

PPIVING

ISSUE FOUR / MARCH 2017

BIRULA GRÁFICA

FEATURE JAVIER PÉREZ

BOOKS FOR POSTER LOVERS

RISING STAR ANA PESIC

HELLO,

It's hard to believe that we get to share with you the 4th issue of the *Poster Poster Magazine*. The past two years have certainly flown by! Thanks to everyone who has and continues to support this project. Your emails, likes, comments and calls are what encourage us to keep doing and continue to work in this not for profit endeavour.

In this issue, we introduce a new *Rising Star* to the world: the talented Ana Pesic from Serbia. We are sure you will be as captivated by her work as we were. Next, we have a series of book reviews by Professor Richard Doubleday, who joins us as a contributor sharing his wonderful and deep insights about many iconic poster books. You'll be running to Amazon after you read this! Our main feature is the world insta-famous designer, Javier Pérez, who became a viral sensation a few years ago and who's work has been shared all over the world. We were amazed by Javier's humbleness and how, despite his fame, he still shares many of the same fears of insecurities as the rest of us. This is a piece you don't want to miss. Finally, from Mexico, we have the fun and environmentally conscious project *Birula Gráfica*. We had the opportunity to meet these guys at the *Ecuador Poster Bienal* and we fell in love, not only with their project, but with their laid-back and positive attitude, which is why we are happy to share their project with our readers and invite them to join future editions.

As always we would like to take the opportunity to invite anyone who wants to be a part of *PPMAG* to contact us. We are always looking for new projects and artists to cover and we would love to hear from you. Stay in touch!

Lots of Love,

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

**NATALIA DELGADO
CHRISTOPHER SCOTT**
EDITORS IN CHIEF

**PAULETTE CABRERA
NATALIA DELGADO**
ART DIRECTION

**PAULETTE CABRERA
NATALIA DELGADO
NATALIA VARGAS**
GRAPHIC DESIGN

**NATALIA DELGADO
CHRISTOPHER SCOTT
RICHARD DOUBLEDAY
ROBERTO PAZ
ALFREDO AGUIRRE
LUIS YAÑEZ**
WRITERS

A project of



Poster Poster

IN THIS ISSUE

pgs. 6 — 17

Rising Star: Ar

pgs. 18 — 33

Books for Post

pgs. 34 — 57

Feature: Javier

pgs. 58 — 69

Birula Gráfica

na Pesic

ter Lovers

Pérez





Meet Rising Star,

Ana Pesic

Interview by Christopher Scott

For this edition our Rising Star Ana Pesic comes all the way Serbia. Having just completed her Masters program last year and in that same year enrolled in her doctoral studies Ana has also taken the poster competition world by storm.

Since 2015 Ana has been selected in the best poster biennials in the world such as the Trnava Poster Triennial, Italian Poster Biennial, Strelka Biennale, Ecuador Poster Bienal and the prestigious Golden Bee Biennial in Russia. Combing strange forms, typography, illustrations and photography Ana creates surreal visuals that surprises and captivates the viewers, leaving a permanent mark in their mind. It's a pleasure to introduce Ana as our Rising Star for this edition and we are sure everyone will be hearing her name a lot more in the near and distant future.

~~OF NOT TO BE~~

TRAGEDY

M-MAH
T
②

XX
XX
XX
A
D
R
A
M
A
M
A
I
L
I
M
S
H
A
K
E
S
P
E
A
R
E



DIRECTOR:

LAWRENCE

OLIVIER

WRITER:

WILLIAM
SHAKESPEARE

STARS:



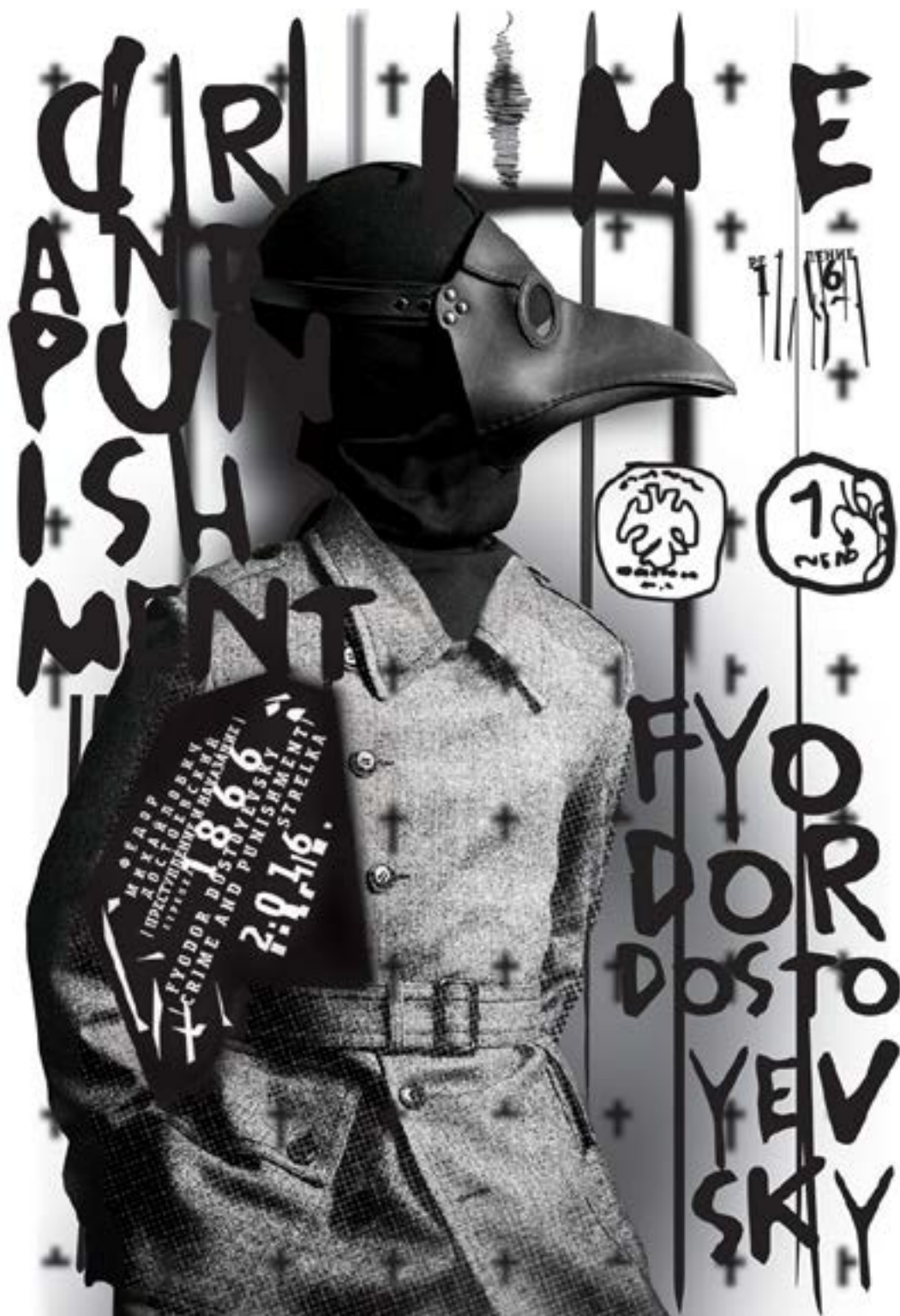
OLIVIER
LAWRENCE

LAWRENCE
JOHN
SIMMONS
LEBAN
AND
AND

Rising Star – Ana Pesic

Why the poster?

Primarily because I see this form as a way of expressing myself, as an absolute medium of freedom of speech. The poster is a concise summary of an event, a theater performance, a film... The fact that I really like theater, somehow imposed itself, and sort of made deal with the theatrical poster mostly. I think this form suits me well. It's a 70x100cm of a story, of the experience of a topic discussed. When I work, I always aim to induce the collective experience people have when watching a play, by inducing many different ways in which one can comprehend the topic in question.



Can you remember the first poster you saw that made you think about working in the area of posters?

Sure, I remember. At first I was exposed to my father's posters and digital graphics. And, I have always wanted to get involved, because, as you may have already concluded, he is a graphic designer. But, the thing that really made me start thinking about serious work in this niche was the official poster from a 2010 *Golden Bee Biennale*. It was awarded to my father who was one of the participants. By the course of these events the poster in question was hung on of our apartment's walls. So, by chance, this poster became a part of the permanent display in our home.

What is your typical creative process for making a poster?

At the very beginning I always contemplate about the given subject. A lot. This is also the step that consumes most of my time. So, when I start the actual work, I am always sure about the choice of characters (typography), because I always use my own ones, what allows me manipulate the entire process more easily. Illustration, then, comes as a natural ending to the whole story.

What is your favourite part of the process?

It's probably the point when the poster starts to take the form which resembles the one I have previously intended for it.

“

My style certainly is
expressive

&

WIGOL

rouls



Your work has been selected for many international competitions. Please tell us about those experiences?

It is an exceptional experience. It's both very interesting to wait for the results after one has applied to a certain competition and receive the results (in case the application had been successful). Being a part of the competition, in my opinion means an objective judgment of one's work. It means having someone smarter and more experienced than I am gauge my work and my opinions.

A lot of your work seems to focus on combining typography with strong graphic images. Can you tell us a bit more about your style?

I don't like to talk about my work a lot. Rather, I enjoy when my work speaks for itself. I like when it somehow manages to persuade people that the way I treat a certain subject is the right one. I feel very uncomfortable analysing my work sometimes. Because I see my work as overly intimate to be able to speak about it with ease. My style certainly is expressive and vigorous. The reason for this, I believe, is the fact that all the elements on the posters are exclusively mine, what gives me the feeling of complete control over the creative process (typographies and illustrations).

"I enjoy when my work speaks for itself".

