Francesca Longhini

Error#13 (Underline)-2014
Oil and pigment on linen
65x98 cm

Error#13 (Underline)-2014
Particular

Error#11 -2014
Oil and pigment on warped canvas
40x60 cm

Error#11 -2014
Particular

Error#10 -2014
Wood
Oil and pigment on warped canvas
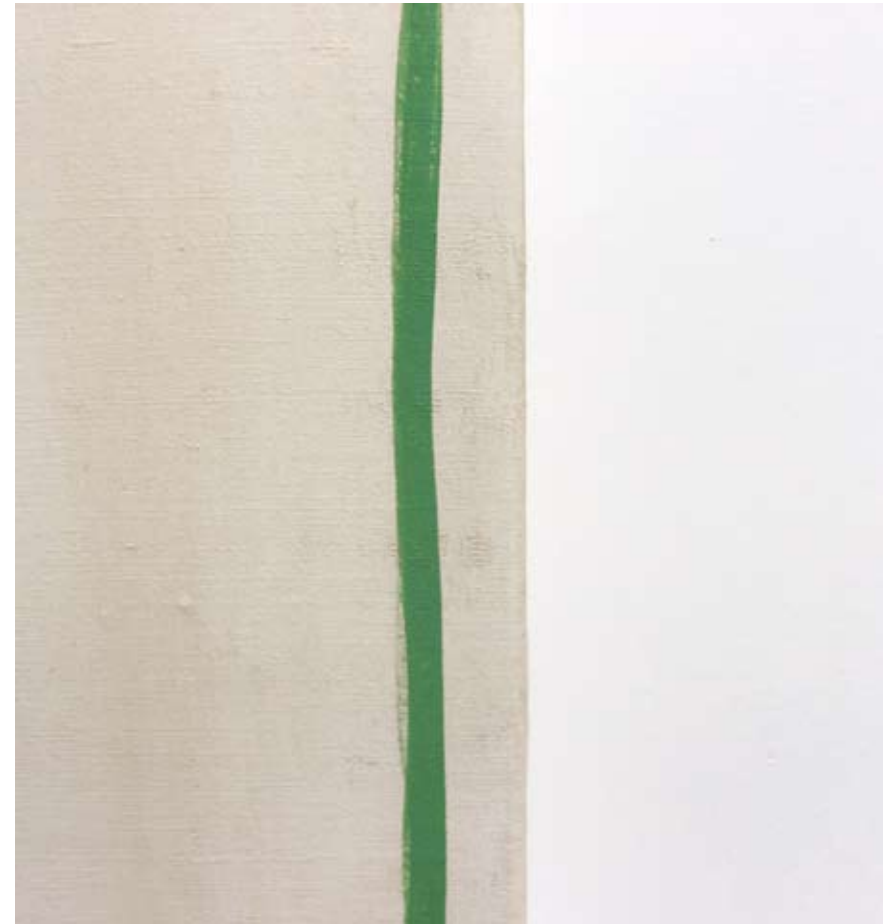80x90x12cm

Error#10 -2014
Particular

Error#9 -2014
Wood and oil on warped canvas
60x70x10 cm

Error#9 -2014
Particular

Series "Error" starts
with a very simple concept,
it's evaluated as something
that brings you to a target,
not as an harm which keeps you
far from expected examples.

Paintings, considered as the mere part
of the opera,
are shown without corrections.
A special rabbit glue has been used
for the paintings imprimatura.
It has found dips and hollows on the crust,
sticked together wood and cotton
and made the framework warped.

Errors are visible and tangible,
they are shown as "inevitable",
highlighted by colors
to help accepting them
as the self-identity of the opera.

