

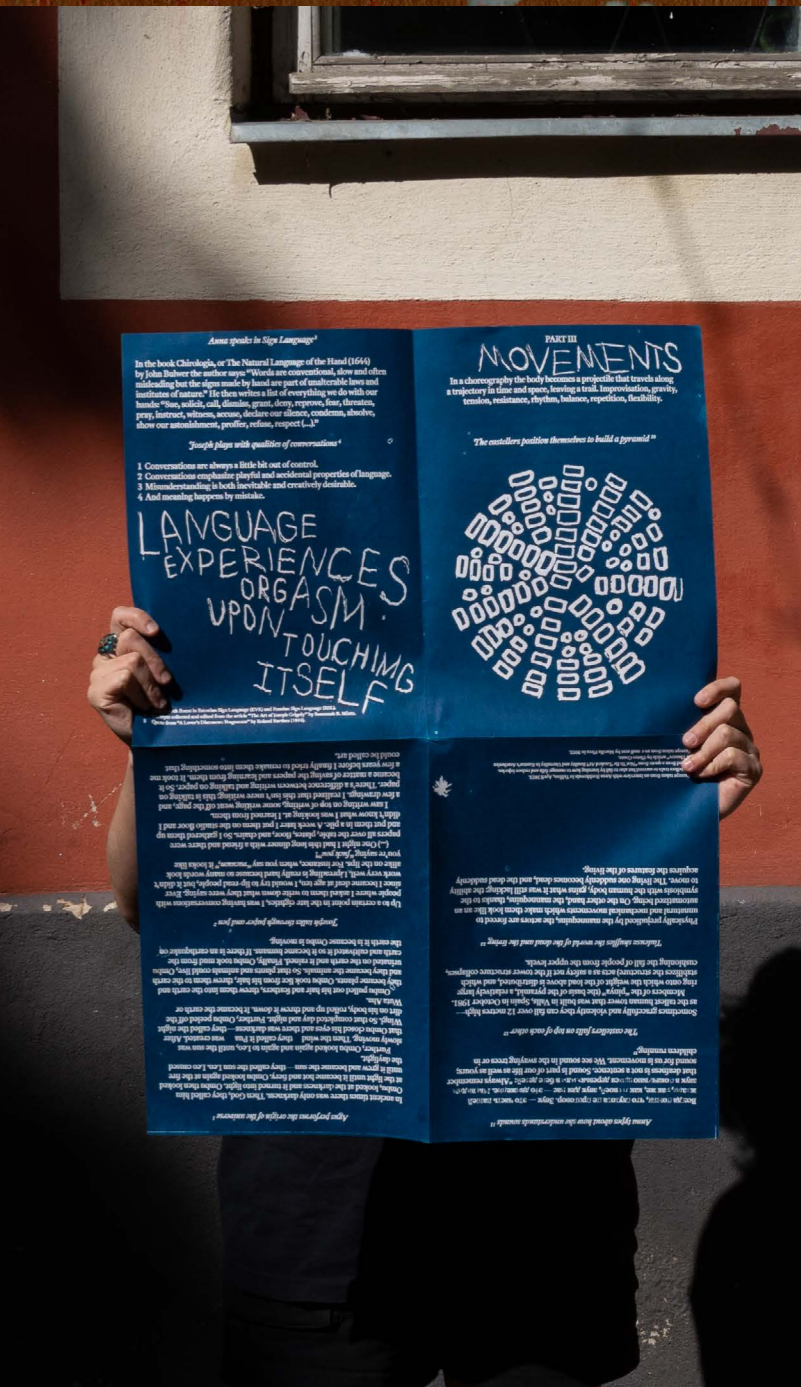
Rita Davis (b. 1994, Belo Horizonte/Brazil)

portfolio

Joints
Publication

Self-initiated publication around the topic of prosthetics, 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.

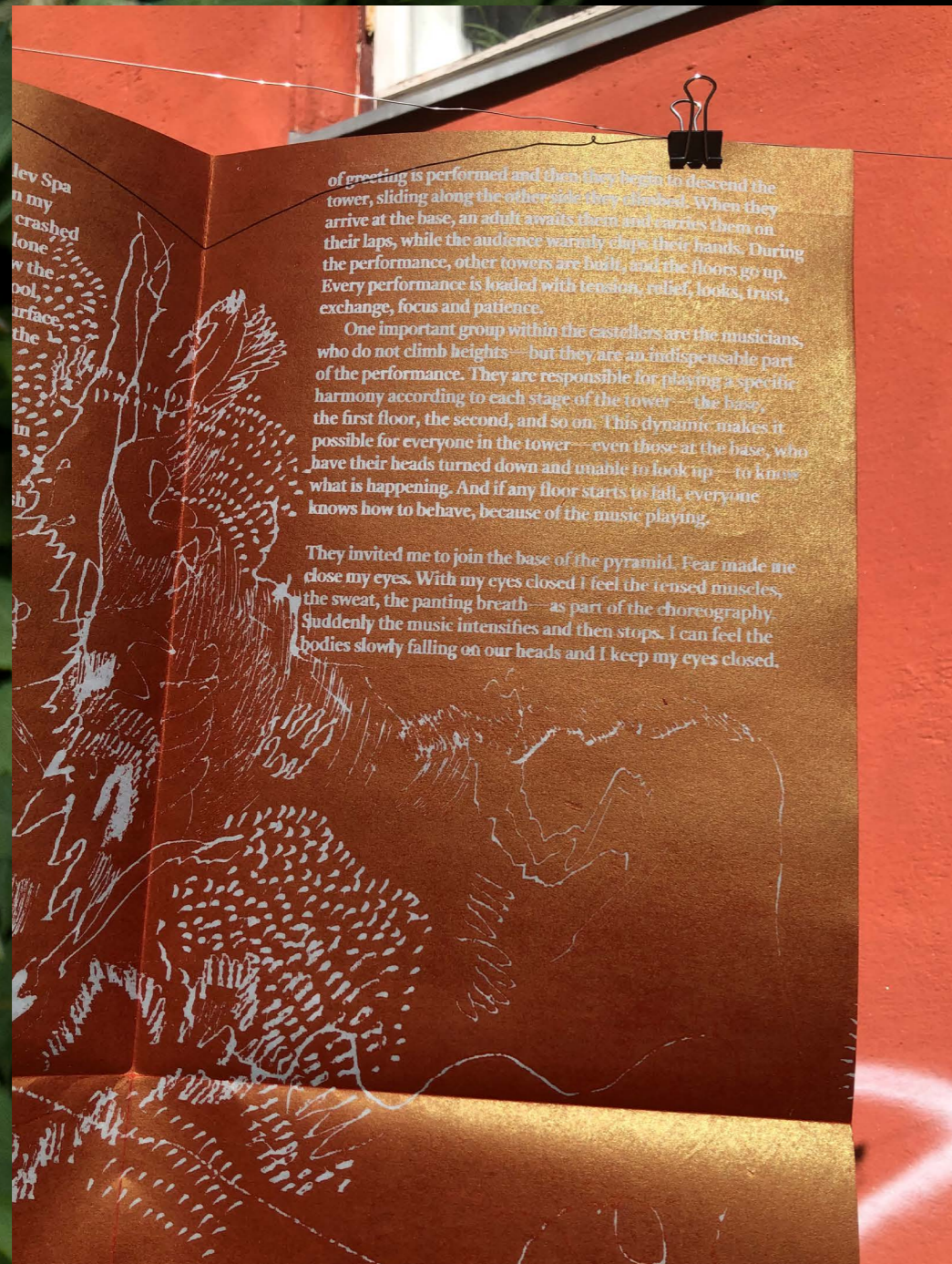




closed I feel the tensed muscles,



A pair of blue binoculars



lev Spa
n my
crashed
lone
w the
ool
urface
the

of greeting is performed and then they begin to descend the tower, sliding along the other side they climbed. 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.

