

*A talk with emerging Polish
artist Honza Zamojski*

Q – I'd like to start talking about your background . . . If I'm not mistaken, you studied graphic design, and this language is still part of your art practice, but you also work with installations and large-scale projects in open spaces. Do you feel comfortable with all these different languages?

A – That's right, I feel comfortable using a variety of media since I do not believe these are "untranslatable" languages but instead different "words" of a single personal language. The scale of operation changes frequently, but I deal with the same topics all the time.

Q – Everything is a matter of interpretation. How do you select the images for your collages? I mean, is there any specific period of time, subjects, you prefer the most?

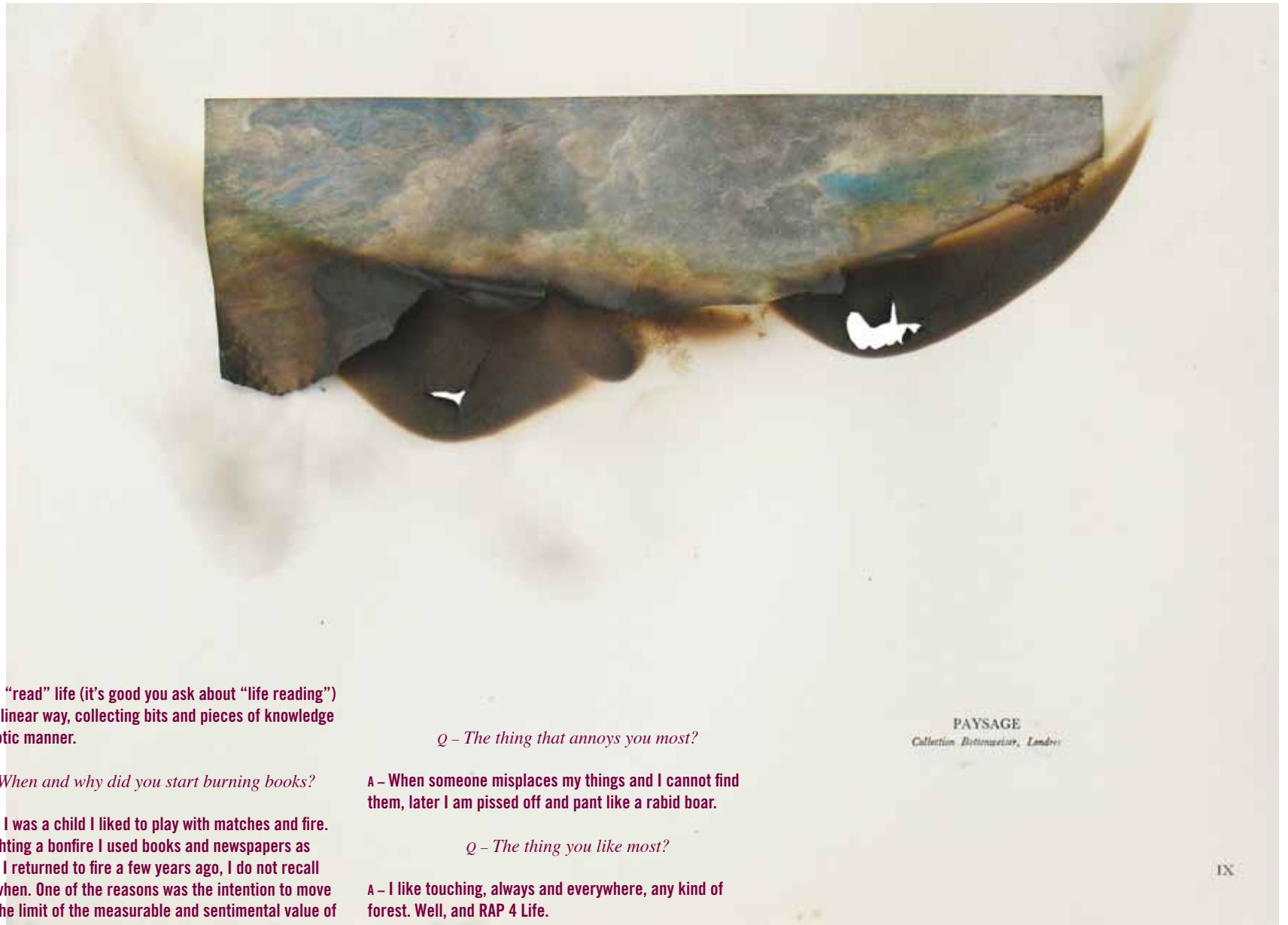
A – I never look for specific material, pictures, or texts. I rely on a couple of the best guides, Mr. Chance and Ms. Intuition. It often happens that the material gathered must have some "shelf time" until the moment comes to use them. However, I like some characteristics of "older" printed materials, which have nothing to do with maudlin sentimentality. Like gravure printing, where black ink is especially intensive. I also like to use photographs with connotations of eros and nature.

