





## **ALINA SZAPOCZNIKOW : AUTOBIOGRAPHY IN FRAGMENTS A CENTENARY RETROSPECTIVE**

**22.05 - 31.07.2026**

Opening reception on Thursday, May 21st, from 6pm

To celebrate the centenary of the birth of an artist of such stature is not merely a matter of timeliness; it is also a responsibility. As custodians of Alina Szapocznikow's work and archives for over the last fifteen years, we have had the unique privilege of knowing her intimately and of sharing, particularly today, the many things that move us in her life and art.

Alina Szapocznikow is no ordinary artist. Her life story is absolutely unique in the second half of the 20th century. Her unusually intense existence encapsulates many of the trials a woman might face in the last century: deportation and the death camps, exile, the inability to bear children, the machismo of an art world that did not always make room for her, and, finally, illness – breast cancer, which would ultimately take her life.

In the face of adversity, Alina Szapocznikow never gave up living, smiling, and making art. A pioneer in casting her own body, she was also a pioneer in the use of new materials – resins, polyurethane foam, polyester – inventing her own unique languages to transform suffering and memory into a sculptural language.

Through these private yet universal fragments, Alina Szapocznikow shares her most profound experience: a personal story that resonates far beyond her own person. It is to this woman – so singular, so exemplary, so exceptional – that Galerie Loevenbruck wishes to pay tribute with this double autobiographical exhibition.

Presented across both spaces, at 6 and 12 Rue Jacques-Callot, the show unfolds chronologically through Alina Szapocznikow's creations, from 1946 to 1972. The journey can be followed as a biographical summary of a life that cannot, precisely, be summed up in a few words, a few works, or a few minutes.

Hervé Loevenbruck, April 2026



Born in Poland to a Jewish family in 1926, Alina Szapocznikow survived internment in concentration camps during the Holocaust as a teenager. Immediately after the war, she moved first to Prague and then to Paris, studying sculpture at the École des Beaux Arts. In 1951, suffering from tuberculosis, she was forced to return to Poland, where she expanded her practice. When the Polish government loosened controls over creative freedom following Stalin's death in 1953, Szapocznikow moved into figurative abstraction and then a pioneering form of representation. By the 1960s, she was radically re-conceptualizing sculpture as an intimate record not only of her memory, but also of her own body.

In 1962, Szapocznikow experienced a breakthrough when she began to cast her own body in plaster. Her first work with this approach, 'Noga (Leg)', 1962 depicts the artist's right leg—a very public statement on the human corpus as vehicle of pleasure, liberation, illness, death, and decomposition. She spoke of this turn in her development: 'Haunted by the increasingly academic nature of abstract art, and at the same time, partly out of my spirit of contradiction and partly perhaps out of some artistic exhibitionism, I made a cast of my own leg and an assemblage of casts of my face... Fortunately we believe that in art everything has been already, so nothing has been yet.'

