

lorenza  
longhi

2025  
Selected Works

Lorenza  
Longhi

(b. 1991, Lecco, IT; lives in Zurich, CH) studied at the Brera Academy of Fine Arts and ECAL in Lausanne.

She has exhibited widely throughout Europe, with solo shows at Kunstverein Freiburg (DE); Kunsthalle Zurich (CH); Ordet, Milan (IT); Weiss Falk, Basel (CH); Bungalow, Berlin (DE); Fanta-MLN, Milan (IT); and Plymouth Rock, Zurich (CH). Her works have been included in group exhibitions at Halle für Kunst Steiermark, Graz (AT); Layr, Vienna (AT); Bonner Kunstverein, Bonn (DE); MACRO, Rome (IT); Fondazione Prada, Venice (IT); Kunstverein Bielefeld, Bielefeld (DE); Kunsthalle Zurich (CH); Quadriennale di Roma, Rome (IT); Villa Vassilieff, Paris (FR); and Fondazione Sandretto Re Rebaudengo, Turin (IT). In Milan, she was a co-founder of Armada (2014–2018).

In 2020, she received the Shizuko Yoshikawa Advanced Award for Young Women Artists and the Swiss Emerging Artist Prize by Société Générale. In 2021, she was an artist-in-residence at the Swiss Institute, New York (US). In 2022, she was among the winners of the International Sculpture Prize awarded by Fondazione Henraux (IT). In 2025, she won the Manor Art Prize.

Lorenza's work involves the reproduction or direct utilization of specific objects and visual elements—from furniture pieces to components taken from advertisements and communication strategies. She selects elements that function as statements, referencing and embodying power structures. This is achieved through reproduction using craft-based techniques and methods, employing non-traditional yet highly specific materials and labor.

All selected elements are recombined, with references sometimes overtly present and other times subtly altered or dispersed to enhance their stealth. At times, they address niche audiences; at others, they impose their assertive presence.

Installation view of *How About Another Problem?* Kunstmuseum Winterthur. 2025  
Manor Kunstpreis 2025

How About Another Problem? Lorenza Longhi's

exhibition title could be understood as programmatic. Evidently it neither has anything to do with the joy of being awarded the Manor Art Prize, which is recognized across Switzerland, nor is it about the good fortune of exhibiting in a famous museum; instead, the focus is another problem—is it the acceptance of the prize or perhaps the exhibition itself?

She still owes us an answer to this question; as is appropriate for a succinct title, the question itself attracts adequate attention. Of course, Longhi knows best how to approach problems related to exhibitions and is coyly toying with the expectations and conventions of today's art market whose problems are expressed in the exhibited works in a number of ways.

Her presentation, however, begins not with a problem but an intervention in the top-notch collection of Postimpressionist painting that is hardly recognizable as an intervention at first glance: among fine interiors by Pierre Bonnard, Édouard Vuillard, and Henri de Toulouse-Lautrec, she positioned a comfortable-looking seating group of the type that was once created for the Palazzo delle Esposizioni in Rome. The expansive piece of furniture, which is more like a seating landscape, makes it possible for visitors to tranquilly view the turn-of-the-century masterpieces on display. Two things, however, disturb this presentation: a silver-gray "paint smudge" on the brown upholstery and the surprisingly shabby quality of the manufacturing that contrasts so strikingly with the high standards of Italian design. As a matter of fact, it is not an original but a copy made by a company that specializes in producing film sets. In the world of cinema, objects exist only for the camera and do not have to prove themselves in everyday life. Such homemade versions of design classics frequently appear in Longhi's work and can be interpreted as both a critique and a valorization of a specific type of lifestyle. The "paint smudge" is actually a screenprint that the artist applied in her characteristic do-it-yourself manner, that is, without using a rigid screen frame. In doing so, she additionally undermines the design character of the object and resolutely draws attention from the everyday object to the aesthetic object. *Treat Yourself to a Break* was the title of one of her previous exhibitions. The invitation was likewise serious: benches for viewing art in a relaxed fashion were positioned throughout the gallery, beckoning to visitors. Interventions of this sort instantly make visitors into part of a sophisticated play with the conventions of exhibiting and viewing. Longhi also created the benches as sculptural highlights in the space—serving the double purpose of art and useful object. The same applies to the artist's second intervention in the collection of Cubist painting and sculpture. In this space, she positioned a "real" still life, consisting of an XL soda can and an artificial flower made of the finest fabric. Visitors who take a closer look will notice that the latter is equipped with a mini surveillance camera. The contrast between the painted still lifes by Le Corbusier, Amedeo Ozenfant, and Georges Braque and Longhi's attempt to make a sculptural still life could not be greater. The mundane soda can is reminiscent of Pop art, and its trashy appearance also rejects conventional table culture, which even the radical Cubists never challenged. Longhi decidedly opens art to the world of today—not least of all with the subtly hidden reference to today's surveillance society, which is also omnipresent in a museum with its ideally invisible security systems. In this way, essential methods practiced by the artist are manifested that already foreshadow *How About Another Problem?*: she connects the tradition of institutional critique of the 1990s with strategies of appropriation and do-it-yourself approaches of contemporary art. *How About Another Problem?* extends over four rooms of the exhibition space.



