

lorenza
longhi
2023

Lorenza Longhi

is an artist living and working in Zürich.

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.

Shot Point 1, 2023
Shot Point 2, 2023
both Silkscreen ink, fabric on wood panel, aluminium, screws 180 x120 cm

Installation view, Hoi Koln, Part 1: Welcoming the Space, 2023. Kolnischer Kunstverein
Photography by Mareike Tocha



Detail of *Shot Point 1*, 2023



Detail of *Shot Point 2*, 2023



Sentimental Pop at Weiss Falk Gallery, Basel 2023

Shot Point 6, 2023

Silkscreen ink, fabric, laminated laser print, mounted on wood panel, aluminum, screws
40 x 30 x 2 cm

Weiss Falk is pleased to present *Sentimental Pop*, Lorenza Longhi's second solo exhibition at the gallery. Taking over the downstairs space of Weiss Falk's Basel location, the exhibition presents two bodies of work, dialectically posed, and a spatial intervention concealing the vision from the street into the space.

The practice of Lorenza Longhi, employs inefficiency and imperfection as productive methodologies to explore the formal possibilities of capitalism and its semiotics. A hand-made sensitivity substitutes industrial reproducibility, to observe and deconstruct our relationship to consumer culture and desire. Flirting with the symbolic power of things while adopting formally and visually disparate registers taken from art history, advertising, fashion and design, the work seduces, impregnated by potential narratives.

Sentimental pop is a feeling, a cognitive intuition that the teachings of pop might induce criticality by bordering on the sentimental. Can we just be attracted to something because it enhances our feeling of belonging?

Declaring love can be empowering. Take the flower paintings for example. They are a love letter to pop icon Andy Warhol, who painted them affectively to investigate appropriation and mass production, and Sturtevant, who conceived them to question authorship and to explore the complex production structures behind a work of art. Longhi chooses to reproduce the motif of flowers, small and big, on a series of nylon textiles purchased from deadstock resellers in New York and Milan. Hacking the silk-screening technique to embrace a more painterly approach, the textiles are willingly not stretched on a frame but printed only using a mesh, the qualities of the material becoming significant along the gestural movements of the artist, taking distance from the seriality of the process. Strong patterns seduce the eye while recalling their fashion origins, color charts and product codes occur along small flaws, their unique qualities as a distinctive sign, a birthmark. On a closer look we notice that camera lenses occupy the center of the flowers: consumption takes place under "surveillance capitalism," triggering a type of surveillance based on strict control and the need for self-representation. Are we recorded?

The second body of work, grouped in a single room of the gallery, is the new series *Samples*. Adopting a certain accidentality, the series establishes a vocabulary of surfaces: Longhi has stripped down these works of all design and material information leaving us, at times, with the naked wood-panel. A new sense of temporality emerges. Playing with nuances and minimal gestures, elements such as adhesive tape and mounting glue or the leftover marks of a previous textile cover, transmit a performative force reminding of a trial-and-error-process, the act of placing and removing, addition and erasion. Found vinyl graphic lettering and wallpaper samples decor the panels, lingering between potentiality and oblivion. For Longhi speculation becomes a mode of production, actively embracing error (or the prospect of it) as an act of defiance. To enhance even more this process, she covers the gallery windows with hand-applied foil that blurs the view from the street into the space and vice-versa. Proposing opacity as a tool in an image-led exhibition can be a form of self-sabotage, disrupting the infinite representational flow. Defiance is, after all, a way to resist.

Attilia Fattori Franchini



Installation Views of *Sentimental Pop.* Weiss Falk, Basel 2023



Installation Views of *Sentimental Pop*. Weiss Falk, Basel 2023



Detail of *Shot Point 4*, 2023
silkscreen print on fabric mounted on wood panel, aluminum, screws, adhesive tape
190 x 140 x 2,5 cm
All photography by Gina Folly



Untitled (Biennale Frieze), 2023.
Silkscreen on wall, laminated digital prints.

Installation View at Zurich Biennale, Kunsthalle Zurich, 2023

'Longhi draws on mass-produced images to pervert their beauty and strangeness. By means of screen printing, which here was applied directly to the wall by the artist, the commercial source is fitted into a specific, public place and thus gains back some of its soul.'



