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**Statement**

Bringing together performance and photography in the analysis of human dynamics, with a particular focus on interpersonal relationships and roles in society, our artistic research focuses on individual communication modes, privileging women and queer perspectives.

Often, other people become the focal point of the creative process and the work itself. We constantly work to create spaces for dialogue and reflection, stimulating an empathetic connection. In the harmonious union of aesthetics and conceptual research, our artistic practice shapes visual and theoretical connections through performative practices and bodily gestures.

Through performance, we explore how the body interacts with the surrounding space, reinterpreting and shaping the environment through the body itself, and through its perception.

Body and garment merge in a close connection: clothes become a bearer of identity, both individual and cultural, interacting in a profound relationship that combines the concepts of fashion and performance. This approach allows us to explore and communicate the complex dynamics of human relationships, places, individuals, and communities.

In the pursuit of a pre-practical human and emotional dialogue, we are interested in better understanding the human being in all its facets, through a psychological and anthropological approach to understanding other cultures. Hence, our interest in connecting territory, nature, and the human subject through expressive means such as photography, performance, and other artistic channels.

## **Bio**

Linda Pietrobelli (2001) and Ambra Zamengo (2002) are currently pursuing their Bachelor's degree in Multimedial Arts at IUAV University of Venice. In 2023, they formed the collective "**LOVELY-RATZ**", born from the desire to work together, engaging with the dimension of "the other" and considering it as necessary for the development of thought.

## Exhibitions

- “*Falìa\** Artists in Residence 2024”, Group exhibition curated by Alice Vangelisti, Lozio — July 2025
- “*Nessuno ha parlato di divertimento*”, Group exhibition curated by Lorenzo Lazzari with the collaboration of Eleonora Bonino, IUAV, Venice — June 2025
- “*Club Breakfast*”, Group exhibition curated by Jacopo Miliani with the collaboration of Giuliano Tarlao, Magazzini Ligabue, Venice — June 2025
- “*ALEA*”, Group exhibition curated by Daniele Zoico with the collaboration of Eleonora Bonino, IUAV, Venice — June 2024
- “*supportovivo*”, Group exhibition curated by Thomas Braida and Alessandra Messali, Spazio Punch, Venice — January 2024
- “*Piccoli luoghi*”, Group exhibition curated by Andrea Pertoldeo and Silvia Zaccaria with the collaboration of Mario Ciaramitaro, Magazzini Ligabue, Venice — July 2023
- “*PESSE-CAN*”, Group exhibition curated by Francesco Zucconi, Simona Arillotta and Nicoletta Traversa, Magazzini Ligabue, Venice — June 2023
- “*FARE*”, Group exhibition curated by Diego Tonus and Daniele Zoico, IUAV, Venice — February 2023

## Performance

- “*UNDER STANDING THINGS*”, by Bianca Scout with the collaboration of Laurie Loads, Argo16, Venice — May 2025
- “*sync*”, by Lydia Ourahmane with the collaboration of Daniel Blumberg, La Biennale di Venezia - Biennale Arte, ASAC Library, Venice — April 2024
- “*After a long day*”, Performance by Linda Pietrobelli and Ambra Zamengo, Castello Gallery, Venice — October 2023
- “*SHARING - Unguided tours from voyages into our clothes*”, Group performance curated by Muslin Brothers with the collaboration of Laura Pante, Magazzini Ligabue, Venice - May 2023
- “*Ora, tra un po', con calma, devo farlo*”, Group performance curated by Jacopo Miliani with the collaboration of Stefano Mudu, Magazzini Ligabue, Venice — May 2023

## Workshop

- “*UNDER STANDING THINGS*”, Music and movement workshop held by Bianca Scout and Laurie Loads, Venice 2025
- “*OSSERVAZIONE #14*”, Graphic design workshop held by Studio Iknoki in collaboration with POP Adriatico, Trieste 2024.
- “*OSSERVAZIONE #04*”, Participatory art workshop held by Giulia Iacolitti in collaboration with POP Adriatico, Trieste 2024.
- “*CORPO MATERIA NELLO SPAZIO*”, Seminar on Somatic Movement and Choreographic Practices held by Laura Pante, Venice 2024.
- “*Laboratorio di Moda e Performance*”, held by Jacopo Miliani and Muslin Brothers, Venice 2023.

## Artistic residency

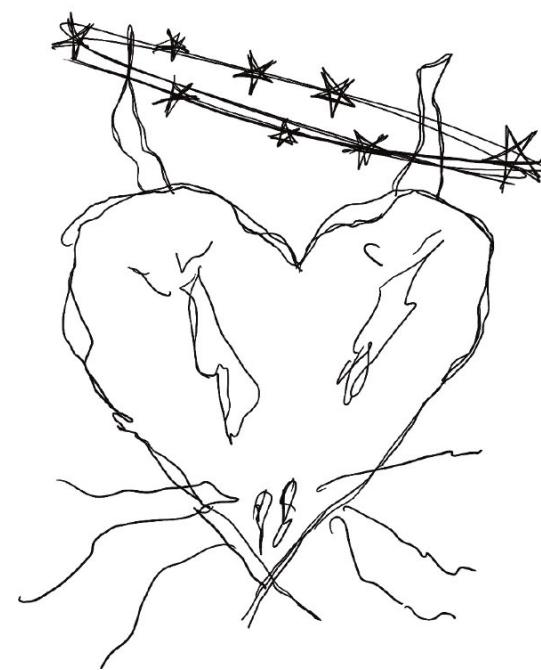
- *MAC Studi d'artista 2025/26*, curated by Caterina Benvegnù and Stefania Schiavon, Padova - on going
- *Falìa\**, Artists in residence curated by Alice Vangelisti, Villa di Lozio (BS) — September 2024.

## Artistic and Project Assistance

- “*The Power Plant Research*”, Assistants for the transdisciplinary artist Isabel Burr Raty supported by nadine (Brussels) and Vierulgvier (Ghent) — July-November 2024

## Publications

- “*Lozio Settembre 2024*”, (127 pages, 15,5x 21,5 cm) — self-published, 2025  
Included in the group exhibition *Falìa\* AIR 2024* — Lozio, 2025  
Featured in the official residency catalogue.  
Selected for the second edition of *NUSCA (Nothing Until Something Comes Along)*, Independent Festival dedicated to Cinema and Publishing — Venice, 2025



## Lozio Settembre 2024

book

127 pages, 15,5x 21,5 cm

2024-2025

This publication emerges as a testament to a participatory practice aimed at exploring the relational fabric of a small community through shared memory and storytelling. In the dispersed municipality of Lozio, where around 350 people live divided among four hamlets, we propose a project that values the personal stories of local women, weaving their narratives into a network that reveals the invisible social fabric of this community.

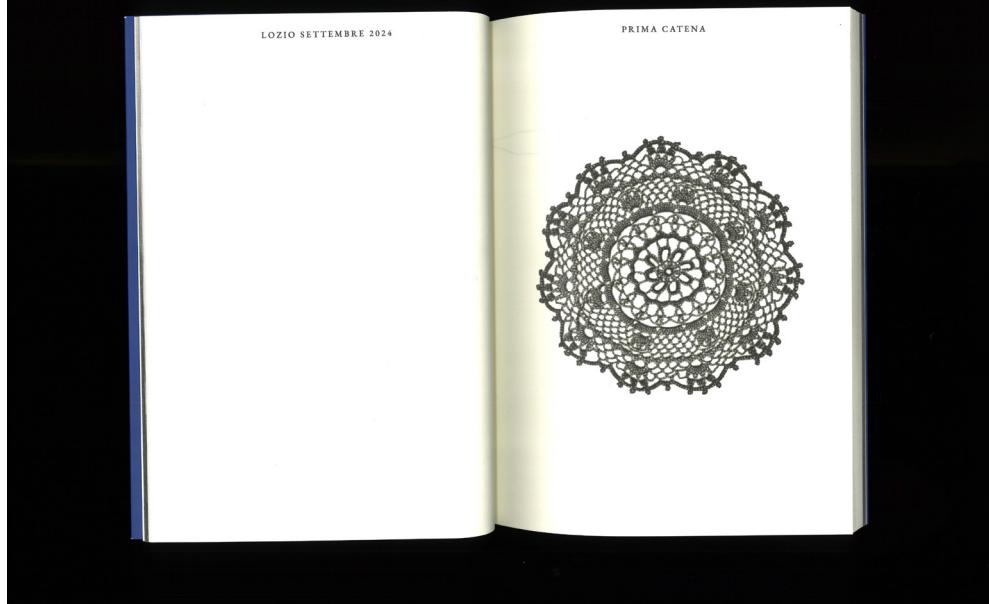
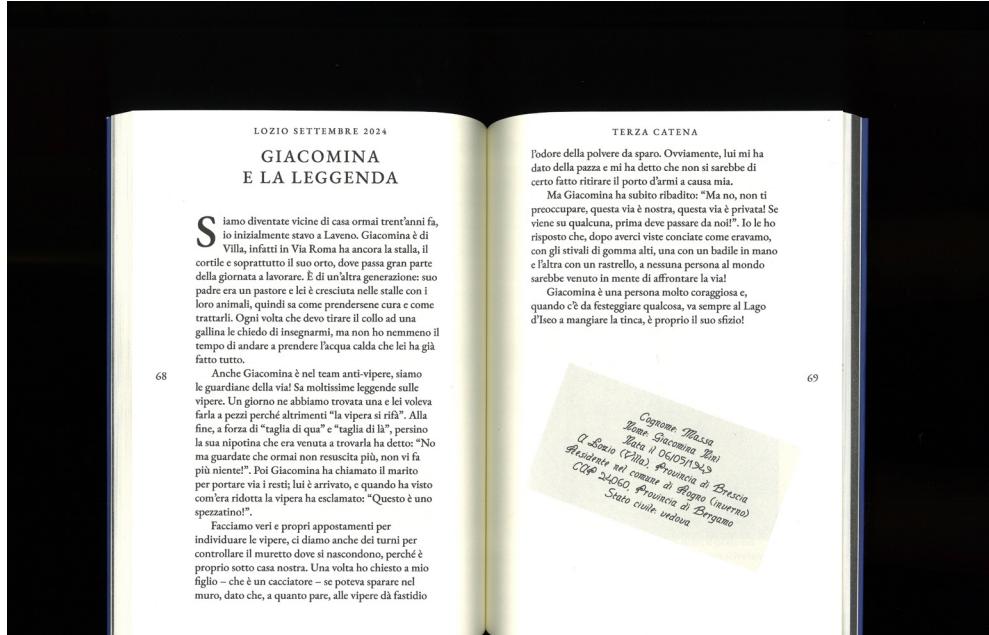
The work consists of a book and a collection of “fairy tales” born from a participatory process: each woman tells an anecdote about another she has chosen, takes a photograph of her in her home, fills out a form with biographical data, and donates a piece of fabric. The storyteller decides how to portray the person she has chosen, selecting the pose and the setting—a gesture that reveals her way of seeing her. This becomes a symbolic act of identity transfer, in which the signature and photograph represent the image of a woman seen through the eyes of another.

