

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

Jahn und Jahn
Baaderstraße 56 B und C
80469 München

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.

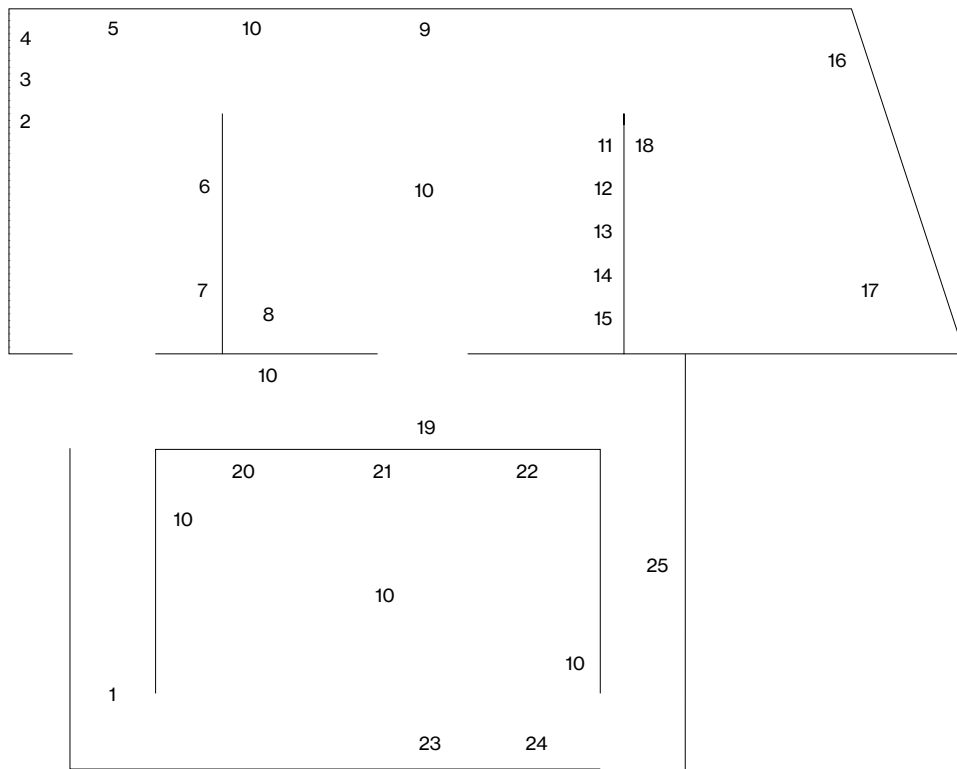
The exhibition space is conceived as a field of relationships, where the works are not organized according to a closed path or a dominant center, but rather as a set of points that activate each other. Painting, drawing, photography, sculpture, and installation coexist as scattered notes that illuminate 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, nutshells
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