

lorenza
longhi
Selected Works

EDUCATION

- 2016/2018 MA Visual Arts, ECAL, Lausanne
2011/2014 BA Visual Arts, Accademia Di Belle Arti di Brera, Milan

SOLO EXHIBITIONS

- 2020 Cosmopolitan Haze. Bungalow, Berlin. Curated by Francesco Tenaglia
2019 (+33) 7. 85. 92. 83. 67. La Plage, Paris
Visual Hell, New Location. Fanta MLN, Milan
You're In Business? I'm In Business. Plymouth Rock, Zürich
2016 Today Is Not That Great. Fanta-MLN, Milan

GROUP EXHIBITIONS

- 2020 Fuori. 17° Quadriennale d'arte, Rome. Curated by Sarah Cosulich e Stefano Collicelli Cagol
ZUFALL??? SCHICKSAL??? ELAC, Renens. Curated by Miriam Laura Leonardi (upcoming)
Summer Of Suspance. Kunsthalle Zurich. Curated by Daniel Baumann and Matthew Hanson
No Joke. Milieu, Bern
Creative Beginnings. Professional End. Villa Vassilieff, Paris. Curated by Julia Gardener
2019 We Thriller. We Comedy. Two-person show with Francesco Cagnin. Shoefrog, Vienna
It Might Include Or Avoid Feelings. Hyphen, Milan. Curated by Attilia Fattori Franchini
Protect Me From What I Want -15+1 years Helvetia Art Price. Kunst Halle St. Gallen
Kiefer Hablitzel | Gohner Art Prize 2019, Basel
The Replacements. Museum Im Bellpark, Kriens
Capriccio 2000. Fondazione Sandretto Re Rebaudengo, Turin
Plattform19, Helvetia Kunstpreis. CACY, Yverdon-les-Bains
Who Knows What The Ostrich Sees In The Sand. Fanta-MLN, Milan
2018 Room Of Requirements. Nest (ZHdK), Zürich. Curated by 4th Existence
Ending Explained. ELAC, Renens. Curated by Stéphanie Moisdon and Will Benedict
A Thin Sliver Of Night. Alienze, Lausanne
Ending Explained. DOC!, Paris. Curated by Stéphanie Moisdon and Will Benedict
2017 Tutto Subito, Possibilmente Due Volte. No Conformism, Prilly
If The Kids. Zabriskie Point, Geneva
2016 Idioletta. Spazio O', Milan. Curated by Idioletta
Where Wild Flowers Grow. Armada, Milan

GRANTS AND AWARDS

- 2020 Shizuko Yoshikawa Advanced Award for Young Women Artists
Swiss Emerging Artist Prize 2020 - Finalist (upcoming)
2019 Sitterwerk Guest studio artist residency grant. Sitterwerk Foundation, St. Gallen
2018 SOMA Summer. Residency grant awarded by ECAL, Lausanne

RESIDENCIES & WORKSHOPS

- 2018 SOMA Summer Residency 2018. SOMA, Mexico City
2014 Autocenter summer Academy. Autocenter, Berlin
2012 Accademie Eventuali. Fondazione Furla, Bologna

PUBLICATIONS

- 2019 Swiss Art Awards 2019. Exhibition catalogue.
Capriccio 2000. Exhibition catalogue. Fondazione Sandretto Re Rebaudengo, Turin
2018 Soft Truth, Hard Times. Curated by Thea Spittle. SOMA Editions, Mexico City
2016 Panorama. Curated by Zoe De Luca. Diorama Editions, Milan

Lorenza Longhi

is an artist living and working in Zürich and Milan. She was born in 1991 in Italy. She attended Visual Art Master at ECAL in Lausanne and previously studied at Accademia di Belle Arti di Brera in Milan.

Lorenza's works imply the reproduction or direct utilization of specific objects and visual elements - from furniture pieces to elements taken from advertisements and communication strategies.

She chooses elements which act as a statement that refer to, and serve as, power structures. This is obtained through reproduction with crafty techniques and methods, using non traditional yet highly specific materials and labors.

In a way all this is an objectified performance and reenactment of certain kinds of economies that stand behind specific facades. All the elements taken in account are recombined together, the reference are sometimes very present other times smoothed down and dispersed in order to augment their sneakiness. So certain times they speak to niches some other they impose their truism.

Her objects and paintings have hoarding tendencies, and react to the immediacy of power through this insane way of resistance - the hoarding and craftiness - and a somehow ironic perishable minimal perfection, making of the moment something of permanence.

Installation View of *Cosmopolitan Haze*. BUNGALOW, Berlin. Curated by Francesco Tenaglia
All Photography by Andrea Rossetti



Untitled, 2020

Carboards, adhesive tape, found advertisement page, wrapping paper, stickers, wood panel
200 x 140 x 2.5 cm

Improved Accuracy V, 2019

Two half standard fluorescent tubes welded together in pairs, argon gas, transformer
121.5 x 12 x 5 cm

With your eyes shut, think of the cities, the apartments, all the rooms you've ever visited. Perspectives start to emerge, like texts on the billboards and shop fronts. Geometries feel clear, but you have to focus to grasp details as they unfold into a somehow familiar composition. Now stop before the city, apartment or room acquires its final appearance, when things are still interchangeable to a certain degree.

Lorenza Longhi uses various techniques, which she masters, explores, or sometimes reverse-engineers, to produce works that flirt with industrial products, or rather with the ideas of "durability" and "efficiency" through which they find their way into our lives. Sometimes common objects, saved from the obsolescence to which some thrift store shelf condemned them, get involved, whether by camouflaging themselves or by retaining their unadulterated shapes yet getting caught in art's alchemical transmutation (in Michael Thompson's phrasing, one of those rare status climbs from "rubbish" to "durable goods").

(We understand, now, that the composition is made of promises: adequacy, gloss, and a frozen moment.)

In Longhi's solo shows, the individual works are usually in the service of a meticulously choreographed holistic environment. They are condensed into measures, proportions, consonances, connections that entice us to discover new points of view, or to imagine more correct ones.

It is perhaps no coincidence that after our first site inspection at ChertLüdde, the artist and I went to see Aldo Rossi's *Quartier Schützenstraße*—a formative entity for Longhi, although not a direct influence. It is a set of facades and courtyards that playfully interlock design with different colors and materials, tracing lines between the city, other cities in other countries, and art histories.

"I remember the first time I visited Berlin, in 2014. I was brought to observe this Aldo Rossi building. I didn't know Aldo Rossi. I didn't know the Palazzo Farnese, which the building is partly based on. I didn't like the building that much. Yet its mechanism sat forever in my mind, and in 2020, when I went to see it again, things came full circle. As Louise Lawler said in that interview for Grey Room: Something is what you expect, but then not quite, so where does that leave you?" Lorenza later wrote me.

Text by Francesco Tenaglia.



Untitled, 2020
Carboards, adhesive tape, found advertisement page, wrapping paper, wood panel
200 x 140 x 2.5 cm



Installation View of *Cosmopolitan Haze*. BUNGALOW, Berlin. Curated by Francesco Tenaglia
All Photography by Andrea Rossetti



Installation View of *FUORI*, 17° Quadriennale Di Roma. Palazzo delle Esposizioni, Rome
Courtesy Fondazione La Quadriennale di Roma
Photography by DSL Studio



Untitled (Tradition Pattern), 2020

screen printing on dead stock embroidered fabric mounted on wood panel, aluminum, screws, adhesive tape
140 x 120 x 2.5 cm

Untitled, 2019

Structure made of fireproof frost PVC, steel cables, cable stoppers, adhesive tape, which reduces the height of the exhibition space to 240 cm. Environmental dimensions

Installation View of *FUORI*, 17° Quadriennale Di Roma. Palazzo delle Esposizioni, Rome
Courtesy Fondazione La Quadriennale di Roma
Photography by DSL Studio

“On the occasion of *FUORI*, Longhi intervenes in the space of Palazzo delle Esposizioni by arranging a number of different works. The silkscreens on the walls include objects trouves: a few cocktail napkins, which the artist bought in a tailor’s shop in the centre of Rome. (...) The sofas of the exhibition venue - designed by De Lucchi in 2003 - are partly covered with fabrics designed by the artist and printed using the single silk-screen printing technique. Longhi thus customises the furniture, revealing its expressive potential through a game of combination possibilities. The temporary ceiling in thick PVC, finally, imitates the skylights of 19th Century exhibition galleries, spreading a cold zenithal light inside the room. The vertical development of the exhibition space is shaded and shielded by the presence of sheets of plastic material that conceal the contours of the architecture above. Opacity becomes the key to interpreting the space and stance with which to oppose the rhetoric of transparency. With interventions on the architecture and furnishing of the exhibition venue, Longhi comments on its magniloquence and the legacy of the power system of which it is the bearer. She does so by disguising, dirtying and partially concealing the symbols of representation to reveal even more clearly its hidden logic.”

