



Honza Zamojski

SELECTED WORKS

2010 – 2021

[honzazamojski.tumblr.com](https://honzazamojski.tumblr.com)

**Pushing**

steel, 198 x 177 x 2 cm, 2014

Ex. "I can't see anyone else smiling in here", DREI, Cologne 2014

**Przemysław Strożek**

*Honza Zamojski – Works*

[published on culture.pl, June 2018]

The work of Honza Zamojski addresses problems of the perception of the world and relations between the individual and reality in the spirit of Gombrowicz's *Cosmos*. The artist creates his own unique cosmos in which pencil drawings, visual poetry and the conceptual qualities of the artbook interface with sculptural objects and installations, creating a coherent, indivisible whole. Zamojski explores in this way the connections between the world contained in the framework of the book and the architectural space of the exhibition. The simple sketch and written word and the graphic structures of the published book frequently serve as a point of entry for the construction of visual and poetic narratives, not failing to include the absurd, self-mockery and humor and, at times, also the deadly serious and troubling. Zamojski manages in this way to produce an updated and personalized program of Czech Poetism, which, in the 1920s, was the foundation of the Czech avant-garde and which considered the visual qualities of books, pop culture and game strategy as the quintessence of the new art and new poetry, born into 'a world that laughs' (*Svět, který se smeje*). The actual word 'Poetism' appears frequently in the works of Zamojski, which even more clearly underscores his striving for 'the poetising of the world of the world', but under entirely new conditions and with a new cosmology related to the culture of the Internet or the reality of corporate slogans and aspirations to rationalize labour. Zamojski, posing questions about the place of

the artist in the world, creates grotesque installations in which he frequently conducts a dialogue with the history of philosophy and the history of art and pop culture, the central role in which is most often played by him as creator and simultaneously as an omniscient narrator. The objects created by him in wood or wire take on anthropomorphic forms and become his alter ego: a wire Don Quixote, a perverse Pinocchio or a live Abakan. All of these embodiments have, at first glance, a satirical character and the form of a pencil sketch scaled up into three-dimensional sculpture. These embodiments show the artist as lost in the reality surrounding him, which he seeks to comprehend and explain. Zamojski expresses in this way his own struggles with the process of creation and also grapples with the essence of artistic and poetic creativity in a world that is an arena of visual disharmony and striving towards corporate rationalization. His installations are filled with symbolism and they often take on the form of theatrical scenography, a sort of *theatrum mundi*, in which short dramatic forms – read and observed, but not played out – magnify, especially in his later works, a certain unrest hidden within the self-deprecating message of his multilayered and multiconceptual wrestling with 'Poetism'.

For the project 'Self-Portrait with Fish' displayed in the Foksal Gallery and the Andrew Kreps Gallery, an artbook was created entitled *Fishing with John* and also made into a large-scale installation, showing the artist as Pinocchio fishing with his elongated nose and genitalia. In this fashion, he expanded across the gallery the previously two-dimensional sketches composed of simple lines and circles taking on the form of an architectural object. This sculpture was made of wood and was drawn entirely in pencil, which more clearly showed the palpable transformation of a pencil drawing into a sculpture of gigantic proportions. The per-

verse tone of the installation is placed in confrontation with the content of the artbook which to a large extent consisted of a printed collection of photos drawn from the Internet of girls posing with fish. Zamojski even created an Internet site, where he displayed a few hundred such photos collected over the years. The visual message of the artbook was further enriched by texts about fishing and the symbolism of the fish, as well as pornographic and necrophilic fantasies of Rene Magritte regarding his mother and the famous image of the 'antisiren' ('L'Invention Collective'). *Self-Portrait with a Fish* reflected to equal degrees the hobbyist, erotic and surrealist aspects of fishing (or, more precisely, hooking) in the context of the cultural aspects of the relations of 'men vs. women-fish', further enriched by reference to the famous TV fishing series of John Lurie from 1991. Zamojski uncovered in this manner the world of male fantasies as well as his own and also the world of male lies exposed in specific sociological research into the essence of male views and the prevalence of exposing women to such views. In the space of the gallery, the viewer expressly enters into the world of the drawing and the structure of the artbook and becomes a part thereof. In the exhibition *Above and Below*, Zamojski and his friend Robert Maciejuk created a joint project consisting of a labyrinth of drawings, paintings and three-dimensional objects extending from that which is rational, likely and true to that which is emotional, religious and fictional. There appeared pencil sketches that developed into three-dimensional objects recalling installations from the earlier exhibit *Fishing with John*. The exhibit was also accompanied by an artbook entitled *Cosmos and Cosmos and Surroundings* containing texts by Andrzej Kostołowski focused upon four key themes: work, man, earth and cosmos, themes which Zamojski would build upon in his subsequent projects.

The project *Four Eggs Theory*, like the two preceding, consisted of an artbook and an installation which complemented each other both in content and visual perception. The artist presented a clear transformation of the graphics in the artbook into a three-dimensional exhibit in the Futura Gallery in Warsaw's Praga district. In this project, Zamojski concentrated to an even greater degree on universal study of the creative process. In one of the diagrams of *Four Eggs Theory*, showed an image of the solar system and the relationship of the earth to the sun's orbit juxtaposing it with an identical image showing the relationship of the artist to his work. The artist appears in the place of Earth and the sun is in the place of artistic practice. In this construct, the artist is thus not located at the center of creative practice, just as Earth is not at the center of the universe. The artist is thus just a small point encircling the center which is a product of his artistic work. Zamojski's work circles around such concepts as development, uncertainty, curiosity, boredom, disappointment, fulfillment and satisfaction. This can be sensed in the later reception of his work which, in reality, has the same meaning for the world as the sun has for the millions of galaxies, i.e. very little. Zamojski seems to say that the responsibility for explaining what he creates, how he creates and why he creates has been removed from the artist. Similarly, the responsibility for explaining the universe has been taken from the philosophers. Art today is explained by curators and critics and the universe by scientists. *Four Eggs Theory* appears to be a perverse return to belief in the explanation of the process of creation by the artist. In the form of diagrams, it appears as follows: Intuition and Inspiration presented in the form of a halved egg emerge from the chaos of thought (Thinking Zone) which, through the effect of rationalization and creation, become ideas and items.

The shape of an egg forms from the chaos initiating the process of creation and that rationalized process is then realized in the work and form of a completed project. All this recalls the ancient and medieval cosmological visions emerging from chaos and moving through an egg-shaped form to creative realization.

The series of exhibits from the year 2016 created by Zamojski under the rubric *Landscape of Your Life* consists of *A-NA-TO-MY* at the BWA Gallery in Zielona Góra, *Ghostism* in the Osmos New York gallery and *Trojan Home* at Turf Projects in Croydon. This trilogy, however, was bereft of the light humor that characterized his earlier presentations and, to a greater extent, addressed the questions of fear, war and a sense of the end approaching, intensifying feelings of unease. The first two exhibits were played out as if in the space of a theater stage, an impression created by the presence in the center of a kind of curtain reminiscent of a bedsheet with cutout openings for eyes. In Zamojski's exhibits, this object suggested the titular figure of a ghost or rather 'ghostism' – a certain farcical monstrosity which is the opposite of spiritualism, i.e. spirituality understood as a heightened state of metaphysical sensations. In addition, in the space of *A-NA-TO-MY* there appeared poetic slogans and also a theater stage upon which objects appeared: shoes and a headless human form – a 'living headless statue' – played by an actor throughout the entire term of the exhibit. That form was a figure holding a tablet which evokes simultaneously a type of live advertising in which corporations use people to hold advertisements and, on the other hand, the famous Abakans, which symbolize the world after destruction. In *Ghostism*, we see in turn a jacket inspired by the objects of Joseph Beuys, but on a hanger suspended from the nose of a Pinocchio, a series of photos showing structures built of magnets

recalling objects of the constructivists and photos of Picasso's sculptures. This installation seeks to show under the rubric of ghostism a perverse '-ism' characteristic of Zamojski, mocking not only spiritualism, but also the social and constructivist utopias of the avant-garde. The final installation of the trilogy, *Trojan Home*, for its part, displays a landscape after battle and artificial legs made of wire, wearing Adidas and laid out in various positions in a space consisting of vertical and horizontals inside the layout of an apartment. The phrase 'DEAR FEAR THE END IS NEAR', appearing on a pane of glass, expresses a fear of what is to come. It simultaneously constitutes the opening lines of a new artbook entitled *Love Letter*.

*Love Letter* accompanies the three above-mentioned exhibits from the series *Landscape of Your Life* in the same way that *Fishing with John* complemented the exhibit at the Foksal Gallery, *Cosmos and Cosmos and Surroundings* the exhibit at the Zachęta and *Four Eggs Theory* the presentation at the Futura Gallery. This book takes on the majority of the problems raised by the 'paratheatrical' trilogy and also serves as a kind of libretto written in typography and colors characteristic of Zamojski, using three basic colors – red, yellow and blue – and three non-colors – black, white and gray. The graphic layout made up of letters is a deliberate move away from 'bookness' and from that which defines a book. Zamojski's poem bears certain characteristics of op-art and it also can be read from bottom to top, from left to right and vice versa, from the end to the beginning and from the beginning to the end. It is a letter filled with disquiet and a sense of impending doom.

**Daniel Muzyczuk**  
***Trout Fishing in Cosmos***

*Is it much, too much to ask not to hide behind the mask?*

*Me against the whole world? It's a little deeper*

*Me against myself, I fight the Grim Reaper.*

[MF Doom]



Zamojski begins on a high note. Produced in 2007-2008, the dual project *We Came From Beyond* and *We Go Far Beyond* is a study in the alienation of art. The artist assumes the role of a post-conceptual curator. Using small gestures, he conducts a fundamentally serious conversation about art that avoids the gaze, shuns the public, and liberates itself from the constraints of the viewer's vision. It is a secretive art that could well end up unpublished, yet, as an unidentified object, it still visits public spaces. Zamojski uses the term 'folklore' to denote certain actions based on an intuitive reaction to the environment. However operative this definition might be, one should note that the project-summaris-

ing publication features interviews with each of the artists and several essays pertaining more or less directly to the projects' various levels. I mention this because there should really be no mystery to this kind of folklore. This is what they will teach you at most art schools — that 'genuine' art is a show of intuitive self-expression, worth — for some reason — bothering people about. This reason can be variously formulated, but usually artists' special sensitivity is cited, a gift that allows them to speak from a first-person perspective about the human condition (and thus about human suffering). Zamojski's projects are definitely not such. Even if, on the declarative level, the 'folklore' seems congruent with such a notion of expressiveness, this is doubtless a position that has been informed by post-conceptual tendencies. I received proof of this quite unexpectedly, while preparing a lecture about Zamojski's work. The lecture had a set title, which I thought was the artist's invitation to an intense sparring match (it turned out he had had nothing to do with the trap — it was the exhibition curator's idea). The title was 'What Does Honza Have to Do with Kosuth?' I decided to treat this rather banal question as a point of departure rather than an end unto itself. The lecture summary, which I wrote myself, was a mischievous answer to the title's question:

Joseph Kosuth's name in the title may serve as a synonym of conceptual art and suggest that Zamojski takes issue with it or, quite conversely, that the purpose of the lecture will be to situate him in a genealogy whose distant forefathers are the conceptualists. Both problems are superficial: one purely speculative, the other obvious. Far from demanding an answer, the question can instead define an area of explorable possibilities, encompassing, on an equal footing, Kosuth, Kolář, Moore, Monastyrski and several other figures.

I failed to mention a name that eventually found itself in the very core of the interpretative machine I set in motion. Instead of looking at conceptualism as a formalised practice, I decided to approach Zamojski's work using less orthodox criteria. The very similarity of a figurative motif seemed a good enough reason. One of the most frequent motifs in the work of Yuri Albert is a wooden mannequin with a long nose (it seems worth stressing that he can often be found fishing). Albert, a Moscow-based second-generation conceptualist, was inspired, among other things, by caricatures published in magazines such as *Krokodil* and their social role. A Pinocchio-like figure with a pencil or crayon for the nose is, of course, a figure of the artist, who works intuitively but may also stray from truth (as symbolised by the elongated wooden nose).

I once wrote about Zamojski's three grey books. In the most recent one, dating from 2011, titled *Rhymes Like Dimes*, he confirms the fact that they constitute a series. The point of departure is an ever more closely-defined circle. *We Came From Beyond / We Go Far Beyond* is the aftermath of exhibitions I have already written about. What is more important here is another aspect: it is also a portrait of the artistic community to which Zamojski belongs. *Jak jsem potkal d'ábla* [How I Met the Devil] (2010), in turn, is a collection of stories about the artist's Czech roots. The final circle entitled *Rhymes Like Dimes* is a very peculiar self-portrait delivered hip-hop-style in a grey book styled to look like a cassette tape with two sides. The above would suggest that we are dealing with the work of a melancholic, who plots circles to ever more precisely define his own position. Even if the middle book in the series, *Jak jsem potkal d'ábla*, can be said to be nostalgic, the other two are full of distance and irony. Together, they form

a self-portrait of sorts, bringing the artist to a point where he no longer has to offer any explanations. Is this so? Paradoxically, it is not. The work following these gestures seems at first sight hermetic and based on one, endlessly repeated joke, at the source of which is a simplified human figure. Ever more simplified, the typography too becomes a kind of ornament and a company for the mannequins, which, as Agnieszka Pindera notes in an essay accompanying the *Anaconda* series, are rooted in the iconography of the Old Masters. The simplification is not meant to ridicule, for the whole thing is not about laughter. The apparent lightness of tone emphasises the narrative's artificiality, as if Zamojski wanted to convince the viewer that he is a rowdy fellow preoccupied with fish and skimpily dressed girls. But even if funny, the jokes are hardly profound. They appear out of necessity, as it were, in order to stratify the representation and image of an artist sketching his deepest fantasies. In Albert's case, self-portraits are meant to convey the critical perception of conceptual art, on the one hand, and a gut-based one on the other (the 'cold' position and the 'hot' one, as Wojciech Bruszewski put it). In Zamojski's case it is different. The attributes cease to play a symbolic role. Zamojski's action brings to mind the structure of a certain American book. The promise offered in the title of Richard Brautigan's novel, *Trout Fishing in America*, is utterly fulfilled — the book is a complete catalogue of places, techniques and tricks for improving your chances of success in the sport. The surface of the narrative seems agitated by underlying bursts of continuous laughter, yet after a few episodes it turns out that the seemingly disorganised and chaotic form is strictly governed by a pulsating computational machine for which the laughs more supply a form of power than an obstacle.

As in the works of the OULIPO artists, the procedure provides a framework and a catalyst for bursts of imagination. It also means that what appears to be the content in a form extracted from a larger series is in fact — when a larger structure is taken into consideration — merely a constructional element to contain actual content.



Such ornament of content in Zamojski's new works are the autobiographical themes, not to say ironic self-portraits, stemming from the three grey books. How to turn autobiography into fiction? By what means? Sten Hanson begins his audio autobiography with the words 'Nothing ever has a real beginning but the story must start somewhere...' This is followed by bird chirping, the swoosh of water, and animal sounds. A minute later, we realise that some of the natural-sounding shrieks and groans are synthetic or manipulated. This is not a field recording, and so the autobiography that Hanson is to present is fictional too. A gesture that alienates the listeners and prevents them from identifying with the protagonist (a product of the composer's imagination) be-

comes also a first step in precluding the obvious effect of immersion in a sonic landscape. Hanson and Zamojski occupy similar positions, both constructing equivalent self-portraits, both resting on fiction and actually highlighting it. Drawings are created with a sense of distance towards the subject. It is contained in cages comprised of typographic characters or whole words. The artist's background in graphic design comes to the fore here but, as in *We Came From Beyond / We Go Far Beyond*, it is radically sublimated and infected with a conceptual elegance that increases the author-audience distance. Even humour (which he shares with Albert) does not help: it is heavy, intellectual, and the laughter, like in the plinth of Zamojski's contour sculpture of a rider, extended to infinity, is thus reduced to an ornamental form. So why bother with a body of work that, at first sight, seems both immature and stuffed with an indigestible combination of conceptual choices? The answer may lie where we least expect it.

A fascinating and surprising trope is offered by a book published by Zamojski as an editor. He is planning to publish a series of Charles Willeford's crime novels about a Miami-based detective called Hoke Moseley. These are novels that go beyond the genre's traditional form, where the narrative is constructed so that the reader has no advantage over the detective in trying to solve the mystery. In Willeford's case, we often know the culprit's identity beforehand, which can offer an even better taste of the plot and its twists, as we read the book for the sheer pleasure of it. This is not the only crime story in Zamojski's output. In at least two earlier works, his own this time, there were references to Witold Gombrowicz's *Cosmos*, a crime novel even farther removed from the canon than the Willeford books. 'Cosmos' here denotes a quality,

rather than space; its opposite is chaos. Gombrowicz demonstrates how a single unexplained event — a sparrow hanging from a tree, encountered by the protagonists at the very beginning — can forever disrupt the established order. We used a fragment together in a book called *How to Build a Monument*, where it accompanied several historical and fictional examples of monuments in public space. In that company, it was definitely enigmatic; an artwork perfect for the *We Came From Beyond / We Go Far Beyond* project, but also one that sets a limit on dreams of art's impact on the unsuspecting recipient. To some extent, Gombrowicz is the opposite of Willeford — we will never find out who committed the senseless act of violence. On the other hand, this very fact brings them closer, because neither is really interested in finding out. They are preoccupied with building, monitoring and controlling series initiated by the original element. In *How to Build a Monument*, Zamojski represented movement by using a simple Pinocchio figure that comes alive, *kineograph*-style, by flipping the pages.

