

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

[portfolio](#)

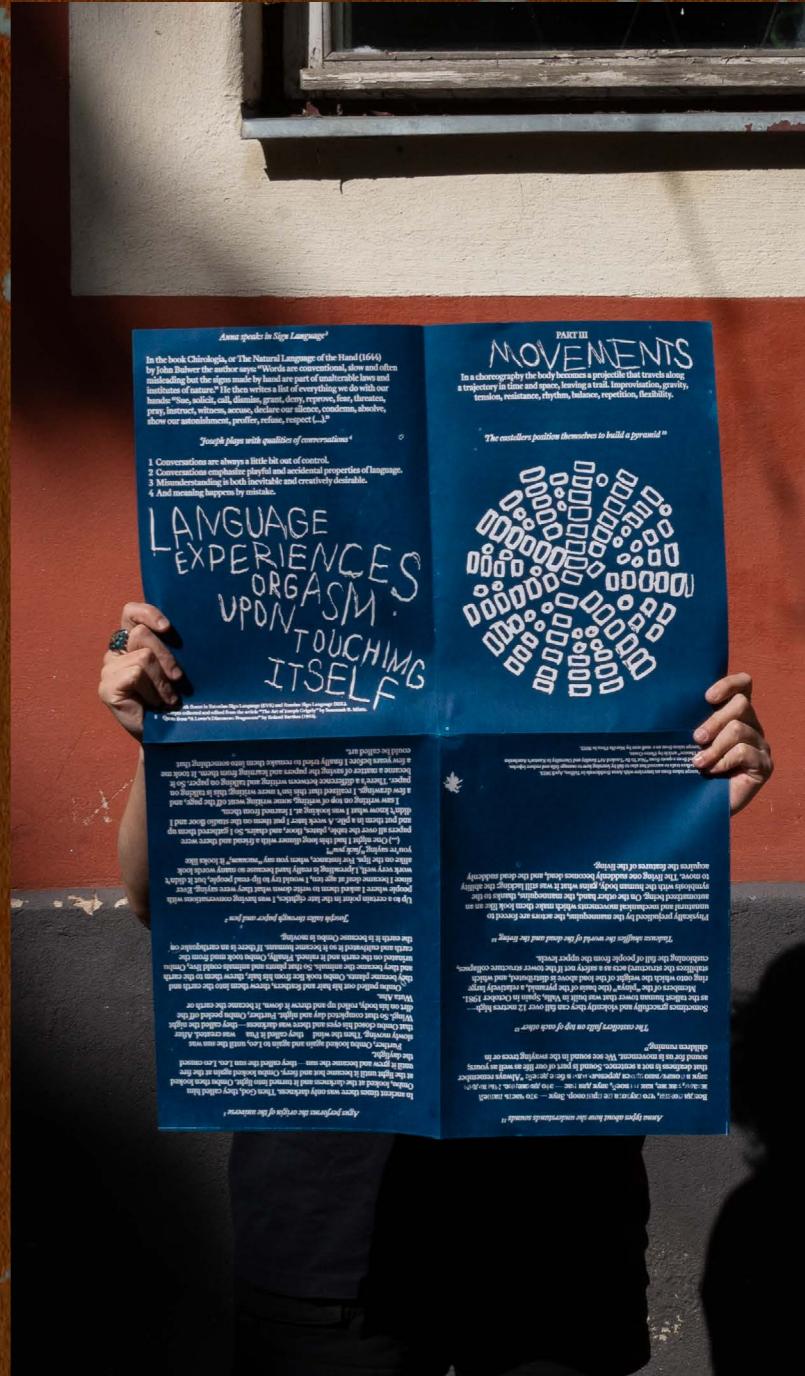
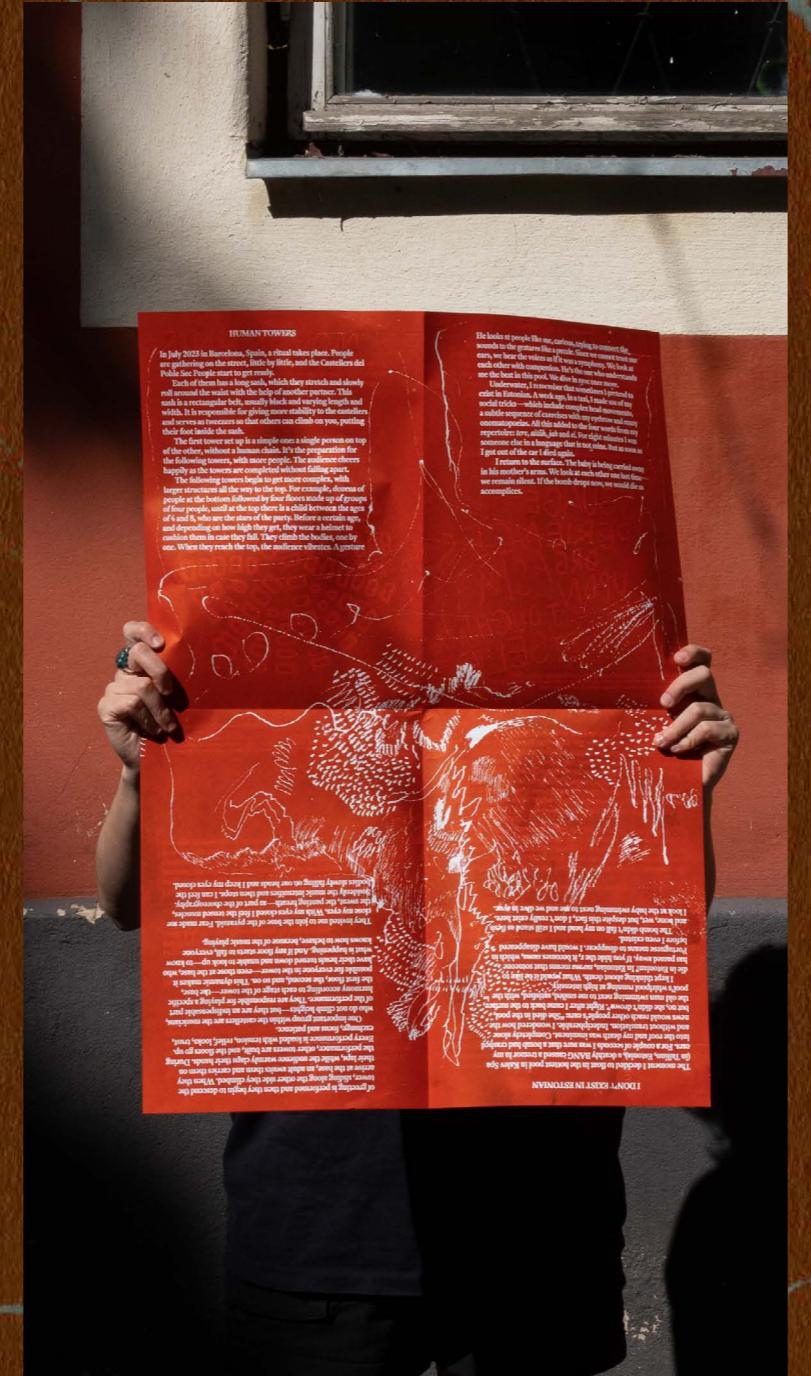
*Joints*

Publication

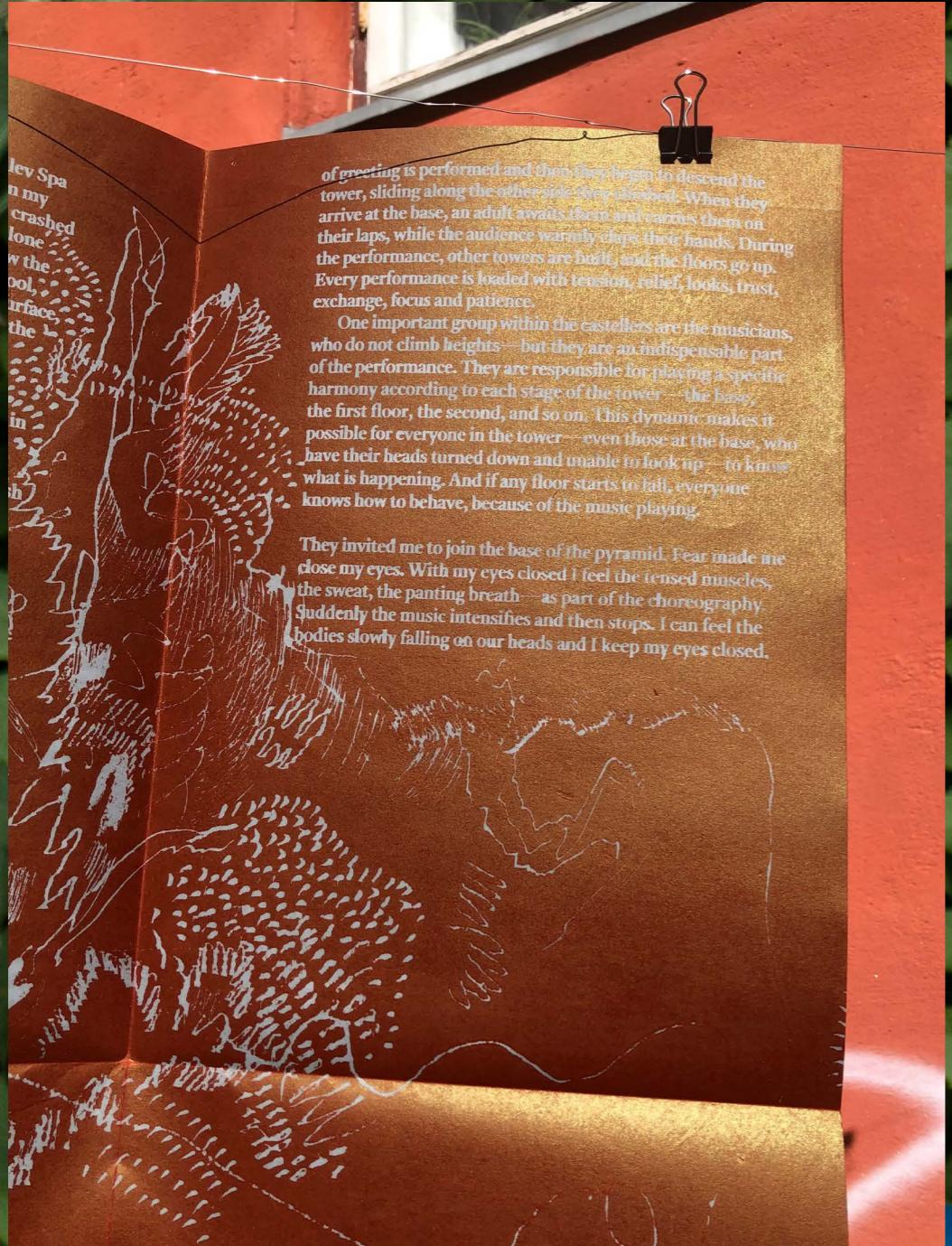
Self-initiated publication around the topic of prosthetics, printed with six hand-carved wooden plates measuring 50x70cm. Edited and designed by Rita Davis. Published in fulfillment of the degree of Master of Arts in Graphic Design at the Estonian Academy of Arts. Print-run: 50. Tallinn, Estonia, 2023.



