

Aleksandra Domanović
Becoming Another (Ultrasound Beam)
2024–2025

Lentikulært tryk
45 × 18 × 3 cm

Udlånt af kunstneren og Tanya Leighton Gallery, Berlin og Los Angeles

Værkets motiv er en computersimulation af en ultralydsbølge, der bevæger sig gennem vand. Ultralyd er almindelig lyd, hvis frekvens er for høj til, at den kan opfattes af det menneskelige øre. Ultralyd bruges medicinsk, bl.a. til fosterdiagnostik, hvor lydbølgers ekko oversættes til billeder. Det billede, som en ultralydsscanner genererer, må forstås som en fortolkning med en kompliceret forbindelse til det, der repræsenteres. Dette understreges af værkets farvelægning, der skaber en optisk illusion kaldet Bezold-effekten, der opstår, fordi det menneskelige øje opfatter visse farver som andre farver, når de er placeret tæt på hinanden. Bezold-effekten er en påmindelse om, at det, vi ser, afhænger af det menneskelige perspektiv og af vores specifikke situerings i og opfattelse af verden.

Aleksandra Domanović
Becoming Another (Ultrasound Beam)
2024–2025

Lenticular print
45 × 18 × 3 cm

Courtesy of the artist and Tanya Leighton Gallery, Berlin and Los Angeles

The work shows a computer simulation of an ultrasound beam moving through water. Ultrasound is sound at frequencies too high for the human ear to perceive. It is used in medicine, for instance in prenatal diagnostics, where the echoes of soundwaves are translated into images. The image generated by an ultrasound scanner should be understood as an interpretation, entering into a complex relationship with what it represents. This is accentuated by the use of colours seen here: the result is an optical illusion called the Bezold effect, which arises because the human eye perceives certain colours very differently when they are placed close together. The Bezold effect reminds us that what we see is conditioned by the human perspective and its specific position in, and perception of, the world.

Aleksandra Domanović
Things to Come
2014

UV flatbed-print på PET-folier
Hvert panel består af 5 folier (hver folie 300 ×127 cm)
Courtesy of the artist and Tanya Leighton Gallery, Berlin and Los Angeles

Dette værk afspejler Aleksandra Domanović’ interesse i science fiction. På folierne er der trykt en parade af objekter, som på én eller anden måde har forbindelse til kvindekroppen: kørestolen Joshua er en AI-overtaget robot fra filmen *Demon Seed* (1977) og i *Blade Runner* (1982) bærer Zhora Salome den transparente trenchcoat. Domanović har modificeret frakken ved at tilføje et motiv af Makoto, den kvindelige tidsrejsende fra den animerede science fiction-film *Time Traveller: The Girl Who Leapt Through Time* (2006).

I *Aliens* (1986) bruger Sigourney Weavers karakter en gul ’powerloader’ til at kæmpe mod dronningerumvæsenet og i forløberen, *Prometheus* (2012), får den kvindelige hovedperson et selvprogrammeret kejsersnit i operationsenheden ’medpod’. På vinduet af denne har Domanović tilføjet et afslagsbrev sendt fra Disney til en kvinde, der søgte en stilling som kreativ tegner hos tegnefilmsproducenten. Dengang gav Disney ikke kvinder lov til at definere historierne. Som kvinde kunne man kun udføre arbejdet med at farvelægge figurer på transparent folie efter instruktioner.

Aleksandra Domanović
Things to Come
2014

UV flatbed print on PET foils
Each panel consists of 5 foils (each foil 300 ×127 cm)
Courtesy of the artist and Tanya Leighton Gallery, Berlin and Los Angeles

This work reflects Aleksandra Domanović’s interest in science fiction. The foils feature a parade of objects that are somehow connected to the female body: the wheelchair Joshua is an AI-controlled robot from the film *Demon Seed* (1977); the transparent trench coat is worn by Zhora Salome in *Blade Runner* (1982). Domanović has modified the coat, adding an image of Makoto the female time traveller in the animated science fiction film, *Time Traveller: The Girl Who Leapt Through Time* (2006).

In *Aliens* (1986), Sigourney Weaver’s character uses a yellow ‘power loader’ to fight the alien queen, while in the prequel *Prometheus* (2012), the female lead undergoes a self-programmed caesarean in a surgical unit known as a ‘medpod’. On the medpod’s window, Domanović has added a rejection letter sent by Disney to a woman applying for a job as a creative animator at the studio. At that time, Disney did not allow women to decide on narratives. Women were only assigned the work of colouring in characters on transparent cels according to detailed instructions.