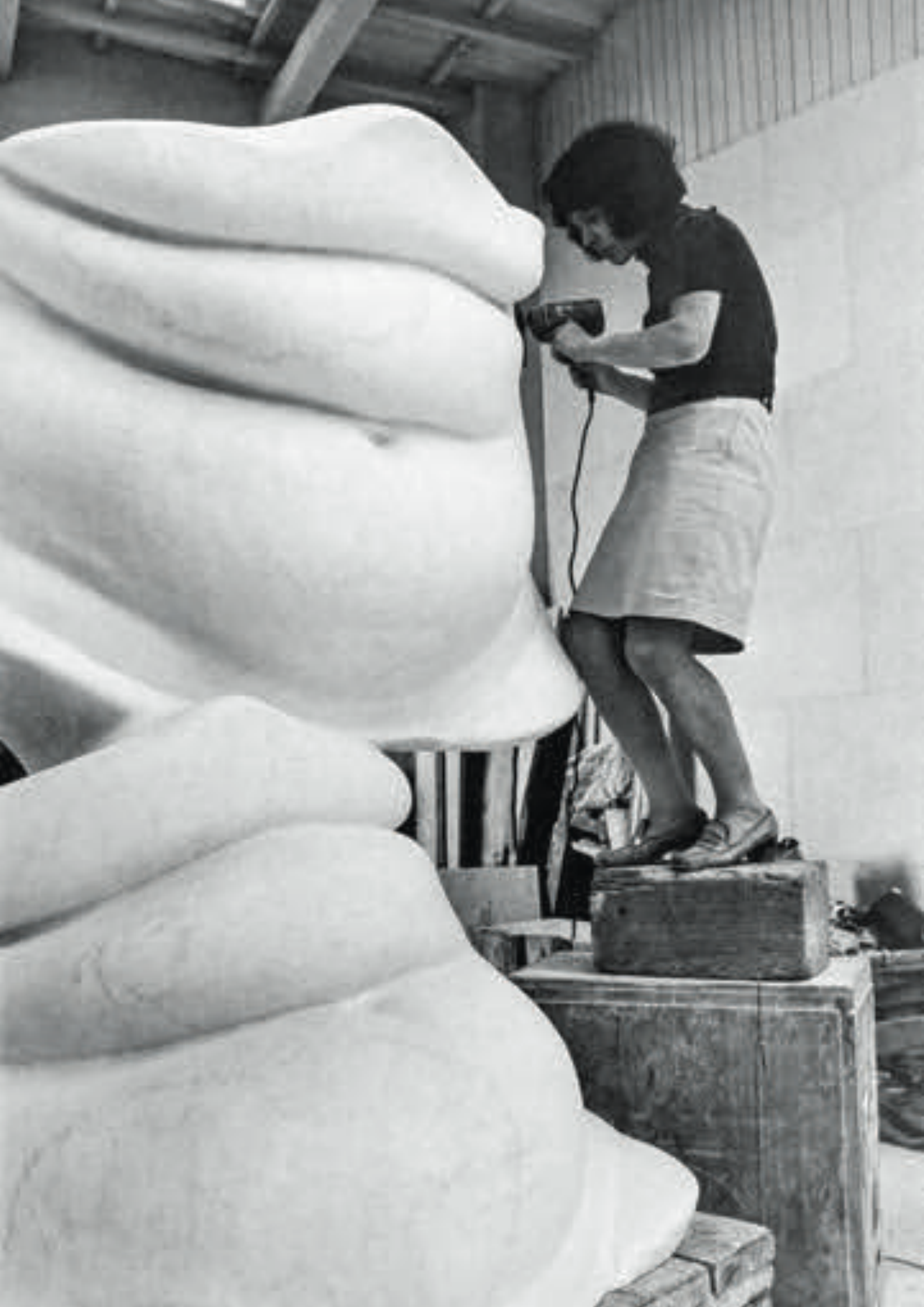
Szapocznikow was diagnosed with breast cancer in 1969, a turn of events that shaped her later sculptural and photographic efforts. In a series of sculptures titled 'Tumors,' made of resin, gauze, crumpled newspapers, and photographs, the artist gave form to the anxiety and existential challenges of illness. Szapocznikow's final works express her pointed desire to engage with something deeper and ineffable, physical and psychological, the symptoms of bodily experiences and the traces of what we leave behind. She wrote, 'Despite everything, I persist in trying to fix in resin the traces of our body: I am convinced that of all the manifestations of the ephemeral, the human body is the most vulnerable, the only source of all joy, all suffering, and all truth.'

"Alina Szapocznikow." Hauser & Wirth, [www.hauserwirth.com/artists/16711-alina-szapocznikow/](http://www.hauserwirth.com/artists/16711-alina-szapocznikow/). Accessed April 17, 2026.