*closed I feel the tensed muscles,*







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.



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

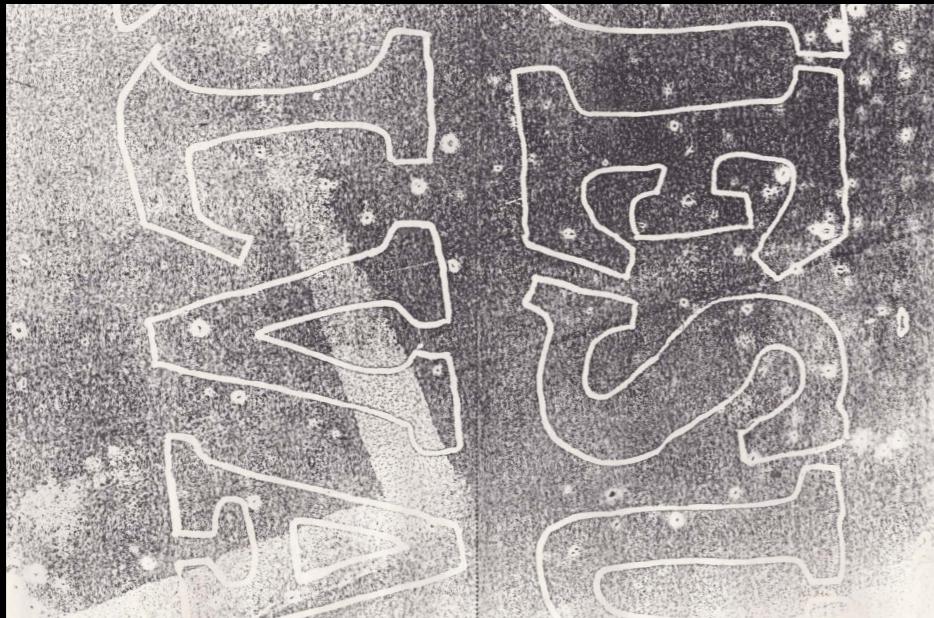
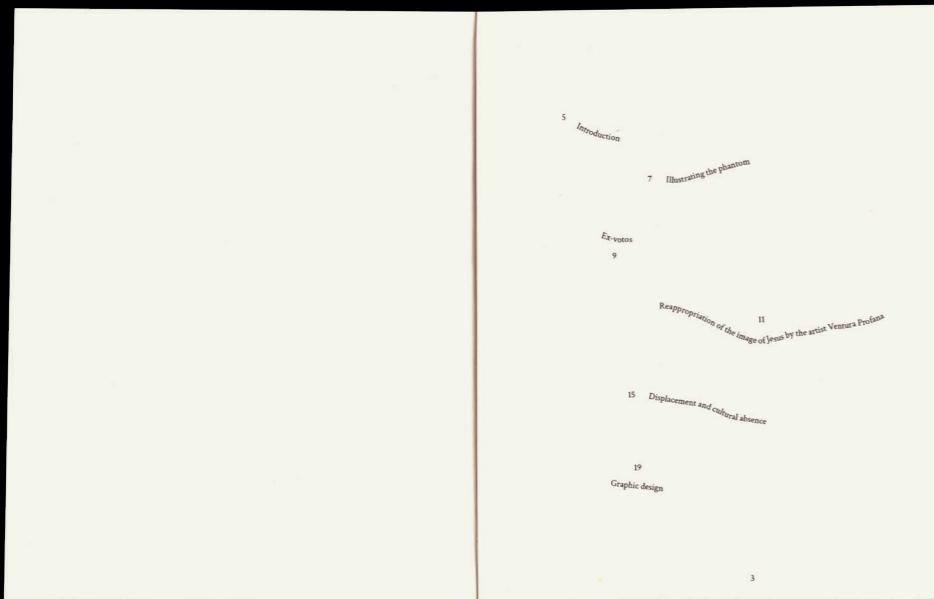
Book

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.







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 friend's 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.



# VEY

*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 ★



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

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

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QUER  
VER  
ESCUTA

Patrocínio Master



CULTURA

GOVERNO FEDERAL

Patrocínio

Realização

Realização



MINISTÉRIO DA  
CIDADANIA

GOVERNO FEDERAL



PÁTRIA AMADA  
BRASIL

GOVERNO FEDERAL



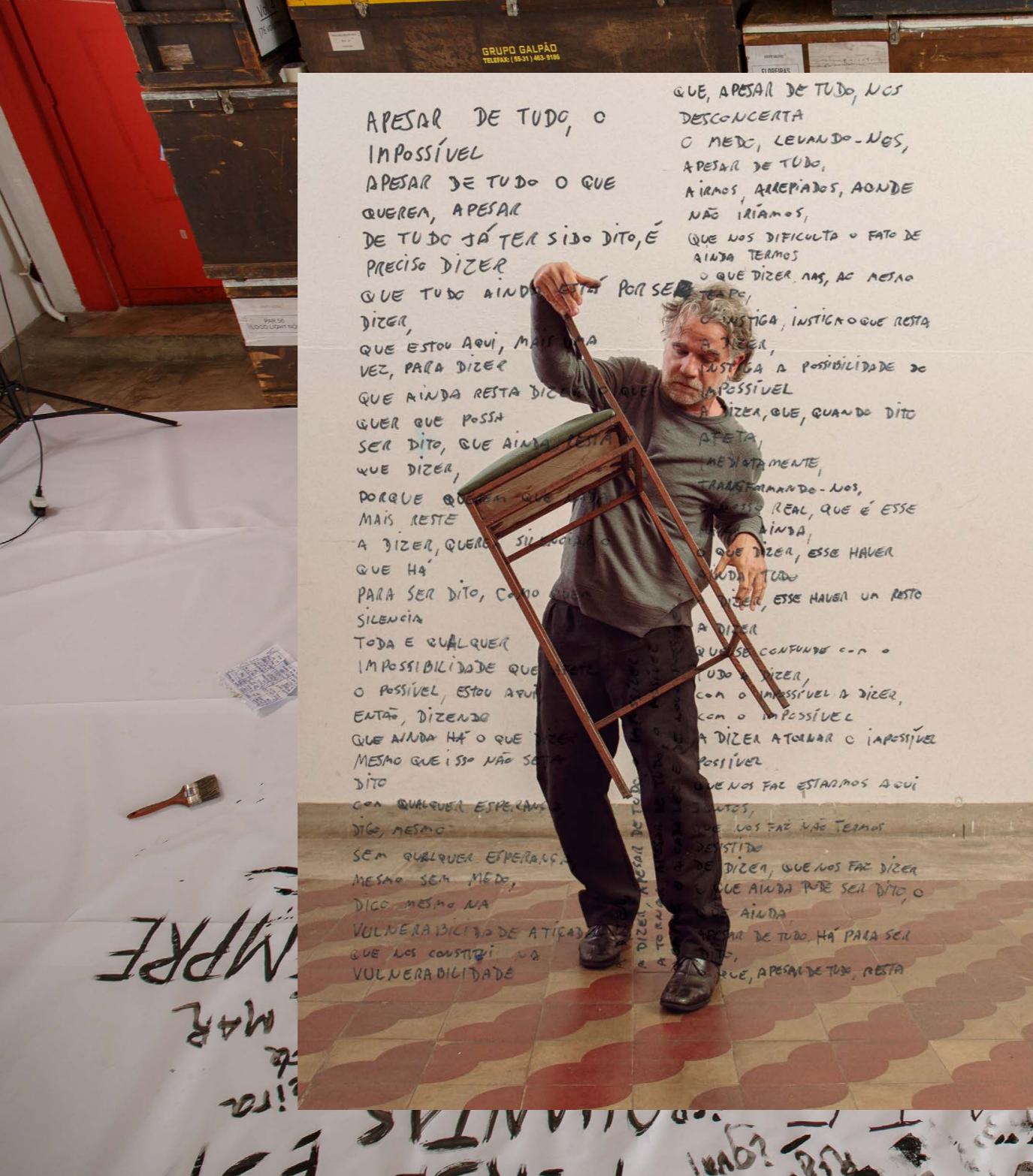
Patrocínio Master  
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GOVERNO ESTADUAL  
ESTADO DE MINAS GERAIS

