

Aleksandra Cegielska
2025

Portfolio

I am an artist, curator, and writer whose practice investigates the intersections of visual culture, gender politics, and the aesthetics of mass communication. Rooted in feminist theory and sociological inquiry, my work engages with themes of identity, power, and visibility through a multidisciplinary approach encompassing painting, textiles, installation, performance, and public art.

With a background in fashion and branding, I deliberately draw on the language of marketing — not to promote, but to interrogate. I am interested in how tools traditionally used to influence and persuade can be recontextualized to disrupt narratives, expose contradictions, and reveal underlying structures of power.

My works often combine bold visuals, graphic text, and tactile materials — elements designed to confront as much as to attract. Recurring motifs, such as garments coded with masculine authority or the symbolic presence of the vulva, function as critical devices to examine body politics, societal expectations, and the commodification of identity. Humor, irony, and repetition are central strategies, creating a space where discomfort and recognition coexist.

As a curator and writer, I extend these concerns to collaborative projects and discourse, connecting audiences with contemporary artistic practices and exploring how art mediates between personal experience and shared social realities. I approach exhibitions, texts, and public programs with the same critical lens I apply to my studio practice, emphasizing the interplay between visibility, narrative, and cultural critique.

For me, art is never isolated from everyday life. I see no divide between high and popular culture, between an image on a gallery wall and one in a magazine or on a screen. Fashion, advertising, and social media are both subjects of critique and active mediums — platforms through which dominant ideologies are constructed and contested.

Through my artistic, curatorial, and written work, I aim to make visible what is often rendered invisible: the subtle mechanisms of control, the gendered structures embedded in language and image, and the complex emotional realities of those living within them. My goal is to create work and programs that are visually direct yet conceptually layered — anchored in personal experience, yet resonant with broader cultural tensions.



Statement

Selected artwork

Tuesday never come

Tuesday never come presents an almost two-meter-tall vulva, sewn from silver shimmering fabric and suspended above a pink fur-covered pedestal. Hovering between softness and monumentality, the work acts as a counter-monument, reclaiming reverence for what is often trivialized or degraded in culture. A red seam stitched into the pedestal evokes both domestic labor and the traces of struggle on women's bodies and lives. Subverting the misogynistic phrase "See you next Tuesday," the work insists on dignity, respect, and a radical reimagining of who deserves a monument.



Tuesday never come, installation view, Eleven Ten Studio, 2025



Till death do us part

/ imagine the internet as a deity—
a pervasive force shaping daily lives and worldviews.



