GIOVANNA REPETTO
PORTFOLIO

selected works

STATEMENT

Giovanna Repetto works across diverse media, including sculpture, video, and performance. Her research investigates the evolution of representation and identity within human society, focusing on the influence of perception in their construction and transformation. Her practice explores the intersections between the real and the virtual, focusing on the concept of atmosphere as a space where the boundaries between the visible and invisible, the material and the ephemeral, blur.

Untitled (closed in 2024)

sculpture; mirror, permanent marker

Installation view, AFTER IMAGES, Julia Stoschek Foundation Berlin.

Curated by Lisa Long, Artistic Director, with support from Line Ajan, Assistant Curator, and Josefin Granetoft, Curatorial Assistant.

The mirror is used as a neutral instrument that does not discriminate, that has no filters, a surface that records and incorporates visual streams of scenarios and actions that happen in front of it.
The work reflects on the concept of identity and representation in today's contemporary world and consists of eliminating surfaces that duplicate reality in order to focus on the real present. It becomes an archive of images that cannot be manipulated.

Untitled (closed in 2024), 2024, sculpture; mirror, permanent marker. Installation view, AFTER IMAGES, JSF Berlin.

Untitled (closed in 2024), 2024, sculpture; mirror, permanent marker
Installation view, AFTER IMAGES, JSF Berlin.

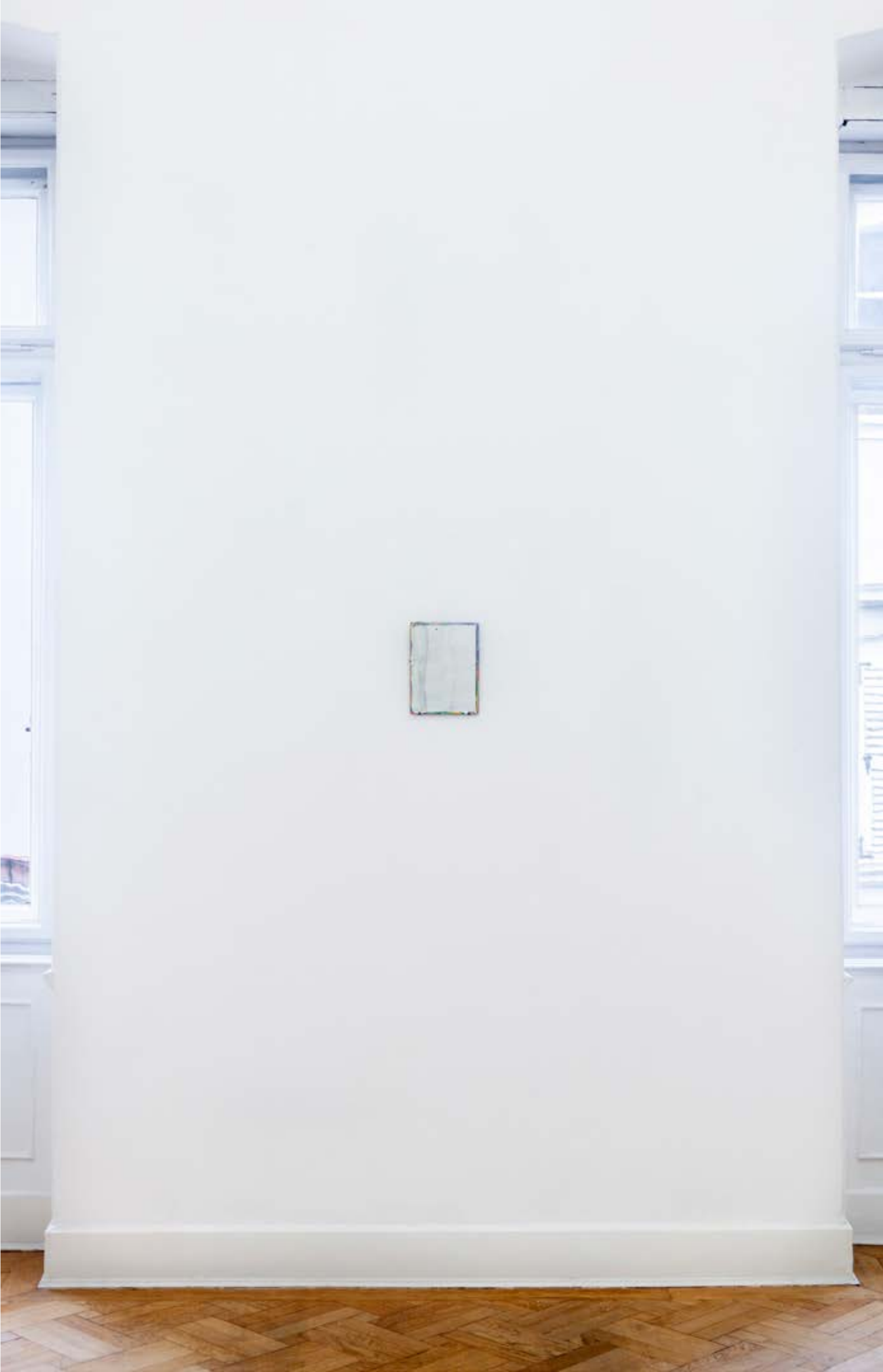*Untitled* (closed in 2022), sculpture; mirror, permanent marker

Untitled (closed in 2021), sculpture; mirror, permanent marker
Inestinto, 2021, installation view, Dolomiti Contemporanee Residency, Borca di Cadore (BL)

Untitled (closed in 2020), sculpture; mirror, permanent marker

Untitled (closed in 2022), sculpture; mirror, permanent marker

Untitled, solid marker on mirror (2022), installation view, 2024. Images in relation, MLZ Gallery and Wiener Art Foundation, Trieste

Untitled (closed in 2024), sculpture; pocket mirror by Claudia Cardinale from 2006, permanent marker
installation view, Indovarsi, Le Picardeau Garden, Fondazione Claudia Cardinale, Nemour

Something that can not be fully expressed in words

performance, 2024

involuntary memories, madeleine sweets

The work refers to that irrepressible joy that produces the experience of having an involuntary memory, it is the unleashing of a synaesthetic perception that makes us relive the hitherto inaccessible memory, starting with something that triggers it. It refers to the elemental composition of imaginal experience where the senses become contaminated.

