

Rita Davis (Belo Horizonte, Brazil)

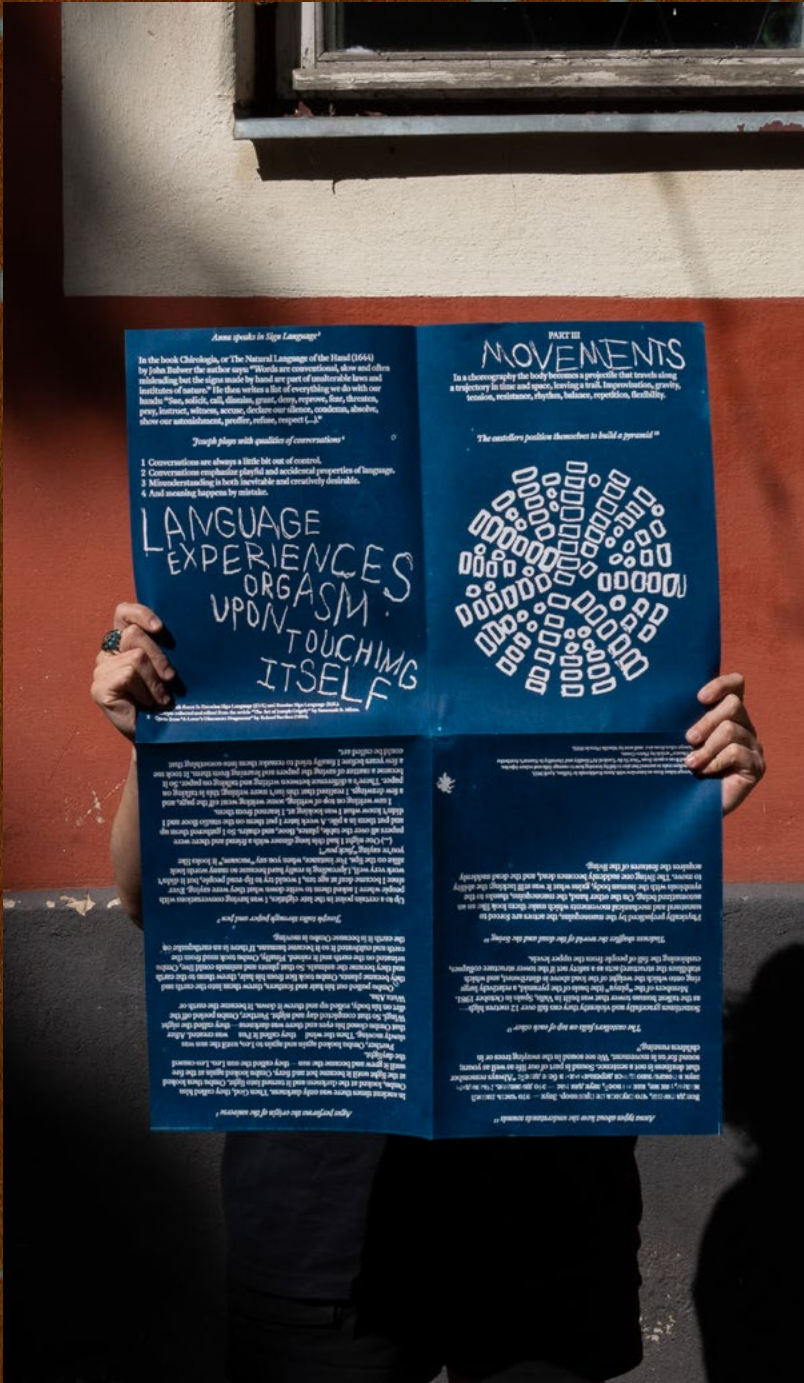
Based in Tallinn, Estonia

Graphic design portfolio

Joints
Publication

Self-initiated publication printed with six hand-carved wooden plates measuring 50x70cm. Edited and designed by Rita Davis. Published in fulfillment of the degree of Master of Arts in Graphic Design at the Estonian Academy of Arts. Print-run: 50. Tallinn, Estonia, 2023.



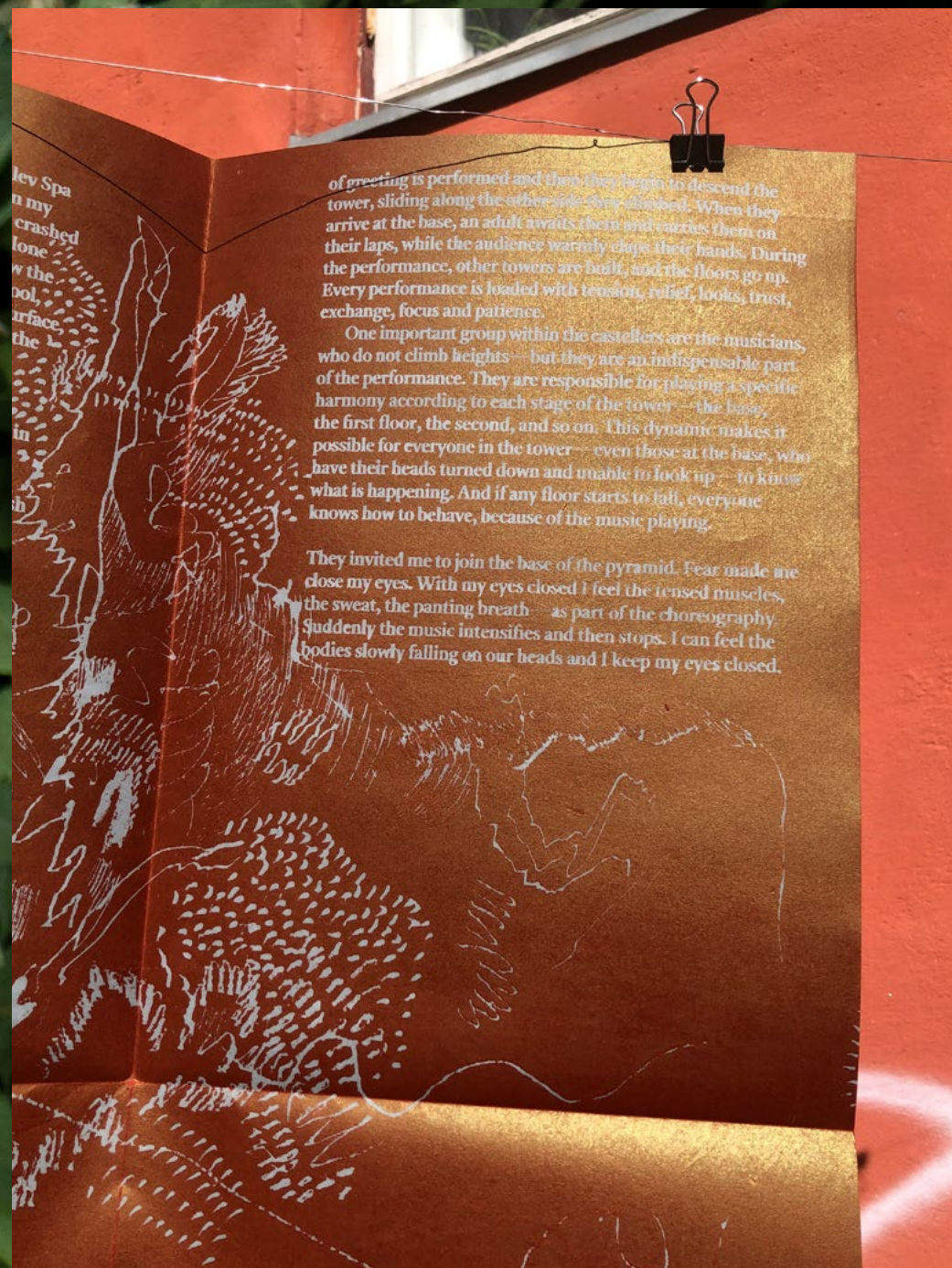


closed I feel the tensed muscles,



A pair of blue binoculars





of greeting is performed and then they begin to descend the tower, sliding along the other side. They descend. When they arrive at the base, an adult awaits them and carries them on their laps, while the audience warmly claps their hands. During the performance, other towers are built, and the floors go up. Every performance is loaded with tension, relief, looks, trust, exchange, focus and patience.

One important group within the castellers are the musicians, who do not climb heights — but they are an indispensable part of the performance. They are responsible for playing a specific harmony according to each stage of the tower — the base, the first floor, the second, and so on. This dynamic makes it possible for everyone in the tower — even those at the base, who have their heads turned down and unable to look up — to know what is happening. And if any floor starts to fall, everyone knows how to behave, because of the music playing.

They invited me to join the base of the pyramid. Fear made me close my eyes. With my eyes closed I feel the tensed muscles, the sweat, the panting breath — as part of the choreography. Suddenly the music intensifies and then stops. I can feel the bodies slowly falling on our heads and I keep my eyes closed.

JOINTS collects the residue from conversations that took place either face to face, through screens or through research. These conversations were about the various thoughts surrounding prosthesis: as something that extends the body with the intent of becoming part of the whole. At the same time it is aware that it will find itself in limbo between the familiar and the strange: a foreign body inside a body.

In three parts, the main characters, accompanied by many others, cross paths through texts and images. Most of them will never meet each other, but in this publication they exist together — the meeting point goes beyond time and space.

These encounters can be leafed through in many directions, like a conversation that doesn't unfold in a linear way, because *we cross words over each other's words, we get fragments, bits and pieces, we are missing context for words, phrases, syllables...*

• Joseph Grigely's talk on the occasion of the opening of the exhibition "The Extended Mind" at Talbot Rice Gallery, University of Edinburgh.

Joseph Grigely's talk on the occasion of the opening of the exhibition "The Extended Mind" at Talbot Rice Gallery, University of Edinburgh.



Quer ver, escuta

Visual identity

Visuals for the play *Quer ver, escuta* by the Brazilian theater group Grupo Galpão in collaboration with Filipe Lampejo. Belo Horizonte, Brazil, 2020.

MINISTÉRIO
DA CIDADANIA
E CEMIG
APRESENTAM

GRUPO GALPÃO★



ESTREIA
NACIONAL

DIREÇÃO
MARCELO CASTRO
E VINÍCIUS SOUZA

03 — 04 ABRIL

SEX E SÁB — 21H
DOMINGO — 20H

TEATRO SESC
DA ESQUINA
R. VISC. DO RIO BRANCO, 969
CENTRO, CURITIBA

INGRESSOS
R\$20/R\$10 (MEIA-ENTRADA)

MAIS INFORMAÇÕES
(31) 3516 1360
WWW.GRUPOGALPAO.COM.BR
f @ GRUPOGALPAO
o GRUPOGALPAOMG



Patrocínio Master



Patrocínio



Realização



MINISTÉRIO
DA CIDADANIA
E CEMIG
APRESENTAM

GRUPO GALPÃO★

ESTREIA
NACIONAL

DIREÇÃO
MARCELO CASTRO
E VINÍCIUS SOUZA

03 — 04 ABRIL

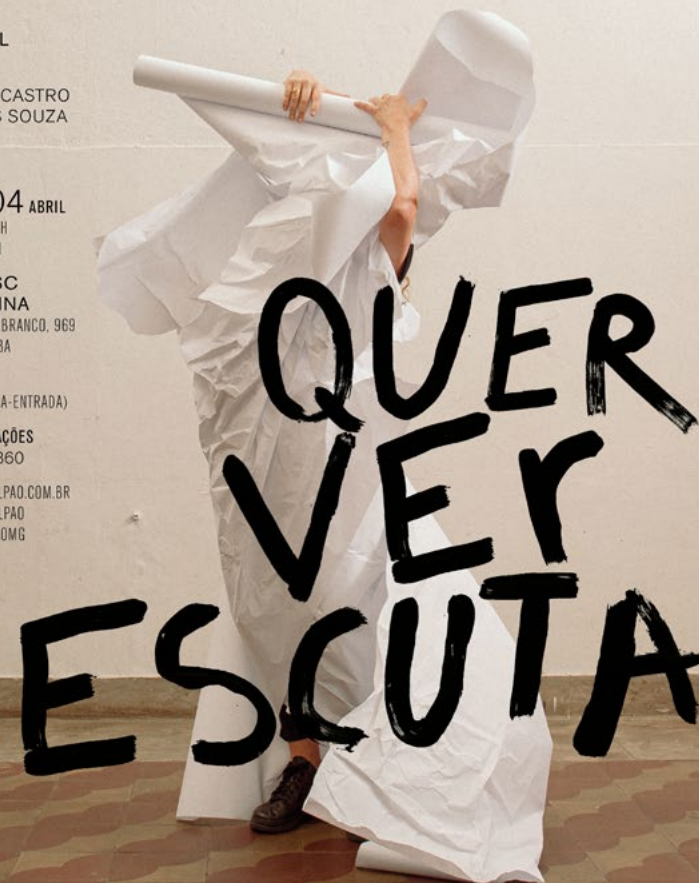
SEX E SÁB — 21H
DOMINGO — 20H

TEATRO SESC
DA ESQUINA
R. VISC. DO RIO BRANCO, 969
CENTRO, CURITIBA

INGRESSOS
R\$20/R\$10 (MEIA-ENTRADA)

