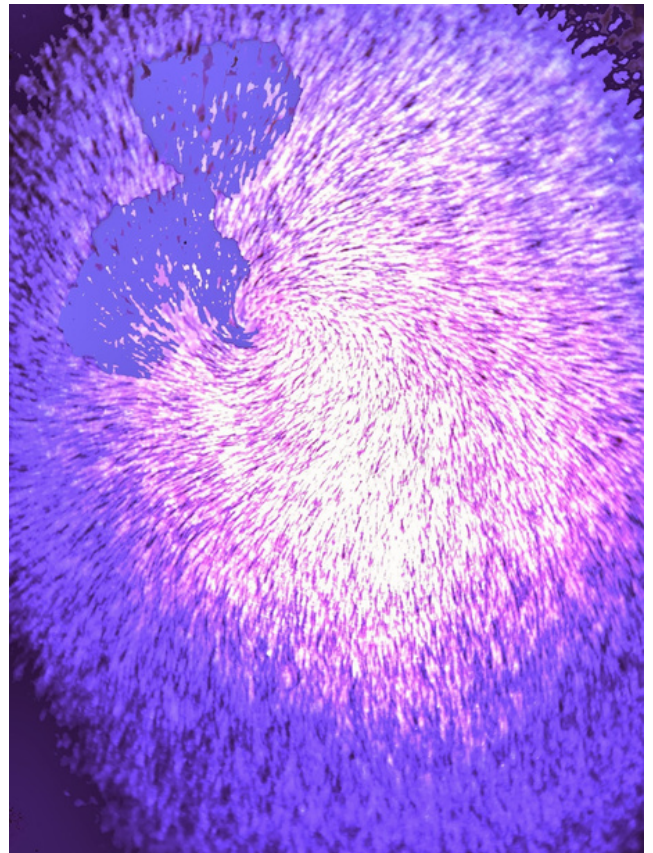
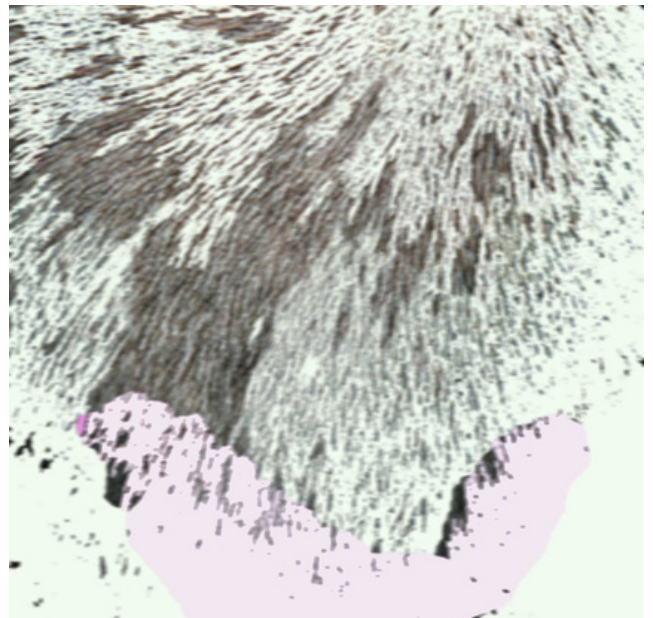
The market and the family are the two institutes that cripple us from birth, in which we are immediately immersed and which condition us not only from a cultural point of view, but also affect our 'naked life'.

Fashion and education, for example, are the superficial markers of the market and the family. How we dress, how we talk or behave at the table are the manifestation of this influence.

But in the zoé (in what Agamben calls 'the simple fact of living, common to all living beings'), the non-conscious and non-evident, we have deeper scars. Our mutation towards a different body synthesised by decades of the market, and families now more diverse than ever because shaped in the market, lies in these anthropological transformations.

Hence, the pervasiveness of conditioning, exploded by Foucault's total institutions and even by the Panopticon (a prison designed in 1791 by the philosopher and jurist Jeremy Bentham), which Foucault also dealt with, reaches our bowels, our sex, our body. Three are the images, like the trinity of a religion that, let it be said in a whisper, is less and less able to condition us.

Mater (zoopolitics) print on Plexiglass – 2013



# T O D A Y

The Italian Republic is founded on work, work understood as a fundamental human right, or as the ultimate goal for young people, and not only, does not interest us.

Or rather it interests us as an obligatory narrative in times of crisis, a worn-out Maya veil that conceals self-exploitation itself and the manifestations of this truth.

The mythology of the honest Friulian worker is nothing other than self-exploitation elevated to ideology. an exile and dedication to a false self-conception of having spent life profitably by working indefinitely. Thus Lafargue published 'The Right to Idleness' in 1887 (we as a collective would like to claim the slogan: 'obligation to idleness'), in which self-denial for alienated labour, itself an annihilation, is seen as the cause of the intellectual degeneration typical of industrialised societies (since even then, in the face of mechanised production, it was already assumed that it was possible to work three hours a day to cover man's essential needs). Such self-denial is ultimately the generator of individual and social miseries, those of today.

