

PORTFOLIO

GIANMARCO PORRU

GianMarco Porru (Italy, 1989) is a visual artist and director. He lives in Milan where he works as a visiting professor at NABA. In his installation, film and photographic work, he draws on the cultures and syncretic mythologies of the Mediterranean with a constant transit between past and present, a dialogue between oral narrative and contemporary visual cultures.

In his recent artistic research, he has looked at Sardinia as a speculative territory from which he triggers a critical reinterpretation of the idea of the authentic and the archaic.

Dissident characters compared to classicist narrative dot his imagery and come from a stratified pantheon where astrological mysteries are entwined with individual mythologies, community beliefs and popolar forms of knowledge.

His work has been exhibited in festivals, museums, foundations and independent spaces such as Solar dos Abacaxis, Rio de Janeiro; Tropigalpao, Rio de Janeiro; Re-mapped festival, Pirelli Hangar Bicocca, Milan; Fondazione Sandretto Re Rebaudengo, Guarene; Fondazione Sozzani, Milan; MilanOltre, Milan; Museo MA*GA, Gallarate; Museo Nivola, Orani; PAV, Turin; Museo del Novecento, Milan; Museo MAN,Nuoro; Photovogue Festival, Piccolo Teatro di Milano-Teatro d’Europa; MAO Museo di Arte Orientale, Turin.

In 2023 he was in residence at Solar dos Abacaxis, Rio de Janeiro supported by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture under the Italian Council program (12th edition, 2023).

In 2025, one of his sculptural work became a permanent installation in the Sormani Library in Milan.

Since 2024 he has been working for Hermès - Italy for the conception and realisation of two campaigns of vitrine installations for the boutiques all over Italy.

TIRSO

glazed ceramic, fake hairs, plaster
130 CM

Tirso is part of a series of ceramic works on the evocative power of names and toponyms.

Tirso is both the name of the main river of Sardinia and of the ritual staff of Dionysus. It is the river that nourishes the lands of central Sardinia, the historical heart of ceramic production on the island. Dionysus is the central fire of the island’s Carnival rites, a symbol of ecstasy, and regeneration. In such a cluster of names, the river becomes both a ritual space and a ritual instrument, an axis of transformation between nature, bodies, and matter.

From the Prenuragic and Nuragic civilizations onward, the clays from river Tirso have been shaped into essential forms, connected to the cycles and movements of water, to the daily rituals of food, and to funerary practices. Ceramics emerge as a ritual gesture before becoming a functional object.

With the arrival of the Phoenicians and Carthaginians, these practices became part of a Mediterranean sphere of exchange, absorbing new forms without losing their symbolic value. Roman domination, by contrast, introduced order and the idea of serial production, while inland of the island an archaic relationship with matter survived, entrusted with gesture and ritual repetition.

I imagine observing from above the river of the land where I was born and to which I feel I belong, tracing its course with the body of Dionysus emerging, a body ready for a celebration. I imagine possible transformations: fertile earth, living matter, snakes, flowers, and other dissident bodies shaped out of a mixture of soils and the water of the river.







TIRSO

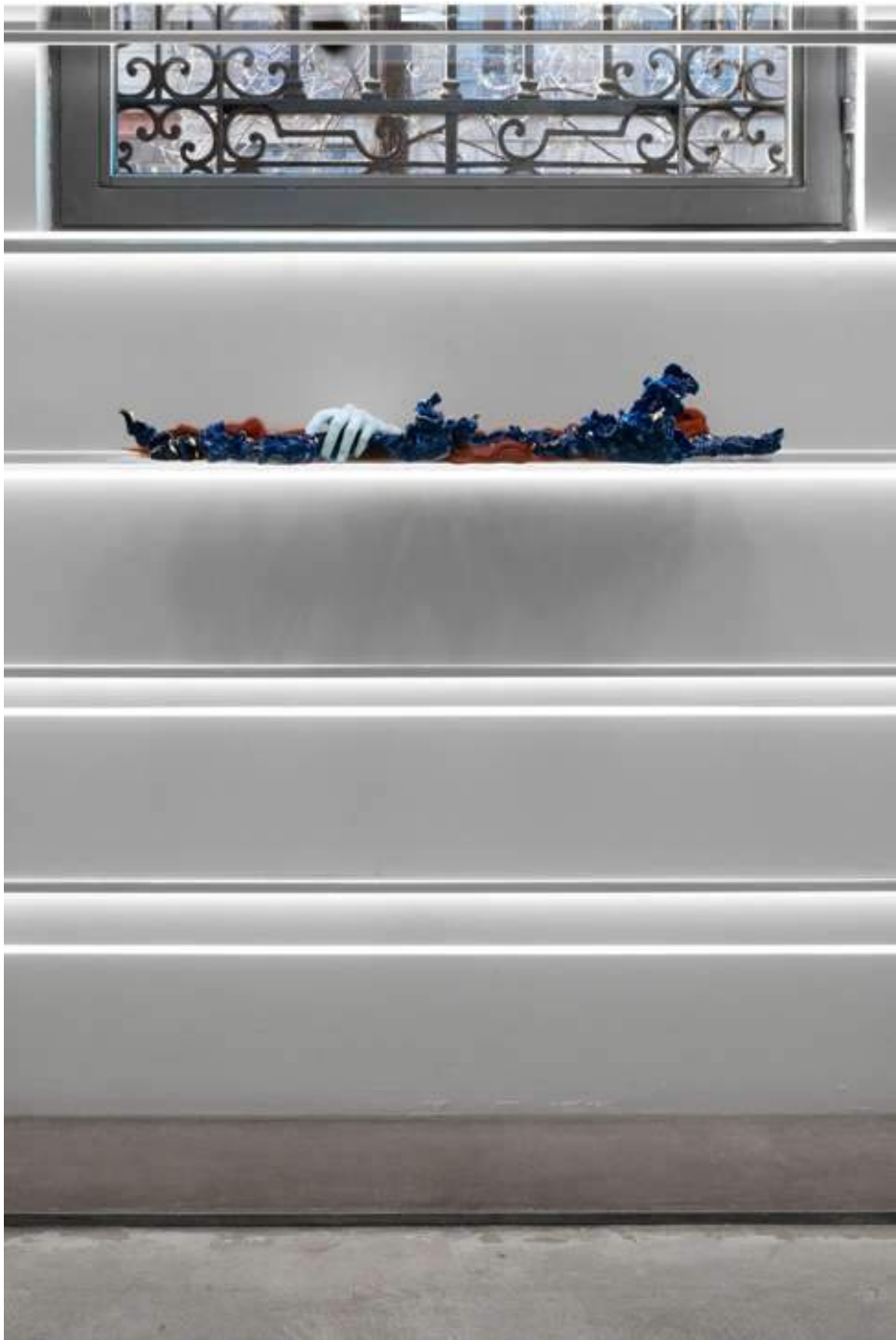
glazed ceramic, fake hairs, plaster
130 CM

exhibitions:

