Morella tells a story about crushing an insect:"
A small insect moves across the floor; I make a crushing motion with my foot but then I look and see that the insect is still there.
Hip
Leg
Foot
Toes
Genitals
Trunk
Neck

Quer ver, escuta
Visual identity

Visuals for the play *Quer ver, escuta* by the theather group Grupo Galpão in collaboration with Filipe Lampejo. Directed by Marcelo Castro and Vinicius Souza. Belo Horizonte, Brazil, 2020.

MINISTÉRIO
DA CIDADANIA
E CEMIG
APRESENTAM

GRUPO GALPÃO

QUER VER ESCUTA

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

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Realização

MINISTÉRIO
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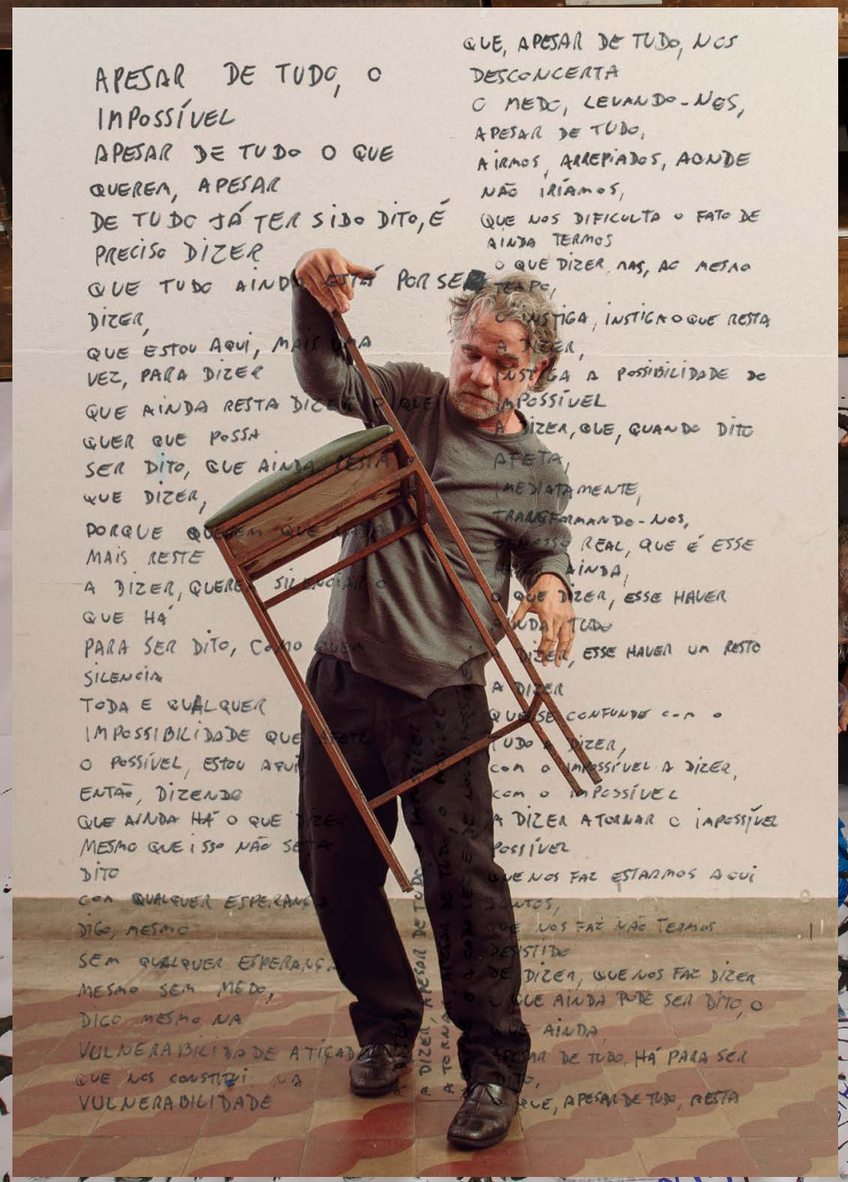
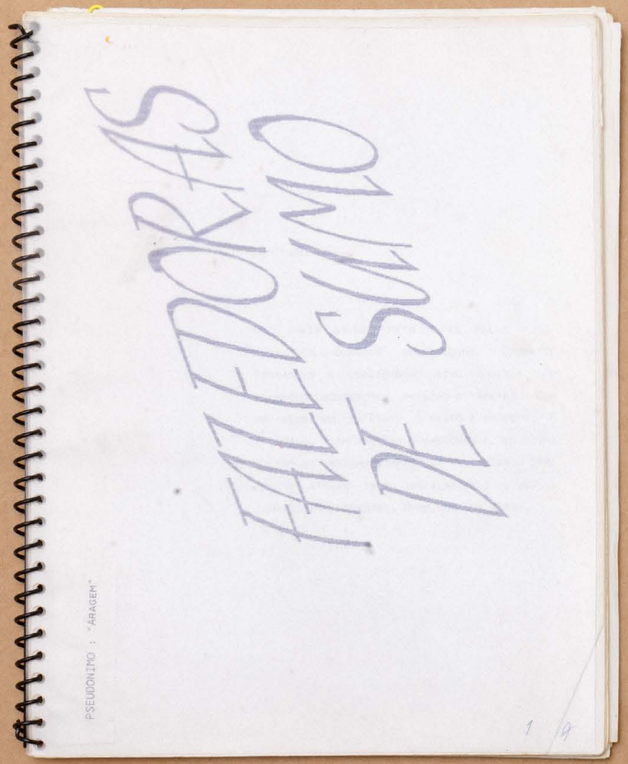
Realização

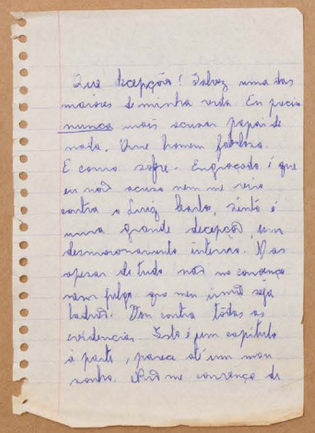

APESAR DE TUDO, O
IMPOSSÍVEL
APESAR DE TUDO O QUE
QUEREM, APESAR
DE TUDO JÁ TER SIDO DITO, É
PRECISO DIZER
QUE TUDO AINDA ESTÁ POR SER
DIZER,
QUE ESTOU AQUI, MAIS UMA
VEZ, PARA DIZER
QUE AINDA RESTA DIZER
QUER QUE POSSA
SER DITO, QUE AINDA RESTA
QUE DIZER,
MAIS RESTE
A DIZER, QUERO
QUE HÁ
PARA SER DITO, COMO
SILÊNCIA
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,
DIGO MESMO NA
VULNERABILIDADE ATIÇADA
QUE NOS CONSTITUI NA
VULNERABILIDADE
QUE, APESAR DE TUDO, NOS
DESCONCERTA
O MEDO, LEVANDO-NOS,
APESAR DE TUDO,
AIRMOS, ARREPIADOS, AONDE
NÃO IRÍAMOS,
QUE NOS DIFICULTA O FATO DE
AINDA TERMOS
O QUE DIZER NAS, AO MESMO
TEMPO,
JUSTIÇA, INSTIGA O QUE RESTA
A DIZER,
JUSTIÇA A POSSIBILIDADE DO
IMPOSSÍVEL
A DIZER, QUE, QUANDO DITO
AFETA,
IMEDIATAMENTE,
TRANSFORMANDO-NOS,
REAL, QUE É ESSE
AINDA,
O QUE DIZER, ESSE HAVER
TUDO
ESSE HAVER UM RESTO
A DIZER
QUE SE CONFUNDE COM O
TUDO A DIZER,
COM O IMPOSSÍVEL A DIZER,
COM O IMPOSSÍVEL
A DIZER A TORNAR O IMPOSSÍVEL
POSSÍVEL
QUE NOS FAZ ESTARMOS AQUI
QUE NOS FAZ NÃO TERMOS
DESISTIDO
DE DIZER, QUE NOS FAZ DIZER
O QUE AINDA PODE SER DITO, O
AINDA
APESAR DE TUDO, HÁ PARA SER
DITO,
QUE, APESAR DE TUDO, RESTA

