

Jan Domicz (1990, Opole PL) is a creator of videos, objects and installations. In his works, he uses narrative potential of a space and its socio-political implications. He creates systems at the junction of private and common space. Instead of solving problems, these systems create them. Problems create a narrative. Narration gives meaning to a space. In addition to his artistic practice, he has been running the quasi-curatorial project „Office for Narrated Spaces” since 2017. He is a graduate of the Stedelschule in Frankfurt and the University of Arts in Poznań. Domicz is represented by Wschód Gallery. He lives and works in Warsaw.

Contact:

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www.jandomicz.com

Selected solo shows:

2021

How to Rest, Zona Sztuki Aktualnej, Szczecin PL (coming up)

Enfilade Enfilade, Galeria Wschód, Warsaw PL

Rooms Rooms, Galeria Wschód, Warsaw PL

Development, DOMIE, Poznań PL

2020

Press, Midi Spoor 7, Brussels BE

2019

Abholbox, Significant Other, Vienna AT

solo presentation, ART Duesseldorf, Duesseldorf DE

Inland Empire, Pracownia Portretu, Łódź PL

2018

Domicz Domicz, Galeria Wschód, Warsaw PL

2017

BnB, Realny Obszar Działań (R.O.D.), Warsaw PL

solo presentation, Dream Art Fair, London GB

2016

Display displacement, Galeria Sztuki Współczesnej, Opole PL

2015

Reverse time Your eyes will lie, Gallery SPREEZ, Munich DE

Selected group shows:

2022

Whimsies, Neuer Essener Kunstverein, Essen DE (coming up)

2021

Trouble in Paradise, Architecture Biennale, Polish Pavilion, Venice IT

Eight Works Galeria Wschód, Warsaw PL

2020

New Collection, Arsenal Municipal Gallery, Poznań PL

LISTE Rewriting Our Imaginations, Bazylea CH

Paternoster, Zahorian & van Espen Gallery, Prague CZ

Proposals for a show, Galeria Wschód, Warsaw PL

2019

Spoilage, SALTS Kunstverein, Basel CH

Wien Stadt, Concordiaplatz Gallery, Vienna AT

Thaw, Galeria Wschód, Warsaw PL

2018

Izotop, Galeria :SKALA, Poznań PL

LOW TEXT Intructions, Gallery Flutgraben, Berlin DE

2017

Beyond the Desk, Adam Mickiewicz Institute, NotFair, Warsaw PL

Functional-Utility Program For Wschód Gallery, Warsaw PL 2016

The Fetish, Galeria UAP Poznań, Poznań PL

All The Time At Work, BWA Tarnów PL i Galeria Labirynt Lublin PL

Drawers vol. 2, Kasia Michalski Gallery, Warsaw PL

2015

Parked Like Serious Oysters, MMK, Frankfurt nad Menem DE

Variation 2015, Art2M, Paryż FR

Test Exposure, Biennale WRO, Muzeum Narodowe, Wrocław PL

Moglicheiteräume, McK Space, Frankfurt/Main DE

Rundgang, Städelshule, Frankfurt/Main DE

2014

Is It Art Or Is It Just, BWA Zielona Góra, Zielona Góra PL

Honky Dory, Karlin Studios, Prague CZ

On Dinh Dong Mobile Academy, District Berlin, Berlin DE

Rundgang, Städelshule, Frankfurt/Main DE

Education:

Städelshule Frankfurt am Main, 2012 - 2015

studios of Simon Starling and Peter Fischli

University of Arts in Poznan, 2009 - 2012

studios of Izabella Gustowska and Mirosław Bałka

Prizes, Grants:

Dorothea von Stetten Art Award 2022, nominee

AiR, Curated Affairs and Stadt Dusseldorf 2021

Scholarship of the Minister of Culture 2020 i 2017

AiR, KulturKontakt 2019, Vienna

Scholarship, Adam Mickiewicz Institute

Henkel Art.Award 2013, 1. prize

Samsung Art Master 2012, CSW Ujazdowski Castle

Szpilman Award 2011, nominee

Lectures, Teaching, Screenings:

Head of Video Studio at Akademia Fotografii, Warsaw, since 2016

Polish Institute in Düsseldorf, artist talk, 2021

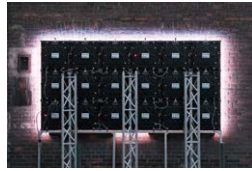
OSSA, tutor, architecture workshops, 2019, 2017, 2016

Audiosfera, UA Poznań, artist talk, 2018

MMK Frankfurt am Main, artist talk, 2015

Video Galleries, TVP Kultura, screening, 2014

WRO Art Center, artist talk, 2013



To my friends. Next room (Hotel Monterey)

2021

video 3K, 07:55, with sound

The video consists of rooms (scenes) and corridors (timeline). It tells in a direct fashion a story about creation of a utopian commune. The fate of which is closely intertwined with the history of the place, the economy and the director's vision. The typology of the apartment occupied by the protagonists turns out to be more durable than the need to change the function of this place and its forms of inhabitation.

Technically, all camera shots come from the 1973 movie „Monterey Hotel” by Chantal Akerman.

<https://vimeo.com/616265250>

password: hotel



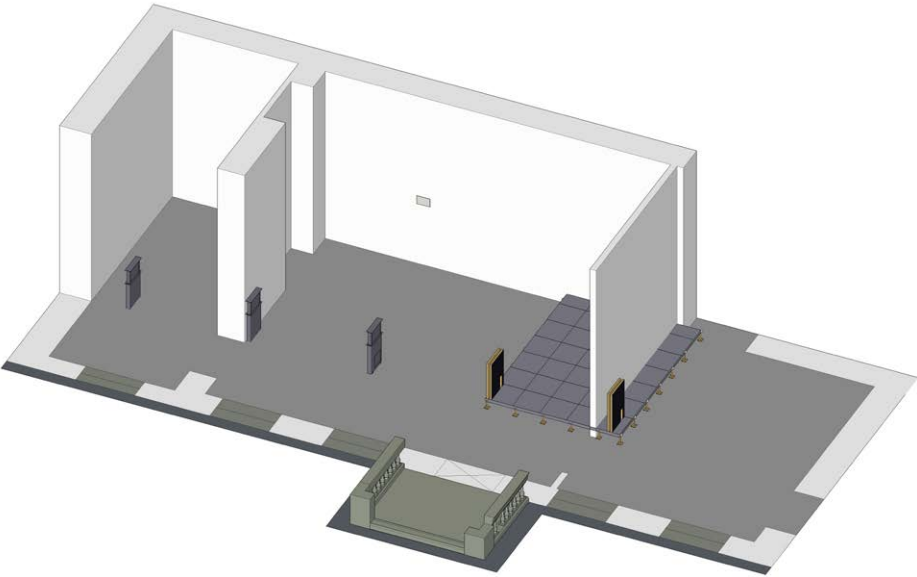
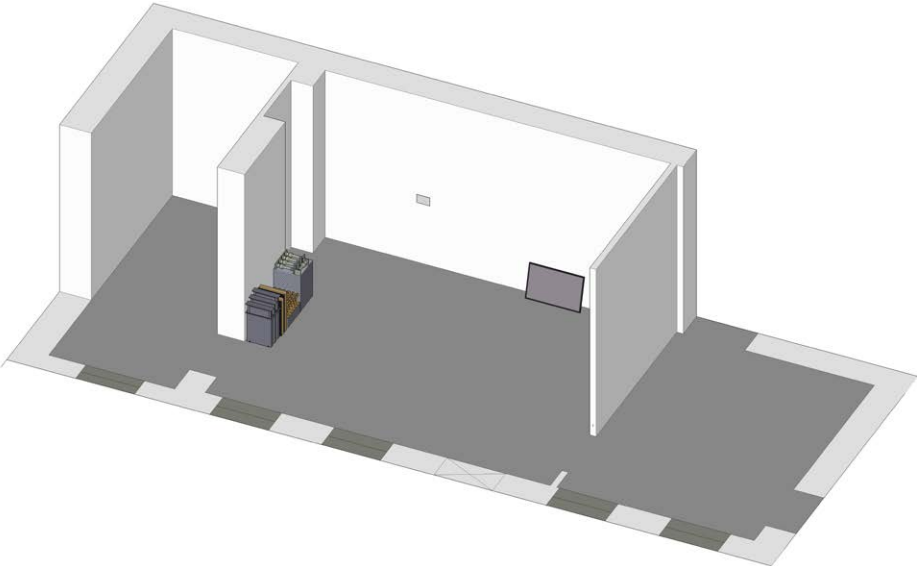


The exhibition is divided into two successive chapters.