is an arm.
it does no
body that
vid Willis
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is an arm.
it does no
body that
vid Willis
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As if I had fingers at the tip of my words

Book

Self-initiated publication about the scientific phenomenon of phantom limb. Printed manually, using a woodcut hand-carved into a plywood wall measuring 3.2 x 2.5 m. Print-run: 75.

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. Tallinn, Estonia, 2023.





5 Introduction

7 Illustrating the phantom

8a-years

9

11 Reappropriation of the image of Jesus by the artist Ventura Proenza

15 Displacement and cultural absence

19 Graphic design

3



beach, to cut a sofa in half, or cutting bookmarks manually; it can be a karaoke party, a human clock, a yellow table built by hand, long spoons to stir long drinks, to print on a prom dress, to say a word very slowly, to notice the scenarios on your way home, to illustrate medicine boxes, to paint your friends' nails or to become a human pyramid — tomorrow it can be something else.

The curious thing about an absent space is that it can be transformed once, twice, and hundreds of times over. They can be expanded or compressed, adapting to different contexts, and by giving them colour or shape, they also serve as a tool for empathy. Not only validating that the lack is an actual felt thing but also communicating to others what that feels like, even though they couldn't see it before. And that is what art also seeks to do, to express and share something that is particular to you. My cultural phantom limb has left space for me to join another community. Space for experiments, exchanges, trials and failures. Space to receive and give support for the unfolding of individual and collective artistic practices. The fingers at the tip of my words have cultivated an absent space that has taken shape and colour, and now it accumulates in my body as memory.

24



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

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Realização



MINISTÉRIO
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NACIONAL

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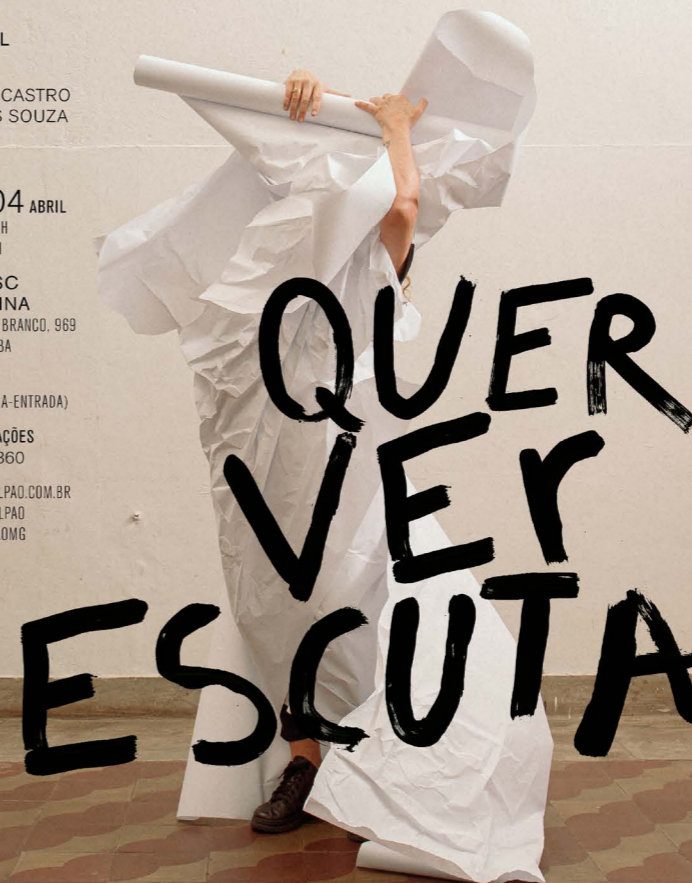
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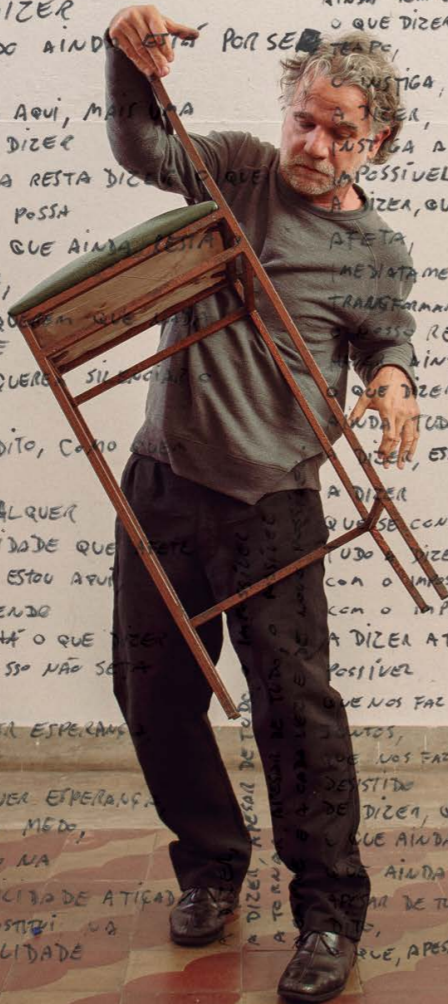
Realização



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 DICHO O QUE QUER QUE POSSA SER DITO, QUE AINDA RESTA O QUE DIZER, PORQUE QUERER É MAIS RESTE A DIZER, QUERER É QUE HÁ PARA SER DITO, COMO SILENCIA TODA E QUALQUER IMPOSSIBILIDADE QUE 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, DICO MESMO NA VULNERABILIDADE DE ATIRAR QUE NOS CONSTRIE A VULNERABILIDADE

