

Mariana Lanari

Drawing from the Marxist idea of class consciousness, Archival Consciousness is about reclaiming the means of producing archives, while bringing awareness to the role of the archivist and the ways archiving shapes our cultural memory and ways of knowing.

Archival Consciousness refers to the consciousness of the archive itself. If the archive is to be understood in terms of its content, it represents the aftermath of thoughts and ideas our ancestors collected in the tangible formats of documentation, publications and audiovisual materials.

Archives and libraries in cultural institutes are laboratories where we can observe and experiment with how events become information, and how information becomes the facts that are collected, stored, shared and reused in the composition of new events, programs and materials. A never ending cycle. Over days, years and decades the repetition of these procedures ends up shaping cultural memory across generations.

In the cultural archive, we can reproduce the entire life cycle of data and demonstrate that meaning is not in the data, the object, or the database. Meaning is the role of readers and archivists who interpret and create the archive - sorting, filtering and organising as a daily practice. There is no archive without archivists. In the same way, there is no “Artificial Intelligence” without data, and no automation that is not made by people at its root.

Miklos Gaál

Miscellany of Modes of Speaking in Six Accounts is an audiovisual narrative about a sculpture in public space that juxtaposes soundscapes with different modes of language. Different entry points of observation make fictional dialogues with the close-ups of the dramatic sculpture; turn the stoic sculpture into a conversation, as it were: the sculpture acts out non-lingual levels of understanding and habitual gestures. Shifting standpoints of speaking are incompatible with the statues' deadpan expression, making it balance between variant and suspended states of mind. Gathered from recognizable situations, the fragmentary impressions assume different senses of meaning, displacements of expectations and place oneself into the position of another.

Špela Petrič

AIXNOSOGRAPIES is an art-research framework looking into advanced automation in healthcare using three hybrid artistic methodologies with the intention to reveal the use of medical AI to a wider public and critically contextualize it. The “Performative Ethnographies” are site-specific actions during which participants embody amateur ethnographers and are taken on a guided tour of the infrastructures leading to one of the applications of AI in healthcare. The participants choose a particular vantage point from which they observe the encounters, take field notes, and report on the reality of others through the analysis of their own experiences. In so doing, they create an accumulating record of observations to express various values, concerns and commentary. As a nod to similar efforts in the field, the “Atlas of Medical AI” presents a series of maps authored

by various researchers exploring actors and topics associated with particular AI technologies. Finally, a video work reimagines the insights of the previous two activities through a narrative of speculative normalisation.

Liesbet Bussche

Liesbet Bussche is an Amsterdam-based jewellery designer known for her installations, objects, printed matter and at times pieces of jewellery in which she intertwines urban elements and archetypal jewellery. She is currently pursuing a PhD in the Arts at Hasselt University and PXL-MAD School of Arts (BE) in which she seeks to unravel what it means to look, walk and work in public space as a jewellery designer.

One strategy used in her work is to focus on mundane citywide elements. The streets are populated with ‘details’. Whether they are small in size or not, these ubiquitous urban elements contribute fundamentally to the appearance and perception of a place, although they usually blend, unseen, into our familiar surroundings. In the projects presented, Bussche explores the pairing of these urban objects and materials, such as a brick or red and white barrier tape, with archetypal jewelry in search of a rereading of a place.

Elena Khurtova

Elena Khurtova (Samara, RU) is an interdisciplinary artist based Amsterdam, NL. Reflecting on the interplay of fragility and resilience of human and environmental conditions, her work explores the overlapping notions of care and control. She works across performative and sculptural installations, drawings and artist books, building poetic relationships with concrete and fluid materials and mapping the transience between human and nonhuman agencies. In her recent projects she focuses on collaborating with soils.

Khurtova studied at University of Architecture of Samara, Russia and the Gerrit Rietveld Academie in Amsterdam. She was artist in residence at Atelier Holsboer in Paris, 3bisF in Aix-en-Provence, France and EKWC - European Ceramic Workcentre in 's-Hertogenbosch. She was awarded the Established Talent Grant from the Mondriaan Funds and the artistic research fellowship of the Gerrit Rietveld Academie. Khurtova's work has been exhibited internationally with institutions such as 3bisF Contemporary Art Centre, France with Manifesta biennial #13, Amsterdam Museum, Zone2Source, Arti & Amicitiae, the Netherlands, Korean Ceramic Biennale and Kunsthalle Lottozero, Italy.

Isabel Cordeiro

Folding and unfolding matter is a recurrent gesture in my practice, whether I am working with textile, clay, flesh, metal, slime or words. As I fold and unfold matter, matter returns my touch. In this encounter, mediated by motion and gravity, we leave traces on each other, changing one another.

My interest lays in exploring the gestures of folding/unfolding as a methodology, and in the traces produced by the embodiments — human and non-human— affected in this process. I am in search of a methodological approach that can explore how knowledge is exchanged among embodiments of different materialities, and

what to do it. An approach which involves creating tools, that look to systematise this form of knowledge. Ultimately, I want to consider the world from a less anthropocentric position, through the lens of material relations.

