

lorenza  
longhi  
Selected Works

Installation View of *Stop Painting*, Fondazione Prada, Venice  
*Untitled*, 2019  
Silk-screen on fabric mounted on wood panel, aluminium, screws  
138 x 100 x 3 cm each; diptych



Miniature of *Untitled*, 2019 inside Peter Fischli *Modellone*, 2021.

Installation View of *Stop Painting*, Fondazione Prada, Venice



Installation View of *minuet Of Manners*, Kunsthalle Zurich, Zurich, 2021. Curated by Daniel Baumann  
All Photography by Annik Wetter



Installation View of *minuet Of Manners*, Kunsthalle Zurich, Zurich, 2021

Minuet of Manners is a one-person exhibition by artist Lorenza Longhi. Her installation involves every element in the gallery, from the furniture to the hanging method as well as the paintings themselves. When surrounded by these elements, the visitor is invited to consider how they look at art – or indeed everything around them. As the title suggests, Longhi leads us in a dance; how we move relates to art spaces and other contexts. How do we behave in a museum? Is it the same as in a shop? Or at home? And how did the artist move when she created these works?

You read Lorenza Longhi's work differently depending on who you are. This, however, is the case for art per se: its meaning is reliant upon one's perspective and this varies depending upon where you are from, your gender, class and mood. This makes art, just like football, Beethoven or fashion, so interesting – or indeed not. Given that you are currently reading this text, the chances are that you are interested in art. You visit exhibitions, look at art, discuss, enjoy or collect it because it makes your life better and opens doors into other worlds. In short, because it makes you think, and thinking is fun. Art equips us, as if in passing, with tools to rethink our thinking. We can free ourselves from familiar trains of thought; this might posit change to society, or to the idea of beauty.

What has this to do with Lorenza Longhi's work? Maybe a great deal, maybe not much, it depends on your perspective. The exhibition title indicates that looking at art always relies on thinking patterns; it's a minuet of manners. The minuet, a French dance and a musical form, de nes, through rhythm and melody, how bodies move in space and how dancers come into contact with one another. The minuet creates a framework for interaction which occurs and then dissipates, yet is always a space for interpretation. What is key is the movement, for this is what connects and dissolves, just like thought binds and releases. Thinking is thus movement and movement is thinking. An interplay develops between analysis and adherence, rejection and acceptance, distance and chaos, closeness and freedom, elegance and cadence, a minuet of behaviours therefore, a minuet of manners.

Every exhibition is a minuet: visitors come into contact with art and engage in a dance with it. Not only with the work, but with the space and other visitors too. And the art equally exists in relation with the space, it presents itself and waits to be seen and absorbed. This can of course fail, or be dull, or ignite passion and incite a desire to possess the work or provoke rejection and strong emotions. Presentation plays an important role.

Lorenza Longhi's exhibition is meticulously presented. A sober, white staircase leads from the second storey to the third. Here, before you enter the gallery, stands a seating arrangement for four people. It is a copy of a museum bench from the Palazzo delle Esposizioni in Rome, which doesn't have to mean any more than that, depending on your perspective. Part of the seat has been silkscreened silver by the artist, so the museum bench may be an artwork. Then you enter the large gallery to the left and initially stand facing a 2.5 metre-tall wall which blocks your view. This solemn barrier is covered with vertical plastic strips, (Crystal Clear Tape,) so it glistens slightly. It might be read as an abstract wall work, but it is only a door. At the centre a path opens into the actual exhibition space. This is the second entrance to the exhibition, at this point you really enter, even though you already entered. Now you encounter the most recent paintings by the Zurich-based Italian artist. They do not, however, simply hang from nails on the wall, but on metal rods installed from a hole-based system. This hanging system was developed for the Musée d'Orsay's 1986 opening by Italian architect Gae Aulenti, who led the building's renovation. The idea was that works from the collection could be rehung easily and efficiently thanks to this exhibile system. It was only implemented, however, for a short time, the iron rods and holes were probably too prominent, competing too much with works. And this is exactly what is in play here: not promoting the paintings or presenting them to good effect in a white cube (as galleries like to do). Minuet of Manners engages and plays with the history of exhibition.



Installation View of *minuet Of Manners*, Kunsthalle Zurich, Zurich, 2021

This could be dull, but it is not. For behind it lies the question of how we, the viewers, are dealt with. How are we manipulated? How are we seduced, respected, tricked, illuminated and entertained? Who is trying to please who here, and what are their tricks?

The exhibition *Minuet of Manners* develops through an accumulation of moments: the seating outside, then a rest room or corridor; there the initial, taped wall, then the large gallery and finally the works, the rods and the wall that literally completes the space. Longhi's painting equally develops through layering. First the artist designs a composition on her computer. Then she buys cheap fabric (the first layer), pasting tape strips, sentences or graphics on this (second layer). She then lays out the fabric and prints silver paint onto it using a silkscreen frame (third layer). The frame functions like an oversized brush, generating patches of silver, sometimes dense, sometimes not. Gaps appear, because the material being printed folds over in parts. These are not mistakes, nor are they planned, often they remain and sometimes they are printed over. Then the tape, sentences or graphics are removed and become voids, rendering the material visible (a coming and going, advancing and retiring, like in the minuet). Finally, the material is stuck to a board (fourth layer). The picture is then hung on a wall (fifth layer). Through this process interesting, elegant pictures emerge, perhaps surprisingly. The reason is as simple as it is hard to define: a dialogue comes about, a tension between the method of production, which is so straightforward and easy to comprehend, the artist's formal decision making and the «mistakes» and how they bring the method, material and paint to light, as if these wanted to break free. Each of these ideas could spark a long narrative – on abstraction, say, its claims and ideological background. Or on happenstance and the power of the artist. How, for example, she makes painting into memes by running slogans across her pictures. Like the motivational phrases with which banks and art fairs greet us (Incredibly Global), the self-optimisation mottos of fitness centres and consultants (Action Taken) or beautiful new phrases that emerge, like haikus, from our art and consumer culture: Inconspicuous Consumption. Longhi's art, seeming at first so elegant and light-footed, draws us into the murky depths of contemporary life. These works are at once memento mori and memento memes.