1.
Rooms Rooms
The gallery space is almost empty. It is only populated by a video „To my friend. Next room (Hotel Monterey)”, a drawing and a group of objects.

2.
Enfilade Enfilade
All the objects visible in the first chapter are decompressed. They divide the gallery space into series of potential flats – or rather rooms and a corridor. Their rhythm is imposed by the Brzowski Palace, where the gallery is located. After having been rebuilt in the 1960s, the building became primarily a series of communal apartments, now owned by a private owner. Exhibited objects are recreating the layout of the flats located one floor above the gallery space.

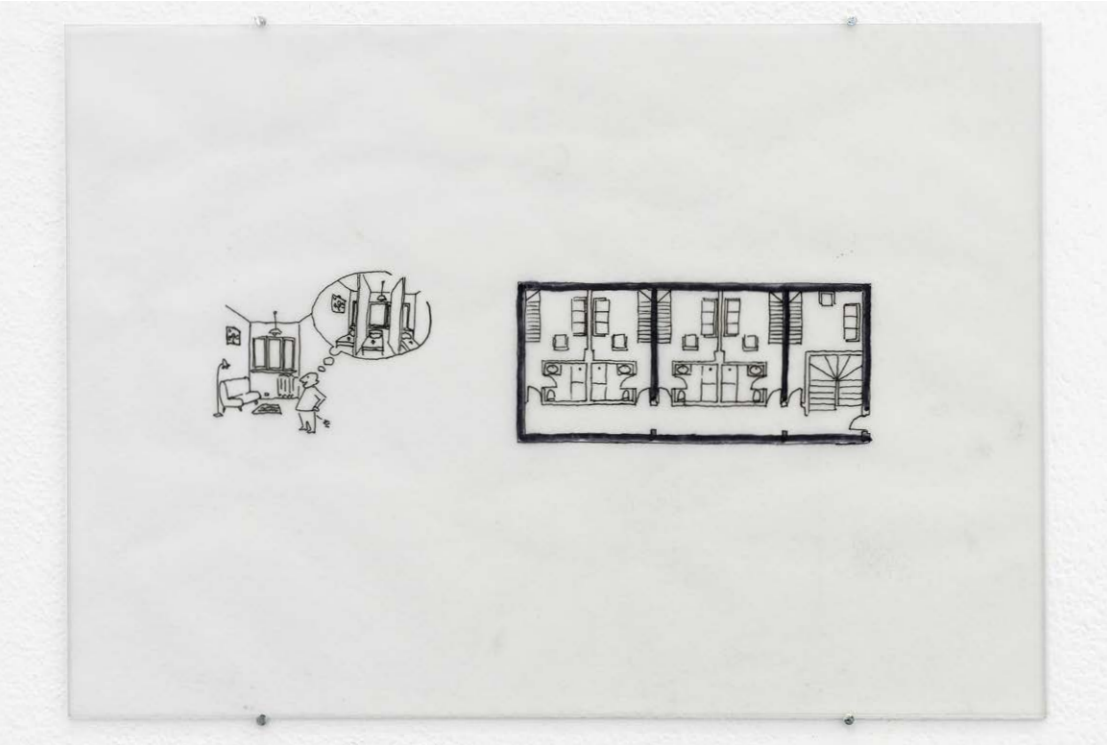
<https://galeriawschod.com/exhibitions/enfilade-enfilade/>



Rooms Rooms
installation view



Rooms Rooms
installation views



Enfilade Enfilade
installation views



Enfilade Enfilade
installation views



Enfilade Enfilade
installation views



Development
2021
exhibition, foil, PCV, textile

DOMIE is a cultural institution located in a place that has features of a previous residential function and it is awaiting renovation. The exhibition by Jan Domicz relates directly to the news that DOMIE has not been granted funds for the installation of heating system. Artist intervenes with radicalism and momentum. However, the meaning is based on tenderness and care.

The structure covered with foil is a kind of room built into the room - a temporary studio or gallery. It's ceiling is lowered. The same tactic used to be used in palaces, where fabrics and tapestry were suspended from the ceiling to minimise the volume that needs heating during the winter months.

One of the walls of the new space created by Domicz is lined with a PVC banner taken from a construction site. It hid the not yet finished building. A fragment of the housing developer logotype becomes an abstract ornament surrounding the room. It is extended by a tapestry that corresponds to the colors of the original walls of DOMIE visible behind the foil (or perhaps underlined by it). Woolen tapestry emphasizes the perceptible warmth generated by the radiator hidden from the viewer's eyes.

Domicz reverses the existing situation of a chilled, unrenovated space by building a clean, regular and, above all, warm room. He places a tailor-made greenhouse in DOMIE. A place where plants (and people) can function continuously, regardless of the season. In his characteristic laconic way, with simple means of expression, Domicz brings together a series of problems concerning the city's policy, the situation of small initiatives and the power of grassroots activism and mutual support.

exhibition text: Jagna Domžalska







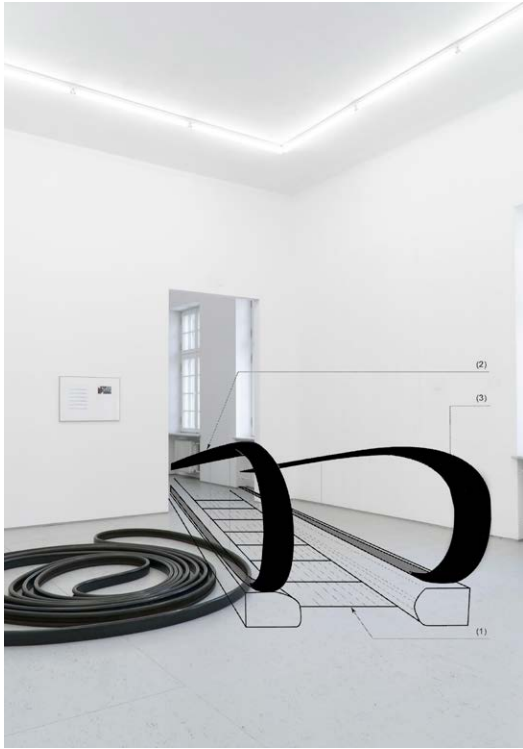


Walkway
2020
object, NBR rubber, steel, print

Abstract from the exhibition proposal:

Endless galleria progressiva. A moving walkway going across the exhibition space. Visitors are moved systematically through the gallery. They can only silently observe assembled objets d'art talking and interacting freely with each other.