Aleksandra Domanović
Relay Runner
2013

SLS 3D-print, polyurethan, Soft Touch-belægning og aluminium
21 × 26 × 23 cm

Udlånt af kunstneren og Tanya Leighton Gallery, Berlin og Los Angeles

Hånden her er en 3D-printet skulptur af den såkaldte Beograd-hånd, den første højteknologiske femfingerprotese udviklet i 1963 af de jugoslaviske professorer Rajko Tomović og Miodrag Rakić. Dens banebrydende teknologi betyder, at robothåndens fingre kan sanse og læse muskelimpulser, der gør det muligt for den at holde om genstande. Oprindeligt var protesen tiltænkt veteraner fra Anden Verdenskrig, men selvom den aldrig kom til at fungere som erstatning for mistede lemmer, fik den stor betydning for udviklingen af medicinske proteser og humanoid robotteknologi.

Selve stafetten henviser til Ungdommens Stafetløb, der fandt sted hvert år i forbindelse med den tidligere jugoslaviske præsident Josip Broz Titos fødselsdag. Hele landet deltog i den symbolstærke begivenhed, hvor nationens sammenhold blev markeret, og som blev afsluttet med, at stafetten blev afleveret til præsidenten. Traditionen fortsatte indtil 1987, nogle år efter Titos død, hvor stafetten for sidste gang blev overleveret.

Aleksandra Domanović
Relay Runner
2013

SLS 3D print, polyurethane, Soft Touch, aluminium finish
21 × 26 × 23 cm

Courtesy of the artist and Tanya Leighton Gallery, Berlin and Los Angeles

This hand is a 3D-printed sculpture of the so-called Belgrade Hand, the first high-tech five-finger prosthesis developed in 1963 by the Yugoslav professors Rajko Tomović and Miodrag Rakić. Its groundbreaking technology enabled the robotic hand’s fingers to sense and read muscle impulses, allowing it to grasp objects. Originally intended for veterans of the Second World War, the prosthesis never came to function as a replacement for lost limbs, but it was highly significant for the development of medical prosthetics and humanoid robotics.

The relay baton refers to the Relay of Youth, an event held annually to mark the birthday of the former Yugoslav president Josip Broz Tito. The entire nation took part in this symbolic event celebrating national unity, which culminated in the baton being presented to the president. The tradition continued until 1987, several years after Tito’s death, when the baton was passed on for the last time.

Aleksandra Domanović
If These Walls Could Talk
2024

Vævet tekstil opspændt på træ
Hvert panel: 120 × 120 × 20 cm

Udlånt af kunstneren og Tanya Leighton Gallery, Berlin og Los Angeles

Værket består af akustikpaneler beklædt med tekstil; titlen har Aleksandra Domanović approprieret fra en film fra 1996, der undersøger abortens historie gennem tre forskellige kvinders oplevelser. På det ene panel er indvævet en anden filmtitel, *Portrait of a Lady on Fire*, oversat til ungarsk, slovakisk, pannonisk rusinsk og serbisk; de fire officielle sprog i Domanović’ fødeby Novi Sad i det nuværende Serbien. Filmen, der er fra 2019 og instrueret af Céline Sciamma, undersøger det kvindelige blik og begær.

Motivet på det andet panel er et portræt af den engelske læge Ian Donald, der i 1950’erne var én af de første til at bruge ultralydsapparater i obstetrikken. Her anvendes ultralyd bl.a. til medicinsk at danne billeder af fostre for at undersøge dem for eventuelle misdannelser og identificere deres biologiske køn. Ian Donald brugte imidlertid ultralydsscanninger til at overbevise kvinder, der ønskede en abort, om ikke at gennemføre den.

Selve vævningen af tekstilet frembringer den såkaldte Bezold-effekt. Dette er en optisk illusion, der betyder, at farver, når de ses sammen, opfattes som ensartede, selvom de ikke er det. For det menneskelige syn er opfattelsen af farver betinget af den farvemæssige sammenhæng, de ses i. Altså er konteksten afgørende for, hvordan vi oplever faktiske forhold.

Aleksandra Domanović
If These Walls Could Talk
2024

Woven textile stretched over wood
Each panel: 120 × 120 × 20 cm

Courtesy of the artist and Tanya Leighton Gallery, Berlin and Los Angeles

The work consists of acoustic panels covered in textile; the title is appropriated by Aleksandra Domanović from a 1996 film exploring abortion throughout history as experienced by three different women. On one panel, another film title – *Portrait of a Lady on Fire* – is woven in Hungarian, Slovak, Pannonian Rusyn and Serbian: the four official languages of Novi Sad (present-day Serbia), where Domanović was born. Directed by Céline Sciamma in 2019, the film investigates the female gaze and desire.

