

# PRIVACY

ISSUE 5 OCTOBER 2017



**BICEBÉ BOLIVIA**

INTERVIEW WITH SUSANA MACHICAO PACHECO

**DAVID JIMENEZ**

RISING STAR

**POSTER BATTLE**

THE RESULTS

**THE POSTER AS A KEY**

BY COCO CERRELLA

# HELLO,

A huge welcome to the fifth edition of the Poster Poster Magazine. First of all we want to give a massive thank you once again to everyone who has joined us in our journey through the four issues of the magazine. So far it has been a huge success and we are thrilled for all the support from the poster community around the world.

In this issue we continue to share with you the talent of our Rising Stars, featuring Ecuatorian designer David Jimenez. We also share the powerful images of the winners of the 2016 edition of Poster Battle, organized by Toolkit with support from Poster Poster. Finally we have an interview with Susana Machicao the General Coordinator of the Biennial of the Poster Bolivia BICeBé®, who shares with us the behind-the-scenes of one of the most important poster events in the world. We hope you enjoy this fifth edition of our magazine as much as we enjoyed creating it for you. We are always seeking to improve, and make each edition better, 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](mailto:hello@posterposter.org)

**NATALIA DELGADO**  
**CHRISTOPHER SCOTT**  
EDITOR IN CHIEF

**NATALIA DELGADO**  
**CHRISTOPHER SCOTT**  
ART DIRECTION

**NATALIA DELGADO**  
**CHRISTOPHER SCOTT**  
**GEORGINA MANZANO**  
GRAPHIC DESIGN

**ANDREW MAYBERRY**  
EDITOR

**COCO CERRELLA**  
INVITED WRITER

**DANIIL VYATKIN**  
ILLUSTRATIONS

A project by



*Poster Poster*

WHAT'S IN

6 22

POSTER BATTLE  
The Results

*RISING STAR*  
David Jimenez

ND DIDE?

34 42

BICEBÉ  
Biennial of Poster Bolivia

THE POSTER AS A KEY  
By Coco Cerrella



DAVID

JIMIE

*by Christopher Scott*

## Meet Rising Star:

It's time for a new Rising Star! As you know in this section we feature talented young designers that are leaving their mark, and making an impact in the world of posters. In this issue we showcase the work of David Jimenez, a graphic designer from Ecuador, who has been making a name for himself in the world of design, winning numerous international awards along the way. Passionate about social issues and video games, David is constantly seeking for new ways to develop his work and share it with the world.

# JIMENEZ



hello  
there!

I  
am  
the  
worm

# Rising Star

## David Jimenez

*Hello David. Firstly can you tell us a bit about your background and how you became a Graphic Designer?*

**H**ello team! Thanks for the opportunity to let the world know about my fascination for posters! When I was a little kid, I always liked to draw random things on both paper and walls. As for the toys, I sometimes found them boring, so I used to modify them in order to make them more appealing and entertaining, for example, giving my G.I. Joe figure a piece of armor taken from a previously unassembled robot toy. I have always liked to create things.

**MUT  
ZUR  
WHAT**

## *Why the poster?*

Quoting my childhood again, the first memories I have about posters were when I just stared at them for extended periods of time while waiting for a movie to start at the cinema (like 15 minutes or more), and how the designers could conceive such powerful messages and concepts through the use of all the imagery. Also I have always found the poster size magnificent.





DESIGN IS

LIVING AND

SEEING



A WAY OF

D A WAY OF

LIFE.



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

I think it was the Final Fantasy: The Spirits Within movie poster that caught my attention. I could not stop thinking about it for a couple of days, thinking about why it was designed in that way, depicting the characters in that angle, looking at that way, the colors and typography. It was there, hanging in the cinema wall, besides a Shrek and another one I can't recall.

*What is your typical creative process for making a poster?*

First of all, and applies for most cases, I need to have a subject in mind, and with it, I start just doodling in my notebook. After a couple of hours I start researching for additional information regarding the given subject.

