

Alina Szapocznikow

Cendriers d'ambiance (Ambient Ashtrays), 1972/2007



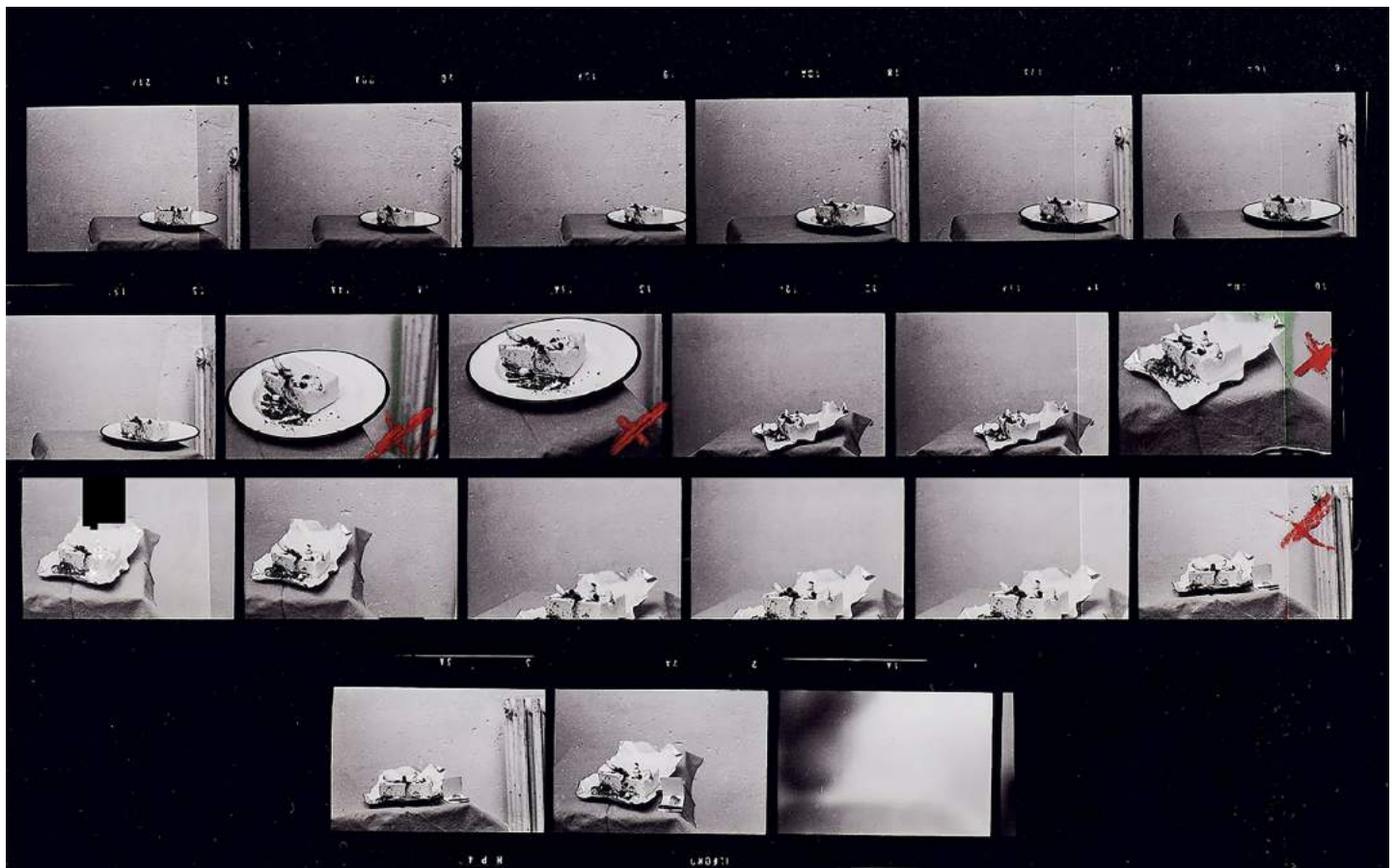
Alina Szapocznikow
Cendriers d'ambiance (Ambient Ashtrays), detail, 1972/2007

© ADAGP, Paris. Courtesy The Estate of Alina Szapocznikow / Piotr Stanislawski / Galerie Loevenbruck, Paris / Hauser & Wirth. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