The image on the other panel is a portrait of the British physician Ian Donald, who in the 1950s pioneered ultrasound machines for use in obstetrics. Ultrasound is used in medicine to create images of foetuses in order to detect possible malformations and identify their biological sex. However, Ian Donald also used ultrasound scans to persuade women seeking abortions not to go through with them.

The weaving technique of the textile produces the so-called Bezold effect. This optical illusion means that certain colours, when seen together, are perceived as identical even though they are not. For human vision, colour perception depends on the chromatic context in which colours are seen. In other words, context determines how we experience actual conditions.

Aleksandra Domanović
Untitled (Work in Progress)
2015

Lasersintret PA-plast, polyurethan, Soft-Touch-
belægning og aluminium
25 × 45 × 26,5 cm

Udlånt af kunstneren og Tanya Leighton Gallery, Berlin og Los Angeles

Da Aleksandra Domanović voksede op, arbejdede hendes mor som radiolog og drev en privat klinik for ultralydsscanning. Domanović har derfor et nært forhold til ultralydsapparater, men hun er også interesseret i, hvad den form for medicinsk billedskabelse egentlig gør, hvad det betyder, og hvad det er, vi ser repræsenteret på dens billeder. Værket er et 3D-print af den såkaldte Beograd-hånd, verdens første højteknologiske femfingerprotese, der blev udviklet i Jugoslavien i 1963.

Aleksandra Domanović
Untitled (Work in Progress)
2015

Laser sintered PA plastic, polyurethane, Soft-Touch
and aluminum coating
25 × 45 × 26.5 cm

Courtesy of the artist and Tanya Leighton Gallery, Berlin and Los Angeles

When Aleksandra Domanović was growing up, her mother was a radiologist who ran a private ultrasound practice. As a result, Domanović feels a close affinity with ultrasound machines, but she is also interested in what this form of medical imaging actually does, what it signifies, and what we see represented in its images. The work is a 3D print of the so-called Belgrade Hand, the world's first high-tech five-finger prosthesis, which was developed in Yugoslavia in 1963.

Aleksandra Domanović
The Future Was At Her Fingertips (Timeline)
2014 – igangværende

Vinylprint
Variable mål

Udlånt af kunstneren og Tanya Leighton Gallery, Berlin og Los Angeles

Tidslinjen afspejler begivenheder, der har formet Aleksandra Domanović' kunstneriske praksis, såsom Jugoslaviens opløsning og udbredelsen af internettet, men tydeliggør også hendes engagement i at fremhæve kvindelige frontløbere og deres bedrifter. Titlen er hentet fra filosofen Sadie Plants bog *Zeros + Ones* fra 1997, hvor hun indskriver kvindelige spydspidser i den teknologiske udvikling og redegør for århundreders forbindelser mellem kvinder, maskiner og informationsteknologi. Flere af tidslinjens nedslag kan genfindes i andre af udstillingens værker.

Aleksandra Domanović
The Future Was At Her Fingertips (Timeline)
2014 – ongoing

Vinyl print
Variable dimensions

Courtesy of the artist and Tanya Leighton Gallery, Berlin and Los Angeles

The timeline reflects events that have shaped Aleksandra Domanović's artistic practice, such as the dissolution of Yugoslavia and the spread of the Internet, but also highlights her commitment to foregrounding female pioneers and their achievements. The title is taken from philosopher Sadie Plant's 1997 book *Zeros + Ones*, in which she inscribes women trailblazers into the history of technological development and traces centuries of connections between women, machines and information technology. Several points on the timeline also make an appearance in other works in the exhibition.

Aleksandra Domanović
From yu to me
2013

HD video, lyd
35 min

Udlånt af kunstneren og Tanya Leighton Gallery, Berlin og Los Angeles

Filmen vises skiftevis med danske
og engelske undertekster

Gennem arkivmateriale og interviews fortæller filmen historien om .yu, internetdomænet for det tidligere Jugoslavien, og de politiske omvæltninger, det blev en del af. Omdrejningspunktet er de to kvindelige dataloger: Borka Jerman Blažič, der i 1987 registrerede domænet, og Mirjana Tasić, der overtog administrationen af det.

