

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

portfolio

*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.



**GRUPO GALPÃO** ★



**ESTREIA NACIONAL**

**DIREÇÃO**  
MARCELO CASTRO E VINÍCIUS SOUZA

**03 – 04 ABRIL**  
SEX E SÁB – 21H  
DOMINGO – 20H

**TEATRO SESC DA ESQUINA**  
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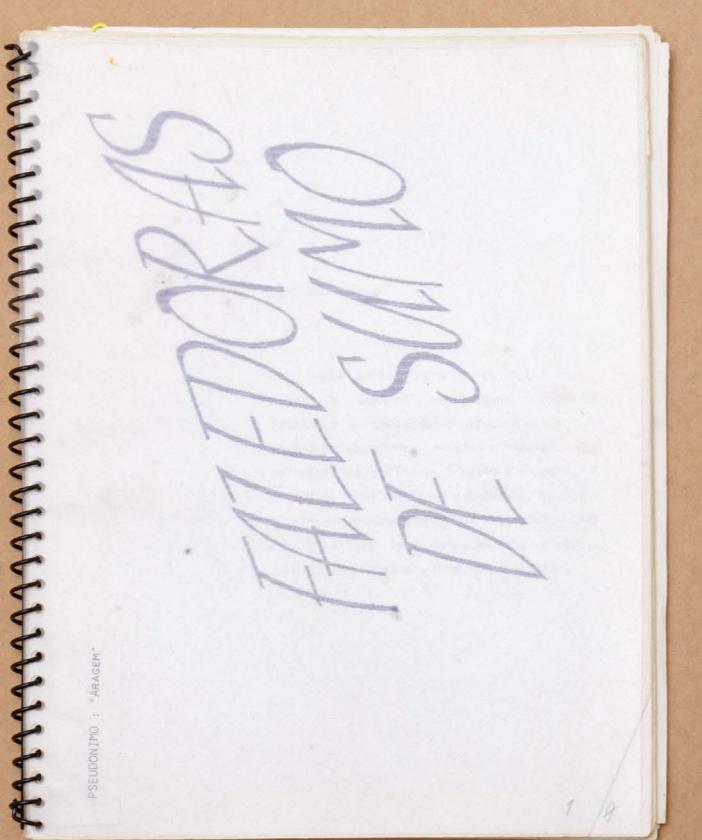
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A close-up photograph of a person's hands holding an open book. The person is wearing a dark blue t-shirt and a patterned headband. The book is open to two pages of text. The background is a dark, textured surface.

*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.



PSEUDÔNIMO : "ARADEM"

Que bippó! Saber uma das marcas de minha vida. Enquanto minhas mãos saem paper de nata, que homem febris. E como sofre. Engrossado, que eu só vejo não me vira, sente e dirá, sente, sente é uma grande deceção, um desmazanamento intenso. Não espero de tudo, mas me convence a menor fulga que venha seja lá dentro. Tão entre todas as evidências. Só é um capitulo a parte, parece só um menino, mas me convence de

muitas progrrias complexas de culpa, grande na infância, e que se instigada. Nunca haveria podido falar em suas memórias. Pelaque apesar de tudo eu sou tão teatral, me desconfio. E se com medo de alguma vez, e deixa, mas sem conseguin recordar me recorda. Que fulga para a menor lembrá. E para paper. Pelaque nunca me contei passim e de Só umas rotidas enunci de escanciar-lá e beija-lo. Mas isto é impossível





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

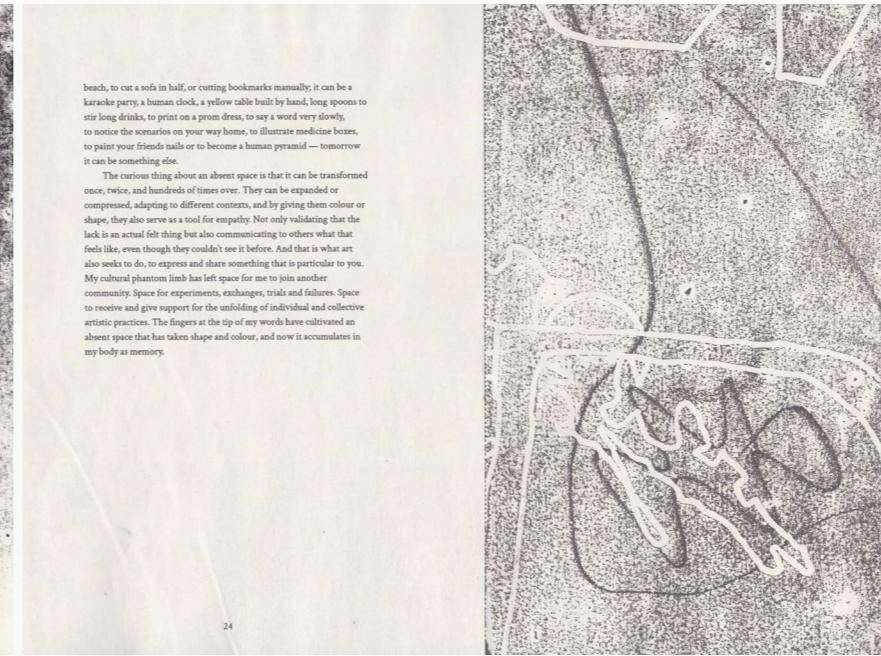
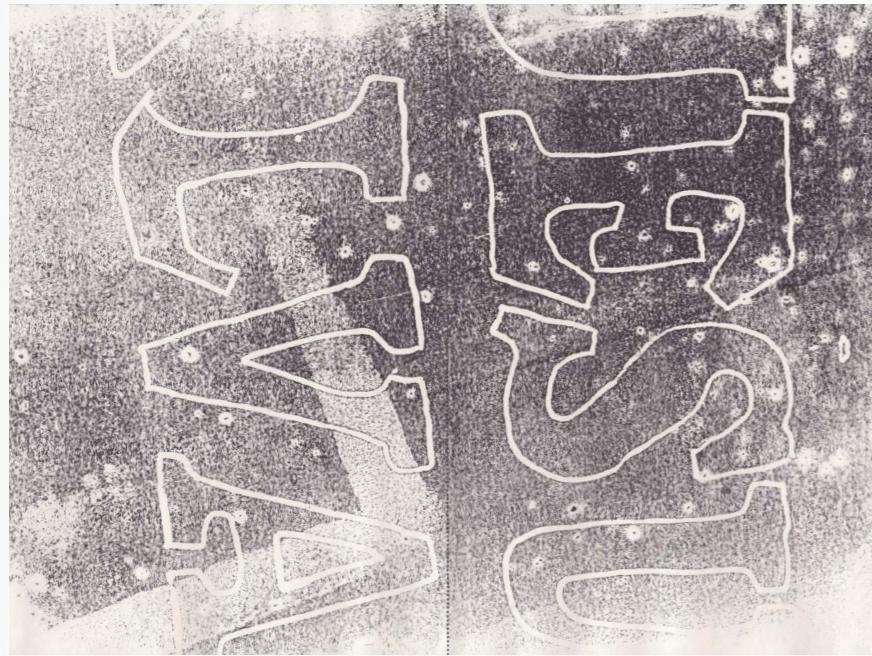
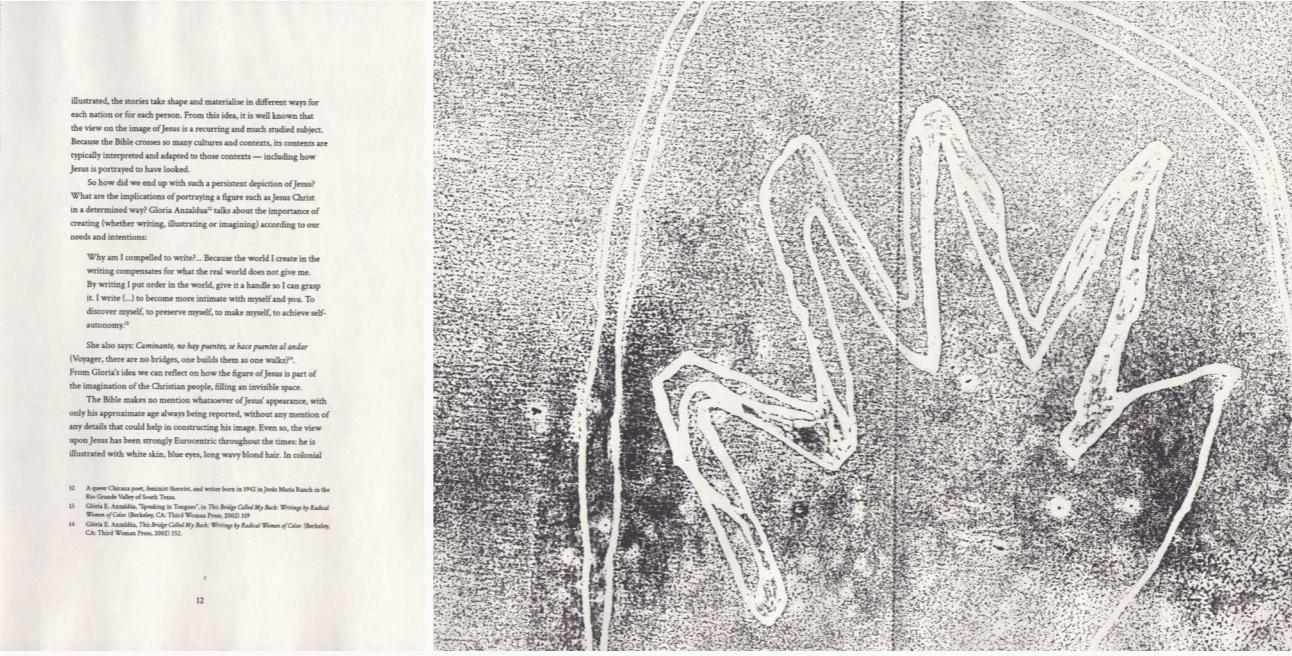
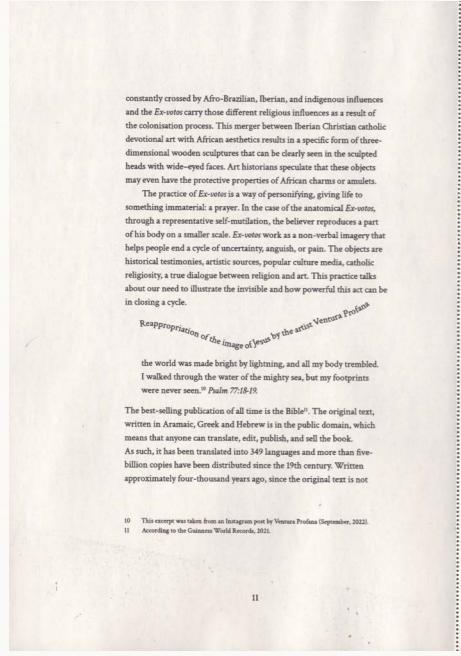
Book