Text from the exhibition’s catalogue
FUORI - Quadriennale d’arte 2020



Untitled, 2020
found roller blinds, mounted on wooden panel, aluminum, screws, gift paper, advertising page,
adhesive tape
cm 140 x 120 x 2.5



Installation View of *FUORI*, 17° Quadriennale Di Roma. Palazzo delle Esposizioni, Rome
Courtesy Fondazione La Quadriennale di Roma
Photography by DSL Studio



Tradition Set 1, 2020
Tradition Set 2, 2020
Silkscreen printing on hand-embroidered cocktail napkins, plastic film, adhesive tape,
Plexiglas, screws
47 x 65 x 3.5 cm Each



Untitled (Ist falsch), 2020

Found roll curtains stretched on wood panel, adv page, aluminum, screws, adhesive tape
60x100x2 cm



Exhibition views of *Anti Illusions*, 2020 Grand Palais, Bern. Curated by Deborah Müller

First photo Untitled (Ist falsch), 2020;
second photo Untitled 2019
Photography by Nico Müller

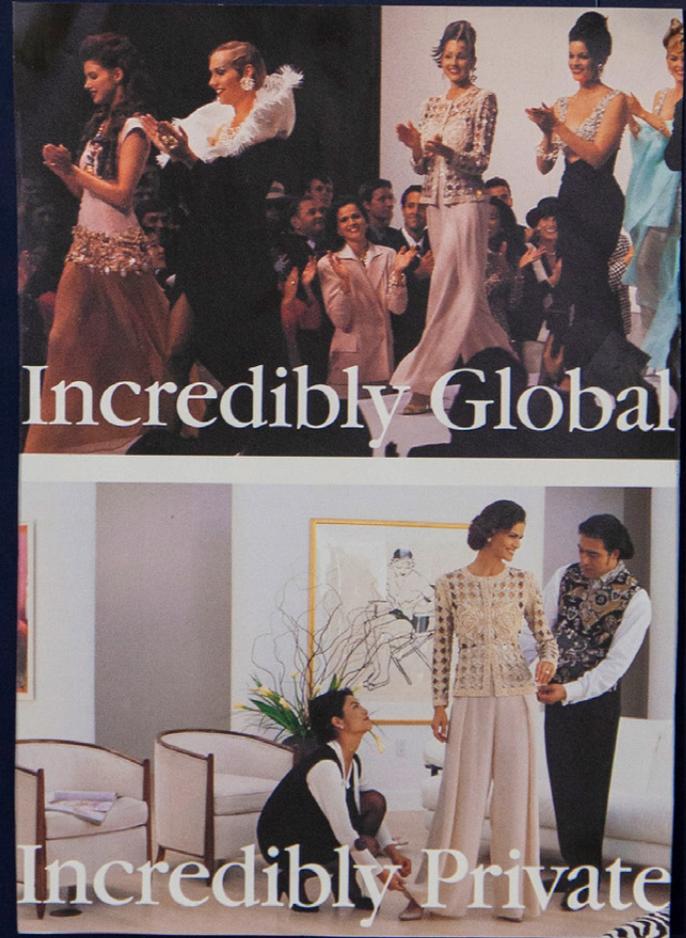


Untitled, 2020
Carboards, adhesive tape, found image, wood panel
120 x 150 x 2,5 cm

Exhibition view of *Sommer des Zogerns / Summer of Suspense*, Kunsthalle Zürich, Zürich



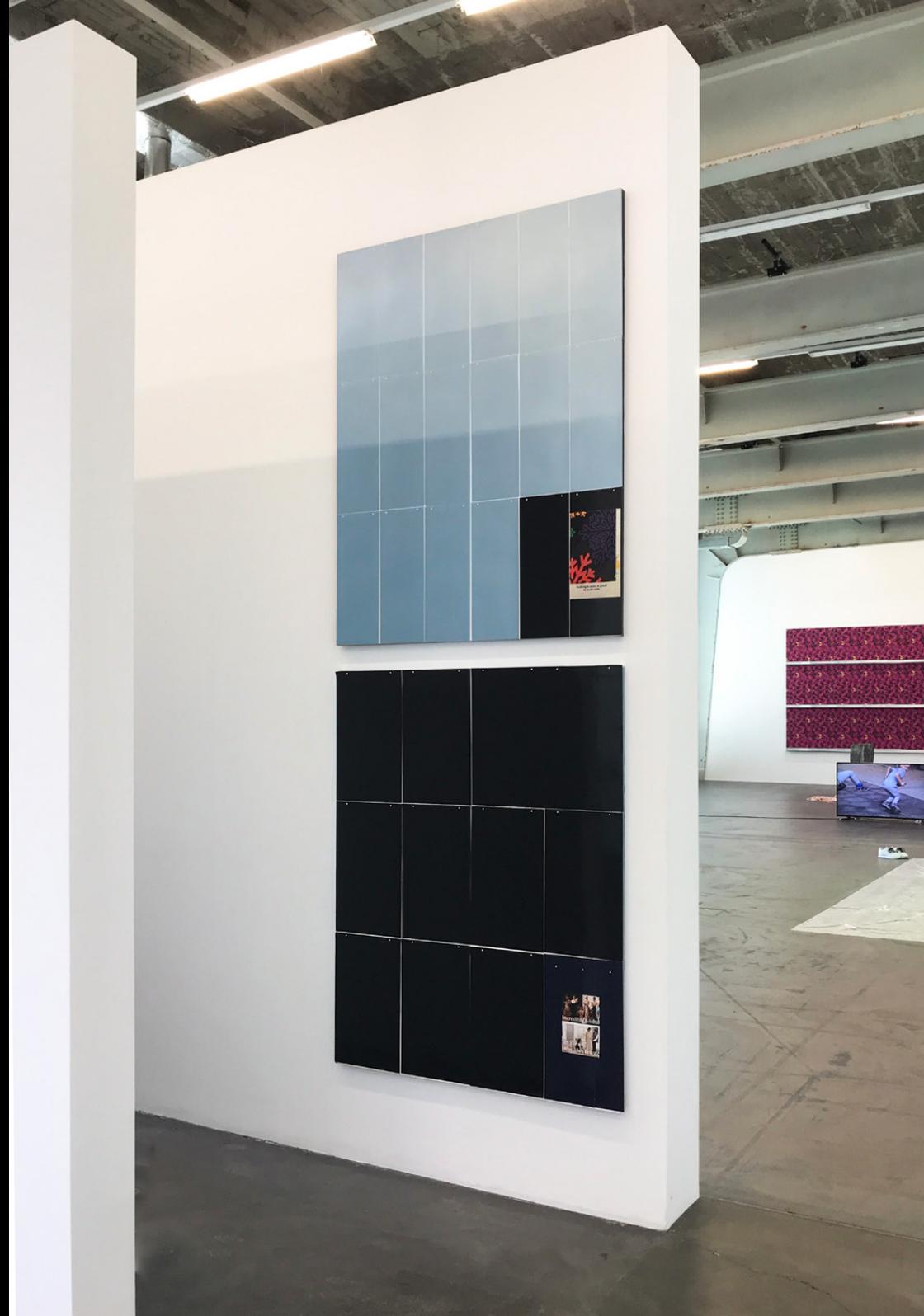
Untitled, 2020 detail
Carboards, adhesive tape, found image, wood panel
120 x 150 x 2,5 cm



Exhibition view of *Sommer des Zogerns / Summer of Suspense*, Kunsthalle Zürich, Zürich
with from top to bottom

Untitled, 2020 detail
Carboards, adhesive tape, found image, wrapping paper, wood panel
120 x 150 x 2,5 cm

&
Untitled, 2020 detail
Carboards, adhesive tape, found image, wood panel
120 x 150 x 2,5 cm



Untitled, 2020 detail
Carboards, adhesive tape, found image, wrapping paper, wood panel
120 x 150 x 2,5 cm



Nothing is quite as good
as good taste.

Untitled (Awkward Hesitation), 2020

Silkscreen on paper and adhesive whiteboard mounted on wood, aluminum, screws
150 x 70 x 3,5 cm

Exhibition view of *Creative Beginnings. Professional End.*, Villa Vassilieff, Paris

By reproducing standardized objects – which are so present that they have almost become invisible – with techniques that are both wobbly and artisanal, Longhi contradicts their neutrality and their normality. In the same way, she adopts the silk-printing technique, used to endlessly create identical copies of an image. Longhi's screen prints result from an improvised and unsteady procedure; her works resemble billboards, with various slogans and dotted references. The words, seemingly nonsensical at first glance, are often taken from publicity materials or old magazines. Here, “à défaut d'être belle” (“if not beautiful”), repeats the title of a newspaper article describing the development of the nearby train station, and more widely, of the neighborhood of Montparnasse in the 1960s.



