LISETTE ALBERTI

Lisette Alberti is an artist-researcher investigating violence and the political conditions of its alleviation.
My practice investigates institutional and direct violence, collective memory, and justice. Through my background in International Relations and journalism, I make interdisciplinary work merging theory and practice, building on political philosophy and abolitionism to deconstruct existing ideas of violence and justice. This deconstruction creates space for conceptions of violence that decentre hegemonic power. I often work with archive material, thereby investigating the archive as a political institution which shapes histories of violence and processes of justice. My work uncovers how the archive is not an objective preserver, but rather a political tool that creates and legitimises the terms through which we recognize violence. In my work and life, I feel dedicated to the continuous reflection on how we relate to each other and each other's understanding of violence, as I believe this is in paramount in preventing and addressing harm, and creating systems of justice that actually serve people and do not further perpetuate violence.

WEBSITES

www.lisettealberti.nl

EDUCATION

2021 - 2023 Non Linear Narrative Den Haag, Koninklijke Academie van Beeldende Kunsten diploma

2018 - 2019 MA Art and Politics Goldsmiths, University of London diploma

2014 - 2017 Liberal Arts and Sciences Universiteit Leiden diploma

EXHIBITIONS

2026 Nationaal Monument Oranjehotel The Hague Showing "Hoe de muren klinken" (Murmurs Beyond the Wall). www.oranjehotel.org
Solo

2023 Outside Through Within Royal Academy of Art The Hague The Hague, Netherlands Graduation show of the Royal Academy of Art, The Hague
graduation.kabk.nl/2023/lisette-alberti
Group

2023 Tech Week Quartair The Hague, Netherlands By manipulating the clay, the screen shows the body's interaction with the material - transforming the physical into the digital. This installation featured a performance in collaboration with Shouyi He.
Group

2022 How Would You Like to Get Lampooned, My Lord Page Not Found The Hague, Netherlands The Master Non Linear Narrative collaborated with KB, the National Library of the Netherlands in The Hague, to scrutinise the book as a publishing platform and create new, compelling narratives that link the alba amicorum (friendship books) to immediate issues affecting us today. page-not-found.nl/2022/11/02/how-would-you-like-to-get-lampooned-my-lord-book-launch-by-the-master-non-linear-narrative/
Group

2022 Breaking News Royal Academy of Art The Hague The Hague, Netherlands In its most honest state, news media is a tool to empower and inform. It exposes the audience to current-affairs and in turn can unveil

PROJECTS

2025 Hoe de muren klinken Nationaal Monument Oranjehotel The Hague, Netherlands This film returned Eduard Veterman's 1945 script Het Oranje-Hotel to Het Nationaal Monument Oranjehotel - its conceptual home. The film examines Veterman's narrative of the Dutch resistance through the re-recording of his play with a focus on text and audio. Veterman, a Jewish resistance fighter, was incarcerated in het Oranjehotel from 12 October 1943 until 21 February 1944.

2024 Defining Divinity The Netherlands and Taiwan, Netherlands Defining Divinity is a collaborative project with Rising Lai focussing on Dutch East India Company (VOC) personnel who were deified into the Taoist divine system - their legends passed down from generation to generation. Nowadays, there are Taoist temples that worship deified Dutch VOC-ers as gods and goddesses - showing their portraits on altars. Their religious stories are the result of the shared memories of the region's residents. Although the archive shows hints of the stories' origins, most of the stories have morphed into history and fiction - creating a new folkloric telling of these VOC gods altogether. The deification of VOC-ers in Taiwan is an unexpected and little-known phenomenon in The Netherlands, and thereby presents an underexplored relic of the VOC. The dissonance between the expected regard of VOC-ers in Taiwan and their actual status as deities provides us with an interesting area of tension, and thereby, research. This project aims to center the local, contemporary Taiwanese perspective, while allowing for the initially uncomfortable idea of a VOC-god. Focussing on VOC deities we, of course, do not intend to glorify the vicious VOC history; instead, we attempt to complicate the dominant Dutch

the current-affairs to the public. But this system is not without its flaws. It often happens the news lacks the perspectives of marginalised groups or is used as a mouthpiece for the dominant political powers. For these reasons we must look critically at how news is reported. For this exhibition 10 students of the Master Non Linear Narrative chose a particular news event to dissect and reframe.
www.instagram.com/p/Cd20LM9L0mC/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA%3D%3D&img_index=3
Group

2019 Works in Transit Goldsmiths, University of London London, United Kingdom Group show as a part of the Master Art and Politics showcasing group and individual work.
Group

-- Rijksmuseum Meermanno The Hague, Netherlands Through contemporary art and a carefully selected collection of diverse books, the exhibition highlights books in a range of positions, from talismans to tools.
www.huisvanhetboek.nl
Group

VOC-narrative by accepting and curiously investigating Taiwanese lived realities and (hi)stories.

2024 Huis van het Boek, The Hague, Netherlands The "Dagregisters van Kasteel Zeelandia," the VOC diaries from Taiwan's colonization, are the earliest written records of Taiwanese indigenous communities. Once colonial tools, these documents are now used in the decolonization process. In this installation, we treat the book as a gatekeeper, exploring how colonial records influence the repatriation of indigenous history. This highlights how books don't merely reflect societies, but actively shape them.

