LORENZO
MONTINARO

Self portrait
2026
Carrara marble
70x50 cm
about 20 pieces

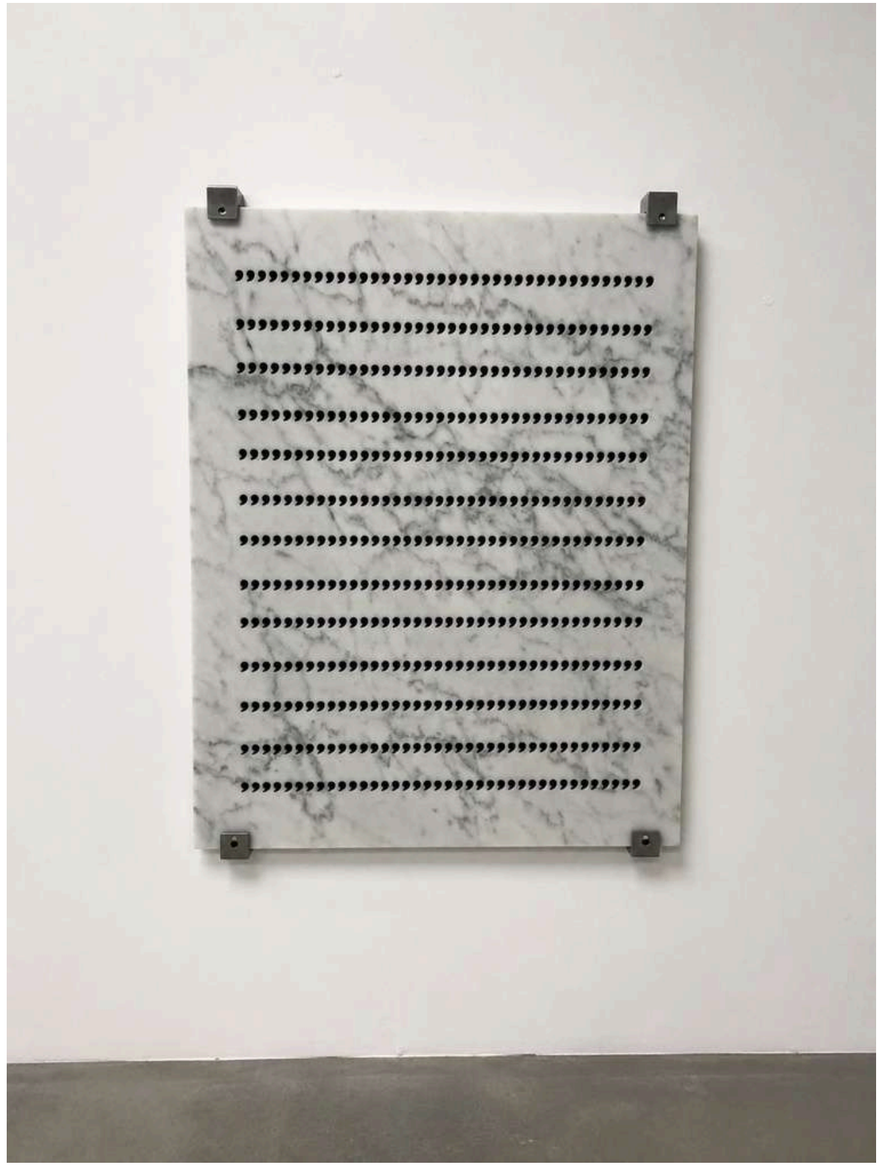
Each comma corresponds to a day lived.

The work gathers all the days of my life up to the present: each mark represents a unit of time crossed, regardless of what it contained. An extraordinary day and an ordinary one occupy the same space.

Together, these marks form a self-portrait that does not emerge through the image of the body, but through the duration of its existence.

Yet the moment this work defines itself as a self-portrait, its identity begins to waver. How many people were born on the same day as me? How many share the same amount of lived time?

Where does the portrait of the self end, and where does that of others begin? Perhaps every self-portrait, taken to its limit, inevitably becomes a collective portrait.



Untitled (Exhausted)
2026
Granite, used motor oil, shadow
1,60 x 20 cm/ 1,60 x 20 cm

Two parallel granite profiles run alongside one another without ever meeting. They can be read as lines, bodies, lovers, or simply two presences sharing the same space and the same direction.

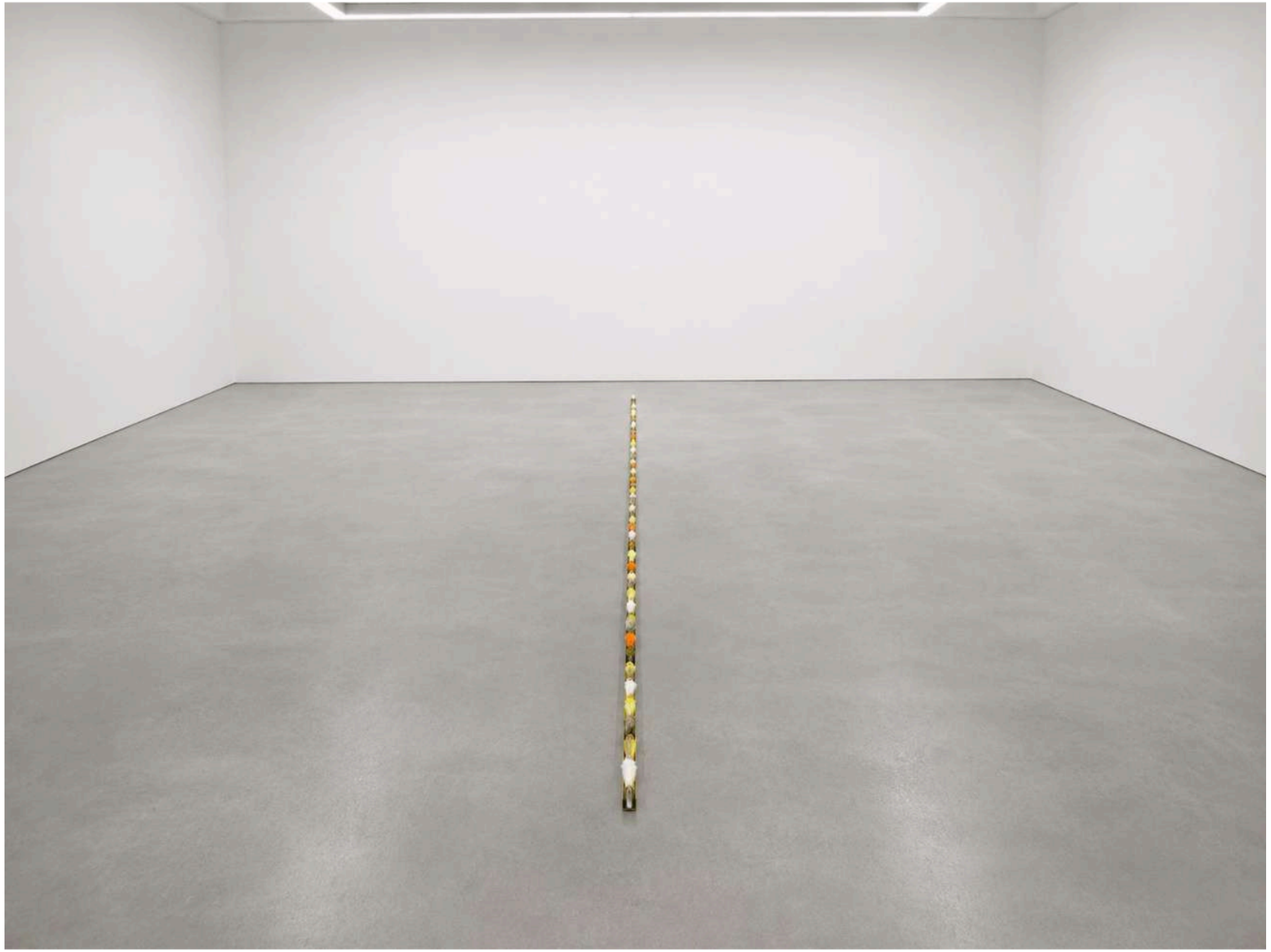
A groove carved into each profile contains used motor oil — a material understood here as residue, what remains after a body has exhausted its movement. Like ash, it becomes the trace of a consumed life, of something that has travelled through time and distance.