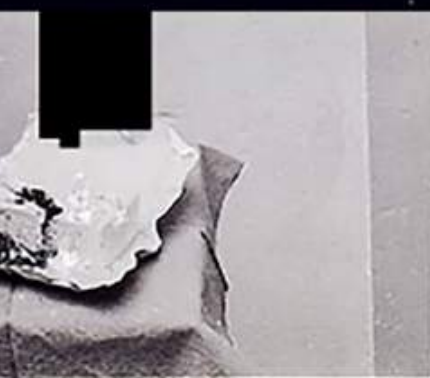
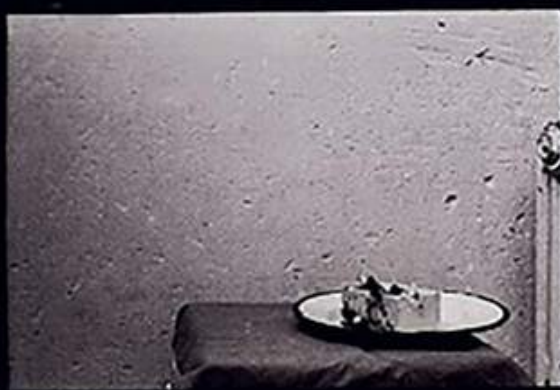
Alina Szapocznikow
Cendriers d'ambiance (Ambient Ashtrays), detail, 1972/2007

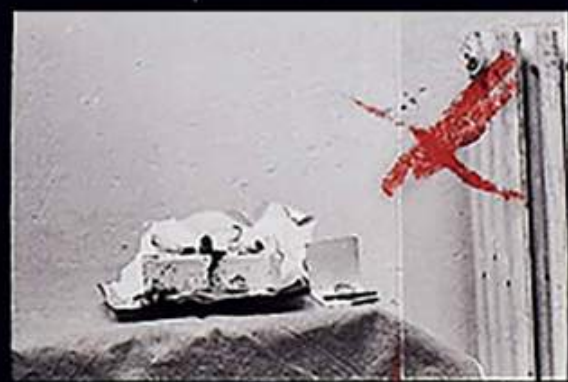
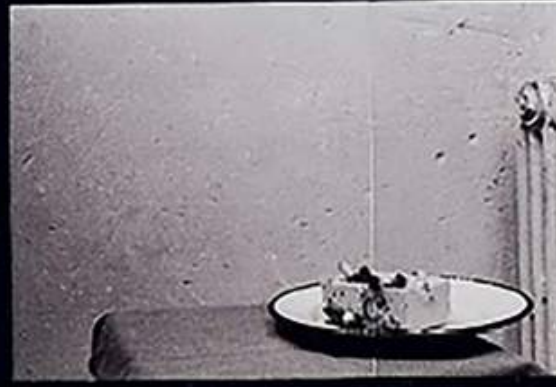
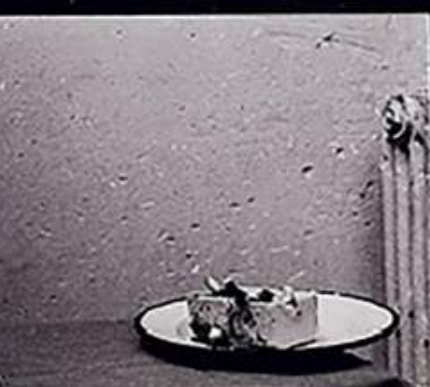
© ADAGP, Paris. Courtesy The Estate of Alina Szapocznikow / Piotr Stanislawski / Galerie Loevenbruck, Paris / Hauser & Wirth. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



Alina Szapocznikow
Cendriers d'ambiance (Ambient Ashtrays), detail, 1972/2007

© ADAGP, Paris. Courtesy The Estate of Alina Szapocznikow / Piotr Stanislawski / Galerie Loevenbruck, Paris / Hauser & Wirth. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.





KEL 9733

Chère Pucette

Je suis au lit et je ne peut
pas venir au téléphone, Merci
pour la carte de Berlin et
je vous embrasse tout les deux.

Si tu veux téléphone s.t.p. a
Mucky, dit lui, que je ne peut
pas venir, car je suis souffrante
et dépense pour moi 2,30 F. ou 3,40 F
et si elle veut qu'elle met ^{au verrouillage du cind} un paquet
du beurre avec quelques megot
(comme sur la photo qu'elle a de moi)

Et qu'elle signe "Cendrière d'embrasse"
de moi.

Merci, Mais, ne te
tracassee pas pour ça - c'est ne pas
très importante.

