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last login: 27 Mar 2025 19:13:03 on ttys000
aleksy@domke ~ % email
aleksy@domke ~ % contact@aleksydomke.com
aleksy@domke ~ % instagram
aleksy@domke ~ % @shot.behind.walmart
-
-
For more details, please visit <https://aleksydomke.com/>.
aleksy@domke ~ % _

aleksy@domke ~ % about

Aleksy Domke – b. 2001, currently studying at Gerrit Rietveld Academie in Amsterdam. Coming from an electronic music background, I started my art practice in sound art and digital image, later expanding into objects, installations and creative programming.

Most of my work originates from the depths of social media algorithms; the infinite scroll. By amplifying the absurdities and contradictions of e-society I speculate on the future of its physical manifestations.

My practice is a result of an unhealthy online ever-presence combined with multiple hyper-obsessions. I love my computer and all the things inside of it. Being the ultimate crystal girl I am, I prefer mono-crystalline silicon more than anything else.

I usually employ various computer-aided design & manufacturing techniques into my process. Most of my projects start with an in-depth research stage, followed by an iterative design and engineering approach, choosing materials and techniques on a per project basis.

aleksy@domke ~ %

aleksy@domke ~ %

aleksy@domke ~ % file

location: Macintosh HD/users/aleksydomke/Desktop/aleksy_domke_03-2025.pdf

kind: PDF document

size: 14,932,850 bytes (14.9 MB on disk)

aleksy@domke ~ % contents

▼

[2] (current)	<bio/artist statement>	
[3]	you were farming rice, now you're...	2025
[9]	xiangkai network experience co.,ltd.	2025
[13]	just one more lane bro	2023
[17]	google pompeii gay lovers	2024
[20]	untitled	2024
[23]	lockheed chess set	2024
[28]	am I based?	2023
[31]	layer:14	2025
[37]	undiagnosed, but pretty sure	2024
[41]	sigma power: onion reaper	2023
[44]	<education> <exhibitions>	
[45]	<publications/talks> <press>	

aleksy@domke ~ % _

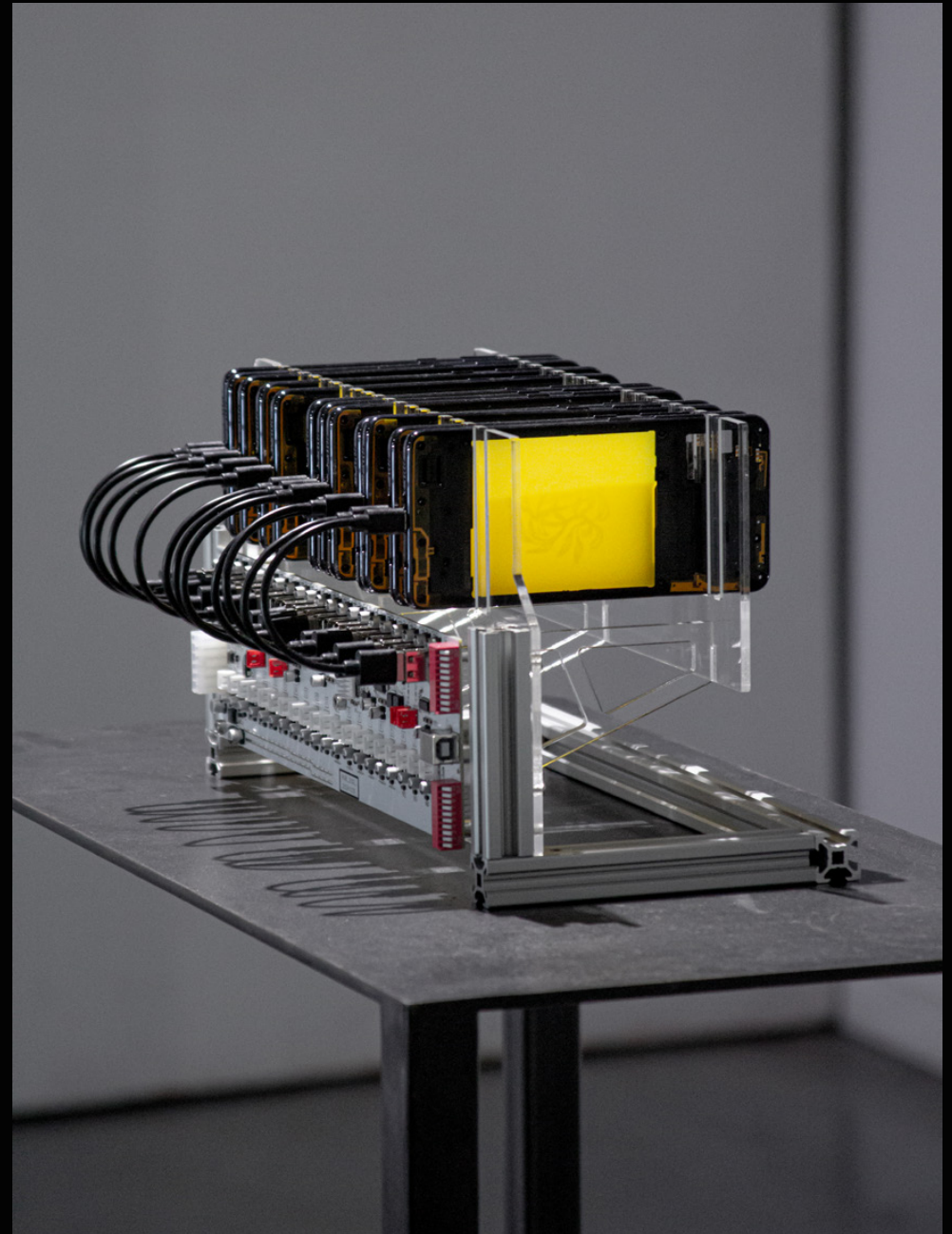
```
aleksy@domke ~ % you were farming rice, now you're farming clicks  
(2025) Samsung Galaxy A51 frames, imported Chinese group-control motherboard,  
USB-C cables, acrylic, aluminum extrusions, fasteners
```

Taking shape of a click farm, a device used to generate artificial internet traffic, the work explores the rapid rate of smartphone penetration and growth of social media usage in rural China.

The farm consists of twelve smartphones, with all internal components removed, leaving a mere empty shell. Internals were replaced with acrylic plates, laser-engraved with *The Twelve Ornaments* (Shí'èr zhāng). These ancient Chinese symbols are considered highly auspicious and were usually employed in the decoration of textiles, signifying authority and power.

With the country's unprecedented development, rural regions became industrialized over the course of a decade. With the spread of lightning-fast internet and budget smartphones, some multigenerational farmers have turned to social media as a superior source of income. Livestreaming themselves farming rice allowed them to generate more income than the crop itself.

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aleksy@domke ~ % _
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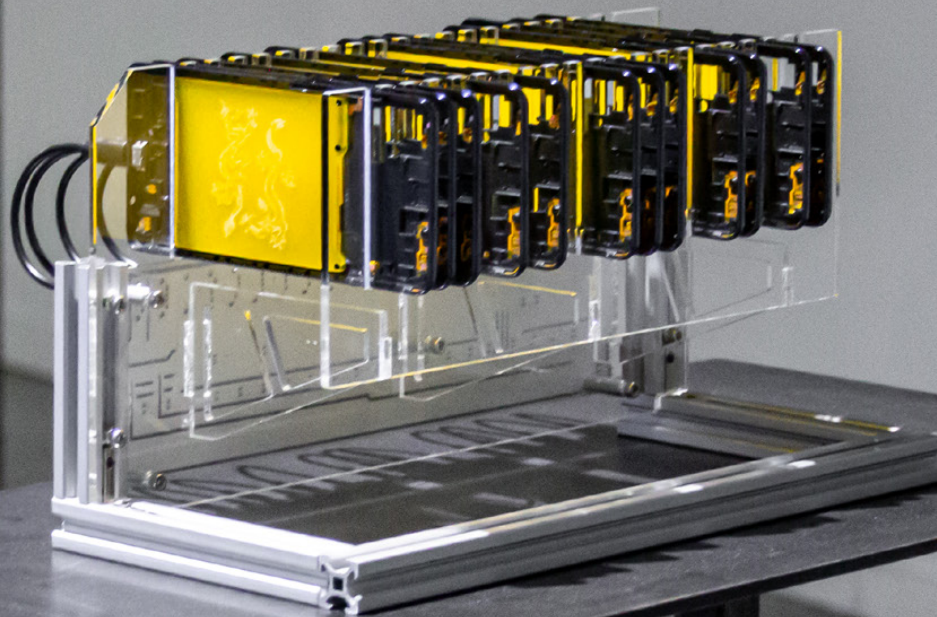
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aleksy@domke ~ % you were farming rice, now you're farming clicks (2025)
aleksy@domke ~ % _
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aleksy@domke ~ % you were farming rice, now you're farming clicks (2025)
aleksy@domke ~ % _
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Current Affairs
March 2025, Loods6, Amsterdam