Text by Daniel Baumann



*Untitled ((Baroque Prelude)), 2021*

Silkscreen print on fabric mounted on wood panel, aluminum, screws  
124 x 217 x 2.5 cm

*Untitled, 2021*

Silkscreen print on fabric mounted on wood panel, aluminum, screws  
120 x 145 x 2.5 cm

*Untitled (Again), 2021 part 1/2*

Silkscreen print on fabric mounted on wood panel, aluminum, screws  
110 x 135 x 2.5 cm



*Business Card, 2021*  
Metal shelves, screws, belts  
150 x 100 x 3 cm



*Untitled (Red Treat)*, 2021

Silkscreen print on fabric mounted on wood panel, aluminum, screws  
100 x 60 x 2.5 cm

Photo by Gina Folly



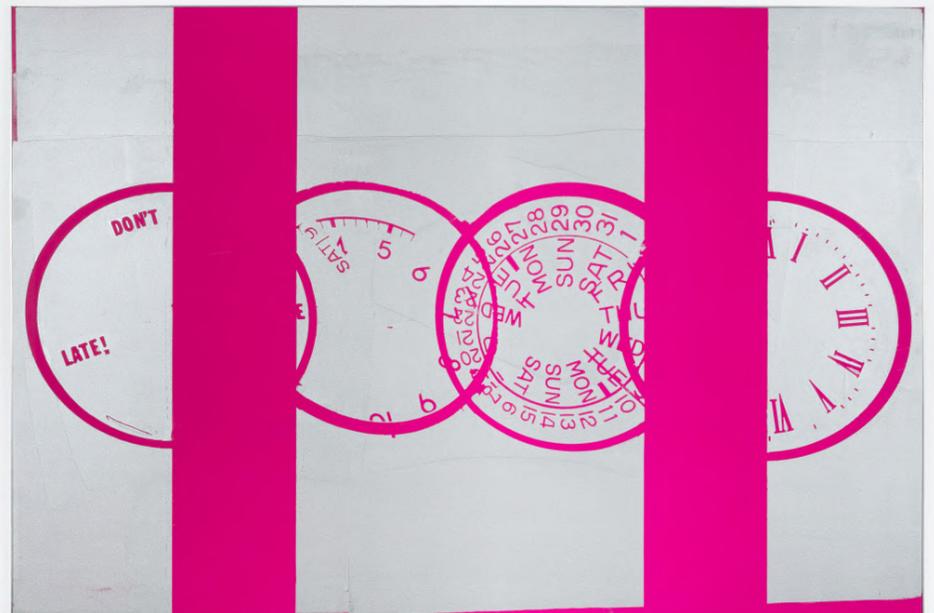
*Untitled (Baisemain), 2021*

Silkscreen print on fabric mounted on wood panel, aluminum, screws  
120 x 80 x 2.5 cm

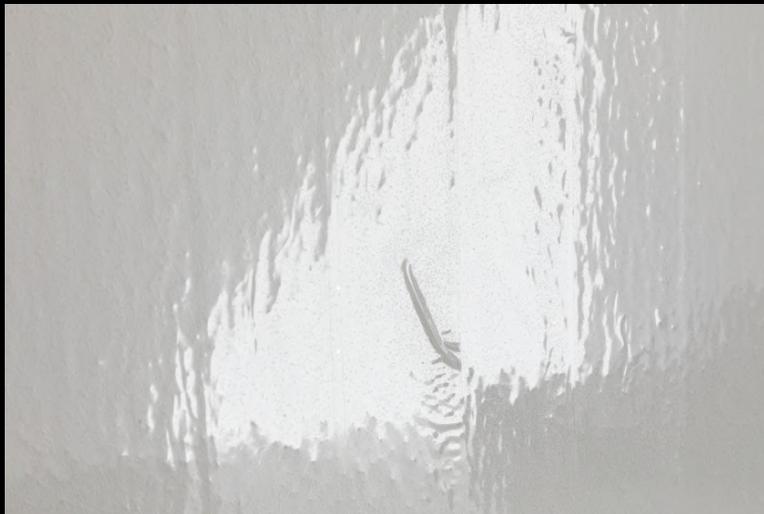
*Untitled (Collier De Chien), 2021*

Silkscreen print on fabric mounted on wood panel, aluminum, screws  
120 x 80 x 2.5 cm

Photo by Gina Folly



Installation View of *minuet Of Manners*, Kunsthalle Zurich, Zurich, 2021



Installation View of *Treat Yourself to a Break*, Weiss Falk, Basel, 2021  
All photo by Flavio Karrer



Installation View of *Treat Yourself to a Break*, Weiss Falk, Basel, 2021.

Waiting can be a state of heightened awareness – an awareness of time and form. It's usually an annoying prelude to an upcoming appointment or event, or a stop on the way from one place and another. But when we become conscious of it, waiting often reveals to us the relativity of time (15 minutes can be an eternity) and social constructs (politeness, physical proximity), as well as the bureaucratic mechanisms used to regulate time and people (tickets, timetables, calendars, information signs). Not for nothing are stores and advertisements often placed in these transit zones: after all, we try to kill time there by engaging in other activities or persuade ourselves to compensate for the boring wait by treating ourselves to something good during this downtime.