MAIS INFORMAÇÕES
(31) 3516 1360

WWW.GRUPOGALPAO.COM.BR
f @ GRUPOGALPAO
o GRUPOGALPAOMG



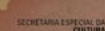
Patrocínio Master



Patrocínio



Realização



APESAR DE TUDO, O
IMPOSSÍVEL
APESAR DE TUDO O QUE
QUEREA, APESAR
DE TUDO JÁ TER SIDO DITO, É
PRECISO DIZER

QUE TUDO AINDA ESTÁ POR SER
DIZER,
QUE ESTOU AQUI, MAIS UMA
VEZ, PARA DIZER
QUE AINDA RESTA DIZER, QUE
QUER QUE POSSA

SER DITO, QUE AINDA RESTA
QUE DIZER,
PORQUE QUERER QUE
MAIS RESTE
A DIZER, QUERER SILÊNCIO
QUE HÁ

PARA SER DITO, COMO
SILÊNCIO

TODA E QUALQUER
IMPOSSIBILIDADE QUE RESTA

O POSSÍVEL, ESTOU AQUI
ENTÃO, DIZENDO

QUE AINDA HÁ O QUE
MESMO QUE ISSO NÃO SEJA

DITO
COM QUALQUER ESPERANÇA
DIGO, MESMO

SEM QUALQUER ESPERANÇA
MESMO SEM MEDO,
DIGO, MESMO NA

VULNERABILIDADE DE ATIRAR
QUE NOS CONSTITUI NA

VULNERABILIDADE

QUE, APESAR DE TUDO, NOS
DESCONCERTA
O MEDO, LEVANDO-NOS,
APESAR DE TUDO,
ARRAOS, ARREPIADOS, AONDE
NÃO IRÍAMOS,
QUE NOS DIFICULTA O FATO DE
AINDA TERMOS

O QUE DIZER, MAS, AO MESMO
TEMPO,

O INSTIGA, INSTIGA O QUE RESTA
A DIZER,
INSTIGA A POSSIBILIDADE DE

IMPOSSÍVEL
A DIZER, QUE, QUANDO DITO
ATETA,

IMEDIATAMENTE,
TRANSFORMANDO-NOS,

EM ALGO REAL, QUE É ESSE
ALGO AINDA,

O QUE DIZER, ESSE HAVER
AINDA, TUDO

DIZER, ESSE HAVER UM RESTO
A DIZER

QUE SE CONFUNDE COM O
O QUE DIZER,

COM O IMPOSSÍVEL A DIZER,
COM O IMPOSSÍVEL

A DIZER ATORNAR O IMPOSSÍVEL
POSSÍVEL

QUE NOS FAZ ESTARMOS AQUI
SANTOS,

QUE NOS FAZ NÃO TERMOS
DESTITUÍDO

DE DIZER, QUE NOS FAZ DIZER
QUE AINDA PODE SER DITO, O

QUE AINDA
DE TUDO, HÁ PARA SER
DITO,

PORQUE, APESAR DE TUDO, RESTA



Selected Interventions

Visual identity

Visuals for the exhibition *Selected Interventions* by the MA in Craft Studies from the Estonian Academy of Arts at the Estonian Design Museum. Tallinn, Estonia, 2024.



[illegible]

Valitud sekkumised
Taidestuudium
Selected Interventions
Craft Studies

Sofiya Babiy
Iohan Figueroa Rojas
Rait Lõhmus
Juulia Aleksandra Mikson
Alyona Movko-Mägi
Katariin Mudist
Maarja Mäemets
Kati Saarits
Hannah Segerkrantz
Elias Sormanen

29.11.24 – 26.01.25

etdm ANORA

Valitud sekkumised
Taidestuudium
Selected Interventions
Craft Studies

Sofiya Babiy
Iohan Figueroa Rojas
Rait Lõhmus
Juulia Aleksandra Mikson
Alyona Movko-Mägi
Katariin Mudist
Maarja Mäemets
Kati Saarits
Hannah Segerkrantz
Elias Sormanen

29.11.24 – 26.01.25

etdm ANORA

Valitud sekkumised
Taidestuudium
Selected Interventions
Craft Studies

Sofiya Babiy
Iohan Figueroa Rojas
Rait Lõhmus
Juulia Aleksandra Mikson
Alyona Movko-Mägi
Katariin Mudist
Maarja Mäemets
Kati Saarits
Hannah Segerkrantz
Elias Sormanen

29.11.24 – 26.01.25

etdm ANORA

Valitud sekkumised
Taidestuudium
Selected Interventions
Craft Studies

Sofiya Babiy
Iohan Figueroa Rojas
Rait Lõhmus
Juulia Aleksandra Mikson
Alyona Movko-Mägi
Katariin Mudist
Maarja Mäemets
Kati Saarits
Hannah Segerkrantz
Elias Sormanen

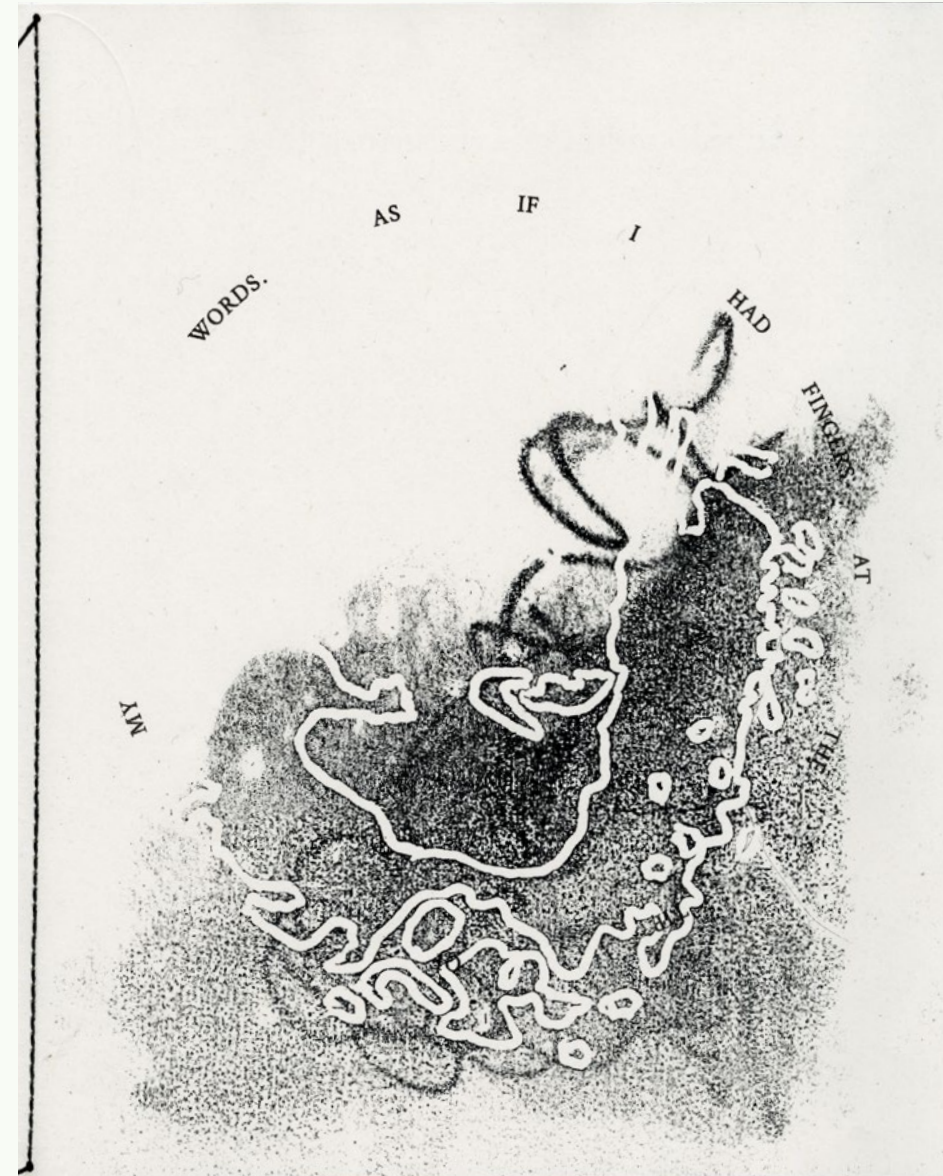
29.11.24 – 26.01.25

etdm ANORA

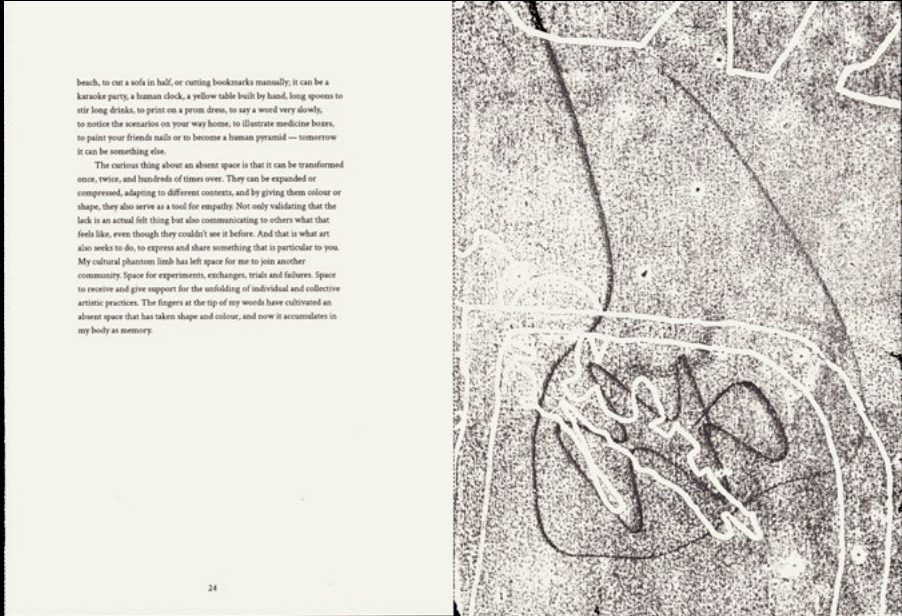
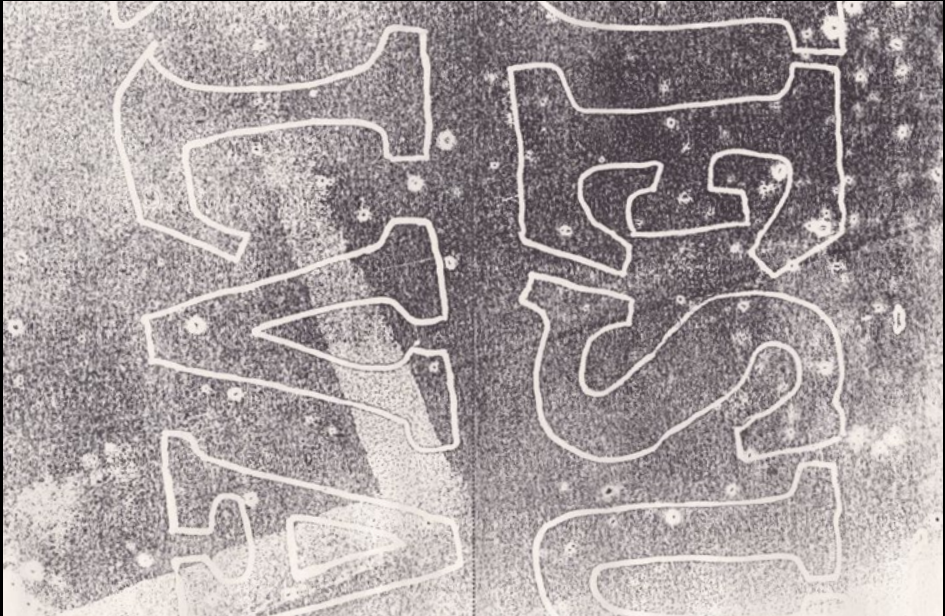
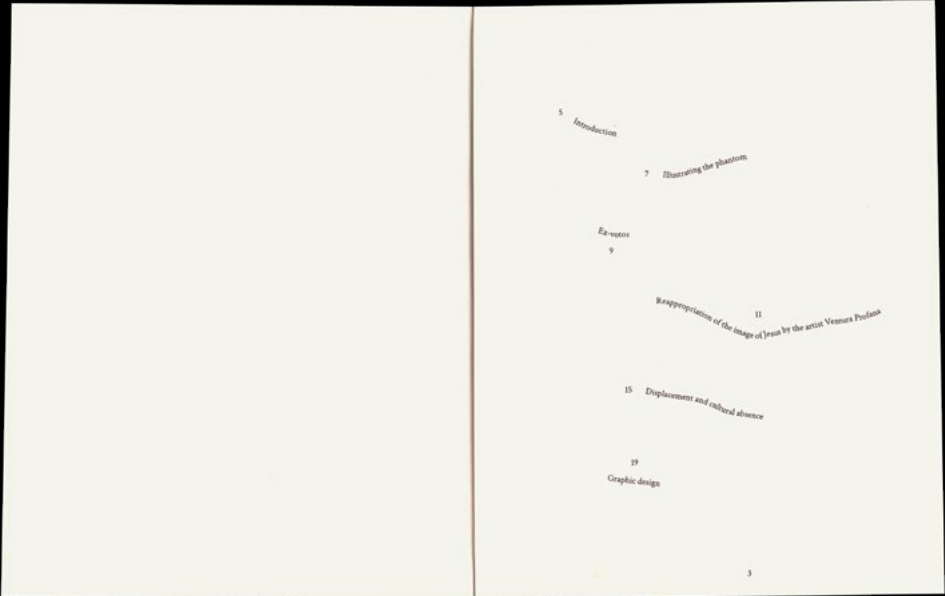
As if I had fingers at the tip of my words

Book

Self-initiated publication printed manually, using a woodcut hand-carved into a plywood wall measuring 3.2 x 2.5 m. Written and designed by Rita Davis. Edited by Lieven Lahaye. Published in partial fulfillment of the degree of Master of Arts in Graphic Design at the Estonian Academy of Arts. Print-run: 75. Tallinn, Estonia, 2023.