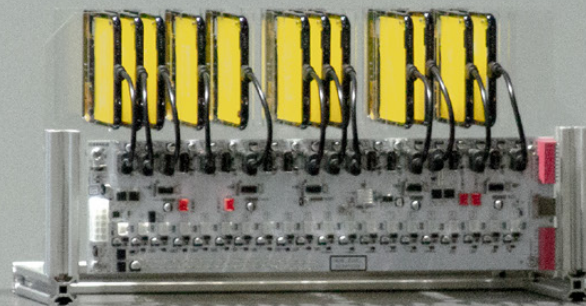


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Current Affairs
March 2025, Loods6, Amsterdam



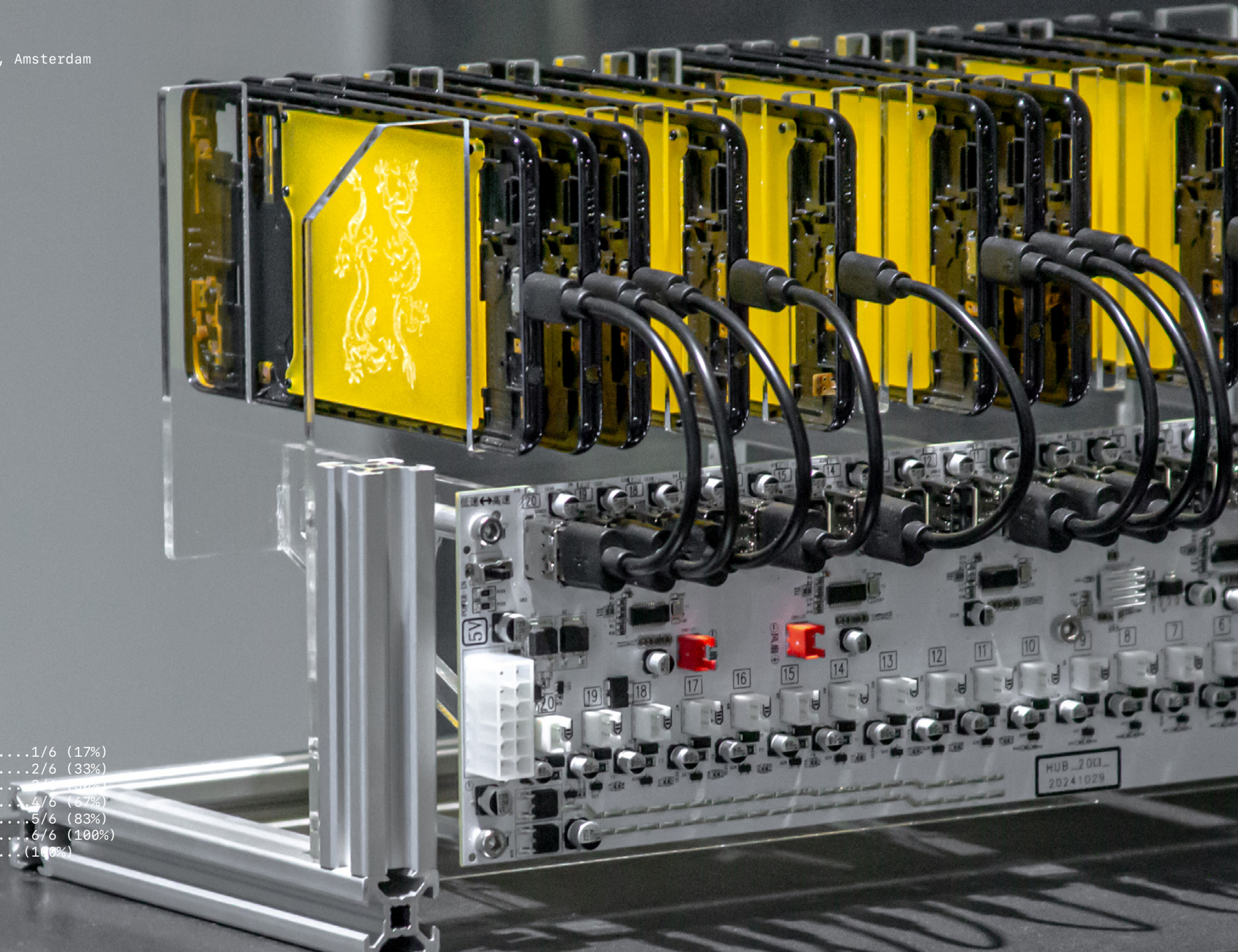
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Current Affairs
March 2025, Loods6, Amsterdam

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aleksy@domke ~ % _
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aleksy@donke ~ % you were farming rice, now you're farming clicks (2025)
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Current Affairs
March 2025, Loods6, Amsterdam

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aleksy@donke ~ % _
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aleksy@domke ~ % xiangkai network experience co.,ltd. 内容农场公司
(2025) vertical video installation, 00:09:33

Analyzing China's transition to a market economy 40 years ago, the video highlights contradictions within "socialism with Chinese characteristics." By juxtaposing examples of the country's modern, hyper-accelerated capitalism with phrases from the transitional era, the work amplifies the ideological dissonance.

A montage of e-commerce livestreams—highly characteristic of China's contemporary digital ecosystem—is unapologetically overlaid with "danmaku"—style chat, a subtitling system popularized in mainland China. The chat messages, adapted from CCP slogans during the country's economic reform period, are infused with modern internet slang.

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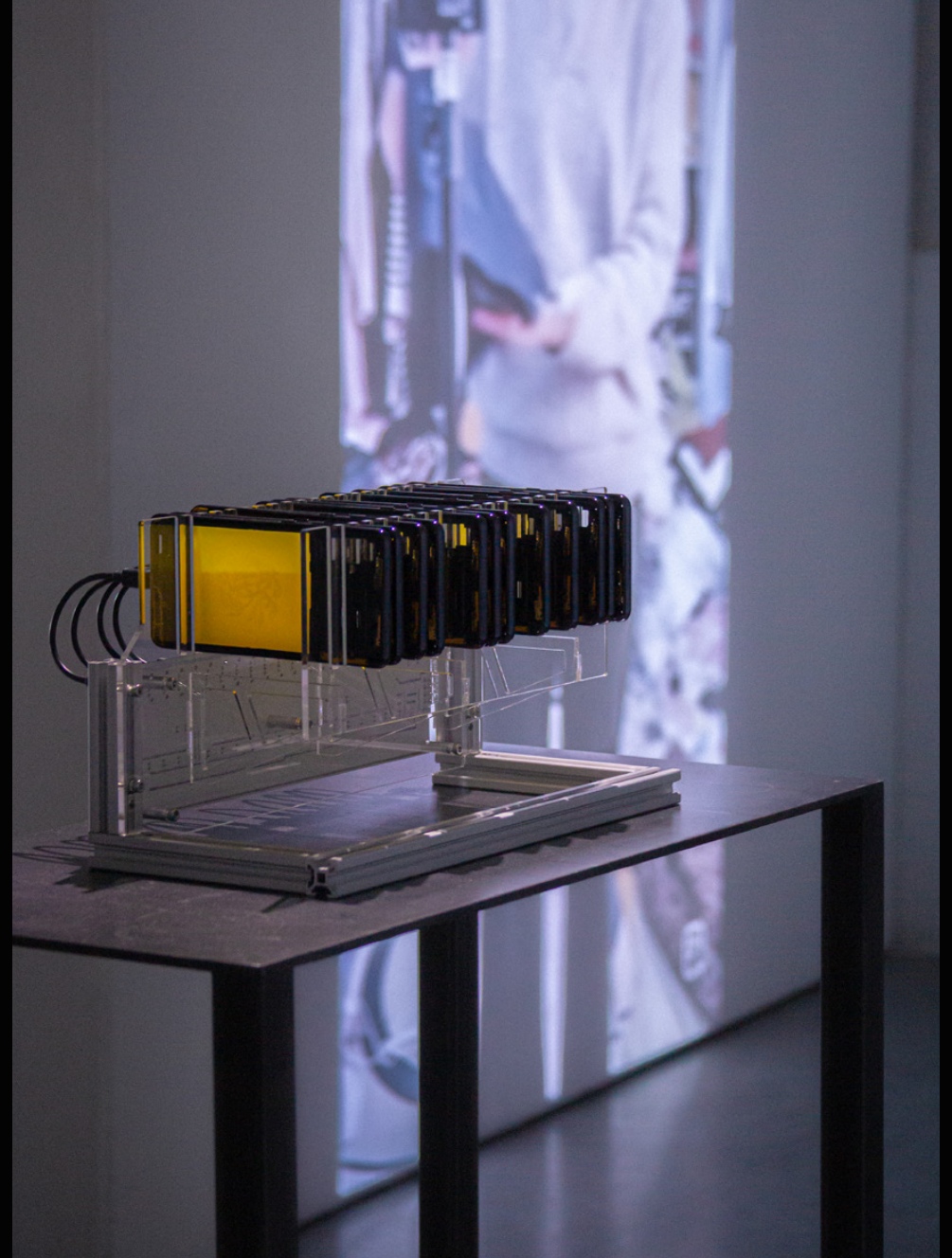