QUER
VER
ESCUTA
GRUPO
GALPÃO

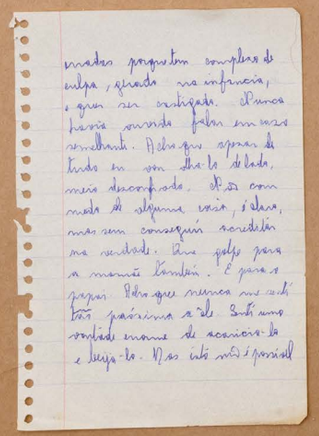
Gratifica-se quem me encontrar
Book

Book about memories of activist Marília Pires during the Brazilian dictatorship 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.





Que decepção! Sabes, uma das maiores de minha vida. Eu precisa mesmo mais sonhar porque de nada. Uma homem fabulosa. E como sabe. Engraçado é que eu não acusa nem me sinto contra a Luiz. Bem, sinto é uma grande decepção, um desmoronamento interno. Mas esperar de tudo não me convence nem pelo que não sinto seja. Ladrão. Tem contra todas as evidências. Está é um capítulo a parte, parece até um mau sonho. Está no começo de



muitas perguntas complexas de culpa, criado na infância, e que sou castigada. Nunca havia ouvido falar em nada semelhante. Acho que esperar de tudo em vez de tê-lo de lado, mais descansado. Mas com medo de alguma coisa, é claro, mas sem conseguir acreditar na verdade. Uma pelo para a manutenção. É para a pagar. Acho que nunca me sentei tão parecida a ele. Está uma confusão enorme de acontecer-lo e deixa-lo. Mas isto não é possível

11 Feminino
13 Indelével

15 Antropofagia
17 Epígrafe
19 Pequenas anúncias

21 A amiga
23 Intruso

25 Carinho
27 Sustentação
28 Dálete
29 Juntura
31 Nós

33 Tartaruga
35 Frustração I
37 Frustração II
39 Pasamanaria
41 Ezmos nós malferes
43 Silêncio
45 Pipo a palavra
47 Nada está por ser
49 Tacinho de ouvido
50 Desabamento
51 História
53 História de uma mulher

57 Prefácio
61 Autoras

Minha filha e eu mordemos, mastigamos e engolimos o cordão umbilical que nos unia. Unia mesmo além da saída das entranhas, pois se fortalecia no cotidiano embolado, no olhar cúmplice com que retroalimentávamos nosso feminino. Até que, sem trato ou gritos, ainda na mesma sintonia fina, começamos diligentemente a antropofagiá-lo.

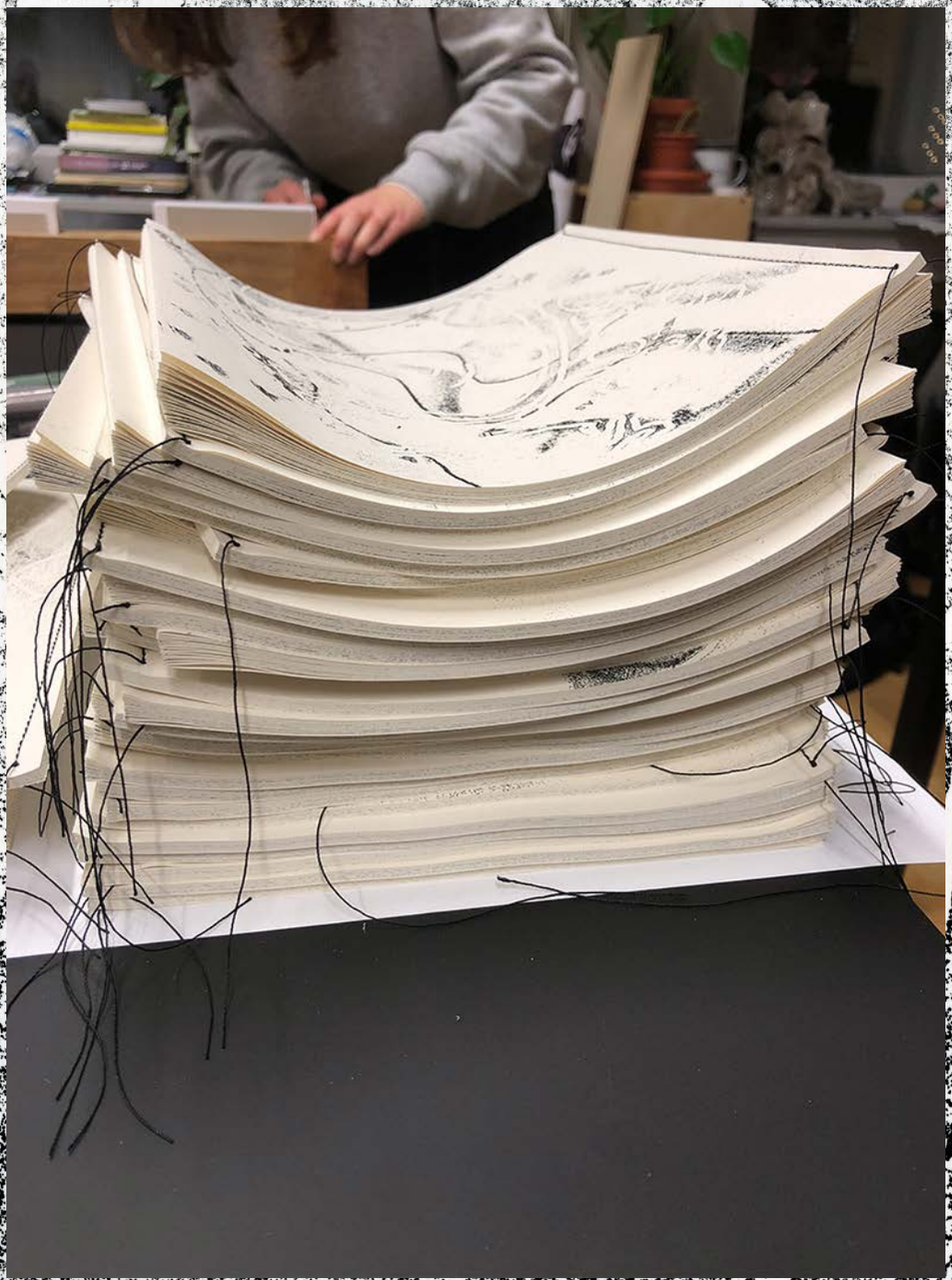
Canibais de nós mesmas, destruímos um nosso pedaço.