Each signature, each name, is a gesture of identification that transcends the mere bureaucratic act, transforming the objective description into an experience of empathetic immersion. The work thus becomes a living archive, a collective narrative that not only documents but transforms and renews the perception of self and of the other. The act of telling and portraying becomes an experience of exchange: the observer is in turn observed, the storyteller is in turn told.

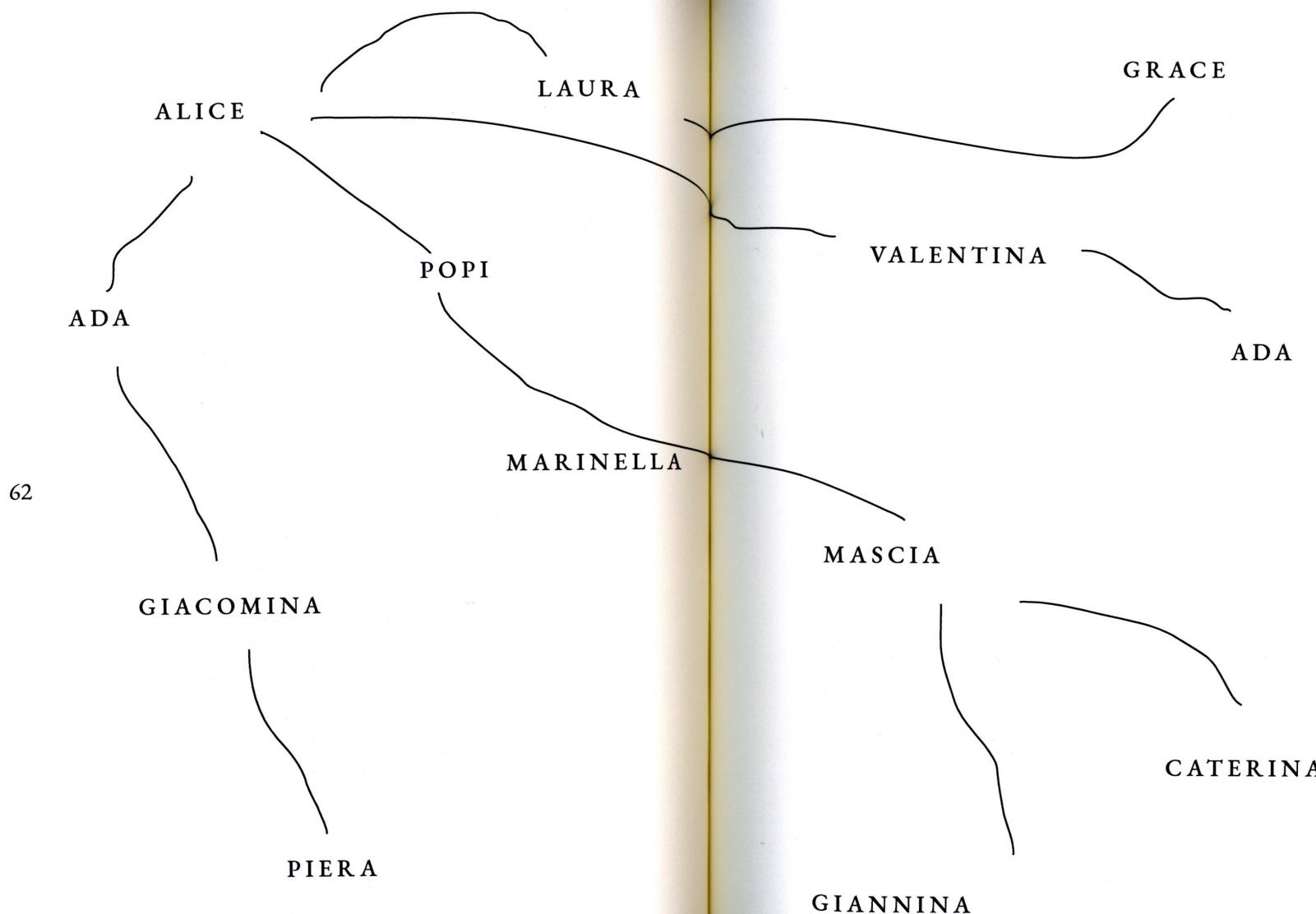
The material element plays a fundamental role in this research: fabric, writing, and signature become instruments of identity transfer—tangible signs of a relationship that unfolds in space and time. Each gesture, each trace left by the participants becomes a fragment of collective history, revealing how identity is a process in constant transformation.

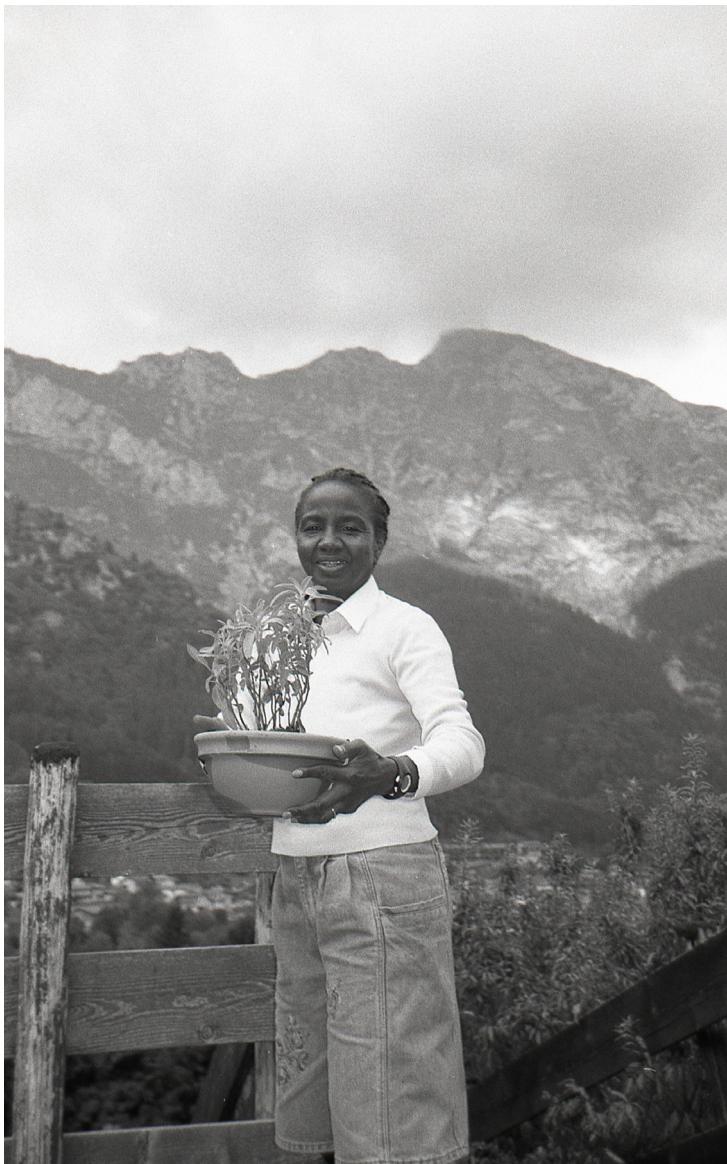


Project supported by “Falia\* AIR 2024”, curated by Alice Vangelisti  
Design by Michele Bellinaso



LOZIO SETTEMBRE 2024





## Lookalikes

performance, photography  
2023 - ongoing

*Lookalikes* is a performative practice where unknown men (he/him pronouns) of different ages are invited to confront concepts of identity, authenticity, and resemblance.

Resemblance can be interpreted in various ways and can be influenced by a range of factors, including physical, gestural, vocal, and behavioral characteristics. The practice analyzes the subjective interpretation of the men involved, who are asked a question that admits only two possible answers:

“Linda or Ambra, who do you resemble?”

Following their response, they are asked to assume the identity of the chosen person, creating an identity transfer through the act of wearing the clothes that person has on. This gesture explores the possibility of resembling a stranger, reflecting on the meaning of “wearing someone else’s shoes,” on the elements that constitute the identity of two different people, and what determines their resemblance.

The practice takes place inside the homes of the men involved: they explore the identity of another person while maintaining their own, remaining in their personal, intimate, and private space, which is made accessible to two strangers.

Through a self-certification document confirming the participation of over 30 men, it is possible to retrieve their personal data, further breaking the boundary that identifies them as strangers.

In the context of the performance, two people with different physical and ethnic characteristics offer themselves as the object of choice. This initiates a dialogue about the nature of choice itself, highlighting the complexity of visual and cultural identity, how people can perceive each other, and the criteria that define resemblance.



