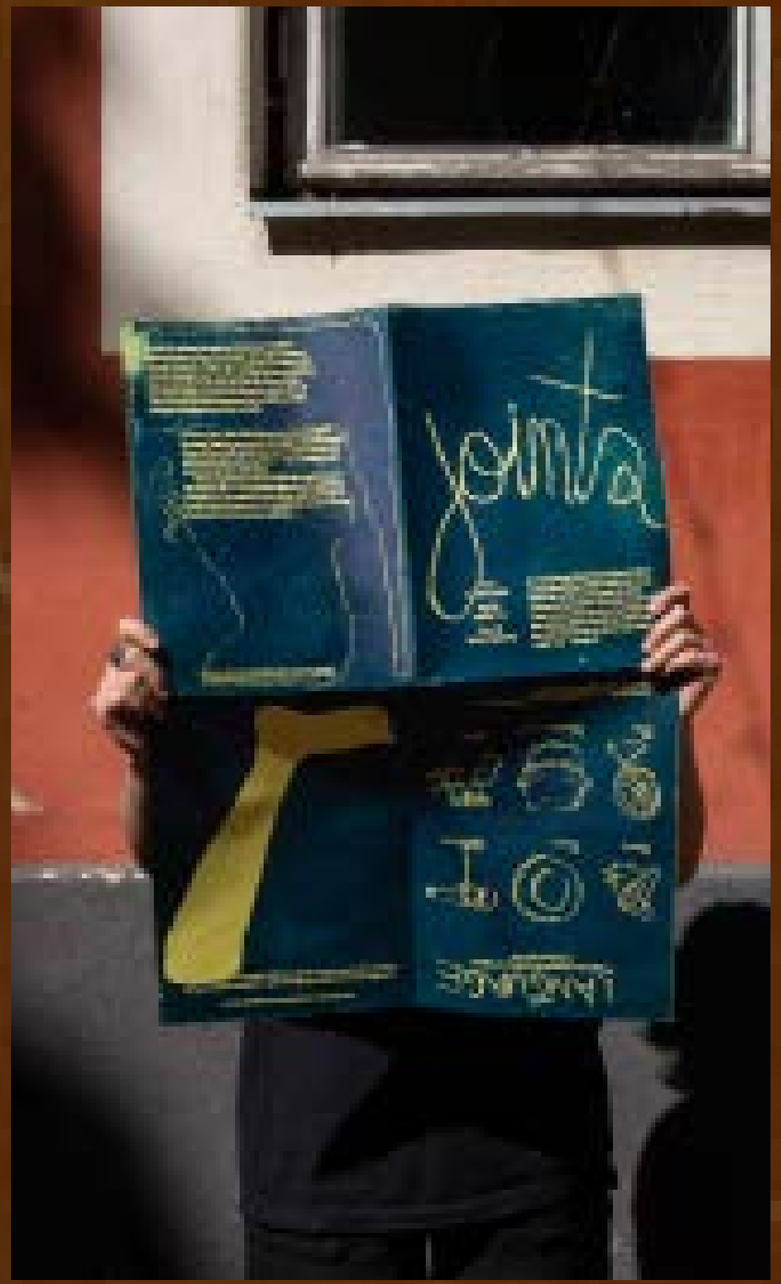
Rita Davis (b. 1994, Belo Horizonte/Brazil)

portfolio

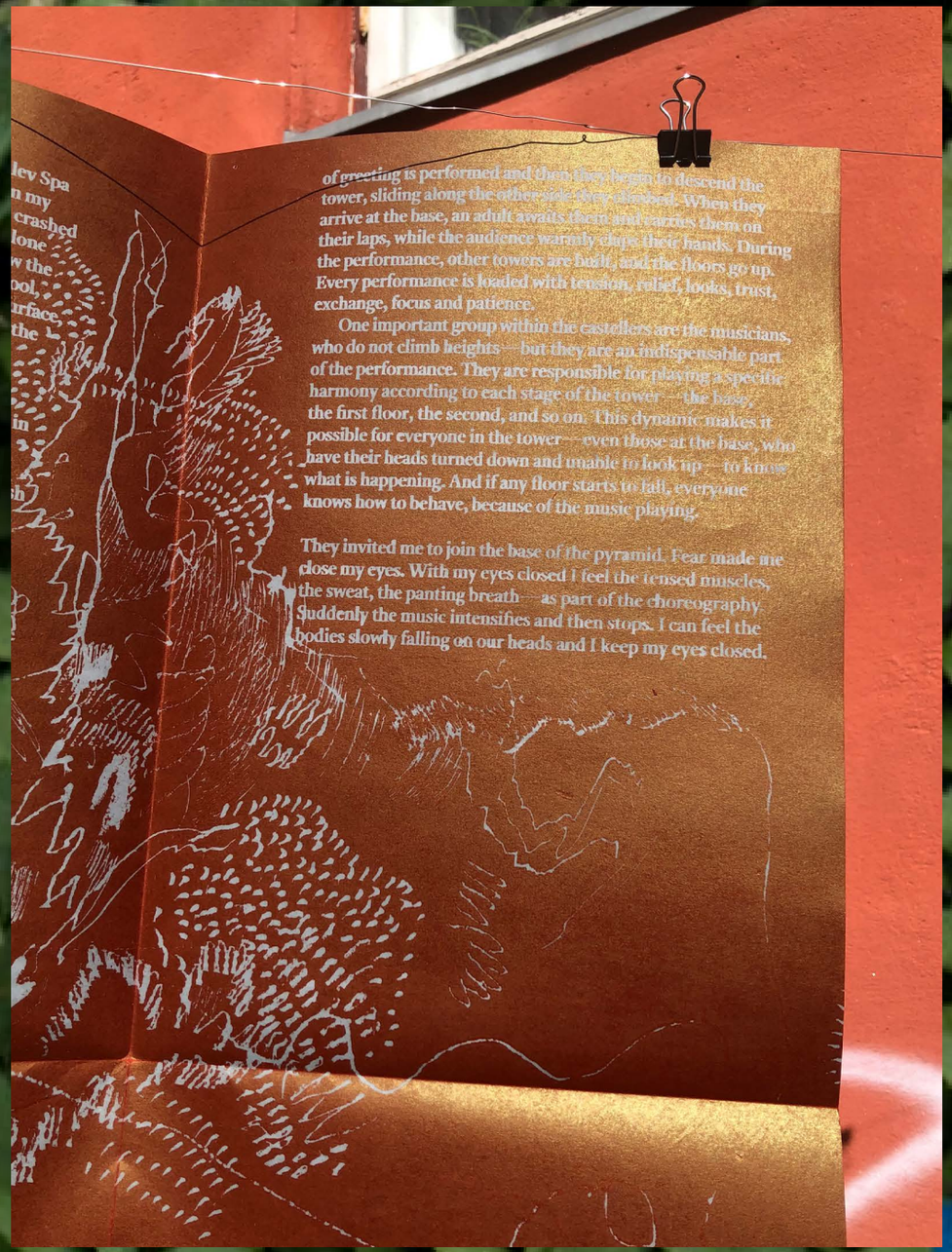
Joints
Publication

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.


jointa
LANGUAGE

MOVEMENTS
LANGUAGE
EXPERIENCES
ORGASM
UPON
TOUCHING
ITSELF

VANESSA BELL
PROXXON



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.