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aleksy@domke ~ % xiangkai network experience co.,ltd. 内容农场公司 (2025)
aleksy@domke ~ % _
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Current Affairs
March 2025, Loods6, Amsterdam

(joined view)

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Current Affairs
March 2025, Loods6, Amsterdam



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aleksy@domke ~ % _
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aleksy@domke ~ % just one more lane bro
(2023) unity engine, mixed media installation

With the rise of Trump's popularity, religious-like memorabilia surrounding his campaign has extended to people's choice of vehicle. In an already extremely car-centric society, the cult of enormous pickup trucks has become synonymous with one's political beliefs, forming part of an almost liturgical devotion to MAGA. The omnipresence of cars and accompanying infrastructure is no longer enough—there must be even more cars, more roads, more emissions. Inspired by a popular meme, *just one more lane bro*^[1] explores this deification of cars in American society and the cope that accompanies it.

At the center of the work is a custom video game that invites viewers to wander through endless, procedurally generated parking lots. The experience resembles a dark fever dream, amplified by dense volumetric fog, dim lighting, and glitching textures.

A sculptural piece featuring a taxidermied bird in a pose mimicking the Rolls-Royce *Spirit of Ecstasy*, upheld by tentacles drenched in crude oil, symbolizes the dominance of the fossil fuel industry and its looming destruction of nature.

^[1] The line "one more lane will fix it" was first used on Twitter to react to news footage of bumper to bumper traffic in Los Angeles over Thanksgiving weekend, 2019. The quote subsequently evolved into a variation of the *Bro Please Bro, Just Try It* snowclone.

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aleksy@domke ~ % just one more lane bro (2023)
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aleksy@domke ~ % just one more lane bro (2023)
aleksy@domke ~ % _
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aleksy@domke ~ % _
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aleksy@domke ~ % just one more lane bro (2023)  
aleksy@domke ~ % _
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Version 1.5.3 / 64bit  
Allocation rate: 102MB /s  
Allocated: 100% 2048MB  
CPU: 16x AMD Ryzen 7 2700% Eight-Core Processor  
Display: 1920x1080 (ATI Technologies Inc.)  
Radeon RK 480 Graphics  
S.2.5 Core Profile Context 23.5.2.230523
```



aleksy@domke ~ % google pompeii gay lovers (collab with Celeste Viv Ly)
(2024) 3D-printed shells, plaster bandages, mortar, acrylic paint, sand

In 2017, researchers conducted DNA tests on the famous Pompeii relic, "The Two Maidens." It was discovered that the figures, previously believed to be two embracing women, were actually unrelated young men, possibly romantically entangled. The ancient city of Pompeii was known for its openness toward sexuality and sex, however, in Italy's modern political landscape, this discovery has sparked controversy. Some have labeled it as "gay propaganda," highlighting the shifting and negotiable standards of what is considered acceptable by the general population.

While queerness has become broadly accepted in most Western countries, less common identities related to gender and sexuality are still often mocked online. One of which, the furry fandom^[1], has been a frequent target of online hate. Though the furry community is not inherently linked to sexual interests, it cannot be denied that many furries consider the sexual aspect an important part of the community. As a result, the internet often labels furries as "weirdos," delegitimizing their identity and using them as an easy scapegoat.

The sculpture links the 2017 response to the discovery with current online hate targeted at the furry community. A fossilized fursona serves as a hopeful symbol, wishing for a future where all identities are accepted and celebrated equally.

[1] The term furry describes a diverse community of fans, artists, writers, gamers, and role players. Most furries create for themselves an anthropomorphized animal character (fursona) with whom they identify and can function as an avatar within the community.

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aleksy@domke ~ % _




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aleksy@domke ~ % google pompeii gay lovers (2024)
aleksy@domke ~ % _
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aleksy@domke ~ % _
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aleksy@domke ~ % linked out: logged in

google pompeii gay lovers and untitled (2024) were shown at *Linked Out: Logged In*^[1] curated by Nina Wong at Gossamer Fog, London. The group show was reviewed by Jamie Sutcliffe^[2] for *Art Monthly* (April Issue 2024)^[3].

"[...] cartoon forms seemed to pass through the earth-scattered floor like an eruption of critical chimeras. Celeste Viv Ly's cuddly collaboration with Domke, google pompeii gay lovers, 2024, represented a strange sculptural dialogue in which the disembodied head and paw of a furry character was cast in concrete, its exaggerated bangs and tufty ears pitching the squishy beseechment of cuteness's vulnerability into the resolute hardness of industrial manufacture."

"Aleksy Domke's discreet sculpture, untitled, 2024, further channelled something of this end-times anxiety. A modest assemblage of glass planes set smartly into an aluminium frame, the piece alluded to post-digital preservation projects such as Microsoft's Project Silica, which intends to encrypt data on laser-etched glass storage units that will defy the threat of any electro-magnetic interference. In Domke's miniature mausoleum of Web 3.0 signifiers, wojacks and gigachads (both popular memes) are encrypted and set adrift into an uncertain future of illegibility or reinterpretation, elevated to the status of NASA's infamous 'gold disc'."



^[1] February–March 2024. Supported by Arts Council England and Enclave Projects. In addition to participating in the exhibition, I assisted in set production and organization.

^[2] Jamie Sutcliffe is a writer based in London and a publisher at Strange Attractor Press. He has written regularly for *Art Monthly*, *Frieze*, *Rhizome*, [...].

^[3] <https://www.artmonthly.co.uk/magazine/site/issue/april-2024>

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aleksy@domke ~ % _