*Man, TV and a slice of pizza,
100cm x 160cm (framed), acrylic on canvas, 2024*

Kid, tablet and dotted top, 100cm x 160cm (framed), acrylic on canvas, 2024

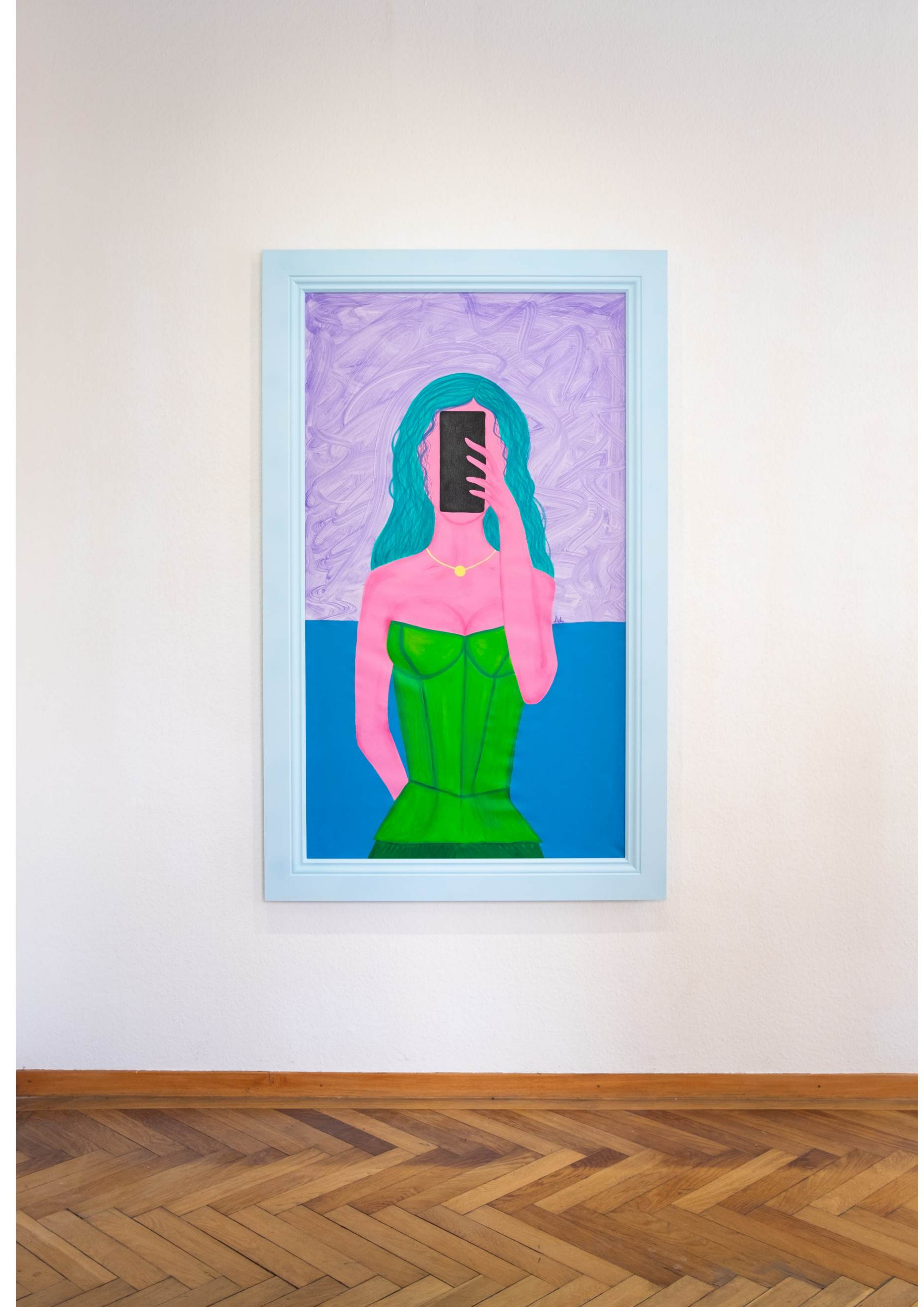


Although the paintings are simple, minimalist, a lot is happening on them, every element has meaning. The background is blurred like a flurry of thoughts, like the real world mixed with the virtual one. The hands are bent, as if deformed from holding the phone or typing too much on the keyboard. On each painting, there is also the motif of a circle, a dot, a round shape. Dots are artist's favorite pattern, the circle is her favorite shape. It represents the perfection she always strive for, the idealized world she always wanted to create, just like in virtual life.

These four vibrant canvases capture our digital obsessions, their black screens revealing the uneasy and invisible truth we don't want to face.

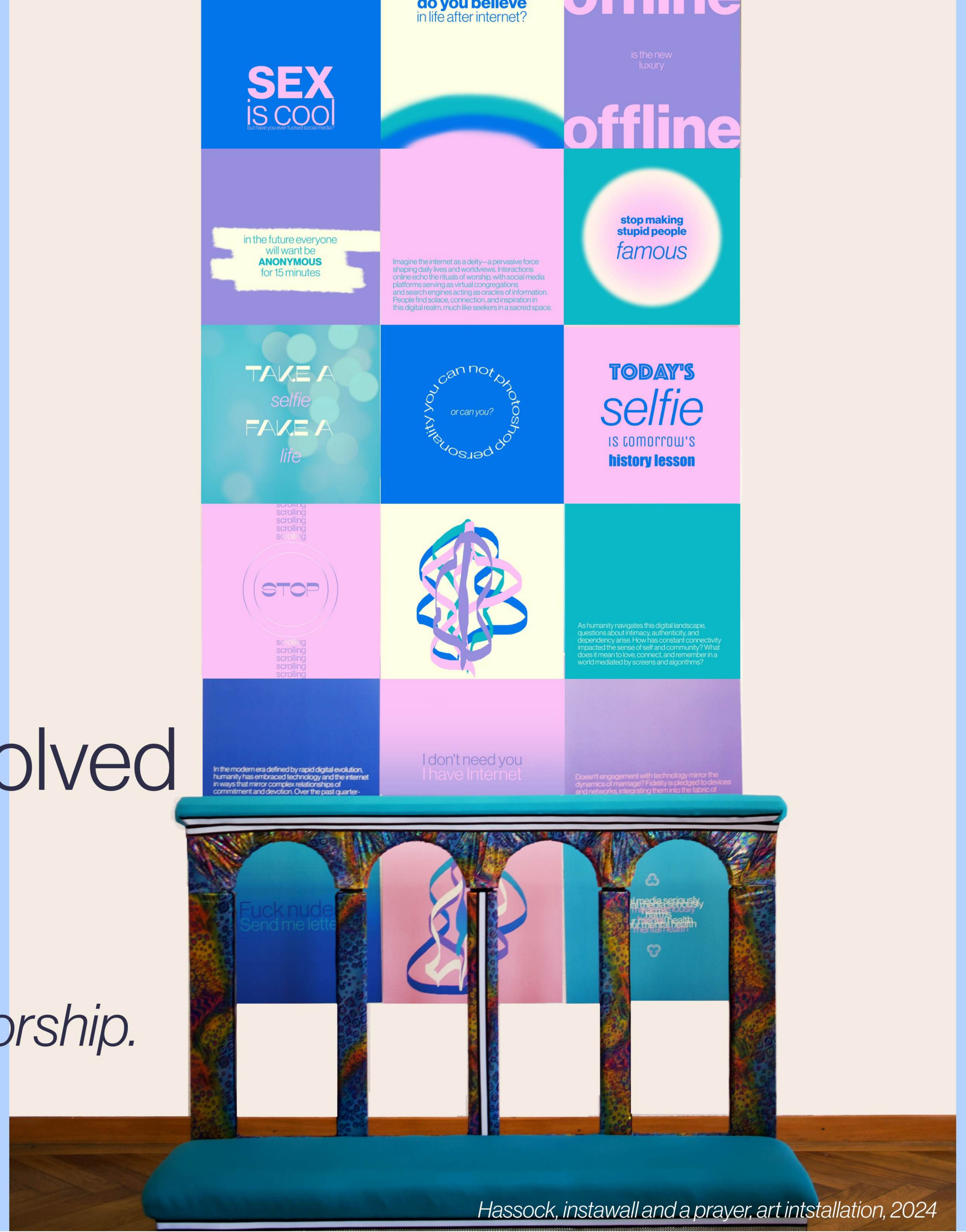


Man, laptop and a dream, 100cm x 160cm (framed), acrylic on canvas, 2024



Girl, phone and a golden necklace, 100cm x 160cm, acrylic on canvas, 2024

Over
the past
quarter - century
our connection
with technology has evolved
into a symbiotic union —
a bond reminiscent of marriage
and religious worship.



