

G I A N L U C A B R A N D O

P O R T F O L I O

INDEX

1. BIO
2. SELECTED WORKS
3. ABOUT
4. BIBLIOGRAPHY
5. CV

1. BIO

Gianluca Brando (Maratea - IT, 1990) lives and works in Milan, Italy.

Gianluca Brando is an artist working primarily in sculpture, developing a practice based on the reuse and transformation of heterogeneous objects and materials. In his work, natural elements, industrial tools, and fragments of human dwelling are fused into hybrid forms that evoke relics of distant or imagined civilizations, challenging a functional and anthropocentric view of the relationship between humans and the environment.

In 2025, he was invited to create a permanent sculptural installation for the Birkenstock flagship store in Milan and received the MZ Costruzioni–Dowedo Award at ArtVerona presented by Red Lab Gallery.

In recent years, his work has been presented in independent spaces and institutional contexts, including Building, Milan (2024); Mattatoio, Rome (2023); MAXXI, Rome (2023); Spazio Taverna, Rome (2022, 2021); Riss(e), Varese (2022); Fondazione Francesco Fabbri, Pieve di Soligo (2021); Fondazione Pini, Milan (2020); Fondazione SouthHeritage, Matera (2020); Viafarini, Milan (2019); Cripta 747, Turin (2018); Officine Saffi, Milan (2018). He has been a finalist in numerous awards, including Talent Prize (2023 and 2021 editions), Premio Conai (2022), and Premio Fabbri (2020, 2017, and 2015 editions).

From 2014 to 2017, he lived in Taipei, where he developed his research through artist residencies, shared studios, and study trips to Japan and China. He studied at the Academies of Fine Arts in Rome and Venice, earning a degree in sculpture from the Accademia di Belle Arti di Venezia in 2014.

2. SELECTED WORKS 2016-2026



GIANLUCA BRANDO
/ Quiete
FINALISTA



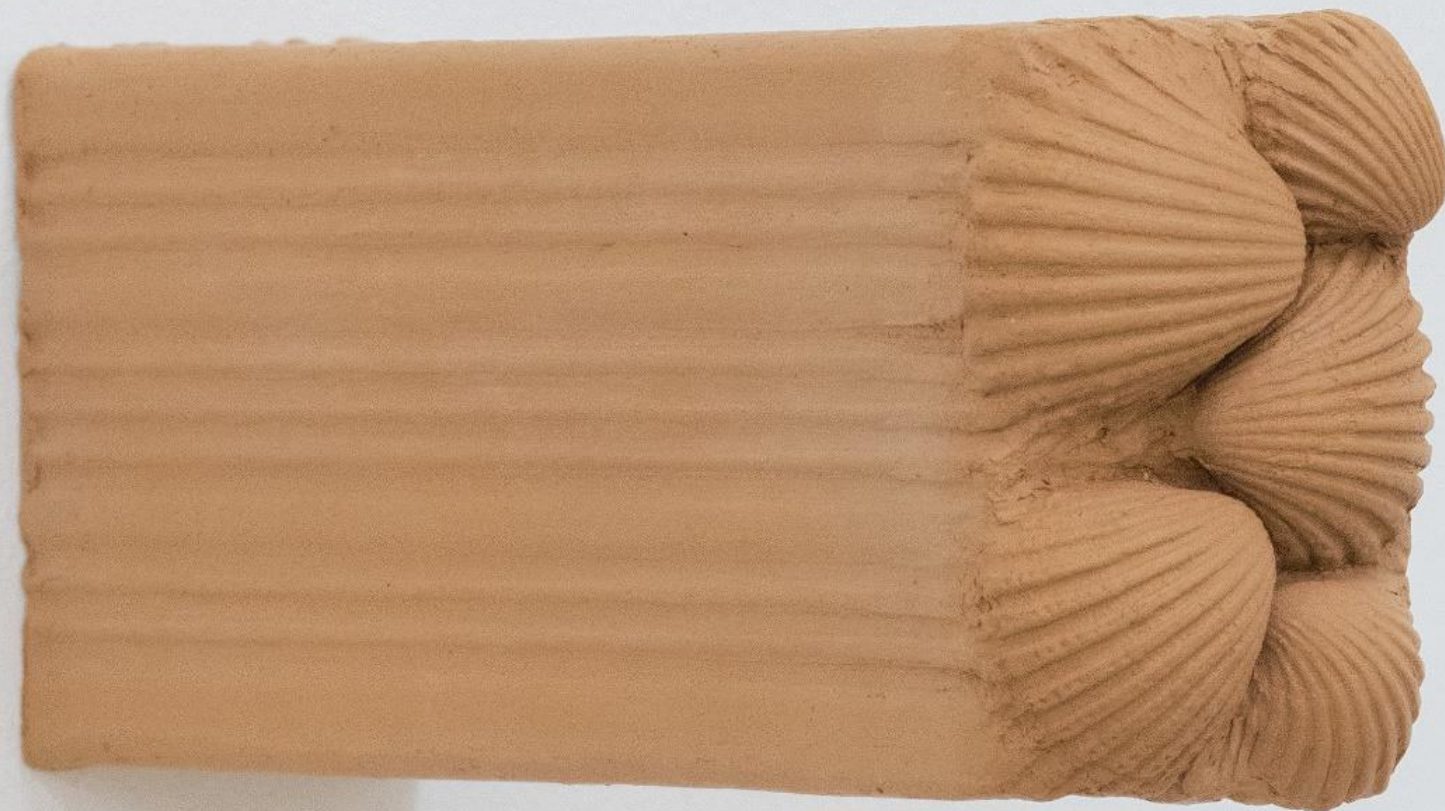
Microcosmo, 2026-ongoing, lost-wax aluminium casting, 8 x 4,5 x 6,5 cm. Photo: Dropstudio



