Cegielska Aleksandra

selected works 2022 - 2026
painting · sculpture · installation

Aleksandra Cegielska in her studio, January 2026

My practice explores the intersection of femininity, migration, and contemporary social structures.

Working across painting, sculpture and installation, I investigate how bodies – particularly female bodies – are shaped, consumed and politicized by media, capitalism and systems of power.

Borrowing the visual language of advertising and popular culture, my work exposes mechanisms of persuasion while confronting the social norms that regulate identity and desire.

WORK EXPERIENCE

2022 - present
Founder & Art Director, Eleven Ten Studio, Basel, Switzerland

2020 - 2022
European Marketing Manager, IWC Schaffhausen, Schaffhausen, Switzerland

2016 - 2020
VM Senior Specialist EMEA, Fossil Group, Basel, Switzerland

2010 - 2014
VM Global Coordinator, Tally Weijl, Basel, Switzerland

2004 - 2009
VM Regional coordinator, Tatuum, Lodz, Poland

EDUCATION

2004 - 2009
International Studies and Political Faculty, University of Lodz, Poland

2008 - 2011
Department of Fashion, Jewellery and Footwear, Academy of Film, Art and Design, Lodz, Poland

SELECTED EXHIBITION

2025
- Eyes wide shut, Eleven Ten Studio, Kunsttage Basel, group show
- Wild at art: Make love, not war, man!, Basel, group show
- Small disturbances, Eleven Ten Studio, Basel, group show
- Contemporary talents, Galerie Katapult, Basel, group show

2024
- Till death do us part, Eleven Ten Studio, Basel, solo show
- Art today, Galerie Katapult, Basel, group show

2023
- Critical Cuteness, FABRIKculture, Regionale 24, Hegenheim, group show
- L'Art auf Feminin, Galerie Katapult, Basel, group show
- The power of touch, Elevent Ten Studio, Basel, group show
- I Never Read Art Book Fair Basel, group show
- Year of vulva, Zum Schmale Wurf, Basel, solo show
- Room of pleasure, ArtHouse Hotel, Basel, group show

2022
- Vulva, public art project, Rheingasse, Basel
- Miami Artweeks, Wynwood Miami, group show
- Sometime, Eleven Ten Studio, Basel, solo show
- The power of she, Eleven Ten Studio, Basel, group show
- Always Judging, Container Tower, Wie wär's mal mit Association, Basel, solo show
- State of the Art, La Pigna Gallery, Rome, group show

2021
- Realism, The Holy Art, London, group show
- Pop Up Art Studio, Basel, solo show
- Kulturplakate, Basel, group project
- Vulva Fields, Basel, public art project
- Zur Wand, Wie wär's mal mit Association, Basel, group show

SELECTED MEDIA

2025
Eleven Ten Studio: how we built the gallery that feels like home, book
Is art for everyone? article

2024
Do contemporary women still need feminist art?, article
Feministisches Kunstschaffen, Gespräches anlässlich der Kunsttage, interview

2022
Always Judging, radio X interview
https://radiox.ch/news-archiv/always-judging.html#

2021
Wie wär's mal mit Association, artist interview
https://wiewaersmalmit.ch/zur-Wand-Basel-Im-Gesprach-mit-Aleksandra-Cegielska