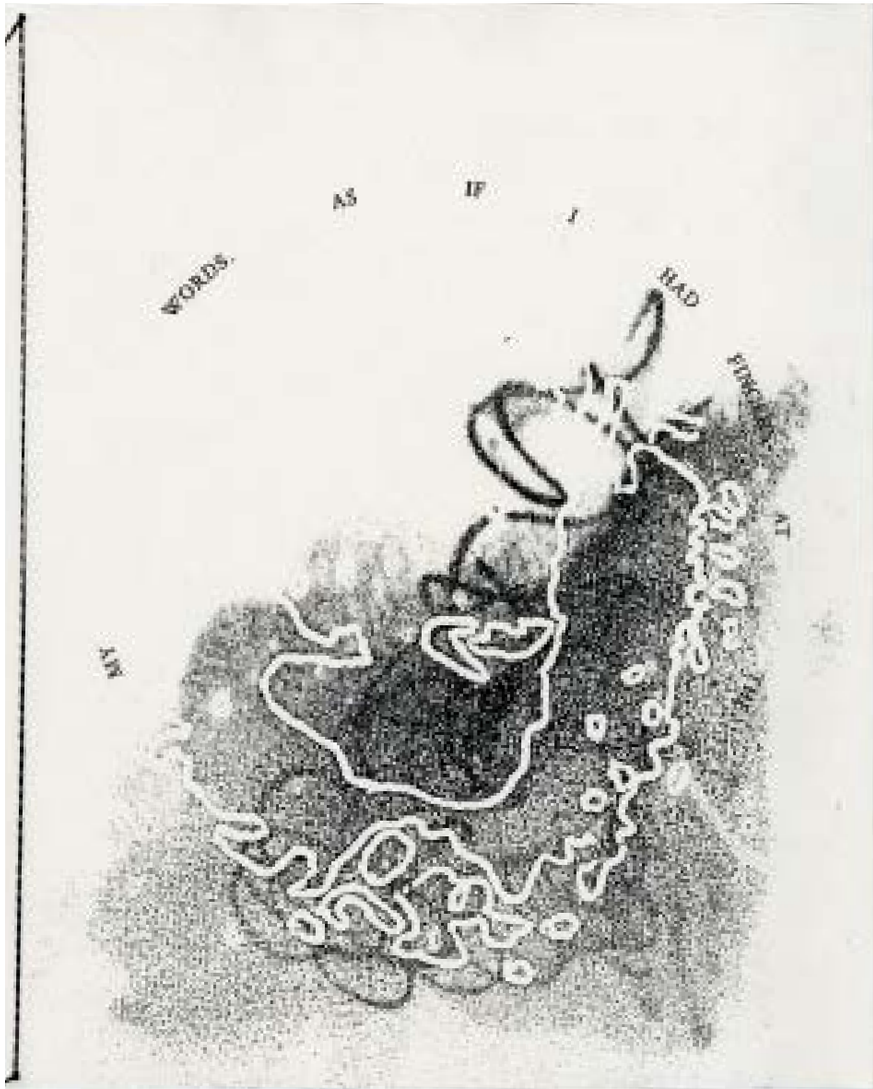
These encounters can be leafed through in many directions, like a conversation that doesn't unfold in a linear way, because *we cross words over each other's words, we get fragments, bits and pieces, we are missing context for words, phrases, syllables...**

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

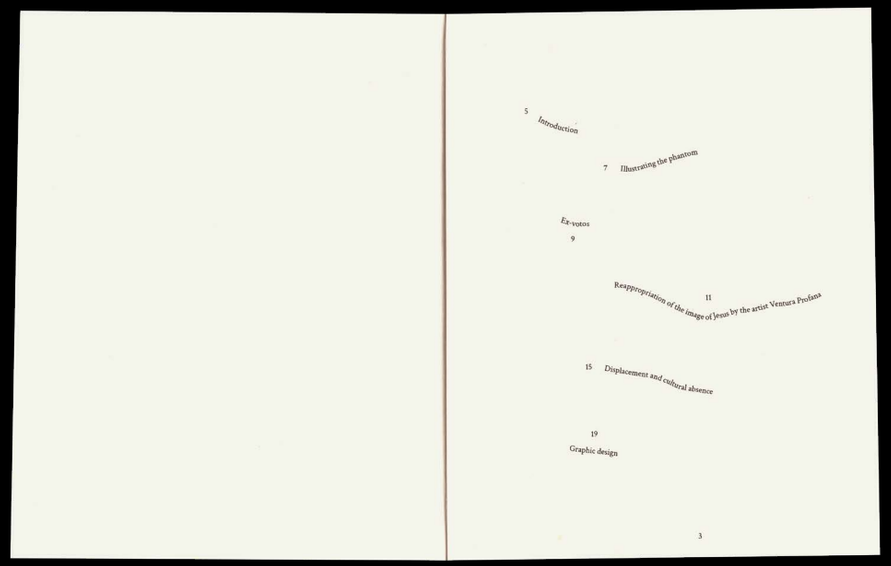
As if I had fingers at the tip of my words
Book

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.



Inside pages



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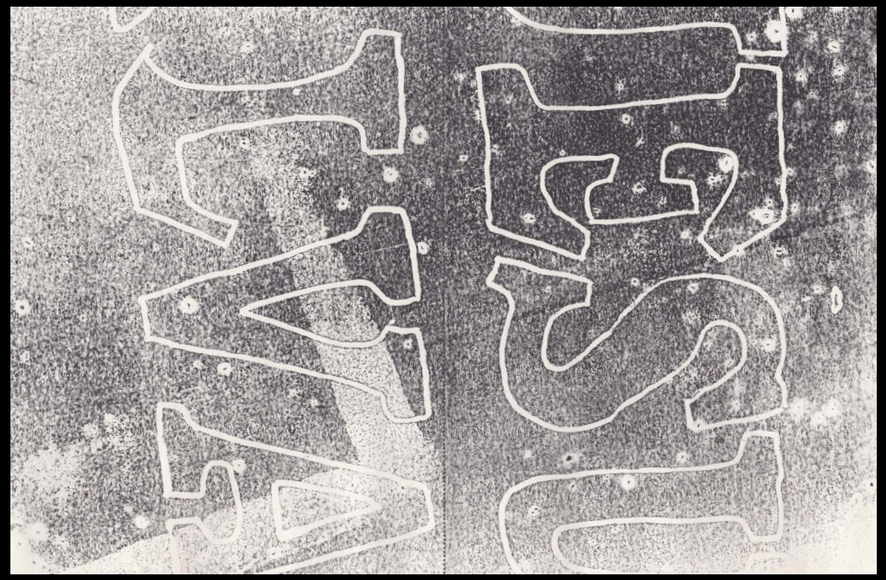

beach, to cut a sofa in half, or cutting bookmarks manually; it can be a karaoke party, a human clock, a yellow table built by hand, long spoons to stir long drinks, to print on a prom dress, to say a word very slowly, to notice the scenarios on your way home, to illustrate medicine boxes, to paint your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

