

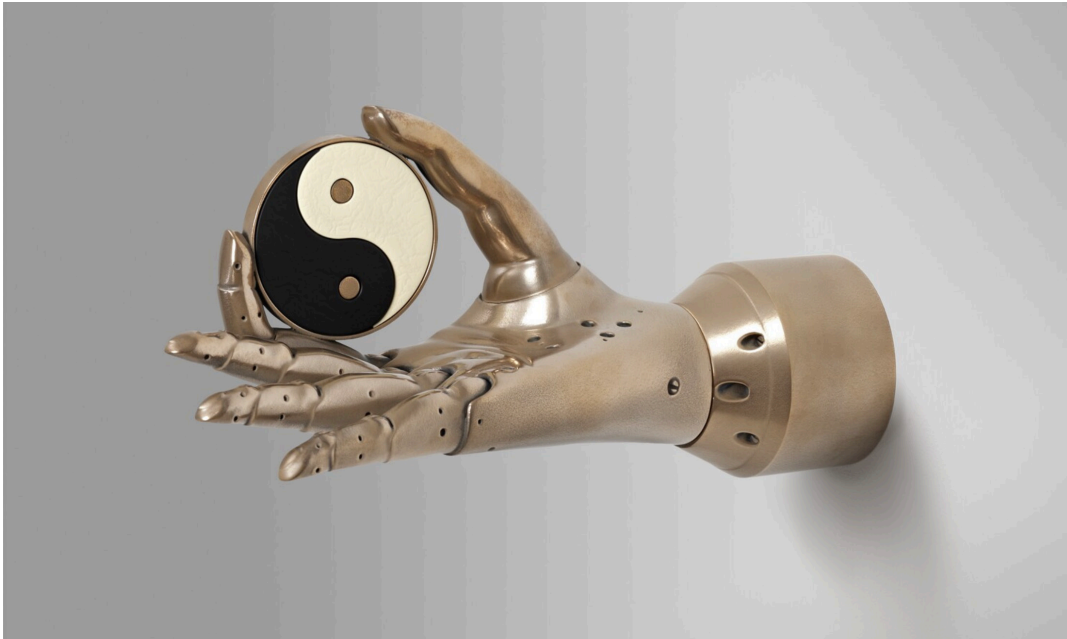
Tanya Leighton

e-flux Announcements

Aleksandra Domanović / Nora Turato

Kunsthalle Wien

September 4, 2024



Aleksandra Domanović, *Sueño de una Tarde*, 2014. Courtesy of the artist and Tanya Leighton, Berlin and Los Angeles. Photo: Gunter Lepkowski.

Aleksandra Domanović

September 5, 2024–January 26, 2025

Opening: Aleksandra Domanović and Nora Turato: September 4, 7pm, conversation with Aleksandra Domanović and Carson Chan at 6pm

Aleksandra Domanović

Kunsthalle Wien announces a major new exhibition surveying the work of Aleksandra Domanović (b. 1981, Novi Sad). Installed over one thousand metres of exhibition space on the first floor of the Kunsthalle's Museumsquartier building it includes sculpture, video, print, photography and digital media. The exhibition at Kunsthalle Wien brings together works produced over the last eighteen years, including newly commissioned sculpture and video. It is the first exhibition of Domanović's work in Austria and the largest presentation of her work to date.

The exhibition shows the development of a practice shaped by information culture and mass media in a post-internet era. It begins with an early work made in Vienna while studying at the city's University of Applied Arts. This is accompanied by the website hottesttocoldest.com, produced in 2008. Programmed to re-order capital cities of the world in descending order according to their current temperature, it exemplifies Domanović's playful yet critical engagement with geopolitics.

e-flux, September 2024

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Other works look specifically to the Western Balkans. A new version of the video essay *Turbo Sculpture* (2009/2024) addresses the relatively unknown phenomenon of celebrity monuments that became popular across the region in the early 21st century. Another video, *19:30*, completed in 2011, compiles opening sequences from television news broadcasts between 1958 and 2010 (some of which were subsequently appropriated in techno music). The 2013 film *From you to me* tells the story of the introduction and removal of the '.yu' internet domain for Yugoslavia, charting the arrival of the internet during the collapse of socialism in Eastern Europe.

A number of works draw directly on the history of science and technology or the cinematic genre of science fiction to address questions of gender and identity. A large-scale installation from 2014 entitled *Things to Come* considers the representation of women in popular science fiction. Elsewhere, figurative motifs such as a portrait of President Josip Broz Tito or a robotic hand designed by scientist Rajko Tomović are recast within sculpture and prints that imagine futuristic, post-gendered, post-human bodies. These include a series of monolithic sculptures made in the tradition of *Korai*, a genre of ancient Greek sculpture depicting female figures bearing offerings. Domanović's *Votives* (2016–2018) present a broad array of objects including basketballs and a sculptural representation of a genetically modified calf.

The exhibition includes a series of new and more recent works that consider the roles that science and technology play in representation and perception. *Becoming Another (Ultrasound Beam)* (2024) and *If These Walls Could Talk* (2024) are large-scale works employing the optical illusion named after the meteorologist Wilhelm von Bezold. These multi-layered works quote the history of medical imaging, making particular reference to obstetric ultrasound technology and the role that it plays in gender identification, women's rights and the debate around abortion. In another series, *Worldometers* (2021), LED fans display historical photographs of doctors, patients, ultrasound machines and fetuses, alongside corporate logos and footage from gender reveal announcements. *If These Walls Could Talk* has been commissioned especially for this exhibition. It connects earlier research with questions of national identity and culture incorporating a diverse array of images including a 1960s portrait of the physician Ian Donald (who pioneered the use of ultrasound in obstetrics) and Slovakian folk patterns.

Exhibition publication

The exhibition will be accompanied by the first monographic publication on Aleksandra Domanović's work, published in English and German by Kunsthalle Wien. Editor: Michelle Cotton. Texts: Carson Chan, Michelle Cotton, Aleksandra Domanović, Caitlin Jones, Pablo Larios and Marcel Štefančič

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About the artists

Aleksandra Domanović (b. 1981, Novi Sad) has held solo exhibitions at the Galleria d'Arte Moderna, Milan (2019); Museum of Contemporary Art Cleveland (2018); Bundeskunsthalle, Bonn; the Henry Moore Institute, Leeds (both 2017); Georgia; Museum Boijmans Van Beuningen, Rotterdam (all 2015) and Kunsthalle Basel (2012). Her work has also been presented within numerous international survey including the 34th Ljubljana Biennial of Graphic Arts; the 58th Belgrade Biennial; the Baltic Triennial 14, Vilnius (all 2021); New Museum Triennial, New York (2015); Shanghai Biennale (2014); 12th Biennale de Lyon (2013); First Kyiv Biennale and the Marrakech Biennale 4th Edition (both 2012). Domanović lives and works in Berlin.