This focus on following transformations initiated by a single gesture is by no means intuitive. It is a rational process, governed by economy and logic, even if it is very hard to analyse the process of succession and causality between the different elements. The story and narrative that crime literature teaches us leave only nominal causal connections that are devoid of meaning. We can define this type of literature as pure narrative, open to being completed through defining the object of the suspense. How close this is from there to the notion of bi-abstract paintings that Franciszka Themerson coined to describe her own work. Contrary to appearances, she was referring to figurative painting, giving a misleading name to the process of figures' liberating themselves from their ascribed

meanings. Men in bowler hats became whatever else. Importantly, the process divested them of any ridiculousness, and setting them against an abstract background, helped to create an ambiguous world. As Franciszka Themerson wrote,

Now the space of every painting contained a geometrically defined conflict based on two kinds of abstraction. Hence the name 'bi-abstract paintings'. One kind is the abstraction of the unique universe in which we are imprisoned, expressed through the organisation of space, intersecting surfaces, geometric figures; the other is the abstraction of what we see and what we know about the human body, human emotions, and human behaviour. I finally found a visual language I had been looking for to learn about and convey reality as I experienced it. A bi-abstract language. As I have already mentioned, I painted it rather than inventing it. And now I let it grow according to its own laws.

Of course, Zamojski is not interested in conveying reality. This would be too close to an intuition-based model of art making. But when viewed from outside, without delving into its causes or structure, the process seems similar.

I have a sense that Zamojski wants his art to confuse the viewer. While in this particular case camouflage is not tantamount to building an aura of mystery, the artist's intentions may nonetheless remain vague, especially if you analyse a single piece rather than his work as a whole. You cannot extract meaning if you separate Zamojski the draughtsman from Zamojski the sculptor or publisher. Structure, logic and consistency are visible only from afar, when the strokes no longer signify 'ha, ha, ha', but arrange themselves into a statement of conceptual origin, whose meaning is in the process rather than in any particular piece in itself.

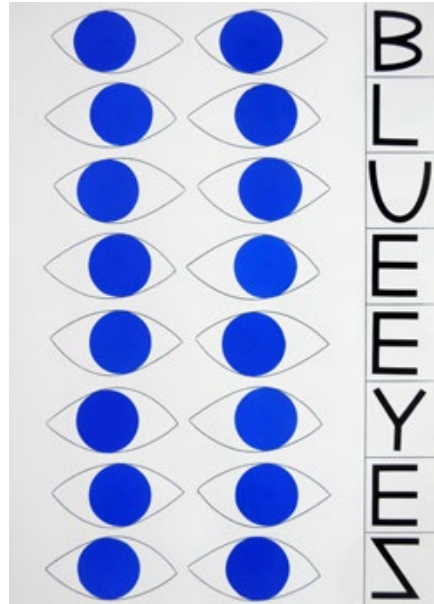
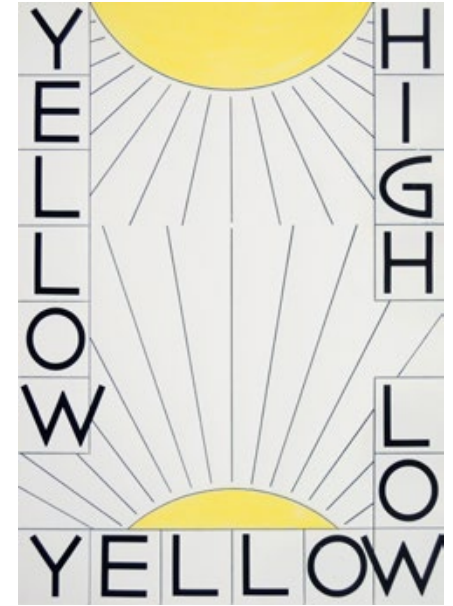
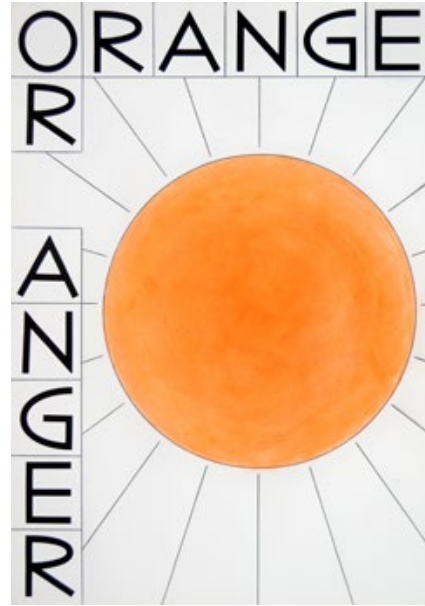
The viewer of Zamojski's art should see the broad scope of his work. The elongated nose, as rendered by the artist, is not merely semantic, but constructional and architectural as well. The signs rendered by the artist signify not only on a meta-level but also as part of a structure. Like rhyming in rap, they are built according to a rhythm that serves as a construction on which a story may be based. Crime novels have a conventional structure based on strict rules, whereby signs are gradually revealed and the narrative reality assumes a deeper level of semantic organisation. The disorder introduced by a crime has to be explained by following the causality and meaning of facts. Zamojski builds a world governed by similar rules, at the heart of which is thinking in terms of series and of the consequences of basic gestures. He would see no sense in not wearing a mask because it is precisely the mask's construction that reveals more than his exposed face.



#### Meet the Doom

video loop, 2010 (still frames)

Ex. "Homo Sentimentalis", Starter Gallery, Poznan, 2010

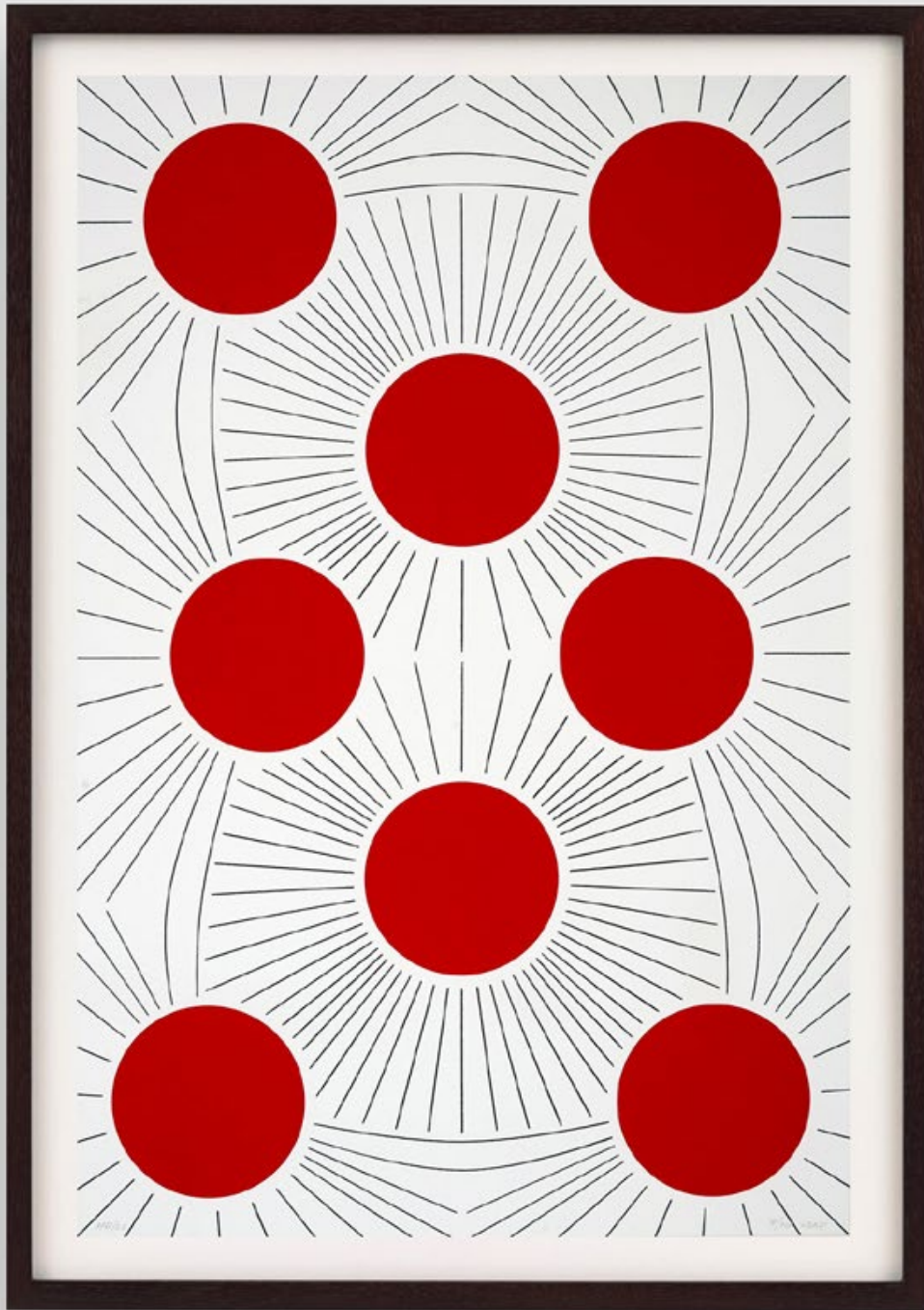


**United Colors** drawings series

Top row: White (Ghosts), Red (Rat), Orange (Anger), Yellow (High and Low)  
 Bottom row: Green (Screen), Blue (Eyes), Violet (Violence), Black (Square)

48.9 x 34.5 cm [19.25 x 13.5 inch], 2021

drawing on paper (made by using carbon copy paper + adhesive paper + dry pastels)

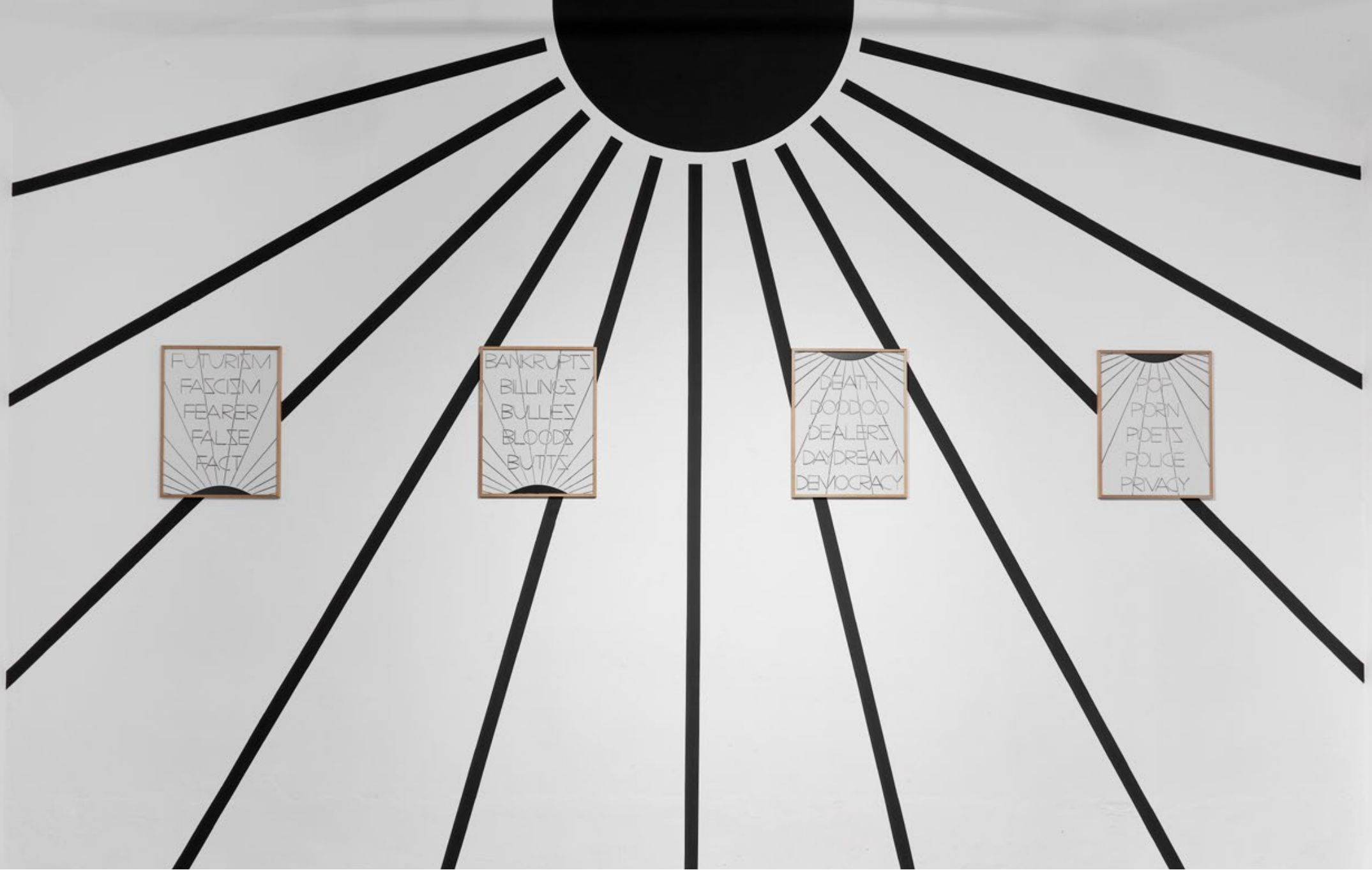


**Magnetism**

Silkscreen and original drawing made with carbon copy paper, 2020/2021

60×40 cm, edition of 10 copies + 3 AP's, (2 copies per color: Red, Green, Black, Gold, Blue)





**ECHO**  
exhibition view  
Easttopics, Budapest 2020



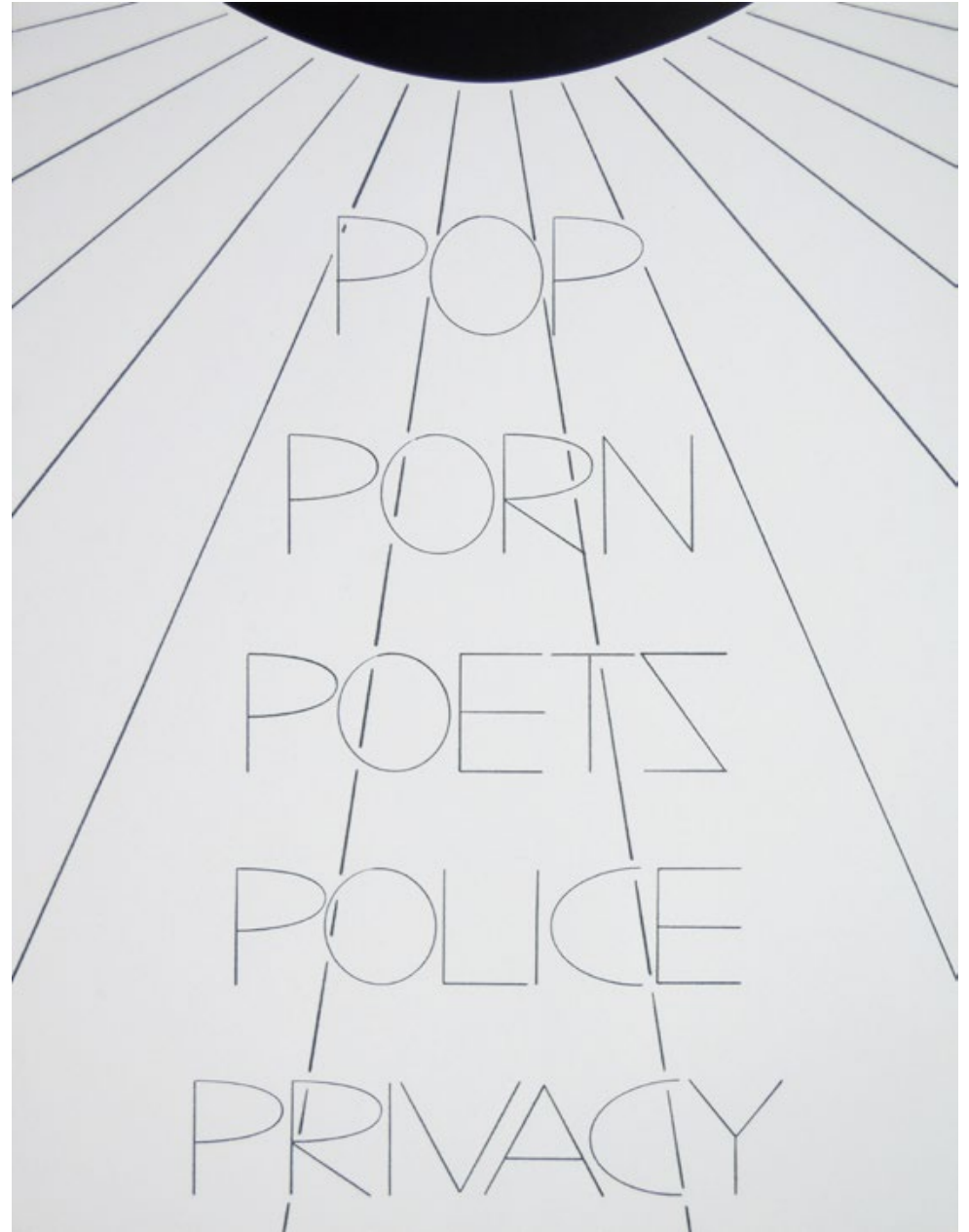
ECHO  
exhibition view  
Easttopics, Budapest 2020