Artists in particular, who are used to connecting contemplation (which is similar to waiting) with the visual, are likely to analyze the design and display of these ads and signs. Lorenza Longhi is fascinated by the look and framing of advertising and product presentation. Apple, for example, succeeded early on in turning the very act of unpacking a newly purchased item into a sensuously gratifying event. Similarly, high-end fashion wraps new articles of clothing in packaging that looks and feels good, while Ikea makes use of 3D renderings to give a hyperrealistic, complaisant look to the room sets featured in their catalogs. Needless to say, the object is to kindle desire and beguile consumers into spending their money. This constructed desire is as goal-oriented as waiting for an event that we want to occur. In a very classical sense, we might use the word "decorum" to refer to the supposedly superficial "incidentals" employed to sell the actual products (advertising, packaging, display) or to waiting areas as transit spaces that are no less "incidental" to the actual appointment: these are ornamental additions designed to take matching or appropriate form. They don't always succeed in taking such appropriate form, but the highest standard often seems to provide a benchmark for ads and information boards alike. Presentations of food, for instance, whether an outspread dish or just a leaf of parsley, seek to evoke opulence; jewelry and perfume are displayed in duty-free shops on shiny plastic surfaces designed to imitate solid high-end furniture; restrooms on trains aim to give the impression of a larger, luxurious space with photographic wallpaper of blossoming cherry trees; and notices in offices and department stores are hung up on the wall in chrome-plated fold-out plastic frames.

Lorenza Longhi's exhibition is divided up into several rooms, each fitted out with benches put together by the artist herself. They fit in with the gallery's window boards and become furniture for waiting that tries to suit the conditions of the place in an appropriate form and makes due allowance for the structure of the existing space. The small spherical work hanging from the ceiling right at the entrance takes up the sculptural nature and prefabricated forms of certain window decorations and of the kind of receptacles for donations to be found at Zurich airport, for example, and other "non-places" (Marc Augé).



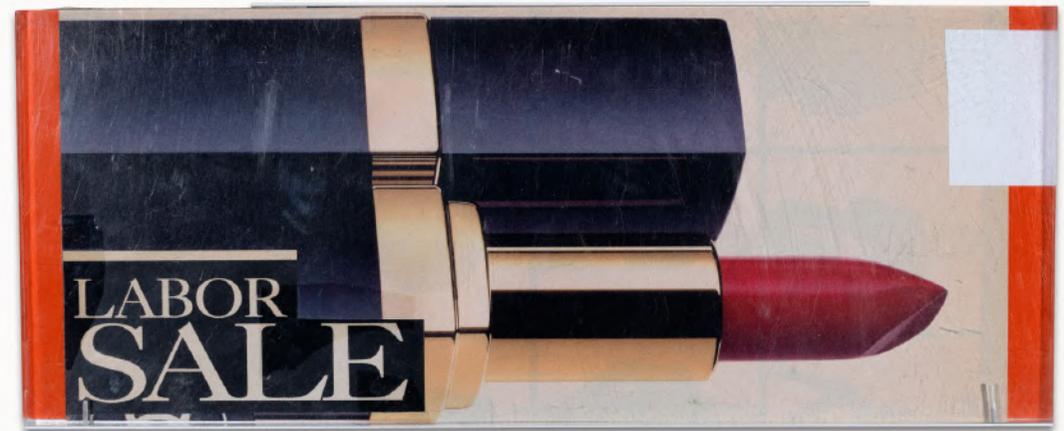
*Raving Beauty*, 2021

Cardboard, plexiglass, duct tape, aluminum, rivets  
13.5 x 33.5 x 1 cm

A larger work in the rearmost room of the gallery, also held by a hand-woven net, forms a counterpart to it. The two-part work in the first room is a take-off on the signage for duty-free areas at airports. As in all her tableaux, Longhi references not only the visual forms of advertising and signs, but also the idiosyncrasies of certain art forms, such as the problematics of minimalism, that end up serving as decor in the realm of commercial design (Tim Griffin). Here, too, she turns found items of graphic design into silkscreen prints, which she then transfers to panels, often lined with soft paper from the packaging of high-end fashion labels or sheets of paper from discarded office supplies, reworking leftover odds and ends in detail to serve as image carriers. She takes up slogans from punchy promotional campaigns replete with their original layout and reproduces them as commercial dialectics ("Oh, I want it") or simply cuts them out and turns them into objects without any further transformative processing: August Aktion and October Aktion show pages from an Italian DIY store catalog displaying products in an interior space, though without achieving the hyperrealism of an Ikea catalog or rendering them any more appealing. Failure thus comes to indicate an effort at appropriate presentation. So all the panels are set in plain aluminum-strip frames or under Plexiglas panes, quoting the neoliberal conventions of framing that strives to look presentable or even artistic.

On your way out of the exhibition, you'll pass by some small silvery works on canvas on found metal mounts. Like a demure "Thank you for your visit", this series adheres to a repetitive form and yet stresses a love for style - not least through the titles of these works: they're all palindromes, a kind of wordplay in which adherence to form, albeit respecting syntactical and grammatical structures, comes before content.

Text by Otto Bonnen



Installation View of *Treat Yourself to a Break*, Weiss Falk, Basel



*To Want Nothing or Steal Everything, 2021*

Silkscreen print on glitter tissue paper, mounted on wood panel, duct tape, aluminum and screws

