GIANLUCA BRANDO

PORTFOLIO

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1. BIO

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

Gianluca Brando is an artist whose practice develops primarily through sculpture. His work stems from the reuse and transformation of heterogeneous objects and materials, grafting together natural elements and objects drawn from material culture. Through casting, moulding, and processes of material transformation, his practice explores the relationship between organic growth and constructed forms, questioning the boundaries between human and non-human ways of building and inhabiting space.

In 2026, he was a finalist for the Officine Saffi Award. In 2025, he 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 Fondazione Officine Saffi, Milan (2026); Red Lab Gallery, Milan (2025); 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 SoutHeritage, Matera (2020); Viafarini, Milan (2019); and Cripta747, Turin (2018).

From 2014 to 2017, he lived in Taipei, where he continued his artistic practice before returning to Italy.
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 2026-2016



Microcosmo [Microcosm], 2026-ongoing, lost-wax aluminium, bronze casting, variable dimensions. Each 8 x 4.5 x 6.5 cm approx. Photo: Dropstudio





Microcosmo (blu) [Microcosm (blue)], 2026, lost-wax bronze casting, 20 x 20 x 20 approx.



Microcosmo (rosso) [Microcosm (red)], 2026, lost-wax bronze casting, 20 x 20 x 20 approx.



Microcosmo (giallo) [Microcosm (yellow)], 2026, lost-wax bronze casting, 20 x 20 x 20 approx.



Tetto-Cosmo (Mezzogiorno) [Roof-Cosmos (Noon)], 2026-ongoing, project render, aluminum, bronze, giant reed structure



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



Fondamenta [Foundations], 2026, wax, reinforced plaster, 110 x 17 x 15 cm. Photo: Dropstudio





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



Sulla terra [On Earth], 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





Sulla terra [On Earth], 2025. Installation view Birkenstock store, Milano.
Courtesy Birkenstock, Vesper Milano. Photo: Camila Schuliaquer



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



Scia [Trace], 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



Habitacolo, 2025, detail. Photo: Angelica Cantù Rainoldi

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



Fondamenta, 2025. Installation view Officine Saffi Award 6. Courtesy Fondazione Officine Saffi. Photo: Alessandra Vinci







Fondamenta, 2025

Fondamenta [Foundations] is a terracotta sculpture born from the encounter between two seemingly distant realities: human architecture and biological growth. The brick and the shell, archetypes of dwelling, come together in a hybrid form, a possible space of cohabitation and ambivalence. Just as a mollusc secretes its shell as its body grows, in the sculpture the two forms seem to generate one another through a relationship of reciprocity. The work presents belonging as a transformative condition, emerging from the coexistence of human and non-human. At a time marked by noise and collapse, *Fondamenta* becomes a quiet gesture of resistance, in which a private ritual opens onto a collective space, turning the gaze beyond the walls of one's own home.
With *Fondamenta*, a research takes shape across different works and materials, from terracotta to wax, continuously transforming and redefining itself through the relationship between construction and organic growth.