The work exists within a condition of proximity and separation. The two forms seem to seek one another, yet remain suspended in an unresolved distance.

This duality is interrupted by a third black line, visually indistinguishable from the others: the shadow line cast by the gap between the two profiles. A presence generated by absence itself, where what separates the bodies begins to resemble them.

Untitled
2026
brass, stuffed canaries
1,80 m each piece

in the image: 3.60 m

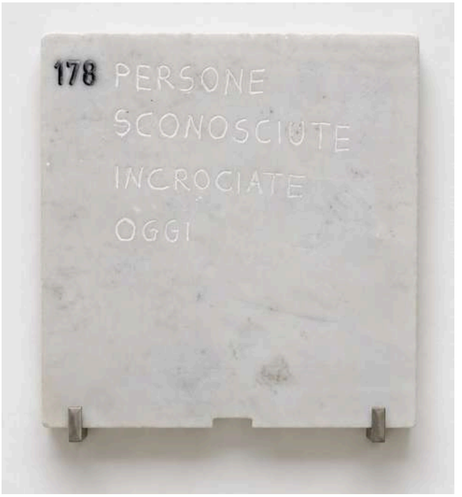


Numbers

This series originates from the recovery of the reverse side of discarded gravestones, surfaces that retained only the identification number assigned to a body within the cemetery system. Removed from its original function, this number is detached from its administrative and classificatory role and becomes the starting point for a new narrative.

Through interventions on the stone, the mechanical and serial quality of the number enters into dialogue with hand-carved inscriptions. From this contrast, phrases and associations emerge that transform the number into something imaginary, improbable, and open-ended.

The number ceases to identify and define. It is no longer a closed piece of information, but a possibility. Its meaning expands and continuously shifts, becoming potentially infinite. What once served to locate a body in space is removed from its original purpose in order to generate new forms of interpretation.



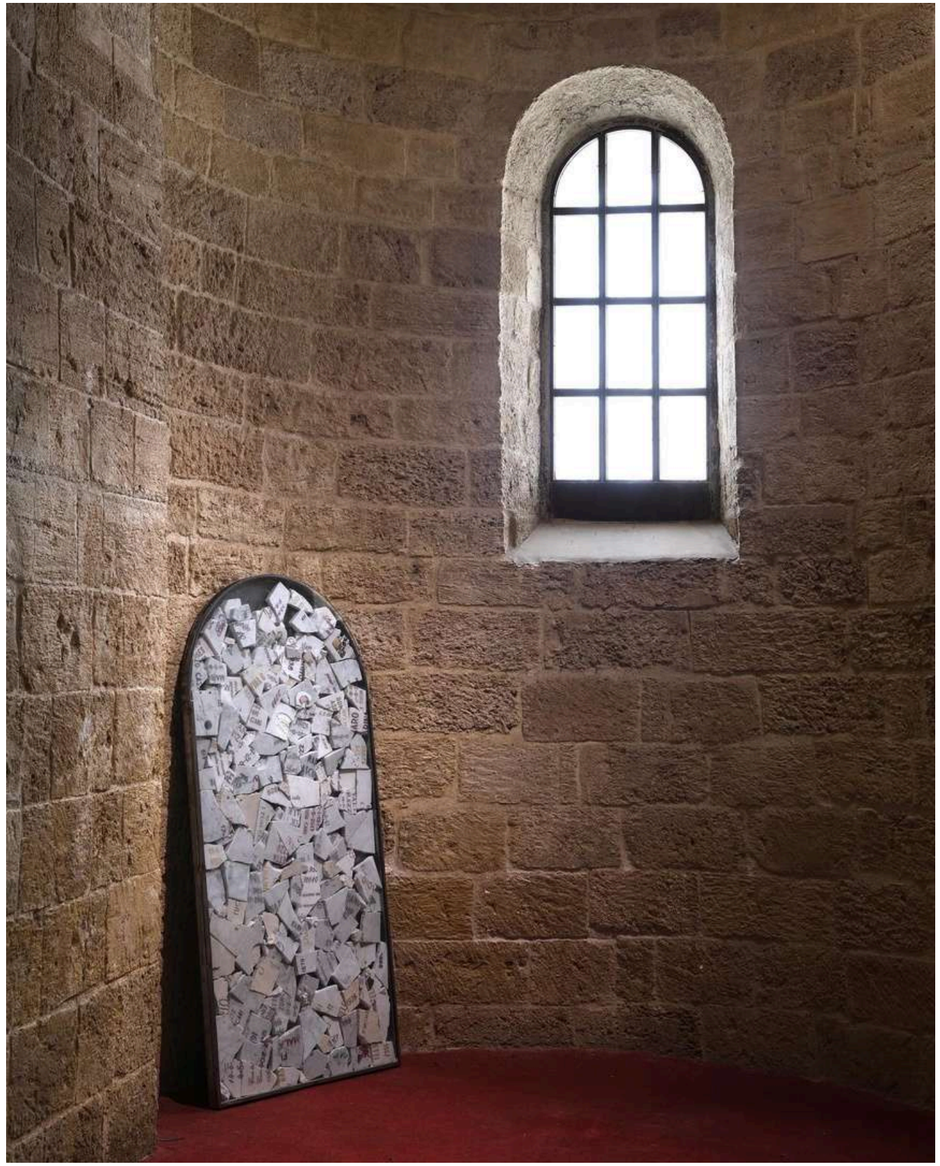
234 (times I denied the beginning)

5976 (days spent asking myself why the sky or rather the space)

268 (attempts to sabotage the sacred)

178 (strangers i crossed paths with today)

Untitled (Epilogue)
2024
Gravestone rubble, iron, glass
1.60 x 80 cm



In memoria di me (In memory of me)
2025
Carrara marble, lamb's blood
1,60 x 80 cm

IN MEMORIA DI

Untitled
2025
Carrara marble, coal
1.20x 60 cm
1,20x 60 cm

Senza titolo (Untitled)
2025
granite, bronze, white phoyoceramic
12x8x16 cm

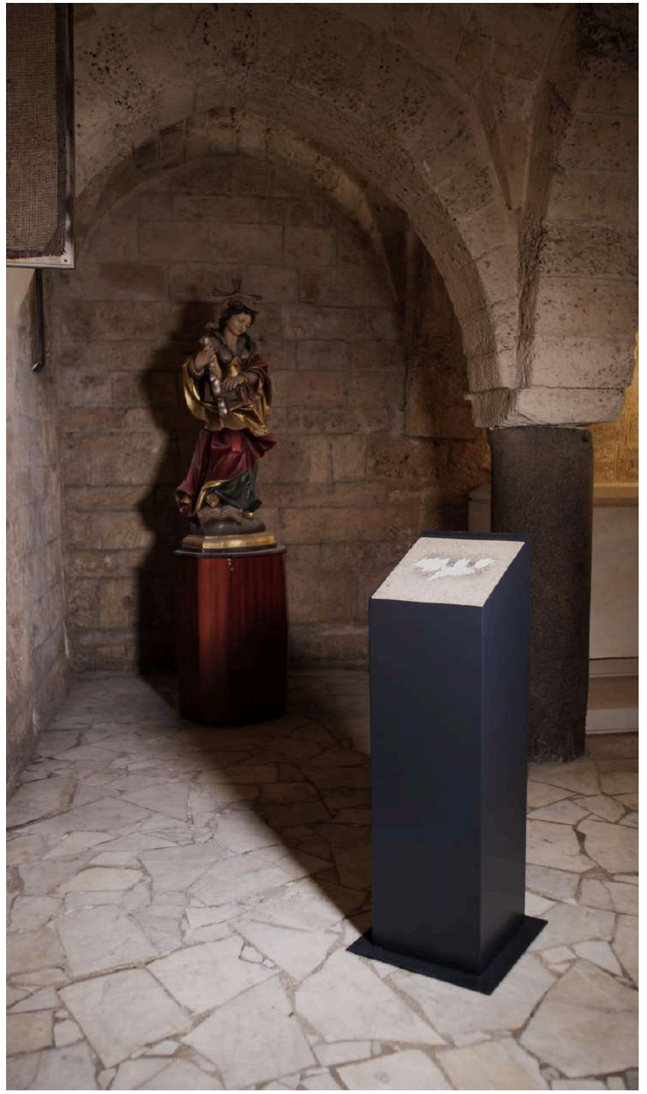
INRI (Crucifixion)