É encantador deixar escapar a primeira pessoa do plural.

As if I had fingers at the tip of my words
Publication

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.



In the article, the meaning of the term "illustration" covers different facets — it can be, for example, the use of freehand drawing, digital editing in photoshop, computer-generated images or the reflection in a mirror. Meaning that the most important aspect of depicting the limb or the pain is to give it a visual form, no matter what tool is used.

Phantom limb or phantom pain illustration, whether created by someone who went through the amputation process themselves or by another person on their behalf, is one way to reveal and allow others to "see" something that is not physically there. The psychologist Peter W. Halligan has discussed that the phenomenon of the phantom limb was seemingly ignored for centuries, arguing that the common sense belief was that phantom experience was caused by a mental disease. Such thinking was a long-standing folk assumption that you have to have *a physical body in order to experience the body*[5]. Adding to that, even in a severe state of pain, many people who have suffered amputations were afraid to discuss their phantom pain with their doctors for fear of losing their credibility[6].

One technique for visualising the phantom limb is the mirror box, in which the missing body part is seemingly restored through the reflection of the opposite intact limb. The mirror box, also known as mirror therapy (MT), is a treatment invented by Vilayanur S. Ramachandran[7] to treat post-amputation patients who had phantom limb pain. Ramachandran created a visual (and psychological) illusion of two intact limbs by putting a mirror down the centre of a box. The patient then looks into the mirror and visualises both of the limbs (one reflecting another). The goal is for the patient to regain control over their own body. By using this artificial visual feedback it becomes possible for the

5 Peter W. Halligan, "Phantom limbs: the body in mind" *Cogn Neuropsychiatry* vol. 7 (2002): 251-269.

6 Shomaz R.A, *Phantom pain* (New York and London: Human Press, 1997) p. viii.

7 Vilayanur S. Ramachandran (1951) is an Indian-American neuroscientist known for his wide-ranging experiments and theories in behavioural neurology.

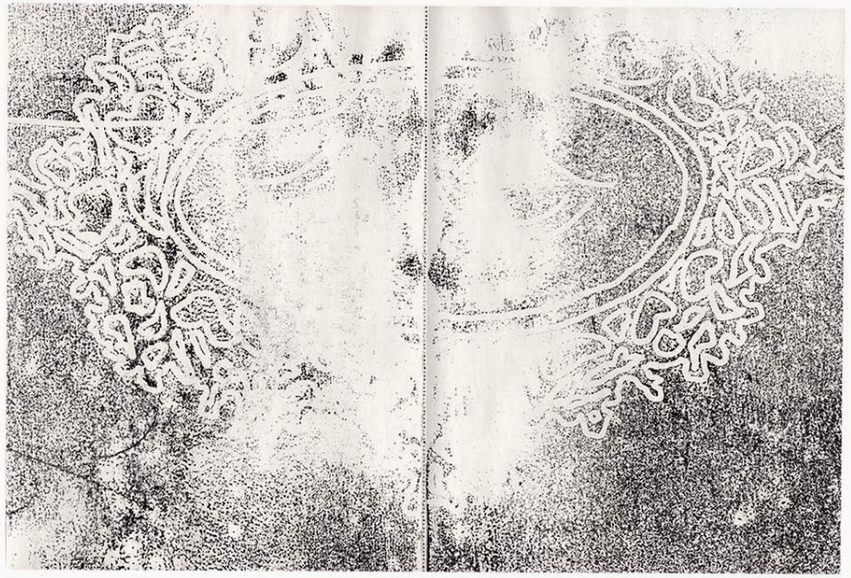
patient to "move" the phantom limb and to unclench it from potentially painful positions. Other techniques are drawing, which frequently makes use of dotted outlines for the phantom member and also, more recently, a digitally-manipulated 3D representation.

Regardless of the form of depiction, we can claim that imagery functions as an important element to materialise this lack. Illustration is such a compelling tool because it serves to validate one's feelings — a tool for empathy, that communicates to others what their experience feels like, even though they can't see it. The possibility of giving form to invisible things can guide people to recreate their narratives and to connect themselves with their own body and history. This can happen, for instance, in the context of religion. Faith is something that others may not be able to see, yet it's something that can be shared.

Ex-votos

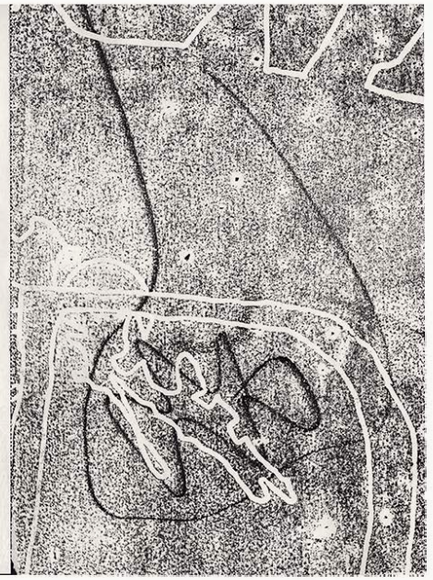
A wooden leg, a crooked wax head, a wax dick, two ears, a left foot, a right foot — all these parts exist together, but they are not parts of the same body. They are hanging from the ceiling of a small chapel in the countryside of Brazil. Although the tradition of offering gifts to spiritual entities goes back to ancient Mesopotamia and Egypt, it was eventually incorporated into Christian religion with the name of *Ex-votos*. From the Latin *Ex-voto suscepto* (which translates to "by the promise fulfilled"), the practice is nowadays a popular representation of the catholic faith throughout the world.

Ex-votos are objects such as paintings, sculptures, photographs, or statuettes modelled in clay or in wax that the believers offer to their saints as a way of giving thanks for the miraculous cure of an illness. Famous temples, churches, or chapels, such as *Santuário Aparecida do Norte*, in Brazil, *Basílica de Guadalupe*, in Mexico and *Sanctuaire de Notre-Dame de Lourdes* in France, among others, receive and archive the historical and artistic richness of these offerings. The reasons for making



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.



Cabaré Coragem
Visual identity

Visuals for the play *Cabaré Coragem* by the theather group Grupo Galpão. Directed by Júlio Maciel. Belo Horizonte, Brazil, 2023.

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
CABA
RÉ
CORAGEM
DIREÇÃO
JÚLIO MACIEL
1 JUN A 18 JUN
QUI A DOM, 20H
GALPÃO CINE HORTO
R$60 | R$30 (MEIA)
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16
LEI DE INCENTIVO À CULTURA
MANTENEDOR
INSTITUTO CULTURAL VALE
PATROCÍNIO
CEMIG
MINAS GERAIS
REALIZAÇÃO
MINISTÉRIO DA CULTURA
GOVERNO FEDERAL
BRASIL
UNIÃO E RECONSTRUÇÃO

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

Ministério da Cultura e Instituto Cultural Vale
apresentam
CABARÉ
GRUPO GALPÃO
CORAGEM
DIREÇÃO
JÚLIO MACIEL

Coisas de lá/aqui já está sumindo eu
Book/ exhibition design

Book design for Portuguese artists Ana Gandum and Daniela Rodrigues' MA thesis. The book explores the memory embeded in Portuguese/Brazilian objects. Print-run: 200. Rio de Janeiro, Brazil, 2015.