Aghi d'Argento
curated by t-space, Slam Jam Center





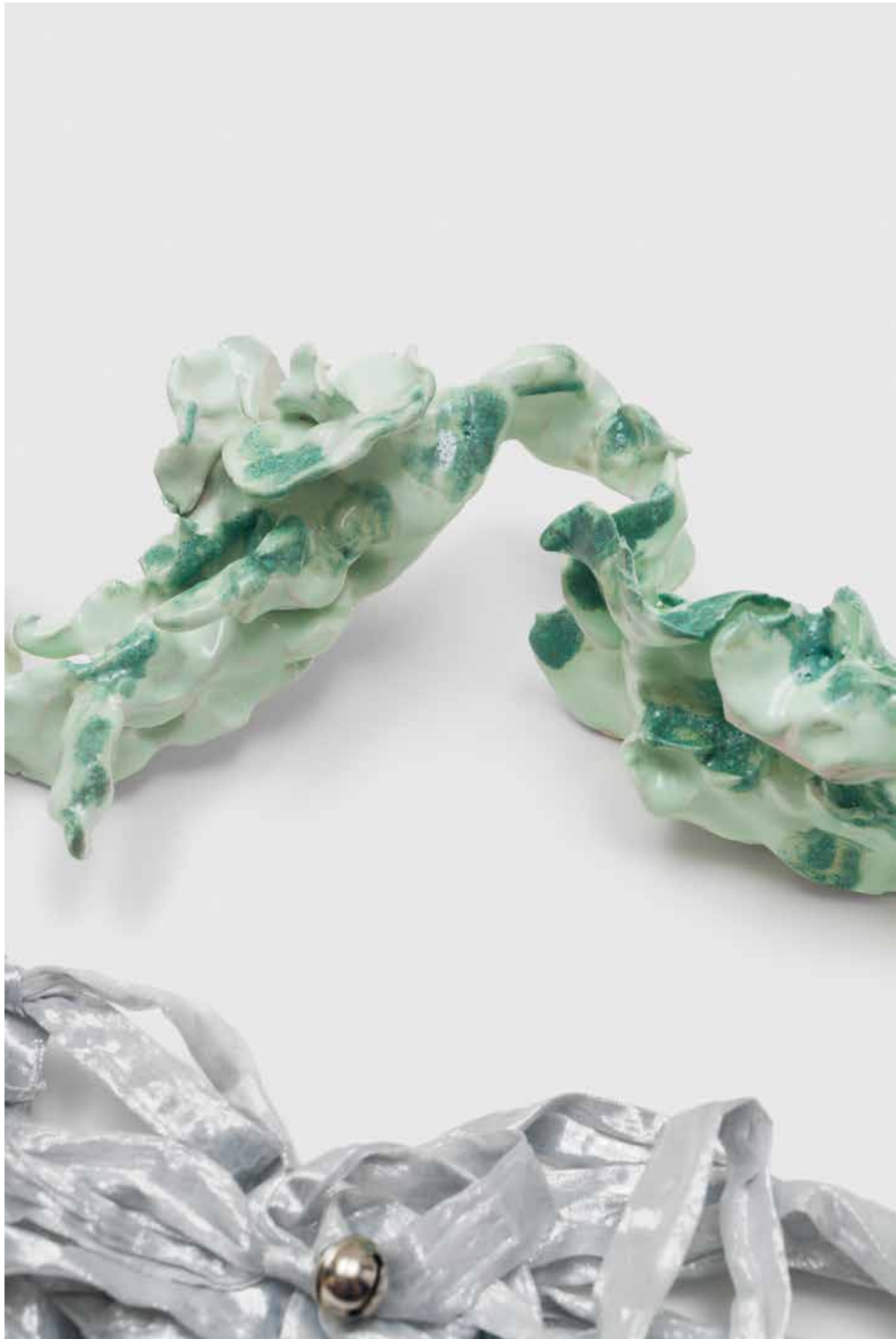


TIRSO

glazed ceramic, fabric, horse harness bells, plaster
150 CM







TIRSO

glazed ceramic, wood, parts of real flowers, plaster
136 CM

exhibitions:

Where the day starts
2nd Biennale of contemporary ceramics
Rhodes June-October 2026







AL FIUME SI FA FESTA CON I FIORI

2026, glazed ceramics, variable dimensions

At the core of the project lies the word Tirso, not as a linguistic fact to be proven, but as an evocative key that opens a reflection on landscape, memory, and the power of names.

The Tirso River is not merely a body of water, but a presence that runs through the history and culture of Sardinia. It connects the inland areas to the Sinis region and, ideally, extends all the way to the coast, to Tharros, to the Tower. Porru freely draws on various hypotheses regarding the origin of its name. Tirso is brought close to thyrsos, the ritual staff of Dionysus entwined with ivy and vine, or to the Greco-Latin tyrsis, turris, meaning tower. These associations enter the work as symbolic materials and run through it.

Between water and stone, between nature and architecture, between the sacred dimension and everyday life, an artwork takes shape that does not aim to describe the river and the tower, but to evoke them as active presences. They become elements of a visual and ritual lexicon that acts upon space and the experience of those who enter it, shifting the perception of the place.

production:
Fondazione Mont'è Prama

exhibitions:
SOGLIE | Arte contemporanea nella Torre di San Giovanni di Sinis, Cabras, Sardinia

curated by Luca Cheri

Porru arranges wheat, salt, and flowers as if they were set out in preparation for a celebration. The gesture holds together sacred staging and domestic intimacy, offering and care, preparation and anticipation.

From this arrangement emerge figures with the force of visions: a healer of the river who kneads earth and water to create magical tools, a guardian of ancient knowledge tied to healing through natural elements. Within the symbolic geography of the Sardinian Carnival, this figure transforms into an embodiment of Dionysus, whose attribute is precisely the thyrsus, a staff entwined with ivy and vine.

Dionysus, in turn, finds a local manifestation in Su Componidori, the leading figure of the Sartiglia, suspended in a propitiatory blessing, as if reaching a state of levitation in which the sacred becomes gesture and ritual becomes body.

This condition of suspension is the image that runs throughout the work—declared, desired, and pursued until it takes form in space, allowing it to be contemplated over time.

Tirso thus presents itself in a triple valence: a river that overflows and irrigates; a Dionysian staff entwined with ivy; a term that resonates with turris, tower. Porru keeps this polysemy open and turns it into a generative device, observing the river from above as a mutating body that transforms into satyrs, serpents, or other forms.

The work brings to light a Mediterranean syncretic substratum: the persistence of pagan ritual forms within Christian festivities, water and fertility cults, and the relationship between the individual body and the collective body

Luca Cheri









AL FIUME SI FA FESTA CON I FIORI

GMP 2026



AL FIUME SI FA FESTA CON I FIORI

GMP 2026





LIQUID ORACLE

LIQUID ORACLE
2025

<https://vimeo.com/1141708780?fl=pl&fe=sh>

Liquid Oracle is a short film that blends autobiographical elements with fictional stories. The central focus of the narrative is the element of water, connected with the figure of the oracle.





IL CANTO DEL CAPRO

<https://www.t-space.it/il-canto-del-capro>

carpet, curtain, UHD video installation 20'

Il Canto del Capro is an installation conceived by Gian-Marco Porru for t-space X MAO. The work encompasses a series of topics from the artist's research and expands a study of Mediterranean mythology that reflects on a religious syncretism spread across different geographical and cultural areas, some of which are represented within the Museum's collections.

Il Canto del Capro represents a three-dimensional visualization of a hypothetical, fantastic narrative embedded in the process of interpretatio religiosa. GianMarco Porru focuses on a suspended time prior to the accession of the monotheistic cult, and introduces a first-person narration of Water, concerned with rituals destined to propitiate the divinities in charge for storms.

Dionysus, known in Sardinia as Maimone, according to different versions of the myth is worshiped in the form of a child and underworld deity as Cronus and/or Pluvius – different names of the same god. In the various ancient rituals celebrated at the beginning of the agricultural year, the emphasis lies not so much on the orgiastic aspect of the Dionysian religion but rather on the pluvial one, whose propitiation is essential to obtain abundant rains.

This occurs through the representation of the passion and death of a victim symbolizing the death and passion of the god himself. GianMarco Porru intends Sardinia as a speculative territory to revisit the idea of the authentic and archaic, problematizing the mechanisms of reproduction and representation of national cultural heritage.

The reinterpretation of material culture is envisioned as a path that crosses and questions aesthetic and iconographic stratifications – in archaeology and ethnography. It aims to reframe and reenact mythological and unpublished narratives in potential territories of origin, thus renegotiating the hegemonic narrative.

Produced by tspace, MAO, with the support of Multidisciplinary Residency Bassa Sabina TerrArte 2022 in implementation of the three-year agreement MIBACT Regione Lazio - art. 43 "Residenze" D.M. 27th July 2017, concerning arts Residencies for the period 2022-2024.

Curated by t-space







STAZIONE CELESTE

production:
Museo MAGA*

STAZIONE CELESTE
2023
duration: 25'
filming / editing / color tspace studio
executive production Marta Bianchi
costume in collaboration with fashion academy itscosmo
voice Francesco Pizzorusso
sound prettypra
Mua Sara Vianelli
text by GianMarco Porru

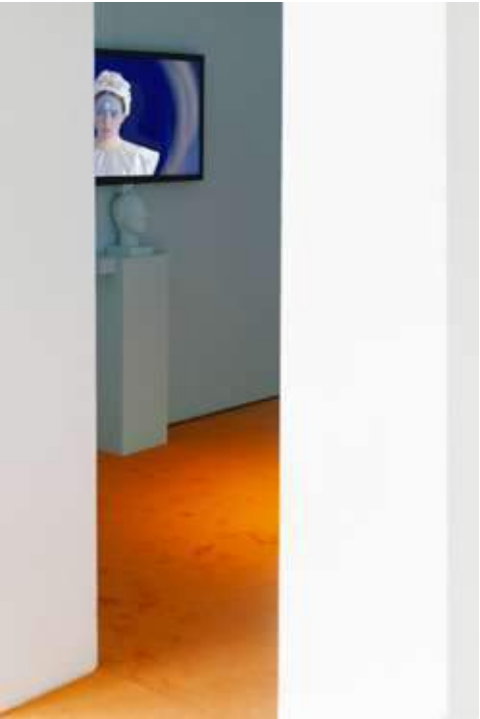
<https://vimeo.com/1122903265?share=copy>

GianMarco Porru draws on Mediterranean cultures and mythologies in his installations, films and photographs. There is a constant transit between past and present, a dialogue between popular traditions and contemporary visual culture. Different characters punctuate an imagery that looks to a layered pantheon in which citations from the ancient world intertwine with classical literature, Hellenistic cultures and astrological mysteries. Stazione Celeste fits into this practice and is presented, at MA*-GA, with a series of photographic works and an environmental installation in which we see Artemis, Selene and Hecate appear, respectively personifications of the crescent moon, the full moon and the waning moon in dialogue with constellations that humans question in order to know the future but also to discover attitudes and deceptions.

text by Alessandro Castiglioni







UMA FONTE

exhibitions:
Solar dos Acaxis, Rio de Janeiro (BR)
Fondazione Merz, Torino (IT)

Uma Fonte, 2023 - 2024
site specific | site specific installation
plaster, glazed ceramic, soap | plaster, glazed ceramic, soap
part of the research and residency project “In segreta estasi”
supported by the 12th Italian Council, Directorate General for
Contemporary Creativity, Ministry of Culture

The work is the result of a research process that had its focus during a residency at Solar dos Abacaxis, in Rio de Janeiro, during which the artist studied water as a fundamental subject and protagonist in religious traditions, highlighting the intertwining of spirituality, ecstasy and the different architectures built for water in that particular context. Starting from the relationship between water sacred and holy, the artist wondered how we, as human beings, manage to reach a state of secret ecstasy; how then do we seek and achieve well-being. The answer to this question inevitably led him towards a reflection on the concept and search for intimacy, which, however, in Brazil took the collective form, thus creating a place designed for be together, capable of bringing what is sacred into an urban space.