Who or what has been the biggest single influence on your work?

Most definitely, it's my mentor (and godfather) Slobodan Stetic and my father Dragan. I am sure that without them, I wouldn't ever have become a designer. Ok, I would be a very bad designer at the most. No, really, I am very, very grateful of my mentor's support.

What are your plans for the future for your career?

It's something I am really not at power to answer right now. I am, after all still a PhD student. I have a lot of plans and teaching assistantship is surely among them. I would really love to experience that sense of contempt I catch on my teachers' faces when they meet me with my students at near future.

What is your favourite part of the process?

I never had any obstacles, difficulties or inspiration jams in my work... I have always been walking my artistic path very smoothly and some successes and various foreign competitions came along the way. The reason for this easiness lies, I am sure in the amount of work I invest in my designs. And I am not talking just simple poster making here: I have always read a lot, practiced a lot... And, this is the only advice I can give to young designers actually: **work, learn, practice! You will succeed.**



BOOKS FOR POSTER LOVERS

by Richard Dou



A poster's fundamental purpose is to inform, persuade, and promote. The poster can be traced to the 1500s in the form of early printed broadsides. These temporary documents, lasting no more than a day, were mass-produced on a large sheet of paper and printed on one side. The broadside delivered governmental notices, announce proclamations, events, and public decrees with the poster maker's aim focused on utility rather than beauty.

As printing processes became more advanced, broadsides also evolved, and woodblocks, copper, and metal engravings were the primary method of producing illustrations and typography. Today's poster did not develop and become visible as a visual communication medium until the early 19th century. During World War I, the poster reached its summit as a critical communications medium as governments turned to it as an effective recruitment tool and bring about popular support for the war effort.

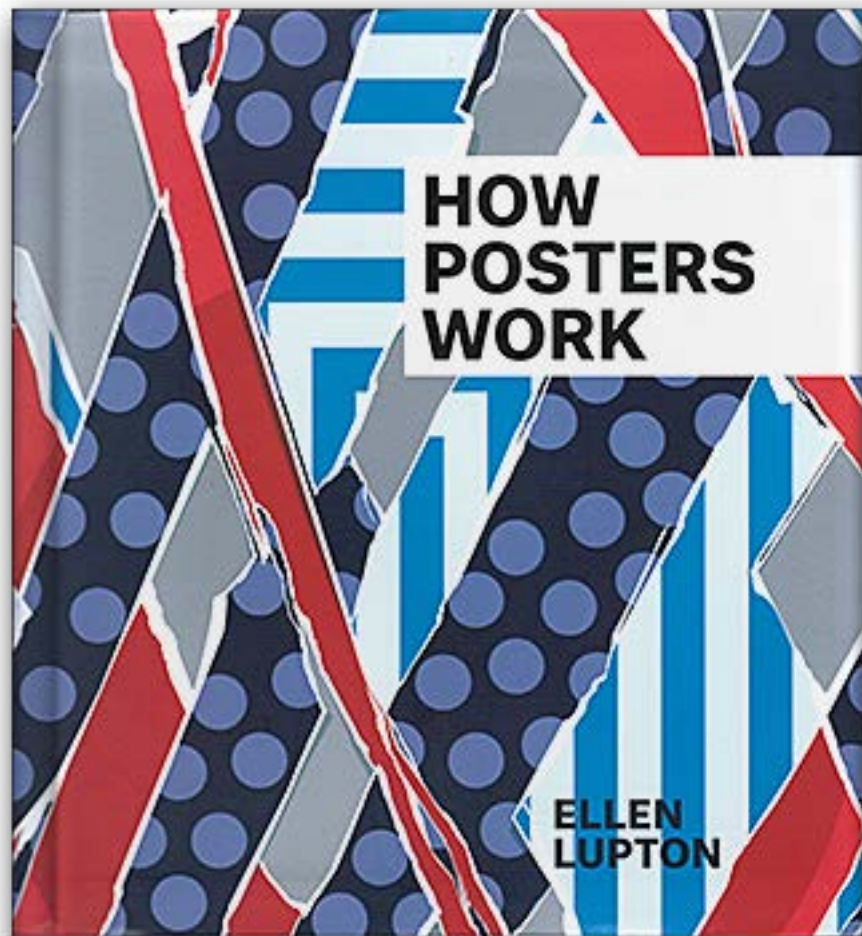
If you are passionate about the modern poster and its rich history and are looking for sources of inspiration, here are three poster book recommendations that will broaden your knowledge on the principles of design and at the same time expand the depth of your library.

H O W

P O S

T E R S

W O R K



Ellen Lupton, Caitlin Condell, and
Gail Davidson. New York, NY:
Cooper Hewitt Smithsonian Design
Museum. [ISBN 978-0-910503-82-6.
208 pages. US\$29.95.]

“

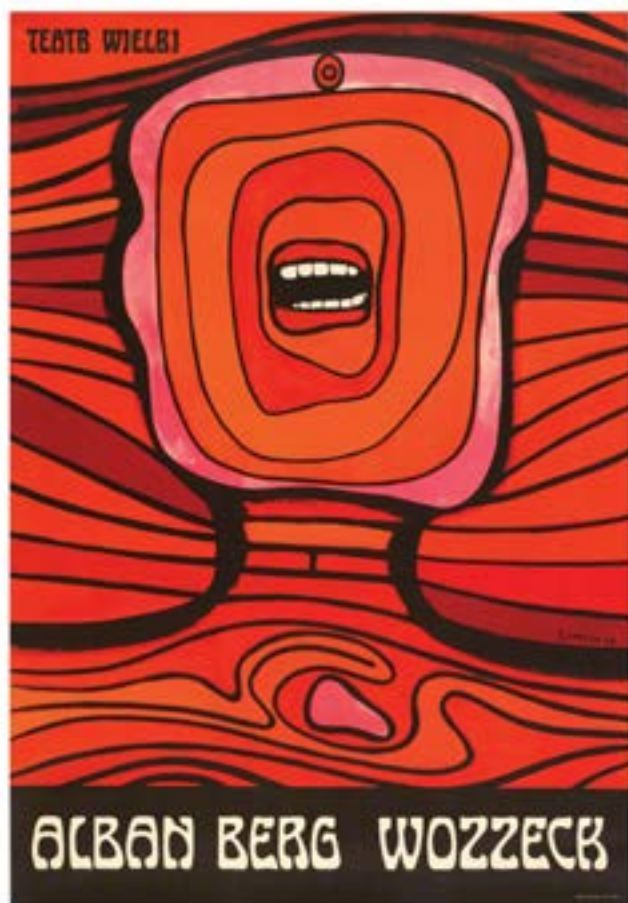
This is not a book about posters. It is a book about how designers see.

”

In *How Posters Work*, the authors analyze fourteen principles of design and perception including their relationship to the poster as a communication medium. These fundamental tenets are examined from focusing the eye, simplifying an image, manipulating scale, telling a story, to employing typography as an image for dynamic effect. This book showcases a diverse collection exploring aesthetic movements, disparate expressive forms, and cultural trends to form the rich visual character of contemporary graphic design. Through the designer's lens, the methods and practice of perception, persuasive language, and composition are employed into the physical construction of these reproduced posters. Lupton says in her essay, *Vision Is a Process*, "The works assembled here show how dozens of different designers—from prominent pioneers to little-known makers—have mobilized principles of composition, perception, and rhetoric. Each poster enacts ways of thinking and making, and each poster wants to be seen. How do we look at graphic design, and how, in turn, does graphic design look back at us?"

This book is a comprehensive, diverse contemporary collection that examines how a designer's choices and limitations of reproduction and printing processes has dictated the making of posters. Condell notes in her essay *How Posters Are Made*.

How Posters Work is a fascinating, comprehensive historical examination of visual perception, persuasive language, and the assemblage of design principles through the graphic designer's lens. This book is essential reading for the specialized professional, design student, or anyone interested in international poster art. It includes a wealth of widely recognized images emerging in the early 20th century to the contemporary era and represents celebrated posters by distinguished designers such as Erik Nitsche, Felix Pfäffli, M/M (Paris), Sulki & Min, and Paul Scher. This book is a valuable resource and noteworthy contribution to the poster's historical development and production that continues to play a niche communications role in our present-day graphic language.



JOSEF MÜLLER BROCKMANN





Bettina Richter and Museum für Gestaltung Zürich, eds. 2014. Zürich Switzerland: Lars Müller Publishers. ISBN: 978-3-03778-392-4, 96 pages, including catalogue. US\$40.00 (softcover).

In *Josef Müller-Brockmann: Poster Collection 25*, Bettina Richter, curator of the poster collection at the Museum für Gestaltung – Schaubepot, Zürich offers a succinct account of the objective clarity of Müller-Brockmann's individual methodology and approach to design problem-solving through his extraordinary body of poster designs. This book is one of the most important, extensive archives documenting Swiss and international poster history emerging in the mid-nineteenth century to the present day. It has a rich source of posters reflecting an early illustration style to a purity of graphic form and evolving design sensibility. As Richter notes, "it was not the idea to make a catalogue raisonné of all his posters, but to show his development from illustration to concrete posters and to focus on the construction of Swiss Style in his work." (pp. 6–11).







Müller-Brockmann

Leading theorist, educator, and practitioner of postwar Swiss Style, was one of the 20th century's most influential, prolific voices in graphic design. The Swiss School, also called "International Style," materialized from Switzerland as a singular, uniquely clear graphic language and design movement during the 1950s and 1960s. The "Neue Grafik" or "Swiss Style", originated in Russia, Germany, and the Netherlands during the rebellious cultural and political turbulence of the 1920s. This style was invigorated by artistic expression in avant-garde movements and the major architectural "International Style" that developed during this period in Europe and continued into the 1930s.

