

ERRATA-04

RITA AZEVEDO GOMES

Rita Azevedo Gomes works in the cosmos of Portuguese cinema as director, screenwriter, and graphic designer.

She studied Painting and Sculpture at the Escola Superior de Belas-Artes in Lisbon and, although she did not graduate, she brings this artistic sensibility—in terms of colour and composition—and method to the films she makes. For one year, she taught Visual Education to secondary school classes in São Bartolomeu de Messines, later returning to Lisbon. She joined the team at the Ministry of Labour where she worked on a weekly programme devoted to Portuguese emigrants, broadcast by ORTF (Office de Radiodiffusion Télévision Française), giving her skills in editing and montage. Under Helena Vaz da Silva's direction, she was responsible for the editorial design of the magazine *Raíz e Utopia*, from 1978 onwards, and later they worked together in the graphic promotion of the initiatives of the Centro Nacional de Cultura, whose presidency Vaz da Silva assumed in 1979.

In 1993, Rita Azevedo Gomes began working at the Cinemateca Portuguesa, where she developed graphic design and editorial projects of recognised quality, under the direction of João Bénard da Costa, with whom she had collaborated at the Calouste Gulbenkian Foundation throughout the 1980s.

Rita Azevedo Gomes considers that she makes a cinema 'on the margins of the margins', and that she has always felt a certain amount of patronising or condescension on the part of some people connected to Portuguese cinema: for being a woman; for not having attended the Escola Superior de Teatro e Cinema, nor integrated with the nucleus of professionals that emerged from that school in the last quarter of the 20th century; and also for the peculiarity of her cinema, not shaped/conformed by a more academic education. She worked on the wardrobe of Manoel de Oliveira's *Francisca* (1982), and directed her first feature film, *O Som da Terra a Tremar*, in 1990, which was followed by *Frágil como o Mundo* (2001), *Altar* (2002), *Vingança de Uma Mulher* (2012), *Correspondências* (2016), and *A Portuguesa* (2018), as well as other short and medium-length films and documentaries. Besides directing, she is also a programmer and exhibition curator at the Cinemateca Portuguesa.

Igor Ramos, 2021

ERRATA-05

ANA FILIPA TAINHA

'The art, the symbology, the rigor of the line and of the response, the fascination of colour, the practice of imagination and the practical sense, all this led me to the profession of Graphic Designer.'

Interested in the arts, Ana Filipa Tainha initially studied Painting, but after a year decided to pursue a course in design because she wanted a career where she could apply her artistic intuition to a practical end. From 1968 to 1972, she studied 'artistic training', as the course was called, in Sociedade Nacional de Belas Artes. The course was intended to prepare graphic artists to join 'ateliers', covering subjects such as design, visualisation, visual communication, and graphic arts. Ana Filipa Tainha remembers it as a very stimulating and joyful period where 'in a free, non-academic way, I was provided with the contact, and stimulated a taste, for what this profession could be'.

Looking at Ana Filipa Tainha's work, it is clear that she takes pleasure in the meticulousness and precision of graphic design. As the country was opening to the rest of the world, following the Carnation Revolution, an increase in commercial activity and exposure to international businesses and brands resulted in a fertile period for graphic designers, as Portuguese brands and companies needed clean and 'modern' identities to both keep up with, and distinguish themselves in, the international market. Informed by her geometrical eye and with her precise hand, Ana Filipa Tainha worked with several institutions, companies, and services, to build their identities. The corporate identities she designed were always based in geometrical drawings that she adapted to create interesting shapes—breaking down a square to create two A's using only straight lines for the Associação dos Arquitectos Portugueses; or drawing organic matter, such as trees using only a triangle and a circle for the logo of Associação Portuguesa dos Arquitectos Paisagistas—every decision made in these drawings, from the general composition to the thickness of the stroke of a line, was based on a mathematical grid.

Her professional path started in the cooperative Praxis, where she worked from 1971 to 1973, side by side with other designers presented in this exhibition such as Alda Rosa [see ERRATA-08], Assunção Cordovil [see ERRATA-07] and Cristina Reis [see ERRATA-15]. After Praxis, she joined Atelier Moura-George Designers. From 1976 to 2012, she became a freelance designer, working mainly in graphic design, corporate identities, editorial design, and signage.

Isabel Duarte, 2021