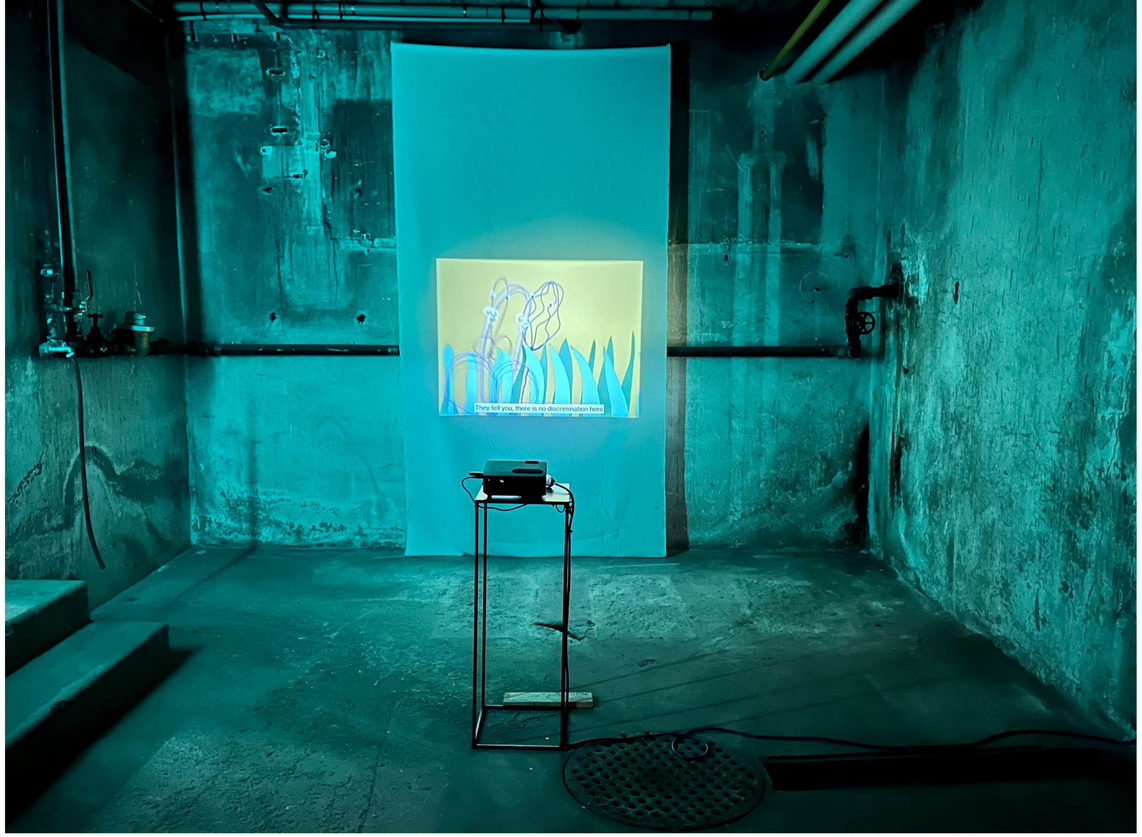
KMAG interview
https://kmag.pl/article/rzucila-korporacje-i-zaczela-malowac-penisy-i-waginy-porozmawialismy-z-artystka-aleksandra-cegielska

Herstory

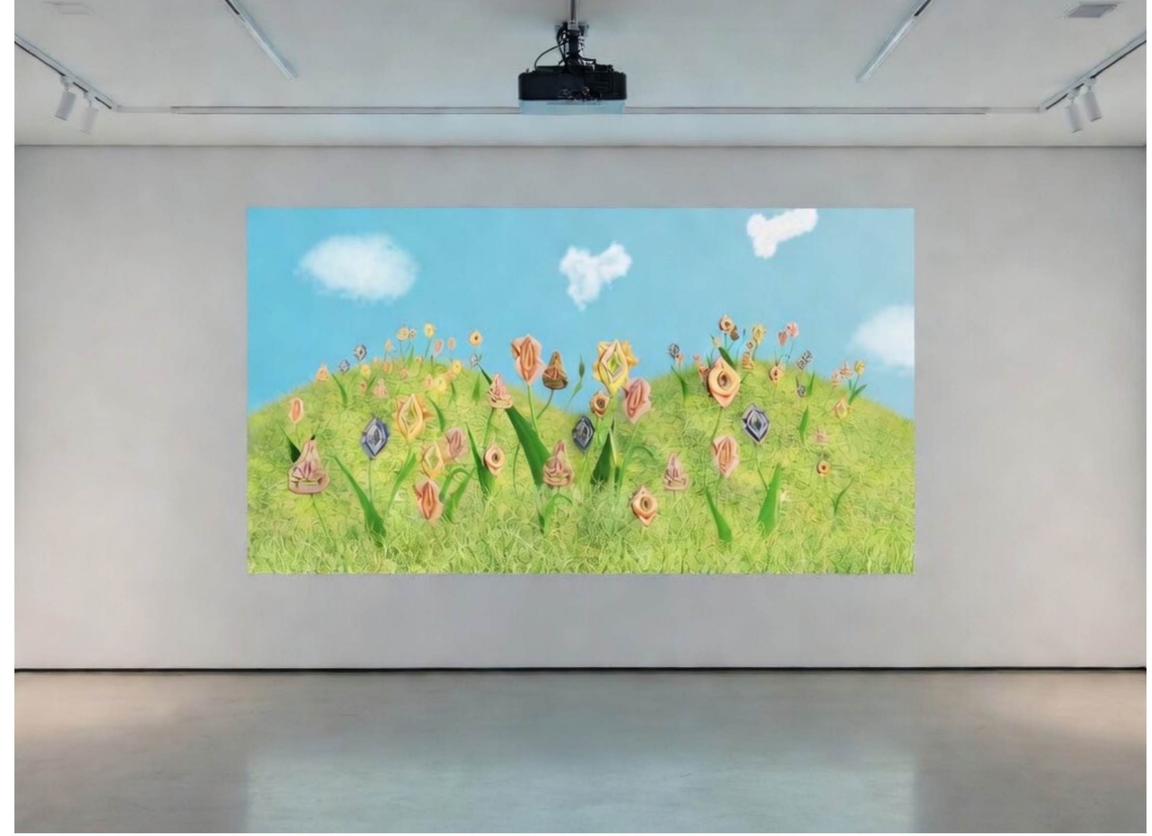
No woman exists
without the other.

