

Dominik Lejman

front and back cover: *Afterparty (Oxana)*, 2009, acrylic on canvas and video projection, 200x245 cm

next page: *Ginger&Fred*, 2009, video fresco



Dominik Lejman
Afterparty

ŽAK | BRANICKA

Afterparty

The afterparty is set at a strange apex of suspension. Does it have an end point? Or could it be a permanent state? The moment when music still drips out of the ears and alcohol wades around in the brain, and when broken glass groans underfoot – it is the moment when everyone is gone and an uncomfortable silence takes control. Make-up streams down the empty faces, and behind the boarded up windows, a new day wakes up a city and you feel like a clown. You see and understand too much to admit the truth. The Afterparty is the end of levity. Exactly at this moment, these few seconds when time has delayed itself, is the topic of Domink Lejman's work. Lejman's technique is innovative: he projects video onto the dark surface of monochromatic, abstractly painted canvases – in this way the surface of the canvas and the projection are optically merged. Despite Lejman's depriving both media of their autonomy, he considers this work as a pure painting process with projector's light seen as another layer of both the brush and its stroke. In that way, the traditional painting takes on a new factor: time. Domink Lejman's paintings are time-based paintings.

With the help of a surveillance camera, our portrait is implicated in the canvas, slightly delayed – as we approach our image slowly appears in the center of the painting. Infuriated dogs jump out from the corners of the painting. Their wide-open snouts are just short of us and we are a few seconds too late to break out. Is it still possible to save ourselves when our image is being devoured? Suddenly, the dogs freeze on their taut, painted leashes. We have lost our sense of independence, restrained in a time plot.

The range of time set by the Dominik Lejman's paintings catches the viewer into the trap of the canvas. This is initially born because watching his work demands the amount of time defined by the length of a video, but it comes alive in that Lejman fences the viewer into the canvas. The viewer can see his or herself, but only in the few seconds when it is too late to act, too late to 'rewind the tape', to do anything, too late for everything. The rescue may be found in other works from his Anti-depressant series. Abstractly painted models of the molecular composition of the most popular antidepressants are painted onto dark canvases and become the bases for projections. Crowds are projected onto the painted canvas, flowing into one sphere and out of another, once walking, then riding a bicycle and finally running. These masses are quoted from television news clips about military conflicts, and escaping terrorist attacks or catastrophes. Biochemistry on a micro-scale mixes with the macro-scale static. According to popular statistics, every 40 seconds someone in the world commits suicide. We see that is too late even to escape into an affected solace, into the Eucharist of our consumer-driven society.

The other canvas exhibited is a field of projection, where an abstracted diagonal divides the painting into two areas. Every few seconds, the canvas suddenly transforms to show a cheap performance by a go-go dancer. Even when the projection ends, the minimalistic painting remains a dark, theatrical stage. Even when the lights switch off, the performance, or Afterparty, continues behind our eyelids in post-projection.

Bite&Lick (forms of encounter), 2009, acrylic on canvas and double video projection and camera, 200x245 cm