QUE, APESAR DE TUDO, NOS DESCONCERTA O MEDO, LEVANDO-NOS, APESAR DE TUDO, A IRMOS, AQUELIÇOS, AONDE NÃO IRÍAMOS, QUE NOS DIFICULTA O FATO DE AINDA TERMOS O QUE DIZER MAS, AO MESMO TEMPO, A INVESTIGA, INSTIGA O QUE RESTA A DIZER, INVESTIGA A POSSIBILIDADE DO IMPOSSÍVEL A DIZER, QUE, QUANDO DITO AFETA, IMEDIATAMENTE, TRANSFORMANDO-NOS, EM ALGO REAL, QUE É ESSE O QUE AINDA, O QUE DIZER, ESSE HAVER AINDA, TUDO O QUE DIZER, ESSE HAVER UM RESTO A DIZER QUE SE CONFUNDE COM O QUE DIZER, COM O IMPOSSÍVEL A DIZER, COM O IMPOSSÍVEL A DIZER ATORNAR O IMPOSSÍVEL POSSÍVEL QUE NOS FAZ ESTARMOS AQUI A DIZER, QUE NOS FAZ NÃO TERMOS O MEDO DE DIZER, QUE NOS FAZ DIZER O QUE AINDA PODE SER DITO, O QUE AINDA, POR DE TUDO, HÁ PARA SER DIZER, PORQUE, APESAR DE TUDO, RESTA



MPPRE
MAR

GRUPO GALPÃO
QUER VER ESCUTA



Gratifica-se quem me encontrar
Book

BA thesis project, published by the publishing house Impressões de Minas. The book revolves around memories of activist Marília Pires during the Brazilian dictatorship. Written by Marília Pires. Edited and designed by Rita Davis. Print-run: 300. Belo Horizonte, Brazil, 2018.

FALEADORAS
DE SUMO

PSEUDÔNIMO : "ARAGEW"

GRatificA-se
QUEM ME
enCONTRAR



Quis decepção! Sabia amas das
marças de minha vida. Em pouco
minhas mãos saíram páginas de
nada. Uma honra fofinha.
E como sapeca. Engarrafado é que
se não saia nem me veio
contra a língua de ferro, sendo o
uma grande decepção, sem
demonstração interna. Mas
espera de tudo não se encontra
nem fulgor que não me dá
bebido. Não sinto todas as
solidão. Sinto é um espalho
à parte, parece ali um meu
ninho. Não me conhece de

meadas perseguiu complexos de
culpa, quando na infância,
e que se corrigiu. Nunca
havia ouvido falar em
resistência. Alguns apressa de
tudo se um dia te de lado,
mas desconfiado. Não com
modo de alguma coisa, é de
mas sem conseguir acreditar
na verdade. Que gôgo para
a mania também. E para o
papel. Não que nunca me casti
tão próximo a ele. Senti uma
solidão enorme de acionar de
e deixa-lo. Não sei onde é possível





Cabará Coragem
Visual identity

Visuals for the play *Cabará 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

CABARET
CORAGEM

DIREÇÃO
JÚLIO MACIEL

Ministério da Cultura e Instituto Cultural Vale
apresentam

★
GRUPO GALPÃO

CABARET
CORAGEM

DIREÇÃO
JÚLIO MACIEL

1 JUN A 18 JUN
QUI A DOM, 20H
GALPÃO CINE HORTO

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PATROCÍNIO



REALIZAÇÃO



Ministério da Cultura e Instituto Cultural Vale
apresentam



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CABARÉ
CORAGEM ***

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JÚLIO MACIEL

Ministério da Cultura e Instituto Cultural Vale
apresentam



GRUPO GALPÃO

Cabaré
Coragem

DIREÇÃO
JÚLIO MACIEL

Ministério da Cultura e Instituto Cultural Vale
apresentam



GRUPO GALPÃO

CABARÉ
CORAGEM

DIREÇÃO
JÚLIO MACIEL

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. The book explores the memory embedded in Portuguese/Brazilian objects. In collaboration with Ana Cecília Souza and André Victor Print-run: 200. Rio de Janeiro, Brazil, 2015.





My own private hell

Poster

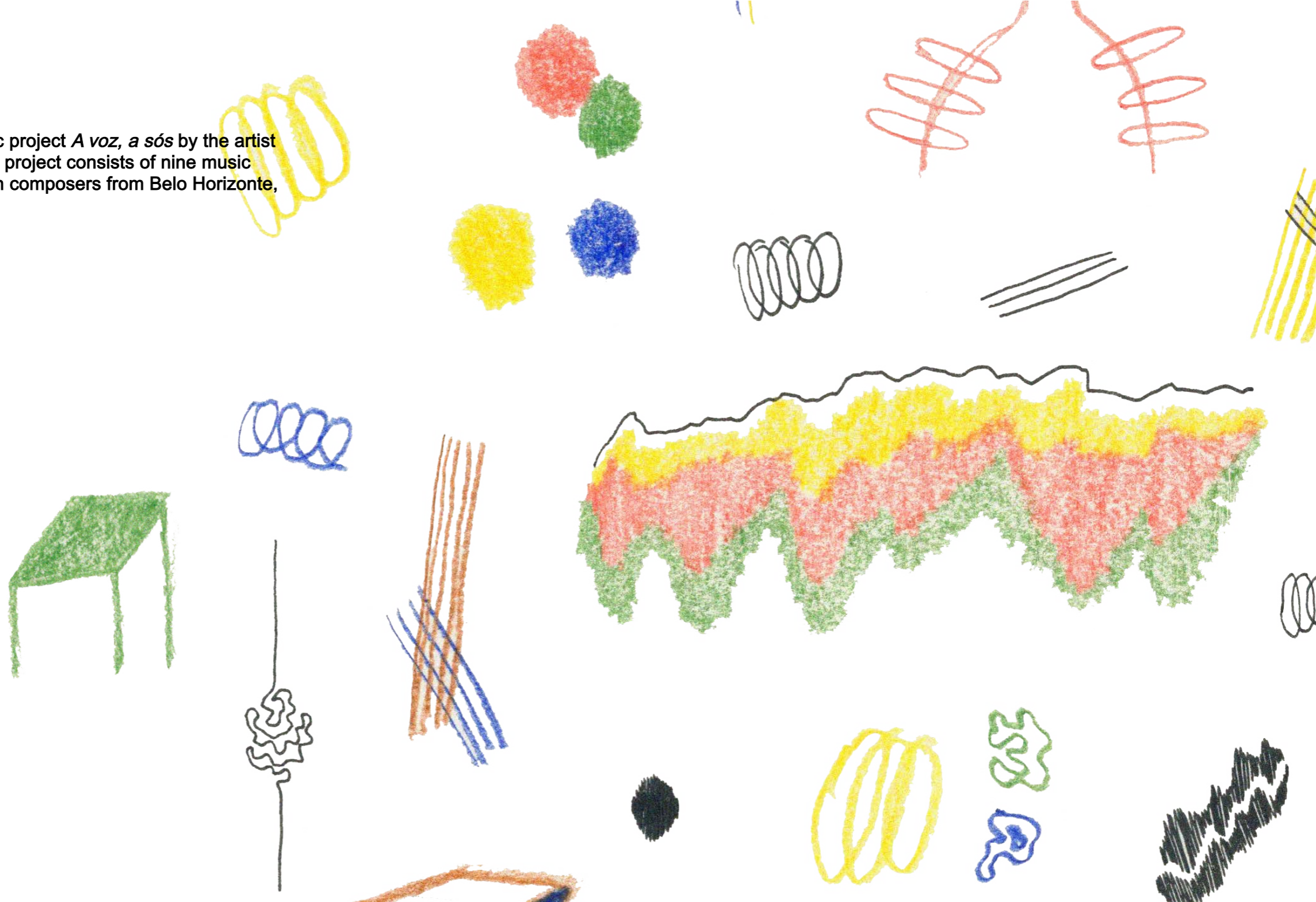
A1 handdrawn poster for the screening of the movie *My own private hell*, directed by Guto Parente and Pedro Diógenes (Ceará, Brazil, 2018), in Berlin, Germany, 2022.