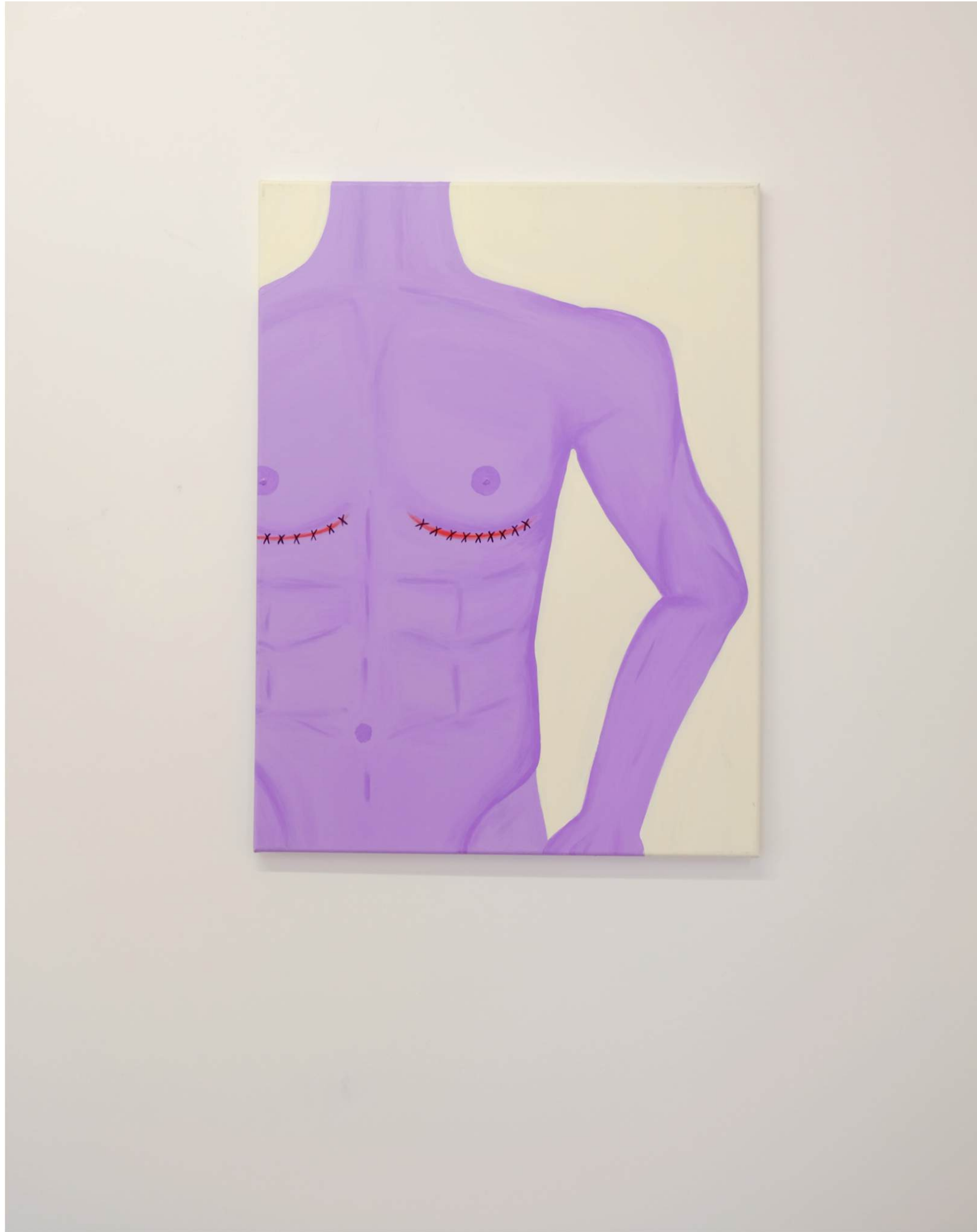
Hassock, instawall and a prayer, art intstallation, 2024