Untitled (Hesitation), 2020

Silkscreen on paper and adhesive whiteboard mounted on wood, aluminum, screws
100 x 70 x 3,5 cm

Exhibition view of *Creative Beginnings. Professional End.*, Villa Vassilieff, Paris



Business Card, 2020
Metal shelves, screws, belts
150 x 200 x 3 cm

Exhibition view of *Creative Beginnings. Professional End.*, Villa Vassilieff, Paris



Untitled, 2020

Plastic film, metal bar, inox wire
Environmental dimension

Exhibition view of *Creative Beginnings. Professional End.*, Villa Vassilieff, Paris
All Photography by Aurelien Mole

The works of Lorenza Longhi effortlessly blend into the environment of the Villa Vassilieff. The artist has chosen to position them in places of transit and passage: above the front desk and the bar, around the staircase, and between the two rooms upstairs. In her work, she articulates a reflection on the arrangement of space – either professional or artistic – and on the functional aesthetics of corporations and institutions. The large rectangular panels cut out of plastic film that punctuate the exhibition galleries echo the glass walls of contemporary offices and museums. Around the staircase, a plastic tarp obscures the outside view for the ascending or descending visitors: it mimics both the popular modular folding screens of the 1950s and the dizzying verticality of the Tour Montparnasse, which one can see through the windows.



Installation View of *Improved Accuracies* and *Untitled (Tables)* all 2020 at *No Joke*. Milieu, Bern.



Untitled (Tables), 2020
Silk-screen and adhesive tape on two tables, dimensions variable

Installation View, *No Joke*. Milieu, Bern.



Improved Accuracies, 2020
Eight half standard fluorescent tubes welded together in pairs, argon gas, transformer
each 12 x 121,5 x 5 cm circa



Improved Accuracies, 2020

Six half standard fluorescent tubes welded together in pairs, argon gas, transformer each 12 x 121,5 x 5 cm circa

In the series of work Improved Accuracy (started in 2019), industrial fluorescent lights are sectioned in two pieces and then re-welded together.

The welding junction is left unpolished, exposing the labor on its surface and revealing the gas running into the tubes. A standard, modular lighting fixture is hacked and reconfigured, losing its serial efficiency and compromising its productive lifespan in favor of a defiant sculptural uniqueness; an improper minuet of manners with the elements at play being the normalized ones.

For the exhibition *No Joke*, the usual lightning system of the main exhibition space has been removed and replaced by two groups of 4 and 3 re-welded neons, hang on the walls at a height of 185 cm.

For the whole duration of the exhibition one of the two groups of neons kept switching on and off at their own will affecting the whole room.



Installation View, *We Thriller. We Comedy*, 2019. Shoefrog, Vienna
In collaboration with Francesco Cagnin; organized by Geraldine Tedder

Installation with two screens.
Screen 1/2 Video with sound, 00:04:35, Loop
Screen 2/2 Video, 00:04:20, Loop

<https://vimeo.com/386192991>
psw: thriller

<https://vimeo.com/386190979>
psw: thriller



Installation View, *We Thriller. We Comedy*, 2019. Shoefrog, Vienna
In collaboration with Francesco Cagnin

More info on the project here
<https://drive.google.com/file/d/1ml6V8srAhY5GyflKV8cXJ57FgsHQImqq/view?usp=sharing>



The Other Me Annoys Me, 2018

5 fictional short stories and 1 introduction laserprint on paper in 10 copies each
Dimension Variable

Read the full stories here

<https://drive.google.com/open?id=1v1jCy3AFqWNohChitnVTOukytMdBcGCP>

And here in their exhibition version

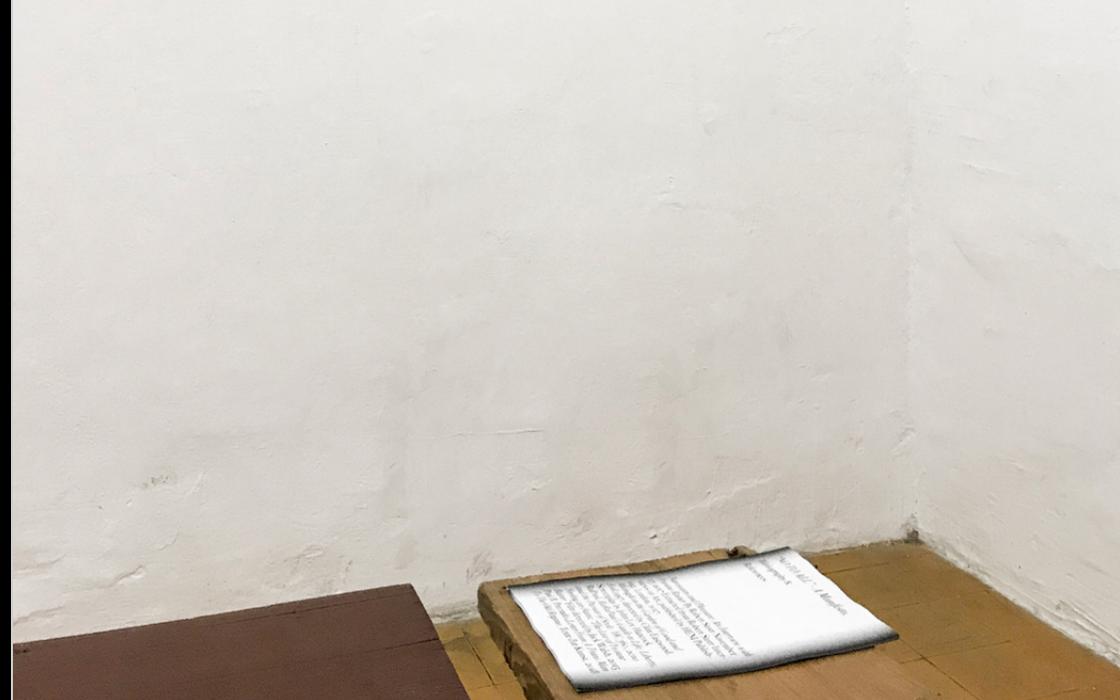
https://drive.google.com/file/d/1RcO6q5nWOOtEhsrTMO_B1H_GEG_W_rHM/view?usp=sharing

“NO TO ALL” - A Manifesto,

Bibliography &

References

*Narcissism and Pleasure: An Interview with
Yvonne Rainer* By Robert Storr November



The Other Me Annoys Me, 2018
5 fictional short stories and 1 introduction
Self-published

Read the full stories here
<https://drive.google.com/open?id=1v1jCy3AFqWNohChitnVTOukytMdBcGCP>

This memoir consists of a series of six stories written in first person by 5 different characters - fictitious and not. And an introduction, written following the same logic - or display strategies.

By promoting the flow of consciousness and the first person, the stories tell of well identified and recognizable characters, who think and act as we would never expect them to. The illustrative materials used in this study are mixed state: some are taken from respectable research in which qualified generalizations about reliably recorded regularities are provided; some are taken from informal memories written by people; many are in the middle.

The justification for this approach is that the materials fit together in a coherent framework that ties together pieces of experience that the reader has already gone through. There are all the different types of starting material in these stories of mine, but you can't believe everything they say first-hand, these stories.

The only real thing, is that by promoting the use of the first person, and adopting narrative strategies - and the appropriation and manipulation of these strategies - and confessional tones, my goal is to address the way in which values are constructed and distributed through characters or people who invite us to identify with them or in which we decide to reflect ourselves. In these short stories everything about life and culture happens... there is only one other way in which everything could have gone.

It is up to the reader to discuss, reconsider the structures of how to build reality by reading this investigation into the possible.



Installation View, *Visual Hell, New Location*. 2019 Fanta MLN, Milan.
All Photography by Roberto Marossi

For the exhibition “Visual Hell, New Location”, the artist adopts typical modes and structures of institutional and corporate display, trying to push them to a point where they lose their neutral, polite functionality, revealing upon inspection an awkward, resisting presence.

The main intervention in the space is the work *Untitled*, which consists in a structure made of plastic film, wood, steel cables and tie rods, that lowers the height of the space to 2.10 meters.

The references for this installation are the glass ceilings and walls that often characterize museums and corporations, opening up to the surrounding environment, diffusing light and putting forward specific ideas of transparency. Here glass and metal are replaced with carpentry materials and the reduced height of the space, together with the precariousness of the structure, suddenly reveal a conventionally embedded condition, making palpable, to borrow another corporate metaphor, the pressure of the so-called *glass ceiling* concept, which refers to the invisible barriers that keep given demographics from raising beyond a certain hierarchical level.