Quer ver, escuta
Visual identity

Visuals for the play *Quer ver, escuta* by the Brazilian theather 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
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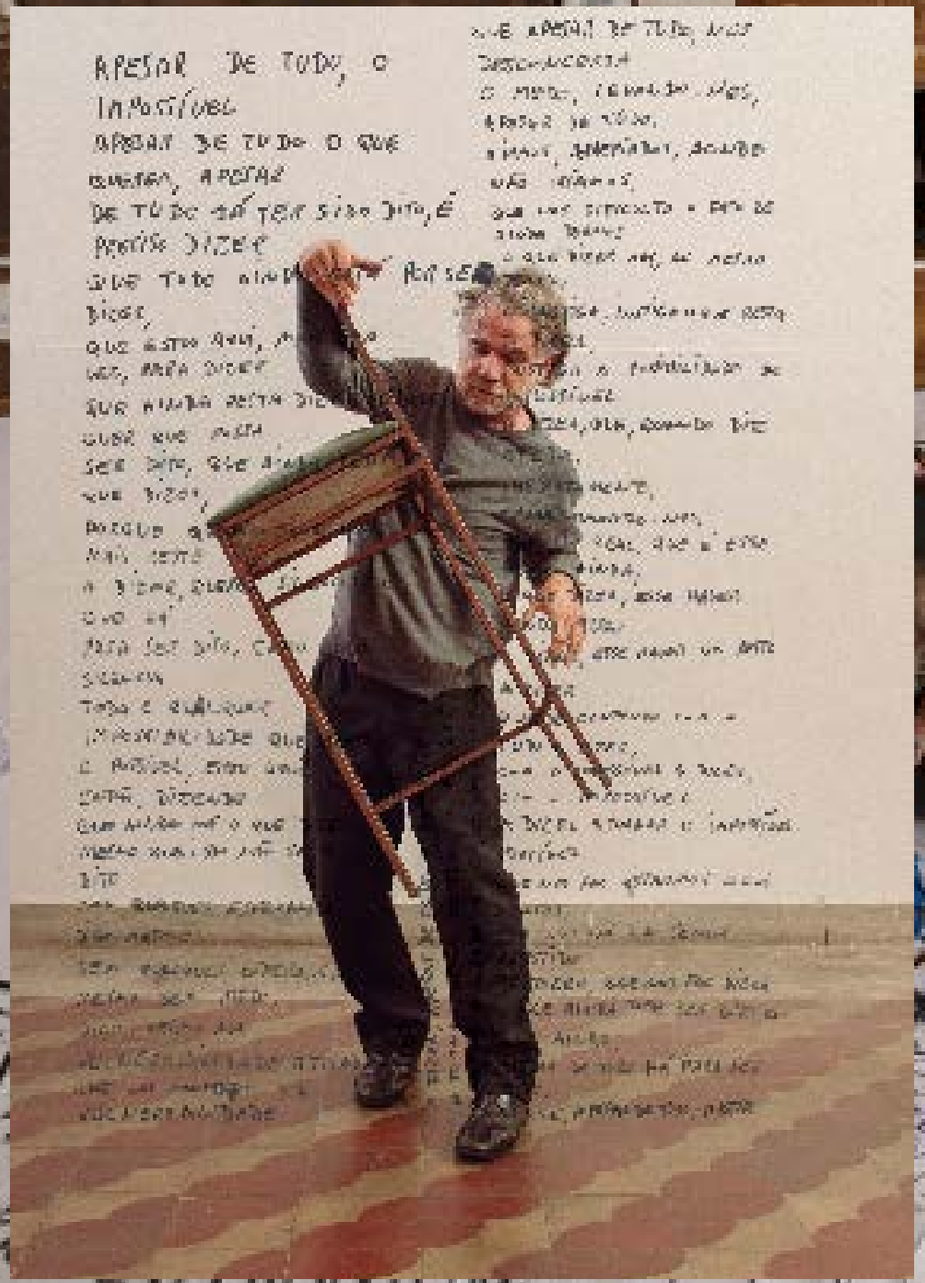
APESAR DE TUDO, O
IMPOSSÍVEL
APESAR DE TUDO O QUE

QUER
VER
ESCUTA
GRUPO
GALPÃO

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.

Gratifica-se quem
me encontrar

Cabaré Coragem
Visual identity

Visuals for the play *Cabaré Coragem* by the Brazilian theather group Grupo Galpão. In collaboration with Filipe Lampejo. 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
CABARÉ
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
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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

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.

ITEM
ORIGEM
TRAJETO
OBS.

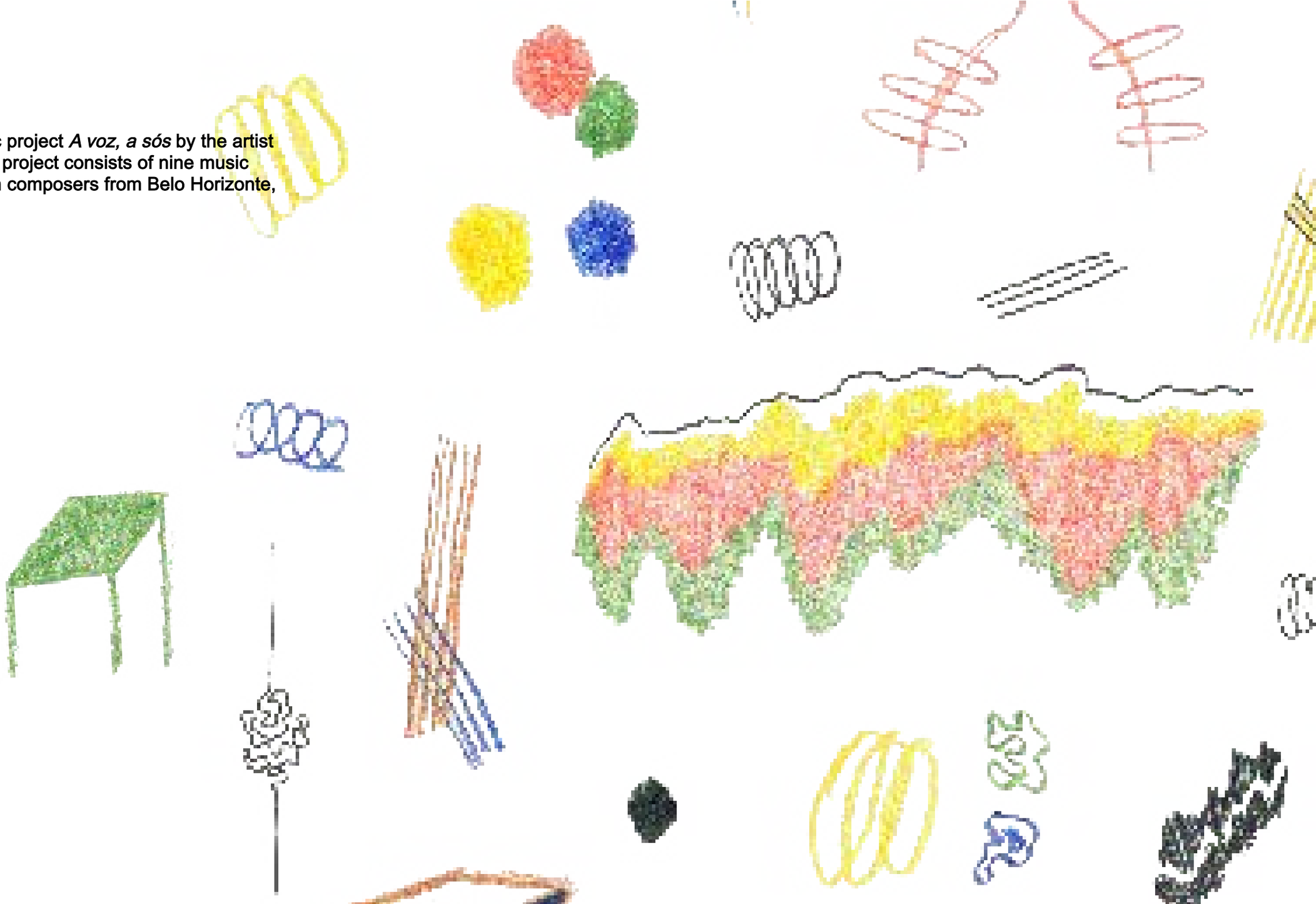
ITEM
ORIGEM
TRAJETO
OBS.

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.