**Futurism Fascism Fearer False Fact**

drawing (made using carbon copy paper), 52 x 40 cm, 2020

Ex. "ECHO", Easttopics, Budapest



**Pop Porn Poets Police Privacy**

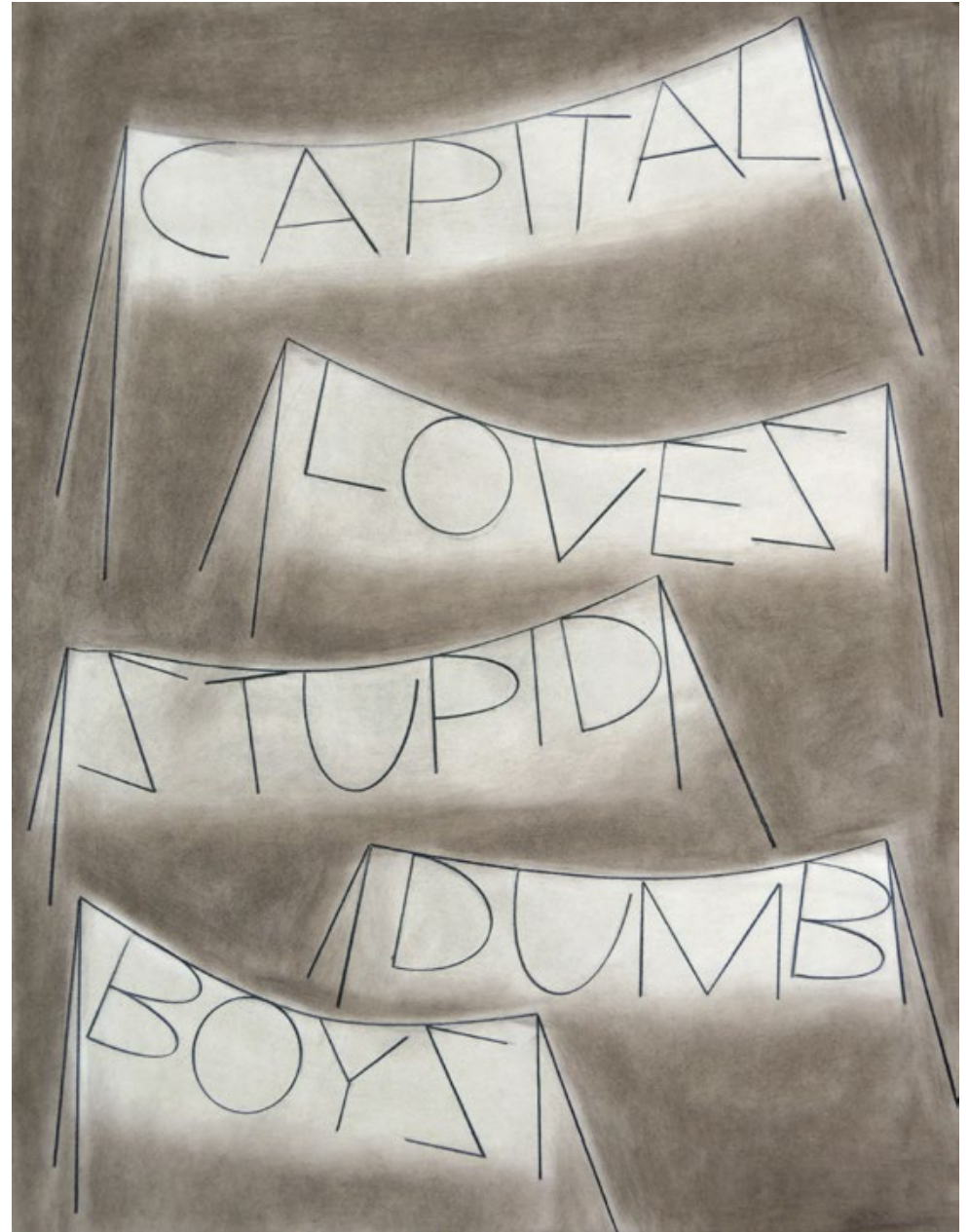
drawing (made using carbon copy paper), 52 x 40 cm, 2020

Ex. "ECHO", Easttopics, Budapest



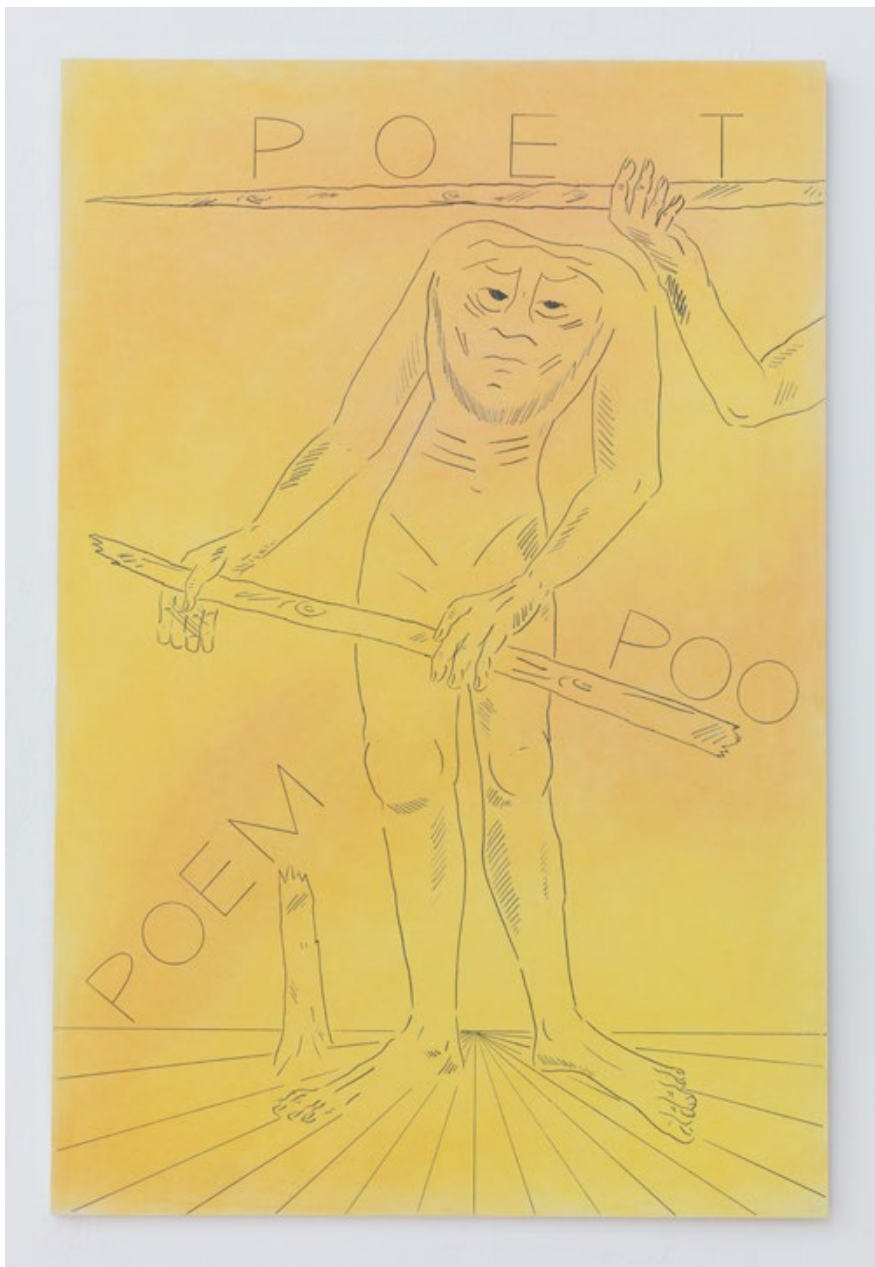
**Capital Loves Spoiled Dying Girls**

drawing (made by using carbon copy paper) + dry pastels on paper, 52 x 40 cm, 2020  
Ex. "ECHO", Easttopics, Budapest



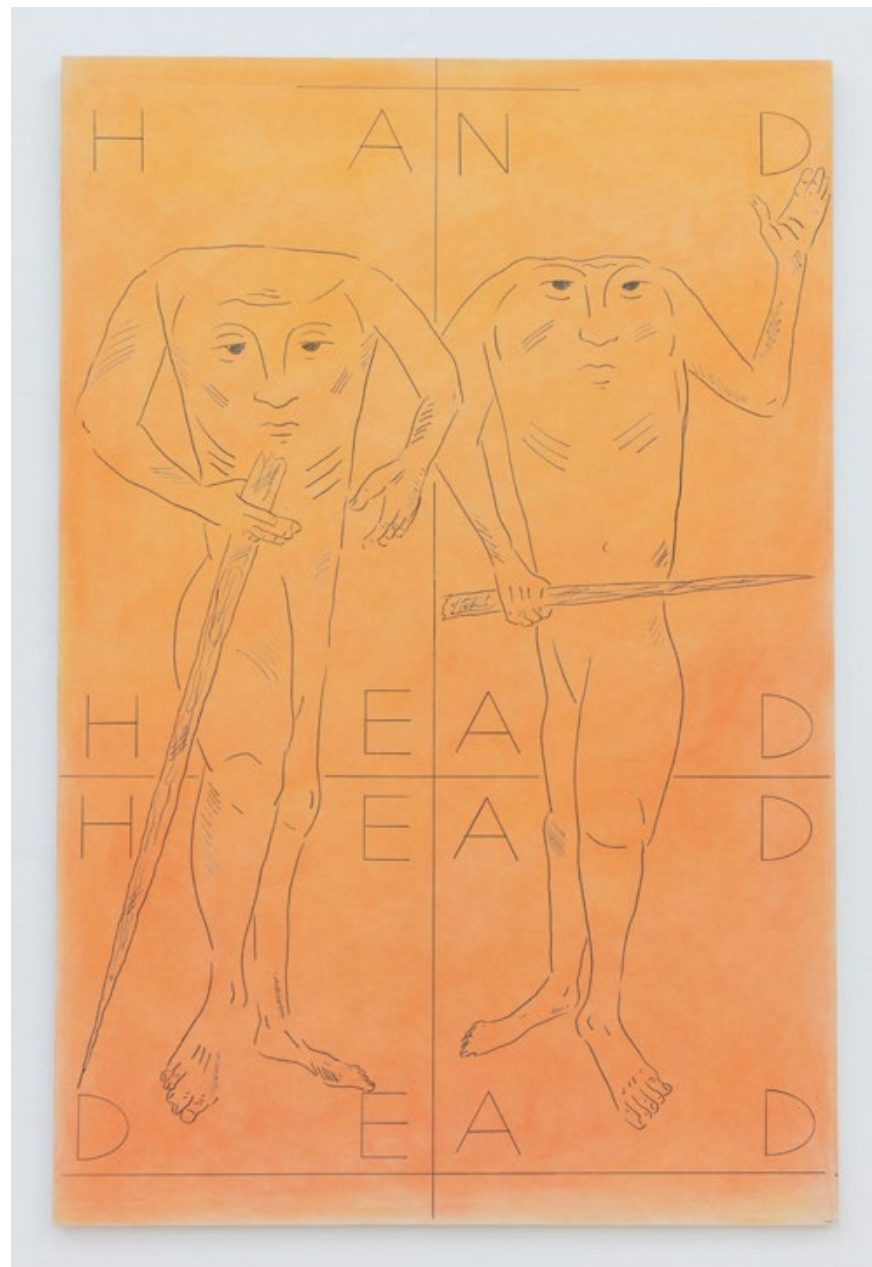
**Capital Loves Stupid Dumb Boys**

drawing (made by using carbon copy paper) + dry pastels on paper, 52 x 40 cm, 2020  
Ex. "ECHO", Easttopics, Budapest



**Mindless Poet**

drawing (made using carbon copy paper), dry pastels on paper, mounted on MDF; 90 × 60 cm, 2019  
Ex. "Crack Up – Crack Down", 33rd Ljubljana Biennial of Graphic Art, MGLC, Ljubljana



**Mindless Head**

drawing (made using carbon copy paper), dry pastels on paper, mounted on MDF; 90 × 60 cm, 2019  
Ex. "Crack Up – Crack Down", 33rd Ljubljana Biennial of Graphic Art, MGLC, Ljubljana



**The Fall**

acrylic and hammerite on wood, elastic string, gold hammerite on styrofoam, 2019  
Ex. "Crack up - Crack down",



**Untitled (The Gathering)**

drawing (made using carbon copy paper), dry pastels on paper, mounted on MDF; 40 × 60 cm, 2019

Ex. "Macbeth, Act I Scene 3, Act V Scene 7", DREI, Cologne 2019



**The Well**

acrylic and hammerite on styrofoam, painted MDF; 2019

Ex. "Macbeth, Act I Scene 3, Act V Scene 7", DREI, Cologne 2019



**The Head**

plasticine, acrylic, hammerite on MDF; 2019

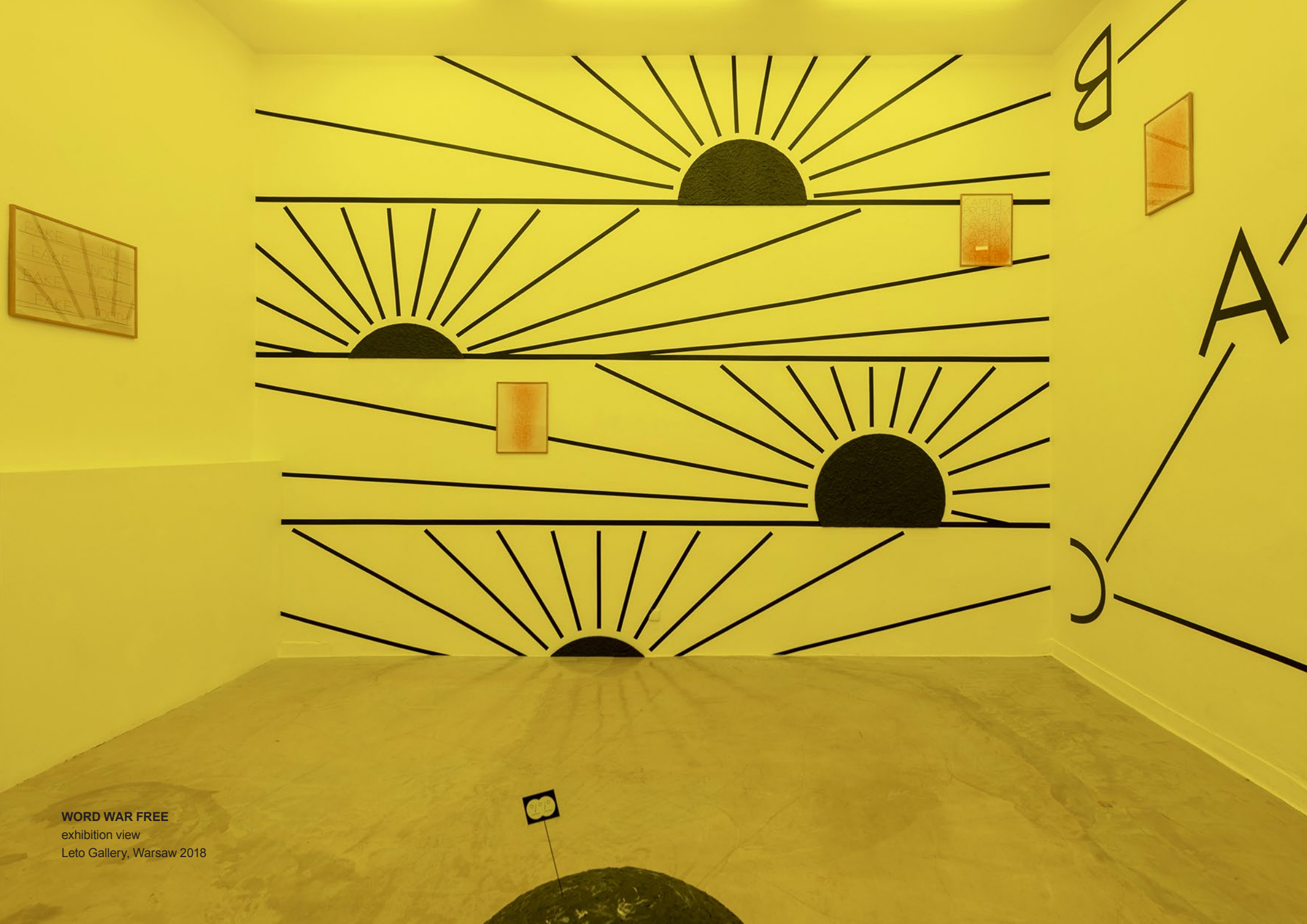
Ex. "Macbeth, Act I Scene 3, Act V Scene 7", DREI, Cologne 2019



