

lorenza
longhi
Selected Works

Untitled, 2020

Carboards, adhesive tape, found advertisement page, wrapping paper, stickers, wood panel
200 x 140 x 2.5 cm

Improved Accuracy V, 2019

Two half standard fluorescent tubes welded together in pairs, argon gas, transformer
121.5 x 12 x 5 cm

With your eyes shut, think of the cities, the apartments, all the rooms you've ever visited. Perspectives start to emerge, like texts on the billboards and shop fronts. Geometries feel clear, but you have to focus to grasp details as they unfold into a somehow familiar composition. Now stop before the city, apartment or room acquires its final appearance, when things are still interchangeable to a certain degree.

Lorenza Longhi uses various techniques, which she masters, explores, or sometimes reverse-engineers, to produce works that flirt with industrial products, or rather with the ideas of "durability" and "efficiency" through which they find their way into our lives. Sometimes common objects, saved from the obsolescence to which some thrift store shelf condemned them, get involved, whether by camouflaging themselves or by retaining their unadulterated shapes yet getting caught in art's alchemical transmutation (in Michael Thompson's phrasing, one of those rare status climbs from "rubbish" to "durable goods").

(We understand, now, that the composition is made of promises: adequacy, gloss, and a frozen moment.)

In Longhi's solo shows, the individual works are usually in the service of a meticulously choreographed holistic environment. They are condensed into measures, proportions, consonances, connections that entice us to discover new points of view, or to imagine more correct ones.

It is perhaps no coincidence that after our first site inspection at ChertLüdde, the artist and I went to see Aldo Rossi's *Quartier Schützenstraße*—a formative entity for Longhi, although not a direct influence. It is a set of facades and courtyards that playfully interlock design with different colors and materials, tracing lines between the city, other cities in other countries, and art histories.

"I remember the first time I visited Berlin, in 2014. I was brought to observe this Aldo Rossi building. I didn't know Aldo Rossi. I didn't know the Palazzo Farnese, which the building is partly based on. I didn't like the building that much. Yet its mechanism sat forever in my mind, and in 2020, when I went to see it again, things came full circle. As Louise Lawler said in that interview for Grey Room: Something is what you expect, but then not quite, so where does that leave you?" Lorenza later wrote me.

Text by Francesco Tenaglia.



Installation View of *Cosmopolitan Haze*. BUNGALOW, Berlin. Curated by Francesco Tenaglia
All Photography by Andrea Rossetti



Untitled, 2020
Carboards, adhesive tape, found advertisement page, wrapping paper, wood panel
200 x 140 x 2.5 cm



Installation View of *Cosmopolitan Haze*. BUNGALOW, Berlin. Curated by Francesco Tenaglia
All Photography by Andrea Rossetti



Installation View of *FUORI*, 17° Quadriennale Di Roma. Palazzo delle Esposizioni, Rome
Courtesy Fondazione La Quadriennale di Roma
Photography by DSL Studio



Untitled (Tradition Pattern), 2020

screen printing on dead stock embroidered fabric mounted on wood panel, aluminum, screws, adhesive tape
140 x 120 x 2.5 cm

Untitled, 2019

Structure made of fireproof frost PVC, steel cables, cable stoppers, adhesive tape, which reduces the height of the exhibition space to 240 cm. Environmental dimensions

Installation View of *FUORI*, 17° Quadriennale Di Roma. Palazzo delle Esposizioni, Rome
Courtesy Fondazione La Quadriennale di Roma
Photography by DSL Studio

“On the occasion of *FUORI*, Longhi intervenes in the space of Palazzo delle Esposizioni by arranging a number of different works. The silkscreens on the walls include objects trouves: a few cocktail napkins, which the artist bought in a tailor’s shop in the centre of Rome. (...) The sofas of the exhibition venue - designed by De Lucchi in 2003 - are partly covered with fabrics designed by the artist and printed using the single silk-screen printing technique. Longhi thus customises the furniture, revealing its expressive potential through a game of combination possibilities. The temporary ceiling in thick PVC, finally, imitates the skylights of 19th Century exhibition galleries, spreading a cold zenithal light inside the room. The vertical development of the exhibition space is shaded and shielded by the presence of sheets of plastic material that conceal the contours of the architecture above. Opacity becomes the key to interpreting the space and stance with which to oppose the rhetoric of transparency. With interventions on the architecture and furnishing of the exhibition venue, Longhi comments on its magniloquence and the legacy of the power system of which it is the bearer. She does so by disguising, dirtying and partially concealing the symbols of representation to reveal even more clearly its hidden logic.”

