

lorenza  
longhi  
Selected Works

*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*

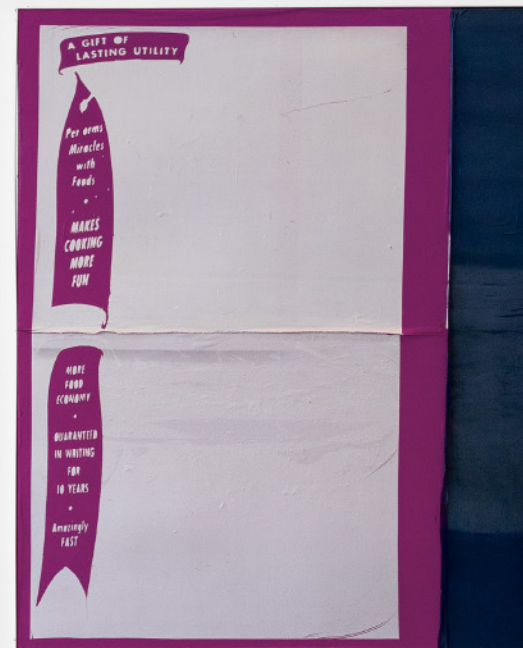
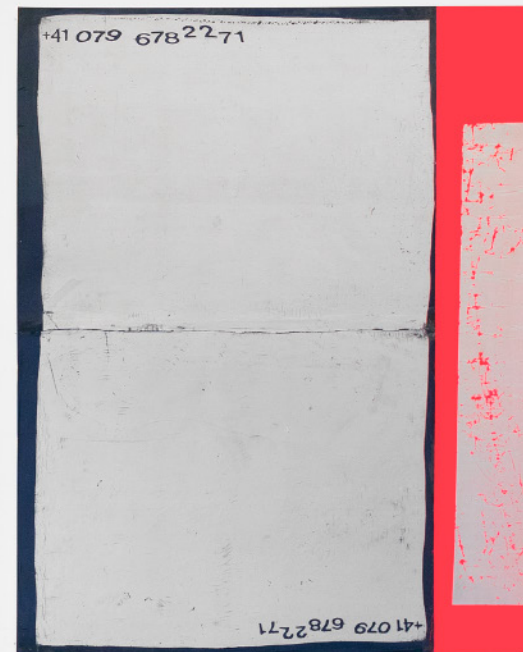
Silk-screen on fabric mounted on wood panel, aluminium, screws  
150 x 120 cm each