Former tombstone, iron
1.20 x 40 x 30 cm

Permanent work in the Cathedral of San Cataldo in Taranto
A donation from Attorney Maria Cristina Lenoci

A marble tombstone, once silently preserved in a cemetery, is here presented as a contemporary relic. No longer a tombstone guarding a name and a private memory, but a transfigured surface: a material bearing the traces of an erasure and a revelation.
The stone has been abraded, wounded, and flayed by the artist's gesture. The flexible blade has carved white furrows that resemble both blows and feathers, wounds and wings. It is a writing without an alphabet, a text that cannot be read but contemplated.
In this lacerated space, only a fragment remains: the four letters INRI, the title of the Crucifixion, the word that cannot be consumed by time.
The full power of the work lies in this paradox. A tombstone of a common mortal, a fragment of everyday memory, opens toward the horizon of universal sacrifice.
The anonymity of private death intertwines with the eternal symbol of the Passion. Thus the fate of each—fragile, forgettable, marked by silence—is elevated to a sign that concerns us all.
The abraded surface then becomes a page of stone. No longer a page to be read, because the words have been erased. But a page to be lived, to be contemplated. The stone itself becomes a tilted lectern, and those who approach it are called not to decipher, but to pause.

The philosopher Maurice Blanchot spoke of death as "the impossible that concerns us." In this work, that impossible becomes visible: not as an image, but as a wound in the material. Erasure does not destroy, but reveals. The stone, disfigured, becomes transparent to the mystery.
Located in the crypt of San Cataldo, this work is part of a context of liturgy and memory. It does not seek to add an image to the Cross, but rather to evoke the absence that the Cross preserves. It is a silent altar, a sign that reminds us that every anonymous death carries within it the echo of absolute sacrifice.
This stone says that there is no death that is not worthy, that there is no oblivion that cannot be redeemed. The tombstone of a mortal thus becomes a conceptual icon of the Crucifixion: a passage from the human to the divine, from private silence to universal resonance.
Here, then, is the message this work conveys to those who view it: every death, even the most silent, even the most forgotten, contains within itself the reflection of a promise. The promise that in the sacrifice of each individual, the sacrifice of all is reflected, and that in the oblivion of a name, the word that spans history can still shine: INRI.



L’addio
2025
2m x 1,50 x 50 cm
Iron, frosted glass, stuffed magpie, stuffed canary, fishing line

Senza titolo
2024
60x40/80x40 cm
Frame, gravestone rubble, wired glass, pendulum, opaque glass, stuffed goldfinch, combustion

Untitled
2024
120x60 cm
Carrara marble, artist’s blood

Senza titolo
2025
100x70x30 cm
Iron, photoceramic, oxidized bronze

Ash horizon
2024
80 x 60 cm, 60 x 40 cm
Wood, glass, mirror, ash

Ash horizon
2024
60x40, 40x30 cm
Legno, vetro, specchio, cenere

Senza titolo
2024
100x70 cm
Marmo bianco di Carrara, rosa nera in ferro battuto, fotoceramica nera

Senza titolo
2023
100x70 cm
Lamina ferro, rosa nera in ferro battuto, fotoceramica nera

Senza titolo (Untitled)
2023
Trani white marble slabs 160x70 cm x 7/ 12 charred antique pendulums, semi-charred kneeler 1.60x50x40 cm Marble, wood, fishing boat ropes

Untitled
2023
75x55 cm x 2, ledwall 30x30 cm
Carrara marble, ledwall

Lights, distant lights is composed of former gravestones from which the artist removes the brass letters, further perforates the marble, and installs LED walls behind the gravestones. Light emerges through the absence of the letters that once spelled out now-unknown identities, giving rise to a new alphabet made of indecipherable signs.

Untitled
2023
35x38 cm
Bronze, black photoceramic

Senza titolo
2023
28,5x20 cm
Wood, frosted glass, gravestone debris

Edicola Radetzky 2023
Installazione site specific
Mdf, fari led 600 w

Lorenzo Montinaro presents Edicola Radetzky, a solo exhibition curated by Arnold Braho. On the upper part of Milan's dock, a faint light signal. Upon closer inspection, it resembles a small, metal-framed lighthouse, an architectural structure that would normally serve to rhythmically mark the outermost edge of the sea, but also a geolocation device designed to symbolically stage a point of arrival—a reference to the world.

For the occasion, Lorenzo Montinaro transformed the Radetzky Newsstand into a luminous machine, a temporal marker capable of marking time, which is the immanent time of the exhibition, or rather of the exhibitions staged within the space thus far, and of all those that have been part of it. Thus, it is not an intrinsic direction of time that determines the past, but rather how things were arranged at a certain point in time, the traces engraved in that imbalance.

For this occasion, Edicola Radetzky presents itself as a project in which the form described by its absence perfectly captures a paradox: that of following through time that which leaves a mark, being simultaneously present and absent. Inside the Edicola, in the central section, are spotlights emitting powerful beams of light that shatter on black panels resting on the glass, from whose holes hundreds of tiny lights emerge. The numerous illuminated slits compose a system of signs, and are arranged in a pattern that, upon close examination, seems reminiscent of a coded language, a sort of Morse code. Each of these lights is the result of a linguistic subtraction carried out by Lorenzo Montinaro, starting from the metal letters that compose the biographical data on the tombstones, which for this occasion have completely lost their alphabetic identifiability. In fact, only the holes in the supporting metal, through which the letters are normally impressed into the marble, remain. The installation alludes to a multiplicity of pasts, re-presented here through a tribute to all the artists who have previously participated in the Edicola Radetzky exhibition program. The multitude of lights, in fact, seems to compose an archive of ghosts, where the phantasmal material of which social life is composed opens the possibility of thinking of knowledge not as detached and impersonal knowledge, but as a complex tangle in which our lives are inevitably entangled.

VETRO
PLASTICA
METALLO

Untitled
2023
Variable dimensions
Gravestone rubble, marble eggs, paraffin, fire.

Ruins

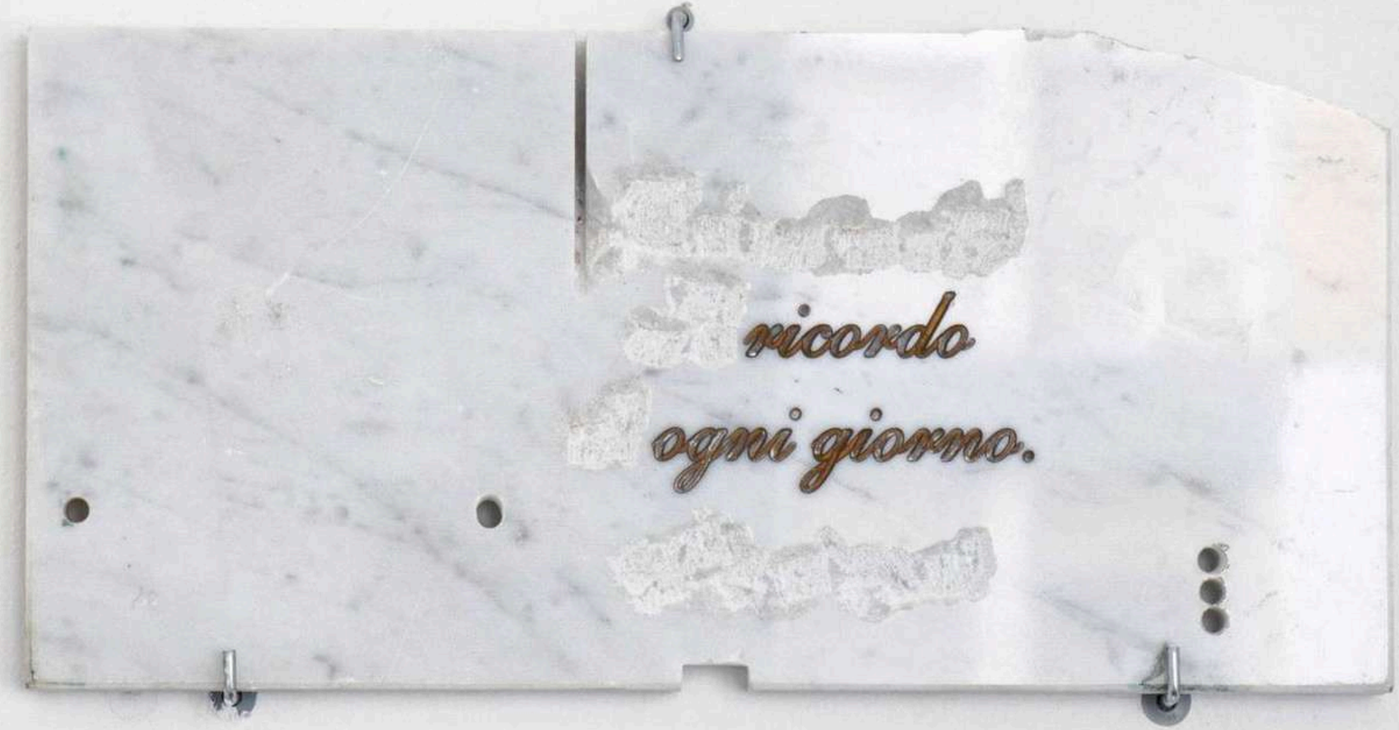
This series originates from the recovery of discarded gravestones sourced from workshops producing funerary monuments. By intervening on these materials, I erase their original biographical content and references to individual identity, searching instead for words and fragments that can open up broader and more universal meanings.

