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aleksy@domke ~ % email
aleksy@domke ~ % aleksydomke@gmail.com
aleksy@domke ~ % instagram
aleksy@domke ~ % @shot.behind.walmart
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-
For more details, please visit https://aleksydomke.com/.
aleksy@domke ~ % _
```

aleksy@domke ~ % about

I'm an interdisciplinary artist and researcher interested in the internet, technology, philosophy and Chinese cultural influence. I write about the internet—its phenomenology; cultural and political significance, and virtual milieux. Apart from critical internet research, my practice comments on, and amplifies the spectacles of hyperaccelerated internet-era life. Using primarily computer-aided and digital techniques, I make installations, objects, moving image and more.

aleksy@domke ~ %

aleksy@domke ~ %

aleksy@domke ~ % file

location: Macintosh HD/users/aleksydomke/Desktop/aleksy_domke_03-2026.pdf

kind: PDF document

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

aleksy@domke ~ % contents

▼

[2] (current)	<about>	
[3]	you were farming rice, now you're...	2025
[9]	xiangkai network experience co.,ltd.	2025
[13]	just one more lane bro	2023
[17]	bypassing immanence: the entropic...	2026
[22]	google pompeii gay lovers	2024
[25]	internet archive	2024
[28]	lockheed chess set	2024
[33]	am I based?	2023
[36]	layer:14 - synthetic biological i...	2025
[44]	undiagnosed, but pretty sure	2024
[46]	sigma power: onion reaper	2023
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[50]	<articles & publications + talks>	

aleksy@domke ~ % _

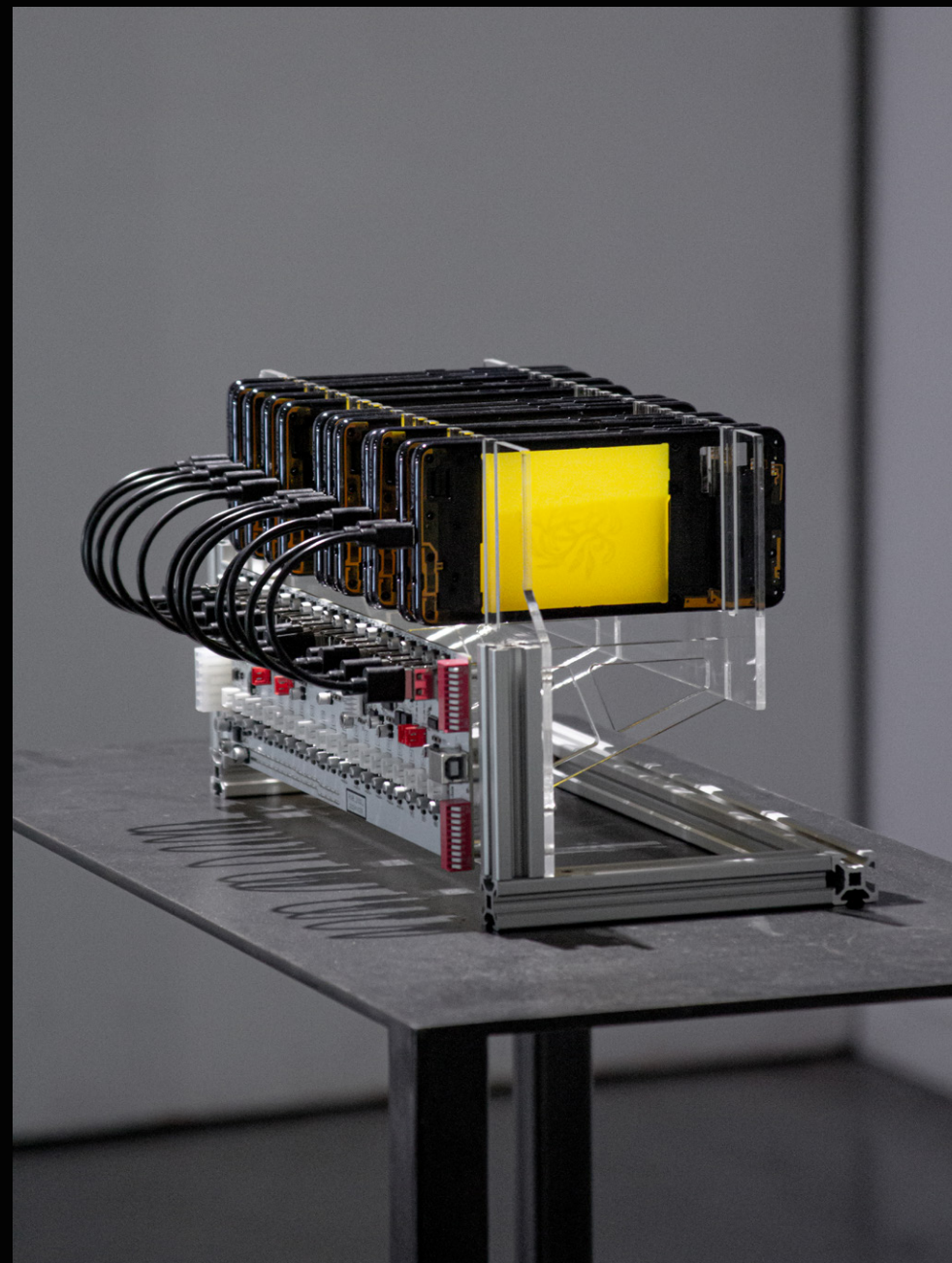
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aleksy@domke ~ % you were farming rice, now you're farming clicks
(2025) Samsung Galaxy A51 frames, imported Chinese group-control motherboard,
USB-C cables, acrylic, aluminum extrusions, fasteners
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Taking 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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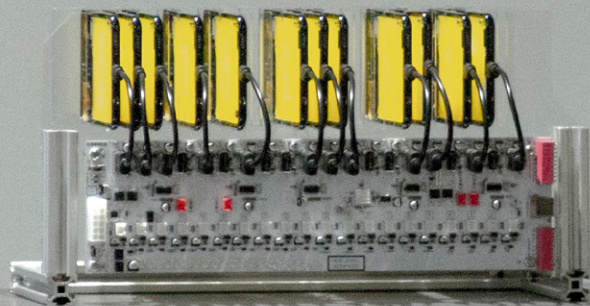
Current Affairs
March 2025, Loods6, Amsterdam



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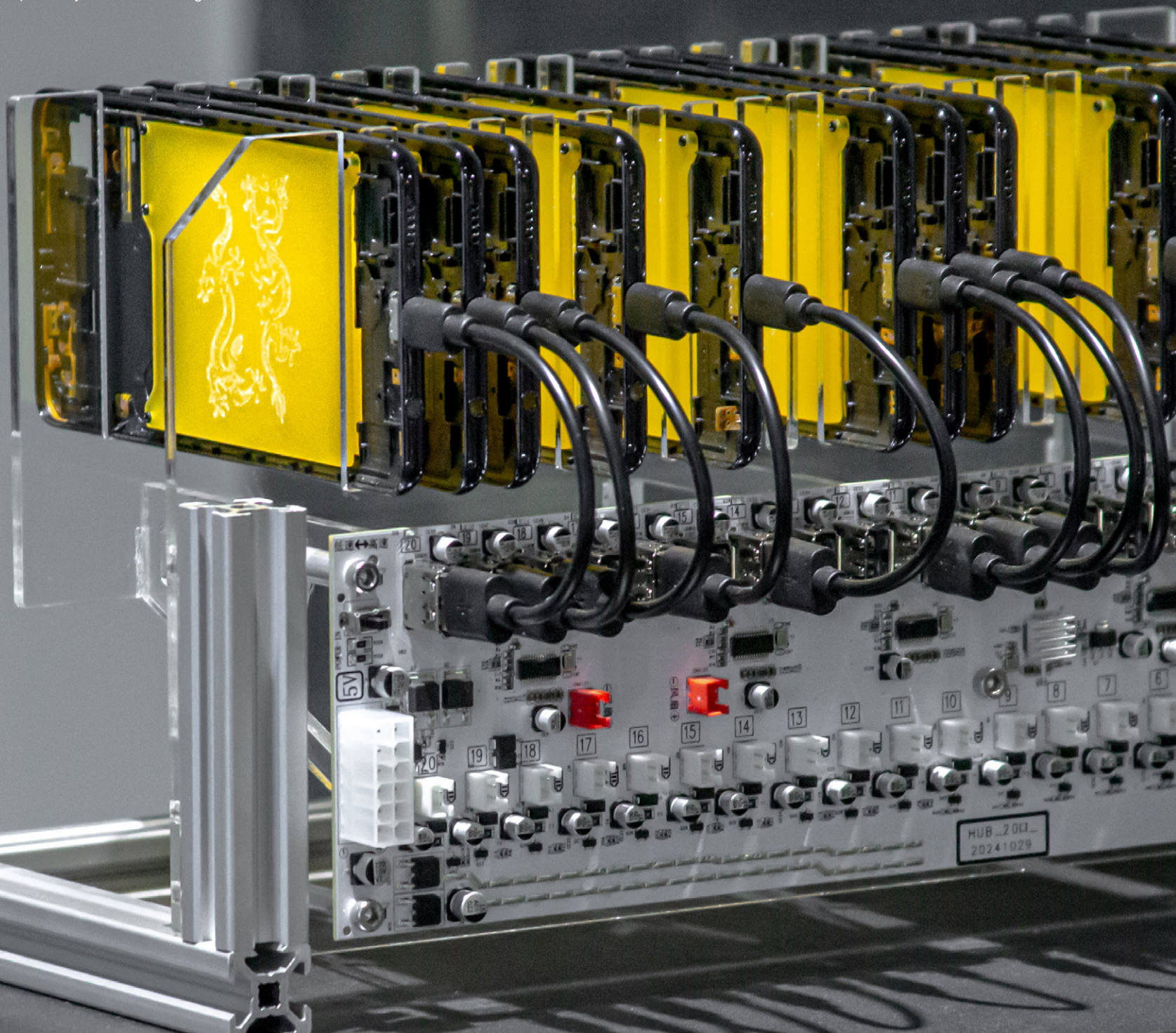
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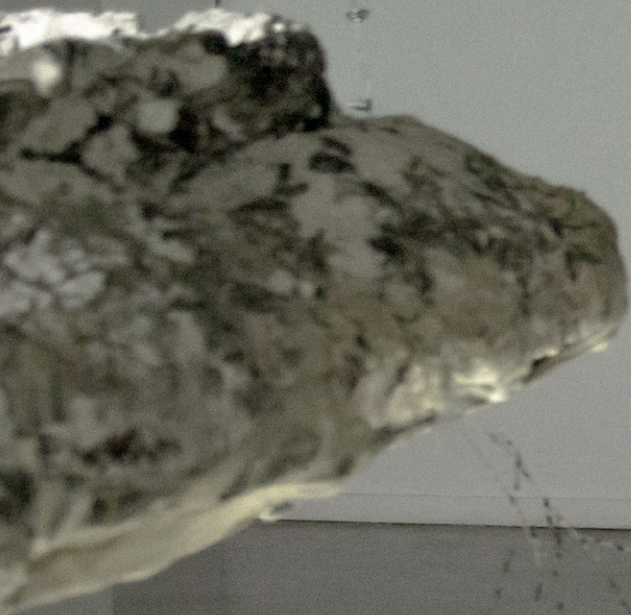
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Current Affairs
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aleksy@domke ~ % xiangkai network experience co.,ltd. 内容农场公司
(2025) vertical video installation, 00:09:33

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 contemporary internet slang.



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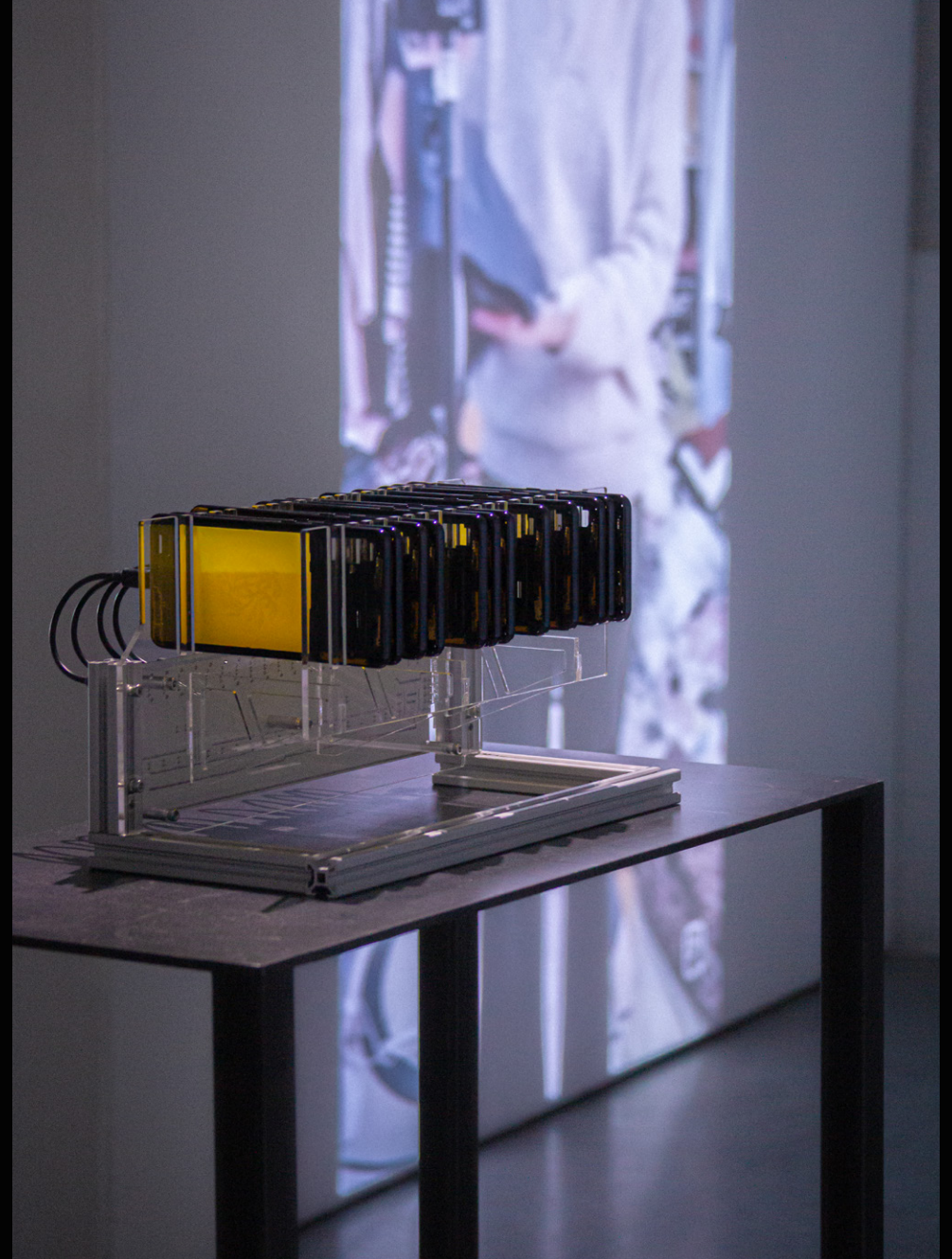


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Current Affairs
March 2025, Loods6, Amsterdam

(joint view)

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Current Affairs
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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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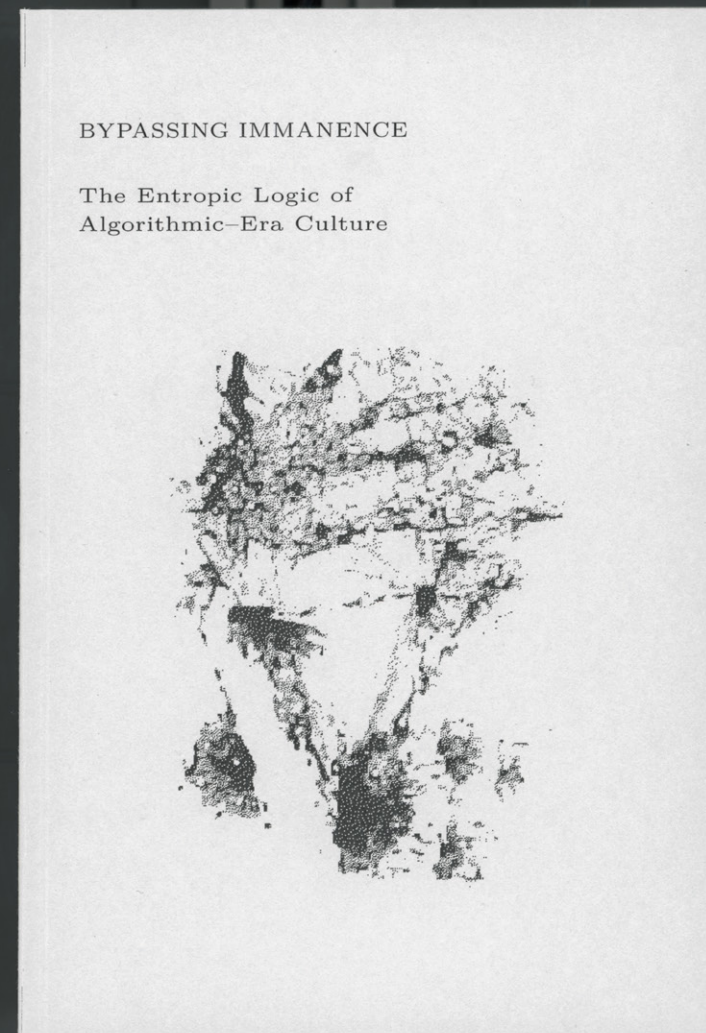


aleksy@domke ~ % bypassing immanence
(2026) essay (BA thesis), printed publication & ebook

Bypassing Immanence is an essay and printed publication on the role of algorithmically-driven internet in the crisis of cultural innovation. In the light of the algorithmic paradigm shift, the problem of cultural stagnation is contextualized through a novel framework, borrowing from the logic of entropy. The text facilitates a broad understanding of this problem through the application of thermodynamic principles to data flows. Culture's vulnerability to the internet's "entropic death drive" is examined through the philosophies of Elisabeth Grosz, Gilles Deleuze and Bernard Stiegler. The thesis strongly critiques the tendency towards replication and advocates for a renewed cultural ontology and "intensive" art practices. Ultimately, this work advocates for a shift in perspective, recognizing the unique yet underutilised quality of art to generate Differences and understand its potential in resisting cultural homogeneity.

"The unique qualities of art differentiating it from other disciplines lie outside the realm of entropy and therefore, are inert to algorithmic subjectification. The problem of contemporary culture is perhaps a deficiency of those qualities, responsible for generating novel outcomes. It might be that arts are misunderstood in their ontology. A painter should not be concerned with the invention of photography, just as a writer should not be concerned with the invention of automated text generation. A computer can never generate anti-entropic outcomes, since it's an automatized process. It lacks the inventive quality, the de-automatization necessary for novel outcomes. The true danger behind AI is not that it will 'outpace' human intelligence or creativity, it is that we are conditioned to believe it will."