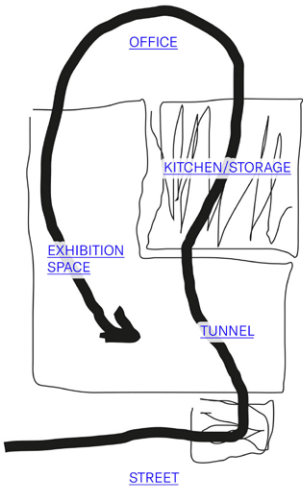


Abholbox
2020-2019
exhibition, space installation, wall print, aluminum and PVC objects, framed letter

„A typical human Amazon worker walks 21 kilometers a day on average between endless lines of shelves and corridors equipped with a digital extension of their arm, at all times pointing them to the right direction. There is no chance to get lost in such a space, at least physically. Only the mind phases out into a different realm - one of blunt and rather dull nightmares.”

The exhibition reorganizes the way the gallery functions. Forces the extension of the path. The guest has to go through the kitchen (and warehouse at the same time) and the gallery office. Apart from the choreography, the components of the exhibition are: models of high-bay warehouses; handmade aluminum cans; a letter to the supermarket chain asking about the possibility of opening a pickup point (Abholbox) inside the gallery; lamp indicating the opening hours.

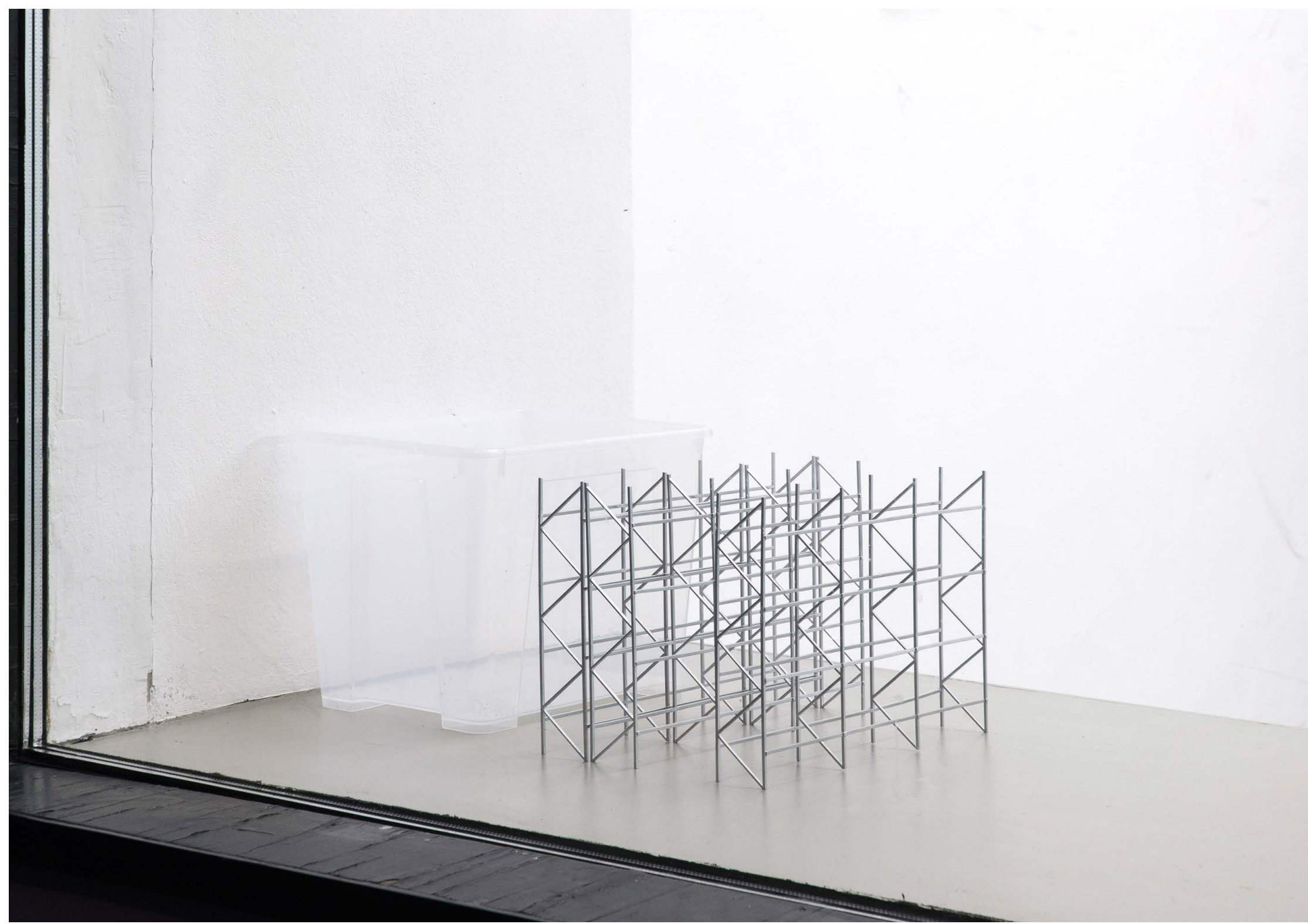
<http://significanttother.art/project/abholbox>







