

HELLO,

Welcome to the second edition of the Poster Poster Magazine. First we want to give a massive thank you to everyone who and interacted with the first edition of the magazine. It was a huge success and we we thrilled that the poster community got behind and cheered for our project.

In this issue we continue to share with you the talent of our *Rising Stars*, featuring Venezuelan designer Juan Madriz. Once again we include a selection of our amazing *Poster Monday* designers and we share with you the wonderful creations of our first invitational exhibition *Poster Passion*. We also bring you a wonderful and rare interview with the incredible Mirko Ilic, who was kind enough to sit down with us for a Skype chat. Finally we have an interview with our own Christopher Scott, who shares with us the behind-the-scenes of his new project, the first ever *Ecuador Poster Bienal*.

We hope you enjoy this second edition of our magazine as much as you did the first. We are always seeking to improve, and make each edition better for you, so we really appreciate all your comments and suggestions. If you have any ideas or would like to collaborate with us don't be shy and send us a line!

Cheers.

Natalia Delgado & Christopher Scott Poster Poster Co-Founders hello@posterposter.org

NATALIA DELGADO CHRISTOPHER SCOTT

EDITOR IN CHIEF

PAULETTE CABRERA ART DIRECTION/GRAPHIC DESIGN

NATALIA DELGADO
CHRISTOPHER SCOTT
DANIEL HERRERA
PAULETTE CABRERA
WRITERS

A project of



What's Happening

| 8 | Rising Star Interview Juan Madriz |
|----|--|
| 20 | Poster Monday 94 posters |
| 26 | Feature Interview Mirko Ilic |
| 50 | Poster Passion Exhibition |
| 82 | Ecuador Poster Bienal Interview Christopher Scott |







Rising Star –Juan Madriz

How did your relationship with posters begin?

or reasons of fate, I had to do an internship at the Institute of Culture of the State Falcón, and the first thing that I was asked to design was the image for an exhibition of artists. This was how I ended up working on my first cultural poster and since then I started designing posters for activities, traditional festivals and after that I became interested in making social posters.





Your work has focused mostly on political and social posters, why do you think this is important?

The world in which we live, the adverse situations that we face and the constant struggle for survival leads us to always be in the search of an answer and this is why the social poster is important, when it is activated, because a sign of a well designed poster is that it allows us to give a clear, precise and objective answer to everything that concerns us and keeps us alert. A poster has just 3 seconds to be appreciated, analyzed and decoded. In an instant it must leave a message expressing a lot of attitude, feeling, emotion, passion, anger, in order to leave an imprint full of strength and impact on the viewing public; a visual explosion in the mind of anyone who looks at it... For me, it is the best way to scream what many do not say!



to be appreciated, analyzed and decoded."

ATTITUDE FEELING EMOTION PASSION ANGER



Can you share with us what is your process for creating a poster?

I particularly do not have a definite creative process, as each project works differently depending on the topic, the moment, the circumstances, the situation, the time, and according to these variables comes the inspiration to define the idea and find the best way to develop it until I reach the simplest expression, there is where I aim to arrive ... for me, each poster is a story, an experience, a different story.

Your works have won many international awards. Please tell us about your experience with these competitions.

My experience has been simply based on living and feeling the reality facing the world in which we live. I've wanted to go according to that. My posters express what really happens in our day to day. I try to be objective and thus express everyone's feelings. It has been very satisfying and gratifying to see works like the poster LIGHT, concerning the terrorist attacks on the Twin Towers at the World Trade Center on September 11, 2001 in New York, USA; the poster tribute to Nelson Mandela, an ICON of World Peace; also the poster for the CHARLIE HEBDO weekly in France on January 2015; the POSTER HEAD OF HOUSEHOLD and MILK for Poster4Tomorrow 2013 in Paris. Among other posters, they were very well received at international events and have been selected. In the end, I think my experience with posters has been touring different places, as they have been showcased in different parts of the world.... While I'm still in the same place! Hahahahaha. But as gained experience, is that I feel I've matured as a designer by meeting other designers and their projects, for which

it has been vital to develop that gift to break the boundaries found in languages and codes, and thus be able to make my work more universal each time.

What inspires you to create your work?

In all things you can find inspiration, even the slightest! I'm inspired by everything.

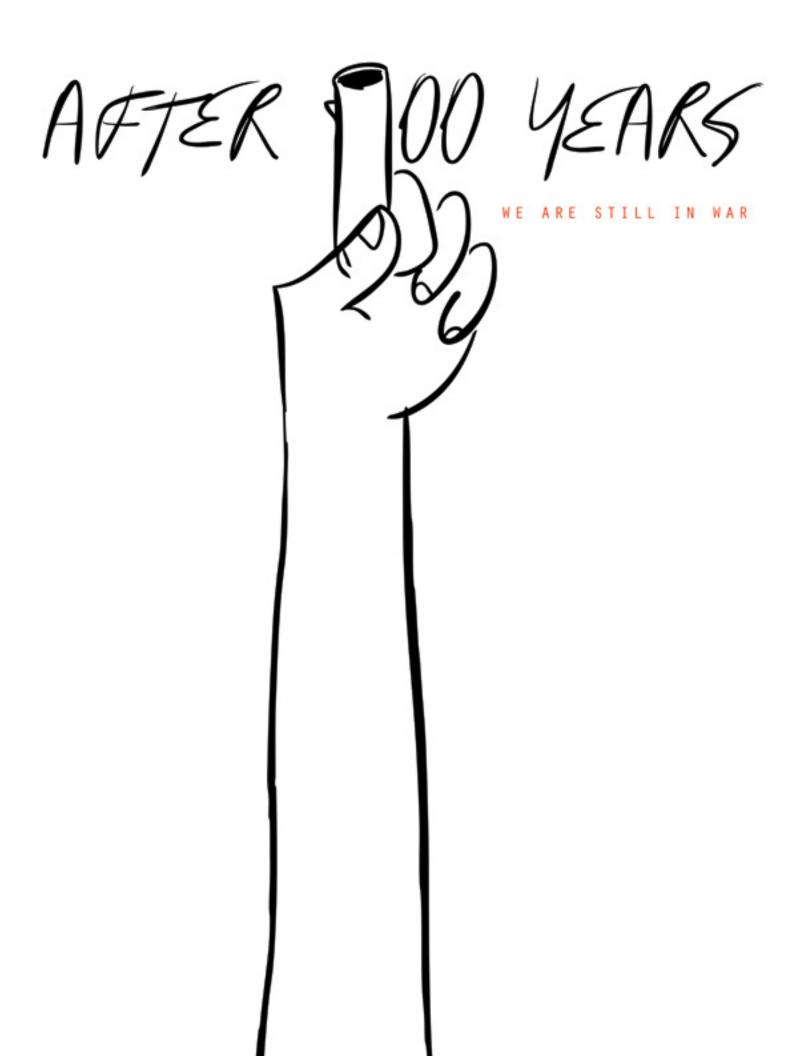
How has your transition from designer to organizer and curator of different events and competitions of several matters been?

It has been an interesting change going from participant to organizer. It has been an experience that has helped me grow as a designer, and I have learned a lot from each of the events. Also, it is a way to be closer to what I like. It is a different condition to see the posters and learn from them from another perspective, from the whole.

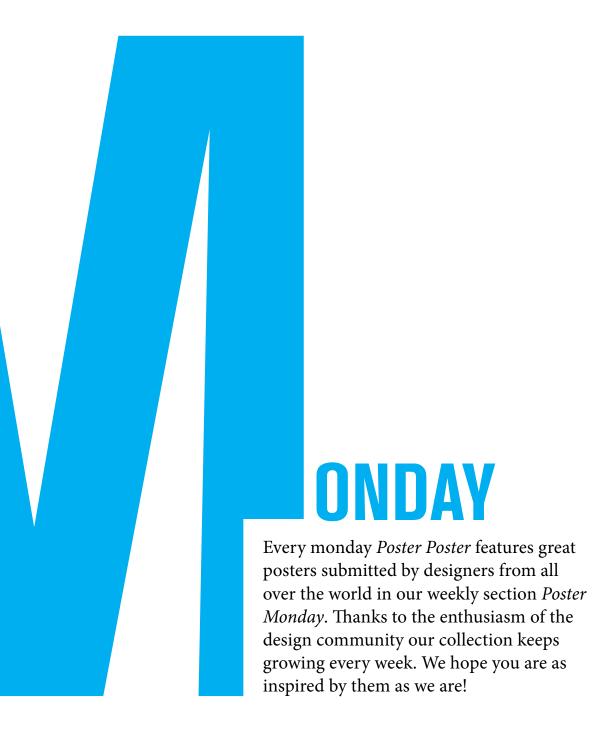
What advice would you give to other poster designers or to those who could be interested in working in this field of design?

For all designers my advice is that you must, please open your eyes, look, appreciate and observe everything around you, because design is eaten, felt, breathed and we have to sharpen our senses ... Because you don't make design, you live it!