```
aleksy@domke ~ % untitled
(2024) laser-etched glass, aluminum profiles, found online images
```

The volatile nature of internet culture poses a great risk to the preservation of its heritage. Conventional cultural works currently considered valuable by government bodies find themselves assimilated into experimental archives like Project Silica^[1]. To ensure the data's survival for millennia, such storage mediums must be non-magnetic, non-volatile and resilient to atmospheric conditions like light or moisture. One of the ways these conditions are met, is by encoding data into glass slides using volumetric laser etching.

Cultural products of the internet currently seem indestructible and ever-present, yet just one event such as a geomagnetic storm could instantly wipe them out of existence. Since these future relics are not regulated by people in power but spread organically through all users, they form an important element to consider as a key to understanding cultural works from today by future generations.

The project aims to bring attention to this issue, by using similar techniques to cement various meme trends into glass slides. The images are engraved directly, opposed to being encoded in voxels, to ensure they can be decoded even in a case of a loss of relevant technology. The installation poses as the golden records of internet imagery.

^[1] <https://www.microsoft.com/en-us/research/project/project-silica/>

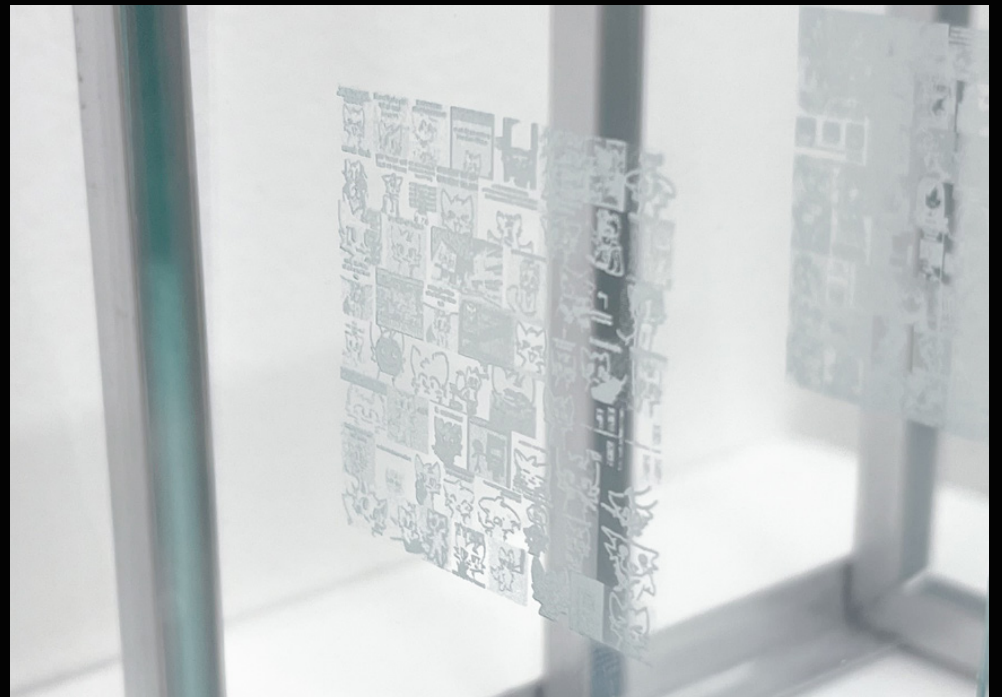
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aleksy@domke ~ % _
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aleksy@domke ~ % untitled (2024)
aleksy@domke ~ % _
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aleksy@domke ~ % untitled (2024)
aleksy@domke ~ % _

Linked Out: Logged In
February–March 2024, Gossamer Fog, London



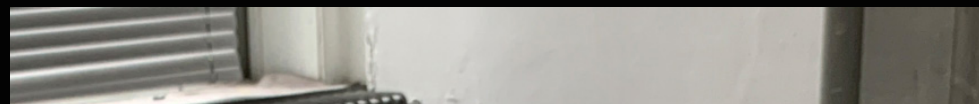
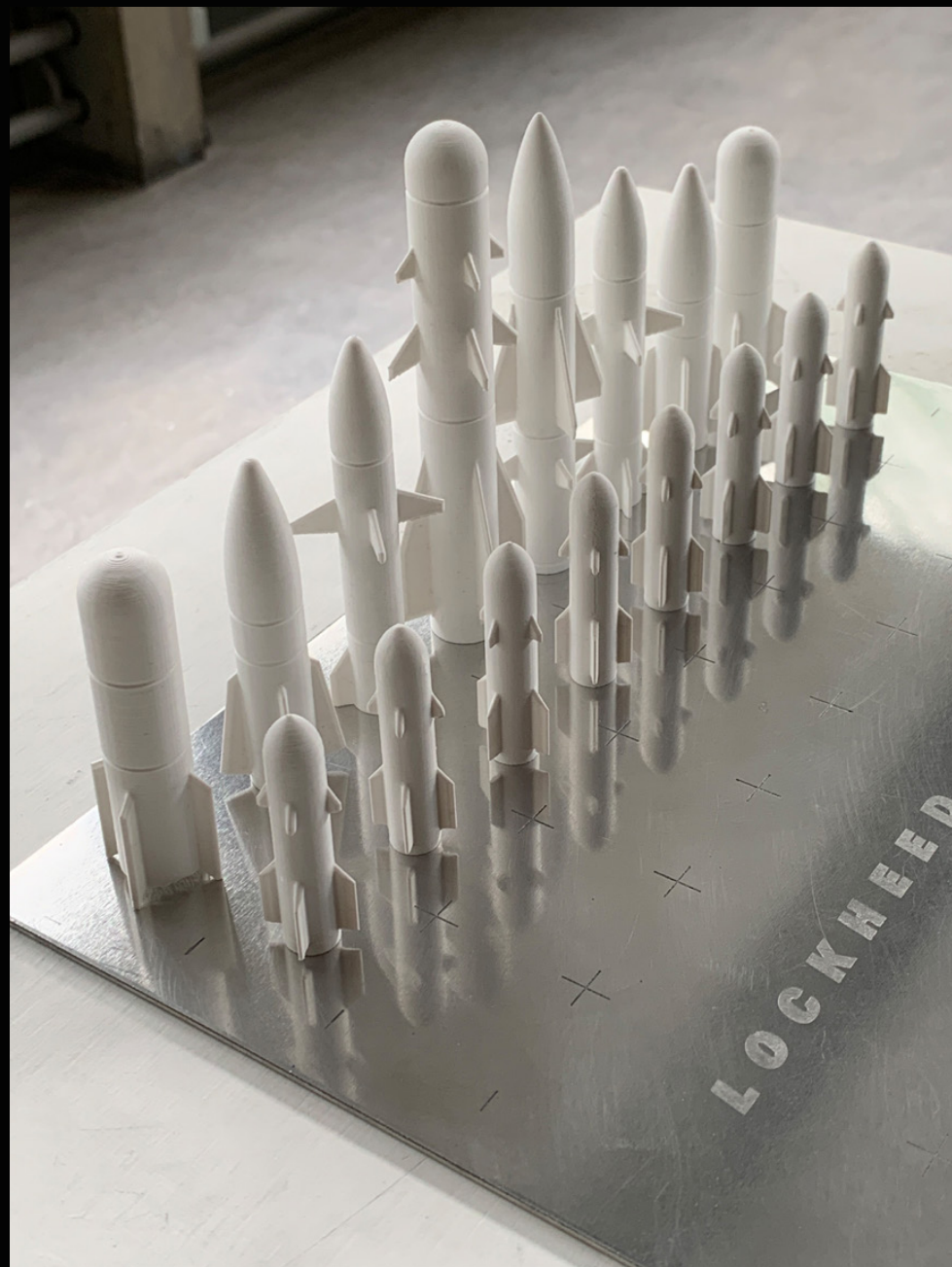
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fetching images.....4/4 (100%)
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aleksy@domke ~ % _