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.







constantly crossed by Afro-Brazilian, Iberian, and indigenous influences and the *Ex-votos* carry those different religious influences as a result of the colonisation process. This merger between Iberian Christian catholic devotional art with African aesthetics results in a specific form of three-dimensional wooden sculptures that can be clearly seen in the sculpted heads with wide-eyed faces. Art historians speculate that these objects may even have the protective properties of African charms or amulets.

The practice of *Ex-voto* is a way of personifying, giving life to something immaterial: a prayer. In the case of the anatomical *Ex-votos*, through a representative self-mutilation, the believer reproduces a part of his body on a smaller scale. *Ex-voto* work as a non-verbal imagery that helps people end a cycle of uncertainty, anguish, or pain. The objects are historical testimonies, artistic sources, popular culture media, catholic religiosity, a true dialogue between religion and art. This practice talks about our need to illustrate the invisible and how powerful this act can be in closing a cycle.

*Reappropriation of the image of Jesus by the artist Ventura Prolano*

the world was made bright by lightning, and all my body trembled. I walked through the water of the mighty sea, but my footprints were never seen.<sup>12</sup> Psalm 77:15-16

The best-selling publication of all time is the Bible<sup>13</sup>. The original text, written in Aramaic, Greek and Hebrew is in the public domain, which means that anyone can translate, edit, publish, and sell the book. As such, it has been translated into 340 languages and more than five-billion copies have been distributed since the 17th century. Written approximately four-thousand years ago, since the original text is not

10 This excerpt was taken from an Instagram post by Ventura Prolano (September, 2022). According to the Guttmann World Records, 2021.

illustrated, the stories take shape and materialise in different ways for each nation or for each person. From this idea, it is well known that the view on the image of Jesus is a recurring and much studied subject. Because the Bible crosses so many cultures and contexts, its contents are typically interpreted and adapted to those contexts — including how Jesus is portrayed to have looked.

So how did we end up with such a persistent depiction of Jesus? What are the implications of portraying a figure such as Jesus Christ in a determined way?<sup>14</sup> Gloria Anzaldua<sup>15</sup> talks about the importance of creating (whether writing, illustrating or imagining) according to our needs and intentions:

Why am I compelled to write?... Because the world I create in writing compensates for what the real world does not give me. By writing I put order in the world, give it a handle so I can grasp it. I write (...) to become more intimate with myself and you. To discover myself, to preserve myself, to make myself, to achieve self-autonomy.<sup>16</sup>

She also says: *Caminante, no hay puentes, se hace puentes al andar* (Voyager, there are no bridges, one builds them as one walks)<sup>17</sup>. From Gloria's idea we can reflect on how the figure of Jesus is part of the imagination of the Christian people, filling an invisible space.

The Bible makes no mention whatsoever of Jesus appearance, with only his approximate age always being reported, without any mention of any details that could help in constructing his image. Even so, the view upon Jesus has been strongly Eurocentric throughout the times he is illustrated with white skin, blue eyes, long wavy blond hair. In colonial

12 A queer Chicana poet, feminist theorist, and writer born in 1942 in Juárez, Mexico Ranch in the Rio Grande Valley of South Texas.

13 Gloria E. Anzaldua, "The Tongue," in *The Bridge Called My Back: Writing by Radical Women of Color* (Berkeley, CA: Third Wave Press, 2002) 119.

14 Gloria E. Anzaldua, *The Bridge Called My Back: Writing by Radical Women of Color* (Berkeley, CA: Third Wave Press, 2002) 121.

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 natis 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 Brazilian  
theather group Grupo Galpão. In collaboration with  
Filipe Lampejo. Belo Horizonte, Brazil, 2023.







*Coisas de lá/aqui já está sumindo eu*  
Book/Exhibition design

Book and exhibition design for the Portuguese artists Ana Gandum and Daniela Rodrigues' MA thesis. The book explores the memory embedded in Portuguese/Brazilian objects. 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.