JUAN MADRIZ RISING STARS 16

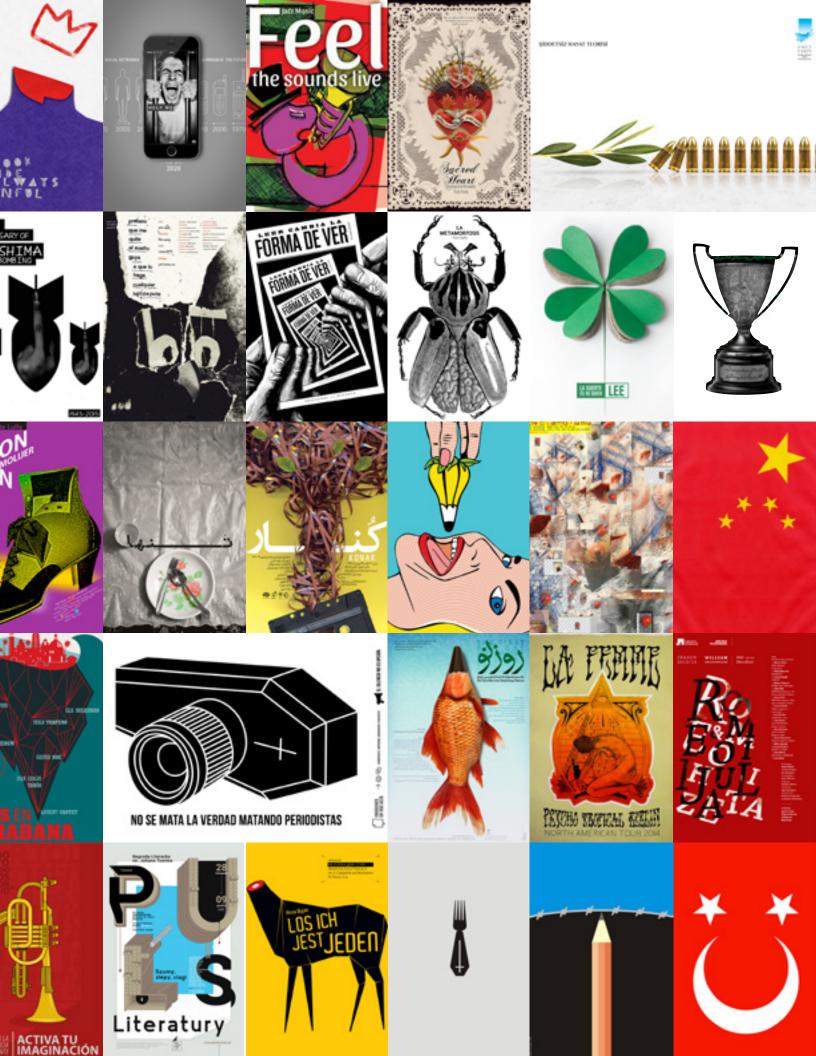


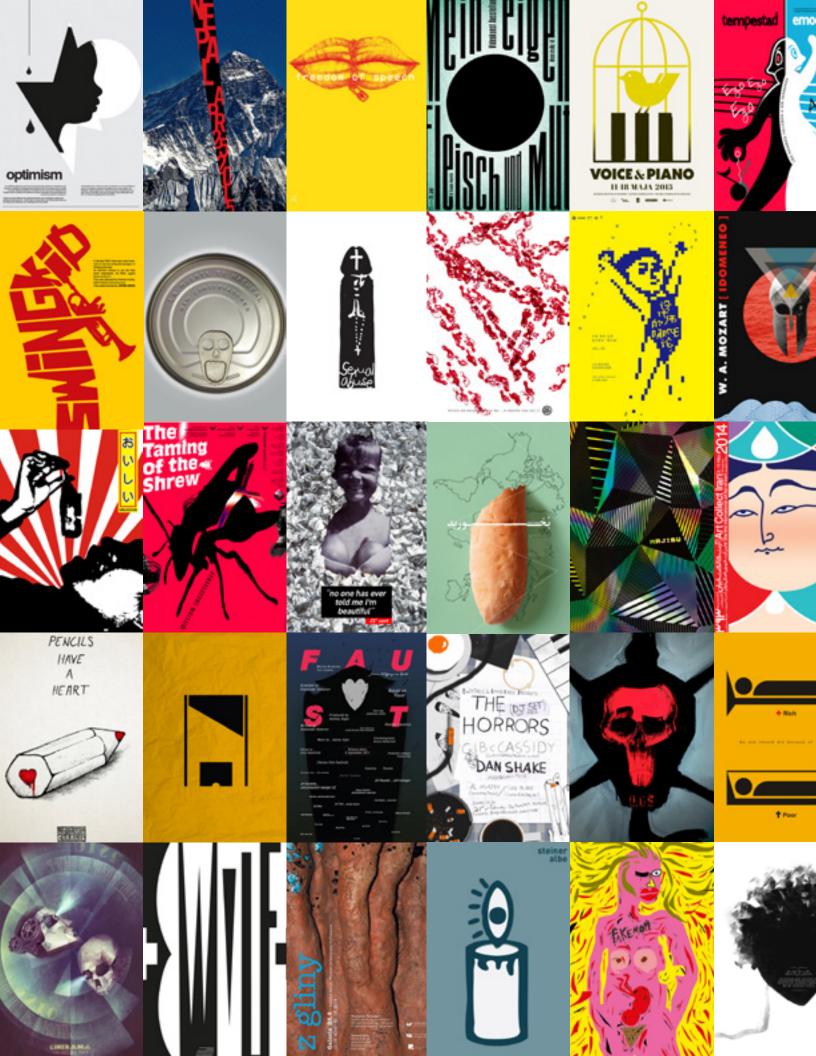


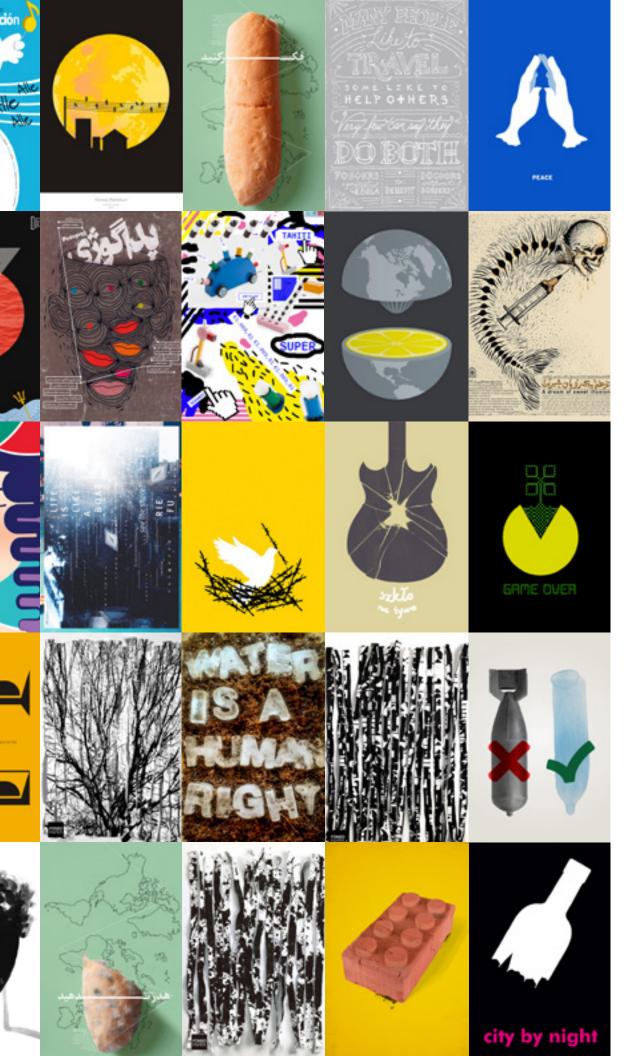


Alessandro Pigoni Isen Aliji Mary Anne Pennington Jakub Zasada Erick Ginard (2) Babak Bayrami Luis Antonio Rivera Istvan Horkay Cagdas Inci **Andrew Mayberry** William Haney Celine Wouters John Rivas Huimin Su Dani Rabaza Santiago Solis Montes Miguel Angel Rangel Elizabeth Roman Vahid Bahrami Ophelia Maame Nyarko Slavimir Stojanovic **Dimitrios Giovic** Joanna Gniady Slobodan Stetic Morteza Haraeeni Mohammad Afshar Lila Skanavi Gyula Molnar Keith Kitz Pradeep Kumar Augusto Zambon Milad Aghazadeh Sabina Oberholzer Renato Tagli Jorge Matias Garnica Gizelle Monzon Rasool Haghjoo Jose Fresan Vjeko Sumic Jean-Christophe Thcrien Carlo Fiore Kentsai Lee Ioannis Fetanis Jesús Arevalo Daniel Victor Soma Piotr Olejarz