Brian McKenna

Typewriters are the child of the printing-press and the piano. Although they exist in the vicinity of the word, typewriters have musical roots. Early writing machine inventions were most generally based on piano keyboards before the more compact and familiar QWERTY - AZERTY button arrangements became universal. Typewriter art and concrete poetry can be regarded as forms of ‘visual music’ to a certain extent. The ‘invisible-grid’ of the typewritten page provides formal restraints for the practice of typewriter art – a space for “infinite use of finite means”. As a part of my research into typewriters, I have been producing some works of typewriter art. This work includes audiovisual experiments based on documentation of the typewriting process – itself a form of visual music.

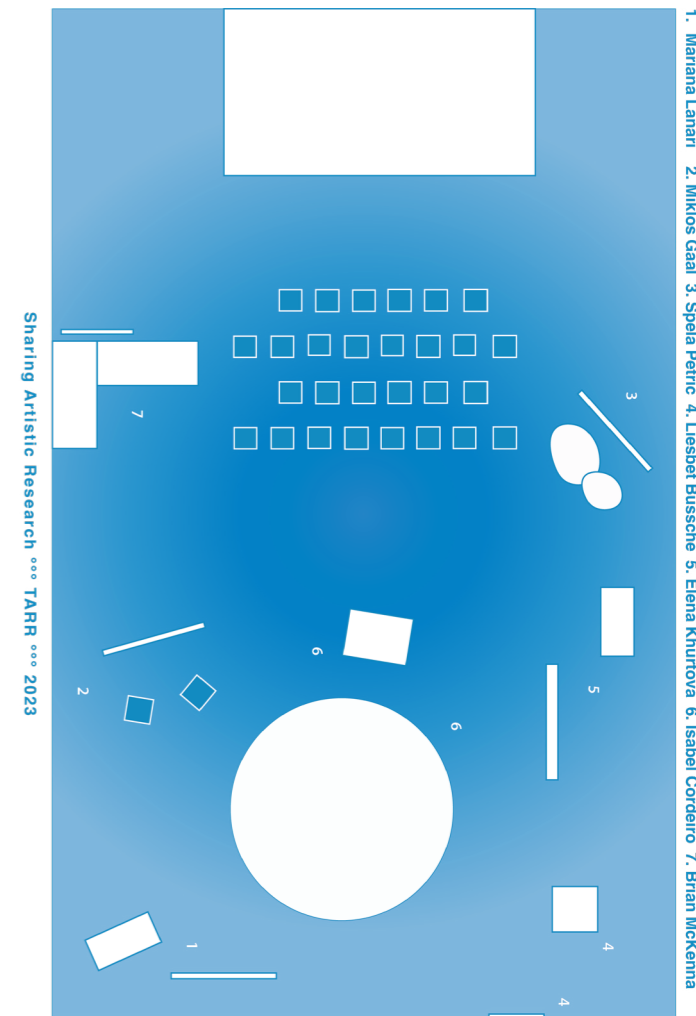
Barbara Alves

In collaboration with Portuguese artisan António Ramalho, I created a research project that explores combining traditional clay figures with stories addressing Portugal's complex colonial history. Portugal's long history of colonial rule and the denial of its violent colonial past have shaped its identity. The project aims to explore this denial and the challenges of decolonization through stories represented in traditional ceramic figures tied to oral narratives and depicting rural modes of living. These stories touch on themes like trauma, reparation, denial, rhetoric, effort, and complicity in the context of Portuguese post-colonial society. The narratives are translated into figurative ceramics by António Ramalho, creating new narratives that move beyond public and private spaces.

The second research project focuses on the story of the toppling of Mouzinho de Albuquerque's statue in Mozambique after the end of Portuguese colonial rule in 1975. The project examines the contrasting contextualizations of the statue in military museums in Lisbon and Maputo. In Lisbon, the statue is surrounded by memorabilia and maintains the rhetoric of the Portuguese dictatorship, while in Maputo, it's contained within a fortress garden with other toppled statues.

The project framework emphasizes a spirit of abundance, challenging the scarcity of stories surrounding this heritage. It seeks to gather materials and stories through reciprocal exchanges, co-presence, and listening. The concept of adjacency, inspired by Tina Campt, shifts the focus from individual authorship to editorial ethics, fostering reciprocity and collaboration. Looking for tools to deal with impossible questions through generative dialogues.

The respondents Alice Twemlow and Astrid Korporaal gave feedback to the TARR participants about their research projects, in the days preceding the presentation in the Gym.



Sharing Artistic Research

Public event, organised by **TARR**
13th October, 12–16:00
—the Gym, Gerrit Rietveld Academie

Programme:
12:00—Doors Open
13:00—Welcome Word and Introduction to TARR Activities and Participants
13:20—Talks by the Participants
14:45—Meet the Artists

The research group **Third cycle in Artistic Research at the Rietveld (TARR)** hosts participants both internal and external to the Gerrit Rietveld Academie (GRA) and the Sandberg Instituut (SI), under the coordination of Senior Researcher Paula Albuquerque.

It focuses on methodical discussions about artistic research and learning skills for Third cycle candidates and other advanced researchers who are preparing a PhD, a PD or a CrD. The participating researchers will discuss their process and share materials by way of a public presentation and by exhibiting in the space to exchange knowledge and experiences. **TARR participants: Brian McKenna, Miklos Gaál, Elena Khurtova, Isabel Cordeiro, Liesbet Bussche, Mariana Lanari, Špela Petrič, Barbara Alves**



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