Domænet blev gyldigt i 1991, og Jugoslavien blev hermed det første socialistiske land med internetdeltagelse. Den digitale infrastruktur ankom samtidigt med opløsningen af landet, men domænet forblev funktionelt både under og efter krigen. Først i 2010 blev det lukket ned, længe efter landets opløsning. Samme år registrerede Montenegro domænet .me. Domænet .yu overgik derefter til Muzej Jugoslavije, museet for jugoslavisk historie i Beograd, som den første digitalt skabte genstand i samlingen.

Aleksandra Domanović
From yu to me
2013

HD video, sound
35 min

Courtesy of the artist and Tanya Leighton Gallery, Berlin and Los Angeles

The film is shown alternately with
Danish and English subtitles

Through archival material and interviews, the film tells the story of .yu, the internet domain of the former Yugoslavia, and the political upheavals of which it became part. At the centre are two female computer scientists: Borka Jerman Blažič, who registered the domain in 1987, and Mirjana Tasić, who later took over its administration.

The domain became active in 1991, making Yugoslavia the first socialist country to be part of the Internet. However, this digital infrastructure arrived at the same time as the country’s dissolution – yet the domain remained functional during and after the war. It was not shut down until 2010, long after the country had disintegrated. The same year Montenegro registered the domain .me. The .yu domain was then transferred to Muzej Jugoslavije (Museum of Yugoslav History) in Belgrade as the first born-digital object in its collection.

Aleksandra Domanović
Calf Bearer
2017–2020

SLS 3D-print, Soft Touch, messing, aluminium, stål,
Kerrock, MDF, skum, akryl
435 × 138 × 84 cm

Udlånt af kunstneren og Tanya Leighton Gallery, Berlin og Los Angeles

Den enorme skulpturkrop udgøres af en over fire meter høj stele, der bærer en kalv. For enden af dens arme, der er belagt med messing, sidder to 3D-printede versioner af den første højteknologiske håndprotese, den såkaldte Beograd-hånd, der går igen i flere af Aleksandra Domanović' værker. *Calf Bearer* er en nutidig abstraktion over den arkaiske skulptur *Moschophoros*, også kaldet *Kalvebæreren*, fra det 6. årh. f.v.t. Den antikke figur, der bærer en kalv til ofring, blev fundet på Akropolis i Athen og menes at være en offerstatue til den græske gudinde Athene. I denne monumentale hybridskulptur sammenstiller Domanović historiske referencer med nutidige materialer og produktionsmetoder.

Aleksandra Domanović
Calf Bearer
2017–2020

SLS 3D print, Soft Touch, brass, aluminium, steel,
Kerrock, MDF, foam, acrylic
435 × 138 × 84 cm

Courtesy of the artist and Tanya Leighton Gallery, Berlin and Los Angeles

The vast sculptural volume consists of a votive standing more than four metres high, carrying a calf. At the end of its brass coated arms are two 3D-printed versions of the world's first high-tech hand prosthesis, the so-called Belgrade Hand, a recurring feature in several of Aleksandra Domanović's works. *Calf Bearer* is a contemporary abstraction of the archaic sculpture *Moschophoros* – also known as the *Calf Bearer* – from the sixth century BCE. The ancient figure, carrying a calf for sacrifice, was found on the Acropolis in Athens and is thought to have been a votive statue dedicated to the goddess Athena. Domanović's monumental hybrid sculpture juxtaposes historical references with contemporary materials and production methods.

Aleksandra Domanović
Bulls Without Horns: Making Of
Bulls Without Horns: Buri and Spotigy
Bulls Without Horns: The Amount of Black and White
Is the Same
Bulls Without Horns: Spotigy's Poll
Bulls Without Horns: Meeting Horned Sisters
Bulls Without Horns: Buri Lying
Bulls Without Horns: Alison With the Bulls
2016

Inkjet-print på papir, indrammet
58 × 50,5 cm hver
Udlånt af kunstneren og Tanya Leighton Gallery, Berlin og Los Angeles

Værkserien tager afsæt i de to forskere Jennifer Doudna og Emmanuelle Charpentier, der i 2020 modtog Nobelprisen for udviklingen af den molekylærbiologiske teknik CRISPR-Cas9. Denne genredigeringsteknik var ikke den første af sin slags, men CRISPR-Cas9 gjorde det billigere og enklere at ændre en specifik del af et DNA, der f.eks. gjorde det muligt at avle en tyr uden horn.

I fødevareindustrien er kvægs horn til besvær, og derfor har Alison Van Eenennaam forsket i emnet på University of California, Davis. Hun lykkedes med at splejse det hornløse gen fra Aberdeen Angus kødkvæg med de sortbrogede Holstein malkekvæg, og resultatet blev de første to genredigerede tyre, Spotigy og Buri, der ikke udviklede horn. Mens Spotigy blev slagtet, fik Buri lov til at reproducere sig. Domanović besøgte Spotigy og Bulli sammen med fotografen Spencer Lowell i 2016.