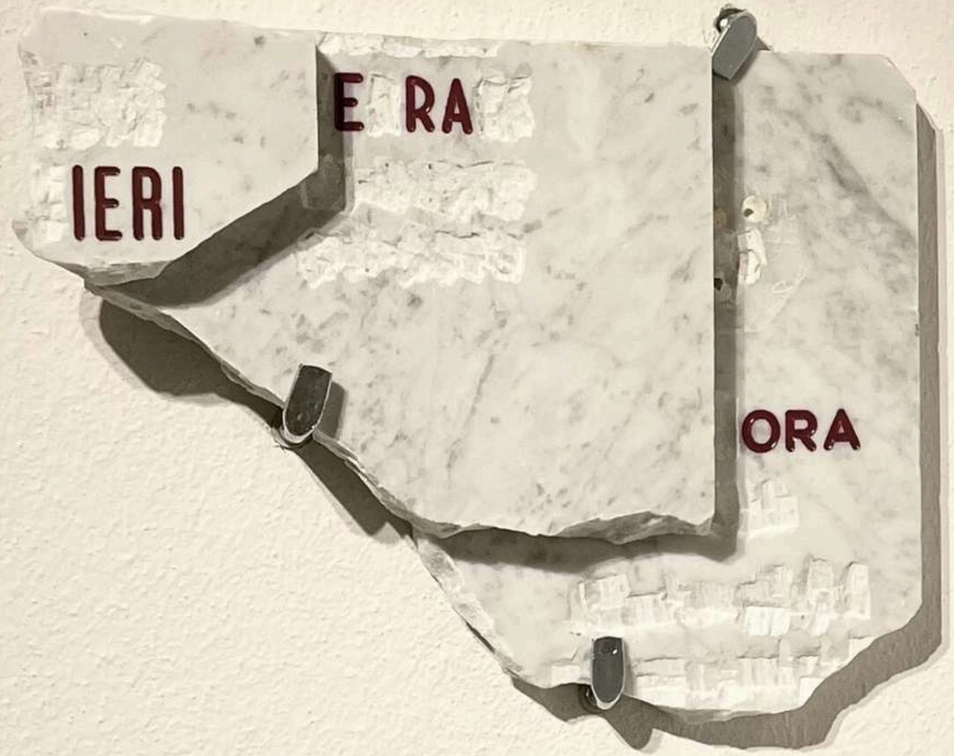
The gravestone's original function is not entirely denied, but rather transformed: from a support for individual memory into a space of possibility and interpretation. Through acts of erasure, subtraction, and linguistic reconstruction, suspended sentences emerge — answers that resemble questions and fragmented narratives.

The work challenges mechanisms of identification and individualization, shifting attention away from identity and toward the material itself. The gravestone returns to being marble: a surface tbe reinterpreted, manipulated, and re-signified through a gesture that retains something of play and intuition.