Via Onda, 2026-ongoing, colored waxes, sand residues, site-specific dimensions. Photo: Dropstudio



Untitled, 2026-ongoing, glazed ceramic, sand, variable dimensions. Photo: Angelica Cantù Rainoldi



Sommerso, 2026, fireclay, 9 x 12 x 27 cm. Photo: Angelica Cantù Rainoldi



Sulla terra, 2025, glazed ceramic, sand-cast, reinforced plaster, 65 x 39 x 25 cm. Element of the permanent installation, Birkenstock store, Milano. Courtesy Birkenstock, Vesper Milano. Photo: A. Cantù Rainoldi



Radice persa, 2025, plaster, bronze (lost-root bronze casting), 50 x 50 x 38 cm



Scia, 2025-ongoing, sand-cast, reinforced plaster, sand, 7 x 220 x 7 cm. Photo: Angelica Cantù Rainoldi



Habitacolo, 2025, glazed ceramic, 53 x 40 x 19 cm. Photo: Angelica Cantù Rainoldi



Habitacolo, 2025, glazed ceramic, 55 x 70 x 17 cm. Photo: Angelica Cantù Rainoldi

Fondamenta, 2025, fireclay, 105 x 16 x 13 cm. Photo: Dropstudio







Tempesta, 2024, reinforced plaster, sand and Carrara marble dust, lost-wax bronze casting, 26 x 53 x 61 cm



Soglia, 2024, glazed ceramic, lost-wax bronze casting, disused roof tiles 50 x 92 x 21 cm (variable)

Onda, 2024, glazed ceramic, water, disused roof tiles, 240 x 33 x 280 cm (variable). View of the outdoor installation.







Terra-Spiovente, 2024, glazed ceramic, water, reinforced plaster, sand, 57 x 50 x 70 cm (variable). Installation view, *Faventia, Ceramica italiana contemporanea*, Gianluca Brando e Andreas Zampella, BUILDINGBOX, Milano. Photo: Sarah Indriolo, courtesy BUILDING

Radici in aria, 2024, reinforced plaster (three distorted casts of Roman capital), bronze (lost-root bronze casting), 105 x 55 x 70 cm





Tetto-Cosmo (tramonto), 2024, reinforced plaster, red marble dust,
(sand casting of roof tiles), lost wax casting in bronze and aluminium, 60 x 79 x 19 cm