ITEM
Porta-chaves
ORIGEM
Rio de Janeiro, Brasil
TRAJETO
OBS.
primeiro objeto brasileiro. Atirado em Maio de 2012
Baía de Guanabara.

ITEM
Imã
ORIGEM
Brasil
TRAJETO
Brasil - Portugal
OBS.

My own private hell
Poster

A1 handrawn 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.

my own private hell
eka gd ma 1

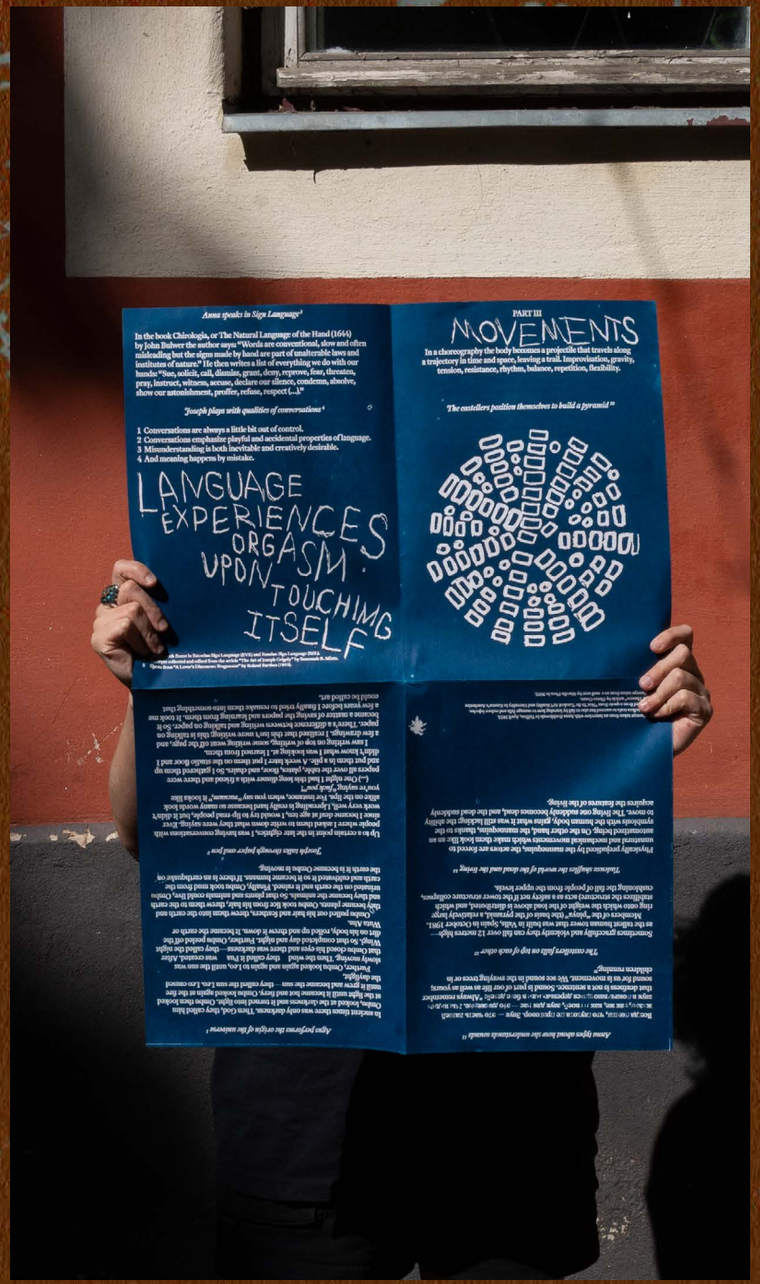
my own private hell
eka gd ma 1

Joints
Publication

Self-initiated publication around the topic of language and prosthetics, printed with six hand-carved wooden plates measuring 50x70cm. Print-run: 50.

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.Tallinn, Estonia, 2023.

closed I feel the tensed muscles,



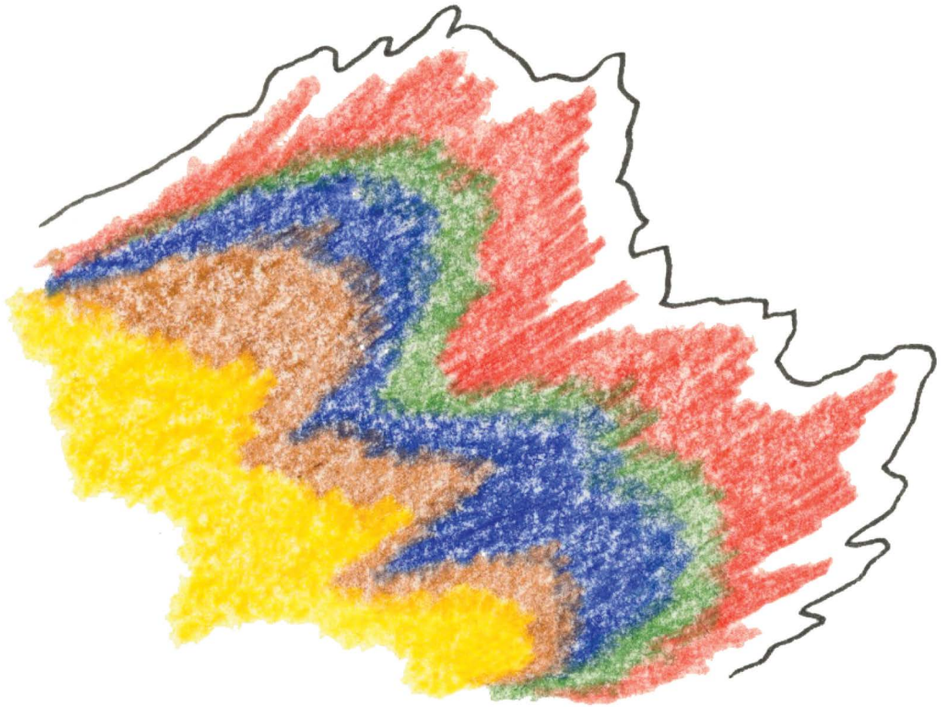
A pair of blue binoculars

A voz, a sós
Visual identity

Visuals for the music project by the artist Rafael Macedo. The project consists of nine music videos with composers from Belo Horizonte, Brazil. 2022.

