lorenza longhi

SelectedWorks 2022

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 re-production 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.

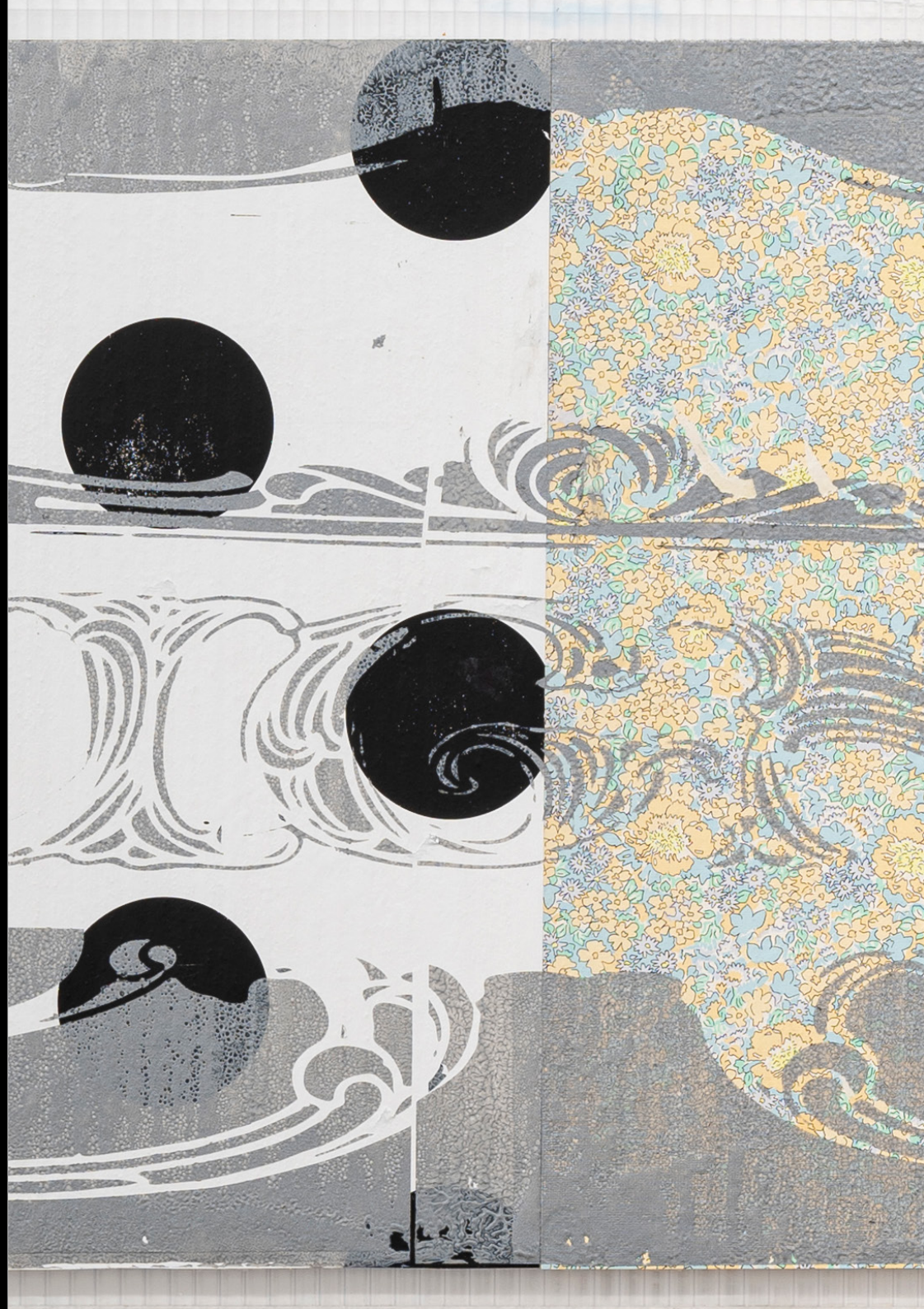
Installation view of *CHIARIVARI. Ordet,* Milan

Sign (Pois & Flowers), 2022
Silkscreen print on wallpaper, polycarbonate panel, wallpaper glue
200 x 60 x 1 cm

All photography by Nicola Gnesi

Detail of
Sign (Pois & Flowers), 2022
Silkscreen print on wallpaper, polycarbonate panel, wallpaper glue
200 x 60 x 1 cm

Ordet is pleased to announce CHARIVARI (“uproar” in medieval French), an exhibition by Lorenza Longhi and Megan Marrin, named after the experimental, avant-garde New York fashion store that, following decades of commercial and critical success, filed for bankruptcy and was wound down in 1998.
The show reflects shared interests and attitudes that inform the work of the two artists: DIY production and staging methods; a predilection for repurposing and combining different materials and imageries; and a keen interest in the material and social history of taste and in retail culture and architecture vis-a-vis the history of art installations and exhibitions.
While in residency in New York, Longhi found a 1917 catalog of templates for store sign design. These designs were stenciled and silkscreened onto mostly out- of-stock wallpapers produced by brands such as Versace, Cacharel and Naj Oleari, before being mounted on PVC panels. The juxtaposition of different visual registers and materials highlights Longhi’s longstanding focus on formalisms, procedural mechanisms, and logics of style. The artist questions
the potential impermanence of aesthetic choices, but also how they remain and give rise to immediate desires in us. [...]
The two series of works presented at Ordet incorporate structural and rhetorical characteristics of retail history and modes of display. Their startling treatment and crisp familiarity as images arouse and activate personal projections on the part of the viewer.