The work Uma Fonte, taking the fantastical form of a fountain, encompasses several elements that express their own mythology around the mystery and pleasure contained in the tides, in the moon, in the waters and in trance.







MEDEA

2021
duration: 30’
with Mariasilvia Greco
winner of Academy Young price

text by Il colorificio
(Michele Bertolino, Bernardo Follini, Giulia Gregnanin,
Sebastiano Pala)

production:
Academy Young
with the support of:
R-Evolution project, Sardegna Film Commission (CA)
Teatro Sanità (NA) Sardegna Teatro (CA)

exhibitions:
Museo MAGA* 2021, a cura di Il Colorificio
Gallarate 2021

The Tending of the Otherwise,
curated by Simone Frangi, and Alessandro Castiglioni.
Procida 2022

Milano Re Mapped 2023
curated by Spazio Serra
Pirelli Hangar Bicocca

https://www.youtube.com/watch?v=BxXx6chBA5w&ab_channel=PirelliHangarBicocca

Medea, created in collaboration with the performer and actress Mariasilvia Greco, investigates Medea’s journey, shedding light on the condition of “Stranger in a foreign land” which characterized her nomadic life. The performative action, born in the context of the long-term R-Evolution 2021 project supported by Nuovo Teatro Sanità and Sardegna Film Commission Foundation, is aimed at revisiting the myth of the heroine of Colchis with attention to the contemporary, connecting to the research methodology of the artist. Drawing on tales and stories of popular folklore, written myths and oral legends, Porru advances alternative forms of knowledge that resist official historiographies.

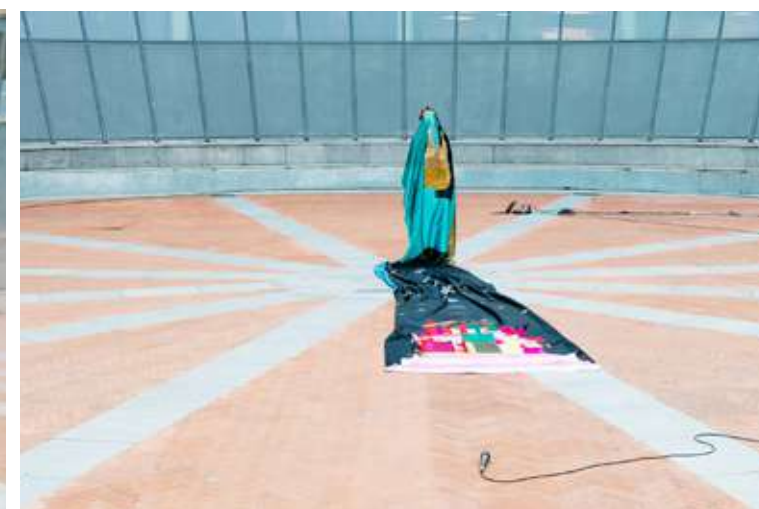
Dance, theater and moving image are the languages that build the counter-narratives that start from distant times and geographies and invest in the contemporary era. Medea starts from the re-readings of the Euripidean myth of the poet, writer and playwright Corrado Alvaro from Calabria and the German writer Christa Wolf, as they underline in the character of Medea the construction mechanism of a subordinate otherness. Coming from a country that was considered primitive due to the use of witchcraft and tribal organization, Medea has no place in the rich and civilized Greek West. With the change from a matriarchal society to patriarchal society, she finds herself an outcast, an excluded one. Wolf, in particular, disputes the sexism that attributes the killing of their children, citing sources prior to Euripides describing Medea’s attempts to save the three sons by taking them to the sanctuary of Hera.

The German writer puts forward the hypothesis that heroin intimidated the patriarchy too much and therefore should be silenced. Medea in the Euripidean tale is a subject with an hybrid identity that opposes dominant male phallogocentrism. She is a cunning witch but

above all she is foreign, whose otherness is evident in its appearance and in its traditions. In rewriting of Wolf, in fact, it is the Corinthians who stoned the children to accuse her of the act for which she is forced to flee.

The considerations around the identity of a foreigner are condensed into the main element of the performance: a large flag moved by Greco who punctuates its shapes with a choreography of gestures. The flag, a symbol of identity and a manifestation of geographical and national belonging, becomes documentary testimony, canvas and fleece on which the emotional geographies of Medea are inscribed: from the royal palace of Colchis, the firmament of stars, lunar phases symbolic of the journey made, to the Palace of Corinth engulfed in flames in a metaphor for the destruction of power. Stitched by Laboratorio Piroddu - textile and embroidery laboratory in the North of Sardinia that deals with research, restoration, archive and new productions of elements of the traditional costume - the flag is endowed with life. Greco’s movements animate the flag, transforming it into a shield and refuge in which to protect themselves, until she turns it into the children that Medea embraces before their death by the hand of the Corinthians. The choreography is guided by a soundscape, created in collaboration with D-Mode, where Greco’s voice reads texts taken from “Lunga Notte di Medea” by Corrado Alvaro. From these words emerges a Medea in phugas, identified as a foreigner coming from an archaic land that is not welcomed.





BIO- LUMINE- SCENZE

https://www.youtube.com/watch?app=desktop&v=z5pb0qWPO3w&ab_channel=gianmarcoporru

BIOLUMINESCENCE
2022
duration: 40'
with Cristiana Tramparulo
text by Bruna Bonanno
music and sound design by Elia Pastori
winner of Indagine Milano 2022

Bioluminescence is a multimedia fairy tale whose title originates from the chemical phenomenon of light radiation of certain organisms found in nature, for example, the firefly. This - whose fascination is elected as a pivotal principle of the dramaturgy and the scene - stands as a symbol of the Baggio neighborhood in Milan, the place of genesis and writing of the project. The investigation develops in an attempt to extend the visible beyond the real, questioning and proposing a possible representation of the periphery through the filter and perspective of a fantastic narrative.

production:
Piccolo Teatro di Milano-Teatro d'Europa
mareculturale urbano

performed at
Piccolo Teatro Grassi (MI)







PER MEZZO DI STELLE

THROUGH THE STARS

2021, variable dimensions

foam, moquette, ceramic, glazed ceramic, alabaster eggs.

Video on a single channel.

production:

Museo Nivola (NU), Fondazione Sardegna Film Commission (CA), Building (MI), Fondazione Teatro di Sardegna (CA)

exhibitions:

MEDITERRANEA19 - School of waters

curated by Simone Frangi, Alessandro Castiglioni

and A natural Oasis?.

Torre Guaita, San Marino 2021

Abitare connessioni festival, curated by Maria Paola Zedda.

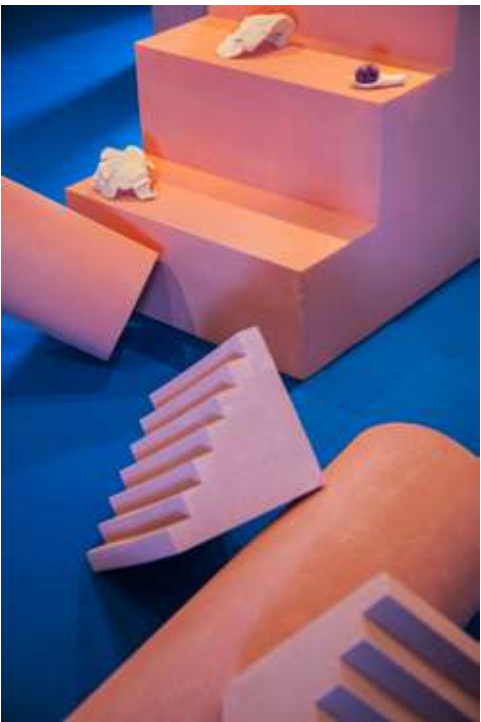
Museo Nivola, Orani 2021

The installation is configured through different elements: a series of simple architectural elements reconstructed in colored foam, a video and sculptures of raw and glazed ceramic. The elements transform the highest room of the Guaita tower in San Marino into an imaginary archaeological site emerging from the sea, a prehistoric and at the same time futuristic space, it is the hypothesis of a lost civilization and a new one imagined. The objects, positioned within this ritual architecture, are symbolic objects and abandoned finds: fragments of wigs, blue marble eggs like the sky ruled like amulets by small hands, out-of-scale jewelry elements used as seats. In the video, without an end or a beginning, a group of people are part of a ritual done for make a scepter called “Pippia de Maju” (Child of May) a double bunch of violets which in the Oristano carnival is used as a sign of good luck to the participants, a clear sign of the link with the coming spring.