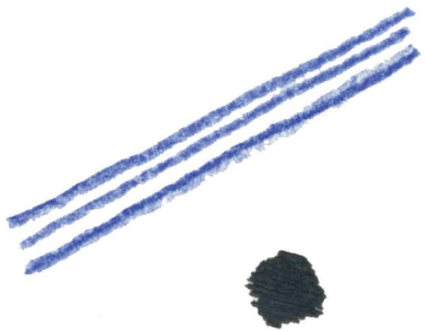
9. SÉRGIO PERERÊ * ATRAVESSANDO FENDAS

A VOZ, A SÓS



3. LEONORA WEISSMANN * COURAÇA

A VOZ, A SÓS

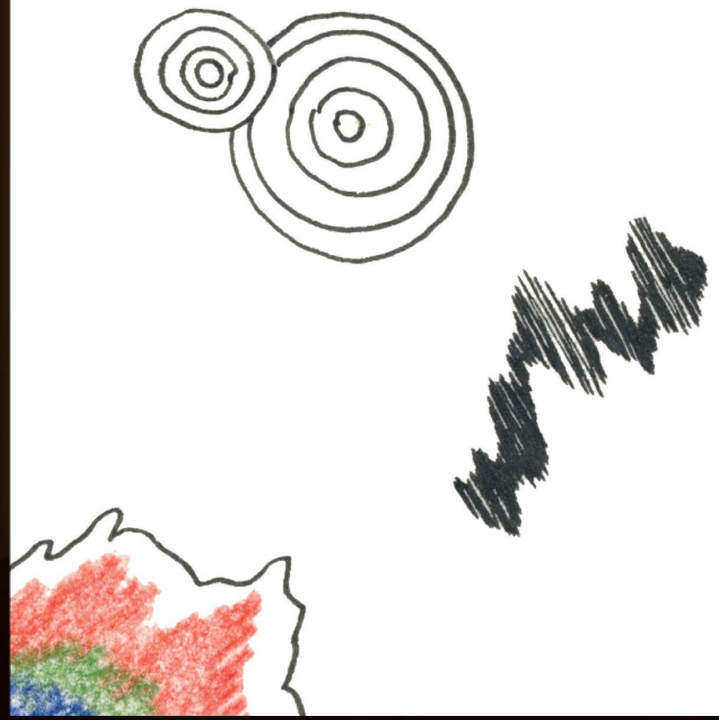


6. LUÍSA LACERDA * CONTO POR CONTO

A VOZ, A SÓS

7. RAFAEL MACEDO * ÀÁGUA

A VOZ, A SÓS



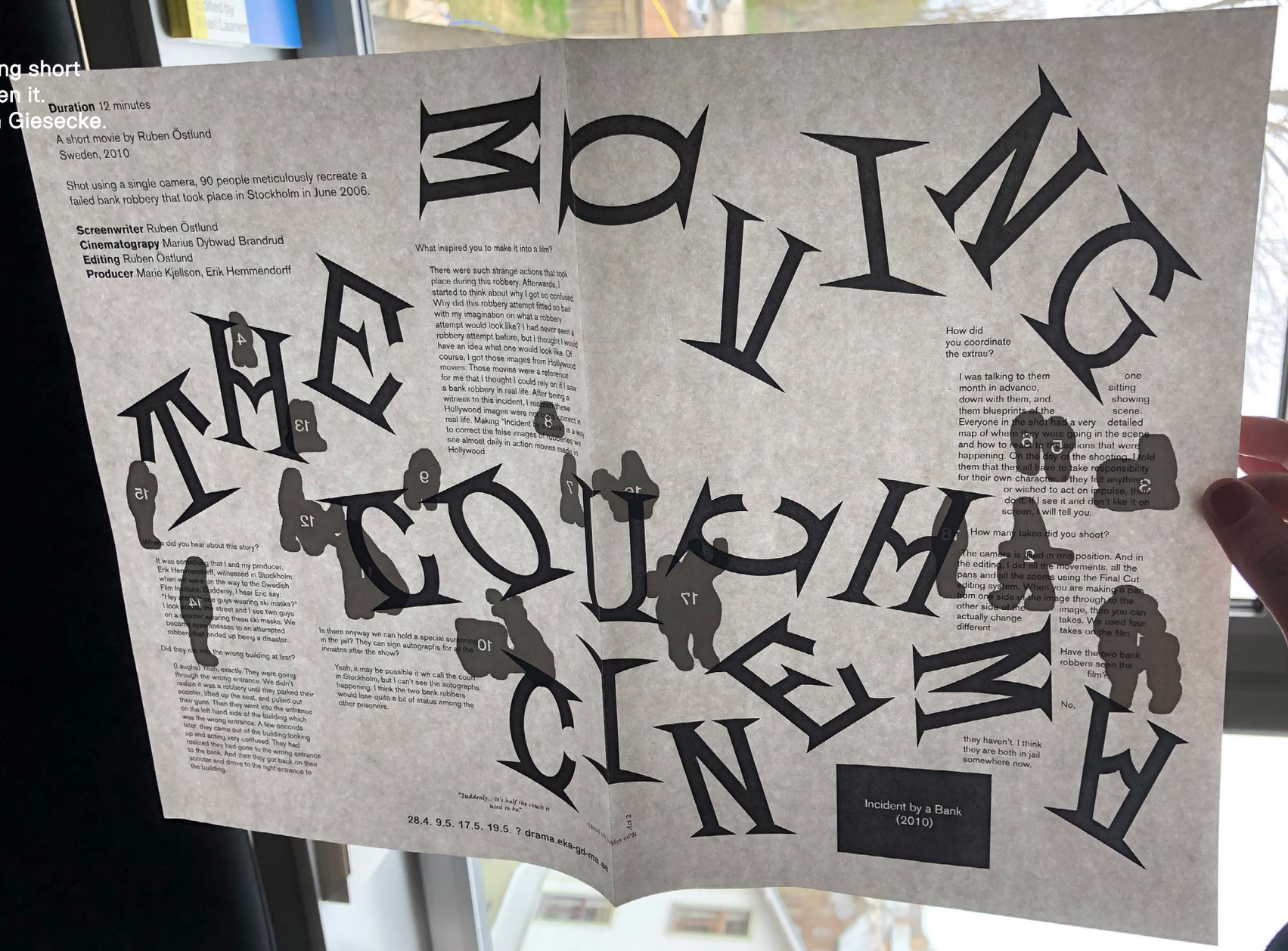
10 tips for a more inclusive practice
Poster

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

RIBA

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.



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

THE MOVING COUCH CINEMA

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 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 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 character. If they felt 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 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 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 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 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.

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

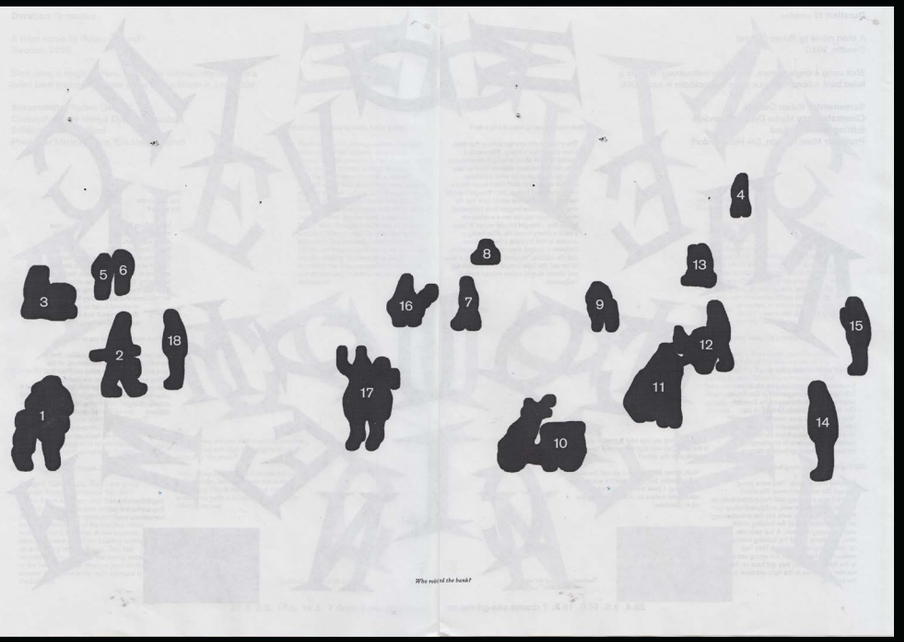
Yeah, it may be possible if we call the court in Stockholm, but I can't see the autographs happening. I think the two bank robbers would lose quite a bit of status among the other prisoners.