Text from PR of the exhibition



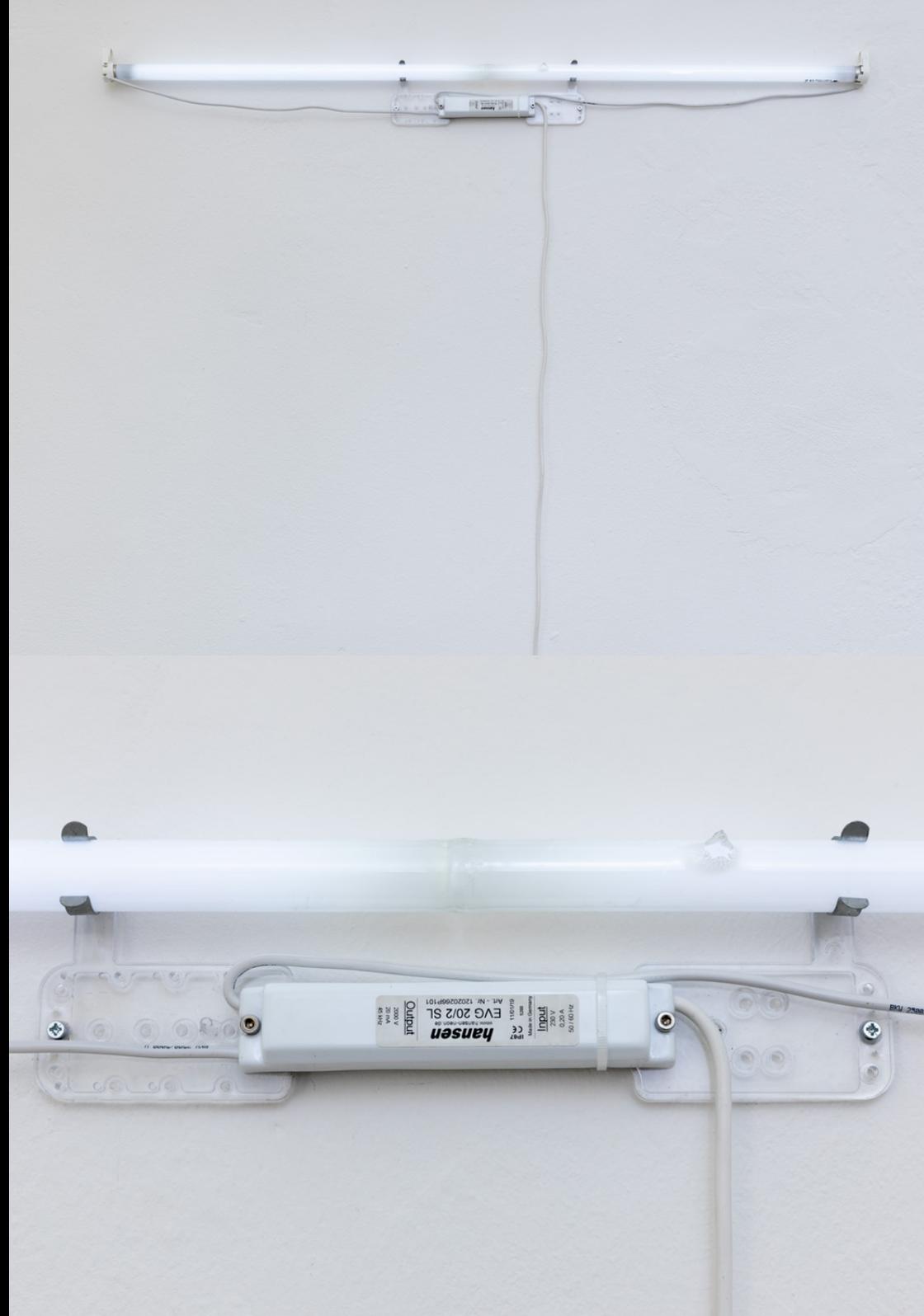
Visual Hell
New Location”

Installation View, *Visual Hell, New Location*. 2019 Fanta MLN, Milan.



Improved Accuracy II, 2019

Two half Osram Lumilux de luxe daylight fluorescent lamps welded together,
Argon gas, transformer
12 x 121,5 x 5 cm



