



the women's darkroom + gallery
36 waverly ave., #403
brooklyn, ny 11205



Alessandra Spranzi, *Sul tavolo* #14, 2013, color photograph mounted on aluminum, 12x16"

The Women's Darkroom + Gallery is honored to present: **Alessandra Spranzi**, *Sul tavolo* (on the table), a series of photographs, film, and artist books.

The exhibition opens **Saturday, October 12th, 2024** from 4:00 – 6:00 PM and runs through **December 14th, 2024**. The artist will be present at the opening.

Contact: Lisa Martin/ The Women's Darkroom + Gallery

Email: Lisa@thewomensdarkroom.com

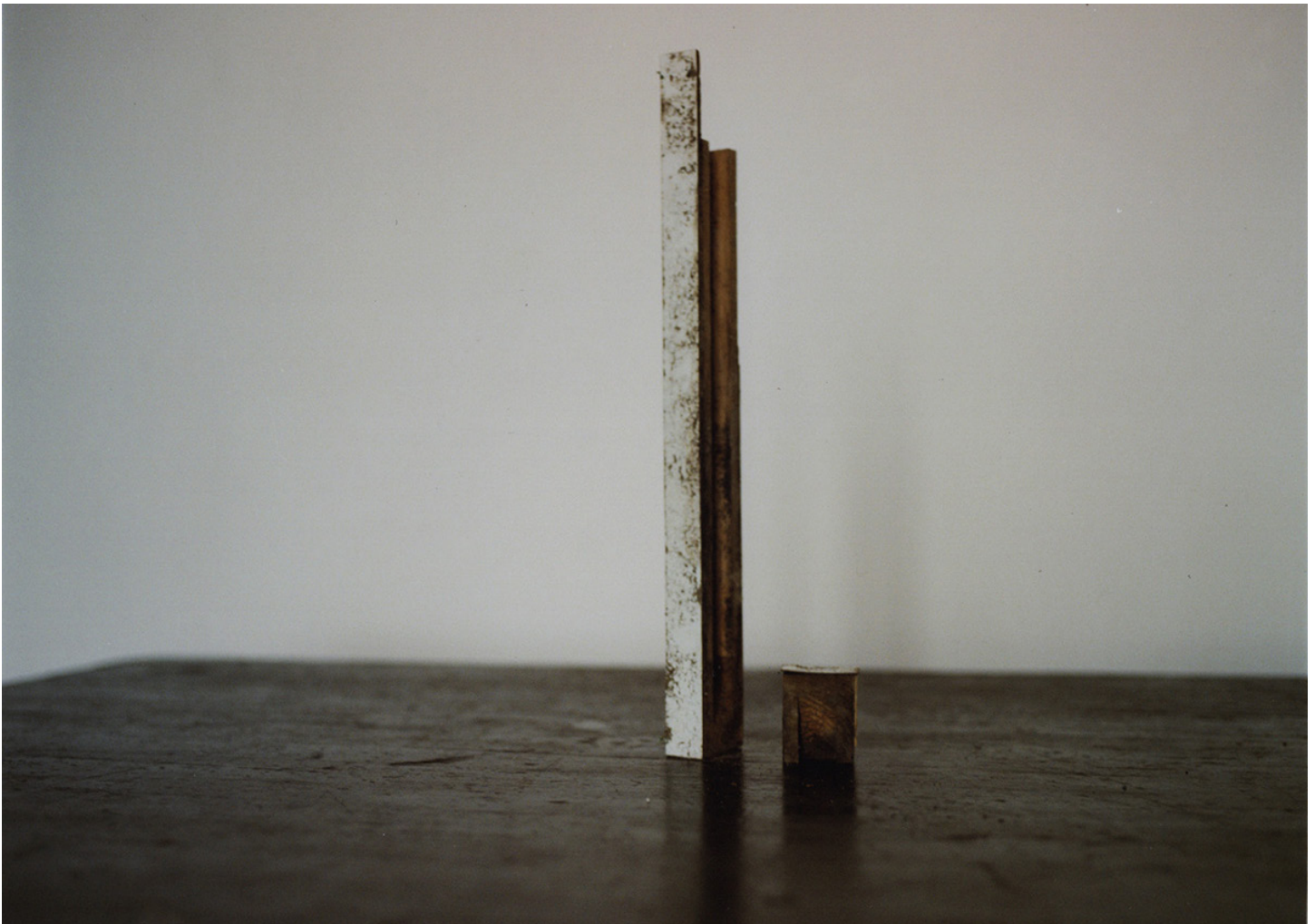
Phone: 917-721-7094

Hours: Wednesday – Saturday, 1:00PM – 6:00PM

Alessandra Spranzi (b.1962, Milan) began working in the early 1990s. She studied at the Scuola Politecnica di Design and the Accademia di Belle Arti di Brera, where she is currently a professor of photography.

Alessandra speaks about her work on the Sul tavolo series (on the table):

“Since 2012 I’ve been collecting things from the street, most often bits of things, such as the remains of something thrown away or lost. It’s often difficult to understand what these things were used for and also difficult to describe them. I take them home, put them on the table to get a better look at them, and then photograph them, sometimes together with scraps of books or other objects, often favoring knives, forks, spoons, eggs, cups, tangerines, glasses, things that go around. These ephemeral things nevertheless have the weight of metal, porcelain, paper, wood, plastic, and cardboard. The table has the silent, magnetic force of the earth.”



Alessandra Spranzi, Sul tavolo #22, 2013, color photograph mounted on aluminum, 12x16".

A small book, *Subversion of Images* by Paul Nougé, was shown to me by Alessandra Spranzi at her studio in Milan in 2024. We discussed the interesting way that Belgian Surrealists used photography. I recommended, *La Fidélité des images, René Magritte, le cinématographe et la photographie, 1976*, a book of photographs by Magritte, having seen the original pictures in Brussels while visiting another artist.