A voz, a sós
Visual identity

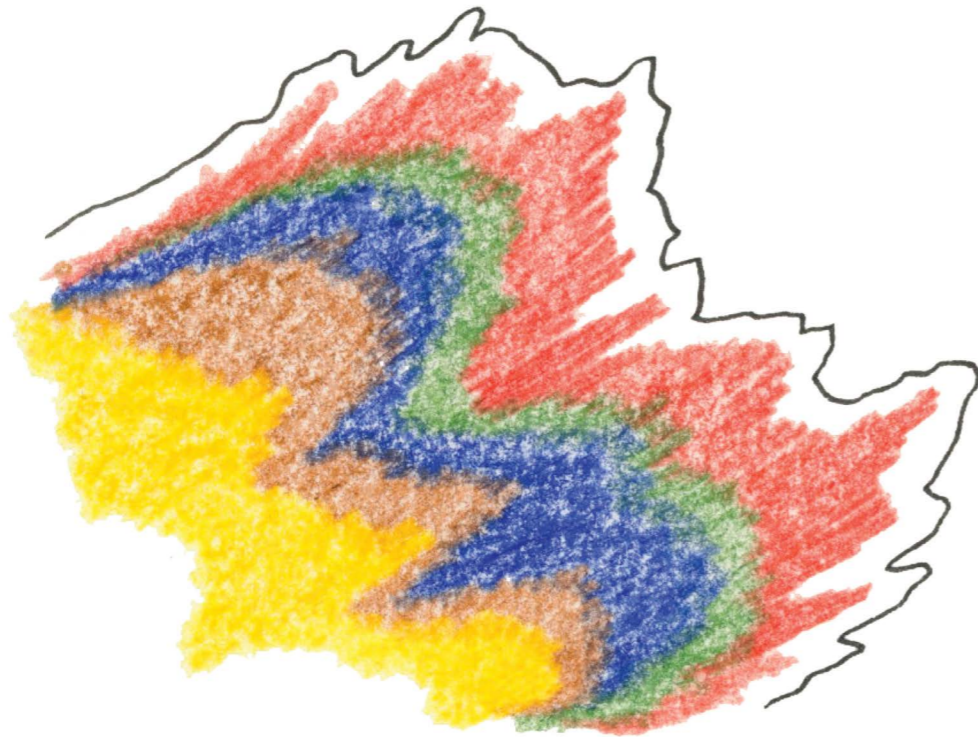
Visuals for the music project *A voz, a sós* by the artist Rafael Macedo. The project consists of nine music videos a capella with composers from Belo Horizonte, Brazil. 2022.



9. SÉRGIO PERERÊ

* ATRAVESSANDO FENDAS

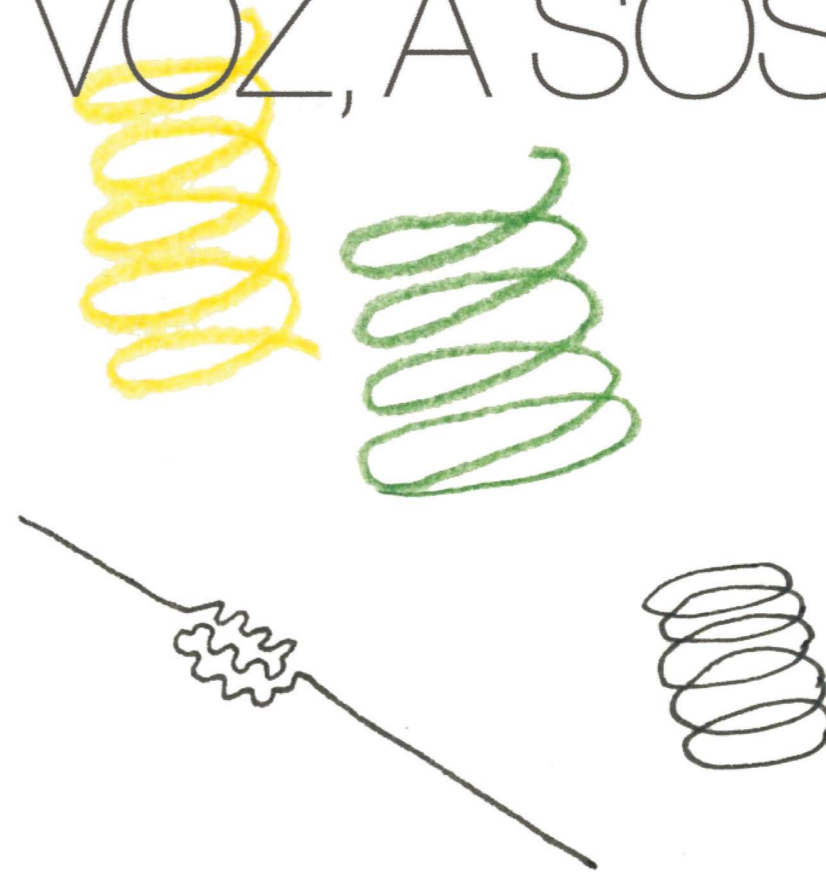
A VOZ, A SÓS

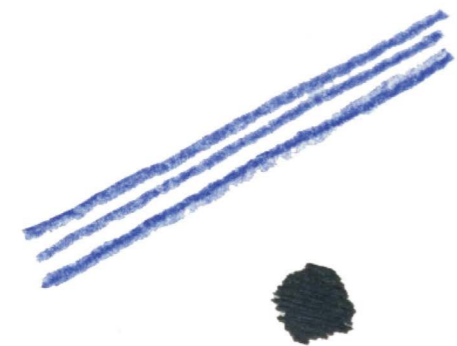


3. LEONORA WEISSMANN

* COURAÇA

A VOZ, A SÓS





6. LUÍSA LACERDA

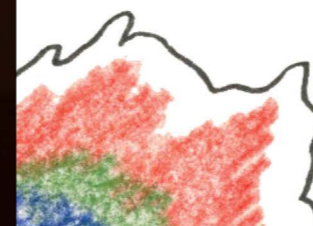
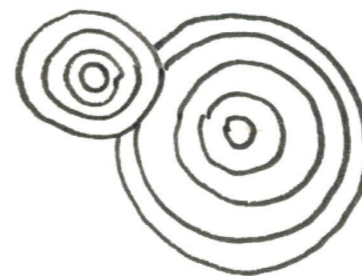
* CONTO POR CONTO

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) in London, England, 2021.