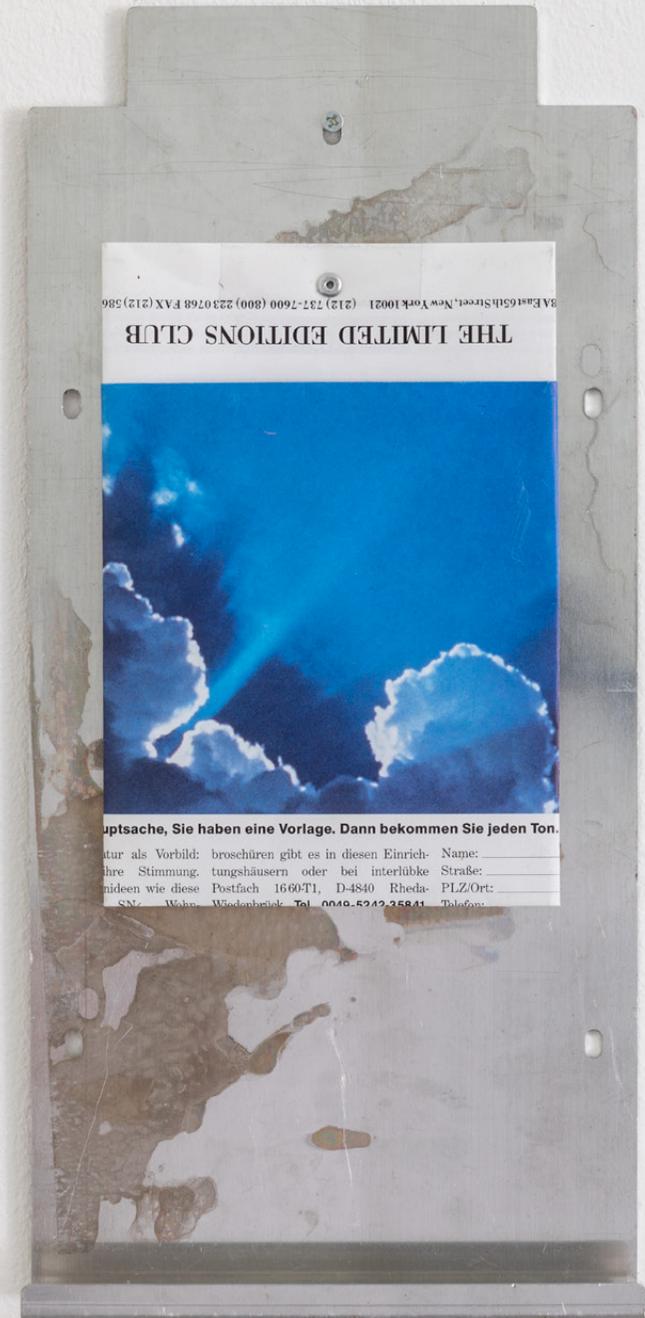
The Limited Editions Club I, 2019

Magazine page, adhesive tape, found metal plate, rivet
32 x 15,5 x 3 cm

And installation view with

The Limited Editions Club II, 2019

Magazine page, adhesive tape, found metal plate, rivet
32 x 15,5 x 3 cm



Untitled, 2019

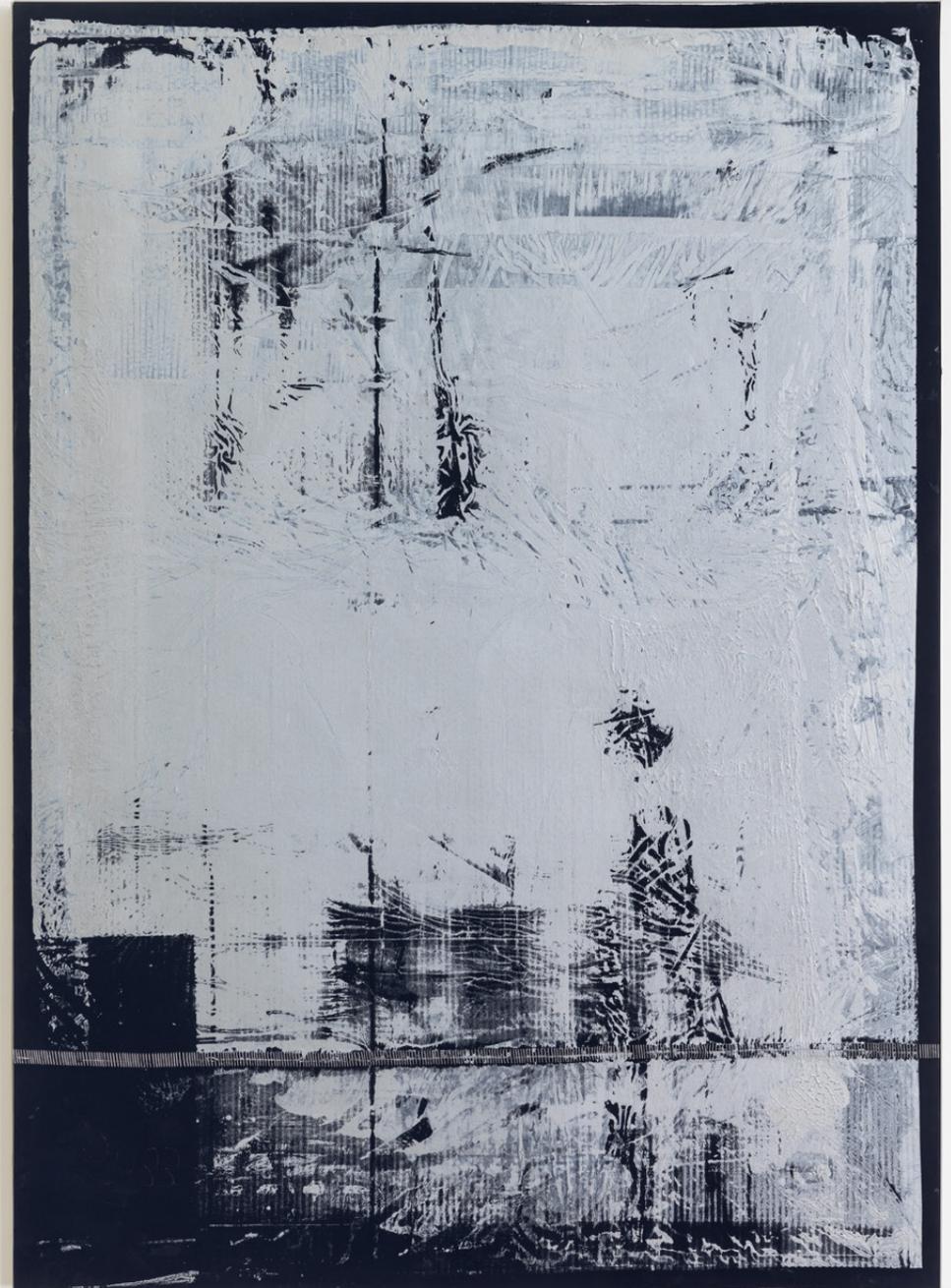
Magazine pages with silverware ads, adhesive tape, found metal structure, rivets
147,5 x 18 x 16 cm



Installation View, *Visual Hell, New Location*. 2019 Fanta MLN, Milan.



HA!, 2019
Silkscreen print on fabric mounted on wood panel, aluminium, iron, adhesive tape, screws
138 x 100 x 2,5 cm



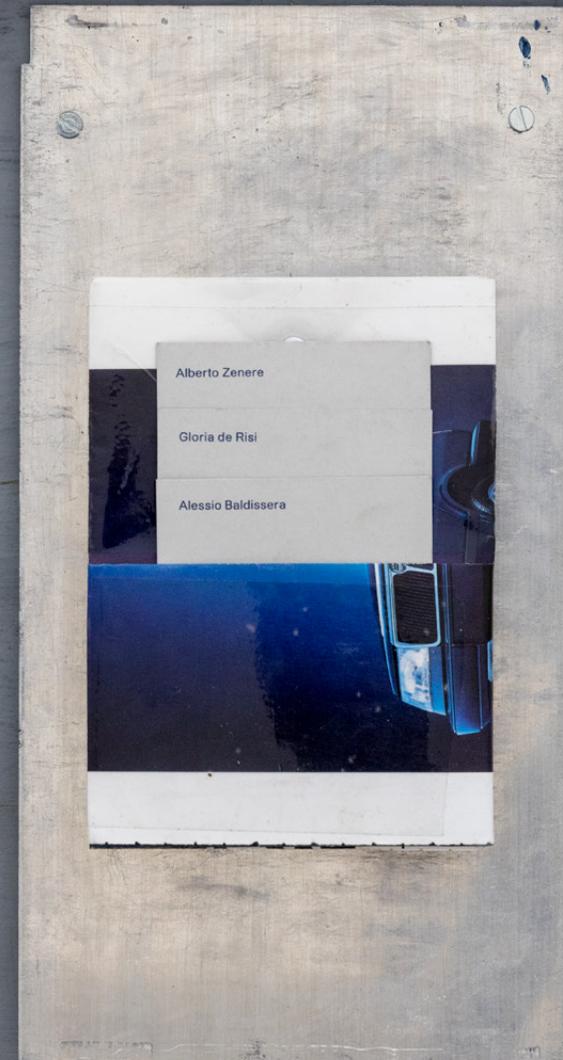
Caretaker(s), 2019

Magazine page, adhesive tape, found metal structure, rivet, variable business card(s)
21,5 x 11 cm

Appropriation and recombination are at the basis of *Exiled in Domestic Life* as well as *Untitled*, *Caretaker(s)* and *The Limited Editions Club I and II*.

If in the first work an image found while researching references for the exhibition is wrapped and overdecorated with adhesive rhinestones, in the same way one would personalize the poster of a beloved star or in certain houses the sofa in the living room would be covered in protective plastic, in the other ones found metal supports are used to display a series of magazine pages taken from *Du Magazine* (issues from the 50's to the late 90's), folded into pockets in order to reveal the temporal time span through the relationships between the fronts and backs of each advertisement page.

Specifically, *Caretaker(s)* holds in its pocket the business card(s) of the people who are taking care of the work itself. This work was installed directly onto the main door of the exhibition space.

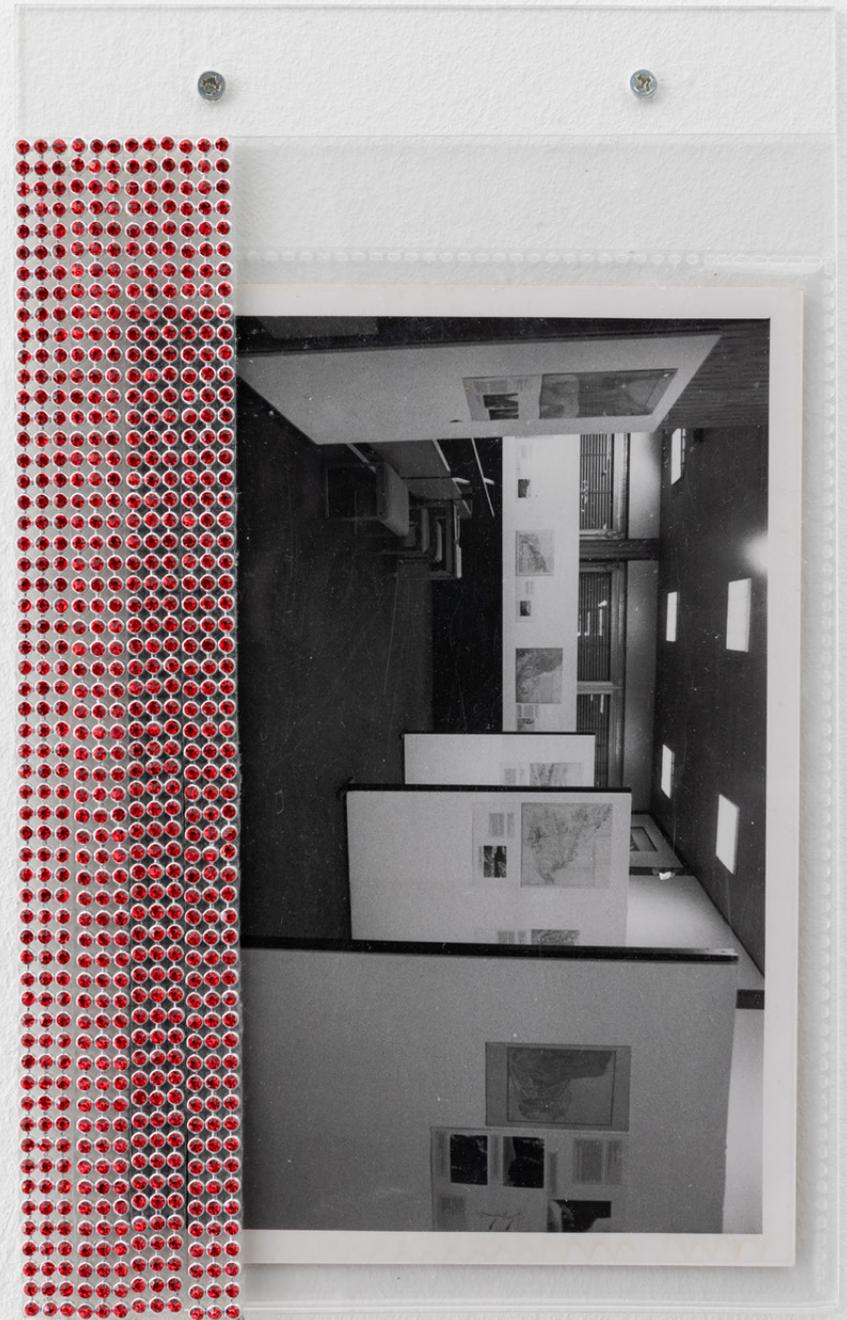


Untitled, 2019 (diptych)
Silk-screen on fabric mounted on wood panel, aluminium, screws
138 x 100 x 3 cm each; diptych