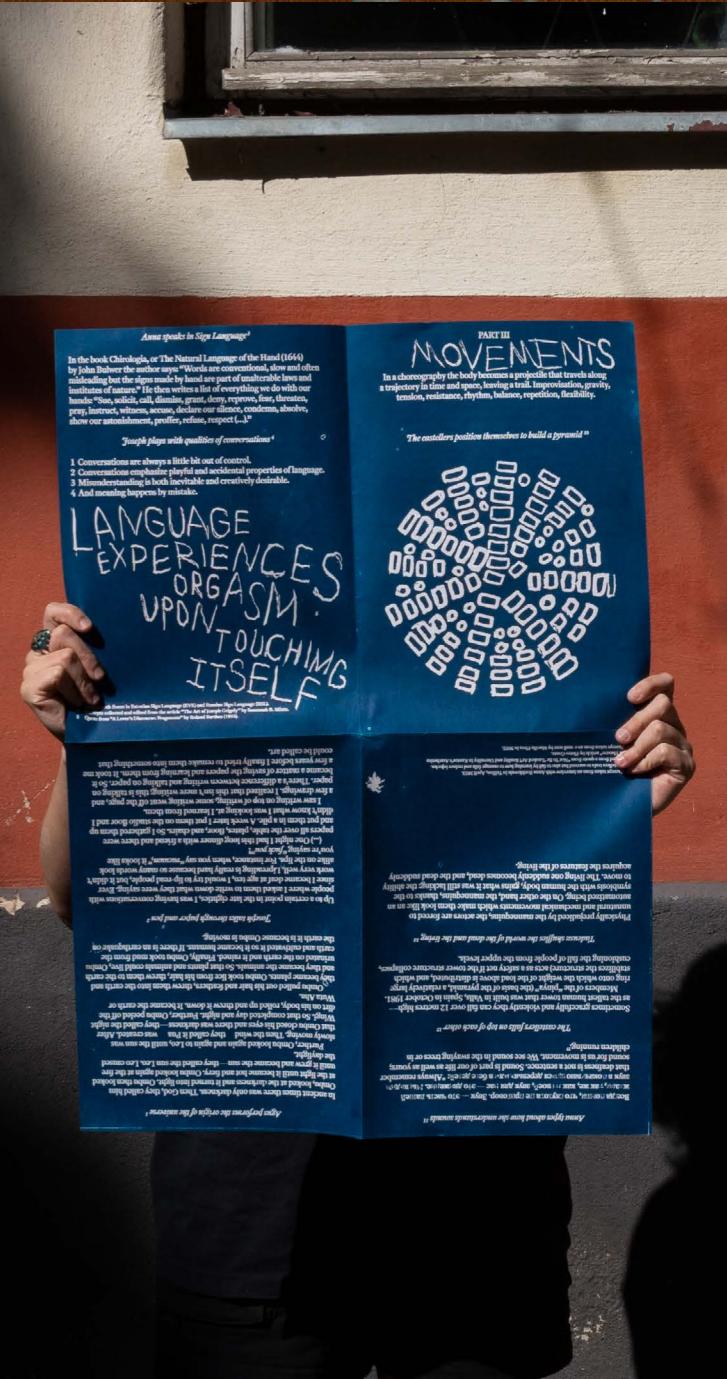
*Joins*  
Publication

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,*





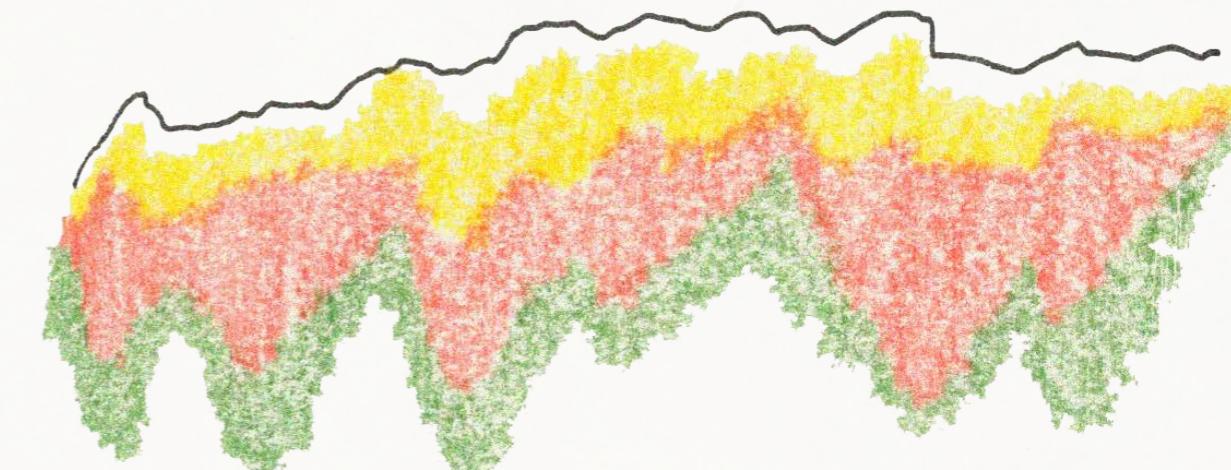
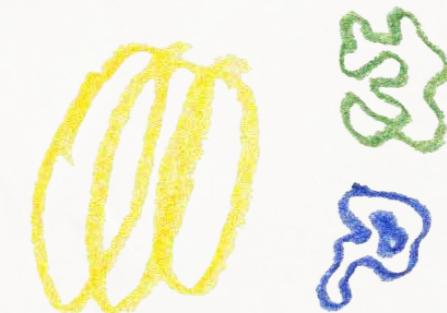
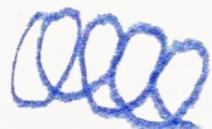
A pair of blue binoculars





*A voz, a sós*  
Visual identity

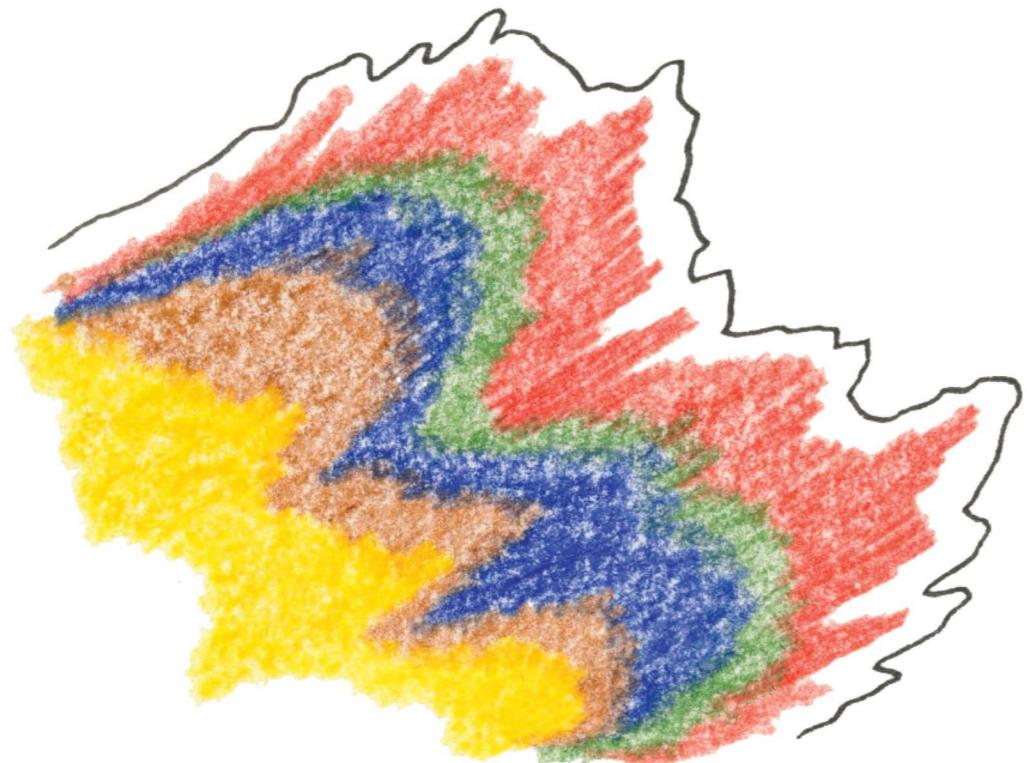
Visuals for the music project *A voz, a sós* by the artist Rafael Macedo. The project consists of nine music videos a capella with composers from Belo Horizonte, Brazil. 2022.