Installation view of *CHIARIVARI. Ordet,* Milan

and detail of
Sign (Moirè & Poppies), 2022
Silkscreen print on wallpaper, polycarbonate panel, wallpaper glue
140 x 50 x 1 cm

Installation view of *CHIARIVARI. Ordet,* Milan

& Ribbons, 2022
Silkscreen print on wallpaper, polycarbonate panel, anti slip tape, wallpaper glue
40 x 100 x 2 cm

Ribbons, 2022
Silkscreen print on wallpaper, polycarbonate panel, wallpaper glue
40 x 100 x 2 cm

Installation view of *CHIARIVARI. Ordet,* Milan

and detail of
Sign (Roger R. & Moirè), 2022
Silkscreen print on wallpaper, polycarbonate panel, wallpaper glue
140 x 50 x 1 cm

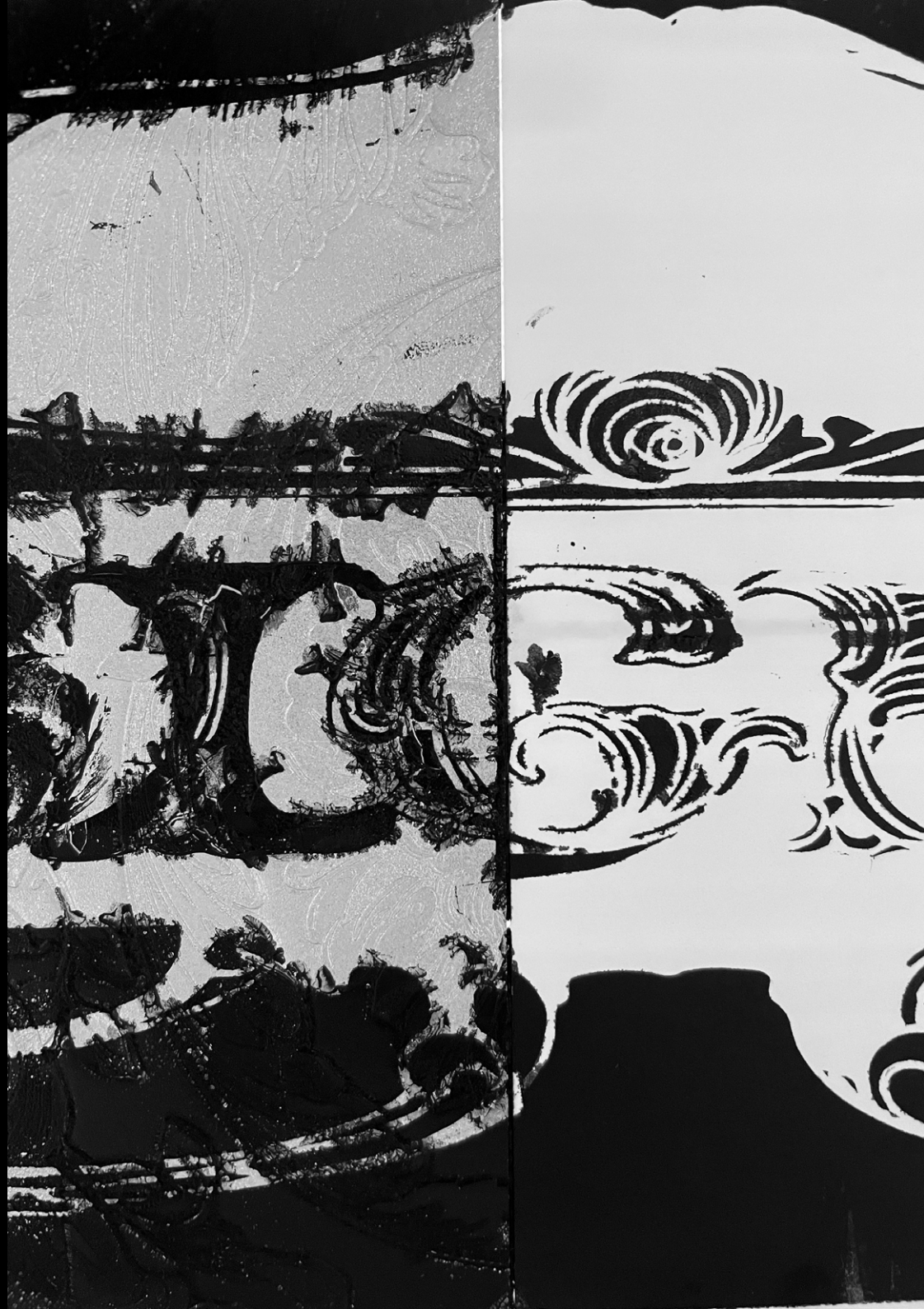
Sign (Flowers & Pattern), 2022
Silkscreen print on wallpaper, polycarbonate panel, wallpaper glue
160 x 70 x 1 cm