Moving Couch Cinema
Event/printed matter

Self-initiated project that consists of curating short films, weird and unexpected places to screen it.
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 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 this robbery. Afterwards, I started to think about why I got so confused. Why did this robbery attempt fitted 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 witness to this incident, I realised these Hollywood images were not so 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 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 characters. If they fall anything or wished to act on impulse, they don't. 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 film from one side of the image through to the other side of the image, then you can actually change different takes. We used four different 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.

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: "Hey, see those guys wearing ski masks?" I look out the street and I see two guys on a scooter wearing these ski masks. We became my witnesses to an attempted robbery that ended up being a disaster.

Did they not see 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, lifted up the seat, 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 looking 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.

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.

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

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

Incident by a Bank
(2010)



Duration 12 minutes

A short movie by Ruben Ostlund
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 Ostlund
Cinematography Marius Dybwad Brandrud
Editing Ruben Ostlund
Producer Marie Kjellson, Erik Hemmendorff

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, "Hey aren't those guys wearing ski masks?" I look across the street and I see two guys on a scooter wearing 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 peeked their scooter, flung up the hood, 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.

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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.

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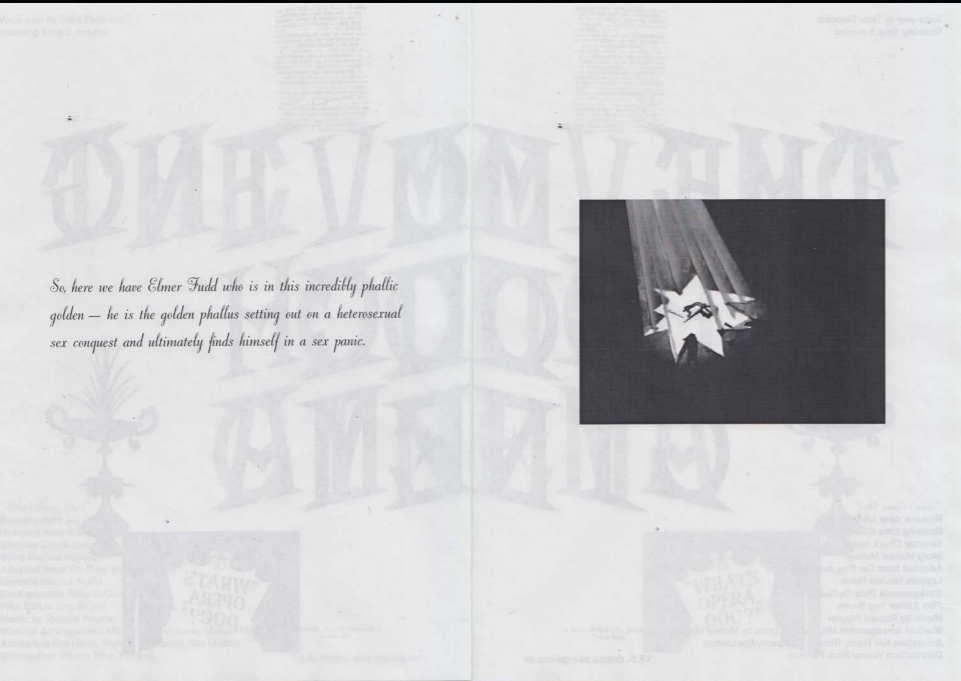
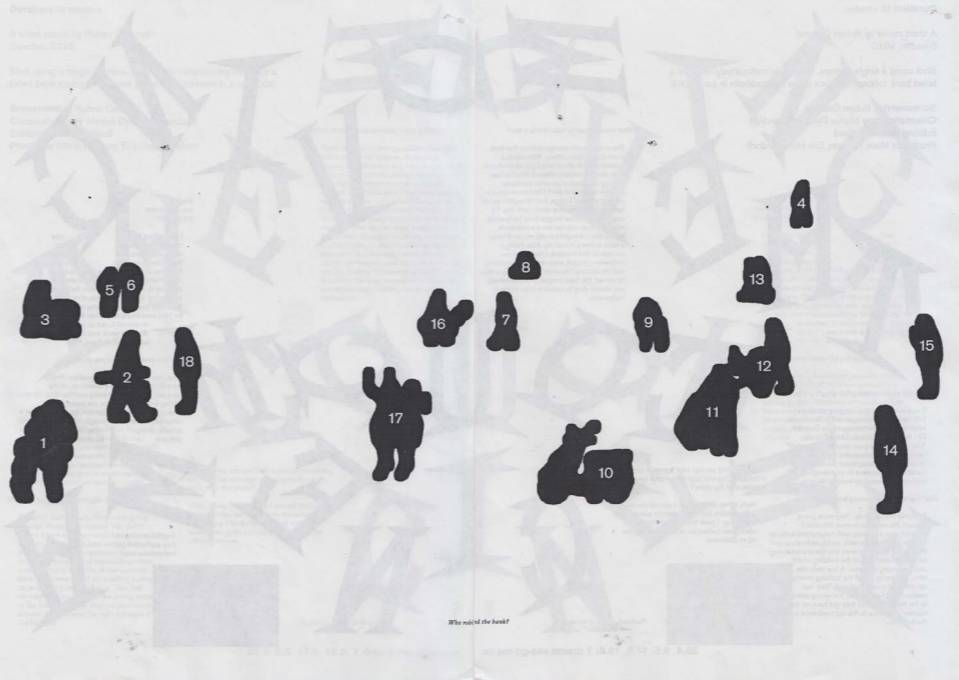
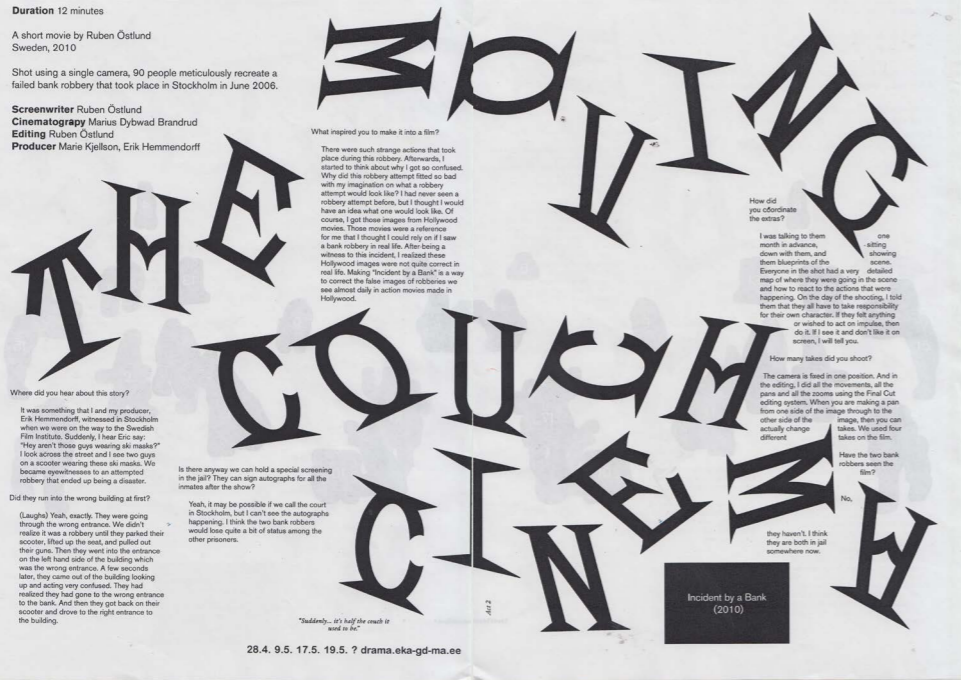
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"Suddenly... it's half the usual it used to be."