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



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



Onda [Wave], 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



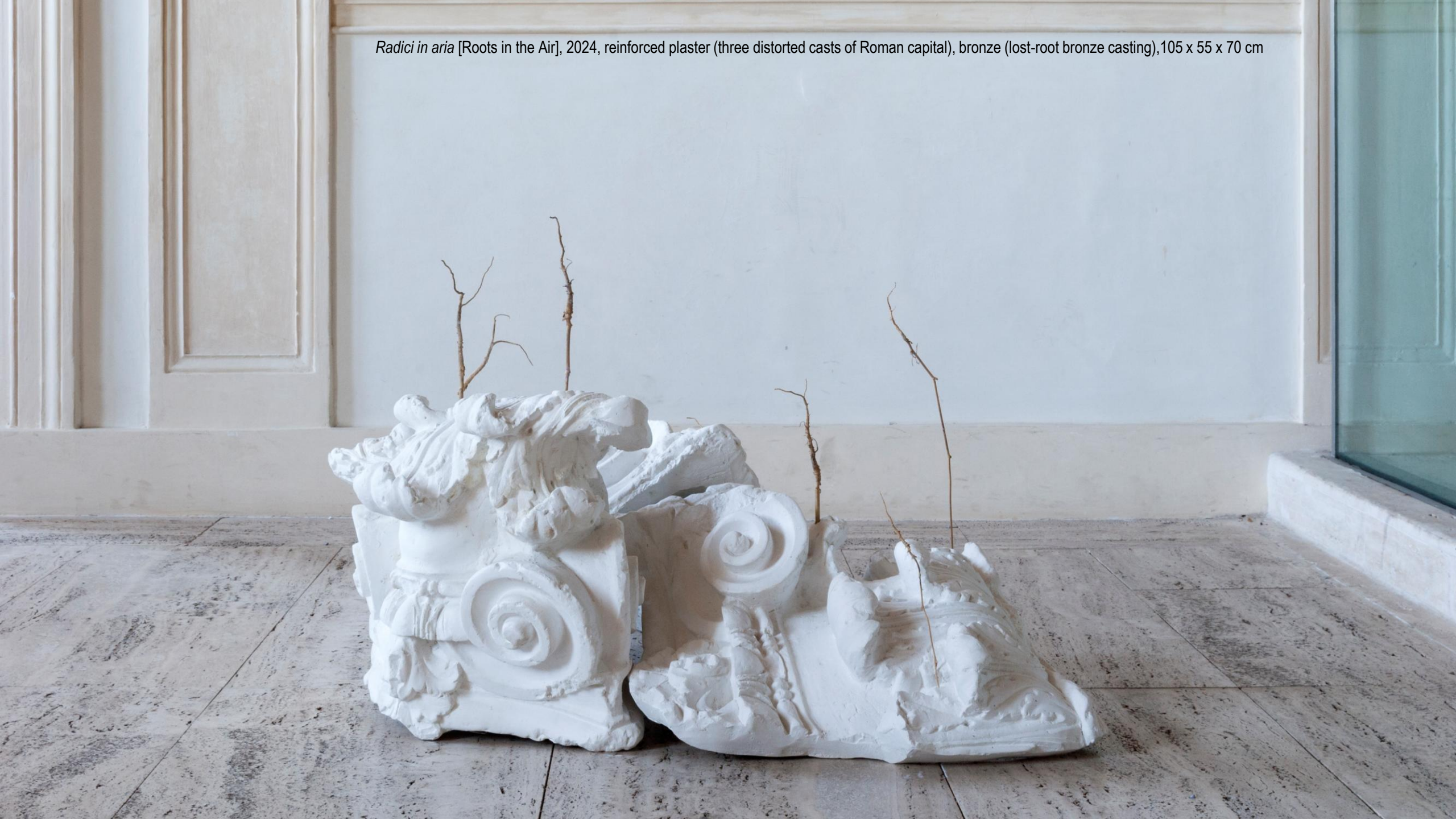
Terra-Spiovente, 2024

In *Terra-Spiovente* (2024) Gianluca Brando, influenced by images of Faenza's buildings submerged by water, has reflected on the idea of human and animal "homes." Starting from an architectural element such as the "roof tile," traditionally made of clay for millennia, he constructed a monument-cum-stack referencing both utopian and dystopian architecture. The artist has modified the structure and function of the top-most roof tile by presenting it upside down; the glazed negative of a tile that becomes a cradle, tomb, tub, vase – with water representing an element that can give both life and death – to which he has added an appendix in the form of a shell. Certain mollusks, in fact, unlike humans, develop their shell as their bodies grow, thereby creating the ideal form and structure for their home. The water-filled zoomorphic roof tile overturns the primary function of the roof as a protective structure, a cover suitable for the draining of water. The spiral shape of the shell also becomes an ancestral symbol of eternal metamorphosis and the passage of time.
[…]