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

Act 2

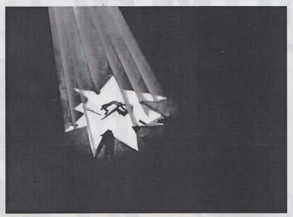
28.4. 9.5. 17.5. 19.5. ? drama.eka-gd-ma.ee

Incident by a Bank
(2010)



Who robbed the bank?

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.



Voice-over by Terre Thaemlitz
Running time 5 minutes

THE MOVING COUCH CINEMA

March 2022

"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 couch it used to be."

Act 3

19.5. drama.eka-gd-ma.ee

Febre
Visual identity

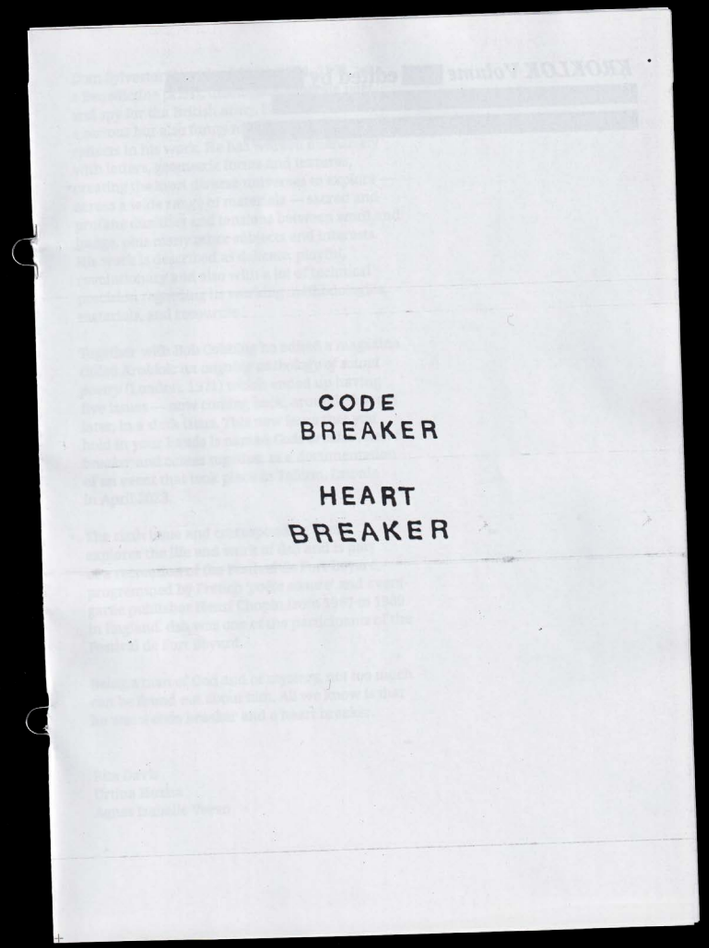
Visuals for the movie *Febre* by the theather group Grupo Galpão. Directed by Marcio Abreu.
Belo Horizonte, Brazil, 2022.

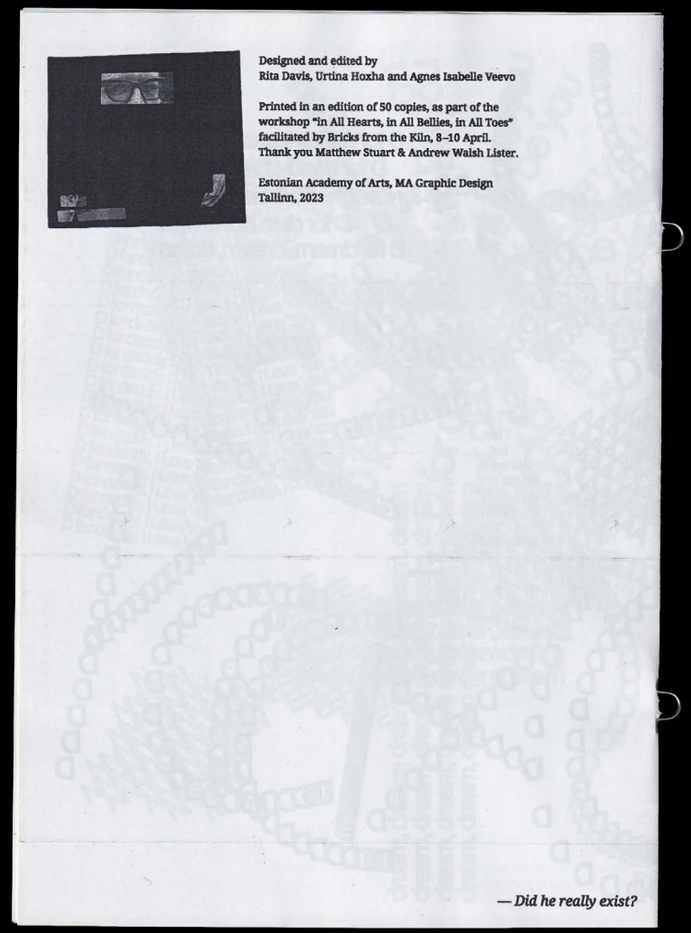
GRUPO
GALPÃO
NÃO
ERA
PARA
ESTAR
AQUI.

Code breaker, heart breaker
Publication

Self-initiated publication about the artist Dom Sylvester Houédard. Designed and edited by Rita Davis, Urtina Hoxha and Agnes Isabelle Veevo. Print-run: 50 copies.

Printed as part of the workshop facilitated by Bricks from the Kiln. Tallinn, Estonia, 2023.




Designed and edited by
Rita Davis, Urtina Hoxha and Agnes Isabelle Veevo

Printed in an edition of 50 copies, as part of the workshop "in All Hearts, in All Bellies, in All Toes" facilitated by Bricks from the Kiln, 8–10 April.
Thank you Matthew Stuart & Andrew Walsh Lister.

Estonian Academy of Arts, MA Graphic Design
Tallinn, 2023

— Did he really exist?