9. SÉRGIO PERERÊ

\* ATRAVESSANDO FENDAS

# A VOZ, A SÓS



3. LEONORA WEISSMANN

\* COURAÇA

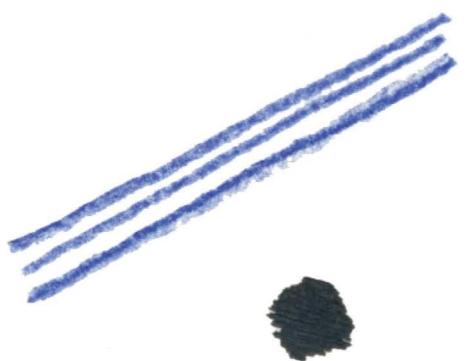
# A VOZ, A SÓS



6. LUÍSA LACERDA

\* CONTO POR CONTO

# A VOZ, A SÓS



7. RAFAEL MACEDO

\* ÀÁGUA

# A VOZ, A SÓS

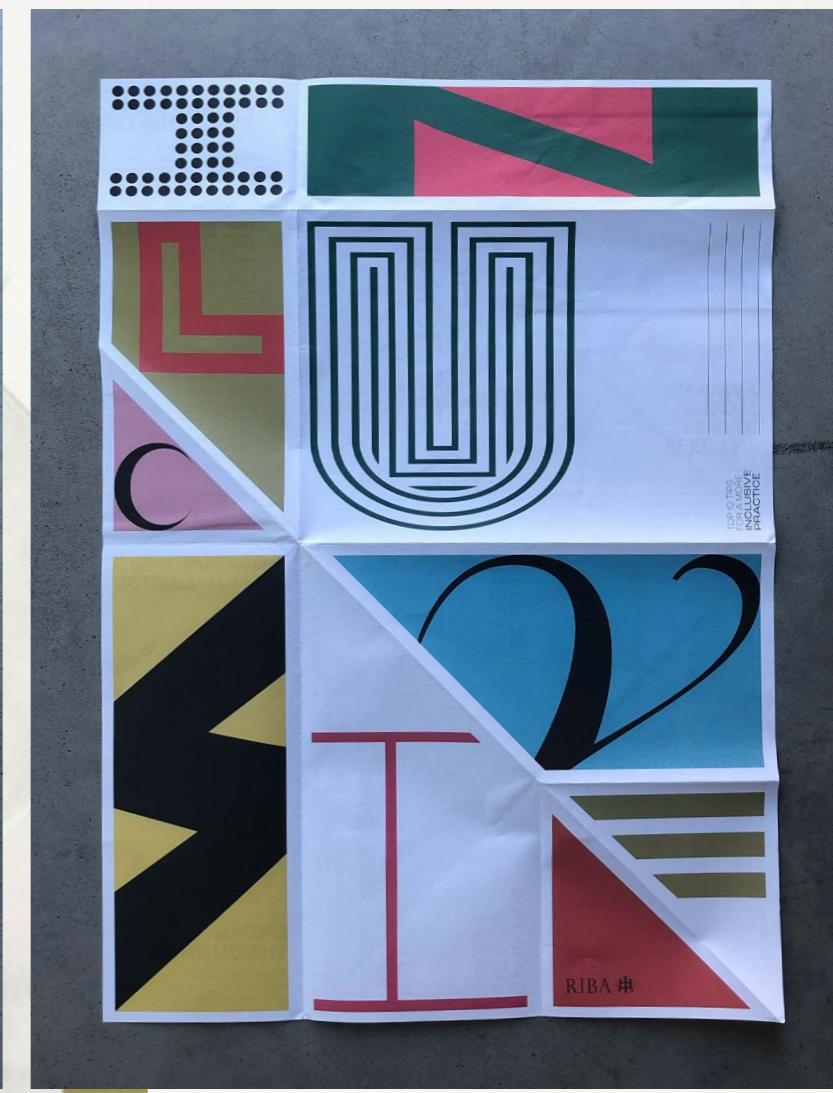


*10 tips for a more inclusive practice*

Poster

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





*Moving Couch Cinema*  
Event/printed matter

Self-initiated project that consists of curating short films, weird and unexpected places to screen it.

Pamphlet designed by Rita Davis and Björn Giesecke.

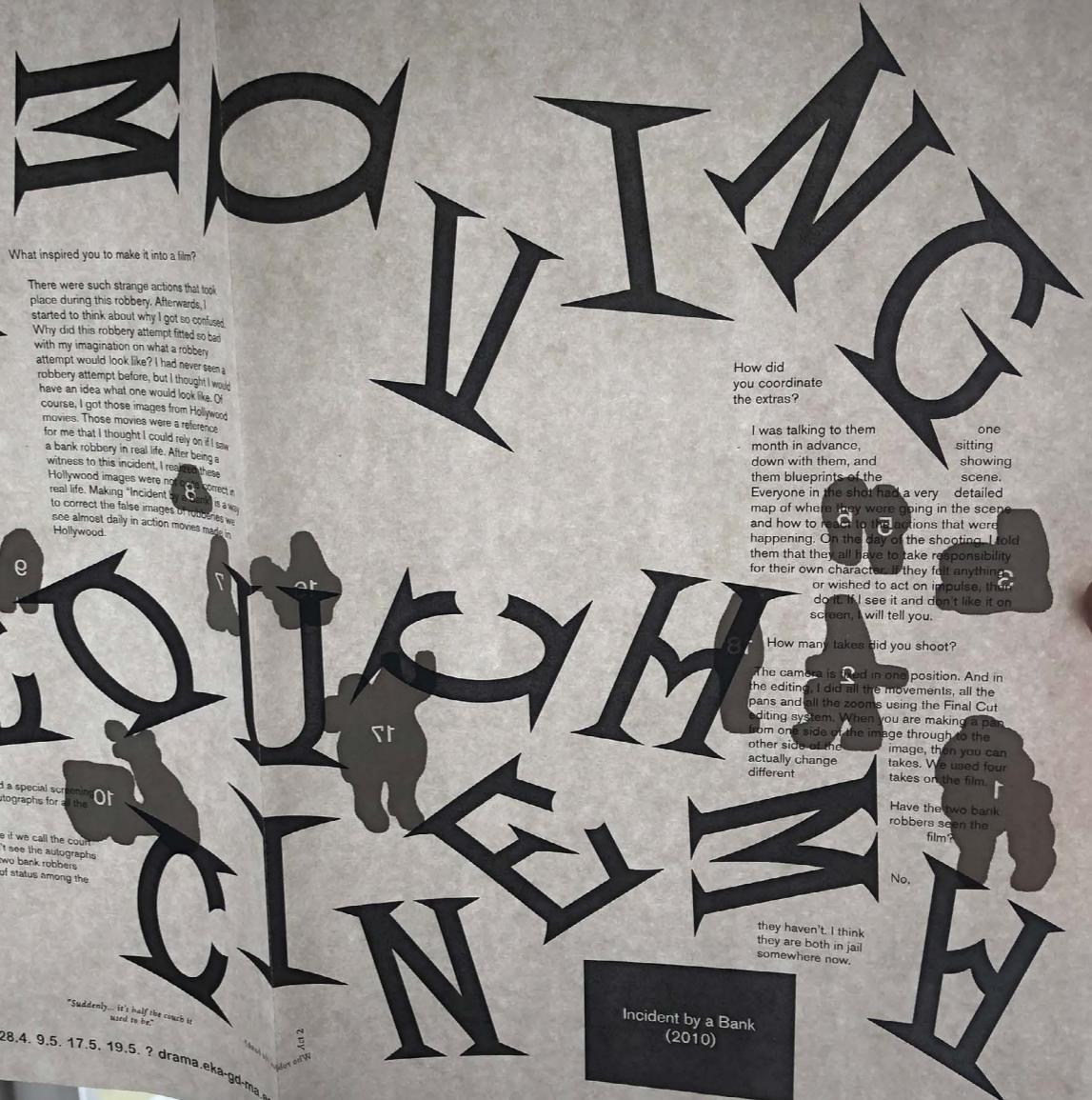
Tallinn, Estonia, 2022.

Duration 12 minutes

A short movie by Ruben Östlund  
Sweden, 2010

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

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



What inspired you to make it into a film?

There were such strange actions that took place during this robbery. Afterwards, I started to think about why I got so confused. Why did this robbery attempt fitted so bad with my imagination on what a robbery attempt would look like? I had never seen a robbery attempt before, but I thought I would have an idea what one would look like. Of course, I got those images from Hollywood movies. Those movies were a reference for me that I thought I could rely on if I saw a bank robbery in real life. After being a witness to this incident, I realized these Hollywood images were not very correct in real life. Making "Incident" was 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 month in advance, down with them, and then blueprints of the scene. Everyone in the shot had a very detailed map of where they were going in the scene and how to react to the actions that were happening. On the day of the shooting, I told them that they all have to take responsibility for their own character. If they 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 take different takes. We used four takes on the film.

Have the two bank robbers seen the film?