Besides creating some extraordinarily powerful posters of the twentieth century, Müller-Brockmann was an authoritative mentor to contemporary designers and developed new methods to design education as head of graphic design at the Zürich Kunstgewerbeschule. He wrote a number of books on graphic design and its history, including the authoritative *The Graphic Designer and His Design Problems*, *History of the Poster*, *A History of Visual Communication*, and *The Grid System in Graphic Design*. Müller-Brockmann was founder and co-editor of the trilingual journal *Neue Grafik* (New Graphic Design), which spread the Swiss school ideas and design principles to an international audience. Richter adds, "Josef Müller-Brockmann is an important figure in developing a modern, contemporary and global way of graphic design, a new language in poster art which breaks with illustration and narrative communication. His work must be seen however in the context with historical events: to break with the ideas of WWII for ex. His work has to be reflected however more than an attitude and position than as a style. As attitude it finds his followers until today, but as imitation of a style, it will not work without becoming anemic and orthodox. His posters for the Tonhalle are the best argument for this" (pp. 47–69).

The book traces the origins of Müller-Brockmann's poster development sequenced chronologically over a 25-year period. Two essays, "In Public Space" by Lars Müller, and "The Grid of History" by Catherine de Smet, explain Müller-Brockmann's work in the public realm, and central role in disseminating Swiss design in his writing and publishing activity. Each essay helps frame and place Müller-Brockmann's oeuvre and publications in a historical context and reflect the spirit of the times.

The Museum für Gestaltung – Schaudepot's poster collection is an all-inclusive and remarkable archive of the history of the poster, in Switzerland and throughout the world, beginning in the 19th century to the contemporary era. In Richter's words, "It was always the idea to find a way to show the treasures of our collection with about 350,000 posters arranging them by themes, graphic designers and so on and to illustrate not only graphic design questions but also looking at posters as a part of a cultural and historical heritage....we tried to find a layout which give us in a pattern easily to copy for every new book a possibility to show large images and groups of posters" (pp. 32–33).

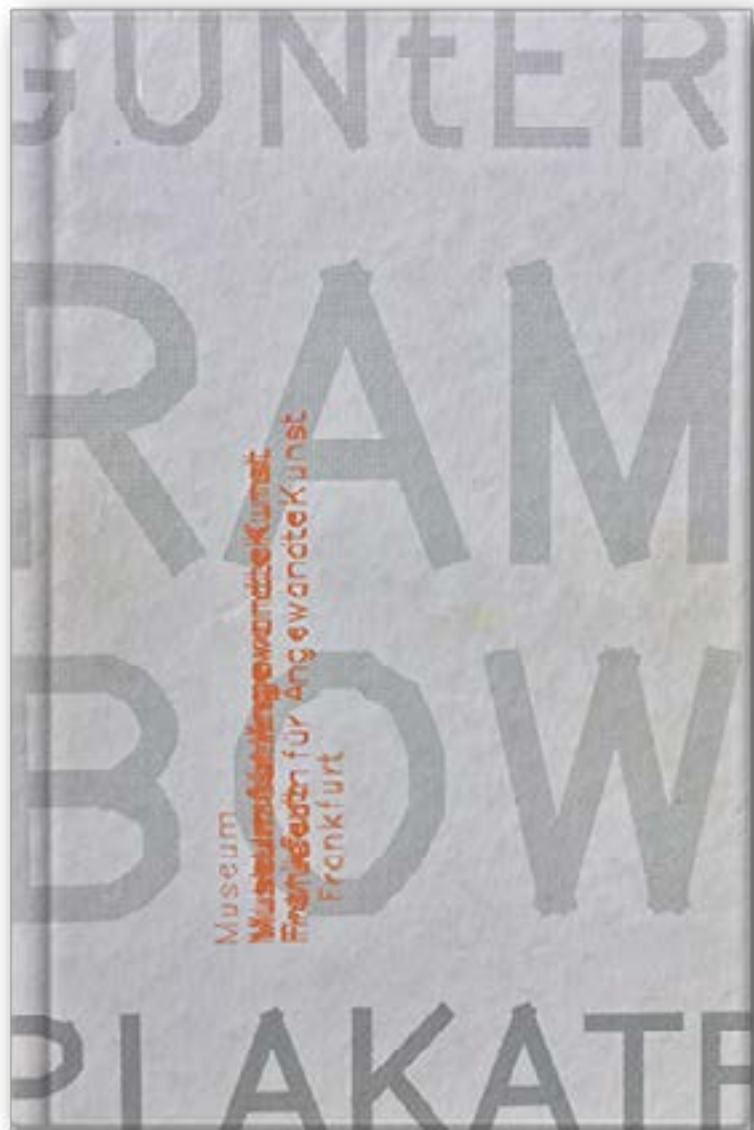
Josef Müller-Brockmann: Poster Collection 25 is a captivating, concise historical analysis, accompanied by many examples of Müller-Brockmann's extensive body of poster designs. This must-have book reveals how Müller-Brockmann's expressive style through objective clarity, mathematically constructed grids, modernist elements, and constructivist ideals remains an all-important part of our present-day graphic language. It is an indispensable guide for design students interested in Swiss typography as well as essential reading for professional designers, or anyone interested in 20th century graphic design history.

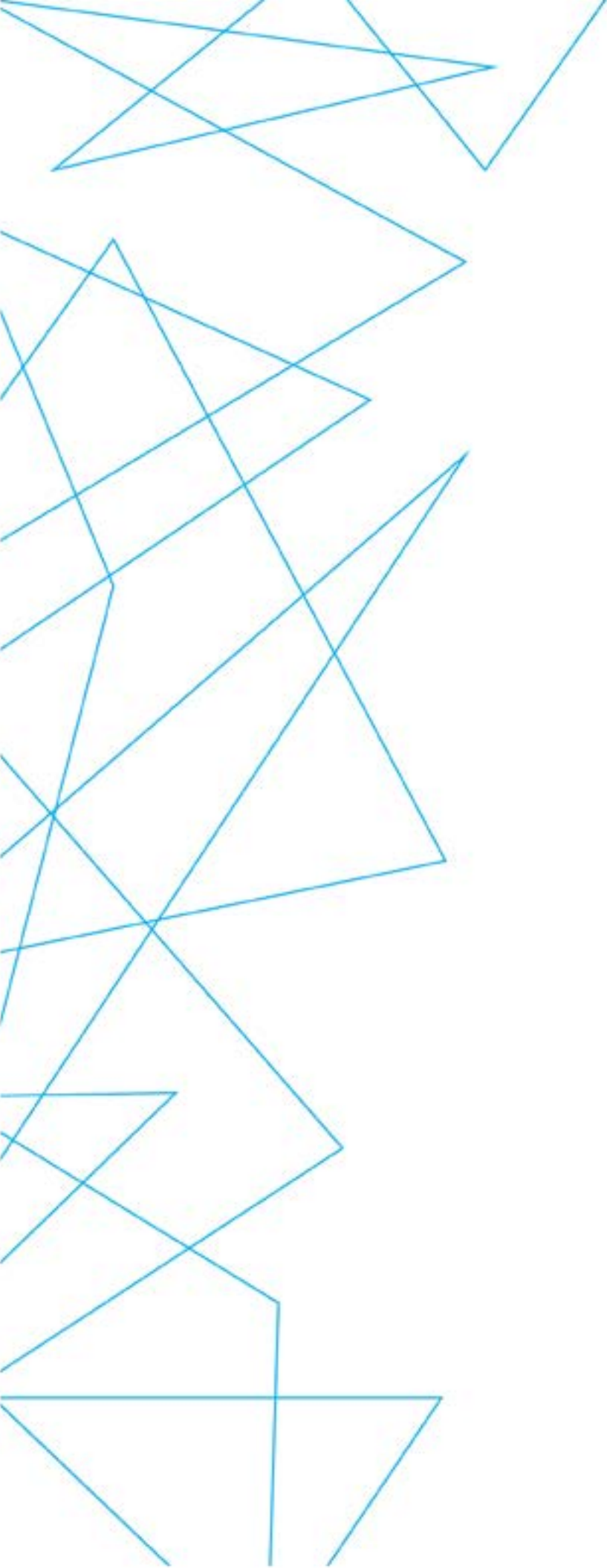
P
GUNTER RAMBOW

PLAK
ATE
POS
TERS

K
F
S
U

Eva Linhart, Birgit Gablowski and Museum
für Angewandte Kunst Frankfurt, eds. 2007.
Stuttgart; London: Edition Axel Menges.
ISBN: 978-3-936681-19-2, 176 pages.
US\$79.00 (hardcover).





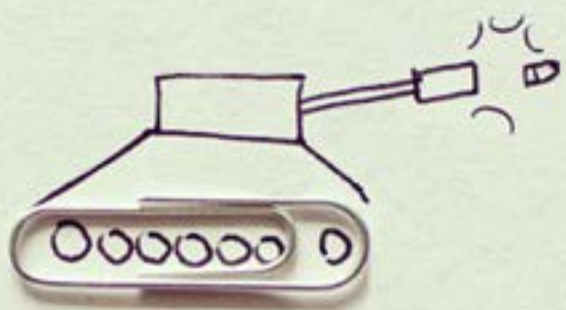
Gunter Rambow: *Plakate Posters*, showcases the unparalleled conceptual image-making of Rambow's poster oeuvre. It includes more than one hundred posters produced over his long career from 1962 to 2007. This book was published in conjunction with Rambow's 2007 major solo exhibition at the Museum für Angewandte Kunst Frankfurt and documents the dialogue between Rambow's posters and the stylistic orientation of the architect, Richard Meier's museum building.

Gunter Rambow, a willful proponent of social, political and cultural issues in postwar Germany, communicated ideological principles through the media of photography, material objects and physical constructions into poster advertisements for cultural events beginning in the early 1960s. His extensive artistic output, characterized by a unique approach to representing ideas and creative power with photomontage, unexpected symbolic imagery, and innovative image-making, reveals a deep social commitment and poetic approach to graphic design.

