

Jahn und Jahn  
Rua de São Bernardo 15  
1200-823 Lisboa

Jahn und Jahn  
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7.2. – 14.3.2026  
Rua de São Bernardo 15

Notas de Rodapé  
Curated by Luiza Teixeira de Freitas

“Ideas relate to objects as constellations relate to stars.”

Walter Benjamin

“Notas de Rodapé” [Footnotes] is a collective exhibition built around what usually remains on the margins: fragments, deviations, interruptions, and ways of thinking that resist a linear organization of meaning. Like an annotated page, where meaning expands beyond the main text and infiltrates the side comments, additions, and seemingly secondary notes, this exhibition proposes a space for discontinuous, open, and relational reading.

Bringing together works by António Júlio Duarte, Carlos Noronha Feio, Catarina Dias, Jorge Queiroz, Julius Heinemann, Navid Nuur, Raphaela Melsohn, and Sara Bichão, the exhibition articulates diverse artistic practices that share a common attention to the interval, suspension, and instability of images and narratives. These are works that reject immediate transparency and are often constructed from incomplete gestures, fragmentary processes, or open structures, inviting the viewer to a slow and non-hierarchical experience of approximation.

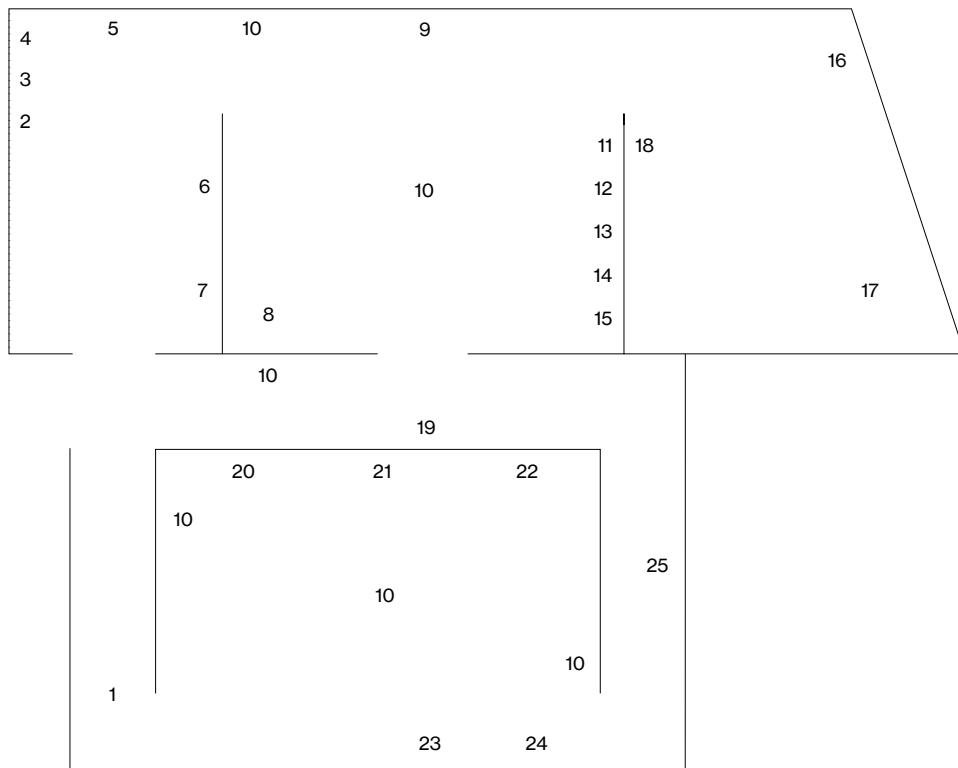
The exhibition space is conceived as a field of relationships, where the works are not organized according to a closed path or a dominant center, but rather as a set of points that activate each other. Painting, drawing, photography, sculpture, and installation coexist as scattered notes that illuminate each other, producing provisional meanings, subtle affinities, and areas of tension. Visitors are invited to move around as if leafing through a notebook: jumping between fragments, returning to images, accepting deviation as a method and doubt as a condition of the gaze.

The notion of “footnote” runs through the exhibition not only as a metaphor, but as a critical position. That which traditionally occupies a secondary place – the detail, the residue, the commentary, that which escapes the main discourse – becomes central here. The works operate in this unstable territory, where form remains open and meaning is not fixed, favoring evocation over explanation, suggestion over affirmation.