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Realização

SECRETARIA ESPECIAL DA  
CULTURA  
MINISTÉRIO DA  
CIDADANIA

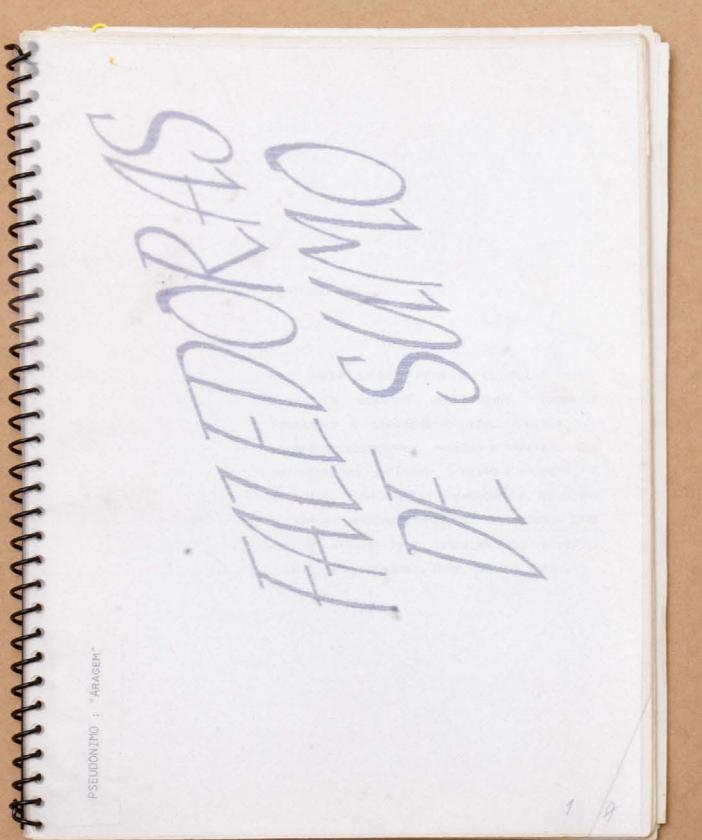
PÁTRIA AMADA  
BRASIL  
GOVERNO FEDERAL



*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.







*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.







*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 embeded 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 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.