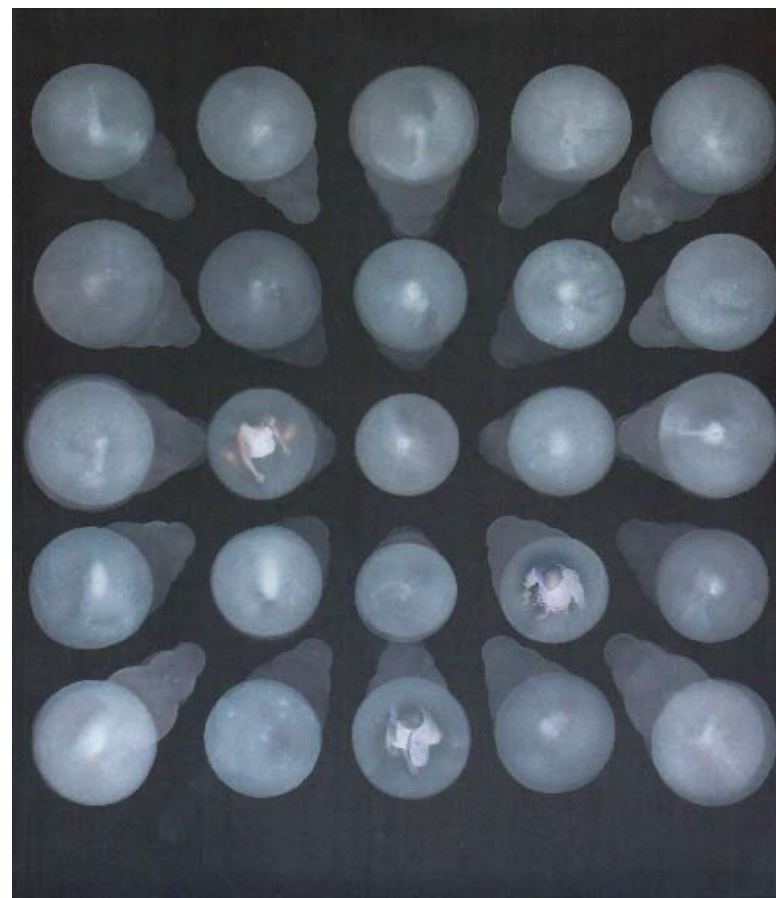
Let Me Jump (40 s.), 2009, acrylic on canvas and double video projection and camera, 150x130 cm
(according to the WHO organisation: every 40 s. somebody commits suicide)

next page: *Harnessed Swimmer*, 2009, acrylic on canvas and video projection, 170x210 cm





Straterosfera, 2009, acrylic on canvas and video projection, 190x200 cm



Close Enough, 2009, acrylic on canvas and video projection, 150x130 cm

Dominik Lejman

Born in 1969. Graduated from the Gdańsk Academy of Fine Arts and Royal College of Art, London.
Lives and works in Poznań and Berlin.

exhibitions (selected)

- 2009 Hors Jeux, Espace Culturel Beuvais, France
Good Night and Bad Luck - Art and Fear in Poland and Israel, Artists House, Tel Aviv
- 2008 Dominik Lejman/Katarzyna Józefowicz, Kulturcentrum Ronneby, Sweden (solo)
Still/Motion, Mie Prefectural Art Museum; The National Museum of Art in Osaka
and Tokyo Metropolitan Museum of Photography
Prague Triennale, Veletrzni Palace, Prague
- 2007 Video Killed the Painting Star, DOMUS ATRIUM 2002 Salamanca, Spain
A Natural History, Atlas Sztuki, Łódź (solo)
- 2006 Painting as Presence (this is not a love song), Künstlerhaus Bethanien, Berlin
The Last One Turns the Light On, Centre for Contemporary Art Ujazdowski Castle, Warsaw (solo)
YOU WON'T FEEL A THING: On Panic, Obsession, Rituality, and Anesthesia, Kunsthaus Dresden
Malarstwo XXI wieku Galeria Zachęta, Warszawa
Conditioned Perspective, Luxe Gallery, New York (solo)
- 2005 Face a Face(s), Artcurial, Paris
Dominik Lejman, Vigeland Museum, Oslo (solo)
Domink Lejman, MOCA, London (solo)
ME- Counts:0.3s, LUXE Gallery, New York (solo)
- 2004 Anxiety and Influence: Batchelors, Brides and a Family Romance, Stadtgalerie Bern, Switzerland
Polish Pavilion, 9th International Architecture Exhibition Venice 2004
Distances? Le Plateau, Fonds regional d'art contemporain d'Ile-de-France, Paris
- 2003 A Decade, Centre for Contemporary Art Ujazdowski Castle, Warsaw
Artists in Residence, Location One, New York
Prague Biennale 1, National Gallery, Veletrzni Palac, Prague
Vital Statistics, Norrtalje Konsthall, Sweden (solo)
- 2001 Re:location, OK Centrum für Gegenwartskunst, Linz, Austria
- 2000 The Luxury of Survival, Centre for Contemporary Art Ujazdowski Castle, Warsaw (solo)
- 1999 After the Wall, Moderna Museet Stockholm; Hamburger Bahnhof, Berlin



© 2009 ŻAK | BRANICKA

ŻAK | BRANICKA

Lindenstr. 35, 10969 Berlin | +49 30 61107375

www.zak-branicka.com | mail@zak-branicka.com