Group exhibition “*supportovivo*”, Spazio Punch, Venice 2024  
Performance by Linda Pietrobelli and Ambra Zamengo





DICHIARAZIONE SOSTITUTIVA DI CERTIFICAZIONE<sup>1</sup>

(art. 46 D.P.R. 28 dicembre 2000 n. 445)

La ARMANDO LORENTI sottoscritta/ll sottoscritto  
 C.F. LRNRLND 83 EO 8F833X nata/o a  
 (...)  
 il 08/05/93 e residente a  
San Giuliano di Cremano (NA)  
 in via BUON GIOVANNI n. 49 di cittadinanza  
ITALIANA

consapevole che chiunque rilascia dichiarazioni mendaci è punito ai sensi del codice penale e delle leggi speciali in materia, ai sensi e per gli effetti dell'art. 46 del D.P.R. n. 445/2000

DICHIARA

di aver messo in atto la pratica performativa proposta da Linda Pietrobelli e Ambra Zamengo. Dichiara che oggi, 02/01/2024 si è posto nella condizione di diventare Ambra presso la propria abitazione.

.....

Luogo SELVAGGIO vento (PA)

Data 02/01/2024

IL DICHIARANTE

Armando Lorenti

print on photographic paper 20x27, print on A4 sheets



DICHIARAZIONE SOSTITUTIVA DI CERTIFICAZIONE<sup>1</sup>

(art. 46 D.P.R. 28 dicembre 2000 n. 445)

La FRANCESCO DI MARIA sottoscritta/ll sottoscritto  
 C.F. FRANC3212126152A nata/o a  
 (...)  
 il 28/01/2024 e residente a  
Scilla  
 in via VIA DELLA PIAZZA n. 82 di cittadinanza  
ITALIANA

consapevole che chiunque rilascia dichiarazioni mendaci è punito ai sensi del codice penale e delle leggi speciali in materia, ai sensi e per gli effetti dell'art. 46 del D.P.R. n. 445/2000

DICHIARA

di aver messo in atto la pratica performativa proposta da Linda Pietrobelli e Ambra Zamengo. Dichiara che oggi, 28/01/2024 si è posto nella condizione di diventare Linda presso la propria abitazione.

.....

Luogo Scilla (PA)

Data 28/01/2024

IL DICHIARANTE

Francesco Di Maria



DICHIARAZIONE SOSTITUTIVA DI CERTIFICAZIONE<sup>1</sup>

(art. 46 D.P.R. 28 dicembre 2000 n. 445)

La RICCARDO RAMAZZI sottoscritta/ll sottoscritto  
 C.F. TM2RCR882240224C nata/o a  
 (...)  
 il 24/01/28 e residente a  
Scilla  
 in via S. EATOLOMEO n. 30 di cittadinanza  
ITALIANA

consapevole che chiunque rilascia dichiarazioni mendaci è punito ai sensi del codice penale e delle leggi speciali in materia, ai sensi e per gli effetti dell'art. 46 del D.P.R. n. 445/2000

DICHIARA

di aver messo in atto la pratica performativa proposta da Linda Pietrobelli e Ambra Zamengo. Dichiara che oggi, 15/01/24 si è posto nella condizione di diventare Linda presso la propria abitazione.

.....

Luogo LITIGA

Data 15/01/24

IL DICHIARANTE

Riccardo Ramazzi



DICHIARAZIONE SOSTITUTIVA DI CERTIFICAZIONE<sup>1</sup>

(art. 46 D.P.R. 28 dicembre 2000 n. 445)

La Claude sottoscritta/ll sottoscritto  
 C.F. P.NICLD 108410C169P nata/o a  
 il 26.01.60 (FE) (...) a  
 a Padova e residente a  
 in via Barbaran, 4 n. .... di cittadinanza  
italiana.

consapevole che chiunque rilascia dichiarazioni mendaci è punito ai sensi del codice penale e delle leggi speciali in materia, ai sensi e per gli effetti dell'art. 46 del D.P.R. n. 445/2000

DICHIARA

di aver messo in atto la pratica performativa proposta da Linda Pietrobelli e Ambra Zamengo. Dichiara che oggi, 30/12/23, si è posto nella condizione di diventare Ambra presso la propria abitazione.

Luogo Padova  
 Data 30.12.2023

IL DICHIARANTE  
Linda



DICHIARAZIONE SOSTITUTIVA DI CERTIFICAZIONE<sup>1</sup>

(art. 46 D.P.R. 28 dicembre 2000 n. 445)

La BEPPE TENENTI sottoscritta/ll  
 C.F. TNNGP66E27G224M nata/o a  
 il 27.05.66 (..) e residente a  
 in via MARCONI, 182 n. .... di cittadinanza  
ITALIANA.

consapevole che chiunque rilascia dichiarazioni mendaci è punito ai sensi del codice penale e delle leggi speciali in materia, ai sensi e per gli effetti dell'art. 46 del D.P.R. n. 445/2000

DICHIARA

di aver messo in atto la pratica performativa proposta da Linda Pietrobelli e Ambra Zamengo. Dichiara che oggi, 30/12/23, si è posto nella condizione di diventare Linda presso la propria abitazione.

Luogo Ponte S. Nicolo  
 Data 30/12/23

IL DICHIARANTE  
Beppe



DICHIARAZIONE SOSTITUTIVA DI CERTIFICAZIONE<sup>1</sup>

(art. 46 D.P.R. 28 dicembre 2000 n. 445)

La WALLACE BENJAMIN sottoscritta/ll  
 C.F. WLLBJM 04T112241V nata/o a  
 THAILANDIA (..)  
 il 11.12.2004 e residente a  
 Schio  
 in via P.e. 6991 n. 19 di cittadinanza  
Italiana / Thailandese

consapevole che chiunque rilascia dichiarazioni mendaci è punito ai sensi del codice penale e delle leggi speciali in materia, ai sensi e per gli effetti dell'art. 46 del D.P.R. n. 445/2000

DICHIARA

di aver messo in atto la pratica performativa proposta da Linda Pietrobelli e Ambra Zamengo. Dichiara che oggi, 29/12/23, si è posto nella condizione di diventare Ambra presso la propria abitazione.

Luogo Schio  
 Data 29/12/2023

IL DICHIARANTE  
Benjamin Wallace



DICHIARAZIONE SOSTITUTIVA DI CERTIFICAZIONE<sup>1</sup>  
(art. 46 D.P.R. 28 dicembre 2000 n. 445)

La TONIAZIO sottoscritto  
C.F. PT 1M501PNE8970 nata/o a  
Residenza MANOVIANO (MI)  
il 30/09/2001 e residente a  
Residenza MONZA (MI)  
in via Monza n. 6/8 di cittadinanza  
ITALIANA

consapevole che chiunque rilascia dichiarazioni mendaci è punito ai sensi del codice penale e delle leggi speciali in materia, ai sensi e per gli effetti dell'art. 46 del D.P.R. n. 445/2000

DICHIARA

di aver messo in atto la pratica performativa proposta da Linda Pietrobelli e Ambra Zamengo. Dichiara che oggi, 13/01/2024, si è posto nella condizione di diventare Ambra presso la propria abitazione.

.....  
.....

Luogo VENEZIA  
Data 13/01/24

IL DICHIALENTE  
*[Signature]*

print on photographic paper 20x27, print on A4 sheets



DICHIARAZIONE SOSTITUTIVA DI CERTIFICAZIONE<sup>1</sup>  
(art. 46 D.P.R. 28 dicembre 2000 n. 445)

La BONAFELLA ANGELO sottoscritto  
C.F. OMEANGL76EZ3234B nata/o a  
Residenza MIAMI (MI)  
il 23/05/76 e residente a  
Residenza SECVARANO (MI)  
in via 25 APRILE n. 31 di cittadinanza  
ITALIANA

consapevole che chiunque rilascia dichiarazioni mendaci è punito ai sensi del codice penale e delle leggi speciali in materia, ai sensi e per gli effetti dell'art. 46 del D.P.R. n. 445/2000

DICHIARA

di aver messo in atto la pratica performativa proposta da Linda Pietrobelli e Ambra Zamengo. Dichiara che oggi, 03/01/24, si è posto nella condizione di diventare Linda presso la propria abitazione.

.....  
.....

Luogo SECVARANO (MI)  
Data 03/01/24

IL DICHIALENTE  
*[Signature]*



DICHIARAZIONE SOSTITUTIVA DI CERTIFICAZIONE<sup>1</sup>  
(art. 46 D.P.R. 28 dicembre 2000 n. 445)

La KASPER ALEXANDER SWAN sottoscritto  
C.F. ADLM5800120115314 nata/o a  
Residenza MIAMI (MI)  
il 12/03/2000 e residente a  
Residenza MIAMI (MI)  
in via MIAMI (MI) n. 14 di cittadinanza  
ITALIANA

consapevole che chiunque rilascia dichiarazioni mendaci è punito ai sensi del codice penale e delle leggi speciali in materia, ai sensi e per gli effetti dell'art. 46 del D.P.R. n. 445/2000

DICHIARA

di aver messo in atto la pratica performativa proposta da Linda Pietrobelli e Ambra Zamengo. Dichiara che oggi, 13/01/2024, si è posto nella condizione di diventare Linda presso la propria abitazione.

.....  
.....

Luogo VENEZIA  
Data 13/01/2024

IL DICHIALENTE  
*[Signature]*

## After a long day

performance, 20'  
2023

*After a long day* focuses on a gesture that is typically performed at home or in a private setting, where one feels comfortable.

The act of removing socks is a spontaneous, semi-automatic action, a fragment of everyday life that signifies the end of the day for many. The gesture is rhythmically repeated, taking off and putting back on the socks, to highlight its ritualistic nature and analyze how such ritualization can also influence its interpretation. The manner in which the action is performed, consistently and by two bodies already stripped of any other clothing, challenges the intimate nature of the gesture and the possibilities of preserving it.

