

Title: **The Sumptuous Wardrobe Gallery**

“Opening the doors of the everyday to reveal its hidden stage.”

Pier Giorgio De Pinto, 2025

Set inside an apartment in Chiasso, Canton of Ticino, Switzerland, within a building designed by architect Amerigo Marazzi, also responsible for the city’s iconic Cinema Teatro (the Movie and Theatre Hall of Chiasso), this project reflects the atmosphere of the 1940s still present in the structure. The restrained elegance of that period resonates through the apartment and subtly frames the work.

The artwork I present here is one of my own creations and belongs to an ongoing project titled Revelation of Beauty. The entire project is rooted in Gertrude Stein’s book Tender Buttons, which is divided into three sections: “Objects,” “Food,” and “Rooms.” The sentence “A Carafe, that is a blind glass” provided the initial spark for the whole conceptual framework. I am currently working on the section “Rooms,” which resonates particularly well with the nature of this assignment and with the domestic spaces involved.

The project takes place inside my home in Chiasso, Ticino, Switzerland, within a building designed by the architect Amerigo Marazzi. Constructed between 1943 and 1948, the building retains the distinctive atmosphere of the 1940s: its proportions, materials, and decorative details still echo that era’s restrained elegance. This historical aura subtly permeates the interior of my apartment and serves as a silent backdrop for the work.

For this first assignment, I chose the inside of the built-in wardrobe located in the entrance of my home. Conceived in the 1940s as cloakrooms for the apartment’s guests, these structures were intended to hold overcoats and, in the upper section, hats; the homeowners loved to display their richly decorated and aesthetically opulent interiors. For personal space needs, I later repurposed it as a wardrobe for everyday use. The space now hosts two shoe racks, along with jackets, overcoats, hats, and other garments that I use daily. By transforming it into an exhibition space, I wanted to play with the tension between visibility and concealment, irony and seriousness.

The interior of the wardrobe is lined with a floral fabric that unexpectedly resembles the decorative walls of a 19th-century museum. I decided to embrace this visual irony and display a single framed artwork at its center, illuminated by a spotlight. Next to it, a small caption provides the title and context, just as in a gallery or museum.

What is normally a place of disorder becomes a stage of contemplation. What belongs to intimacy is suddenly exposed to the gaze of others. By inviting someone to open the doors, the act itself becomes performative: they must cross the threshold between the domestic and the institutional, between the ordinary and the curated.

The result is a miniature, almost theatrical exhibition hidden inside a sumptuous closet, where the everyday turns into display, and the private becomes public. The project also carries an ironic and unexpected dimension, accentuated by the title of this domestic gallery.

Among the questions it raises, about what remains hidden and what is revealed in this act of recombining the spaces of the home, we also wonder what happened to all the objects, shoe racks, clothes, shoes, and slippers that once filled the wardrobe. How do the geographies and geometries of the house change?

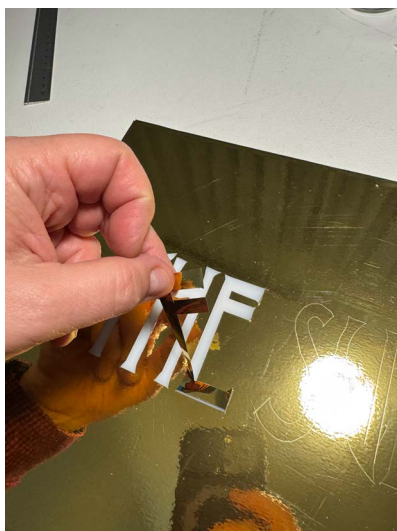
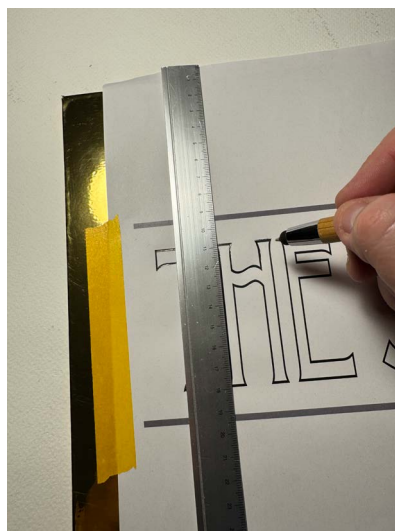
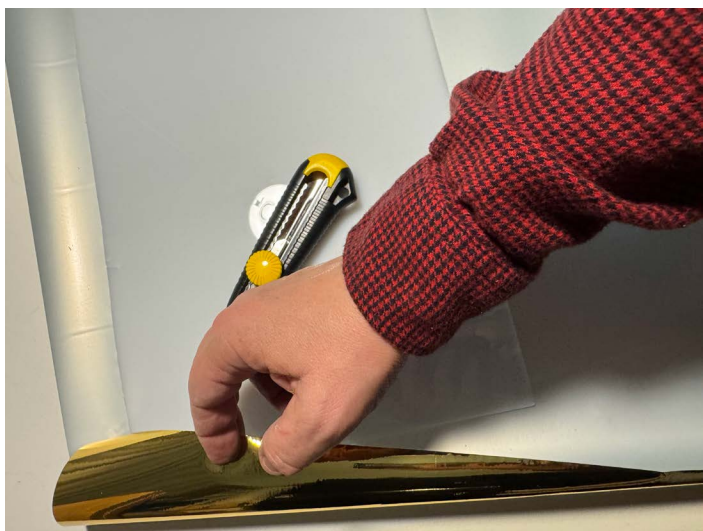
The dwelling inevitably reshapes itself to host the installation, forcing other rooms and spaces to absorb the displaced remains of intimacy, which in turn claim new geographies and geometries within the domestic landscape.

Should I truly preserve The Sumptuous Wardrobe Gallery as a space for temporary “piece unique” exhibitions?

Pier Giorgio De Pinto, November 2025



Complete view with, at the bottom right, the built-in wardrobe.



Work in progress



Interior revealed after transformation.



Central artwork illuminated by spotlight.



Overall view: The Sumptuous Wardrobe Gallery.