*What is your favourite part of the process?*

Definitely when I get the concept that I think works perfectly and the rest just flows naturally. That feeling is indescribably wonderful.

*How is the poster scene in your country?*

At the moment it is growing thanks to the effort of young students that day by day start to join the field of poster making. Also because of designers that have been designing them from day one.

I have to make a special mention to the Ecuador Poster Bienal, because the country has never had had such a relevant poster event before.

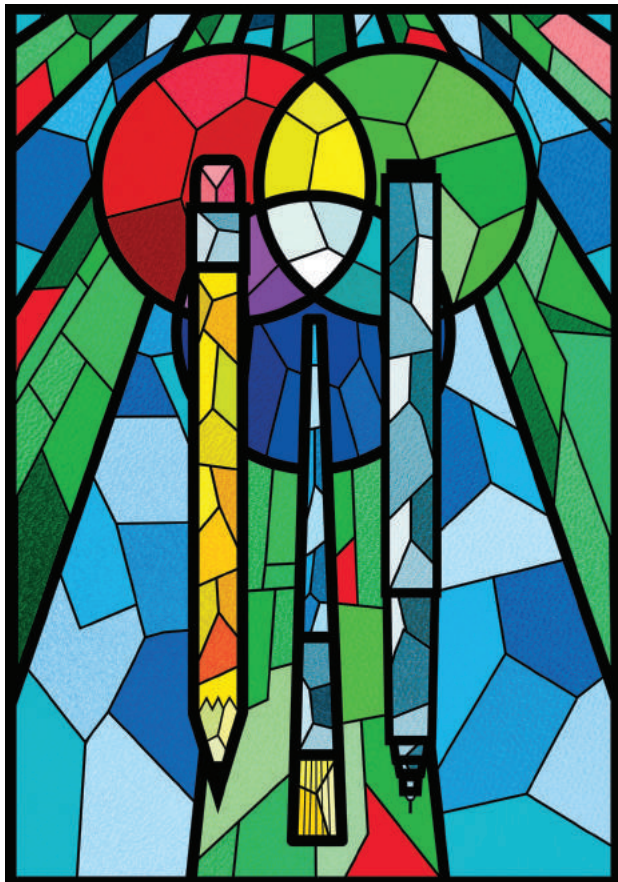
*Your work has been selected in many international competitions. Can you please tell us about those experiences?*

Life giving experiences. They all make me feel alive. I think that when a designer gets the chance to have their work exposed at an international level, where he or she can see designs from others and learn from them, it's a very invigorating and enriching experience.

**CHAIKOVSKY**

**IN HIS LAKE  
C. 1876**





*What advice would you give to other creative who are interesting in becoming a poster designer?*

The most important thing is that they MUST LOVE what they do, above all and everything, because design is a way of living and a way of seeing life. So just keep creating. That would be my advice.

*A lot of your work seems to be driven by strong concepts and messages. Why is this?*

It is because most of the time I feel the need of expressing my thoughts concerning different situations that I go throughout my life, being it social or random.

Also because I normally don't like to use obvious visual resources to give a solution to a graphic problem, so I give my everything to come up with a strong concept.

*Who or what has been the biggest influence in your work?*

I have been a gamer since I have memory, and all the graphic work put into the different video games I have played definitely has had an impact in the way I see graphic design, be it a cover box art, a menu design, character appearance, typography and logos of the games, and of course, promotional posters.

*What are your future plans for your career?*

My dream is to become a graphic design teacher and spread the word and experiences of my life to everyone who wishes to walk the path of design.

*Any final words that you would like to say to the readers of PPMAG?*

First of all thank you for reading all of this! It's very special to me that more and more people can know about how I feel about design because I think it's a better way to understand my job and creations, so thank you for that!

Keep creating, not destroying.





**NO  
SELFIE  
THOUGHT  
NO  
CULTURE**

**INTERNATIONAL  
STUDENTS DESIGNERS  
POSTER CONTEST**

# THE RESULTS



Last year Poster Poster had the pleasure to partner with DESIGN TOOLKIT to co-organize the 2016 International Student Designer Poster Battle.