Tetto-Cosmo (notte), 2024, reinforced plaster, black marble dust,
(sand casting of roof tiles), lost wax casting in bronze and aluminium, 60 x 79 x 19 cm



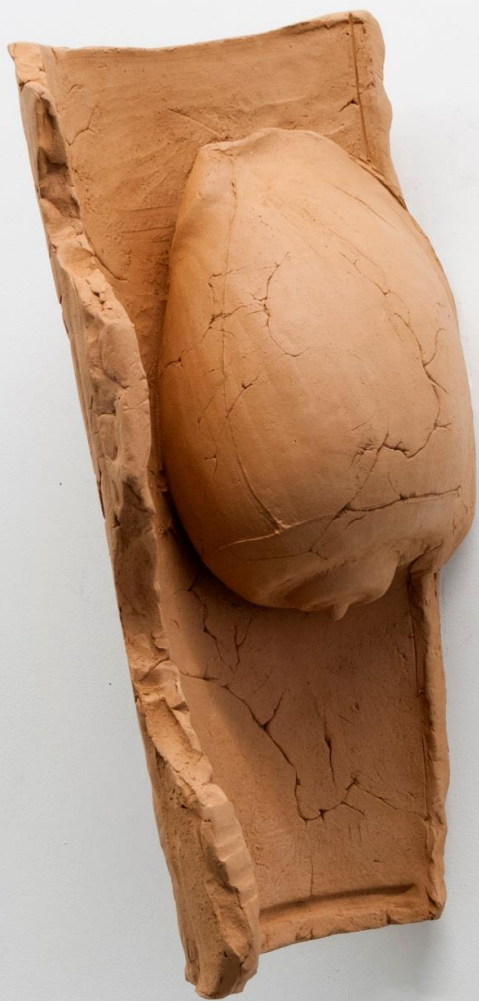
Tetto-Cosmo (alba), 2024, mixed marble dust
(sand casting of roof tiles), lost wax casting in bronze and aluminium, 60 x 79 x 19 cm



Move, 2024, reinforced plaster, marble dust, sand, brass rod, terracotta hands. Variable dimensions



Tempesta, 2024, reinforced plaster, sand, mixed marble dust, lost-wax bronze casting, 52 x 26 x 30 cm





Terra-Lampo, 2023, sand-cast, reinforced plaster, lost-wax bronze casts of snail shells, gold galvanization, 200 x 75 x 60 cm



Eco, 2023, terracotta powder, golden terracotta (casting of a curved roof tile, 46 x 8 x 20 cm), water. Variable dimensions



Quiet, 2023, stainless steel washing machine basket modelled by the waves of the sea, lost-wax bronze casts of snail shells, gold galvanization, 48 x 47 x 30 cm.



Soffio (passaruota, blu #5025), 2023, reinforced plaster cast of wheel arch taken on the road, grease and dust residues, monochrome spandex textile. Overall dimensions 104 x 144 x 15. cm



Soffio (passaruota, nero #4077), 2023, reinforced plaster cast of wheel arch taken on the road, grease and dust residues, monochrome spandex textile. Overall dimensions 110 x 147 x 16 cm.

Little Imago, 2023, lost wax bronze casting (casts of of the Himalayan mushroom Yartsa Gunbu – *winter worm*, *summer grass* – sprues and casting waste), glass tanks, wooden plinths, variable dimensions. Installation view with three elements.





Venerdì (miraggio), 2022, decorative shell casts and shoe prints, reinforced concrete, pigments, polyethylene bag. Variable dimensions. Partial installation view.





Soffio (passaruota, verde #2092), 2022, reinforced plaster cast of wheel arch taken on the road, grease and dust residues. Overall dimensions 130 x 155 x 31 cm. Installation view *Premio Conai*, Spazio Taverna, Roma.



Viaggio (ritorno), 2021, washing machine basket shaped by the waves of the sea, gold galvanization, sculpture perch, plaster cast, variable dimensions.