Involuntary memory is an unintentional, unreasoned memory, a past experience that becomes present. Taking Proust's Madeleine from "À la recherche du temps perdu", the performer offers the audience the famous shell-shaped pastries, and the wrapper that encloses them contains the transcription of a series of involuntary memories. By reading, the audience can immerse themselves in the synaesthetic images, resurrecting the past and experiencing it in the present. A set of images that can be felt, seen, heard, touched, tasted, smelled.
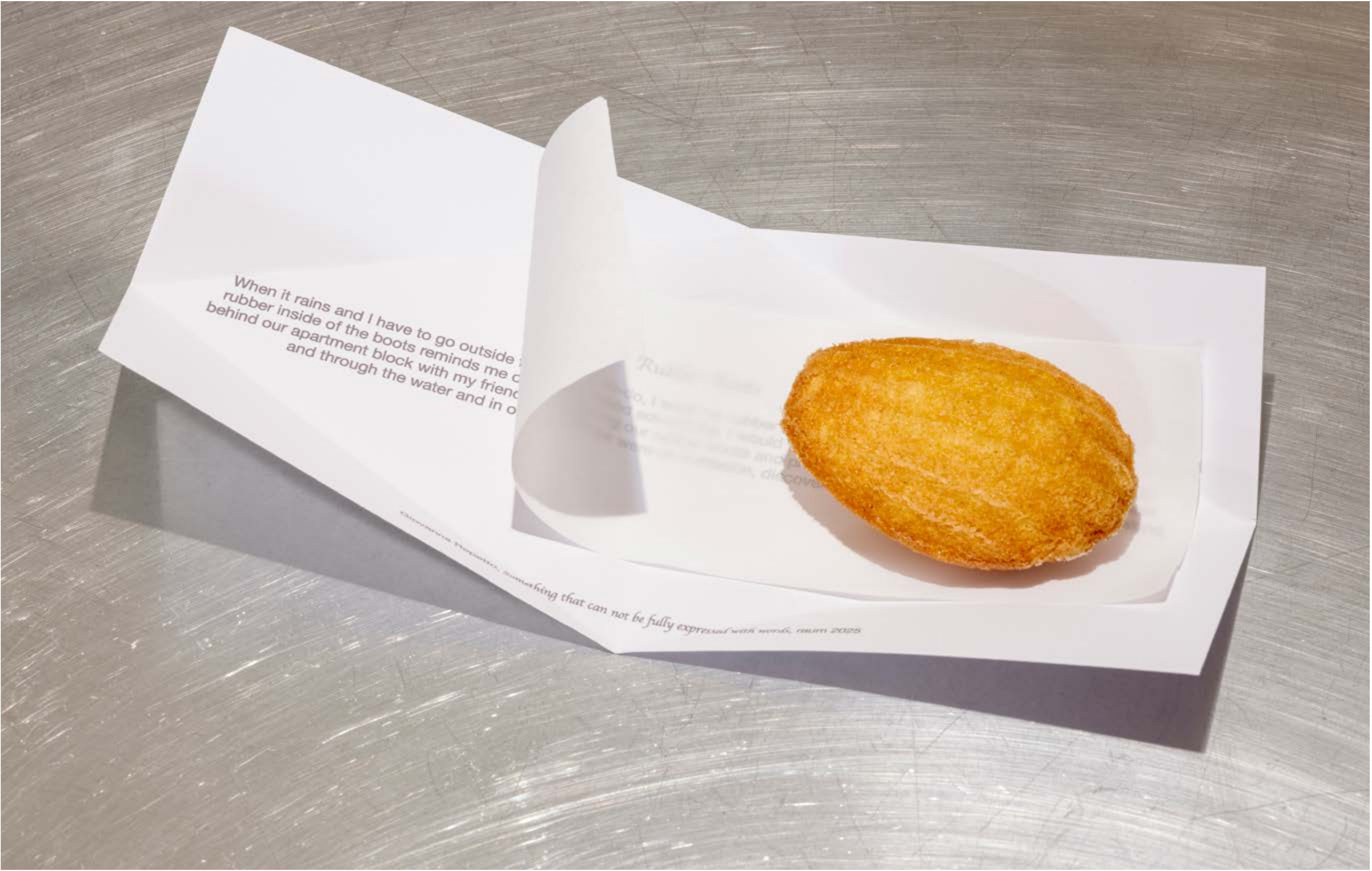
Something that can not be fully expressed in words, 2025, performance detail, raum space, Graz

Darling Tongue

performance-based intervention, 2024

moxa, fire

Anche in un castello si può cadere, show curated by Benedetta Casini at Caveau of Manifattura Tabacchi. Wonderful! Art Research Program 2024 1st edition Maria Manetti Shrem of Museo Novecento, Florence

Performer: Gaia Altucci

Words were invented to communicate and virtually represent something. With reference to the concept of mother tongue, the first words we hear from the mother's voice and that build the individual way we start seeing, Darling Tongue refers to those words and concepts that continue to feed the cultural landscape of an adult individual in relation to contemporaneity.

Darling Tongue consists of relating to space as with a living body through the practice of moxibustion, a healing practice through the infusion of heat. This practice refers, like acupuncture, to the meridians, those points in the body that make up the energy flow through it. The act of caring through the moxibustion is intended as an act of giving visibility to space, to a concept, to a story. Language becomes an ephemeral sculpture, where moxa, a material composed of dried artemisia, is used to write words that are then burnt in the same way as on the human body. A trace of the combustion remains, of the heat that passes through the material and is absorbed by the space.

THIS IS NOT FANTASY IT IS REAL

VIBE SHIFT

Acupuncture session on image
printed image, acupuncture needls, 2024

Anche in un castello si può cadere, show curated by Benedetta Casini at Caveau of Manifattura Tabacchi. Wonderful! Art Research Program 2024 1st edition Maria Manetti Shrem of Museo Novecento, Florence

The work takes the form of an acupuncture session for the image, treating images as bodies. In a society where images have acquired an increasingly physical presence—endowed with voice and power—the piece explores the possibility of relating to them not through production, but through a gesture of care.

This care does not involve intervening on images as if they were ill, but is understood as an act of attention, a way of granting visibility. The images, drawn from a variety of sources, were not created by the artist. Since she is not involved in their production process, she engages with them through a practice that activates a conscious gaze, attention, and perception.