Ulrich Schneider, Director of the Museum für Angewandte Kunst Frankfurt describes Rambow's dreamlike photomontages: "Again and again, these surreal collages advertise the agitations of theatre, the lacerated head, the tattered human being, the dismembered face pointing to the contemporary relevance of [Gotthold] Lessing. But such a description of Rambow's design principles omits his most central working principle. His reduction of means: as few colours as possible, preferably only black and white, perhaps some red; as few words as possible,

preferably just a catchword, ideally a mere sign; recognizability within seconds, not only of the advertising content but also of the author: Rambow.” This publication traces many of Rambow’s influential works including the series *Die Gruenen* (1983-1984) consisting of 6 posters for the German Green Party, the advertising campaign for S. Fischer-Verlag, the *Frankfurter Schauspielhaus* series, and the *Hessisches Staatstheater Wiesbaden* series, in which Rambow plays with the space and typography to add depth to the picture plane and conveys a clearly defined pictorial representation for each theatre play. This book contains essays by design historians reflecting on Rambow’s use of surrealistic collage technique, photography, minimalist color, work in the public sphere, and poetic license in product and cultural advertising.

Altogether, *Gunter Rambow: Plakate Posters* is an engaging, comprehensive historical analysis, supplemented by a numerous collection of Rambow’s stylistically diverse repertoire of poster designs. Rambow’s documentary-style body of work and visual metaphors stimulate the senses and transmit coded footprints in the spectator’s mind. Rambow is undoubtedly one of the leading image-makers of the late twentieth-century. The book is essential reading for design students interested in the art of German advertising and poster design as well as necessary reading for the specialized professional, or anyone interested in 20th century graphic design history. It is a key contribution to the growing scholarly discipline of graphic design history and a useful resource on German advertising graphics and contemporary graphic design.



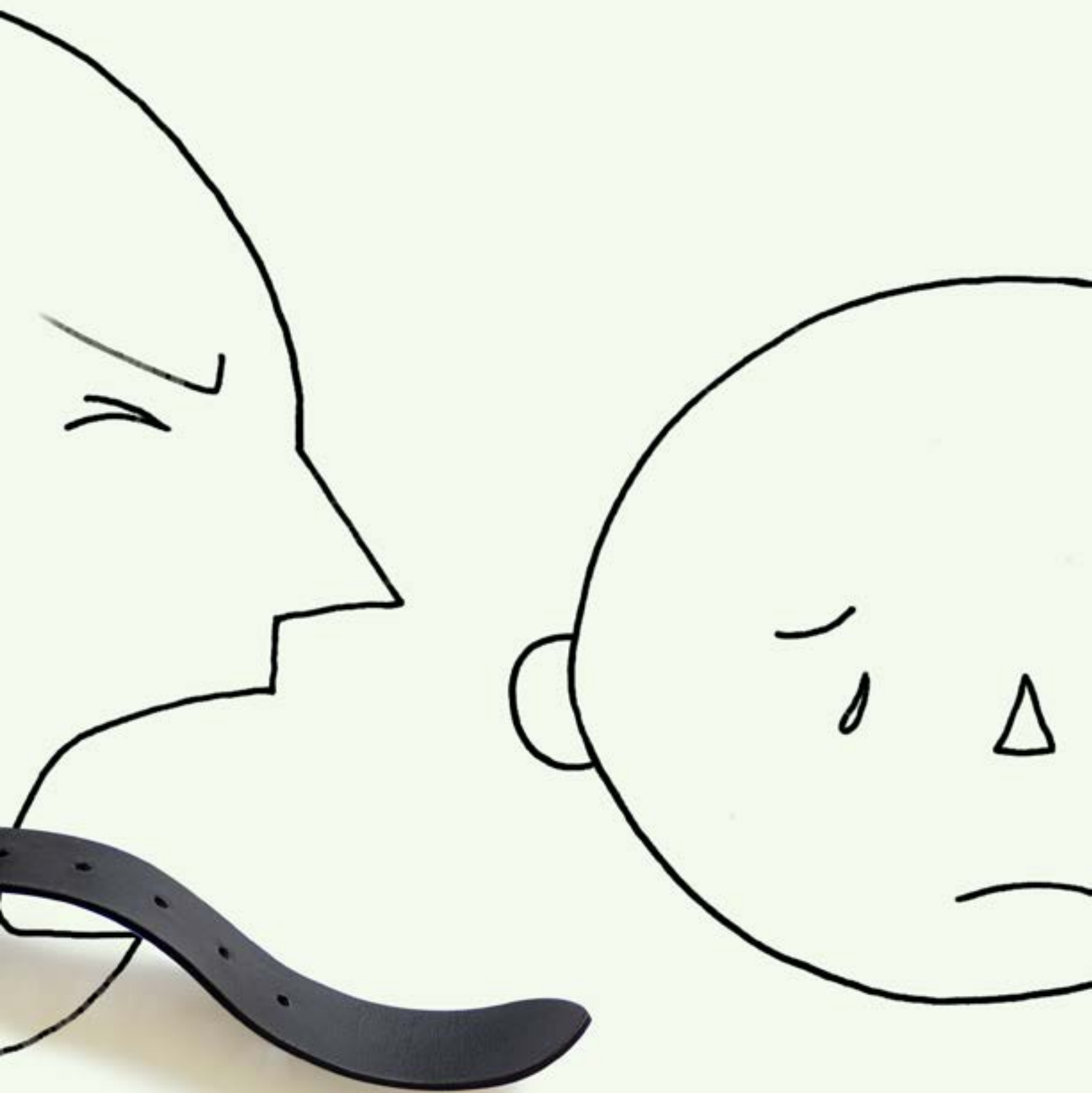
INTERVIEW BY
NATALIA DELGADO

In April 2013, our Co-Founder Christopher Scott met Javier Pérez for the first time in a design event in Ecuador. While grabbing some food and drinks, Javier told him about an idea he had come up with. Little did both of them know that that very project would change the life of Javier for the rest of his life. The man publicly known as Cintascotch would gain recognition all over the world, win numerous awards, create his very own book, and be featured on various press platforms such as BuzzFeed, Huffington Post, ABC News, Yahoo, DesignTaxi, Adobe, Behance among others.

Javier uses everyday objects like toilet paper, a bunch of grapes and even half of an Oreo cookie and simple illustrations to create wonderfully clever designs that he shares on his Instagram account. As Ryan Grenoble from The Huffington Post describes it “The world seen through Pérez’s eyes is a magical place”.


We are honoured to have an exclusive interview with Javier to get into inside the brain of this creative designer from Guayaquil, Ecuador.

Pour yourself into it Javier Pérez



Small talk – Javier Pérez

First of all thank you very much for accepting our invitation to chat with us at the Poster Poster Magazine. This is a space where we like to share the work of creatives that are somehow connected to the poster world, but who are not necessarily just making posters. I saw your presentation at the Ecuador Poster Biennial and I want to begin by talking about your history with posters. Can you tell me a little bit about how you started and how you got to where you are in terms of the creative evolution you have experienced?



used to work in the Alliance Française of Guayaquil and there I was doing only posters.

How long ago was this?

Nine years. And this is my most famous poster. Yes, this one has a story. I created this poster 10 years ago for a competition in a class at my university. I created this famous character that is in my poster called *Juan Pueblo*, very famous in Ecuador. In Guayaquil it's a symbol. So I told myself "If this is a comic event the most logical thing would be to use Juan Pueblo, because he is a drawing, an illustration". So I created the illustration and the poster and it was just for the convention. After one or two years it was election time in my country and then started using the poster to make the political campaigns. You would see it on stickers, t-shirts, billboards, everywhere! It was madness. It became viral when there was nothing, no social networks. You would see people using the illustration of *Juan Pueblo* in their avatars. Even today, there are some tunnels that cross the Santa Ana mountain that is huge, and you see a giant illustration of *Juan Pueblo* just like that, in his chest there's a hole where the cars come through. And that's the story of this poster.

How did your professional trajectory change in such a radical way?

I changed trajectory because from 2010 until 2013 or 2014 I was 100% focused on posters. It was madness. I was in the competitions looking at who would win, who would participate, what were the topics... and then, after all this viral thing with the illustrations started and up until now, I began to illustrate almost full-time and to make campaigns, and that's why for the moment I have left the poster design on the side a little bit, but I still do it. This year I placed in the *Mut Zur Wut* contest.



1ERA

CONVENCIÓN NACIONAL
DEL CÓMIC / GUAYAQUIL 2005

21 - 26 de noviembre
10h00 - 20h00
Plaza Colón, junto a la iglesia Santo Domingo

Asociación



Claro
GCM 11 011



How do you choose the competitions in which you were going to participate? Because I find that nowadays there is an oversaturation of competitions everywhere.

I was just looking at your site and checking the competitions, and I see that there are some that I want to enter but there's little time left and I won't make it in time. So now I am looking at my calendar to see which one I can do and research for in time.

Besides time, what other criteria do you use to choose whether to enter or not?

It depends. If I see that the competition is good and I understand the topic that they are addressing I'll do it. If I don't understand it or it seems too complicated, or I have to do too much research, I can put it aside, but if I see that I can come up with a couple of ideas I'll continue. Otherwise I would lose too much time.

Of course. Speaking of times, what do you consider to be a comfortable amount of time to work on a poster or on a project?

You know, it's very relative. I remember one time when it was the *Mut Zur Wut* of 2013, I had it written down on my calendar and I don't know how but I forgot about it, and when I checked

when the deadline was it was the next day! And I told myself “I have to get in. I have to see what I can do”, so I began to review the winners and the jury and what they had done. I saw that one of the jurors had a poster that caught my attention and I did a theme similar to what he had done. That was it, I sent it and it got selected in the top 10 and I was shocked. Time is relative, you might have a month to work on it or you might have a day; it depends on luck or the creative process of that moment, I don’t know.