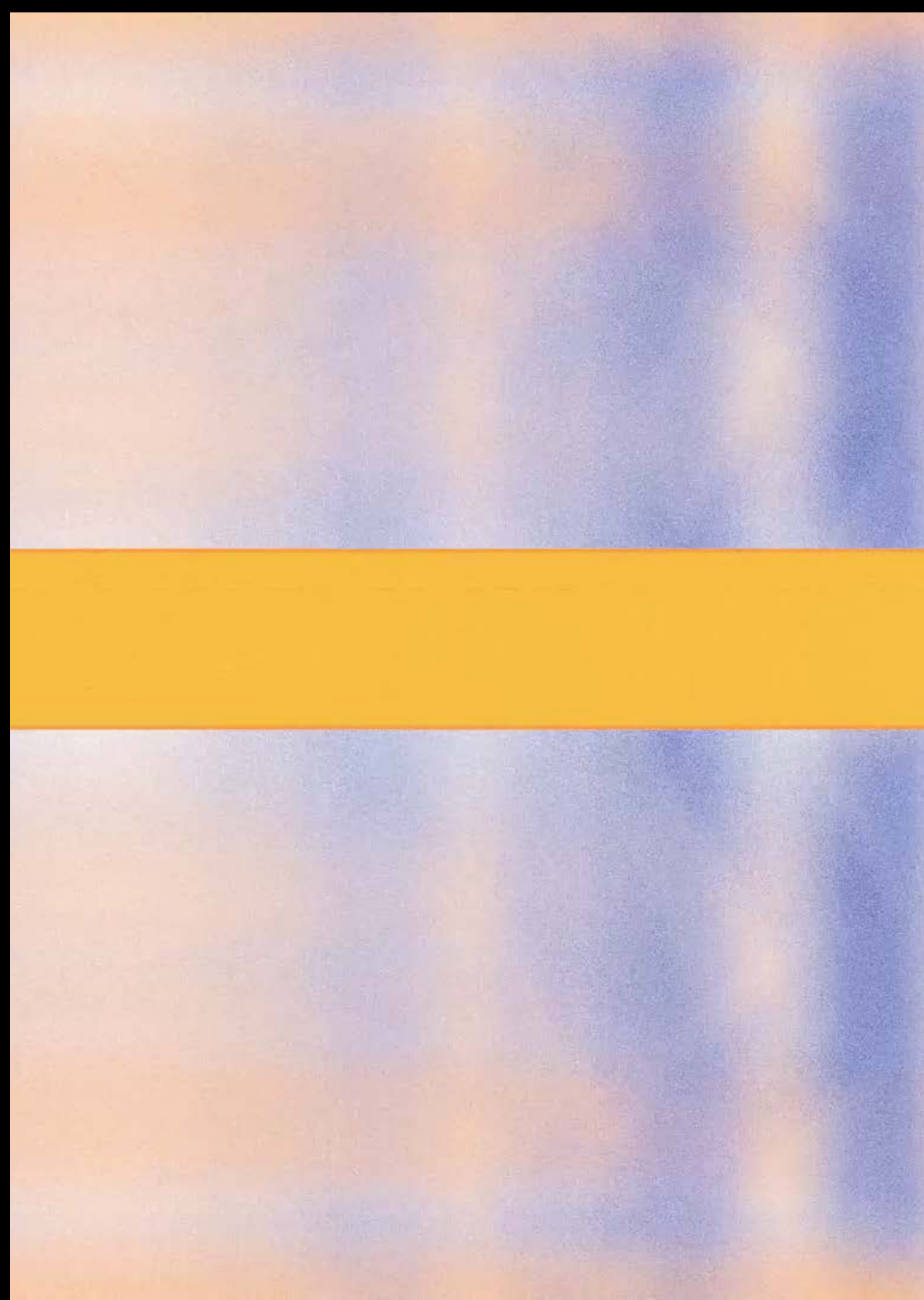


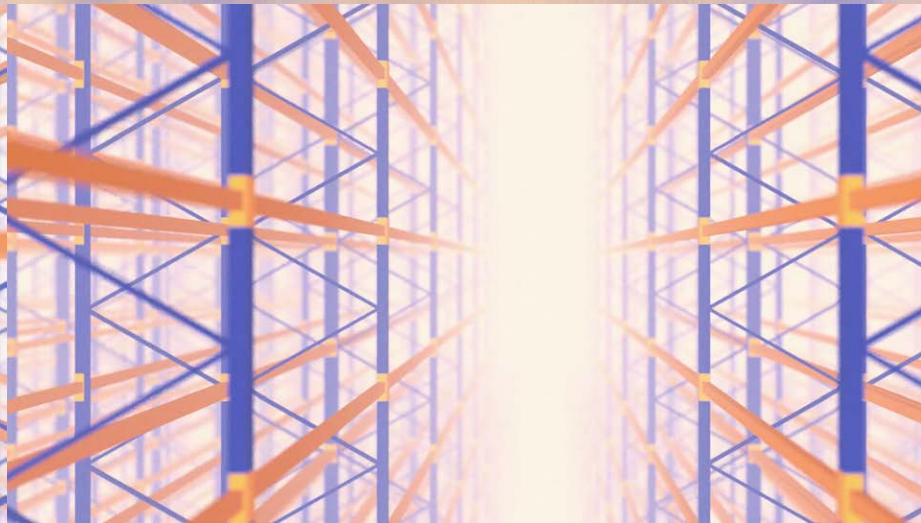
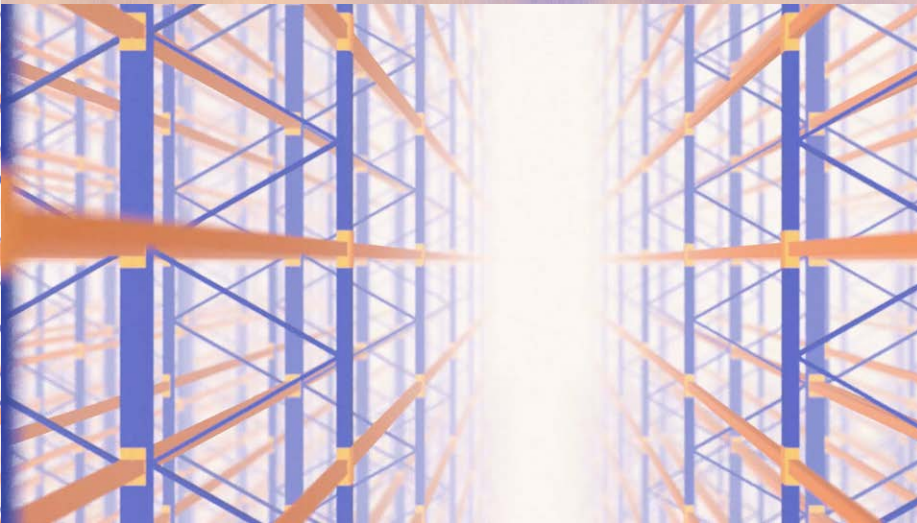
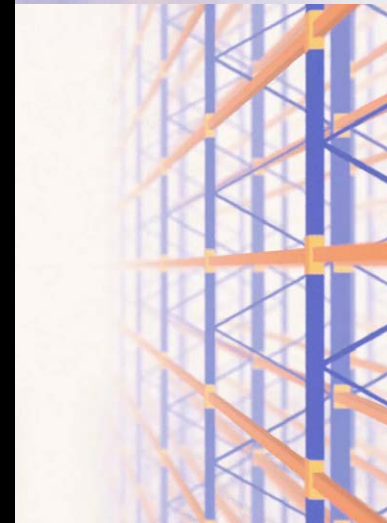
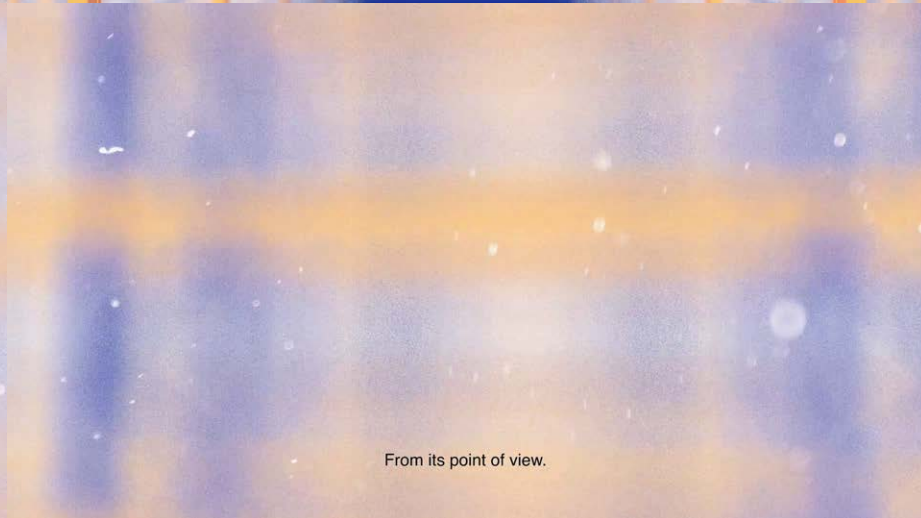
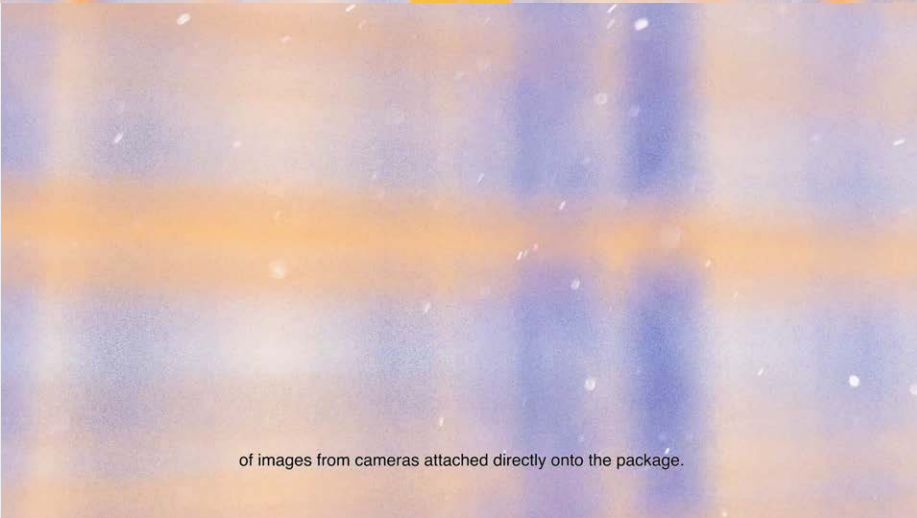
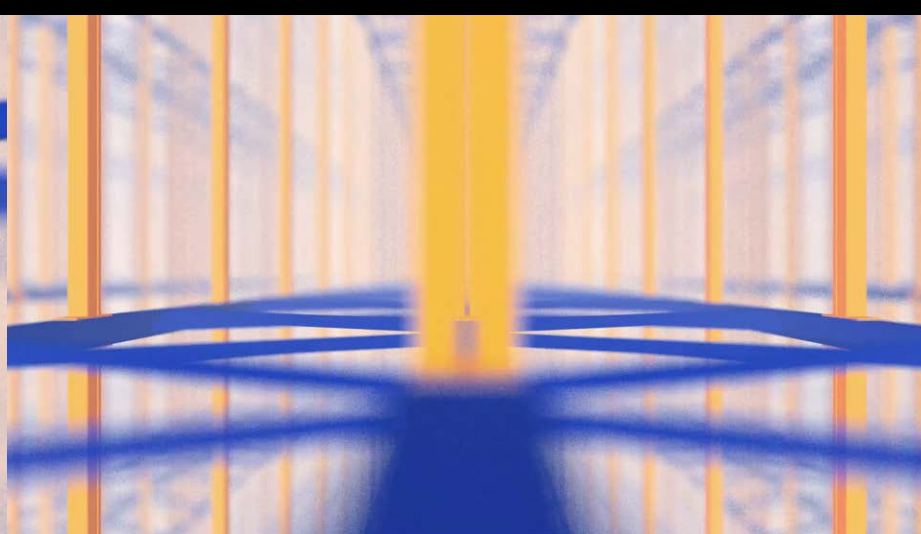
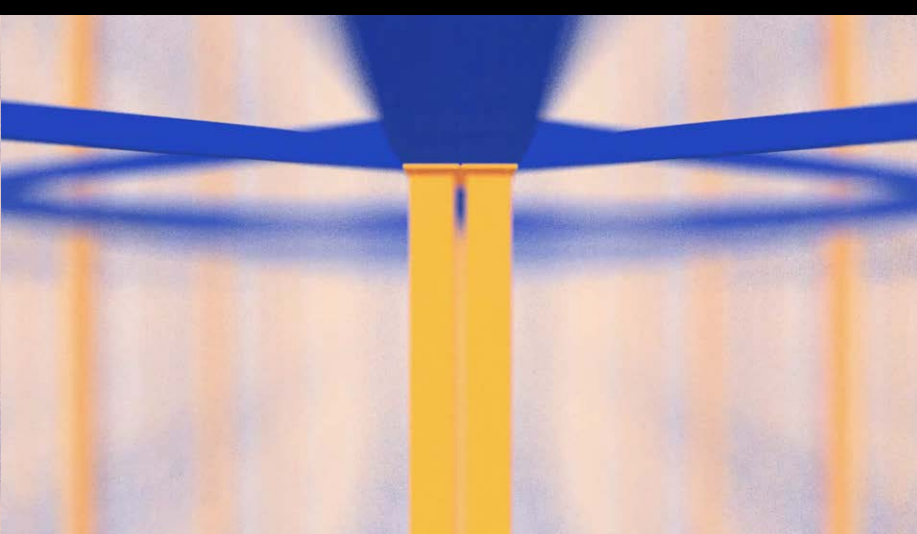