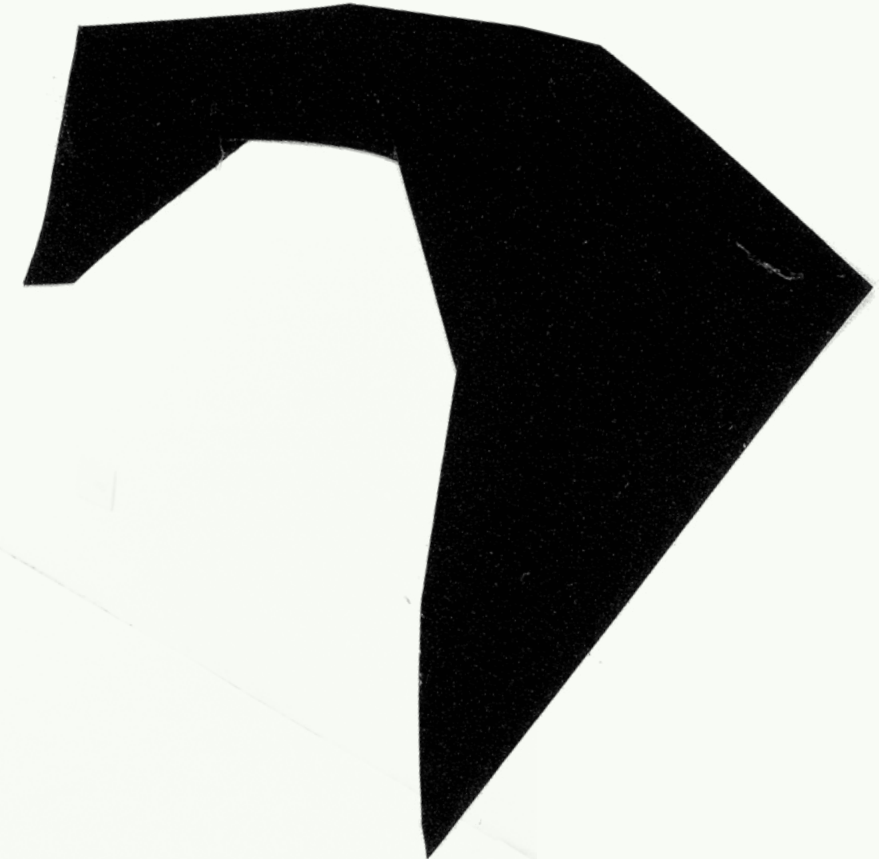




(Um) Ensaio sobre a Cegueira

Visual identity

Visuals for the play *(Um) Ensaio sobre a Cegueira*
by the Brazilian theater group Grupo Galpão in
collaboration with Filipe Lampejo. Belo Horizonte,
Brazil, 2025.





GRUPO
GALPÃO

(UM) ENSAIO SOBRE A CEGUEIRA

UM ESPETÁCULO DE
RODRIGO PORTELLA

A PARTIR DO ROMANCE DE
JOSÉ SARAMAGO

MINISTÉRIO DA CULTURA E PETROBRAS APRESENTAM

(UM) ENSAIO SOBRE A CEGUEIRA



GRUPO GALPÃO

DIREÇÃO E DRAMATURGIA DE
RODRIGO PORTELLA

A PARTIR DO ROMANCE DE
JOSÉ SARAMAGO

★ GRUPO GALPÃO



(UM) ENSAIO SOBRE A CEGUEIRA

UM ESPETÁCULO DE
RODRIGO PORTELLA
A PARTIR DO ROMANCE
DE JOSÉ SARAMAGO

TEMPORADA
DE ESTREIA
BELO HORIZONTE

30/04
A 01/05

QUA A SÁB - 20H
DOM - 19H
GALPÃO CINE HORTO
R. PITANGUI, 3613
HORTO - BH/MG

INGRESSOS NO
SYMPLA.COM.BR/GRUPOGALPAO
OU NA BILHETERIA DO TEATRO
(1H ANTES DA APRESENTAÇÃO)
PAGAMENTO VIA PIX OU DINHEIRO



ÀS QUINTAS E DOMINGOS,
EXCETO 29/04 E 01/06

MAIS
INFORMAÇÕES



16

★ GRUPO GALPÃO



(UM) ENSAIO SOBRE A CEGUEIRA

UM ESPETÁCULO DE
RODRIGO PORTELLA
A PARTIR DO ROMANCE
DE JOSÉ SARAMAGO

TEMPORADA
DE ESTREIA
BELO HORIZONTE

30/04
A 01/05

QUA A SÁB - 20H
DOM - 19H
GALPÃO CINE HORTO
R. PITANGUI, 3613
HORTO - BH/MG

INGRESSOS NO
SYMPLA.COM.BR/GRUPOGALPAO
OU NA BILHETERIA DO TEATRO
(1H ANTES DA APRESENTAÇÃO)
PAGAMENTO VIA PIX OU DINHEIRO



ÀS QUINTAS E DOMINGOS,
EXCETO 29/04 E 01/06

MAIS
INFORMAÇÕES

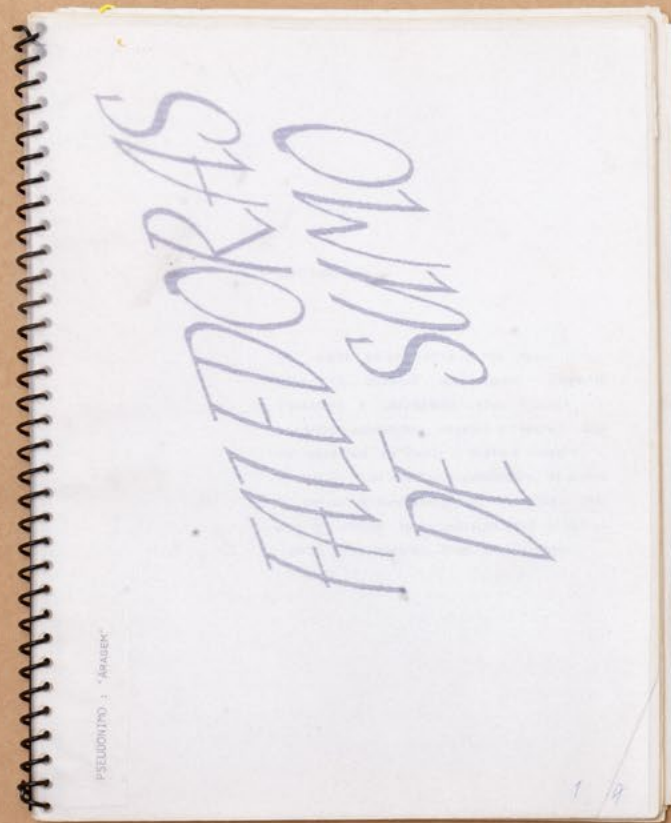


16



Gratifica-se quem me encontrar
Book

Published in partial fulfillment of the degree of Bachelor of Graphic Design at the Universidade Federal de Minas Gerais (UFMG). Published by the publishing house Impressões de Minas. Written by Marília Pires. Edited and designed by Rita Davis. Print-run: 300. Belo Horizonte, Brazil, 2018.



Uma decepção! Sabia, uma das
marcas da minha vida. Em pouco
minutos mais souava, pegando de
modo. Uma honra, fofinha.
É como sapo. Enquadrado é que
se não acena nem me vejo
contra a luz. Então, sinto o
uma grande decepção, um
desmoronamento interno. Não
espero de tudo, mas no entanto
nem fulgo que não souço, não
bebe. Não sinto, todos os
condições. Sinto é um espanto
à parte, parece de um mon-
stro. Não me convence de

meadas, pergunto, sempre de
culpa, quando na infância,
o que era, antigamente. Alguns
havia, quando, fora em casa
sombria. Não que, quando de
tudo em um, não se de todo,
mas desconforto. Não com
modo de alguma coisa, o dia,
mas sem conseguir, sobretudo
na realidade. Não, pelo, para
a minha, então. É para
papel. Não que, mesmo, não, não
tão, porém, a de. Não, não
contado, mesmo, de, então, de
e, depois, de. Não, não, não, não





Cabaré Coragem
Visual identity

Visuals for the play *Cabaré Coragem* by the Brazilian theater group Grupo Galpão in collaboration with Filipe Lampejo. Belo Horizonte, Brazil, 2023.



Ministério da Cultura e Instituto Cultural Vale
apresentam

GRUPO GALPÃO

CABARE
CORAGEM

DIREÇÃO
JÚLIO MACIEL

GRUPO GALPÃO

CABA
RE
CORAGEM

DIREÇÃO
JÚLIO MACIEL

1 JUN A 18 JUN

QUI A DOM, 20H
GALPÃO CINE HORTO

R\$60 | R\$30 (MEIA)

VENDA ANTECIPADA
SYMPLA.COM.BR/GRUPOGALPAO

MAIS INFORMAÇÕES
GRUPOGALPAO.COM.BR



PATROCÍNIO



REALIZAÇÃO





Coisas de lá/aqui já está sumindo eu

Book

Book design, printing and binding for the Portuguese artists Ana Gandum and Daniela Rodrigues' MA thesis.
In collaboration with Ana Cecília Souza and André Victor Print-run: 200. Rio de Janeiro, Brazil, 2015.





My own private hell

Poster

A1 handdrawn poster for the screening of the movie *My own private hell*, directed by Guto Parente and Pedro Diógenes. Berlin, Germany, 2022.