## List of sculptures on display

### Alina Szapocznikow *Relief II (Relief II)*, 1946

Wood  
25,5 × 28,5 × 5 cm (10 1/16 × 11 1/4 × 2 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS05

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### Alina Szapocznikow *Rybaczka II (Fisherwoman II)*, 1947

Red sandstone  
37 × 17 × 18 cm (14 9/16 × 6 11/16 × 7 1/16 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS13

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### Alina Szapocznikow *Akt z jabkliem (Nude with an apple)*, 1948

Black patinated plaster  
48 × 18 × 24 cm (18 7/8 × 7 1/16 × 9 7/16 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS15

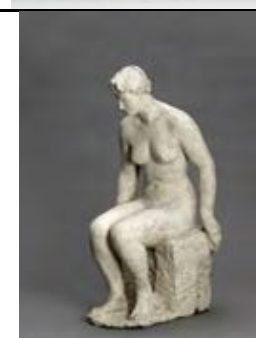
© ADAGP, Paris. Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



### Alina Szapocznikow *Nu (Grande Figure, Anita) [Akt (Wielka postać, Anita)]*, 1949-1950

Plaster  
76 × 35 × 40 cm (29 15/16 × 13 3/4 × 15 3/4 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS23

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### Alina Szapocznikow *Głowa Chopina (Chopin's Head)*, 1950

Plaster  
14 × 10 × 12,5 cm (5 1/2 × 3 15/16 × 4 15/16 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS37.2

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## Alina Szapocznikow *Głowa chłopca II (Boy's Head II), 1952-1953*

Plaster  
44 × 18 × 24,5 cm (17 5/16 × 7 1/16 × 9 7/16 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS49.1

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## Alina Szapocznikow *Trepkowski - Maska posmiertna (Trepkowski - Death Mask), 1954*

Plaster  
15 × 21 × 30 cm (adapter si l'œuvre n'est pas présentée à plat) (5 15/16 × 8 1/4 × 11 13/16 in (adapter si l'œuvre n'est pas présentée à plat))  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS59

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## Alina Szapocznikow *Głowa z kwiatkiem (Głowa z kwiatkiem w ustach) (Head with a flower (Head with a flower in the mouth)), 1955*

Patinated bronze cement, iron filings  
47 × 33 × 33 cm (18 1/2 × 13 × 13 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS63

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



## Alina Szapocznikow *Czerep I (Earthen pot I), 1956*

Ceramic  
17,5 × 21 × 12 cm (6 7/8 × 8 1/4 × 4 3/4 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS79

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## Alina Szapocznikow *Czerep II (Earthen pot II), 1956*

Ceramic  
13 × 13 × 15 cm (5 1/8 × 5 1/8 × 5 15/16 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS80

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**Alina Szapocznikow**  
*Dłoń. Projekt Pomnika Bohaterów Warszawy II (Hand. Monument to the Heroes of the Warsaw Ghetto II), 1957*

Iron filings and patinated plaster  
144,5 × 73 × 42 cm (56 7/8 × 28 3/4 × 16 9/16 in)  
Courtesy The Estate of Alina Szapocznikow / Galerie Loevenbruck, Paris / Hauser & Wirth  
Inv. No. : ASCRS100.1

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**Alina Szapocznikow**  
*Ręce I. Szkic do projektu pomnika w Oświęcimiu (Hands I. Sketch for the design of the monument in Auschwitz), 1958*

Patinated plaster  
34 × 31 × 28,5 cm (13 3/8 × 12 3/16 × 11 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS118

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**Alina Szapocznikow**  
*Forma III (Form III), 1959*

Patinated bronze  
15 × 26 × 8 cm (5 15/16 × 10 1/4 × 3 1/8 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth.  
Inv. No. : ASCRS134

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**Alina Szapocznikow**  
*Głowa II (Head II), 1960*

Lost wax bronze cast, inlaid with stone  
36 × 35 × 20 cm (14 3/16 × 13 3/4 × 7 7/8 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS196

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**Alina Szapocznikow**  
*Ferdydurke, 1961*

Lost wax bronze cast inlaid with waste iron  
29 × 18,5 × 19,5 cm (11 7/16 × 7 1/4 × 7 11/16 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : ASCRS203

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







Alina Szapocznikow in her studio on Brzozowa Street, Warsaw, photographed by Tadeusz Rolke.  
In the foreground, the work *Dłoń. Project Pomnika Bohaterów Warszawy II* (Hand. Monument to the Heroes of Warsaw Ghetto II)





Alina Szapocznikow, *Project Pomnika w Oświęcimiu*, 1958.  
Collaborative work with Alina Szapocznikow, Jerzy Chudzik, Roman Cieślęwicz and Bolestaw Malmurowicz.