The reference to acupuncture arises from its connection to the body's energy—something that can be perceived but not seen. Similarly, the intervention does not focus on the visible or material aspect of the images, but on their virtual dimension: invisible yet alive, traversed by tensions and energetic potential.
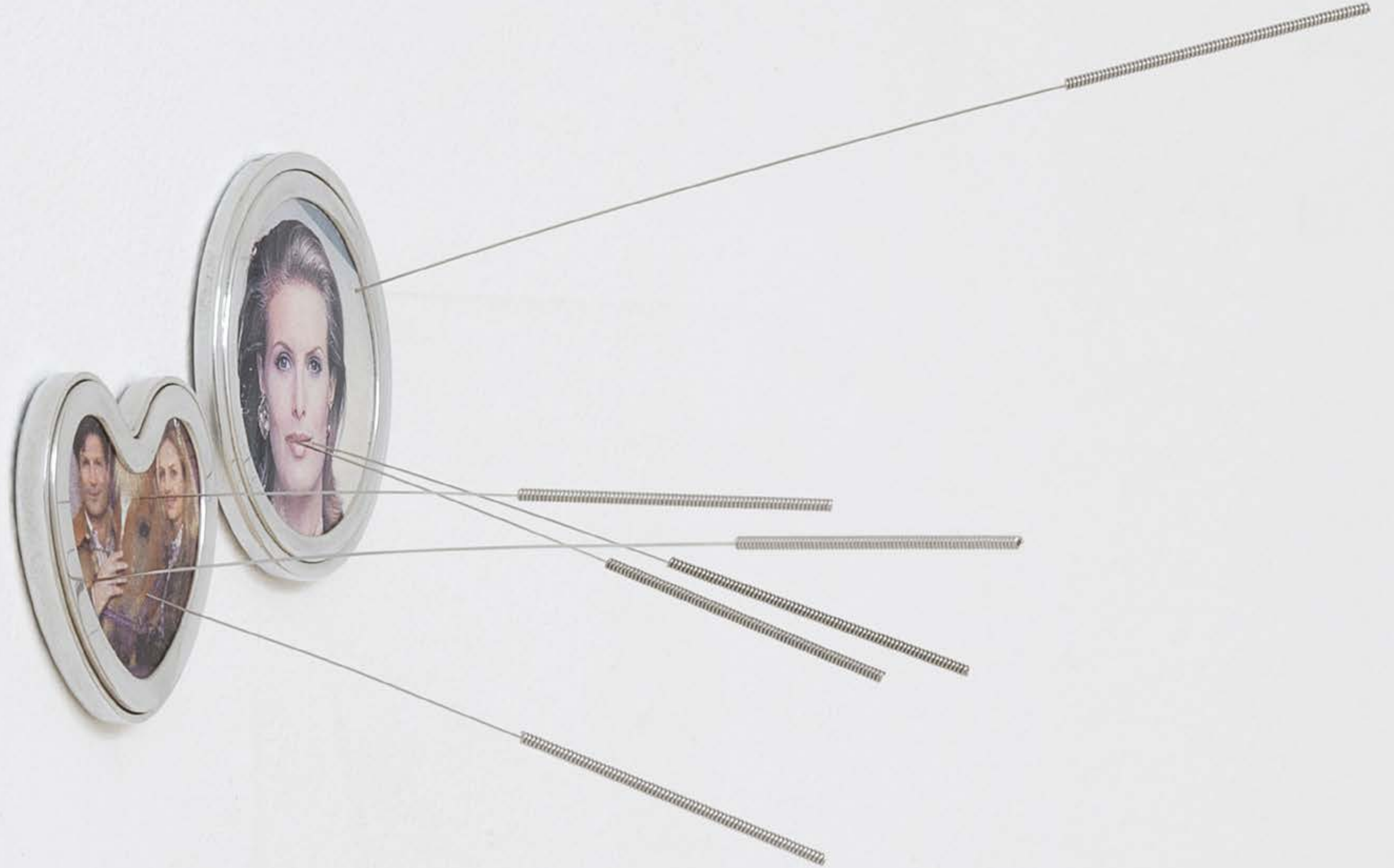
Acupuncture session on image, details, Anche in un castello si può cadere, Caveau of Manifattura Tabacchi, Florence

Acupuncture session on image, 2024, Manifattura Tabacchi, Florence

Acupuncture session on image, 2025. Installation view, raum space, Graz

ShiShi

photographs serie taken through Oculus Quest 2, 2021

The series is taken with a smartphone through the lenses of the Oculus Quest 2 and documents the Guardians contextualised in our reality. The Guardian corresponds to the area marked by the characteristic iridescent cerulean infographic, which allows, through 6DOF freedom of movement, to enter and immerse oneself in the virtual, avoiding colliding against objects belonging to the real. Its boundaries are always created from scratch, making each Guardian unique and site-specific.

The moment you close the Guardian's perimeter, you immerse yourself in the virtual, losing track of reality. However, when the visor's sensors register that the user is approaching the Guardian's boundary, the outline of a cage, through which reality can be seen in greyscale, appears thanks to the pass-through system. A black and white given by a new technology that evolves our perception and relationship with space.

Through the cancellation of colour, reality is put in the background like the backdrop of a theatre and the Guardian becomes a stage for the individual user. An access portal that allows the approach to a new language, which leads to identifying with other bodies and matter, re-discussing the concept of identity and the relationship with public and private space.

This research is useful for me to talk about the evolution of our relationship with the image, its contemporary representation and what our naked eye can and will still be able to see.