100 x 140 x 2.5 cm

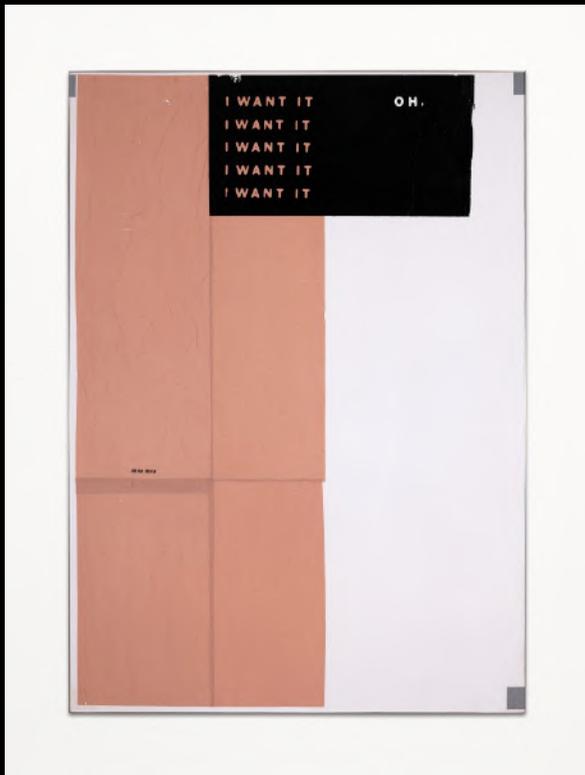


Installation View of *Treat Yourself to a Break*, Weiss Falk, Basel



*Ma Vie En Bling - Again, 2021*

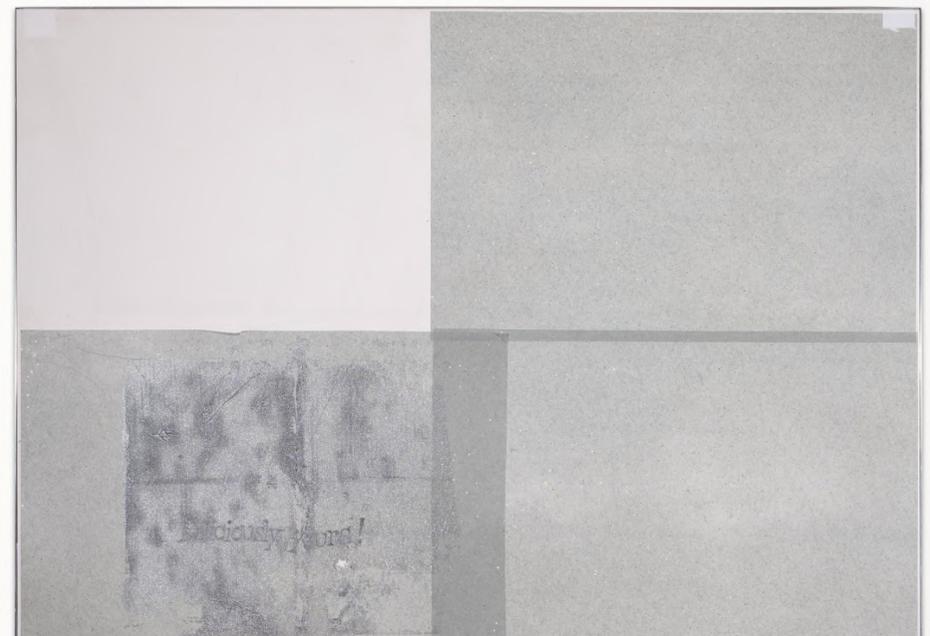
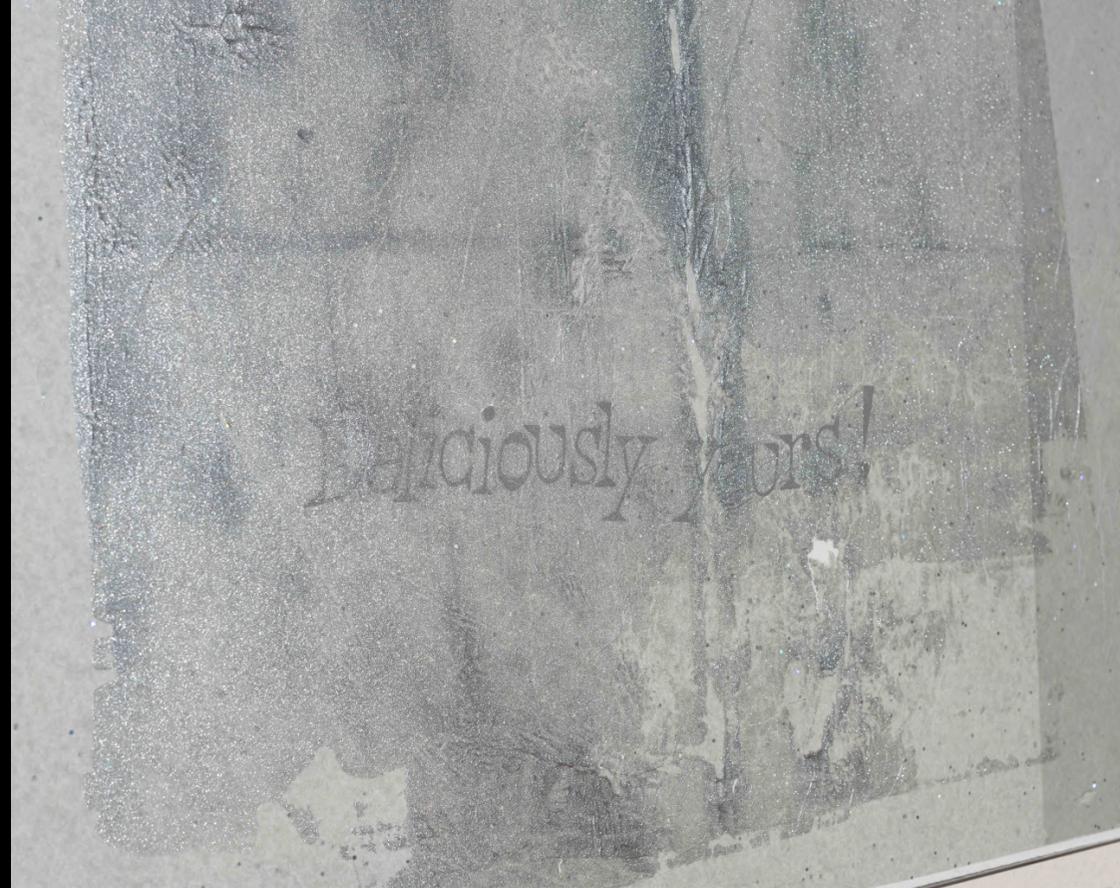
Silkscreen print on tissue paper, mounted on wood panel, duct tape, aluminum and screws  
100 x 140 x 2.5 cm



*Best Intentions, 2021*

Silkscreen print on glitter tissue paper, mounted on wood panel, duct tape, aluminum and screws