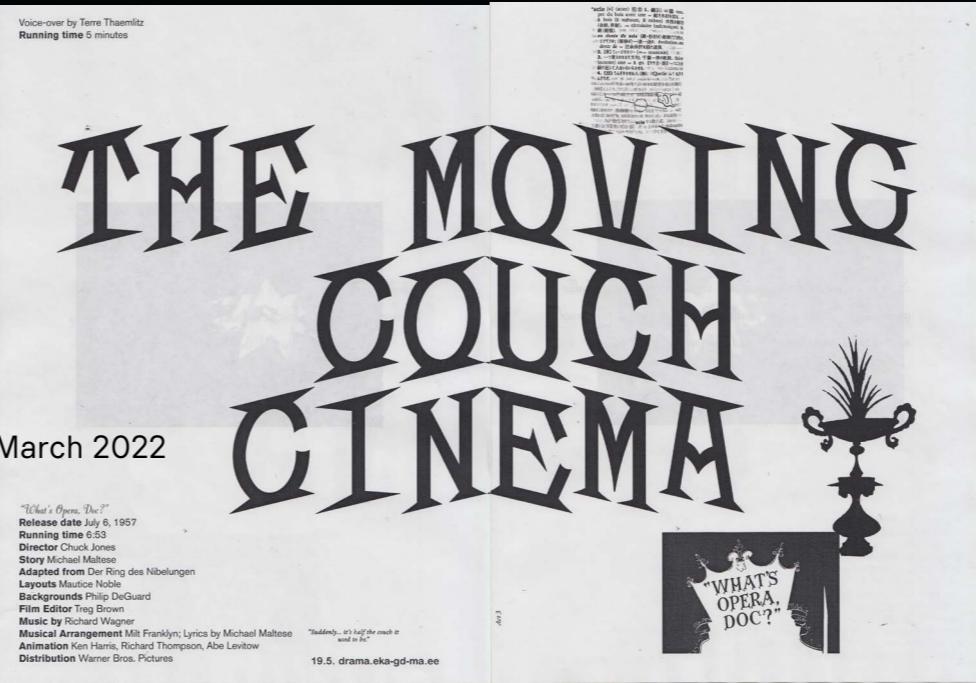
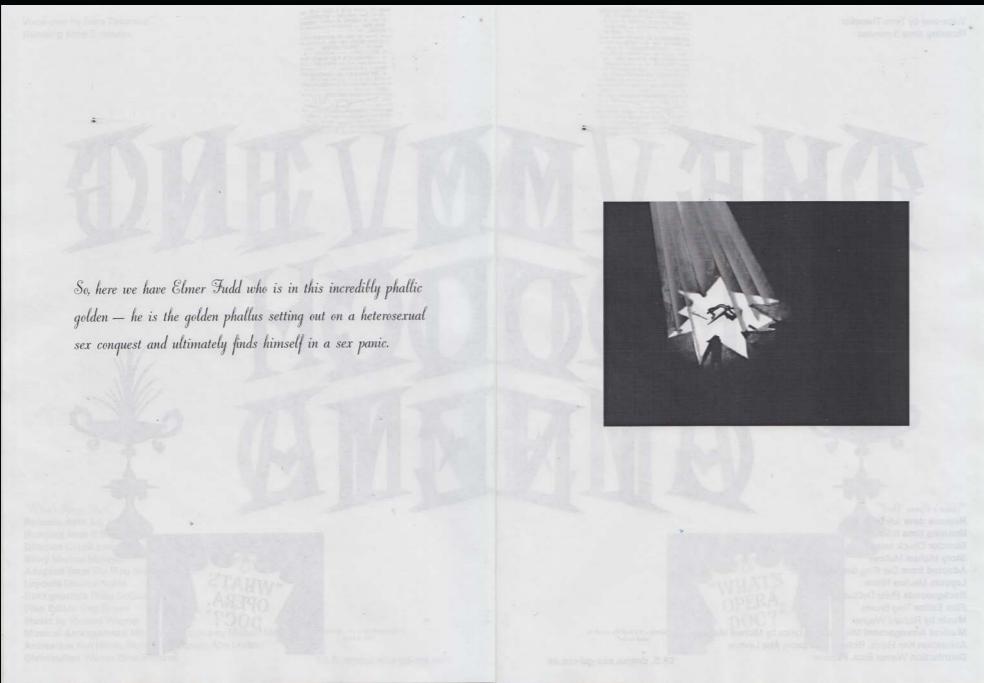
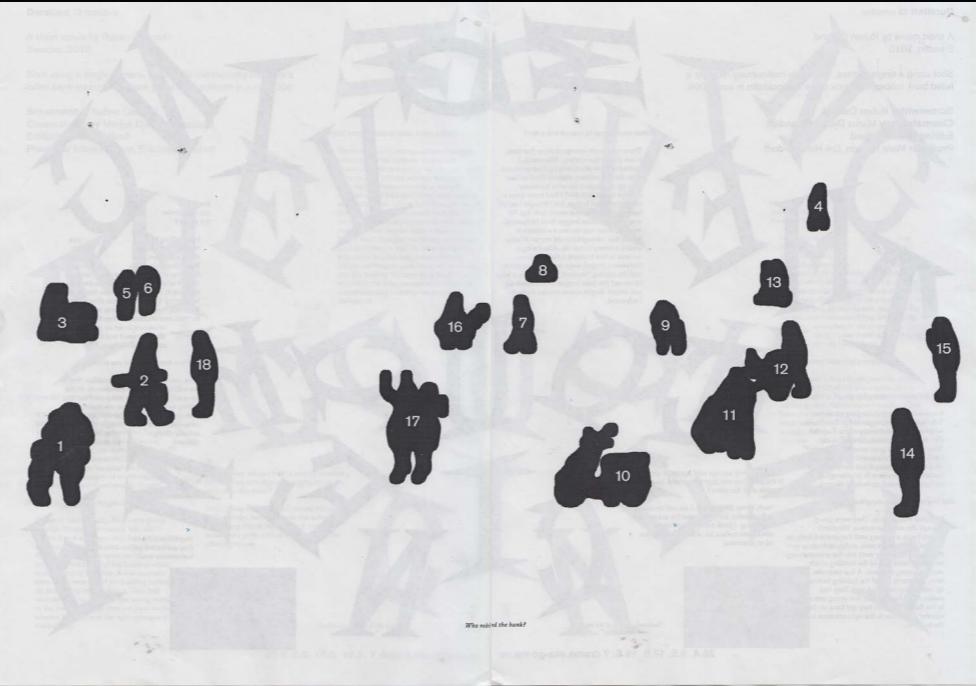
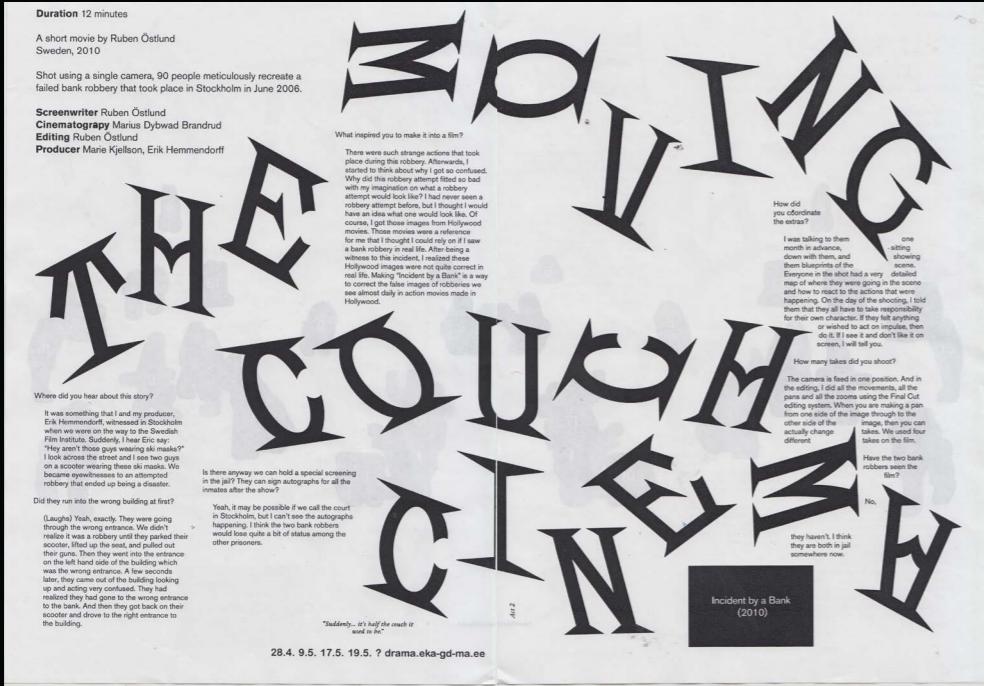
No,

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

Incident by a Bank  
(2010)

"Suddenly... it's half the couch it used to be."  
28.4. 9.5. 17.5. 19.5. ? drama.eka-9d-ma.se





## *SOLO EM FOCO*

### Visual identity

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



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

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

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

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

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

Que seja doce e intenso!