La tua assenza
(your absence eats me)
2023
28x33 cm
marble

Ricordo ogni giorno
(I remember evry
day)
2023
20 x 41,5 x 2 cm
Marble

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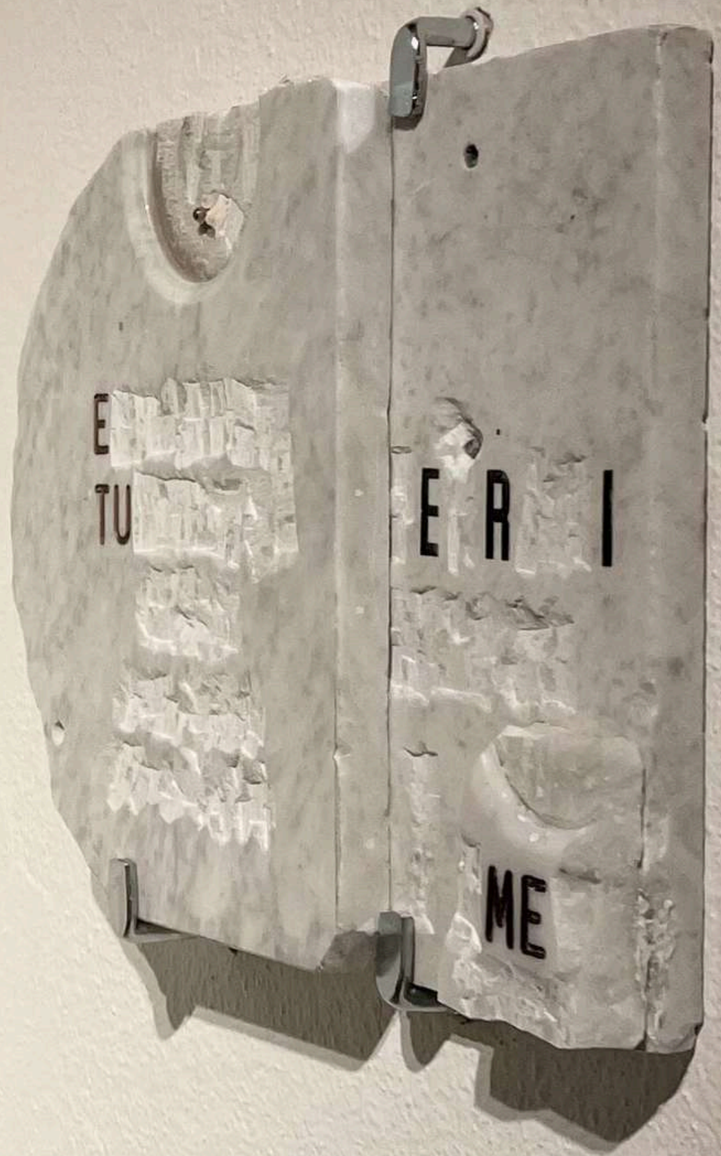
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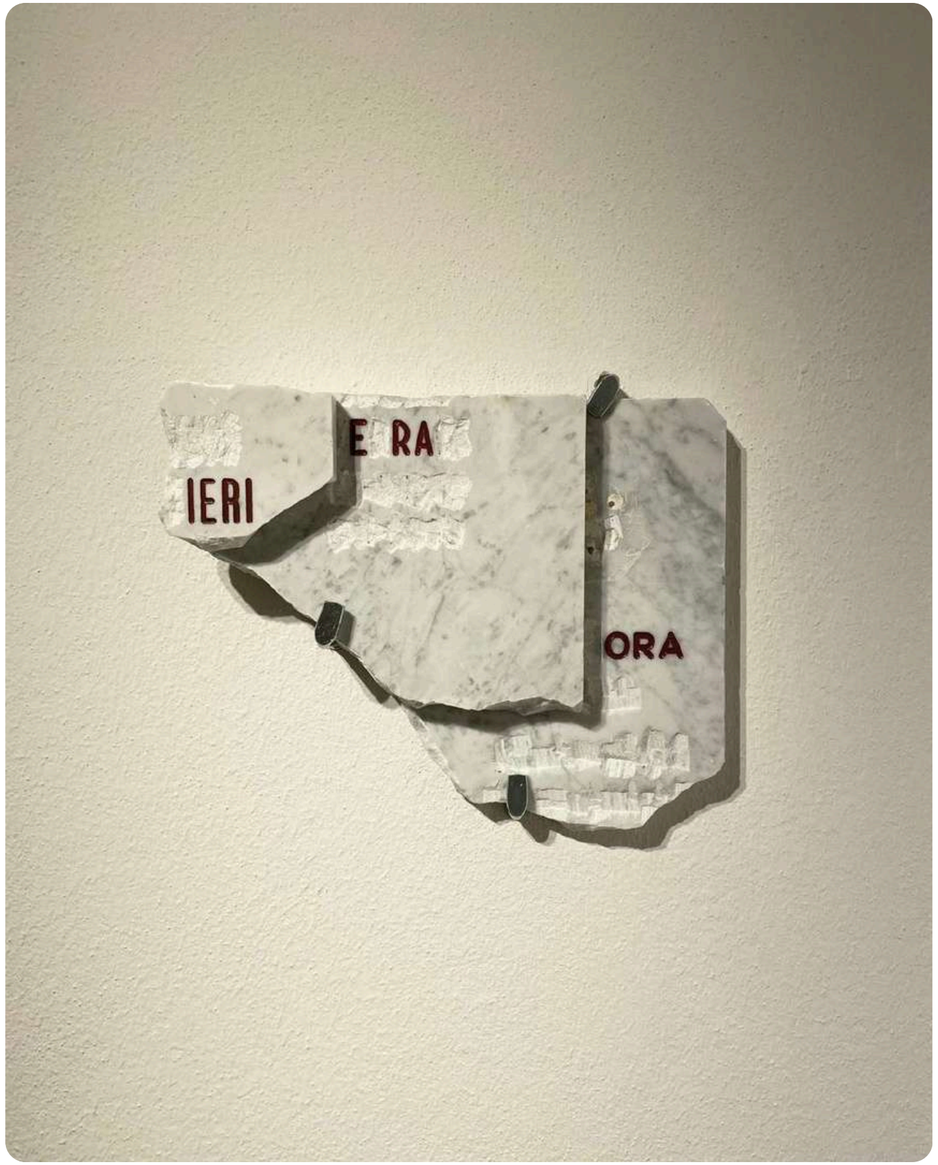
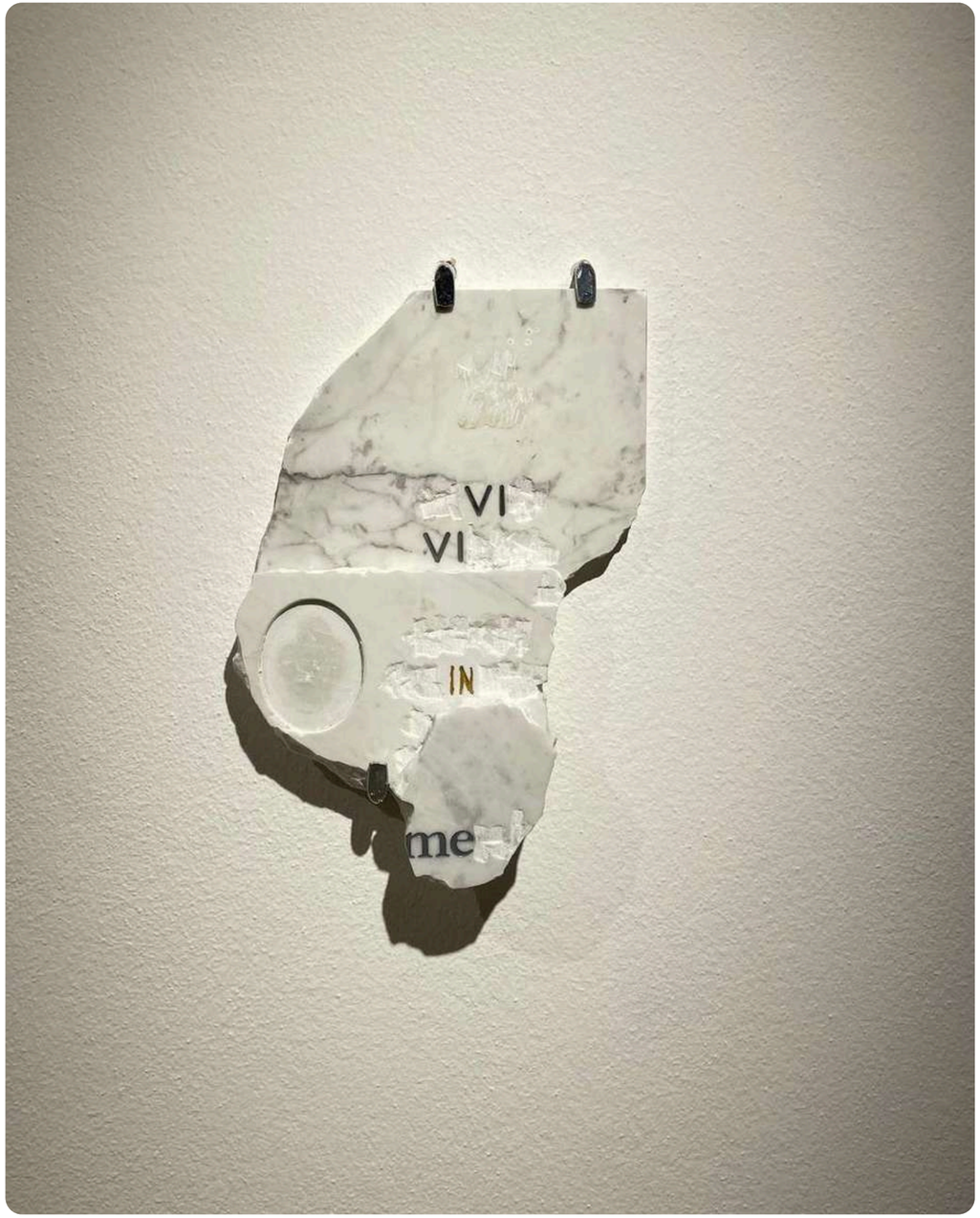


Ieri era ora e tu eri me (Yesterday was now and you were me), 2023, marble, 35,5x27x6cm/31x27,5x4cm