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



Voice-over by Terre Thasmitz
Running time 5 minutes

THE MOVING COUCH CINEMA

"What's Opera, Doc?"
Release date July 6, 1957
Running time 6:53
Director Chuck Jones
Story Michael Maltese
Adapted from Der Ring des Nibelungen
Layouts Maurice Noble
Backgrounds Philip DeGuard
Film Editor Treg Brown
Music by Richard Wagner
Musical Arrangement Milt Franklyn; Lyrics by Michael Maltese
Animation Ken Harris, Richard Thompson, Abe Levitow
Distribution Warner Bros. Pictures

"Suddenly... it's half the usual 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 in 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

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TEATRO, 1H ANTES DO EVENTO — DINHEIRO OU PIX
+ INFO @ CURSOS.SOLOEMFOCO

Patrocínio Apoio Parceria Realização Incentivo

MGS funarte ESPACO ABERTO LMC CULTURA PREFEITURA DE BELO HORIZONTE

Este projeto foi apoiado e patrocinado em parceria com o Conselho de Incentivo à Cultura de Belo Horizonte - CICI



Febre
Visual identity

Visuals for the movie *Febre* by the Brazilian theater group Grupo Galpão. 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/GRUOGALPA0](https://www.youtube.com/gruogalpa0)
[WWW.GRUOGALPA0.COM.BR](http://www.gruogalpa0.com.br)



PATROCÍNIO MASTER



PATROCÍNIO



REALIZAÇÃO







DRAMA WALL

Printing tool

DRAMA was a platform (a wooden wall) in the hallway of the Graphic Design department at Estonian Academy of Arts meant for students to explore and share their thesis research.

I decided to carve for many hours the wooden wall (3 x 2,5 meters) with references and illustrative experiments of my thesis text. Then, at the launch of the project, together with colleagues and teachers, we printed posters on the wall. Thanks to Margit Säde, Sean Yendrys, Maria Erikson and Paul Rainik who assisted me during the process. Tallinn, Estonia, 2023.







1. Roland Barthes, *A Lover's Discourse* (Paris: New York: Hill and Wang, 1978).

2. Valeria Luiselli, *Shadows* (Mumbai: Coffee House Press, 2016).

03/2016
1st October 2012

Example of AI *Phantom* paper sculpture by Rita Dang, EKA GD MA, Tallinn, Estonia



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

Self-initiated project to publish a manifesto
written by Brazilian and Paraguayan artists
in 2008. Belo Horizonte, Brazil, 2020.

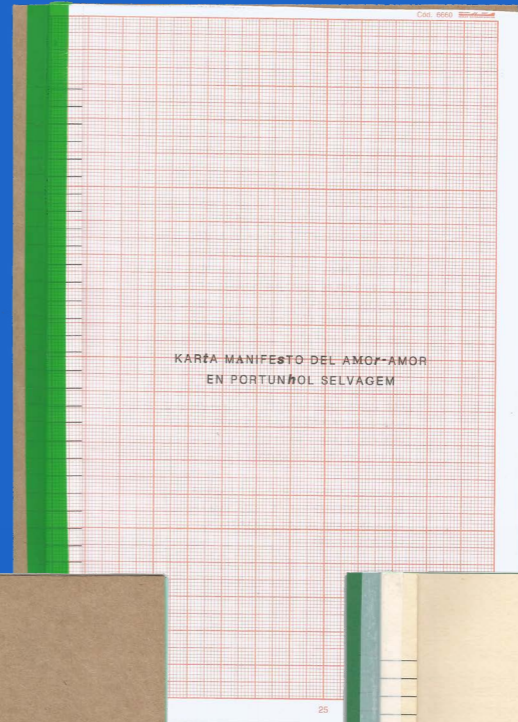




KARÁ MANIFESTO DEL AMOR-AMOR
EN PORTUNHOL SELVAGEM



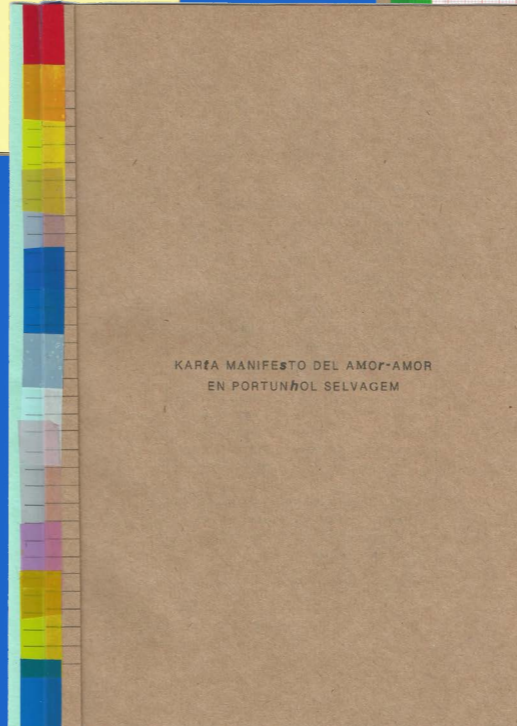
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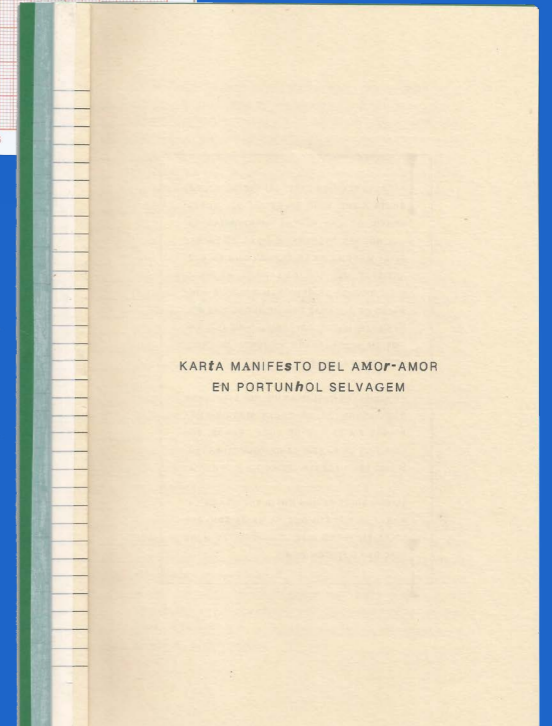
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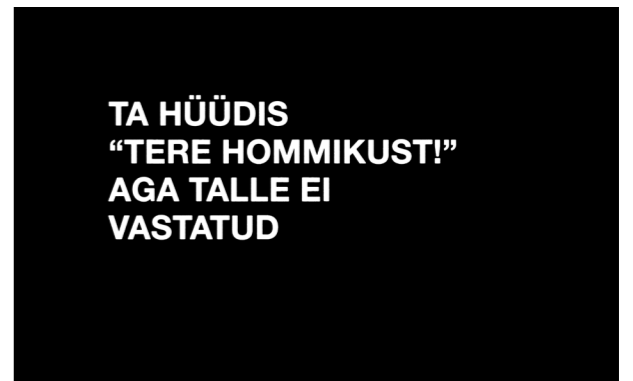
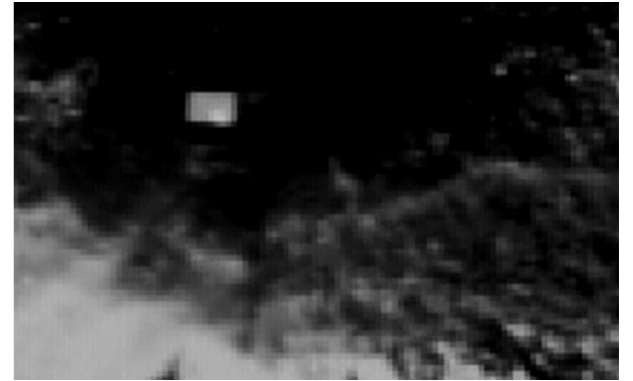
TÜTARRAKK