Mattias Verteramo Vlamidir Pomytkim Marisa De Sena Nachif Giannis Galanis Marcos Minini Dimitra Kavvada Sven Lindhorst-Emme Antek Korzeniowski John Rivas Steve DeCusatis Monica Angelina Orhan Ardahanli Ana Laura Pasilla David Criado Jan Sabach **Zhanng Tong** Irina Goryacheva Morteza Haraeeni Jannete Mark Vincenzo Fagnani Meysam Namdar Cristóbal Rodriguez Slobodan Stetic Peyman Arfania Jefimija Kocic Jordan Hu Kei Sato Ali Masumbeigi Grzegorz Mycka Mario Estcvez Piotr Slizewski Jovana Jankovic Dino Hujic Arindam Goon Robert Mirolo Raul Ronald Moreno Ken-Tsai Lee (3) Luis Vega Salome Koshkadze Stop The Campaign Cristina del Moral Uran Limani Luis Rutz Morteza Haraeeni Wojciech Osuchowski Corn Studio Babak Bayrami Szymon Szyman

INTERVIEW BY NATALIA DELGADO

A truly inspiring designer, **Mirko Illić** is a man that needs no introduction. He worked as an art director of Time International, and the op-eds in the New York Times. and has co-authored several books with notable figures of graphic design such as Steve Heller and Milton Glaser. In 2015, 38 pieces of his artwork were included in the permanent collection of the Museum of Modern Art. He is the founder of Mirko Ilić Corp., a graphic design and 3D computer graphics and motion picture title studio, and a professor at the School of Visual Arts in New York. Surrounded by books in his beautiful New York studio Mirko sat down for a Skype interview, where he talks about his work, his books and what it takes to become a great designer.



Scenarij-MARIJA PEAKIĆ MIKULJAN Direktor fotografije ANDRIJA PIVČEVIĆ Režija : MIROSLAV MIKULJAN

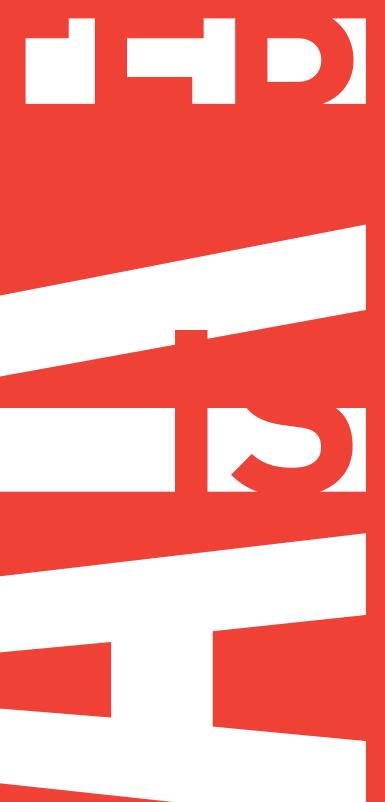
BEKIM FEHMIU MILAN ŠTRLJIĆ OLIVERA JEŽINA



Small talk – Mirko Ilić

How did your relationship with posters began?

started doing comics, and for my show of comics I did a poster-comic about a horse, Shakti. Bernardo Bernardi who was the president of our art society, came to me and asked me if I was going to compete that year for being a member, and I said, "Ahh, they're not going to accept me because I do comics". And he said to me, "You know what, what if I hire you to do a poster?". I said, "For what?". "You do a poster for competition, for young talent, new blood. And you then submit that poster to the same institution to accept it". And of course, that's a treat, because of course they accepted me, I just did a poster for them. And that was my first poster for Young Blood. That was 1978 and I was probably 20 or 21 years old. That is how I started, except I had in my country two amazing artists; one is Boris Bucan and other one is Mihajlo Arsovski. Mihajlo Arsovski is a minimalist, doing just typography, and Boris Bucan is wild and crazy, totally unknown style and way of thinking, what he was doing, for anybody in Europe or in the United States. But for us, because he was my friend, he was five, six, seven, years older, and when you're 20 and somebody is a 28 year old man, he was extremely influential.



– Mirko Ilic

Lately, Europe is discovering Bucan and Arsovski. Let's say, when Victoria Albert created the book Power of Poster, they put Boris Bucan on the cover. He did this amazing design. He created this amazingly big posters like four, five, six pieces, which are extremely clever. Anyway, those guys, they truly influenced me. Of course, there was Milton Glaser and everybody else but this is more like my heritage. I wanted to kick his ass. I wanted to be clever, or more clever than him. Because that's the quy next to you and-- but, you know, of course nobody outside of United States, outside of the entire Yugoslavia was knowing that. Did you see my book Lettering Large? That's why I say I dedicated this book to Milton Glaser and Mihajlo Arsovski, because I wanted the American kids when they read that those who still read - to go. "Who are these Milton Glaser and Mihajlo Arsovski? And maybe learn something". Because those two guys, they have the same quality. That is where posters and the idea of posters and everything started in my life. I did hundreds of those with time. My latest one is posters for the School of Visual Arts, that was a kind of psychedelic looking piece.

I guess in a way this connects with my next question, which is: How did your relationship with posters evolve over time?

Actually, it's not evolved, it's degraded. Because especially New York - actually it's even worse in LA, because New York still has the subway and few places where you can decently posters - poster is lost art. There's the billboard, but billboard and poster they're kind of totally different things. Billboards took over because that's for advertisers; every advertiser likes things big; it seems like advertising is still run by guys that think bigger is better. And because of that kind of importance of the poster, the theory, the

MIRKO ILIC FEATURE 30

small theaters in small cities that definitely cannot afford billboards they're still doing posters, but every big theater in Broadway is going to do billboard marquee instead. It's like poster is a waste of time and money for them, unfortunately.

How did you take this passion for making posters to the world of publishing? How did you get into that?

That's commitment to the craft.

I write books about different things, for example Lettering Large which I co-wrote with Steve Heller, is a book about architecture and typography, and this whole book is actually things beyond poster, just like rules, environments, etc. For example there is the name of sheik Hamad from **UAE** in Dubai, this is his name. This is from satellite. It's two and a half miles long. He setup that in Helvetica Narrow in his laptop and he made the desert direct water come in.

Then I flew over there but now it doesn't exist. It seems like he didn't like, and made them cover everything, after one year of digging things. Same like this guy, this is also from a satellite picture, is like three and half kilometer long. A farmer in Texas cut out woods to make his name Luecke, 2.5 miles long, out of trees. That's me, this book is not like that poster. I do political things like that.

What happened is, many years ago I asked Steve Heller about a certain type of book I was looking for, and he told me, very cleverly, he didn't know about such a book. His logic was, "if there is no book which you are looking for, maybe somebody else is looking for it too. Why not write one?" And I said, "That's a great idea, except I'm dyslexic". But I can remember every picture, otherwise, he knows that because I've helped him with research and things like that. Then he said, "You put together book, and I'm

going to write" And that's how our relationship started. Year and half ago I was looking for my own reasons for a book about Shakespeare plays, you know, posters for Shakespeare plays. And I just didn't believe it, I didn't come close to any, and I was almost sure I saw some. Turns out later, I saw a little part in book about the Globe Theatre, but never a book. And I didn't believe it, so I researched all foreign books, publishers and whatever, and there was no book about Shakespeare posters. I was shocked. I talked back to Steve and I told him how I just went on the internet, and in no time, let's say, three or four days, I collected around 500 posters. And he said, "Let's try to sell that as a book." I grouped them as categories by play, we sent that to first publisher, and the first publisher said yes.

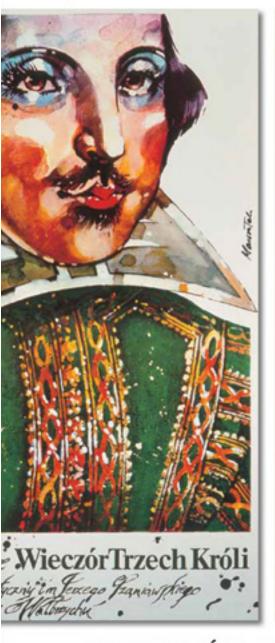
A few weeks later while researching, I figured out that in 2016, it is the 400 years anniversary of Shakespeare's death. That way our book is now perfectly in time for that, I don't need to wait another hundred years to publish the book, ha-ha. And that's how it started. It just happened. And that was a year and half ago looking for all this strange foreign websites, finding their emails and asking them to send me materials for the book. But in the end, we ended up having around 2000 pieces.

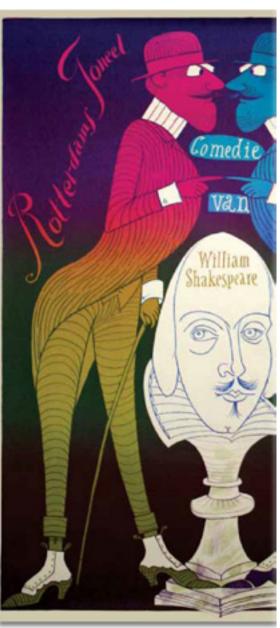
And because I needed to get them, with the permissions signed. People would send me work, but they would not send me the filled in and signed permission form, and I was not able to use the work and they never responded to my email. And I had the posters! I had everything, but I didn't have signed permission form. Or other people forgot to write their name. Then I get complaints on the book that their name was not in the credits, and I say, "Why is it not in credits?", we pull out the form and I say, "You didn't write it", And they respond, "Oh! I'm assuming you know". How am I going to know 2000 posters? Those are the little mistakes which somebody like Paula Scher or somebody like Stephan Sagmeister is not going to do.