Your work is very well known around the world. What would you say is your favorite part of this style that you have chosen to work with and of what you do right now? What is it that you like best?

What I like more is that people have liked it. I always had this fear, even now, that if I do something, probably people will not understand it or they won’t like it. And I see that they do like it. Sometimes I think “Oh this is very simple” or “Oh this is too silly”, etc. But people still react and say “Cool! I hadn’t thought of that”.

How did you manage to overcome this fear? I think it is something that we can all identify with and especially students experience it a lot. How did you manage to overcome it whether partially or completely? What was your process to dare to show your work?

I think showing our work is a general fear. I say it can only be done by practice. When you start university you don’t want anyone to see your

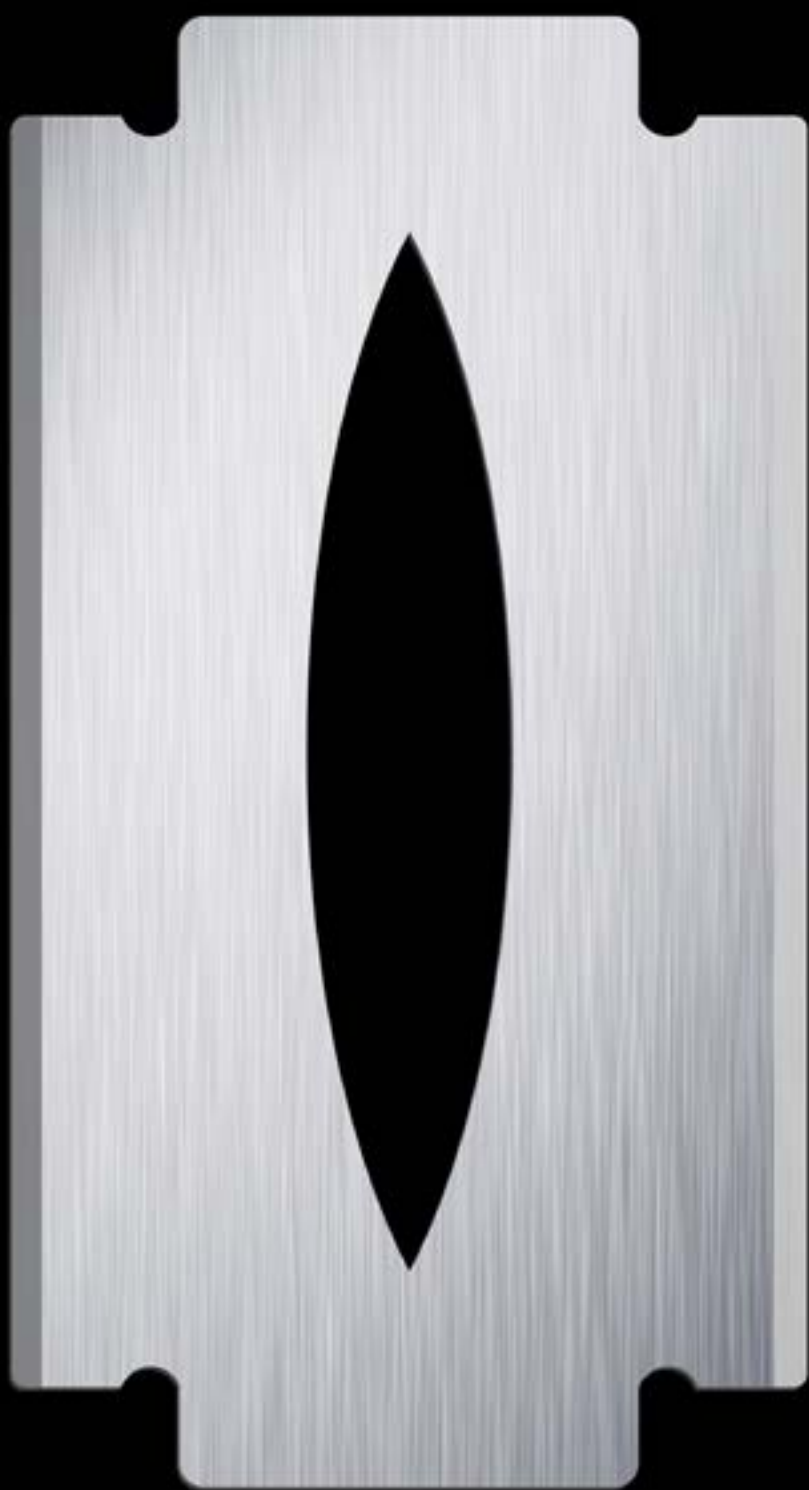


OH! THIS IS
VERY SIMPLE.

OH! THIS IS
TOO SILLY.

JAVIER PÉREZ

I always had this fear, even now,
that if I do something probably
people will not understand it or
they won't like it.



work, because it's horrible or mediocre, so you hide it. But if you don't start with this ugly stuff you don't learn. So you have to show it, whether it's ugly, pretty or whatever; and you can't expect that what you're doing in that moment will be your final work. Instead, you have to think that it's part of the process, that there are still many years to live. I imagine that farther down the road I will find more things, learn more things that will continue to enrich my work. This is what I think, I am just getting started.

They always say that unexpected success has 10 years in the making. How long did you work, strategically, to get to this viral moment in your work? How was the process to gain such a presence on the Internet that you become viral? Was it a calculated plan or an unexpected surprise?

I began by investigating designers that were very well known on the social networks. I started to see what their trajectory had been like, how they handled their profiles, what their websites looked like, if they had done interviews and what ways they had gotten to where they were, meaning how they had become well-known. And each one had their own way of doing it; some of them became famous through tweets or vines or Tumblr. Then I decided, based on my research that my strategy would be the following: I would use only Instagram and nothing else, and the images would have a certain theme, which was another advice that I saw.

Also for illustrators, I remember that I once read an advise where it said that if you draw a certain character you should define the shape of the nose, the shape of the ear and so on. That way, when people see your illustrations they will know this was made by this person. It's easier

for people to remember like this than when they experience many different styles, so it was the way I began. Therefore if you see my illustrations you'll notice they have the nose as a triangle, then you recognize it.

If I did it in another way or I chose to make different noses nobody would understand and it would create confusion. It's easier to have everything in order: one chromatic theme so that people can digest it faster. And you know when you are in social networks looking at a bunch of things you have to say something that stands apart, so that is the strategy. The type of illustration, the type of chromatic scheme, the mix of objects with illustration, making the objects move, it all helps define your individual brand.

A consistent graphic style?

Yes! What I see is that some of the illustrators that I know don't have this consistency in style. They experimented here and there, but for me that is part of the learning process. Maybe making it but not showing it. And make, and make, and make, and then show this one and see how people react to it. Show this other one and see how people are reacting to your work, because at the end of the day they are the ones who were going to accept it and they are going to tell you "I want to make this illustrations, I have this work, I like your style" but for this to happen it is easier for them if you present the work in an organized manner.

"They experimented here and there, but for me that is part of the learning process. Maybe making it but not showing it. And make, and make, and make..."





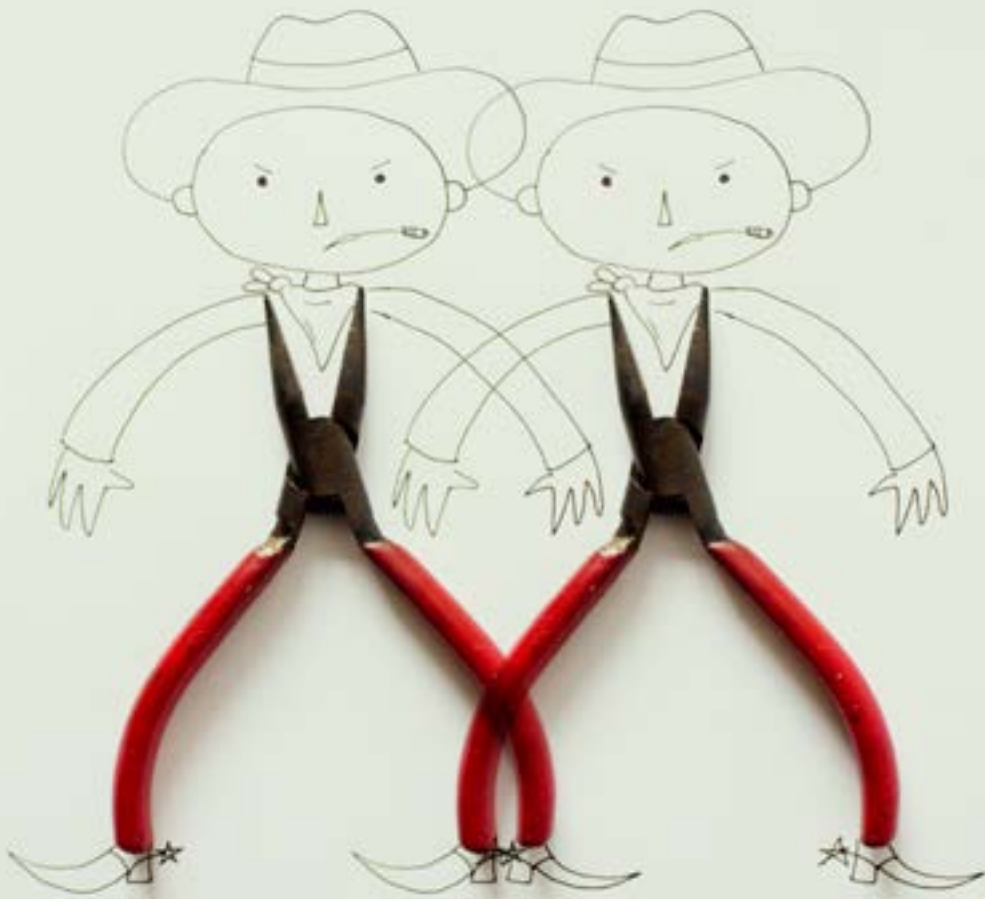
Tell me a little about your books. How was the process? How much control did you have over the process of the book? Did you think it as a narrative? How was your experience creating them?