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Grosz in her non-aesthetic philosophy of art writes that arts indicate that living beings that “really live,” are ones that intensify life—for its own sake.⁷⁸ Deleuze’s intensities she’s referencing take issue with classical thermodynamics and entropy’s determinism. In his thought, intensity is a productive force that creates difference, tension, potential, an increase in work to be carried out.⁷⁹

In science, a property of a system or material can be categorized as either intensive or extensive, according to how it behaves when the size of the system changes. Mass, volume, or amount are extensive properties, while color, chemical potential or temperature are intensive. Entropy, as far as scientific consensus is concerned, belongs to the former. Entropy of a system is tied to its size. It is additive—the total entropy of a system made up of smaller parts is the sum of the entropies of those individual parts. Gas in a larger container carries more entropy than a smaller one, as the molecules have more ways to arrange themselves in a larger volume.

Deleuze’s intensities however, do not care for thermodynamics. Deleuze strongly opposes the universe’s entropic drive and presents a non-deterministic theory of becoming, a continuous process driven by affects.⁸⁰ Therefore, intensities are fundamentally different from negentropy as they exist on a different (alternative) plane of influence. Negentropy is the opposite of entropy, a resistance to entropic homogenization. Intensity on the other hand, is a productive force of differences, which ultimately produces affects and accelerates the process of becoming. A productive force dethroning entropy’s extensive monopoly on the universe.

The classical universe governed by entropy can in fact coexist with the deleuzian one. Akin to how classical reality and quantum reality can “coexist” while contradicting themselves, the entropic drive can exist side-by-side with the continuous flux of becoming. Ultimately, both are just a metaphor. Rigid rules of physics are only as rigid as empirically allowed, which becomes evident with an example of collapse of the wave function. Classical physics are only absolute until they encounter quantum mechanics. Similarly, quantum reality falls apart when the wave function collapses (changing from the wave function to a density matrix), revealing itself to not be a true reality under the superficiality of classical reality, but yet another metaphor. There is nothing absolute about entropy, despite how ethereal other interpretations might seem. Entropy is purely a metaphor to explain various phenomena; becoming can exist as another reality, quantum tunneling around entropic forces.

To overcome the cultural impotency and stagnation, cultural production must become independent from the realm of entropy—through production of intensities, which produce affects, which ultimately drive the becoming process, inert to the entropic drive. Intensities create differences and potentials for affects to arise. Affects, pre-social and non-subjective, are inert to capitalist flows. Entropy cannot consume something intensive, as intensities are noumenal, not phenomenal.⁸¹

79 Gilles Deleuze, *Difference and Repetition* (1968; repr., London: Bloomsbury, 2014).
80 Deleuze, *Difference and Repetition*.
81 Deleuze, *Difference and Repetition*, 222.

aleksy@domke ~ % bypassing immanence (2026)

aleksy@domke ~ % _

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aleksy@domke ~ % _

0.	Escaping the Ouroboros	1
1.1	Phenomenology of the Internet	7
1.2	Thermodynamics of Data Flows	11
1.3	The Frog Problem	21
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aleksy@domke ~ % bypassing immanence (2026)
aleksy@domke ~ % _

Entropy has been employed as a dialectic tool outside of the field of physics. Through Claude Shannon it appears in information theory to describe uncertainty,³⁶ or rather the amount of information contained in a random variable. In biological systems, Bergson describes the phenomenon of life by means of entropic threat,³⁷ and Schrödinger writes about biological organisms attracting upon themselves a stream of negative entropy.³⁸ And of course, Norbert Wiener's introduction of entropy into cybernetics, where messages follow the second law of thermodynamics.³⁹ The notion of entropy is already used by some authors in regard to internet phenomena, yet they seem to use it very metaphorically. Building on this tradition of entropy as an