Visual identity

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

TÜTARRAKK







Escrever Leonilson

Book

Book about the Brazilian visual artist José Leonilson published 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

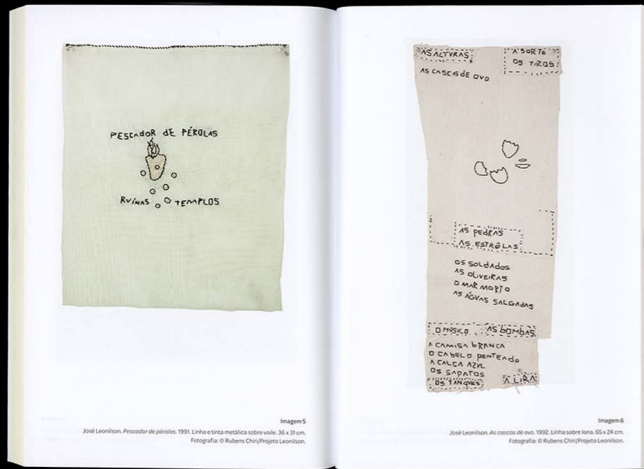


Imagem 5

José Leonilson. Escritório de palavras. 1991. Linha e tinta metálica sobre papel. 36 x 31 cm. Fotografia: © Roberto Chiffre/Projeto Leonilson.

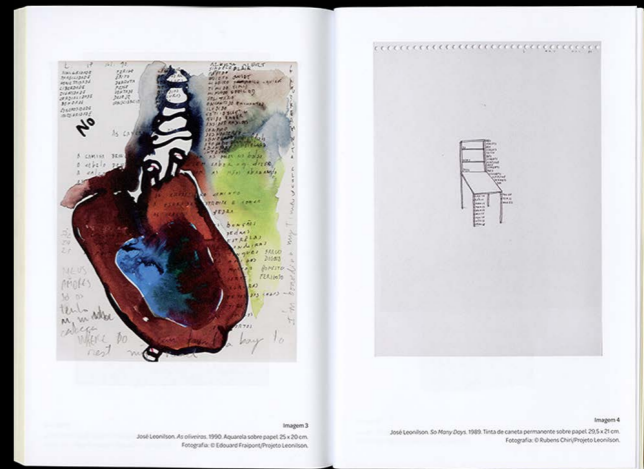
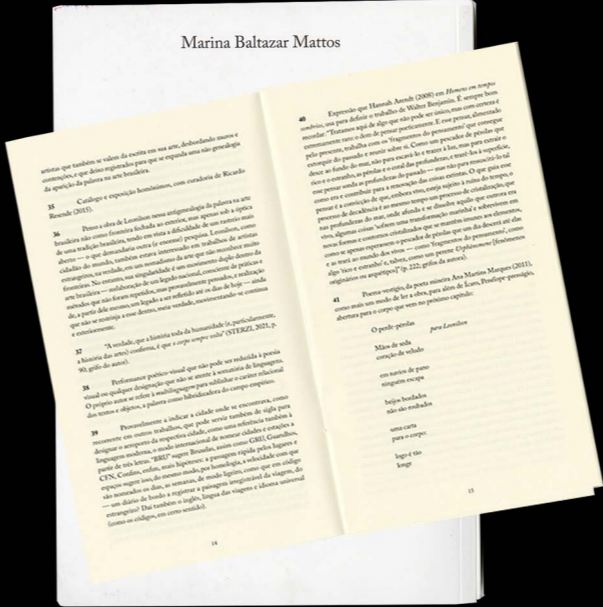
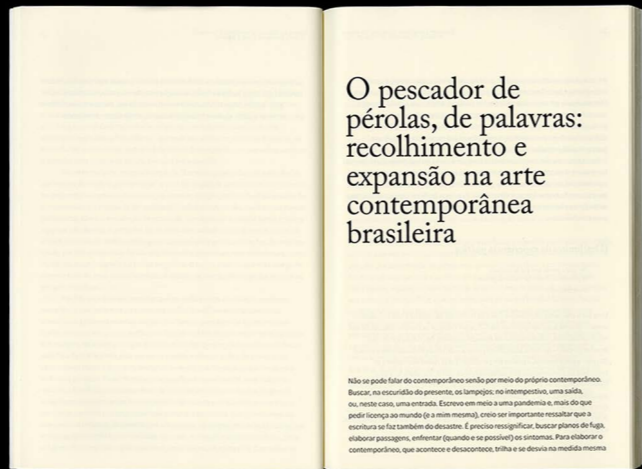
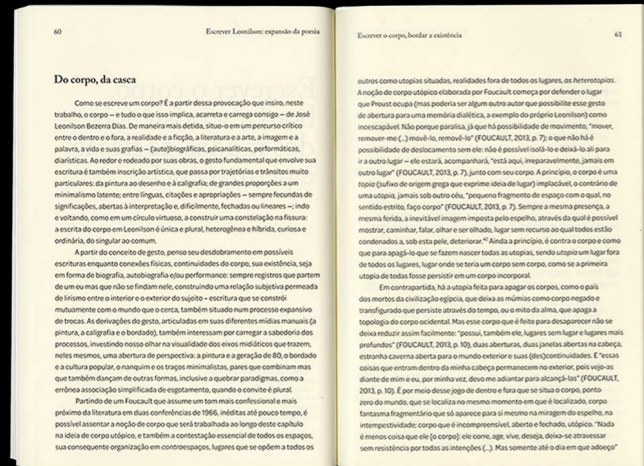


Imagem 3

José Leonilson. As oliveiras. 1990. Aquarda sobre papel. 25 x 20 cm. Fotografia: © Edward Proença/Projeto Leonilson.