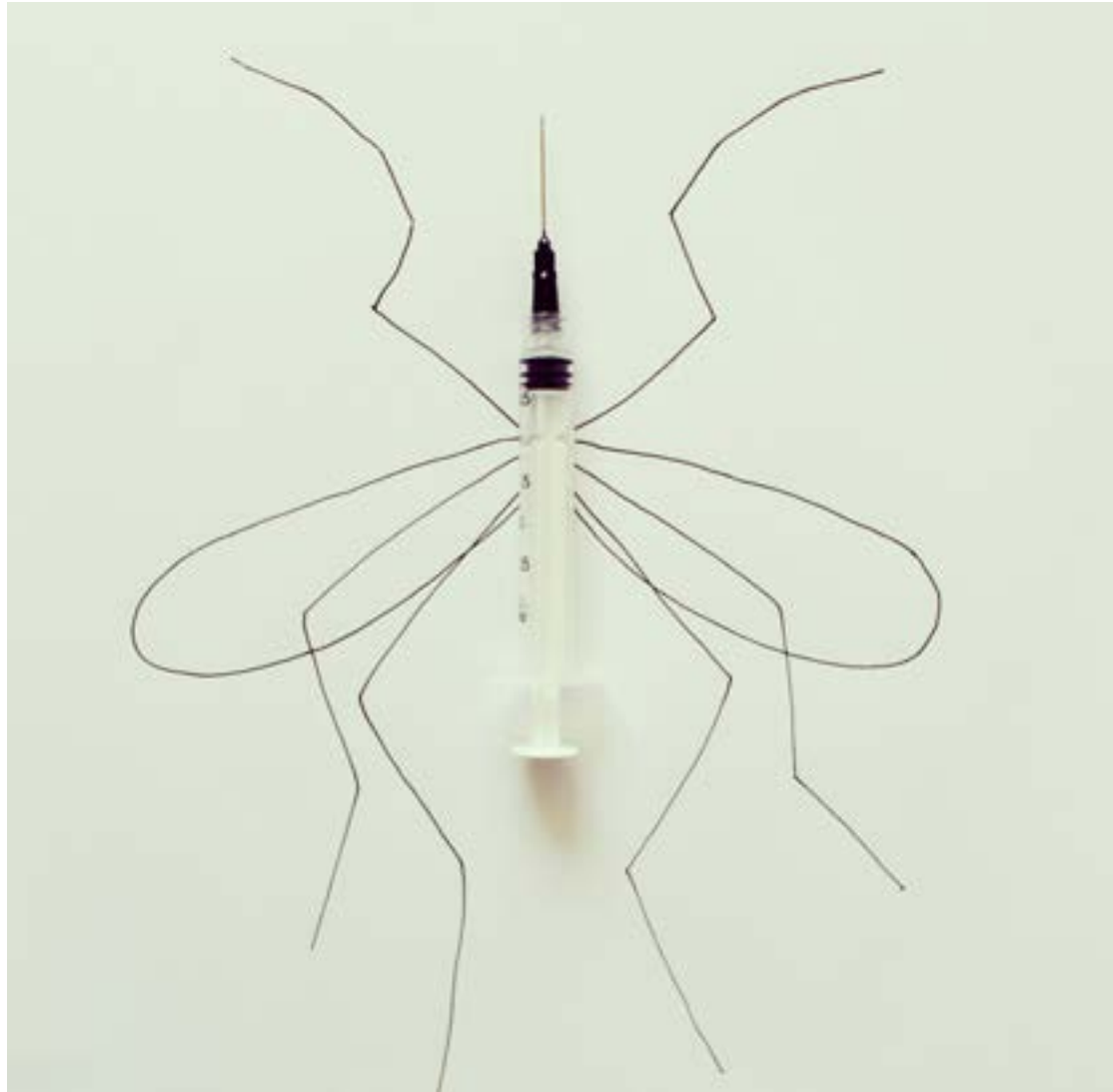
The book deal was also something unexpected. I was first contacted by *Penguin Random House* from New York and I made a sample of what my book could be like, and they finally said no. And I was depressed. From there I was contacted by a couple of other publishers and finally I was contacted by *Penguin Random House* from Spain and they said "We want to make a book, but we don't know how to do it". Then, on their own, they came up with a proposal and made a sample that showed an illustration on one side and on the other side a text. They showed me this and I liked that very much, because the person who had written the text had used the object and its meaning to create the text. I liked it a lot. After this one they chose the writer who was going to make this and they said "Look, make an illustration, whatever you can think of, and you send it to us little by little". They didn't give me any particular theme, simply draw what you want, and that's what I did. I was more or less about three months making illustrations. It was an extremely hard and complicated process, because there is a point where you run out of ideas and you say "I don't know what else to do". Then, I would begin to go around the shops, markets, hardware stores and buy stuff. And I would say to myself "I can do this here, I can do this there" and that is how I started. I made around 300 illustrations and they selected about 100. And it was the same process; I would look at the object, draw it, take a picture and send it. This lasted approximately three months. After this I was doing the illustrations and I would send them to the writer and he would send the texts to the Publisher. Finally they sent me a dummy of what the book would be like with text and everything and it was published.

I made the illustrations on 2014 and the book was published almost a year later on October 2015, and this year around March it was published in Korea. Over there it is a little bit different because it's only a book but at the end you have a list of activities. For example you have an object and you can draw on top of it or, in the beginning of the book you have an index where you can see the objects and you have to look for the object inside the book, so it's more playful and interactive.

What do you consider are the advantages or disadvantages of being Ecuadorian? And how would you compare the reception of your work in Ecuador versus the rest of the world? How has your career been influenced by the fact that you live in this country?

I don't have a problem being an Ecuadorian, but I get treated very different in Ecuador compared to other parts of the world. When my illustrations became viral, after maybe three months or more they began to offer me some work proposals, but the proposals were very small compared to the ones from other countries. It was impressive, really. I was getting proposals to make book covers, magazines, and illustrations for everything, while in Ecuador, to date; I've only made the cover for one book. There isn't that much acceptance; they seem to see it as "Well he's doing this, good for him". Meanwhile in other countries there is larger acceptance and they say, "This is very cool, I want to use it. I want to make campaigns with this", but here they don't. So in other countries I have made entire campaigns using only my illustrations. Then there is the issue of budgets, which are locally very low. Even when making work for other countries I still have people bargaining and it's not even a question of budget, it seems to be a cultural thing but the difference is pretty obvious.





What would you say are the biggest challenges that you face currently in your work?

I'm always looking for new things to do and learn. I'm always checking the new illustrators, artists, social networks, always studying what people share and how people express themselves. All of this helps me in a way to be able to keep posting, making new things, finding new ways of communicating, creating other forms of innovation, analyzing how I can make something new out of the work that I already have, create different things that people will like. And that is very complicated because you have very limited time to get their attention, and you have to be very strategic when you start posting. There is a bunch of factors: The time, the way that you animate certain objects, that the object must not have a bad connotation in certain countries, meaning there's so much that one has to take into account before you can post something.

Is there someone that you would like to collaborate with? Any type of artist, studio, or project that you would like to be part of?

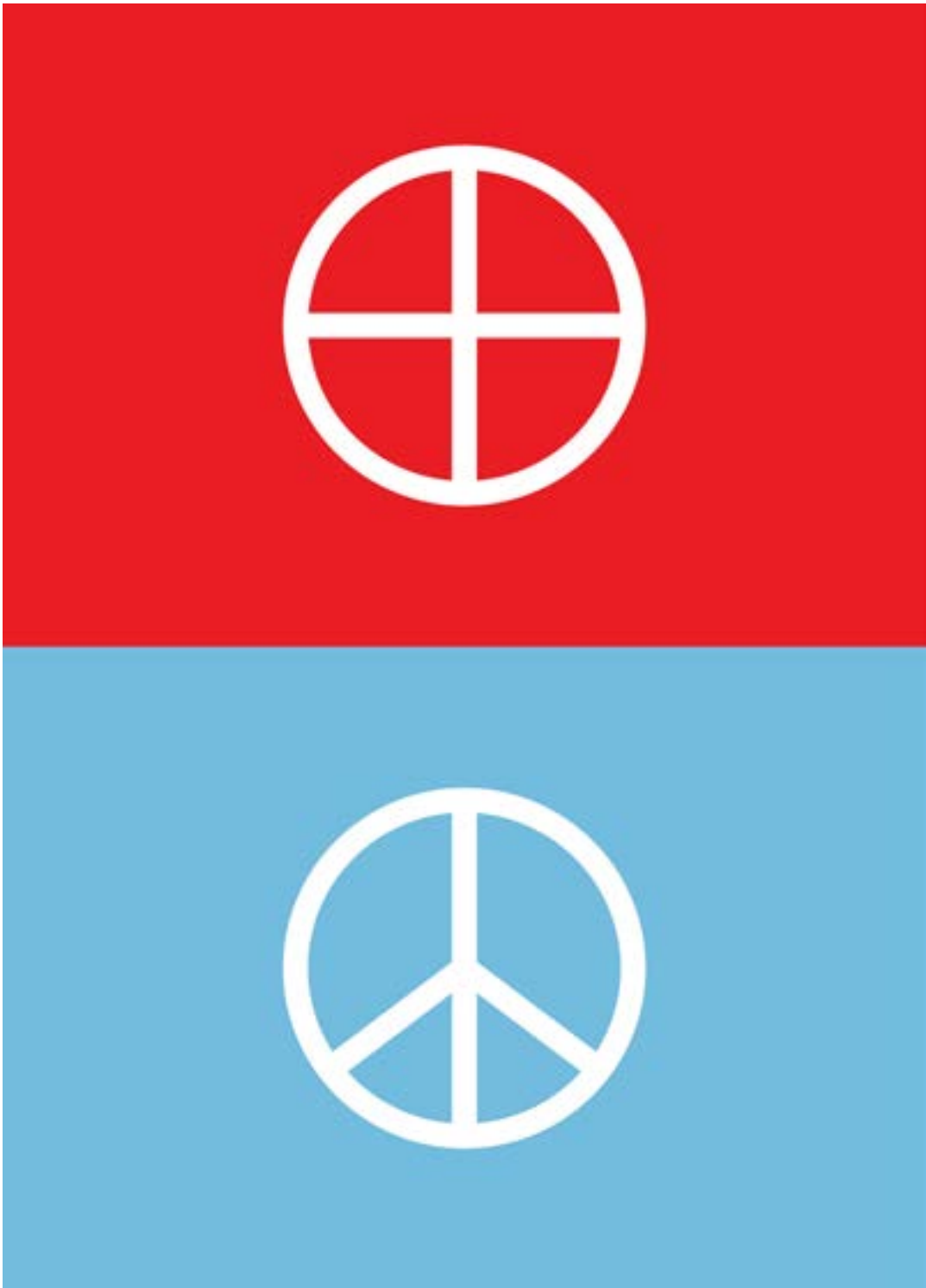
I would really like to work with the artist Isidro Ferrer, because when I started I began to research about artists and I found his work and I was astonished. He used certain things that I found simply incredible. It was something very simple, he gathered he rocks and pencils and I would say "Amazing! I want to do something like this", something that is very simple, very straight, objective, and colorful. I would like to work with him. Every time I see his work I get new ideas.