```
aleksy@domke ~ % lockheed chess set  
(2024) PLA, carbon fiber reinforced PLA, aluminum photo-etched with FeCl2
```

Using the format of chess, a game of strategy and power dynamics, the work examines the godlike status of the US military-industrial complex and America's interventionist policy in the Middle East.

The white set of pieces takes shape of a missile arsenal, while the black pieces are represented by barrels of crude oil, hinting at the true character of the *war on terror*. Alluding to the dehumanizing nature of this "game" of neocolonialism, human lives and communities are reduced to mere strategic assets. The aluminum board features a logo of *Lockheed Martin*, one of the largest defense contractors globally, implying the game is taking place on an unequal playing field.

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aleksy@domke ~ % lockheed chess set (2024)
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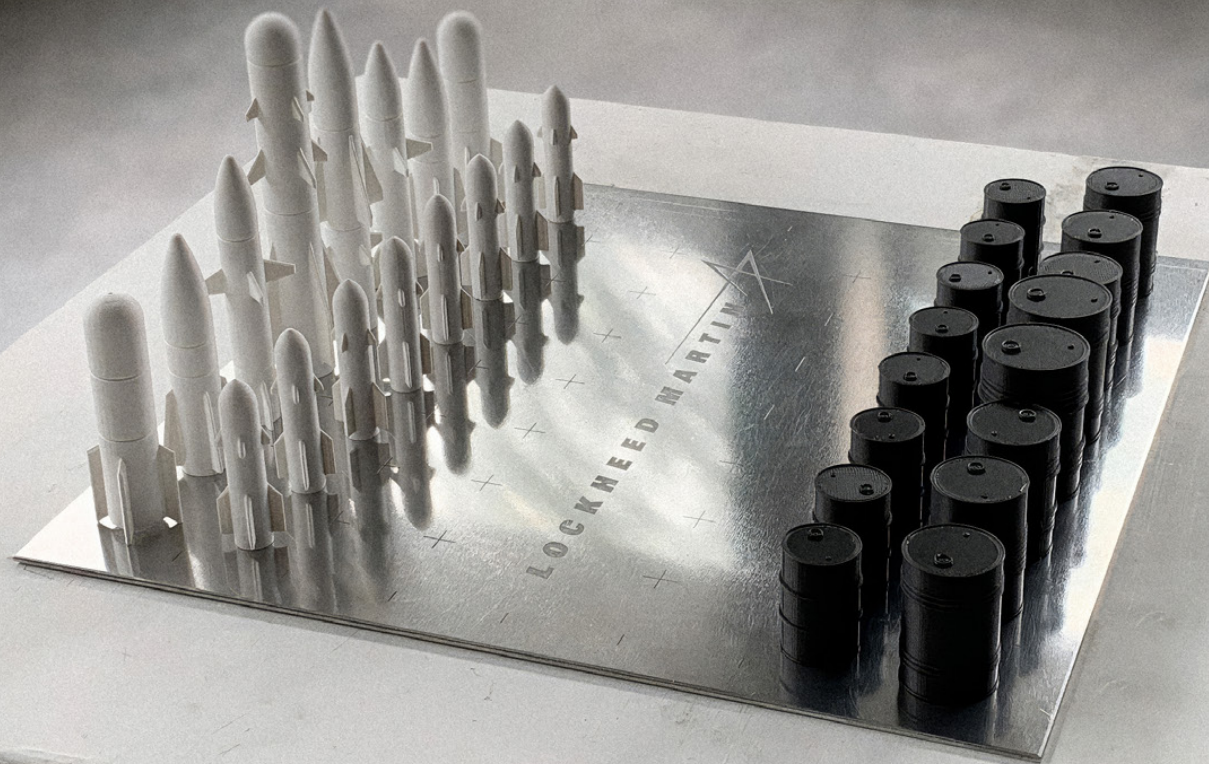

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aleksy@domke ~ % _
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```
aleksy@domke ~ % am I based?  
(2023) collected objects, a pirated copy of 2007 videogame Ratatouille for  
PlayStation 2 (emulated)
```

The project began as an experimental research piece; analyzing fall damage mechanics in the 2007 videogame *Ratatouille*. The aim of this experiment was to replicate the unscientific researching methods prevailing in far-right online communities like QAnon^[1] or looksmaxxing^[2] forums. I exclusively made loose, dubious links between facts, with a goal to contrive *unhinged* theories from seemingly arbitrary, neutral starting material.

Leading me through sources such as WikiFur or Reddit, the experiment resulted in formulating a "death loop theory", where I concluded that Remy the rat is schizophrenic and trapped in an endless death loop.

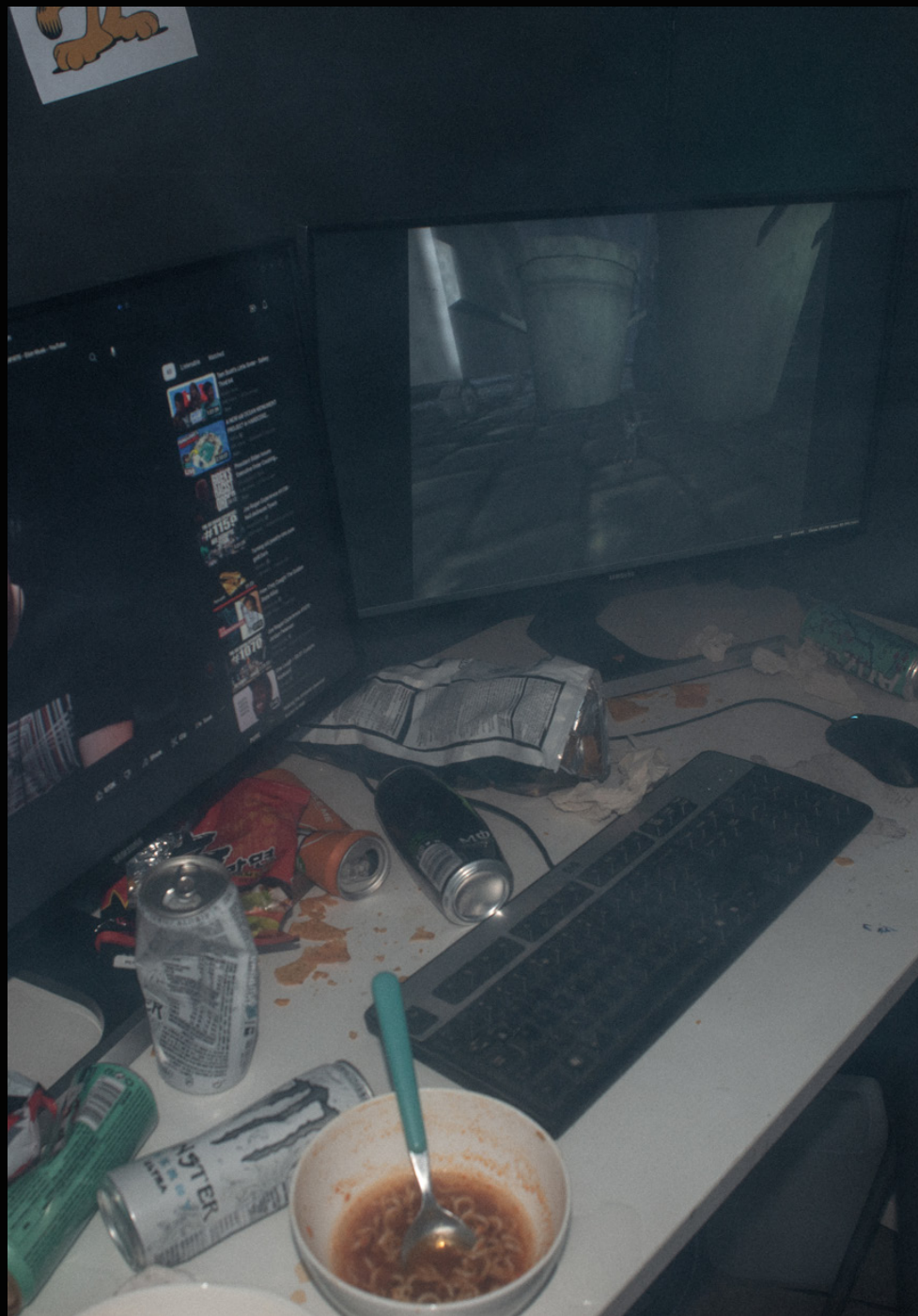
I felt compelled to fully immerse myself in the role of an "online researcher". This led to the creation of an immersive installation mimicking the stereotypical living space of a redpilled^[3], terminally online Reddit user. The work places viewers in this setting, inducing claustrophobia, disgust and anxiety, to metaphorically illustrate how one's reasoning abilities can be shaped and distorted by their surrounding (online) environment.

^[1] QAnon is a far-right American political conspiracy theory and political movement that originated in 2017. [...] centers on fabricated claims made by an anonymous individual or individuals known as "Q".

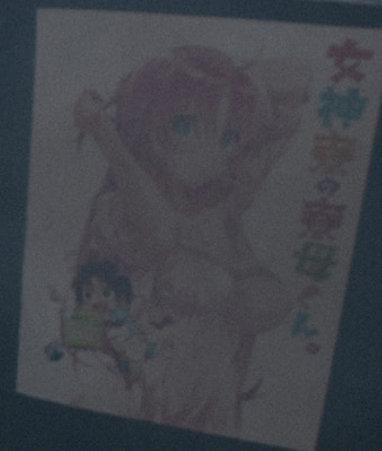
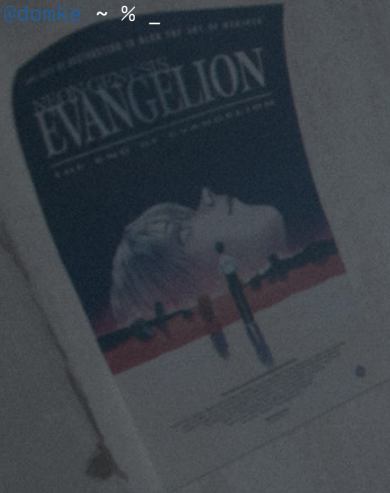
^[2] Looksmaxxing is a term that refers to the process of maximizing one's own physical attractiveness that can be traced back to mid-2014 when it emerged on incel message boards Lookism, Sluthate, and PUAHate.

