



Q1. Can you introduce your work <Re:Shaped>, <Eikon>?

I made the “Re:shaped” series shortly after I moved from Poland to Sweden. Even though the two countries are not so far apart, I experienced a strong disconnectedness from the values and traditions I grew up with. I found myself trying to meet certain expectations that I imposed on myself but that were somehow intangible for me. I felt a prisoner in my own self. This gave rise to a thought that it’s not just culture or social norms that shape us but that we as individuals also keep imprisoning ourselves in many ways. What is this shape that we so desperately want to take? Can we change them as we see fit? Do they contain us or it’s us who influence them? Is it at all possible to step out of them? But I see this work as a more universal comment as well. The title of this series could be understood in at least two ways: as “regarding something that has been shaped” or “reshaped” and the word *shape* could both imply a geometrical figure and be used to describe a female body. My aim with this series was to raise the issue of the impact of culture/ civilization on the development of an individual and to reflect on the women’s place in the world so strongly codified by cultural norms.

As much as “Re:shaped” was initiated by my personal experiences, the “Eikon” series is more a result of a theoretical reflection on the creation of a meaning. I’m very much interested in what happens when my work meets the publics and thus I wanted to see how far I have to distance the representation from the viewer to make them try to assign new meanings to it. Do the mental and physical representations have to correspond? Where is the borderline of the abstract? One could say that this series is an exercise in searching for the relationship between *the signifier* and *the signified*.

Q2. You studied photography and linguistics, what are your thoughts on the disciplines that you studied?

For me both language and photographic imagery constitute the reality that surrounds me. All the things that I conceive, that I understand or feel are there as long as I can name them. I believe that language is something that I am made of, it is much more than a tool I use to communicate. It is only through language that I can gain access to the world or even to myself. Photography, on the other hand, is the tool I use to discover the world, to discover myself in that world and all the different processes that happen there. The photographic image is irresistible and ubiquitous. Almost in the same way as language does, images constitute everyday myths, create presuppositions, build the world as we know it. Language lets me define the reality; I use photography to tame it. I very much agree with Andy Grundberg that we live in the world where all we are is images and all we know is images; I would even go a step further and say that *all we are and all we know is language and images*.

Q3. All of your works are Black & White. Is there any specific reason for it?

I use colour with great cautiousness. To tame the world I tend to simplify it and avoiding excessive colours is just a means to do that.

Q4. All of your works are Self-portrait. Is there any specific reason for it?

Before I start commenting on others I want to come to terms with myself. Identity is of my utmost interest not because I can't seem to define it but because I find myself belong to a very specific generation. Using my own body I wish to comment on what I find interesting and/ or disturbing in the society and gain a bit more self-consciousness along the way. I want to see what it is that limits me and what it is that liberates me. Aware of this I recreate myself again and again every time I take up a new project.

Q5. It seems like you have great interest in the body. What does the body mean to you?

Body is an integral part of me. "The surface" or "the outside" determines too much to be neglected. The values that culture imposes on an individual get changed in relation to body, gender, place and time. Whether we like it or not, we tend to create norms thus shaping our surroundings, which in turn leads to shaping our bodies accordingly; we all the time tend to try to fit in, and for me, the body and what we do with it is a great example of the process. We too seldom notice how the norms we create determine our bodies and perceptions. Only when we get disconnected (which is nowadays hardly ever possible) we get to understand how our comprehension has been being shaped.

Q6. There's a printed paper folded in <Eikon>, what's the meaning of it?

"Eikon" is an attempt to see how meaning is created. Do we read the picture as presenting a body? Is it female nude? Does it really matter? What matters for me is how inherent the need to decode or decipher an image is; can we resist assigning an already presupposed meaning instead of creating a new one? You ask what the meaning of the folded paper is; I would rather say that the folded paper serves a certain function rather than it has a meaning as it allows me to distance the body depicted in the picture from the viewer; to add another layer or a mask if you prefer; to ask a question how we regard the images that are so omnipresent around us.

Q7. What relation do body and linear form in <Re:shaped> have?

I think I already touched upon this in my answer to the first question. But to name it shortly I could say that the relation between the body and the forms is unconscious. They coexist, they influence each other to a certain extent but this influence is neither logical nor arbitrary.

Q8. I heard that your <Re:shaped> was influenced by Polish artist Natalia LL. On which aspect did you get influenced, and can you introduce the artist briefly?

I value Natalia LLs works very much and am especially intrigued or inspired by the series she created in the 1980s and early 1990s. I felt influenced by her in how she treats the female body and how it relates to the structures she imposes onto it. Her art can be seen as built on an internal dialogue between the body and the mind, which is something that I can also easily relate to.

Natalia LLs oeuvre is very diverse but not eclectic. I find her among one of the most important and influential Polish artists of the 20th century.

Q9. If there's any certainty in your life, including works or motto, what is it?

I can't seem to find any certainty in my life; it's all changing so fast that I can barely keep up with myself.

Q10. Why do you use photography as a means to express yourself?

As banal as it may seem, I like working fast and photography allows me for doing that: for working with the existing image without creating it from scratch.

Q11. What do you think about the title of the exhibition <Body & Nature>?

I think body and nature are inextricably linked but culture keeps them at a distance. I keep thinking about this relationship: I think that body derives from nature but we tend to treat it as a cultural phenomenon. One could say that my "Re:shape" is a good comment about this as well.

Thank you for your time!