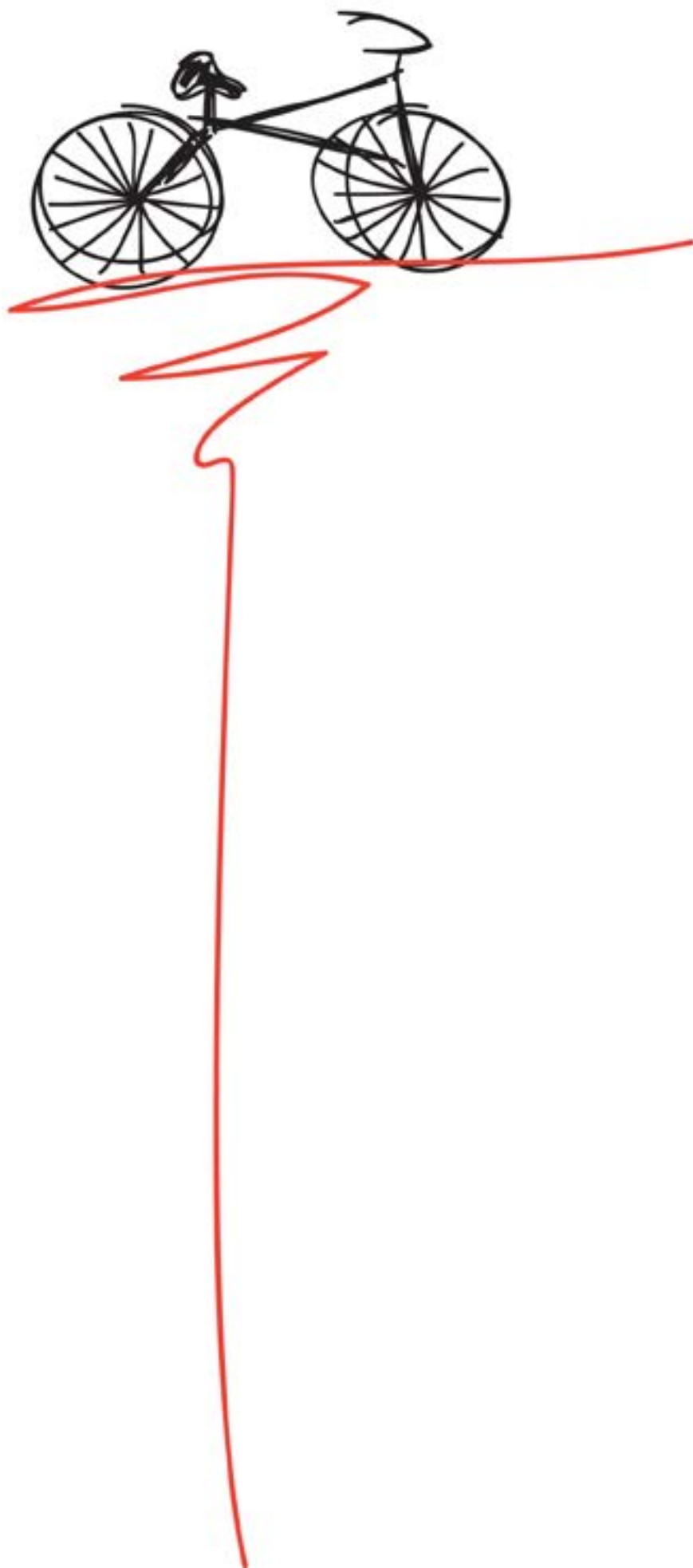
What are your future projects?


I would like to create a short stop motion film and take it to festivals. First I would like to have the script, have a clear idea of what I want to do so that I can give it the necessary time, because the motion requires a lot of planning. It's not random, what do you do you have to do it and you have to do it well. There's no "I can do something different", everything has to be planned, and well adjusted. So, before I get into this, I would like to have a very clear view of what this script is going to be, but that is my dream.

Finally, I like to ask this question whenever I interview someone. What advice would you give for our audience, designers and students from all over the world come back and help them in their own career path, whether they are beginning or more advanced down the road?

Something I always tell students, designers, or any person in general is that if you want to do something you have to give it 100%. In the case of designers, if you want to make posters, then make posters every day. There's no other way. If you want to do it, you have to do it every day and pour yourself into that. Research if there's a new way of making posters, new ways of how to frame them, there's a bunch of stuff for every person. If you are an animator then animate; if you want to make book covers do it and do it in an obsessive way so it drives you crazy. Meaning, you have to start doing it, you cannot wait sitting down and wait for the project to come, this is not going to happen. You have to work a lot, very much. Untiringly. I always like to end with this phrase: "Create every day, no matter your skills".

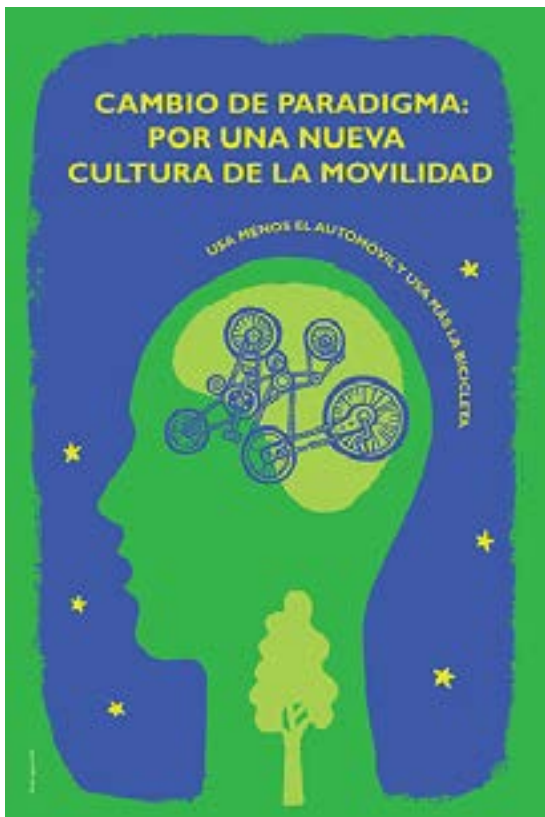




A thin red line starts at the top center, curves down to the left, then loops around the text 'BIRULA' and 'GRÁFICA' in a series of overlapping circles and loops, ending at the bottom center.

BIRULA

GRÁFICA



Alfredo Aguirre / Mexico



Alfredo Aguirre / Mexico

Birula Gráfica is a group formed and organized by Graphic Designers Roberto Paz, Alfredo Aguirre and Luis Yáñez. They are designers and illustrators from Mexico and Spain whose objective is to promote the bicycle as an alternative sustainable and ecological means of transportation, through a collection of posters and other activities.

We believe that several cities in the world are at a crucial moment of redefining changes in their urban structure and mobility policies so the bicycle will be more than a trend in the years to come. Also, the energy crisis of the industry based on fossil energy is something that many people are already working on.

The project was born when the collective Biernes of Madrid wanted to exhibit their posters in Mexico and they came in contact with designer Roberto Paz and illustrator Alfredo Aguirre, who invited more designers. In an enthusiastic way, designer Luis Yáñez joined the project by giving it international exposure and inviting designers from other parts of the world to join this project with their work.

Birula Gráfica is born from the gathering of illustrators and designers from Mexico and Spain. From the Iberian country: Ricardo Cavolo, Leo Espinosa, Alma Larroca, Bakea, 3ttman, Lucía Corral, Mr. Ed, Pietari Posti, Raul Arias, The Beard among others.

From Mexico City, from Puebla, Saltillo and Xalapa are added: Obed Meza, Federico Jordán, Eduardo Picazo, Samuel Verdugo, Santiago Robles Bonfil, Abraham Balcalazar, César Nández, Mr. Mitote, Dr. Morbito, LudoAlex, Monica Miranda, Luis Yáñez, among others.