Throughout the course of the performance, five individuals compulsively immortalize the scene, delineating with their movement a perimeter that optically encloses the environment in which everything unfolds.

The final exacerbation of the action is characterized by the progressively increasing speed of execution and the increasingly amplified constraint of movements; it aims to focus attention on the instability of the boundaries between the public and private dimensions, compromising the delicate balance between the two spheres.

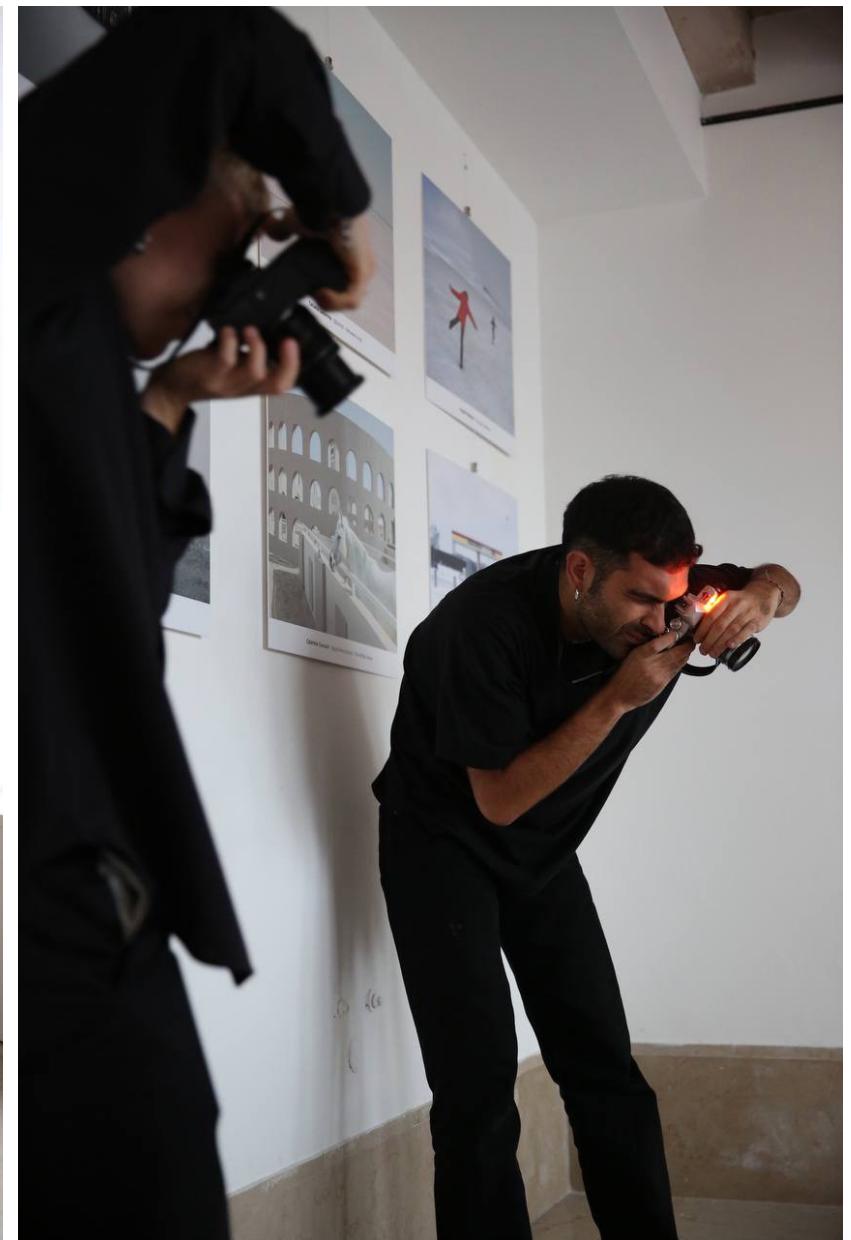
The practice explores the relationship between body, photography, and intimacy, analyzing the concept of privacy and the effect that photography can have on the perception of our gestures once they are made accessible and shareable.

Performer: Linda Pietrobelli / Ambra Zamengo / Emma Favetta / Francesco Fazzi / Davide Lo Presti / Carlotta Savio / Federico Stocco



*"After a long day"*, Castello Gallery, Venice 2024  
Performance by Linda Pietrobelli and Ambra Zamengo





## I <3 Porto Vecchio

poster

100 x 70 cm

2024

The two posters were born from the dialogue between street art and the concept of “mitteleuropa”, creating a link between Brussels and Porto Vecchio (the Old Port) of Trieste.

In Brussels, near the European Parliament, we found the graffiti statement “*THE FUTURE IS EUROPE*,” commissioned by a real estate company. In response, we created the phrase “*THE FUTURE IS PORTO VECCHIO*,” a performative act aimed at challenging the imposed narrative and creating a symbolic connection between the two cities. While commissioned graffiti follows an institutional type of communication, the other side of street art — such as tags and spontaneous messages — offers a less constrained, freer form of storytelling capable of expressing both individual and collective identities.

The poster “*porto vecchio mi manchi*” (“Porto Vecchio, I miss you”) expresses a shared feeling of nostalgia and presents a direct contrast: while Brussels is full of graffiti that delineates a lived urban identity, Porto Vecchio is instead an abandoned place, lacking such visual expression. Here, the “non-place” manifests as an absence of identity, waiting to be filled with new meanings.

Finally, an additional connection between Porto Vecchio and Brussels is represented by the stars, found in the architecture of Porto Vecchio’s Monumental Gate, in the logo of the Belgian beer Stella Artois, and in the European Union flag. This formal analogy overlays cultural symbols and explores the perception of belonging to a trans-national European space.

The posters are featured in the publication which collects the outcomes of the project “POP Adriatico - Porto Osservatorio Partecipato”.



“*THE FUTURE IS PORTO VECCHIO*”, “*porto vecchio mi manchi*”  
poster 100 x 70 cm

## Frammenti di festa

performance, video, Color/Sound, 6'30"  
2025

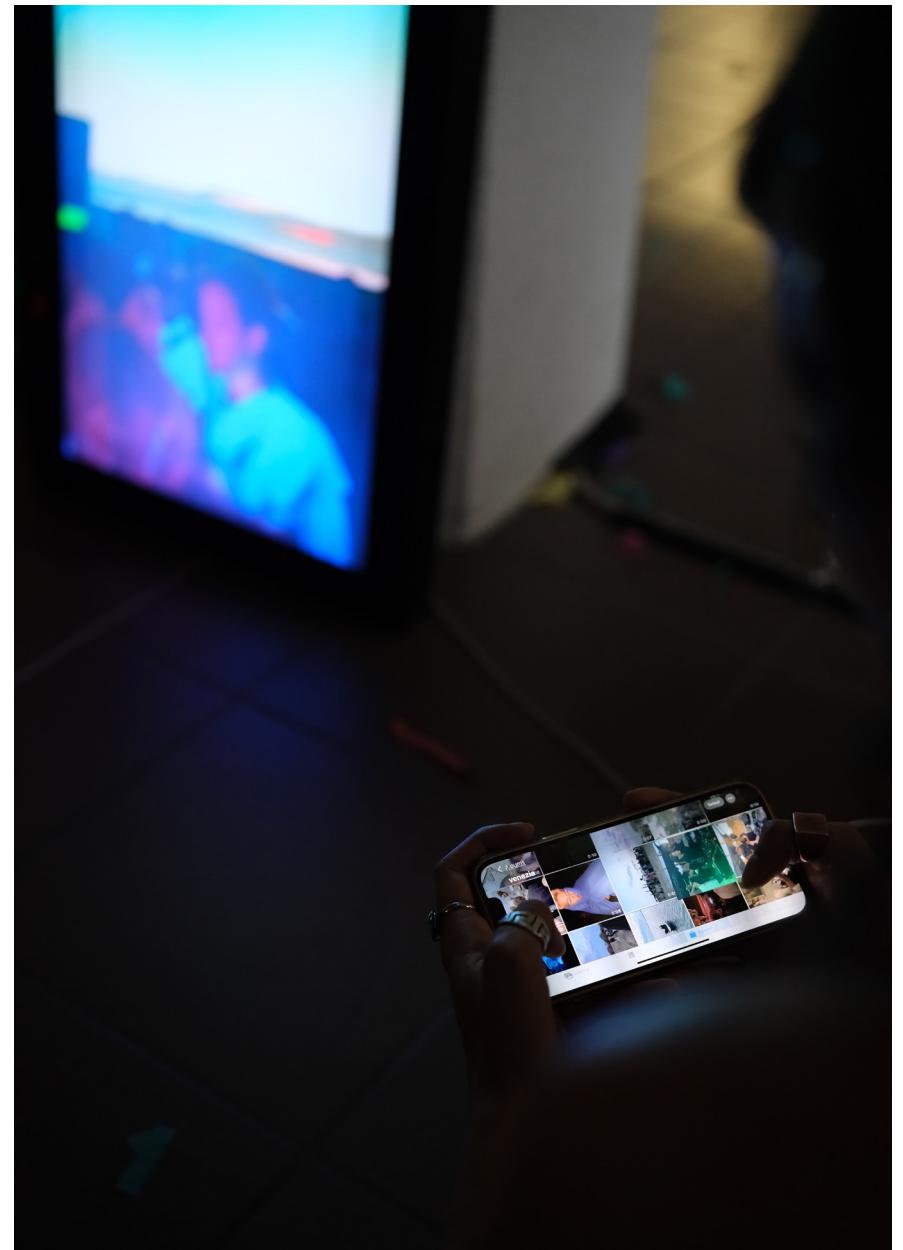
A visual and sonic investigation into the Venetian party scene within the contemporary socio-political context. The project takes *Facce di festa* by Studio Azzurro as a point of reference, echoing the film's original questions to explore the meaning, form, and memory of the festive moment.