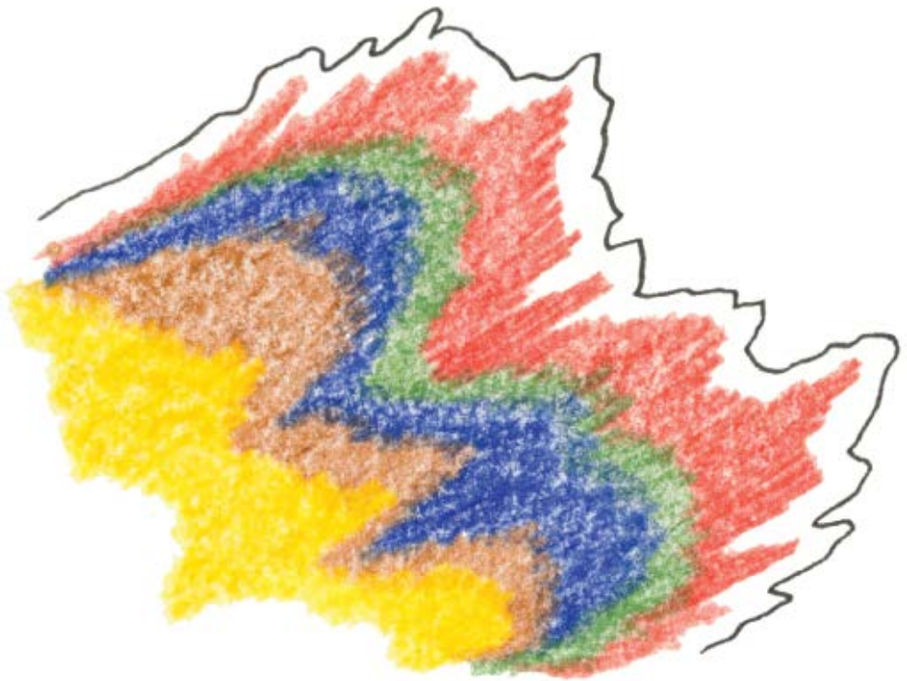
A voz, a sós
Visual identity

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.



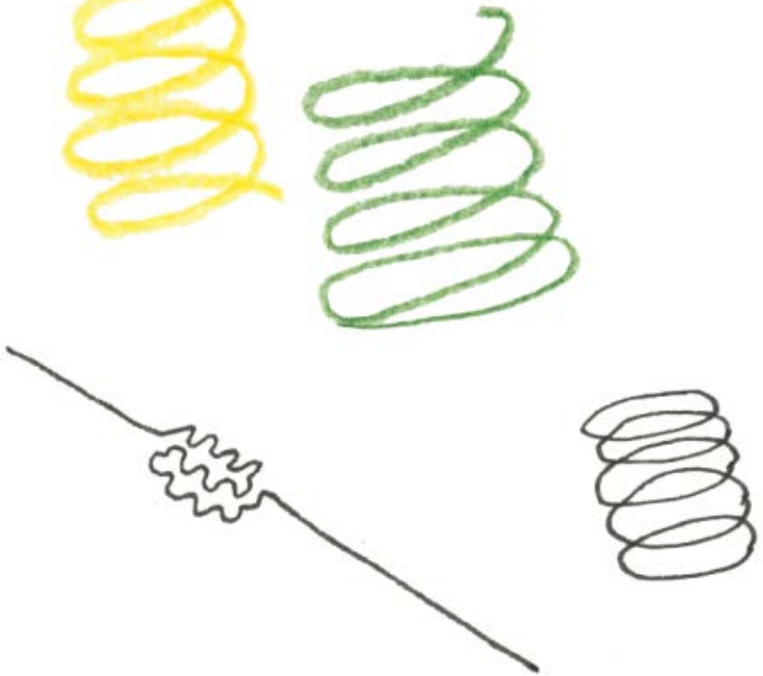
9. SÉRGIO PERERÊ * ATRAVESSANDO FENDAS

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
* ÀÁGUA
A VOZ, A SÓS

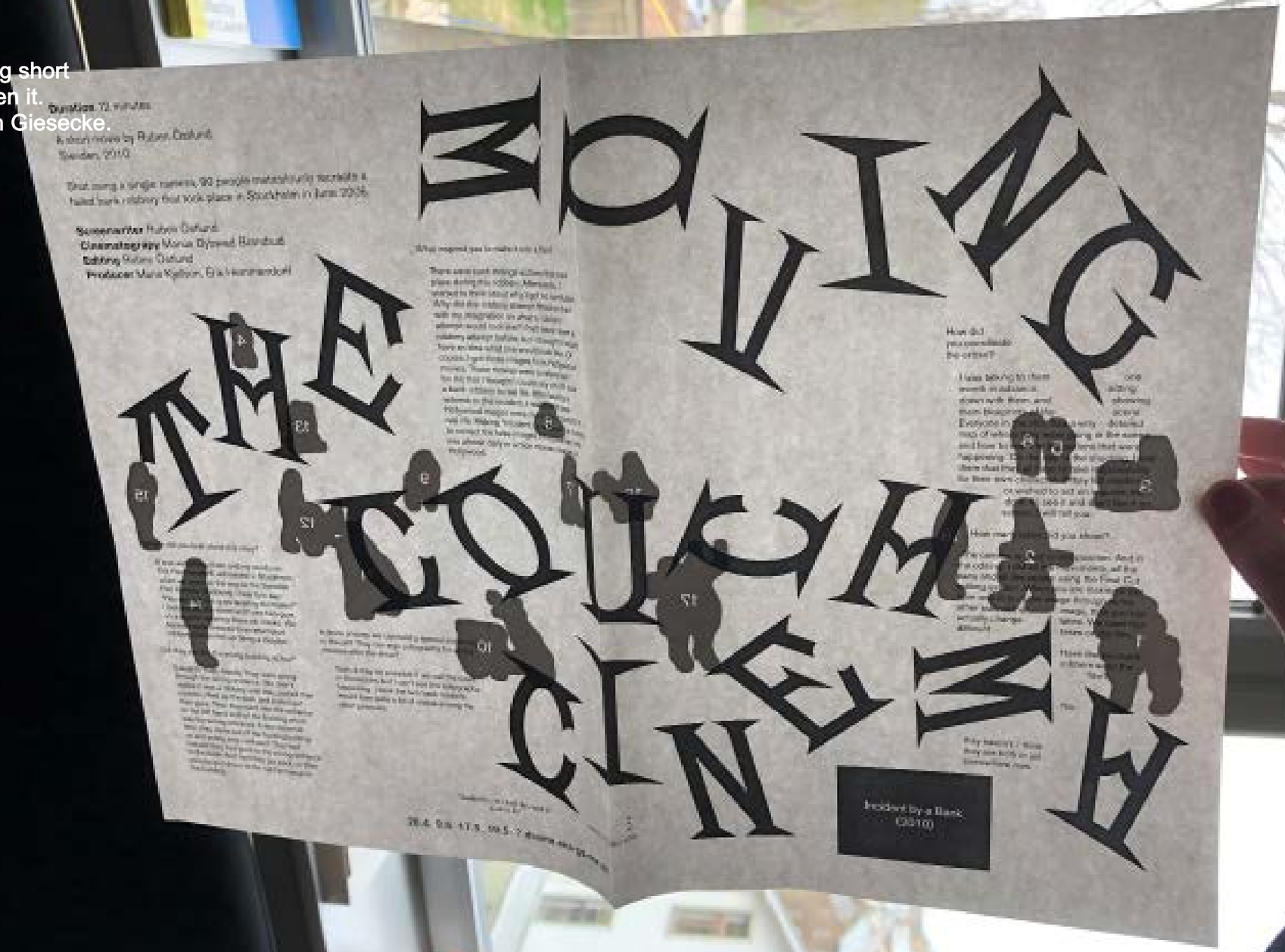
10 tips for a more inclusive practice
Poster

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

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

THE MOVING COUCH CINEMA

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.