## Alina Szapocznikow *Noga (Leg)*, 1962

Plaster  
20 × 50 × 63,5 cm (7 7/8 × 19 11/16 × 24 13/16 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS225 / AS110717

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## Alina Szapocznikow *Tabu (Taboo)*, 1963

Patinated plaster inlaid with metal  
41 × 56 × 34 cm (16 1/8 × 22 1/16 × 13 3/8 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : ASCRS236

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## Alina Szapocznikow *Rzeźba biologiczna II (Biological Sculpture II)*, 1964

Bronze and limestone  
130 × 55 × 37 cm (51 3/16 × 21 5/8 × 14 9/16 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth.  
Inv. No. : ASCRS249

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## Alina Szapocznikow *Głowa niema (Mute Head)*, 1965

Cement, iron filings, copper  
10,5 × 7 × 5 cm (4 1/8 × 2 3/4 × 2 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS309

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Alina Szapocznikow's studio, Brzozowa Street, Warsaw, unidentified photographer, in 1965.



Alina Szapocznikow's studio, Brzozowa Street, Warsaw, unidentified photographer, in 1965.  
In the foreground, the work *Noga (Leg)*.

## Alina Szapocznikow *Bouches en Marche [Kroczące Usta]*, 1966

Coloured polyester resin  
53 × 16,5 × 16,5 cm (20 <sup>7</sup>/<sub>8</sub> × 6 <sup>5</sup>/<sub>16</sub> × 6 <sup>5</sup>/<sub>16</sub> in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS338.3

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## Alina Szapocznikow *Self-Portrait*, circa 1967

Polyester resin and photograph  
13,5 × 12,5 × 3 cm (5 <sup>1</sup>/<sub>8</sub> × 4 <sup>3</sup>/<sub>4</sub> × 1 <sup>3</sup>/<sub>16</sub> in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS367 / AS210701

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## Alina Szapocznikow *Ventre-coussin [Brzuch-poduszka] (Belly Cushion)*, 1968

Polyurethane foam  
34 × 30 × 18 cm (34 × 30 × 18 cm; 13 <sup>3</sup>/<sub>8</sub> × 11 <sup>13</sup>/<sub>16</sub> × 7 <sup>1</sup>/<sub>16</sub> in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS380.2

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## Alina Szapocznikow *Sans titre*, 1969

Resin  
12 × 13 × 13,5 cm (4 <sup>3</sup>/<sub>4</sub> × 5 <sup>1</sup>/<sub>8</sub> × 5 <sup>1</sup>/<sub>8</sub> in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : AS1712132

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## Alina Szapocznikow *Fotorzeźby (Photosculptures)*, 1971/2007

Twenty gelatin silver prints and collage with text on paper  
Photography: Roman Cieśliewicz  
24 × 30 cm et 30 × 24 cm (chaque) (9 <sup>7</sup>/<sub>16</sub> × 11 <sup>13</sup>/<sub>16</sub> in et 11 <sup>13</sup>/<sub>16</sub> × 9 <sup>7</sup>/<sub>16</sub> in (each))  
Ed. 6/12  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCRS457.4

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L'AUTRE SAMEDI, EN PLEIN SOLEIL, FATIGUEE D'AVOIR POLI  
PENDANT DES HEURES MA BOLS-ROYCE EN MARBRE ROSE DU PORTUGAL,  
JE ME SUIS ASSISE ET ME SUIS MISE A REVER EN MACHANT MACHINALEMENT  
UN ON CHewing-GUM.

TIRANT DE MA BOUCHE DES FORMES INSOLITES ET BIZARRES J'AI SOUDAIN  
REALISE QUELLE EXTRAORDINAIRE COLLECTION DE SCULPTURES ABSTRAITES  
ME PASSAIT PAR LES DENTS.