Herstory, installation view, FABRIKculture, Hegenheim, 2023

The pleasure is all mine, mixed textile installation, 100cm x 130cm, 2024



Vulva fields, FABRIKculture, installation view, 2023



Vulva fields 2.0, installation view, 2024

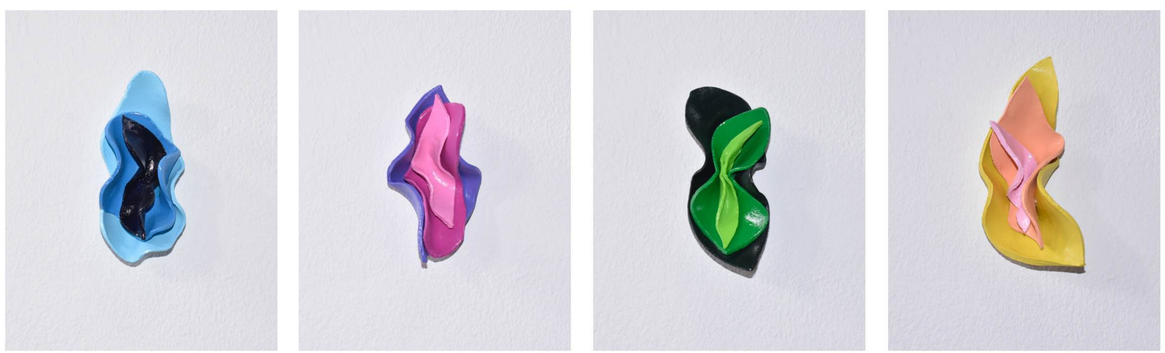
Vulva fields

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.

→ VULVA FIELDS 1.0

→ VULVA FIELDS 2.0

No one noticed, model of installation view, upcoming



No one noticed, clay sculpture, ± 15cm x 8cm x 6cm each, 2025

No one noticed

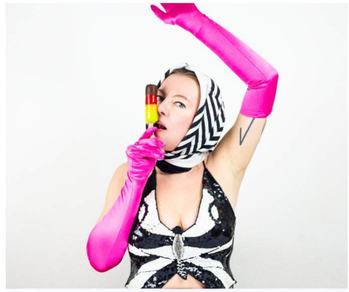
The series of 31 vulva sculptures, one for each day of the month, systematically investigates transformation through repetition of gesture, form, and color. It simultaneously documents the cumulative impact of quotidian violences women endure, rendering these social experiences into precise formal and chromatic terms.

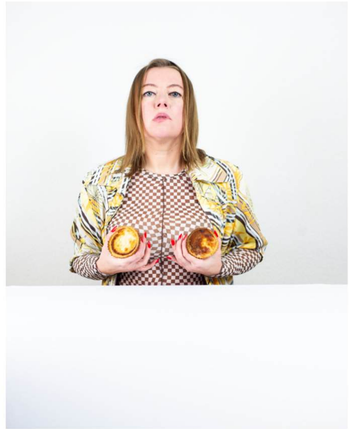
Tuesday never come

Project presents a nearly two-meter-tall vulva sewn from shimmering silver fabric and suspended above a pink fur-covered pedestal, operating as a counter-monument that reclaims dignity and reverence for the female body while subverting misogynistic language and exposing the cultural trivialization, labor, and struggle inscribed onto women's lives.