ShiShi, 2023, instalation view, Drifting Sides, Fondazione Stelline, Milan

Shimmer Shine
video on a transparent ledwall, 2 minutes, 2023

**installation view, Slip Angles, curated by
Giacomo Zaza, Fabbrica del Vapore, Milan**

Shimmer Shine is about the relationship between the real and the virtual. It is a work about appearance, visibility and invisibility, which also speaks of the capitalist instrumentalisation of the visual: of how images are used today, and the constant evolving process of exploiting them to attract attention and at the same time divert it, to give access to data or deny it.
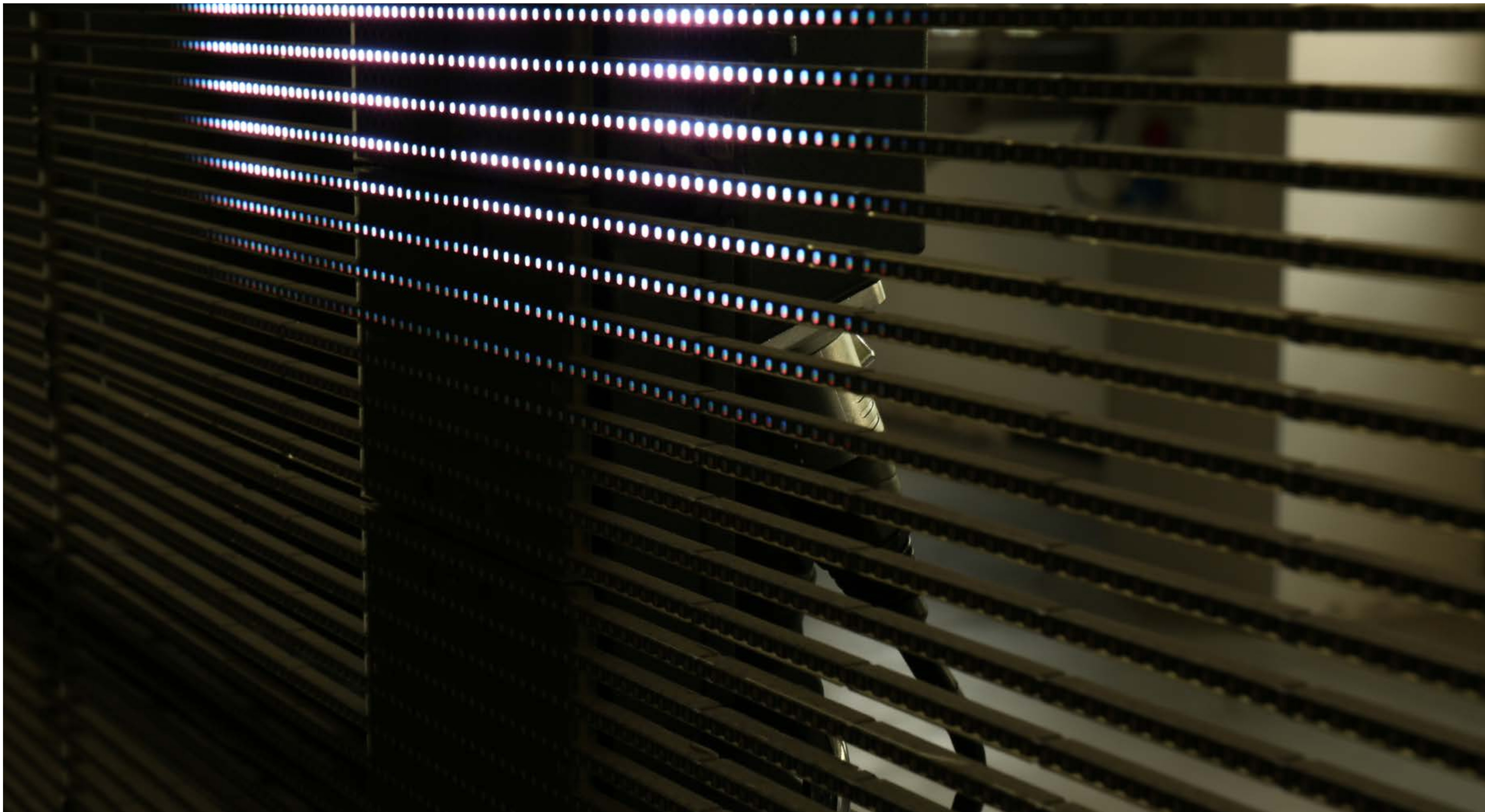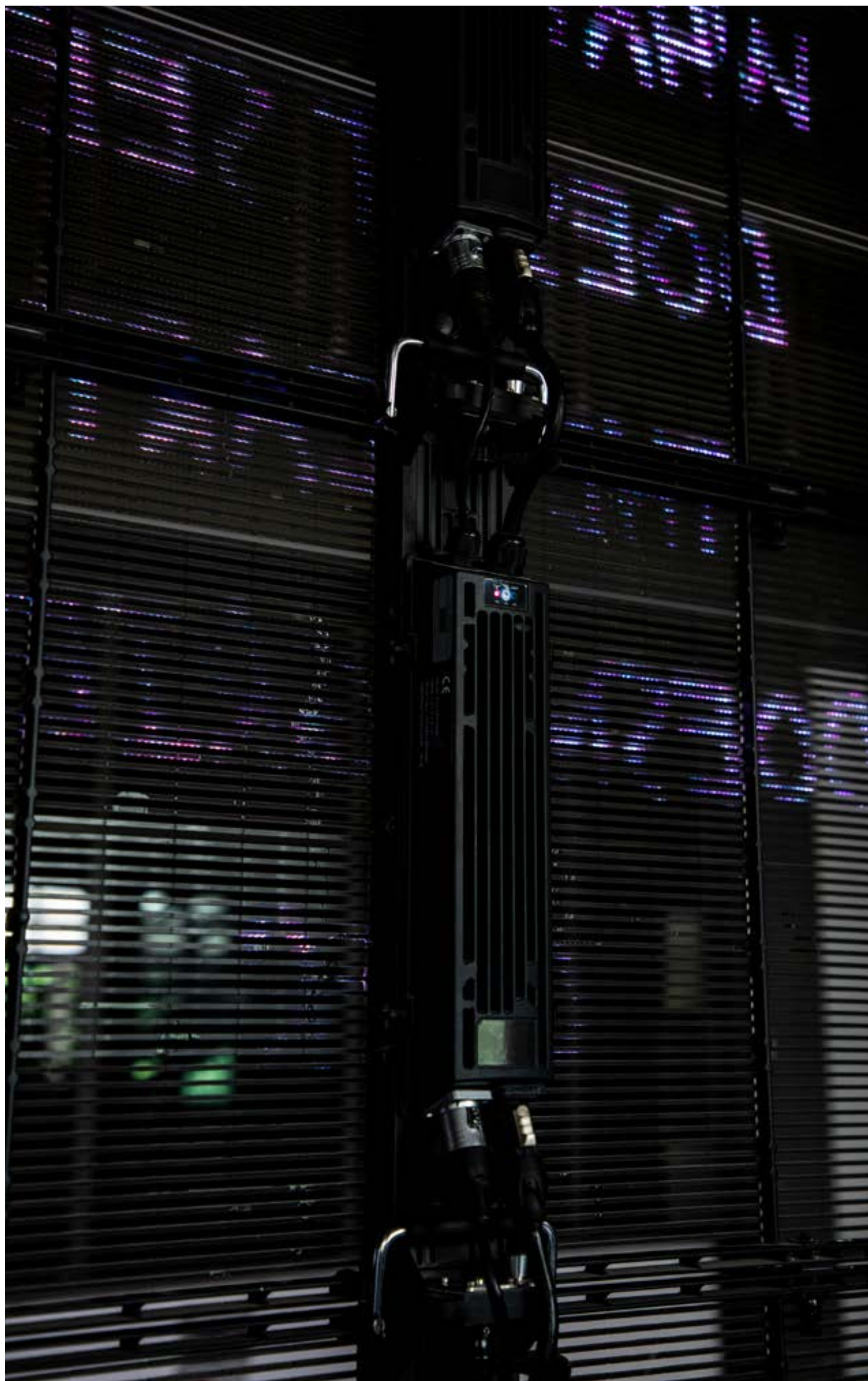
Fair Images

Screenshots displayed on monitor, 2021- ongoing

Installation view, 2024, Images in relation, curated by Francesca Lazzarini. MLZ Gallery and Wiener Art Foundation, Trieste

These images thus become linked to the space that hosts them. The work displayed on a smartphone is a screenshot of a film from tried to save a scene.