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

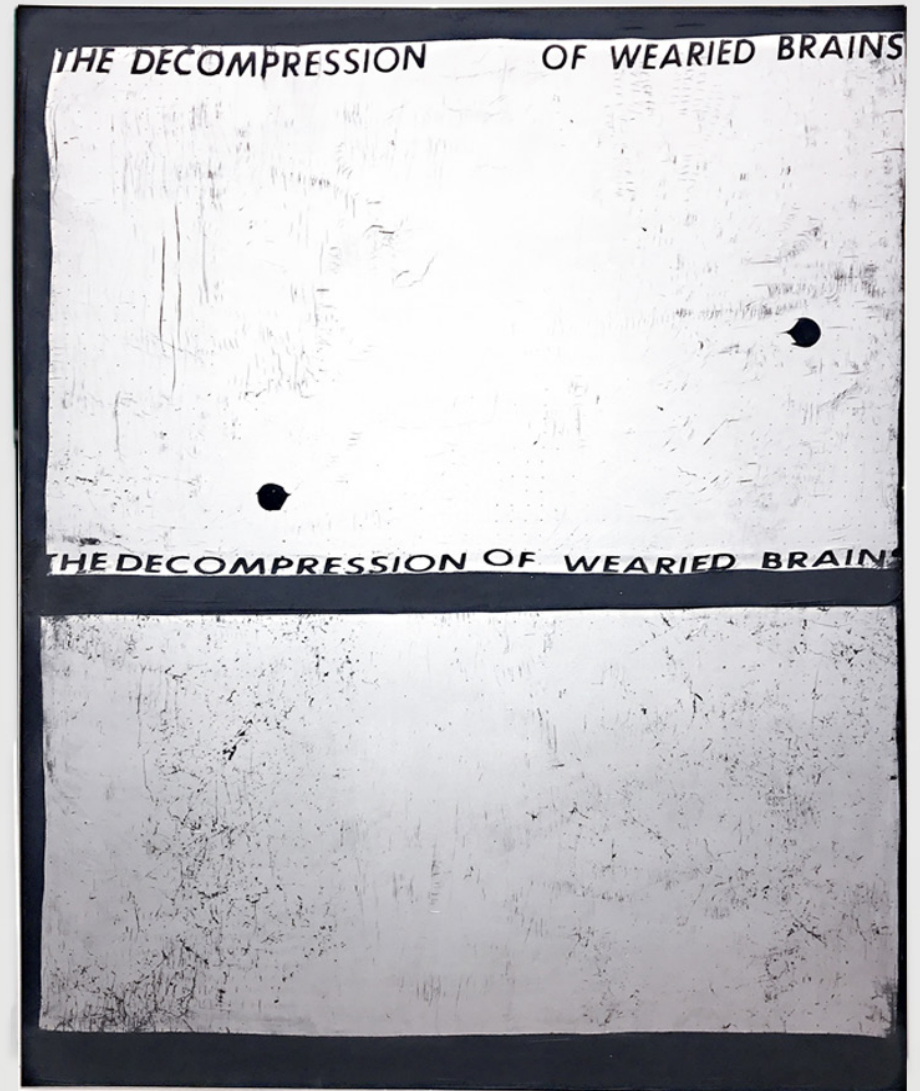
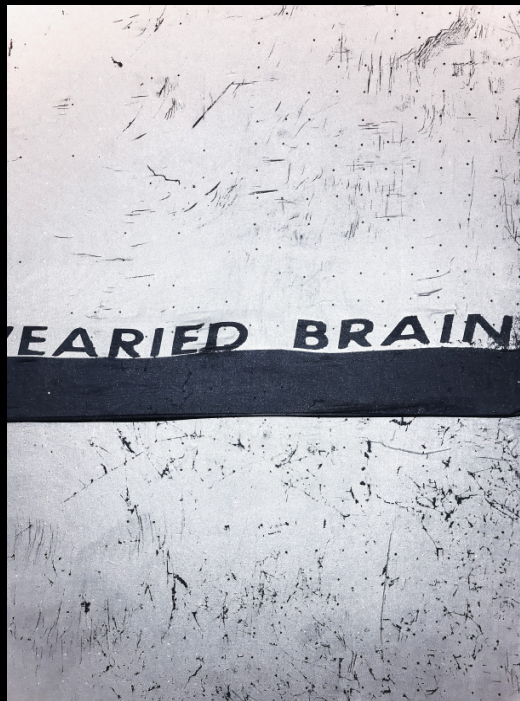
Lorenza Longhi's sculptural and painting practice seeks to pervert concepts of mass reproduction, perception, and consumption. Using materials found in dumpsters, deserted garages or on street corners, she adopts laborious craft techniques to produce altered versions of ubiquitous furniture, billboards, 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.