Roberto Lacarbonara, Gaspare Luigi Marcone.
FAVENTIA. Ceramica italiana contemporanea [Contemporary Italian Ceramics], BUILDINGBOX, 2024



Radici in aria [Roots in the Air], 2024, installation view, Palazzo Sforza Cesarini



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



Tetto-Cosmo (tramonto) [Roof-Cosmos (sunset)], *Tetto-Cosmo (notte)* [Roof-Cosmos (night)], *Tetto-Cosmo (alba)* [Roof-Cosmos (dawn)], 2024,
reinforced plaster, marble dust, lost-wax casting in bronze and aluminium, each 60 x 79 x 19 cm





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



Terra-Lampo, 2023

For millennia, the roof has been a primary element of shelter, making life possible within an environment filled with uncertainty and danger. More than any other architectural element, it gives form to that vital space we call home. For human beings, dwelling is closely bound to building—a condition in which we have become increasingly rooted, with consequences that have reached their most extreme forms in the present.

While humans distinguish themselves by constructing things entirely separate from their own bodies, the snail represents an antithesis: body and dwelling are inseparable. It becomes the image of a possible harmony that human beings seem to have forgotten.

The burial structure made of roof tiles mirrors and reverses the ideal image of a roof: a space intended to shelter life is transformed into a place that receives death.

In this reversal, opposites coexist both physically and symbolically. The ancestral form of the double-pitched burial becomes a trace of sand emerging into the space like the crest of an arid island, inhospitable by nature, yet crossed by small golden glimmers tracing their own trajectories. A quiet snail moving through an instant of light.





GIANLUCA BRANDO
Quiete
FINALISTA

Quiete [Stillness], 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.
Installation view, Talent Prize, Mattatoio, Roma. Ph E. Cerri Pecorella





Little Imago, 2023, lost wax bronze casting (casts 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.





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Little Imago, 2023

Yartsa Gunbu is a Tibetan fungus that seems to contain all seasons within itself. In winter it is a larva, in summer a blade of grass. It grows on the Himalayan plateaus at an altitude of around 4,000 metres, where it is traditionally believed to store vital energy. In Mandarin Chinese, it is known as “winter worm, summer grass” (冬蟲夏草). This allegorical and cyclical name evokes an organism undergoing a profound transformation: the fungus parasitizes the larva and gradually transforms its body, bringing two distinct forms of life together within a single metamorphic process.

Little Imago is a series of bronze micro-sculptures that relates this remarkable biological phenomenon to the process of lost-wax casting, understood as a sculptural act through which form is generated.

Just as this small organism retains the traces of its metamorphic process, each stage of lost-wax casting leaves an imprint on the material. Casting waste and sprues become integral to the formation of the sculpture: no longer residues of a process, but signs of germination.

These small sculptures make visible what usually remains hidden: a metamorphosis that, both in the organism and in the sculptural process, reconnects apparently separate and distant entities within a single continuum. Within this continuity, human and non-human, life and death, are not opposed but become interdependent parts of the same vital process.



Little Imago, 2023, detail





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



Soffio (passaruota) [Breath (wheel arch)], 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

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Della notte e del giorno [Of Night and Day], 2019, black glazed ceramic casts of roof tiles, water, variable dimensions.
Each 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 [Resemblance], 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. Ph: Valerio Torrisi