Movie for package tracking
2020
video HD, 04:43, with sound

Fully utilitarian film shot digitally in a self-supporting warehouse.

<https://vimeo.com/483202329>
password: tracking





onto the package.

of images from cameras attached directly onto the package.

From its point of view.

Inland Empire

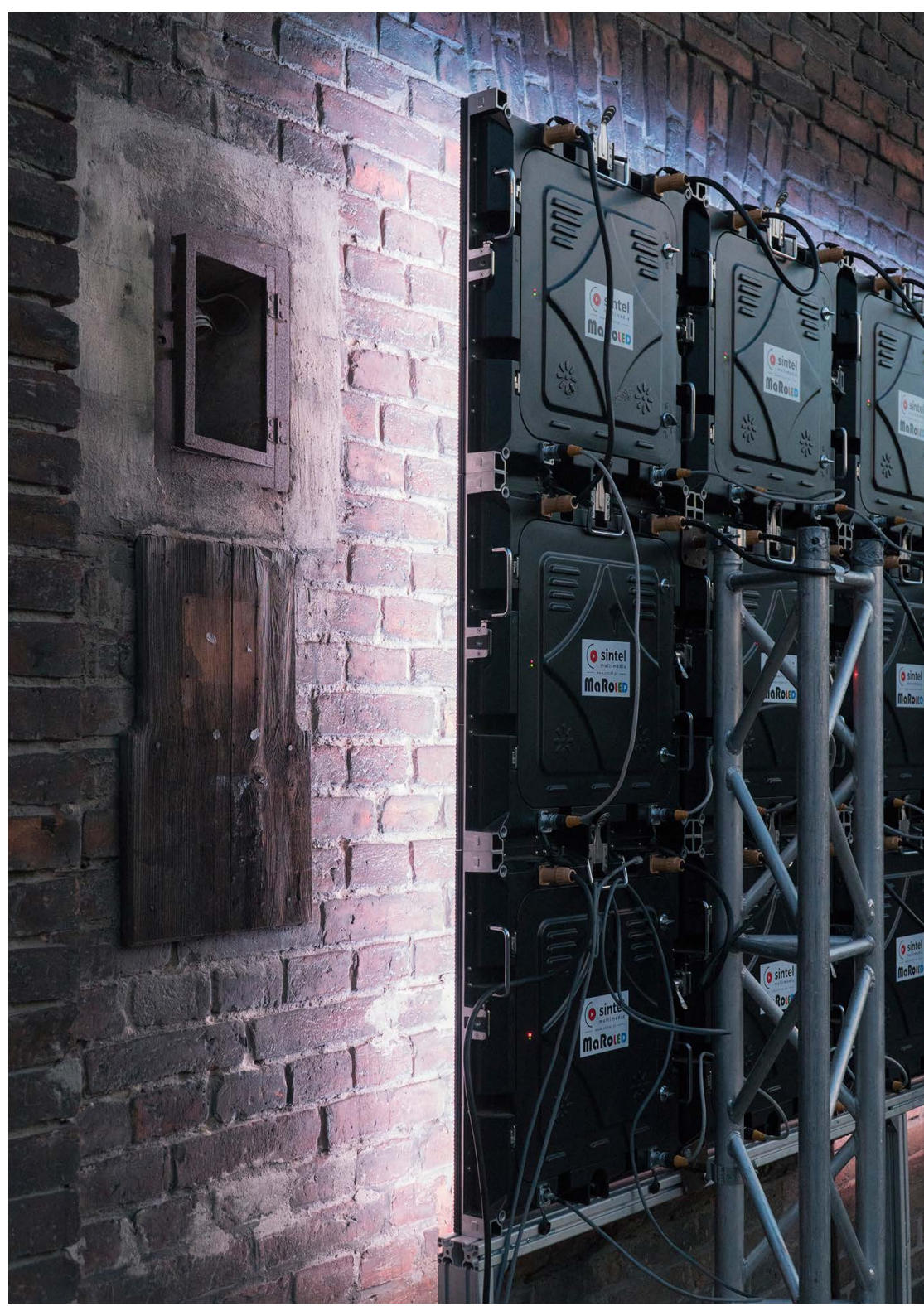
2019
exhibition, LED screen, NightShift app, 4 photos, stainless steel object

The show „Inland Empire” is a set design of a personal film. The central point of the exhibition is a large format LED display projecting (like an intrusive advertisement) an image towards the windows. Display is synchronized with the time of a day, the colors in the image warm up with the setting sun. The axis of the exhibition is the relationship between everyday life and the workplace. The binding point is the location of the gallery - the workers’ housing estate Księży Młyn in Łódź. Today it is often used as a background for historical films. In front of the entrances to individual buildings, one can notice boards on which the administrator displayed a list of residents/workers and could control those who did not show up for work. The same element was duplicated in the interior.