Tuesday never come, installation view, 2025

Consumed

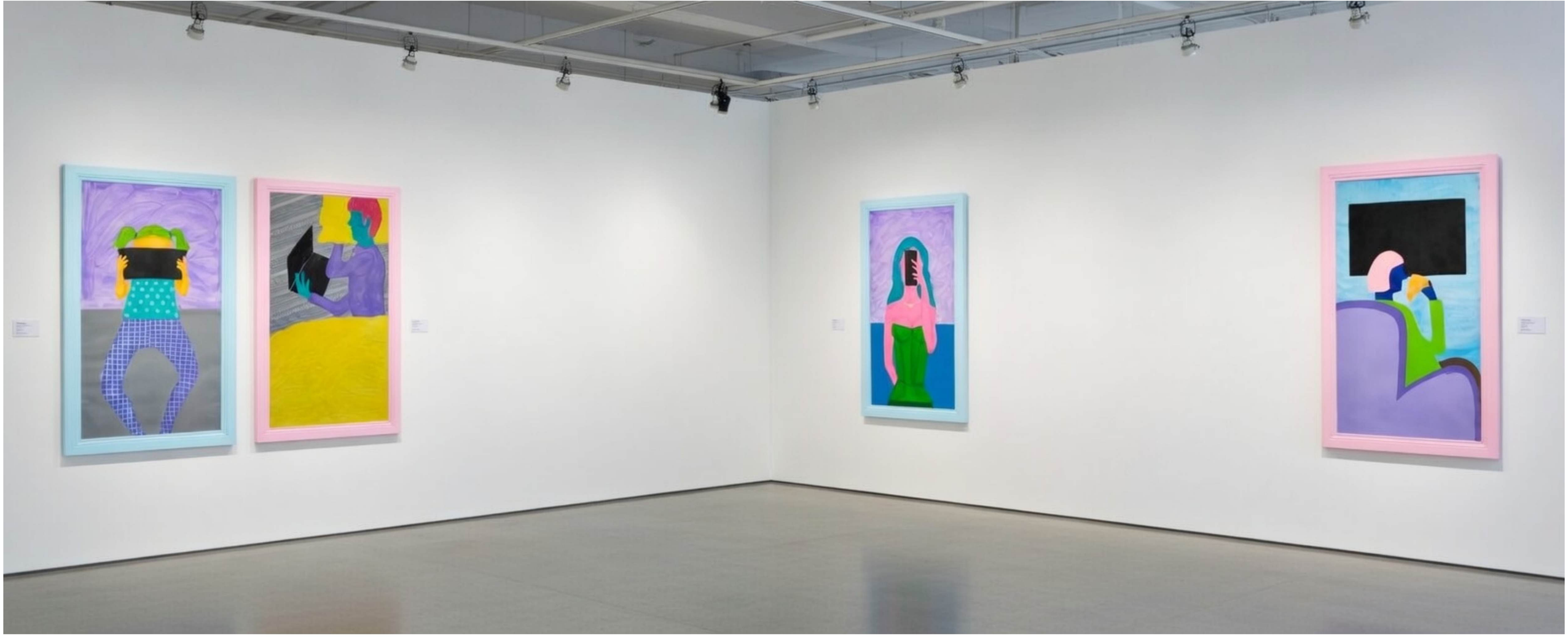




TAP TO PLAY

This is a visually bold, multi-layered project that examines the performance of femininity through the simple act of eating.Drawing on a lineage of radical feminist artists such as Natalia LL, Carolee Schneemann, and Hannah Wilke, the work uses food as both material and metaphor to expose how women's bodies and appetites are shaped, eroticized, and disciplined by image culture.