Walter Benjamin's quote serves as the conceptual axis of the exhibition by proposing a way of thinking that is organized by constellations, that is, by relationships between scattered elements that only make sense when they encounter each other and in the distance between them. In “Notas de Rodapé”, meaning emerges precisely from this relational gesture: from the approximations between different practices, from the formal and conceptual echoes between works, from the voids and margins where the imaginary finds space to expand.

Like constellations, this exhibition does not offer a definitive map or a single interpretation. Rather, it proposes a field of possibilities, an invitation to look, relate, and imagine based on what normally remains outside the center, but which is essential to understanding the complexity of the whole.

Luiza Teixeira de Freitas



**1** Catarina Dias, *T-shirt Ghost Currency*, 2026  
t-shirt  
variable dimensions

**2** Raphaela Melsohn, *Changeable architecture - plaster soil*, 2022  
oil stick, pencil on gesso and jute, metallic frame  
23×23×5 cm

**3** Raphaela Melsohn, *Structure 2 - two separate arches*, 2022  
oil stick, pencil on gesso and jute, metallic frame  
20×20×5 cm

**4** Raphaela Melsohn, *Puddle, slowly sinking the ground*, 2023  
wire, oil stick, pencil, gesso on jute and wood, metallic frame  
24.5×21×5 cm

**5** Navid Nuur, *Untitled*, 2023  
ceramic, candle  
23 cm, Ø 15 cm

**6** Jorge Queiroz, *footnotes*, 2019  
acrylic on canvas  
120×80 cm

**7** Jorge Queiroz, *footnotes*, 2019  
acrylic on canvas  
120×80 cm

**8** Julius Heinemann, *Untitled*, 2023  
watercolor on paper  
27×36 cm, frame 34×43 cm (each)

**9** António Júlio Duarte, *The Drop, Shanghai*, 2023  
inkjet print mounted on aluminium  
100×100 cm  
Ed. 3 + 2 AP

**10** Raphaela Melsohn, *REPEAT REPEAT REPEAT*, 2025  
ceramic  
70 cm, Ø 20 cm (each)

**11** Sara Bichão, *Untitled (amulet)*, 2023  
stone, ceramic, earth, fabric, plastic, wire  
14×10×7 cm

**12** Sara Bichão, *Untitled (amulet)*, 2023  
ceramic, aluminium spoon  
7.5×10×4.5 cm

**13** Sara Bichão, *Untitled (amulet)*, 2023  
ceramic, fabric, yarn, plastic, stainless steel, almonds  
25×6×4.5 cm

**14** Sara Bichão, *Untitled (amulet)*, 2023  
earth, feathers, nutshell  
12×8×5 cm

**15** Sara Bichão, *Untitled (amulet)*, 2023  
ceramic, earth, fabric, iron, wire, plastic, yarn, stainless steel  
27×15×14 cm

**16** António Júlio Duarte, *Remendo, Lisboa*, 2019-2023  
inkjet print mounted on aluminium  
60×40 cm  
Ed. 3 + 2 AP

**17** Sara Bichão, *Adormeci II*, 2024  
fabric, gravel, acrylic paint, ink, pastel, graphite, vinyl  
185×220×3 cm

**18** Navid Nuur, *Hope I*, 2012-2023  
serpentine, gold leave  
12×8×3.2 cm

**19** Carlos Noronha Feio, *(a drop in the universe has universes of its own)*, 2019  
text in gold-plated stainless steel, floating 1 cm from the wall  
210×81×1 cm

Ed. 3 + 2 AP

**20** Catarina Dias, *Algorithmic\_silence*, 2026  
gouache, bic pen, archival pigment print on paper  
157×110 cm

**21** Catarina Dias, *WHAT'S WHAT*, 2026  
oil pastel, graphite, archival pigment print on paper  
157×110 cm

**22** Catarina Dias, *GLASS PANELS*, 2026  
gouache, archival pigment print on paper  
157×110 cm

**23** António Júlio Duarte, *Drum, Dallas, Texas, USA*, 2009  
inkjet print mounted on aluminium  
80×80 cm  
Ed. 3 + 2 AP

**24** Navid Nuur, *Mono no aware ness*, 2010-2023  
mixed media on stainless steel panel  
22×16×2.3 cm

**25** Jorge Queiroz, *Nó #3*, 2024  
graphite ink on paper, Fimo with metallic ink, oil pastel, and acrylic ink pencil  
30×21.5×3 cm (drawing), 16.5×12×2.5 cm (object)

\* Carlos Noronha Feio, *(crescei flores!)*, 2018  
text in gold-plated stainless steel, floating 1 cm from the wall  
16×130×1 cm  
Ed. 3 + 2 AP