The party is examined as an emotional and collective space, reconstructed through fragments of memory.

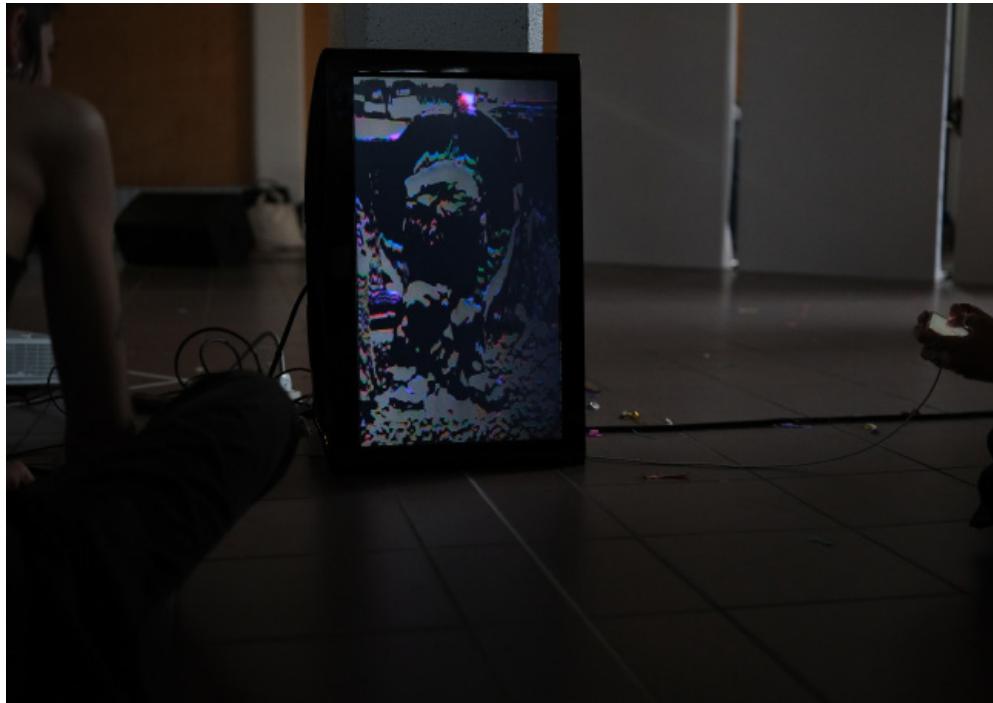
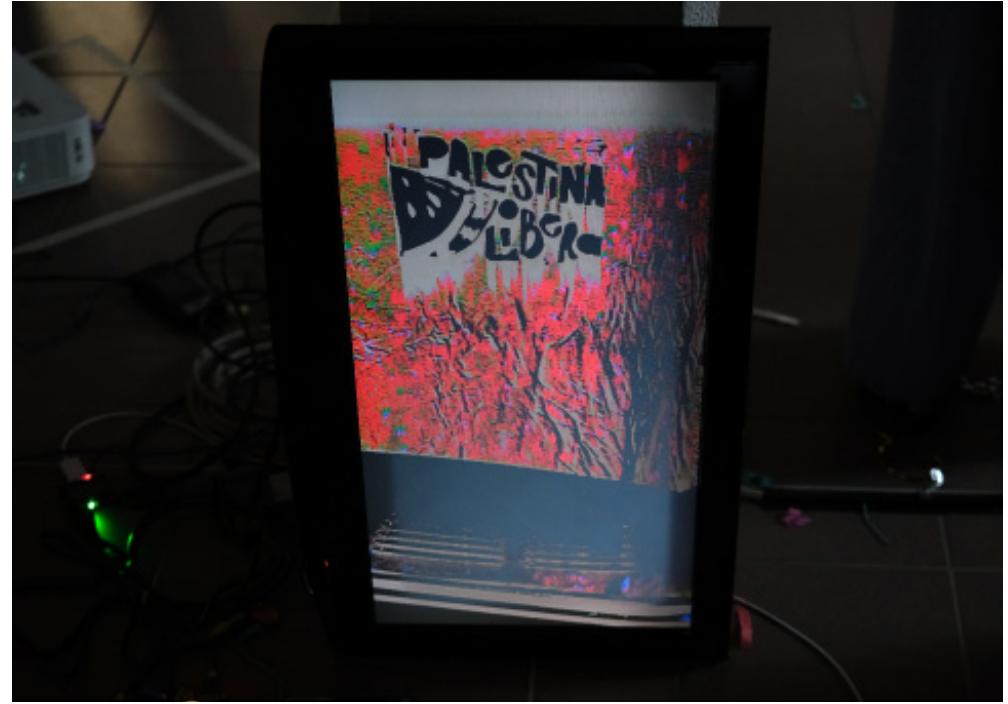
The videos are composed of visual and sound materials gathered during interviews: distorted images and archival footage intertwine in a flow that shifts between the personal and the political, the past and the present.

Distortion becomes a metaphor for the instability of memory, while the party emerges as an ephemeral terrain of meaning, body, and metamorphosis.

Work by Linda Pietrobelli, Ambra Zamengo, Carlotta Savio, Federico Stocco



*“Nessuno ha parlato di divertimento”*, IUAV University of Venice 2025  
Performer: Linda Pietrobelli, Ambra Zamengo



Group exhibition "Nessuno ha parlato di divertimento", Laboratorio Video (held by Lorenzo Lazzari with the collaboration of Eleonora Bonino), IUAV University of Venice, 2025

## Lacuna

installation

2023

A hundred (and more) attempts to capture a lagoon trace are exhibited in five prints, the result of an investigation into the possibility of immortalizing an environment, such as the Venice Lagoon, subject to continuous changes.

The sea is an ever-changing element, but it is also the space in which human presence tries to assert itself and influence environmental balances. If we shift our reflection to the Venice Lagoon, the environment we call 'natural' is in fact a deposit that collects centuries of modifications caused both by human activity and by natural processes. The human action has perpetuated itself regardless over the centuries, and it represents a paradigmatic case of ecosystem alteration. *Lacuna* presents itself as an archive and research project, a continuum of revelation through which we can investigate the relationship between humans and the environment.

Through direct contact between the paper medium and the areas of the Lagoon, there is an attempt to 'print' and therefore retain a trace of it. The non-invasive and 'non-violent' approach to the place results in something difficult to read and understand, the key to which must be sought precisely in the awareness of being in a geographical area that changes continuously before our eyes and cannot be retained or trapped.

In *Lacuna*, the action encapsulates the essence of emptiness, non-invasion, and exalts the evanescent trace: the one left by the water. The prints were made on different types and weights of paper, placed directly on the ground on which a slight pressure was applied through the hands.

The hundred prints were executed on various islands of the Lagoon, including Sant'Erasmo, Certosa, and Pellestrina, in the period between April and May 2023. The result presented here coincides with the final phase of the study, including the sheets that remained almost unchanged following the printing process, aware that even the slightest elements impressed will eventually detach from the paper.

*Lacuna* is an archive of temporal stratification and a material proof of the encounter between human and natural passage; a contact also made of voids to be retraced to tell the perpetual renewal of the lagoon.



Group exhibition "PESSE-CAN", Laboratorio di Arti visive 2 (held by Francesco Zucconi with the collaboration of Simona Arillotta and Nicoletta Traversa), IUAV University of Venice, 2023

## Ora, tra un po', con calma, devo farlo

performance, 60'

2023

Backlit, sheltered from clear and secure images, we found ourselves under a sheet, a blanket, a covering. It was like arranging to meet without a precise time. Whoever arrived first would start counting to two hundred and then return to zero, right at zero. We counted with the certainty that sooner or later we would all be there underneath, under that piece of fabric that took shape through our bodies.

Performer: Linda Pietrobelli, Ambra Zamengo, Mattia Biserni, Gabriele Bonzanini, Maela Codia, Chris Manassero, Francesco Fochi, Vladimir Naydonov, Chiara Pegoraro, Carlotta Savio



*"Ora, tra un po', con calma, devo farlo"*, Laboratorio di Moda e Performance (held by Jacopo Miliani with the collaboration of Stefano Mudu), IUAV University of Venice, 2024



Group performance “Ora, con calma, tra un po’, devo farlo”, Laboratorio di Moda e Performance (held by Jacopo Miliani with the collaboration of Stefano Mudu), IUAV University of Venice, 2024

