



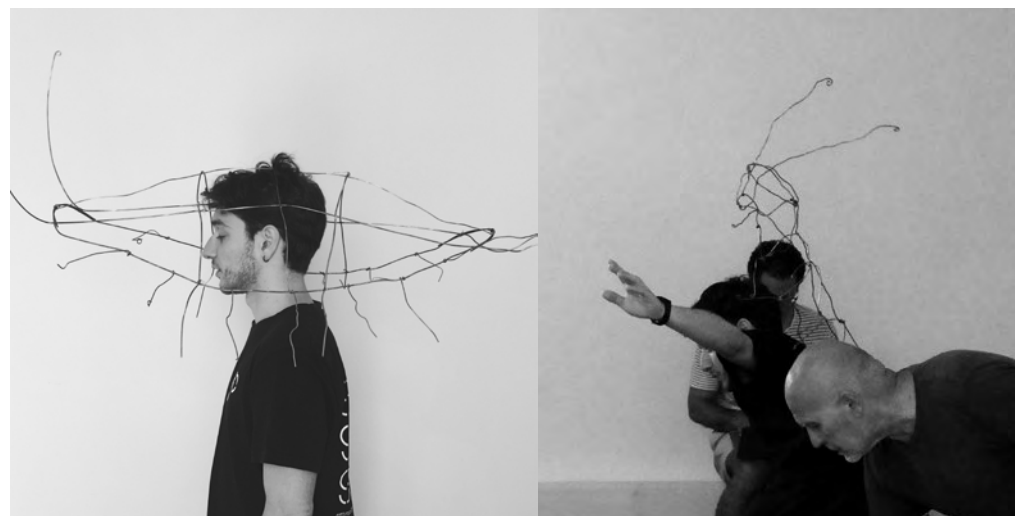
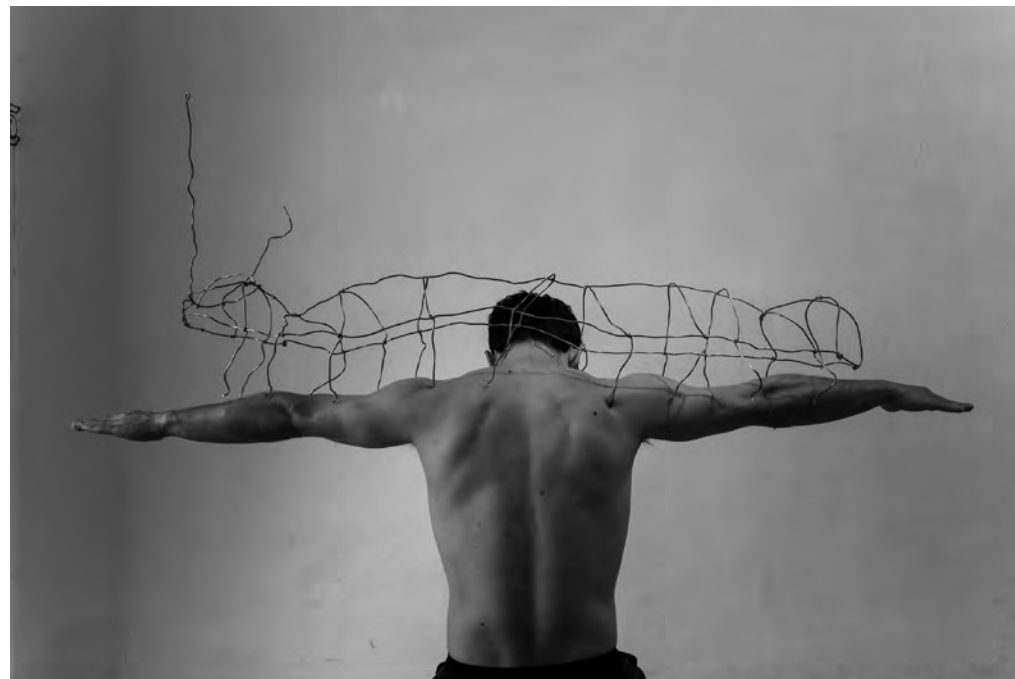
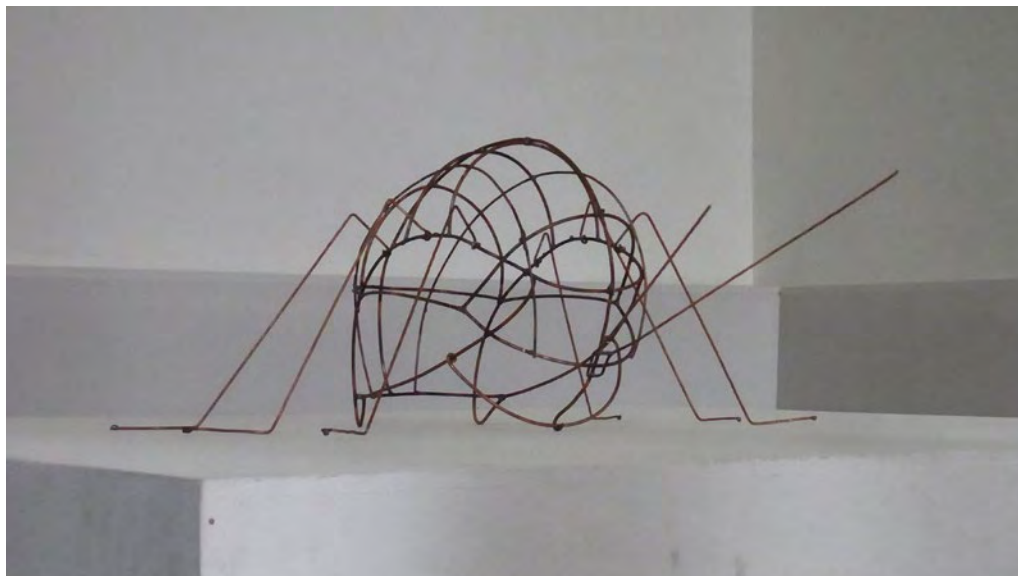
GIANLUCA MALGER

Selected Works 2025

Portrait at the Calder Foundation, France, during video shooting
for Energy Clothes by Marina Abramović.

Shell
/ Artistic Residencies
/ 2025
/ PIA Palazzina Indiano Arte, Florence

During the residency at PIA, a sculptor, a dancer, and an entomologist explored the theme of the shell as a living and fragile form – a liminal space between protection and transformation. From this research, wearable stage elements were created: sculptures inspired by animals and insects, functioning both as costumes and as autonomous objects. Some followed the dancer's movements, while others remained still, like small creatures inhabiting the space. The performance combined the act of wearing and removing the sculptures with readings about the universe of creatures, revealing how sculpture can become a stage costume and engage in dialogue with gesture and movement.

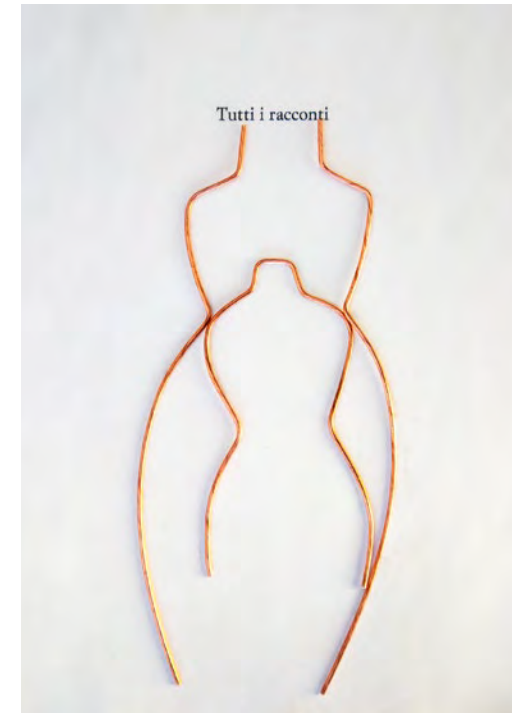


Tutti i racconti
/ Solo Exhibition
/ 2025
/ Curated by Domitilla Dardi / Magazzino, Rome

The exhibition Tutti i racconti, hosted by Magazzino in Rome from March 20 to May 20, 2025, and curated by Domitilla Dardi, is the second solo show of the duo Malgeri Endo. At the curator's suggestion, the artists drew inspiration from the stories of Primo Levi, exploring the relationships between norm and transformation, order and freedom, body and metamorphosis. The discovery of his copper sculptures provided further reflection on the artistic gesture as a metaphor for the human condition. The exhibition presents itself as an invitation to explore memory and collective narration, in a dialogue between word and form, thought and matter.