Always judging

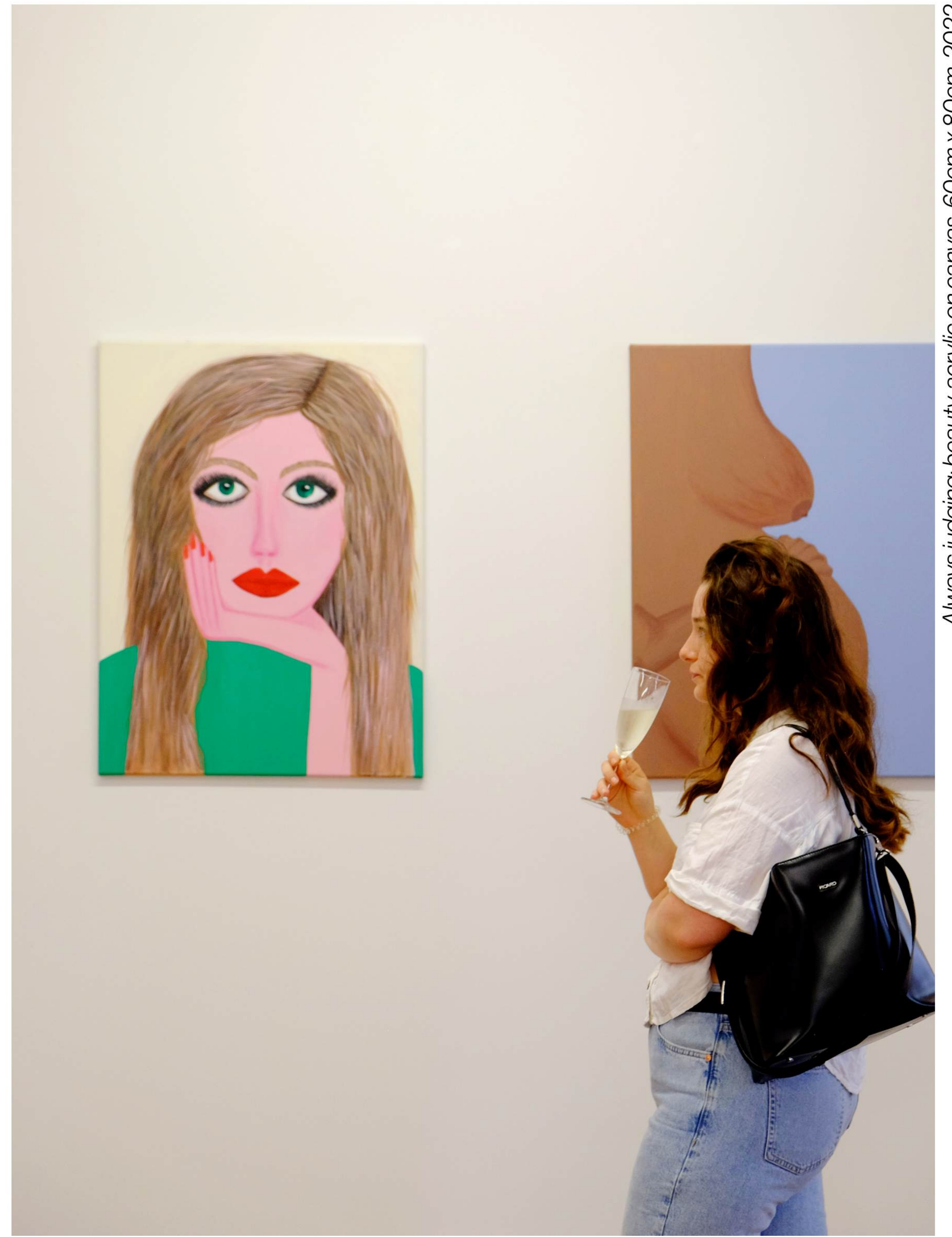
Emerging from a Polish upbringing within the framework of Catholicism, the artist intimately experienced societal scrutiny—whether through way of dressing, encountering body shaming, or navigating cultural shifts after moving abroad. These personal encounters inspired a series of seven paintings, each representing women who face societal judgment for their life choices.



Always judging: tranny, acrylic on canvas, 60cm x 80cm, 2022



The series includes women who choose abortion over motherhood, those who prioritize family over career, individuals who pursue non-traditional professions, those who endure body shaming, and those who face judgment for their religious choices. These women, having made conscious decisions and embraced the consequences of their actions, continue to face unwarranted societal commentary. The series began in 2020, a year marked by a pivotal change in Poland's abortion law, which effectively imposed a near-total ban on abortion and prompted thousands of women to take to the streets in protest.