Error#7 -2014
Oil and pigment on canvas
40x60 cm

Error#4-6-5 (Error fot tonight)-2014
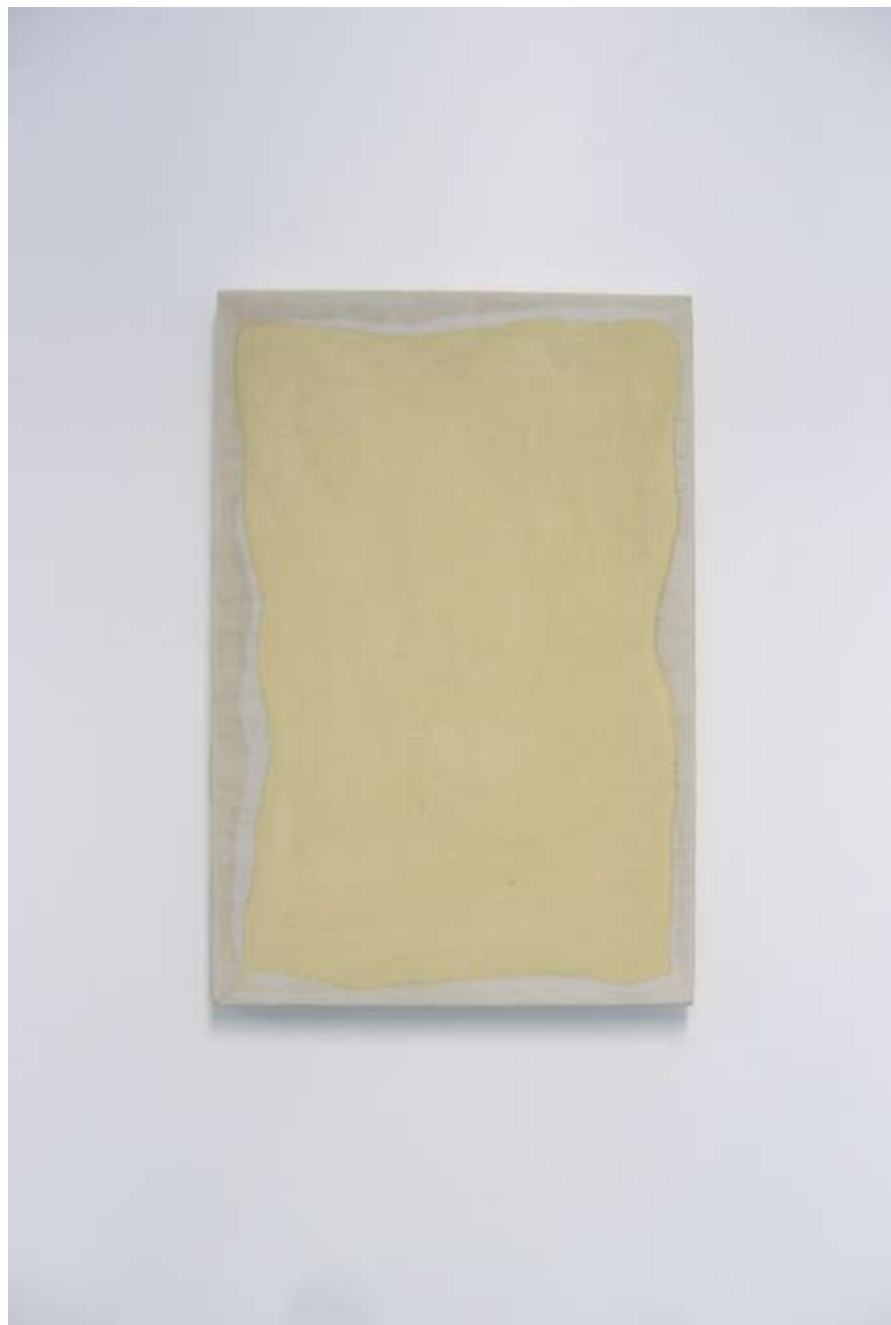Oil and pigment on canvas
125x130 cm (Triptych)

Error#4-6-5 (Error for tonight)-2014
Particular
40x60 cm

Error#4-6-5 (Error for tonight)-2014
Particular
50x40 cm

Error#4-6-5 (Error for tonight)-2014
Particular
40x30 cm

Error #2 -2014
Oil on canvas
20x30 cm

Error #2 -2014
Particular

Error #1 -2014
Oil on warped canvas
40x60cm

Building-2013
Marble, wood, oil paints
130x42 cm

Building-2013
Particulars

Limite *(Border)* -2013
Cement
Oil and pigment on Carrara marble
17x30 cm

Limite-2013
Particular

O...O,E...E-2013
Wood and marble
52x36 cm

O...O,E...E II-2013
Wood and marble
34x60 cm

O...O,E...E II-2013
Particular

Il blu e gli altri
(Blu and the others)-2013
Oil on marble and cement
34x26 cm

The Punctum of an image, theorized by Barthes in his essay "Camera Lucida ",
is that personally touching element which irrationally pierces the viewer,
a detail that transcends time and space and will stay in memory.
In this series of works I applied the concept of Punctum to some canvases,
considering them from a structural and compositional point of view,
and to natural elements, in order to rework the theme of Landscape through a synthesis.
The essential characteristics of images and materials are the starting point for increasing alterations
which lead to the moment their nature is altered
and they are distorted and integrated with their own structure,
pursuing and manifesting the paradox of getting to a synthesis by adding elements.

This process is similar to studying.
When we have the page of a book in front of us we highlight a few significant sentences
in order to remember what is more meaningful.

Seemingly this is a reduction, but visually speaking is not the underlining an extra sign?

Aggiungere per la sintesi *(Add to synthesize)*-2013
Onyx, marble, cement
Variable size

Aggiungere per la sintesi
(Add to synthesize)–2013
Particular

Blu di Prussia II *(Prussian Blue II)*-2013
Oil Paints on Botticino marble and cement
30x14x5 cm

Grotta *(Cave)*-2013
Oil Paints and bitumen on canvas
80x80cm