^[3] Online, *redpilled* is a term used among anti-feminist and white supremacist groups to refer to "waking up" to the truth that women and liberal politics are oppressing men and white people.

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aleksy@domke ~ % am I based? (2023)
aleksy@domke ~ % _
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aleksy@domke ~ % layer:14 (work in progress)
(2024–2025) multidisciplinary project
```

Layer:14 is an open-ended, speculative project at the intersection of art and engineering. Part open source biohardware project, part narrative environment & physical installation, the work aims to explore the psychological evolution of synthetic biology while interfacing with internet subcultures. Inspired by the emerging field of synthetic biological intelligence (SBI), the project seeks to forecast the trajectory of technological acceleration in biocomputing and its impact on the human psyche.

Working within a cyber-nihilist framework, the storyline revolves around a fictional biotech entity, *Genosync*, which manufactures consumer-grade bio-silicon hardware. An online biohacking community attempts to jailbreak these products, aspiring to modify neural tissue-enabled devices into organoid-based moe anime girls that exist on the fringe between cell suspension and cyberspace.

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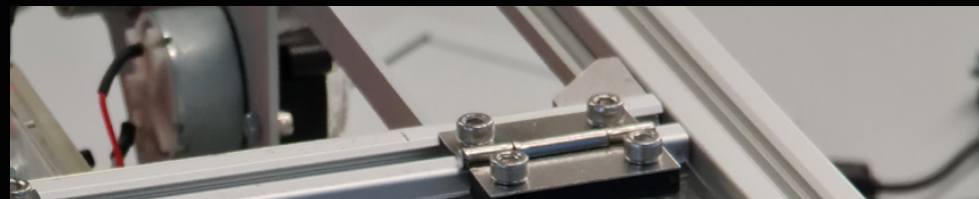
With rapid advances in SBI, we must consider ethical dilemmas that accompany the physicalization of synthetic human material. While we may not know if silicon can achieve sentience, we do know neurons can. How will we treat artificial organisms if we have no way of determining whether they are sentient?

Considering our current abilities to bend laws of nature to our will, will we progress past the 'meatspace' or develop a connection with man-made intelligence? How would this relationship differ from our current attachment to digital characters?

Layer:14 attempts to simulate this hypothetical scenario by showcasing DIY prototype systems for growing and interfacing with in vitro cortical neurons, such as automated life support or microelectrode interfaces. Alongside biohardware, the project incorporates fabricated cultural products, such as fan art in the form of biotech-inspired *OS-tans* (moe anthropomorphic personifications), further expanding on its cultural dimensions.

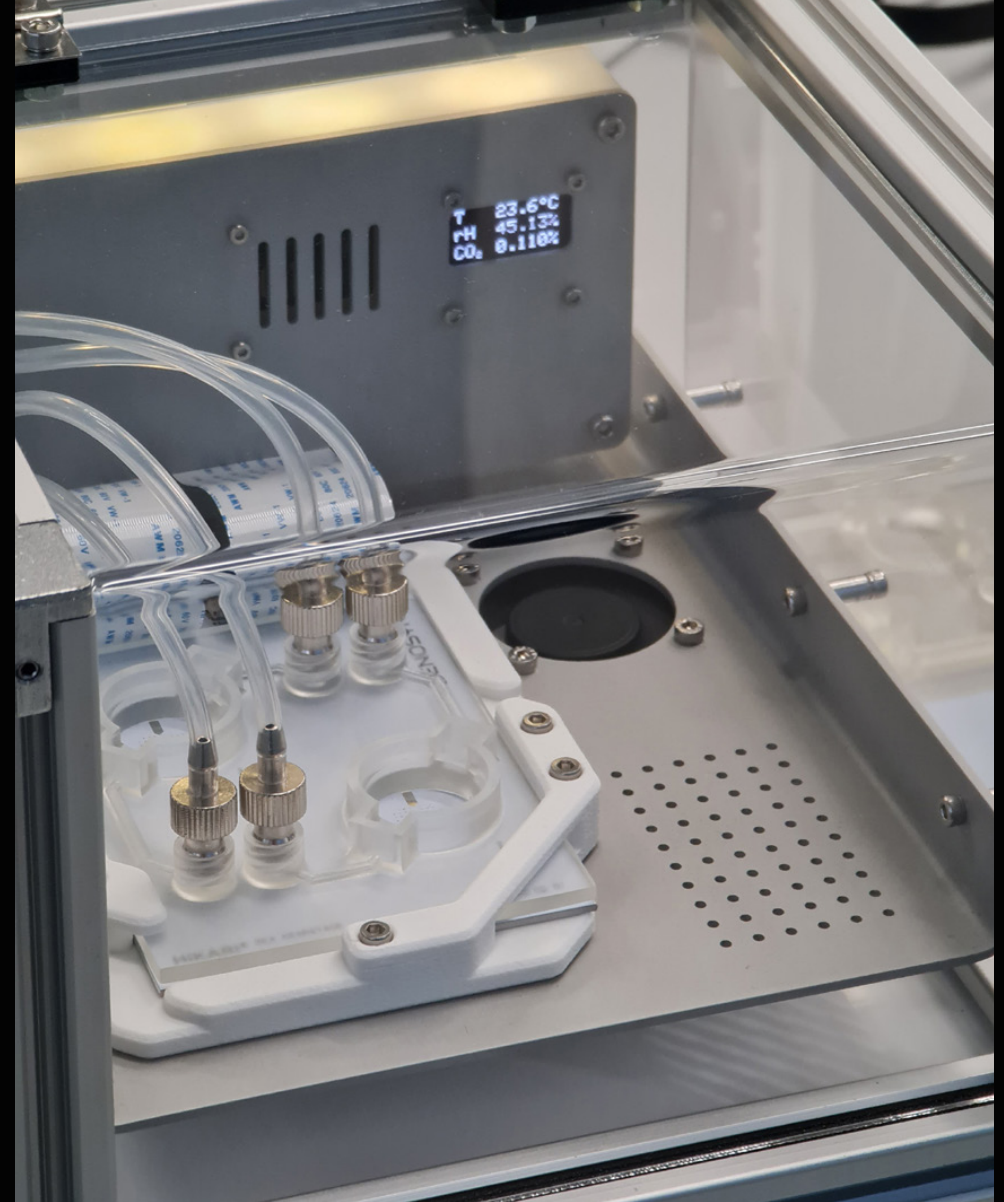
The project draws heavily on the early internet-era anime series *Serial Experiments Lain*, recontextualizing its techno-futuristic and psychological motifs in a contemporary setting. The title *Layer:14* serves as a tribute to the series, referencing its episode naming system.