Installation view of *How About Another Problem?* Kunstmuseum Winterthur, 2025  
Manor Kunstpreis 2025



Installation view of *How About Another Problem?* Kunstmuseum Winterthur, 2025  
Manor Kunstpreis 2025





P/A 1, 2025

P/A 7, 2025

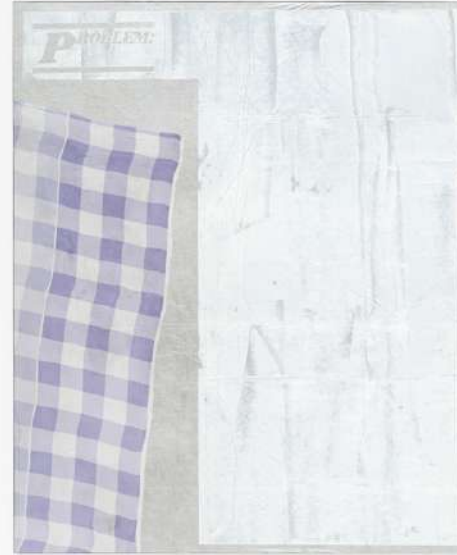
dyptichs; silkscreen print on fabric mounted on wood panel, aluminum, screws  
170x140 cm each panel



P/A 8, 2025

P/A 6, 2025

dyptichs; silkscreen print on fabric mounted on wood panel, aluminum, screws  
170x140 cm each panel