*SOLO EM  
FOCO*

CURADORIA  
Ludmilla Ramalho e Gui Augusto

#### ARTISTAS

Bárbara Macedo (MG)

Déa Trancoso (MG)

Eduarda Fernandes (MG)

Gardênia Coletto (PE)

Margot (RJ)

Sarah Coeli (MG)

#### CENA CONVIDADA

Letícia Leiva (MG)

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

Funarte MG  
RUA JANUÁRIA, 68 — CENTRO, BH

Ingressos: R\$ 20 INTEIRA / R\$ 10 MEIA  
À VENDA NO SYMPA.COM.BR OU NA BILHETERIA DO  
TEATRO, 1H ANTES DO EVENTO — DINHEIRO OU PIX  
+ INFO [Cursos.Soloemfoco](#)

Patrocínio Apoio Parceria Realização Incentivo

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ABERTO

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DE BELO HORIZONTE

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MUNICIPAL DE CULTURA

ESTADO DE MINAS GERAIS

GOVERNO FEDERATIVO

BRASIL



*Febre*  
Visual identity

Visuals for the movie *Febre* by the Brazilian theater 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.

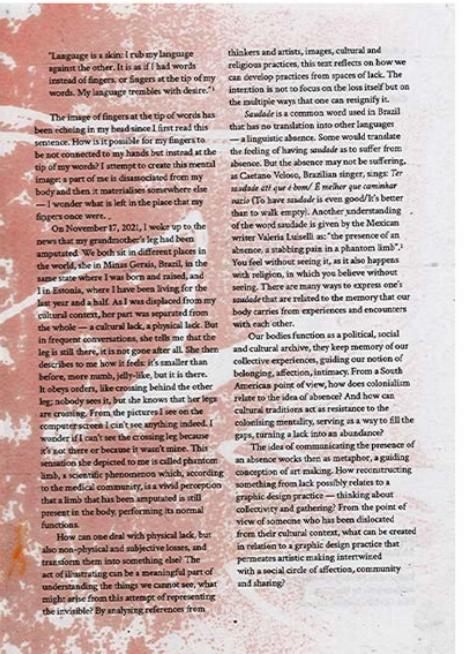






1. Roland Barthes, *A Literary Discourse: Elements I* (New York: Hill and Wang, 1973).

2. Valeria Luiselli, *Maladjusted* (Milan: Mimesis, Coffee House Press, 2016).



"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."<sup>1</sup>

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 disassociated from my body and then reinserted somewhere else — perhaps where it left in the place that my fingers once were.

On November 17, 2022, 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. I live in Estonia, and I am looking for the amputated leg. And it was displaced from my cultural context, her part was separated from the whole — a cultural lack, a physical lack. But in frequent conversation, 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 a rubber band. It is a real leg: nobody doubts the knows that her legs are real legs. From the picture 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 can see, what might seize from this attempt of representing the invisible? By analyzing references from teachers 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 rejustify it.

*Saudade* is a common word used in Brazil — a linguistic absence. Some would translate the feeling of having saudade as the longing for someone or something that is no longer there. Caetano Veloso, Brazilian singer, sings: *Ter saudade é ter o bicho*. *E nem que carinhoso* (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". You feel the absence, but you also feel what happens in the absence, 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 experience, guidance, and memory. They belong to affectivity, 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 colonizing mentality, serving as a way to fill the gaps, turning a lack into an abundance?

The idea of communicating the presence of an absence, a stabbing pain in a 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 can see, what might seize from this attempt of representing the invisible? By analyzing references from

teachers 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 rejustify it.

*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.



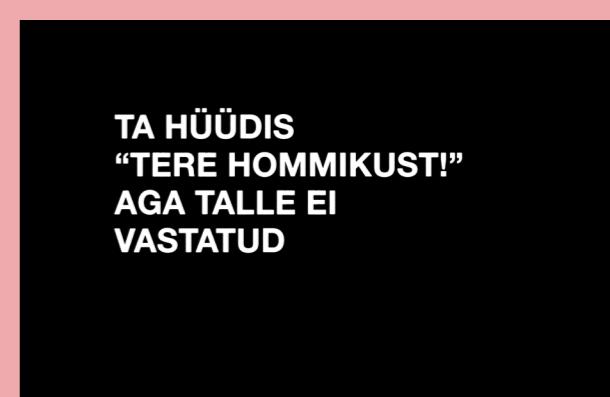
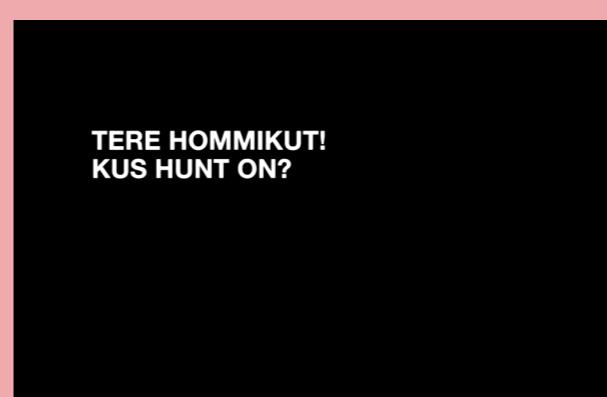
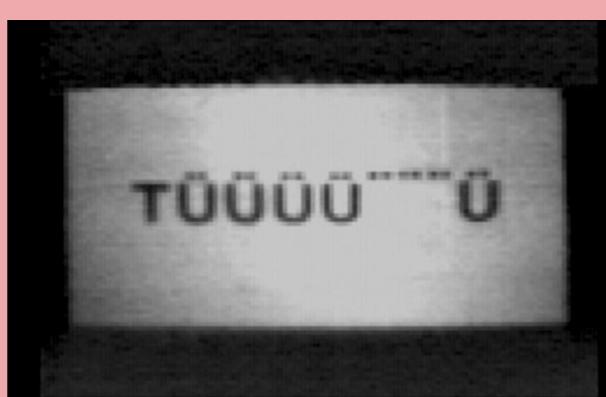