# *A voz, a sós*

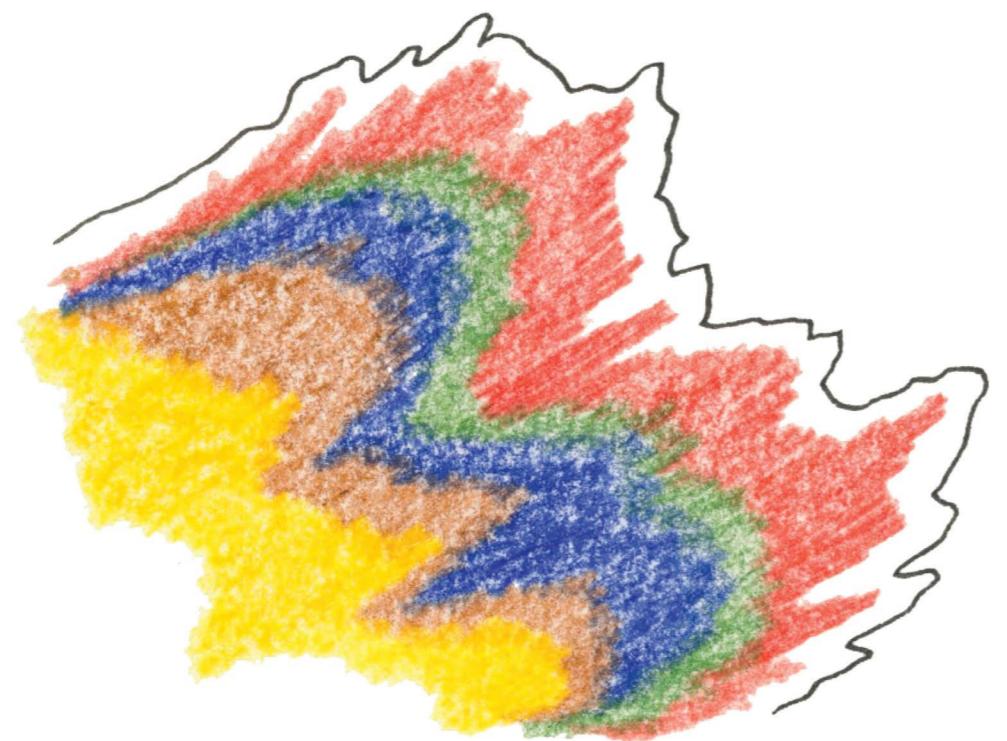
## Visual identity

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

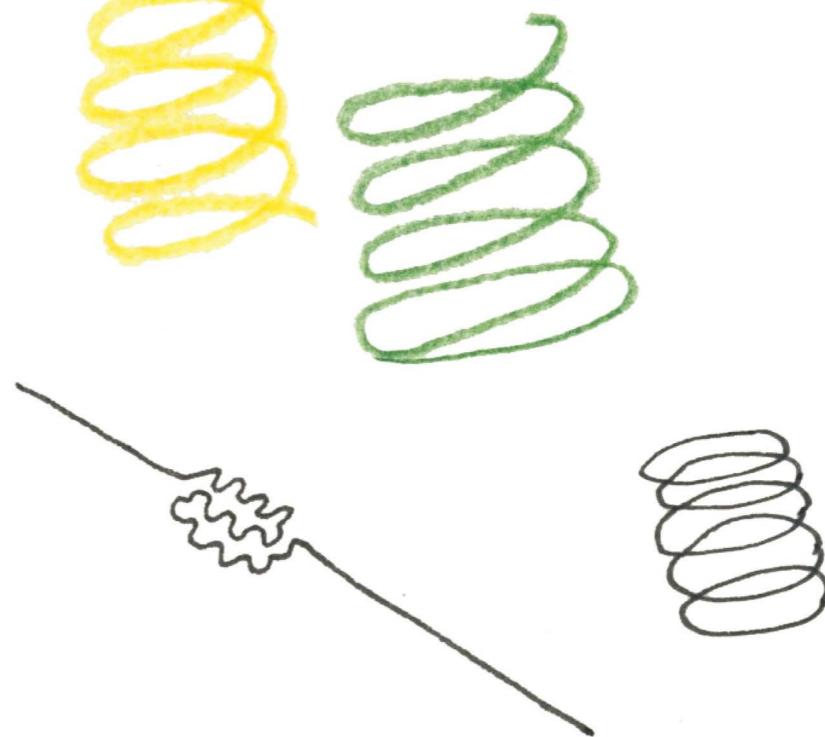
# A VOZ, A SÓS

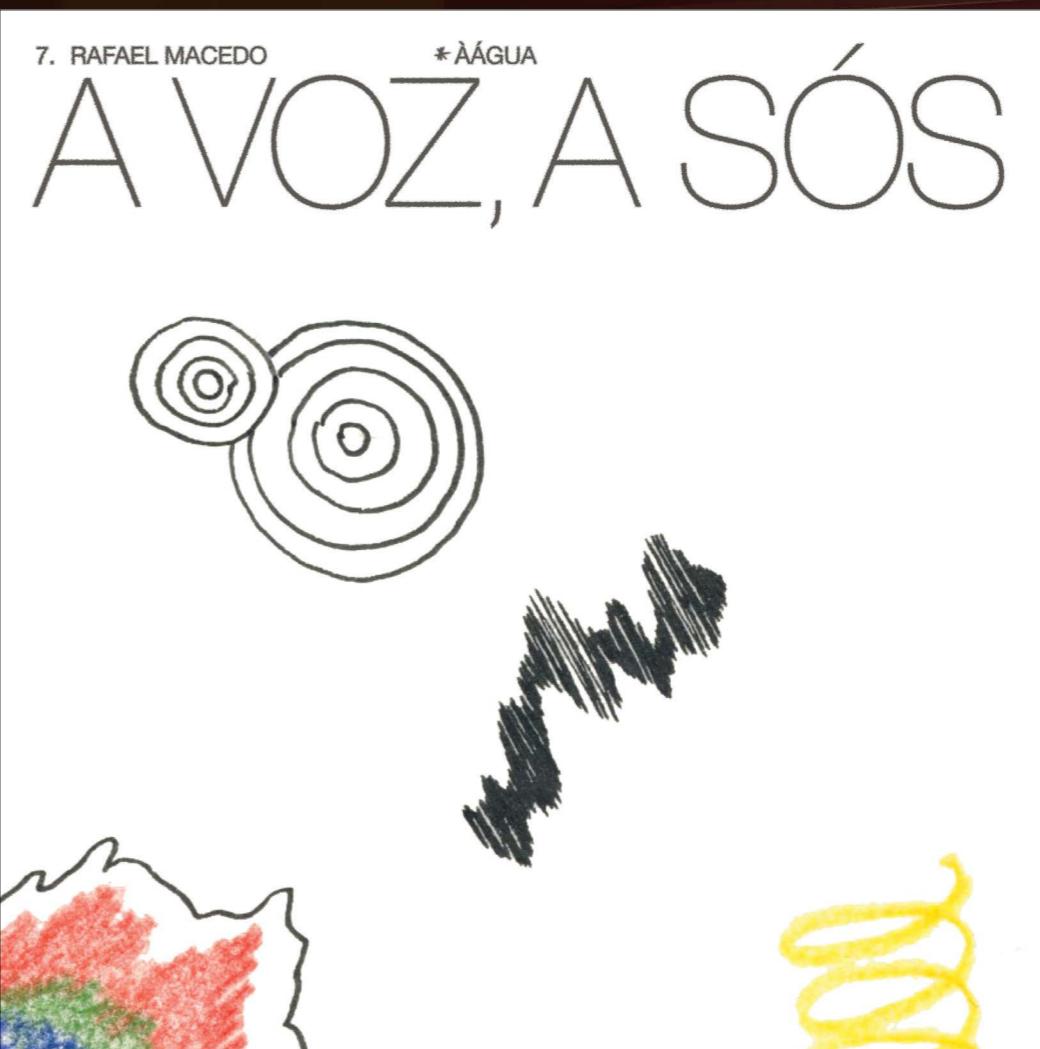


3. LEONORA WEISSMANN

\* COURAJA

# A VOZ, A SÓS



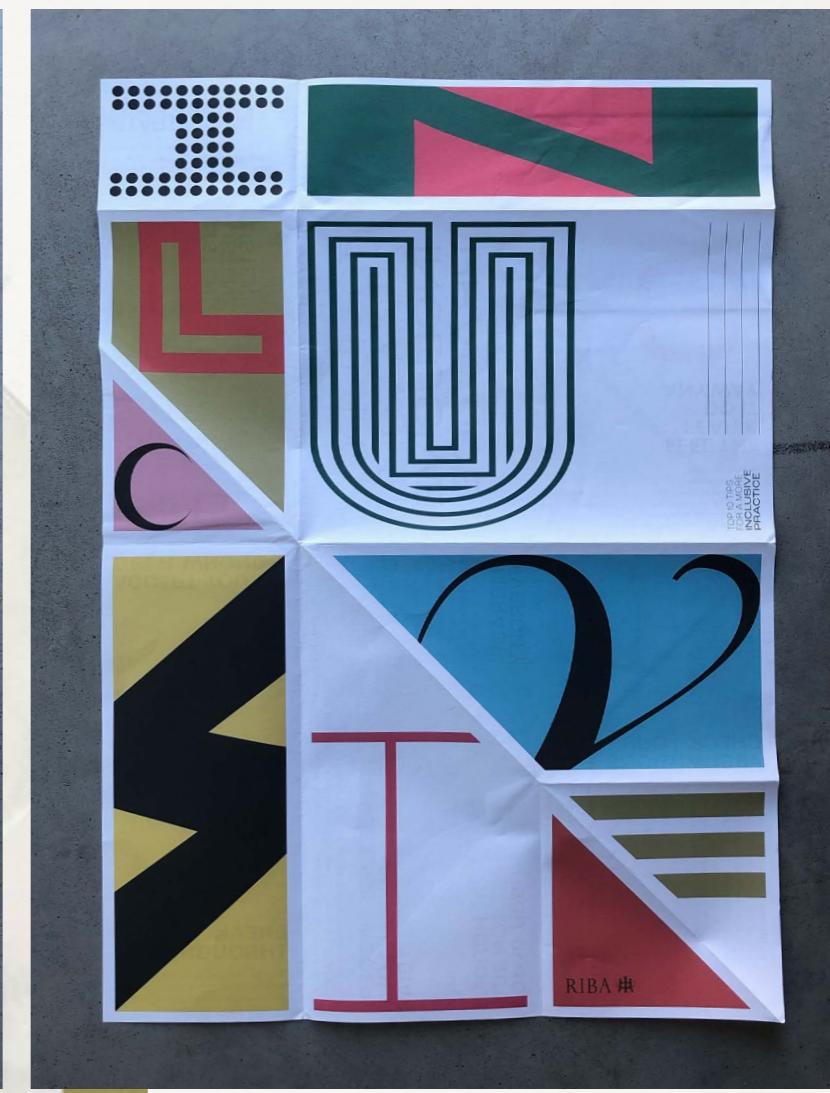


*10 tips for a more inclusive practice*

Poster

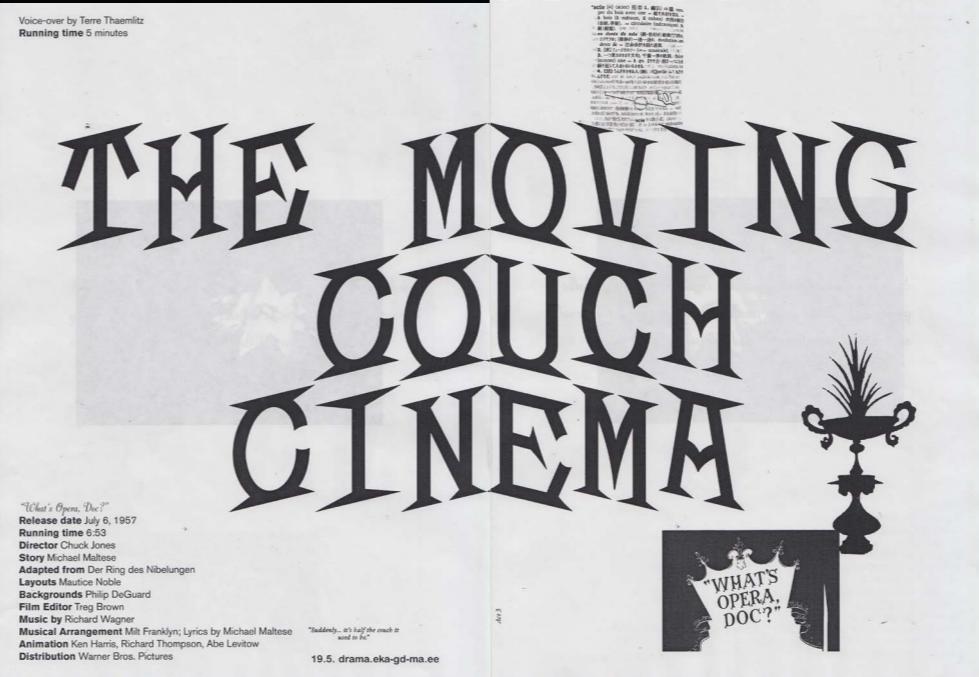
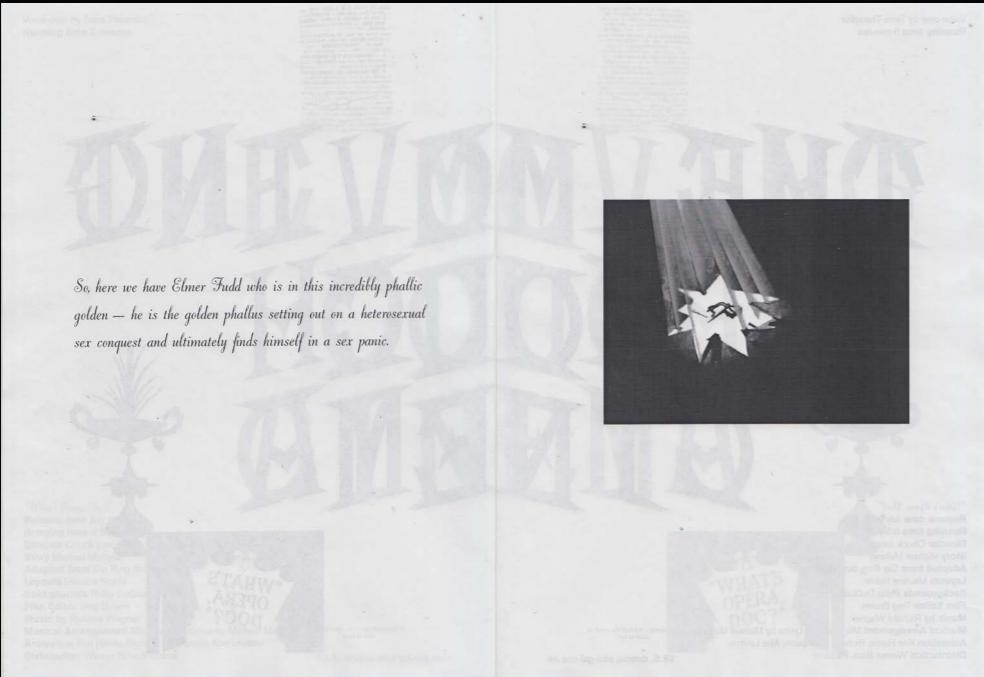
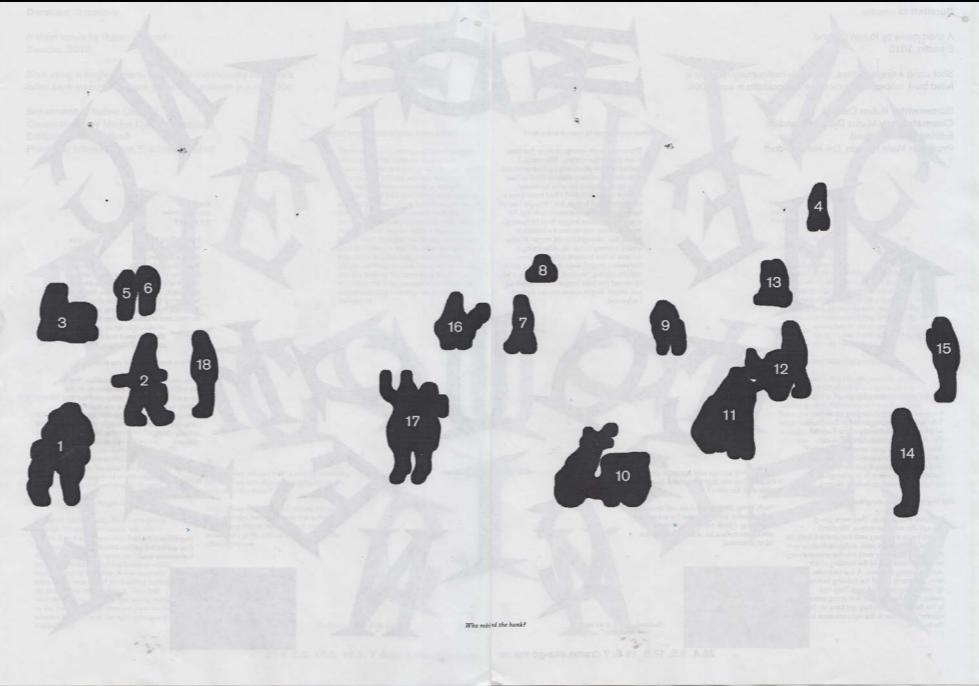
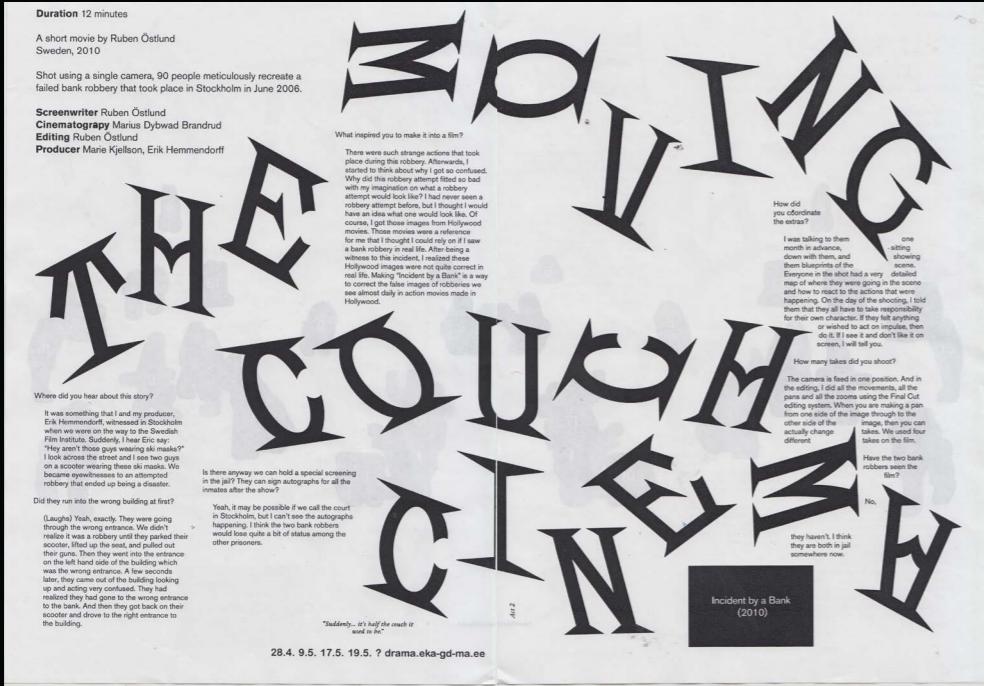
A2 foldable poster for the Royal Institute of British Architects (RIBA) in London, England, 2021.