36 Shannon and Weaver, *The Mathematical Theory of Communication*.
37 Bergson, *Creative Evolution*, 276-77.
38 Erwin Schrödinger, *What Is Life? And Other Scientific Essays* (Cambridge: Cambridge University Press, 1992).
39 Wiener, *The Human Use of Human Beings*.

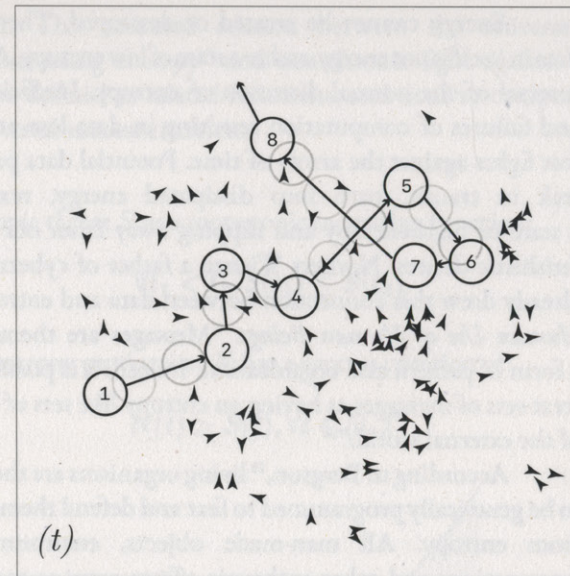
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became metamorphous. The data is dynamic and so are its governing algorithms. As such, studying the contemporary internet cannot be separated from studying generative AI. A metamorphous internet demonstrates a complete detachment, a cloud of data points able to bond, divide, repel and attract under subsidiary forces. The network governs itself and no longer transforms by virtue of sole user input and social dynamics. Greater forces have come into play.

All three internet states of matter—static, morphable, metamorphous—exist simultaneously, one is not retired in place of the other. The ratio of bound (static) vs unbound (morphable or metamorphous)¹³ data defines the extent of the network's dynamism and its susceptibility to flows. Flows, which emerge not from divine intervention or rogue intelligence, but as a collective behavior of inanimate data particles. Internet data flows started to follow principles of thermodynamics as soon as the network started to lift from its anchored state. Thermodynamic principles regulate data flows in various ways: reducing tension through homogeneity of content (algorithmic moderation) or entropic decay through generative models. As a moderating force in the dynamic era of the internet, network dynamics tend to strive towards an equalization of forces, a reduction in tension, a perfect equilibrium. Data flows follow the second law of thermodynamics by virtue of their dynamism, not by design.

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fig. 1



Pushing this appropriation from classical physics further reveals a helpful framework for identifying the internet's function in society. Returning to the thermodynamics metaphor: energy has mass, therefore complex systems of computer-computer, hybrid brain-computer or brain-brain interactions are somewhat tangible, physical transfers. As one of the fundamental principles of the universe, the mass-energy equivalence manifests itself as data occupying physical space on physical servers, data flows being energy themselves, as physical packets of information, cloned and distributed across the network. The same data flows, perceptually transmitted and reformatted into the database of human cognition, subsequently computed over intertwined networks of cyberspace and meatspace societal flows.

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 ~ % google pompeii gay lovers (2024)
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 ~ % internet archive
(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/>

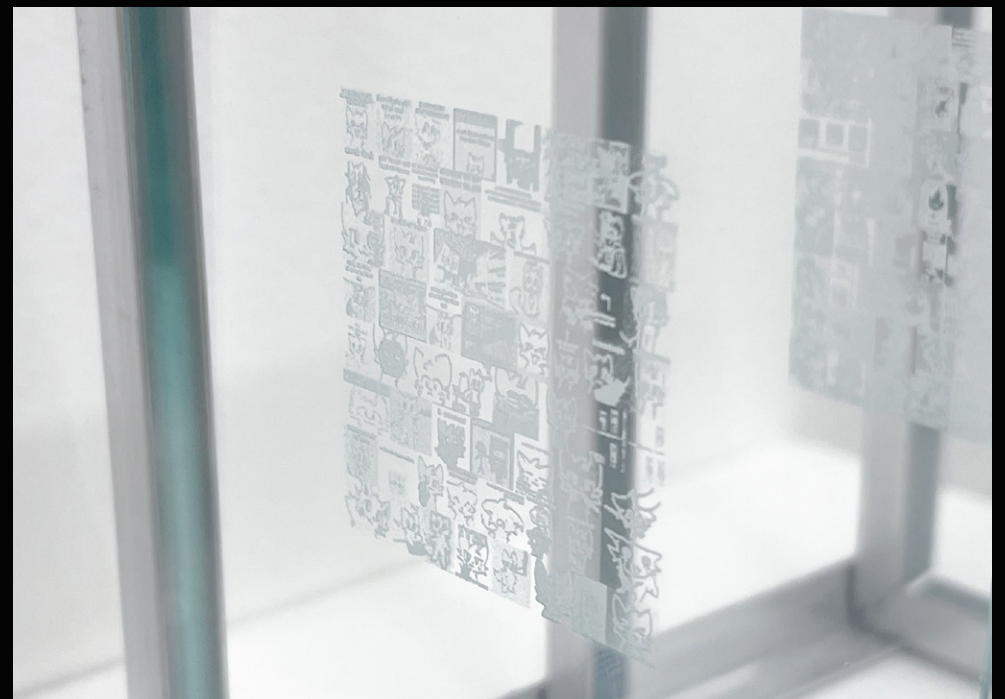
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aleksy@domke ~ % untitled (2024)
aleksy@domke ~ % _
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aleksy@domke ~ % untitled (2024)
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Linked Out: Logged In
February–March 2024, Gossamer Fog, London

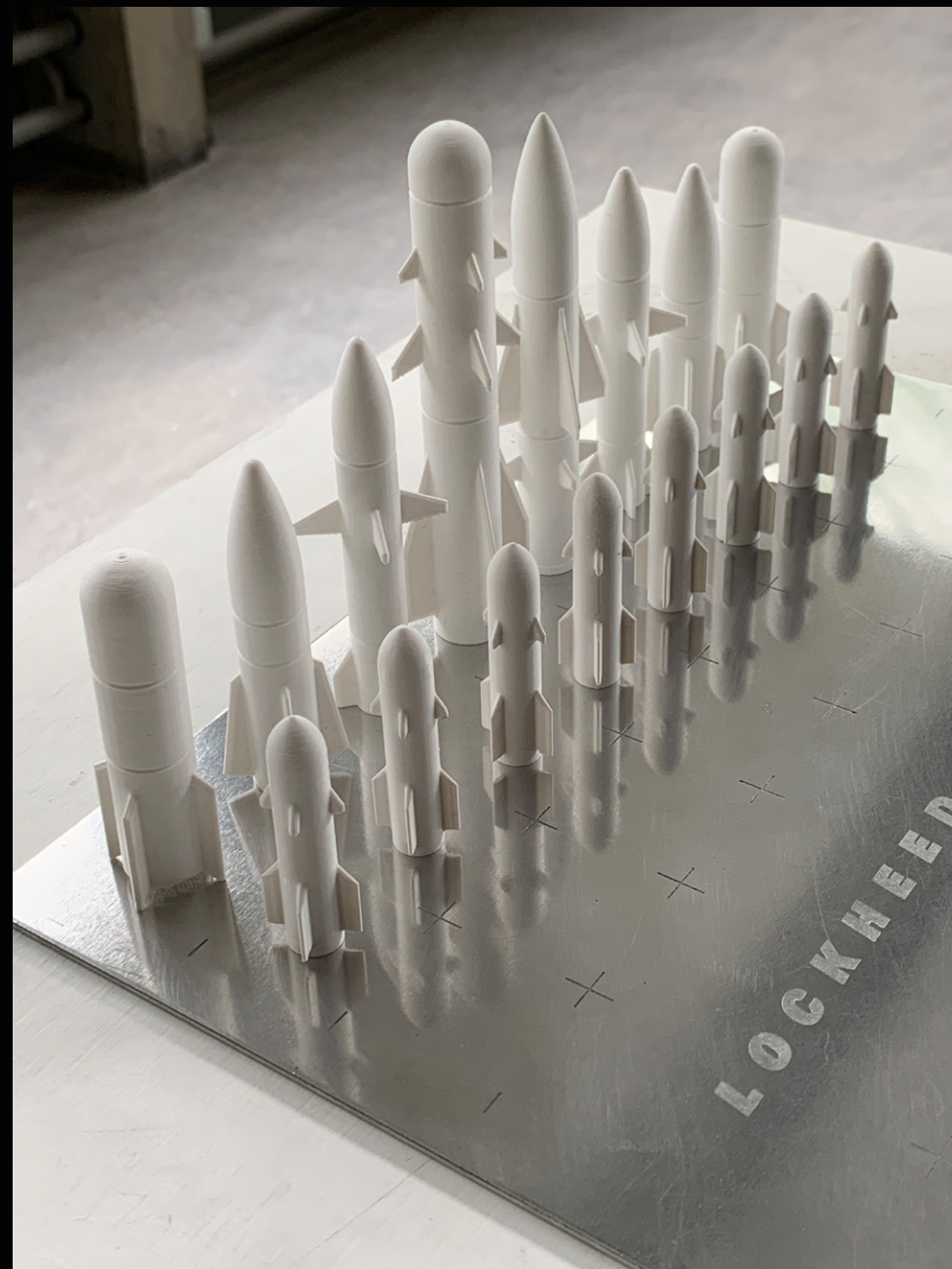


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aleksy@domke ~ % _
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aleksy@domke ~ % lockheed chess set
(2024) PLA, carbon fiber reinforced PLA, aluminum photo-etched with FeCl₂

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.

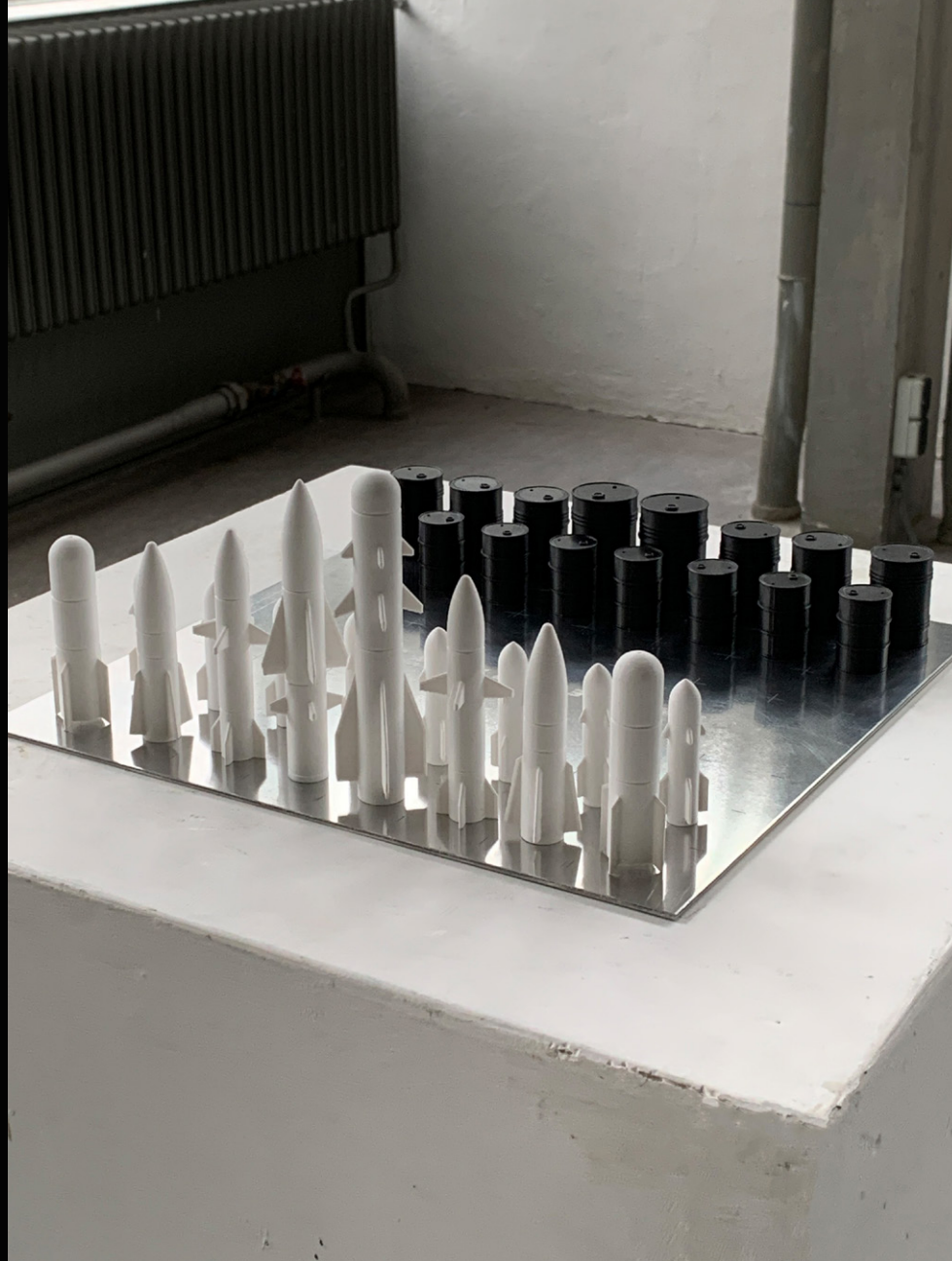
The white set of pieces takes shape of a missile arsenal, while the black pieces are represented by barrels of crude oil, hinting at the true character of the *war on terror*. Alluding to the dehumanizing nature of this "game" of neocolonialism, human lives and communities are reduced to mere strategic 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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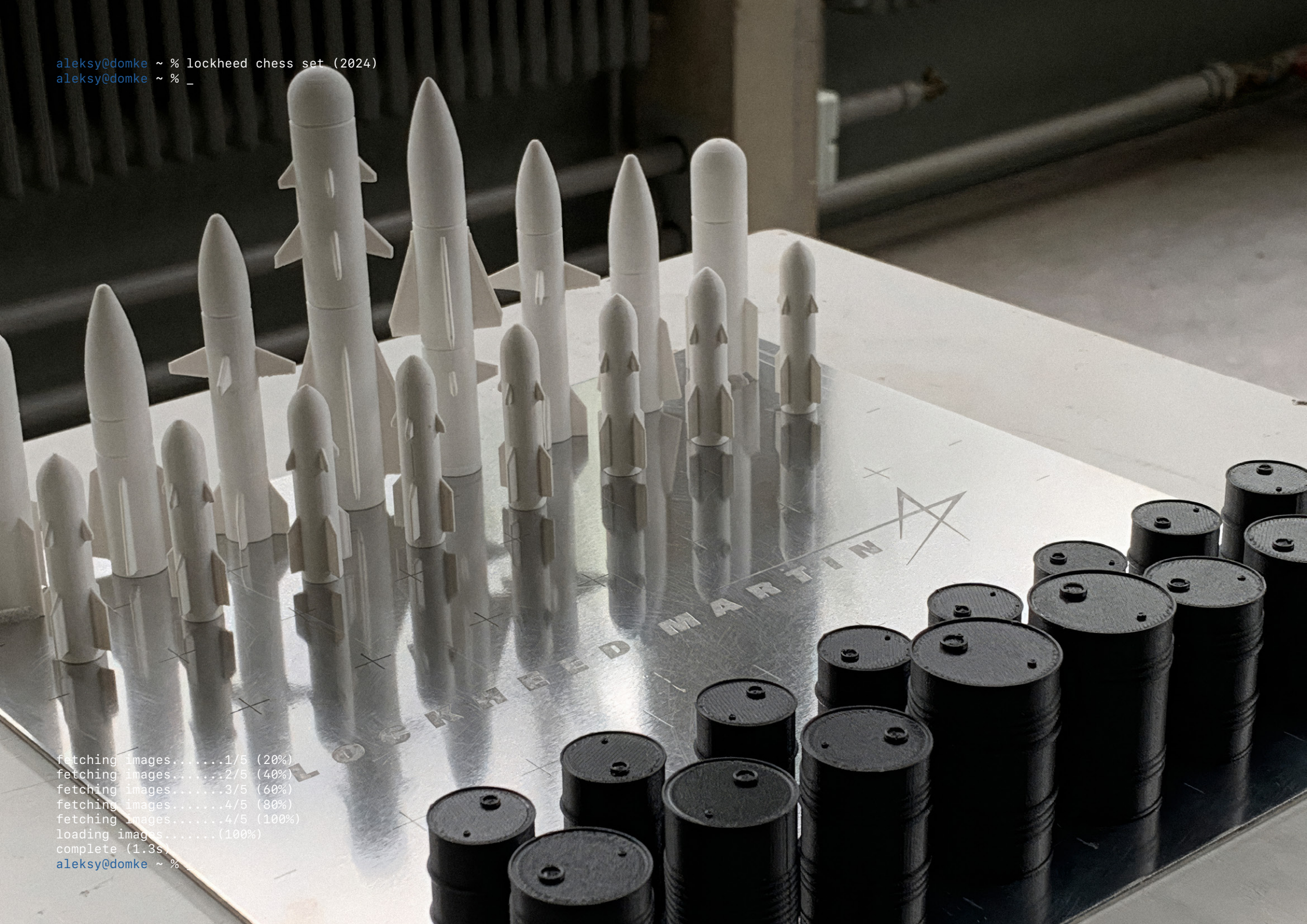


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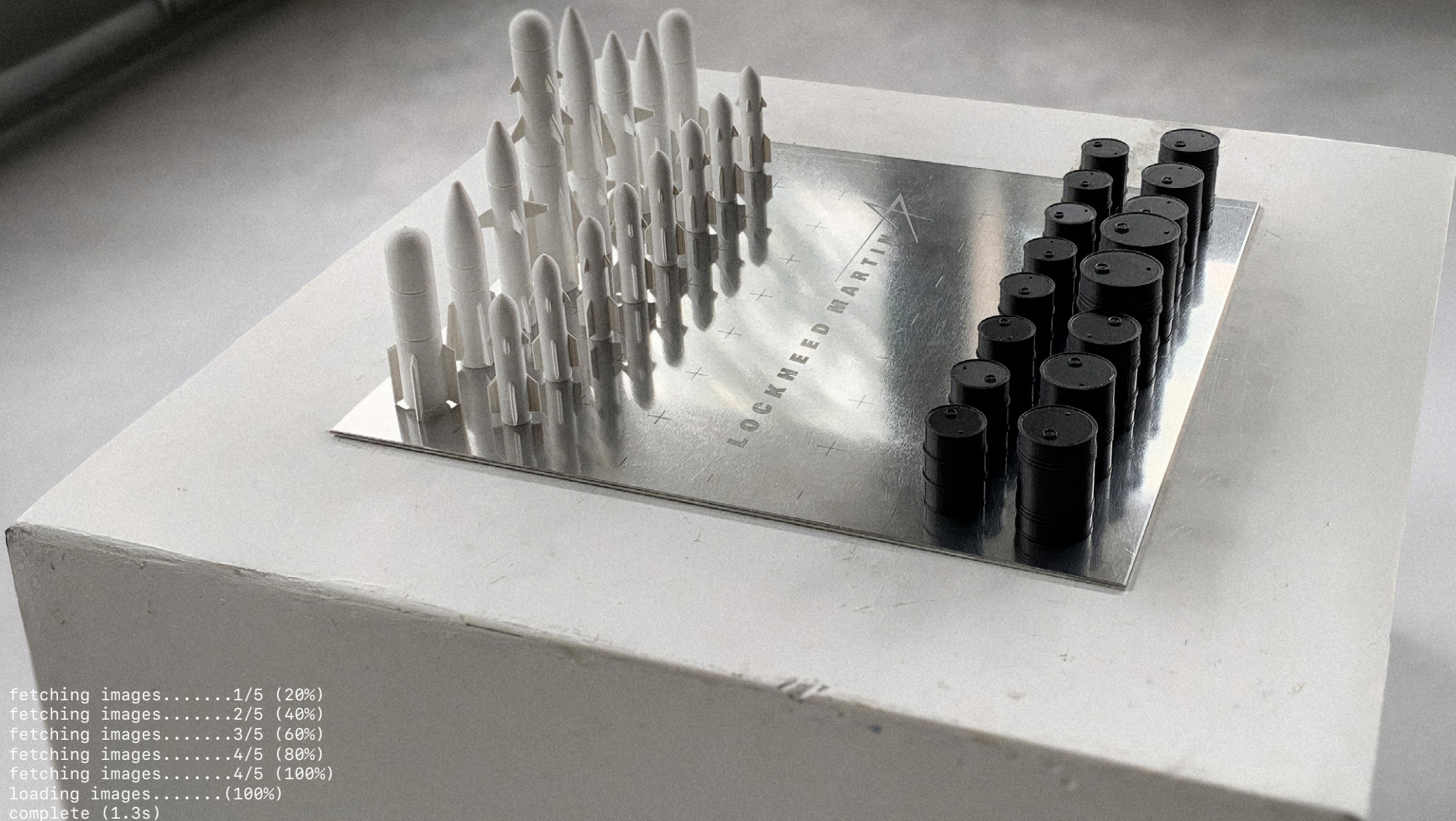


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aleksy@domke ~ % _
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aleksy@domke ~ % am I based?  
(2023) collected objects, a pirated copy of 2007 videogame Ratatouille for  
PlayStation 2 (emulated)
```