MIRKO ILIC FEATURE 32

PRESENTING SHAKESPEARE

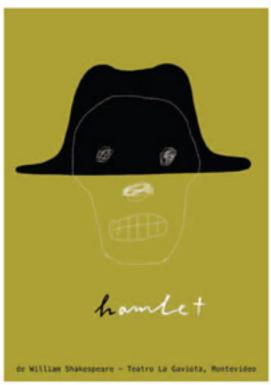
1,100 Posters from Around the World

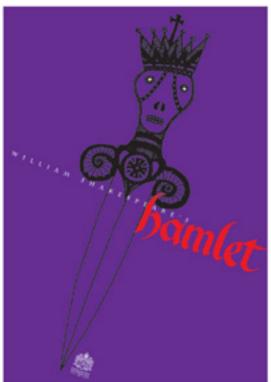




MIRKO ILIĆ & STEVEN HELLER Preface by Julie Taymor











Teatro La Gaviota, UY, 1988. ad/d: Fidel Sclavo Hamlet Teater, IR, 2014. ad: Masoud Hekmat, d: Sadegh Hashemi

They're going to make sure it's theirs.

Oh, yeah. Their work is everywhere, right? But those two, and most of the high level designers, always send me, in first batch, in no time. People complain how their work is never published in books, and in the meantime, they don't send work, or at least not the complete paperwork. Kind of like, if you don't buy lottery tickets you cannot win the lottery.

Anyway, we collected 2000 pieces, with permissions, with everything, credits and we narrowed it down to thousand one hundred. I would've put more, I already twisted the arm of the publisher to increase the size of the book by 24 pages. I wanted to saturate the book with posters to show diversity, different way of thinking and different approach. Especially because there was no book about Shakespeare's plays published before. This book was supposed to also function as a catalog.

We had lots of work of students, but not student's work. It was students doing posters for their school performances. And I was thinking, "That's valuable". I didn't want to put some established artist's posters that were never used. I wanted to be poster for an actual play, even if it was played in front of three people, and two people were on the stage. But some of the work of kids from high school or different student organization, it was actually quite amazing. And I wanted them in a book.

Was there anything that particularly surprised you, shocked you, or you found unexpected from making The Shakespeare Posters book?

Yes! Yes, like you expect to get all these skulls for Hamlet. You say Hamlet, and you think to be or not to be, guy holding skull. But it is amazing how many skulls people can do, and each one is different, each concept is different. I was categorizing posters inside the chapters, either by color, theme, or something, you know, just to not have mess on the pages. And there will be pages of

Drama, we like.

skulls, different skulls, and it's amazing how many people still create something dramatic. People do great things. And I was really amazed. Yes, I'm pleased.

In Comedy of Errors I noticed designers, they're not really good with comedy. That's that. If it's a love story or comedy they go," Ehhh..." But if he kills her on the end, then they know how.

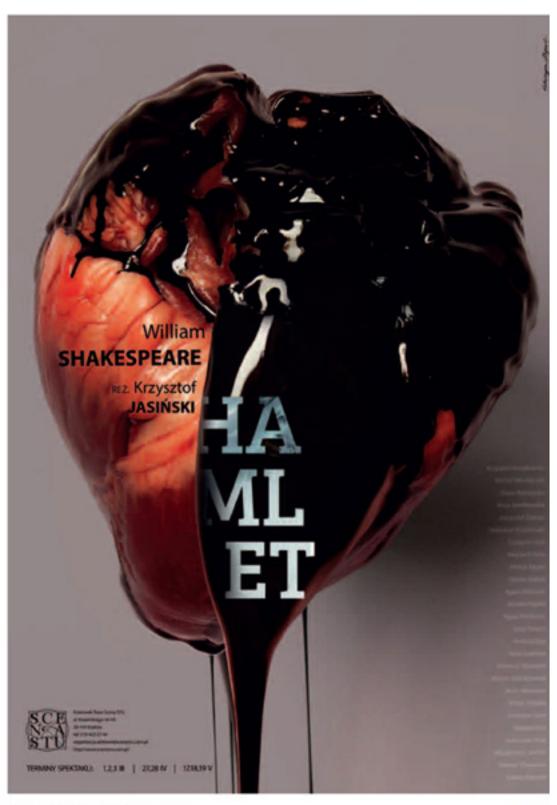
No, I think designers are more on the negative side. If it's fluffy and happy, that's not for designers, that's not why they became designers. That's why tragedies like Julius Caesar and things like that, that's much stronger than the comedy. Yeah, they just don't know. Maybe also comedy's harder.

Besides the challenge of contacting designers and getting them to send their work. Are there any other challenges that you have found in making your books?

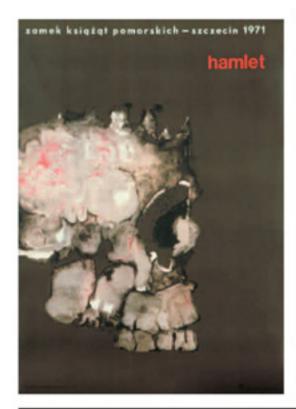
Yes. Today's story: Package today from Serbia in a tube, where the guy really neatly put in a nice plastic tube two of his posters; luckily a few copies of each, luckily. Because he made it that, he bought and send that European tube which has a screw top, you know those, and the screw top went off. This came from Europe without screw top; the only thing that was stopping the posters from getting out and getting mushed was that there was few of them, and there were some little ridges inside to make the tube longer or shorter, and that's why the posters came to me After all this effort, people don't package things nicely. It's kind of like, maybe those were his last posters. If you lost that... You know, everybody wants their work to be loved, but for beginning, they need to start to love their own work. Package neatly, fill-up the form, send on time.

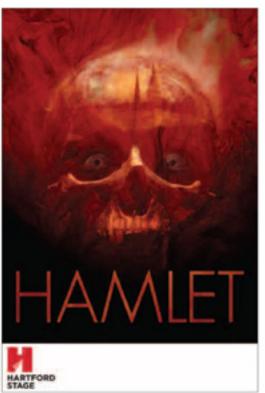
Like you know, we're all artists and we don't care. And the end of the world is coming as we know it. But before the end, maybe we want to publish something in a book, just quickly, just before everything explodes.

MIRKO ILIC FEATURE 36



Theatre Scena STU, PL, 2013. d/p: Katarzyna Zapart







Zamek Ksiazat Pomorskich, PL, 1971. d: Jerzy Kolacz (Dydo Poster Collection)

Hartford Stage Company, Hartford Stage, US, 2014. ad/d: Taylor Goodell Benedum

Krakowski Teatr Scena STU, PL, 2012. d: Leszek Wisniewski (Dydo Poster Collection)

If I ask a designer to send work, not specific work, generally to send me their work, and in the end, the work doesn't make the cut, doesn't end up in the book, nobody is going to know that except that designer. In fear of that, they prefer not to send the work, because their egos would not be able to take that.

Not surprised there. So, the other thing I wanted to ask you about, which we were talking about a little bit before we began the interview, is this view that you have about the posters that are not used, and are just made for display?

Obviously, there is not enough challenging or people don't like enough challenging jobs to show how clever and brilliant they are. Because of that, somebody figured out doing posters for a cause or something like that, and that way you can show what you can do. And then those posters became another beast. Posters split in two different groups and categories. Posters assigned by clients, and posters selfies. That happened in the recent past, I think one of the first cases was the anniversary of Toulousse Lautrec and they asked different artists to create posters about Toulousse Lautrec and they published that in book.

Then, suddenly now, every bad thing happening in the world, we are doing posters about that. Tsunami, earthquake. I understand a few things there; I understand there are artists that want to help, but creating a poster about tsunami and that being shown in three galleries, how is that helping people there? Oh, awareness. Amongst whom? There are going to be ten designers and their friends on that show anyways. You know, the time which they spend doing that poster - that's my logic, maybe I'm wrong - they were able to maybe help someone package blankets for those

people, whatever I think that will be more useful. Maybe producing enough of those posters, selling them and collecting money and sending it would be more useful. But somehow that became - more self-serving. You show it in gallery, you put on your website, you put on a blog.

In the meantime, when you have a competition - that's why I wanted Shakespeare's to be published, there are lots of people who tried to send me things which were not published - if you do poster for yourself it's a totally different game. You can do whatever you want. When you do a poster for a serious Broadway play, with seven layers of decision process, and whatever it was your first idea, it's going to be watered down and watered down. And you're going to be happy like a dog if you can recognize your poster after a month of going through this hierarchy up and down. And fighting there for your poster, it's crucial. And you would try to save as much from your original design as you can. The bigger, better known, and important you are, the more important you are, probably, you saved a little bit more.