Consumed, installation view, Gallery Katapult, 2024



Till death do us part, installation view, 2024

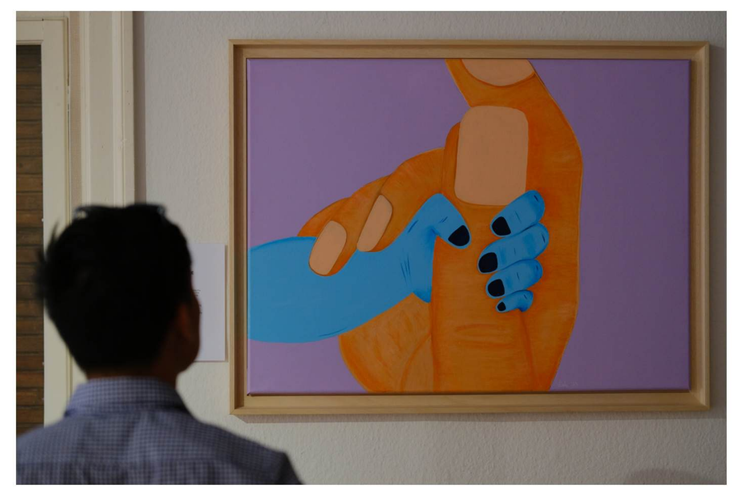
Till death do us part

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

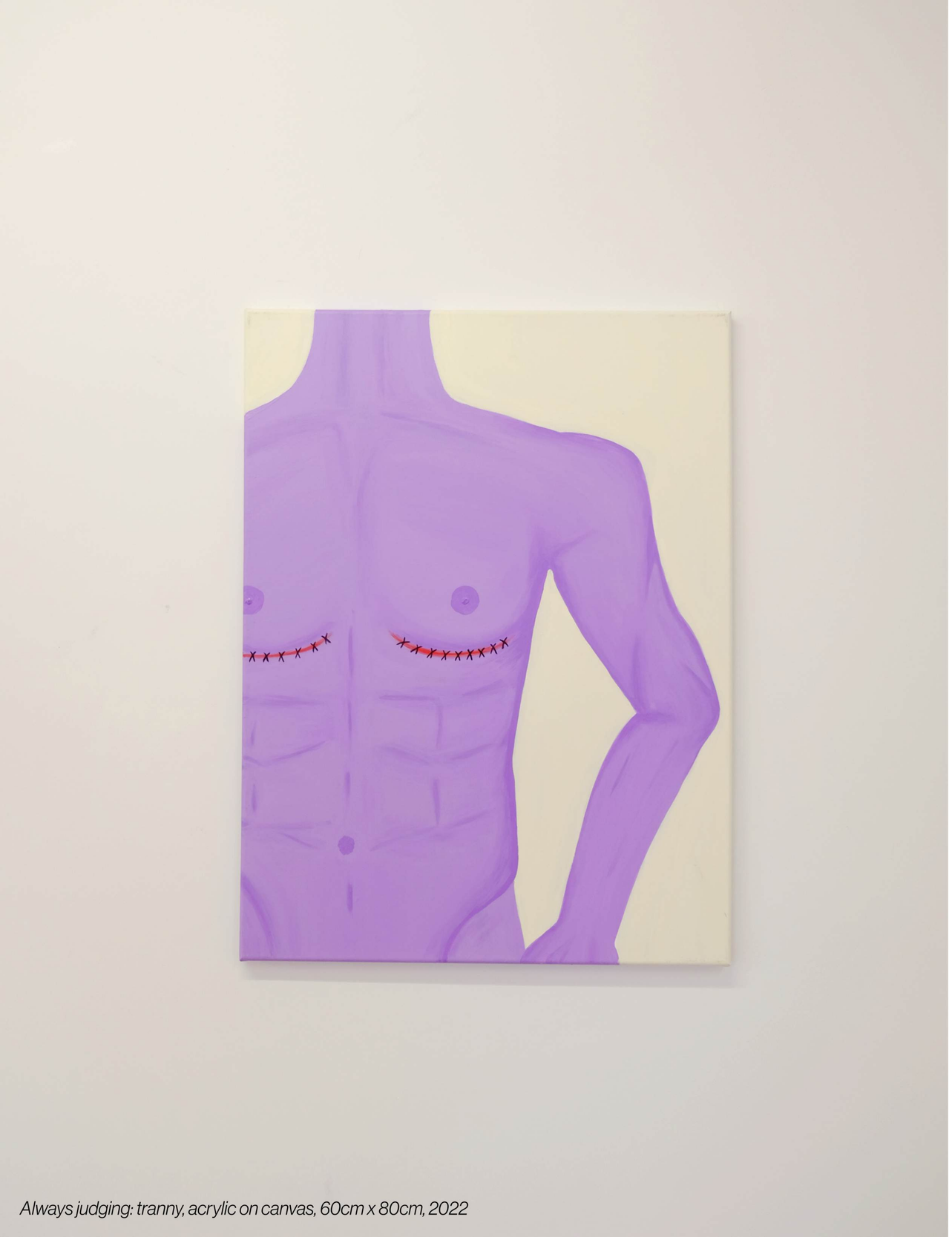
The power of touch

At the onset of the 2020s, the COVID-19 pandemic abruptly suspended physical contact, transforming touch from an instinctive human gesture into