Piccole Creature del Sottobosco, 2025

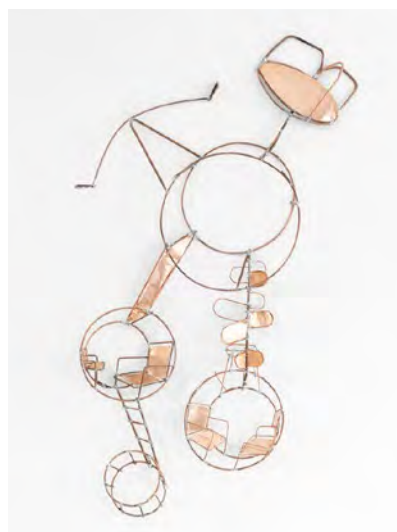
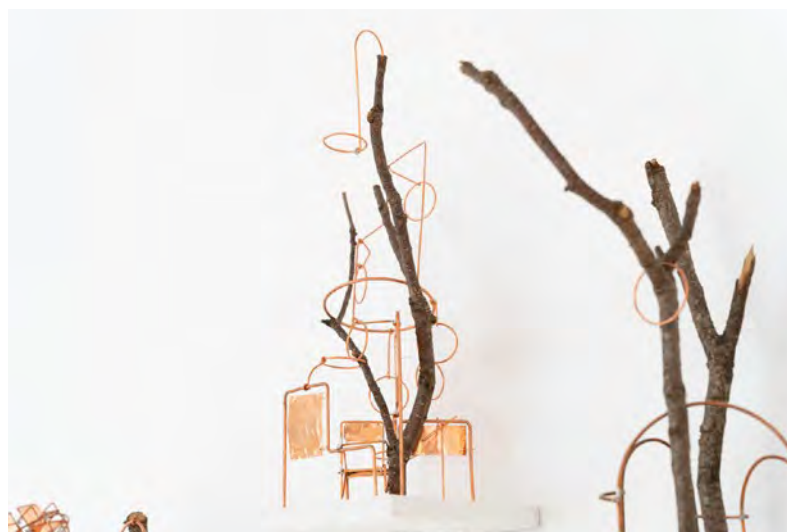


Let Me Count the Ways
/ Solo Exhibition
/ 2023
/ The Loop Gallery, Tokyo

The 2023 exhibition held in Tokyo introduces a new chapter of research focused on the theme of return, or Nostos. This journey differs from previous ones: it is no longer linked to attack, but to defense and retreat, like the waves of the sea that, when receding, leave behind the debris of the past. The concept of return is no longer tied to a specific place, as it was when I left Calabria, where return was always associated with a town and a landscape. Today, return is delocalized and fragmented. As Pavese wrote in *La luna e i falò*, "a country is needed, if nothing else, to leave it," and "a country serves to never feel alone."

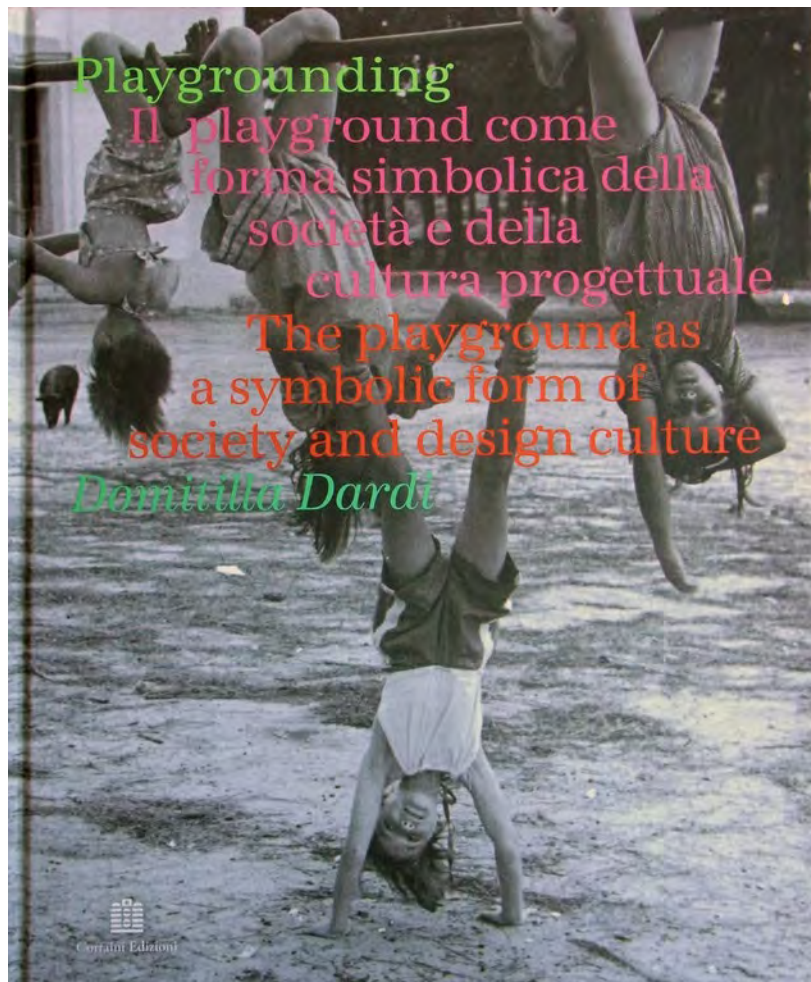


Paese Paesaggio, 2023



Birdslike
 / Editorial Project / 2022
 / Curated by Domitilla Dardi / Corraini Edizioni

In 2022, Domitilla Dardi, design historian, lecturer, and curator, invited me to participate in an editorial project in which nine young designers created projects on the theme of playgrounds. For the occasion, I designed a bird playground dedicated to little birds. The book, published by Corraini Editore, won the Bronze Award at the European Design Awards.



Playgrounding
 P.1
 Una storia per immagini
 A history in pictures
 P.69
 Learning from
 playgrounds
 P.83
 Se le pagine fossero
 piani di gioco
 If pages were game plans
 P.121
 Lo sguardo fotografico
 The photographic gaze

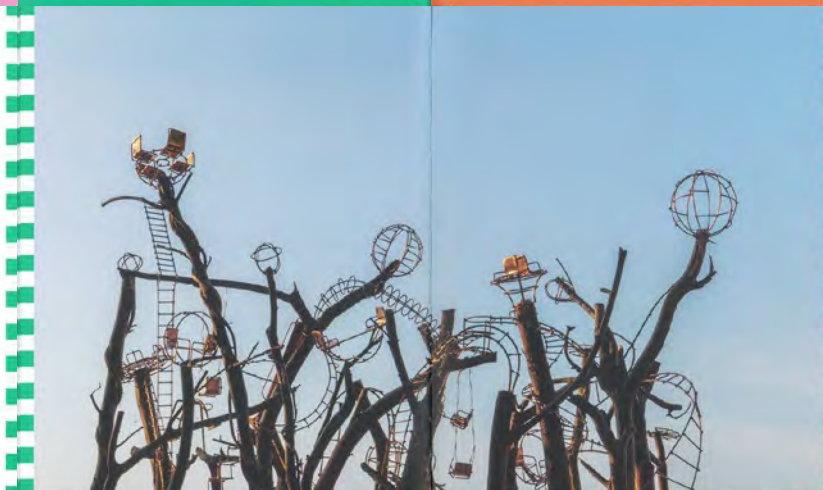
Se le pagine fossero
 piani di gioco
 If pages were game plans
 Paul Cox
 matali crasset
 Konstantin Greic
 Martí Guixé
 Lemonot
 Gianluca Malgeri
 & Arina Endo
 Studio Ossidiana
 Parasite 2.0
 Olimpia Zagnoli