100 x 140 x 2.5 cm



*Never Odd Or Even, 2021* Stickers on canvas, metal and magnets 22 x 33 x 5 cm

*Room facing the garden – August Aktion, 2021*  
Catalogue page, cardboard, tape, plexiglass, aluminum, screws 100 x 60 x 1.5 cm

*Sincerely Yours, 2021*  
Acrylic glass, lockers, net bag and string Dimensions variable, ø 52



*Sincerely Yours*, 2021  
Acrylic glass, lockers, net bag and string  
Dimensions variable, ø 52



Blue living room - October Aktion, 2021  
Catalogue page, cardboard, tape, plexiglass, aluminium and screws  
100 x 60 x 1.5 cm

Lorenza Longhi's neo-modernist interest in composition collides with the detritus of the consuming world. Her series of Aktion works use advertising leaflets, the epitome of ubiquitous AND invisible, and insists that their bizarre rendered layouts of objects and prices be devoured visually. Set against raging orange backgrounds, further cast off paper, and protected behind thick plexiglass, making it invisible from the sides, it too becomes an odd rendering in a body of work that always casts itself between the painterly and the sculptural; the quotidian and the timeless. It's not the utopian as the modernists would have it, but it's not cynical either. It's a reflection of our moment and, like Emily Dickinson, Longhi prefers to tell the truth slant.

Text by Mitchell Anderson



Panoramic Couch 2 and Panoramic Couch 2, 2021  
both Custom made couch, silkscreen print, paint 200 x 200 x 60 cm

Detail of Caretaker(s), 2021  
Carboard gift box, magazine page, adhesive tape, rivets, screws, wallpaper samples, business cards or personal information 29,7 x 43 x 2,3 cm

Installation View of *The Equality of Possibility*. Kunstverein Bielefeld, 2021  
All photography by Fred Dott

Included in the Bielefeld exhibition are two sets of works which Longhi specifically adapted for the spaces of the Kunstverein. The five-part series *Caretaker(s)* (2021) has been newly created for the Kunstverein, staged at various locations on both of the building's floors. It consists of assemblages made of found materials: plastic wrapping, pages from magazines, advertising materials, and cardboard. All of this, as Longhi puts it, "has had its day" in terms of its original function. She uses these materials to create objects which question institutional mechanisms of representation. In this way, *Caretaker(s)* provides specific insight into the workings of art exhibition, for example by naming people working for and with the Kunstverein Bielefeld on business cards or slips of paper inserted into the piece.

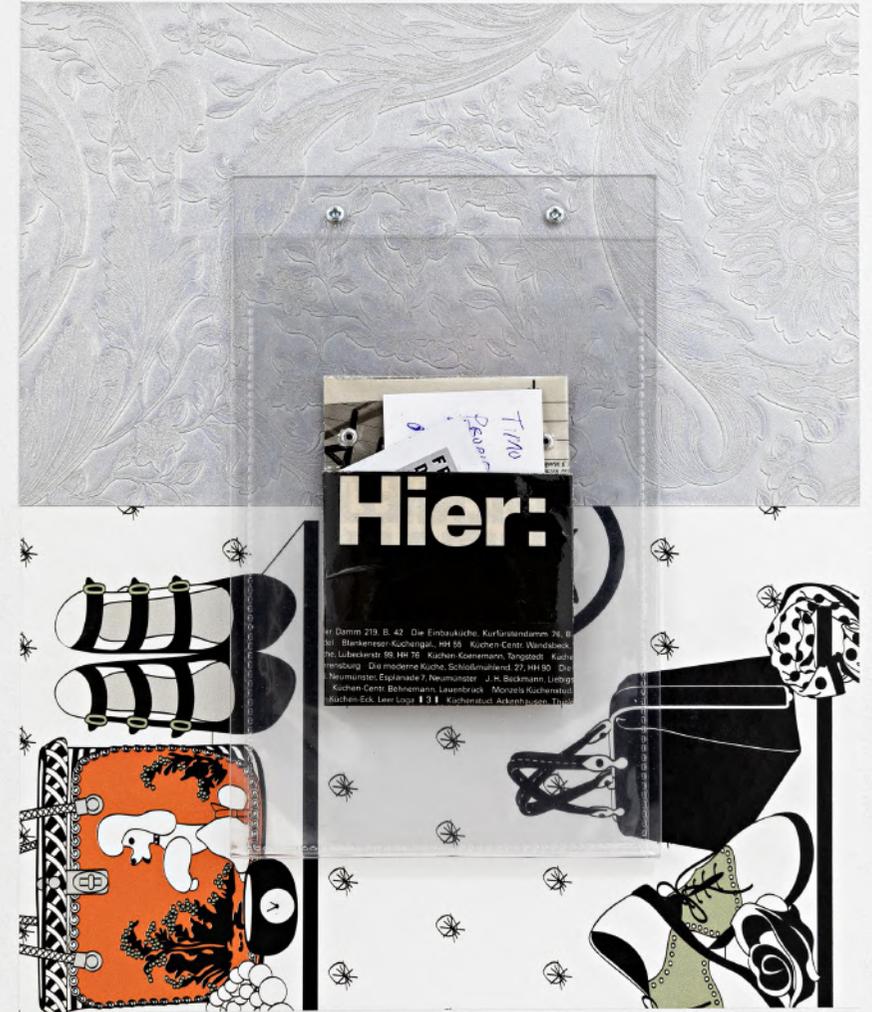
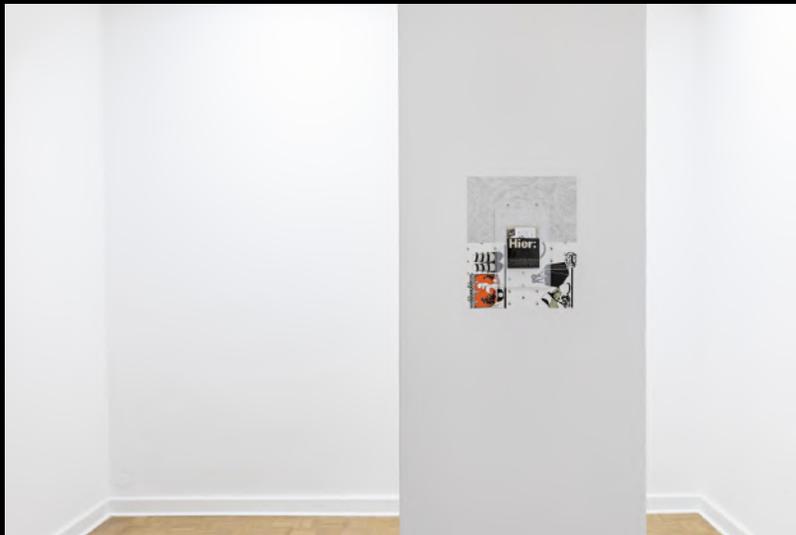
The pieces *Panoramic Couch 1* (2021) and *Panoramic Couch 2* (2021) reproduce museum furniture made in 2005 by the Italian furniture manufacturer Poltrona Frau for the Palazzo delle Esposizioni in Rome while it was being renovated. Using screenprinting, Longhi covered the nylon fabric covers with silver, thus using an element which is both functional and representative as the material basis for the work. Longhi's interest in transitional moments is underlined by her play with pre-assigned roles, positions, and actions in an institutional context. In this way, her work actively redefines the space which surrounds art.