Vivi in me (You live in me), 2023, marble, 28,5x40x6 cm

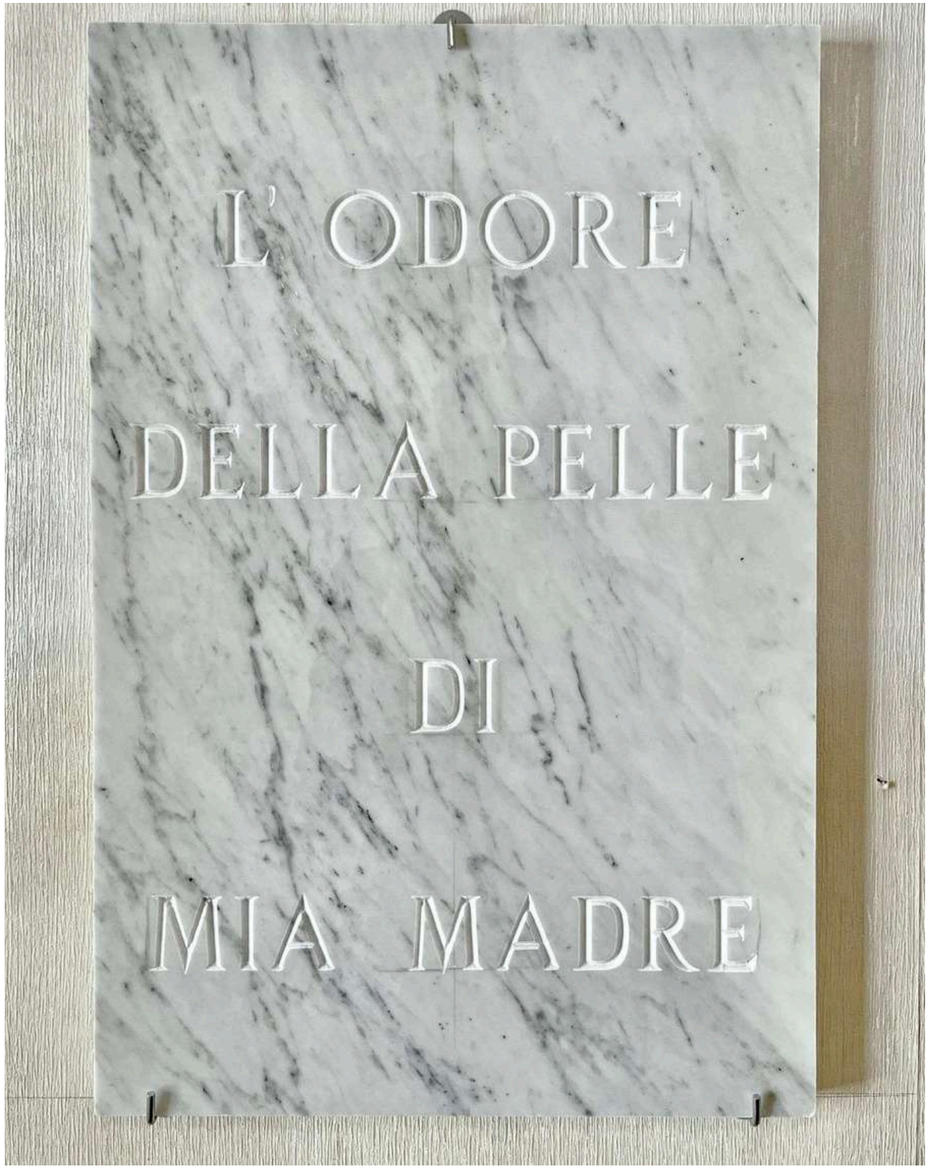
Ero tuo (I was yours), 2023, marble, 33x33x2 cm

Il giorno nel buio (You'll be always the light in the dark), 2023, marble, 42x23,5x4 cm

Orma
(Trace)
2024
47x51x4 cm
Marble

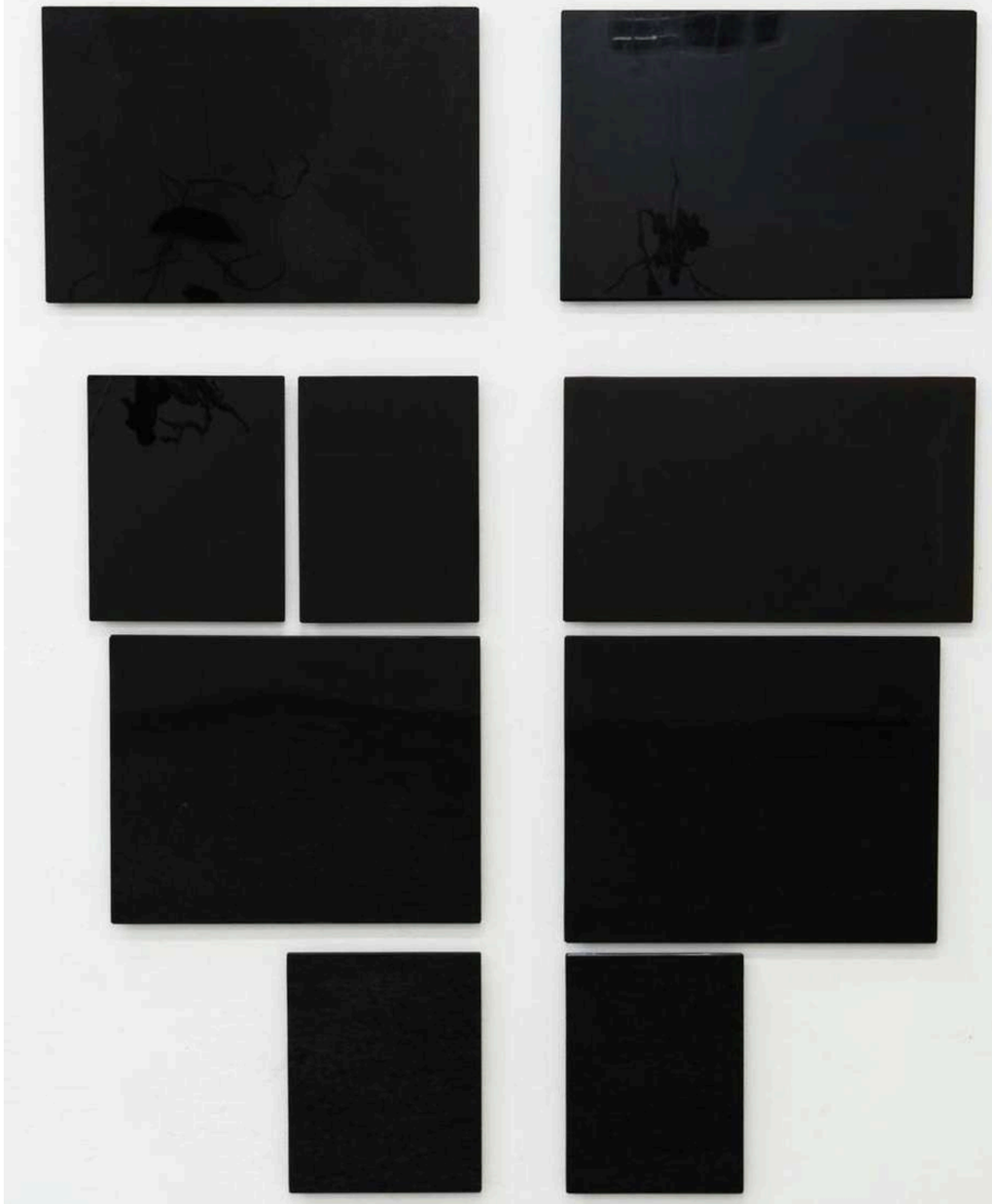
L'odore della pelle di mia madre
(the smell of my mother's skin)

2022
60x40 cm
Carrara marble



Lapidi (tombstones)
2022
Black opaline mirrors, wooden frames.
Variable dimensions.