Aleksandra Domanović
Bulls Without Horns: Making Of
Bulls Without Horns: Buri and Spotigy
Bulls Without Horns: The Amount of Black and White
Is the Same
Bulls Without Horns: Spotigy's Poll
Bulls Without Horns: Meeting Horned Sisters
Bulls Without Horns: Buri Lying
Bulls Without Horns: Alison With the Bulls
2016

Inkjet print on paper, framed
Each 58 × 50.5 cm
Udlånt af kunstneren og Tanya Leighton Gallery, Berlin og Los Angeles

This series of works takes its point of departure in the work done by scientists Jennifer Doudna and Emmanuelle Charpentier, who in 2020 were awarded the Nobel Prize for developing CRISPR-Cas9. This molecular biology technique makes it possible to alter the genetic material of cells, simplifying and lowering the cost of editing specific sections of DNA – for example, to breed a bull without horns.

In the food industry, horns of cattle are considered inconvenient, which prompted Alison Van Eenennaam from the University of California, Davis, to explore the subject. She succeeded in splicing the hornless gene from Aberdeen Angus beef cattle with Holstein dairy cattle, resulting in two gene-edited bulls, Spotigy and Buri, which did not grow horns. While Spotigy was slaughtered, Buri was allowed to reproduce. In 2016 Domanović visited Spotigy and Buri together with photographer Spencer Lowell.

Aleksandra Domanović

A Note From Boris Ephrussi to James Watson

2016

Inkjet-print på papir, indrammet

21 × 29,7 cm

Udlånt af kunstneren og Tanya Leighton Gallery, Berlin og Los Angeles

Dette værk er baseret på et brev fra 1958, som Aleksandra Domanović har fundet på internettet. Det er sendt fra genetikeren Boris Ephrussi til James Watson, én af de forskere, der var med til at opdage DNA-molekylets struktur.

Aleksandra Domanović

A Note From Boris Ephrussi to James Watson

2016

Inkjet print on paper, framed

21 × 29.7 cm

Courtesy of the artist and Tanya Leighton Gallery, Berlin and Los Angeles

This work is based on a 1958 letter found online by Aleksandra Domanović. The letter was sent by geneticist Boris Ephrussi to James Watson, one of the scientists involved in discovering the structure of DNA.

Aleksandra Domanović

19:30

2010 – 2011

2-kanals SD-video, lyd

11 min

Udlånt af kunstneren og Tanya Leighton Gallery, Berlin og Los Angeles

Socialismens kollaps i 1990'ernes Østeuropa fandt sted parallelt med udbredelsen af internettet og dermed også udfasningen af langsommere medier og de kollektive rum og erfaringer, som de genererede. I tiden før digitale informationsstrømme var de daglige tv-nyheder, der blev sendt kl. 19:30, et vigtigt samlingspunkt i de fleste jugoslaviske hjem. Hver republik havde sin egen tv-station, som, på trods af at være statskontrolleret, havde stor kreativ autonomi.

I *19:30* genbesøger Aleksandra Domanović de gamle nyhedsudsendelsers introer, der bestod af en iørefaldende jingle og en visuel grafik, som ofte kørte i 10 år ad gangen. Denne daglige repetition af musikalske signaturer infiltrerede langsomt den kollektive bevidsthed. Krigens udbrud i 1991 skærpede den daglige nyhedsudsendelses betydning, og efterhånden afspejlede introerne også konflikten. Undertrykte republikker producerede nye introer med flag og nationalsange, der symboliserede deres kamp for uafhængighed. Efter krigen ændredes nyhedsudsendelsernes introer igen med brug af præproduceret musik og introerne skiftede oftere; en illustration af, at de private tv-stationer var blevet en del af markedskræfternes konkurrence.

I 1990'erne blev technoscenen vigtig for Aleksandra Domanović og mange andre unge fra Balkan. Technomusik er karakteriseret ved repetitive elektroniske lyde og minder i stil om nyhedsintroernes jingler. Værket her undersøger musikken som en erindringsportal, der kan aktivere minder og følelser. Billedsiden består af nyhedsintroer fra perioden 1958–2011 og af fundne optagelser af offentlige rum, fester og koncerter, mens lydsiden er baseret på introernes jingler samlet til et technoremix. To typer af kollektive oplevelser er bragt sammen: at se live tv-nyheder og at danse til rave-fester.