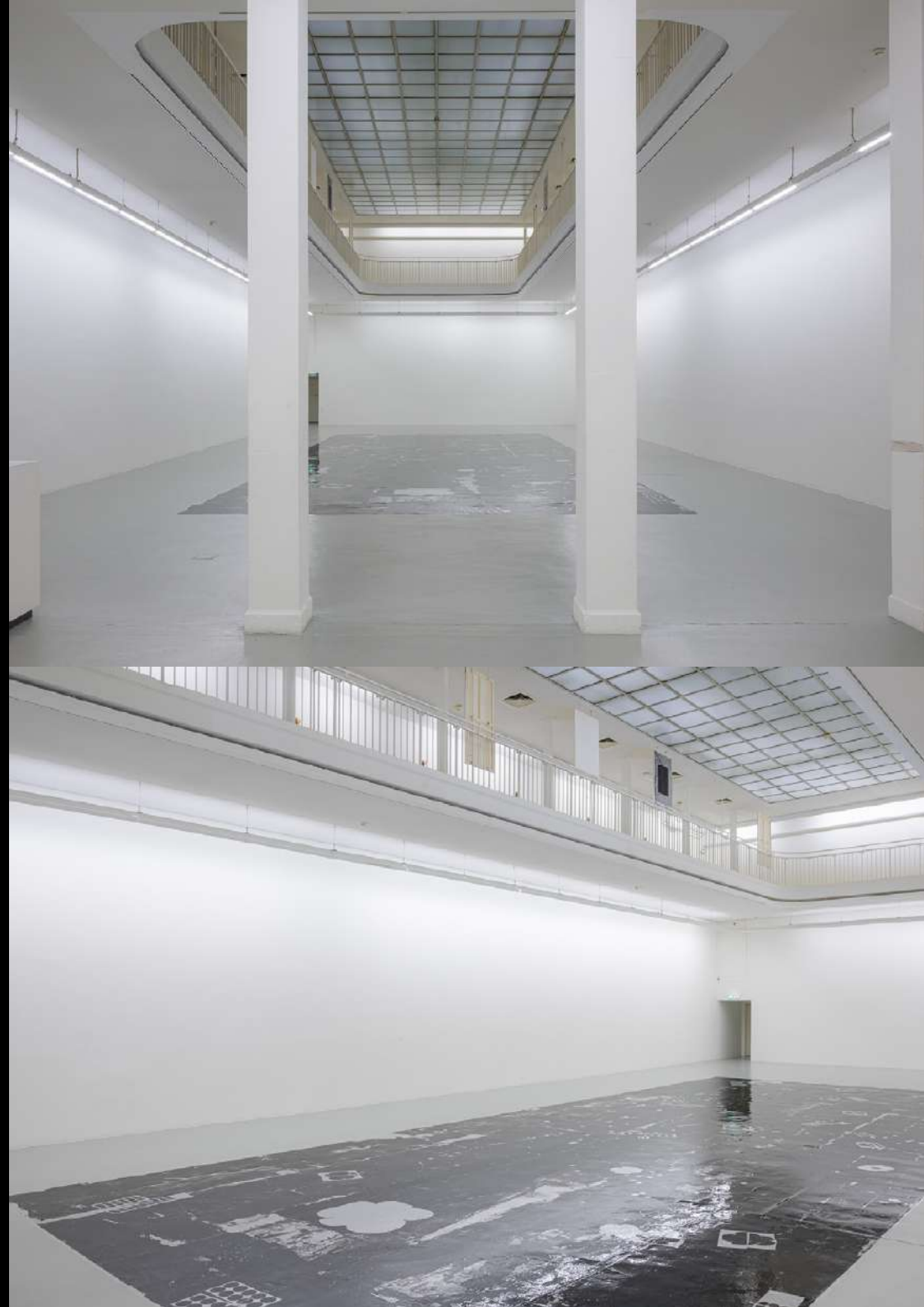


Installation view of *Dazzle Dazzle*. Kunstverein Freiburg, Freiburg, 2025

Imagine arriving right at the aftermath of a lavish celebration. Lights on, party's over. The remains of what once was unbridled luxury now sparkle scattered around, clumsy witnesses of opulence turned bare ruin. In *Dazzle Dazzle* the high and the low come together in an ultimate trickled-down "bal de d butantes" where the glamour of luxury reveals its eroded protocols. Ostentation is traced through its remnants, and waste is revealed as both a psychological need and an economic condition. Lights on, party's over, yes ... but the rhythm hasn't stopped: its dysfunctional organisation is simply accentuated, getting closer to a rave while maintaining the capacity to shine.

Approaching observation, mimicry and amateurishness as strategies to engage with taste and its implications, Lorenza Longhi appropriates the language of fashion and pins down how desire is constructed, displayed, and performed within consumerist society. She hijacks mechanical reproduction and exhausted standardisation, crafting liveliness out of what could be just perceived as the most classical nightmare. Decoration holds a special place here, jauntily reclaiming the power to strip down seemingly fixed systems, and redefining notions of value and permanence. Get ready to tip-toe among sequins, stencils, ribbons, and grapples ... it's them setting the tempo of the next get-together. x Overall, by intercepting given systems, Longhi crafts liveliness out of what could be easily perceived as the most typical nightmare: arriving late at a societal debut, being off the grid of something considered unchangeable. In a similar vein, Longhi's set-ups often toy with the given architecture, making the most of existing structures while also manipulating the perception of space, or aligning this to the narrative of the show. On the above floor of Kunstverein Freiburg a series of suspended silkscreen paintings seemingly gazes down from the balcony running across the perimeter of the room. These were made following a rather dysfunctional screen-printing technique developed by the artist in the past years, which involves the direct application of stencils, stickers, textiles and other solid elements of various nature on deadstock nylons, other synthetic fabrics and Tyvek.