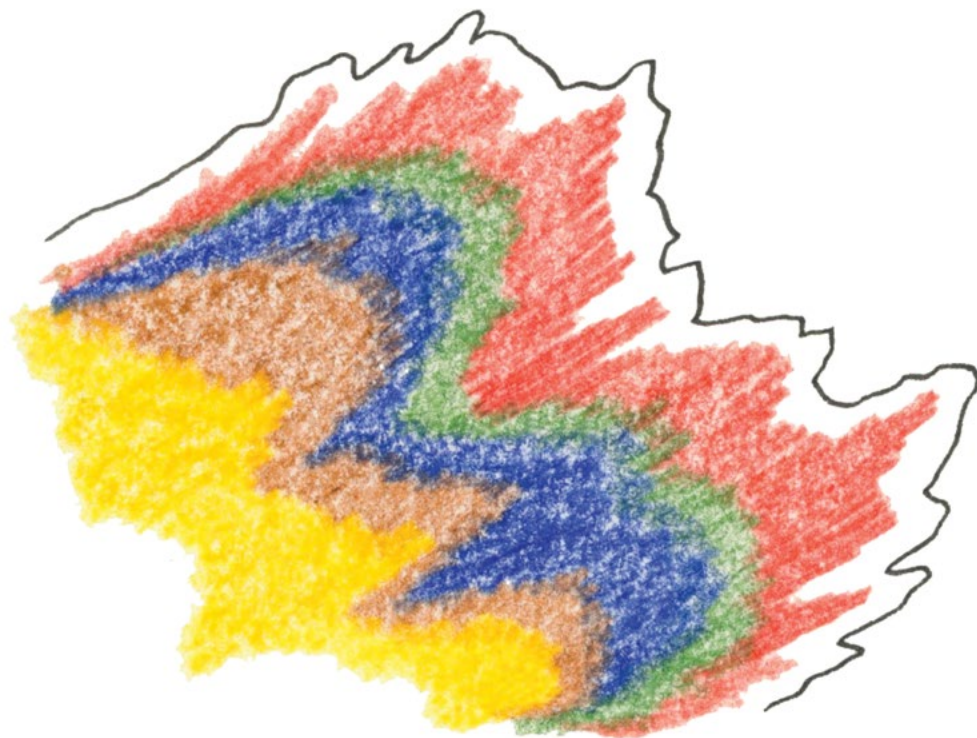




9. SÉRGIO PERERÊ

* ATRAVESSANDO FENDAS

A VOZ, A SÓS



3. LEONORA WEISSMANN

* COURAÇA

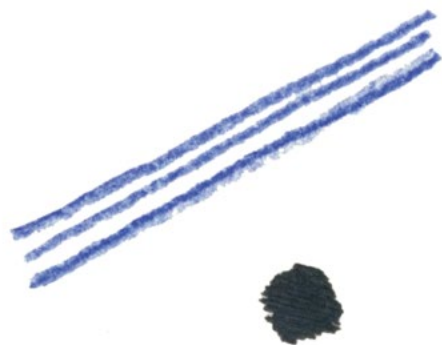
A VOZ, A SÓS



6. LUÍSA LACERDA

* CONTO POR CONTO

A VOZ, A SÓS



7. RAFAEL MACEDO

* ÁGUA

A VOZ, A SÓS



10 tips for a more inclusive practice

Poster

A2 foldable poster for the Royal Institute of British Architects (RIBA). London, England, 2021.





Moving Couch Cinema
Event/printed matter

Self-initiated cinema project at Estonian Academy
of Arts. Pamphlet designed by Rita Davis and Björn
Giesecke. Tallinn, Estonia, 2022.

Duration 12 minutes

A short movie by Ruben Östlund
Sweden, 2010

Shot using a single camera, 90 people meticulously recreate a
failed bank robbery that took place in Stockholm in June 2006.

Screenwriter Ruben Östlund
Cinematography Manus Dyrbwad Brandrud
Editing Ruben Östlund
Producer Marie Kjellson, Erik Hemmendorff

What inspired you to make it into a film?

There were such strange actions that took place during this robbery. Afterwards, I started to think about why I got so confused. Why did this robbery attempt tried to be so with my imagination on what a robbery attempt would look like? I had never seen a robbery attempt before, but I thought I would have an idea what one would look like. Of course, I got those images from Hollywood movies. Those movies were a reference for me that I thought I could rely on if I saw a bank robbery in real life. After being a witness to this incident, I realised these Hollywood images were not correct in real life. Making "Incident by a Bank" is a way to correct the false images of robberies we see almost daily in action movies made in Hollywood.

How did you coordinate the extras?

I was talking to them one month in advance, sitting down with them, and showing them blueprints of the scene. Everyone in the shot has a very detailed map of where they were going in the scene and how to react in the actions that were happening. On the day of the shooting, I told them that they all have to take responsibility for their own character. If they felt anything or wished to act on impulse, then do it. I see it and don't like it on screen, I will tell you.

How many takes did you shoot?

The camera is fixed in one position. And in the editing, I did all the movements, all the pans and all the zooms using the Final Cut editing system. When you are making a pan from one side of the image through to the other side of the image, then you can actually change different image, then you can take. We used four takes on the film.

Have the two bank robbers seen the film?

No.

they haven't. I think they are both in jail somewhere now.

Incident by a Bank
(2010)

28.4. 9.5. 17.5. 19.5. ? drama.eka-gd-ma.es

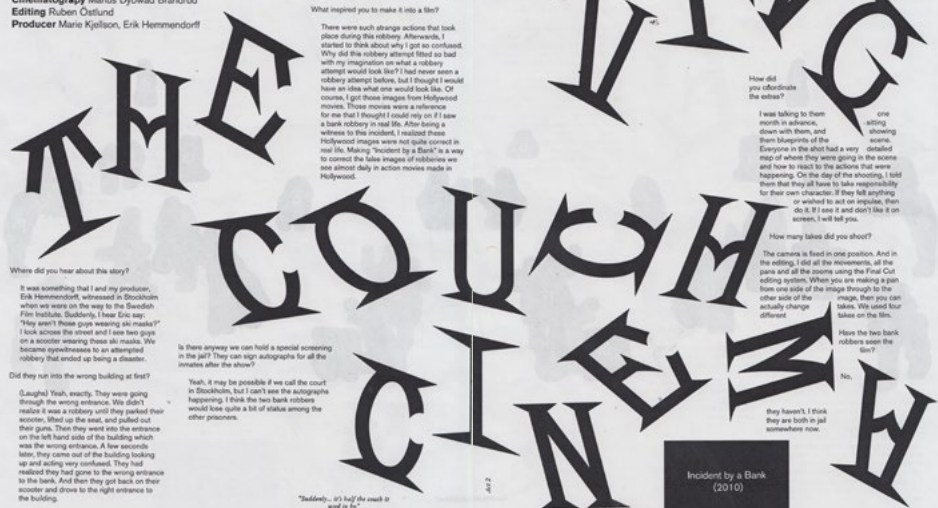


Duration 12 minutes

A short movie by Ruben Östlund
Sweden, 2010

Shot using a single camera, 90 people meticulously recreate a failed bank robbery that took place in Stockholm in June 2006.

Screenwriter Ruben Östlund
Cinematography Marius Dybwad Brandrud
Editing Ruben Östlund
Producer Marie Kjellson, Erik Hemmendorff



What inspired you to make it into a film?

There were such strange actions that took place during the robbery. Afterwards, I started to think about why I got so confused. Why did the robbery attempt feel so bad with my imagination on what a robbery attempt would look like? I had never seen a robbery attempt before, but I thought I would have an idea what one would look like. Of course, I got those images from Hollywood movies. Those movies were a reference for me that I thought I could rely on if I saw a bank robbery in real life. After being a reference to the incident, I realized these Hollywood images were not quite correct in real life. Making "Incident by a Bank" is a way to correct the false images of robberies we see almost daily in action movies made in Hollywood.

How did you orchestrate the scenes?

I was talking to them months in advance, down with them, and then blueprints of the scene. Everyone in the shot had a very detailed map of where they were going in the scene and how to react to the actions that were happening. On the day of the shooting, I told them that they all have to take responsibility for their own character. If they tell anything or wished to act on impulse, then do it. If I see it and don't like it on screen, I will tell you.

How many takes did you shoot?

The camera is fixed in one position. And in the editing, I did all the movements, all the pans and all the zooms using the Final Cut editing system. When you are making a pan from one side of the image through to the other side of the image, then you can actually change different.

Have the two bank robbers ever met?

No.

They haven't, I think they are both in jail somewhere now.

Is there anyway we can hold a special screening in the jail? They can sign autographs for all the inmates after the show?

Yeah, it may be possible if we call the court in Stockholm, but I can't see the autographs happening. I think the two bank robbers would lose quite a bit of status among the other prisoners.

Where did you hear about this story?

It was something that I and my producer, Erik Hemmendorff, witnessed in Stockholm when we were on the way to the Swedish Film Institute. Suddenly, I hear Eric say: "They aren't these guys wearing ski masks?" I look across the street and I see two guys on a scooter entering these ski masks. We became eyewitnesses to an attempted robbery that ended up being a disaster.

Did they run into the wrong building at first?

(Laughs) Yeah, exactly. They were going through the wrong entrance. We didn't realize it was a robbery until they parked their scooter. They got up the road, and pulled out their guns. Then they went into the entrance on the left hand side of the building which was the wrong entrance. A few seconds later, they came out of the building looking up and acting very confused. They had realized they had gone to the wrong entrance to the bank. And then they got back on their scooter and drove to the right entrance to the building.

"Suddenly... it's half the crash it used to be."

28.4. 9.5. 17.5. 19.5. ? drama.eka-gd-ma.ee

Duration 10 minutes

A short movie by Ruben Östlund
Sweden, 2010

Shot using a single camera, 90 people meticulously recreate a failed bank robbery that took place in Stockholm in June 2006.

Screenwriter Ruben Östlund
Cinematography Marius Dybwad Brandrud
Editing Ruben Östlund
Producer Marie Kjellson, Erik Hemmendorff



Duration 10 minutes

A short movie by Ruben Östlund
Sweden, 2010

Shot using a single camera, 90 people meticulously recreate a failed bank robbery that took place in Stockholm in June 2006.

Screenwriter Ruben Östlund
Cinematography Marius Dybwad Brandrud
Editing Ruben Östlund
Producer Marie Kjellson, Erik Hemmendorff

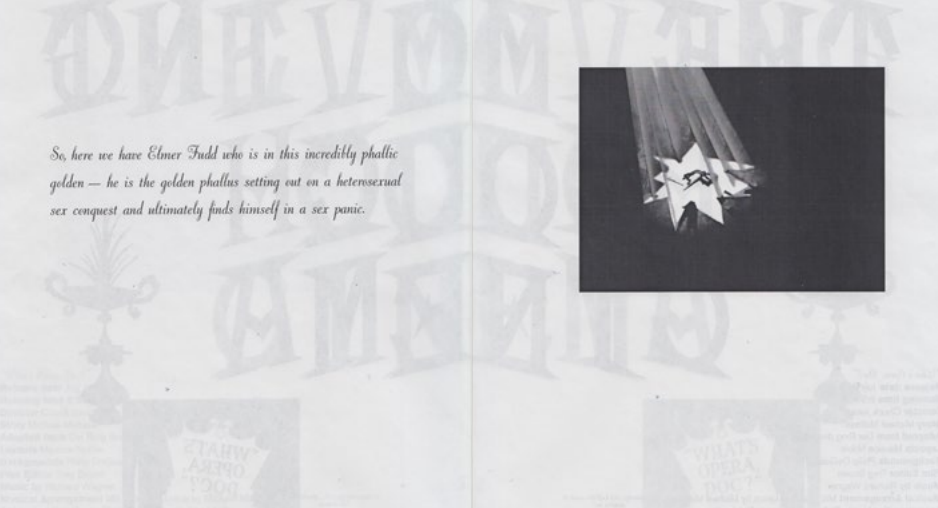


Duration 10 minutes

A short movie by Ruben Östlund
Sweden, 2010

Shot using a single camera, 90 people meticulously recreate a failed bank robbery that took place in Stockholm in June 2006.

Screenwriter Ruben Östlund
Cinematography Marius Dybwad Brandrud
Editing Ruben Östlund
Producer Marie Kjellson, Erik Hemmendorff



So, here we have Elmer Fudd who is in this incredibly phallic golden — he is the golden phallus setting out on a heterosexual sex conquest and ultimately finds himself in a sex panic.



Duration 10 minutes

A short movie by Ruben Östlund
Sweden, 2010

Shot using a single camera, 90 people meticulously recreate a failed bank robbery that took place in Stockholm in June 2006.

Screenwriter Ruben Östlund
Cinematography Marius Dybwad Brandrud
Editing Ruben Östlund
Producer Marie Kjellson, Erik Hemmendorff



Duration 10 minutes

A short movie by Ruben Östlund
Sweden, 2010

Shot using a single camera, 90 people meticulously recreate a failed bank robbery that took place in Stockholm in June 2006.

Screenwriter Ruben Östlund
Cinematography Marius Dybwad Brandrud
Editing Ruben Östlund
Producer Marie Kjellson, Erik Hemmendorff



"What's Opera, Doc?"

Release date July 6, 1957

Running time 6:53

Director Chuck Jones

Story Michael Matheson

Adapted from Der Ring des Nibelungen

Layouts Maurice Noble

Backgrounds Philip DeGuard

Film Editor Treg Brown

Music by Richard Wagner

Musical Arrangement Mit Franklyn; Lyrics by Michael Matheson

Animation Ken Harris, Richard Thompson, Abe Levitow

Distribution Warner Bros. Pictures

"Suddenly... it's half the crash it used to be."

19.5. drama.eka-gd-ma.ee

SOLO EM FOCO

Visual identity

Visuals for the residency project *Solo em foco* held by the artists Ludmilla Ramalho and Guilherme Augusto. Belo Horizonte, Brazil. 2023.



A Prefeitura de Belo Horizonte, por meio da Secretaria Municipal de Cultura, e a MGS apresentam

A Mostra Solo em Foco, que acontece desde 2018 em Belo Horizonte, surge como um espaço de investigação, compartilhamento e orientação para artistas solos.

