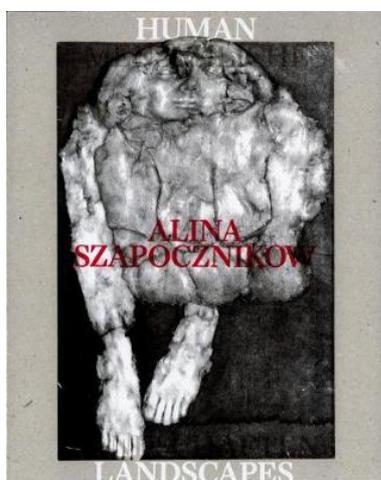


FIAC, GRAND PALAIS, PARIS
BOOTH 0.C52



ALINA SZAPOCZNIKOW

(Kalisz, Poland, 1926 – Praz-Coutant, France, 1973)

As a sculptor who began working in the post-war period in a rather classical, figurative manner, Szapocznikow's rapid development towards a conception of sculpture as an imprint not only of memory but of her own body left behind a legacy of provocative objects – at once sexualized, fragmented, vulnerable, humorous, and political – that still sit between Surrealism, Nouveau Réalisme, and Pop Art.¹

1964

Szapocznikow is unable to work much that spring; the assemblages she does make feature used automobile parts. Despite her troubles, she manages to finish *Sculpture avec une roue tournante* (*Sculpture with a Turning wheel*, 1963-64) for the "XVI^e Salon de la jeune sculpture" exhibition in July. On top of everything, she is forced to vacate her studio, as the building is slated for demolition. Szapocznikow maintains contact with the art world in Poland and continues to receive interesting propositions. Stanisławski and Porebski invite her to the prestigious "Profile IV" exhibition in Bochum-Kassel, West Germany.

1965

Szapocznikow and her family move to a house in Malakoff near Paris, where she has a private studio at her disposal. She continues to make terracotta sketches with small embedded fingerprints and casts of mouths. Endless financial difficulties in Paris force Szapocznikow to consider returning to Poland. During the summer, she takes a long trip to Poland, where she works at the studio she still keeps on Brzozowad Street. There, she creates a number of sculptures featuring elongated forms stretching out from the base. She takes the plaster cast of her leg made in 1962 and places it on a pedestal. At the same time, César makes a cast of his thumb in Paris, enlarges it mechanically, and presents it at Claude Bernard's "La Main, de Rodin à Picasso" exhibition with the title *Thumb*.²

1. Elena Filipovic & Joanna Mytkowska, press release of the exhibition "Sculpture Undone, 1955-1972", WIELS, 2011-2012
2. From the *Chronology of Alina Szapocznikow's Life and Work*, compiled and written by Jola Gola.

(1) Alina Szapocznikow, *Forma II*, 1964-1965
(2) Portrait of Alina Szapocznikow, 1966, photo Marek Holzman.
(3) *Alina Szapocznikow: Human Landscapes*, 2018, Köln, Walther König, edited by Andrew Bonacina, Marta Dziewanska, Luisa Heese, The Hepworth Wakefield & Staatliche Kunsthalle Baden-Baden.