



Alina Szapocznikow

Human Landscape (from the Cycle "Human Landscape"), 1971



Alina Szapocznikow
Paysage humain (du cycle « Paysages humains »), 1971

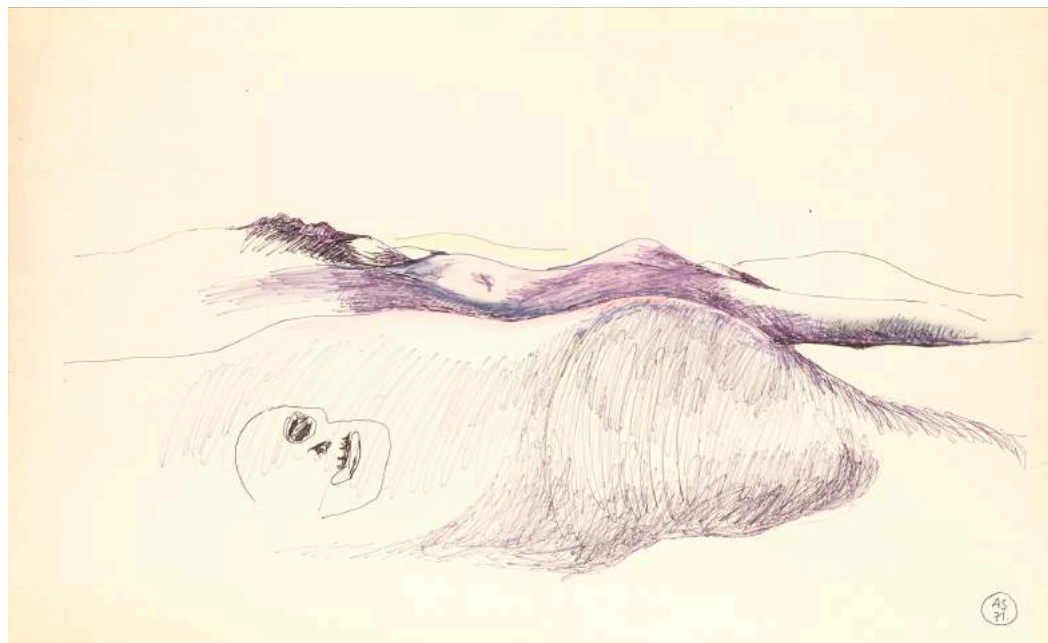
Felt-tip pen and watercolour on cardboard

30 × 48,8 cm; 11 13/16 × 19 3/16 in

Courtesy The Estate of Alina Szapocznikow / Piotr Stanislawski / Galerie Loevenbruck, Paris

Inv. No. : ASCL593

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Alina Szapocznikow *Human Landscape (from the Cycle "Human Landscape")*, 1971

Felt-tip pen and watercolour on cardboard
30 x 48,8 cm; 11 13/16 x 19 3/16 in
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Selling price : 65 000 euros

Exhibitions history

2017	"Alina Szapocznikow: Human Landscapes"	The Hepworth Wakefield	Wakefield	GB
		21.10.2017 – 28.01.2018 Curated by: Andrew Bonacina, Marta Dziewanska		
2016	"Alina Szapocznikow, Paysage(s) humain(s)/Human Landscape(s)"	Galerie Loevenbruck	Paris	FR
		01.04.2016 – 28.05.2016		

Bibliography

2004	<i>Capturing Life. Alina Szapocznikow - Drawings and Sculptures</i>	Josef Grabski / IRSA	Krakow / Warsaw	p. 279, n°593
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Traces of Passage: The Drawings of Alina Szapocznikow

by Allegra Pesenti

Szapocznikow's intention to raise her objects physically and metaphorically above the floor is evident throughout her oeuvre. Until the last years of her life, she emphasized verticality in her drawings, but in her final cycle of works, that verticality is dramatically surrendered to flatness and, ultimately, to the transcendental essence of weightlessness. In a drawing from the series ***Paysage humain*** (*Human Landscape*, 1971), the composition stretches across the surface of the sheet, her title indicating the expansive scope of this new direction. In previous years, she had described her biological forms and disjointed figures on paper; now she appeared to be creating scenes for them—the incongruous settings of Salvador Dalí come to mind, as do the organic pastiches of Arshile Gorky. Szapocznikow enhanced the dreamy realm of the Human Landscape drawings with heavily diluted washes of green, pink, grey, and blue watercolor that are more Pop than Surrealist, recalling the loose washes in Claes Oldenburg's drawings of the 1960s. While Szapocznikow's use of color had previously been largely descriptive, her images were now bathed in it. Szapocznikow's full repertory of forms appears in this series, rearranged and conflated into a fantastical cast: lumps converge with vaginas, lips rest on disjointed legs, eyes peer through the horizon, a female figure drifts onto a phallus. At times, the erotic tension is condensed in the vividness of the medium, like the patches of pale pink in a number of untitled drawings from the *Human Landscape* series; the palpability of flesh is instantly felt. She might have looked at Auguste Rodin's watercolors of female nudes on one of her frequent visits to the Musée Rodin. In drawings like *Reclining Woman* (1900-06), Rodin exploited the transparency and allusive quality of the washes, his figures afloat on the sheet. Confronting her impending death, Szapocznikow created her own transporting scenes, like intimate passages into the afterlife.

Extract from the text published in *Alina Szapocznikow, Sculpture Undone, 1955 - 1972*,
The Museum of Modern Art, New York, 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

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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 Otokar Velínský	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	Łodz	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, Herbier"	Musée d'Art moderne de la Ville de Paris 08.05.1973 – 03.06.1973 Curated by: Pierre Restany	Paris	FR