## Reverse gaze

mix-media

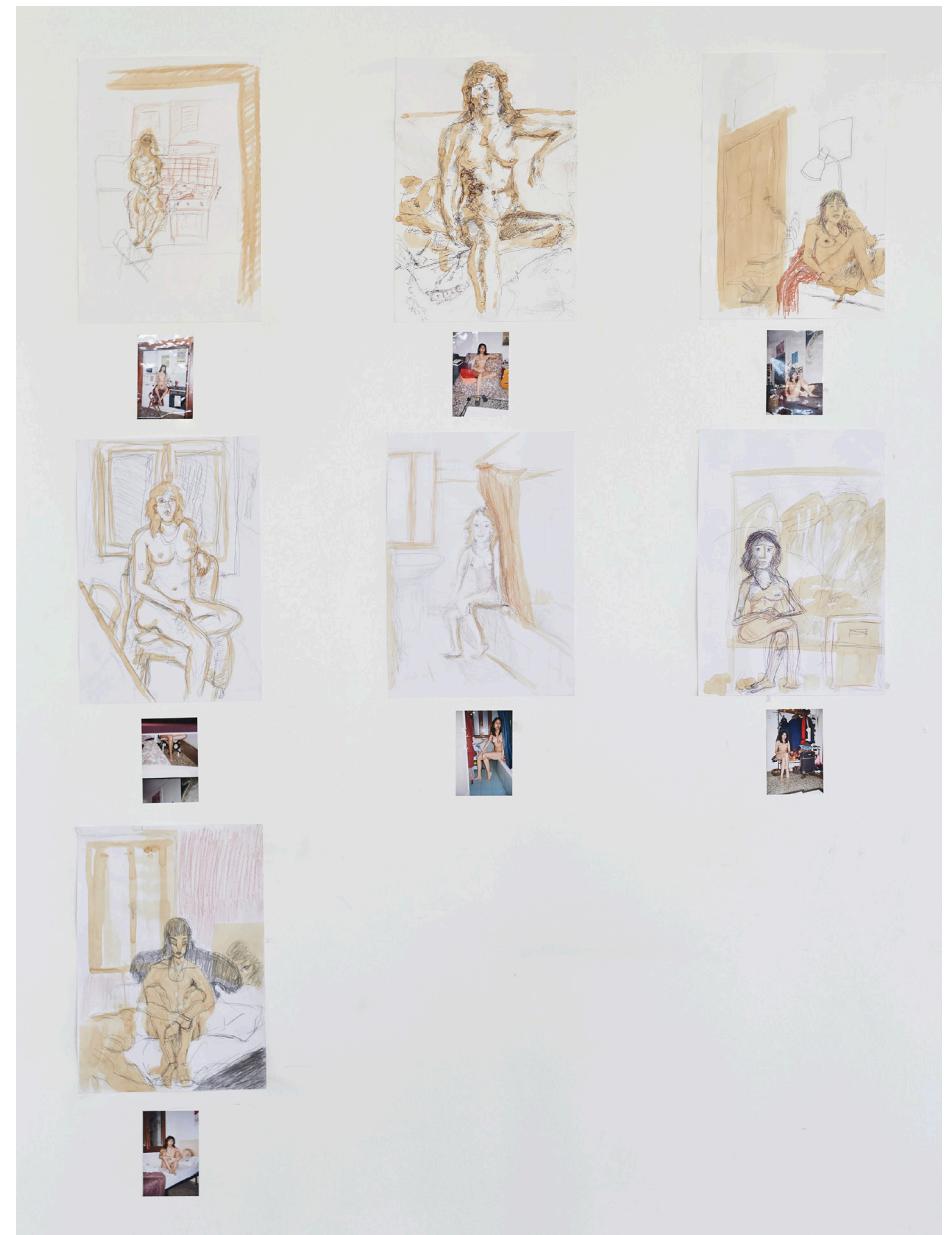
2023 - ongoing

The term “male gaze” was first introduced in 1975 by Laura Mulvey one of the foremost figures in feminist film criticism; in her essay “*Visual Pleasure and Narrative Cinema*” (Screen, 16, 6-18., 1975), she highlights how most traditional cinema was made to please heterosexual male voyeurism, objectifying female figures and relegating them to passive non-actors.

Reverse gaze is a performative practice that seeks to analyze how the male gaze operates when it is forced to act. The artist invites different men to her home and each one of them capture her in a chosen pose with an analog camera. The subsequent instruction is to depict her in the same pose; however, the artist retains agency throughout all the process, freely moving to alter the men’s perspectives, restricting their movements, and influencing their actions. Every technique they use to draw the artist is controlled by her, and is characterized by a specific modus operandi, aimed at altering the normal course of actions.

The final outcome consists of mixed-media drawings portraying the artist created by the men involved, accompanied by the artist’s portrait they took. The male gaze is further filtered by the camera lens, creating an additional detachment between his perception and the image presented in the photograph. The men involved seek to immortalize their own perception of the artist, both through photography and through drawing, yet both are influenced by the camera and by the constraints and the rules imposed by the artist herself. This reversal of power draws the attention to the complex interplay between representation, vulnerability and control.

Work by Linda Pietrobelli



Exhibition views “FARE”, Laboratorio di Arti visive 1 (held by Diego Tonus with the collaboration of Daniele Zoico), IUAV University of Venice, 2023  
Photo credits: Marco Reghelin

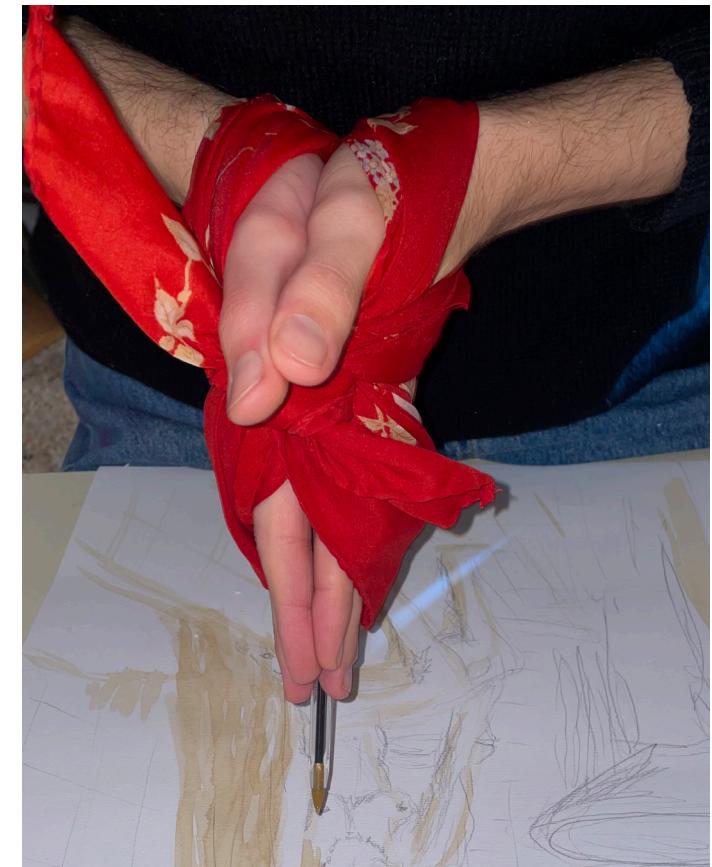


print on photographic paper 10 x 15 cm / coffee, pencil, sanguine,  
black pen on paper 33 x 48 cm



print on photographic paper 10 x 15 cm / coffee, pencil, sanguine,  
black pen on paper 33 x 48 cm





## Ritual

Video, Color/Sound, 1'51"  
2024

The video focuses on the act of cutting hair, a gesture that carries within symbolic and cultural significance: a sign of resistance, change, and self-transformation.

The space where the haircut takes place, becomes a liminal site, a zone of transformation and uncertainty that opens spaces for self-determination; it is a space that separates the “before” from the “after,” where identity is redefined.

The voiceover is a synthetic voice created with A.I., reading a Palestinian wartime bulletin, inspired by the daily readings held during the academic boycott in support of Free Palestine.

This collective ritual of resistance intersects with the ritual dimension of the video, drawing a parallel to the uncertainty and transformation inherent in the liminal phase.

The clips in the video allow the action to be understood and perceived, yet lack a clear logical sequence. This intentional fragmentation enhances the ambiguity between two dimensions, further emphasized by the overexposure applied throughout the video, creating a disconnection from tangible reality.

The video contrasts the care associated with the haircutting ritual and the violence evoked by the wartime bulletin. This tension highlights the fragility and complexity of transitions, questioning the relationship between personal transformation, self determination and broader political dimensions.

Work by Linda Pietrobelli



“ALEA”, Group exhibition curated by Daniele Zoico with the collaboration of Eleonora Bonino, IUAV, Venice - June 2024