Andrew Lewis / Canada



Byoung-il Sun / South Korea



Byoung-il Sun / South Korea



Celso Arrieta / Mexico



César Nández / Mexico



Elizabeth Reisnick / United States



Erin Wright / United States



States



Federico Jordán / Mexico



César Nández / Mexico



Christopher Scott / Northern Ireland

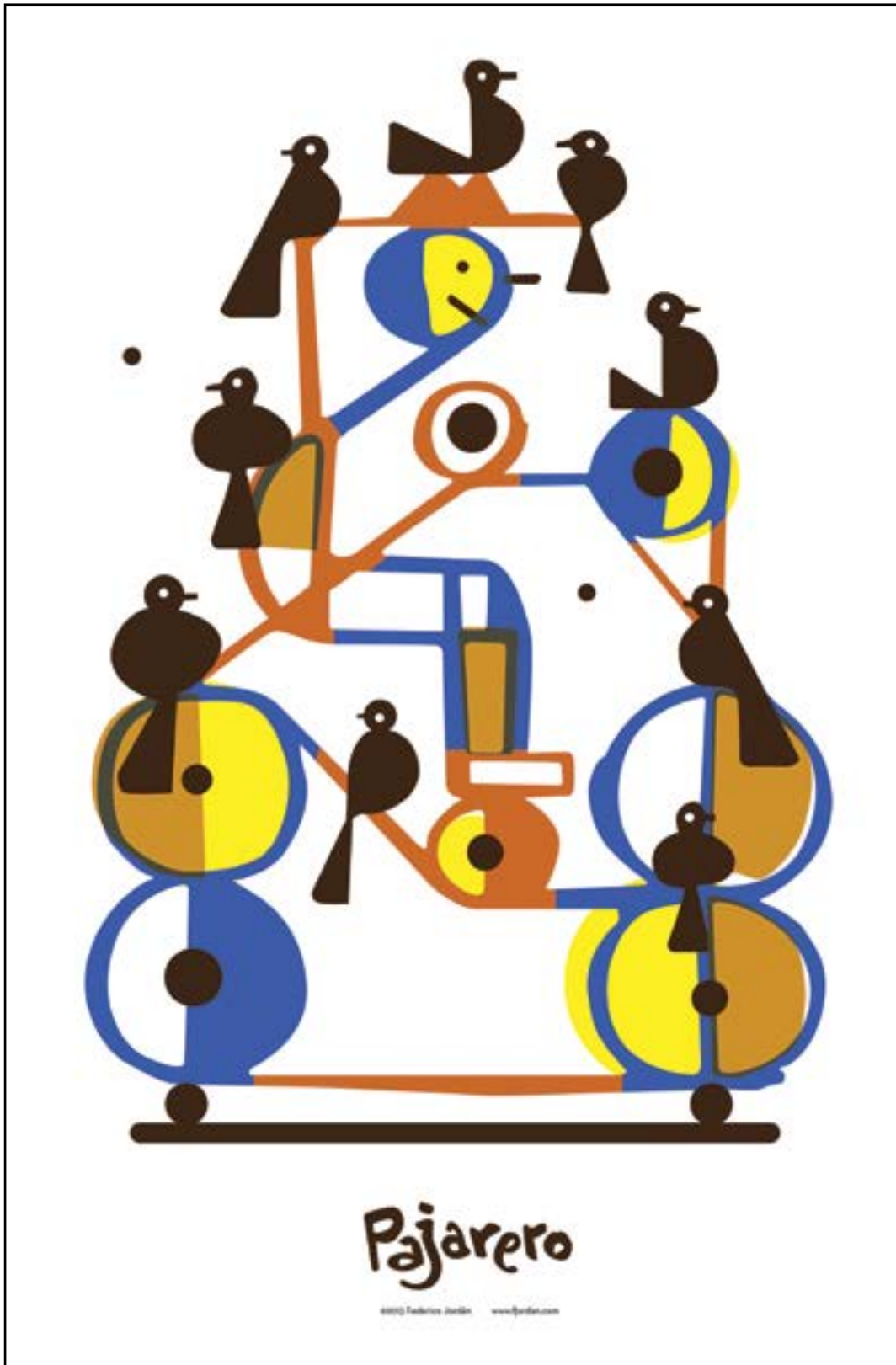


Birula Gráfica was unveiled at the Mexican Design Open 2013, being one of the 200 open source projects chosen from the more than 600 projects proposed. The subject was LOS OFICIOS. The exhibition took place in the courtyard of the Academy of San Carlos from October 23 to 27, 2013. Birula Gráfica presented itself along with Ecotenka and Bamboocycles with great acceptance of the academic community, students and bystanders. This exhibition was featured in print media such as Cletofilia, and graphic design blogs like graphiclust among others.

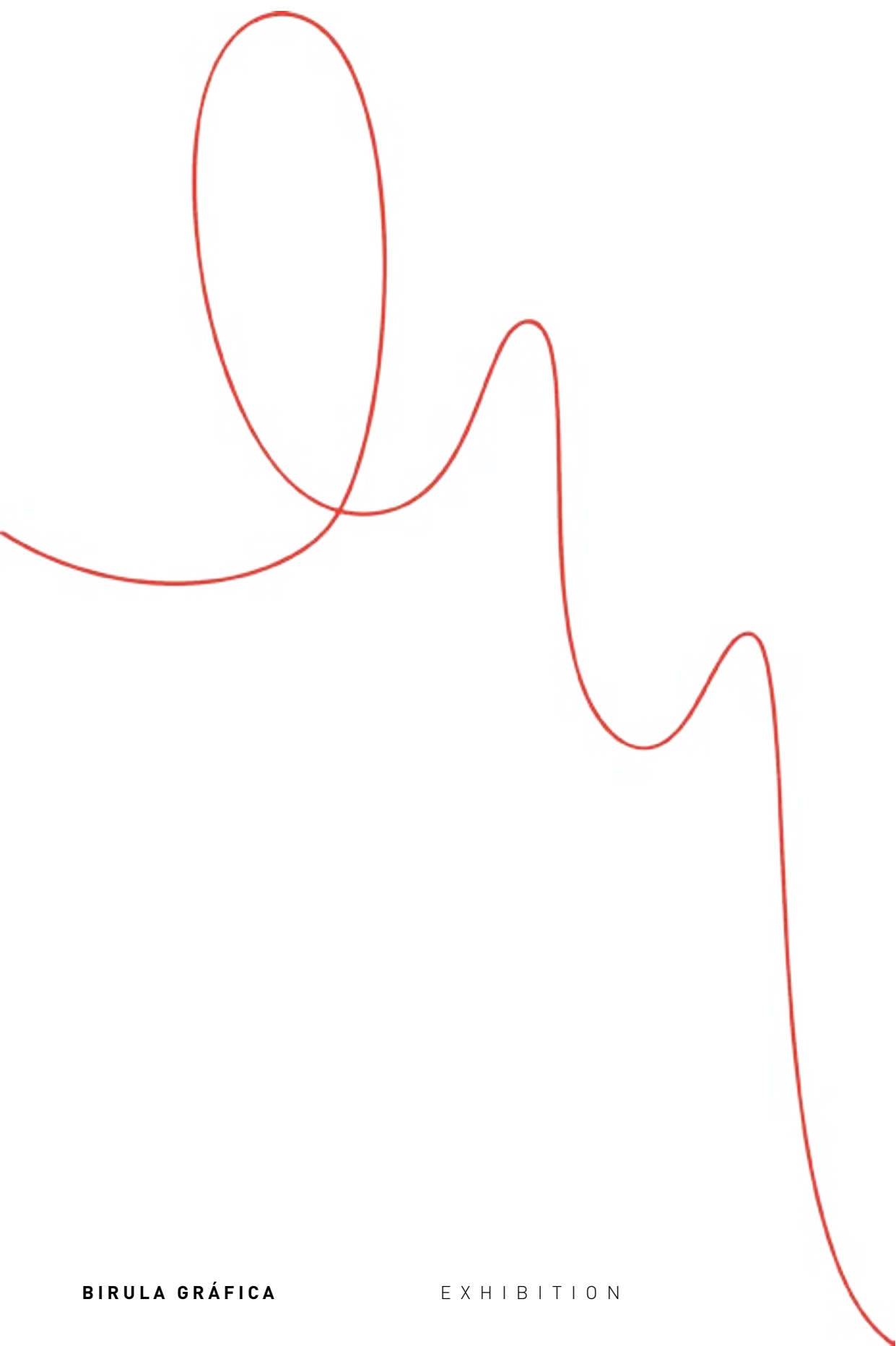
Birula Gráfica has become itinerant and so, in March 2014 it had the honor of being the first poster exhibition of the newly named Faculty of Arts and Design at the National Autonomous University of Mexico, in Xochimilco, Mexico City.

Afterwards, in April of 2014, Birula Gráfica was presented in the Palacio de Minería as part of the International Day of the Museums, with great success among the public of the Historical Center.

Goal: Working with the premise that in art and design we seek collaborative work, co-creation, knowledge, creativity, exchange and innovation, building community values and solidarity, adding to Mexican creative projects that result in a cultural and social impact for a better society and the common good. Thus Birula Gráfica adds itself to other groups in the world as Biernes, Spain, Critical Mass of Argentina, Critical Mass of USA, and many more.



Federico Jordán / Mexico





José Luis Hernández / Mexico



Juan Madriz / Venezuela



Kathiana Cardona / Venezuela



Ludoalex / Mexico



Ludoalex / Mexico



Luis Yañez / Mexico



Luis Yañez / Mexico



Mónica Villalba / Mexico



Ludoalex / Mexico



Mr. Mitote / Mexico



Obed Meza / Mexico



Pepo Almonte / Mexico



THANK YOU THANK YOU THANK YOU