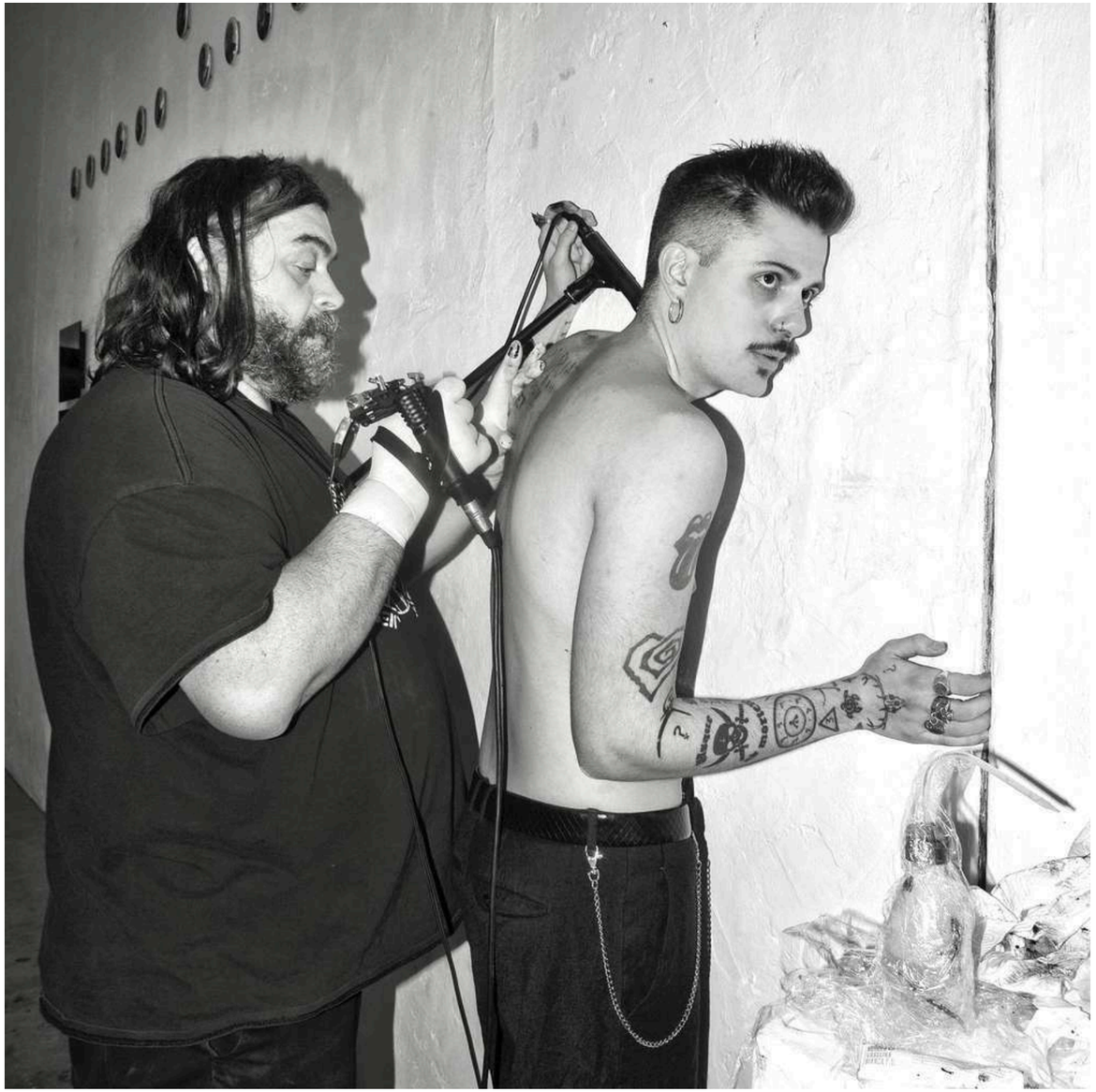
Lapidi(Tombstones) is part of the series of the same name. These mirrors, black opals, previously used and recovered from various places, match the dimensions of the tombstones of the artist's relatives and ancestors, found in the cemeteries of his city. The viewer enters the artist's intimate sphere and, at the same time, sees himself in the present and in the dimensions of something that, one day, could contain his lifeless body.



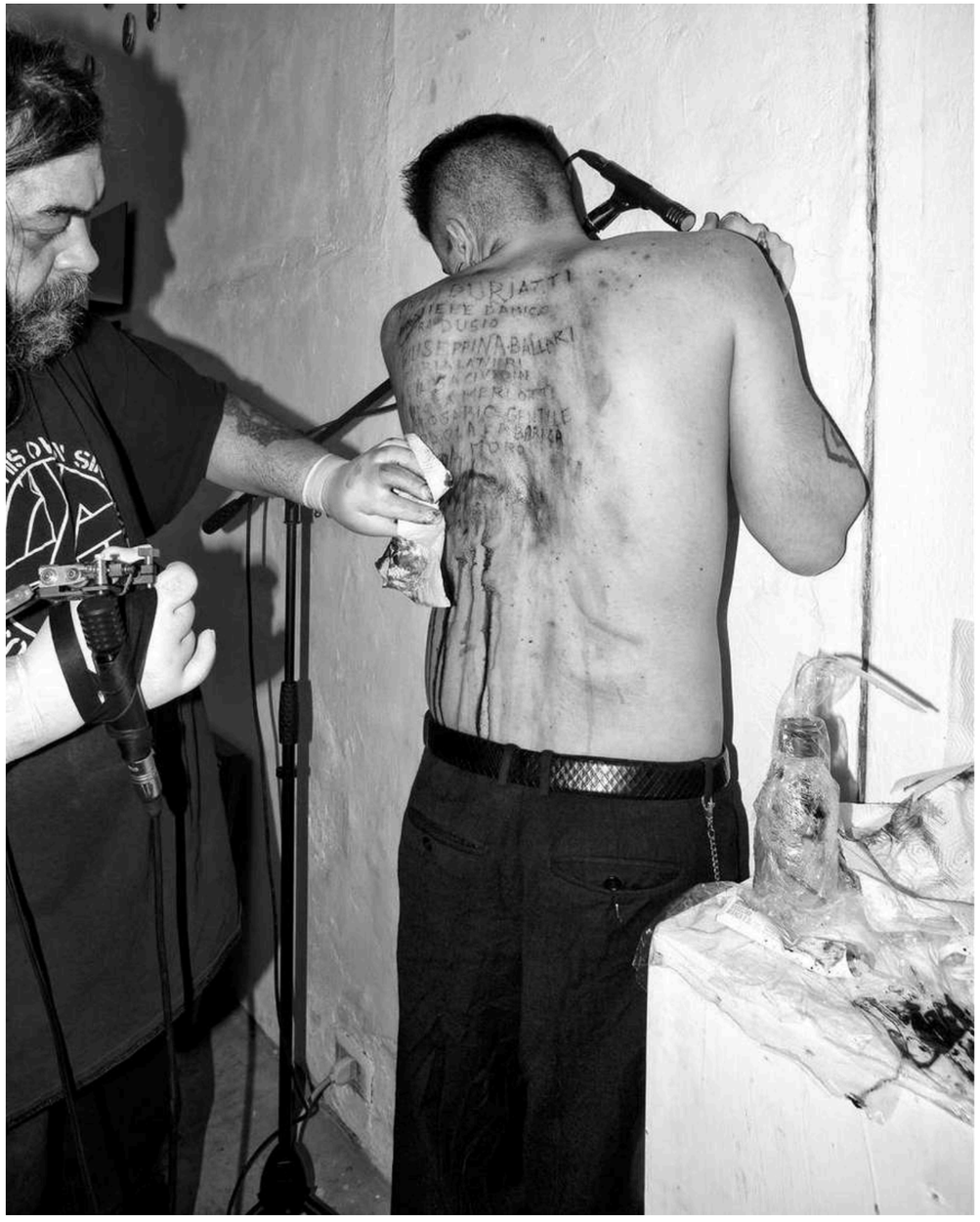
Installation view, "E ci fa dispetto il tempo", Sottofondo Studio, Arezzo (IT)