Text from the exhibition’s catalogue
FUORI - Quadriennale d’arte 2020



Untitled, 2020
found roller blinds, mounted on wooden panel, aluminum, screws, gift paper, advertising page,
adhesive tape
cm 140 x 120 x 2.5



Installation View of *FUORI*, 17° Quadriennale Di Roma. Palazzo delle Esposizioni, Rome
Courtesy Fondazione La Quadriennale di Roma
Photography by DSL Studio



Tradition Set 1, 2020
Tradition Set 2, 2020
Silkscreen printing on hand-embroidered cocktail napkins, plastic film, adhesive tape,
Plexiglas, screws
47 x 65 x 3.5 cm Each



Untitled (Ist falsch), 2020

Found roll curtains stretched on wood panel, adv page, aluminum, screws, adhesive tape
60x100x2 cm



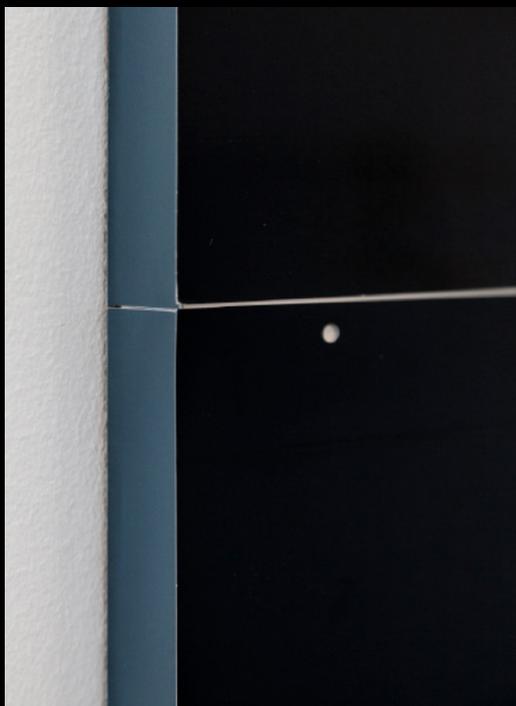
Exhibition views of *anti-illusions*, 2020 Grand Palais, Bern. Curated by Deborah Müller

First photo Untitled (Ist falsch), 2020;
second photo Untitled 2019
Photography by Nico Müller

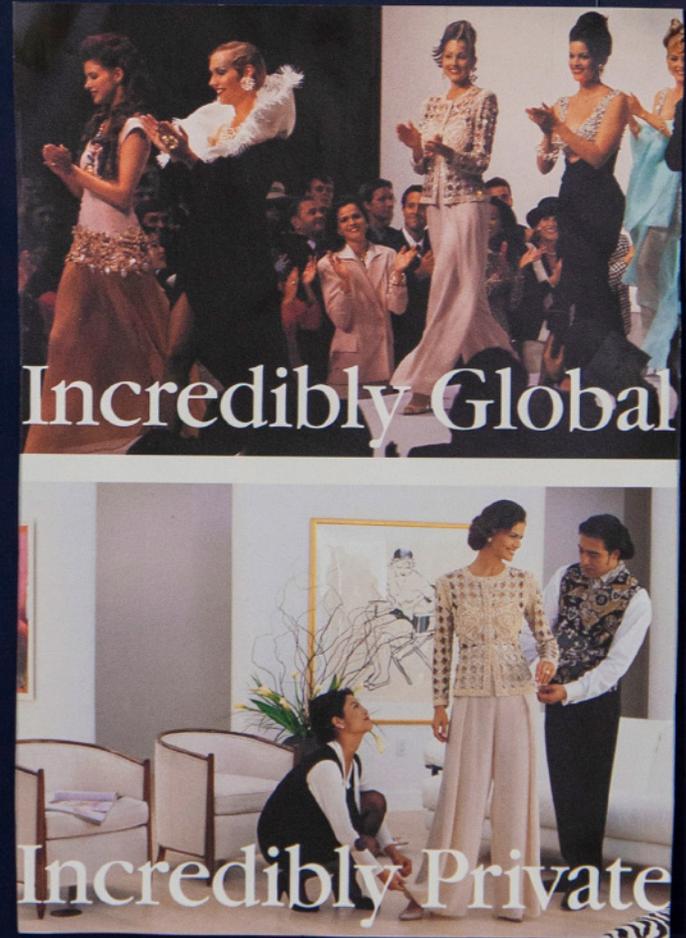


Untitled, 2020
Carboards, adhesive tape, found image, wood panel
120 x 150 x 2,5 cm