Soffio (passaruota), 2020, reinforced plaster casts of wheel arches taken from the street, grease and dust residues, variable dimensions.
Installation view, Premio Fabbri, Fondazione Francesco Fabbri. Photo: Gerdastudio





qo (quaestio), 2019-2020, partial fragments of an ornamental frieze reassembled on the wall with scotch, following its internal pattern and at the same time forming a question mark; glazed ceramic, scotch. Variable dimensions.
Installation view *Talent Prize*, Museo delle Mura, Roma. Photo: Eleonora Cerri Pecorella





Profilo, 2019, stoneware, variable dimensions. Installation view at Cripta747, Torino



Della notte e del giorno, 2019, black glazed ceramic casts of roof tiles, water, variable dimensions.
Each one element 46 x 8 x 20 cm. Installation view, Viafarini, Milano.



Imago, 2018, lost-wax bronze castings, sprue and bronze rods,
(two casts of the Himalayan mushroom Yartsa Gunbu, *winter worm*, *summer grass*)

Site specific installation, total length 20 meters, Ø 3 mm. Photo: Valerio Torrisi.





Somiglianza, 2018, glazed ceramic modillions obtained by imprinting clay inside an ancient plaster mold, environmental dimensions.
Each 18 x 12 x 8 cm approx. Site specific installation. Viafarini, Milano. Photo: Valerio Torrasi



Untitled, 2017, plaster cast of a portion of the floor, copper pipe, and retrieved irons. Overall dimensions 207 x 18 x 157 cm approx.

Untitled, 2016, plaster cast of the same portion of the floor that it covers, 560 x 420 x 2 cm, fractures generated by viewers' footsteps.
Site specific installation, *The poetic of space*, Yonghe Arts Foundation, Taipei, Taiwan







3. ABOUT

The reuse, reflection, and transformation of seemingly marginal objects are the starting points of Gianluca Brando's research. Through his sculptural practice, natural elements, industrial tools, archaeological finds, and everyday fetishes are reworked and fused together to create autonomous ecosystems that seem to belong to distant, perhaps imagined, civilizations.

His work engages with the anxieties and hopes of our time, drawing the audience into a poetic imaginary capable of probing the contradictions of the present

Shells and snails, tiles and bricks: these are the recurring elements in his sculptures, metaphors and symbols of a form of dwelling that is at once intimate and universal. Brando explores them through materials that express the dual nature of existence: permanence and fragility. Ceramics, sand, and elements that crumble yet endure become tools to evoke a suspended time, one that could belong as much to the past as to a hypothetical future. Like an imagined storm, small bronze castings crystallize the impermanence of a flash, forever grafted to a quiet snail.

A key element in his practice is the shell, often fused or hybridized with the tile: two symbols from apparently distant worlds – the animal and the human – that in his work find a point of contact. For the artist, the shell (or snail) represents an unattainable ideal: the perfect unity of being and dwelling, which in mollusks and gastropods occurs instinctively and necessarily, while for humans it remains fragmented, always in tension.

The tile, by contrast, is the essential module of human dwelling: simple, repetitive, minimal, yet laden with history. It is the basic unit of the roof, an emblem of protection and rootedness. In Brando's work, it is transformed into conceptual matter capable of dialoguing with the natural world, with the distant past, and with a present marked by abandonment and transformation.

In this way, Gianluca Brando constructs a visual vocabulary of continuity between different worlds, in which each element becomes a threshold: between inside and outside, between present and archaic. His works do not aim to explain, but to resonate with an idea of dwelling as a way of feeling, of safeguarding, and of remaining – even when everything around seems to drift away.