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.

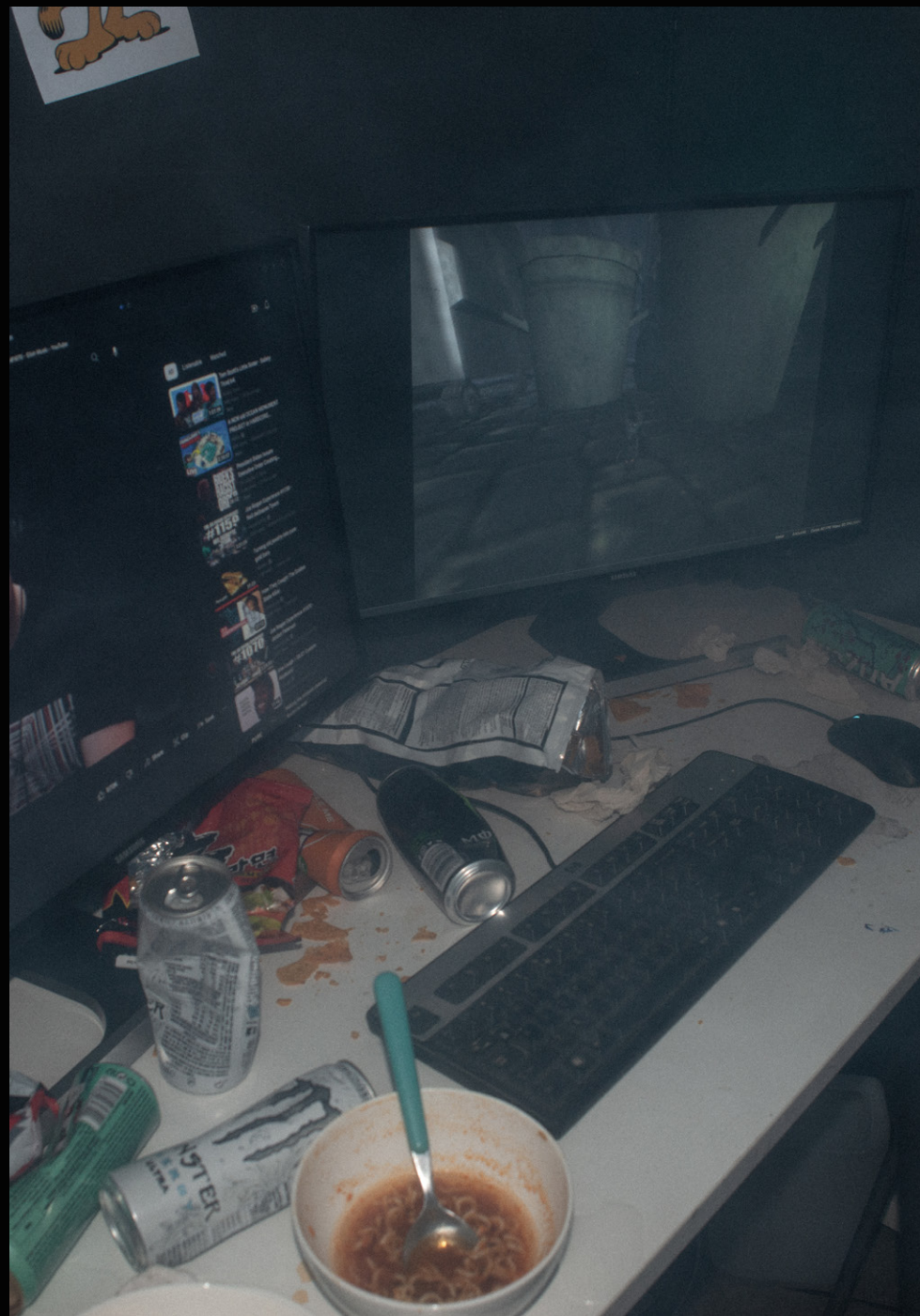
I felt compelled to fully immerse myself in the role of an "online researcher." This led to the creation of an immersive installation mimicking the stereotypical living space of a redpilled^[3], terminally online Reddit user. The work places viewers in this setting, inducing claustrophobia, disgust and 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".

