

EMBODIED NOSTALGIA IN THE AGE OF DIGITALIZATION

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Archive and memory, as well as considerations about our collective future emerge as central topics in Rita Ravasco's body of work. Academically trained in sculpture, Ravasco has developed a multidisciplinary artistic practice, interlacing different mediums, such as sculpture, installation and video. Working with the plasticity of the material world, she references surrealism and pop art, while always depicting reality through a critical lens. She has created an interconnected body of work, often utilizing a vast and recurring archive of found objects, giving a new life to thrown away things rejected by consumerist society and charging them with conceptual meaning in a subversive return of the figurative.

(Ravasco 2024). Memory and nostalgic longings are often randomly triggered by sensorial experiences, creating “time portals” (Ravasco 2024) connecting varied memory fragments with each other across time. Thus, memory and nostalgic longing give these seemingly useless objects new value in the archive of the mind. The shadows the objects throw on the wall behind can be seen as standing in for the distortions in memory and nostalgic longing as well as the impossibility of ever returning to the past, which forever evades our grasp.



Figure 2: On-site installation

The physical installation extends into the digital as the issue’s cover and the [animation](#) will be digital archives of the temporary on-site piece once it is no longer exhibited. This interplay between the digital and the physical mirrors the extension of our own lives and memories into cyberspace and at the same time underlines that we can never escape the embodied experience; even the digital triggers memories and nostalgic longings always sensed in our own bodies.



Figure 3: Still of the [digital video animation](#)

Ravasco leaves us with an entangled nostalgic archive, an interconnected web of affective memory and sensory experience, constantly evoking a “temporal paradox, in which we are present in past dimensions while at the same time staying in what we consider the present” (Ravasco 2024).

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