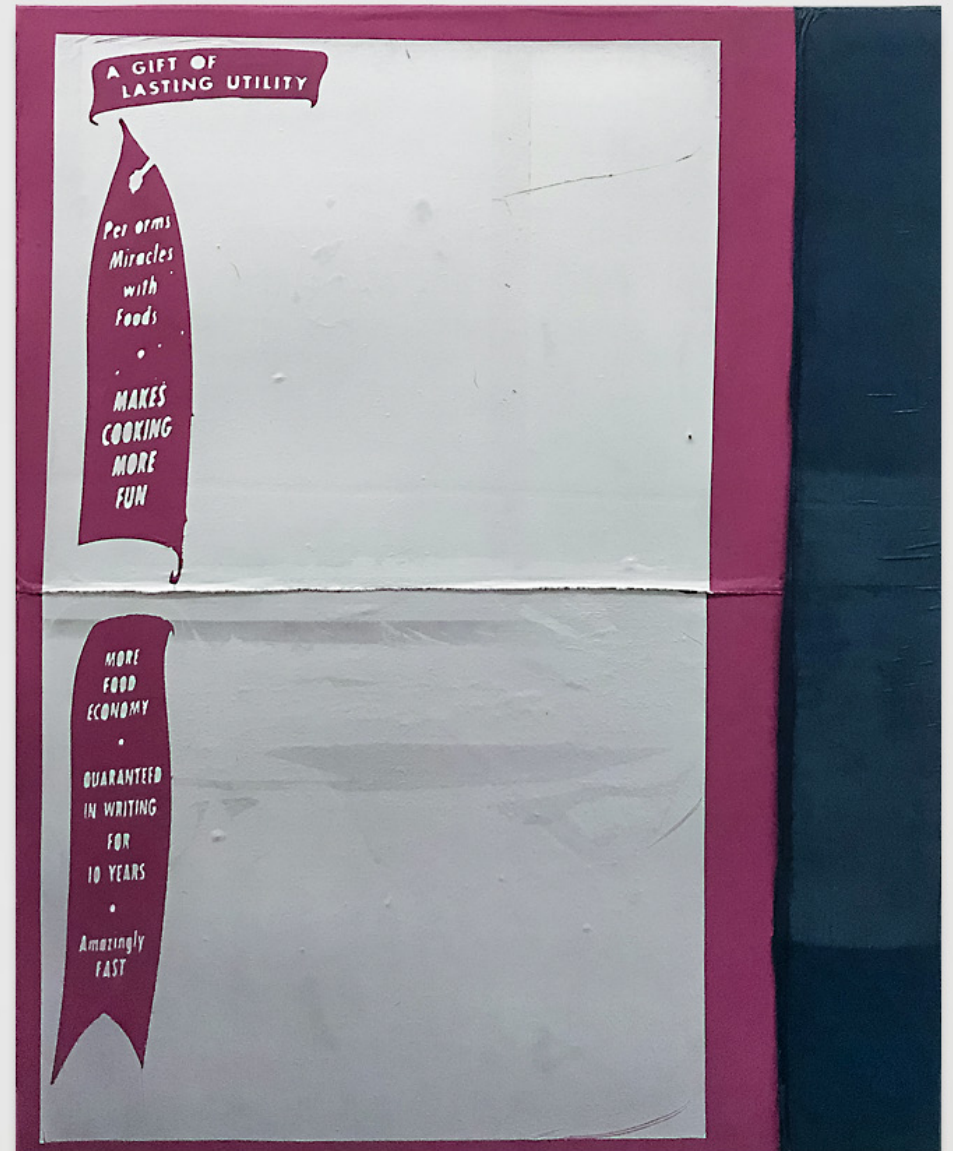
Text by Rosa Tyhurst



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



Untitled (Food Narration), 2018  
Silk-screen on fabric mounted on wood panel, aluminium, screws  
150 x 120 x 2,5 cm





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



"U Save Me", aka USM (Ghost Track) - USM Series, 2018  
Honeycomb cardboard, rivets, nightlamps, table fan, stickers  
300 x 75 x 35 cm

Installation View, *A Thin Sliver Of Night*. Alienze, Lausanne  
Photography by Quentin Lacombe



Installation View, ECAL, 2017



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

*Untitled (Wall), 2017*

Silk-screen on fabric mounted on wood panel, frame  
43 x 30 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







Installation View, *Going Bananas*, 2018. Wishing Well, Lausanne



*Untitled (Queen of home)*, 2017  
Silk-screen on fabric mounted on wood panel, aluminium, screws  
150 x 100 x 3 cm