a forbidden act and exposing both its fundamental necessity and the profound loneliness created by enforced distance.

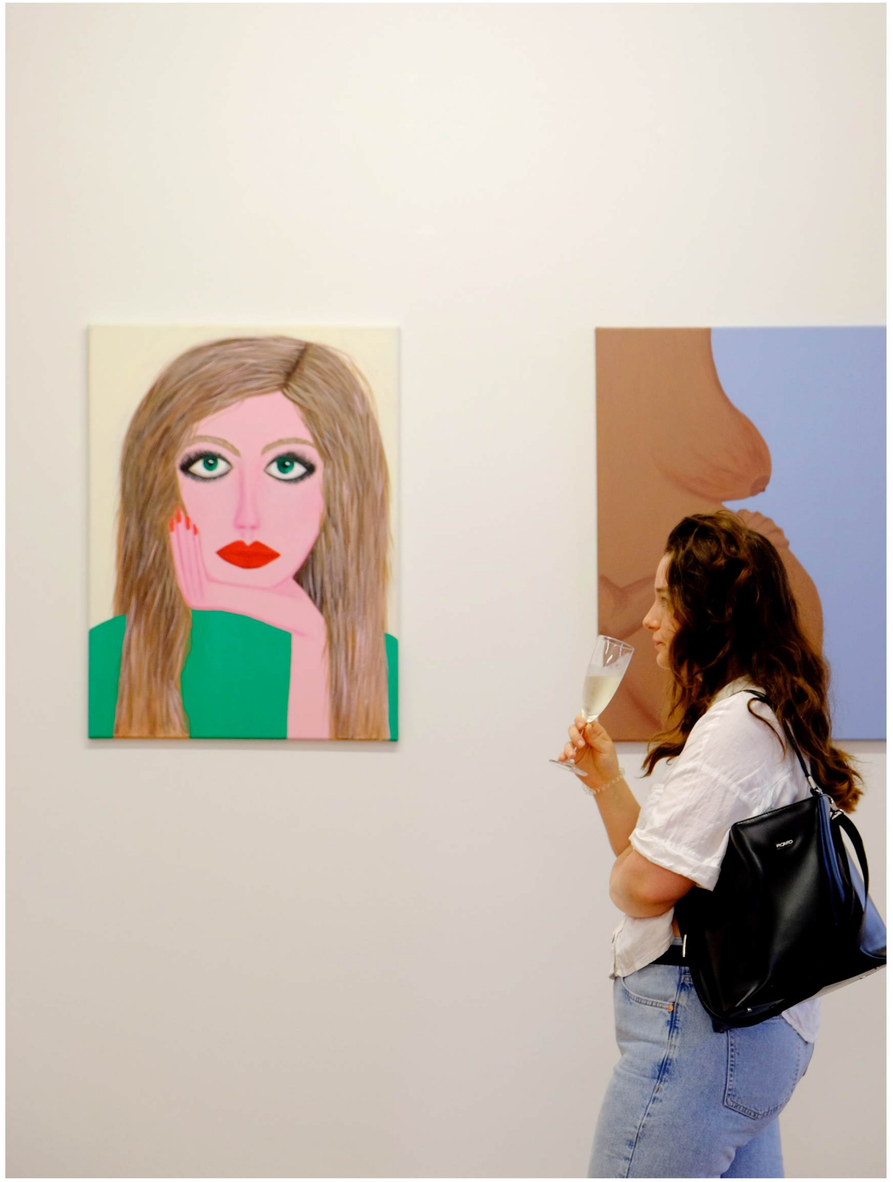


Always judging

Rooted in a Polish Catholic upbringing, the artist channels personal experiences of societal scrutiny, through dress, body shaming, and cultural displacement into a series of seven paintings exploring how women are judged for their life choices.