The installation is an immersive theatrical space that invites participants to spend time, moving the elements and building an ever-changing space.

In the second version designed for the Nivola museum in Orani, the idea of a playground is reaffirmed by placing multiple elements in an external area of the museum, which is always accessible and used as a meeting point for children from the Orani community.

Sardinia is an island that has been frequently occupied and colonized throughout history (Phoenicians, Carthaginians, Roman, Berbers, Spanish and French cultures), and gave birth to a very dense and stratified corpus of feasts and celebrations. This ensemble of aesthetic experiences explain how layer by layer the different cultures influenced each other (from a symbolic, metaphorical and aesthetic point of view) to create something like an “aesthetic of the partnership” modeled by the convergence of ideological elements, certainly not very compatible. The re-reading of the “authentic”; representations of a national cultural heritage, in the form of a three-dimensional collage, aims to make a perspective of nationalistic purity unstable.







LUNARIO

ALMANAC
2021
duration: 35'

production:
Spazio Martin

music:
Elia Pastori
costumes:
lessico familiare

exhibitions:
Spazio Martin, Milan, curated by Spazio Martin

Lunario is part of a long-term research started from the study of the systems of transmission of meaning which, in different forms of collective aggregation, find in rituality the link between community and territory.

By integrating and at the same time resisting a revision operation by Christianity, the carnival tradition of the Mediterranean area has preserved an expressive quality and a dramatic force typical of pagan and Dionysian rituals.

The main reason for the dramaturgical tension is often the idea of sacrifice as an inaugural act for the renewal of a pact between people and that celestial order that governs nature in its cycle of life, death and rebirth.

The double architecture of Spazio Martin and the threshold that defines the entrance as a showcase defines the perimeter of a performative action in tension between representation and new configuration of an unknown ritual. The repetition of simple and linked gestures carefully marks the rhythm of a slow passage from the familiar dimension of a dressing rite to the metaphysical dimension of an attempt to connect with the sky through a simple mirror. Central to the activation of this step is the garment device, taken from everyday life and distracted by the norm to interpret another order.





SWEET FRITTERS BALLAD

2021

published on:
Collectible Dry Magazine VOL 18/19

costumes:
Laboratorio Piroddu
Lessico Familiare
Marco Rambaldi
Il Traffico

“Sweet fritters ballad” is a photographic project started in March 2021, is a visual research for which a development with other episodes is planned through the use of performative language and video. The starting point of the work is the carnival in Sardinia, whose territory is historically the subject of infinite theoretical speculations around the concept of “pure”. The title refers to the carnival sweets that the masks eat, and to the only moment where the protagonists, secluded, allow themselves to remove the mask.

Through a free process of reconstruction of some traditional masks, the carnival is investigated in its intimate aspect, in the protection of anonymity, and at the same time in the collective aspect by imagining all the masks as part of a dance.

The research is guided by the “maschera limpia” (clean mask), a very hybrid type of mask, not codified, which was born between the resistance of the ancient rituals dedicated to Dionysus and the new origins of the contemporary carnival. In this passage of time, a new way of masking is configured and contemplates individual variations which include all the elements of contemporary dressing by changing their intended use.

The work consists of a corpus of about 20 images.







LSDP + LSDP (MOON CHAPTER)

2020/2022
duration: 40'

<https://vimeo.com/482230919>

production:

DanceHaus +, MILANOLTRE festival,
Fondazione Sardegna Film Commission

music and sound design:

Gilda Manfrin

costumes:

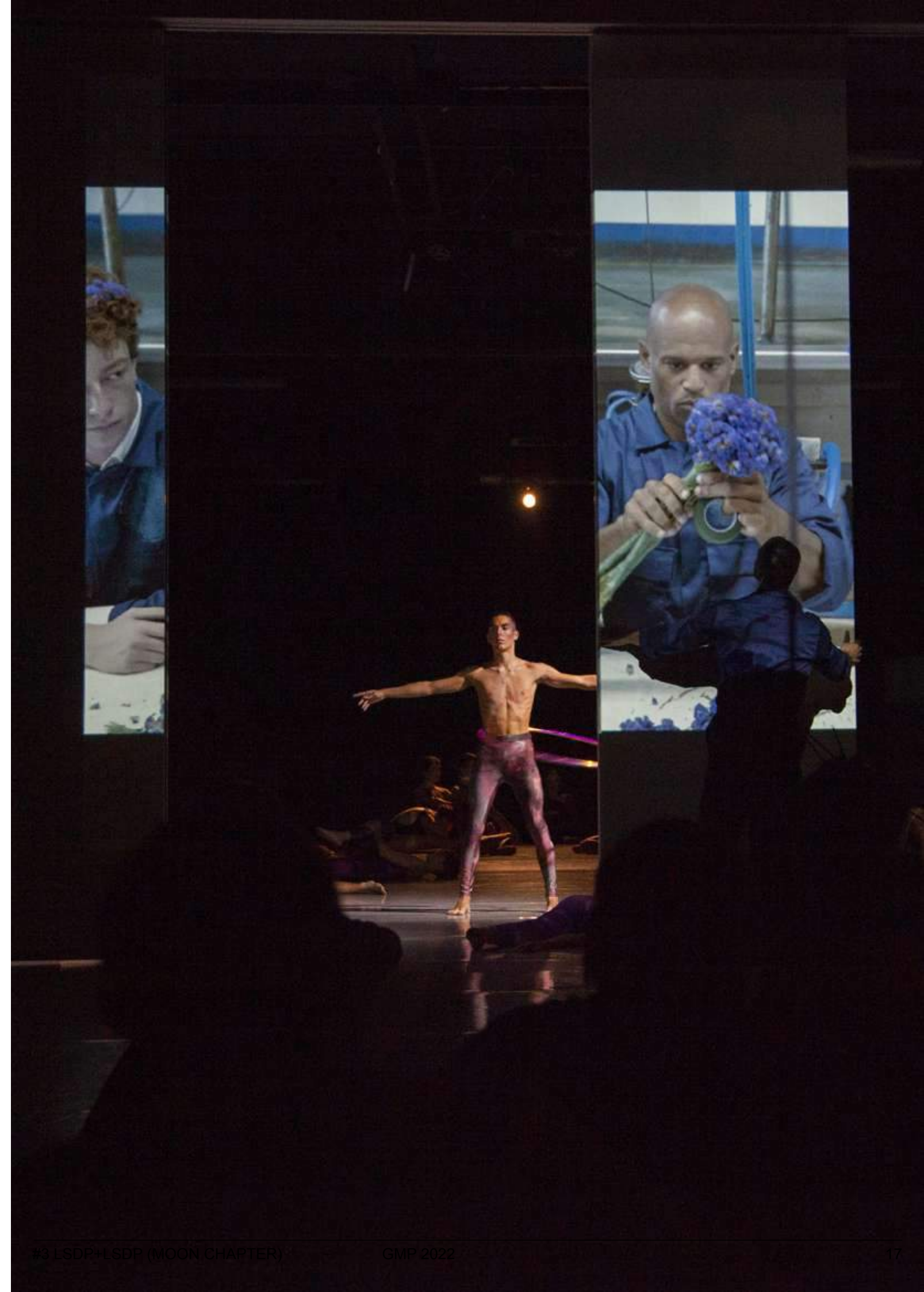
Fantabody

mua|hair:

Francesca Basilio, Viola Bardella

L.S.D.P. is a project where, through the languages of performance, video and music, I reinterpret and deconstruct Le Sacre du printemps, the work written between 1911 and 1913 by Igor Stravinsky and choreographed by Václav Nižinskij for the company of the Russian Ballets by Sergej Djagilev. In the creative process, Stravinsky's masterpiece becomes an instrument of analysis of practices and forms of aggregation of some Mediterranean communities. L.S.D.P. It explores in particular the pagan celebrations linked to the cycle of the seasons and the events that mark a social and economic transition. The work reconstructs gestures, movements and body languages experienced over time by single individuals or by choral groups on the occasion of these ritual celebrations. The 23 dancers of the DANCEHAUS National Dance Production Center isolate, repeat and rework movement patterns documented in ethnographic museums, in amateur films and in the body and living memory of people.

The video and the performance were premiered at MILANOLTRE International Contemporary Dance Festival of the Elfo Puccini Theater, in the section showcase ITALIA DOMANI / Under 35 on stage.