Exhibition view of *Sommer des Zogerns / Summer of Suspense*, Kunsthalle Zürich, Zürich



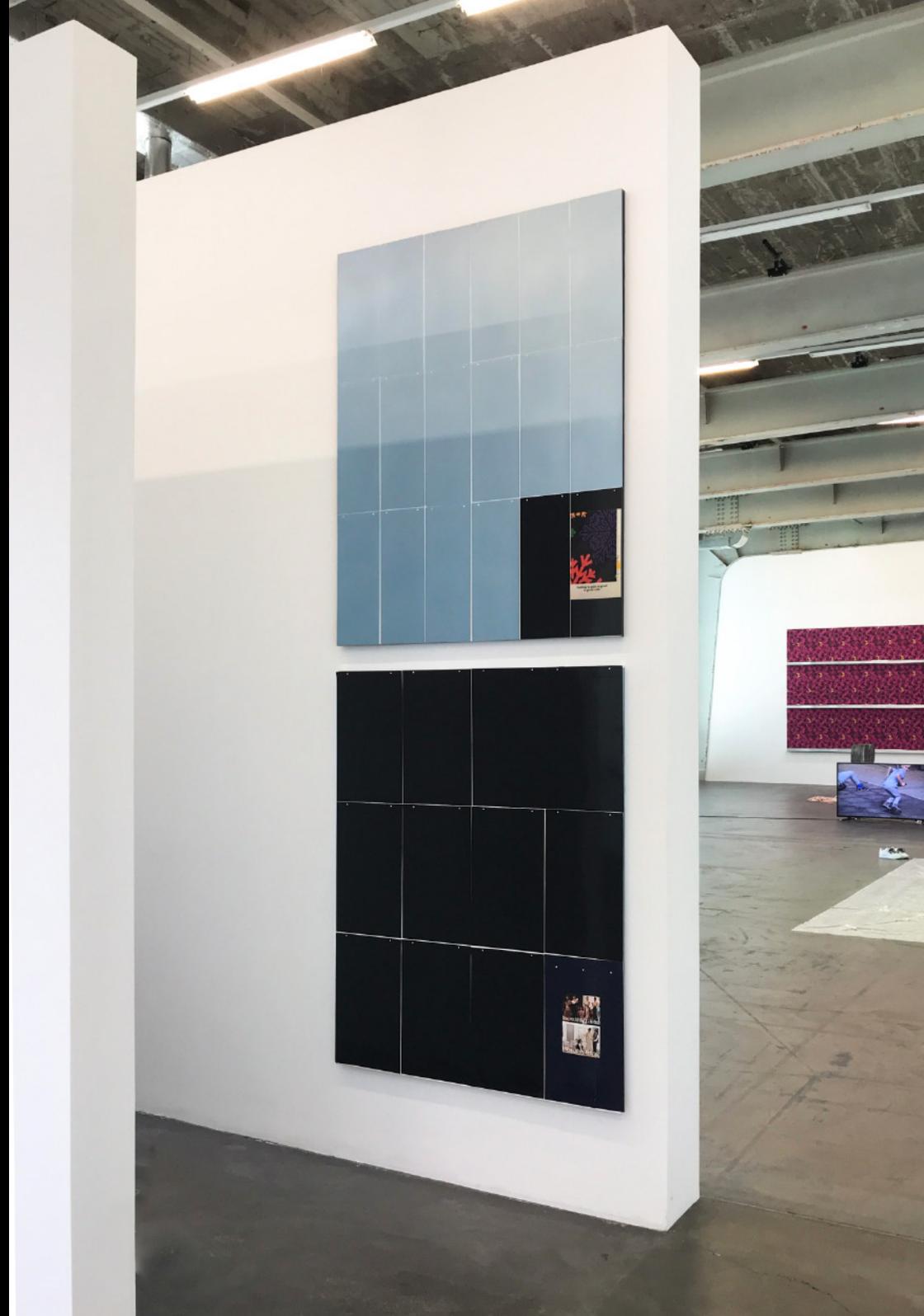
Untitled, 2020 detail
Carboards, adhesive tape, found image, wood panel
120 x 150 x 2,5 cm



