

LO R E N ZO Z A N OV E L LO
M O D E L L ATO R E D E L FA N G O.

Luminous sculpture
The material illuminates from within.
In a golden section, rigorous, imposing, angled at the front, semicircular at the back, it emphasizes one direction: "the beauty" of everything that surrounds us.

FONS / 2020
Lucignolo technique, semire recycled ceramic, fused glass, single-fired – foto LZ

Understanding what drives a ceramist like Lorenzo, what the intentions are behind his work in the diverse artistic field of contemporary art, is much more complex. (At least apparently).
Among Lorenzo's many talents, it's worth mentioning his genuine creative vitality, which finds expression both in his professional and personal life. In his work, he expresses himself as a designer of exclusive ceramic products for internationally renowned companies, such as the now iconic CHOUCHOU: sculptural objects with archaic features, a complex and alchemical ceramic construction, derived from his knowledge of the material. The design is born from the structure of the ceramic, which brings the artifact, in its classical simplicity, to express a strong visual character, distinct and unique. Shaped by hand with water, it gives life to an instinctive, irregular, and easily identifiable mark.



CHOUCHOU / 2018
Casting technique, Dolce Novese earthenware ceramics, fused glass– foto Lifestyle Pulpo



FIGURES GRECOROMANE 2024



TAGLIEQUO 2014

TAGLIBAROCCHI, Greco-Roman Figures.
Breaking down to reassemble.
Reminiscent of sedimentary clay, the layers capture different moments, colors, and sensations, then at 1000°C they merge together firmly, recomposing and revitalizing the work during firing.
Each piece is created instinctively, both in the cutting and the mixing of colors.
Lorenzo began this artistic research in 2010, studying an ancient Novese technique of soldering pieces with enamel during firing.
These areas of interest sometimes have different paths, but their common denominator is total dedication to bringing creative ideas and inspirations to fruition.

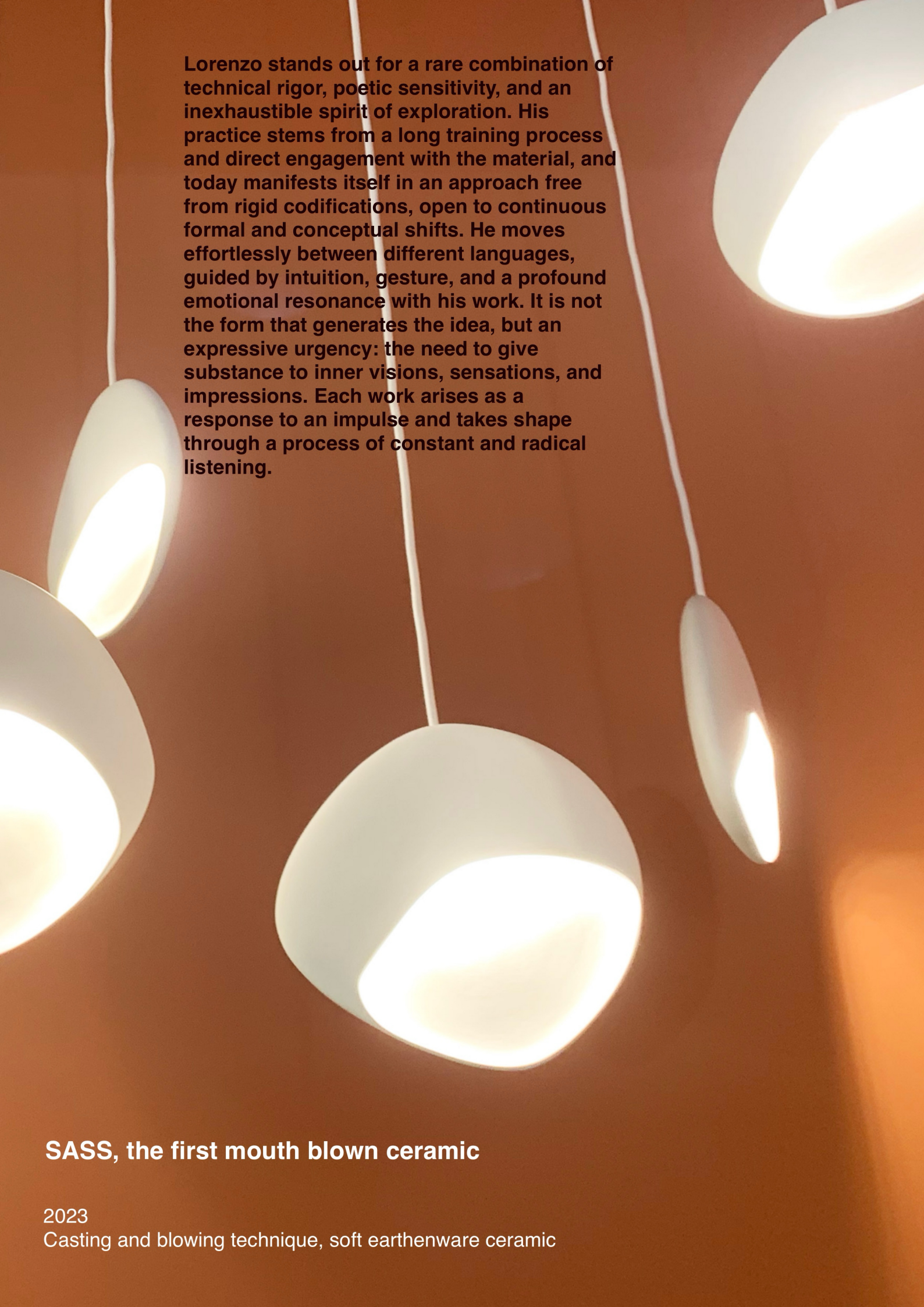
Lorenzo abstract art is uncommon; he continually evolves.
He is a ceramist, but also a painter and sculptor; and in ceramics, an art rooted in the region where he lives, he has had, from a very young age, a vast testing ground
and experimentation to delve into over the years.
Lorenzo loves the ceramics of his homeland
NOVE
in all its forms, and feels a debt to a history made of traditional forms and decorations, but above all, of people.
He has always sought to expand his horizons beyond the conventional.