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

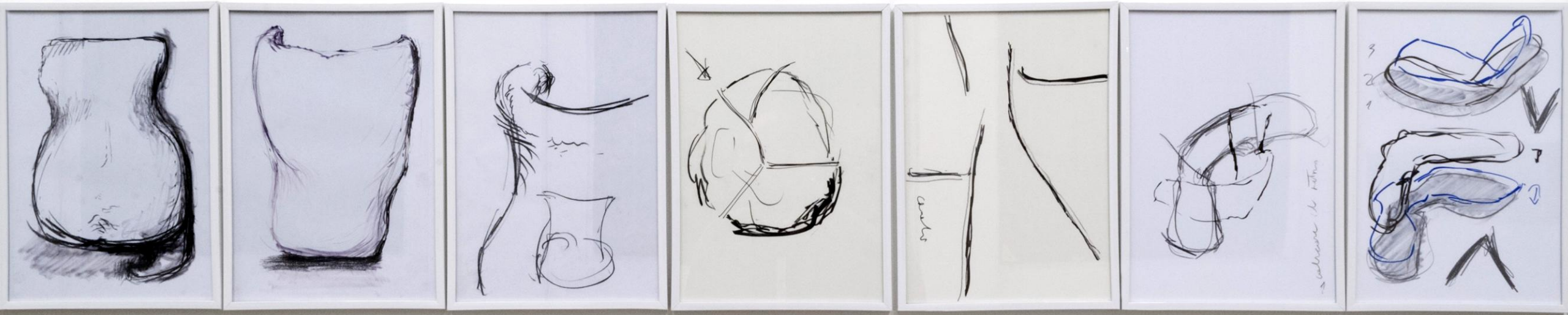




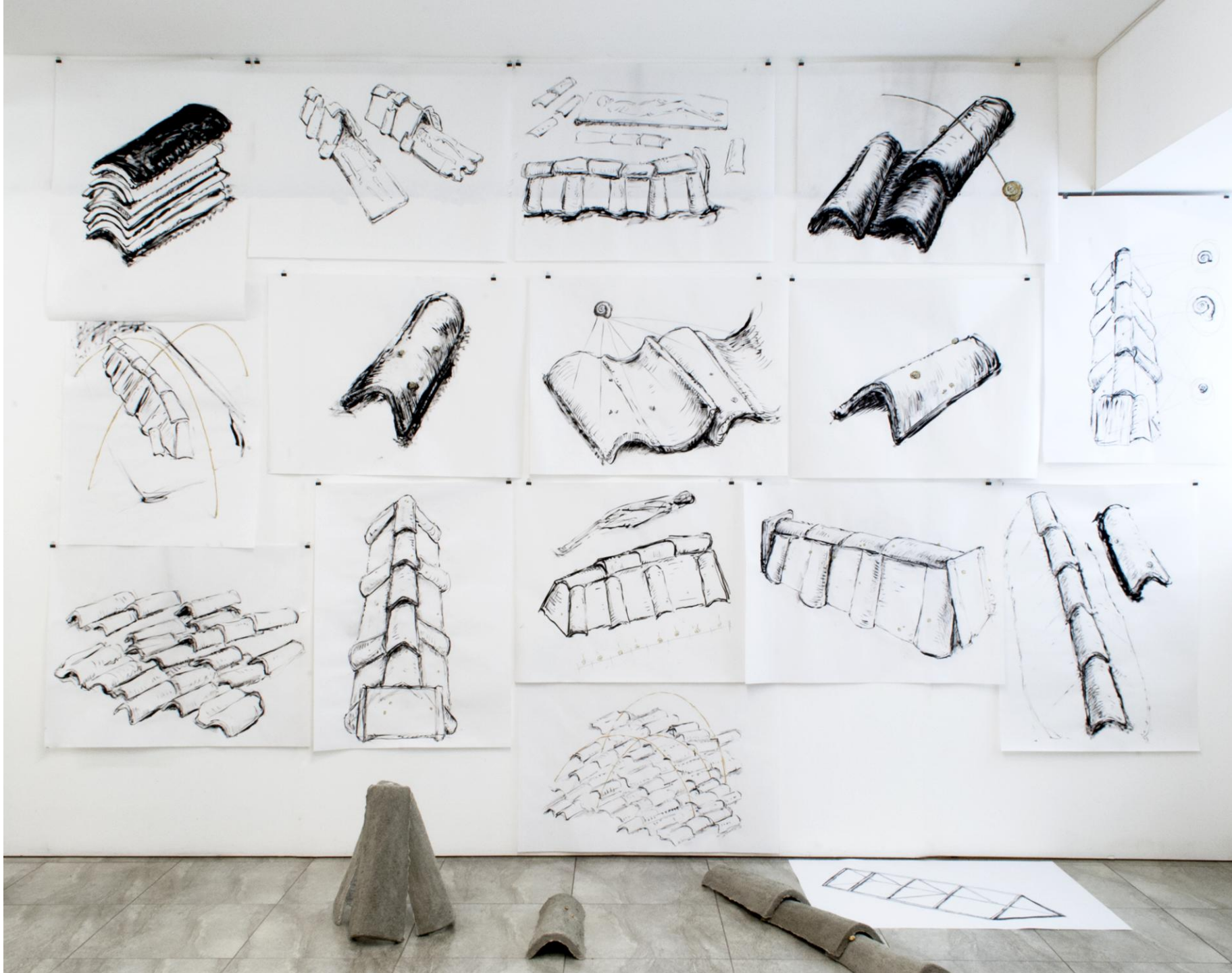
3. DRAWINGS



Appunti, 2017-2020, 74 mixed-media drawings, part of a series of some 400 papers, each one 21 x 29.7 cm. Installation view at Cripta747, Turin