Aleksandra Domanović

19:30

2010 – 2011

2-channel SD video, sound

11 min

Courtesy of the artist and Tanya Leighton Gallery, Berlin and Los Angeles

The collapse of socialism in Eastern Europe during the 1990s coincided with the spread of the Internet and the concurrent phasing out of slower media, alongside the various collective spaces and experiences they generated. In the time before digital information flows, the daily news broadcast at 19:30 would see families gather around the TV in most Yugoslav homes. Each republic had its own TV station, which, despite being state-controlled, enjoyed considerable creative autonomy.

In *19:30*, Aleksandra Domanović revisits the old news intros, consisting of catchy jingles and visual graphics, which often remained unchanged for a decade at a time. This daily repetition of musical signatures slowly infiltrated the collective consciousness. The outbreak of war in 1991 intensified the importance of the evening news, and the intros increasingly reflected the conflict. Oppressed republics produced new intros with flags and national anthems, symbolising their struggle for independence. After the war, the intros changed again, illustrating how private TV stations had become part of market competition. Pre-produced music was now used, and the opening sequences would change more frequently.

In the 1990s, the techno scene became important for Aleksandra Domanović and many other young people from the Balkans. Techno music, characterised by repetitive electronic sounds, in some ways resemble the jingles of the news intros. This work examines music as a portal of memory, capable of activating recollections and emotions. The video consists of news intros from 1958–2011 combined with found footage of public spaces, parties and concerts, while the soundtrack is based on jingles sampled into a techno remix. Two types of collective experiences are brought together: the watching of live TV news and dancing at rave parties.

Aleksandra Domanović
Portrait
2025

Inkjet-print på papir, indrammet
200 × 145 cm

Udlånt af kunstneren og Tanya Leighton Gallery, Berlin og Los Angeles

Under den jugoslaviske leder Josep Bruz Titos årtier lange styre i Jugoslavien var hans portræt allestedsnærværende i offentlige rum og institutioner. Aleksandra Domanović’ computergenerede, hybride portræt er baseret på hendes minde om Titos portræt, der hang i alle klasseværelser, og om kunstnerens egen skolelærer.

Selve portrættet er fremstillet således, at det ligner litium, mens baggrunden viser jadarit blandet med jord og sten. Jadarit er en sjælden jordart fundet i den serbiske Jadar-dal; et silikatmineral, som indeholder litium og bor, der er centrale metaller for omstillingen til grøn energi. Jadaritten er blevet en vigtig brik i EU’s sikring af kritiske råstoffer, og i juni 2025 gav Europa-Kommissionen sin officielle opbakning til minen i Jadar-dalen. Dette har igangsat omfattende og vedvarende folkelige protester grundet minedriftens omfattende miljøpåvirkning.

Aleksandra Domanović
Portrait
2025

Inkjet print on paper, framed
200 × 145 cm

Courtesy of the artist and Tanya Leighton Gallery, Berlin and Los Angeles

During the Yugoslav leader Josip Broz Tito’s decades-long rule, his portrait was ubiquitous in public spaces and institutions. This computer-generated, hybrid portrait is based on Aleksandra Domanović’s memory of Tito’s portrait which was hanging in all classrooms and that of her school teacher.

The surface of the portrait is made to look like lithium, the background shows jadarite among soil and rock. Jadarite, a rare mineral discovered in the Jadar Valley in Serbia, is a silicate mineral containing lithium and boron, metals central to the transition to green energy. It has become a key element in the EU’s strategy for securing critical raw materials, and in June 2025 the European Commission gave official support to the mine in the Jadar Valley. This decision has sparked widespread and ongoing protests due to the project’s environmental consequences.

Aleksandra Domanović
Bubanj Fist Relief
2012

MDF, tadelakt
4 elementer, $163,5 \times 61 \times 25$ cm hver
Virksomhedssamling, Schweiz

Motivet for de væghængte skulpturer har Aleksandra Domanović approprieret fra et monument, der står i mindeparken Bubanj i den serbiske by Niš. Parkens monumenter blev skabt af den kroatiske billedhugger Ivan Sabolić til erindring om Bubanj-massakren, der var en af de største massehenrettelser under Anden Verdenskrig. Monumenterne omfatter et stiliseret marmorrelief samt tre betonskulpturer, der tager form som knyttede næver.

Aleksandra Domanović har lavet flere værker med udgangspunkt i Sabolić' knyttede næver. Værket her var oprindeligt en skitse til Marrakech Biennalen i 2012, hvor kunstneren endte med at genskabe en af Sabolić' næver i halv størrelse og dække den med tadelakt, en lokal type gips, for derved at "marokkonisere" et jugoslavisk revolutionsmonument i tiden omkring det såkaldte arabiske forår.