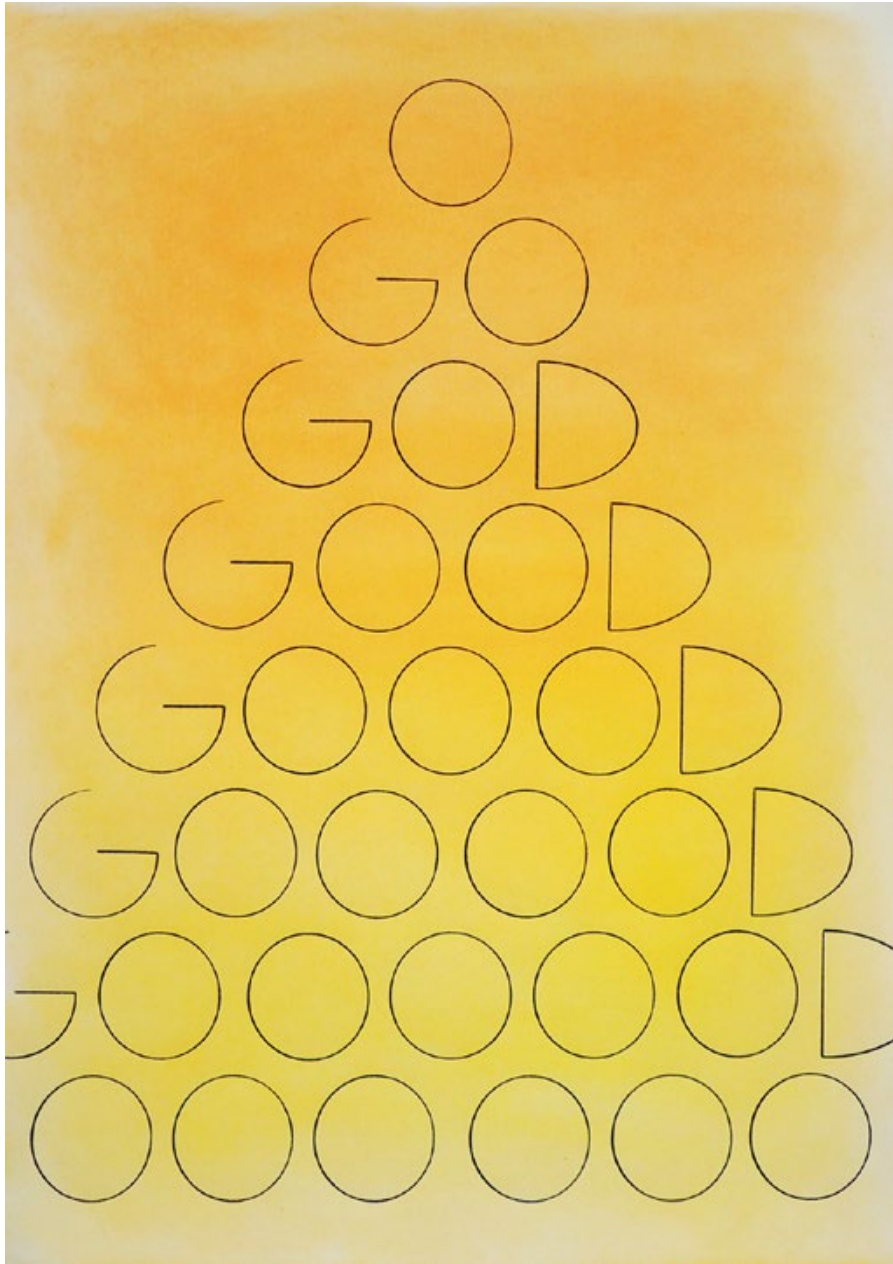


**The Body**

acrylic and hammerite on wood, elastic string, twine, metal pin, gold hammerite on MDF 2019  
Ex. "Macbeth, Act I Scene 3, Act V Scene 7", DREI, Cologne 2019

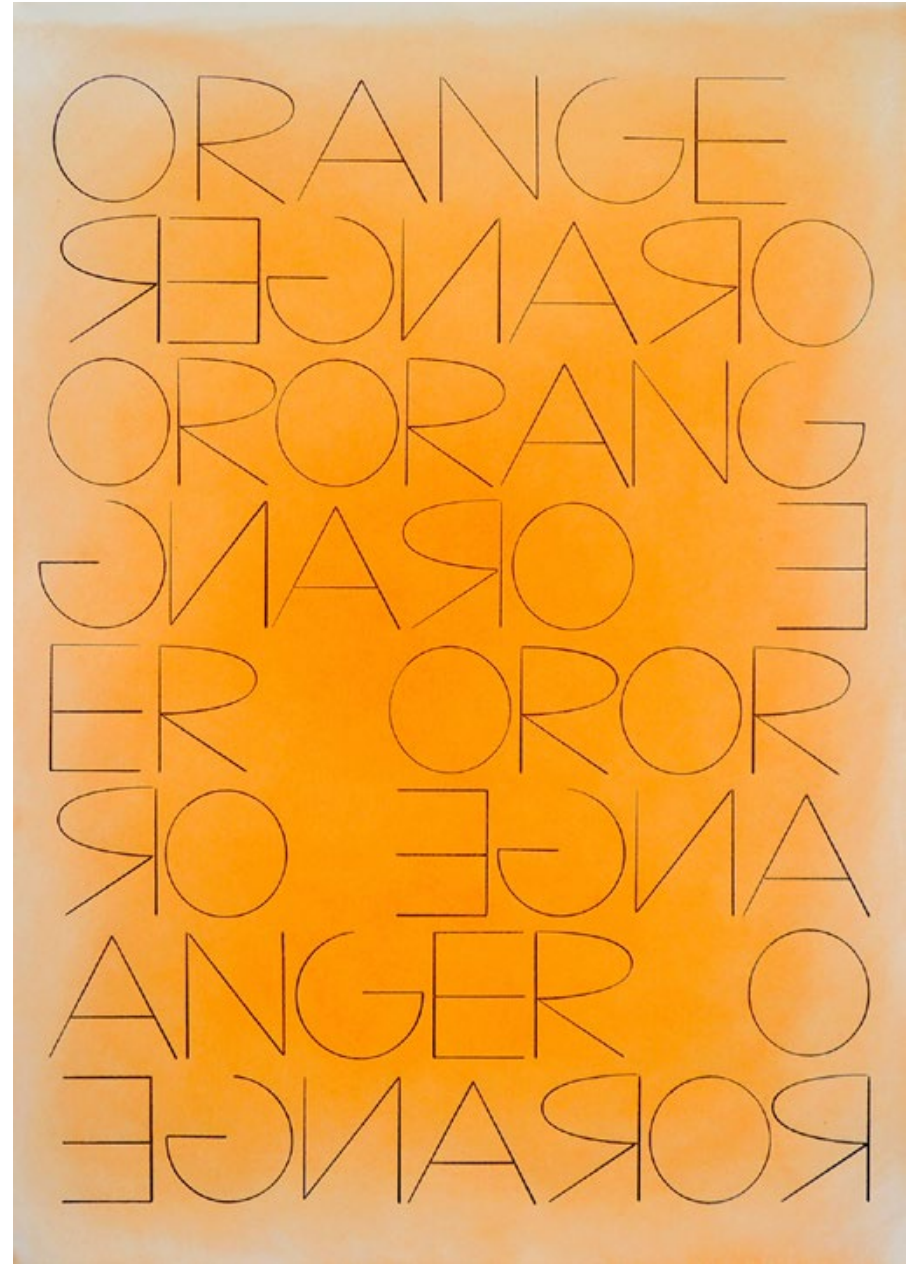


**WORD WAR FREE**  
exhibition view  
Leto Gallery, Warsaw 2018



**Untitled [Gooooood]**

drawing (made using carbon copy paper), dry pastels on paper, 2018



**Untitled [Orange or Anger]**

drawing (made using carbon copy paper), dry pastels on paper, 2018

**Love Letter**

artist book, 2017

published by onestar press, Paris 2017

Dear Fear, The End is Near.

With these words begins the latest publication of Honza Zamojski, "Love Letter" and in a sense, it begins with an end: with capitulation in the face of the coming metaphorical finale. The reversal of chronology allows the narrator for series of flashbacks, introspections, and digressions that ultimately may lead to the coveted great breath in / great breath out – a moment of rest. So what is "Love Letter"? A book of poetry, a collection of rhymes, a graphic novel, or perhaps – as the title implies – a love letter in the ascetic form of a book/notebook? Genre diversity is further emphasized by the typographic layout of the text, which on many pages can be read simultaneously from top to bottom, and from left to right, throughout the spread. Typography and grammar are used for their rhythm and rhyme – each pause has its significance here, making the publication read almost like an opera libretto. Multiple layers and ambiguity of the graphical structure of the publication as well as its words, both read and seen, produce an incessant echo which, contrary to the nature of echoes, returns to the reader with doubled power.

HONZA  
ZAMOJSKI

LOVE  
LETTER

LET  
ME  
TELL  
YOU  
ABOUT  
ANATOMY  
OF THE  
CONFLICT

LET  
ME  
TELL  
YOU  
ABOUT  
THE  
TROIJAN  
HOME

EYES FULL  
OF LIES  
EYES FULL  
OF LIES  
EYES FULL  
OF LIES  
EYES FULL  
OF FLIES



EYES FULL  
OF FLIES  
EYES FULL  
OF FLIES  
EYES FULL  
OF FLIES  
EYES FULL  
OF LIES



YELLOW  
MELON  
MELLOW  
SORROW  
HELLO  
GOODBYE  
GOODBYE  
HELLO

ENOUGH MY ONLY  
IS  
ENOUGH FRIEND





**Dear Fear**

vinyl on window, 2016

Ex. "Trojan Home", Turf Projects, Croydon 2016

## Trojan Home

There was a war. A total war. A chaotic war set in the background. The conflict, whose birth few people still remember, ultimately became a permanent physical value, something like an additional time vector (past – present – future – war) or previously unknown property of a solid figure (height x width x length x war). The presence of war has become so common and mundane that a special button on calculators, cash registers, scales and other computing devices was introduced (laid down in the Decree-Law). This special button included to the result of the given equation the potential and likely consequences of the ongoing conflict. To this day, nobody have succeeded in identifying the names of analysts, who developed the mathematical script.

At some point, people stopped talking about the surrounding landscapes "a beautiful historic city", "vast agricultural areas," "the closest planet with the Earth-like atmosphere." Phrases such as "bombed/ survived city", "looted/ untouched fields", "hospitable/ hostile planet" entered with a big bang the literary language and the vernacular and made themselves at home. Every word, every sentence, every article and a short story became a small, and ultimately rather meaningless footnote to the Great Narrative of Conflict. The heroes and the leaders very quickly changed places with the traitors and the enemies of the nation. Victims rose from the nameless graves in order to hop on a hastily built concrete pedestals of new statues and monuments. A strange time has come, later named by reasonable historians as the Ghostism Era.

No one knows, who started the so-called peace process. Some speak of a secret group of hackers and others about "lone wolves" attacking the key positions of the rocket launchers of the feuding parties. Still others trace the conspiracy of the masters of the world who just for fun unleashed hell, and for the pleasure they offered long desired truce to the lesser race. But, does it really matter? Probably not.





Trojan Home  
exhibition view  
Turf Projects, Croydon 2016



**GHOSTISM**

exhibition view

Osmos Adress New York, 2016





**Portrait**

Black MDF and steel, painted wall, 2016  
Ex. "Ghostism", OSMOS Adress, New York 2016



**The Curtain**

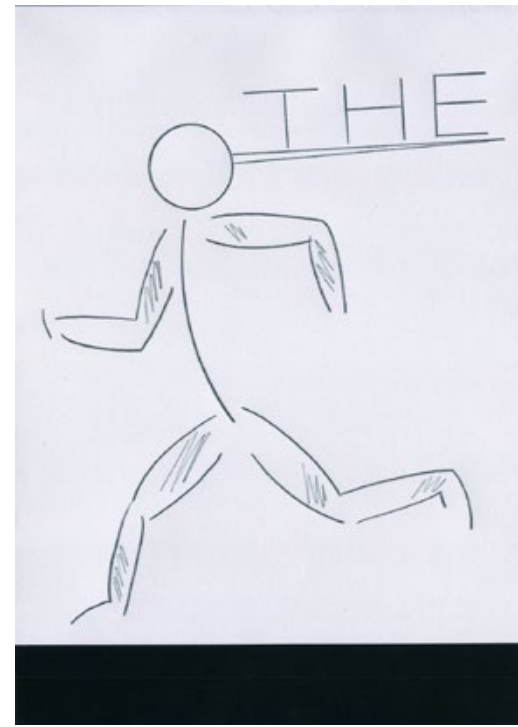
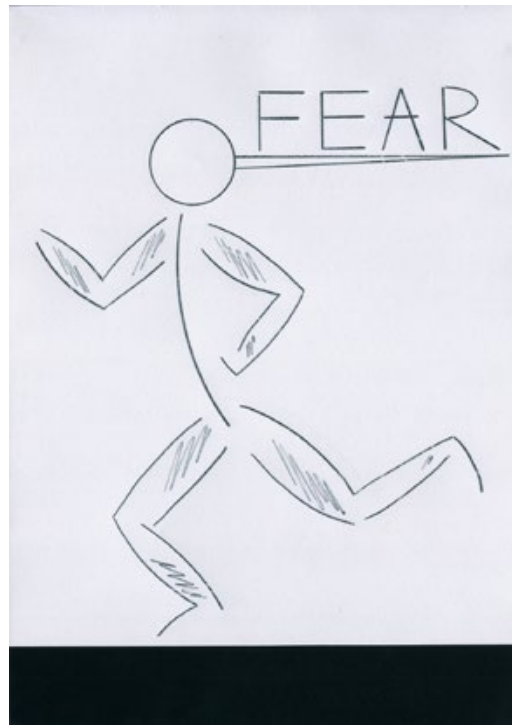
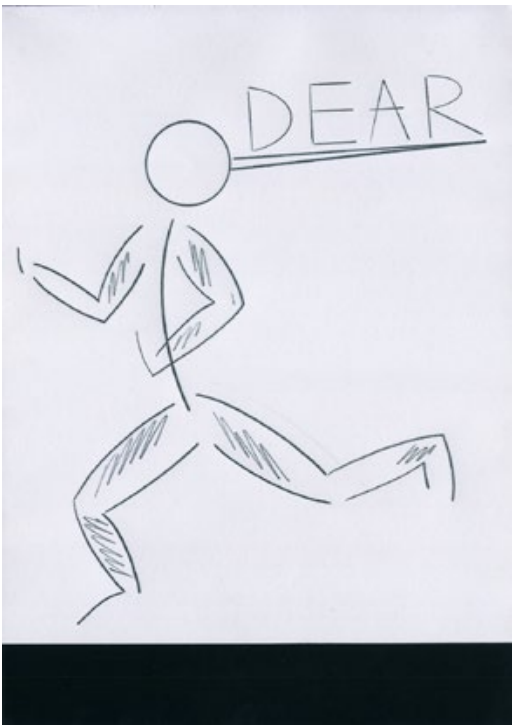
Molton fabric with chrome plated grommets, 2016  
Ex. "Ghostism", OSMOS Adress, New York 2016