Seu objetivo principal é oferecer atividades formativas no campo da criação, além de uma estrutura de produção e gestão cultural dos solos que estão em processo, sob a perspectiva do trabalho em rede e da construção de parcerias. Nesta edição, em 2023, realizada com o suporte fundamental da Lei Municipal de Incentivo à Cultura de Belo Horizonte, o projeto pôde contar com uma equipe extensa e experiente de profissionais, oferecendo uma estrutura no formato de residência artística com mais de 100 horas de imersão.

Entre os profissionais convidados para ministrarem essa edição, estão: Janaina Leite, Chris Fornaciari, Bia Nogueira e Gi Milagres que abordaram, respectivamente, questões relacionadas à dramaturgia, performance arte, composição, produção e gestão cultural. Além disso, Ludmilla Ramalho e Gui Augusto, que também assinam a curadoria da Mostra, ofereceram orientações individuais para cada trabalho.

Convidamos o público a mergulhar nos processos de criação das 7 artistas solos que dialogam com diversas linguagens como teatro, dança, performance, música e vídeo-performance nessa ocupação imersiva na Funarte MG.

Que seja doce e intenso!

SOLO EM FOCO

CURADORIA
Ludmilla Ramalho e Gui Augusto

ARTISTAS
Bárbara Macedo (MG)
Déa Trancoso (MG)
Eduarda Fernandes (MG)
Gardênia Coletto (PE)
Margot (RJ)
Sarah Coeli (MG)
CENA CONVIDADA
Letícia Leiva (MG)

30 SET e 1 OUT 2023
sábado e domingo, 19h às 21h

Funarte MG
RUA JANUÁRIA, 68 — CENTRO, BH

12

Ingressos: R\$ 20 INTEIRA / R\$ 10 MEIA
À VENDA NO SYMPLA.COM.BR OU NA BILHETERIA DO
TEATRO, 1H ANTES DO EVENTO — DINHEIRO OU PIX
+ INFO @CURSOS.SOLOEMFOCO

Patrocínio Apoio Parceria Realização Incentivo

MGS funarte DIFUSÃO AMÉRICA LMC CULTURA PREFEITURA DE BELO HORIZONTE SECRETARIA MUNICIPAL DE CULTURA

2023: Mostra Solo em Foco é realizada em parceria com a Prefeitura de Belo Horizonte e a Funarte MG. O projeto é financiado pelo Conselho Nacional de Desenvolvimento Científico e Tecnológico (CNPq) e pelo Conselho Nacional de Desenvolvimento Científico e Tecnológico (CNPq).



Febre

Visual identity

Visuals for the movie *Febre* by the Brazilian theater group Grupo Galpão in collaboration with Filipe Lampejo . Directed by Marcio Abreu. Belo Horizonte, Brazil, 2022.

MINISTÉRIO DO TURISMO E INSTITUTO CULTURAL VALE
APRESENTAM

★
GRUPO GALPÃO

UM FILME DE
MARCIO ABREU

A PARTIR DO TEXTO DE
PAULO ANDRÉ

TEMPORADA **04 A 13 MAR**

20H ÀS 23H EM [YOUTUBE.COM/GRUPOGALPAO](https://www.youtube.com/grupogalpa0)
WWW.GRUPOGALPAO.COM.BR



PATROCÍNIO MASTER



PATROCÍNIO



REALIZAÇÃO



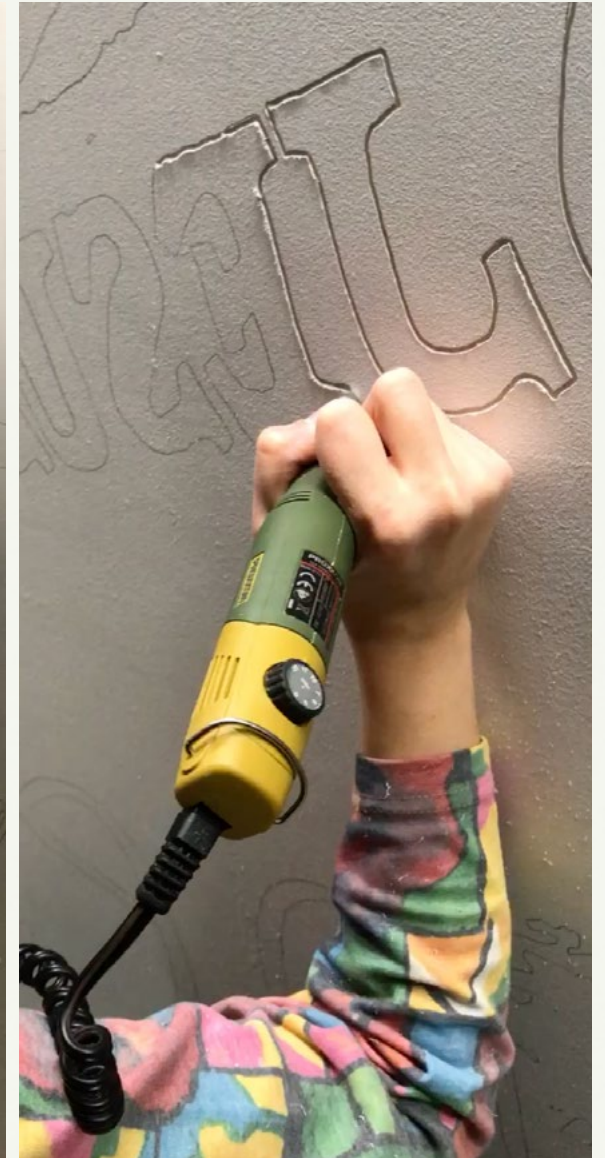




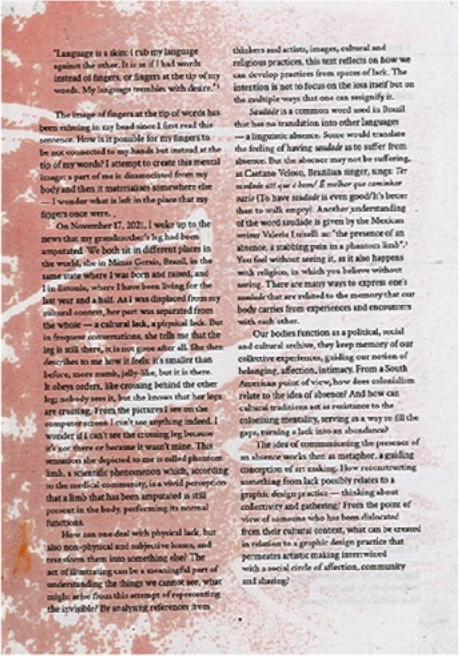
DRAMA WALL

Printing tool

Hand-carved wooden wall (3 x 2,5 meters) with references and illustrative experiments of my thesis text *As if I had fingers at the tip of my words*. The launch of the project consisted of printing posters on the wall. At the Estonian Academy of Arts. Tallinn, Estonia, 2023.





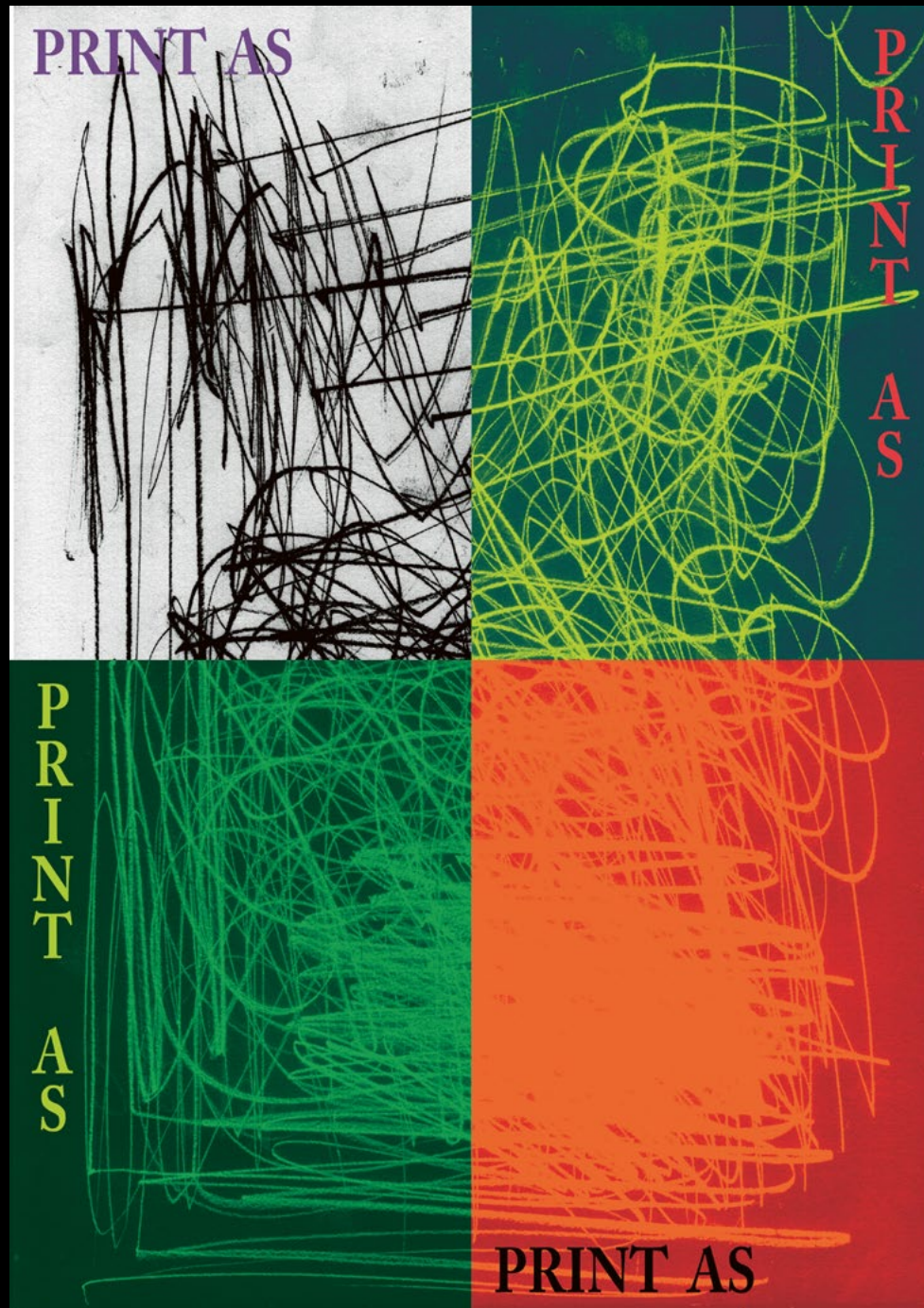


PRINTAS

Visual identity

Visuals for the Baltic printmakers conference *PRINT AS* organized by Lilli-Krõõt, Liis Tedre and Kadri Toom. Tallinn, Estonia, 2025.