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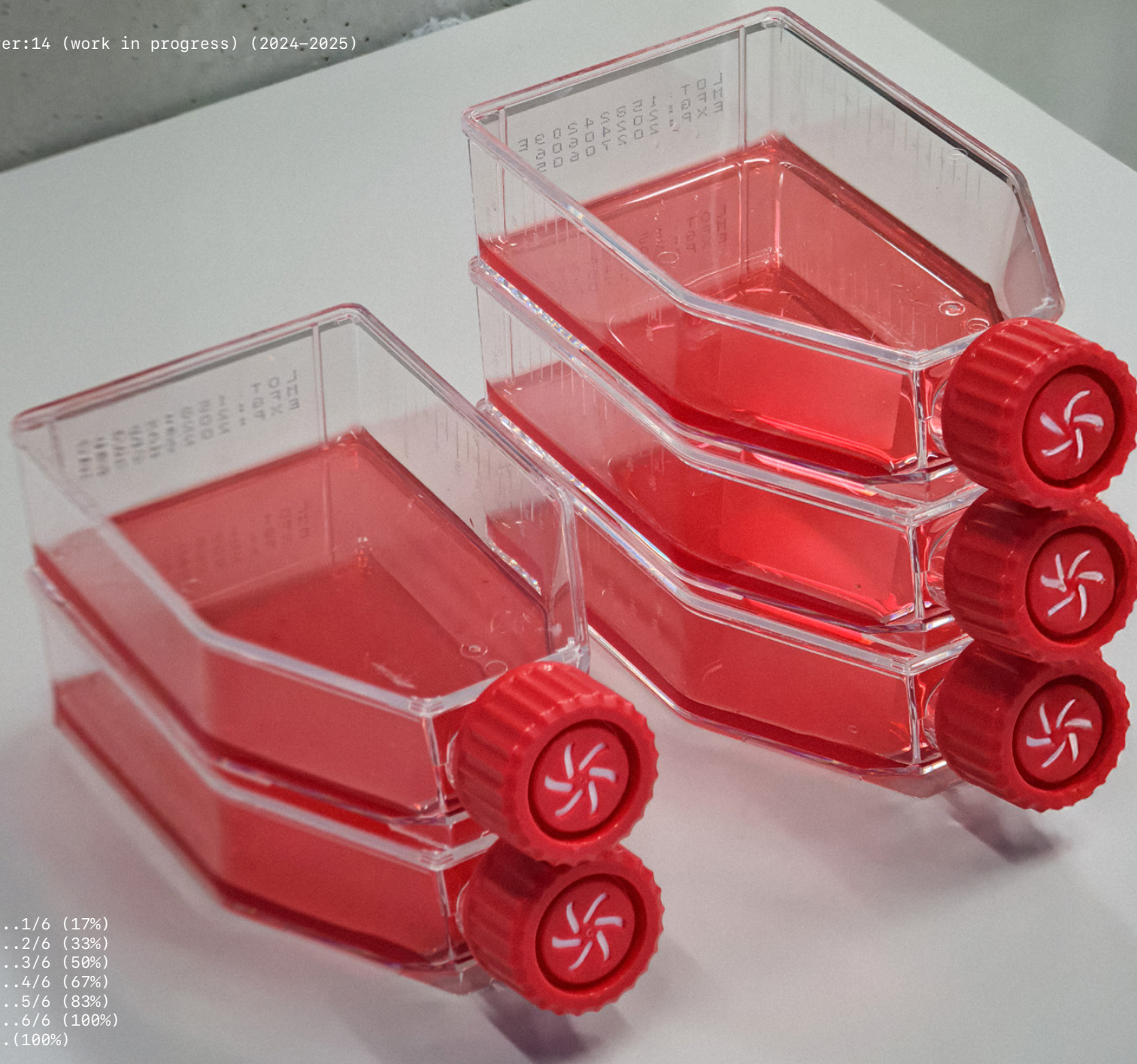



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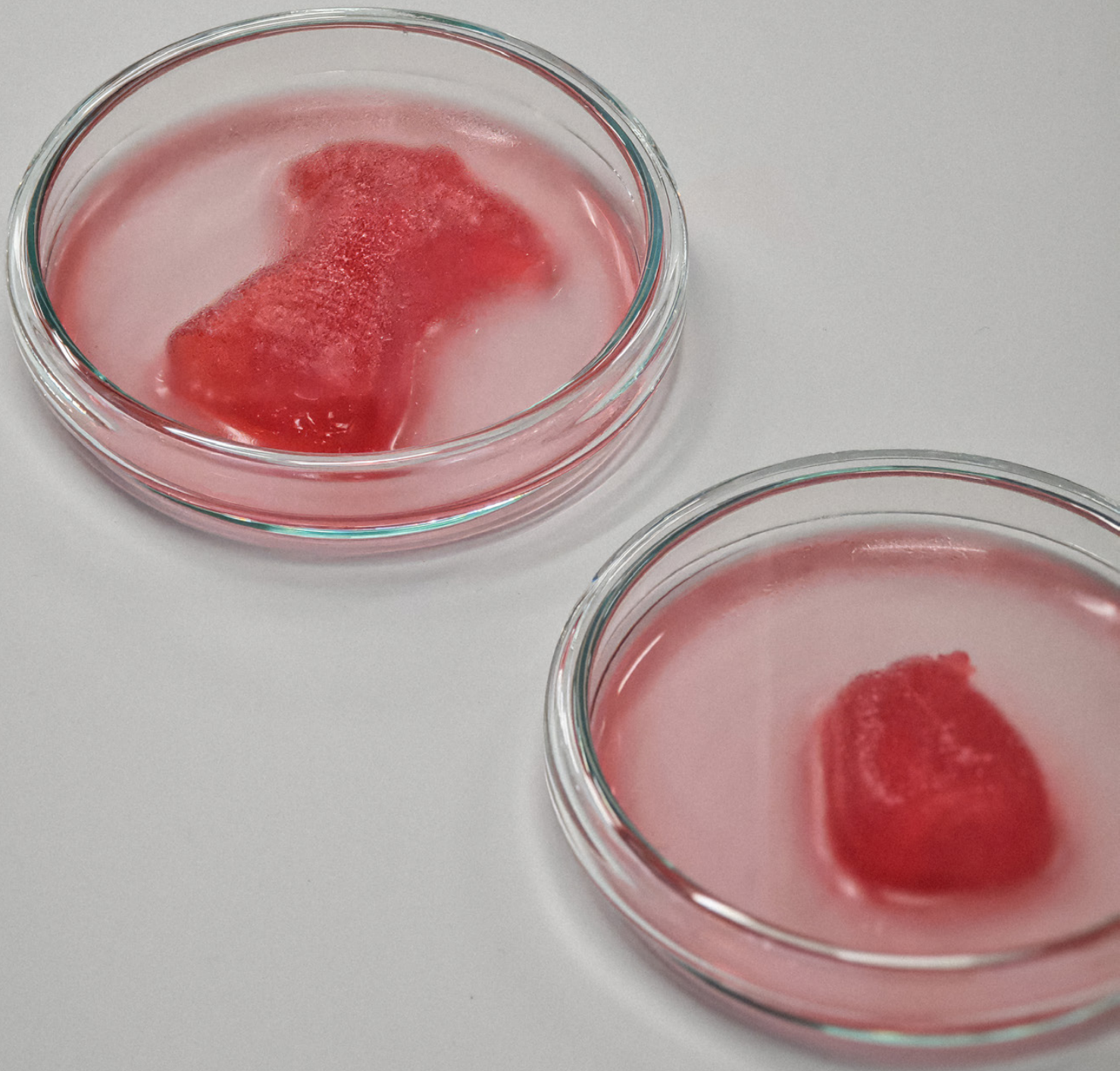

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aleksy@domke ~ % undiagnosed, but pretty sure
(2024) Firerose Upload 25K disposable vape, glass-fiber ABS, PMMA, arduino,
relay, air pump, silicone tubing, hardware
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The installation is built around a disposable vape featuring a color lcd display. This object struck me as a very powerful symbol of modern hyper-accelerated capitalism. A product extremely detrimental to one's health and the environment, yet branded as a quirky accessory with it's display feature. This expandable assembly of lithium and silicon reflects an increasingly popular online aesthetic, implementing despair into cuteness. Cutecore/tramuacore opposes the fake pureness of kawaii^[1] aesthetics; instead of attempting to hide the miseries of life, it encompasses them. This trend has become more popular in recent years, as we accessorize our way out of pain in the progressively hopeless global landscape.

The vape's screen displays an artwork originally posted on Danbooru^[2], which circulated the internet for some time. The image depicts an anime girl with amputated limbs and bandaged head on a hospital bed. While depicting something tragic, the picture does not contain any gore elements, furthermore it includes bright natural light and a colorful bouquet of flowers. It remains cute while not denying the hardship.

A simple enclosure comprised of white plastic, shiny fasteners and clear acrylic, houses an electronically controlled air pump slowly smoking the vape. The assembly including silicone tubing, aims to mimic medical life support equipment, which provocatively depletes the liquid left in the disposable, slowly leading to its imminent death. With every "breath", the device displays the previously mentioned image.

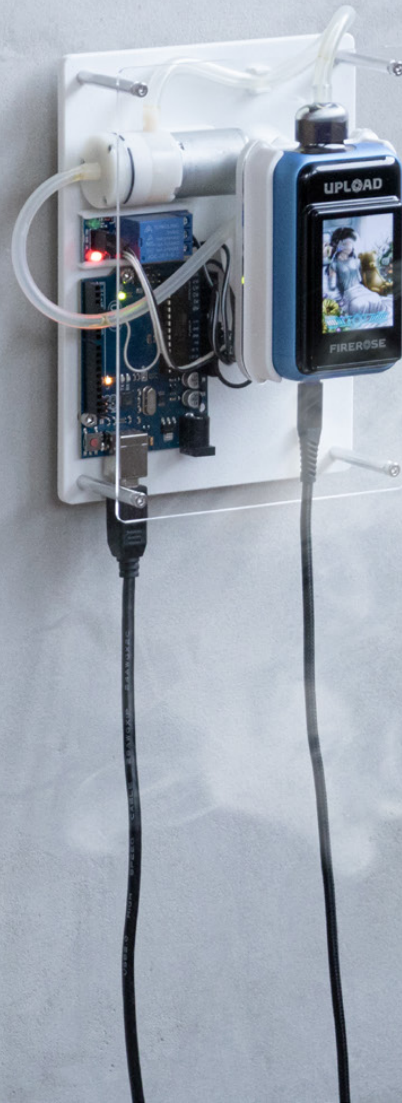
^[1] Japanese cultural phenomenon which emphasizes cuteness, childlike innocence, charm, and simplicity.

^[2] <https://danbooru.donmai.us/posts/502574>

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aleksy@domke ~ % sigma power: onion reaper
(2023) mixed media installation

Inspired by an anonymous post on 4chan's /fit/, the work examines how male insecurities materialize themselves in society and consumer goods. Building on Joshua Citarella's article "Auto Experiment: Hyper Masculinity,"^[1] in which he follows a user who describes his routine of drinking onion juice daily to increase his testosterone, the project presents *sigma power: onion reaper*, a testosterone boosting supplement drink. This fictional product comments on the growing trend of pointlessly gendered products like *Dude Wipes*, and how hyper-masculine branding acts as gender affirming care for insecure cis-men.