Learning from
 playgrounds
 Domitilla Dardi

Gianluca Malgeri
 & Arina Endo
 Birdslike

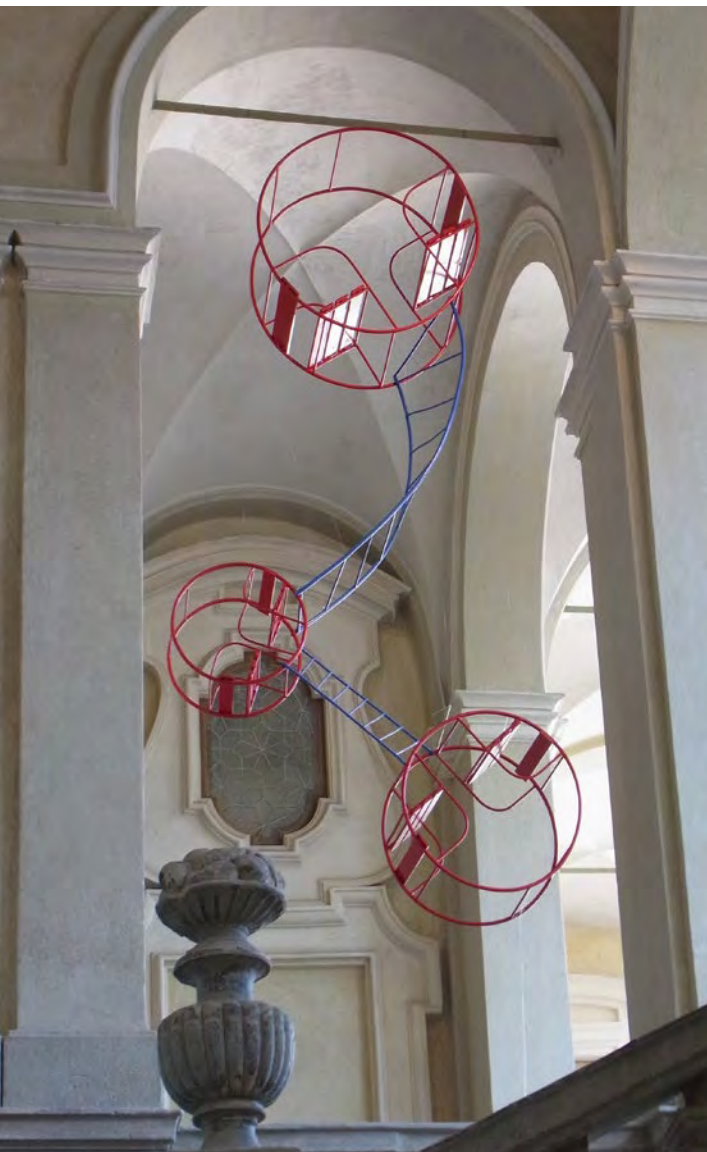
In Giappone, dove vivono gli autori, gli alberi sono
 considerati architetture naturali di grande forza
 suggestiva. Il progetto guarda a questi monumenti
 naturali come a un parco giochi, quasi gli stessi.
 Il risultato è un parco giochi che richiama un
 patrimonio culturale di grande valore.
 Le architetture naturali sono così aggraziate
 porta in un avventura, proporzioni delle forme, quasi
 come se si trasportasse da una loro natura che
 ha inventato gli edifici della casa, creando un
 paesaggio da meravigliare nell'uso, giocando.

In Japan, where the creators live, trees are consid-
 ered natural architectural structures with great
 suggestive power. The project looks at these natural
 structures as homes for other species, such as
 birds, but also as a playground resembling an ad-
 venturous park with experience, but inventing new
 forms of action among the branches.
 The natural landscape appears to be objects of dissem-
 inary in an adventure, activating a topology, almost like
 after being inspired by a natural force that has re-
 versed the orders of things, creating a landscape
 waiting to be reinvented through play.



Orizzonti del Corpo
/ Group Exhibition
/ 2022
/ Curated by Marina Dacci
/ Palazzo da Mosto, Reggio Emilia

Orizzonti del Corpo is a group exhibition curated by Marina Dacci in collaboration with Palazzo Magnani. For the occasion, I created sculptures inspired by a small dance performance by Diego Tortelli. The exhibition marked the first experiment of collaboration between my artistic practice and a dance company.



Viavài
/ Group Exhibition
/ 2021
/ Curated by Federica Sala
/ Contemporary art exhibition in selected empty shop windows on Via della Spiga, Milan

VIAVAI - Visiting Installation Art is a cultural project of post-pandemic revival and recovery, curated by Federica Sala in collaboration with the owners of several shops on Via della Spiga, in the heart of Milan's fashion district. The project was conceived to transform shop windows left empty during the pandemic into exhibition spaces for artworks and installations. In a period of isolation and uncertainty, these windows become sites of symbolic encounter, offering a sign of hope and a message of artistic vitality.



Photo © Valentina Angeloni

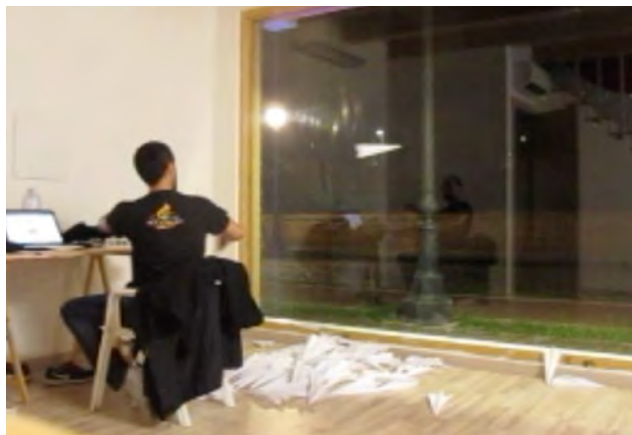
Mery-Go-Round
/ Solo Exhibition
/ 2019
/ Cave-Ayumigallery, Tokyo

The playground-focused project then moved to Japan, where every park features play equipment of all kinds. We created a photographic mapping of Tokyo's playgrounds, thanks in part to the collaboration of a group of enthusiasts on the same topic. The Japanese exhibition introduces a new phase of the work: alongside the collages, colorful sculptures appear, suspended in space and capable of animating one of the two exhibition rooms. The project was also invited to Arte Fiera in Tokyo, where the same sculptures, assembled differently, represented a utopian city spread across public space.



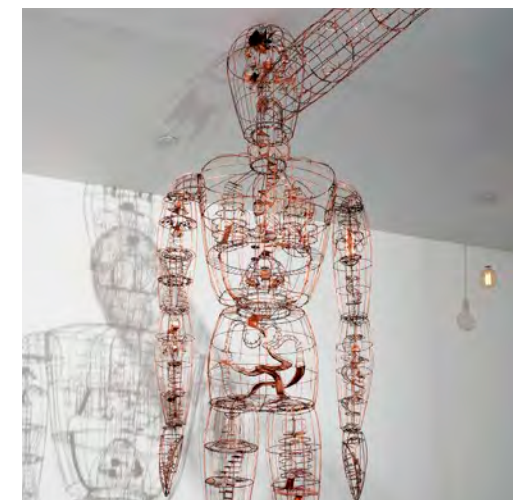
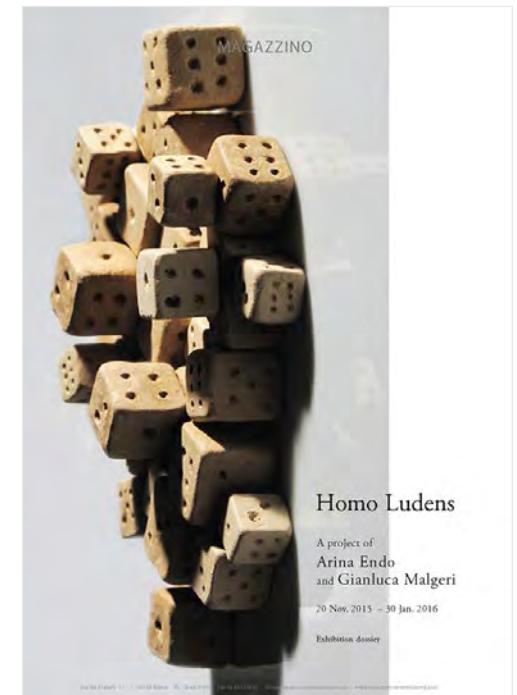
BoCs Art
/ Artistic Residencies
/ 2018
/ Curated by Giacinto Di
Pietrantonio / BoCs Art, Cosenza

Sitting at my desk with a ream of white paper on the table, a large window separates me from an open landscape. In front, an abandoned billboard seems to send me an indecipherable message. During a restless, sleepless night, a spontaneous performance arises: I suddenly make paper airplanes and fling them against the window, hoping that one might pass through and reach the billboard. By morning, a pile of crumpled paper airplanes remains, visible to passersby – both a trace of the performance and, at the same time, a sculpture. Finally, I intervene on the billboard, painting it white and drawing a red circle: a reference to an informal painting, the Japanese flag, or a target, in an attempt to create a tension between two points – the paper airplanes and the billboard, the interior and the exterior space.