KROKLOK Volume [redacted] **edited by** [redacted]

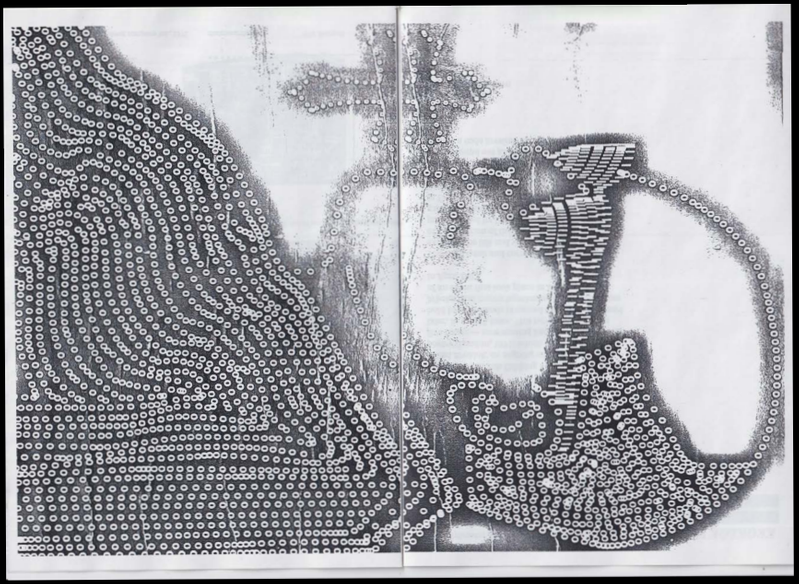
Dom Sylvester Houédard (dsh), 1924–1992, was a Benedictine priest, theologian, concrete poet, and spy for the British army. He was said to be a serious but also funny man, something that reflects in his work. He has worked intensively with letters, geometric forms and textures, creating the most diverse universes to explore — across a wide range of materials — sacred and profane dualities and tensions between word and image, plus many other subjects and interests. His work is described as delicate, playful, revolutionary and also with a lot of technical precision regarding its working methodologies, materials, and resources.

Together with Bob Cobbing he edited a magazine called *Kroklok: an ongoing anthology of sound poetry* (London, 1971) which ended up having five issues — now coming back, around 50 years later, in a sixth issue. This new issue that you hold in your hands is named *Code breaker, heart breaker* and comes together as a documentation of an event that took place in Tallinn, Estonia in April 2023.

The sixth issue and corresponding event explores the life and work of dsh and is part of a recreation of the Festival de Fort Boyard, programmed by French *'poète sonore'* and avant-garde publisher Henri Chopin from 1967 to 1969 in England. dsh was one of the participants of the Festival de Fort Boyard.

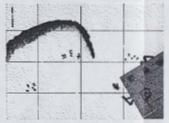
Being a man of God and of mystery, not too much can be found out about him. All we know is that he was a code breaker and a heart breaker.

Rita Davis
Urtina Hoxha
Agnes Isabelle Veevo

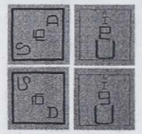


RED God, 1967

STRONG VAGINA, 1968



110964, 1964



Sad e Big U, 1975

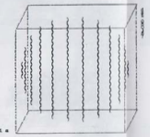
clarify the intensions of the original, 1968

100964, 1964

On the enclosed leaf of our petition to time before the no act of un doing, 1967

prayersticks, 1969

the jesus christ light and power company inc., 1971



chakravartin, 1967

Untitled, 1967

statement by Dom Sylvester Houédard

the poem is the statement - this is a statement abt a statement

gripht or shaped poems or carmina figurata in west go back to simmias & dosiadas of rhodes & theocritus (or 'simmichidas') of syracuse callimachus of alexandria & beautinus of rhodes all 300-300bc

my own typestracts (so named by edwin morgan) are all produced on a portable olivetti letters 22 (olivetti himself/themselves show sofar a total non interest in this fact)

there are 86 typeunits available on my machine for use w/ 2-color or no ribbon - or with carbons of various colours - the maximum size surface w/out folding is abt 12" diagonal - the ribbons may be of various ages - several ribbons may be used on a single typestract - inked-ribbon & manifold(carbon) can be combined on same typestract - pressures may be varied - overprints & sendoverprints (|back or |forward) are available - stencils may be cut & marks used - precise placing of the typestract units is possible thru spacebar & raicheled-roller - or roller may be disengaged &/or spacecontrol disengaged

paul & hugo ball both discovered identity of ikon & logos

development of nonfig poetry by side of nonfig painting (ie nonmimetic & nondescriptive) helped close gap between semantic painter & concrete poet

zen interest in unity of nonself or puremind behind the 5 skandhas accounts for interest in PROCESS today

also move from impressionism to expressionism to concrete ie from outside to subconscious to the NUL-ZERO-NEANT-WU (feared by sartre & existentialists: accepted-lived-livdwith by postsartre coexistentialists) - this again is shift to unverdable problem of the non & the nonnon - the pureland is idealical psycological - counterspace to poetry & to painting - joy is that HUMANS can communicate

wittgenstein on 'language' (what is between the communicators) & personalists on the communicators - 'the concrete WHAT between their eyes'

language anyway as MATTER (& so ENERGY) is as much an object in cosmos to be painted

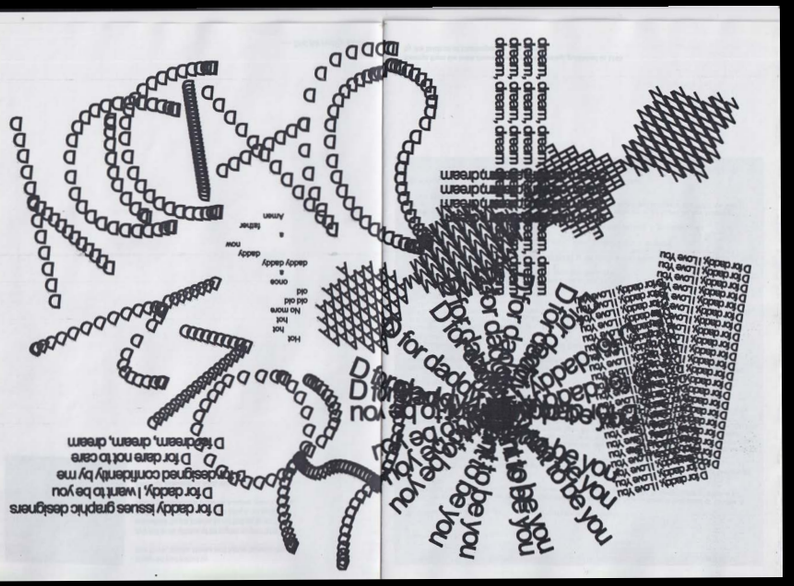
eyear - flickereffect - global language - move from SYMBOL to SIGN

painter/poet gap still exists - but narrowest w/ semantic-painter & semiotic-poet

typestracts - rhythm of typing - action poetry - as words grow on paper to see language grow - dictionary(convention) as language-coffin - this word/poem means the WAY we use it - we (not them) convene its meaning -

concrete & poet-painter overlap are because they are convenient

Excerpt from the book *Between poetry and painting*, published in 1965 by the Institute of Contemporary Arts, London.


D for daddy issues graphic designers
D for daddy, I want to be you
D for daddy, I want to be you
D for daddy designed confidently by me
D for dare not to care
D for dream, dream, dream
dream.dream.dream
dream.dream.dream
dream.dream.

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.