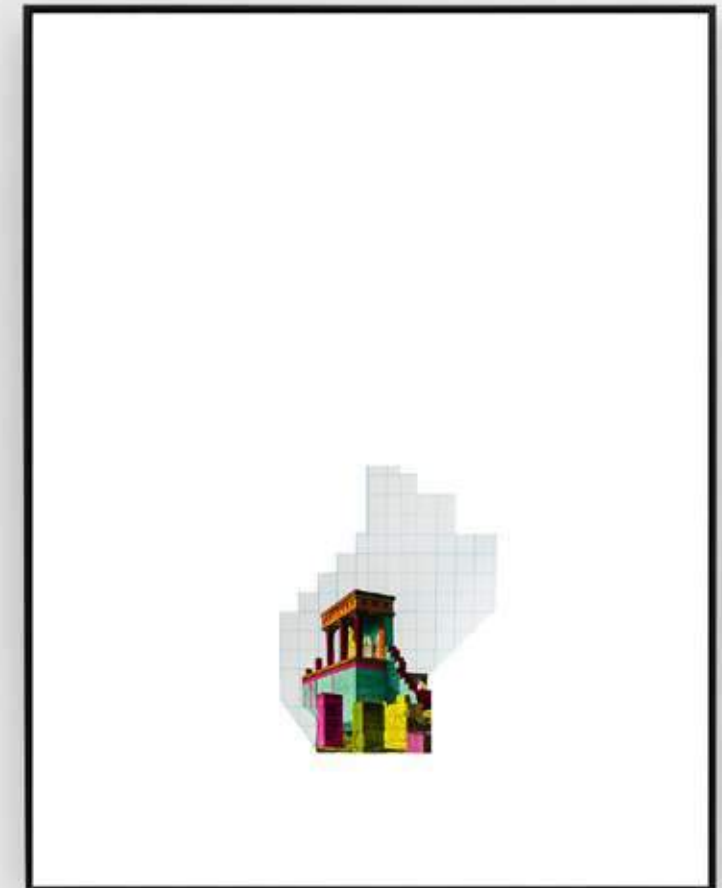
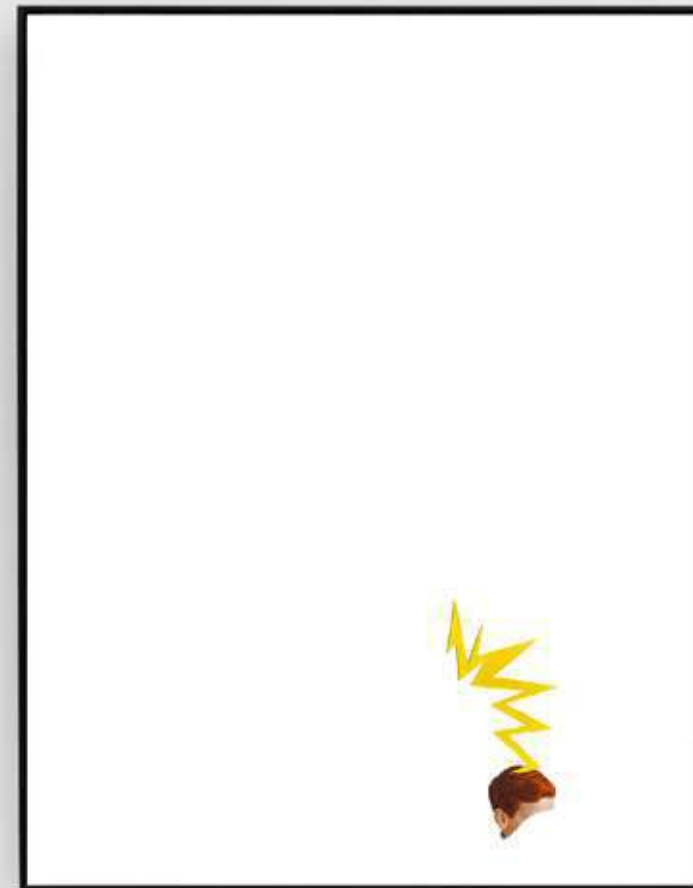
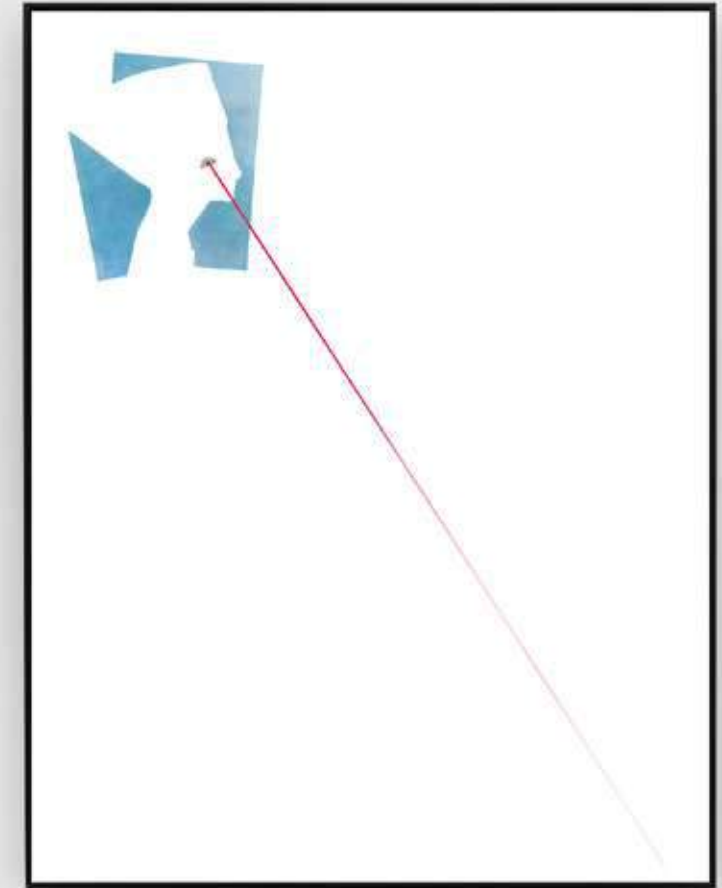
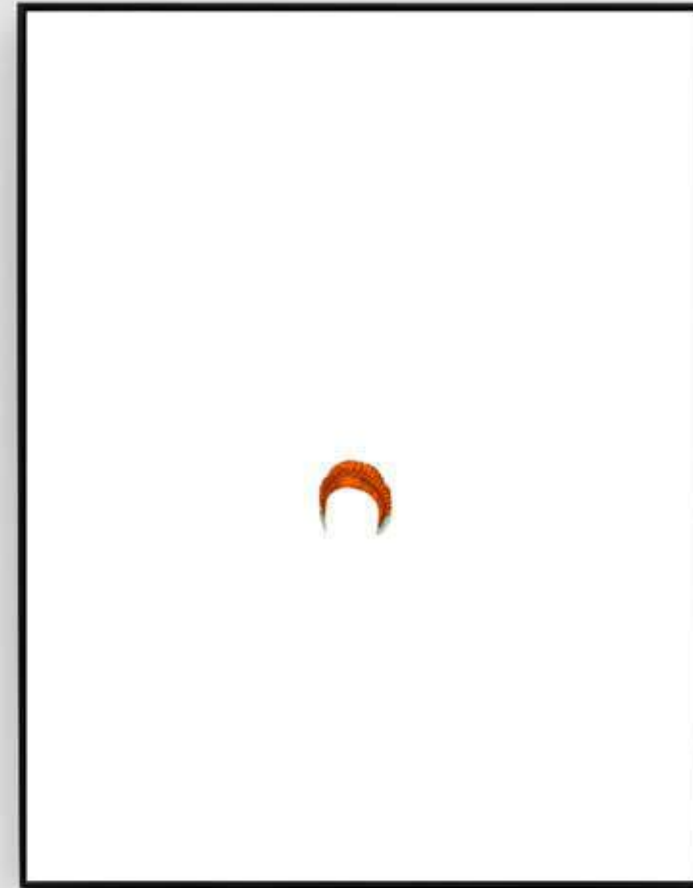
NESSUNO AVEVA CON- SIDERATO QUANTO ACCADUTO IL GIORNO PRIMA

NOBODY HAD CONSIDERED WHAT IT WAS HAPPENED
THE DAY BEFORE
2020
digital collage
100x70 cm

commisioned by:
Museo Nivola

exhibitions:
Project selected for BACK-UP
Museo Nivola
Orani (NU)