*Febre*

## Visual identity

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





NÃO  
ERA  
PARA  
ESTAR  
AQUI.



## **DRAMA WALL**

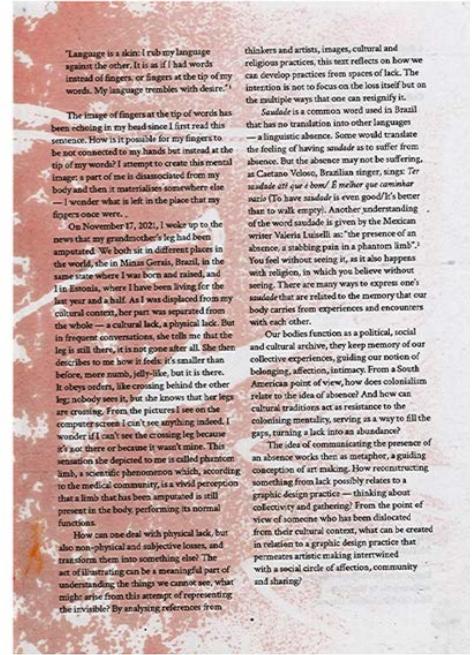
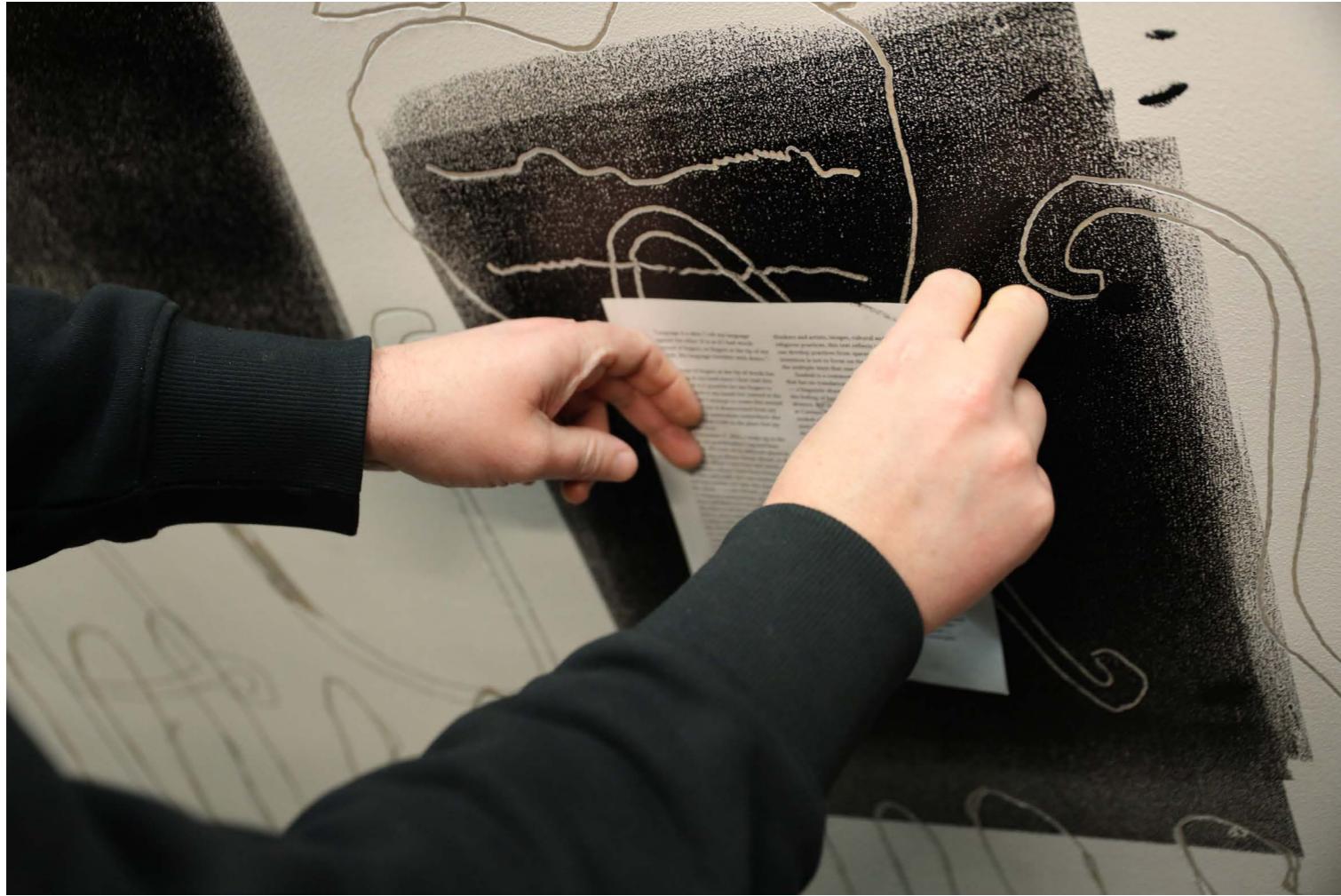
### **Printing tool**

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.