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.

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

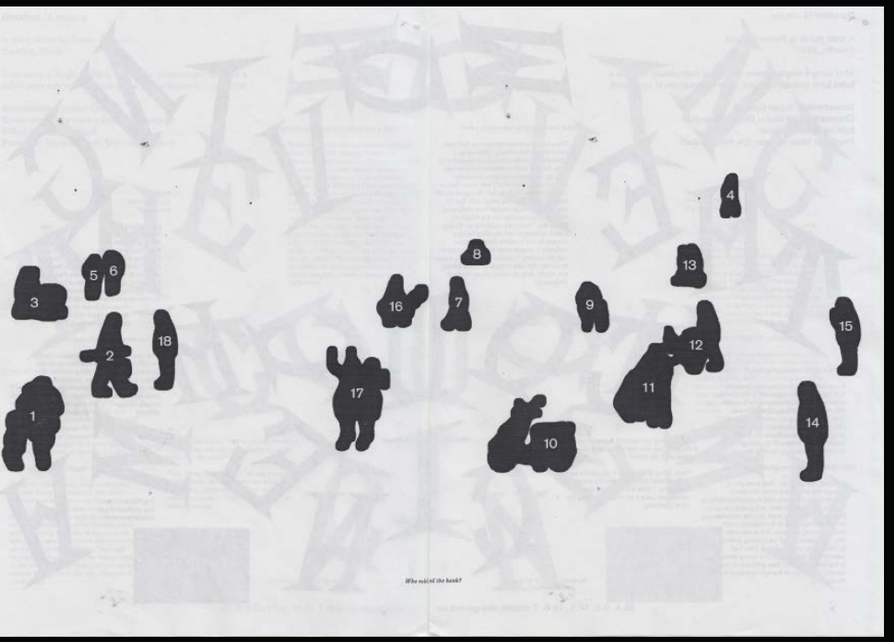
Yeah, it may be possible if we call the court in Stockholm, but I can't see the autographs happening. I think the two bank robbers would lose quite a bit of status among the other prisoners.

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

Ad 2

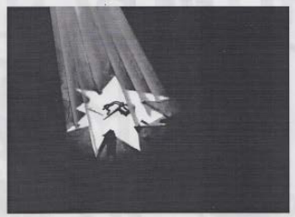
Incident by a Bank
(2010)

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



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

"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."

Ad 3

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 Coleto (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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12

Ingressos: R$ 20 INTEIRA / R$ 10 MEIA
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+ INFO CURSOS.SOLOEMFOCO

Patrocínio MGS
Apoio funarte
Parceria ESPAÇO AMERICO
Realização
Incentivo LMIC CULTURA PREFEITURA BELO HORIZONTE

HANDO o Capitão Pacífico Pacífico

Febre
Visual identity

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

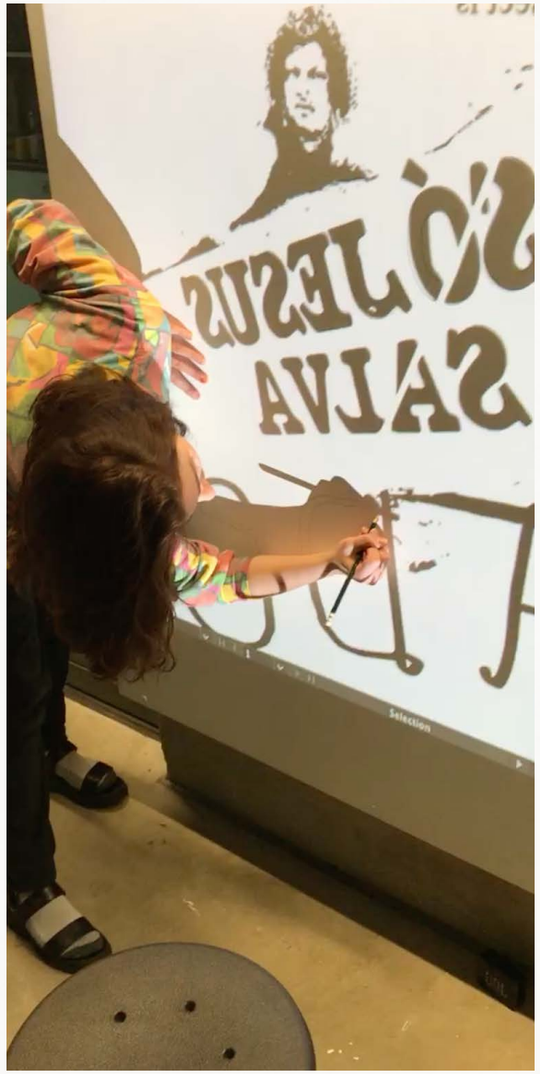
NÃO
ERA
PARA
ESTAR
AQUI.

DRAMA WALL

Printing tool

DRAMA was a plataform (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.

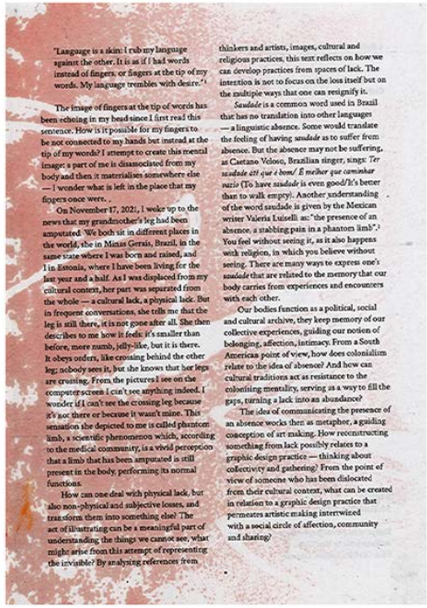


1. Roland Barthes, *A Lover's Discourse: Fragments* (New York: Hill and Wang, 1978).

2. Valeria Luiselli, *Sidewalk* (Minneapolis: Coffee House Press, 2014).

DRAFT
5th December 2022

Excerpt of *As if Had Fingers at the Tip of Words*, written sketch by Rita Dias.
EKA GD MA, Tallinn, Estonia.



"Language is a skin: I rub my language against the other. It is as if I had words instead of fingers, or fingers at the tip of my words. My language trembles with desire."[1]

The image of fingers at the tip of words has been echoing in my head since I first read this sentence. How is it possible for my fingers to be not connected to my hands but instead at the tip of my words? I attempt to create this mental image: a part of me is disassociated from my body and then it materialises somewhere else — I wonder what is left in the place that my fingers once were. .

On November 17, 2021, I woke up to the news that my grandmother's leg had been amputated. We both sit in different places in the world, she in Minas Gerais, Brazil, in the same state where I was born and raised, and I in Estonia, where I have been living for the last year and a half. As I was displaced from my cultural context, her part was separated from the whole — a cultural lack, a physical lack. But in frequent conversations, she tells me that the leg is still there, it is not gone after all. She then describes to me how it feels: it's smaller than before, more numb, jelly-like, but it is there. It obeys orders, like crossing behind the other leg; nobody sees it, but she knows that her legs are crossing. From the pictures I see on the computer screen I can't see anything indeed. I wonder: if I can't see the crossing leg because it's not there or because it wasn't mine. This sensation she depicted to me is called phantom limb, a scientific phenomenon which, according to the medical community, is a vivid perception that a limb that has been amputated is still present in the body performing its normal functions.

