

Judite Cília is a graphic designer, passionate about all forms of artistic expression. It is cinema that ends up playing a major role in her professional career.

She began her training at the António Arroio Art School and then worked for ten years (1964–74) in France, at the advertising agencies Publicis and Impact, before returning to Portugal after the 25th of April 1974. It was the *Veja Cinema Português* poster, developed for the Secretary of State for Culture, at the request of its director between 1975–76, Eduardo Prado Coelho, that motivated the invitation to join the team at the IPC (Instituto Português de Cinema), in 1977. The IPC had been founded two years earlier as a state institution to support film production. Until then, the new generation of directors had been financed by the Calouste Gulbenkian Foundation, through Centro Português de Cinema.

During the 22 years she worked at the IPC, Judite Cília was responsible not only for the graphic design of dozens of Portuguese film posters, but also for the press dossiers of some of them, the posters for film cycles, festivals and exhibitions, and the annual catalogues of film production in Portugal, published by the IPC. Although directors and producers had total freedom to choose the designer they wanted to work with, her position at the IPC placed her at the 'epicentre' of the Portuguese cinematographic milieu and, consequently, she was more susceptible to developing professional ties and friendships with various directors who challenged her to submit proposals for posters. Normally, these artefacts were born from a compromise between the designer's vision and reading of the film and the desires and aspirations of the directors. She collaborated with almost all the major names in Portuguese cinema in the last quarter of the 20th century: Luís Couto, António de Macedo, Manoel de Oliveira, Rogério Ceitel, Arthur Duarte, Lauro António, João Mário Grilo, José Álvaro Morais, and Ricardo Costa, among others.

Judite Cília's posters bear an indelible mark of authorship: they are distinctive, fundamentally, for the metaphors and symbolism that permeate them, a visual rhetoric that reflects not only an alignment with the graphic trends seen in other posters from this period—where influences of Bauhaus graphic modernism and the International Style were evident—but also a personal and subjective vision, marked by a certain humour, irony, and elegance. Nevertheless, diversity

is denoted in the way the posters are developed: the designer uses the (de)construction of several models, cutting, pasting, enlarging, sequential scans to create specific textures and compositions; followed by printing proofs and final print runs. Along with photography, illustration or a mixed technique, typography—where she confesses a special preference for the Times New Roman font—appears integrated in the compositions, favouring clarity and legibility. She was also one of the first Portuguese designers to sign her posters, using terms such as 'graphics' or 'graphic execution'.

Between 1982 and 1998, Judite Cília was responsible for designing the stands of the Portuguese delegation at the Cannes Festival and for the graphic image of the *Cinéma Portugais* initiative (exhibition and film screenings), which was held at the Centre Georges Pompidou, in Paris, between March 31st and June 7th, 1982, as a result of a collaboration between the IPC and the Cinemateca Portuguesa. Also for the Cinemateca Portuguesa, Judite Cília conceived covers and editorial design of books edited by that institution and by Portuguese researchers and historians, on a wide range of themes related to the Seventh Art and cinephilia. She always worked in close dialogue with the three directors of the Cinemateca: Manuel Félix Ribeiro (until 1982), Luís de Pina (1982–91) and João Bénard da Costa (from 1991). At the same time, she developed projects for theatre (especially posters for Casa da Comédia), music (mainly Luís Cília records, but also other singers and composers), literature (several covers for ALAC: Africa–Literature, Art, and Culture) and a wide range of initiatives, events, and publications of an artistic and/or socio-cultural nature. She is currently developing projects as a graphic designer, in her residence in Lisbon.

The unpretentiousness and humility with which she talks about her work (and her career) can only be equalled by the generosity and kindness with which she welcomes us and talks about the magic of films, the stories, and memories she has shared with friends and acquaintances from the cinematographic and artistic milieu, the curiosity and enthusiasm with which she views the present and the future of cinema and the graphic arts. If each of Judite Cília's posters is an irresistible invitation to discover the corresponding film, her posters were also an invitation to meet her in person and have conversations that, having lasted hours, felt like brief minutes.

Igor Ramos, 2021