Winner of the first Nove International Prize with the work TAG, he sought to work with modeled forms, giving each element meaning, using his own clay mixture called ArgiliA and coloring the portal with vivacity and vitality.
With this attention to the past and his many experiences, Lorenzo has developed a wealth of knowledge that, even from a purely technical perspective, allows him to confidently approach ceramics. This isn't about virtuosity as an end in itself; the primary intent is to convey a message.

TAG, TERRAE NOVAE Award, Nove, 2024
Material: ArgiliA ceramic, an experimental natural mixture composed of 7 elements with a small amount of Nove clay and waste material, created by me. Mixed technique: lucignolo, wheel, and slab. Pigmented glazes.



Lorenzo stands out for a rare combination of technical rigor, poetic sensitivity, and an inexhaustible spirit of exploration. His practice stems from a long training process and direct engagement with the material, and today manifests itself in an approach free from rigid codifications, open to continuous formal and conceptual shifts. He moves effortlessly between different languages, guided by intuition, gesture, and a profound emotional resonance with his work. It is not the form that generates the idea, but an expressive urgency: the need to give substance to inner visions, sensations, and impressions. Each work arises as a response to an impulse and takes shape through a process of constant and radical listening.

SASS, the first mouth blown ceramic

2023
Casting and blowing technique, soft earthenware ceramic



REEF is a succession of drawn lines that, when combined, create organic forms, from sculptures to lamps to everyday objects, a symbiosis between matter and structure according to a logic. No two elements are identical. The result is a living surface, in a constant dialogue between solids and voids, between light and shadow.
A work that transforms light into living matter.

Start of first work 1998 still produced today

REEF
since 1998 >>>
Drawing and hand technique, Semire ceramics, single firing

Lorenzo has a need that arises within his soul and takes shape and color, almost an urgency that finds fulfillment in varied works, yet part of a precise and recognizable artistic journey. There's an attention to current events, a desire to engage with the real world to highlight its most controversial aspects, or at least an open-mindedness to delve into important and timeless themes.

HUM, Each sculpture is unique, crafted with careful attention to proportion and color, giving each subject a distinctive character. The use of ceramic, a noble and ancient material, elevates the representation of sport to an artistic language in which strength and lightness, competition and harmony find synthesis in sculptural forms.



HUM
2026 for VISA
Lucignolo and slab technique, soft terracotta ceramics, enamels and cast metals



MAMUTTA
8/2024
functional sculpture
The sinuous shape with its imposing profile

I was at the foot of Mount Zebrú, at an altitude of about 3,200 meters, just below the perennial glacier. After a solitary hike, I was tired and wanted to sit down for a while. The stream had become a large river, and the clear water had turned a rich, ancient gray. What struck me most was the distinctive smell; I could smell prehistoric times. I imagined that perhaps some creature was resting beneath the ice. I pictured a mammoth, and that inspired me.

Technically, I've mixed different clays with other inert materials. I haven't tried it yet, but I think it's okay. I'll start with the sculpture. I also want to experiment with the size and structure of these imposing surfaces. It must also be applied to the firing process. For me, it will be a new challenge, similar to moving a pallet with a forklift.
The colors are inside me, but it's more the caressing effect that I feel, and that's how it should be: soft and white as ice in some places, playful. I'll do a few tests before coloring it.
Mixed media, handmade.

Texts: Valentina Battaglia