However, the intention clashed with the copyright protection system incorporated by streaming platforms, resulting in a black screen on which only the superimposed subtitles remained visible.

The work highlights how images change based on their space of use. The "rightness" evoked by the title – "fair" images – therefore refers to the fact that, taken from streaming platforms, these screenshots can only be this way.

Water's coming out of your eyes.

5.1
104 ceramic modules, 2021

5.1 is the concretisation of the perimeter of a Guardian, a system that guarantees safe movement within the virtual image. The work is part of a work-in-progress research on the evolution of image space and its representation. The confines of the Guardian are created every time the user has to access the virtual world and the silhouette reveals its relationship with reality. They become a temporary personal perimeter system, allowing 6DOF freedom of movement while avoiding collision with objects belonging to the real world.

5.1 is a Guardian size 1:1, replicated through the typical modules used in the ceramic tradition for centrepieces called "Italian gardens". Also known as a formal garden, it is a late Renaissance garden style characterised by a geometric subdivision of space, where there is often a secret garden, a hidden private area, out of sight of others.

5.1, 2021, Ere, installation view, with Valentina Furian, curated by Eleonora Ambrosini, Anna Lazzari and Ilaria Zampieri, Palazzo Baccin, Nove

1WMHH830PC0525

Oculus Quest 2, oil painting, 2021

Installation view, Ere, 2021, with Valentina Furian, curated by Eleonora Ambrosini, Anna Lazzari and Ilaria Zampieri. Palazzo Baccin, Nove

The action consists in closing and de-functionalizing an Oculus Quest 2. It will no longer be able to produce images, in these terms its evolution is blocked and it becomes an archive and at the same time an environment that contains the history made up of time of use and specific images produced and experienced by the artist. The single device, a serial product, is seen as a unique object at the moment it is taken off the market.
The viewer has been enclosed through the traditional Novese decorative painting of the two Fresnel-type lenses and the four external cameras that allow the pass-through-camera, i.e. the vision of the real space outside the Guardian's confines.

Copertine

Full HD Video, colour, 31 minutes, 2021

https://vimeo.com/610081785
pw: 3052

The video visually records the closing process of the Oculus' two lenses and four cameras through the 'flowers of Nine', a typical iconography of ceramic decoration. After this, the device can no longer be used and becomes a Pandora's box hosting the artist's virtual experiences.

*Copertine*, still video

Frames

Fine art print on cotton paper, 2020

The photographic series consists of 48,265 images, an integral frame-by-frame subdivision of the video Atmosfera n.1 (Cristiano, Francesco, Sandro, Marika, Elvio, Andrea, Raffaella) 2019.
In this video, considered as an ecosystem, each image moves in relation to the others. It is not possible to select a representative frame for all, because none is more important or more representative than the others: each one becomes necessary, like the pixels of a photograph.
Atmosfera n.1 (Cristiano, Francesco, Sandro, Marika, Elvio, Andrea, Raffaella) 2019 records a landscape that no longer exists, because it is dead.
For this reason, the print of the frames helps to recreate a material presence of that environment. The layering of the images draws a map of the landscape-atmosphere, restoring it a real presence.

Frame 01522, installation view, Images in relation, MLZ Gallery and Wiener Art Foundation, Trieste, 2024