Now, that poster is competing tomorrow on international poster competition versus poster the guy said, "Ah, what can I do? I can do whatever I want." It's two different beasts, and you cannot put them in same competition.

Doing a self-promotion poster, doing poster for client, is totally different than doing poster for, let's say, and advertising theater, I don't know, a kids playground or whomever is the client. I'm kind of a really lazy guy, and I don't see any reason to doing anything if I'm not paid, or at least I don't have to. I do lots of pro bono work, I do them for free. But for client, I do, let's say, poster for the Jewish Film festival, it's an actual festival. I actually designed a poster for free and

I told them I would like to do that; last time I got refused. They don't know what they're talking about, it was amazing, but what can I do? And we do at least, five-six posters per year for different causes which are important to me. They are posters which are going to end up on the street walls; they're going to be used as a poster. They're not going to end up in a gallery. Even though I do posters and then they end up in MoMA.

Yes.

MIRKO ILIC FEATURE 40









Teatro Defondo, ES, 2011. ad: Diego Areso Nieva



Centro Cultural Vila Flor, Teatro Oficina, PT, 2010. ad/d: Atelier Martino & Jana

Jugendtheater Willisau, CH, 1997. ad/d: Niklaus Troxler

That was not the purpose. MoMA accepted my posters for their permanent collection. They asked me how I feel about that. Of course I'm glad but, people think I'm joking, I really always wanted to design posters for MoMA, not to be in MoMA. For me, it would be bigger thing if MoMA ask me to do a poster for one of their shows, than to have poster in the MoMA.

That's a pretty cool point of view. My next question would be two questions rolled into one. Because it's following up on this idea of the poster in the gallery space as well as the death of the poster in the streets. So, my question is: Where do you see the poster going now? And where would you like to see the poster go?

I go almost regularly to a few sites looking at different posters, and I think poster is really becoming amazing art. Not necessarily always as a poster as we know, some with new typography, new different visual estetics. You cannot read what is on the poster but it looks great. There are some amazing artists out there, creating great work. (Picks up book) Do you know his work?

Yes. Peter Bankov.

For example, sometimes I have no idea what's happening, but this is a piece of art. And I know most of this posters are done for somebody, which is great, but the amount of freedom which he got for himself is amazing. Bankov is one of the 18 artists which I choose for a recent art show. And then I chose another kid... he's 30 years old, but everybody's kid for me.

MIRKO ILIC FEATURE 42

Bankov was our first poster master at Poster Poster. He was the first one, the one that joined us for the adventure.

> His name is Valnoir. That's his poster, here. And you know what is amazing about his poster? It's printed in blood. Him and his friends donated blood, they mixed it with gel, and all this red is blood. Because, they figured out, it's worth it. And they printed it in blood. For another poster he found out this graveyard where there was throwing out of old coffins and bones, they're cleaning up the graveyard. He crushed that, made it dust and printed it on a poster. You know how heavy metals they have patches on the back, like corners on the jackets? He was thinking, "that's not enough heavy metal", so he took patches and soldered them to guy's skin. He hired some medical students and they soldered to the guy's skin and he's on cover showing back. You can do some really interesting thing in a very "simply" these kind of things you cannot do in front of a computer. There are many possibilities, the only problem is becoming, what you're going to do with those posters?

> Cities that have less and less space for posters, official spaces, they're not finding enough money or whatever to cultivate nice spaces. Let's say, in New York, the only places left for posters are the subway and the bus shelters. But bus shelters they mostly advertise, and in subways can be cultural posters too, because they are classical sized posters. And there are a lot of talented designers, but it is not used. There are not enough alternative posters, for small theaters, small bands. Valnoir is capable of doing all of this because he's doing it for small bands, and they're probably happy he will do anything. How are you going to say no to a guy who gave blood for one of your posters? The guy's giving blood for your posters. How far can he go?

> Let's say what happened in United States, which when I was little was like a renaissance in poster in Seattle. It's all this like Modern Dog and whatever in Seattle, because there was Grunge

and Grunge wanted rough posters. And there was and amazing guy behind all of that, Art Chantry. It's amazing with all of his craziness, and one single person pushed whole generations to do totally different, unusual posters, because all this Modern Dog and everybody there, I think the children of Art Chantry.

The last question comes from a phrase from you that I read in an interview that says, "If you don't enjoy what you're doing, they can never pay you enough". Linking this with my question I would like to ask you: What advice would you give for young people, young designers who are just starting up? Especially I guess, poster people because it's our demographic.

If they're not enjoying, they cannot pay enough, that's true. But also, even paying well and you're not enjoying, certain amount of public are going to see in your poster that you didn't enjoy it. And they're not going to believe you. They're going to know it's BS. I teach at the School of Visual Arts, and when a student brings me work any student - I look at the edges, because I know every student is going to put the best part in the middle. And then if they don't care, they're going to mess up the edges just to finish, that is showing me immediately that you didn't care.

Because if you are an artist, if you love your work, and you're young, and you don't have enough work then you try to do everything as much as you can, perfect, corner to corner, everything as much perfect as you can. You didn't care, and then why should I care for you? Then don't come to me three days later, complaining, "Oh they don't like me. Oh, they don't

MIRKO ILIC FEATURE 44

YOUNEED TO PUSH PUSH PUSH

"You must love your poster – from edge to edge"

give me work." You didn't like yourself. We all know when we have a date, what are our best and worse features are. You don't put bow on a dress on your butt if you have big hips, you try to get attention somewhere else. We all know that. That is how we need to go with our art. You're not going to go on a date with dirty nails. Why you bring me posters which have dirty nails or edges? Because you didn't bother to do that, you just washed the face. And if you're a professional you're going to clean dirty nails before you go on a first date. And I'm comparing that with first date because that's when things happen or don't happen. And everything is okay, you're at the restaurant and suddenly the person has really dirty. You see something is off. You don't know exactly yet what, but this is like a little symbol of what else can be wrong. Maybe it's not, but that's how we read things.

That's same with design or poster. You must love your poster from edge to edge. You must finish every poster, especially when you're young, you need to do as it if it's your last. Because they're going to judge you on that one. When you're old and tired as I am, you can bullshit your way around. Even when you put bad design, you know this, "Oh, he's amazing, he did many good ones, who knows what happened to that, maybe he got his period or a headache or something like that". But when you're young, you don't have that luxury; you need to push, push, because of you. There is nothing better, at the end of a day, then when you look at your just finished work, and you get a short guick shiver. Pleasant shiver, like one of those who one gets sitting in a car waiting for a light to change and remembering some romantic sexual affair.

That's nice, that's a nice part of the process. It's the best part of the process, when the poster leaves your easel, your computer or whatever, goes in drop box or whatever, and it's gone, it's out of your control. Up to that point, try to control as much as you can. Of course, 3 days later you are going to start to pick up a bunch of mistakes you made, but that's good, it's giving you an incentive to do another one.

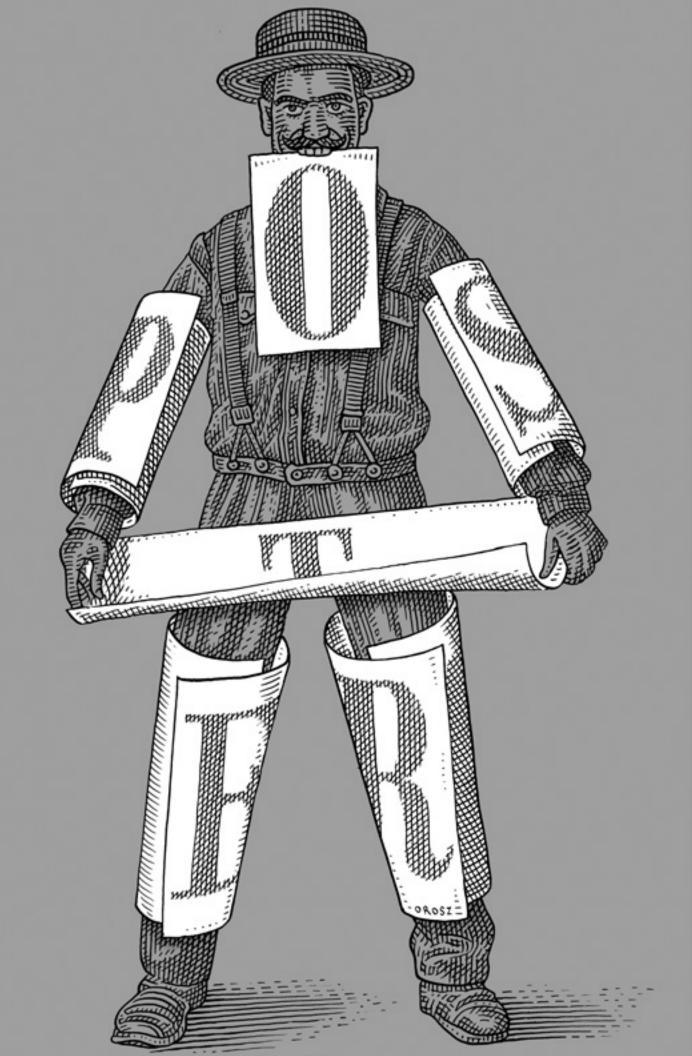
MIRKO ILIC FEATURE 46

All right. Thank you very much! Is there anything you would like to add to the interview, any thoughts that I haven't asked you about?

