

Please find a selection of my works and a short bio.
Video works can be accessed via the provided links.

With warm regards,
Jan Domicz

<http://jandomicz.com/>
jandomicz@gmail.com

Plotters (Credits)

2024

video 4K, 81:01, with sound

An 80-minute walk through the city in the form of scrolling credits, which usually occupy the final minutes of a film. There is no film in this case. Only the city and its authors.

<https://vimeo.com/704632818>

password: credits





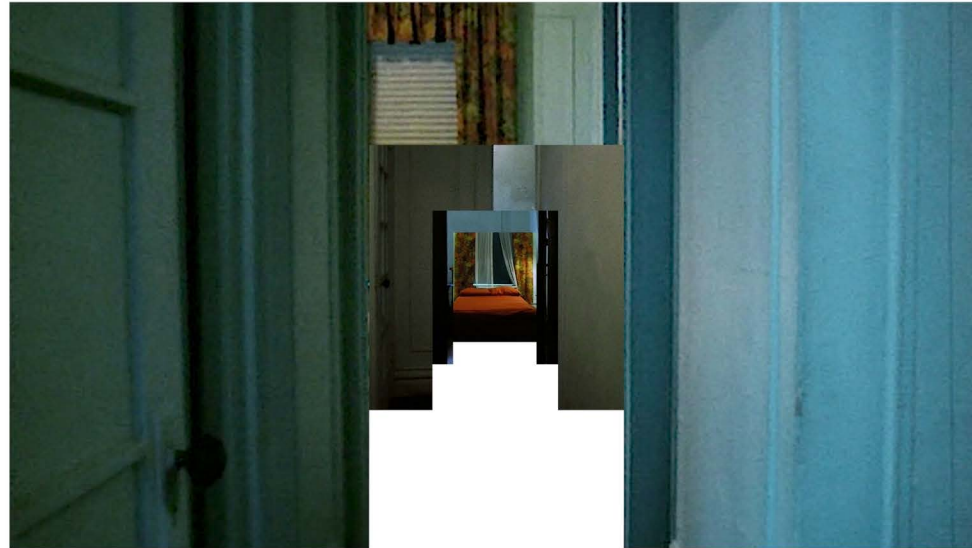
To my friends. Next room (Hotel Monterey)
2021
video QHD, 07:55, with sound

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/video/616265250>

password: hotel





Impostor (Theory of space in film image)
2023
video, 06:04, UHD, with sound

Remake of Ryszard Waśko's 1974 „Theory of space in film image”. It is a structural film about use of camera and movement to create an understanding of space. It is foreshadowing the popularity of photogrammetry, 3D scanning and other digital technologies that use two-dimensional images to create a 3D model. The principal is simple. To understand any space you need at least two points of view. One from an industrial city of Łódź in Polish People's Republic, 1974. One from a rolling countryside of Chianti in Italy, 2023.

<https://vimeo.com/824307144>
password: domicz





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

A woman goes to work every day. This activity is accompanied by 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.”

The narrative ends when the woman changes the job.

<https://vimeo.com/349676179>





Jan Domicz (b. 1990 Opole, Poland) visual artist, author of videos and objects. In his works, he uses the narrative potential of both architectural and social space. Domicz is a graduate of the Staedelschule in Frankfurt and the University of Arts in Poznan. His works were shown at the Architecture Biennale in Venice and at Museum für Moderne Kunst in Frankfurt, Museum of Modern Art in Warsaw, Arsenal Gallery in Poznań, Neuer Essener Kunstverein and SALTS in Basel. He is represented by Gallery Wschód in Warsaw. In addition to artistic practice, he has been running the quasi-curatorial project Office for Narrated Spaces since 2017. He teaches at University SWPS and Academy of Photography. Domicz lives and works in Warsaw.

<http://jandomicz.com/>
<https://www.instagram.com/domicz/>
jandomicz@gmail.com