Untitled (Flowers Moods), 2023

silkscreen print on fabric mounted on wood panel, aluminum, screws, adhesive tape, adhesive tag
180 x 140 x 2,5 cm

Installation view *Found Refined Refound*. Weiss Falk at Eva Presenhuber, New York

Longhi offers two bodies of work for this exhibition. She responds directly to the materials at hand, her techniques and compositional modes following suit. Longhi's paintings result from a process of silk-screening deadstock designer fabrics, which she sources from Mood Fabrics (of Project Runway fame). The text on these surfaces were found in a business magazine from the 80s in which case studies were published. "Problem" and "Action taken" are repeated across the three paintings, but she neglects to include the "Results." Elsewhere, Longhi has constructed handmade Camellia with scrap fabrics. This particular flower, notable for its recurring presence in Chanel ad campaigns, was selected by Longhi for its cultural associations. She interferes with the elegance of these objects by placing inactive cameras at their cores, nodding to the surveillance state's imposition.

Text by Reilly Davidson



Installation view *Found Refined Refound*. Weiss Falk at Eva Presenhuber, New York



Installation view *Found Refined Refound*. Weiss Falk at Eva Presenhuber, New York



Untitled (Red Moods), 2023
silkscreen print on fabric mounted on wood panel, aluminum, screws, adhesive tape
180 x 140 x 2,5 cm



Untitled (Lilac Moods), 2023
silkscreen print on fabric mounted on wood panel, aluminum, screws, adhesive tape
180 x 140 x 2,5 cm



The Obsessions, 2023

Fabric, brooch, spy camera, glass, paint, glue, plastic; SD Card
20 x 6 cm

Installation view *Found Refined Refound*. Weiss Falk at Eva Presenhuber, New York



But who is she?, 2023

Fabric, brooch, spy camera, glass, paint, glue, plastic; SD Card
20 x 6 cm

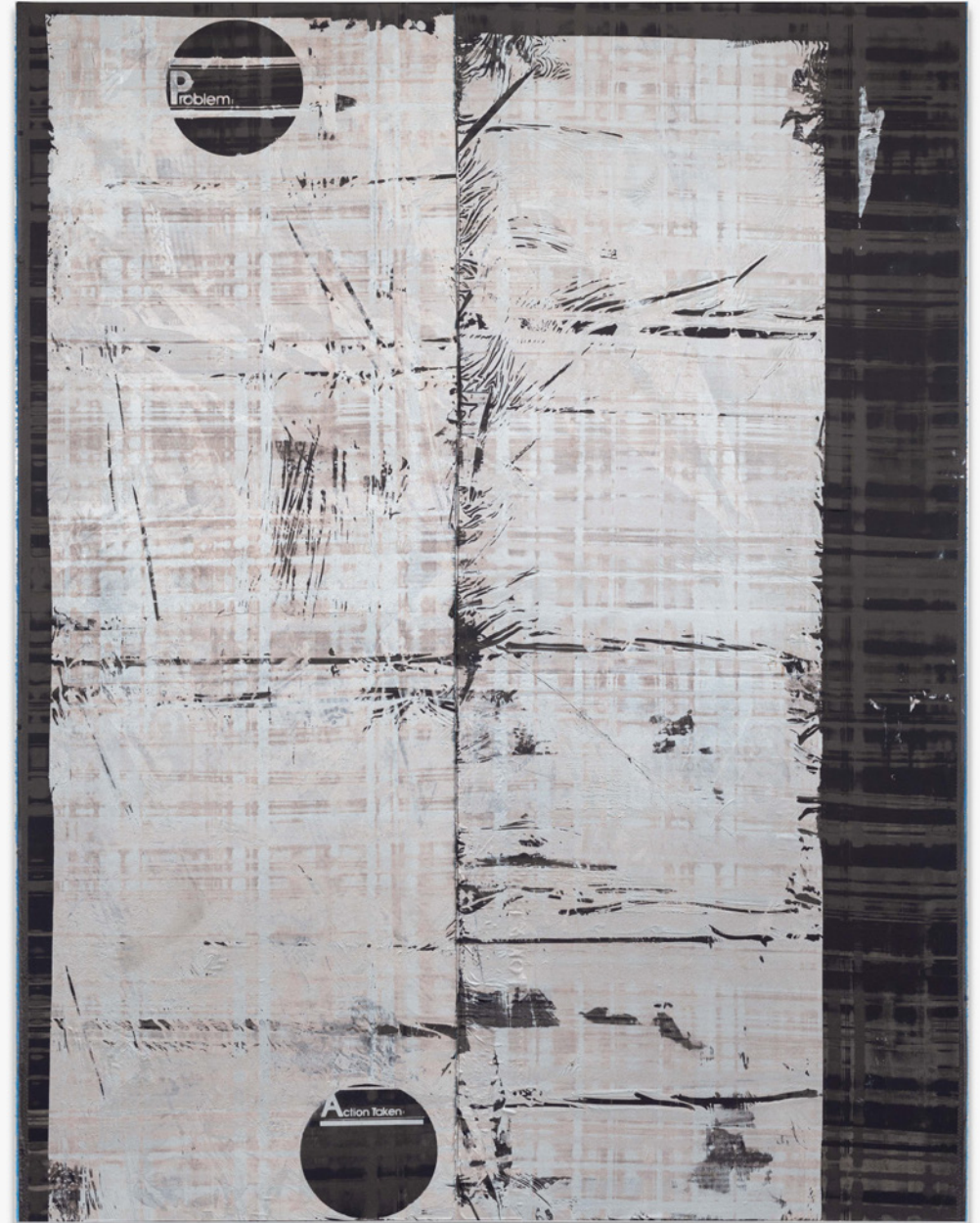
Installation view *Found Refined Refound*. Weiss Falk at Eva Presenhuber, New York