Appunti, 2017-2020, detail

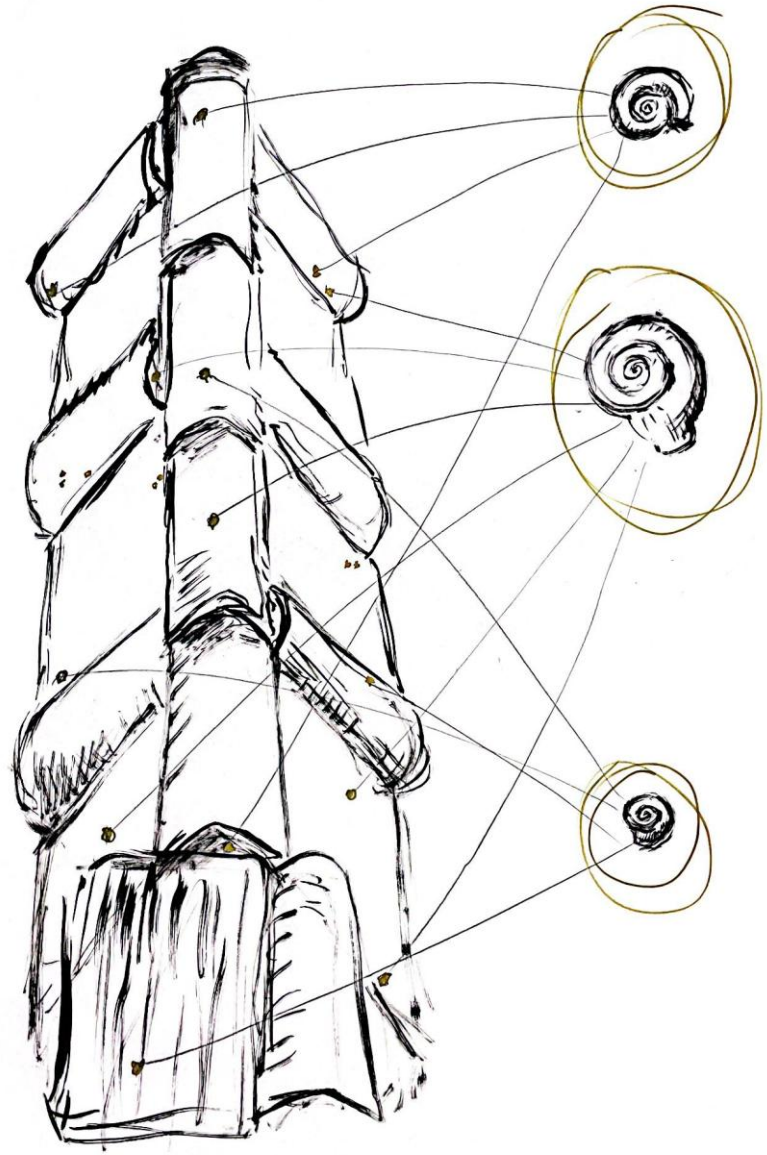


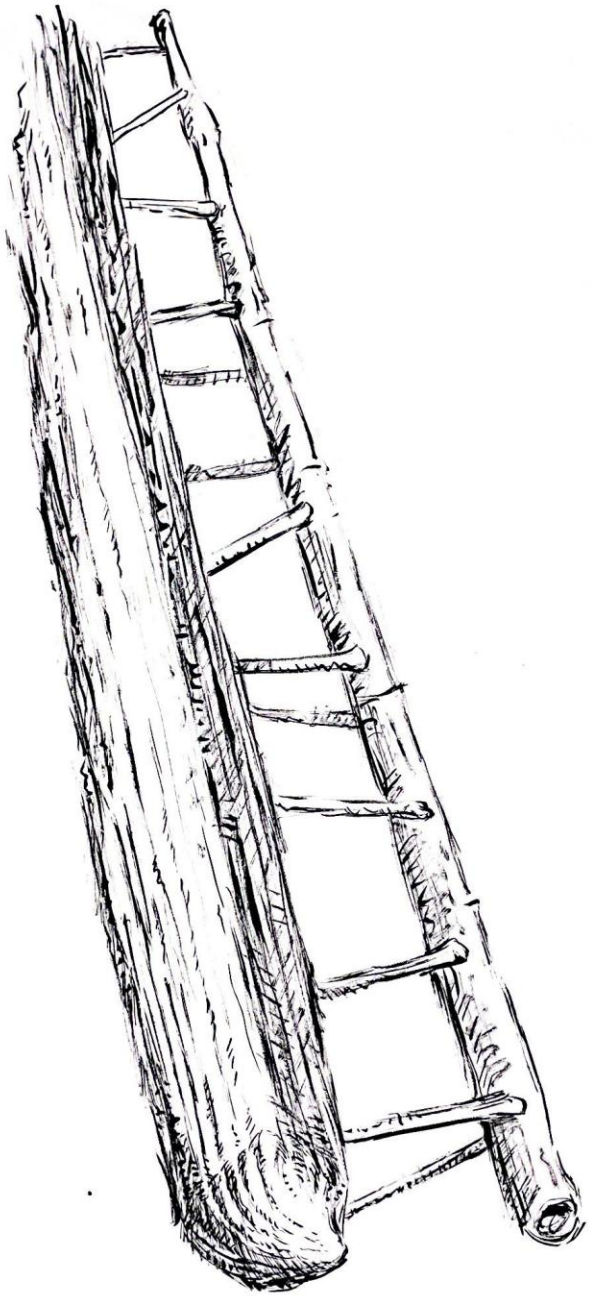
Materia prima [Raw Material], 2022-ongoing,
iron oxide drawings on white wrapping paper.
View of part of the series (evolving). Each 75 x 100 cm.