The analysis of exploited labour as one of the fundamental elements to read modernity in its profound injustice, against the powerful auto-narration of the market that in its current abstraction, tends to narrate itself, and all in all to be accomplished. It has nothing to do with modernisation historically given, even the Papuas or the Central Asian tribes, while living in archaic ways, are immersing themselves, in other ways, in a modernity that is nevertheless logically, indeed, accomplished. The kind of life they lead, the religion they practise are not frontiers, the wars, the suffering, the refugees are not anything else. Unlike in the past, 'the model is not realised as a process, but as an essence and is offered as a result' (Negri).

The project was divided into three different articulations: a video, which we attach to the text, a performance (a representative of the collective was asleep at the inauguration, and the related video can be found on our YouTube channel) and an image reminiscent of a famous poster of the English left, which were presented at the exhibition "Lavoro,work,vore" at SPAC in Buttrio, Italy.

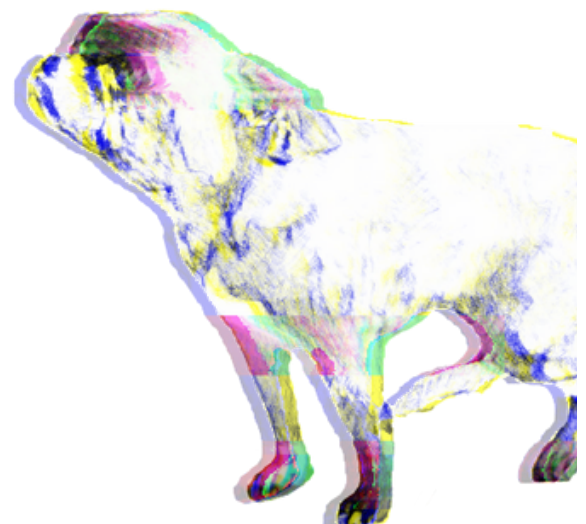


# MANIFESTO FOR A COMMERCIAL ART

The ugliness of the present has value retroactive.

Karl Kraus

1. We live in the world of the Market and its crisis with no solution. Immersed in a self-praise monologue, an uninterrupted speech that the Market makes on itself. Like the prisoners of the story "In the Penal Colony" by Kafka, we are stuck in a machine that engraves the Law all over our body.
2. We believe that artistic research is the false consciousness of those who can not take advantage of the Market, but only suffer it. Even those who spit on art, who theorize about its end, or who are very pure and socially committed, in the end enjoy it by going if they can into a small gallery, in a unknown collection, to a peripheral theater.
3. We are against any romantic idea about art. We hate the genius and unruliness, the prophetic artist, poses as an artist. Genius is rigorous and does what he can. We hate eternity and we are for the ephemeral. Only the things that pass are those that remain. We prefer to think of our work on the shelf of a bathroom rather than in a large museum.
- 4.1. We believe that contemporary art has no ontological knowledge of itself, but is only technical, instrumental and procedural, and that puts its greatest commitment into relationships and technical and operational effectiveness. The greatest merit of today's artist is in removing the shame and the pride of art, denying to himself and to his work a horizon of truth. No one today can seriously imagine that art will save the world, nor understand life or replace it. This is our conquest of freedom, immersed in the Market.
5. We are not interested in taste, sensitivity and culture because we are not interested in the narrow circles, art lovers, beautiful magazines. We are interested in talking to many people, staying on the street, being accessible to all. We do not care about elevated discussions, we are interested in selling. But the two things coincide in the Market. Against any type of intellectualism, the immediate sensitivity is our land and the Market is our language.
6. To reach everyone we accept the Market forms of communication, to profit from our work we adapt to the image of the dominant. We want to describe as simply as possible, cynically, what is around us, which we breathe from our birth: the Market. What our Customers do does not interest us. If it is used for their own pleasure, to praise the market or to counter-attack it, or if it is used to prop up a table or cover a stain on the wall, or as an ashtray, we do not care.
7. We want to be in the Market like fish in water and claim that we do not want to hide this, it's our choice. We are prepared to contradict ourselves, not delude ourselves



# WHAT WE THINK, WHAT WE SAY

Veditu was born as a virtual place in which to share the discussions, thoughts, and impressions of the participants in the collective. A large part of our 'work' has therefore been the production of theoretical and critical texts on the market, the art market and what we happen to see, and we have sometimes had the good fortune to dialogue through interviews with other people active in the world of contemporary art. Since the activity is inconstant but continuous, we are not presenting a list, as the general laziness of the collective would not allow for constant updating. We refer to the website, but simply mention: the manifesto for a commercial art, a provocation of failure from which we started, and the series of texts by Ilviaggiatore incantato, some of which have become critical texts for exhibitions.