You must work really hard, otherwise they are not going to ask you for an interview like this one.

by Daniel Herrera

ADÁNPAREDES/ANDREWI /BRUNORIVERA/COCOCE ALMONTE / CLAUDIA TELI KARIC-HADZIAHMETOVIC BECAS/DR.HIPNOSIS/ELM /IVETTE VALENZUELA/IST / MARCO TÓXICO / MARIC MIGUELANGELRANGEL/N DELGADO / PABLO DI FIRM /CHRISTOPHER SCOTT /] OBERHOLZER / SHA FENG OLIVOTTI / SANTIAGO G LEWIS/BEHNAM RAESSIAN RELLA/CHANG KIM/PEPO LO / ELMER SOSA / DÁLIDA C / DAVID JIMENEZ / DIEGO ER SOSA/GUSMORAINSLIE VANOROSZ/JUANMADRIZ FUENTES / MAX ROMPO / MOISÉS ROMERO / NATALIA [A/PANTELIS MOUSTACHE PETER BANKOV / SABINA / RENATO TAGLI / SERGIO OMEZ / YURI GULITOV

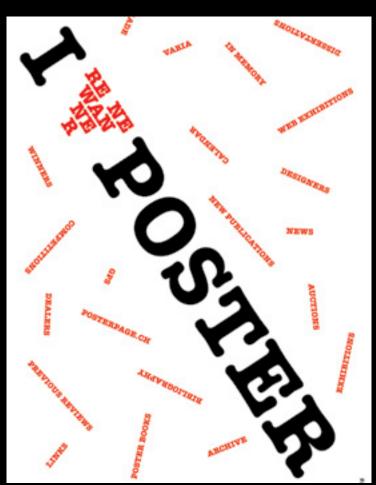




Who would think that a simple piece of paper, light enough to fly in the air could be as strong as the cry of a village, a fragile substrate that can penetrate the consciences of millions of people.

Who would say that a visual whisper can be so beautiful to take shelter in a museum. A paper that grabs attention and seduces its audience. Poster Passion is an exhibition that collects and weaves designers from all corners of the world coming together in a passionate love: the poster.







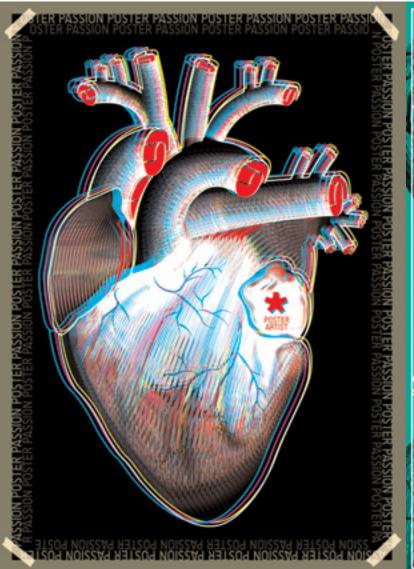
Poster Passion is an exhibition that brings together international design talent in the world to celebrate and share their passion for the poster.

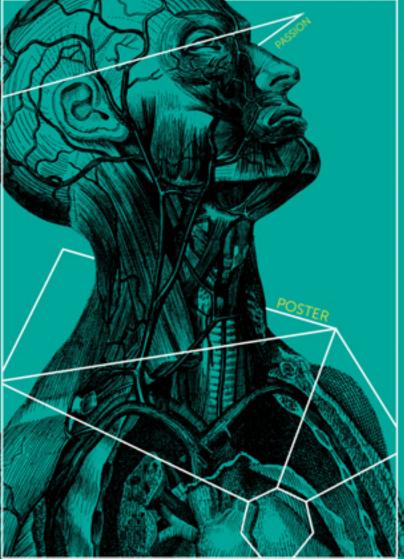




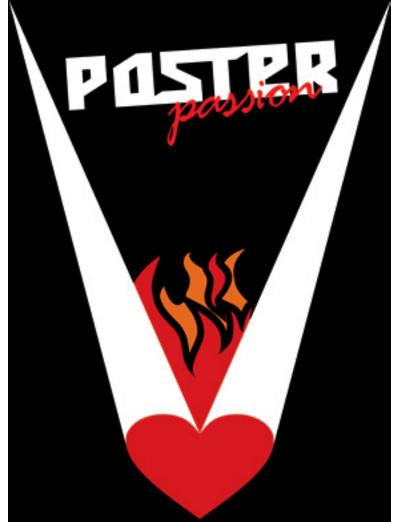


The poster is a powerful tool that remains in force, even in our saturated days of technology, opening spaces of image enhancement, message concentration, technique conjugation. The poster is, and by far, one of the most complete and effective graphic resources that exist.









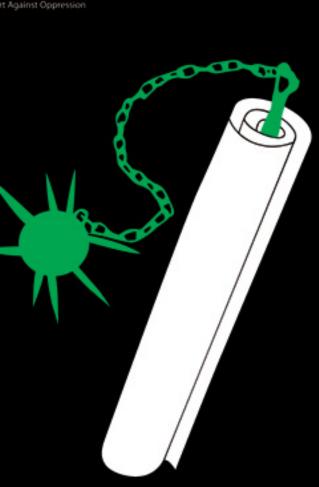


e pedazo de popel pegado en la pared y que exhibe al mundo un poco de nuentro sez… ese es el carte









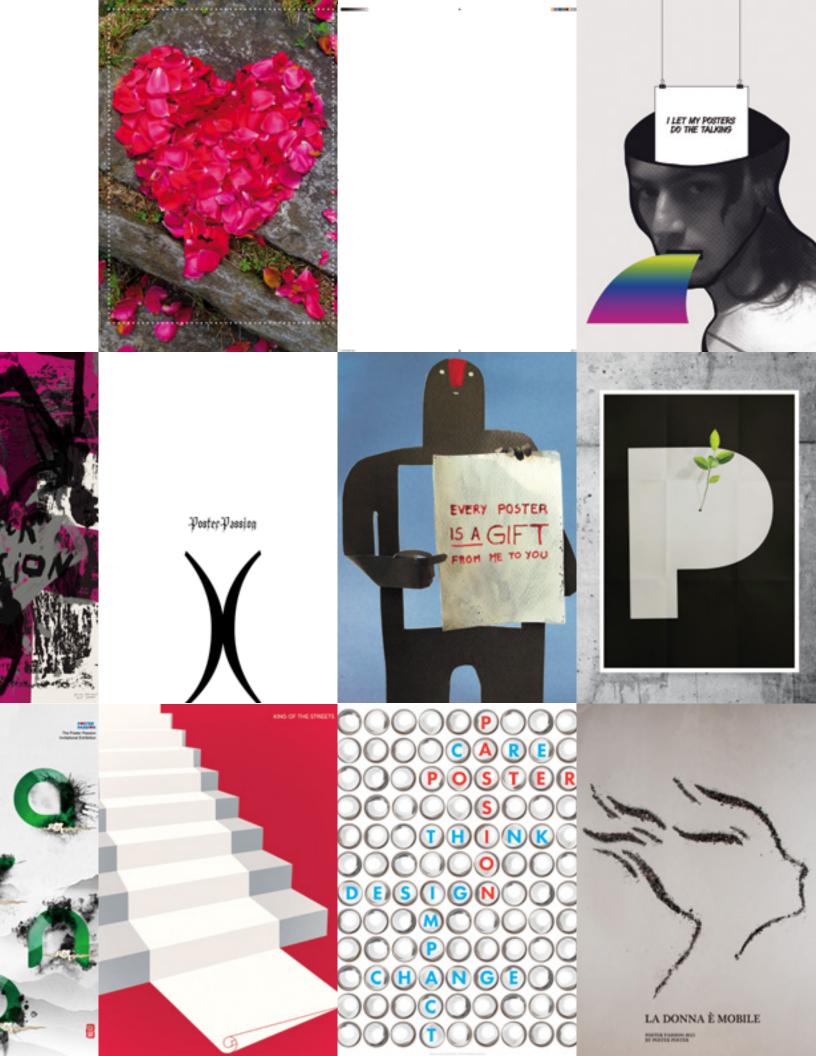


For this reason the Poster Poster, in the framework of this celebration pays tribute to the passion, and the poster, as a medium, order, as a whole.











The exhibition is formed by 33 original posters. The richness and variety of styles and techniques present reflects the richness of the environment and the creativity of the participants.