**Magnetic Sculptures**

photography, dim. variable, 2011-2016

Ex. "Ghostism", OSMOS Adress, New York 2016



**Dear Fear**  
drawing and paper collage on paper, 2016





**Transparent** (together with Konrad Smolenski)  
exhibition view  
New Bridge Project, Newcastle 2016



**A-NA-TO-MY**  
exhibition view  
BWA Zielona Gora, 2016



**A-NA-TO-MY**  
exhibition view  
BWA Zielona Gora, 2016

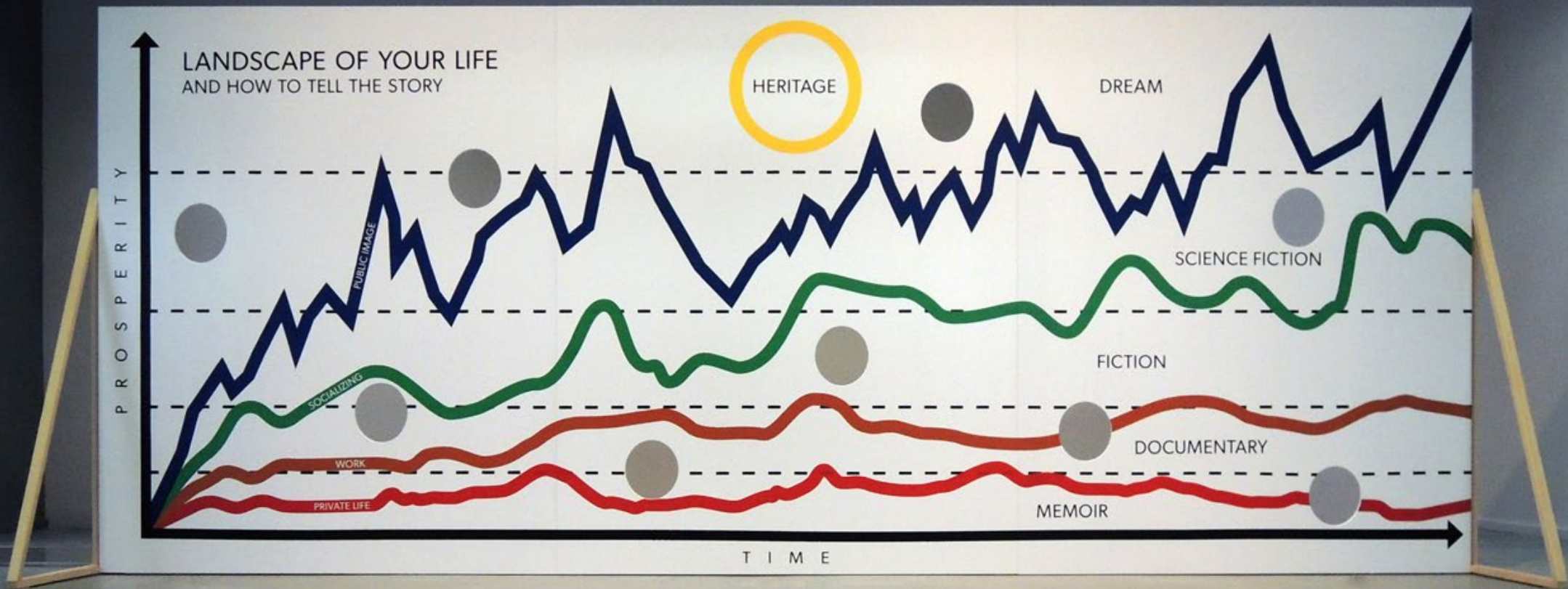
HAND  
vs. HEAD



**Concrete Conflict**  
concrete cast + painted MDF, 2016  
Ex. "January Blues", Frutta, Rome 2016



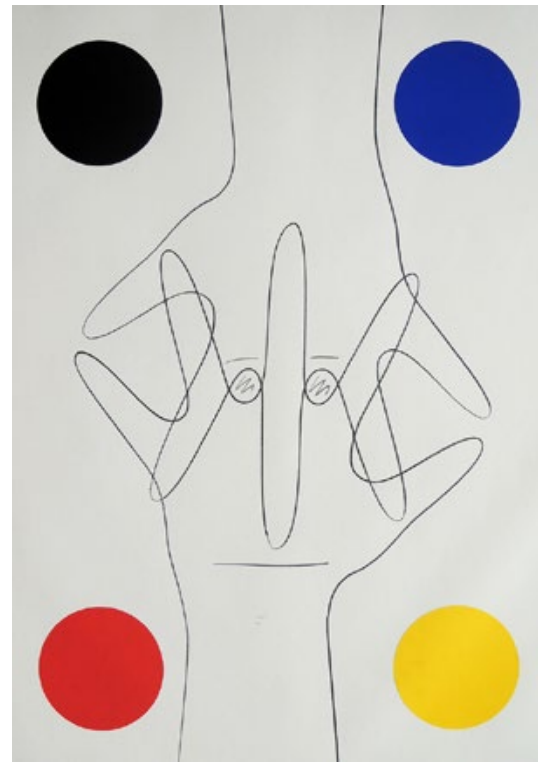
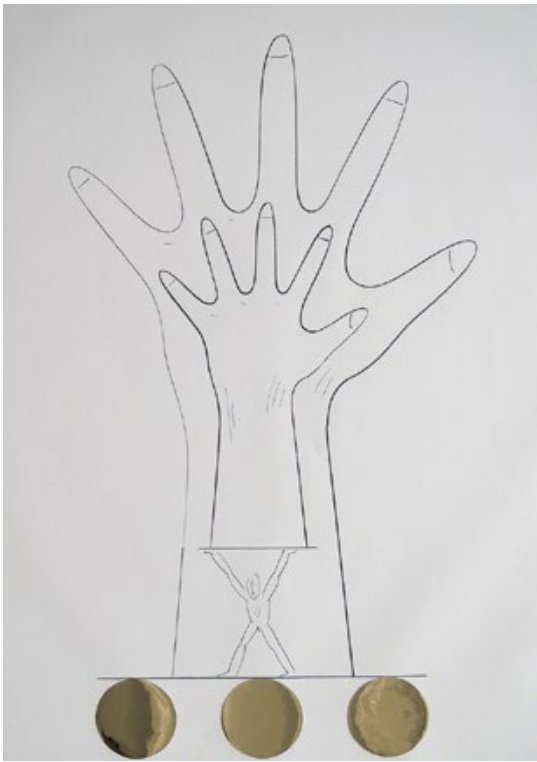




**LANDSCAPE OF YOUR LIFE AND HOW TO TELL THE STORY**

vinyl on MDF, 2015

Ex. "Retuned. Leszek Knaflewski and Audiosphere", CCA Zamek Ujazdowski Warsaw 2015



**Untitled (Hands)**

drawings on paper, collage, 68x48cm, 2015

Ex. "Dio Horia in Mykonos", Dio Horia, Mykonos 2015

## THE PRAYER

dear lord  
my face hurts  
and my face hurts

and it hurts in my eyes  
and I can't see any more  
and it hums in my ears  
and hearing's a chore

and my tongue is on fire  
and my teeth, they all ache  
and I no longer speak  
and I fear that they'll break

and my neck has gone numb  
and my head's split in two  
and I wait till it cracks  
and I start things anew

and it hurts me all over  
and there's always the pain  
may the pain stop forever  
may my face not remain

## Untitled (Hands)

vinyl on the wall, 2015

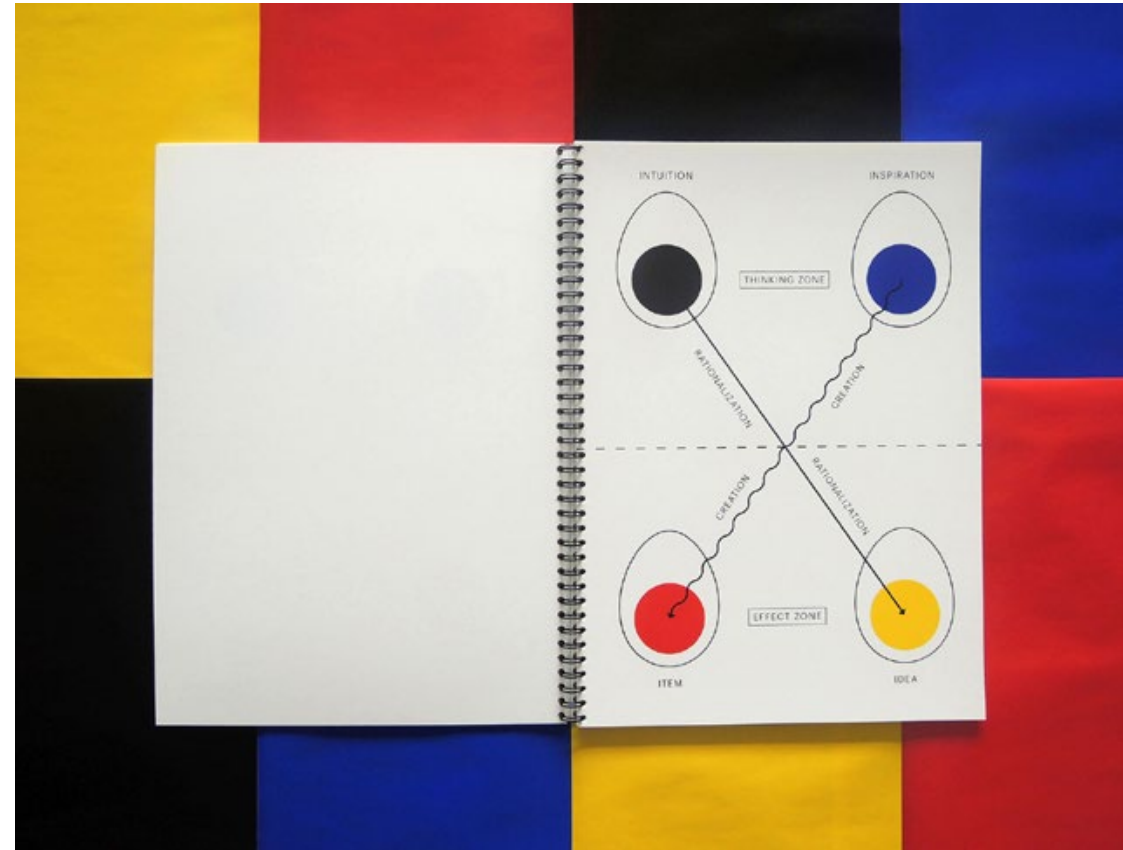
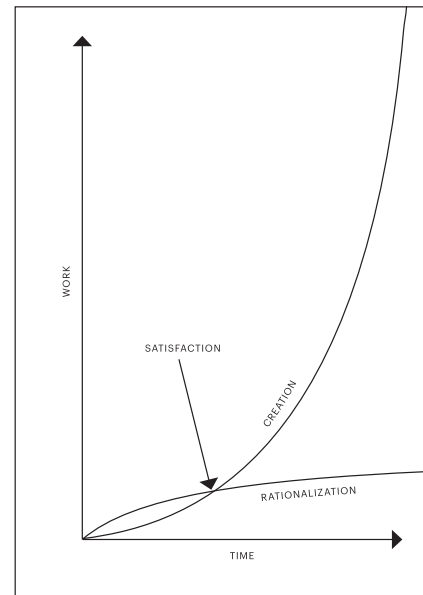
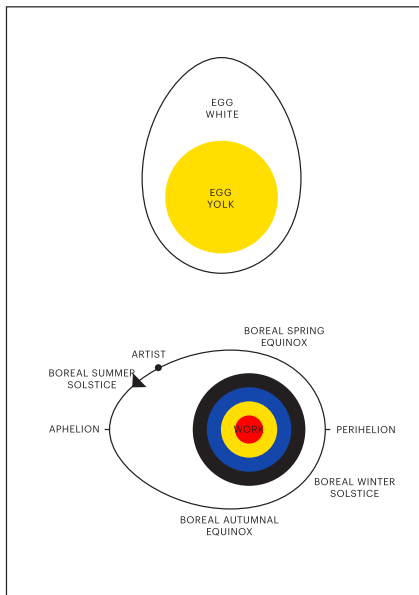
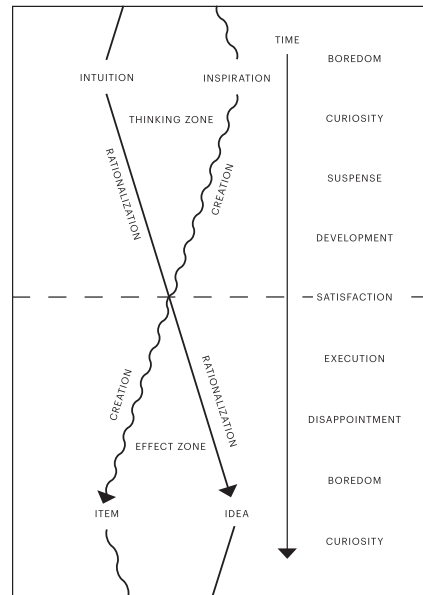
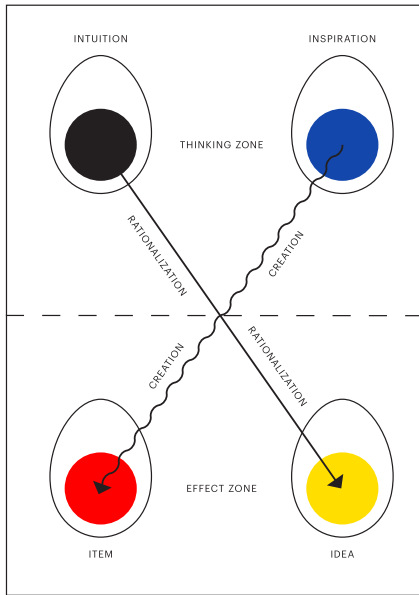
Ex. "! C H A M P A G N E !", BeatTricks, Milan 2015





**Four Eggs Theory**  
exhibition view  
Futura Gallery, Prague 2015

**Four Eggs Theory,**  
illustrations, 2015



**Four Eggs theory**  
book, 2015

## FOUR EGGS THEORY

EGGOD

painted steel and wood, 2015

Ex. "Four Eggs Theory", Futura Gallery, Prague 2015

In an ideal world an ideal egg would be an ideally oval geometrical form with an ideally spherical yolk center surrounded by whites. After boiling our specimen and cutting it crossways, we would see a microscale model of the Earth's orbit around the Sun. Both systems — the cosmic one and the human one — are closed and complementary, as the vitality of one of the parts depends on the other. Meanwhile, the space between the surface of the yolk and the shell, on a cosmic scale, is the sphere of influence between our planet and its closest star. In the "Four Eggs Theory" the key element of illustrations is a synthetic image of half an egg — a closed system with a core and a surrounding atmosphere. This theory aims to describe an individual, though also, from a wider perspective, the cyclical and recurring process of the artistic creation of a Work. The Work is the key element of artistic Practice. At the same time, the theory described in the following text could be analyzed through an illustrating diagram. If we were to seek an analogy in our common knowledge, we ought to ask:

Which came first, the chicken or the egg?

The process of making something, or, generally speaking, The Work, can be divided into two parallel zones — thinking zone and effect zone. These, in turn, also divide into symmetrical departments. The sphere of cognitive reflection, or Inspiration, is everything a creatively working person apprehends through the senses: sight, touch, smell, hearing, and taste. The sphere of non-cognitive reflection, Intuition, which some would call the soul, and others instinct, is difficult to explain, sometimes irrational, and in some cases, misleading. The zone of effect, on the other hand, mirrors the thinking zone, and is also divided in two: a material part and an ephemeral part. The material effect is the Item, the thing available to the senses. With the cyclical recreation of the cycle, the Item can become Inspiration. The result which is intangible and unknowable is the Idea, but one which is in no way verbalized or materialized, a thing we sometimes call a "sign of the times." The four parts of both the zones are marked by colors, inspired by depictions of the visible color spectrum. Intuition is black (a color beyond the model that shows visible light), Inspiration is cobalt, Idea is yellow, the color of the Sun, and Item is red, a heated lump of coal.

For the Work cycle to take place, there must be interaction between the thinking zone and the effect zone. Much as with the division into two zones, this interaction is dual. It can occur in a way that is exclusively cognitive, as Rationalization, or strictly physical, as Creation. At the moment when both processes intersect, a rare but extraordinarily necessary moment happens — the Point of Satisfaction. This appears much before the ready Idea or Item, because after crossing the line that divides the thinking zone from the effect zone there is pure execution of ideas.

If I were to apply the Four Eggs Theory back upon itself, it essentially would look as follows: I have an intuitive need (Intuition) to structure the world of matter (Item) and ideas (Idea) around me, and this is why, inspired (Inspiration) by the theoretical ponderings of writers, poets, and artists, as well as various artifacts, I think constantly about how to communicate my knowledge (Idea) in a logical manner, e.g. through writing this text (Item). All this comes together to make the Work, which is part of a greater whole — a Practice.

To be continued...





**Pushing x 5**  
steel, 2015



**Holding the World**  
steel and painted MDF, 2015



**Untitled (Pushing Man)**

site specific installation, painted wall and vinyl, dim. variable, 2014

Ex. "1+1+2+3+5+8", onestar press, Paris 2014





**Untitled**  
carbon drawing and collage, 35 x 25 cm, 2014



**Untitled (Fibonacci Viewer)**  
painted wood, 2014  
Ex. "1+1+2+3+5+8", onestar press, Paris 2014

**Balance**

site specific mural, dim. variable, 2014

Ex. "Artloop Festival", Sopot, 2014





**Family Portrait, 2014**

printed MDF panels, 326 x 326 cm, 2014

Ex. "Father God, Personal Jesus and Family Portrait", DREI, Cologne 2014



**Father God**

stone, steel, painted MDF column, h: 265 cm, 2014

Ex. "Father God, Personal Jesus and Family Portrait", DREI, Cologne 2014

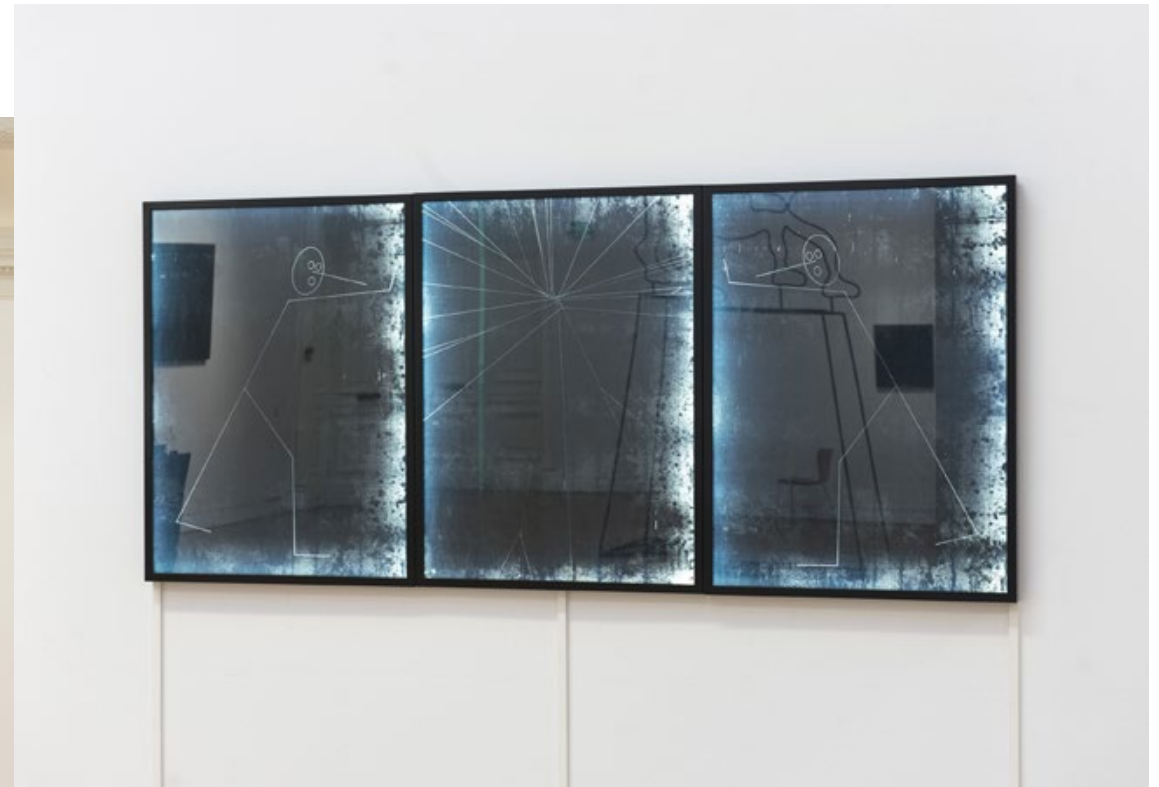




**On my knees measuring gallery space, having erection and showing how big fish I caught**  
graphite on timber, site-specific installation, dim. variable, 2013-2014  
Ex. "Self Portrait with Fish", Andrew Kreps Gallery, New York 2014