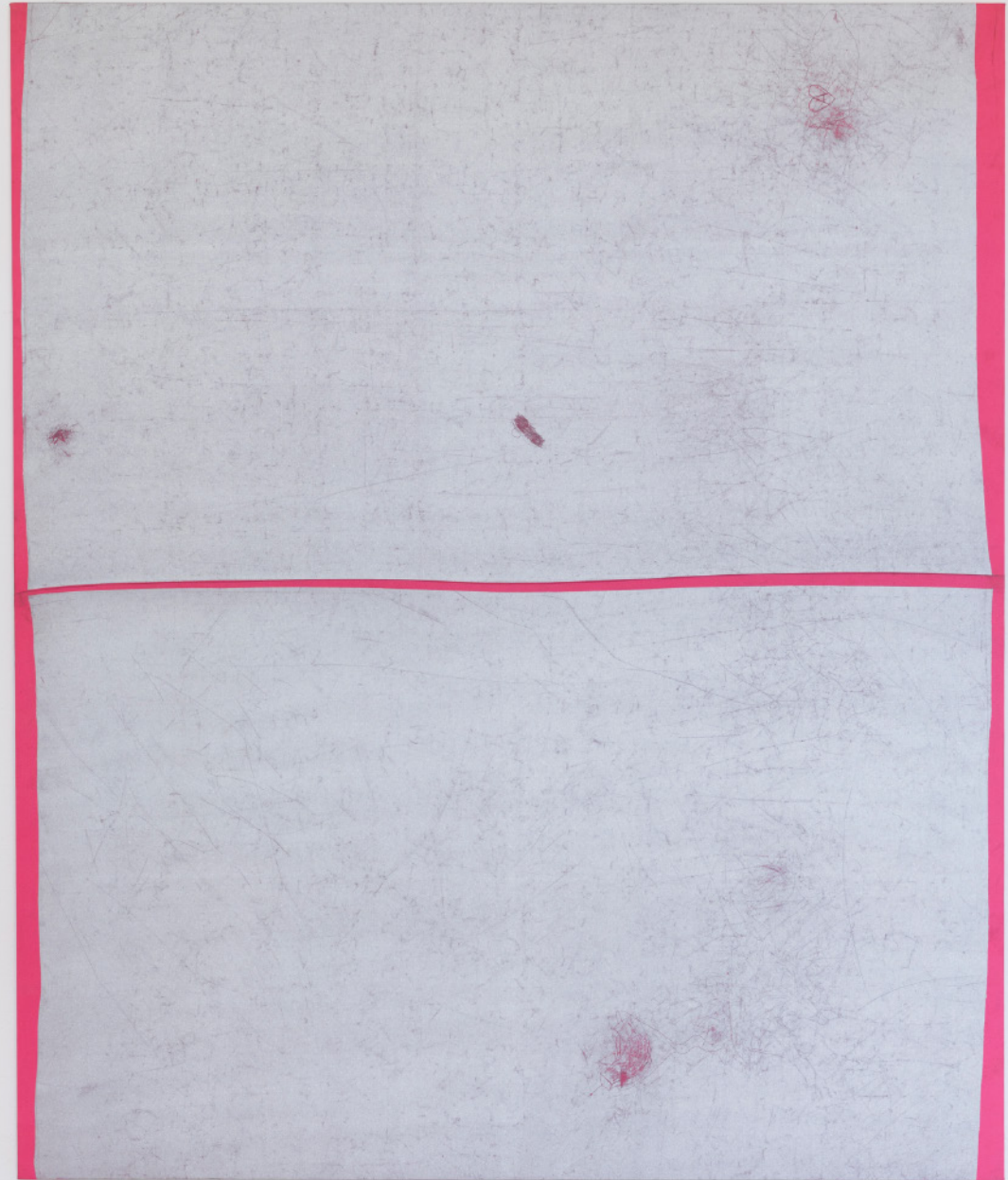
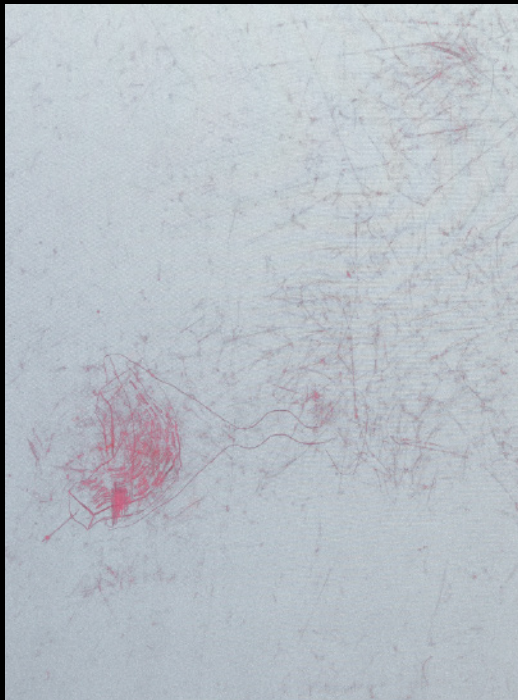


Installation View, *Today Is Not That Great*. Fanta, Milan.  
Photography by Roberto Marossi



*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.