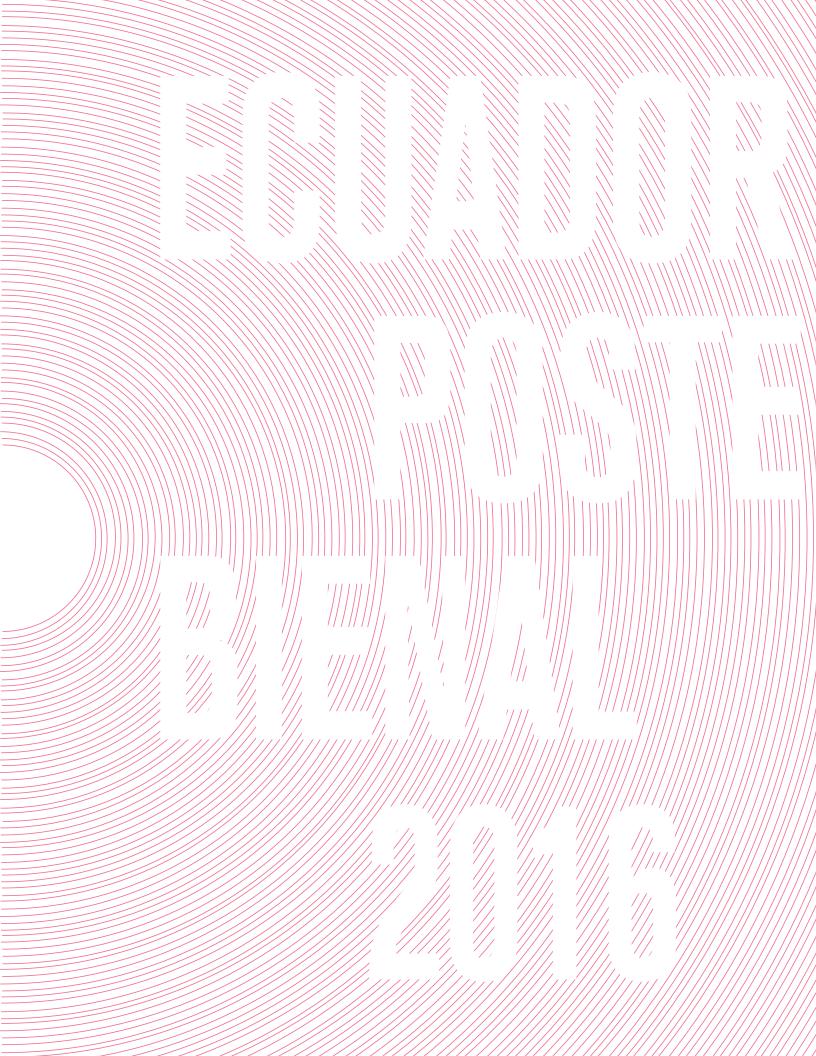




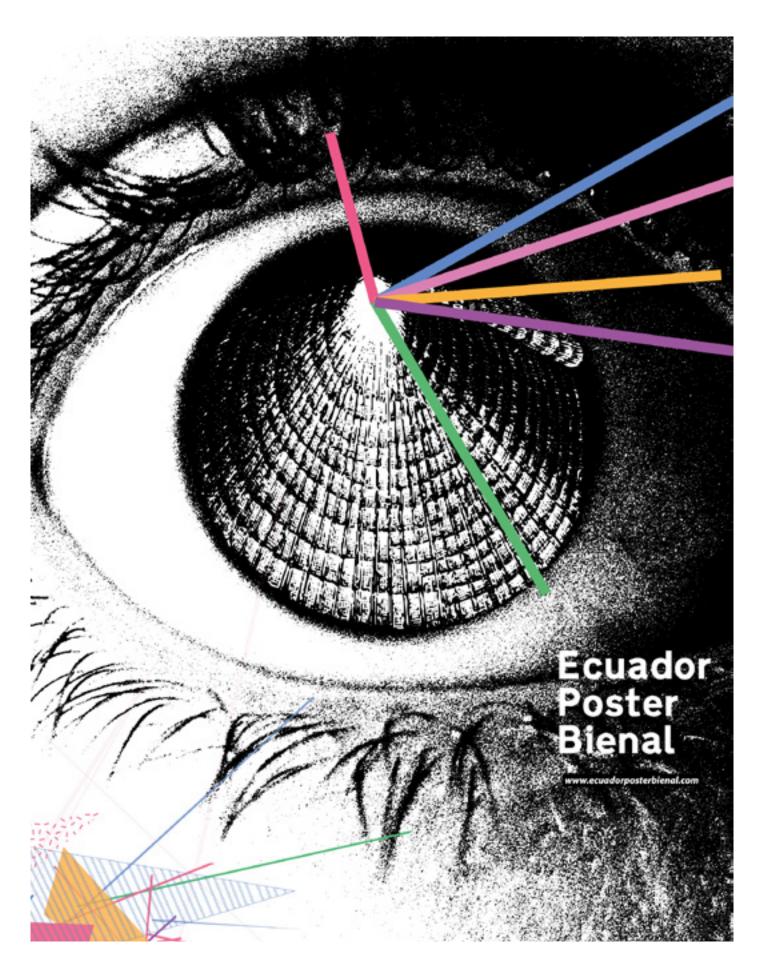




In 2015 Poster Passion was displayed at the BUAP Cultural Complex in Puebla, Mexico; the Italian Poster Bienial in Genova, Italy and the Hepta Gallery in Iran. This year the exhibition will continue to travel Mexico, visiting the State Center for the Arts in Ensenada, Baja California and the I love Design Festival in Durango.





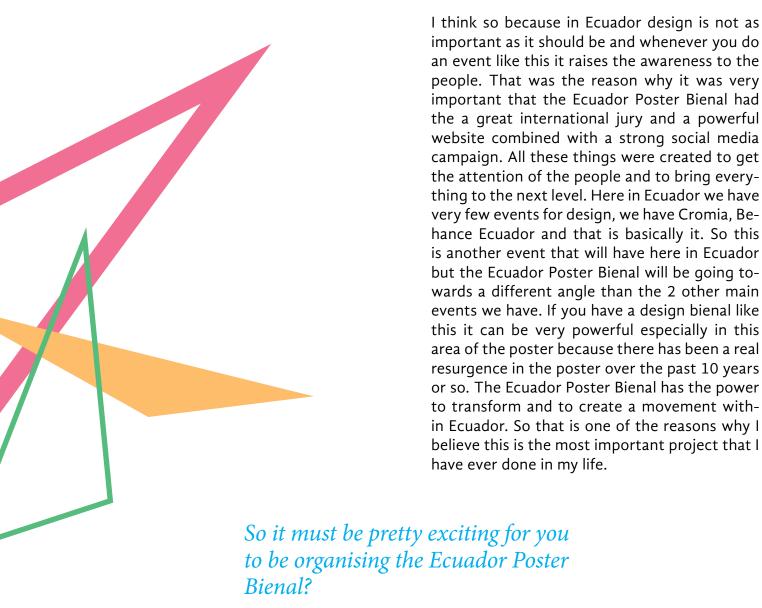


Small talk –Christopher Scott

What was your motivation to organise the Ecuador Poster Bienal?

t the moment Ecuador is not a very strong country for design. In the mindsets of the people in Ecuador is that design is something that is not very important; It is not like New York or London where those cities understand the importance and the necessity for design. So basically the Ecuador Poster Bienal was created so that people can understand why design and arts are essential for this country. Another reason was because here in Ecuador there is so much talent and creativity, especially young designers but they do not get that platform where they can show work and what they can do. Yes this bienal is going to be a big international event but it is really made for Ecuadorians. It is also for non-designers so they can understand the power and influence design to improve Ecuador.

Do you think the Ecuador Poster Bienal could work in places where design is not as important?



Yes it is really exciting and to be honest I am bit nervous but more excited about the potential and the possibilities that the Ecuador Poster Bienal has. I will do all I can to make the Ecuador Poster Bienal the best it can be. I am lucky to have a great dedicated team behind me that is helping me make this bienal real and making it all happen.

What have been your major challenges so far?

There has been lots of challenges but all of them have been good challenges. I do not want to go into detail about the challenges because I do not want to make people angry. There has been lots of obstacles and some that I did not actually expect to happen. Something that can be exhausting is all the meetings and trying to convince people in what you are doing. But yeah there has been many issues and problems for example making sure the website is user friendly; for example the testing for the website was literally a process of one year. So that was a huge challenge to get that website right and still it is not perfect as we have had to change many things based on the participants responses. Challenges are important because not everything is going to go how you want but that is what makes you who you are. You can have the response to the problem in a negative way and try to forget about it or you can deal with the issue in a more positive way head on and say to yourself this is the problem and how are we going to find the solution. So that has been my positive mindset to all the challenges we have faced so far and I hope this helps me and the team with the challenges we will face in the future.

The jury is awesome. How did you get these amazing designers to be part of the Ecuador Poster Bienal?