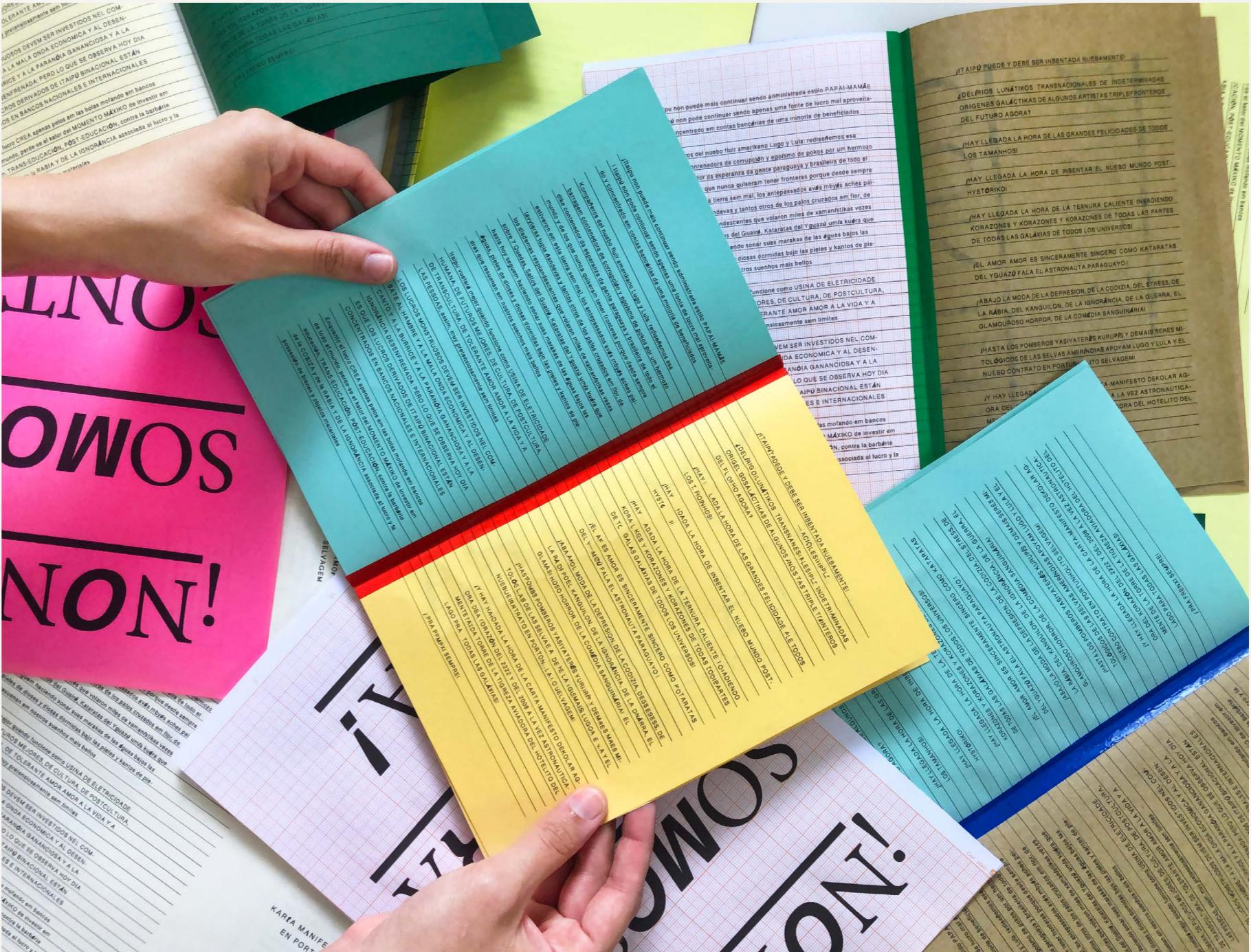




## Karta Manifesto del Amor-Amor en Portunhol Selvagem

### Publication

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



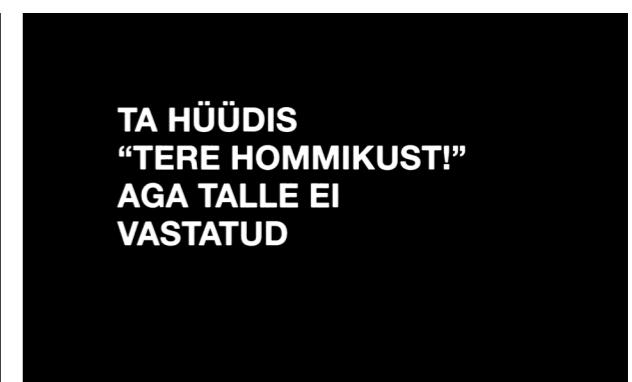
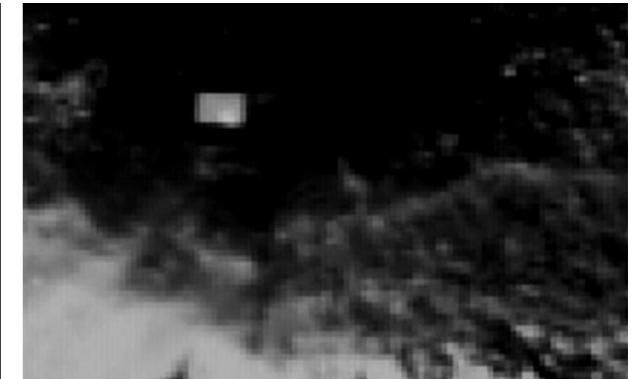


# TÜTARRAKK

Visual identity

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







## *Escrever Leonilson*

Book

Book about the Brazilian visual artist José Leonilson  
published by Relicário and written by Marina Baltazar  
Mattos. Belo Horizonte, Brazil, 2021.



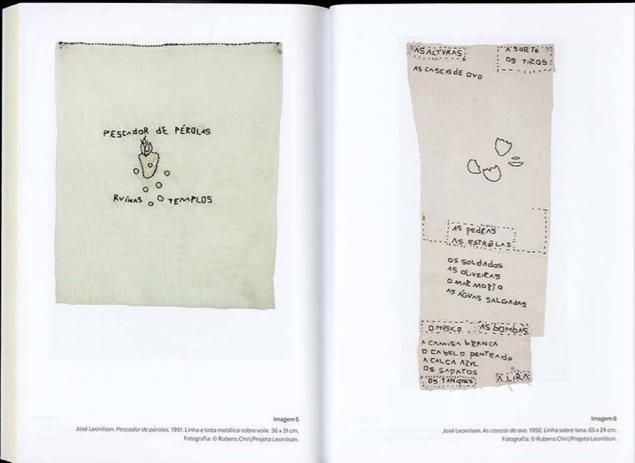
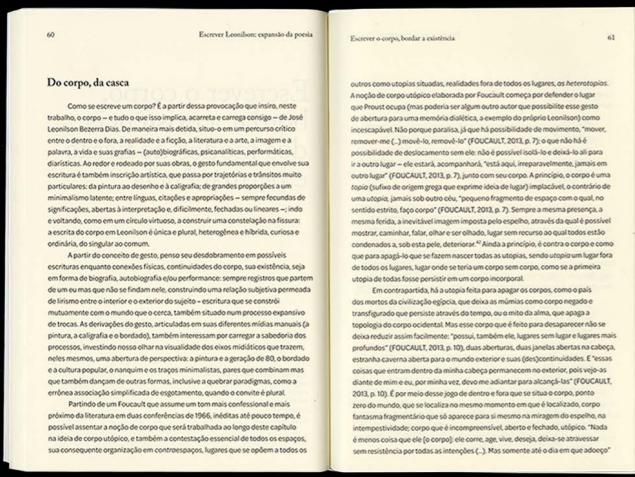


Imagem 5

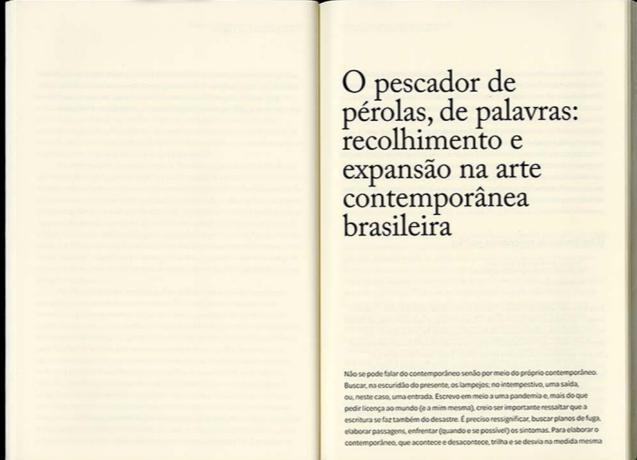


Encr

## Escrever Le expansão da

Escrever Leonilson:  
expansão da poesia

Marina Baltazar Mattos

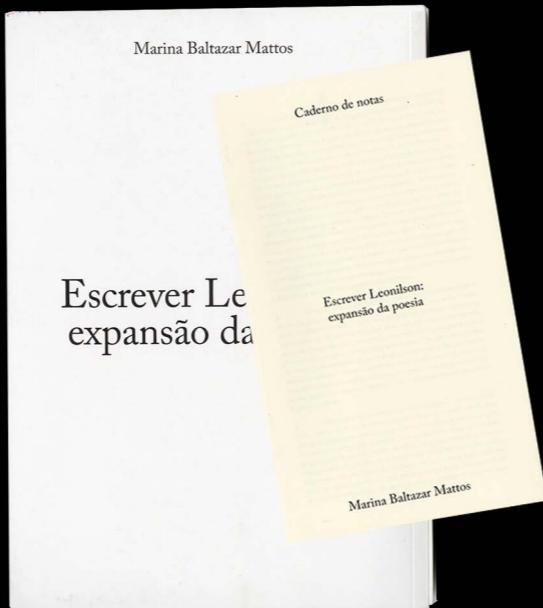


Não se pode falar do contemporâneo senão por meio do próprio contemporâneo. Buscar, na escuridão do presente, os lampiões; no intempérito, uma sauna, ou, neste caso, uma entrada. Escrevo em meio a uma pandemia e, mais do que pedir licença ao mundo (e a mim mesma), creio ser importante ressaltar que a escritura se faz também desse deserto. É preciso ressignificá-la, buscar planos de fuga, elaborar passagens, enfrentar (quando e se possível) os sintomas. Para elaborar o contemporâneo, que acontece e desacontece, trilha e se desvia na medida mesma