Extract from a text by Caterina Avataneo





Installation view of *Dazzle Dazzle*. Kunstverein Freiburg, Freiburg. 2025

Details of *Unswept Floor*, 2025 Silkscreen ink on PVC, sequins 1600 x 6,85 m

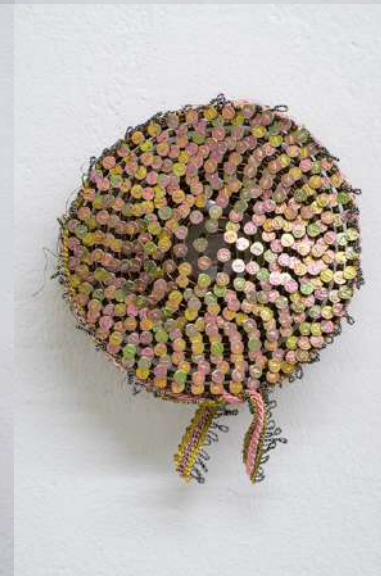


*Corsage (Blue)*, 2025 Coil nails, trimmings, glue  
10 cm diameter





*Corsage (Vivid)*, 2025 - Coil nails, trimmings, fake flower petals, glue  
*Corsage (B&W)*, 2025 - Coil nails, trimmings, fake flower petals, glue  
*Corsage (Ruffled)*, 2025 Coil nails, trimmings, glue  
*Corsage (Festive)*, 2025 - Coil nails, trimmings, glue  
*Corsage (Rose Gold)*, 2025 - Coil nails, trimmings, glue  
*Corsage (Pale Pink)*, 2025 - Coil nails, trimmings, glue  
*Corsage (Beaded Blue)*, 2025 Coil nails, trimmings, glue  
*Corsage (Pink)*, 2025 - Coil nails, trimmings, glue  
*Corsage (Pale Greens)*, 2025 - Coil nails, trimmings, glue



*Untitled, 2025*

Silkscreen ink on fabric mounted on wood panel, sequins, nails, aluminium, screws  
120 x 150 cm





*Untitled, 2025*

Silkscreen ink on fabric mounted on wood panel, aluminium, screws  
120 x 80 cm



Installation view of *Dazzle Dazzle*. Kunstverein Freiburg, Freiburg. 2025

All Photos by Marc Doradzillo



*Michelin-starred Plate, 2025*  
Laquer on found plate, label

Installation view at Zurich Biennale (Uster), 2025 Bechtler Stiftung  
Curated by Mitchell Anderson and Daniel Bauman





*General Practice, 2025*  
Silkscreen print on plastic  
Dimensions variable  
Photography by Viktor Fordell



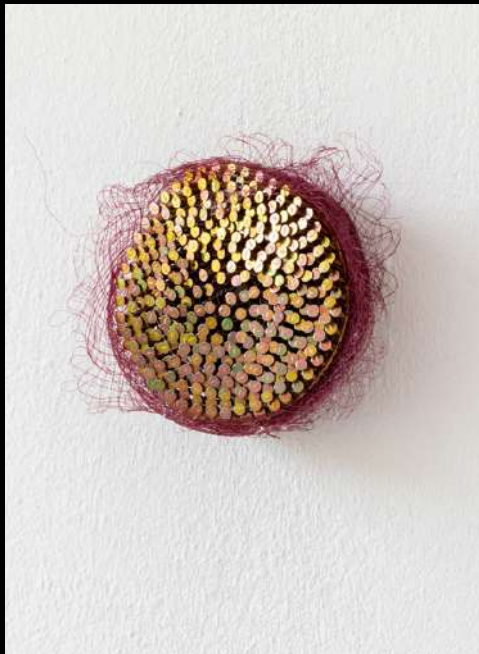


Installation view of *Bill Bollinger, Lorenza Longhi, Alan Michael. Fanta-MLN 2025*  
*Wall piece, 2021-2025*  
Crystal clear adhesive tape  
Dimensions variable according to the length of the wall

*Corsage (Burgundy), 2025*  
Coil nails, trimmings, glue  
10 cm diameter

Photography by Roberto Marossi

Vertical strips of clear adhesive tape cover a 16 meters wall, so that it glistens slightly. The gesture toys with the architecture, choreographing the viewer's experience while bringing the outside in.  
A bouquet of nails, their shimmering heads wrapped in ribbons. The nails forget their predetermined intent, as the distinction between function and decoration comes undone.