Always judging: beauty, acrylic on canvas, 60cm x 80cm, 2022



Always judging: godly, acrylic on canvas, 60cm x 80cm, 2022



Always judging: slutty, acrylic on canvas, 60cm x 80cm, 2022



Herstory

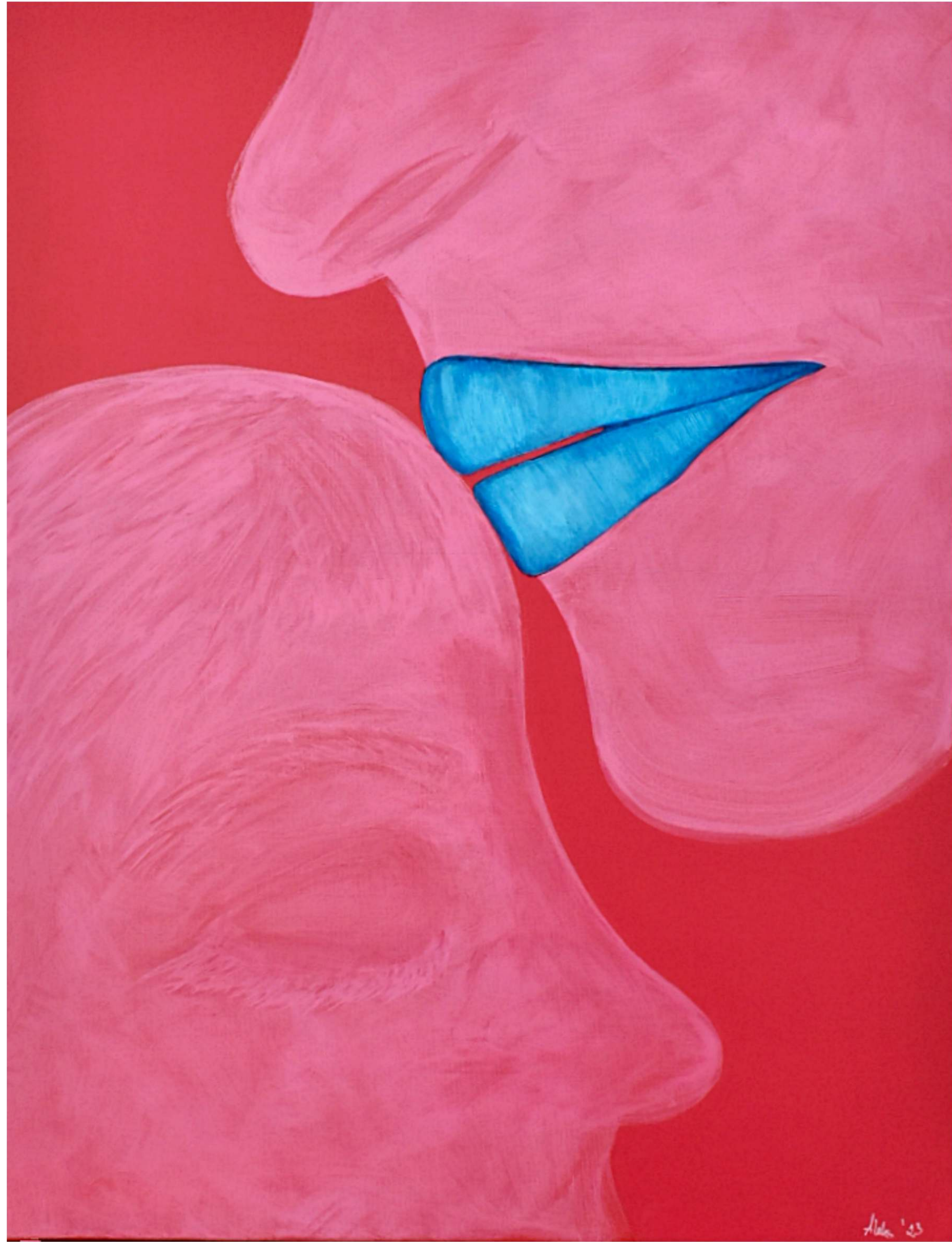
*No woman exists
without the other.*

A compelling narrative unfolds across nine canvases, each portraying a unique tale of feminine strength. In this series, no woman exists in isolation, emphasizing the interconnectedness of their stories. The series stands as a testament to the essence of unity, celebrating the power of friendship and emphasizing the necessity for solidarity among women. It delves into the complexities of women's relationships, shedding light on the unfortunate reality that societal conditioning and patriarchal influences can sometimes lead women to perpetuate divisions among themselves.