Frame 01522
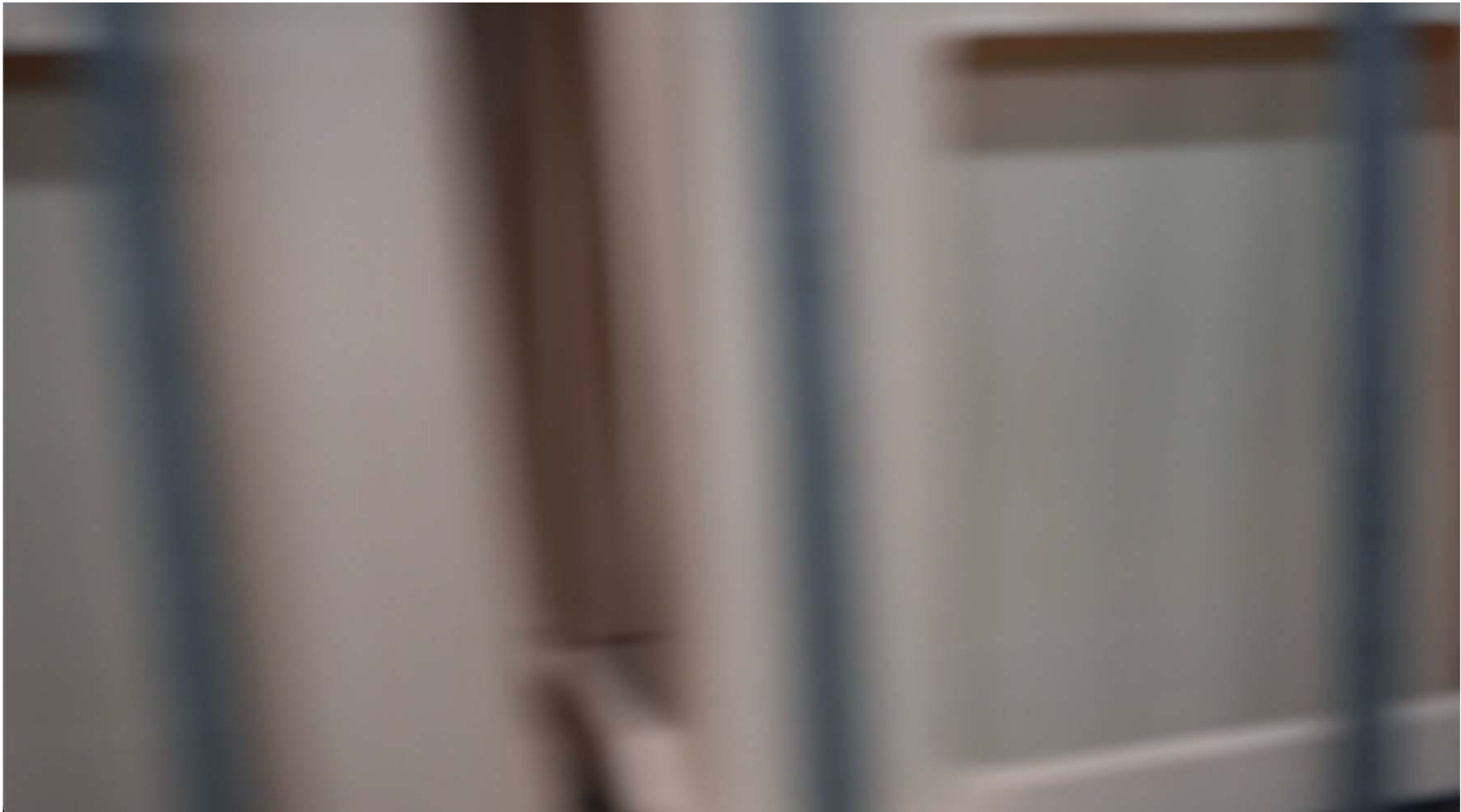
Frame 0000, Frame 0001, Frame 0002, Frame 0003. Installation view, The image as a process, Spazio Ex Macello, Padova
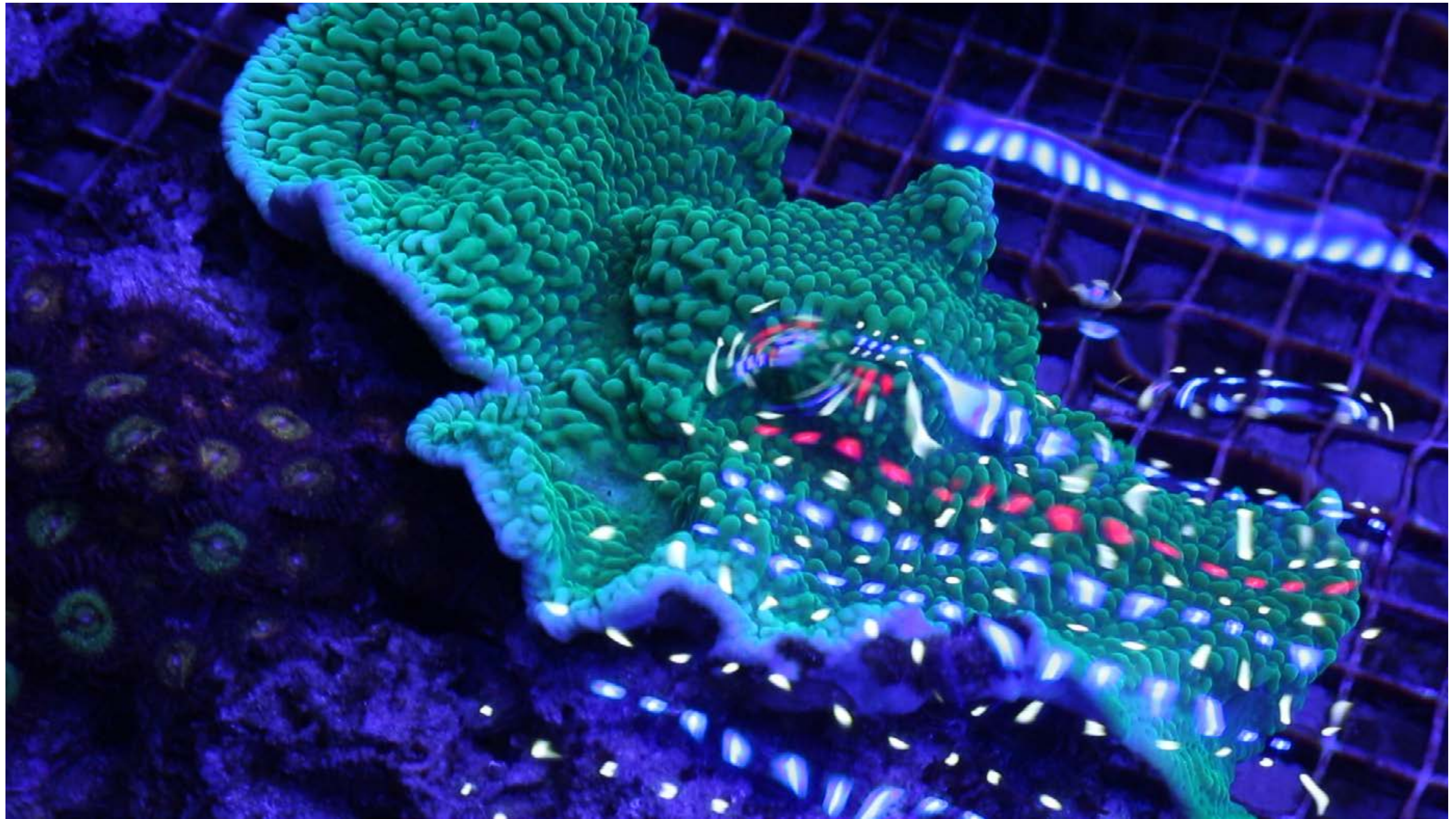
ATMOSFERA N.2

Atmosfera n.2 is a winning project of Cantica21 - Italian Contemporary Art Everywhere (MAECI DGSP/MiC DGCC, 2020) and acquired by the collection of the Mambo Museum in Bologna.

The installation consists of:

Atmosfera n.2 (Carlos, Augusto, Filipe, Joel, Leandro, Paulo, Matilde, Elisabete), full HD Video, colour, audio stereo, 11 minutes, 2021

Maremoto, cardboard boxes, plastic labels, plastic tank, natural sea water, 2021

Limbo, flat rubber tube, light metal sleeve, 2021

Atmosfera n.2 (Carlos, Augusto, Filipe, Joel, Leandro, Paulo, Matilde, Elisabete), **still video**

Atmosfera n.2 (Carlos, Augusto, Filipe, Joel, Leandro, Paulo, Matilde, Elisabete), **still video**

Atmosfera n.2 (Carlos, Augusto, Filipe, Joel, Leandro, Paulo, Matilde, Elisabete)

Full HD Video, colour, audio stereo, 11 minutes, 2021

https://vimeo.com/603855619
pw: atmo2

The video is about the decontextualisation of the landscape and how the image of it takes on different forms through human action. Where the commercial product becomes a material image and this video recounts its transit.Specifically, it follows the operations of a portuguese company that transports portions of the ocean home. Sea water is used to improve the life of fish, aquatic plants and corals in aquariums, which are usually filled with artificially reproduced salt water.

Through this commercial activity, large quantities of ocean water are moved harmlessly around the world, arriving in our living rooms, transforming a natural disaster into a controlled, non-dangerous phenomenon. Decontextualisation can be seen as the first step in the creation of a new biological and cultural identity. The video thus becomes a photograph of an atmosphere formed by the people and the machinery that move the water from its place of origin: the intention is to create visual sedimentation of a process that is looped every day on the portuguese coast, a place that becomes a source of production of private exotic imagery-landscapes. A place that can be interpreted as Dante's limbo, an uncertain, undefined space.