PRINT AS 28-29 August 2025

Baltic printmakers network meeting & conference

ARS Art Factory
Pärnu mnt 154
Tallinn

Balti graafikakunstnike konverents

More info/
Rohkem infot
hug-printmaking.org



PRINT AS 28-29 August 2025

Baltic printmakers network meeting & conference

ARS Art Factory
Pärnu mnt 154
Tallinn

Balti graafikakunstnike konverents

More info/
Rohkem infot
hug-printmaking.org



PRINT AS 28-29 August 2025

Baltic printmakers network meeting & conference

ARS Art Factory
Pärnu mnt 154
Tallinn

Balti graafikakunstnike konverents

More info/
Rohkem infot
hug-printmaking.org



PRINT AS 28-29 August 2025

Baltic printmakers network meeting & conference

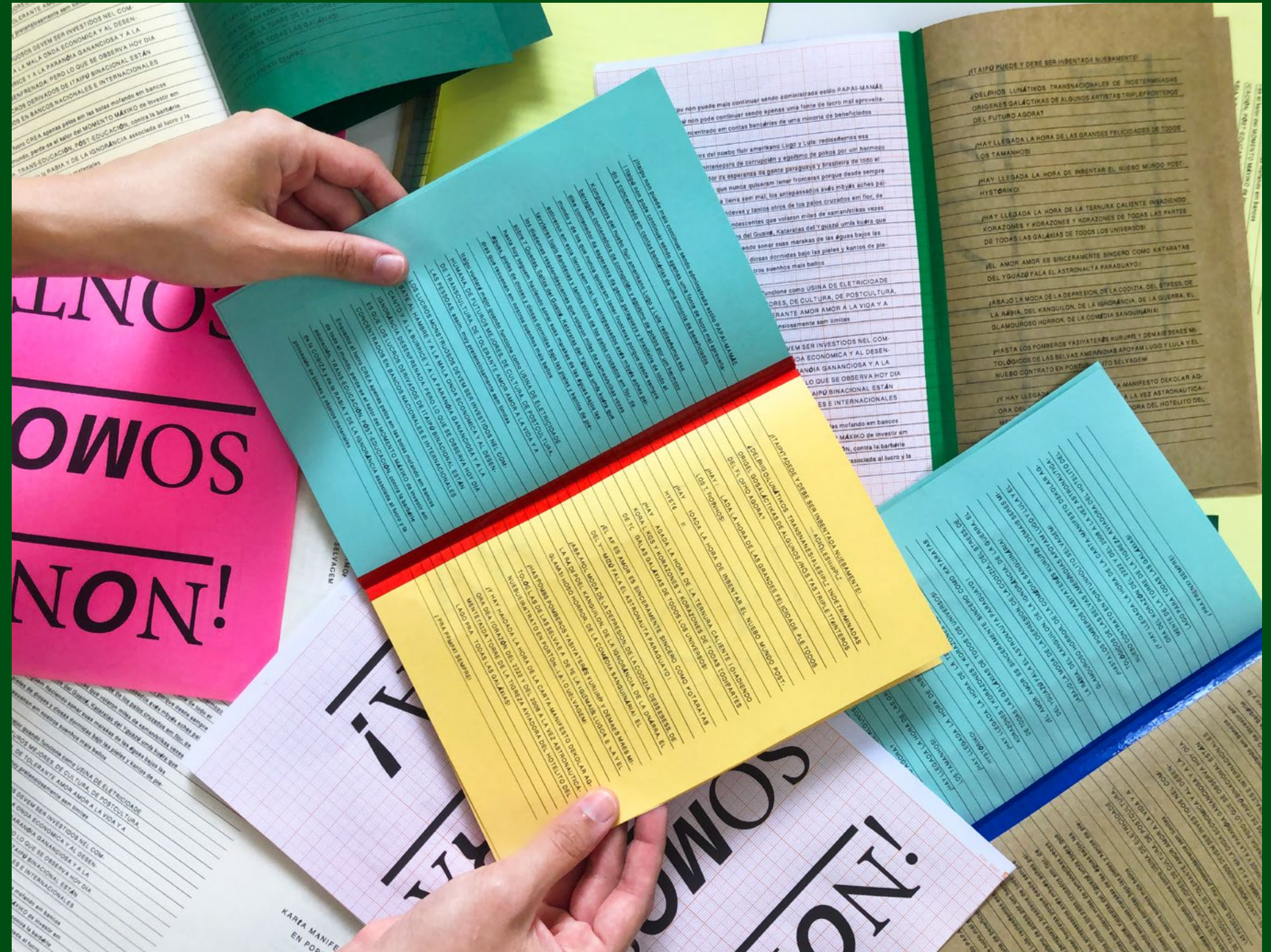
ARS Art Factory
Pärnu mnt 154
Tallinn

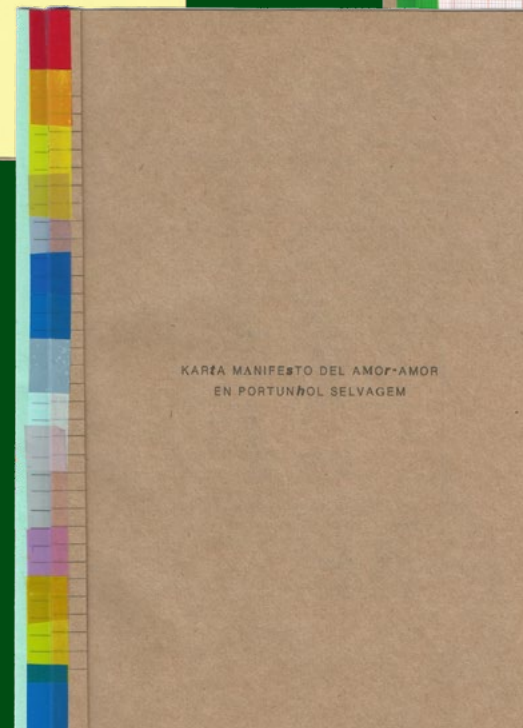
Balti graafikakunstnike konverents

More info/
Rohkem infot
hug-printmaking.org

*Karta Manifesto del Amor-Amor en
Portunhol Selvagem*
Publication

Self-initiated publication of a manifesto
written by Brazilian and Paraguayan artists
in 2008 *Karta Manifesto del Amor-Amor
en Portunhol Selvagem*. Belo Horizonte,
Brazil, 2020.





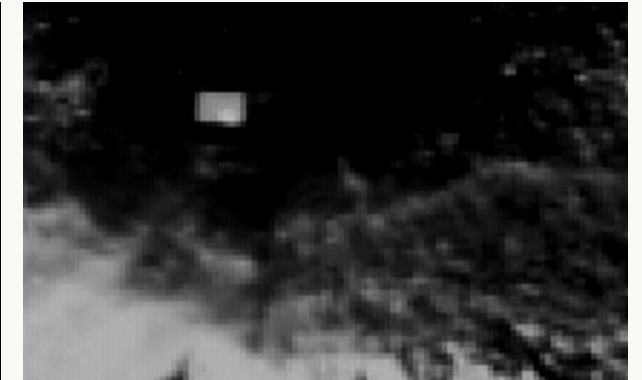
TÜTARRAKK

Visual identity

Visuals, lettering, credits and poster for the estonian movie *TÜTARRAKK* directed by Piibe Kolka. Tallinn, Estonia, 2022.

TÜTARRAKK







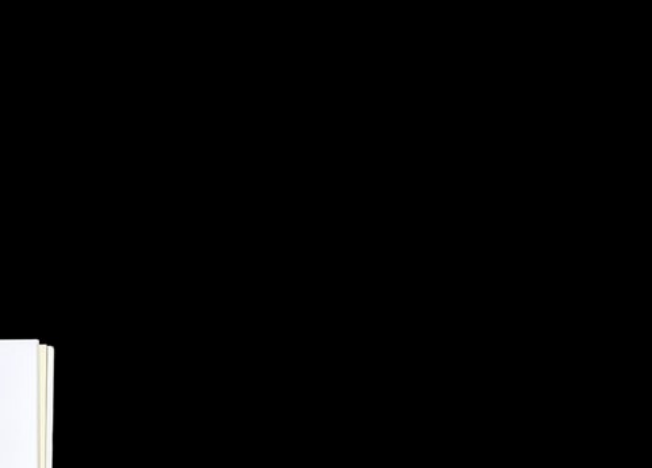
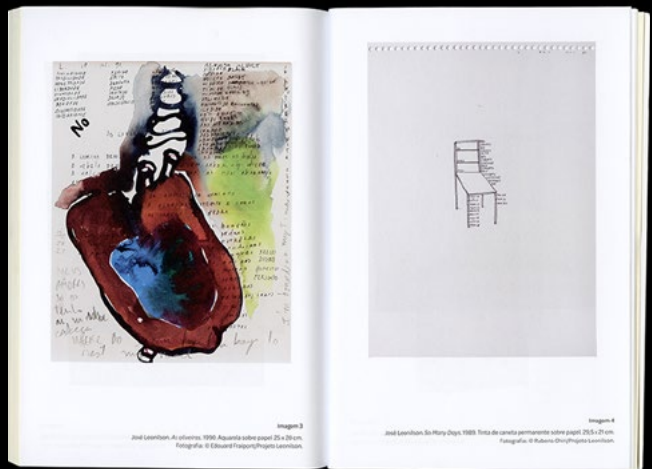
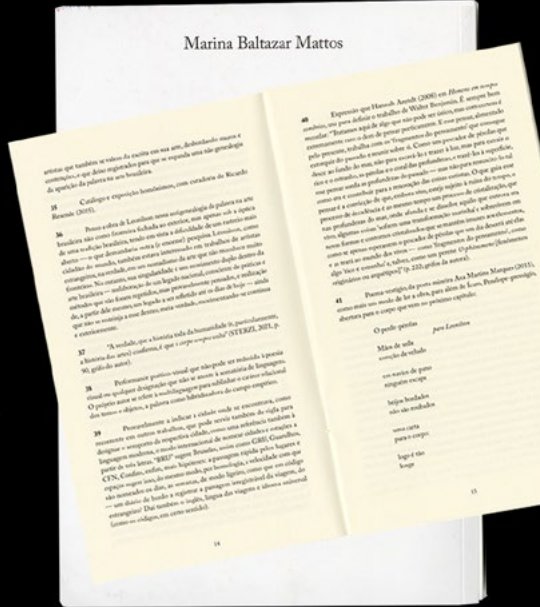
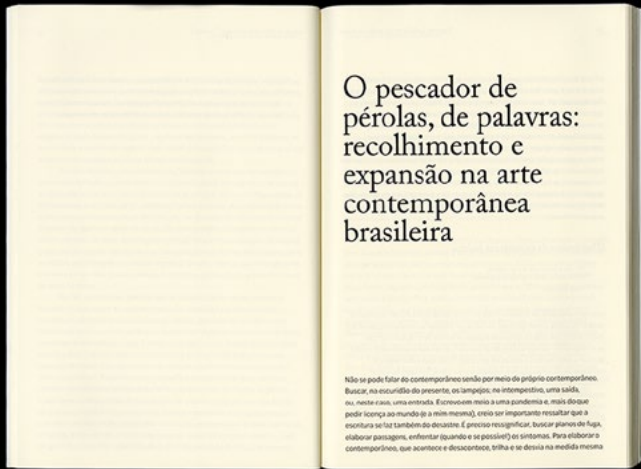
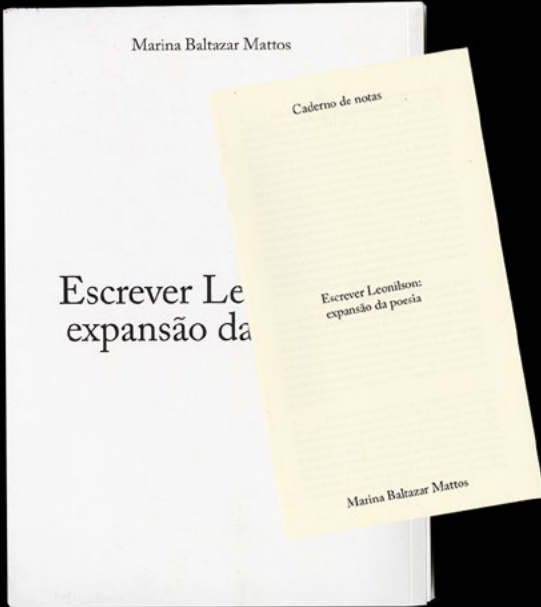
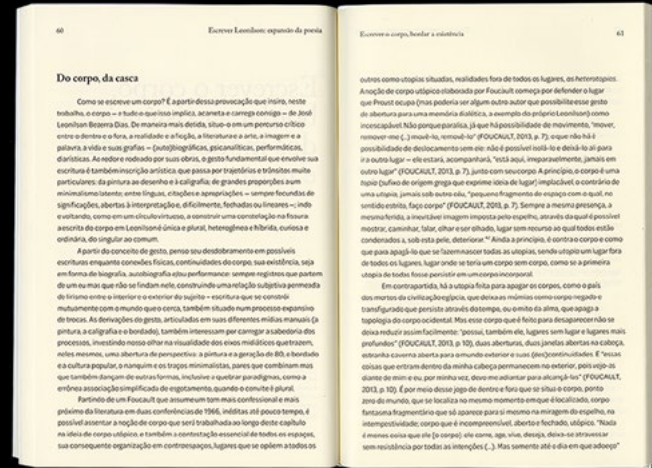
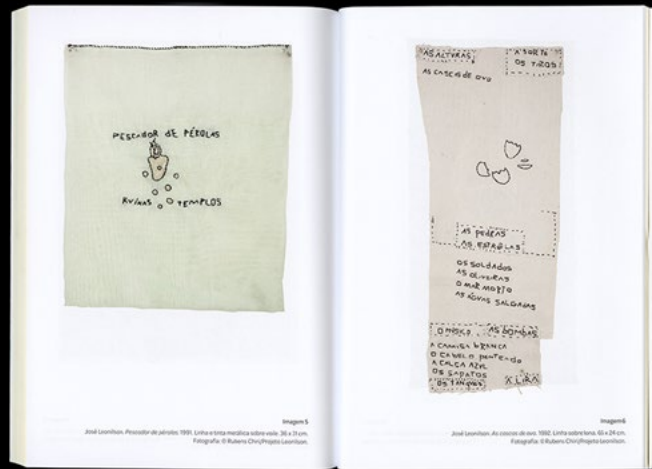
Escrever Leonilson

Book

Design of the book about the Brazilian visual artist José Leonilson publish by Relicário and written by Marina Baltazar Mattos. Belo Horizonte, Brazil, 2021.