**Above and Below (Honza Zamojski & Robert Maciejuk)**  
exhibition view  
Zacheta – National Gallery of Art, Warsaw 2013



**Triptych**

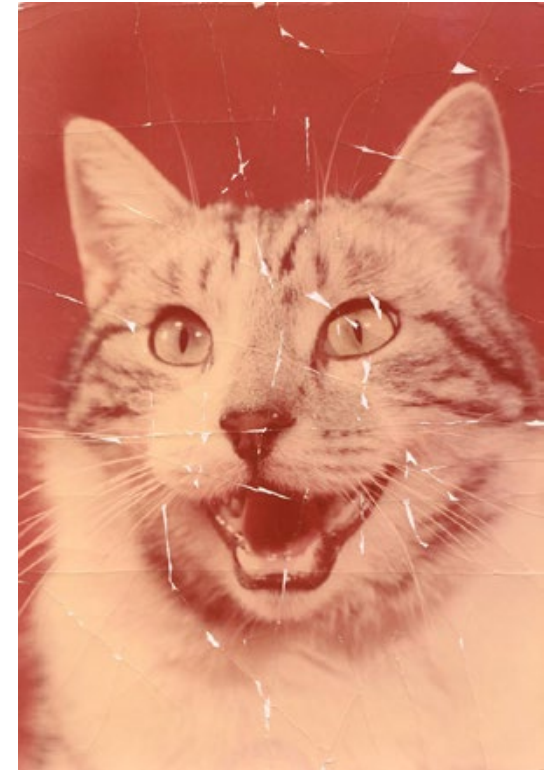
drawing on carbon copy paper, lightbox, 3x 90x60 cm, 2013

Ex. "Above and Below (Robert Maciejuk & Honza Zamojski)", Zacheta – National Gallery of Art, Warsaw 2013

**Monument**

steel, 200x100 cm, h: 420 cm, 2013

Ex. "Above and Below (Robert Maciejuk & Honza Zamojski)", Zacheta – National Gallery of Art, Warsaw 2013



**Postcards**

series of 4 photographs, 150 x 100 cm, 2013

Ex.: "Above and Below", Zachęta – National Gallery of Art, Warsaw, 2013

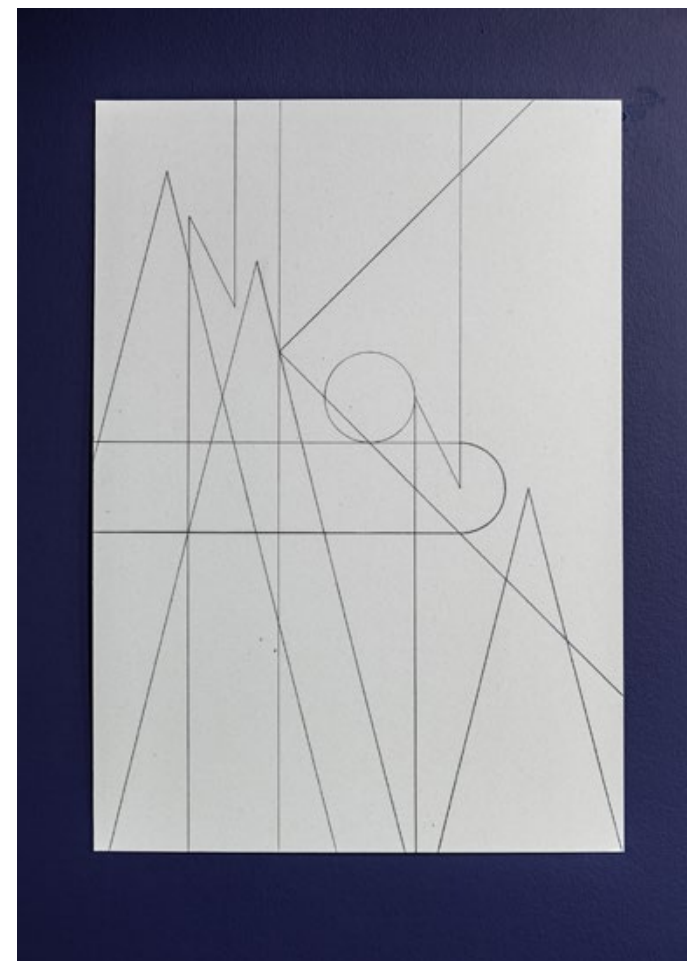
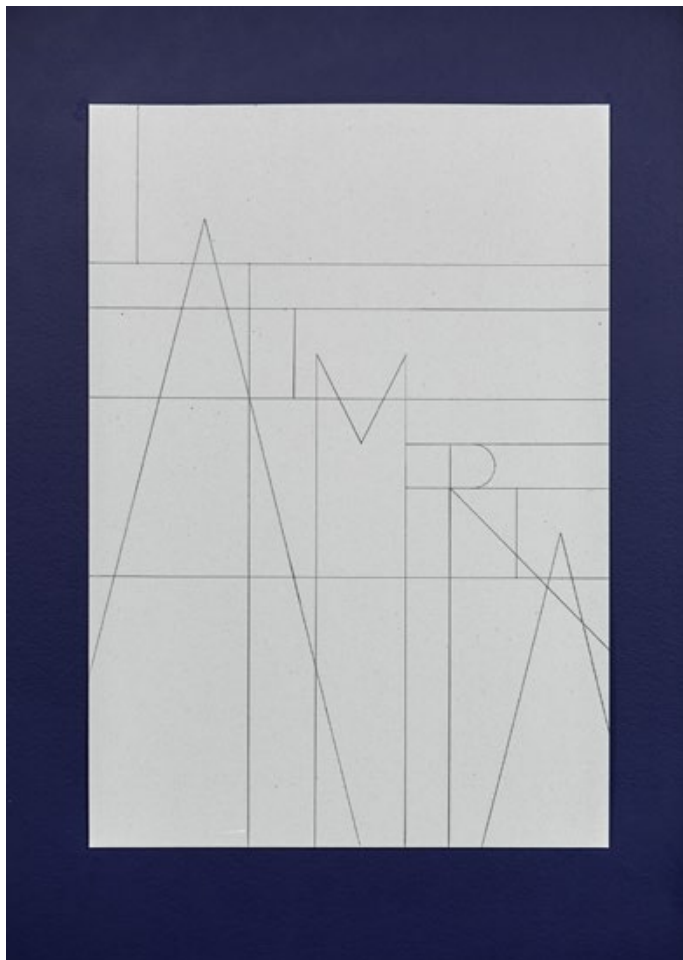
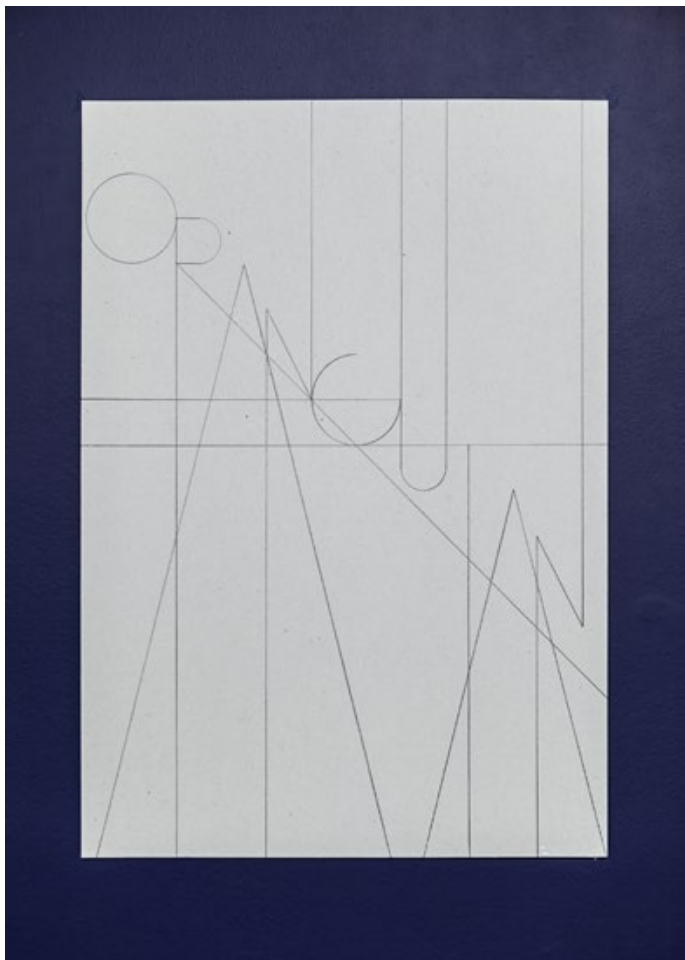




**Human Perspective**

mural, dim. variable, 2013

Ex. "Focus Poland: Take 5", CoCA Znaki Czasu, Torun, 2013

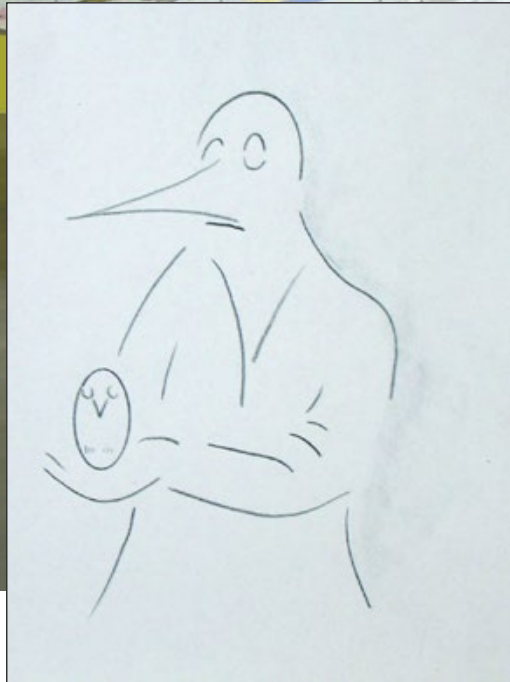
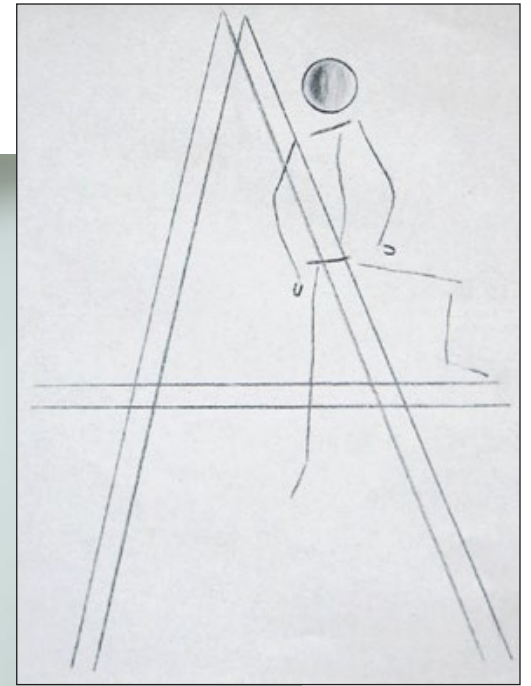


**Neverending alphabet (Orangutan, Latimeria, Anakonda)**  
series of 10 drawings on cardboard, 2012  
Ex. "Focus Poland: Take 5", CoCA Znaki Czasu, Torun, 2013

**New Drawings, Portraits and a Poem**

drawings on customized table, 2012

Ex. "New Drawings, Portraits and a Poem", Arsenal Gallery, Bialystok, 2012



**New Drawings, Portraits and a Poem**

drawings on paper, framed, 2012

Ex. "New Drawings, Portraits and a Poem", Arsenal Gallery, Bialystok, 2012



**Portrait of everything seeing owl**

drawing on paper, 2012

Ex. "New Drawings, Portraits and a Poem", Arsenal Gallery, Bialystok, 2012



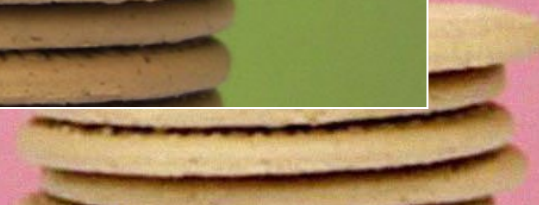


**Modernism**

DVD video loop, 2010

Ex. "MDRNBDSM", Bunkier Sztuki, Krakow, 2012

Ex. "I see things", Cleopatra's Greenpoint, New York. 2010





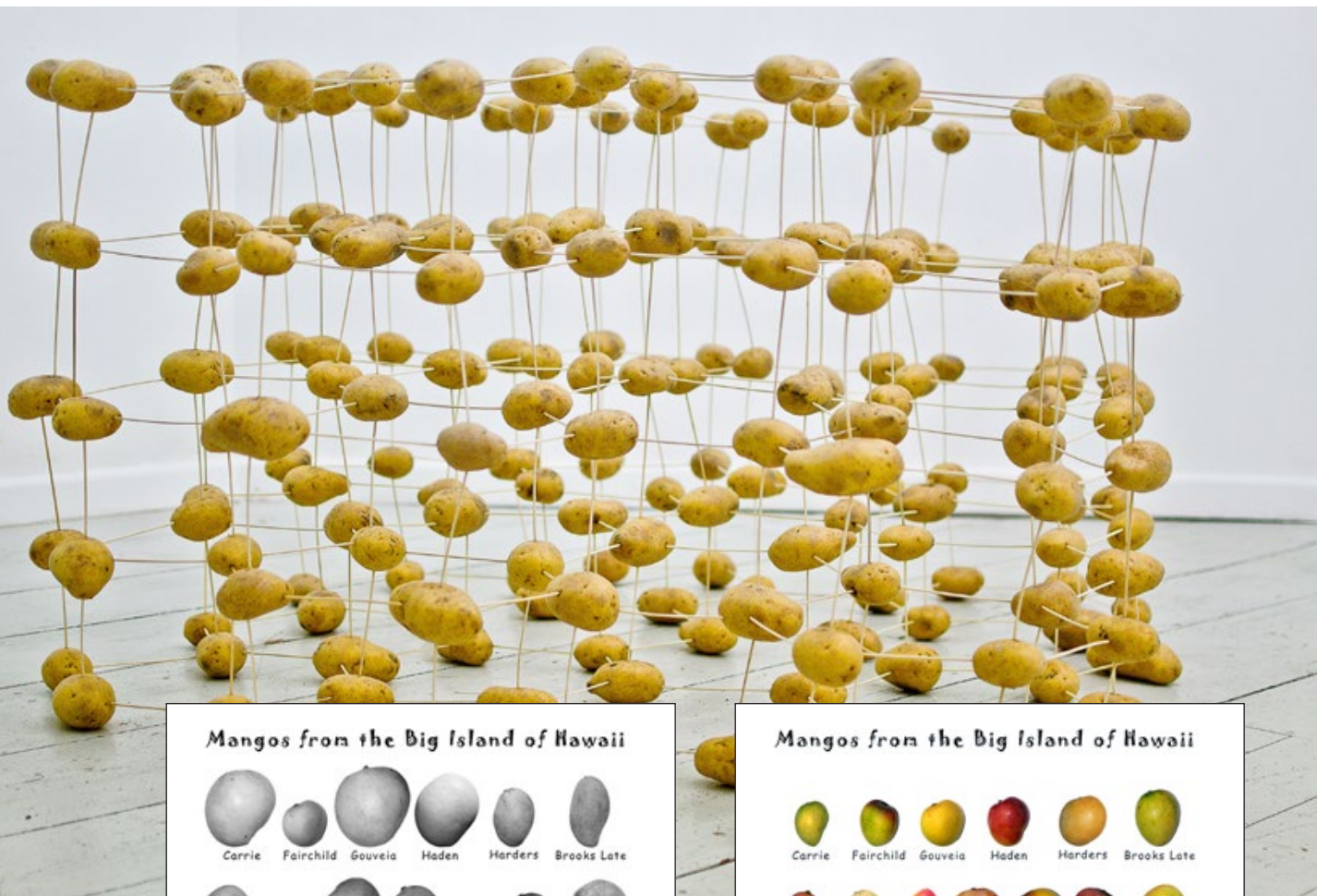
**Anarchy**  
ready-made, drawings on the wall, 2012  
Ex. "Banners and Diaries", Artisterium Festival, Tbilisi, 2012