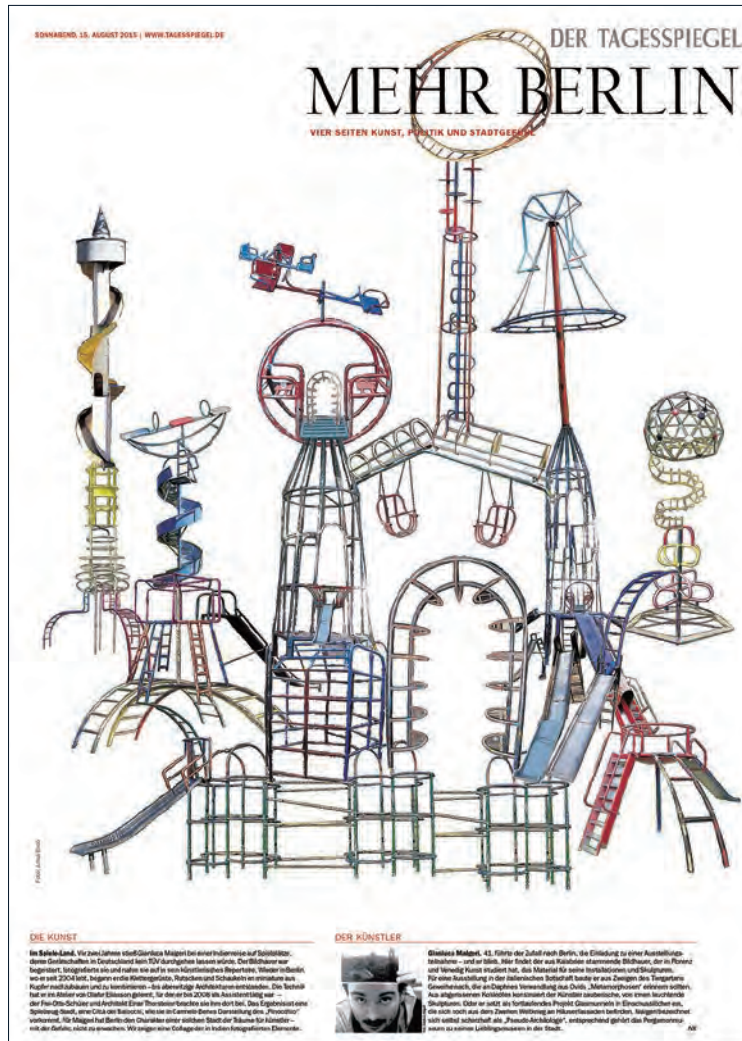


Homo Ludens
/ Solo Exhibition / 2015
/ Magazzino, Rome

The 2015 exhibition is strongly influenced by the texts of G. Manganelli and C. Bene. I created a playful architecture, a large Pinocchio made up of many small playgrounds, in which the player becomes the game itself. The exhibition features relics of the Blue Fairy and the City of Deception. This show deeply explores the concept of play and childhood, serving as a reminder to adults – an invitation to the heroic refusal to grow up.



Mehr Berlin
/ Editorial Project, Cover
/ 2015
/ Cultural Supplement of Der Tagesspiegel



In 2015, I was invited by Der Tagesspiegel, Berlin's leading daily newspaper, to create the cover for their cultural supplement. My work reflected on Berlin's rapid metamorphosis, exploring how a major art center can be both a forge of ideas and a prison for many "fleeing Pinoccios." The cover, dedicated to the "City of Toys," was published on August 15, 2015.

Pinocchio
/ Toy for Bookstores /
2023



Since 2015, I have been interested in the playful and childlike world, as well as the epic stories of Pinocchio, particularly in the reinterpretations by C. Bene and G. Manganelli. I created a toy prototype displayed at the Corraini Bookshop in Milan: a wooden mannequin with a nose made from a brush handle and a hand-painted outfit, almost like a portrait of the artist. It is part of a series of objects entitled Games of Melancholy.

Edge of Chaos (Expelled from Paradise)
/ Group Exhibition
/ 2021
/ Curated by Vita Zeman and Nicola
Vassel
/ Casa Donati, Venice

The exhibition Edge of Chaos, curated by Vita Zeman, was the occasion to create the first sculptures inspired by the theme of playgrounds, born from a research journey between Germany and India. At the curator's invitation, we drew inspiration from the Lithuanian artist Čiurlionis, who often evoked the zodiac signs in his works. We thus created twelve sculptures, each dedicated to a zodiac sign, as a metaphor for a utopian city. The exhibition, presented in 2015 as a collateral event of the Venice Biennale, marked the beginning of a ten-year sculptural research project on the theme of play, as well as formalizing my collaboration with Arina Endo.



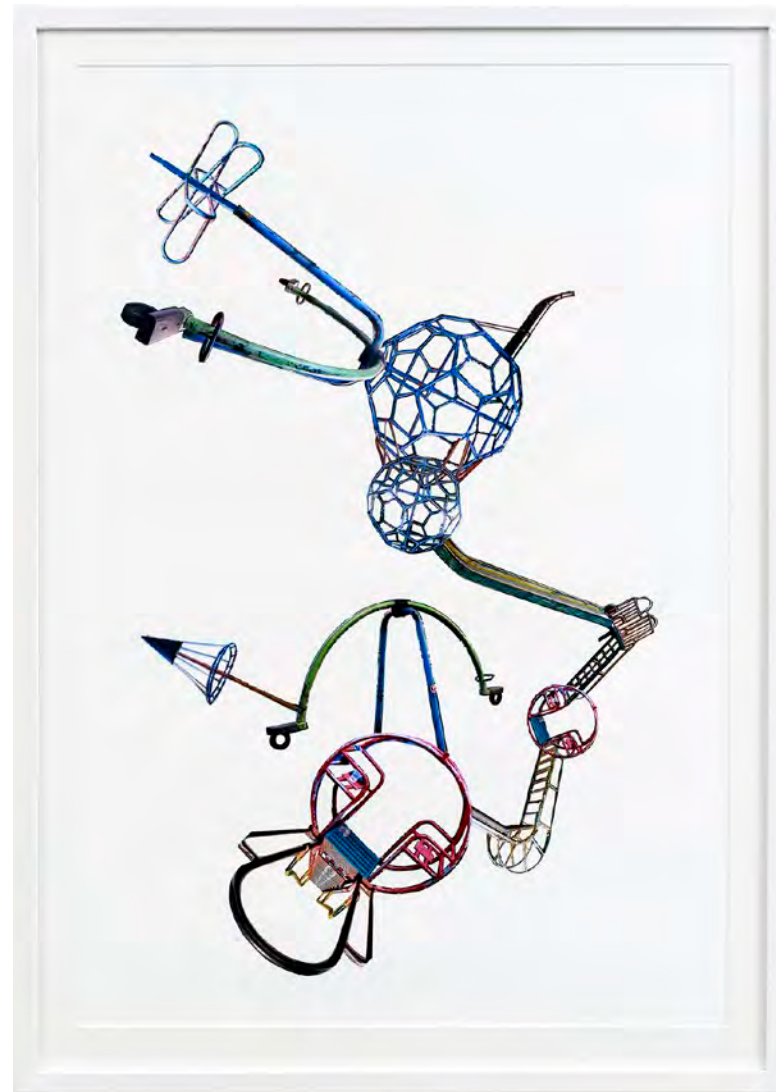
Collage

/ 2015, 2019

Unlike the more traditional use of collage, our work originates as a kind of painterly extension. The subjects are researched, photographed, printed, and then reassembled like a large puzzle, seeking a balance between form and color. At a casual glance, they might be mistaken for drawings. This selection includes two collages: the first, from 2015, recalls the image of an altarpiece; the second, from 2019, evokes the form of an insect and anticipates some of the themes developed in the latest solo exhibition.



Sogno del Sonnambulo, 2015
Collage
158 x 128 cm



Untitled, 2019
Collage
112 x 76 cm

God Bless You
/ Solo Exhibition
/ 2012
/ Galeri Artist, Istanbul

Like a chessboard, thirty pieces of pita bread are placed on pedestals, each supporting a coin bearing the image of a political leader, mostly dictators. The work is in continuous flux, connected both to past events and those yet to occur. It references coinage and currency, one of the earliest forms of globalization, but also bread as a symbol of survival in times of war, creating a contrast between power and the fragility of the subject. The title alludes to the biblical story of Judas' betrayal for thirty pieces of silver. The work was conceived in close dialogue with Franco Rella and is dedicated to him.



Insha'Allah
/ Solo Exhibition / 2011
/ Magazzino, Rome

Following a trip to Jordan and Turkey, Malgeri reflects on the theme of mapping, as discussed by Bruno Latour, understood not as geographical representation but as experiential. The artist transforms the gallery by creating a path for the visitor composed of corridors, cages, and rooms. During the journey, Malgeri perceives the colonial legacy and reinterprets it within the exhibition spaces. In one room, a study displays maps along a corridor, while in a "wonder chamber" there is a collection of exotic, or at least peculiar, relics, including the Lupa di Costantino, a mosaic sculpture made of ceramic shards representing the she-wolf of Constantinople.



Pese et Vainque
/ Solo Exhibition
/ 2011
/ Galeri Artist, Istanbul

The exhibition in Istanbul investigates the oscillation of a place at the crossroads between East and West, presenting a narrative inspired by a legendary, though unconfirmed, love story between the Sultan of Istanbul and Eugénie de Montijo, consort of Napoleon III. The installation is organized into two distinct paths: an internal itinerary, guiding the visitor through an almost intimate space, and an external, façade-facing route, where every vulnerability is rigorously concealed. The exhibition weaves together new and previous works, reflecting on social behavior, emotions, and institutions. Composed of fragments, it conveys the complex socio-cultural reality of Turkey, marked by the dualism between cultures and territories and the constant tension between local identities and global influences.