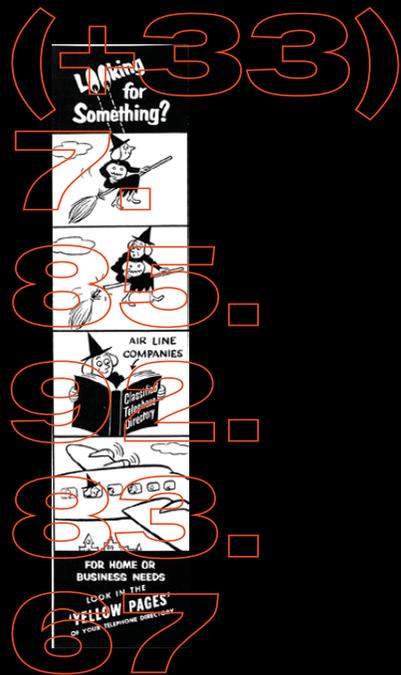
Exiled In Domestic Life, 2019

Found photograph, plastic envelope, acrylic display, adhesive rhinestones
23,8 x 15 cm



Installation View, (+33) 7. 85. 92. 83. 67. 2019 La Plage, Paris.

La Plage is a Parisian off space in a tiny window shop located in a passage near Place de la Republique. The exhibition expands to the window of a hat shop next door visible from the main street, where is displayed a silkscreen print mounted on metal portraying the telephone number of La Plage's director which is the title of the exhibition itself. The passage is now permanently closed by a gate and the works are visible just by appointment; the silkscreen act as an entry key. The show display confuses the actual exhibition space, and emphasize how this context was and still does recall an indefinite set up for goods and products, a shop window that seems to belong to the next door shop, as a sort of off-space or secondary part. The artworks mimicry the logic of advertisements and product display but are composed of leftover or cheap materials and obtained through crafty means of production. A portion of the glass vitrine is oddly covered with a reflective silver film typically used as a privacy barrier for domestic windows, but its use in a public space triggers another inapt minuet of manners.



Installation View, (+33) 7. 85. 92. 83. 67. 2019 La Plage, Paris.



Untitled II, 2019 details

Metal plates, rivets, magazine pages, custom magnet, adhesive tape, reflective film,

fabric
37x100



Caretaker(s), 2019

Magazine page, adhesive tape, reflective film, variable business card(s)
7 x 10 cm



Untitled (Valentina), 2019

Silkscreen print on fabric, metal plate, rivets, magazine page, adhesive tape
50 x 50 cm

All Photography by Aurélien Mole



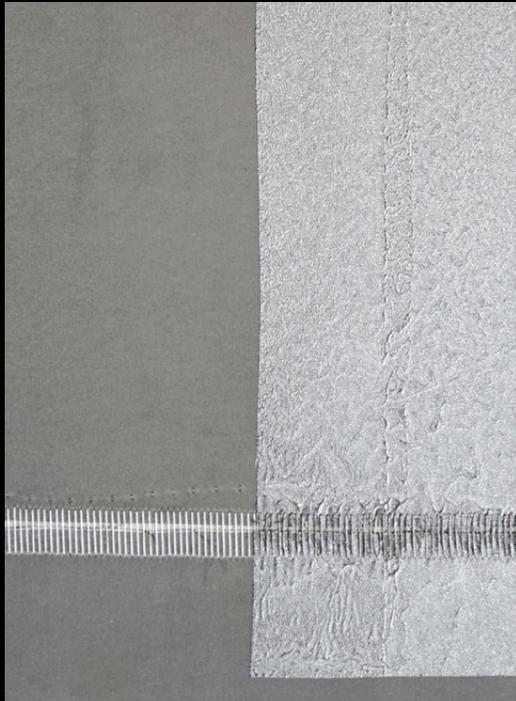
Installation View, *Kiefer Hablitzel Gohner Art Prize*. Messe, Basel
Photography by BAK/OFC Guadalupe Ruiz, 2019



Untitled (RAL 5011), 2019
Stainless steel, adhesive tape, honeycomb cardboard, painted
150 x 210 x 20 cm

Untitled, 2019

Silk-screen on fabric mounted on wood, aluminum, screws, adhesive tape
50 x 70 x 3 cm each; diptych



Untitled (RAL 5011), 2019

Stainless steel, adhesive tape, honeycomb cardboard, painted
150 x 210 x 20 cm

Installation View, *It Might Include or Avoid Feelings*. Hyphen Projects, Milan

Photography by Maurangelo Quagliarella



Untitled, 2019

Silk-screen on fabric mounted on wood panel, aluminium, screws
138 x 100 x 3 cm each; diptych

Installation View, *The Replacements*. Museum Im Bellpark, Kriens
Photography by Martin Stollenwerk



Installation View, *The Replacements*. Museum Im Bellpark, Kriens



You're In Business? I'm In Business. Plymouth Rock, Zürich

Lorenza Longhi raids society for its deceptive structures, codes and verses. This supposedly neutral plunder is remixed and duplicated, highlighting and complicating its primary form. Her work deals with the reproduction, but at a level that exposes its labor, craft and the worker's hand. The modular USM Haller home and office furniture system of 1963 is an icon of mid-century design and aspirational luxury. It has been endlessly noted for its ability to morph and expand between the arenas of working and private life with an unbiased visual cool. It is both Swiss and neutral. The sculptures in this exhibition clone a classic of this system. On inspection they are brazenly unique, non-modular and defy the desire to find use in them beyond the cultural. There are esoteric power dynamics at play here, a rejection of the increasing tendency towards the 24-hour-a-day home/office office/home, a questioning of standardized good taste and a reminder that nothing can be nonpartisan. At Plymouth Rock, a cast-off space meant as a near windowless office, they demand to be seen as both pure sculpture and binary referent in their natural habitat. The ability to view these works is slippery as their existence flickers around their perceived nature and the truth of understood existence. Longhi speeds us into a rendered world on the other side of the uncanny valley, forcing a questioning of more than the artisanal art object. What is reality here, the simulacrum or the impression of the mass produced lie? Who is in control when the fraud is faked?