A bientôt j'espere,
quand je pourrai me lever. votre Alina

Photosculptural: Alina Szapocznikow's index of the body by Elena Filipovic

The photographs *Cendrier de Célibataire III* and *IV* (The Bachelor's Ashtray III and IV, both 1972) are perhaps the most salient examples of how Alina Szapocznikow used photography conceptually. The sculpture *The Bachelor's Ashtray I* (1972) is a polyester vessel or "ashtray" cast from the artist's own mouth, chin, and neck (each doubled), into which are embedded real cigarette butts. The related photographs do not depict the sculpture, but show used cigarette butts pressed into a stick of butter, deforming and slightly melting the perfect geometry of the butter on contact. Photography here plays a vital role—not so much as evidence of a lost "object," but as a model for an experimental piece that the artist imagined making, each time anew, from comestible substances. That different staged photographs exist suggests the artist's interest in the project was more than negligible. Shortly after they were made, Szapocznikow had to be hospitalized, but she sent instructions to her friend and colleague Annette Messenger that the photographs were to serve as the model through which to realize the piece for a show in Paris later that year*. Photography here served Szapocznikow as both conceptual document and schematic for an artwork that emphatically courts its own evanescence.

Extract from the text published in *Sculpture Undone 1955-1972*, 2011, The Museum of Modern Art (MoMA)/Mercatorfonds, p.68.

*Letter from Alina Szapocznikow to Annette Messenger dating 1972:

Dear Anette,

I am bedridden, and I cannot come to the phone. Thank you for your postcard from Berlin, lots of love to both of you. If you wish, please phone Mucky to tell her that I cannot come because I am unwell, and spend 2.30F or 3.40F for me. For the opening of the ashtray, she can place a stick of butter with a few cigarette butts in it (like on the photograph that she has from me), and sign it as "Cendrier d'ambiance" by me.

Thank you. But don't worry about all this, it's not very important. Until soon, I hope, when I will be able to get on my feet.

Your Alina



© ADAGP, Paris. Courtesy The Estate of Alina Szapocznikow / Piotr Stanislawski / Galerie Loevenbruck, Paris / Hauser & Wirth. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.

Alina Szapocznikow *Cendriers d'ambiance* (Ambient Ashtrays), 1972/2007

Two black-and-white photographs, color contact print, facsimile letter, and box

Photograph, each: 40,5 x 30 cm; 16 x 11 3/4 in ; letter: 31,6 x 23,4 cm; 12 1/2 x 9 1/4 in; box: 43 x 32 x 25 cm; 16 7/8 x 12 5/8 x 9 7/8 in
Ed. 11/12

Inv. No. : AS210504

Selling price : 80 000 euros

Exhibitions history (all versions)

2012	"Alina Szapocznikow: Sculpture Undone, 1955-1972"	Hammer Museum	Los Angeles	US
		05.02.2012 – 06.05.2012 Curated by: Elena Filipovic, Joanna Mytkowska. Organized by Allegra Pesenti, Curator, Grunwald Center for the Graphic Arts. Organized by Allegra Pesenti, Curator, Grunwald Center for the Graphic Arts.		
2012	"Alina Szapocznikow: Sculpture Undone, 1955-1972"	The Museum of Modern Art (MoMA)	New York	US
		07.10.2012 – 28.01.2013 Curated by: Elena Filipovic, Joanna Mytkowska. Organized at MoMA by Connie Butler, The Robert Lehman Foundation Chief Curator of Drawings. Organized at MoMA by Connie Butler, The Robert Lehman Foundation Chief Curator of Drawings.		
2012	"Alina Szapocznikow: Sculpture Undone, 1955-1972"	Wexner Center for the Arts	Columbus, Ohio	US
		19.05.2012 – 05.08.2012 Curated by: Elena Filipovic, Joanna Mytkowska		

2011	"Alina Szapocznikow: Sculpture Undone, 1955-1972"	WIELS Contemporary Art Center	Brussels	BE
		10.09.2011 – 08.01.2012 Curated by: Elena Filipovic, Joanna Mytkowska		
1972	"Cendriers et projets de cendriers"	Galerie Atelier A	Paris	FR
		28.11.1972 – 28.01.1973 Curated by: François Arnal		

Bibliography

2019	<i>To Exalt the Ephemeral: Alina Szapocznikow, 1962-1972</i>	Hauser & Wirth Publishers	Zurich	p. 188-189, 190, 191
2014	<i>Alina Szapocznikow / Body Traces</i>	Tel Aviv Museum of Art	Tel Aviv	p. 28 ; 135, n°17
2011	<i>Alina Szapocznikow, Sculpture Undone 1955-1972</i>	WIELS Contemporary Art Center and Mercatorfonds	Brussels	p. 69, n°9
2011	<i>Alina Szapocznikow: Sculpture Undone, 1955-1972</i>	The Museum of Modern Art (MoMA), Mercatorfonds	New York, Brussels	p. 69, n°9



Exhibition view, “Alina Szapocznikow: Sculpture Undone, 1955-1972”, Hammer Museum, Los Angeles, 2012.