MALEDETTA

COURSED
2019
duration:12'
video installation in 3 channels UHD

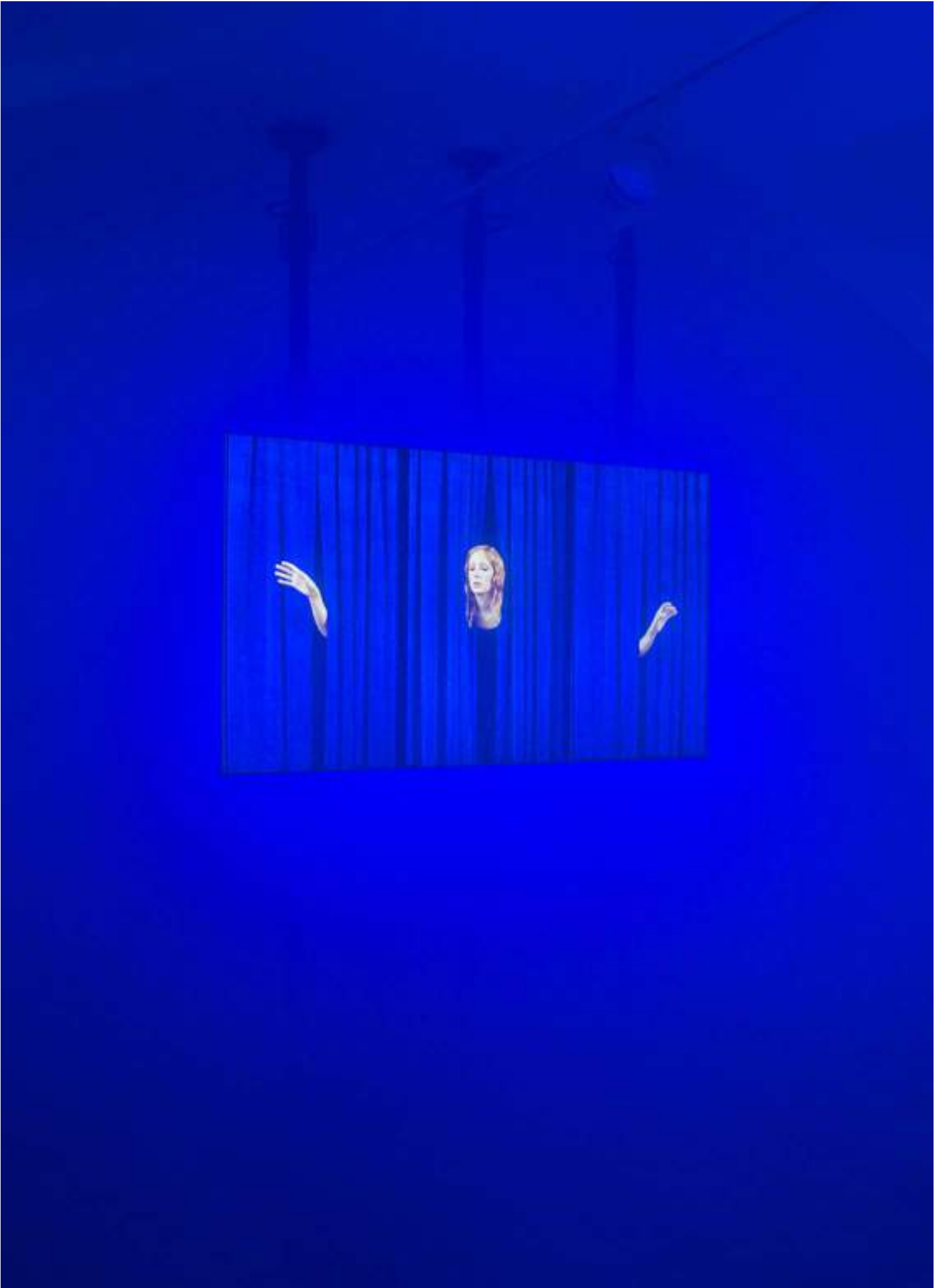
<https://www.t-space.it/maledetta>

production:
t-space

exhibitions:
Maledetta, tspace, 2019, curated by tspace
Badly Buried, palazzo Sandretto Re Rebaudengo, Guarene
curated by Jade Barget, Naz Cuguoglu, Alice Sarmiento

MALEDETTA narrates the tragedy of Medea, a figure from Greek mythology. Medea is the daughter of King Aeetes of Colchis, where Jason and the Argonauts journey to claim the golden fleece. A magical being, deft in the art of potions and poisons, Medea often came to Jason's aid, going so far as to murder her own brother for his sake. When Jason abandons her to marry Glauce, the daughter of Creon, King of Corinth, Medea is seized with passion and murderous rage, driving her to kill her own children.

In the work, her story is narrated through a hypnosis session that unfolds across three screens: one for each hand, and one in which the head hangs, quiet and still as a hunting trophy. By hiding her body behind a curtain, the work suggests the presence of a puppeteer, echoing the latter half of the myth wherein Medea is revealed to be instrumental in an elaborate plan hatched by the gods. In this state of severance and connection, the figure can only gesture yes or no, as a voice offscreen (or, perhaps, coming from above) describes the curse she must bear.





SENZA TITOLO (MOLTO VICINO AL CIELO)

UNTITLED (CLOSE TO THE SKY)
2018

production:

Ministry of Cultural Heritage and Activities and Tourism
(MiBACT) General Directorate for Performing Arts and GAI
with the support of moving-up project

exhibitions:

Museum of Sant'Eustorgio
Portinari Chappel, Milan, IT

PAV, Turin, IT

<https://www.youtube.com/watch?v=qmCoRUGyhUw>

Seven dancers dance, without beginning or end, inside of the evocative ambiance of the gate chapel. The dancers fill the central space with continuous and repetitive movements, creating an axis that originates from the performers and touches the stars, passing through angelic dance that is manifested in the drum and the open oculus at the apex of the cupola. Untitled (Very Close to the Sky) is a performative, project fruit of research on cultural narrations that take into consideration magic as an instrument for the understanding of ordinary phenomena. It is the desire to execute an act of magic, a rhythmically insistent score that moves in imitation of the celestial order and hypothesizes the formulation of a calendar. Senza Titolo (molto vicino al cielo) takes from a primitive sky that seems like a solid and very close cupola, where darkness alternates with sunlight, following a rhythm, guessing the changes in order to indulge the cyclicity, with the ever-present fear that it could be interrupted. Untitled (Very Close to the Sky) is a reflection on a two-speed, temporal order, a dis-alignment that is rectified for a moment.





SENZA TITOLO (MOLTO VICINO AL CIELO)

GMP 2018



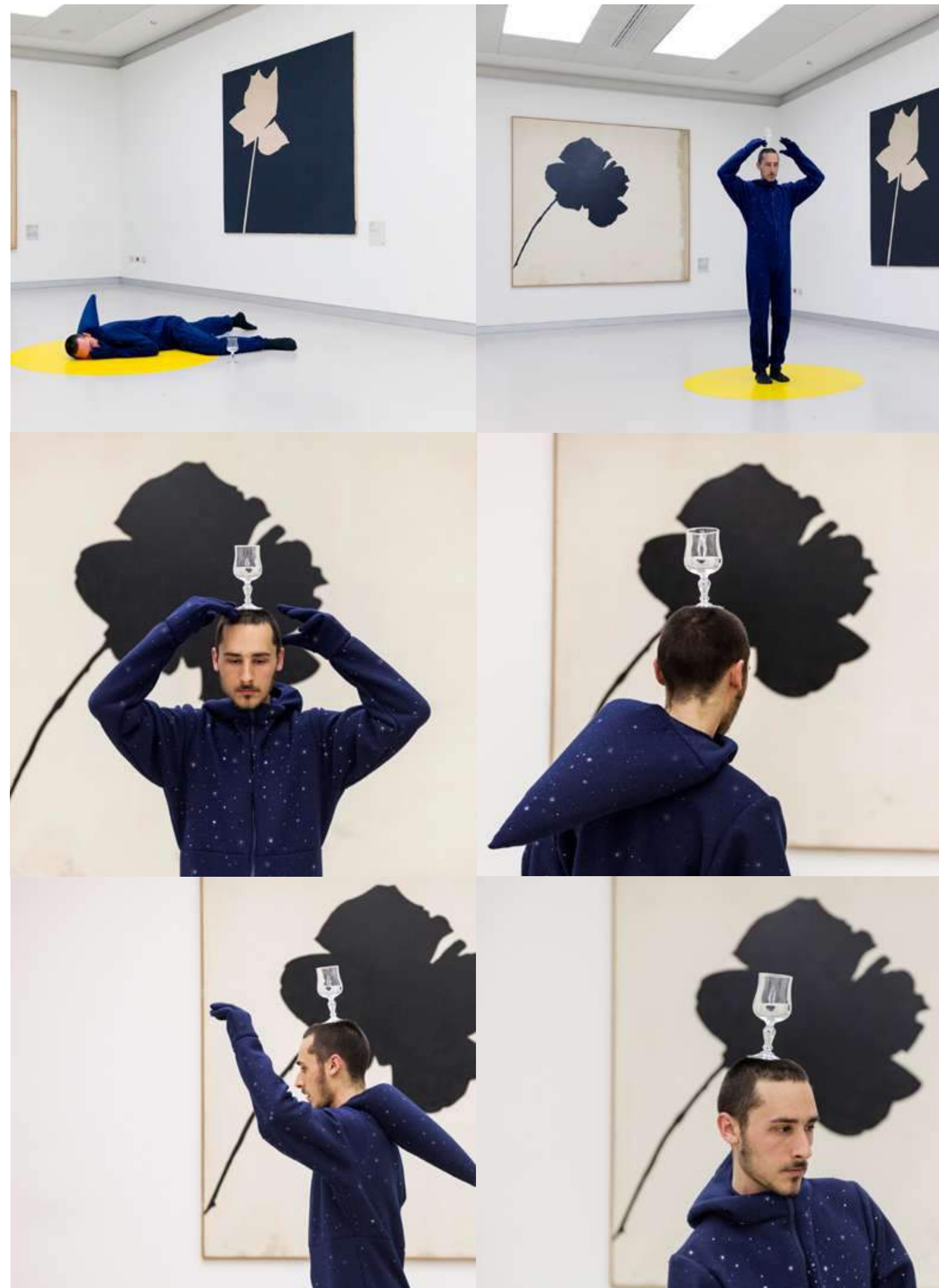
SENZA TITOLO (MOLTO VICINO AL CIELO)

GMP 2022

SENZA TITOLO (MA DI UNA ORDINARIA MAGIA)

exhibitions:
Furla series #01
É il corpo che decide
curated by Marcello Maloberti

A dancer balances a glass of water on his head. He tries to find the balance of the glass with very slow movements and position changes while maintaining a very high level of concentration, such that the magic is not interrupted. The performance, which was presented at the Museo del 900 (Milan) in dialogue with works by Jannis Kounellis, presents itself as an interruption in the museum route; an imminent danger, a cheap illusionist's show. The look of the audience is fixed on the glass and on the hypothesis that this balancing act can be terminated, thus exposing the failure of the illusionist. Untitled (but of ordinary magic) builds an illusion, it asks questions of the truth shown before the eyes; it charms the spectator's gaze, which is looking for the charlatan's trick.