4. SELECTED BIBLIOGRAPHY TALK PRESENTATION

- 2026 *Fuoco incrociato, storie di pratiche artistiche a Milano*, conferenza, Triennale di Milano.
- 2025 *Gianluca Brando, scultore dell'abitare*, di Vittoria Martinotti, Rivista Studio.
- 2025 *PCT 2025. Tempo di viaggio*, a cura di Sara Fontana, Monti Edizioni.
- 2025 *Fuoco incrociato: Gianluca Brando e Gianni Caravaggio*, a cura di Elena Bray e Giulio Verago, Atp Diary.
- 2024 *La città dei ceramisti*, di Flaminio Gualdoni, Il Giornale dell'Arte, numero 456.
- 2024 *L'ora che fugge*, a cura di Davide Dal Sasso, La centrale edizioni.
- 2024 *Panorama, Studio Visit*, di Marco Bassan, Quadriennale di Roma.
- 2023 *Imagina, Biennale di Gubbio 2023*, a cura di Spazio Taverna, Visiona editore.
- 2023 *Talent Prize, Finalists & Special Awards, Gianluca Brando*, di Noemi Stabile, Inside Art, #129.
- 2022 *Presentazione portfolio, Aula Naba 02*, Prof. Marcello Maloberti, NABA, Milano.
- 2021 *Talent Prize, Finalists & Special Awards, Gianluca Brando*, di Eleonora Bruni, Inside Art, #123.
- 2021 *Continente Italia, la mappa di Ludovico Pratesi*, Il Giornale dell'Arte.
- 2021 *222. Artisti emergenti su cui investire*, a cura di Cesare Biasini Selvaggi e Silvia Conta, ExhibartEdizioni.
- 2021 *P.P.* - Gianluca Brando*. Rubrica di Angelo Bianco, Juliet Art Magazine #203.
- 2021 *Speciale Scultura. Gianluca Brando. Vedere la materia nella sua forma originale*, di Pietro Bazzoli, Esporto #113.
- 2021 *Studio Visit. Il vero studio è nella propria testa*, di Ludovico Pratesi, Exhibart on paper #111.
- 2020 *Studio Visit. 30 artisti per 30 giorni*, a cura di Adrian Paci, Fondazione Pini, Boîte Editions.
- 2020 *Dialoghi di estetica. Parola a Gianluca Brando*, di Davide Dal Sasso, Artribune.
- 2019 *Gianluca Brando*, intervista, di Gaia Badioni, Inside Art, #116.
- 2019 *Gli artisti e la ceramica, intervista a Gianluca Brando*, di Irene Biolchini, Artribune.

5. CV

Gianluca Brando (Maratea – IT, 1990)

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EDUCATION

2014 Master's degree in Visual Arts - Sculpture, Accademia di Belle Arti di Venezia.

2011 Bachelor's degree in Visual Arts, Accademia di Belle Arti di Roma.

RESIDENCIES

2019 BoCs Art, curated by Giacinto Di Pietrantonio, Cosenza (IT).

2019 Roccagloriosa Residenza d'Artista, curated by Fabio Farnè, Roccagloriosa (IT).

2018-2019 VIR Viafarini in residence, Milan (IT).

2018 Cripta747 studio programme, Turin (IT).

2018 Officine Saffi, Milan (IT).

2017 SY residency, Beijing (CN).

2016-2017 YAEF - Yonghe Arts Foundation, New Taipei City (TW).

AWARDS

2025

Premio MZ Costruzioni - Dowedo, ArtVerona, winner.

Premio Città di Treviglio, finalist.

2023 *Talent Prize*, finalist

2022 *Premio Conai: Arte circolare*, finalist, EIS - European Institute of Innovation for Sustainability, Spazio Taverna.

2021

Talent Prize, finalist (Jury: Peter Benson Miller, Anna d'Amelio Carbone, Luca Lo Pinto, Gianluca Marziani, Anna Mattiolo, Renata Cristina Mazzantini, Chiara Parisi, Cesare Pietroiusti, Federica Pirani, Ludovico Pratesi, Marcello Smarrelli, Sam Stourdzé, Guido Talarico, Roberta Tenconi)

Premio Taverna - EIS, finalist (Jury: Marco Bassan, Ludovico Pratesi, Andrea Geremicca)

2020-2021

Francesco Fabbri prize for contemporary arts, finalist, (Jury: Lorenzo Balbi, Lucrezia Calabrò Visconti, Angel Moya Garcia, Stefano Raimondi, Carlo Sala)

2020

Francesco Fabbri prize for contemporary arts, finalist, (Jury: Lorenzo Balbi, Lucrezia Calabrò Visconti, Angel Moya Garcia, Stefano Raimondi, Carlo Sala).