Aleksandra Domanović
Bubanj Fist Relief
2012

MDF, tadelakt
4 elements, $163.5 \times 61 \times 25$ cm each
Corporate collection, Switzerland

Aleksandra Domanović appropriated the subject matter of these wall-mounted sculptures from a monument located in the Bubanj Memorial Park in the Serbian city of Niš. The park's monuments were created by the Croatian sculptor Ivan Sabolić to commemorate the Bubanj massacre, one of the largest mass executions of the Second World War. The memorial includes a stylised marble relief and three monumental concrete sculptures in the form of clenched fists.

Aleksandra Domanović has created several works based on Sabolić's fists. This piece was conceived as a study for the Marrakech Biennale in 2012 for which the artist recreated one of Sabolić's fists in half scale and had its surface covered in tadelakt, a local plaster coating, thus "Moroccanizing" a Yugoslav monument to revolution during the time of the so-called Arab Spring.

Aleksandra Domanović
Untitled (1.XI.2024)
2025

Inkjet-print

16 stakke, 95 × 21 × 29,7 cm hver

Udlånt af kunstneren og Tanya Leighton Gallery, Berlin og Los Angeles

Stakkene af A4-papir er printet på en inkjet-printer på en måde, så det enkelte papirs marginer bliver farvelagt, og der dannes et motiv på siden af papirstakken. Motiverne er hentet fra forskellige online nyhedsmedier og dokumenterer masseprotester mod det serbiske styre og politiets kamp mod demonstranterne.

Protesterne har fundet sted siden november 2024, hvor et tag på hovedbanegården i Novi Sad styrtede sammen, og 16 personer mistede livet. Sammenbruddet skyldtes en nylig renovering udført under den nuværende regering – en renovering præget af korrupsion og dårligt tilsyn. Siden da har kritik af regeringen igangsat et folkeoprør – det hidtil største i landets historie – der har spredt sig til store dele af landet med et krav om regeringsskifte.

Aleksandra Domanović
Untitled (1.XI.2024)
2025

Inkjet prints

16 stacks, 95 × 21 × 29.7cm each

Courtesy of the artist and Tanya Leighton Gallery, Berlin and Los Angeles

The stacks of A4 paper were printed on an inkjet printer on a borderless setting, enabling it to tint the margins of each sheet so that an image emerges on the side of each stack. Drawn from various online news media, the images document mass protests against the Serbian government and clashes between police and demonstrators.

The protests began in November 2024 when a canopy at the central station in Novi Sad collapsed, killing sixteen people. The collapse resulted from a recent renovation carried out under the current government, a renovation riddled with corruption and poor oversight. Since the collapse, criticism of the government has sparked a popular uprising – the largest in the nation's history – which has spread across the nation, voicing demands for a change of government.

Aleksandra Domanović

Turbo Sculpture

2009 – igangværende

HD video, lyd

30 min

Udlånt af kunstneren og Tanya Leighton Gallery, Berlin og Los Angeles

Efter opløsningen af Jugoslavien blev de mange statuer af Tito og andre socialistiske skikkelser fjernet i de enkelte republikker. I deres sted kom en ny bølge af skulpturer i det offentlige rum, som hyldede en broget skare af postsocialistiske helte – heriblandt Bruce Lee, Bob Marley og Rocky Balboa. Værket *Turbo Sculpture* er et videoessay, der undersøger dette fænomen ved hjælp af tekster og billeder hentet fra internettet.

De nye monumenter over ikoniske skikkelser fra populærkulturens verden udvisker grænsen mellem fiktion og virkelighed og synes samtidig at hæve sig over både etniske konflikter og politiske forskelle. Domanović opfandt betegnelsen ’turbo sculpture’ med inspiration fra begrebet ’turbo-folk’ – en musikgenre, hvor traditionelle sange og strofer fra Balkanområdet blandes med technorytmer. Turbo-folk nød, ligesom amerikanske actionfilm, stor popularitet i hele regionen på tværs af nationale grænser.

Siden 2009 har Domanović skabt flere versioner af værket og løbende tilføjet nye eksempler på turbo-skulpturer, som hun enten selv har fundet frem til eller er blevet gjort opmærksom på af andre. I løbet af det seneste årti har hun bemærket et skift i logikken bag turbo sculpture-tendensen: nu er lokale historiske personer begyndt at optræde side om side med vestlige berømttheder som motiv for disse ukonventionelle monumenter.