Georgette Magritte, Marthe Nougé, Yvonne Bernard, Iréne Hamoir, and the Belgian Surrealists play and are photographed in these images, in their domestic interiors and in Bruxelles. As I looked around Alessandra's studio, I saw bits and bobs of things from her photographs: drawings of a hand holding eggs, the Merz, as Schwitters collected, off the streets. Dada, surrealism, sculpture, drawing, and photography filled my thoughts.

Alessandra works with fragments of things she finds on the street mixed with broken dinnerware, eggs, cutlery, broken glass, and torn pages of books she collects from vintage bookstores around Italy.

What attracts me to her work is her ability to see that what is discarded is also of value. That meaning can come from the smallest things and what we pass every day can also connect to larger questions of existence. So much of our lives are spent going through life quickly, rushing around to complete our tasks. In Alessandra's work, there's a quiet, careful study going on. We might not understand fully why she chooses what she chooses, but the mystery of discovery and making is present. Spranzi takes the detritus and invites the viewer to make meaning of the small pieces of our lives that have been discarded.

-- Lisa Martin (Owner and Director, The Women's Darkroom + Gallery)



Alessandra Spranzi, Oggetti Sul tavolo preparazione for Ein Tsch, film still, 2018, color polaroid, 4x5".

Collections, public and private, that hold Alessandra Spranzi works:

Mufoco (Museo di fotografia Italiana)

Cinisello Balsamo (MI), IT

Maga, Gallarate (VA), IT

CRT, Torino IT

Fondazione Re Rebaudengo Sandretto, Torino, IT

Bomba Gens, Valencia, ES

Inelcoln, Madrid, ES

Centre national des arts plastiques, Paris, FR

Collezione ALT Tullio Leggeri Alt (Bg) IT

Collezione Consolandi, Milano, IT

Collezione Donata Pizzi, Milano, IT