Text by Nadine Droste



*Caretaker(s)*, 2021

Acrylic display, magazine page, adhesive tape, rivets, screws, wallpaper samples, business cards or personal information  
29,7 x 43 x 0,5 cm



*Untitled (Particolare 505 Pavillion), 2021*

Collages, plexiglass, aluminium, rivets (13 x 33 x 1,5 cm each) installed on mobile pavilion (Variable dimension)  
magnets, plastic panels, magnets, ropes, cable ties, rivets

Installation View of FOTOROMANZA, Le Commun, Geneva, 2021.

Photography by Massimiliano Rossetto. Curated by Giada Olivotto & Camilla Paolino for one gee in fog.



*Untitled (Particuliere 505 Pavillion), 2021*

Collages, plexiglass, aluminium, rivets (13 x 33 x 1,5 cm each)  
installed on mobile pavilion (Variable dimension) magnets, plastic panels, magnets, ropes,  
cable ties, rivets



Details of Untitled (Particuliere 505 Pavillion), 2021.



*Details of Untitled (Particuliere 505 Pavillion), 2021*



*Untitled (P. De Résistance), 2021*

Collages, plexiglass, aluminium, rivets (different dimensions) installed on mobile pavilion (Variable dimension)  
magnets, plastic panels, ropes, cable ties, rivets

Installation view at Paris Internationale, Fanta-MLN Booth, 2021

All photography by Margot Montigny

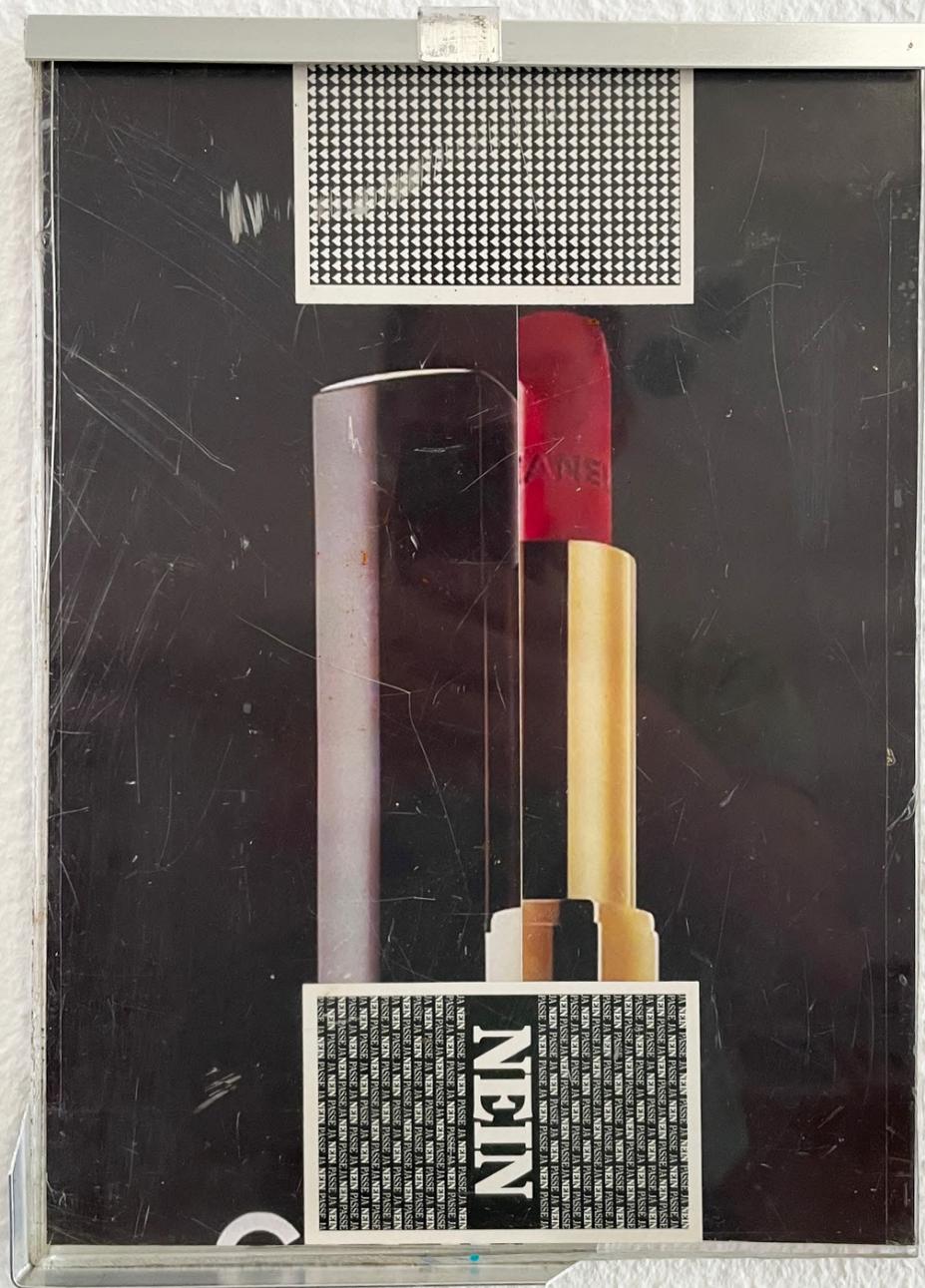
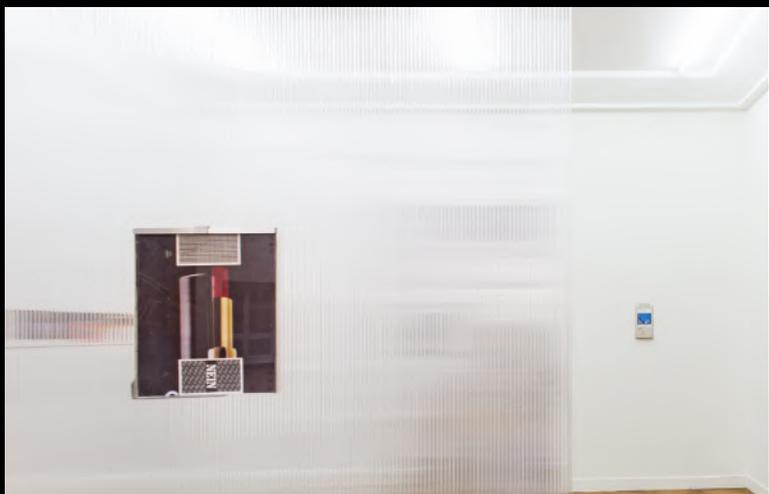