The video will contrast the latent image of the sea with the form that the water acquires at the moment it enters these long green tubes connected to the pumps that suck it in and that draw the path it takes from the portuguese rocks to the trucks that will transport it to the company. The video also features the production and buying and selling of corals, images that help tell the story of how these natural landscapes, which are collapsing in nature due to climate change, are being reincarnated in our living rooms.

Atmosfera n.2 (Carlos, Augusto, Filipe, Joel, Leandro, Paulo, Matilde, Elisabete), still video

Maremoto

96 cardboard boxes, plastic labels, plastic canisters, ocean water, 2021

The Maremoto sculpture is material evidence of the final stage of the industrial process of the Portuguese company Fragario do Norte, when water is tinned and used in our homes. Maremoto is a concrete image of the displacement of water.

The ocean deprived of its spatial connotation becomes an ephemeral landscape, it loses its geophysical location, and the installation is an attempt to fix its memory. A process that modulates, from a specific standardised form to the liquid material, which according to where it is inserted will grow new marine environments into human living spaces. This installation is potentially a landscape image, but at the same time it is to be understood as a photographic negative which, depending on how it is developed, will participate in different living images, new ecosystems.

Limbo
flat rubber hose, light metal sleeve

Limbo is formed from the original rubber hose through which the Fragario Do Norte company collected water on the Portuguese coast for fourteen years. The pipe has been closed at both ends.

ATMOSFERA

Exhibition curated by Lorenzo Balbi at Fondazione
Berengo, Palazzo Cavalli Franchetti (Venice) 2019

The installation consists of:

**Atmosfera n.1 (Cristiano, Francesco, Sandro,
Marika, Elvio, Andrea, Raffaella)**, full HD Video,
colour, audio stereo, 32 minutes, 2019

Barena, limonium flowers, floral foam, 2019

Meridiani, cut flowers, book, acupuncture needles,
water, 2019

Atmosfera n.1 (Cristiano, Francesco, Sandro, Marika, Elvio, Andrea, Raffaella), video still

Atmosfera n.1 (Cristiano, Francesco, Sandro, Marika, Elvio, Andrea, Raffaella)

Full HD Video, colour, audio stereo, 32 minutes, 2019

https://vimeo.com/379961806
pw: atmosfera2019

The video creates a picture of the construction of a new type of landscape through a portrait of those looking after it and keeping it alive. An artificial landscape, without roots, that is born within the dynamics of the cultivation and trade of cut flowers. The video makes this atmosphere, one where the flowing of time is different from the natural one, tangible.
The pictures contribute to the creation of a new image of an in-movement, ephemeral landscape, that cannot be mapped.

Atmosfera n.1 (Cristiano, Francesco, Sandro, Marika, Elvio, Andrea, Raffaella), **video still**

Atmosfera n.1 (Cristiano, Francesco, Sandro, Marika, Elvio, Andrea, Raffaella), installation view, 2019, curated by Lorenzo Balbi, Palazzo Cavalli Franchetti, Fondazione Berengo, Venice

Barena
Limonium flowers, floral foam, 2019

Installation view, 2019, ATMOSFERA, curated by Lorenzo Balbi at Fondazione Berengo, Palazzo Cavalli Franchetti, Venice

Barena speaks of the decontextualisation of the landscape by the human economy that produces and exports new landscapes that become the image representing human desire for floral beauty.
Barena is an installation that wishes to recreate the typical surface of Veneto's lagoon landscape. The flower utilised for this purpose is the limonium, one of the halophytic plants that cover the whole lagoon in a purple hue between June and September. A plant that resists to tides and water with a high degree of salinity and that now, because of climate change, is considered at risk and thus cannot be harvested.
Despite this, limonium imported from many places around the world arrives in Venice every day. The installation, by carrying out a reflection on the conditions natural environments fare in and on how the market is changing our landscape, is made of limonium grown in Kenia.

Meridiani

cut flowers, acupuncture needles, water, 2019

Installation view, 2019, ATMOSFERA, curated by Lorenzo Balbi at Fondazione Berengo, Palazzo Cavalli Franchetti, Venice

Meridiani is an installation made with cut flowers coming from different parts of the world, on which an acupuncture session is carried out. By resuming the ancient practice, the intent is to take care of these fragile plant organs so drastically torn from the mother plant, and that undergo long voyages and live in artificial places.

Flowers are the sexual organs of plants whose aesthetics are a source of attraction for many species including humans, to as much as to drive them to reproduce and trade them in places that naturally do not have them, so that they can be admired and smelled within their architecture. These economies are based on the application of postharvest physiology studies of flowers, which take the form of agents and methods capable of slowing down flowering and maintaining the beauty of the flower during its exportation, the long journey it makes before reaching its destination. These trades continually give rise to a new kind of phantom landscape, in motion, ephemeral, difficult to map. The landscape generated is unique, composed of combinations of species brought together that would never have met in nature.

FIORDALISO

Centaurea cyanus L.
Famiglia delle Composite

Rigid Bodies

video, 10 minutes, 2018

https://vimeo.com/360764862
Pw: RigidBodies

Rigid Bodies is a physical attempt to get in touch with the image. The video is a recording of a walk through the Fayum's landscape that housed the ancient Egyptian dynasties created for the video game Assassin's creed Origins (discovery tour). Videogames are becoming more and more realistic each day; their landscapes get more detailed and it's often difficult to tell them from a photograph or even real life. When you get closer, however, you're bound to run into a ghostly flora. Stopping, taking a break from the game to explore the surrounding environment: walking through a wheat field, crossing some rushes and then sitting under the shade of a tree; looking intently around you and trying to touch the plants: you realise that it's all like a spell, one which causes the flowers to disappear into thin air, and the leaves to fade away once you brush over them.

A choice, or a bug, have a higher or lower impact on the playing experience: it's normal, for example, expecting to be able not to walk through the wall of a building.

How, however, must then be considered the possibility, in some cases, to crash into a tree while being able to literally walk right through it in others? The question can, thus, evolve into another: why making nature see-through, intangible? Is it cumbersome, perhaps? Could it be annoying? Playing would probably be less enjoyable if it were necessary to walk around a little plant, worrying about crushing it. Plants like ghosts: they disappear to avoid being trampled.

Technological development allows videogames to propose realities that dare one another to be as close to the dimension in which we live or, even better, to the one in which we would likely wish to live. So it seems, at least. It is, in fact, an effort to strive towards realism that carries with it unavoidable and necessary ontological questions: is the introduction of this kind of landscape merely the consequence of the ease with which it can be built? Or does it aim not to bear virtual responsibilities? Where does balance lay in this reality, the kind that is born virtual, but wants to be real? The video's goal is to ponder on the representation of virtual nature. The aim of the video is to reflect on the representation and creation of new hybrid geographies between reality and fiction.