Imagem 4

José Leonilson. So Many Chips. 1989. Tinta de caneta permanente sobre papel. 25 x 27 cm. Fotografia: © Roberto Chiffre/Projeto Leonilson.

Imagem 9

José Leonilson. O Jogo Gesso. 1992. Tinta de caneta permanente e sangue sobre papel. 30,5 x 23 cm. Fotografia: © Roberto Chiffre/Projeto Leonilson.

Imagem 10

José Leonilson. O Periscope. 1993. Linha sobre tecido. 225 x 80 cm. Fotografia: © Tereza Lumbini/Projeto Leonilson.

Hecho a mano

Cut out piece of fabric

This piece of fabric *Hecho a mano* (in English: Made by hand) was part of a collective tablecloth produced in CDMX by students of Graphic Design MA program at the Estonian Academy of Arts. CDMX, Mexico, 2023.





All horses are the same colour
Book

This book was written during a writing and editing workshop with Lieven Lahaye. Published by Estonian Academy of Arts in Tallinn, September 2022. Designed by Carlo Canún and Rita Davis.



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.

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

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, uninhabitable¹⁴.

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 undisturbed 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.

Re-enactment
Carlo Canún

Enactment



aeaktu 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

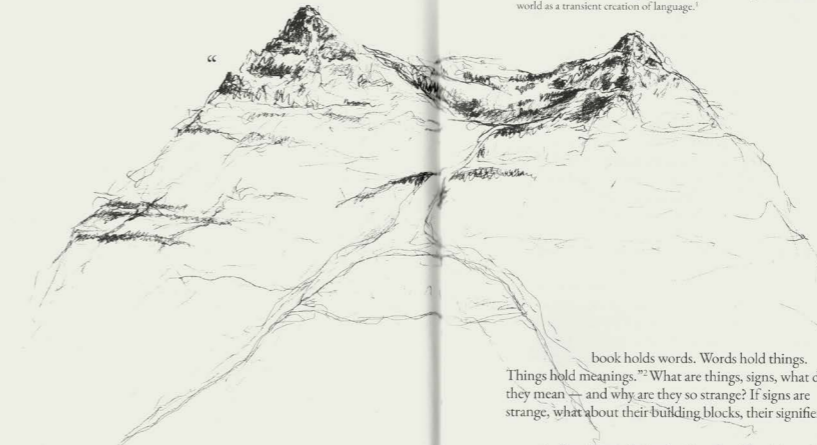
The Head, the Body, the Foot
Rita Davis

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

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.² 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. 5.
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.

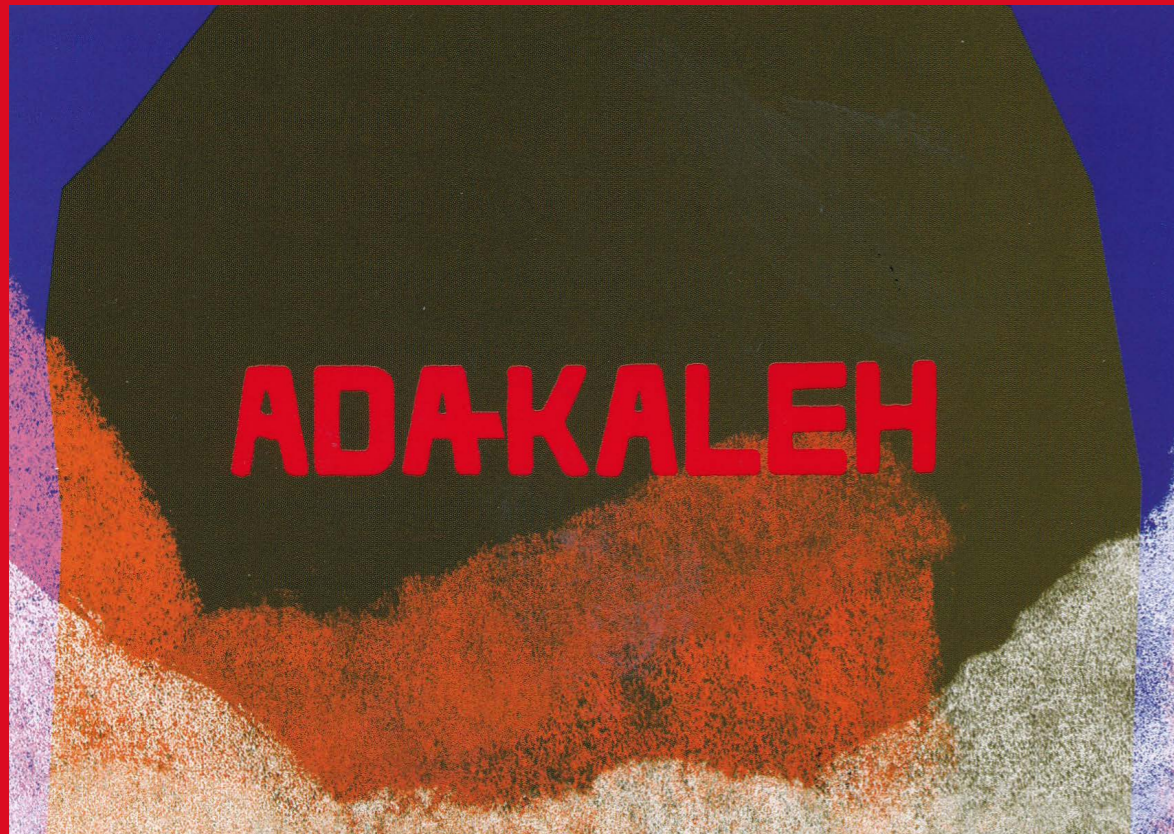
Bookmarks by
Carlo Canún
Rita Davis
Greta Porkels



Ada-Kaleh
Visual identity

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





ADAKALEH

Musiktheater über eine Insel,
die es nicht mehr gibt

Eine Produktion von Die Ordnung Der Dinge
& Franziska Seeberg

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

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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) | Regieassistenz: Johanna Rolshausen | Bühnen- und Kostümassistenz: Katri Saloniemi | Technische Assistenz: Aurora Rodriguez Costilla | Grafikdesign: Stoodio Santiago da Silva | Dokumentation: Manuel Kinzer | Presse- und ÖA: Nora Gores | Künstlerische Produktionsleitung: Ayako Toyama

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Na palma da mão
Album cover

Visuals for the EP called *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.

Thank you

Obrigada

ritadavis.com.br / ritadrvc@gmail.com