Text by Mitchell Anderson



Installation View, *You're In Business? I'm In Business.* Plymouth Rock, Zürich



Untitled, 2019

Untitled, 2019

Untitled, 2019

Steel, honeycomb cardboard, adhesive tape

150 x 75 x 35 cm each

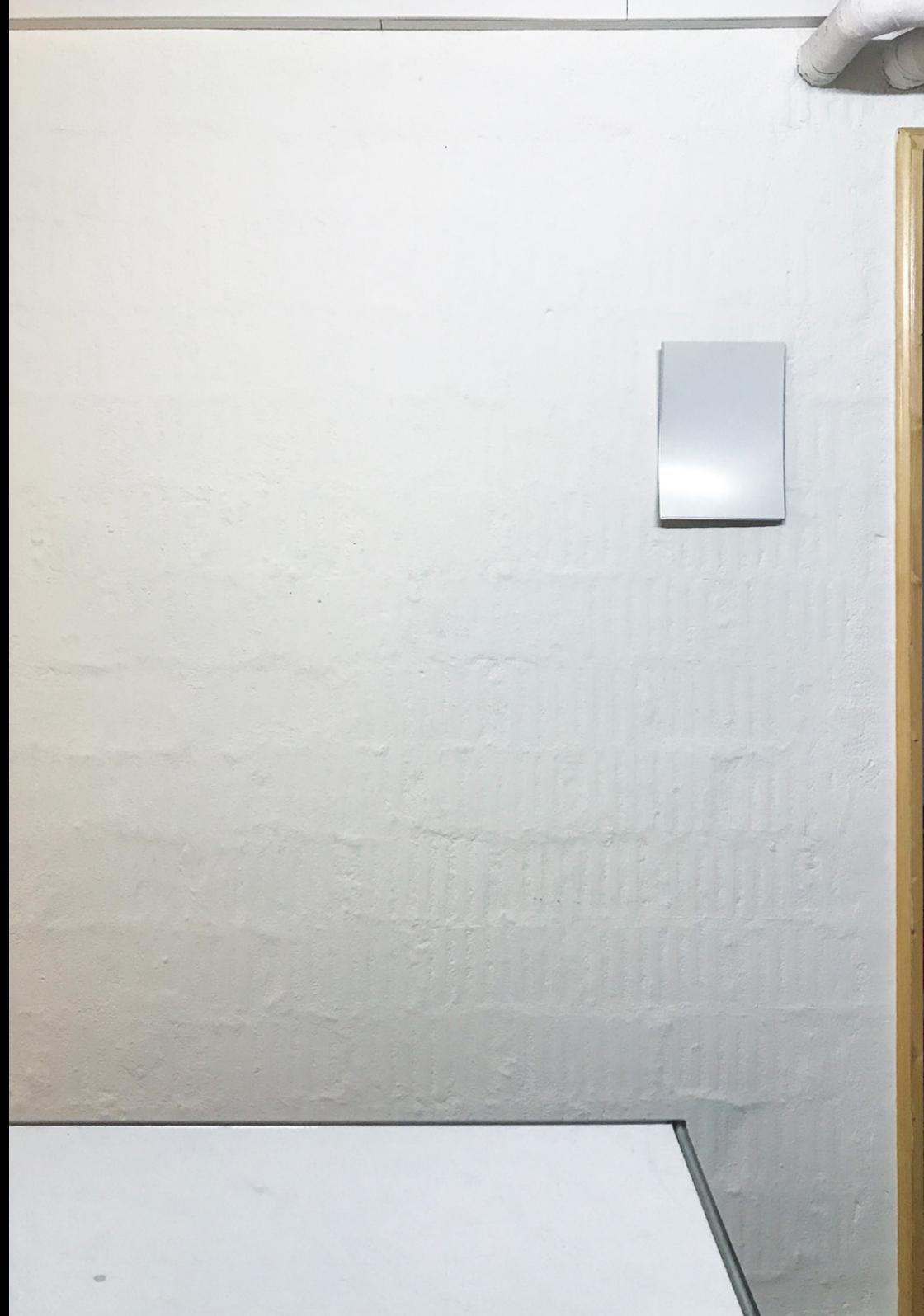
Untitled, 2019

Custom neon 120 cm



Fax Or Fiction, 2017
Bent sign display
30 x 22 cm

Fax Or Fiction's sculptural features are obtained through the act of actually removing the sign display from an office's wall. A stolen ready-made.



Untitled, 2019
Steel, honeycomb cardboard, adhesive tape
150 x 75 x 35 cm

All Photography by James Bantone



Untitled (Panoramic Vision II)

Silk-screen on fabric mounted on wood, aluminum, screws

24 x 39,5 cm

Installation View, *Who Knows What The Ostrich Sees In The Sand*. Fanta-MLN, Milan



Untitled, 2019

Welded steel, honeycomb cardboard, adhesive tape
22x75x35 cm

Installation View, *Who Knows What The Ostrich Sees In The Sand*. Fanta-MLN, Milan
Photography by Roberto Marossi



Untitled, 2019

Silk-screen on fabric mounted on wood panel, aluminium, screws
120 x 80 x 2,5 cm

Untitled (Panoramic Vision), 2019

Silk-screen on fabric mounted on wood panel, aluminium, screws
120 x 80 x 2,5 cm

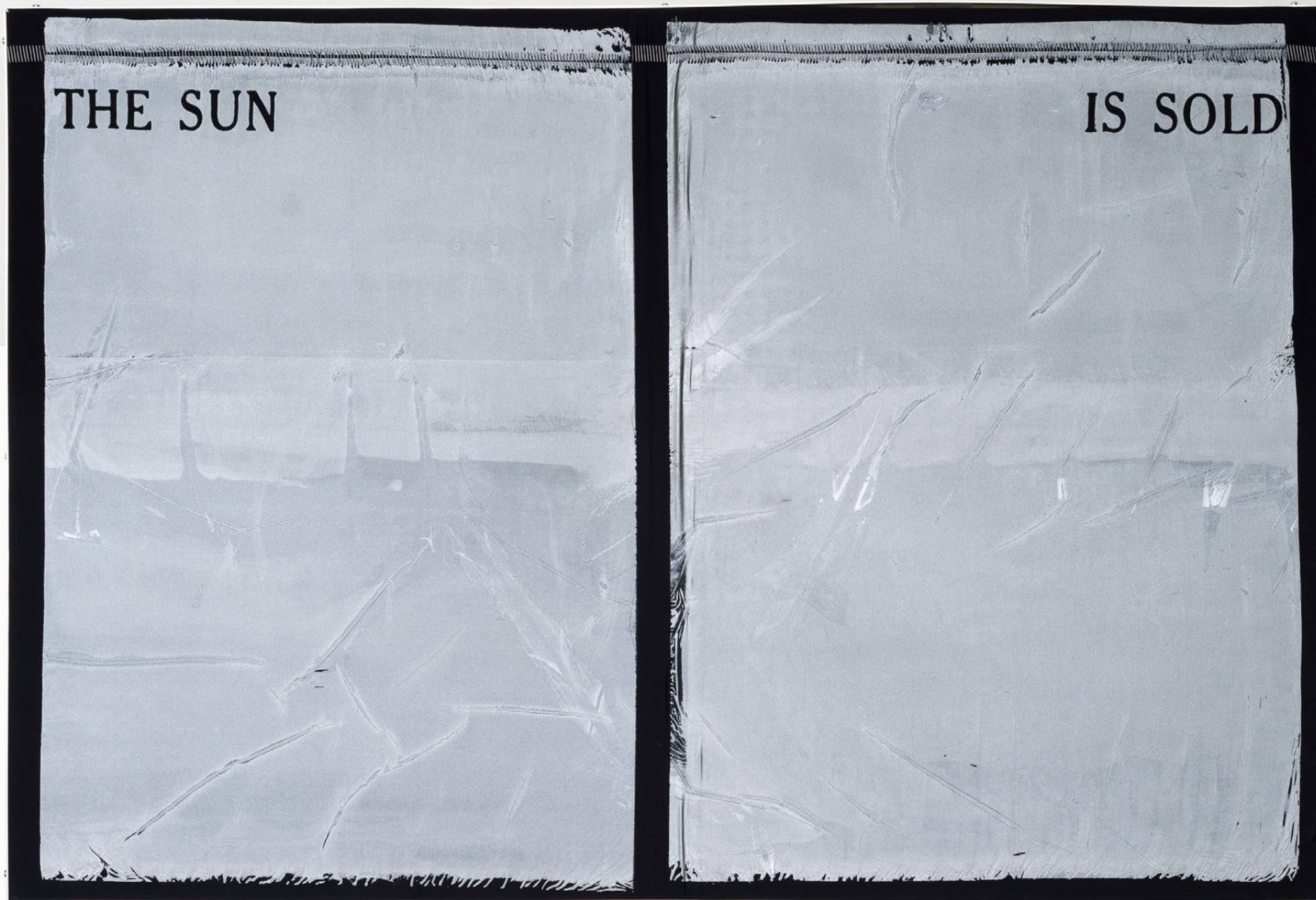
Installation View, *Plattform 19*, CACY, Yverdon Les Bains



Untitled, 2019

Silk-screen on fabric mounted on wood panel, aluminium, screws

120 x 80 x 2,5 cm



Untitled (Table 1), 2018
Silk-screen and adhesive tape on table
Variable dimension

Exhibition View, *Room of Requirements*. NEST, Zürich, CH. Curated by 4th Existence
Photography by James Bantone and 4th Existence



Untitled (Table 2), 2018

Silk-screen and adhesive tape on table

Variable dimension

Exhibition View, *Room of Requirements*. NEST, Zürich, CH. Curated by 4th Existence

Photography by James Bantone and 4th Existence





Installation View, ECAL, 2018

Business Card, 2018
Honeycomb panel
300 x 128 x 3 cm

Untitled - USM Series, 2018
Steel, honeycomb cardboard, adhesive tape
140 x 225 x 35 cm



Untitled (Brocki), 2018

Untitled (Food Narrations), 2018

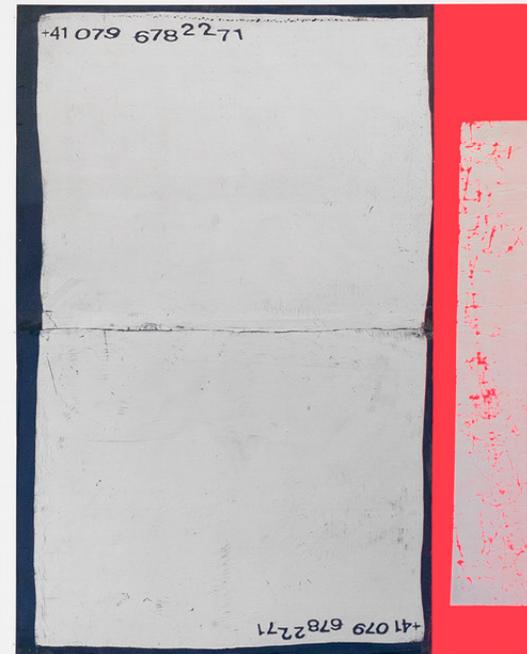
Silk-screen on fabric mounted on wood panel, aluminium, screws
150 x 120 cm each