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



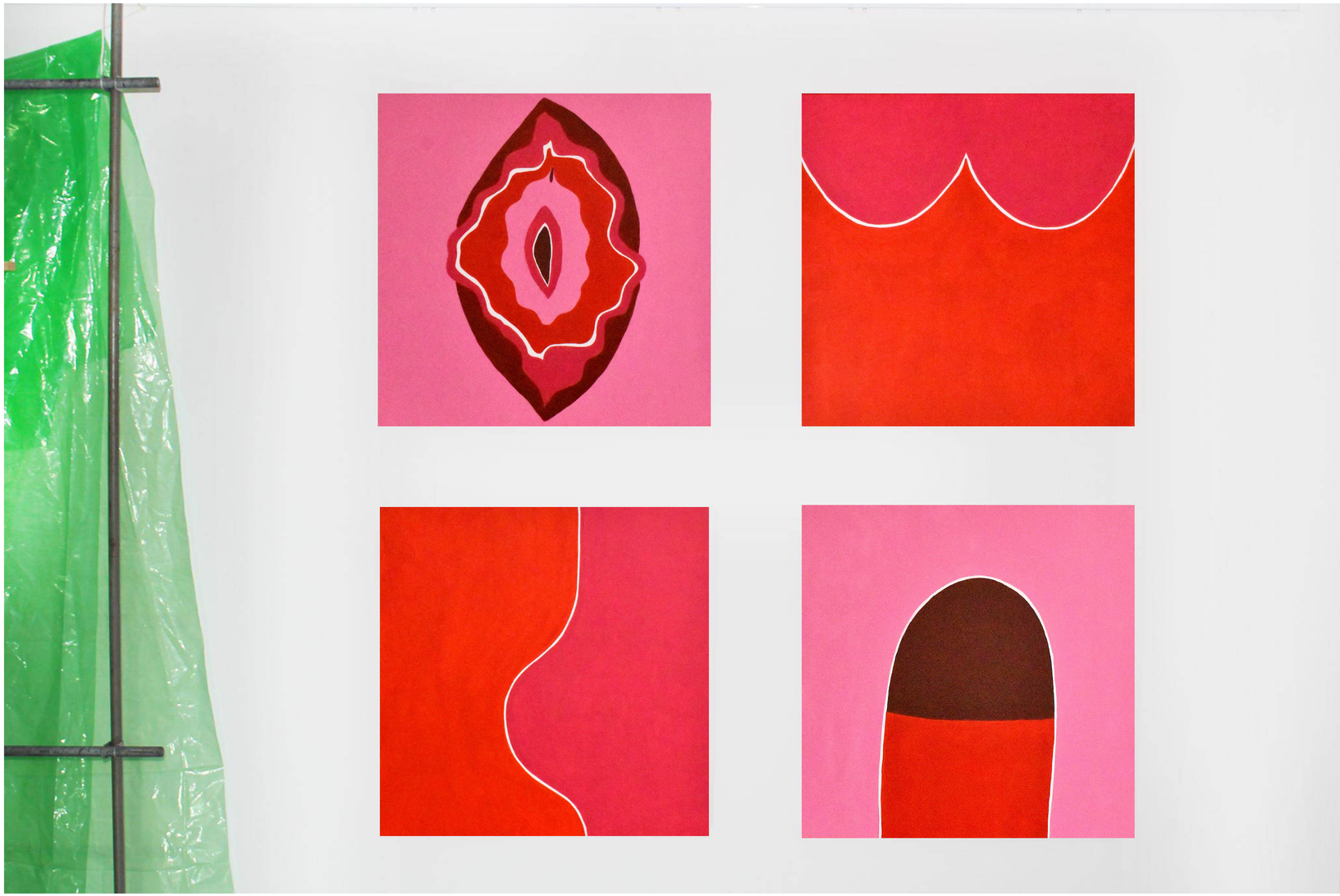
Always judging, installation view, 2022

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

Aleksandra Cegielska (*1985, Pabianice, Poland)
lives and works in Basel, Switzerland.

aleksandracegielska.com
info@aleksandracegielska.com
(+41) 79 171 11 10

Kienbergstrasse 9
CH - 4058 Basel



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