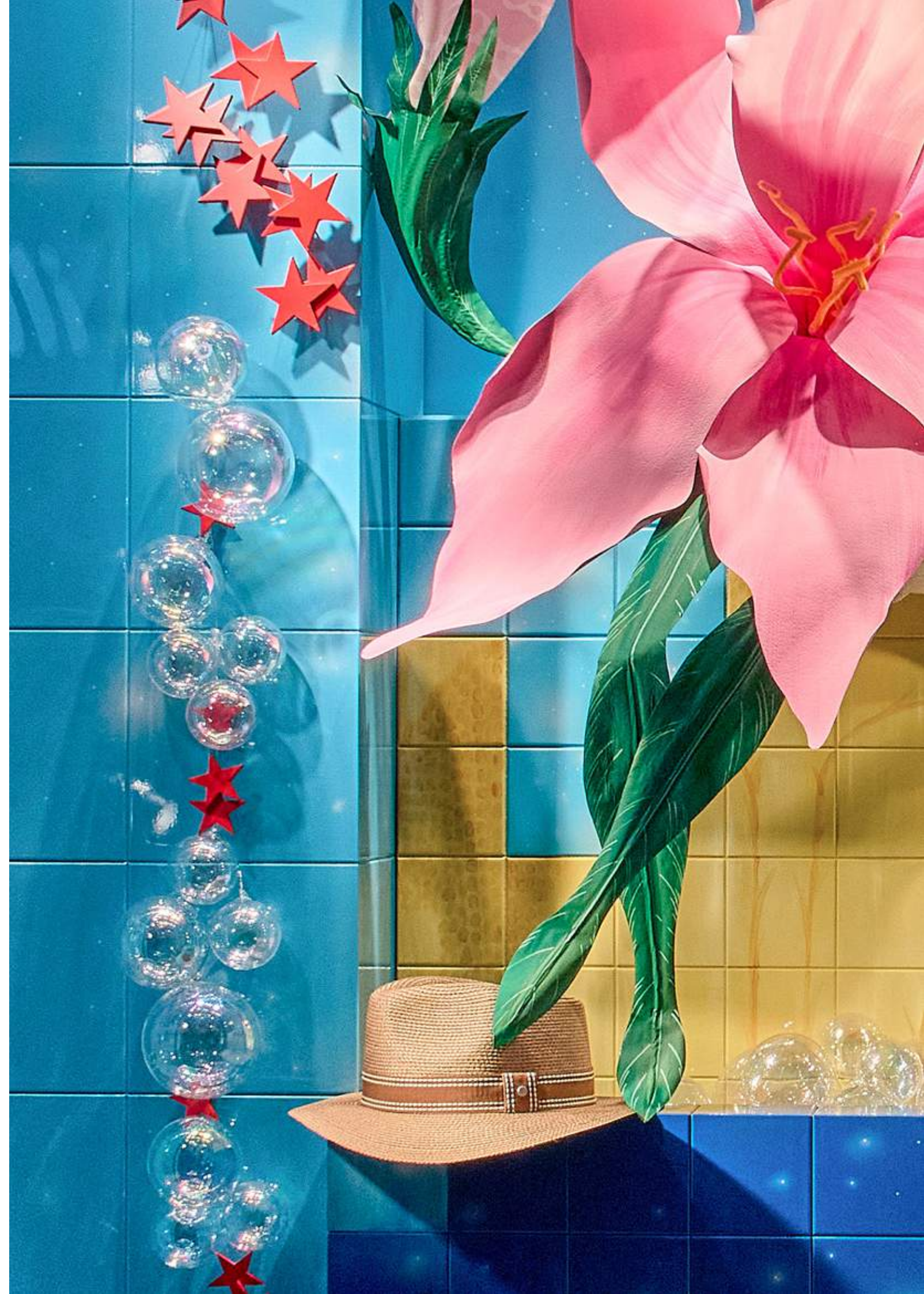
SPECIAL PROJECTS

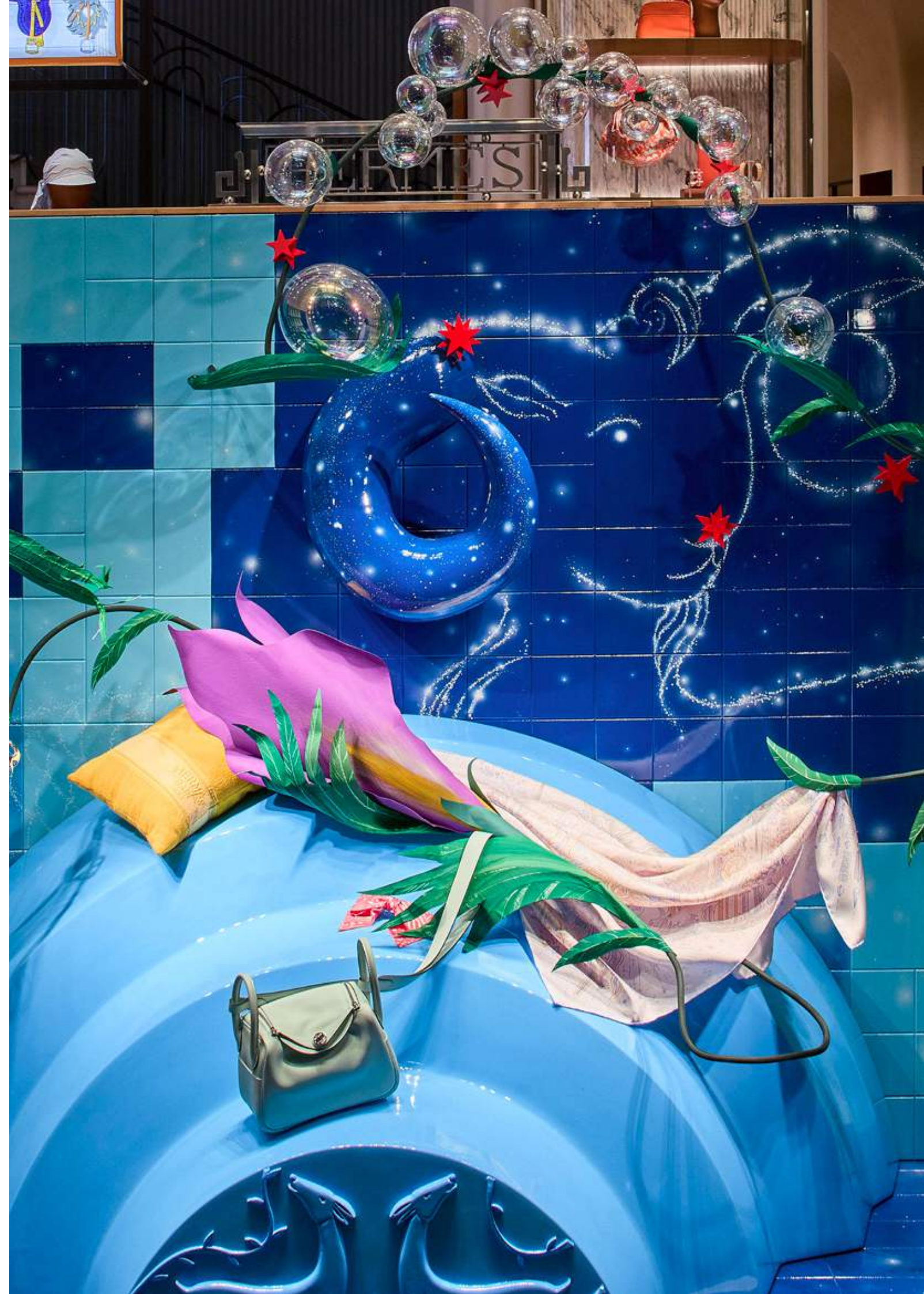
QUASI SEMPRE DI NOTTE

2025

site specific installation on view at Hermès boutiques in Milan,
Florence, Turin, Naples, Padua, Bologna, Capri and Portocervo.











MARMELLATA DI MELE COTOGNE

In 2025, the work *Marmellata di mele cotogne* became a permanent installation in the Sormani Library in Milan.