# TÜTARRAKK

Visual identity

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



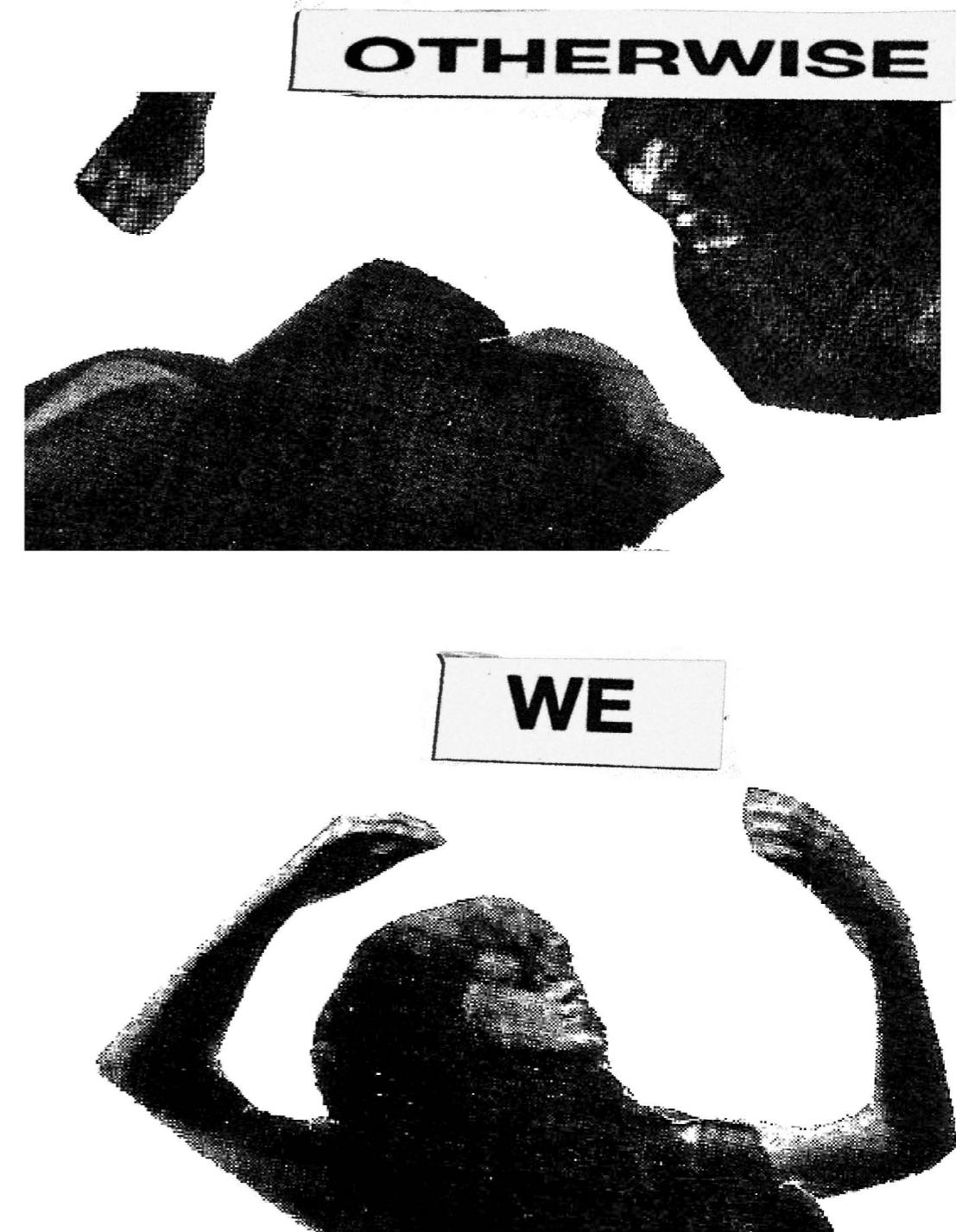
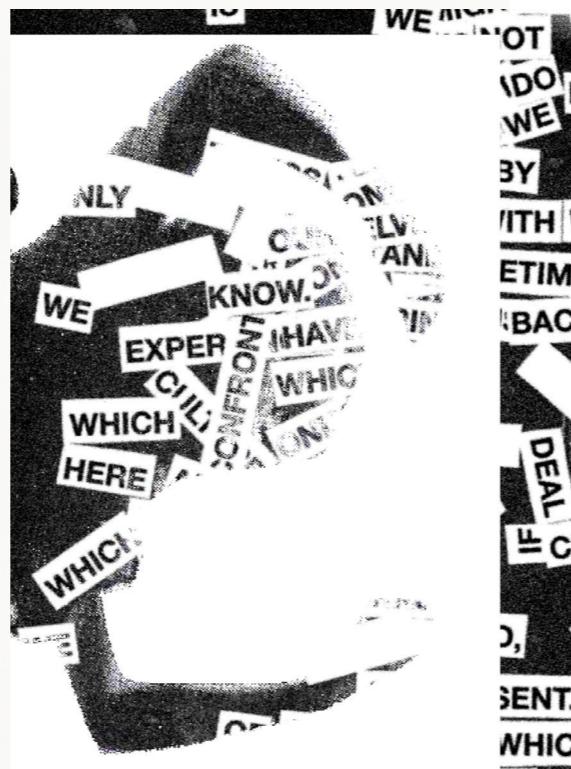


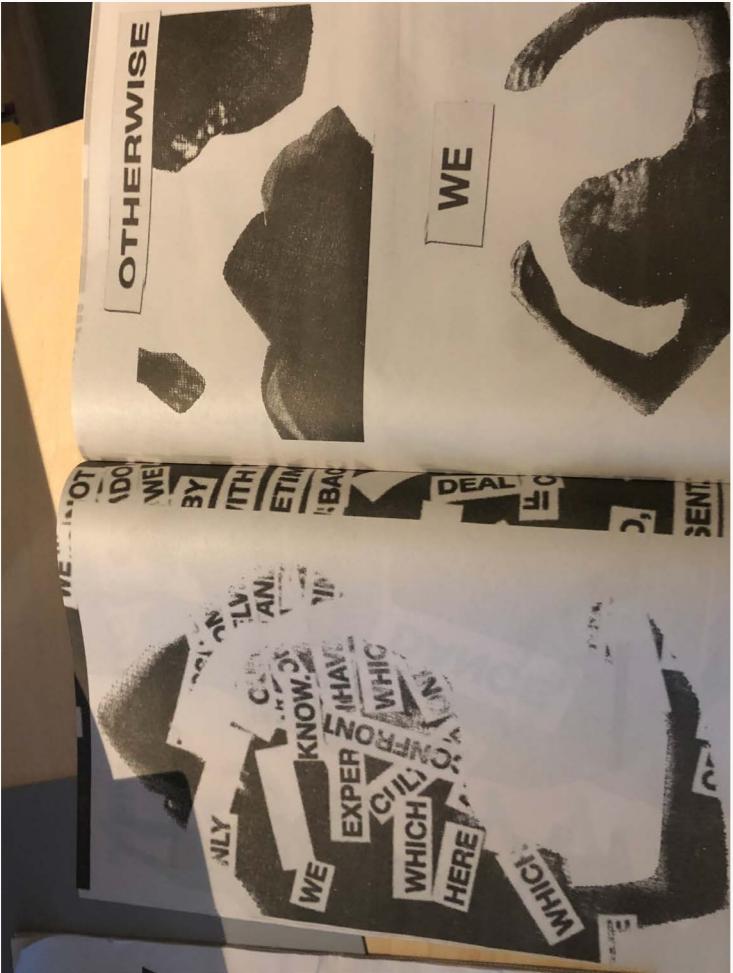


*I'm serious, I'm friendly, I'm funny*

Publication

This journal was produced collectively during the typography workshop with Jung-lee and Josse Pyl in October. My collaboration on the newspaper was inspired by Pina Bausch's work and by Morena Nascimento's performance "Clarabóia". Tallinn, Estonia, 2021.





*Hecho a mano*

Cut out piece of fabric

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



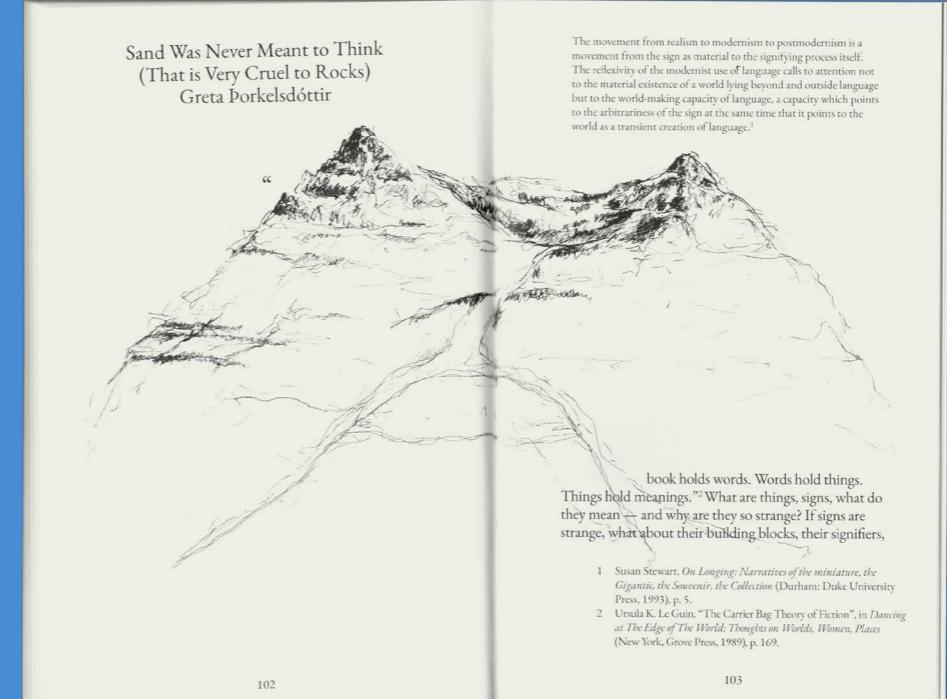
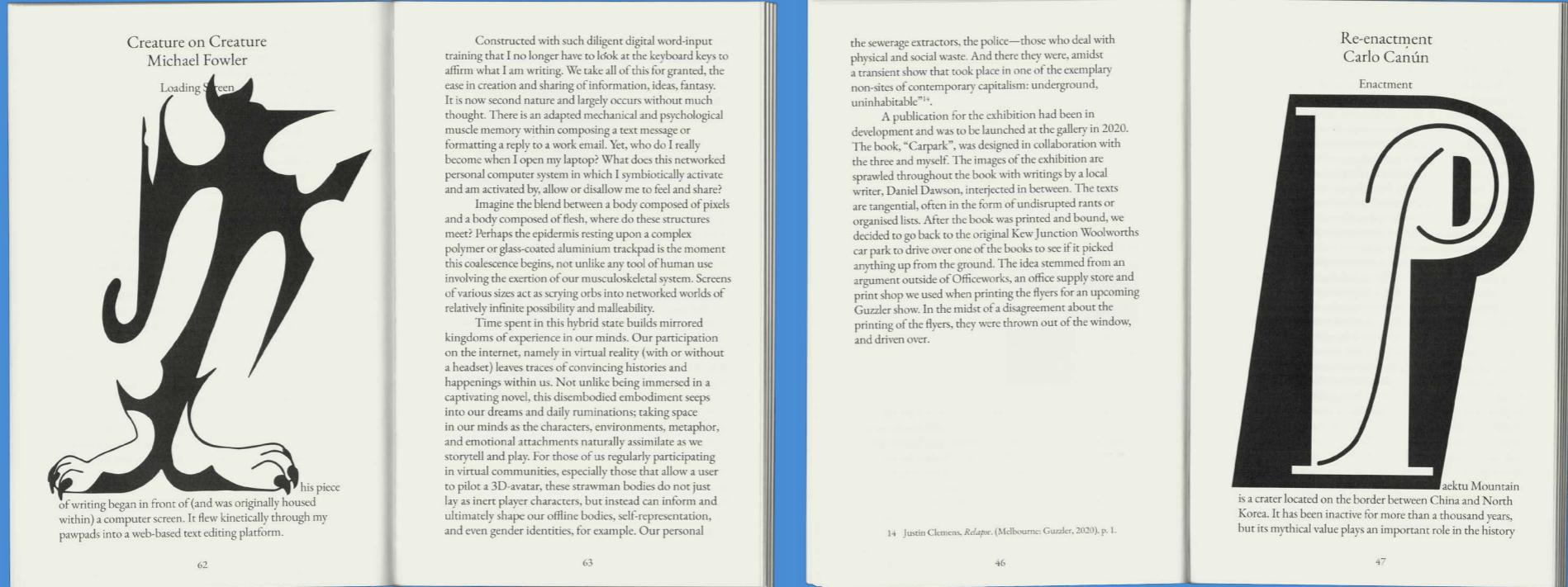