That is a good question. I have lots of contacts in the world of design and that is how it call came about. There is a famous saying in the world of business 'it is all about who you know'. But yes it is still a surprise when you receive a response from someone like Jessica Walsh confirmed that



Lex Drewinski

The Jury



Andrew Lewis

Canad



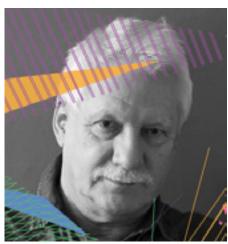
Luba Lukova USA

Mario Fuentes

Ecuador



Jessica Walsh USA



Lech MajewskiPoland



Natalia Delgado Mexico



Stephan BundiSwitzerland



Mehdi Saeedi



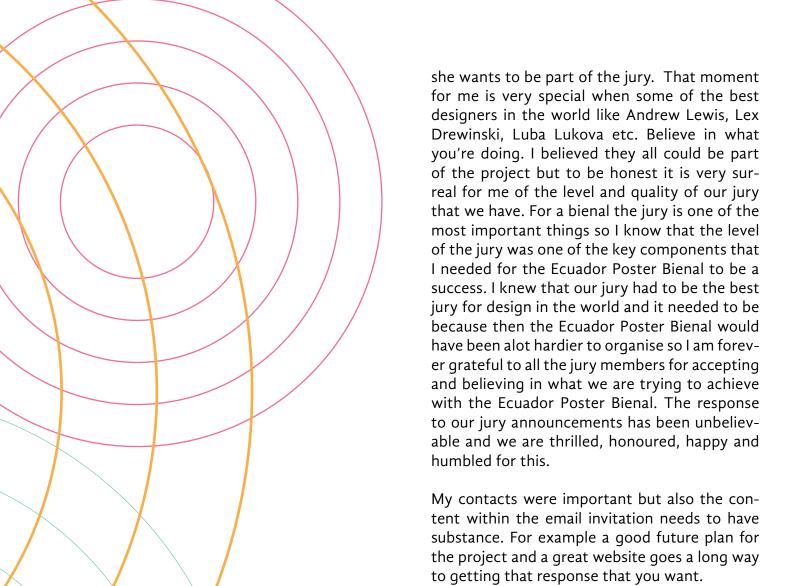
Moises Romero México



Serge Serov Russia



Homa Delvaray



What was your criteria for selecting the jury members?

My criteria was based on one simple goal. I wanted the best design jury in the world. That was the only criteria that I had. So I made a list of the best designers in the world and I contacted them and I hoped for a positive reply. Obviously you could look deeper into the selection than that and search for people in different countries so it can be truly an international jury and I guess that was always in the back on my mind somewhere.

In my opinion it is very exciting that you are working with people from all around the world and designers that I admire.

What is it like working with all these people?

It is very very surreal and strange. Two weeks ago I had a skype conversation with Andrew Lewis who is one of the most famous designers in the world and his dog that he has as part of his branding just ran across the screen and I was thinking to myself that this is really awesome. I am a huge fan of all these designers so I am like a kid in a sweet shop and it is a very weird experience that I will never get used to. Even when I am older I will still be speechless when I am talking to all these wonderful designers and learning from them. Basically there is no words to describe how honoured I am to be in contact with some of the best designers in the world.

So what do you think makes this bienal different?

Here in Latinamerica two poster bienals in Bolivia and Mexico which are both awesome because of their history and quality in general. I admire what both of those bienals do for design in Latinamerica. So basically the Ecuador Poster Bienal will follow the tradition of other bienals around the world but we are aiming that this bienal will be more academic for example we have Category (C) which is just for students. Also we have Category (D) which is only for Ecuadorian designers and artists. In relation to Category (D) what we are currently doing is a tour of poster workshops at universities, institutes and colleges in Ecuador which will not only raise the awareness of the importance of the poster in Ecuador but also create a positive movement were the Ecuadorian people can be proud of their country. So far we have created 2 workshops in Quito in La Metro and the Universidad Tecnológoica Equinoccial and we



have more workshops in process in other cities such as Guayaquil, Ambato, Ibarra, Cuenca and more. More details on these workshops will be announced soon.

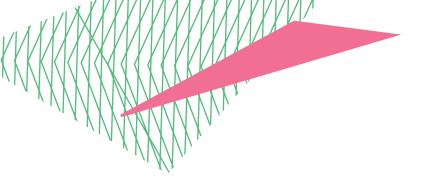
Obviously in a bienal it is very important that professional designers are part of the project by having their famous works at the exhibitions but for me what is the aspect that is most interesting is the future. Discovering the best young talent designers in Ecuador, Latinamerica and the world and giving them a platform to highlight their skills and maybe even win some of the medals to promote their careers. Basically the format of the bienals are all kind of the same structure but what we are really pushing and aiming towards that this Ecuador Poster Bienal is more academic than other bienals we have. The interact with academic and professional is something that is really intriguing to us.

How did you select the four categories?

At the start we had a list of 10 possible categories. However we wanted to keep the categories and Call for Posters as simple and direct as possible so there is not much confusion amongst the participants.

Below is the list of categories that we have:

- A) Commercial Posters: Promotional, Advertising, Typography, Branding, etc.
- B) Social Posters: Related to social and political issues
- Students: Created by the student after January 1st 2014
- D) To be Ecuadorian: Resident or Former Resident of Ecuador



We believe these 4 categories target all the areas of design and arts and that it is open that everyone has the chance to participant and send their works.

How can someone send a poster?

We have 2 parts for this process:

The 1st part is online in which you need to go to *ecuadorposterbienal.com* and on the left side there is a Upload Poster button. There you need to put in your name, country, category, email, attach your poster and then hit the yellow button Upload Poster and then you will see a green bar showing the poster being uploaded and then automatically to your email you will receive a confirmation message.

It is very important to mention that during the 1st part online that the posters are to these specifications:

JPG 500 px X 700 px 72 dpi RGB color mode Max size 200KB

The deadline for the first part finishes on 1st June 2016. The second part is if your design is selected then for the Ecuador Poster Bienal then you will receive an email before the 31st July and also the names will be publish on our website. Then the selected participants have until the 31st August to send your printed poster to Quito, Ecuador. During the last week of September we will have the principal bienal exhibition, other exhibitions, conferences, workshops, the award ceremony and other special announcements.



I think that every category has it's own specific point of interest or direction which is vital to make it a good poster. For example in Category (A) I believe these commercial posters need to be more artistic and not the typical boring promotional posters we normally see. Category (B) for me a social poster it is more about the concept and message you are communicating to the people. In Category (C) the students need to understand 2 things that are very important.; firstly that they have a good concept and secondly that the execution of the idea is of high quality. Finally in Category (D) personally I feel it is essential that the Ecuadorian designers find a connection or feeling to the topic. For us it is not exciting just to see a photo or illustration of Cotopaxi Volcano or the Middle of the World; To be Ecuador is more that just these iconic tourist places we have in this beautiful country. You need to capture what is inside you and represent that in a visual way.

But obviously these are all my opinions but what really matters is the jury and how they feel. We will publish opinions and thoughts of what each jury believe is a good poster in our social media in the coming months.

What would you like the results of the 1st Ecuador Poster Bienal to be?

In terms of on September 2016 we hope many people attend the event and become part of something that we believe can be very special. For the future we hope the Ecuador Poster Bienal will continue to grow and have a long history and that in the future it becomes one of the best poster bienals in the world.

My drive and determination will never stop until that becomes a reality. Another ambition is that Ecuador understands more about the important of design/poster and that we in Ecuador need design to evolve and to become better as a country.

So what is the schedule for next year?

25th September 2015 Call for entries open
1st June 2016 Call for entries close
10th June 2016 Jury works open
20th July 2016 Jury works close
31st July 2016 Selected posters announced
25th September 2016 Opening exhibition in Quito, Ecuador

During the last week of September 2016 is when we will have the official Ecuador Poster Bienal event. All the team we working forward to that week because it will be something very special for Ecuador. Already I have received messages from all around the world saying that they are coming to event and that they are very excited. So we are so happy with the public reaction as people seem just as excited and thrilled as we are. Obviously this adds more pressure in terms to deliver something of high standard but we would not have it any other way.

I think that is one of best things about design events, that their main concern is to make people care. To see design differently in relation to not only the esthetics but this whole community and not as this superficial thing. Yes I agree and alot of designers are know to have these big egos but the thing is we have all these amazing bienals around the world and they all feel like communities and that they are together as one. A bienal is something that is very special and prestigious with alot of history and meaning to designers and artists around the world. We are honoured to be endorsed by the IBCC (International Biennales Coordinating Committee) that is is very important for us and we are very happy that people believe in what we are creating.

We want when you attend the Ecuador Poster Bienal in September next year that you are part of something very special and powerful. We hope that when the event finishes at the end of September that people will remember that week for the rest of their lives.

I think it is going to be memorable event and I wish you the best of luck. Thank you very much for this interview and time with us.

The pleasure was all mine. Viva el cartel.