The OP^[2] argues that drinking onion juice is the key to restoring traditional values globally, linking the high onion consumption in Poland to the 2017 nationalist uprisings in Warsaw. Borrowing from a symbol commonly used by Polish nationalists, *Mieczyk Chrobrego* (a sword wrapped in Poland's national flag), I wanted to fabricate a subsequent relic to represent the masculine onion-consumer movement. This resulted in a fantasy inspired sword with an onion emblem on the hilt, drawing on the user's story. The artifact is displayed on flag featuring a screenshot of the original post, draped over a pedestal.

^[1] <https://donotresearch.substack.com/p/joshua-citarella-auto-experiment>

^[2] original poster

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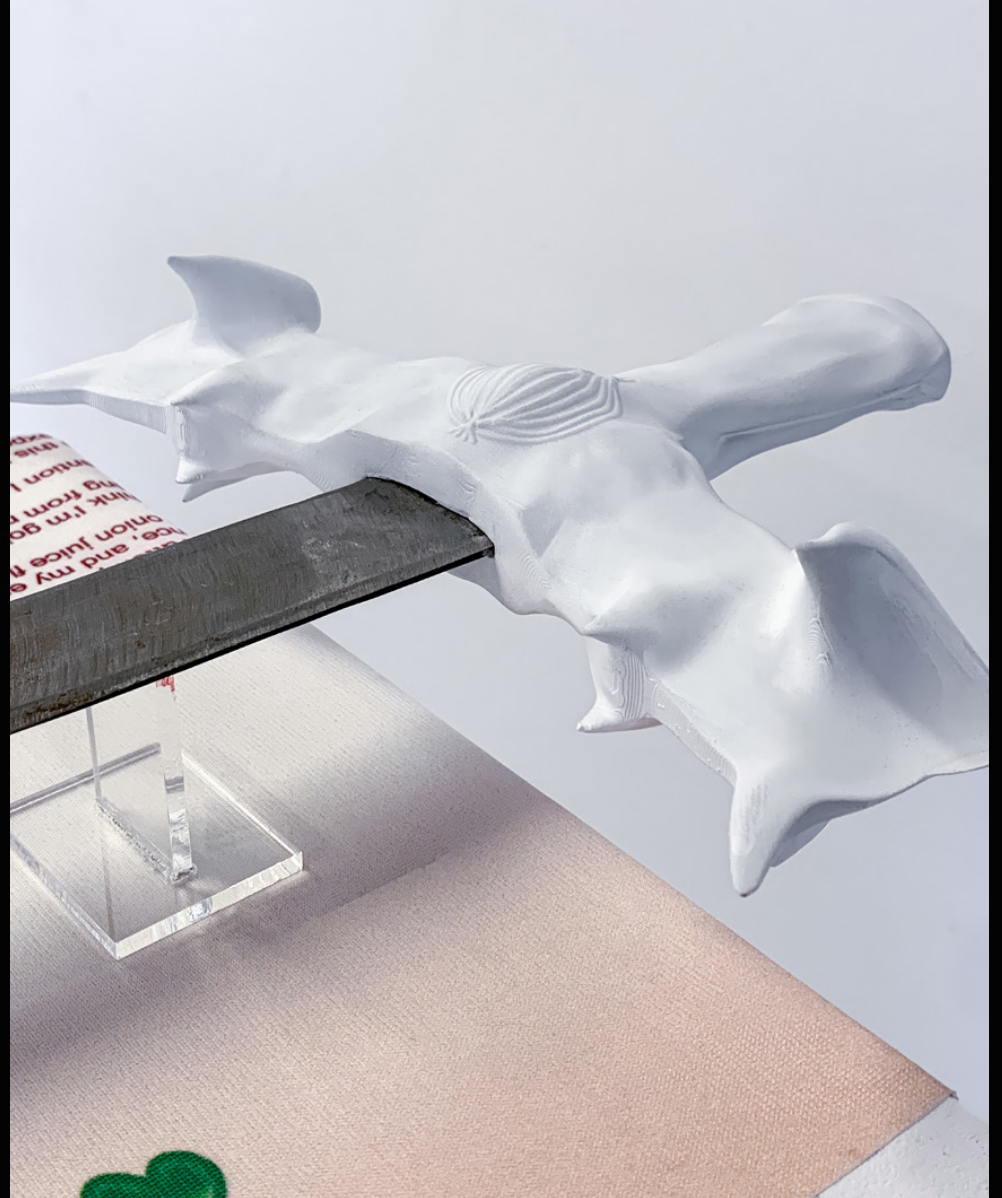



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aleksy@domke ~ % sigma power: onion reaper (2023)
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BFA Gerrit Rietveld Academie, Amsterdam
designLAB department, 2021-ongoing

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aleksy@domke ~ % selected exhibitions

Current Affairs
March 2025, Loods6, Amsterdam
supported by Gerrit Rietveld Academie

I am overwhelmed by images
November 2024, Sexyland World, Amsterdam
curated by Anahit Yakubovich

Fantastic Materials
April 2024, Mediamatic, Amsterdam
curated by Pauline Rip & Jonas Hejduk
supported by Gerrit Rietveld Academie

Linked Out: Logged In
February-March 2024, Gossamer Fog, London
curated by Nina Wong
supported by Arts Council England & Enclave Projects

Digital Daydream
November 2023, ArtSect Gallery, London
curated by Nina Wong

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aleksy@domke ~ % publications & talks

Skylines I've Never Seen: Net-Real China as Hopeium →
Institute of Network Cultures Longform, digital publication, May 2025

Weaponized Data Sharing and Gen Xi →
Institute of Network Cultures, digital publication, March 2025

You were farming rice, now you're farming clicks →
Institute of Network Cultures, digital publication, February 2025

SynBio & BioPrinting: From CyberSpace to MeatSpace
Bioclub Tokyo, artist talk, January 2025

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Art Monthly – April Issue, 2024
Linked Out: Logged In, a review by Jamie Sutcliffe

O FLUXO, 2024
Linked Out: Logged In, exhibition documentation

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aleksy@domke ~ %
aleksy@domke ~ % sudo shutdown

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Aleksy Domke 2025
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