Trophy Room
/ Group Exhibition
/ 2010
/ Italian Embassy, Berlin

The installation (La Stanza dei Trofei) by Gianluca Malgeri was created specifically for the first edition of Italia. The artist transformed the space allocated to him in the Galleria dei Saloni into a forest of branches that seemed to grow from the walls, as if the nature surrounding the embassy – the Tiergarten forest – had penetrated the walls and begun to grow. Beyond the reference to the surrounding forest, from which Malgeri physically sourced the branches for his installation, La Stanza dei Trofei contained a series of allusions to the Metamorphoses and the myth of Apollo.



Apollo & Daphne
/ Solo Exhibition
/ 2009
/ White Rabbit, Berlin

The exhibition Apollo e Dafne overturns the myth, becoming an extremely site-specific experience in which interventions and space merge. Among the main elements: a large garden transformed into a bust-fountain featuring Dafne, imposing and severe; a long corridor converted into a trophy room; a small basement housing the drawing cabinet; and an internal courtyard depicting a lean and suffering Apollo. The main hall, connecting all these spaces, is deliberately left empty. The exhibition is accompanied by a text by Raima Stange, a renowned critic of the Berlin scene.



School Project
coordinated by Cevilie Kalppenbech
An important aspect was the workshop with elementary schools in Berlin, where we told the story of Apollo and Daphne and asked the children to imagine Daphne as a child, producing beautiful drawings.

Radical Playground

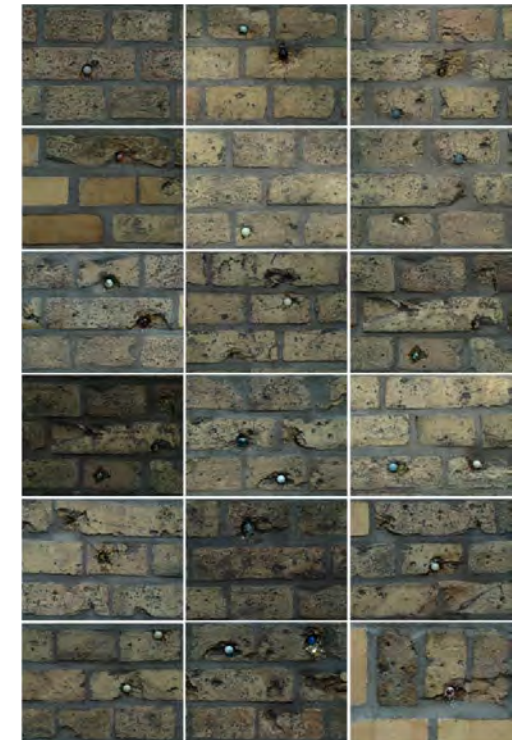
/Arte

/Pubblica

/2008-2010

/Berlino

This is a public space intervention that aims to activate the theory of transformation through a poetic act. The work consists of adhering glass marbles onto the traces of bullets, marks of a past conflict. The intention is to create an intervention extended across all sites affected by war, transforming them into a ubiquitous and widespread monument – a hymn to peace.



Cheap

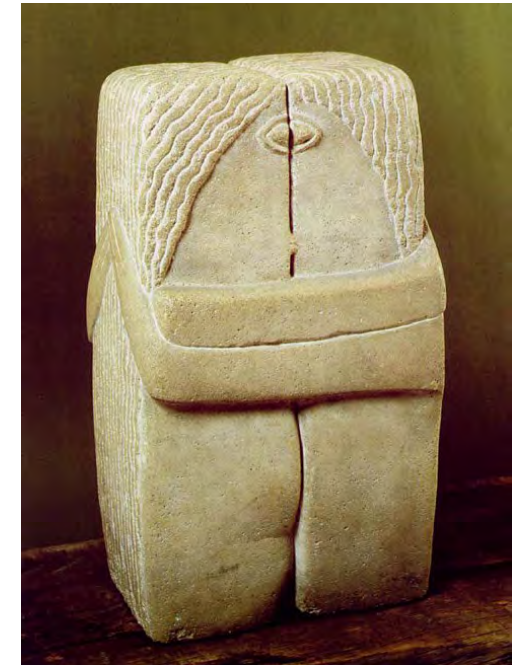
/ Public
/ Art 2009
/ Berlin

For the 20th anniversary of the fall of the Berlin Wall, I decided to intervene on a billboard whose base rested on a section of the scar left on the asphalt by the wall. A few meters to the right, next to the billboard, stands a fragment preserved as a monument in memory of the wall, adjacent to the museum. On 11/9/11, this billboard became something unexpected and uncontrollable: where the wall once stood, there was now an advertising image of the wall, or perhaps a window into the past. Today, in place of the billboard, a memorial monument has been erected, consisting of three-meter-high pipes aligned along the entire stretch where the wall once extended.



Meet There Them
/ Public Art / 2004
/ Berlin

Upon my arrival in Berlin, cold and bricks were the first elements I "socialized" with. As a public space intervention, I created a small garden in Mitte, where bricks of the ancient and modern city embrace, uniting memory and future, and hosting plants donated by the neighbors. The idea also arises from reflection on Brancusi's sculpture and on Berlin's ability to mix old and new.

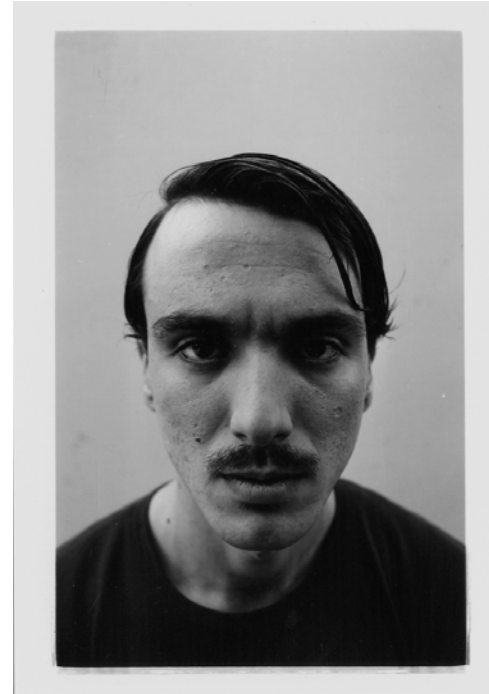


Constantin Brancusi, *The kiss*

Benedetton, First of May 1998
/ Public Art
/ 1998
/ Florence



Reggio Calabria, Italy - He intervenes in public space with almost imperceptible works, appearing where no one expects. He makes small modifications to advertisements or other elements, subverting the original message. For example, he inserted his portrait into a row of heads in a Benetton advertisement, almost imperceptible except for the static expression. His spatial interventions use subtle variations to draw attention to habits and movements in space, questioning the relationship between humans and their environment.