I'M STILL AFRAID

A NOVEL BY GIAN MARCO PORRU

Futura is my first niece. She doesn't take an afternoon nap. Right after lunch, Futura plays. If you watch her closely, I think the afternoon might just be one of her favorite times to play. While the adults are setting the table and there's a flurry of human legs—compared to which hers look like the long limbs of extinct animals—she plays in a space of silence that she carves out for herself, like a secret fortress with invisible walls. She may be tired, yes, but she doesn't sleep in the afternoon. At most, to rest from the strains of nursery school, she allows a grandparent or an available uncle to enter that fortress with invisible walls to read her some stories. She leans on a shoulder to listen, but if you ask her, "Futu, shall we sleep?" the answer is always "No, not now, we sleep at night."

The foundations of the fortress are planted in magical and inconvenient spots around the house. Beneath the table, between the refrigerator and the cupboard, in the space between the fireplace and the sofa, a little longer than a father's leg, or in a hallway between the dining room door and the courtyard. But no, she doesn't sleep. We sleep at night.

She doesn't like to sleep when it's light outside, and I understand her. I discovered this recently and thought she was really lucky. She is lucky because educational methods change, and "in my day," napping was mandatory, in my house it was not easy to escape. We're three children, and the rule applies to all of us. Once the dining table was set, the blinds would be lowered, just like in a theater when the scene is about to be lit and the orchestra is tuning. Darkness. It begins.

But for me, the spectacle of the afternoon nap always seemed dreadful. Even at night, I didn't like it much, and giving space to the darkness during the day was even worse.

Children don't feel tired like adults do. For me, it was unnecessary to darken the rooms when the sun was at its peak. Why break from the cycle of time? I would say it like that now, but back then, I fought against it until I cried. I didn't want to sleep, I didn't want to fall into the mouth of the night at three in the afternoon, close my eyes, and miss out on the sun.

In the end, I think it was a fear of the dark, a fear of the dark and not of the night, although at night I would still ask for a light to be left on for a while, and I still do. One thing I don't understand is why, as adults, the fear of the dark has to disappear. What I imagined could come from the dark when I was little is exactly what I imagine now.

For example the night in the form of a giant cloak that takes away children, monsters of different shapes under the bed, sheets that come alive and become ghosts, unhappy people on the other side of the world pulling your feet and waking you up. And being born in Sardinia doesn't help, because stories are told and invented for any circumstance, even non-mysterious ones, and that didn't help. Everything in Sardinia that in the rest of the world might seem tender corresponds to wicked witches, who at best puncture your belly and eat its contents.

To keep children inside in the afternoon, in Sardinia, they tell the story of Sa mama'e su Sole, a woman who personifies the afternoon and roams the sunlit streets. If Sa Mama 'e su Sole finds a child playing outside, disobeying their parents, she chases them down, touches their forehead leaving a mark, and the child is immediately struck by a high fever that lasts for several days. I always imagined Sa Mama 'e su Sole to be much more interesting

than a dark room where one would sleep. I always imagined her to be very beautiful, and that she could be an ally, a child who had also grown up with the desire to be outside during the afternoon. Then, I imagined she wore a very long, yellow cloak, as wide as the road outside my house.

I imagined all of this until the unfortunate day when I was finally allowed to stay outside in the sun and not take a nap. To talk about that day, I must introduce another character: the lady who lived across from my father's shop. Very short, with long hair she had cut herself without any geometry, dressed in black because she was a widow, living in a very small house, which, even in the sunlight, was never fully visible from the inside. She leaned against the doorframe, and inside it was always dark.

She seemed to be friendly, but I've never shared that opinion. To me, she was the most terrifying person on earth. When she saw me with my father or my mother, she would lower herself to a child's height and, with the voice of an agonizing animal, tell me that she would soon take me to her house, where she would put me under her bed to live with rats.

The image I've constructed is so clear that I could draw it with all possible details. I could even describe the smell I imagined, I was about six years old.

A village in Sardinia. Afternoon. Outside. It's about 3:00 p.m. GianMarco plays.

I start as if it were the scene of a film because, to me, it was exactly like that.

I play in a situation similar to the invisible castle described for Futura's afternoon, within my own story, with my characters, voices, and invented dialogues between someone nonexistent and me, because I was alone.

This invisible castle burns in an instant when the scariest person on the face of the earth appears at my gate. It's the only time we meet alone.

She comes forward, repeating her usual lines: "I'll hide you under the bed in the dark with rats." And she catches me. I cry but manage to free myself, or maybe she lets go, I don't want to think she intended to lock me up with animals under her bed.

I run and go to the door (which is closed), banging on it so hard I wake up everyone inside who is taking their nap. My father opens, saves me, laughs, and fortunately tells her that MAYBE I could be frightened. I wouldn't know how to tell the next chapter of the story, but I'm certain that even now, from any dark room, she could always appear.

In her defense, I have two sisters who have enjoyed making me relive this episode many times.

There's still a lot of disorder in my perception of the dark, something I don't understand in the transition between the night sky, its representation, and the darkness.

As if the three things weren't even related.

Inside. Afternoon. Milan. It's about 5:00 p.m.

Dear Futura,

For a few days, I thought I could be your ally and stay awake right after lunch, but now I too am one of those long-legged people who want to sleep in the afternoon.

MODELS ANTONIO DAJANI & ELENA GERMAN
MAKE UP & HAIR MATILDE DAVOLIO
PHOTO ASSISTANTS ANTONIO DAJANI
STYLE ASSISTANT LEONARDO VANTAGGI
CASTING DIRECTOR MARTINA AMADORI
CURATED BY DOMENICO COSTANTINI

DRY

ISSUE 28

SPRING 2025

FUTURA



SONGUE GUEYE
IN LORO PIANA
BY GIAN MARCO PORRU



COLLECTIBLE DRY ISSUE 28 SPRING 2025

FUTURA

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MARMELLATA DI MELE COTOGNE

Marmellata di mele cotogne, 2024
site specific installation on view at Hermès flagship store in Milano until september 2024







SIX TOWELS AND A PLAYLIST FOR AN ORGY

part of in-ruins residency
Polo Museale di Soriano Calabro

Short diary of the residency

I spend The last 10 days of September in Soriano Calabro (southern Italy) as a guest of Signora Bambina. The name spelled with a capital B because her father gave her this name at the registry office on Christmas Day. In short, we are both Capricorn (like Jesus).

In those days St. Dominic dancing in the streets, an earthquake that happened so many years ago.
Mr. Martino made mostaccioli for me, the possessed, the church roof, and a long summer until Sept. 25.





ZODIACO

part of in-ruins residency
Polo Museale di Soriano Calabro

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TIRESIA

2020

production:
Su Palatu contemporary photography

exhibitions:
Fotografia in Marmilla
curated by Salvatore Ligios e Sonia Borsato

catalogue of the exhibition:
MARMILLA, I - Fotografia contemporanea in Sardegna,
2020-2022
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Text by Sonia Borsato e di Salvatore Ligios
Soter editrice
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Tiresia is the first formalization of a research path started at the end of 2019 on Mediterranean mythological genealogies. Through the languages of contemporary art, the research intends to deepen the liminal notion of border and otherness, that is, that symbolic and material dimension where - in imaginaries and social narratives - mythological figures make their appearance. The figure of Tiresias for example - and the powerful prophecy of this character is linked to a mythological cultural heritage between Asia, Europe and Africa - is included in a very specific way in classical dramaturgies and in oral tradition. Tiresia is one of those “anomalies” whose visionary and hybrid conception allows to escape, in a positive and affirmative sense, the community organizational systems. In this photographic research, the story is guided by the desire to give a possible face to the character of Tiresias, the process of imagination is guided by the enigma of a prophetic spell.



TABLEAU MARIAGE

Presented during Milano Fashion week S/S 2022/23

Collection of garments with Lessico Familiare

In Italy, particularly in the South and on the islands, it is still a living tradition to provide daughters with a corredo—a collection of textiles intended for furnishing their future home. In most cases, these items are never actually used, even though they are handmade, crafted from fine materials, and of remarkable quality.

I have always felt that preserving them (rather than discarding them) is a kind of incomplete revolution.

In 2022, after many years of a happy marriage and several attempts to carry on this tradition, I was the only one to accept this gift. From Sardinia, I received three boxes filled with textiles: sheets, pillowcases, nightgowns, curtains, towels, blankets, and quilts.

Together with Lessico Familiare, a brand that places intimate and family stories at the center of its research, we decided to reverse this trajectory and bring those textiles back into use, transforming them into garments for weddings and other celebratory occasions.

The collection brings together my own visual language and that of the brand, experimenting with design through the meeting of two different approaches. The starting point is the combination of key elements from Lessico Familiare’s approach to clothing and a selection of pieces drawn from my family’s trousseaux. The central element is therefore the bridal dowry, which shifts from being a stored inheritance to becoming the bride’s garment itself—almost reversing the intended lifecycle of its components. In this way, a quilt becomes a skirt; floral curtains merge with bedsheets to form layered ruffles; the lace sleeves of nightgowns turn into bows. The color palette emerges directly from the materials themselves, ranging from the shades of white typical of domestic trousseaux to soft pinks, pale greens, and printed, embroidered, and textured fabrics from blankets, sheets, and tablecloths.

Each garment is tailored specifically for the bride, and the silhouettes move away from traditional norms through disproportion and an exaggeration of decorative elements