José Leonilson. *El puerto*. 1992
Linha sobre tecido de algodão listrado, prego, fio de cobre
e tinta acrílica sobre moldura de espelho. 23 x 16 x 2,5 cm
Fotografia: © Edouard Fraipont/Projeto Leonilson



Hecho a mano

Cut out piece of fabric

The piece *Hecho a mano* (Made by hand) was part of a collective tablecloth produced in Mexico City by students of the Graphic Design MA program from the Estonian Academy of Arts. CDMX, Mexico, 2023.



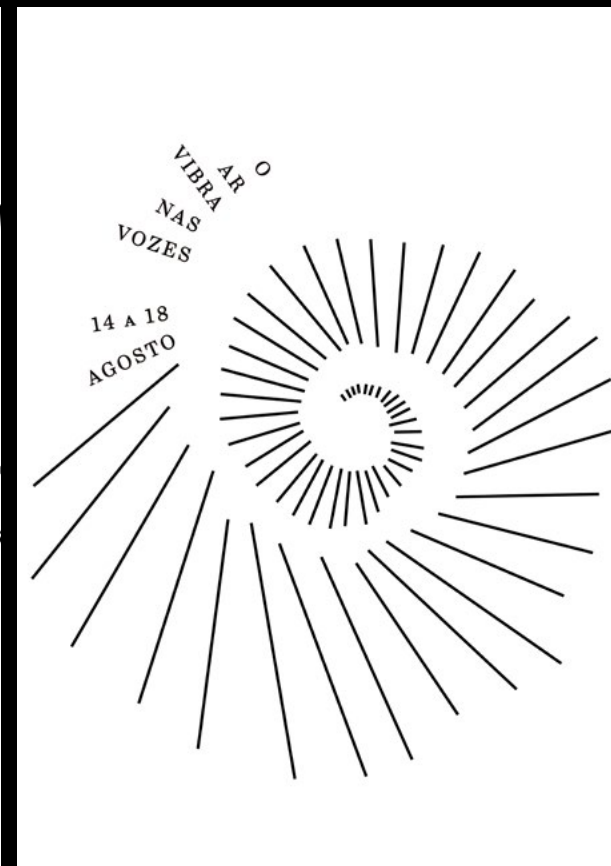
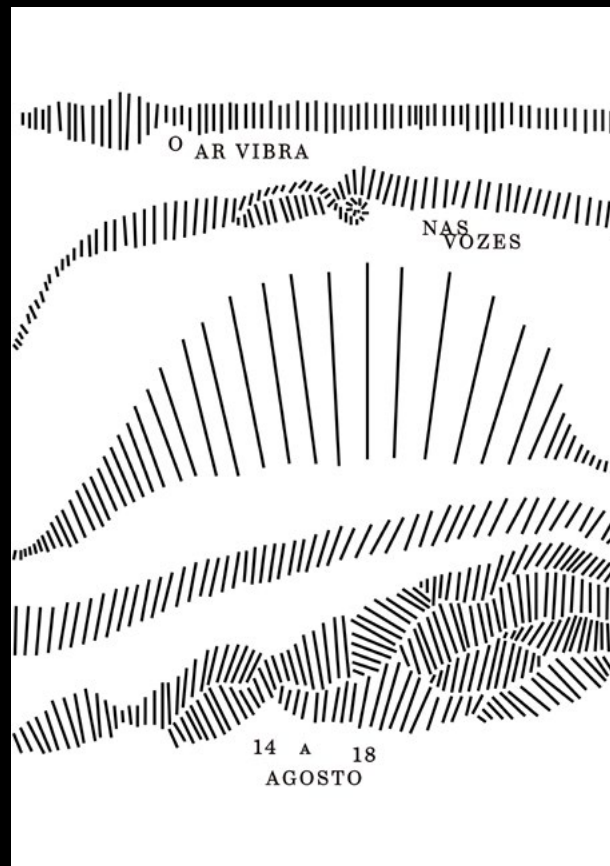
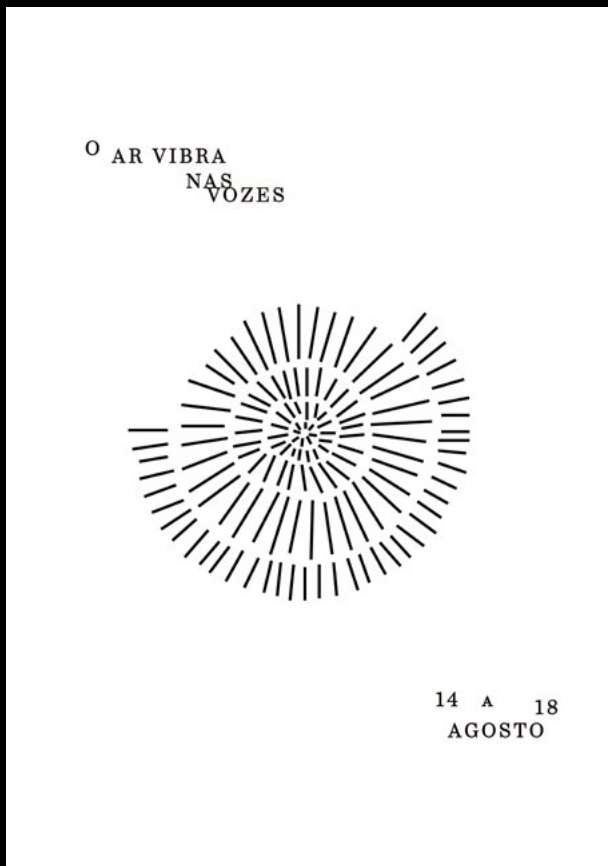
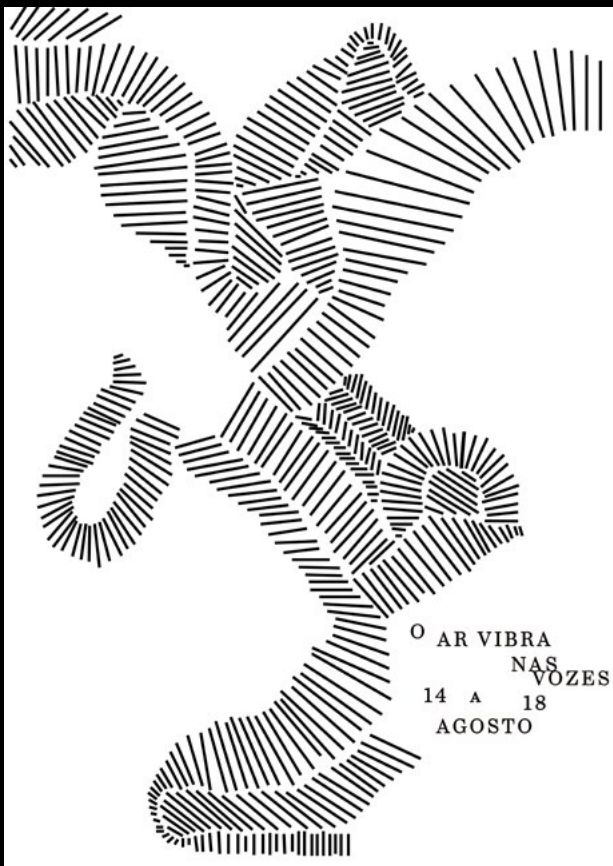


O ar vibra nas vozes

Visual identity

Visuals for the literary residency *O ar vibra nas vozes*, produced by Ana França and Sara Pinheiro. Belo Horizonte, Brazil, 2025.

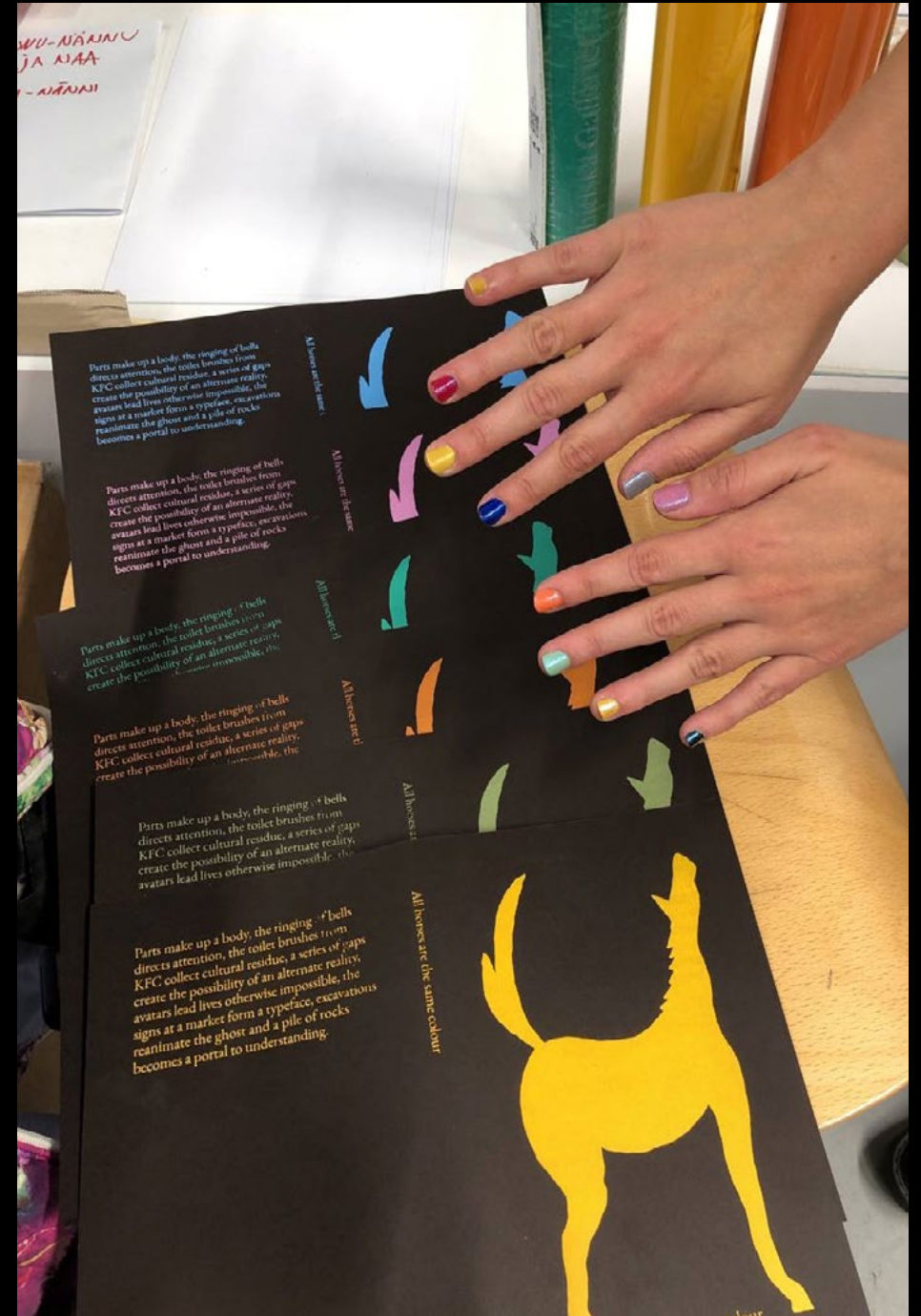




All horses are the same colour

Book

Design of the book of student writing *All horses are the same colour*. Edited by Lieven Lahaye. Designed by Carlo Canún and Rita Davis. Published by Estonian Academy of Arts in Tallinn, September 2022.



Inside pages

Creature on Creature Michael Fowler

Loading Screen



his piece of writing began in front of (and was originally housed within) a computer screen. It flew kinetically through my pawpads into a web-based text editing platform.

62

Constructed with such diligent digital word-input training that I no longer have to look at the keyboard keys to affirm what I am writing. We take all of this for granted, the ease in creation and sharing of information, ideas, fantasy. It is now second nature and largely occurs without much thought. There is an adapted mechanical and psychological muscle memory within composing a text message or formatting a reply to a work email. Yet, who do I really become when I open my laptop? What does this networked personal computer system in which I symbiotically activate and am activated by, allow or disallow me to feel and share?

Imagine the blend between a body composed of pixels and a body composed of flesh, where do these structures meet? Perhaps the epidermis resting upon a complex polymer or glass-coated aluminium trackpad is the moment this coalescence begins, not unlike any tool of human use involving the exertion of our musculoskeletal system. Screens of various sizes act as scrying orbs into networked worlds of relatively infinite possibility and malleability.

Time spent in this hybrid state builds mirrored kingdoms of experience in our minds. Our participation on the internet, namely in virtual reality (with or without a headset) leaves traces of convincing histories and happenings within us. Not unlike being immersed in a captivating novel, this disembodied embodiment seeps into our dreams and daily ruminations; taking space in our minds as the characters, environments, metaphor, and emotional attachments naturally assimilate as we storytell and play. For those of us regularly participating in virtual communities, especially those that allow a user to pilot a 3D-avatar, these strawman bodies do not just lay as inert player characters, but instead can inform and ultimately shape our offline bodies, self-representation, and even gender identities, for example. Our personal

63

the sewerage extractors, the police—those who deal with physical and social waste. And there they were, amidst a transient show that took place in one of the exemplary non-sites of contemporary capitalism: underground, uninhabitable”¹.