IL SUFFIT DE PHOTOGRAPHER ET D'AGRANDIR MES DECOUVERTES MASTICATOIRES  
POUR CREER L'EVENEMENT DE LA PRESENCE SCULPTURALE.

MACHEZ BIEN, REGARDEZ AUTOUR DE VOUS.

LA CREATION SE SITUE ENTRE LE REVE ET LE TRAVAIL DE TOUTS LES JOURS.

92 MALAKOFF, LE 22 JUIN 1971

ALINA SHAPOCENKOW







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**Alina Szapocznikow**  
*Herbier (Tête de Piotr) (Herbarium [Piotr's Head]),*  
1972

Polyester resin  
28 × 33 × 8 cm (11 × 13 × 3 1/8 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : AS120105

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## List of graphic works on display

### Alina Szapocznikow *Szkice do „Macierzyństwa”* (Sketches for the “Maternity”), circa 1948-1950

Pencil on paper  
52,3 × 37,4 cm (20 <sup>9</sup>/<sub>16</sub> × 14 <sup>3</sup>/<sub>4</sub> in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL020

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### Alina Szapocznikow *Akt klęczącego mężczyzny* (Kneeling Male Nude), circa 1948-1954

Ink wash on cardboard (sheet folded in half and unfolded)  
on the reverse pencil sketches of a recumbent man; inscribed bottom right in pencil:  
MS/D/431, MS.KW.43/76, a, 59  
54,6 × 37 cm (déplié) (21 <sup>1</sup>/<sub>4</sub> × 14 <sup>9</sup>/<sub>16</sub> in (unfolded))  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL085

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### Alina Szapocznikow *Autoportret z krótkimi włosami* (Self-Portrait with Short Hair), circa 1948-1954

Pencil on paper, recto and verso  
On the verso, fragment of a sketch and, lower right, inscriptions in pencil: MS/D/482.  
KW/98/76. 117  
32,5 × 25,5 cm (12 <sup>13</sup>/<sub>16</sub> × 10 <sup>1</sup>/<sub>16</sub> in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL002

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### Alina Szapocznikow *Akt leżącej modelki, czytającej książkę 3* (Recumbent Female Nude Reading a Book 3), circa 1951-1954

Ink wash on paper  
29,5 × 41,7 cm (11 <sup>5</sup>/<sub>8</sub> × 16 <sup>7</sup>/<sub>16</sub> in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL136

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### Alina Szapocznikow *Póttakt męski* (Male Semi-Nude), circa 1951-1954

Pencil on paper  
29,7 × 21 cm (11 <sup>11</sup>/<sub>16</sub> × 8 <sup>1</sup>/<sub>4</sub> in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL040

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**Alina Szapocznikow**  
*Studia anatomiczne mięśni torsu przodem i tytem*  
(Anatomical Studies of Trunk Musculature in Front  
and Back Views), circa 1951-1954

Writing ink on tracing paper  
29,6 × 20,8 cm (11 5/8 × 8 3/16 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL060

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**Alina Szapocznikow**  
*Studium mężczyzny z wiosłem stojącego tytem* (Study  
of a Standing Man with an Oar, Seen from Behind),  
circa 1951-1954

Pencil on paper  
42 × 29,5 cm (16 9/16 × 11 5/8 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL098

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**Alina Szapocznikow**  
*Bez tytułu* (Untitled), circa 1951-1955

Pencil on paper  
29,5 × 21 cm (11 5/8 × 8 1/4 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL009X2

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**Alina Szapocznikow**  
*Portret Bułgarki* (Portrait of a Bulgarian woman), circa  
1952

Ink on paper  
Dessin : 16,8 × 17,4 cm ; support : 35 × 25 cm (Dessin : 6 5/16 × 6 11/16 in ; support :  
13 3/4 × 9 13/16 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL050

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**Alina Szapocznikow**  
*Szkice portretowe Aliny Szapocznikow, Romana Cieślewicza i Piotra Stanisławskiego* (Portrait Studies  
of Alina Szapocznikow, Roman Cieslewicz and Piotr Stanislawski), circa 1957