## Ti prometto un miracolo

photographic book

108 pages, 17 x 21 cm

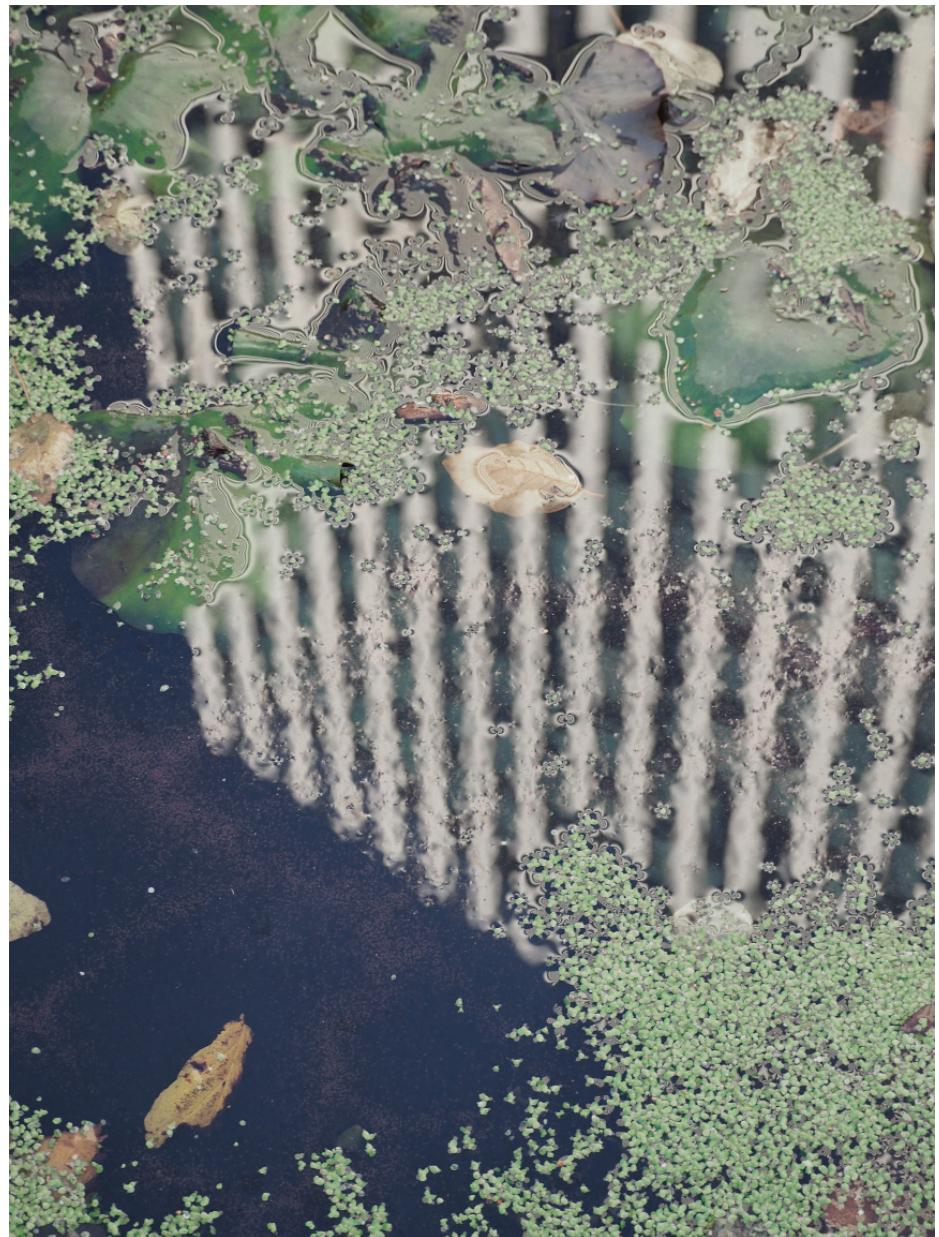
2025

*Ti prometto un miracolo* is a photographic journey that begins in the transitional, impersonal spaces of modern life—Gare du Nord and Zaventem Airport in Brussels—where a simple phrase appears amid the crowds: “I promise you a miracle.” This message, fragile and hopeful, becomes the starting point for a visual exploration of Europe’s contradictions, where the dream of unity often dissolves into isolation and forgotten places.

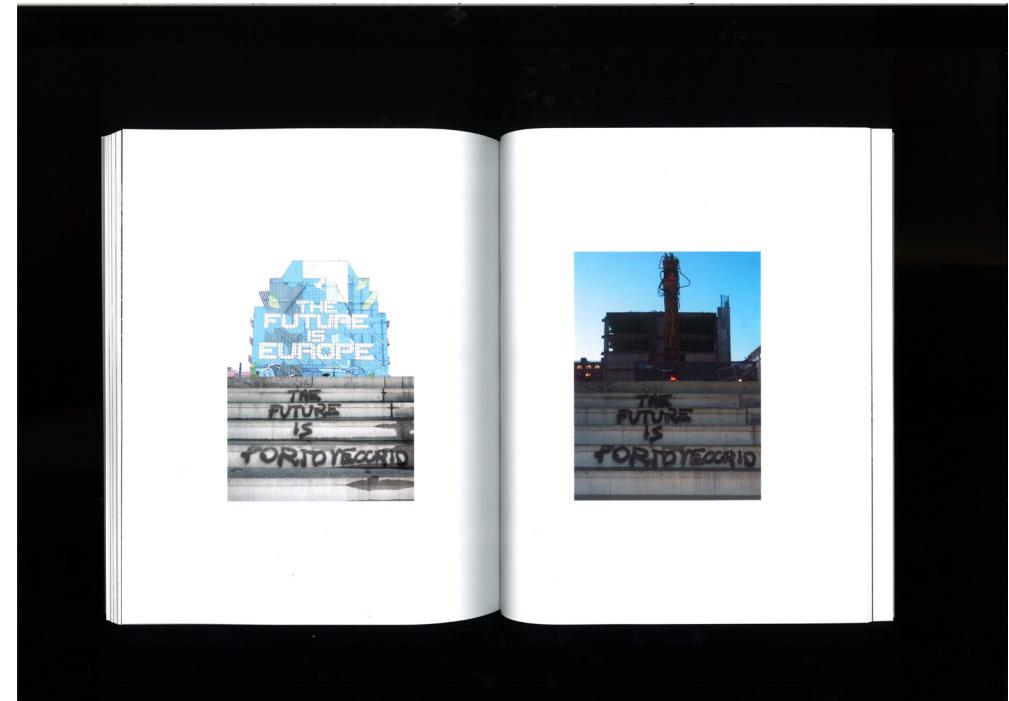
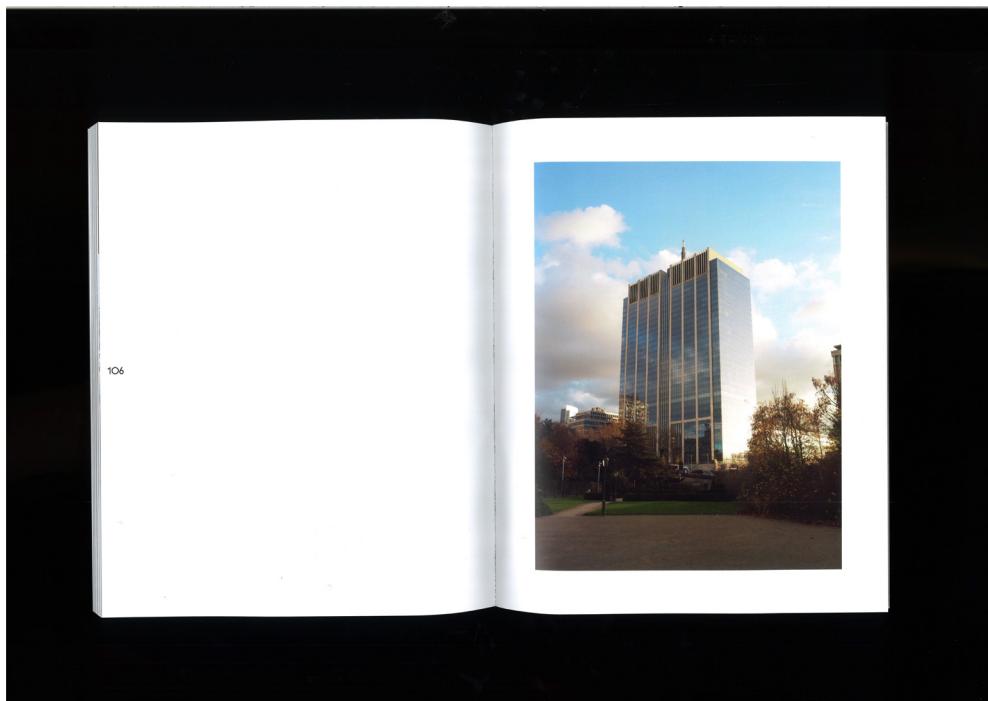
The project moves beyond Brussels to Charleroi, offering a deeper look into spaces often left out of official narratives. While Brussels, as the capital of Europe, symbolizes modernity and institutional power, just beyond its surface lies another city: one marked by decay, silence, and the emotional traces of lives in transit.

These overlooked places—industrial zones, empty neighborhoods, and marginal spaces—reflect the gap between the promises of a unified Europe and the realities of those left on the margins. Inspired by Svetlana Boym’s concept of “reflective nostalgia,” the project uses memory not to return to the past, but to understand the present through the beauty of what remains.

The Kranz typeface, designed by Studio Iknoki and inspired by the Vienna Secession, visually supports this narrative, acting as a symbolic bridge between past and present. It enhances the emotional atmosphere of the project, echoing the quiet weight of nostalgia and the longing embedded in modern urban spaces.







## I've got you on my skin

performance

2023

Dozens of people have been involved in the development of something that has been passed down to them through drawings, words, and symbols on an A4 sheets. The performer chose to use her body as a surface to transfer their personal histories, using tattoo stencils.

This ancient ritual of skin marking, with its various social and personal facets, reveals its identity function: each tattoo is like an indelible signature that distinguishes one person from all the others and determines their own uniqueness. Each individual has thus shared a part of their history passed down from someone else.

Once the drawings were collected, they were manually retraced to create the stencils, inevitably modifying the original stroke. During the performance, the stencils were applied by the performer, but other people also had the opportunity to do so, directly engaging with the body of the woman and becoming active components of the process. When the stencils are passed from hand to hand, they generate a chain of stories and identities that contribute to the birth of a new tradition.

This practice highlights an anthropological aspect, emphasizing the process of cultural transmission and the importance of symbols and traditions in the construction of individual and collective identity.

Each stroke, symbol, or word passed from hand to hand carries with it a part of the history and identity of those who created them and those who received them, contributing to the creation of a network of human and cultural connections.