Aleksandra Domanović

Turbo Sculpture

2009 – ongoing

HD video, sound

30 min

Courtesy of the artist and Tanya Leighton Gallery, Berlin and Los Angeles

After Yugoslavia split into its constituent republics, statues of Tito and other socialist figures were removed. In their place, a new wave of public sculptures appeared, honoring an eclectic mix of post-socialist heroes – Bruce Lee, Bob Marley, Rocky Balboa, and others. *Turbo Sculpture* is a video essay that explores the emergence of this phenomenon, using texts and images sourced from the internet.

These monuments to pop culture icons blur the line between fiction and reality, and seem to transcend ethnic conflicts and political differences. Domanović coined the term “turbo sculpture” in reference to turbo-folk – a music genre that fuses traditional Balkan motifs with techno beats. Turbo-folk, much like American action movies, enjoyed widespread popularity throughout the region, crossing national boundaries.

Since 2009, Domanović has produced several versions of the work, continually adding new examples she discovered or that were submitted by others. Over the past decade, she has observed a shift in the logic of turbo sculpture: local historical figures have begun to join Western celebrities as subjects of these unconventional monuments.

Fotografiet dokumenterer en intervention, som Aleksandra Domanović har udført på den offentlige skulptur *Admiral mit Doppelgänger* (1985) af Ludmila Seefried-Matejková, som står i bydelen Kreuzberg i Berlin. Domanović passerer ofte forbi og opdagede en dag, at skulpturens ene hånd manglede. Da der ikke var tegn på, at skulpturen ville blive repareret, gav Domanović skulpturen en såkaldt Beograd-hånd.

The photograph documents an intervention carried out by Aleksandra Domanović on the public sculpture *Admiral mit Doppelgänger* (1985) by Ludmila Seefried-Matejková, located in the Berlin district of Kreuzberg. Passing by frequently, Domanović one day noticed that the sculpture was missing one hand. When it became clear that the sculpture would not be repaired, she attached a 'Belgrade Hand' to complete it.

THE FUTURE WAS AT HER FINGERTIPS

- 1843 Ada Lovelace writes what is considered the first computer program
- 1867 The typewriter is introduced
- 1908 Kikunae Ikeda proposes the existence of umami
- 1950 A cybernetic tortoise is designed by William Grey Walter
- 1958 Ian Donald pioneers the use of ultrasound for obstetric imaging
- 1963 Rajko Tomović develops one of the earliest artificial limbs with a sense of touch known as the ‘Belgrade Hand’
- 1968 Marvin Minsky creates the tentacle arm
- 1973 The Internet consists of 25 computers
- 1977 In *Demon Seed* by Donald Cammell, Susan Harris is impregnated by artificial intelligence called Protheus; the AI uses the ‘Belgrade hand’ as its robotic prop
- 1979 Loren Carpenter makes *Vol Libre*, the first fractal CGI movie
- 1980 Tito dies
- 1984 Hewlett Packard introduces the first inkjet printer available to consumers
- 1984 Jivamukti Yoga is founded in New York
- 1986 Kazunori Baba obtains the first 3D ultrasound fetal images using a mini-computer
- 1987 The last ‘Relay of Youth’ takes place in Yugoslavia
- 1988 Worm plagues the Internet
- 1989 Borka Jerman Blažič registers the .yu domain
- 1989 Corbis is founded by Bill Gates
- 1996 Olia Lialina makes *My Boyfriend Came Back From the War*
- 1997 *Zeroes + Ones: Digital Women and the New Technoculture* by Sadie Plant is published
- 1998 The first Lululemon store opens in Vancouver
- 2000 Saint Isidore of Seville is declared the patron saint of the Internet by the Vatican
- 2006 Spam intensifies to 96% of all emails
- 2008 Bhutan acknowledges women’s full right to vote
- 2008 Shapeways launches a service allowing customers to design and produce their own three-dimensional products
- 2010 .yu is the most heavily used top-level domain ever to be deleted
- 2012 Bayer MaterialScience LLC updates their soft-touch coating technology
- 2012 In *Prometheus* by Ridley Scott, Dr. Elizabeth Shaw performs an abortion on herself, removing the alien fetus
- 2013 Zaha Hadid becomes the Veuve Clicquot businesswoman of the year
- 2015 Alison Van Eenennaam oversees the birth of two gene-edited hornless bulls at UC Davis
- 2024 The Novi Sad railway station canopy collapses, killing 16 people and severely injuring one more
- 2025 New Zealand does not reach its “Smokefree 2025” goal