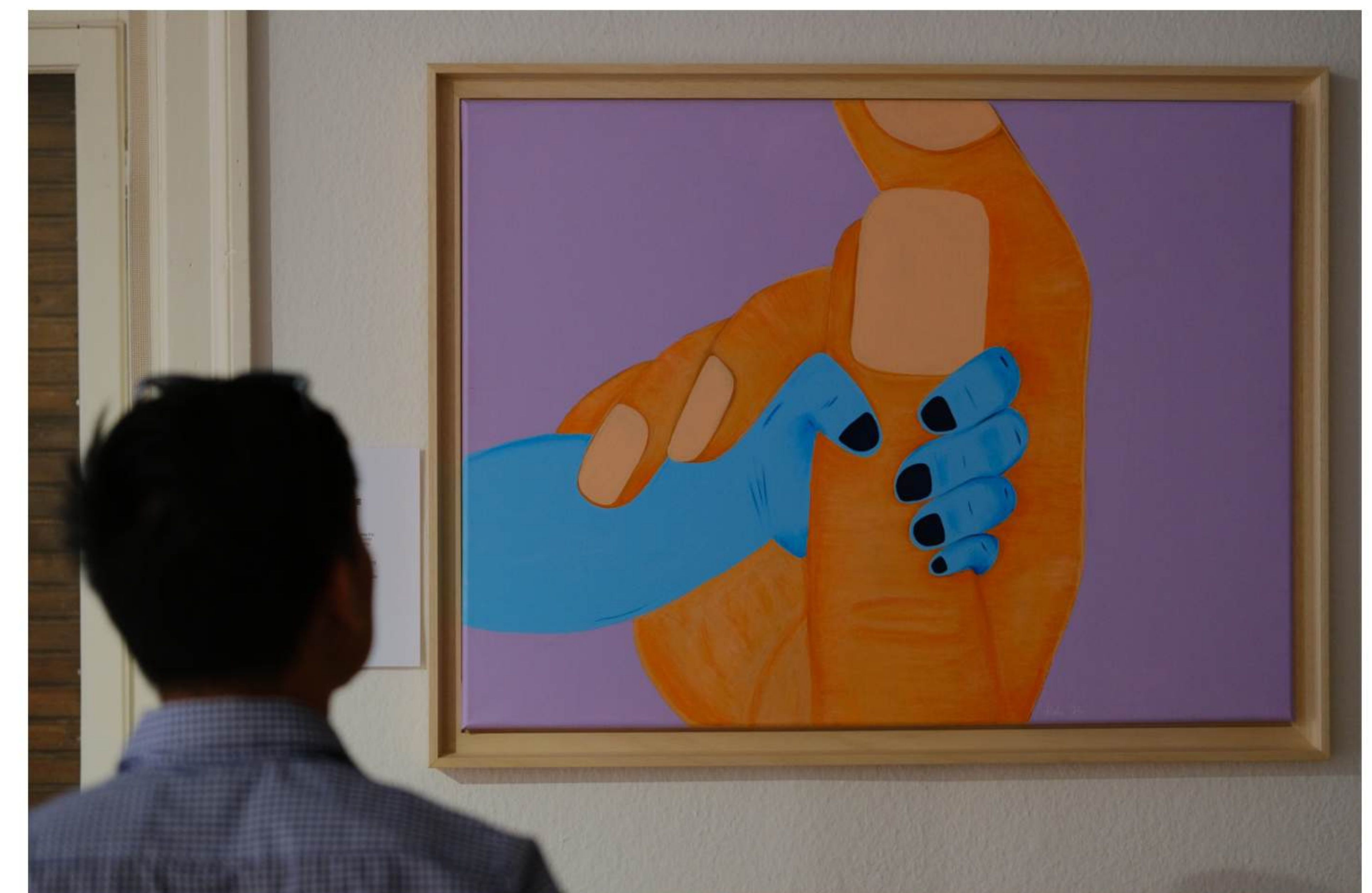
The power of touch

Spanning a period of over two years, the onset of the 2020s saw a global halt where touch, a cornerstone of human connection, was abruptly forbidden. The COVID-19 pandemic swiftly stripped away humanity's most intrinsic and essential act: touch. A kiss, a hug, or even a simple handshake became prohibited, prompting deep reflection on the indispensable nature of physical contact. This sudden deprivation posed various questions about the human need for touch and illuminated the stark realities of loneliness when one encounters another person yet cannot bridge the physical distance.



Chaste kiss, acrylic on canvas, 60cm x 80cm

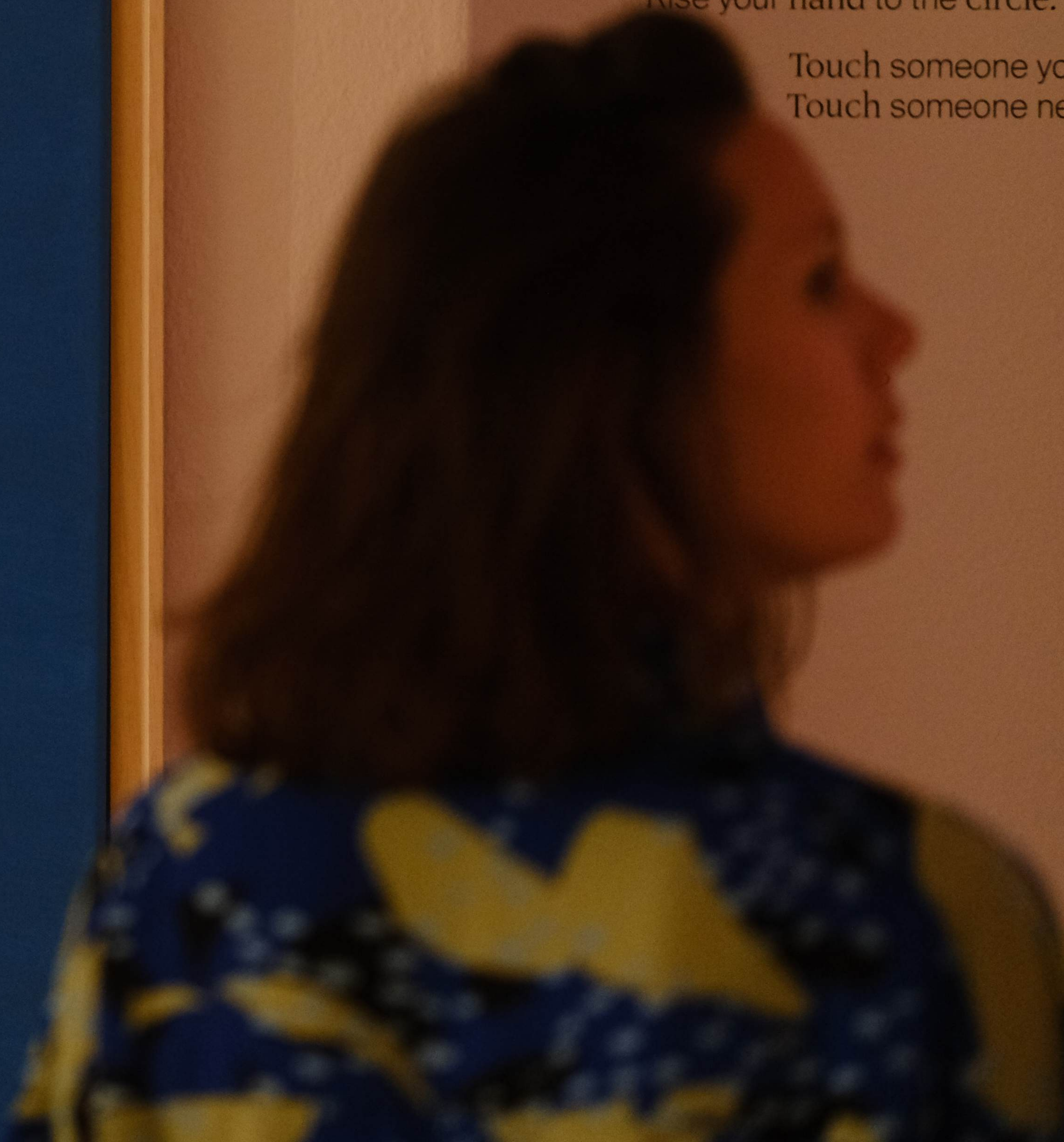
The series explores the fundamental significance of tactile interactions, evolving in meaning throughout various stages of human life. These paintings poignantly emphasize the essence of nurturing relationships, the inseparable bonds between parents and children, and the intimate connections shared by couples.