Installation View, *Chesky's Manor, On The Matter Of Services*. Taylor Macklin, Zürich

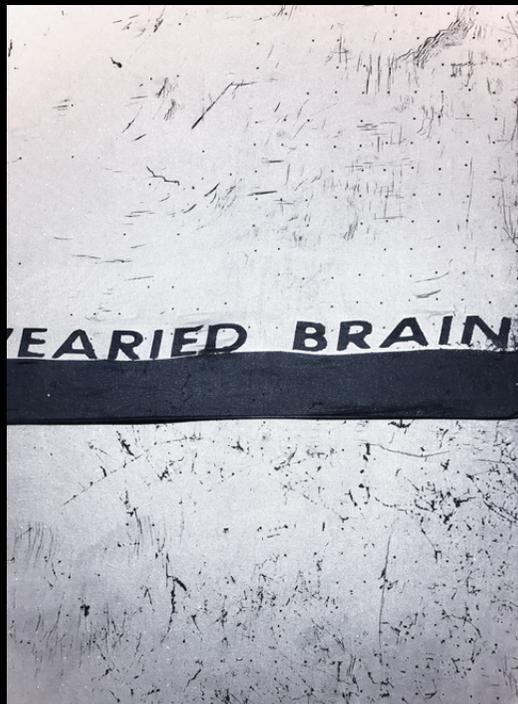
Lorenza Longhi's sculptural and painting practice seeks to pervert concepts of mass reproduction, perception, and consumption. Using materials found in dumpsters, deserted garages or on street corners, she adopts laborious craft techniques to produce altered versions of ubiquitous furniture, billboards, and motifs from bygone advertisements. Since 2016, she has produced a series of silver mono-screen printed paintings that muse on the surfaces and protocols of urban space: how we pass through it and the marks we leave behind. Relocating from sprawling Milan to lakeside Lausanne during their production, the nuances of such spaces became particularly pertinent. In the paintings, the colour silver acts as a screen or space of possibility.

Paradoxically, a printing technique traditionally used to create identical, mechanical copies here serves to reveal the artist's hand. The silver ink used by Longhi cannot absorb easily into the nylon fabric surface, resulting in a clogged and irregular exterior. This purposefully clumsy method is highly susceptible to the marks of her labour, acting as a trace of elements in and out of her control. Initially appearing precise and clean, on closer inspection the works reveal themselves to be highly uncontrolled.

Text by Rosa Tyhurst



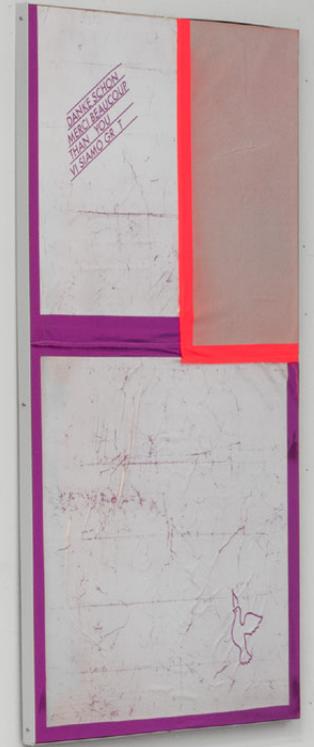
Untitled, 2018
Silk-screen on fabric mounted on wood panel, aluminium, screws
150 x 120 cm



Business Card, 2017
Honeycomb cardboard
300 x 118 x 3 cm



Installation View, ECAL, 2017



Painting And Partition, 2017
Acrylic on honeycomb cardboard
290 x 250 x 3 cm

Untitled (Danke etc.), 2107

Silk-screen on fabric mounted on wood panel, aluminium, screws
150 x 100 x 3 cm



Two Cuties Waiting, 2017
Acrylic and found image on honeycomb cardboard
150 x 118 x 3 cm



Untitled, 2017

Laser prints on A4 paper, pearlescent pigments, dirt, plexiglass, screws
8 pieces 31 x 28,5 cm each



Untitled, 2017 (detail)

Laser prints on A4 paper, pearlescent pigments, dirt, plexiglass, screws



Untitled, 2017 (detail)

Laser prints on A4 paper, pearlescent pigments, dirt, plexiglass, screws

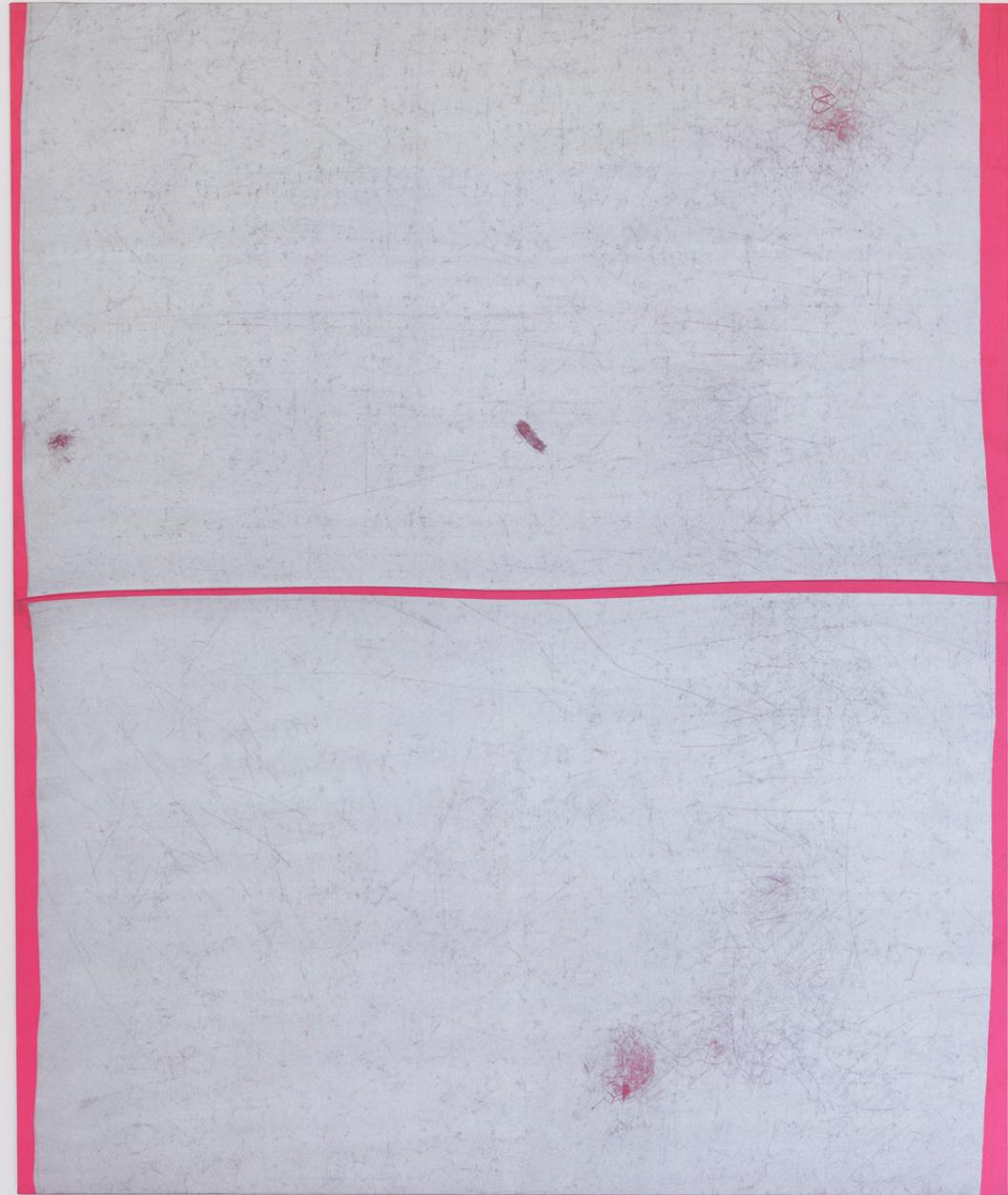


Installation View, *Today Is Not That Great*. Fanta, Milan.
Photography by Roberto Marossi



Today Is Great (La Vita Dolcissima), 2017
Silkscreen and etchings on fabric
147 x 120 cm

Installation View, *Today Is Not That Great*. Fanta, Milan.



Untitled, 2017
Iron, glass, soda water
310 x 215 cm

Installation View, *Today Is Not That Great*. Fanta, Milan.