Installation view of *Gardens of Dreams*. Edition VFO, Zurich  
Untitled (blue), 2024  
Untitled (red), 2024  
Untitled (black), 2024  
Siebdruck auf satiniertem Papier

Works realized with the support of Kunstsammlung des Kantons Zurich  
Photography by Bernhard Strauss

Lorenza Longhi's new series of screen prints, created for the exhibition "Gardens of Dreams," comprises three identical subjects in different color versions: "Untitled (blue)," "Untitled (red)," and "Untitled (black)." The works explore questions of authorship, reproduction, and consumer culture.

Oscillating between Pop Art and Minimalism, the works depict abstracted flowers whose centers, as is often the case in Longhi's work, are pierced by camera lenses—a nod to surveillance capitalism and the ubiquitous consumer culture. The motifs are based on photographs of Longhi's flower sculptures. To construct these sculptures, the artist follows YouTube tutorials demonstrating the creation of the famous Chanel camellias from leftover materials. This combination of luxury references with DIY techniques reflects the tension between handcrafting and industrial perfection.

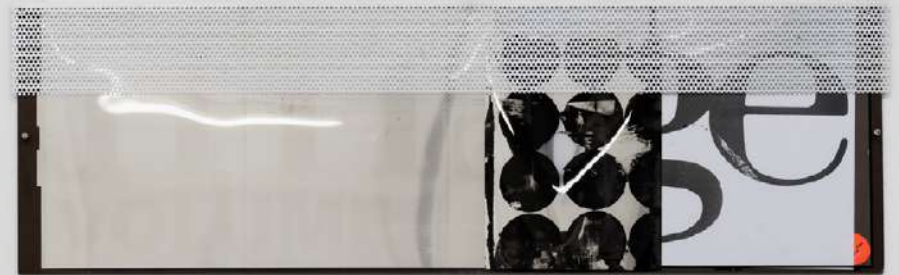
For this edition, Longhi worked with a professional screen printer for the first time, which explains the exceptional precision of the sheets. Longhi deliberately draws on this technique, as well as materials such as cardboard and leftovers from the world of mass production. The seductively bright colors and floral motifs are reminiscent of fashion campaigns and product design, but the camera lenses in the center reveal this aesthetic as a critical commentary on the surface world of consumer culture. The combination of beauty and surveillance points to the mechanisms of seduction and control that are omnipresent in the world of marketing and commodification.



Installation view of *Image Volume*. Duo show with Thomas Julier. Toxi Space, Zurich, 2024

Visitors are welcomed into the exhibition with a charming gift box. Longhi has carefully, perhaps lovingly, customized it with polka-dot stickers and a lace strip. The box contains an iPhone playing an edit of footages of male tennis players practicing the traditional autograph on a Plexiglas plate after winning a match. They sign the glass with a marker, creating the illusion they are writing directly onto the eye of the camera. The video is reflected on a Fresnel lens leaning against the lid of the box. The lens enhances the phone screen like a prosthesis, also reinforcing the immediacy between the autograph scene and its broadcast. As the ink drips onto the lens-turned-screen, we might imagine the players on the other side of the surface. The work deploys a mechanism that seemingly brings us closer, while simultaneously increasing our distance from the source – another screen where our gaze collides. This miniature dream machine encapsulates our desires, frustrations and well-paid heroes. The personalized display barely conceals the commercial relationships it encloses, between a multinational company product, the sport-business and the famous signature that instantly adds value to an artwork. Longhi's last series of works lean towards the allegorical. It shows an enlarged facsimile of the packaging for a ream of paper from a brand called Image Volume on which the artist has placed polarizing films peeled from screens. The films enable proper color display on screens; deprived of backlighting, they work in reverse, obscuring printed words and silk-screened motifs. However, as the surface fades, an imaginary depth or our reality may emerge from a shimmer.

parts of the exhibition text by Sylvain Menétrey





*New Loop*, 2024  
Cardboard box, fresnel lens, adhesive tape, phone, video loop  
17 x 19 x 21 cm

Watch video here: <https://vimeo.com/1141875637?fl=ip&fe=ec>

Photography by Thomas Julier