Come closer.
Rise your hand to the circle.

Touch someone you
Touch someone new





Vulva fields

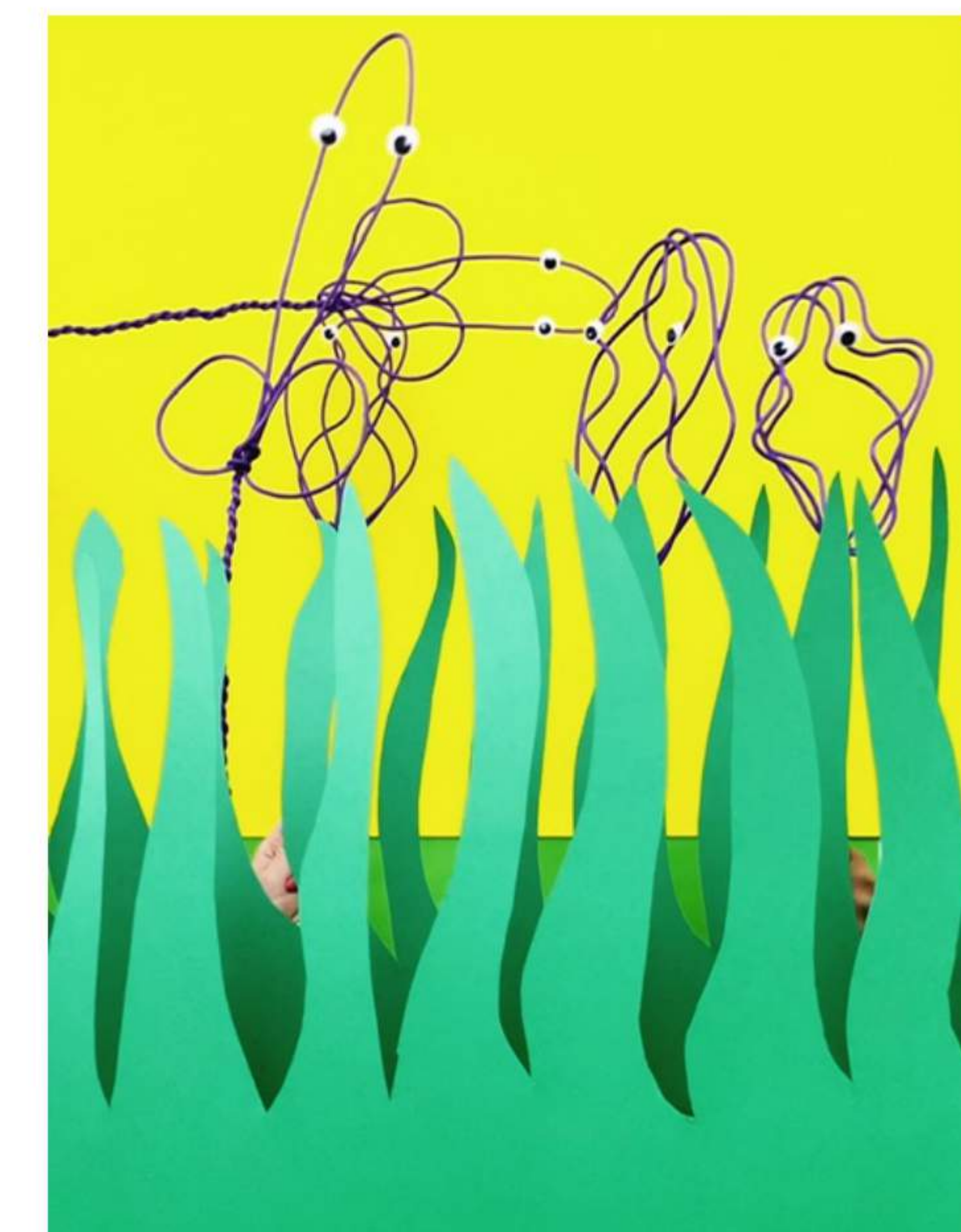
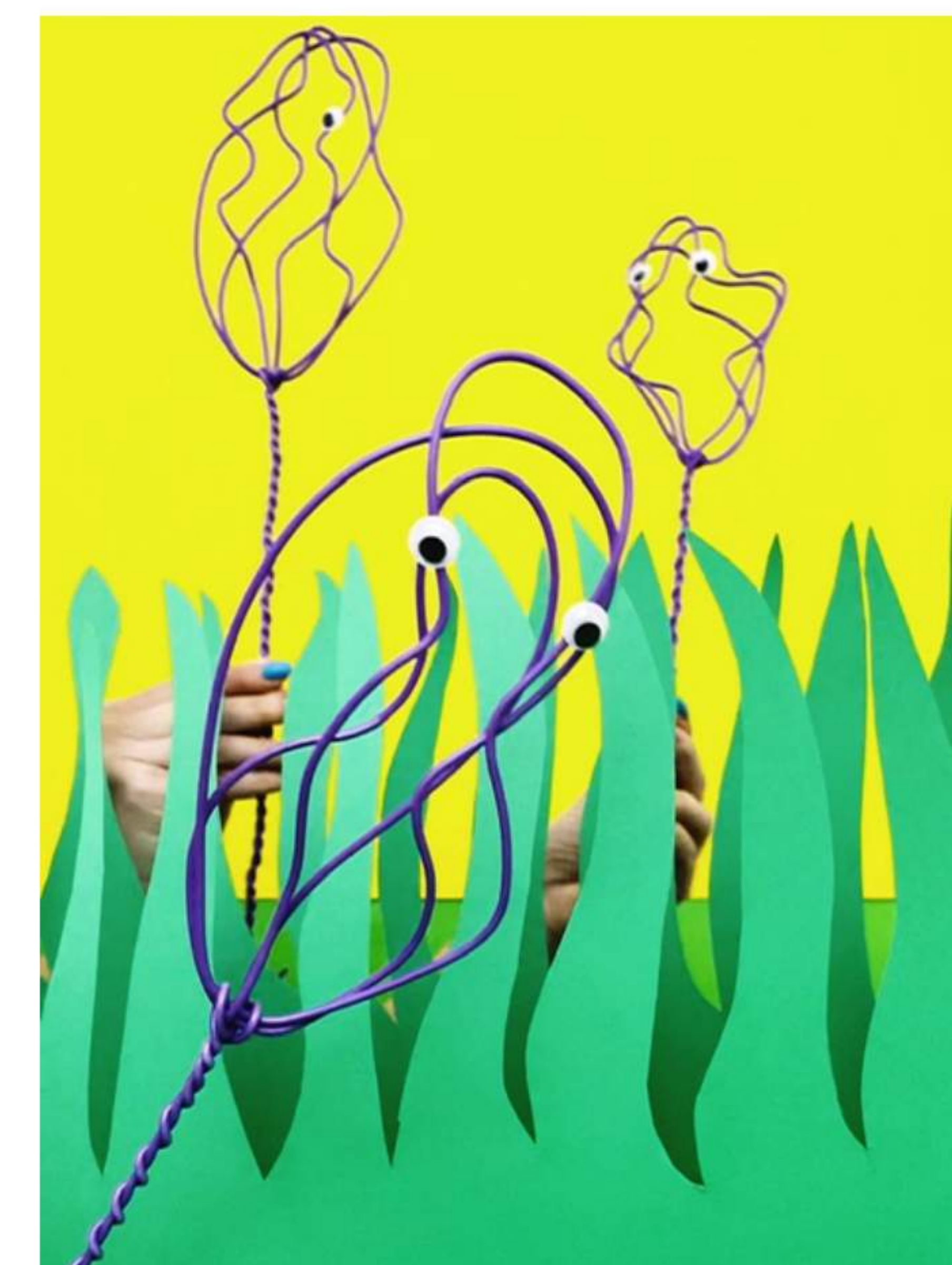