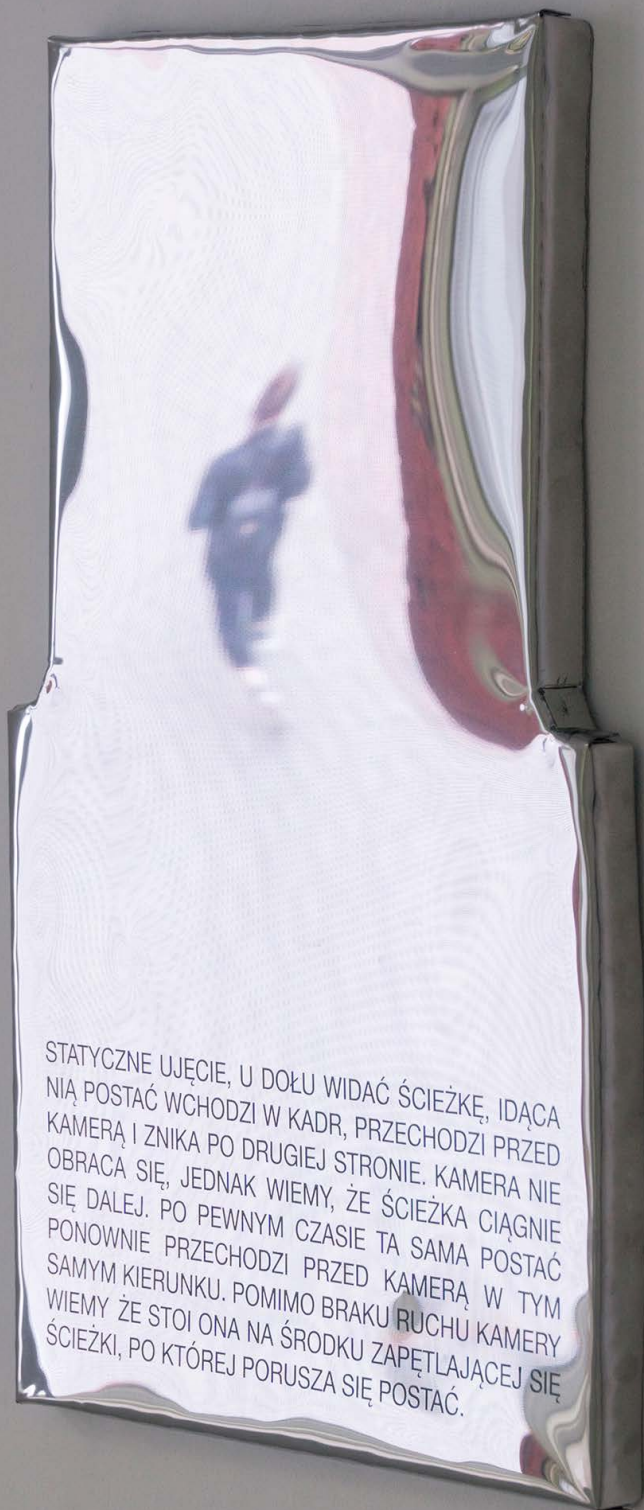
<http://jandomicz.com/inlandempire/index.html>
<https://vimeo.com/344816137>











STATYCZNE UJĘCIE, U DOŁU WIDAĆ ŚCIEŻKĘ, IDĄCĄ
NIĄ POSTAĆ WCHODZI W KADR, PRZECHODZI PRZED
KAMERĄ I ZNIKA PO DRUGIEJ STRONIE. KAMERA NIE
OBRACA SIĘ, JEDNAK WIEMY, ŻE ŚCIEŻKA CIĄGNIĘ
SIĘ DALEJ. PO PEWNYM CZASIE TA SAMA POSTAĆ
PONOWNIE PRZECHODZI PRZED KAMERĄ W TYM
SAMYM KIERUNKU. POMIMO BRAKU RUCHU KAMERY
WIEMY ŻE STOI ONA NA ŚRODKU ZAPĘTLAJĄCEJ SIĘ
ŚCIEŻKI, PO KTÓREJ PORUSZA SIĘ POSTAĆ.

after Królikiewicz
2019
video HD, 07:04, with sound

Two characters in the act of leaving and a fragment of the lecture describing space outside the frame by Grzegorz Królikiewicz.

„A static shot, at the bottom one can see the path, the character enters the frame, passes by in front of the camera and disappears on the other side. The camera does not rotate, but we know that the path continues further. After some time, the same character passes again in front of the camera in the same direction. Despite the lack of camera movement, we know that it stands in the middle of a circular path on which the character is walking.”

<https://vimeo.com/349676179>





Pool entrance
2019
3 objects, stainless steel

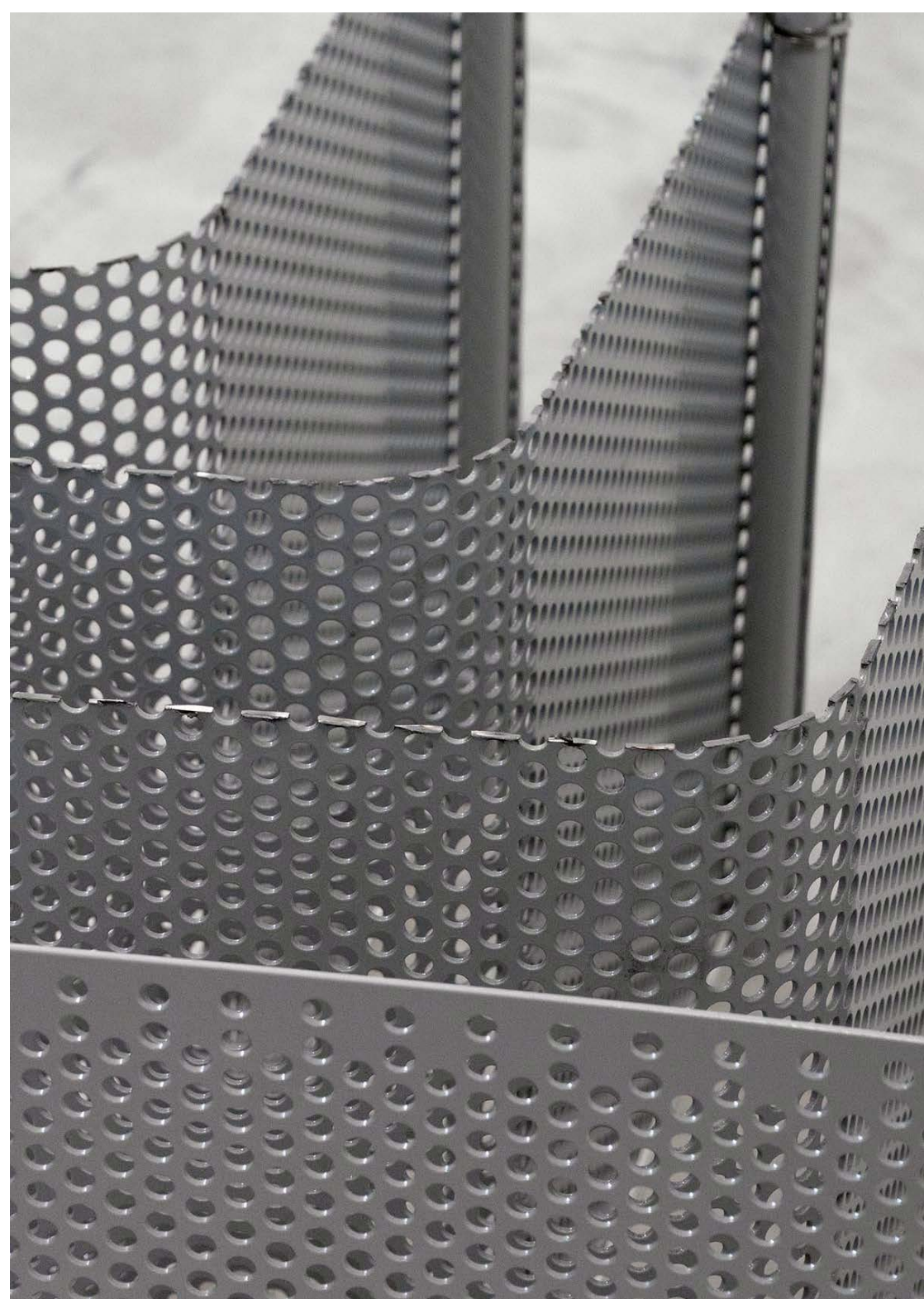
A group of stainless steel objects positioned at equal intervals. They are all copies of a specific urban furniture.