How can one deal with physical lack, but also non-physical and subjective losses, and transform them into something else? The act of illustrating can be a meaningful part of understanding the things we cannot see, what might arise from this attempt of representing the invisible? By analysing references from thinkers and artists, images, cultural and religious practices, this text reflects on how we can develop practices from spaces of lack. The intention is not to focus on the loss itself but on the multiple ways that one can resignify it.

Saudade is a common word used in Brazil that has no translation into other languages — a linguistic absence. Some would translate the feeling of having *saudade* as to suffer from absence. But the absence may not be suffering, as Caetano Veloso, Brazilian singer, sings: *Ter saudade até que é bom! É melhor que caminhar vazio* (To have *saudade* is even good! It's better than to walk empty). Another understanding of the word saudade is given by the Mexican writer Valeria Luiselli as: "the presence of an absence, a stabbing pain in a phantom limb".[3] You feel without seeing it, as it also happens with religion, in which you believe without seeing. There are many ways to express one's *saudade* that are related to the memory that our body carries from experiences and encounters with each other.

Our bodies function as a political, social and cultural archive, they keep memory of our collective experiences, guiding our notion of belonging, affection, intimacy. From a South American point of view, how does colonialism relate to the idea of absence? And how can cultural traditions act as resistance to the colonising mentality, serving as a way to fill the gaps, turning a lack into an abundance?

The idea of communicating the presence of an absence works then as metaphor, a guiding conception of art making. How reconstructing something from lack possibly relates to a graphic design practice — thinking about collectivity and gathering? From the point of view of someone who has been dislocated from their cultural context, what can be created in relation to a graphic design practice that permeates artistic making intertwined with a social circle of affection, community and sharing?

Karta Manifesto del Amor-Amor en Portunhol Selvagem

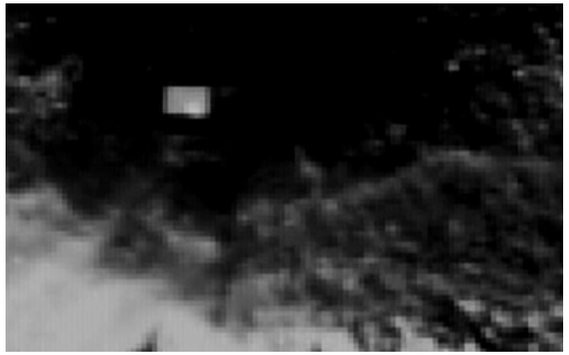
Publication

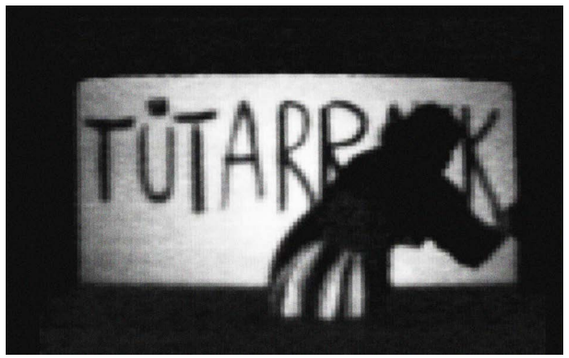
Self-initiated project to publish a manifesto written by Brazilian and Paraguayan artists in 2008. Belo Horizonte, Brazil, 2020.

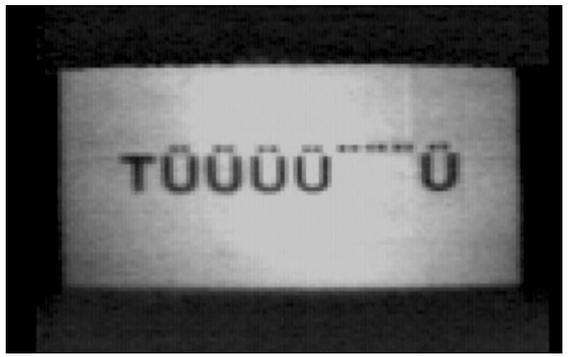
KARÍA MANIFESTO DEL AMOr-AMOR
EN PORTUÑOL SELVAGEM

TÜTARRAKK
Visual identity

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







TERE HOMMIKUT!
KUS HUNT ON?

TA HÜÜDIS
“TERE HOMMIKUST!”
AGA TALLE EI
VASTATUD

TÜTARRAKK
TÜTARRAKK

TÜTARRAKK
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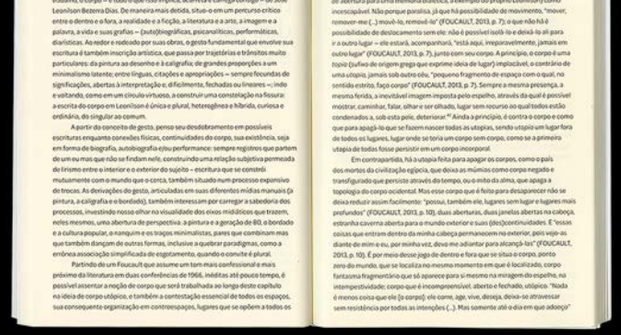
Escrever Leonilson
Book

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

Imagem 5
José Leonilson. *Pescador de pérolas*. 1991. Linha e tinta metálica sobre voile. 36 x 31 cm.
Fotografia: © Rubens Chiri/Projeto Leonilson.

Imagem 6
José Leonilson. *As cascas de ovo*. 1992. Linha sobre lona. 65 x 24 cm.
Fotografia: © Rubens Chiri/Projeto Leonilson.



60 Escrever Leonilson: expansão da poesia

Do corpo, da casca

Como se escreve um corpo? É a partir dessa provocação que insiro, neste trabalho, o corpo — e tudo o que isso implica, acarreta e carrega consigo — de José Leonilson Bezerra Dias. De maneira mais detida, situo-o em um percurso crítico entre o dentro e o fora, a realidade e a ficção, a literatura e a arte, a imagem e a palavra, a vida e suas grafias — (auto)biográficas, psicanalíticas, performáticas, diaristicas. Ao redor e rodeado por suas obras, o gesto fundamental que envolve sua escritura é também inscrição artística, que passa por trajetórias e trânsitos muito particulares: da pintura ao desenho e à caligrafia; de grandes proporções a um minimalismo latente; entre línguas, citações e apropriações — sempre fecundas de significações, abertas à interpretação e, dificilmente, fechadas ou lineares —; indo e voltando, como em um círculo virtuoso, a construir uma constelação na fissura: a escrita do corpo em Leonilson é única e plural, heterogênea e híbrida, curiosa e ordinária, do singular ao comum.