Exhibition view, “Alina Szapocznikow: Sculpture Undone, 1955-1972”, Hammer Museum, Los Angeles, 2012.



Exhibition view, “Alina Szapocznikow: Sculpture Undone, 1955-1972”, The Museum of Modern Art (MoMA), New York, 2012.



Exhibition view, “Alina Szapocznikow: Sculpture Undone, 1955-1972”, WIELS Contemporary Art Center, Brussels, 2011.



Exhibition view, “Alina Szapocznikow: Sculpture Undone, 1955-1972”, WIELS Contemporary Art Center, Brussels, 2011.

“My gesture is addressed to the human body,
‘that complete erogenous zone,’ to its most
vague and ephemeral sensations.
I want to exalt the ephemeral in the folds of
our body in the traces of our passage”

Alina Szapocnikow, 1972

Loevenbruck

6, rue Jacques Callot
75006 Paris

t +33 1 53 10 85 68

contact@loevenbruck.com
www.loevenbruck.com



Portrait of Alina Szapocznikow, 1972

Alina Szapocznikow

Born: 1926, Kalisz, Poland. Died: 1973, Passy, France.

Alina Szapocznikow is now recognized as one of the preeminent woman sculptors of the post-war era. Her work has been presented at premier institutions, from the Centre Pompidou to MoMA. In the years after her death, by contrast, art historians were virtually silent on her art, even though she had been well connected in the circles of artists and curators of her time. A Holocaust survivor, she spoke with a markedly female voice, articulating an enormously forceful and energetic engagement with the image of a surreal sensuality informed by pop art in conjunction with the existential transience of the material.

Representation

Galerie Loevenbruck	Paris	FR
Hauser & Wirth	Zurich, London, New York, Somerset, Los Angeles, Hong Kong & Gstaad	

Educational background

1945	Studio Otakar Velímský	Prague	CZ
1946	Artistic Industrial College of studio Josef Wagner	Prague	CZ
1948	École Nationale Supérieure des Beaux-Arts	Paris	FR

Public collections

Centre national des arts plastiques	Paris	FR
Tate	Londres	GB
MoMA	New York	US
MOCA	Los Angeles	US
Philadelphia Museum of Art	Philadelphie	US
The Isreal Museum	Jerusalem	IL
Museum of Modern Art	Varsovie	PL
Galerie nationale d'Art Zacheta	Varsovie	PL
Muzeum Sztuki	Łódz	PL
Musée national	Cracovie	PL
Musée national	Wroclaw	PL
Musée national d'art moderne - Centre Pompidou	Paris	FR

10 major solo exhibitions

2018	"Alina Szapocznikow: Human Landscapes"	Staatliche Kunsthalle 21.07.2018 – 07.10.2018 Curated by: Luisa Heese	Baden-Baden	DE
2017	"Alina Szapocznikow: Human Landscapes"	The Hepworth Wakefield 21.10.2017 – 28.01.2018 Curated by: Andrew Bonacina, Marta Dziewanska	Wakefield	GB
2014	"Alina Szapocznikow: Body Traces"	Tel Aviv Museum of Art (TAMA) 06.02.2014 – 31.05.2014	Tel Aviv	IL
2013	"Alina Szapocznikow. Du dessin à la sculpture"	Cabinet d'art graphique, MNAM / Centre Pompidou 27.02.2013 – 20.05.2013	Paris	FR
2012	"Alina Szapocznikow: Sculpture Undone, 1955-1972"	The Museum of Modern Art (MoMA) 07.10.2012 – 28.01.2013	New York	US
2012	"Alina Szapocznikow: Sculpture Undone, 1955-1972"	Wexner Center for the Arts 19.05.2012 – 05.08.2012	Columbus, Ohio	US
2012	"Alina Szapocznikow: Sculpture Undone, 1955-1972"	Hammer Museum 05.02.2012 – 06.05.2012	Los Angeles	US
2011	"Alina Szapocznikow: Sculpture Undone, 1955-1972"	WIELS Contemporary Art Center 10.09.2011 – 08.01.2012	Brussels	BE
1998	"Alina Szapocznikow. 1926-1973"	Zachęta National Gallery of Art 18.05.1998 – 05.07.1998 Curated by: Anda Rottenberg, assisted by Joanna Puzynska. Includes session devoted to Szapocznikow's artistic legacy, May, 19.	Warsaw	PL
1973	"Alina Szapocznikow, Tumeurs, Herbie"	Musée d'Art moderne de la Ville de Paris 08.05.1973 – 03.06.1973 Curated by: Pierre Restany	Paris	FR