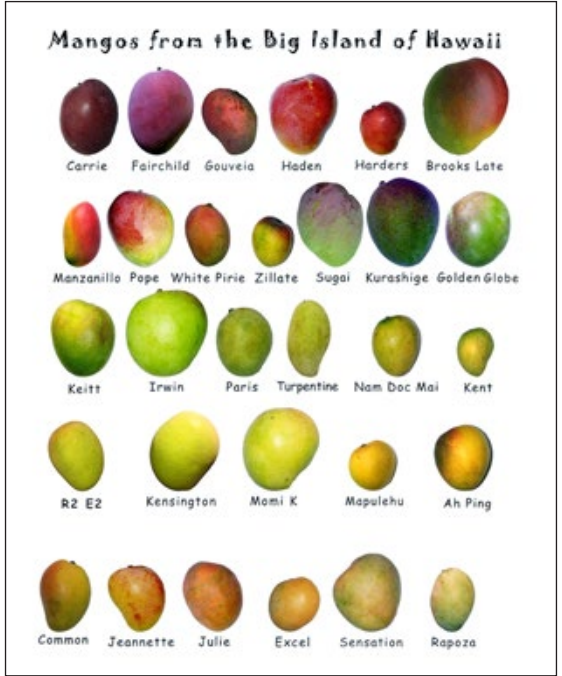
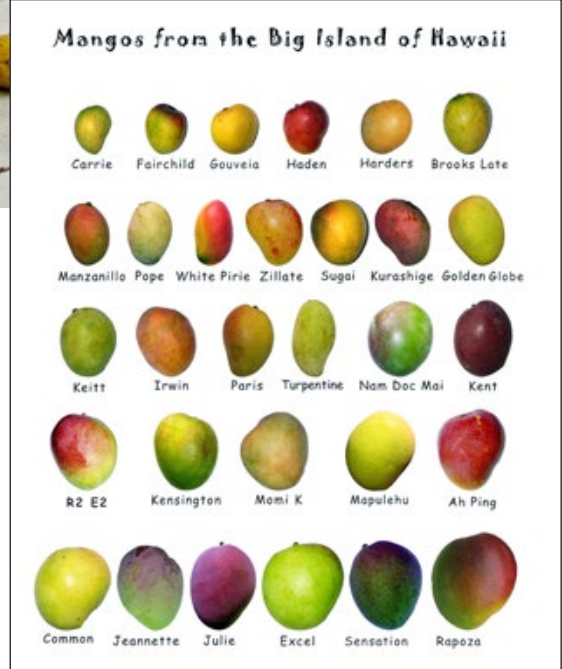
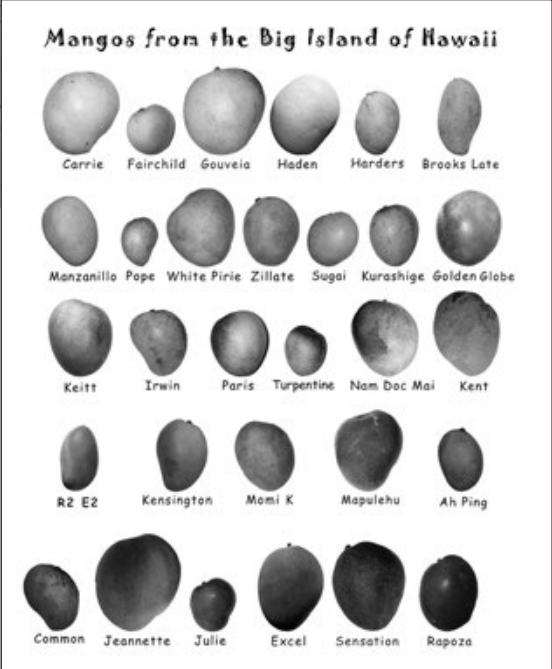
**Project of the Pyramid**

potatoes, dim. variable, 2012

Ex. "Makeshift", Arsenal Municipal Gallery, Poznan, 2012



**One Tower (graphite atom model made from potatoes)**  
 potatoes, wooden sticks, dim. variable, 2012  
 Ex. "Gradient" (with Konrad Smoleński), Cleopatra's, Berlin, 2012



**The Race**  
 digital prints, framed, 2012  
 Ex. "Gradient" (with Konrad Smoleński), Cleopatra's, Berlin, 2012



## Rhymes Like Dimes

installation, 2011

exhibition view: "Views – Deutsche Bank Foundation Award", Zacheta – National Gallery of Art, Warsaw, 2011



## Rymy Jak Dymy [eng. Rhymes Like Dimes]

book, 220 x 160 mm, 144 p, 2011

published by Morava Publishing House

exhibition view: "Views – Deutsche Bank Foundation Award", Zacheta – National Gallery of Art, Warsaw, 2011



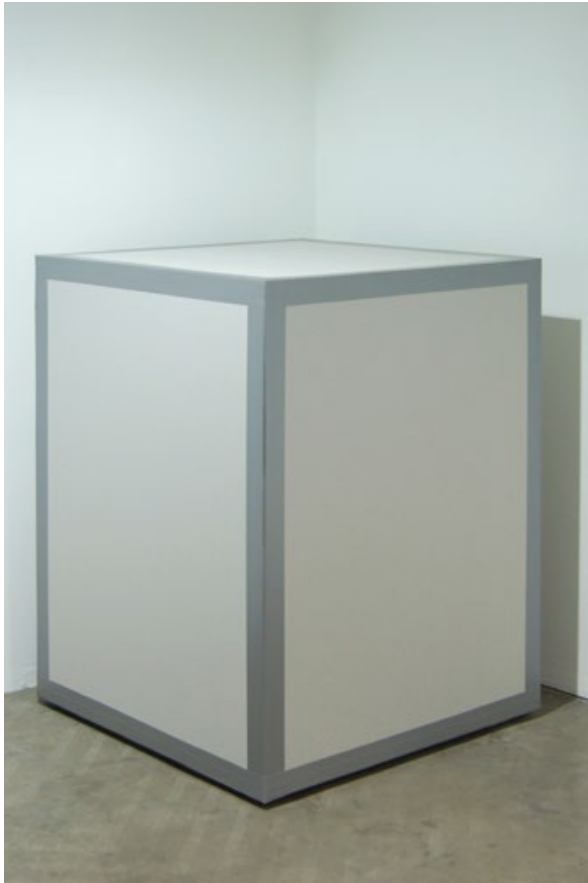
**Monumental Statues**

exhibition view

KIM? Contemporary Art Centre, Riga, 2011

Project of the Monumental Statue of Pissing  
Project of the Monumental Statue of Shadows  
Project of the Monumental Statue of Mathematics  
Project of the Monumental Statue of Leftovers  
Project of the Monumental Statue of Camping  
Project of the Monumental Statue of Excitement  
Project of the Monumental Statue of Erection  
Project of the Monumental Statue of Post-office  
Project of the Monumental Statue of Clan (WU)  
Project of the Monumental Statue of Sugar  
Project of the Monumental Statue of Reflection  
Project of the Monumental Statue of Generation

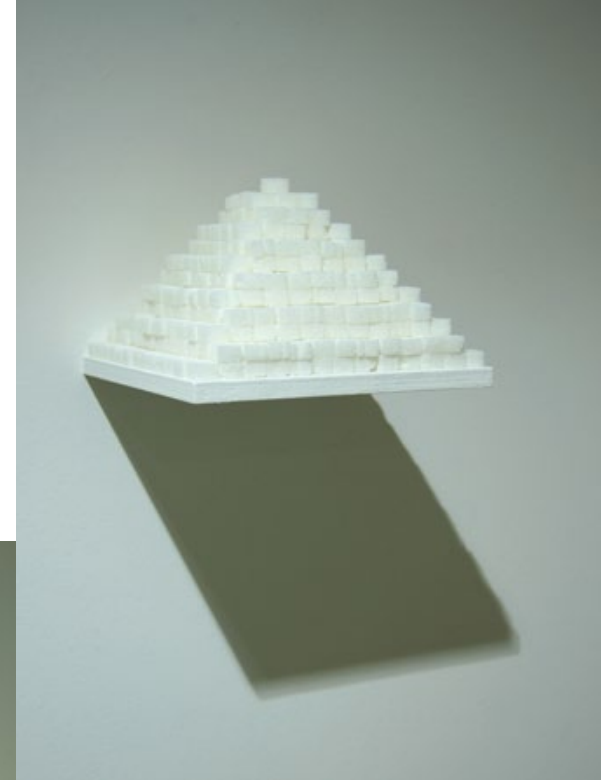




**Project of the Monumental Statue of Post Office**  
cardboard, duct tape, 2011  
Ex. "Monumental Statues" KIM? Contemporary Art Centre, Riga, 2011



**Project of the Monumental Statue of the Reflection**  
drawing on cardboard, frame, 2011  
Ex. "Monumental Statues" KIM? Contemporary Art Centre, Riga, 2011



**Project of the Monumental Statue of Sugar**  
810 sugarcubes, 2011  
Ex. "Monumental Statues" KIM? Contemporary Art Centre, Riga, 2011

**Me, Myself & I**  
exhibition view  
Leto Gallery, Warsaw, 2011



**Self-portrait (movin' presidential like Barack Obama)**  
photograph, cardboard, wooden frame, 2010 – 2011  
Ex. "Me, Myself & I", Leto Gallery, Warsaw, 2011



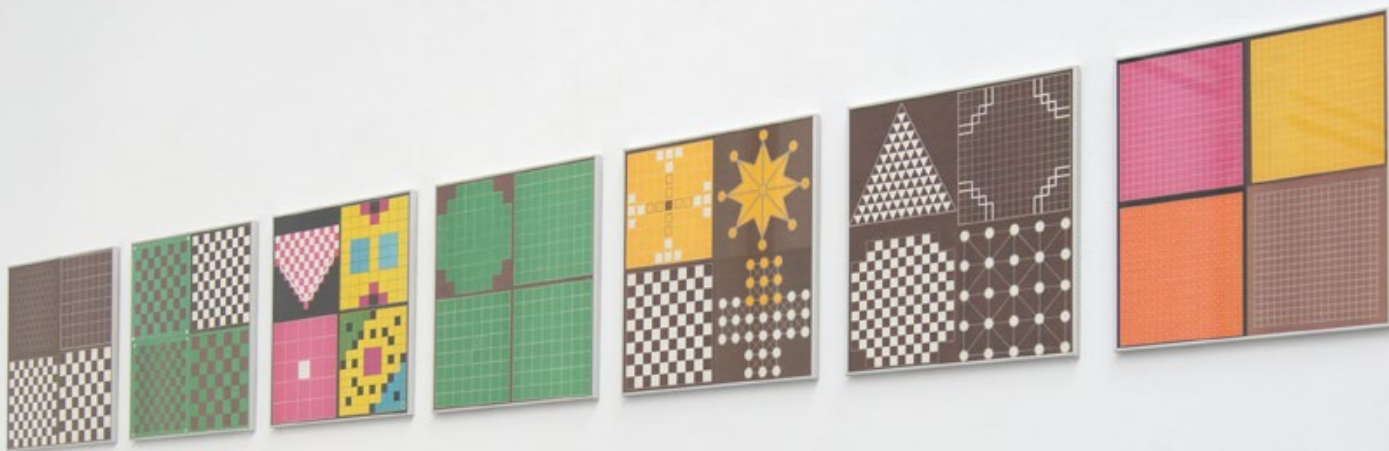
**Martin Creed Hangover (remake / remix)**

ready made installation (T-shirts: XXXL, XXL, XL, L, M, S, XS; nails: 1 1/2", 2", 2 1/2", 3", 4", 5", 6" ), 2010-2011  
Ex. "Me, Myself & I", Leto Gallery, Warsaw, 2011  
Ex. "Accretions", SKUC Gallery, Ljubljana, 2010



**Self-portrait (human magnet)**

photograph, magnets, steel frame, 2011  
Ex. "Me, Myself & I", Leto Gallery, Warsaw, 2011



**Mathematics (The Game)**

paper collages made from book, 2011  
Ex. "Me, Myself & I", Leto Gallery, Warsaw, 2011



**Untitled**

site-specific installation, wooden ladder, 2010  
Ex. "Dust Snow", Wilson Park, Poznan, 2010

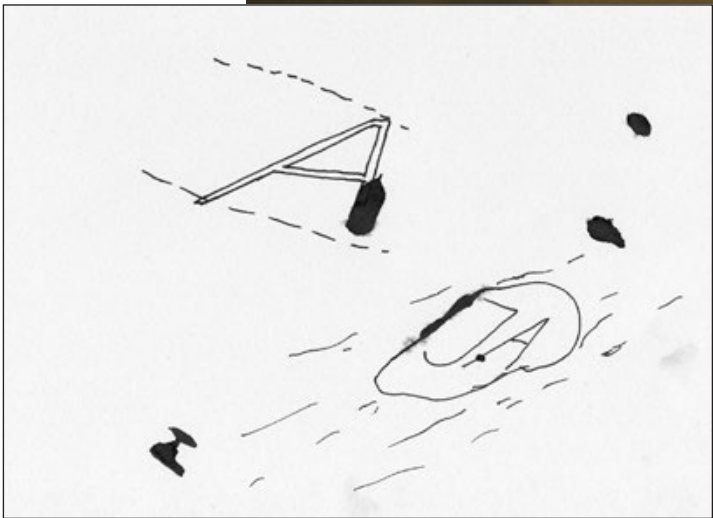


**Robinson Crusoe**

lump of coal and drawing on book, 2010  
Published in "New\_Papers", #\_SANTANDER 2016, # número especial

**Untitled**

fire on books, photograph, 2010  
Published in "Piktogram #14", Warsaw 2010



**JA [eng. I]**  
drawing done with garden tools on an island, approx. 10 x 20 m, 2009  
Ex. "Disappear by the Vistula", Warsaw, 2009



## Honza Zamojski

b. 1981, lives and works in Poznan, PL  
honza.zamojski@gmail.com, +48 880 861 810

### Education:

2002-08 MA studies at Graphic Design / Visual Communication faculty at the Academy of Fine Arts in Poznan PL. Graduate – September 2008.  
2000-02 Studies at the Adam Mickiewicz University in Poznan PL. Philosophy and Culture Studies faculty.

### Awards, residencies and scholarships:

2019 - Audience Award at the 33rd Ljubljana Biennial of Graphic Art  
2017 - A.R.M. DAMA Award, Turin, IT  
2016 - Scholarship holder of the Ministry of Culture and National Heritage  
2012 - “Young Art Medal”, awarded by the „Glos Wielkopolski”  
2011 - nomination for the „Polityka Passport”, category of Visual Arts  
- “Culturist of the Year 2011”, plebiscite of the 3rd Programme of Polish Radio  
- Second Prize Winner – “Views” Deutsche Bank Foundation Award  
- Bronze Medal for the “How I met the devil” book at the „Best Book Design from all over the World” contest, organized by Stiftung Buchkunst, Leipzig  
2010 - Scholarship holder of the Fundusz Promocji Twórczości, The Ministry of Culture and National Heritage  
- Honour distinction for the “How I met the devil” book, at the 50th Most Beautiful Books of the 2009 contest  
- Residency at the Triangle Art Association, New York  
2009 - VARP – Visegrad Artist Residency Program scholarship, art residency in Skolska 28 Gallery, Prague  
2008 - Scholarship holder of the Ministry of Culture and National Heritage “Young Poland”  
- City of Poznan artistic scholarship

### Solo shows:

2021 - *ECHO (Third Room)*, Christine Koenig, Vienna  
2020 - *ECHO*, Easttopics, Budapest  
2019 - *Macbeth: Act I Scene 3, Act V Scene 7*, DREI, Cologne  
2018 - *WORD WAR FREE*, LETO, Warsaw  
2017 - *Ghostism*, DAMA, Turin  
2016 - *Trojan Home*, TURF Projects, Croydon  
- *Ghostism*, OSMOS, New York  
- *Transparent* (with Konrad Smoleński), New Bridge, Newcastle  
- *A-NA-TO-MY*, BWA Gallery, Zielona Gora  
- *Concrete Conflict*, Lisa Cooley, New York  
2015 - *Four Eggs Theory*, FUTURA, Prague  
2014 - *1+1+2+3+5+8...*, onestar press, Paris  
- *Father God, Personal Jesus and Family Portrait*, DREI, Cologne  
- *Self Portrait with fish*, Andrew Kreps Gallery, New York  
2013 - *Honza Zamojski + Robert Maciejuk – Above and Below*, Zacheta – National Gallery of Art, Warsaw  
- Fishing with John, Foksal Gallery, Warsaw  
2012 - *MDRNBDSM*, Bunkier Sztuki, Krakow  
- *New Drawings, Portraits and a Poem*, BWA Bialystok, Bialystok  
- *Gradient* (with Konrad Smoleński), Cleopatra's, Berlin  
2011 - *Monumental Statues*, KIM?, Riga  
- *Me, Myself and I*, Leto Gallery, Warsaw  
2010 - *I see things*, Cleopatra's Greenpoint, New York  
2008 - *Not there.*, Gallery of Action, Warsaw  
2007 - *Polowanie na konika*, Kronika, Bytom ; within the Kronika's "Room for hire" project  
- *Untitled*, Start Gallery, Warsaw  
2006 - *Life in the Undergrowth*, Enter Gallery, Poznan