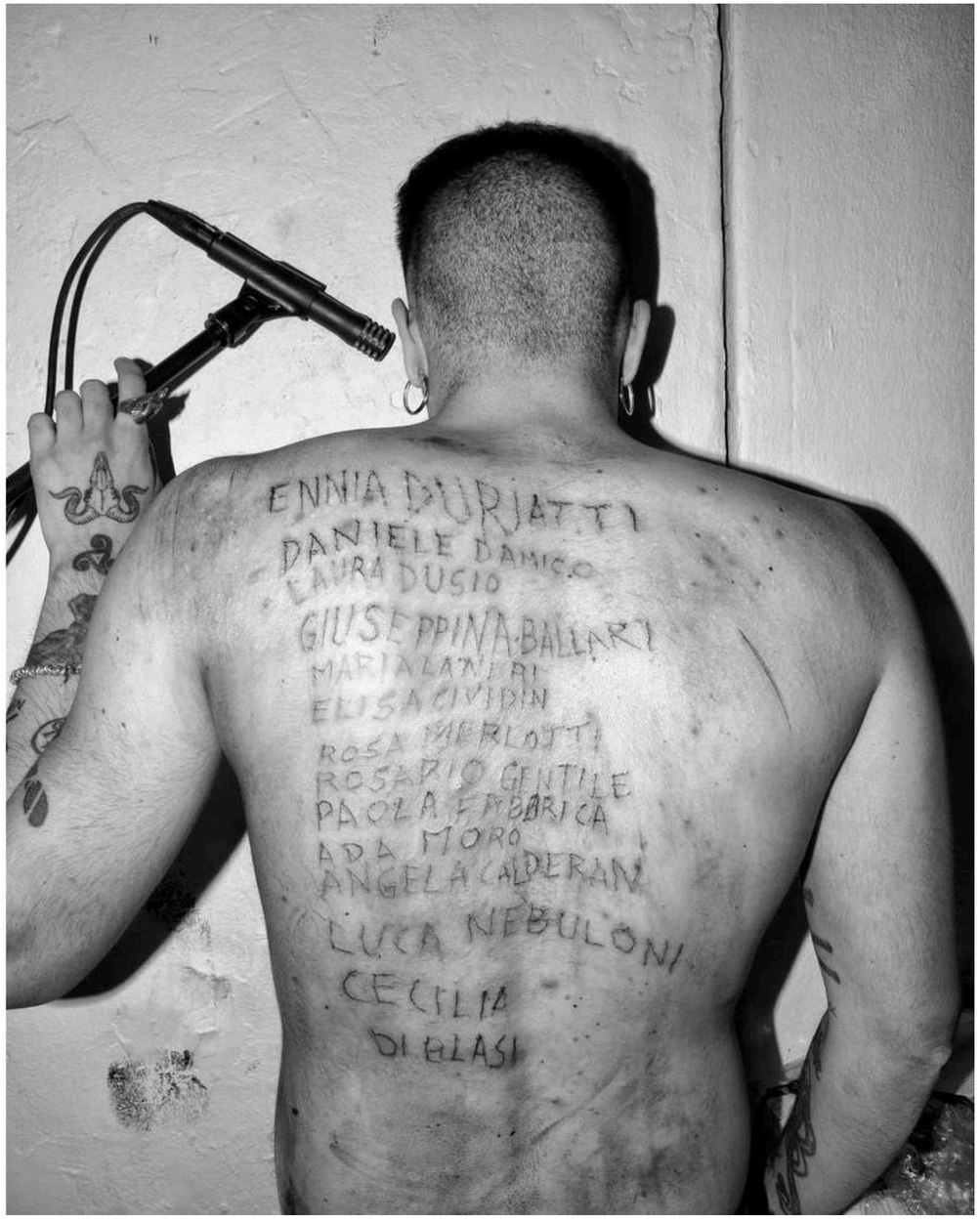
Monument
2022
Performance

This performance was conceived to coincide with the return of the research of the artists in residence at VIR Viafarini-in-residence, on March 29, 2022. The performance represents the emotional culmination of the artist's artistic and human journey, centered on the existential concepts of the passage of time and the inevitability of death. Thanks to Jacopo Benassi's contribution, the names of individuals who died in the municipality of Milan during the artist's stay in the city, found on funeral notices, will be permanently imprinted on Lorenzo's back. The intention is to become a monument, a lasting witness to personalities united by the fate of a death that occurred during the same days the artist lived in Milan, frequenting the same places where individuals, unknown to him, were dying. By becoming the bearer of the weight—emblematically loaded on his back—of the identities of deceased individuals, the artist wishes to express his intimate reflection on the drama of lives ended and potentially exposed to the risk of oblivion. At the same time, beyond their purpose of bearing witness to memory, the names indelibly imprinted on Lorenzo's body symbolize the artist's creative and vital force, which draws constant nourishment and inspiration from his intimate reflection on the drama of the omnipresence of death in our daily lives. This force is ideally stimulated and constantly nourished by the powerful memory of the last breath exhaled by people who, as long as Lorenzo himself is alive, will never fall into anonymity.



Lorenzo Montinaro e Jacopo Benassi durante la performance "Monumento", Viafarini, Milano (IT)




ENNIA DURIATTI
DANIELE DAMICO
LAURA DUSIO
GIUSEPPINA BALLARI
MARIA LANERI
ELISA CIVIDIN
ROSA MERLOTTI
ROSARIO GENTILE
PAOLA FABBRICA
ADA MORO
ANGELA CALDERAN
LUCA NEBULONI
CECILIA
DI BLASI

C'eri
2022
Votive candles, modular metal shelves
1.90 x 2.00 m

Inside galvanized warehouse shelves, all the candles the artist has recovered from churches and the monumental cemetery from the day he first arrived in Milan until now are displayed. They are traces of prayers, thoughts, and hopes. The artist chooses to capture on the ground, through archival work, something that usually reaches toward the sky, storing and caring for everything these candles carry with them. These become portraits of those who pray, portraits of those who have received prayers, and portraits of God.

Installation view, "E ci fa dispetto il tempo", Sottofondo Studio, Arezzo (IT)

Late grafment
2022
First edition book, disappearing insert
14 x 21 cm

For this work, the artist fixed to a wall the volume “A New Path to the Waterfall,” a posthumous work by the American writer Raymond Carver. The volume is a collection of very intimate poems, written when the author had already reached a mature and full state of awareness regarding his destiny marked by illness and imminent death, appears most poignant in the final pages of what is, to all intents and purposes, a testament. The book is then physically blocked, hung on the wall, with the pages open to reveal only the very last poem in the collection, Late Fragment; the front and back covers are immobilized to symbolize a clock perpetually stopped at 6:20 PM, the time of Carver's actual death, which occurred on August 2, 1988. Thus, in order to read the words the poet has written in the final poem of his final work, the audience is forced to bow, to lower their heads in an act of forced and due reverence towards the poem, which represents the final, final assessment of Raymond Carver's existence on this earth.

Installation view, VIR open studio, Viafarini, Milano (IT)

ODIO (Hate)
2021
Environmental installation
Black polyethylene

The four large letters trace the word HATE on the ground, offering a reinterpretation, and at the same time a tribute, to a series of works by Gilberto Zorio. Beyond the most immediate reading, which harks back to the visceral human feeling of hatred, the letters also spell out the phrase O GOD, a sacred invocation addressed to the heavens, the same heaven beneath which the phrase, cast on the bare earth, is composed, giving rise to a continuous dialogue made of references between immanence and transcendence.

Installation view, Taranto (IT)

Lorenzo Montinaro was born in Taranto in 1997. He lives and works between Milan and Taranto. He graduated in Art Education and Communication from the Academy of Fine Arts in Rome and in Visual Arts from the IUAV University of Venice. From January to December 2022, he was an artist in residence at the Viafarini studios in Milan. In 2021, he participated in the exhibition "What the fuck is prosperity" at A plus a, curated by the Curatorial School, in Venice. In 2022, at the exhibitions “Visioni (s)velate” at Viafarini curated by Elena Bray, “E ci fa dispetto il tempo” at Sottofondo Studio in Arezzo curated by Elena Castiglia, “Monumento” in the Bolzano art weeks calendar curated by Nina Stricker, “Rea art fair” at the Fabbrica del vapore in Milan curated by Rea, “Ma tu rimani” at Casavuota in Rome curated by Sabino De Nichilo and Francesco Paolo Del Re. In 2023, at the exhibitions “L'erba sulla polvere” at MA project in Perugia curated by Davide Silvioli, “Non resta che volare” at Osservatorio Futura in Turin curated by Osservatorio Futura and Giuseppe Amedeo Arnesano, “Edicola Radetzky” at Edicola Radetzky in Milan curated by Arnold Braho. In 2024, he participated in the two-person exhibitions “Quasi Niente” at Contemporary Cluster in Rome, curated by Lorenzo Madaro; “Dopo la fine” at Galleria Ramo in Como; “Sacro è” at the Mario Merz Foundation in Turin, curated by Giulia Turconi; Address Unknown at Fabbrica del Vapore in Milan, curated by Viafarini; and “Fatmah” at the Contemporary Cluster gallery, curated by Arnold Braho. In 2025, he took part in the exhibition “Bee in a Bonnet” at Montoro 12 Gallery in Brussels. In the same year, on the occasion of the 2025 Ordinary Jubilee of the Church, a solo exhibition of his work will be held at the Cathedral of San Cataldo in Taranto, curated by Maria Abramenko. In 2023, the City of Milan commissioned a permanent monument dedicated to the 1938 Jewish census, to be held at the Cittadella degli Archivi in Milan. In 2023, Exibart magazine included him among the 222 emerging artists worth investing in.

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