Untitled, 2023
silkscreen print on fabric mounted on wood panel, aluminum, screws, adhesive tape
180 x 140 x 2,5 cm



Untitled (Busy Moods), 2023
silkscreen print on fabric mounted on wood panel, aluminum, screws, adhesive tape
180 x 140 x 2,5 cm



Untitled (Duct Tape Moods), 2023
silkscreen print on fabric mounted on wood panel, aluminum, screws, adhesive tape
180 x 140 x 2,5 cm



Untitled (Theory Moods), 2023
silkscreen print on fabric mounted on wood panel, aluminum, screws, adhesive tape
180 x 140 x 2,5 cm

Photography by Flavio Karrer



Untitled (Gran Finale), 2023
Silkscreen print on Fabric Mounted on Wood Panel, Aluminium, Screws
100 x 140 x 2,5cm

Installation View of *Greetings*. Galerie Hussenot, Paris, 2023



Installation View of *on affairs*. HALLE FUR KUNST Steiermark , 2023

Untitled (P. de Résistance), 2021

Collages: Plexiglas, aluminum, rivets (Various dimensions) installed on mobile pavilion: magnets plastic panels, magnets, ropes, cable ties, rivets (Variable dimension)

Untitled (Particuliere 505 Pavillion), 2021

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

Photography by kunst-dokumentation.com

Lorenza Longhi works in the field of painting as well as with collages, objects and spatial interventions. Her Lorenzas works imply the reproduction or direct appropriation of certain objects and visual media such as photography or other graphic imagery -- from pieces of furniture to elements of advertising and communication strategies. Longhi selects elements that refer to power structures and serve as such, and isolates or rather exposes them. In a way, all of this is an objectified performance and re-enactment of certain types of economies that stand behind facades of an object and shape its appearance.

The two works in the exhibition reflect an interest and attitude that characterizes the artist's work, namely a certain DIY production and staging methods, as well as a fondness for the combination of different materials and images. She uses image series that come from a past and high-priced consumer world, such as historical advertisements for luxury brand lipsticks. She then processes these into collages that use various methods for contrast. In one, images are fitted into grids of modernist painting resembling work by Mondrian, for example. The understanding of roles and the gender duality on which the design is based appears to be similarly historical.

These approaches you will be within "Pavilions" presented. Each of these two architectures forms the basis for the two installations. In each case, Longhi equips a simple architecture made of multi-wall panels with a group of collages. The panels form an infrastructure for the pictures and are commercially available hardware store goods that were chosen primarily because of their simple materiality. Viewed from above, the two works each form one "S" shape. This creates smaller, cabinet-like rooms, in each of which a collage can be seen isolated.

This spatial framing creates a contrast between the high value of the luxury brand and its display. This contrast shows a resistance that the artist adopts towards the appropriated images and their context. Her stance here is critical, based on showing and demonstrating her mechanisms, in order to deprive them of their potency at the same time. In addition, the artist uses the transparent display to show the backs of the collages, which in turn reveal the material and the style of the collage. Here, too, the use of attitude from cheap materials and a manual processing with corresponding traces runs through. In some cases, there are additional text elements on the back that act like a comment. *Untitled (Particuliere 505 Pavillion)* (2021) on the back " what a catastrophe is" with a final word presumably obscured by the lower frame rail. Even if the two works *Untitled (Particuliere 505 Pavillion)* and *Untitled (P. de Resistance)* take a critical stance on the material originally appropriated, the mode here is more poetic and works primarily through the conceptual framing with the contrasting materials that bring their own aesthetics and help to subvert and exhibit the modernist imagery.



Installation View of *on affairs*. HALLE FUR KUNST Steiermark , 2023