A publication for the exhibition had been in development and was to be launched at the gallery in 2020. The book, “Carpark”, was designed in collaboration with the three and myself. The images of the exhibition are sprawled throughout the book with writings by a local writer, Daniel Dawson, interjected in between. The texts are tangential, often in the form of undisrupted rants or organised lists. After the book was printed and bound, we decided to go back to the original Kew Junction Woolworths car park to drive over one of the books to see if it picked anything up from the ground. The idea stemmed from an argument outside of Officeworks, an office supply store and print shop we used when printing the flyers for an upcoming Guzzler show. In the midst of a disagreement about the printing of the flyers, they were thrown out of the window, and driven over.

14 Justin Clemens, *Relapse*. (Melbourne: Guzzler, 2020), p. 1.

46

Re-enactment Carlo Canùn

Enactment



aeoku Mountain is a crater located on the border between China and North Korea. It has been inactive for more than a thousand years, but its mythical value plays an important role in the history

47

The Head, the Body, the Footnote Rita Davis

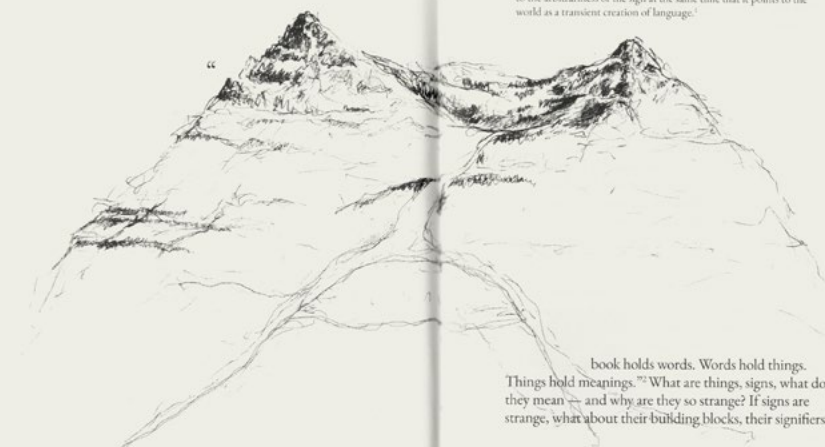
Part 1



arilia was 75 years old when her leg was cut off. A precise cut in the middle of the right upper leg. Now she has a body with just one leg but she still has complete pairs of all her shoes. What should she do with the right shoes? They are

9

Sand Was Never Meant to Think (That is Very Cruel to Rocks) Greta Þorkelsdóttir



The movement from realism to modernism to postmodernism is a movement from the sign as material to the signifying process itself. The reflexivity of the modernist use of language calls to attention not to the material existence of a world being beyond and outside language but to the world-making capacity of language, a capacity which points to the arbitrariness of the sign at the same time that it points to the world as a transient creation of language.¹

book holds words. Words hold things. Things hold meanings.” What are things, signs, what do they mean — and why are they so strange? If signs are strange, what about their building blocks, their signifiers,

- 1 Susan Stewart, *On Longing: Narratives of the miniature, the Gigantic, the Souvenir, the Collection* (Durham: Duke University Press, 1993), p. 8.
- 2 Ursula K. Le Guin, “The Carrier Bag Theory of Fiction”, in *Dancing at the Edge of The World: Thoughts on Worlds, Women, Places* (New York: Grove Press, 1989), p. 169.

102

103

Bookmarks by
Carlo Canún
Rita Davis
Greta Porkels



Ada-Kaleh

Visual identity

A0 poster, postcard and booklet for the play *Ada-Kaleh* by DieOrdnungDerDinge and Franziska Seeberg. Designed during the internship at Stoodio Santiago da Silva, in collaboration with Sofia Climenti. Berlin, Germany, 2024.







ADA KALEH

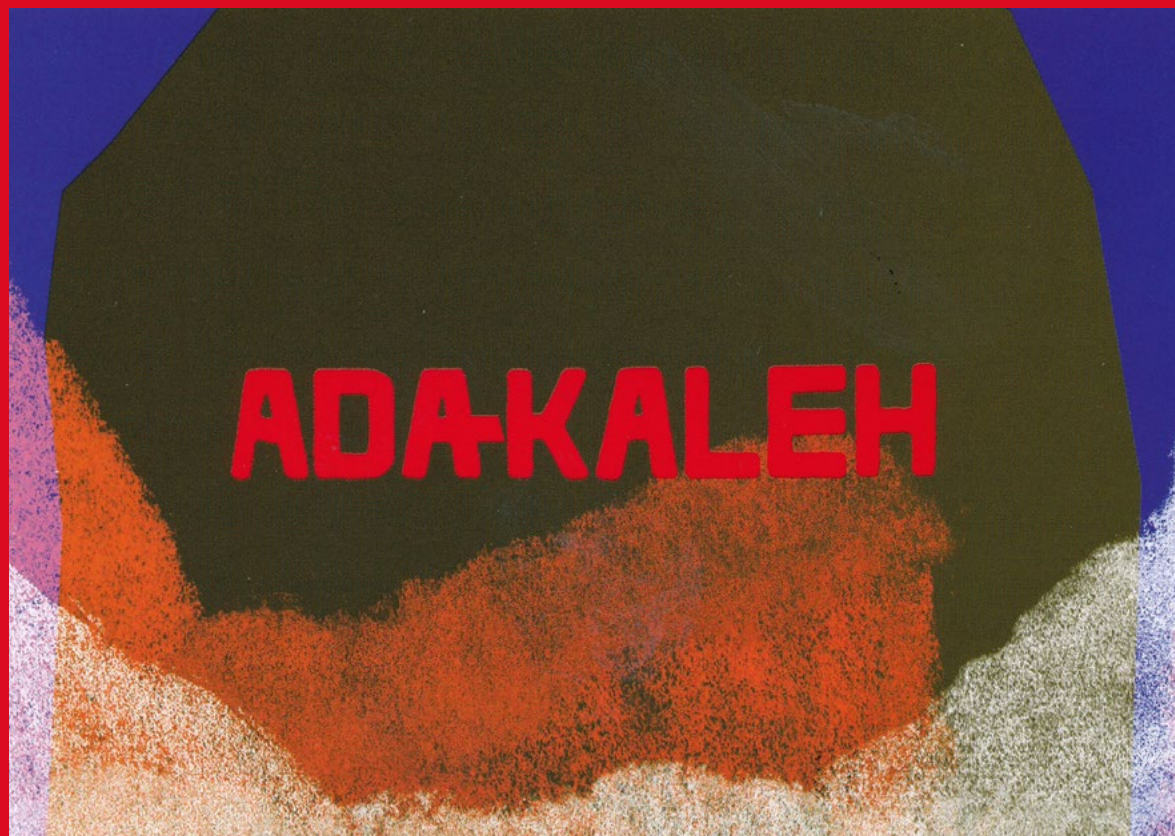
Musiktheater über eine Insel, die es nicht mehr gibt

Eine Produktion von
DieOrdnungDerDinge & Franziska Seeberg

Theater im Delphi 16€, 12€ ermäßigt theater-im-delphi.de	Premiere	Do., 23.05.2024	19:00 Uhr
		Fr., 24.05.2024	19:00 Uhr
		Sa., 25.05.2024	18:00 Uhr
		So., 26.05.2024	18:00 Uhr

Gefördert durch die Senatsverwaltung für Kultur und
Gesellschaftlichen Zusammenhalt und vom Fonds
Darstellende Künste aus Mitteln der Beauftragten
der Bundesregierung für Kultur und Medien
Unterstützung durch Kulturinitiative Förderband gGmbH
Medienpartner ist taz die tageszeitung



ADA-KALEH

Musiktheater über eine Insel,
die es nicht mehr gibt

Eine Produktion von DieOrdnungDerDinge
& Franziska Seeberg

Eine musikalische Performance über eine
in der Donau versunkene Insel, die anhand
von Interviews einen Ort rekonstruiert,
der niemals so war.

16€, 12€ ermäßigt
Theater im Delphi
Gustav-Adolf-Str. 2
13086 Berlin
theater-im-delphi.de

Premiere Do., 23.05.2024 19:00 Uhr
Fr., 24.05.2024 19:00 Uhr
Sa., 25.05.2024 18:00 Uhr
So., 26.05.2024 18:00 Uhr

Konzept und Regie: Franziska Seeberg | Bühnen- und Kostümbild: Janina Janke | Arrangements: Iñigo Giner Miranda | Dramaturgie: Kristina Stang | Klangdramaturgie: Norbert Lang | Künstlerische Mitarbeit: Vera Kardos, Cathrin Romeis | Musik und Performance: Michael Vorfeld (Glühlampenmusik), Cathrin Romeis (Cello, Performance), Iñigo Giner Miranda (Klavier, Performance) | Licht und Technische Leitung: Gustav Kleinschmidt (Zweck) | Regieassistent: Johanna Rolshausen | Bühnen- und Kostümassistent: Katri Saloniemi | Technische Assistenz: Aurora Rodriguez Costilla | Grafikdesign: Stoodio Santiago da Silva | Dokumentation: Manuel Kinzer | Presse- und ÖA: Nora Gores | Künstlerische Produktionsleitung: Ayako Toyama

Eine Produktion von



dieordnungderdinge

Gefördert durch

Senatsverwaltung
für Kultur und
Gesellschaftlichen Zusammenhalt

BERLIN



FONDS
DARSTELLENDEN
KÜNSTE
PRODUKTIONS-
FÖRDERUNG

Medienpartner

taz

in Kooperation mit



THEATER IM DELPHI

Unterstützt durch



Na palma da mão
Album cover

Visuals for the EP *Na palma da mão* by artist Bárbara Veronez. Photos: Amanda Miranda. Belo Horizonte, Brazil, 2024.

- 
- 
- ¹ NA PALMA DA MÃO | 3:46 | *Bárbara Veronez e Pedro Souza*
² DEIXA ESTAR | 5:54 | *Bárbara Veronez e Eric Crevels*
³ QUIROMANCIA | 2:44 | *Bárbara Veronez, Eric Crevels e Maria Cecília Alves*
⁴ PRENÚNCIOS DO SAMBA | 3:47 | *Bárbara Veronez*
⁵ SAMBA DE COLO | 3:07 | *Marco Piantan e Ricardo Nash*
⁶ ZAMBRA DE CUNA | 3:56 | *Marco Piantan, Pedro Souza e Bárbara Veronez*

Bárbara Veronez VOZ E PANDEIRO | **Pedro Souza** VOZ,
PALMAS, CAJÓN, CONGA, EFEITOS DE PERCUSSÃO, GUITARRA
FLAMENCA | **Léo Rodrigues** PERCUSSÃO | **Caju Zanetti** VOZ
Novelo VOZ, GUITARRA | **Juan Allende** VOZ, VIOLÃO 7
CORDAS | **Martin Lijalab** GUITARRA | **Fábio do Carmo**
VIOLÃO 7 CORDAS | **Raimundo Machado** CAVACO
Belimar Victória VOZ, BANDOLIM, CUATRO VENEZUELANO,
GUIRO | **Marco Cavalca** BAIXO | **Bastian Herrera** PIANO
Tiago Veloso SAXOFONE, FLAUTA, ARRANJO SOPROS
Marcus Paulo CLARINETA **Oziel Neto** TROMPETE
Matinho Barcellos TROMBONE

Marco Miranda Cavalca MIXAGEM E MASTERIZAÇÃO
Daniel Tápia MASTERIZAÇÃO



Na palma da mão

Teaching

A Gigantic Human Printing Press workshop with Oliver Long and Patrick Zavadskis. for EKA GD Bachelor 1st year. Tallinn, March 2023.

Calendar workshop with Cecilia Breña. EKA GD Bachelor 1st year. Tallinn, January 2024.

Gift-making workshop. At the Stand-in School for Graphic Design (runned by EKA GD MA). Berlin, February 2024.

Messy wishes for a murky belonging, with Cecilia Breña. At the Stand-in School for Graphic Design (runned by EKA GD MA). Berlin, February 2024.

Gift-making workshop. Online for Purchase Anthropology & Media Studies Club. New York, April 2024.

Image 1: Experimental riso course. EKA GD Bachelor 1st year. Tallinn, September 2024.

Dinner series class. EKA GD Master 1st year. Tallinn, September-December 2024.

on HOSTING workshop. EKA GD Bachelor 1st year. Tallinn, January 2025.

Stand-in School of Graphic Design. EKA GD Master 1st year. Lisbon, March 2025.

Thank you

Obrigada

ritadavis.com.br / ritadrvc@gmail.com