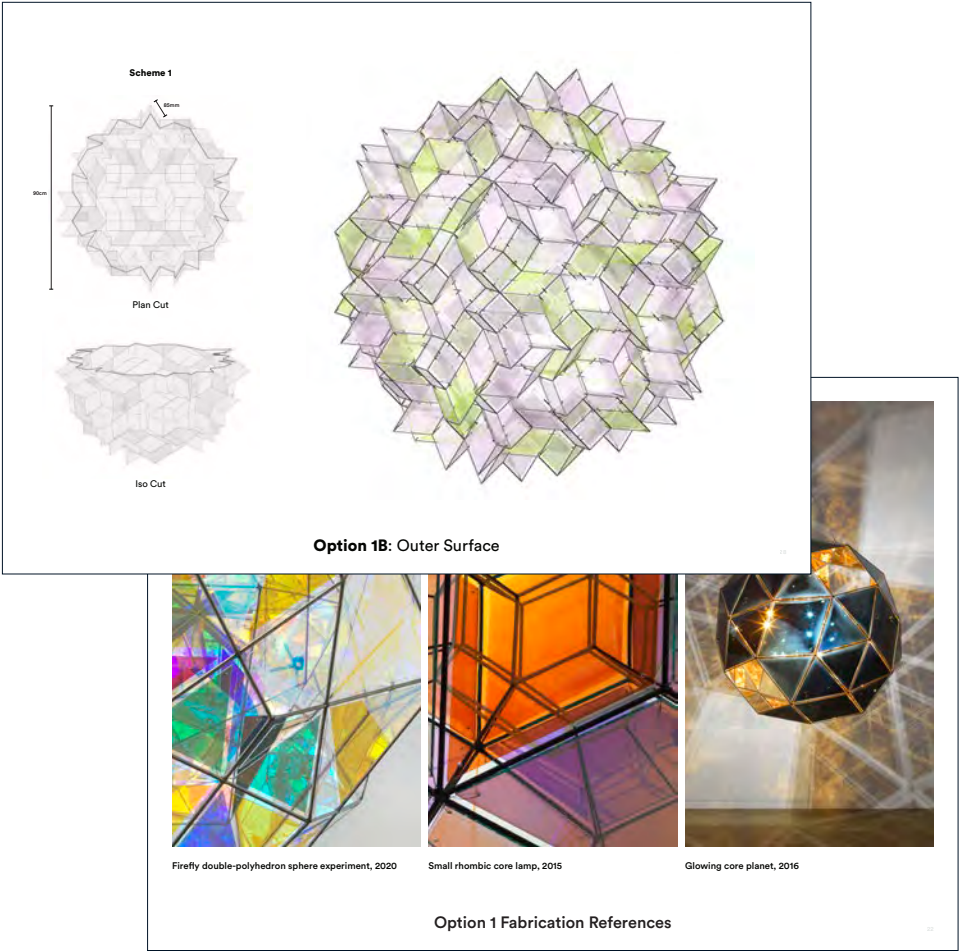


In 2023, I collaborated with Olafur Eliasson Studio in Berlin on the development of a project that involved using a brazing technique I often employ in my sculptures. Starting from a 3D file, together with an architect we developed a construction method, and subsequently, I began creating this experimental geometry through silver brazing. The project is still under development.

3D Aperiodic Tiling - Wireframe Spheres

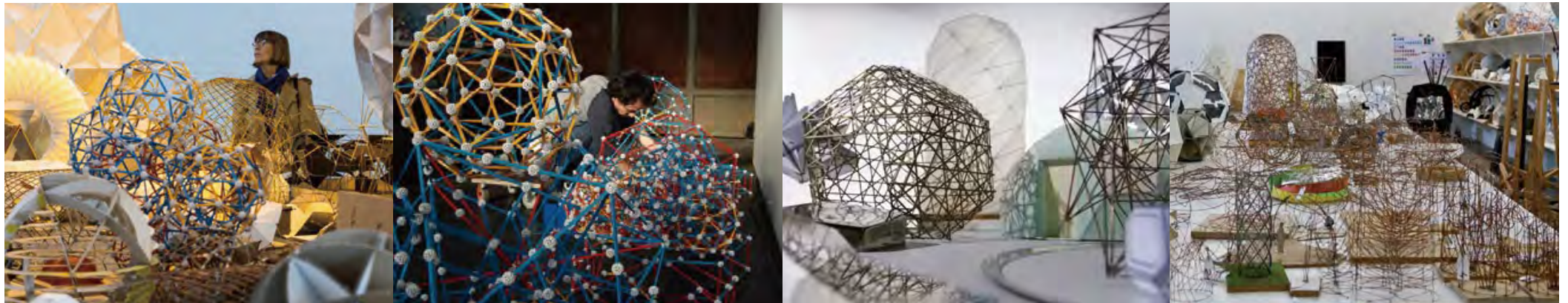
Studio Olafur Eliasson Advanced Geometries Department

September 2023



Olafur Eliasson Studio
/ TIG Modeling
/ 2004-2008
/ Berlin

From 2004 to 2008, I collaborated at Olafur Eliasson's studio in Berlin, an experience that was a true learning opportunity. I took part in several projects, the most significant being the Tree Trunk Table. During this period, I learned to use the mathematical game Zoomtool to construct irregular geometries, later developing complex steel structures made with TIG welding.



The 20th Anniversary of Ariafine
 / Commissioned Work
 / 2022
 / Fondazione Ermanno Casoli, Fabriano

In 2022, the Italian company Elica commissioned me to create a double artwork to celebrate the ten-year partnership with the Japanese company Ariafine. The works are the result of research inspired by Italy's first aerial journey to Tokyo, a historic endeavor that also influenced the creation of the character Porco Rosso, conceived and directed by Hayao Miyazaki.



Iride, 2022
 Japanese paper, copper, pen drawing
 70 x 70 x 8.5 cm



Iride, 2022
 Japanese paper, copper, pen drawing
 70 x 70 x 8.5 cm

Vetrine Autunnali 2020

/ Window Display Design

/ 2020

/ Hermès Japan

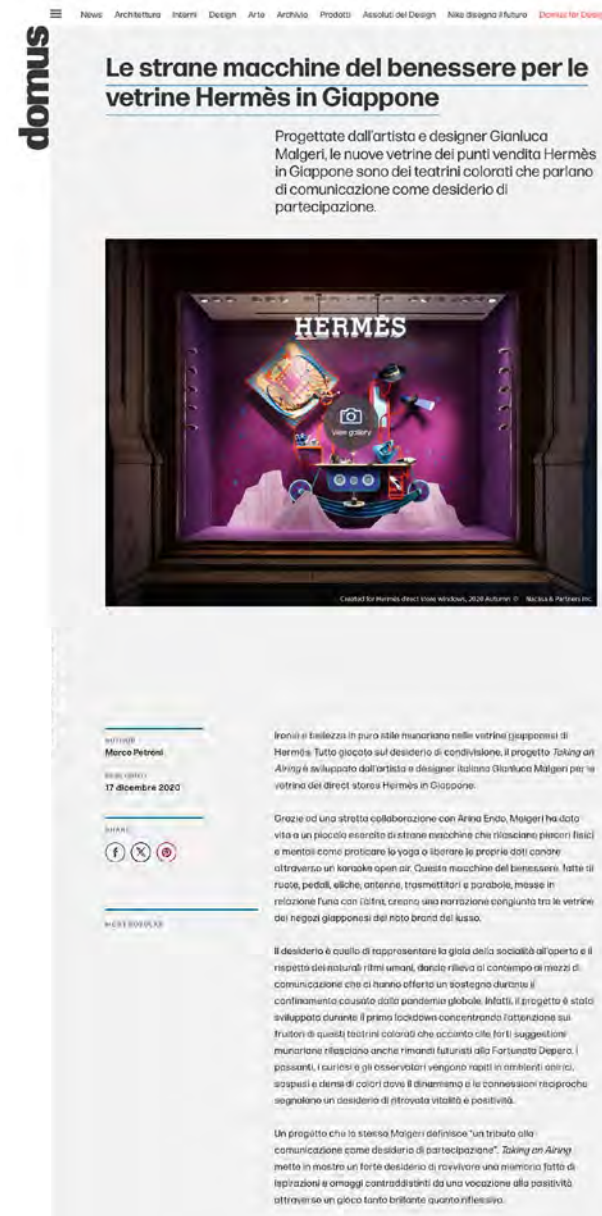


Created for Hermès direct store windows, 2020 Autumn © Nacása & Partners Inc.



Created for Hermès direct store windows, 2020 Autumn © Nacása & Partners Inc.

In 2020, I created the autumn windows for Hermès Japan, developing the concept, preparatory drawings, graphics, and 3D designs for technical studies, in collaboration with the Japanese team. The project involved 35 stores and over 200 windows of various sizes. It was a major challenge during a complicated period, but also a source of inspiration.