Ink on copying paper  
21,3 × 29,5 cm (8 3/8 × 11 5/8 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL178

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## Alina Szapocznikow *Bez tytułu* (Untitled), circa 1958

Pencil, ink and watercolour on paper  
29,9 × 20,6 cm (11 3/4 × 8 1/8 in)

Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL187X5

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



## Alina Szapocznikow *Studium kwiatów w wazonie* (Study of Flowers in a Vase), 1959

Pencil on paper  
27,5 × 20,9 cm (10 5/8 × 7 7/8 in)

Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL193

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## Alina Szapocznikow *Szkic do „Diabła”* (Sketch for the “Devil”), 1960

Ink on paper  
20,8 × 29 cm (8 1/4 × 11 3/8 in)

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Inv. No. : ASCL262

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## Alina Szapocznikow *Bez tytułu* (Untitled), circa 1960-1961

Ink and felt-tip pen on paper  
29,5 × 21 cm (11 5/8 × 8 1/4 in)

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Inv. No. : ASCL279

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## Alina Szapocznikow *Bez tytułu* (Untitled), 1961

Monotype and ink on paper  
42 × 29,7 cm (16 9/16 × 11 11/16 in)

Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL293

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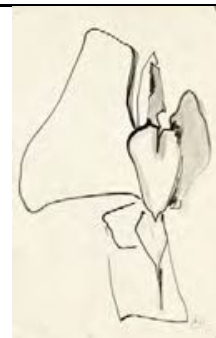




## Alina Szapocznikow *Studium do rzeźby 4 (Study for a Sculpture 4)*, circa 1962

Ink and ink wash on laid paper  
24,4 × 15,4 cm (9 5/8 × 6 1/16 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL316

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## Alina Szapocznikow *Bez tytułu (Untitled)*, 1963

Ink on paper watermarked "Hammer-Post"  
20,8 × 29,3 cm (8 3/16 × 11 9/16 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL321

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## Alina Szapocznikow *Studia do rzeźb 1 (Sculpture Studies 1)*, circa 1963- 1967

Ink on copying paper watermarked "Extra Strong / Guérimand Joiron"  
27 × 20,7 cm (10 5/8 × 8 1/8 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL391

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## Alina Szapocznikow *Bez tytułu (Untitled)*, circa 1963-1968

Ink on paper watermarked "Extra Strong"  
21 × 27 cm (8 1/4 × 10 5/8 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL418

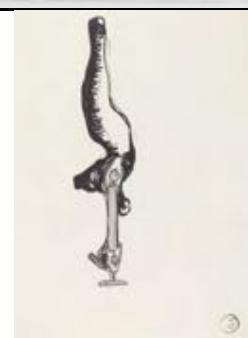
© ADAGP, Paris. Courtesy The Estate of Alina Szapocznikow | galerie Loevenbruck, Paris | Hauser & Wirth. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



## Alina Szapocznikow *Szkic do „Goldfingera” 1 (Sketch for “Goldfinger” 1)*, 1965

Ballpoint and felt-tip pen on paper  
27 × 19,5 cm (10 5/8 × 7 5/8 in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL461

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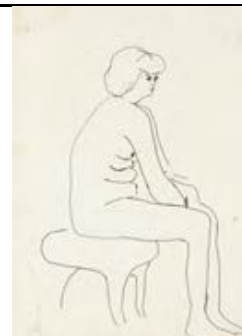


AS  
65.