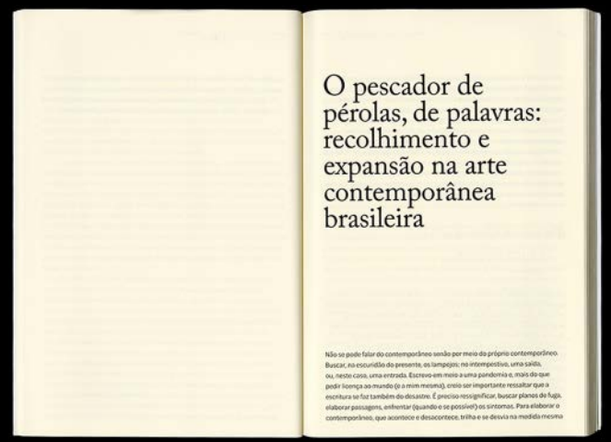
A partir do conceito do gesto, penso seu desdobramento em possíveis escrituras enquanto conexões físicas, continuidades do corpo, sua existência, seja em forma de biografia, autobiografia e/ou performance: sempre registros que partem de um eu mas que não se findam nele, construindo uma relação subjetiva permeada de trânsito entre o interior e o exterior do sujeito – escritura que se constrói mutuamente com o mundo que o cerca, também situado num processo expansivo de trocas. As derivações do gesto, articuladas em suas diferentes mídias manuais (a pintura, a caligrafia e o bordado), também interessam por carregar a sabedoria dos processos, investindo nosso olhar na visualidade dos ovos midáticos que trazem, neles mesmos, uma abertura de perspectiva: a pintura e a geração de 80, o bordado e a cultura popular, o nanquim e os traços minimalistas, pares que combinam mas que também dançam de outras formas, inclusive a quebrar paradigmas, como a errônea associação simplificada de esgotamento, quando o conviite é plural.

Partindo de um Foucault que assume um tom mais confessional e mais próximo da literatura em duas conferências de 1966, inéditas até pouco tempo, é possível assentar a noção de corpo que será trabalhada ao longo deste capítulo na ideia de corpo utópico, e também a contestação essencial de todos os espaços, sua consequente organização em contraespaços, lugares que se opõem a todos os

Escrever o corpo, bordar a existência 61

outros como utopias situadas, realidades fora de todos os lugares, *as heterotopias*. A noção de corpo utópico elaborada por Foucault começa por defender o lugar que Proust ocupa (mas poderia ser algum outro autor que possibilite esse gesto de abertura para uma memória dialética, a exemplo do próprio Leonilson) como inconcepcível. Não porque paralisa, já que há possibilidade de movimento, "mover, remover-me (...) movê-lo, removê-lo" (FOUCAULT, 2013, p. 7); o que não há é possibilidade de deslocamento sem ele: não é possível (só) ir e deixá-lo ali para ir a outro lugar — ele estará, acompanhará, "está aqui, irreparavelmente, jamais em outro lugar" (FOUCAULT, 2013, p. 7), junto com seu corpo. A princípio, o corpo é uma *topia* (sufixo de origem grega que exprime ideia de lugar) implacável, o contrário de uma utopia, jamais sob outro céu, "pequeno fragmento de espaço com o qual, no sentido estrito, faço corpo" (FOUCAULT, 2013, p. 7). Sempre a mesma presença, a mesma ferida, a inevitável imagem imposta pelo espelho, através da qual é possível mostrar, caminhar, falar, olhar e ser olhado, lugar sem recurso ao qual todos estão condenados a, sob esta pele, deteriorar "Ainda a princípio, é contra o corpo e como que para apagá-lo que se fazem nascer todas as utopias, sendo *utopia* um lugar fora de todos os lugares, lugar onde se teria um corpo sem corpo, como se a primeira utopia de todas fosse persistir em um corpo incorporal.

Em contrapartida, há a utopia feita para apagar os corpos, como o país dos mortos da civilização egípcia, que dóceis ao múmios como corpo negado e transfigurado que persiste através do tempo, ou o mito da alma, que apaga a topologia do corpo ocidental. Mas esse corpo que é feito para desaparecer não se deixa reduzir assim facilmente: "possui, também ele, lugares sem lugar e lugares mais profundos" (FOUCAULT, 2013, p. 10); duas aberturas, duas janelas abertas na cabeça, estranha caverna aberta para o mundo exterior e suas (dés)continuidades. E "essas coisas que entram dentro da minha cabeça permanecem no exterior, pois vejo-as diante de mim e eu, por minha vez, devo me adiantar para alcançá-las" (FOUCAULT, 2013, p. 10). É por meio desse jogo de dentro e fora que se situa o corpo, ponto zero do mundo, que se localiza no mesmo momento em que é localizado, corpo fantasma fragmentário que só aparece para si mesmo na miragem do espelho, na intempestividade; corpo que é incompreensível, aberto e fechado, utópico. "Nada é menos coisa que ele (o corpo): ele come, age, vive, deseja, deixa-se atravessar sem resistência por todas as intenções (...). Mas somente até a dia em que adoeço"



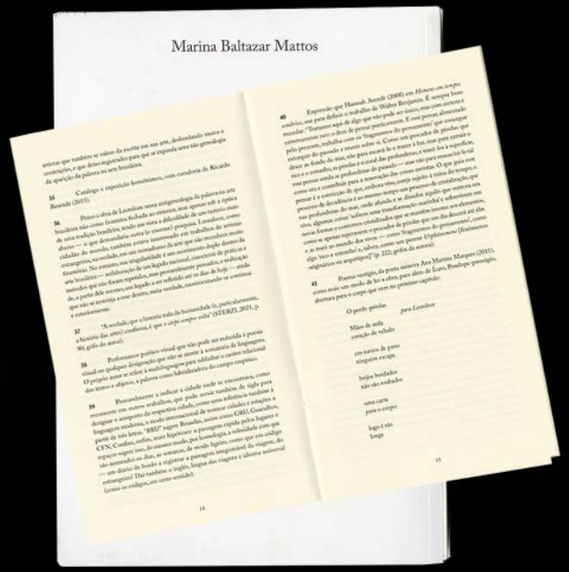


Imagem 3
José Leonilson. *As oliveiras*. 1990. Aquarela sobre papel. 25 x 20 cm.
Fotografia: © Eduardo Frajoun/Projeto Leonilson.

Imagem 4
José Leonilson. *Go Many Days*. 1989. Tinta de caneta permanente sobre papel. 29,6 x 21 cm.
Fotografia: © Rubens Chiri/Projeto Leonilson.

Imagem 9
José Leonilson. *O peregrino*. 1992. Tinta de caneta permanente e sangue sobre papel. 26,5 x 23 cm.
Fotografia: © Rubens Chiri/Projeto Leonilson.

Imagem 10
José Leonilson. *O Penelope*. 1993. Linha sobre voile. 225 x 90 cm.
Fotografia: © Tate, London/Projeto Leonilson.

Hecho a mano

Cut out piece of fabric

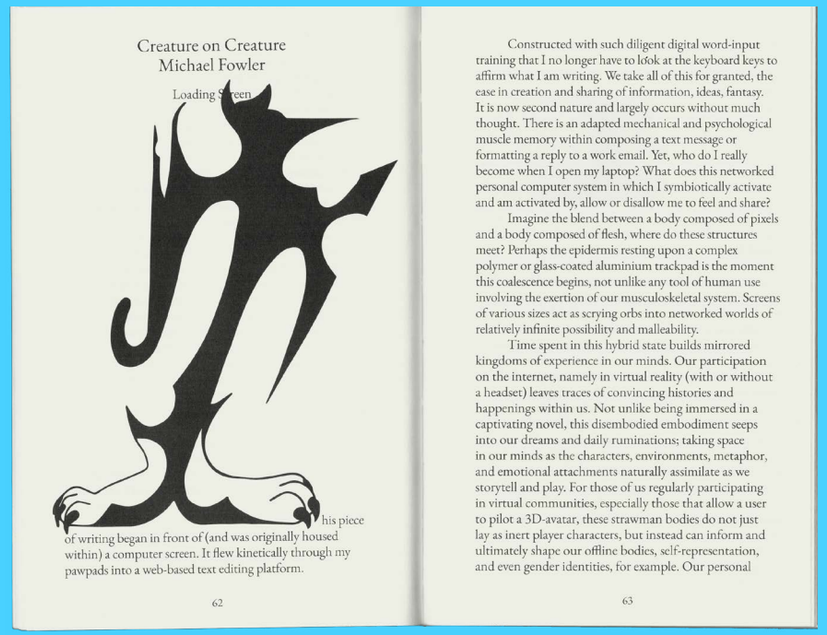
This piece of fabric *Hecho a mano* (in English: Made by hand) was part of a collective tablecloth produced in CDMX by students of Graphic Design MA program at the Estonian Academy of Arts. CDMX, Mexico, 2023.