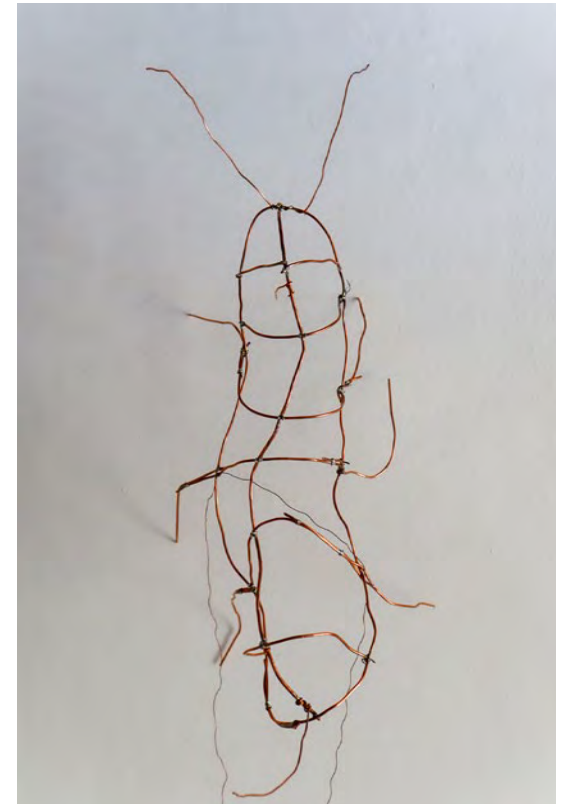
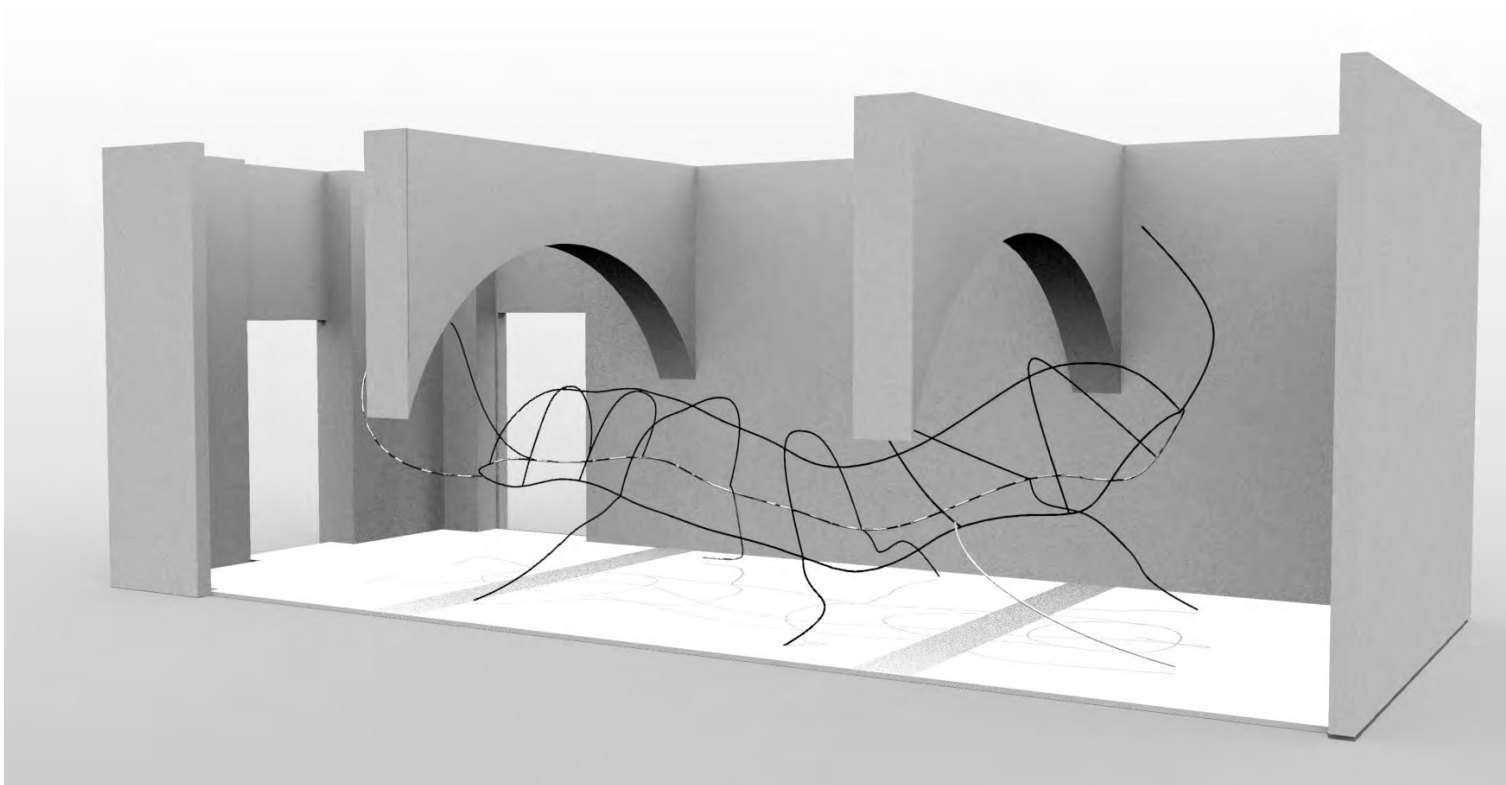
Domus Web
7 December 2020
<https://www.domusweb.it/>

Piccole creature dell'isolotto (working progress)

/ Solo Exhibition

/ PIA Palazzina Indiano Arte, Florence

The proposed project focuses on the exploration and creation of a new "Creature of the Underwood," a large sculpture built directly within the exhibition space. The sculpture, made of wrought iron using rough welding techniques, will occupy about three quarters of the room. Around it, or within it, several works created with children – an integral part of the creative process – will be displayed. The project also includes an extension into the Garden of Weeds, with four or five medium-sized sculptures, to give life to a small open-air bestiary and transform the outdoor space into a temporary sculpture park.

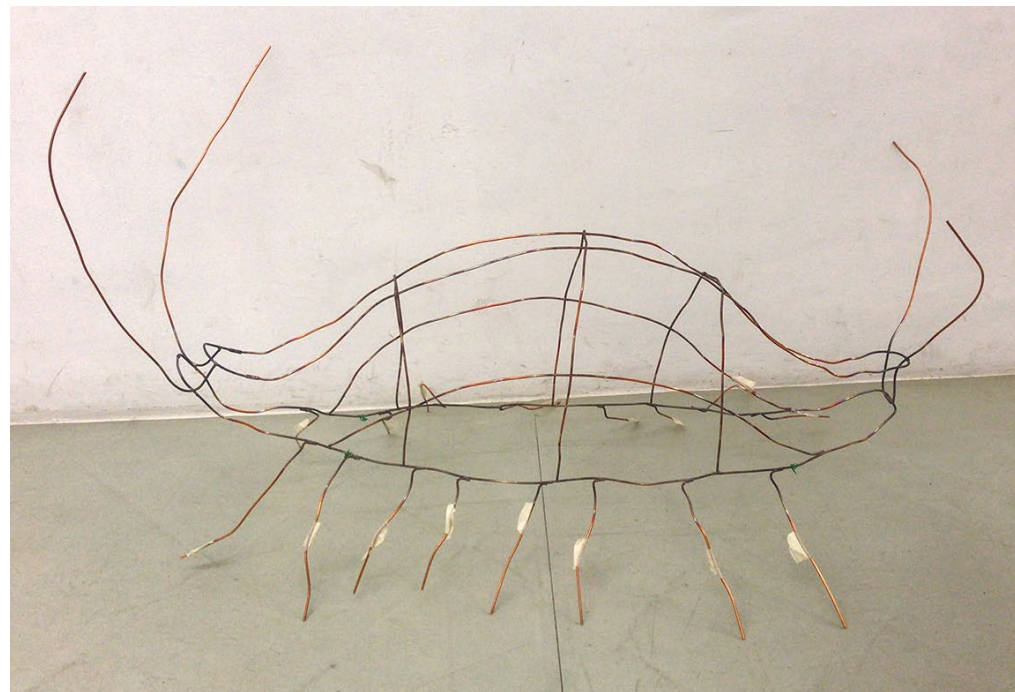
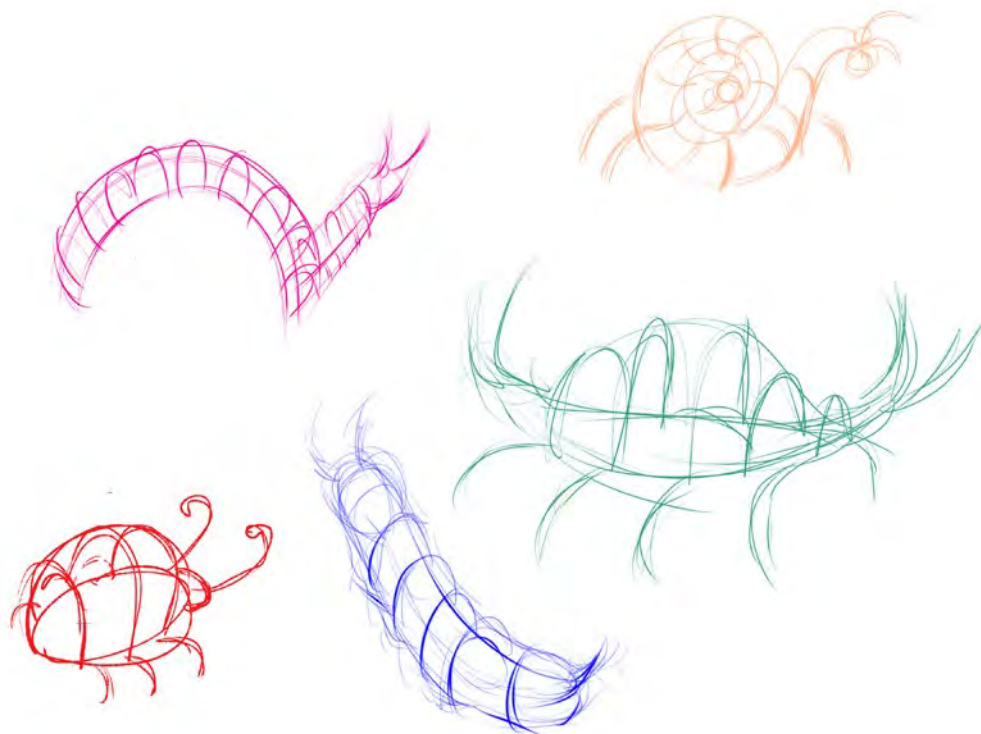