NON!
SOMOS
¡Hasta nos puede más continuar sendo administrada estilo PAPAI-MAMÃE
¡Hasta nos puede más continuar sendo administrada estilo PAPAI-MAMÃE
¡TAIPÚ PUEDE Y DEBE SER INBENTADA NUEBAMENTE!
¿DELIRIOS LUNÁTIKOS TRANSNACIONALES DE INDETERMINADAS ORIGENES GALÁCTIKAS DE ALGUNOS ARTISTAS TRIPLE FRONTEROS DEL FUTURO AGORA?
¡HAY LLEGADA LA HORA DE LAS GRANDES FELICIDADES DE TODOS LOS TAMANHOS!
¡HAY LLEGADA LA HORA DE INBENTAR EL NUEBO MUNDO POST-HYSTÓRIKO!
¡HAY LLEGADA LA HORA DE LA TERNURA CALIENTE INVADIENDO KORAZONES Y KORAZONES Y KORAZONES DE TODAS LAS PARTES DE TODAS LAS GALÁXIAS DE TODOS LOS UNIVERSOS!
¡EL AMOR AMOR ES SINCERAMENTE SINCERO COMO KATARATAS DEL YGUAZÚ FALA EL ASTRONAUTA PARAGUAYO!
¡ABAJO LA MODA DE LA DEPRESION, DE LA CODIZIA, DEL STRESS, DE LA RABIA, DEL KANGUILON, DE LA IGNORÂNCIA, DE LA GUERRA, EL GLAMOUROSO HORROR, DE LA COMÉDIA SANGUINÁRIA!
¡HASTA LOS POMBEROS YASIYATERÊS KURUPÍS Y DEMAIS SERES MITOLÓGICOS DE LAS SELVAS AMERÍNDIAS APOYAM LUGO Y LULA Y EL NUEBO CONTRATO EN PORTUNHOL SELVAGEM!
¡Y HAY LLEGADA LA HORA DE LA TERNURA CALIENTE INVADIENDO KORAZONES Y KORAZONES Y KORAZONES DE TODAS LAS PARTES DE TODAS LAS GALÁXIAS DE TODOS LOS UNIVERSOS!
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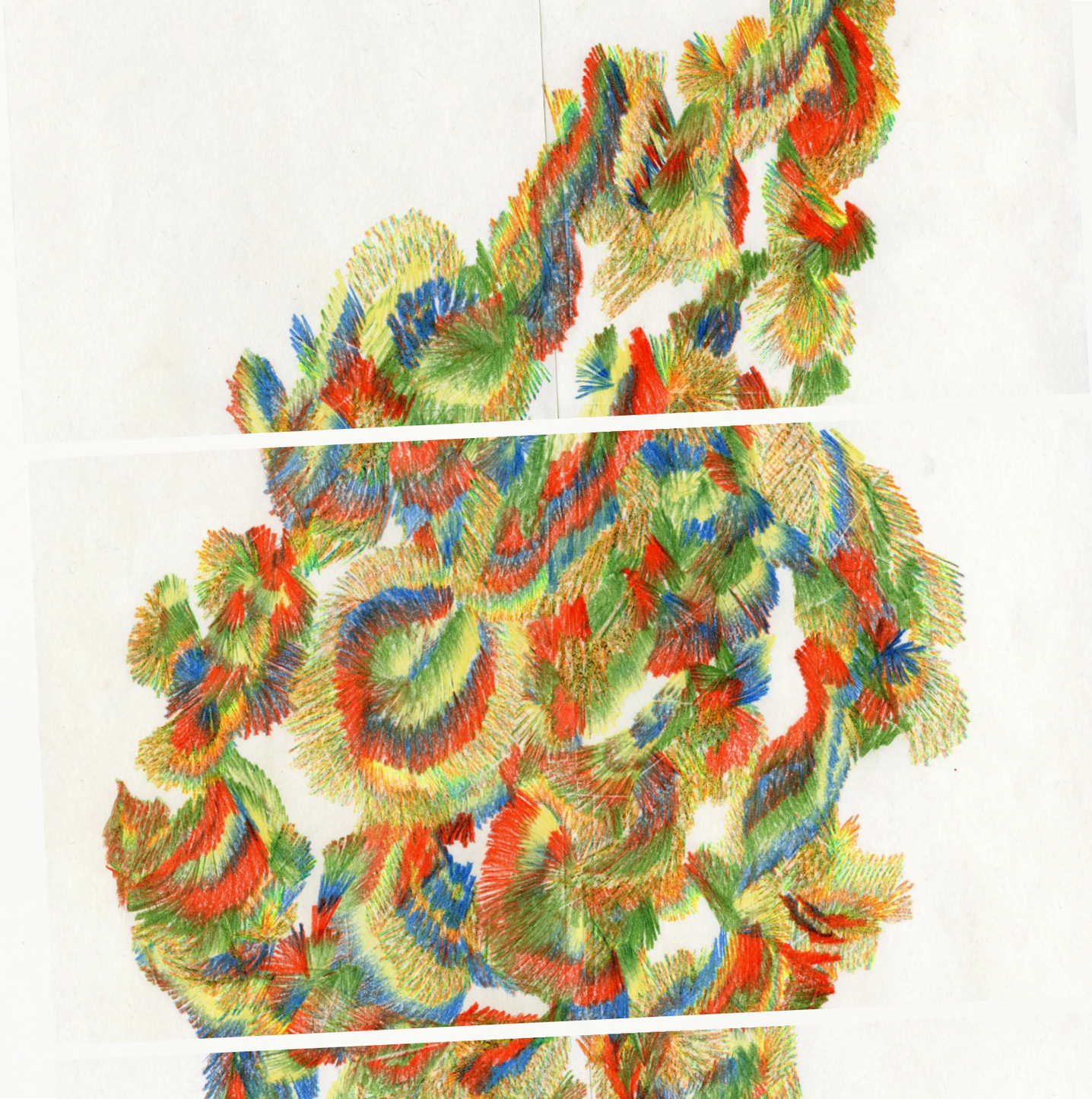
KARtA MANIFEsTO DEL AMOr-AMOR
EN PORTUNhOL SELVAGEM

TÜTARRAKK
Poster

Poster for the estonian movie TÜTARRAKK
directed by Piibe Kolka, 2022.

TÜTARRAKK
TÜTARRAKK

Drawings



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 waswWritten 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, uninhabitable"[14].

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.

Re-enactment
Carlo Canún

Enactment

aektu 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

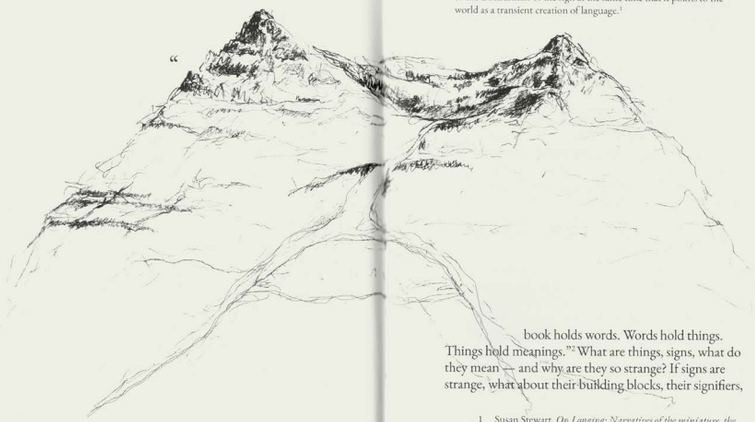
The Head, the Body, the Footnote
Rita Davis

Part 1

arflia 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

"



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,

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 lying 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]

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

THANK YOU OBRIGADA

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