Imagem 9

Imagem 10



Marina Baltazar Mattos

Caderno de notas

Marina Baltazar Matto

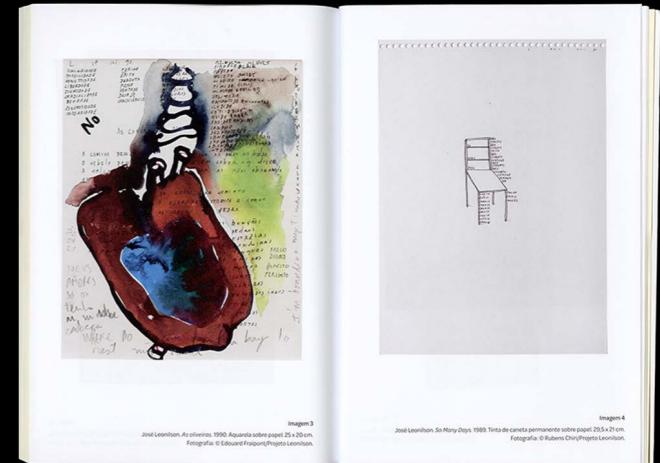


Imagem 3

Imagens 4

artistas que também se valem da escrita em sua arte, desbordando mimese e  
contenções que deixam registros para que se expanda uma não genealogia e  
da apreensão da palavra na arte brasileira.



- como mais um dia  
para o que quer se passar  
que pode perda  
Mais de vela  
e custo de velado  
sem motivo de gasto  
nem escapula  
baixa bordadura  
não evoluções  
uma carta  
para a corça.  
Logo é tão  
longe

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- 2004

*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.





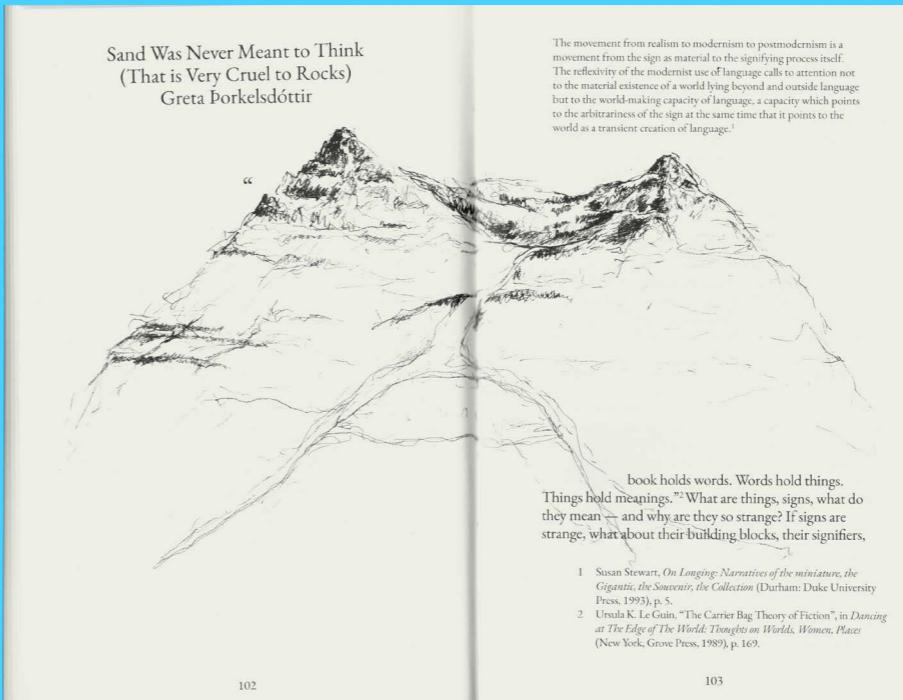
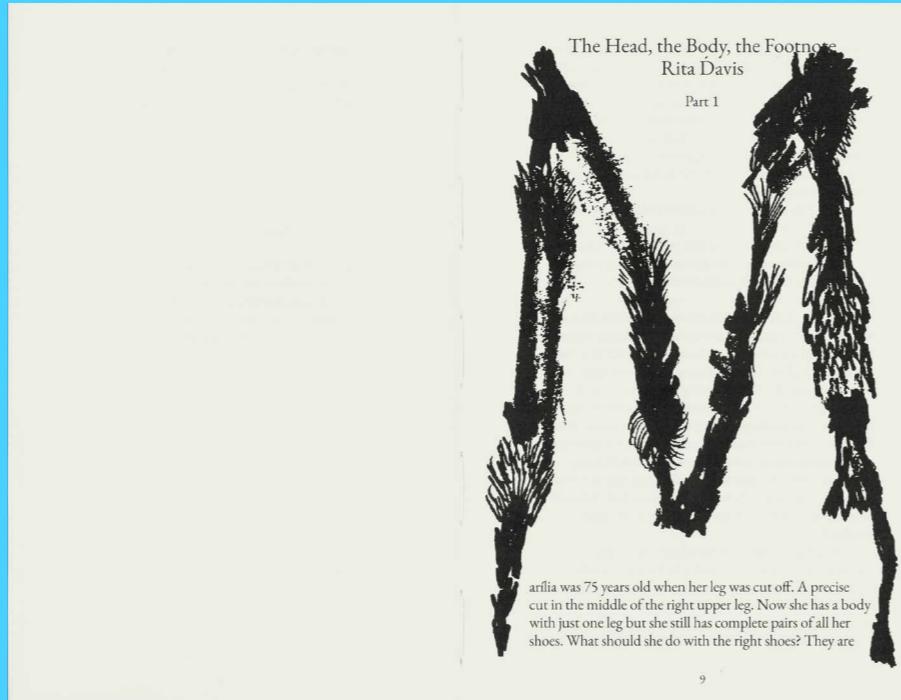
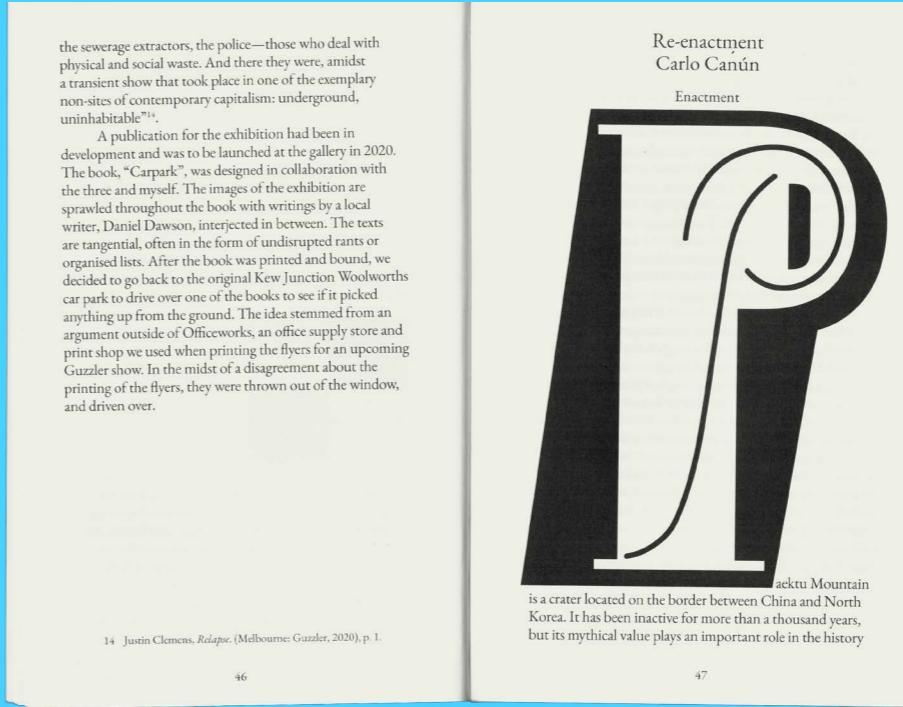
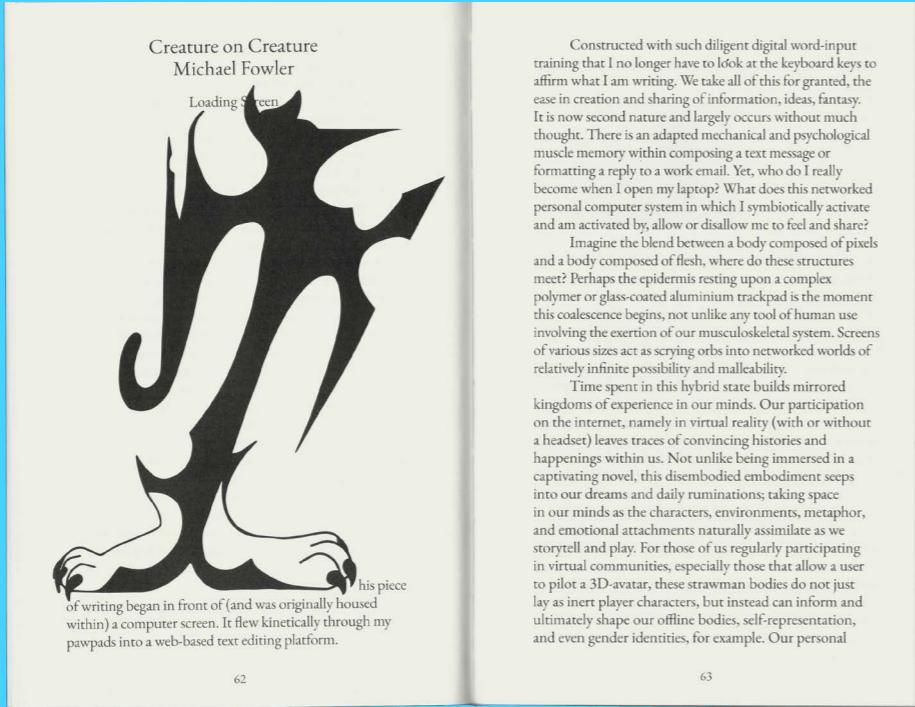
*All horses are the same colour*