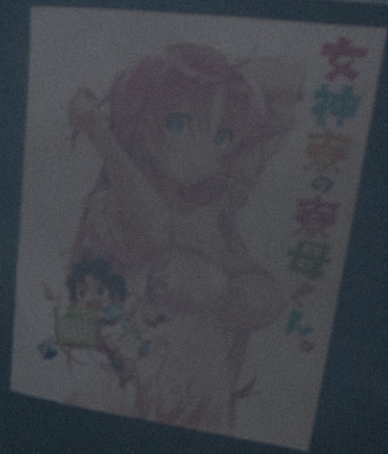
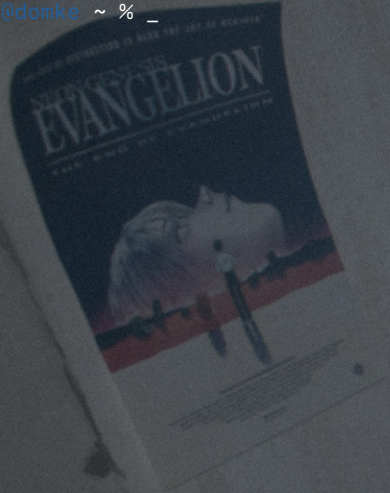
[2] Looksmaxxing is a term that refers to the process of maximizing one's own physical attractiveness that can be traced back to mid-2014 when it emerged on incel message boards Lookism, Sluthate, and PUAHate.