2023 The Bricks Keep the Record The Hague, Netherlands graduation.kabk.nl/2023/lisette-alberti The Bricks Keep The Record is a multimedia installation focusing on a building in The Hague, The International City of Peace & Justice, which has served as a prison under different political and ideological circumstances since its establishment. It has been utilized as a prison by the Nazis during the Second World War, and is currently still used as a prison by the Dutch government and as a detention facility by the International Criminal Court. The installation, consisting of a soundscape, collage and bricks, focuses on the physicality of the building itself as a witness. The historic building observes the comings and goings of those who pass through it in ever-changing roles of incarcerated and incarcerator – a metaphorical archive of experiences. Exploring the interplay between the prison's physicality and the stories it silently holds, the work prompts contemplation on the use of incarceration as a tool to serve justice, and the ideological and political conditions that shape the understanding of criminality. As an enduring entity, the building bears witness to the evolving narratives of justice, criminality and human resilience within its walls.

2023 Untitled Performance Quartair (NL) The Hague, Netherlands Installation featuring a performance in collaboration with Shouyi He. By manipulating the clay, the screens show the body's interaction with the material - transforming the physical into the digital.

2022 Srebrenica is gevallen The Hague, Netherlands This installation investigates the reporting in De Volkskrant about the genocide in Srebrenica from July 11 1995, the day of the genocide, until the Dayton Peace Agreements were signed on December 14, 1995. Through the continued isolation of the articles mentioning the word "Srebrenica" on the left page, the work emphasizes the literal space this news was granted in the newspaper. Through this visual intervention in the archive it becomes clear that news reporting – even that of a genocide – only exists in relation to other current affairs, and that its importance emerges through the passage of time.

PUBLICATIONS

2022 How Would You Like to Get Lampooned, My Lord Book Non Linear Narrative The Hague, Netherlands
www.kabk.nl/projecten/nln-kb-open-digital-libraries
The publication "How Would You Like To Get Lampooned, My Lord?" brings together the voices of 10 young designers covering topics like privilege, gender discrimination, colonialism and institutional archiving practices. The book is the result of an eduacational research collaboration between the Master Non Linear Narrative at the Royal Academy of Art, The Hague, and the KB, National Library of the

AWARDS AND GRANTS

2025 Pro Invest Subsidy, Stroom Den Haag Netherlands

2025 Stimuleringsfonds Creatieve Industrie Internationalisation Beneath the Flag, Beside the Staff. In collaboration with Rising Lai.

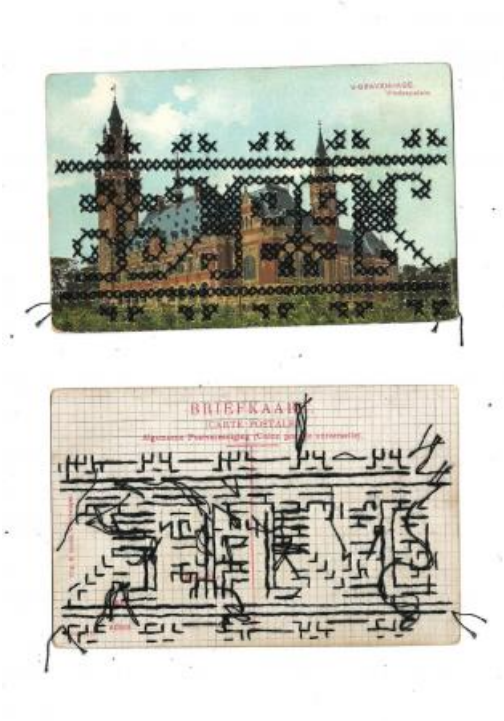
2024 PRO Onderzoek, Stroom Den Haag Research for "Hoe de muren klinken" (Eng: Murmurs Beyond the Wall)

2024 Open Call Hidden (Hi)Stories Stimuleringsfonds Creatieve Industrie Den Haag, Netherlands Open call by

Netherlands, The Hague.

het Stimuleringsfonds in collaboration with het Nieuwe Instituut. In collaboration with Rising Lai.

2024 Department of Cultural Exchange Taiwan's Ministry of Culture Taipei, Taiwan Financial support for the fieldwork of Defining Divinity. In collaboration with Rising Lai.



In The Meantime, 2026



Video door Touchy Studios, 2026
06:50



Four More States, 2025



Four More States, 2025

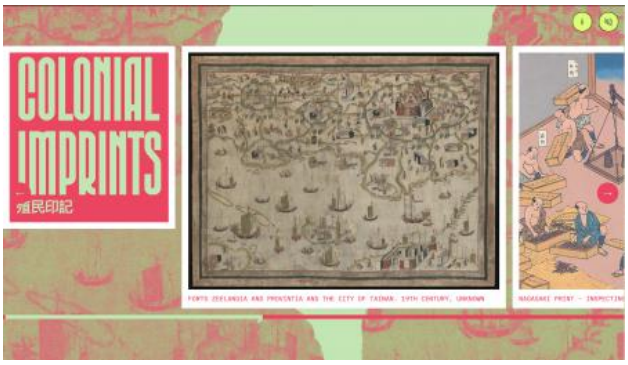




Four More States, 2025



Murmurs Beyond The Wall, 2025



Defining Divinity, 2024

Murmurs Beyond The Wall, 2025

Defining Divinity

Defining Divinity, 2024



Defining Divinity, 2024