Priority seat
2019
object, steel, paint, rubber seal

The starting point for the work is a sticker from a subway car. There are two versions available. In the first one, simplified icons represent an elderly woman, a person with a disability, a father with a child, and a pregnant woman. The second shows a pregnant woman, a woman with a child, a person with a disability, an elderly man.





Roomplan HW

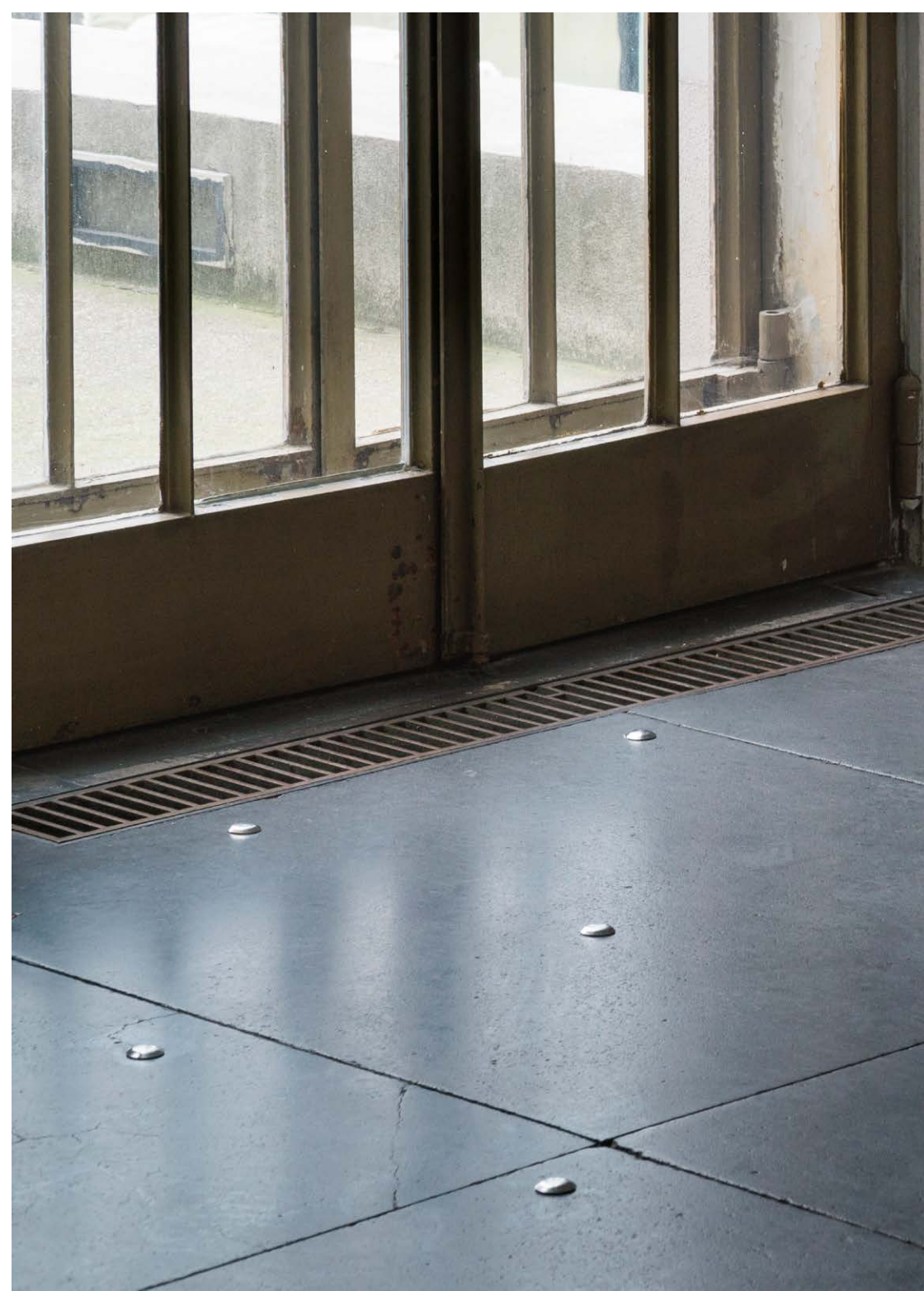
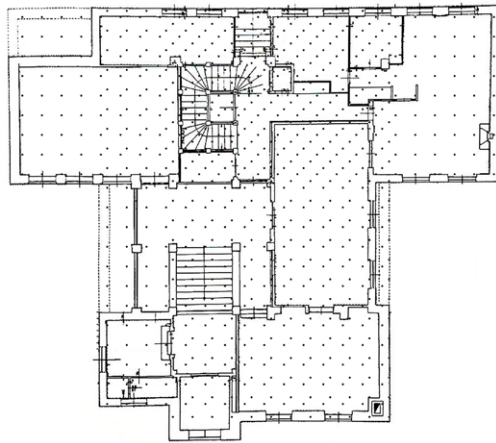
2019

installation in space, stainless steel, drawing, 5 photographs

Spatial installation for Haus Wittgenstein in Vienna.

Residents have learned to communicate using the length and height of the walls. The use of carpets, framed paintings and decorated chandeliers was strictly prohibited. Each room was to be adapted to the individual resident thanks to its proportions and materials.

Haus Wittgenstein is a combination of three superimposed cuboids. The work verifies modernistic belief that using only proportions one can create a personal space and strip it of decorations. The floor of HW is divided into three zones. Each of them is covered with a different pattern. Patterns are made of stainless steel elements that can be found in public spaces - railway stations, tram stops. They are used as tactile information about a specific boundary (e.g. platform edge).







River dam
2019
objects, plexiglas, water, pump, stone, steel, laquer





Stand, Parrot stand, Procity stand
2018-15
series of 3 objects, steel, stainless steel

Facsimiles of a public furniture. A bike stand, a short handrail or a seat depending on the context.
One of few examples of ambiguity in design of public spaces.