[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 ~ % am I based? (2023)
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aleksy@domke ~ % _
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aleksy@domke ~ % layer:14 - synthetic biological intelligence
(2024-2025) research & development project

In 2023, I developed a hyperobsession with the field of Synthetic Biological Intelligence. Initially I intended the project to become a work, then an exhibition, but my ambitions quickly outgrew what I could feasibly achieve within my means. Layer:14 (which is still a working title) turned into a two-year long tinkering activity and creative process. Even though the work I've done has not (yet) materialized as a 'work,' I consider it one of the most defining steps in my practice, both from a production and conceptual standpoint.

Much of the project revolved around fabrication of prototype cortical organoid culture devices and bioprinting an anime figurine of an OS-tan I designed. I presented a part of my process during my talk at Bioclub Tokyo, focusing on the custom bioprinter I developed by modifying an Ender 3. (FRESH-method hydrogel formulas and CAD, BOM, and Klipper files will be released some day - email if interested.) My in-depth research into the field of SBI led me to design and fabricate a heated and humidified, computer-controlled incubator for mammalian cell culture, a custom microelectrode array complete with an automated media supply fluidics system, supported by a peristaltic pump array. The fabrication involved custom-machined CNC aluminum parts alongside a 3D-printed sheet metal bending jig, an absurd amount of FDM and SLA 3D prints, custom aluminum-based PCB, acrylic bending, and a whole lot of code, CAD and Aliexpress lurking. Some failed attempts at fabricating MEAs and microfluidic systems involved iterative designs of indium tin oxide coated glass photo-etching using hydrochloric acid, and an experimental method of fabricating microfluidic chips using heat-bonded laser-etched acrylic.

In early phases of the project, I designed and drew the previously mentioned OS-tan for a biocomputer, and a visual identity for an imaginary personal biocomputer manufacturer. With Jenn Leung, we tested animating the OS-tan in Unreal Engine using prerecorded neural signals with the help of Daniel Niels.

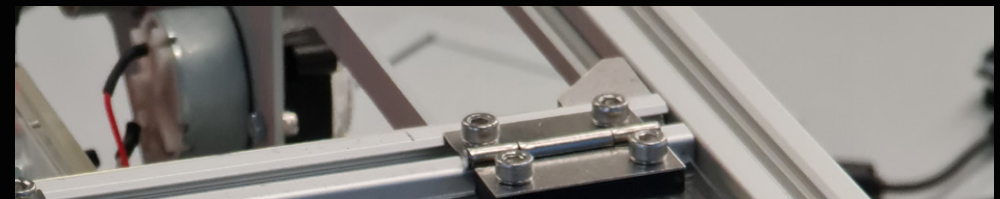
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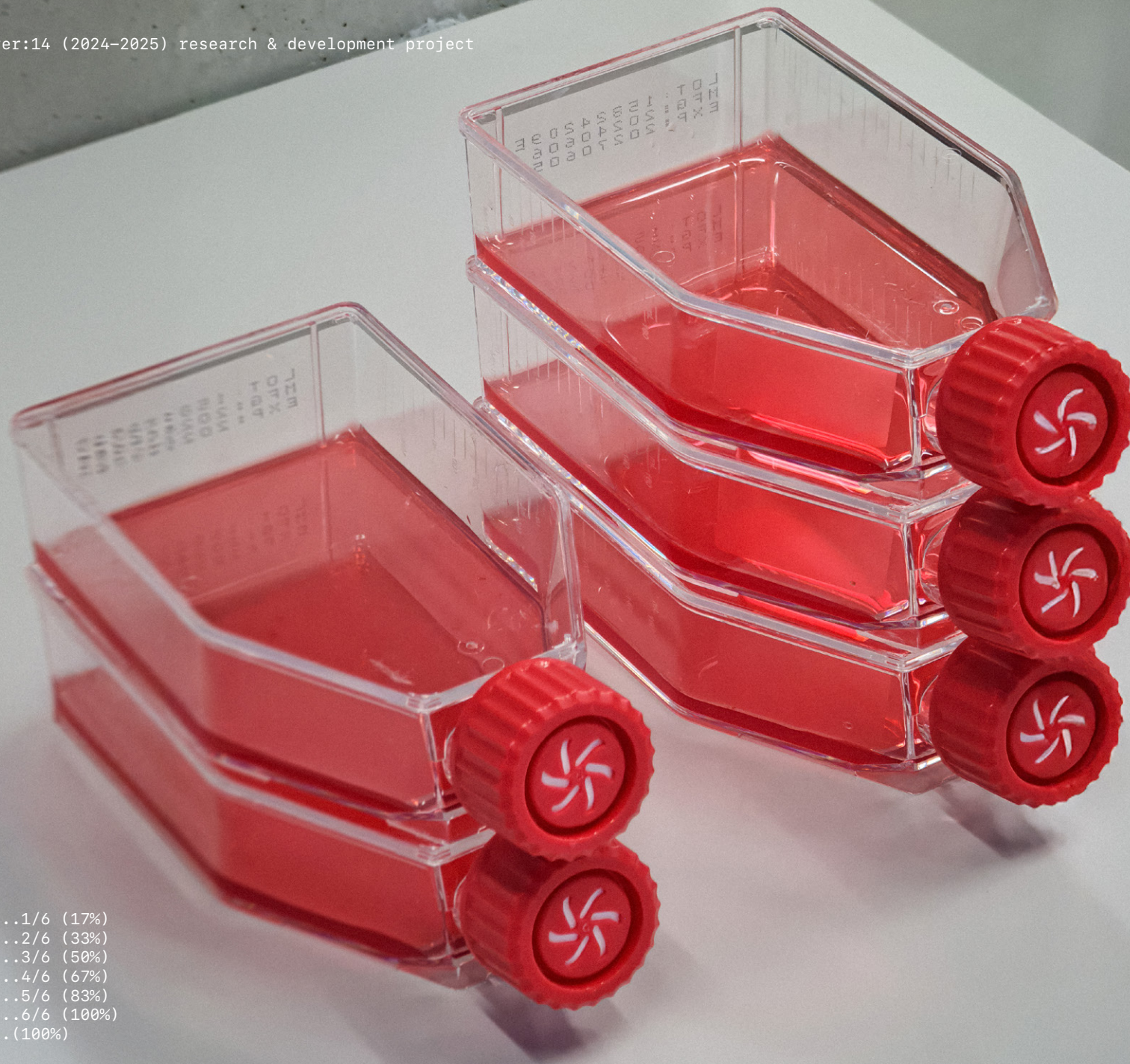