Work by Ambra Zamengo



Exhibition views "FARE", Laboratorio di Arti visive 1 (held by Diego Tonus with the collaboration of Daniele Zoico), IUAV University of Venice, 2023  
Photo credits: Marco Reghelin





Exhibition views FARE, Laboratorio di Arti visive 1 (held by Diego Tonus with the collaboration of Daniele Zoico), IUAV University of Venice, 2023  
Photo credits: Marco Reghelin

**I've got you *under* my skin**

photographic book

2023

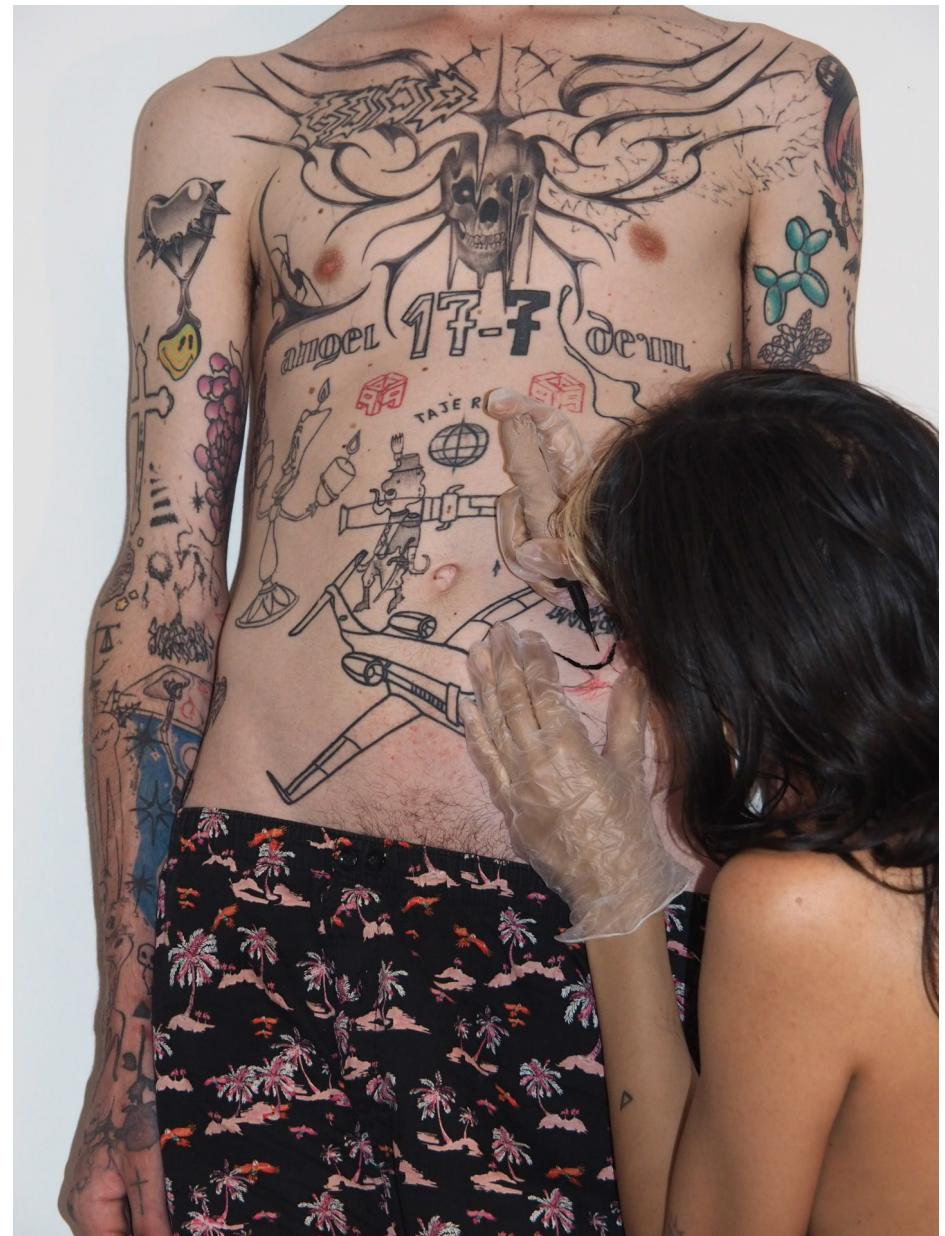
*I've got you under my skin* is a photographic series aimed at documenting a performative practice based on the sharing of a physical and conceptual experience related to the skin, our outermost boundary with the world.

In the documented practice, both familiar and unfamiliar individuals mutually entrust themselves to others and to themselves by experimenting with the “hand-poke” tattooing technique, which involves using a needle and ink directly on the skin without the use of a tattoo machine.

The photographic series explores this concept through images capturing intimate and delicate details of the skin and human interaction with it. The micro-lesions, marks, and accumulated ink all tell a new story of transformation and sharing. The possibility of forging meaningful connections between individuals and developing a deep connection with oneself and one's body emerges, providing a space for personal exploration and emotional growth.

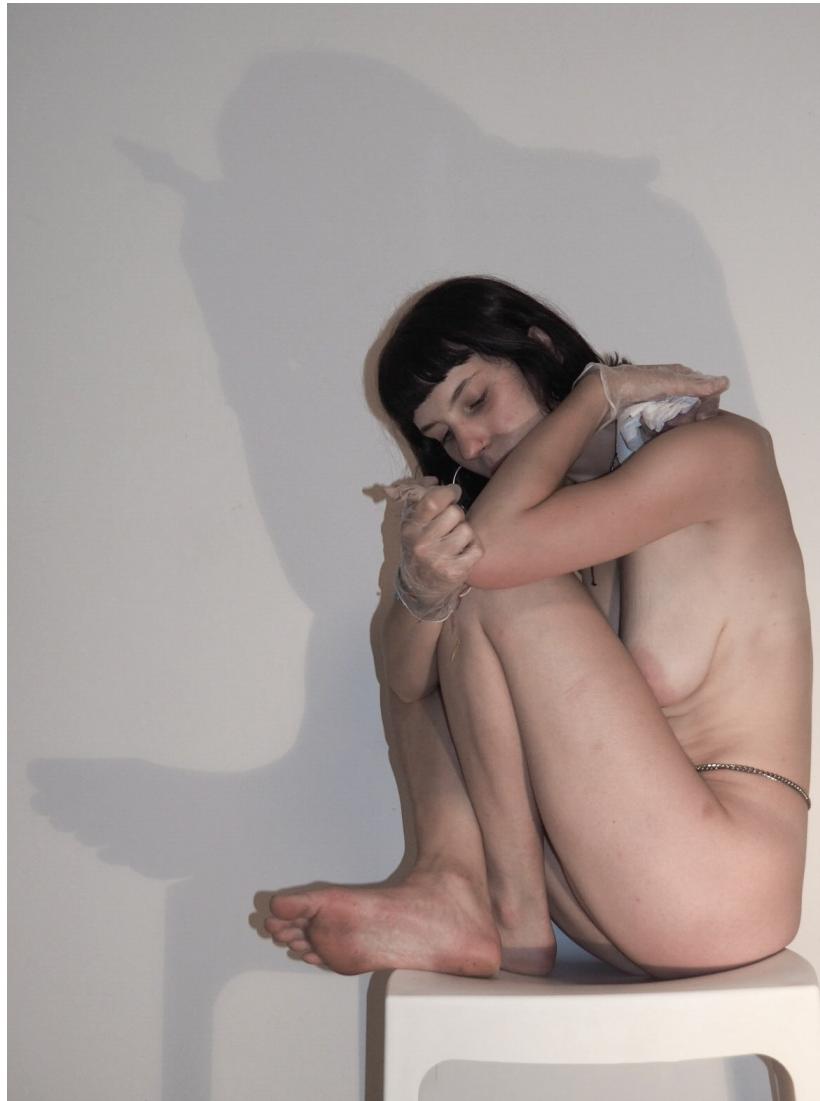
The result is a visual narrative of our relationships with others, our experiences of connection, and the continuous transformation of our being through interaction with the world, human relationships, and ourselves.

Work by Ambra Zamengo



Group exhibition “*Piccoli luoghi*”, Laboratorio di Fotografia (held by Andrea Pertoldeo with the collaboration of Silvia Zaccaria and Mario Ciaramitaro), IUAV University of Venice





## Free Pubblicity

Video, Color/Sound, 3'56"  
2024

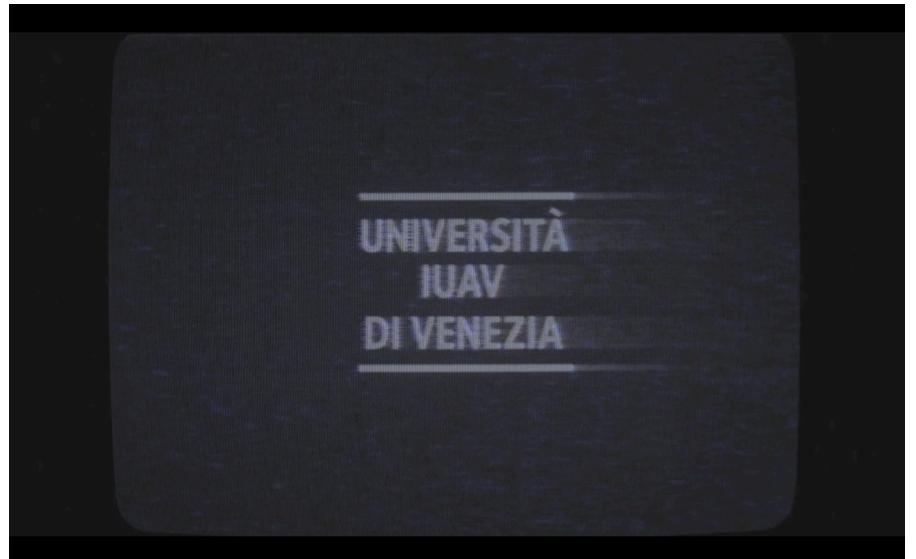
Companies that fuel oppression and genocide, financing violence against the Palestinian people. This video, created with a video synthesizer that distorts image and signal, collects fragments of advertisements and brand messages that continue to fund Israel.

The audio, composed of sounds from the bombings in Gaza, exposes the critique and connection, highlighting the complicity of those who consume.

The advertisements in the video also prompt reflection on capitalism and mass communication, tools that often convey messages steeped in sexism and masked violence. A clear link is drawn between the Western world, with its consumerism driven by capitalism, and the Eastern world, where genocides financed by these same Western economies are taking place.

In the end, the critique becomes personal: a direct call to our collective responsibility. IUAV University of Venice, which hosts this screening, is tied to companies supporting regimes we cannot ignore. Complicity is everywhere. We cannot remain neutral.

Work by Ambra Zamengo



"ALEA", Group exhibition curated by Daniele Zoico with the collaboration of Eleonora Bonino, IUAV, Venice - June 2024

