

ALESSANDRA SPRANZI

(1962, Milan, IT)

Alessandra Spranzi 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.

The artistic research of Alessandra Spranzi is connected with photography, with photographic staging, the reuse of images of her own or taken by others, collage and “photographs of photographs.” Her work reveals a taste for humble materials, everyday situations, domestic settings, neglected and obsolete objects, handiwork and its gestures.

Through these tools and these subjects, through appropriations and even minimal manipulations, Spranzi never stops questioning the mystery of existence and the fundamental forces that determine our fate, as well as that of the objects and spaces that surround us.

«Though she shows photographs, Alessandra Spranzi is not a photographer, but an artist who uses photography. This distinction might seem cavillous, or even obsolete: it dates back to the 1970s and has gradually lost its aptness to describe the evolution of the photographic language. But in Spranzi’s case it can be useful.

Most of her works do not feature original images shot by Spranzi, but recycle images of others taken from practical manuals, science books, classified ads. They are photographs Spranzi has collected over the years, selected and then reutilized in a different way: rephotographing them, cutting, enlarging, printing with techniques that differ from those used to make the original image, or at times using them as the starting materials for a collage. What interests her is to point out a beauty that was already lurking, unseen, in existing images: anonymous photographs, not made by professionals, or in any case made without artistic ends.»

Simone Menegoi

Recent solo exhibitions

A clear Case of Gravity, Arcade, London, UK (2019); *Mani che imbrogliono*, P420, Bologna, IT (2018); *Gusci di uova mangiati da una faina*, MA-Gra Museo di Arte Contemporanea di Granara, IT (2016); *Paola De Pietri - Alessandra Spranzi*, Centre Photographique d’Ile de France, Pontault-Combault, FR (2015); *Maraviglia*, P420, Bologna, IT (2014); *Alessandra Spranzi / Luca Bertolo*, Arcade, London, UK (2014); *Alessandra Spranzi & Richard Wentworth*, Galleria Nicoletta Rusconi, Milano, IT (2012); *Alessandra Spranzi, Quando la terra si disfa*, 46/b, Milano, IT (2012); *Alessandra Spranzi, Riti del caso imperfetto: l’incanto. Sotto la buona stella*, Festival della fotografia europea, Reggio Emilia, IT (2010); *Selvatico (o colui che si salva)*, Galleria Fotografia Italiana, Milano, IT (2008); *Cose che accadono*, Galleria Fotografia Italiana, Milano, IT (2005); *La donna barbata*, Galerie Drantmann, Brussels, BE (2001).

Recent group exhibitions

Nathalie du Pasquier / Alessandra Spranzi - Les jeux de mains, Monica De Cardenas, Zuoz, CH (2021); *Collezione Ghigi*, Museo Licini, Ascoli Piceno, IT (2021); *Io dico io*, Galleria Nazionale d’Arte Moderna e Contemporanea, Roma, IT (2021); *3,5 milioni di anni*, Cler, Milano, IT (2021); *E subito riprende il viaggio*, P420, Bologna, IT (2020); *La bellezza dei cocci rotti, L’arte della riparazione*, Lanserhaus, Appiano, BZ, IT (2020); *Il giro del giorno, Time of gift - Un quaderno di Antonio Rovaldi*, GAMeC, Bergamo, IT (2020); *Colección INELCOM*, Madrid, ES (2020); *Botanicals*, Bombas Gens Centre d’Art, València, ES (2020); *GE/19 Boiling Projects da Guarene all’Etna*, Palazzo Duchi di Santo Stefano, Taormina (ME), IT (2020); *Resistance & Sensibility, Collezione Donata Pizzi: women photographers from Italy*, Fotografie Forum Frankfurt (FFF), Frankfurt, DE (2020); *Do ut Do*, Scavi di Pompei, Pompei, IT (2019); *Dietro l’obiettivo. Fotografie italiane 1965-*



2018, Museo di Santa Giulia, Brescia, IT (2019); *Performativity*, Centrale Fies, Dro, IT (2019); *Ris(s)e: FAREPIANO*, Zentrum, Varese, IT (2019); *REVOLUTIONS 1989-2019, L’arte del mondo nuovo / 30 anni dopo*, Castel Sismondo, Rimini, IT (2019); *Enciclopedia delle meraviglie*, Museo d’Inverno, Siena, IT (2019); *L’altro sguardo, Fotografie italiane 1965-2015*, Palazzo delle Esposizioni, Roma, IT (2018); *Jamais laisser les photos trainer*, Monica De Cardenas, Milano, IT (2018); *Infrasottile. L’arte contemporanea ai limiti*, BACO, Bergamo, IT (2018); *La bella estate*, Cler, Milano, IT (2017); *Madeinfilandia 2017*, Filanda di Pieve a Presciano, Pergine Valdarno (AR), IT (2017); *Da Duchamp a Cattelan. Arte contemporanea sul Palatino*, Foro Palatino, Roma, IT (2017); *Oltreprima, La fotografia dipinta nell’arte contemporanea*, Fondazione Del Monte, Bologna, IT (2017); *L’altro*

sguardo, Fotografe italiane 1965-2015, Triennale di Milano, Milano, IT (2016); *Corale*, Frigoriferi Milanesi, Milano, IT (2016); *House of life*, Project 78 Gallery, St Leonards-on-Sea, UK (2015); *La girafa bianca*, Promoteca Biblioteca Civica, Verona, IT (2015); *Chapter#2. Soprannaturale*, Tintoria, Milano, IT (2015); *Lo sviluppo narrativo*, Micamera - lens based arts, Milano, IT (2015); *Italia Happening. 130 libri d’artista*, Salon für Kunstbuch, Vienna, AT (2015); *More material*, Salon 24, New York, US (2014); *Così accade*, Fondazione Sandretto Re Rebaudengo, Torino, IT (2014); *Highlight*, Studio Dabbeni, Lugano, CH (2014); *Il corpo solitario. L’autoritratto nella fotografia contemporanea*, MACT/CACT, Bellinzona, CH (2013); *Lumpenfotografie*, P420, Bologna, IT (2013); *Autoritratti, Iscrizioni al femminile nell’arte italiana contemporanea*, MAMBo, Bologna, IT (2013).