Details of *Untitled (P. De Résistance)*, 2021.

*Untitled (P. de Résistance)*, 2021 a series of collages obtained by combining cropped Chanel's makeup ads, table game cards and various found materials is attached through magnets to a hollow polycarbonate sheets structure hanging from the ceiling. The transparent structure, conceived as a pavilion and reminiscent of temporary architectures that recently became overtly familiar, melts with the space and directs the visitors' movement around it. In combining references and materials coming from different registers and contexts, the work points at the rhetorics and agendas embedded within each of them -alone first and then when put together-, twisting and turning them apart in order to question their assumed neutrality.



Details of *Untitled (P. De Résistance)*, 2021  
Collage, playng cards, plexiglass, aluminium, rivets  
19,5 x 27,5 x 1 cm



## Details of *Untitled (P. De Résistance)*, 2021.

Collage, playng cards, paper bag, plexiglass, aluminium, rivets  
15 x 59,5 x 1 cm

There are some collages, they are hung on a structure that I call a pavilion. The collages are series and are made of cropped Chanel's makeup ads, mainly from lipsticks because of their graphic features; various found ads of other products and various types of papers (including a Chanel found shopping bag). More than this, every collage has some table game cards in it, which belong to a weird slightly sexy german game called Eine Chance für die Liebe. Tacky. <https://boardgamegeek.com/boardgame/65064/eine-chance-fur-die-liebe>

The collages are encapsulated behind pieces of plexiglas and secured to it thanks to an aluminum structure kept in place by adhesive tape. In all the collages the sides are left naked and all of them are hung to the pavilion thanks to magnets.

The pavilion is made out of a material used in gardens or in temporary corona preventive structures, that for example restaurants actually creates the so-called séparé (in Italian used to indicate a reserved place, separated from the main one. a private but public spot) Plexiglas prices raised incredibly in the past year. And the use of plastic too.

I don't want to be rhetoric, here so I won't go into details. It is obvious what's at stake here but then why Chanel? It's not the main thing but keeps stuff together.

Is the mix of the incoherent stuff glued together by a crafty realization that makes them valid? The liberation from decision-making thought the acceptance of all at the same time?

If we look at some other elements in the pieces: The cards. They suggest something about consent, but what really? Not something specific is ever addressed here, again. It's just there as something to be remembered constantly.

Probably it is a lot about chance and twists and turns. But also, these things in contrast to some very specific agendas. The twists and turns of agendas? Or, how to turn bad agendas into something that is actually better?

About agendas: Chanel just celebrated the 100 years of the famous 5th perfume and the ad they used really looks like the one from the '40s. Also for the celebration, a new diamond something dropped, and its shape reminds of that of the perfume bottle. Funny.

plus the usual, what we know already: Plexiglas, so expensive in 2021! how mu I've saved by using some old ones ahhh)

Preciousness of detritus hoarding in hope of a sort of renewed value. Eternal stuff sucks, like taste and money.