## Alina Szapocznikow *Akt Arianne siedzącej bokiem na stoku* (Nude of Arianne Seated Sideways on a Stool), circa 1967

Felt-tip pen on cardboard  
41,6 × 29,5 cm (16 <sup>3</sup>/<sub>8</sub> × 11 <sup>5</sup>/<sub>8</sub> in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL504

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## Alina Szapocznikow *Szkice do „Alexa” 1* (Sketches for “Alex” 1), circa 1970

Ink on copying paper watermarked “Extra Strong”  
27 × 20,6 cm (10 <sup>5</sup>/<sub>8</sub> × 8 <sup>1</sup>/<sub>8</sub> in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL549

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## Alina Szapocznikow *Akt męski z naroślami* (Male Nude with Growths), circa 1971

Felt-tip pen on paper  
32 × 23,5 cm (12 <sup>5</sup>/<sub>8</sub> × 9 <sup>1</sup>/<sub>4</sub> in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL586

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## Alina Szapocznikow *Portret mężczyzny w turbanie* (Portrait of a man in a turban), circa 1971

Ballpoint on paper  
31,4 × 23,7 cm (12 <sup>3</sup>/<sub>8</sub> × 9 <sup>5</sup>/<sub>16</sub> in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL589

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## Alina Szapocznikow *Akt Piotra* (Nude of Piotr), circa 1972

Watercolour and felt-tip pen on cardboard  
64,8 × 50 cm (25 <sup>1</sup>/<sub>2</sub> × 19 <sup>11</sup>/<sub>16</sub> in)  
Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth  
Inv. No. : ASCL612

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## List of documents

Alina Szapocznikow posing during the filming of a documentary directed by Roman Polanski for Jean-Marie Drot and French television, Warsaw, artist's studio, Królewska Road, PL  
Photograph by Marek Holzman  
1957  
Black-and-white photographic print, 12 5/8 × 9 7/16 in  
Alina Szapocznikow Archive, courtesy the Estate of Alina Szapocznikow | Loevenbruck, Paris  
Inv. No. : ASDOC91



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Alina Szapocznikow posing with several body casts in her studio, Malakoff (Île-de-France), artist's studio, FR  
Photograph by Antoni Miralda  
1967  
Black-and-white negative, 9 7/16 × 14 3/16 mm  
Alina Szapocznikow Archive, courtesy the Estate of Alina Szapocznikow | Loevenbruck, Paris  
Inv. No. : ASDOC2935

© ADAGP, Paris. Alina Szapocznikow Archive, courtesy the Estate of Alina Szapocznikow | Loevenbruck, Paris

Alina Szapocznikow avec son œuvre *Tors* (Torso)(1966)  
Photograph by Marek Holzman  
Black-and-white photographic print, 12 5/8 × 9 7/16 in  
Alina Szapocznikow Archive, courtesy the Estate of Alina Szapocznikow | Loevenbruck, Paris  
Inv. No. : ASDOC114



© ADAGP, Paris. Alina Szapocznikow Archive, courtesy the Estate of Alina Szapocznikow | Loevenbruck, Paris

Alina Szapocznikow working on *Grands ventres* (Big Bellies) for *Elle* Magazine, Querceta quarries, IT  
Photograph by Roger Gain for *Elle* Magazine  
1968  
Black and white photographic print, 11 7/16 × 7 7/8 in  
Alina Szapocznikow Archive, courtesy the Estate of Alina Szapocznikow | Loevenbruck, Paris  
Inv. No. : ASDOC34

© ADAGP, Paris. Alina Szapocznikow Archive, courtesy the Estate of Alina Szapocznikow | Loevenbruck, Paris

Alina Szapocznikow with her work *Envahissement de tumeurs* (Invasion of Tumors) in the grass of her studio garden, Malakoff (Île-de-France), FR  
Unidentified photographer  
1970  
Black-and-white negative, 9 7/16 × 14 3/16 mm  
Alina Szapocznikow Archive, courtesy the Estate of Alina Szapocznikow | Loevenbruck, Paris  
Inv. No. : ASDOC2792



© ADAGP, Paris. Alina Szapocznikow Archive, courtesy the Estate of Alina Szapocznikow | Loevenbruck, Paris

Portrait of Alina Szapocznikow in Malakoff (Ile-de-France), photographed by Roman Cieslewicz in 1972. Alina Szapocznikow Archive, courtesy the Estate of Alina Szapocznikow/Loevenbruck, Paris. Inv: ASDOC218 © ADAGP, Paris

# SZAPOCZNIKOW: AUTOBIOGRAPHY IN FRAGMENTS A CENTENARY RETROSPECTIVE

To celebrate the centenary of the birth of an artist of such stature is not merely a matter of timeliness; it is also a responsibility. As custodians of Alina Szapocznikow's work and archives for over the last fifteen years, we have had the unique privilege of knowing her intimately and of sharing, particularly today, the many things that move us in her life and art.