Installation view of *Classic Reprint Series*

Signs (Pois) 60 x 150 x 2 cm
Signs (Flowers & Pois) 60 x 200 x 2 cm
Signs (Versace & White) 45 x 20 x 2 cm
Signs (Versace & Moiré) 60 x 150 x 2 cm
all silkscreen on wallpaper, polycarbonate panel, wallpaper glue

at *Swiss Art Awards 2022*. Messe, Basel
Photography by BAK, Guadalupe Ruiz

Detail of
Signs (Versace & White)
Silkscreen print on wallpaper, polycarbonate panel, wallpaper glue
45 x 20 x 2 cm



Installation views of
Untitled, 2019
150 x 75 x 35 cm

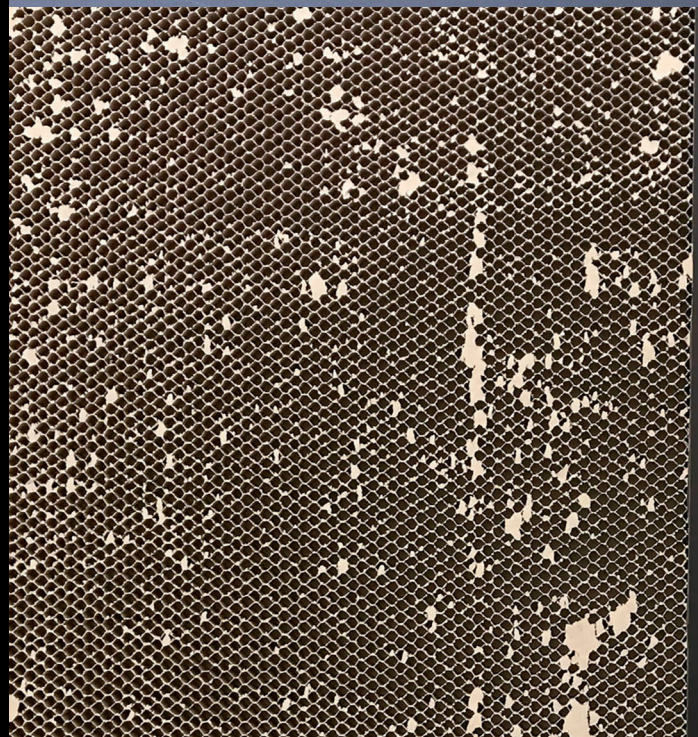
Untitled, 2019
50 x 35 x 35cm
All welded stainless steel, adhesive tape, honeycomb cardboard (paint)

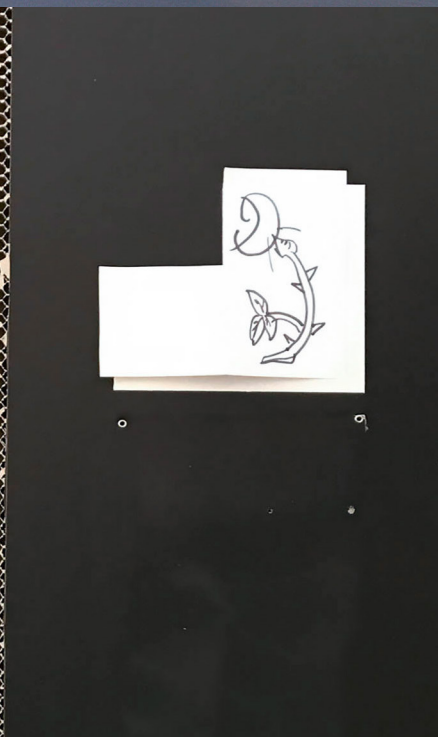
at *The Wig*. Bonner Kunstverein, Bonn. Curated by The Wig
Photography by Mareike Tocha

"As a concept The Wig draws on Michel de Certeau's notion of "La Perruque" introduced by the philosopher in his book The Practice of Everyday Life. Published in 1984 but still relevant today, de Certeau's writings looked at the issues surrounding the value we attach to objects in contrast to the value we assign to those who make them. To practice "La Perruque" or The Wig, broadly refers to anything done under the guise of work. Extrapolating on the notion of The Wig, the works selected for this exhibition signify a particular kind of surplus, and the accumulated materials leads us to a divergent understanding of what can be extracted from specific environments."

Installation view and detail of
Untitled, 2018
Acrylic, rivets, marker on paper on honeycomb cardboard
110 x 170 x 3 cm

at *Premio Artisti Italiani*, PART, Rimini
Photography by Henrik Blomqvist





Installation view of
Untitled, 2019
Welded stainless steel, honeycomb cardboard, adhesive tape
22x75x35 cm

at RETROFUTURO. Appunti per una collezione. MACRO, Rome
Photography by Agnese Bedini, DSL Studio.