About the diamonds I mention in the text:

*"Designed in 1921 by Gabrielle Chanel herself, the simple lines and incredibly plain white label of The Classic Bottle were as surprising as the fragrance. The chiseled stopper, cut like a diamond, was inspired by the geometry of the Place Vendôme that Gabrielle could gaze at from the balcony of her room at the Ritz in Paris. Over the years, only subtle changes have been made to the original design in order to preserve its stunningly contemporary aesthetic.*

*Since the creation of N 5, Chanel has practiced the art of baudruchage to seal bottles of parfum. Performed entirely by hand, the technique consists of placing a fine membrane over the neck of the bottle and holding it in place with two rows of pearl-cotton thread. It is then closed with a wax seal. From this moment, a pact of exclusiveness is sealed: the bottle can only be opened by the woman for whom it is destined. (it's like my adhesive tape)*

*The "diamond something" comprises 123 jewellery pieces in all, each one inspired by the many different facets of the No 5. The pièce de résistance is the 55.55 necklace, an exquisite creation in diamonds and white gold that faithfully captures all the beloved features of the No 5.*

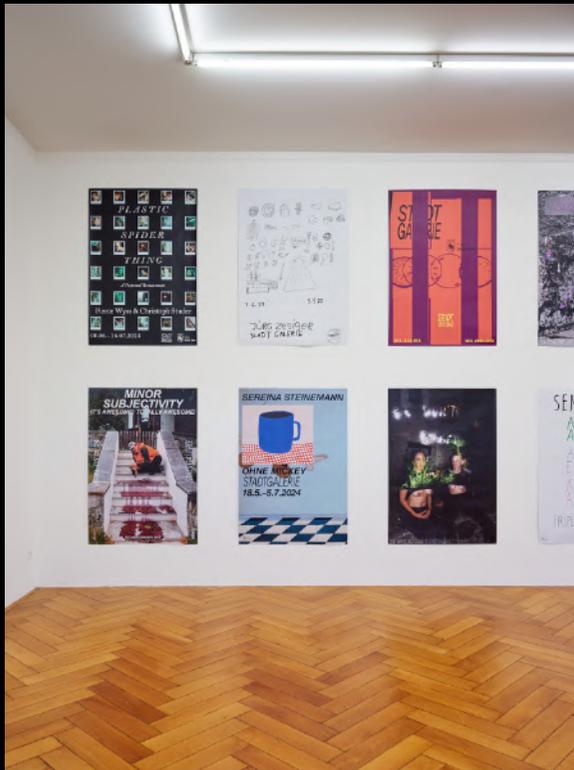
*If you're dying for a chance to wear it, though, tough luck. The Maison has decided to keep the high jewellery treasure in its archive, the Patrimoine de Chanel, in Paris. That way, it will always remain a part of Chanel's legacy, cementing the bond between the No 5 perfume and the hallowed Place Vendôme where the luxury brand's jewellery atelier stands.*

*Just like diamonds are forever, Chanel No 5 may just be the only fragrance to last long after its scent wears off."*



Untitled, 2021  
Digital Print on blueback paper  
F4 (89.5 x 128 cm)

Installation Views of *Galleria Di Berna*. Stadtgalerie, Bern, 2021  
Curated by Luca Beeler, Remo Stoller and Miriam Sturzenegger  
Photography by David Aebi and RS

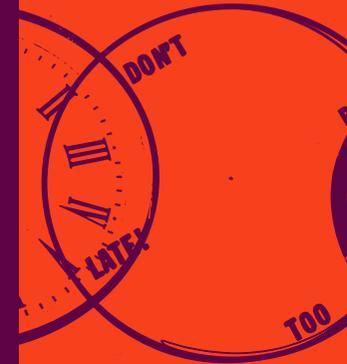


Untitled, 2021  
Digital Print on blueback paper  
F4 (89.5 x 128 cm)

STADT  
GALERIE



Kultur  
Stadt Bern



STADT  
GALERIE

21.12.21

21.02.22

Untitled (RAL 5011) 2019 - 210 x 150 x 20 cm

Untitled 2019 - 75 x 225 x 35 cm

Untitled 2019 - 50 x 35 x 35cm

All Welded stainless steel, adhesive tape, honeycomb cardboard

Installation View of *62 Premio Termoli*, MACTE Museo di Arte Contemporanea di Termoli, 2021.

Photography by Gianluca Di Iorio



*Untitled, 2020*

Silkscreen on fabric mounted on wood panel, aluminium, screws

83 x 59 x 3 cm

and

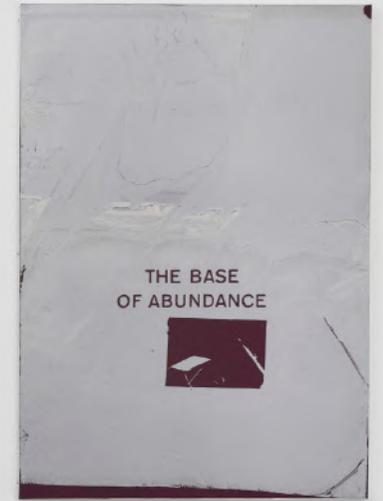
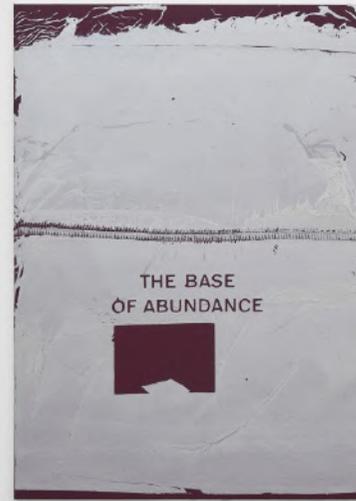
*Untitled, 2020*

Silkscreen on fabric mounted on wood panel, aluminium, screws

83 x 59 x 3 cm

Installation View of *Benefit of the Doubt*. Deborah Schamoni, Munich, 2021.

Photography by Ulrich Gebert



Detail of *Untitled*, 2020

Through screen printing as well as the manual reproduction and use of found objects, Lorenza Longhi relentlessly questions the structures and conditions of our environments, their aestheticization and economicization and supposed individualism. The works *Untitled* (2020) that are presented in the entrance space of the exhibition, are made in a non-traditional screen printing technique that Longhi has been applying since 2017. The cut out quote “THE BASE OF ABUNDANCE” stems from a lifestyle magazine from the 1950s, a period when processes of individualisation slowly came into play to later sprawl rapidly. The text is printed on another support before being adhered directly onto the synthetic fabric of the canvas. Each work is unique and cannot be reproduced the exact same way. To Longhi, this production process allows for spontaneous gestures and fractures in the surface as subtle subversions to the given order of value creation.

Text by Franziska Sophie Wildförster