Q – Do you use "ordering devices" as methods and strategies for confronting the contemporary image world? I read that you create your works from different subjects like chance, order, iterability, temporariness. Are these "ordering devices" for you?

A – Yes, these are quite important categories which relate more to life experience than so-called "artistic practice." I get fired up by a case that is a logical ramification of someone's stupidity. I get fired up by order that generates anomalies. And just the same I get fired up by "time" that operates in a few dimensions simultaneously.

Q – You once wrote "Remembering (individual as well as 'collective' memory) is not merely a re-experience of the past, but first of all the experience of the present." Are you interested in genealogy or do you prefer to read life in terms of chance?

A – I am interested in history, but this means "using" history with a capital H to narrate history with a small H. The dates and facts they conceal are fascinating. They are fascinating because one may arrange them in a host of different ways. Still, they are "complete" in their own way, and that's why I



prefer to “read” life (it’s good you ask about “life reading”) in a non-linear way, collecting bits and pieces of knowledge in a chaotic manner.

Q – When and why did you start burning books?

A – When I was a child I liked to play with matches and fire. When lighting a bonfire I used books and newspapers as kindling. I returned to fire a few years ago, I do not recall exactly when. One of the reasons was the intention to move beyond the limit of the measurable and sentimental value of the book as an object and its material fragility.

Q – Is there any visual artist you feel drawn to, that you particularly admire?

A – It is hard for me to single out someone, as I’m not familiar with the oeuvre of particular artists. And, frankly speaking, I am far more inspired by the lives of non-artists, such as Sir David Attenborough or the Czech writer Ota Pavel. If I were cornered and had to mention someone, I’d say that among Polish artists I appreciate the work of Cezary Bodzianowski and among foreigners I like some of the works by Martin Creed.

Q – What is your favorite obsession?

A – All that is connected with the process of book printing and edition. Beyond that, arranging all kinds of things according to different categories, such as color, size, date.

Q – The thing that annoys you most?

A – When someone misplaces my things and I cannot find them, later I am pissed off and pant like a rabid boar.

Q – The thing you like most?

A – I like touching, always and everywhere, any kind of forest. Well, and RAP 4 Life.

Q – What about your future projects?

A – Since 2010 was hard work, I begin the new year with some rest and take a deep breath. Until June I will focus exclusively on my own ideas and work in a studio and will not take part in any exhibition. I hope that this work will bear fruit, as in June I open a solo show in a new venue at the Leto Gallery in Warsaw and in August another solo exhibition at the KIM Art Center in Riga, Latvia.

Q – Unfortunately I’ve never been to Poznan, where you live. Is the art scene as lively as in Warsaw?

A – Poznan is far smaller than Warsaw and so the art scene is smaller. There are a few galleries, a few interesting artists, a great music scene, but I do not think that Poznan stands out among cities. This is a good place to work in; the little that happens here lets you stay focused, while on the other hand it is not cut off from the world.

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IX

Honza Zamojski was born in 1981 and lives in Poznan. Visual artist, book editor, designer, and curator, he is co-founder of the Starter Association and Starter Gallery and founder of MORAVA publishing house that prints artist books in limited editions (100–150 copies distributed in select locations). He quite often collaborates with Michal Wolinski from Piktogram/Bureau of Loose Associations, art magazine. He is currently planning small book presentations (in collaboration with other independent publishers) at the Leto Gallery, during his upcoming solo show, and in Bratislava in the summer. Among his exhibitions: Seeing New York, Czech Center New York, New York, Accretions, SKUC Gallery, Ljubljana, We Redefine When We Come of Age, Toldkammeret, Helsingør, and Homo Sentimentalis, Starter Gallery, Poznan.



Form left, Honza Zamojski, *I didn't do it*, fire on matches, 2009 and *Negative fire on matches*, 2009.



Honza Zamojski, *Third time lucky*, 2009, DV-PAL, 26'38" (loop).