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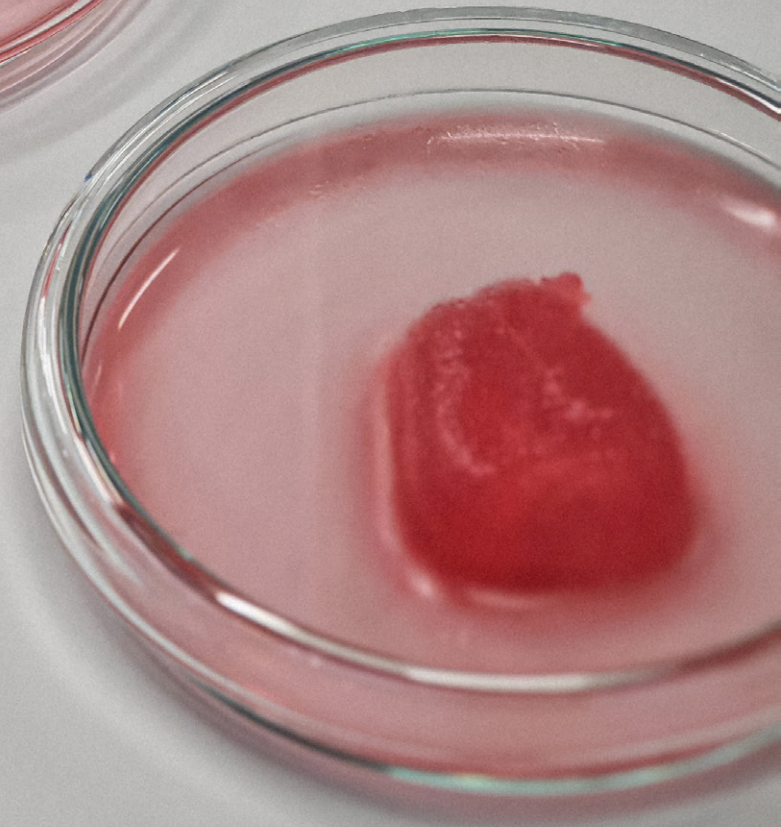
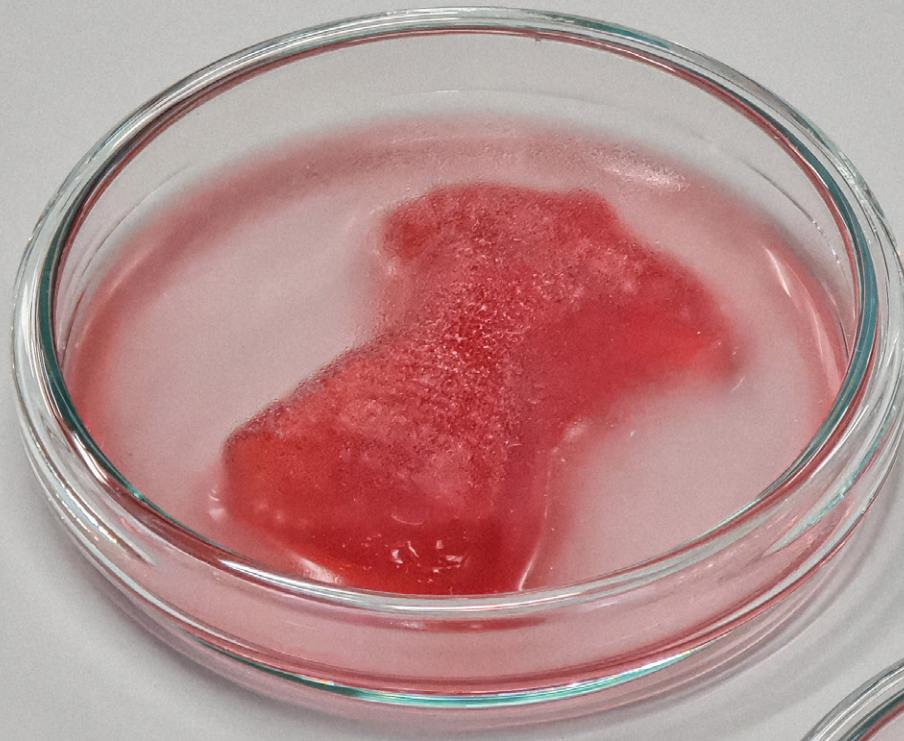


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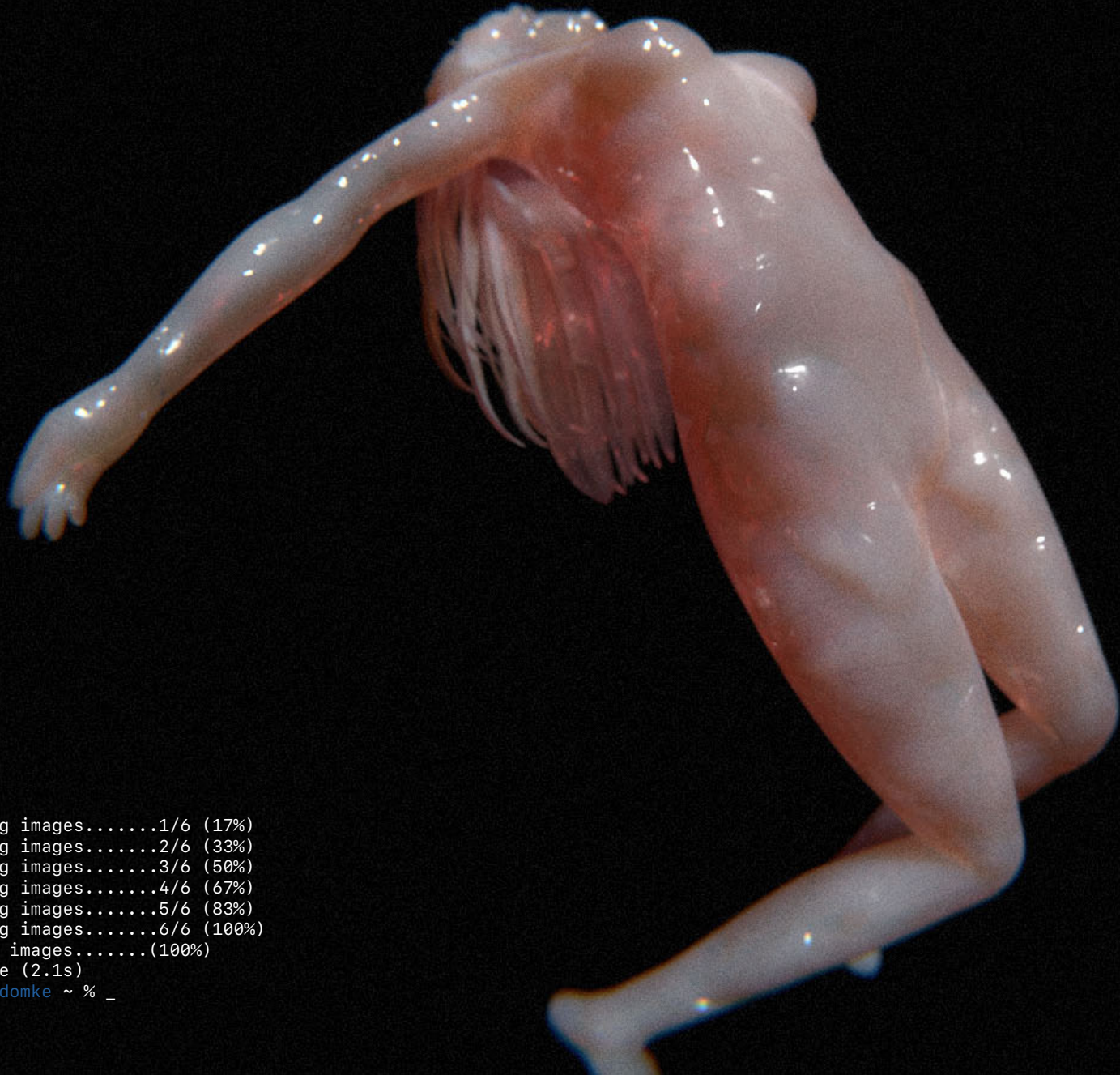
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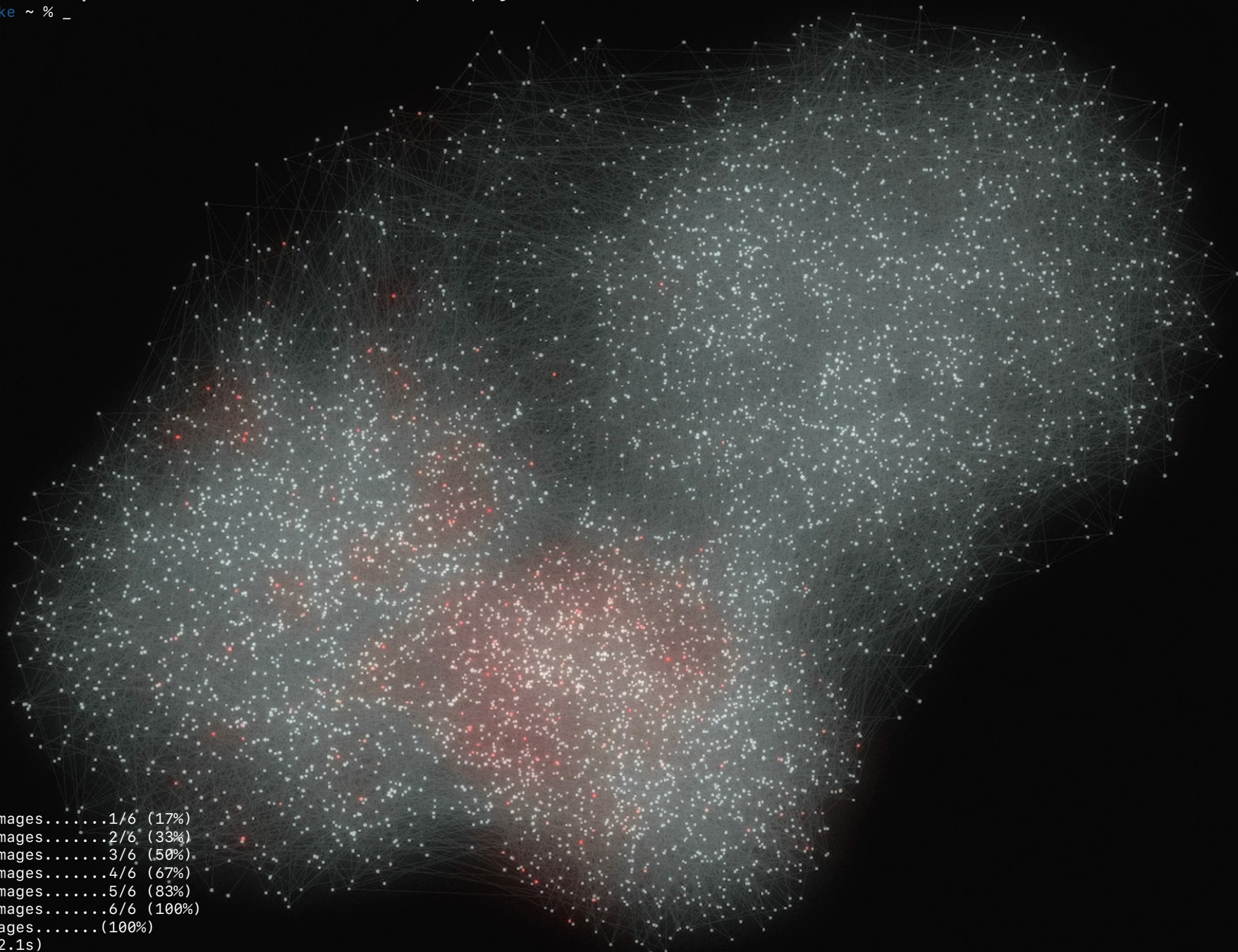