Project: Vulva Fields 2.0 Design: Oscar J.Paddon Artist: Aleksandra Cegielska



➔ VULVA FIELDS 1.0

➔ VULVA FIELDS 2.0



The Vulva fields project is an ongoing endeavor with the ultimate goal of integrating its creations into nature. There are two distinct videos associated with the project: the first, produced in 2021, features Cegielska's 5-year-old daughter, while the second is a digital adaptation developed in collaboration with digital designer Oscar J. Paddon. The project's initial phase began in the summer of 2021, marked by the crafting 50 vulvas, flower sculptures made from bent wire. In February 2023, a new iteration emerged with 3D visualizations of Cegielska's.

These vulvas symbolize far more than feminist ideals alone; they stand as potent symbols of equality across gender, race, and religion. The Vulva Fields project explores inseparable connection between humanity and the natural world, utilizing wire—symbolic of energy flow—as a conduit between the artist who plants and the viewer who harvests.

Embracing a childlike perspective, the project leverages innocence as a lens to dismantle complex social constructs. Children, unencumbered by adult biases, possess a unique clarity in recognizing injustice.

Do contemporary women still need feminist art? > [click to read full article](#)

Do contemporary women still need

FEMINIST ART?

text: Aleksandra Cegielska
images: courtesy of the artist

Is art for everyone? Probably not. > [click to read full article](#)

*Is art for everyone?
Probably not.*

*But perhaps that's the wrong question.
Instead, we might ask:
Can art be made accessible to everyone,
without losing its complexity,
its subversiveness, its intimacy?*

Text: Aleksandra Cegielska

If "art for everyone" means stripping it of its nuance, flattening it into a product that offends no one and risks nothing - then no, that kind of art isn't worth fighting for. But if it means making space for multiple voices, for the messy, the non-academic, the poor, the bold, the quiet, the offline, the awkward, the outsider - then yes, art could belong to more of us. Not because it must - but because it can. And when it does, it becomes something more powerful than luxury or critique. It becomes a language we all might one day speak.

Aleksandra Cegielska (*1985, Pabianice, Poland)
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