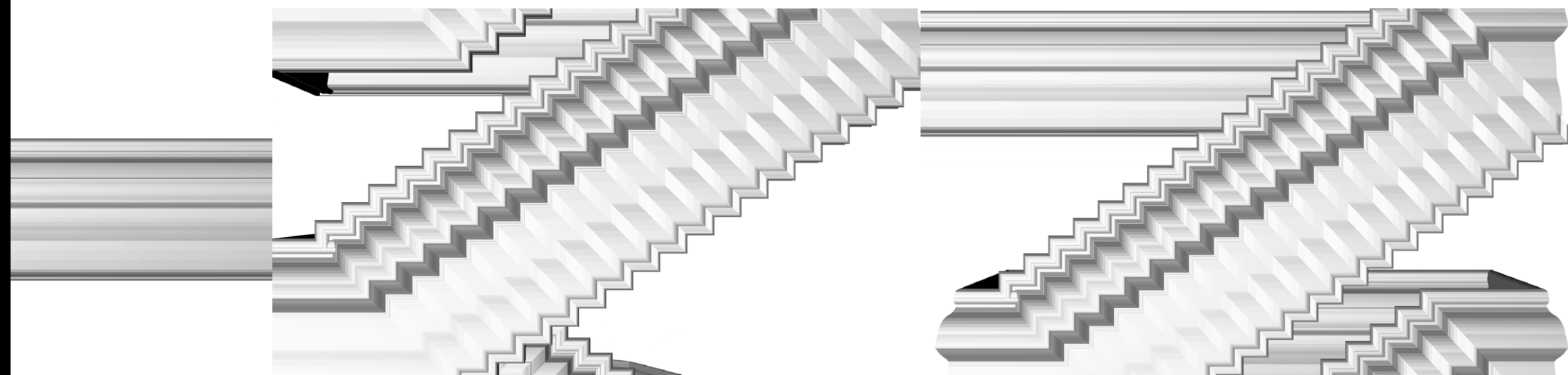
Construction
2018
video HD, 08:55, with sound

“Construction” describes the development of film and architectural space unveiling its form, structure and purpose. Narration is determined as a combination of scenes within a certain timeline. However it may be also viewed as a spatial arrangement of rooms in a building.

<https://vimeo.com/258522617>

http://jandomicz.com/Construction_reader.pdf





BnB

2017

exhibition, steel beams, aluminium, light bulb, electric cord

Gardening allotment. Sculpture placed on top of R.O.D. Gallery is a 1:1 model of a characteristic lantern which lets the light into highly densified tenant houses at Warsaw Old Town.

Openwork piece is built with materials typical for fans, air conditioners and other installations visible on an office building rooftops.







Lamps on a lamp shop

2016 - 2015

intervention in space, lamp, cardboard box, electric cord, flyers

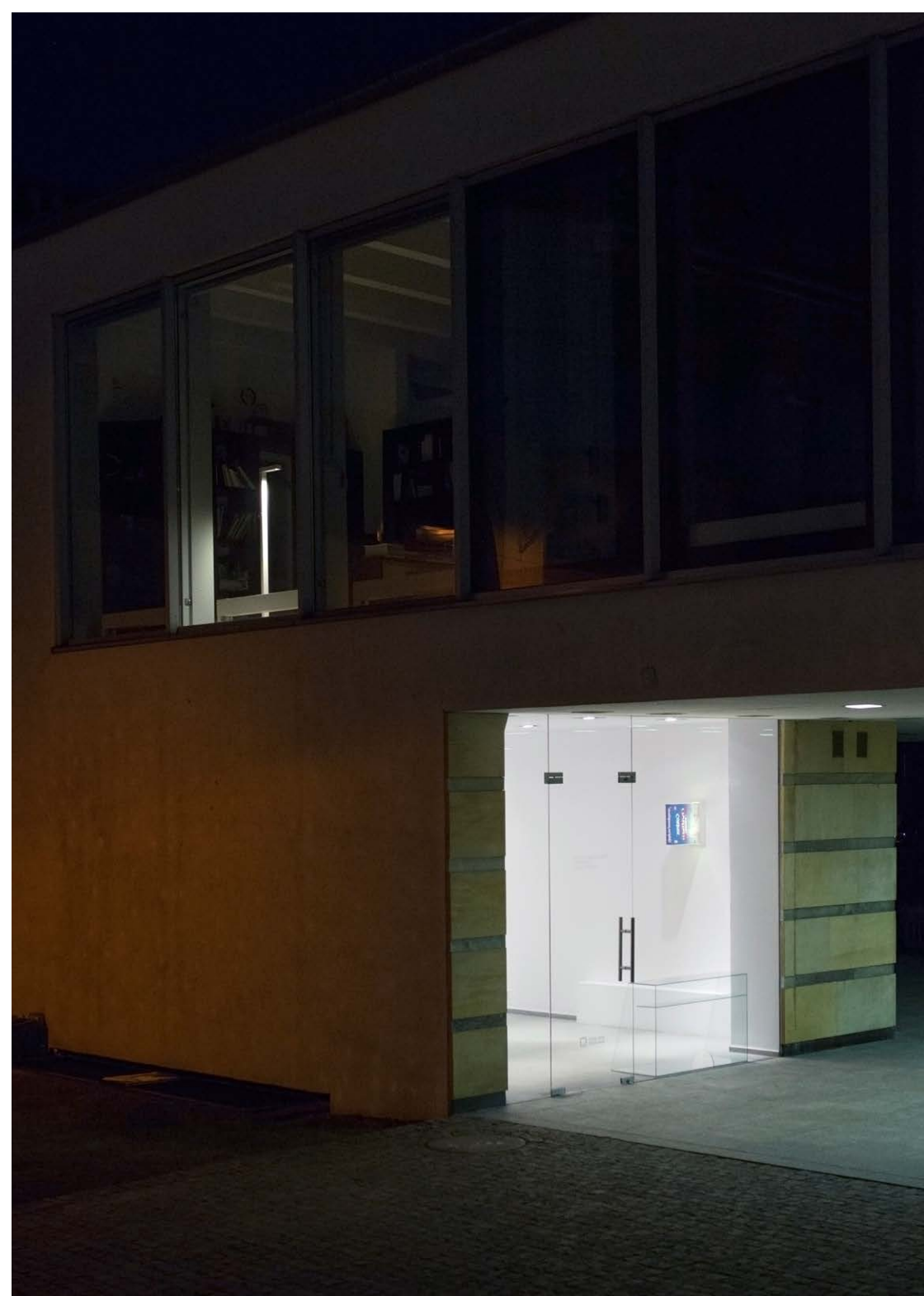
Time based situation created around a local shop on an exit road out of the city. Lamps from inside of the building have been put on the rooftop. The shop is empty. Salesman left. Lamps on a lamp shop is a way to transform consumer goods - lamps into a commercial of themselves. One of the lamps and it's box was exhibited in art context.





Display displacement
2016
exhibition, lamp, glass, PCV

„Lamps on a lamp shop” translated into the space of Gallery of Contemporary Art and the office situated one floor above.
The gallery space on the ground floor is filled with objects from closed pharmacy situated in a few hundred meters distance. Empty display panels and a lightbox. The gallery was closed during the show. Lamp was placed in the office not available for visitors. Situation visible from outside recreates the work „Lamps on a lamp shop”.



Elevator and a kid
2015
video HD, 10:17, with sound

The elevator in a residential building. Teenager asked to move his leg back and forth. He triggers the sound of a motion detector and stops the elevator from use.

<https://vimeo.com/120948477>