Alina Szapocznikow is no ordinary artist. Her life story is absolutely unique in the second half of the 20th century. Her unusually intense existence encapsulates many of the trials a woman might face in the last century: deportation and the death camps, exile, the inability to bear children, the machismo

of an art world that did not always make room for her, and, finally, illness – breast cancer, which would ultimately take her life.

In the face of adversity, Alina Szapocznikow never gave up living, smiling, and making art. A pioneer in casting her own body, she was also a pioneer in the use of new

materials – resins, polyurethane foam, polyester – inventing her own unique languages to transform suffering and memory into a sculptural language.

Through these private yet universal fragments, Alina Szapocznikow shares her most profound experience: a personal story

that resonates far beyond her own person. It is to this woman – so singular, so exemplary, so exceptional – that Galerie Loevenbruck wishes to pay tribute with this double autobiographical exhibition.

Presented across both spaces, at 6 and 12 Rue Jacques Callot, the show unfolds chronologically through Alina Szapocznikow's creations, from 1946 to 1972. The journey can be followed as a biographical summary of a life that cannot, precisely, be summed up in a few words, a few works, or a few minutes.

Hervé Loevenbruck, April 2026

For Zurich Art Weekend 2026, Hauser & Wirth celebrates the centenary of the Franco-Polish artist Alina Szapocznikow's birth with an autobiographical exhibition.

Opening alongside Galerie Loevenbruck's exhibition in Paris, 'Alina Szapocznikow. Autobiography in Fragments' is a celebration across two cities, foregrounding the artist's explosively inventive but brief career, which spanned from the mid 1940s until the early 1970s. Across sculpture and drawing, these two complementary parallel exhibitions will together feature a work from each year that Szapocznikow was active, revealing the full expressive force of a pioneering artist who reshaped the visual language of the

postwar avant-garde, and whose groundbreaking practice transformed sculpture as an intimate register of lived experience.

Born in Poland to a Jewish family in 1926, Alina Szapocznikow survived internment in concentration camps during the Holocaust as a teenager. Immediately after the Second World War, she moved first to Prague and then to Paris, studying sculpture at the École des Beaux Arts. In 1951, suffering from tuberculosis, she was forced to return to Poland, where she expanded her practice.

When the Polish government loosened controls over creative expression following Joseph Stalin's death in 1953, Szapocznikow moved into figurative abstraction. By the 1960s, she was radically re-conceptualizing sculpture as a record not only of her memory but also of her own body.

Szapocznikow transformed the sculptural medium through radical material experimentation and an unflinching engagement with the body's fragility and resilience. Her later works—developed between Paris

and Poland—demonstrate how she moved beyond traditional sculptural conventions, embracing new materials to capture fleeting traces of life. This two-part presentation coincides with the exhibition at Muzeum Narodowe w Krakowie, 'Szapocznikow. Personal', in Krakow, Poland (20 March – 23 August 2026).

**Monograph show**  
 From 11 June to 5 September 2026

**Hauser & Wirth**  
 Zurich, Bahnhofstrasse  
 Switzerland

**Monograph show**  
 From 22 May to 31 July 2026

**Galerie Loevenbruck**  
 6 & 12, rue Jacques-Callot  
 75006 Paris



## ALINA SZAPOCZNIKOW

Autobiography in Fragments  
A Centenary Retrospective

22 MAY – 31 JULY  
GALERIE LOEVENBRUCK, PARIS



HAUSER & WIRTH

## ALINA SZAPOCZNIKOW

AUTOBIOGRAPHY IN FRAGMENTS

11 JUNE – 5 SEPTEMBER  
ZURICH, BAHNHOFSTRASSE