Exhibition view of *Sommer des Zogerns / Summer of Suspense*, Kunsthalle Zürich, Zürich
with from top to bottom

Untitled, 2020 detail
Carboards, adhesive tape, found image, wrapping paper, wood panel
120 x 150 x 2,5 cm

&
Untitled, 2020 detail
Carboards, adhesive tape, found image, wood panel
120 x 150 x 2,5 cm



Untitled, 2020 detail
Carboards, adhesive tape, found image, wrapping paper, wood panel
120 x 150 x 2,5 cm



Nothing is quite as good
as good taste.

Untitled (Awkward Hesitation), 2020

Silkscreen on paper and adhesive whiteboard mounted on wood, aluminum, screws
150 x 70 x 3,5 cm

Exhibition view of *Creative Beginnings. Professional End.*, Villa Vassilieff, Paris

By reproducing standardized objects – which are so present that they have almost become invisible – with techniques that are both wobbly and artisanal, Longhi contradicts their neutrality and their normality. In the same way, she adopts the silk-printing technique, used to endlessly create identical copies of an image. Longhi's screen prints result from an improvised and unsteady procedure; her works resemble billboards, with various slogans and dotted references. The words, seemingly nonsensical at first glance, are often taken from publicity materials or old magazines. Here, “à défaut d'être belle” (“if not beautiful”), repeats the title of a newspaper article describing the development of the nearby train station, and more widely, of the neighborhood of Montparnasse in the 1960s.



Untitled (Hesitation), 2020

Silkscreen on paper and adhesive whiteboard mounted on wood, aluminum, screws
100 x 70 x 3,5 cm

Exhibition view of *Creative Beginnings. Professional End.*, Villa Vassiliev, Paris



Business Card, 2020
Metal shelves, screws, belts
150 x 200 x 3 cm

Exhibition view of *Creative Beginnings. Professional End.*, Villa Vassiliev, Paris



Untitled, 2020

Plastic film, metal bar, inox wire
Environmental dimension

Exhibition view of *Creative Beginnings. Professional End.*, Villa Vassilieff, Paris
All Photography by Aurelien Mole

The works of Lorenza Longhi effortlessly blend into the environment of the Villa Vassilieff. The artist has chosen to position them in places of transit and passage: above the front desk and the bar, around the staircase, and between the two rooms upstairs. In her work, she articulates a reflection on the arrangement of space – either professional or artistic – and on the functional aesthetics of corporations and institutions. The large rectangular panels cut out of plastic film that punctuate the exhibition galleries echo the glass walls of contemporary offices and museums. Around the staircase, a plastic tarp obscures the outside view for the ascending or descending visitors: it mimics both the popular modular folding screens of the 1950s and the dizzying verticality of the Tour Montparnasse, which one can see through the windows.



Installation View of *Improved Accuracies* and *Untitled (Tables)* all 2020 at *No Joke*. Milieu, Bern.



Untitled (Tables), 2020
Silk-screen and adhesive tape on two tables, dimensions variable

Installation View, *No Joke*. Milieu, Bern.



Improved Accuracies, 2020
Eight half standard fluorescent tubes welded together in pairs, argon gas, transformer
each 12 x 121,5 x 5 cm circa



Improved Accuracies, 2020

Six half standard fluorescent tubes welded together in pairs, argon gas, transformer each 12 x 121,5 x 5 cm circa

In the series of work Improved Accuracy (started in 2019), industrial fluorescent lights are sectioned in two pieces and then re-welded together.

The welding junction is left unpolished, exposing the labor on its surface and revealing the gas running into the tubes. A standard, modular lighting fixture is hacked and reconfigured, losing its serial efficiency and compromising its productive lifespan in favor of a defiant sculptural uniqueness; an improper minuet of manners with the elements at play being the normalized ones.

For the exhibition *No Joke*, the usual lightning system of the main exhibition space has been removed and replaced by two groups of 4 and 3 re-welded neons, hang on the walls at a height of 185 cm.

For the whole duration of the exhibition one of the two groups of neons kept switching on and off at their own will affecting the whole room.