Rigid Bodies, still video

Rigid Bodies, Installation view, 2019, Pav (Parco Arte Vivente), Turin

CURRICULUM VITAE

Giovanna Repetto, born in Padua (1990), lives in Milan

EDUCATION
2016 Master's degree in Visual Arts and Curatorial Studies, NABA, Milan
2012 Bachelor's degree in Cultural Planning and Management, Literature and Philosophy, Padua

AWARDS
2023 Lago Film Fest (Finalist)
2020 Cantica21 - Italian Contemporary Art Everywhere, Mibact (Winner)
2018 Premio Francesco Fabbri for Contemporary Arts (Finalist)

PUBLIC COLLECTIONS
2024 Museo Novecento, Florence
2021 MAMbo Museum Collection, Bologna
2021 BACO-Base Arte Contemporanea, Bergamo

RESIDENCIES
2025 St.A.i.R. (Styria-Artist in Residence) Graz
2024 Wonderful! Art research program 2024 1st edition Maria Manetti Shrem, Museo Novecento, Florence
2024 Indovarsi/Donner Lieu, Claudia Cardinale Foundation, Nemours
2023 FUTURA, Fabbrica del Vapore, Milan
2021 IIC Lisbona, Cantica21, Porto/Lisboa
2021 Dolomiti Contemporanee, Borca di Cadore
2019 Cassata Drone, with Annika Pettini, Palermo

PROJECTS
2018 HotHouse www.hothouseseries.com
2016 PALCO www.palco.xyz
2015 Immaginario Project www.immaginarioproject.it

SOLO SHOW
2022 *Meridiani*, Mon Viewing Room, Turin
2019 *Atmosfera*, curated by Lorenzo Balbi, Fondazione Berengo, Palazzo Franchetti, Venice

GROUP SHOW
2024 After Images, curated by Lisa Long, Julia Stoschek Foundation, Berlin
2024 Anche in un castello si può cadere, curated by Benedetta Casini, Manifattura Tabacchi, Florence
2024 Images In Relation. Practices of post-representational aestethics, curated by Francesca Lazzarini, MLZ & Wiener Art Foundation, Trieste
2023 Cantica21, Italian Institute of Culture, Prague
2023 Drifting Sides, curated by Giacomo Zaza, Fondazione Stelline, Milan
2023 Slip Angles, curated by Giacomo Zaza, Fabbrica del Vapore, Milan
2023 Senza sapere dove. Poetiche del fuori, curated by Spazio Relativo and Laura Rositani, Art City Bologna, Villa Davia, Sasso Marconi (BO)
2022 Stand Alone, curated by Casa Capra, ArtVerona, Verona
2022 *L'ora Innocente*, Sociètè Interludio, with a critic text by Vincenzo Estremo, Turin
2021 *Metafotografia 3*, Baco-Base Arte Contemporanea, curated by Sara Benaglia, Mauro Zanchi and Francesca Lazzarini, Bergamo
2021 *Atmospheric Image*, curated by Francesca Lazzarini, online exhibit on GatherTown, CHASE Climate Justice Network, London
2021 *Aspic*, MAC Studi d'Artista, Padua
2021 *Ere*, with Valentina Furian, curated by I. Zampieri, E. Ambrosini, A. Lazzari, Palazzo Baccin, Nove (VI)
2020 The image as a process, curated by Carlo Sala e The Cool Couple, Photo Open Up, Ex Macello, Padua
2020 Whatever it takes, A Plus A Gallery, curated by School for Curatorial Studies, Venice
2019 Teatrum Botanicum, PAV Parco Arte Vivente, Turin
2018 Premio Francesco Fabbri for Contemporary Arts's show, curated by Carlo Sala, Treviso
2015 *Coltivando Utopia*, curated by Bert Theis, Isola Pepe Verde & Isola Art Center, Milan
2014 Fashion Meets Art, Camera Della Moda, Milan

TALKS AND SCREENING
2025
2024 Genealogie, Accademia di Belle Arti di Firenze, Florence
2024 "Quale Post-Fotografico?", MA Photography, Brera Academy of Fine Arts, Milan
2023 A Flower is a Flower is a Flower, screening and talk curated by Ife Collective, Vicenza
2023 What about Photography?, Class by Francesca Lazzarini, FMAV (Modena Visual Arts Foundation), Modena
2022 *Bogiaisso*, Rassegna notturna di video arte, Palazzo Grassi, Chioggia
2022 *Celidonia*, curated by Ife Collective, Casa Capra and Cinema Campana, Marano Vicentino
2021 *Una Boccata D'arte*, Fondazione Elpis, screnning and talk curated by G. Paolin, S. Volpato and E. Reffo, Battaglia Terme
2021 *Metafotografia*, talk, Photo Open Up, Musei Civici agli Eremitani, Padua
2021 *Atmospheric Image*, with Francesca Lazzarini, (Taking) Care on the Climate Crisis by CHASE Climate Justice Network, London
2019 *Faust-Eden Nights #1*, Rigid Bodies and Other Creatures, curated by Gianluigi Ricuperati, Faust, Turin

PUBLICATIONS
2025 P. Hindahl, After images, exhibition review, Flash Art International (magazine)
2024 C. Avataneo, After Images, exhibition review, Cura Magazine (online)
2024 J. Drevet, Camera Austria International #167, critical text (magazine)
2024 A. Talia, Inside Art, interview (magazine)
2023 Annuario d'Arte Italiana, Quadriennale di Roma, Treccani (book)
2023 L. Rositani, interview for Mulieris Magazine (magazine)
2023 Cantica21, Italian Contemporary Art Every Where, Silvana Editoriale (catalog)
2022 E. De Cobelli, *Panorama*, studiovisit Giovanna Repetto, Quadriennale di Roma (online)
2022 M. Zanchi, *La fotografia come medium estendibile*, Postmedia Books (catalog)
2021 S. Benaglia, M. Zanchi, *Metafotografia 3*, Skinnerboox (catalog)
2020 G. Repetto, *PALCO #2*, with A. Sambini and Fondazione Coppola (book)
2019 AA.VV., *HotHouse #1- Les Doigts En Fleur*, Dallas Milan (catalog)
2019 L. Balbi, *Un segnale di resistenza*, La Foresta – itinerari nell'arte contemporanea (magazine)
2016 G. Repetto, PALCO #1, with C. M. Zanon and AGIVerona (book)
2013 AA.VV., "CO-CON", Festival di Fotografia, Padua (book)

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selected works

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Alessandro Sambini
Massimo Pistore