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aleksy@domke ~ % _
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aleksy@domke ~ % undiagnosed, but pretty sure
(2024) Firerose Upload 25K disposable vape, glass-fiber ABS, PMMA, arduino,
relay, air pump, silicone tubing, hardware

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 its 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.

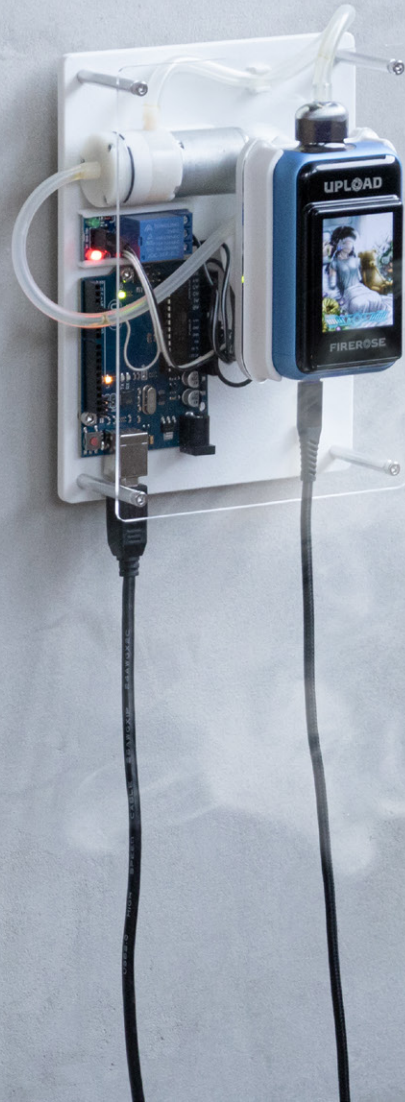
[1] Japanese cultural phenomenon which emphasizes cuteness, childlike innocence, charm, and simplicity.

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

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alokay@domke ~ % undiagnosed, but pretty sure (2024)
alokay@domke ~ % _
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alokay@domke ~ % _
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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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aleksy@domke ~ % sigma power: onion reaper (2023)
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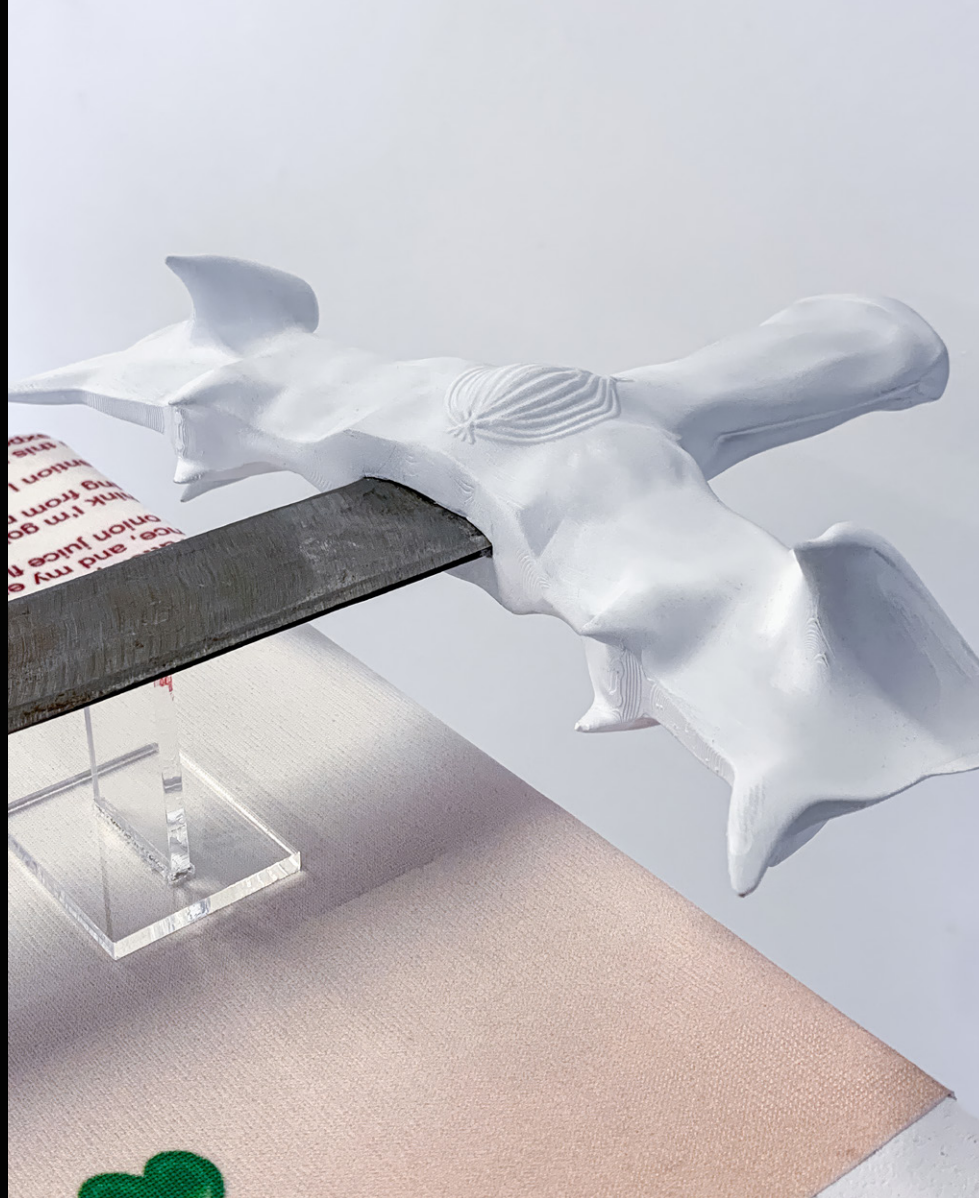


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aleksy@domke ~ % sigma power: onion reaper (2023)
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aleksy@domke ~ %
aleksy@domke ~ %
aleksy@domke ~ % education

BFA Gerrit Rietveld Academie, Amsterdam
designLAB department, 2021-2026

-
-
-

aleksy@domke ~ % selected exhibitions

Eros of Our Own
October 2025, hARTslane, London

Current Affairs
March 2025, Loods6, Amsterdam

I am overwhelmed by images
November 2024, Sexyland World, Amsterdam

Fantastic Materials
April 2024, Mediamatic, Amsterdam

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

Digital Daydream
November 2023, ArtSect Gallery, London

aleksy@domke ~ %
aleksy@domke ~ %
aleksy@domke ~ % _

aleksy@domke ~ %
aleksy@domke ~ %
aleksy@domke ~ % articles & publications + talks

Bypassing Immanence: The Entropic Logic of Algorithmic-Era Culture
BA Thesis, printed publication & ebook, 2026

Chinese Network Cultures & Network Spirituality
New Fears Gallery Berlin, artist talk, June 2025

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

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

-
-

Aleksy Domke 2025
My work is licensed under CC BY-NC-SA 4.0