All horses are the same colour

Book

This book 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

This 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.

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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

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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.

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Re-enactment
Carlo Canún

Enactment

Paektu 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

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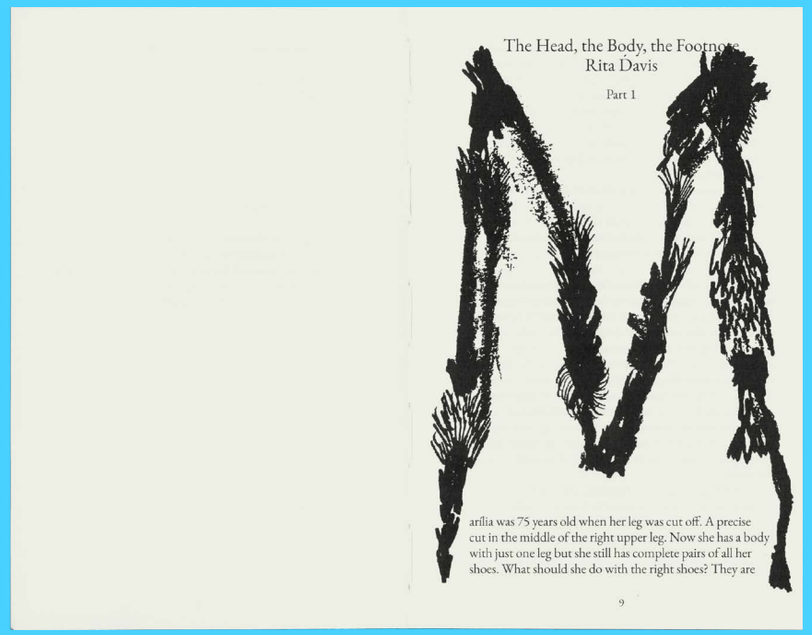

The Head, the Body, the Footnote
Rita Davis

Part 1

Marília 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

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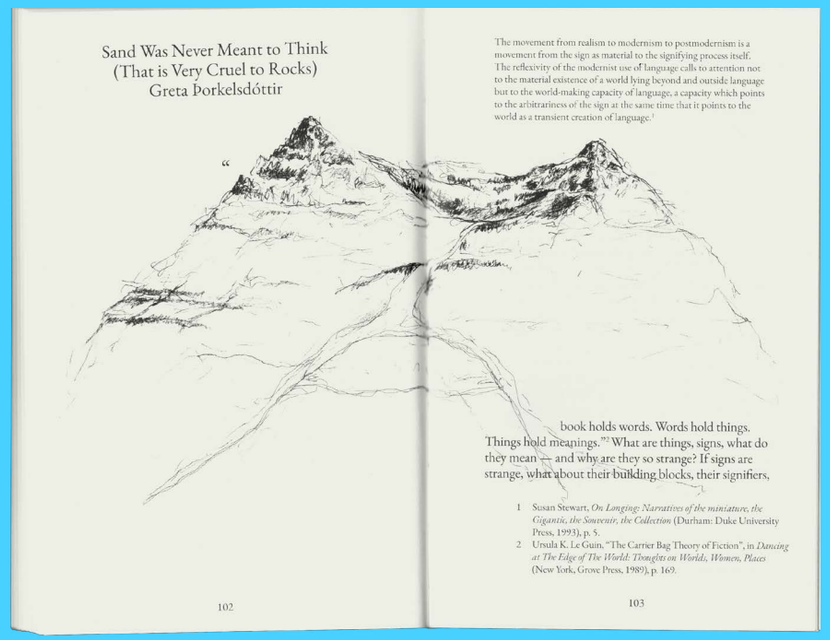

Sand Was Never Meant to Think
(That is Very Cruel to Rocks)
Greta Þorkelsdóttir

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 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]

"

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 Words, Women, Places* (New York, Grove Press, 1989), p. 169.

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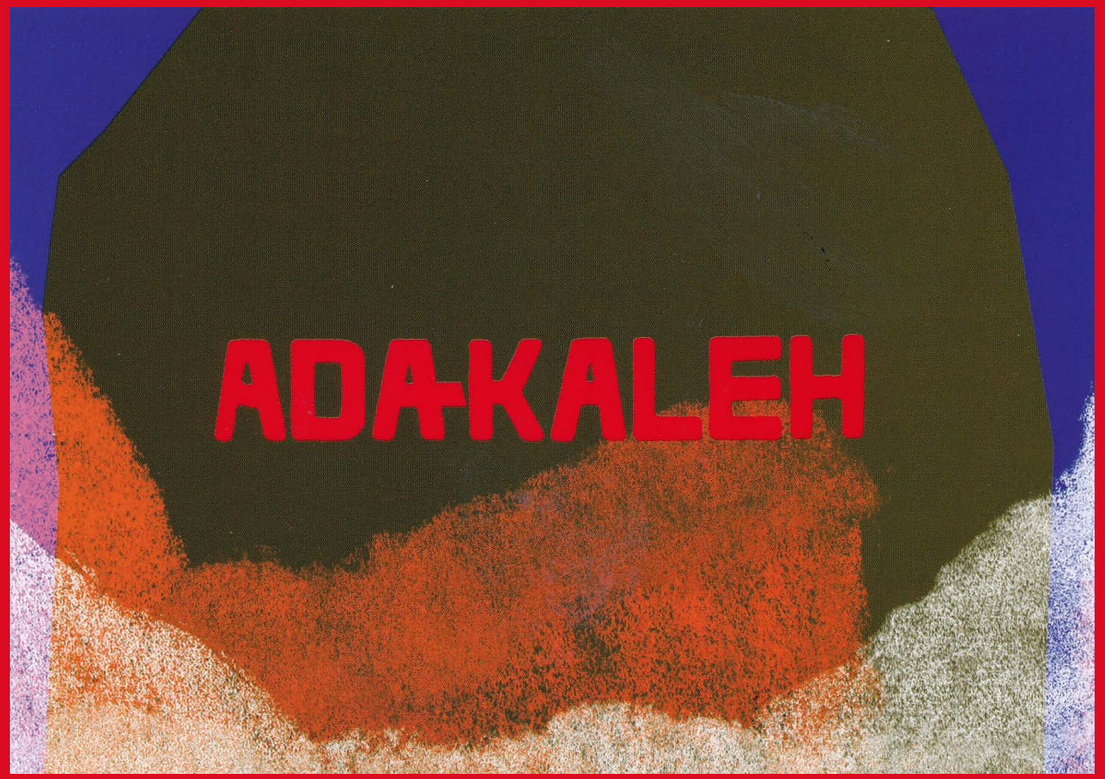
Bookmarks by
Carlo Canún
Rita Davis
Greta Þorkels

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.

Postcard



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 (Zwek) | 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

Eine Produktion von: dieordnungderdinge

Gefördert durch: Senatsverwaltung für Kultur und Gesellschaftlichen Zusammenhalt BERLIN; FONDS DARSTELLENDE KÜNSTE PRODUKTIONS-FÖRDERUNG

Medienpartner: taz

in Kooperation mit: THEATER IM DELPHI

Unterstützt durch: Theaterhaus Berlin Mitte

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 / ritadrvc@gmail.com