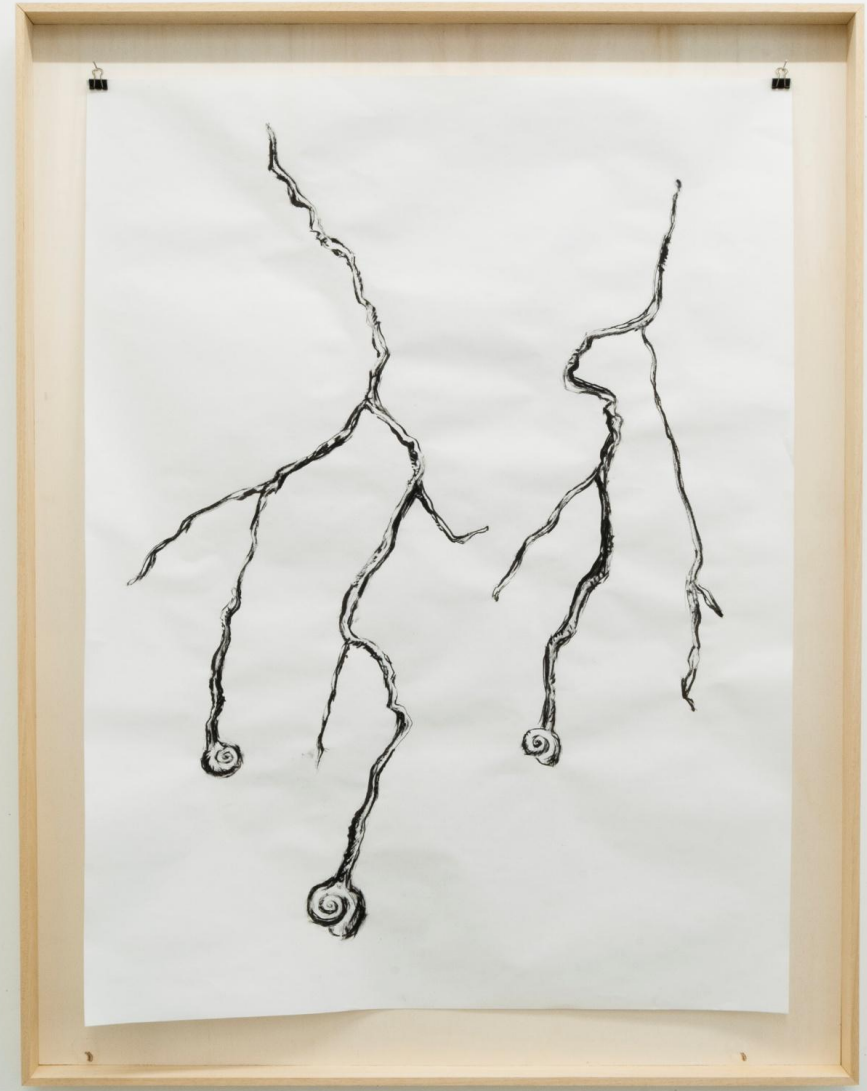




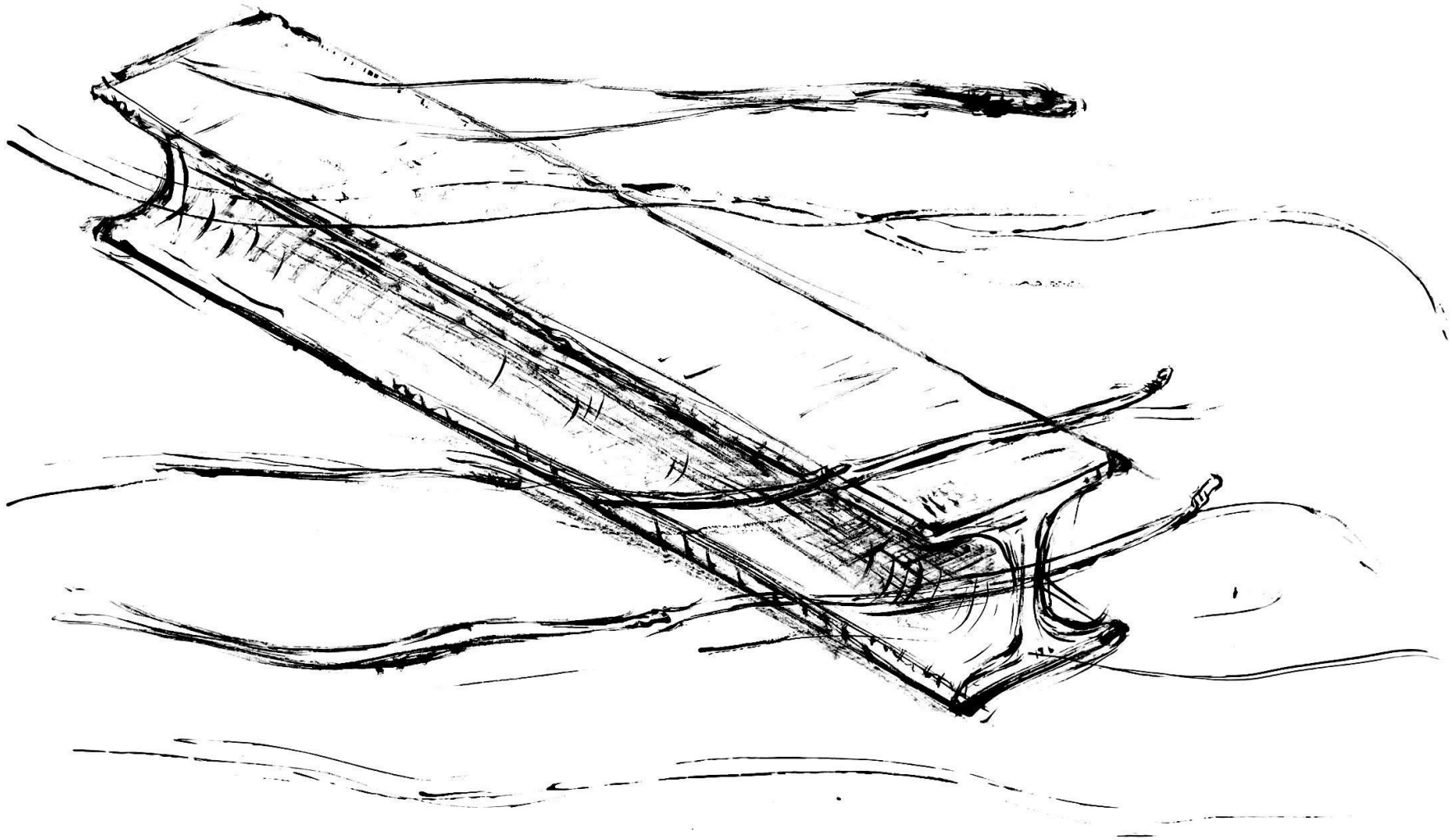














DRAWING INSTALLATION, ONGOING PROJECT-RENDER

4. CV

Gianluca Brando (Maratea – IT, 1990)
Web-site: https://www.gianlucabrando.com / E-mail: gianlbrando@gmail.com / Tel. : +39 3337272258

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 (selected)
2026
Officine Saffi Award 6, finalist.
2025
Premio MZ Costruzioni - Dowedo, ArtVerona, winner.
Premio Città di Treviglio, finalist.
2023
Talent Prize, finalist
2022
Premio Conai: Arte circolare, finalist, EIIS - 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 Mattirolo, Renata Cristina Mazzantini, Chiara Parisi, Cesare Pietroiusti, Federica Pirani, Ludovico Pratesi, Marcello Smarrelli, Sam Stourdzé, Guido Talarico, Roberta Tenconi)
Premio Taverna - EIIS, finalist (Jury: Marco Bassan, Ludovico Pratesi, Andrea Geremicca)
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).
2018 *Project Room*, Viafarini, Milano.

SPECIAL PROJECTS (selected)
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 SoutHeritage, Matera.

SOLO EXHIBITIONS / DUO EXHIBITIONS (selected)
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 (selected)
2026
Forms of Belonging, Fondazione Officine Saffi, Milan.
Germinale - Monferrato Art Fest, a cura di Francesca Canfora, Bava azienda vitivinicola, Cocconato (IT).
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.
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.
Pendaison de Crémaillère, CampoBase, Turin.

5. 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 Edizoni.
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, ExibartEdizioni.
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, Espoarte #113.
2021 - *Studio Visit. Il vero studio è nella propria testa,* di Ludovico Pratesi, Exibart 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.