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



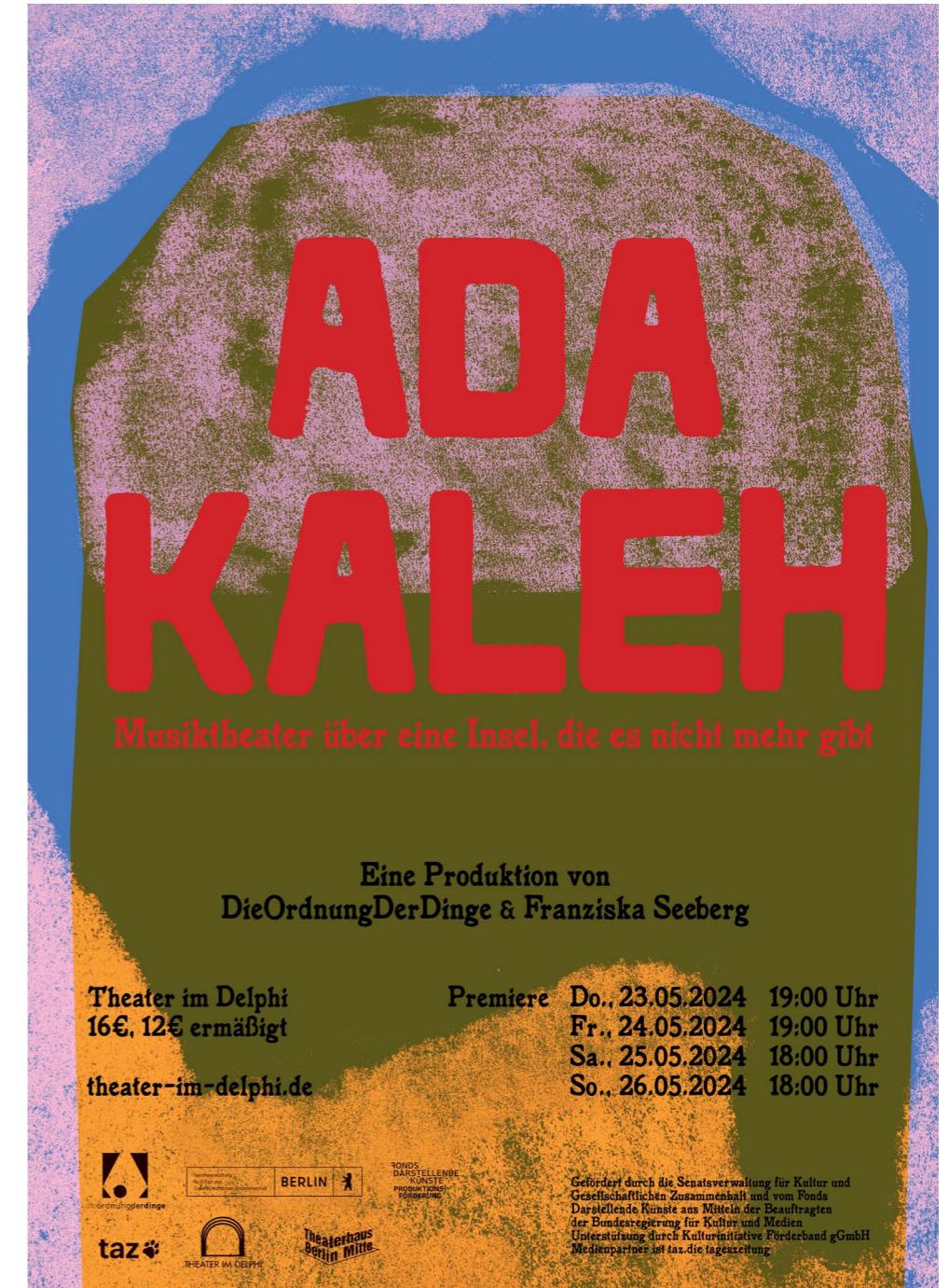
Bookmarks by  
Carlo Canún  
Rita Davis  
Greta Porkels

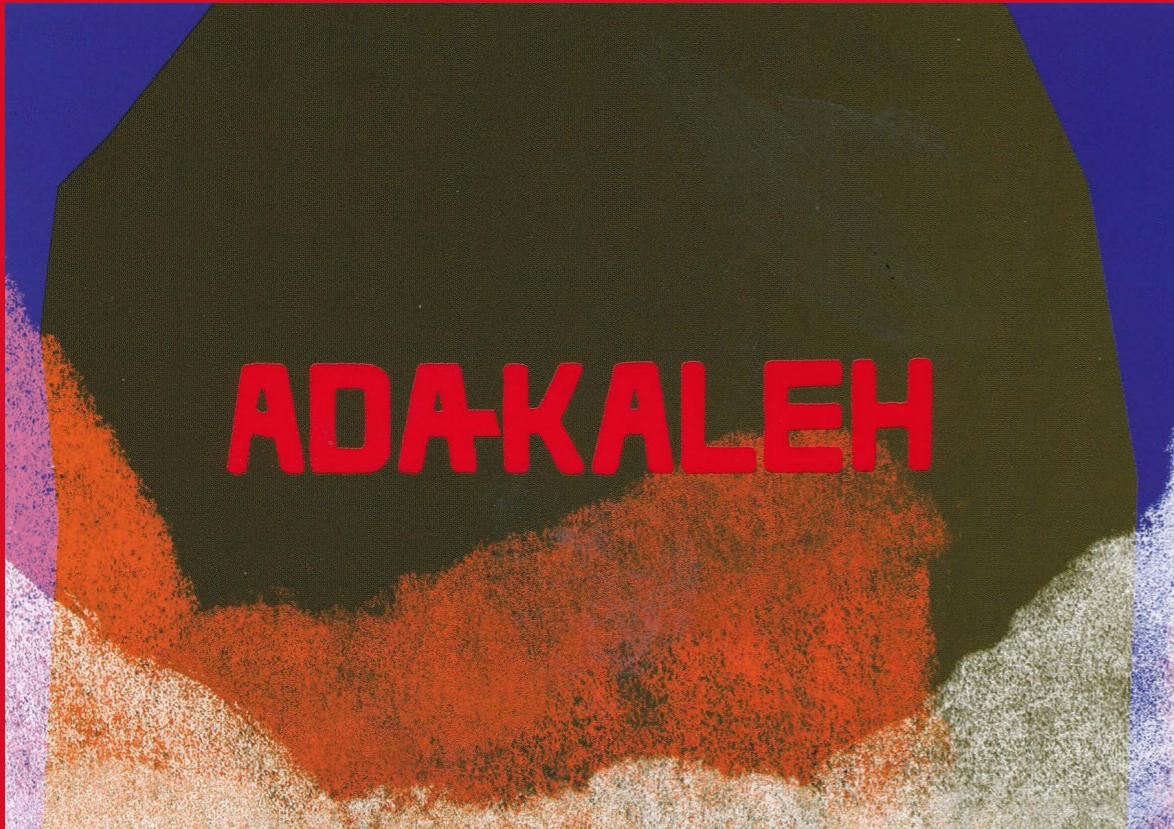


## *Ada-Kaleh*

### 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.





# ADA-KALEH

Musiktheater über eine Insel,  
die es nicht mehr gibt

16€, 12€ ermäßigt  
Theater im Delphi  
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13086 Berlin  
[theater-im-delphi.de](http://theater-im-delphi.de)

Konzept und Regie: Franziska Seeberg | Bühnen- und Kostümbild: Janina Janké | 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 (Zwek) | 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



Gefördert durch



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Unterstützt durch



*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.





*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](http://ritadavis.com.br) / ritadrvc@gmail.com