### Selected group shows:

2020 - *Zarty zartami*, CCA Ujazdowski Castle, Warsaw  
- *Poetry and Performance*, Wrocław Contemporary Museum, Wrocław  
- *4x1 = 30*, Christine Koenig, Vienna  
2019 - *Crack Up – Crack Down*, 33rd Ljubljana Biennial of Graphic Art, MGLC – International Centre of Graphic Arts, Ljubljana  
- *I Have Never Painted a Painting*, lokal\_30, Warsaw  
2018 - *V4 Art Connects*, Mikve Gallery, Budapest  
2017 - *Group Show*, DREI, Cologne (forthcoming)  
- *Temporary store room - drawing*, PLATO, Ostrava (forthcoming)  
- *PS8 / Collection show*, Playspace Gallery, San Francisco  
- *Veterans*, Dio Horia, Mykonos  
- *Travellers*, KUMU Art Museum, Tallinn  
2016 - *Your Swath, My Jab*, DREI, Cologne  
- *The Place*, Foksal Gallery, Warsaw  
- *Travellers*, Zacheta – National Gallery of Art, Warsaw  
- *January Blues*, Frutta, Rome  
2015 - *Retuning. Leszek Knaflewski and Soundscapes*. CCA Ujazdowski Castle, Warsaw  
- *Dio Horia in Mykonos*, Dio Horia, Mykonos  
- *! C H A M P A G N E !*, BeatTricks, Milan  
- *they, them*, DREI, Cologne  
2014 - International Triennial of Contemporary Art - Port Izmir 3, Izmir  
2014 - *Artloop Festival*, Sopot  
- *I can't see anyone smiling in here*, DREI, Cologne  
2013 - *Bel Etage*, Berlin  
- *Jak się staje kim się jest*, BWA Tarnow  
- *Twisted Entities*, Museum Morsbroich, Leverkusen  
- *Focus Poland: Take 5*, CoCA Znaki Czasu in Torun, Torun  
2012 - *Banners and Diaries*, Artisterium Festival, Tbilisi  
- *Respect the Paper*, Piktogram / BLA, Warsaw  
- *Makeshift*, Municipal Gallery Arsenal, Poznan  
2011 - *Views*, Zacheta – National Gallery of Art, Warsaw  
- *15th Tallin Print Triennial*, Tallin  
2010 - *Brudne Kwiaty*, Starter Gallery, Warsaw / Poznan  
- *Dust Show*, Copenhagen  
- *Body in the Library*, BWA Design, Wrocław  
- *Seeing New York*, Czech Centre, New York  
- *We Redefine When We Come of Age (1976-1987)*, Kulturhuset Toldkammeret, Helsingfors  
- *Letni Nieletni*, Zacheta – National Gallery of Art, Warsaw  
- *Accretations*, SKUC Gallery, Ljubljana  
- *Homo Sentimentalis*, Starter Gallery, Poznan  
- *Not there.* – M. Mitrevics + H. Zamojski, Leto Gallery, Warsaw  
- *Wzlot bialego cygana*, Municipal Gallery Arsenal, Poznan  
- *Dust Snow – Winter Sculpture Park*, Poznan  
- *Niebieski prawie biały*, Leto Gallery, Warsaw  
2009 - *Difference Beyond Difference*, Stary Browar, Poznan  
- *Zniknij nad Wisłą*, Warsaw  
- *You want, but you can't. FAIR ENOUGH*, Daiktu Viesbutis, Vilnius  
- *SURVIVAL #7*, Wrocław  
- *Urban Legend Festival*, Poznan  
- *AI*, Municipal Gallery Arsenal, Poznan  
- *Ukryte #3*, Poznan  
- *Inne Bajki*, Wyspianski Pavillion, Krakow  
2008 - *Ukryte #1*, BWA Zielona Góra, Zielona Góra  
- *Manual CC*, CCA Ujazdowski Castle, Warsaw

2007 - *We Came From Beyond*, Starter Gallery, Poznan  
- *Manual CC*, Kronika, Bytom  
- *We are here*, Museum of Art, Zilina  
- *It has never been better*, Stanica, Zilina  
2006 - *Liveevil*, Plastyfikatory Gallery, Lubon  
- *Fun Art*, Inner Spaces, Poznan

### Curatorial Projects:

2012 - *ROOKIE*, Municipal Gallery Arsenal, Poznan  
- *Robert Maciejuk – Wazony*, March / April 2012, Starter Gallery, Warsaw  
2011 - *BOOKIE*, bookstore as an exhibition, Piktogram/BLA, Warsaw  
2008 - *Robert Maciejuk – Mirror of Nature*, November / December 2008, Starter Gallery, Poznan  
- *We Go Far Beyond*, June 2008, Poznan, Warsaw, Kostrzyn Wilkp, Oborniki Sl. Artists: Hubert Czerepok+Maja Wolna, Olivier Kosta-Thefaine, Lukasz Jastrubczak, Luks Piekut, Piotr Sakowski, Przemyslaw Sanecki, Konrad Smoleński  
- *Iwo Rutkiewicz – All my yellow things, that I have*, April 2008, Starter Gallery, Poznan  
2007 - *We Came From Beyond*, November 2007, Starter Gallery, Poznan  
Artists: Jakub Czyszczoń, Marek Glinkowski, Alexey Klyuykov & Vasil Artamonov, Paweł Kowzan, Janek Simon, Radek Szlaga, Daniel Szwed, Matthias Wermke, Mateusz Witkowski, Honza Zamojski  
2006 - *Mili i smutni (Sad and kind)* – book with poems and illustrations of 30 young Polish artist  
edited: Marian Misiak, Jakub Czyszczoń, Daniel Szwed, Honza Zamojski  
artists: Basia Bańda, Karolina Brzuzan, Natalia Catus, Jakub Czyszczoń, Małgosia Dawidek-Gryglicka, Krzesimir Drachal, Agnieszka Grodzińska, Anna Gubernat, Marcin Gwiazdowski, Jerzy Hejnowicz, Agata Janicka, Joe83, Kuba Kapral, Krzysztof Latocha, Magda Matczyńska-Umeda, Marian Misiak, Dominika Sadowska, Ela Skrzypek, Konrad Smoleński, Magdalena Starska, Kamil Strudziński, Seweryn Swacha, Marek Szczepański, Radek Szlaga, Piotr Szwabe, Daniel Szwed, Wu Es Be, Honza Zamojski, Marika Zamojska & Magda Nawrot, ZBK  
2006/07 - *Outsiders Gallery*, public space curatorial project,  
Artists: Agnieszka Grodzińska, Daniel Szwed, Vladimir Umanets & Daniel Koniusz, Honza Zamojski

### Selected art fairs:

2017 - DAMA Turin, Leto Gallery (solo)  
2016 - NADA Miami, Leto Gallery  
- CODE Copenhagen, DREI Gallery  
2015 - Art Cologne, DREI Gallery  
- Armory New York, Andrew Kreps Gallery  
2014 - Art Basel, Andrew Kreps Gallery  
- Independent New York, Andrew Kreps Gallery (solo)  
2013 - Artissima 20 Turin, Leto Gallery (solo)

### Selected Public Lectures:

- From "How it's made" series, 2011 – ongoing:
- How it's made vol.14, Typo Talks, Berlin
- How it's made vol.13, Book Machine, Centre Pompidou, Paris
- How it's made vol.9, Printed Matter, New York
- How it's made vol.8, Transatlantic collabo with Uri Aran, MoMA Library, New York
- How it's made vol.7, Honza Zamojski in conversation with Alexis Zavialoff, Motto, Berlin
- How it's made vol.6, Panoramic cooperation, Panorama Raclawicka, Wrocław
- How it's made vol.5, Arsenal, Białystok
- How it's made vol.3, Municipal Gallery Arsenal, Poznań
- How it's made vol.1, Zacheta – Narodowa Galeria Sztuki, Warszawa

### Books & Zines:

- Honza Zamojski – *Word War Free* - textbook zine, self-published, Poznań 2018
- Honza Zamojski – *Word War Free*, onestar press, Paris 2018
- Honza Zamojski – *Love Letter*, onestar press, Paris, 2017
- Honza Zamojski – *Four Eggs Theory*, self-published, Poznań 2015
- Honza Zamojski – *Narration Compositions and Relations Between an Object and a Viewer from an Omniscient Narrator Perspective*, Poznań 2014
- Robert Maciejuk, Honza Zamojski – *Cosmos and Cosmos and Surroundings*, Zacheta – National Gallery of Art, Warsaw 2013
- Honza Zamojski – *Fishing with John* – Foksal Gallery / NERO, Rome 2013
- Honza Zamojski – *A N A K O N D A*, text: Agnieszka Pindera, Arsenal Gallery, Białystok 2012
- Honza Zamojski / Marco Antonini / Bartosz Górka – *Magnetic Man*, self-published fanzine, Poznań 2012
- Honza Zamojski – *How to make a Monument*, text: Daniel Muzyczuk, onestar press, Paris 2012
- Honza Zamojski – *VIS-A-VIS EN FACE (J'ai quinze ans)*, Morava, Poznań 2012
- Honza Zamojski – *Rymy jak dymy*, Morava, Poznań 2011
- Honza Zamojski – *Monuments*, self-published fanzine, Poznań 2011
- Honza Zamojski – *Jak jsem potkal d'abla*, Morava & Municipal Gallery Arsenal, Poznań 2010
- Honza Zamojski – *We Came From Beyond / We Go Far Beyond*, Poznań 2008

### Publications:

- *Rozkład Artysty*, KMAG, # 43-44 /2012
- *Lata 80. w Ameryce*, Punkt 03 / 2010
- *PAPIR*, TTC Books, Copenhagen 2010
- *Piktogram*, Talking Pictures Magazine # 14, Warsaw 2010
- *New\_papers*, #SANTANDER 2016, # número especial
- *Sztuka z brzucha*, „Brzuch” exhibition review, Czas Kultury, # 3 (144), Poznań 2008
- *Nie ma problemu*, exhibition review, Czas Kultury, Poznań 2007
- *Nikdy nebole lepsie*, exhibition review, Gazeta Malarzy i Poetów # 3 / 2007, Poznań 2007
- *Mili i Smutni*, co-editor, Poznań 2007
- *Warsaw*, Tokion presents Kreative Zine, November, Tokio 2006
- *The end of the era*, Brain Damage # 13 / 2005
- *Postgraffiti and streetart*, Witryna Czasopism (www.witrynaczasopism.pl) # 18 / 2004
- *Postgraffiti and streetart*, Gazeta Malarzy i Poetów 2 / 2004
- *Pornoffiti*, editor, 2002-2007, www.ekosystem.org/pornoffiti

### Selected bibliography:

- Matt Price on Honza Zamojski, Vitamin D3 – Today's best in contemporary drawing, 2021
- Artist Honza Zamojski reflects on the Polish art scene, Google Art & Culture, <https://bit.ly/2LMzidP>
- Catarina Vaz – Interview: Honza Zamojski, Art Research Map, January 2018, <https://bit.ly/2YYYyB6>
- Wojciech Albiński – Dear Fear. Love Letter. Rozmowa z Honzą Zamojskim, SZUM, November 24, 2017, <https://bit.ly/2Jwus2V>
- Polski artysta otrzymał prestiżową nagrodę, K MAG, November 5, 2017, <https://bit.ly/2LNY0udb8>
- Przemysław Strożek – Honza Zamojski, Culture.pl, January 2017, <https://culture.pl/pl/tworca/honza-zamojski>
- Chris Murtha – Critic's Picks: Ghostism, Osmos, New York, Artforum, November 2016, <https://www.artforum.com/picks/honza-zamojski-64478>
- Sabrina Tamar – Honza Zamojski. Portfolio, OSMOS Magazine #10, Fall 2016
- Karol Owczarek – Co było pierwsze: jajko czy kura?, K MAG, April 30, 2015, <https://bit.ly/2JCnicg>
- Helen Shaddock – Transparent - Konrad Smoleński and Honza Zamojski at NewBridge Project Space, May 30, 2016, <https://bit.ly/2XHbSsF>
- Four Eggs theory by Billie Murabem, It's Nice That, September 2015, <https://bit.ly/1KDQ7SR>
- THE MEANINGFUL SYNTHESIS – Vincenzo della Corte in conversation with Honza Zamojski, <https://bit.ly/2XIbOZD>
- Stephanie Bailey – Dio Horio in Mykonos, Artforum Critics' Picks, July 2015
- Daniel Muzyczuk – Trout Fishing in Cosmos, Nero Magazine blog, [www.neromagazine.it/n/?p=19093&color=E100FF](http://www.neromagazine.it/n/?p=19093&color=E100FF)
- Roberta Smith recommends "Self Portrait With Fish", New York Times, 14 Feb / 2014
- Aliyah Shamsher – Me, Myself and I – Frishe Magazine, #6 / 2014
- Ginanne Brownell – Taking risk and having fun, International New York Times, 23 October 2014
- Most Liked – The Fader, # 92 June/July 2014, [www.thefader.com/2014/06/13/most-liked-three-tumblr-flying-by-our-dashboards-1](http://www.thefader.com/2014/06/13/most-liked-three-tumblr-flying-by-our-dashboards-1)
- Książki dla ultrasów – Aleksandra Boćkowska talks to Honza Zamojski, Gazeta Wyborcza, 4-5.10 2014
- Alek Hudzik – Z półdystansu, Maleman 9/2103
- Sztuka jest pracą/sztuka jest rozrywką – Paulina Jeziorek talks to Honza Zamojski, Notes na 6 tygodni #84 / 2013
- Zbankrutowałem. Koniec rycia na przodku, [www.artbazaar.blogspot.com/2013/01/zbankrutowaem-koniec-rycia-na-przodku.html](http://www.artbazaar.blogspot.com/2013/01/zbankrutowaem-koniec-rycia-na-przodku.html)
- Sebastian Frąckiewicz – Potrzebne książki niepotrzebne, Polityka # 3 (2891) / 2013
- Książka może być wszystkim, Marta Mach talks to Honza Zamojski, *Zwykłe Życie* # 2 / 2012
- Agata Firlej – Stan wzmożonej książkowości, Rita Baum # 26 / 2012
- Karolina Gumienna – Porządek musi być, IKS # 12 (254) / 2012
- Anna Koniecznyńska – Talent made in Poland, Viva Moda # 3 (101) / 2012
- Karol Sienkiewicz – Wazony Roberta Maciejuka w Starterze, Dwutygodnik.com # 78 / 2012, <https://bit.ly/30Bh2IB>
- Immigrating To Reality, Ginanne Brownell talks to Radek Szlaga and Honza Zamojski, [www.insidefullofcolor.com/immigrating-to-reality/](http://www.insidefullofcolor.com/immigrating-to-reality/)
- Honza Zamojski: Artysta Wydawca, F5, [www.fpiec.pl/post/2012/02/13/honza-zamojski-artysta-wydawca-wywiad](http://www.fpiec.pl/post/2012/02/13/honza-zamojski-artysta-wydawca-wywiad)
- Inspiracja poza sztuką, Agnieszka Gonczar talks to Honzą Zamojskim, *Głos Wielkopolski* 26.02/2012
- Artysta idzie na ryby, Michał Danilewski talks to Honzą Zamojskim, *Gazeta Wyborcza (Poznań)* 16.01 / 2012
- Krzysztof Gutfrański – Papier, nożyczki, kamień, PUNKT # 6 / 2012
- Ranking Arteonu, Arteon, # 1 / 2012
- Alek Hudzik – Książka z sampli, *Eksklusiv*, # 11 (106) / 2011
- Monika Małkowska – Gra w absurd, *Beethoven Magazine* # 13 / 2011
- Agnieszka Le Nart – Who's who and why, *BIWEEKLY* 26, [www.biweekly.pl/article/2641-who%E2%80%99s-who-and-whyhonza-zamojski.html](http://www.biweekly.pl/article/2641-who%E2%80%99s-who-and-whyhonza-zamojski.html)
- Martha Kirszenbaum – Me, Myself & I, exhibition review, *Kaleidoscope* blog, <https://bit.ly/2xPLZw1>
- Sylwia Serafinowicz – On Honza Zamojski, ARTFORUM, October 2011
- Alek Hudzik – Legenda o podwajaniu ziaren, *Arteon* # 8 (136) / 2011
- Jacek Tomczuk – Książka jak wizytówka, *Przekrój* # 30 (3448) / 2011
- Karol Sienkiewicz – Kamery skierowane do wewnątrz, *Dwutygodnik* # 61 / 2011, [www.dwutygodnik.com/artykul/2451](http://www.dwutygodnik.com/artykul/2451)
- Monika Tomkiel – Plac zabaw. Honza w Leto, [www.obieg.pl/ksiazki/21616](http://www.obieg.pl/ksiazki/21616)
- unFLOP, Lorenza Pignatti talks to Honza Zamojski, spring-summer 2011, Milan 2011
- Młodzi zdolni, *Playboy* # 4 / 2011
- Michał Woliński – Looking-back-Looking-forward, *Frieze* # 1 (136) / 2011
- Anna Theiss – Książka artystyczna, *Sukces* # 12 / 2010
- Sebastian Frąckiewicz – Łowić ryby z Otą Pavlem, *LAMPA* # 5 (74) maj 2010
- Porządkowanie rzeczywistości – Adam Andrzej Fuss talks to Honza Zamojski, *Arteon* # 5(121) / 2010
- Nie zastanawiać treści bzdurami – Marika Zamojska talks to Honza Zamojski, Notes na 6 tygodni # 58
- Aleksander Hudzik – Not there w Galerii Leto, [www.artbazaarartdiary.blogspot.com/2010/03/nie-tam-w-galerii-leto.html](http://www.artbazaarartdiary.blogspot.com/2010/03/nie-tam-w-galerii-leto.html)
- Marta Kudelska – We Came From Beyond / We Go Far Beyond, *Art Papier* # 22 (142) / 2009, [www.artpapier.pl](http://www.artpapier.pl)
- Marika Zamojska – Robert Maciejuk: „Mirror of Nature” w Galerii STARTER, [www.obieg.pl/prezentacje/10763](http://www.obieg.pl/prezentacje/10763)
- Anna Czaban – Zostawić ślad. WCFB/WGFB Honzy Zamojskiego, [www.obieg.pl/ksiazki/10702](http://www.obieg.pl/ksiazki/10702)
- P.Bazyłko, K.Masiewicz – Przewodnik kolekcjonera sztuki najnowszej, Korporacja Hałart / Bęc Zmiana
- Kuba Bąk – Ukryte #1, <http://obieg.pl/recenzje/4925>
- Michał Lasota – Milczący entuzjaści w Poznaniu i okolicach, [www.obieg.pl](http://www.obieg.pl)
- Chcę tylko pokazać, że istnieją inne możliwości – Adam Fuss talks to Honza Zamojski, [www.laznia.pl](http://www.laznia.pl)
- Marta Kosińska – We came from beyond, *Gazeta Malarzy i Poetów* # 1 / 2008, Poznań 2008
- Justyna Kowalska – Obcy w Mieszkanu, [www.obieg.pl](http://www.obieg.pl)
- Adam Fuss – Patrzyć i dostrzegać, [www.artpapier.pl](http://www.artpapier.pl)