Combat Prize, selected by the jury (Kiki Mazzucchelli, Lorenzo Balbi, Francesca Baboni, Andrea Bruciati, Campo Base, Stefano Taddei)

2018

Artifact Prize, finalist, (Jury: Fabrizia Carabelli, Alessandro Carrer, Vittorio Iervese, Andrea Losavio, Marcella Manni)

2017

Arteam Cup, contemporary art prize, winner Officine Saffi special prize, (Jury: Irene Biolchini, Claudio Cerritelli, Adele Maria Costantini, Matteo Galbiati, Matteo Lorenzelli, Livia Savorelli).

Francesco Fabbri prize for contemporary arts, finalist, (Jury: Martina Cavallarin, Stefano Coletto, Stefano Raimondi, Carlo Sala, Eugenio Viola).

2016

Frase Got Talent Prize, finalist, (Jury: Federica Bianconi, Daniele Capra, Marina Dacci, *Frase* collector).

Cramum Prize, finalist, (Jury: Emilio Isgrò, Lin Ylin, Urs Luthi, Luigi Presicce, Angela Madesani, Michela Moro, Adriana Polveroni, Iolanda Ratti, Renato Rizzo, Alba Solaro, Nicla Vassallo).

2015

Francesco Fabbri prize for contemporary arts, finalist, (Jury: Andrea Bruciati, Martina Cavallarin, Stefano Coletto, Raffaele Gavarro, Carlo Sala).

Concorso di Scultura Antonio Canova, finalist, (Jury: Gabriella Belli, Isabella Bossi Fedrigotti, Nunzio Di Stefano, Mario Guderzo, Giuseppina Panza di Biumo, Francesco Stocchi; Honorary board: Nicola Carrino, Pino Castagna, Franca Coin, Eliseo Mattiacci, Arnaldo Pomodoro).

SPECIAL PROJECTS

2025 *Sulla terra*, permanent installation of three sculptures, curated by Vesper Milano, BIRKENSTOCK Store, Milan.

2022 *Sotterranea*, curated by Caroline Corbetta, Il Crepaccio, Instagram Show.

2021 *Qui e là*, in collaboration with Victoria Carli, curated by Marco Bassan and Ludovico Pratesi, Spazio Taverna, Rome.

2020 *Studio Visit*, Fondazione Adolfo Pini, Milan.

2020 *Index*, Fondazione SouthHeritage, Matera.

2018 *Project Room*, Viafarini, Milano.

SOLO EXHIBITIONS / DUO EXHIBITIONS

2024 *Faventia. Ceramica italiana contemporanea*, curated by R. Lacarbonara, G. L. Marcone, Building Gallery, Milan.

2022 *Gianluca Brando, Senza Nome*, curated by Davide Dal Sasso, Riss(e), Varese.

2018 *Gianluca Brando - Residency exhibition*, Officine Saffi, Milan (IT).

2016 *The Poetics of Space, two person exhibition*, YHAF - Yonghe Arts Foundation, New Taipei City (TW).

GROUP EXHIBITIONS

2025

Tempo di Viaggio, curated by Sara Fontana, SpazioHub, Treviglio

Il Cerchio, Red Lab Gallery, Milan.

2024

Imagina, Biennale di Gubbio, curated by Marco Bassan and Ludovico Pratesi, Palazzo Ducale, Gubbio (IT).

2023

Talent Prize, final exhibition, Mattatoio, Rome.

Arte Circolare, curated by Spazio Taverna, MAXXI, Rome.

2022

Finestra, curated by Ludovico Pratesi and Marco Bassan, Spazio Taverna, Rome.

Arte Circolare - Premio Conai, curated by Marco Bassan and Ludovico Pratesi, Spazio Taverna, Rome.

2021

Talent Prize, final exhibition, Museo delle Mura, Rome (IT).

Francesco Fabbri prize for contemporary arts, curated by Carlo Sala, Villa Brandolini, Pieve di Soligo, Treviso (IT).

2020

Studio Visit - 30 artisti x 30 giorni, virtual exhibition, curated by Adrian Paci, Fondazione Adolfo Pini, Milan (IT).

2019

Mediterraneo, curated by Lorenzo Madaro, Museum Castello Episcopio, Grottaglie (IT).

VIR - Open studio, Viafarini, Milan (IT).

Pendaison de Crémaillère, CampoBase, Turin (IT).