Piccole creature dell'isolotto (working progress)

/ Solo Exhibition

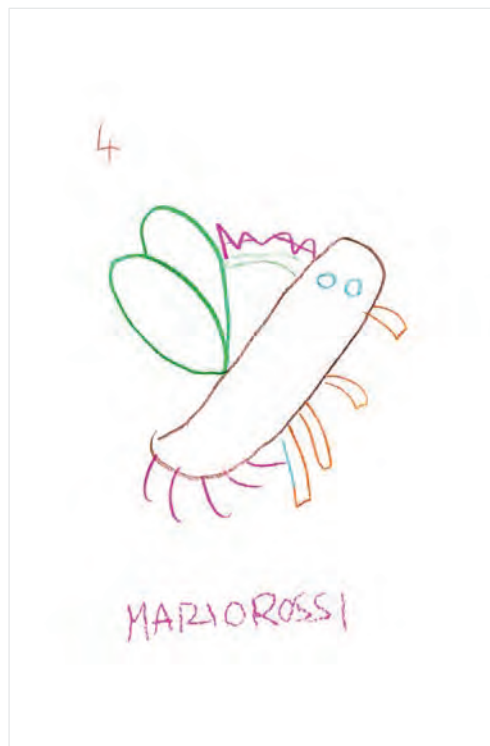
/ Garden of Weeds, Florence

The project envisions populating the Garden of Weeds with a series of medium-sized sculptures, the number of which will be defined according to the space and the development of the work. These pieces will emerge as a direct evolution of the small sculptures created by children during the workshop. In this way, the garden will transform into a small open-air bestiary, inhabited by fantastic presences that blend with the natural environment. The project also aims to arouse the curiosity of passersby, inviting them to explore and discover the works, which are not immediately visible at first glance but gradually reveal themselves, intertwining with the vegetation and the spontaneous atmosphere of the garden.



Girotondo
 / Tactile Workshop for Children (6-11 years)
 / 2025
 / Centro Nazionale di Produzione della Danza Virgilio Sieni, Florence

During the workshops, I aimed to create playful-educational activities, one of which is entitled Girotondo. In this game, participants create collective drawings, working together to give a coherent sense to the composition, contributing in fragments. It is a fun and inclusive activity, suitable for all ages. By definition, the girotondo is a children's game without age limits, practiced all over the world. It is also a form of peaceful protest, a circle of bodies united in movement, and a powerful metaphor for hope, connection, and human resilience.



Editorial Project
 /Centro Nazionale di Produzione della Danza Virgilio Sieni

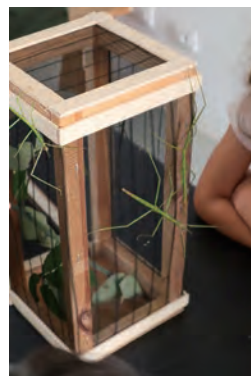
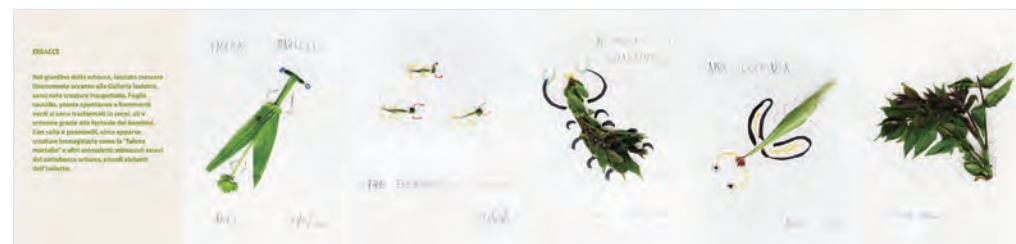


Weeds
 / Tactile Workshop for Children (6-11 years)
 / 2025
 / Centro Nazionale di Produzione della Danza Virgilio Sieni, Florence

In 2025, I conducted a workshop from October to June. The main theme of the program was The Little Creatures, which intertwined with the research developed for my solo exhibition, inaugurated in May. One of Virgilio Sieni's projects is The Garden of Weeds, located next to the Galleria dell'Isolotto, where the workshops took place. Together with the children, we explored the garden, from which the "creatures of the weeds" emerged – collages inspired by fantastic animals and the materials collected during the walks. An entomologist also guided us in the research, introducing us to the world of stick insects and the wonders of their habitat.

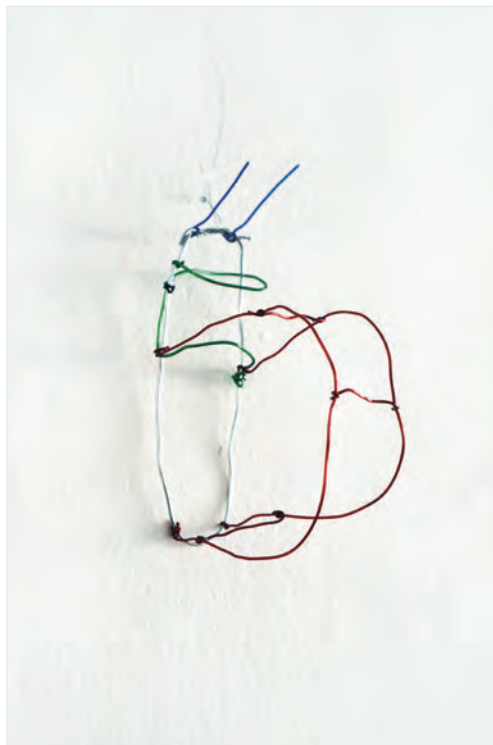


Editorial Project
 / Centro Nazionale di Produzione della Danza Virgilio Sieni

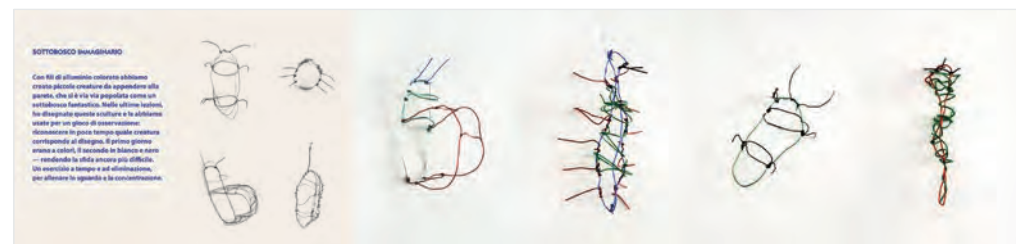
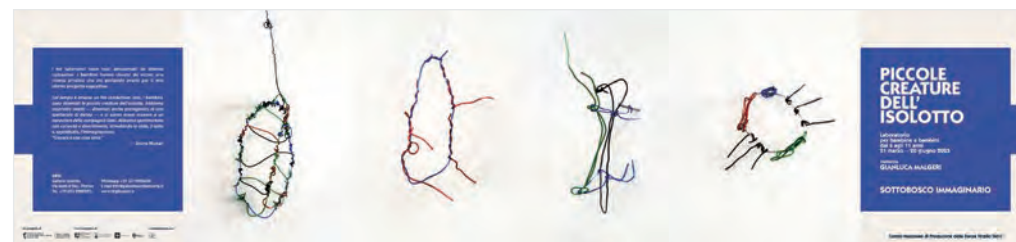


Imaginary Underwood
 / Tactile Workshop for Children (6-11 years)
 / 2025
 / Centro Nazionale di Produzione della Danza Virgilio Sieni, Florence

In 2025, I conducted a workshop in collaboration with the Centro Nazionale di Produzione della Danza Virgilio Sieni, held from October to June. The main theme of the program was The Little Creatures, which intertwined with the research developed for my solo exhibition, inaugurated in May. In these images, some of the sculptures created by the children can be seen, which could serve as inspiration to imagine a fantastic garden populated by these creatures. Among the various outcomes of the workshop are also three small artist books, each containing a game devised during the course



Editorial Project
 / Centro Nazionale di Produzione della Danza Virgilio Sieni



Balance
/ Tactile Workshop for Children (6-11 years)
/ 2024
/ Centro Nazionale di Produzione della Danza Virgilio Sieni, Florence



The workshop explored the concept of balance through air and the interaction between bodies of different weights. The children experimented with metal materials (aluminum and copper wire) and the tin brazing technique, integrating wood and stone. Starting from simple geometric forms, they created imaginative objects suspended from tubular structures, eventually producing together a large mobile that poetically makes the idea of lightness and balance visible. The workshop also served as an initial study to develop exportable formats, capable of offering playful and educational activities for museums and foundations in two-hour sessions.