*All horses are the same colour*  
Book

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



## Inside pages



**Creature on Creature**  
Michael Fowler  
*Loading Screen*



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?

Imagining 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<sup>11</sup>.

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*



acktu 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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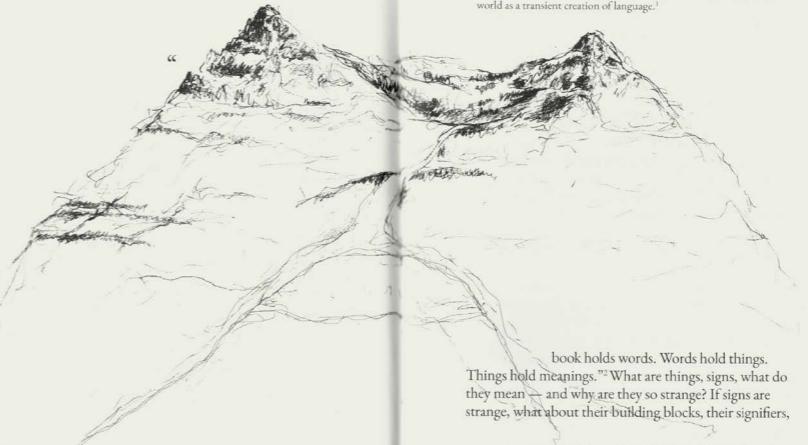
**The Head, the Body, the Footnote**  
Rita Davis  
*Part 1*



arlia 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 Porkelsdóttir



book holds words. Words hold things. Things hold meanings.<sup>12</sup> 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,

<sup>11</sup> Susan Stewart, *On Longing: Narratives of the miniature, the Gigantic, the Souvenir, the Collection* (Durham: Duke University Press, 1993), p. 5.

<sup>12</sup> 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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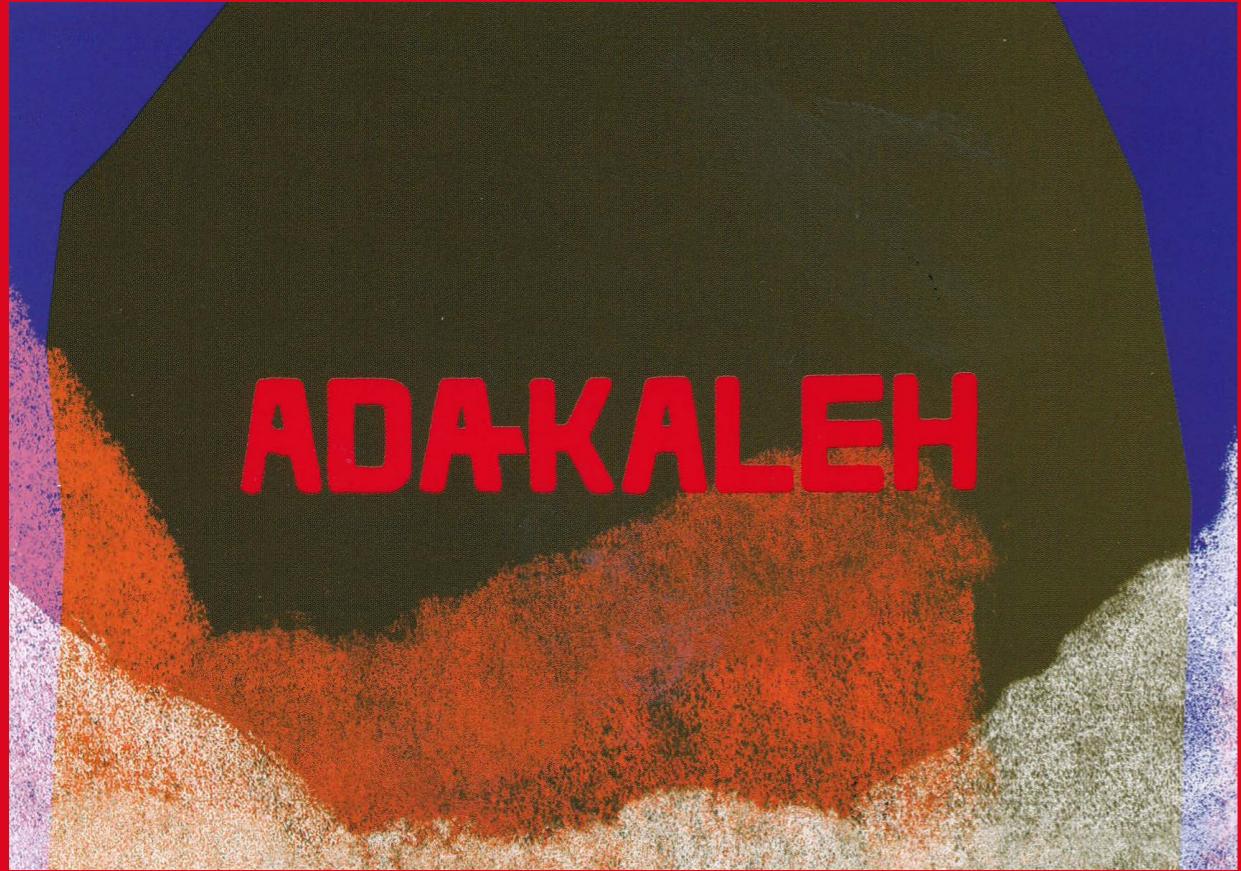
Bookmarks by  
Carlo Canún  
Rita Davis  
Greta Porkels



*Ada-Kaleh*  
Visual identity

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





# ADAKALEH

Musiktheater über eine Insel,  
die es nicht mehr gibt

16€, 12€ ermäßigt  
Theater im Delphi  
Gustav-Adolf-Str. 2  
13086 Berlin  
[theater-im-delphi.de](http://theater-im-delphi.de)

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

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*Na palma da mão*  
Album cover

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



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

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

Marco Miranda Cavalca MIXAGEM E MASTERIZAÇÃO  
Daniel Tápia MASTERIZAÇÃO



## Teaching

- *A Gigantic Human Printing Press workshop*, with Oliver Long and Patrick Zavadskis. EKA GD BA first year. Tallinn, March 2023
- *Calendar workshop* with Cecilia Breña. EKA GD BA first 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 BA first year. Tallinn, September 2024

Thank you

Obrigada

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