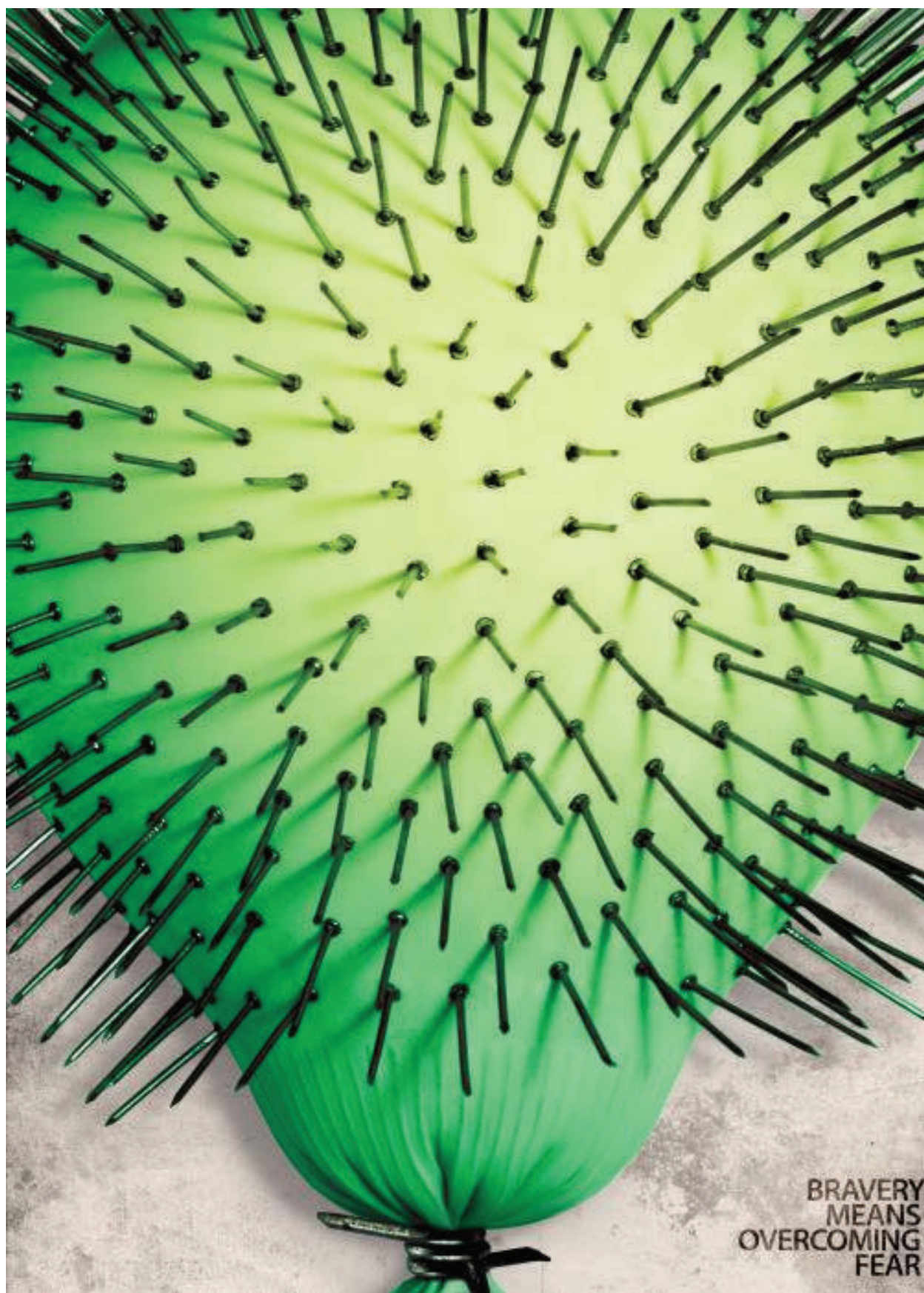
Design students from all over the world were asked to submit posters on the theme of No selfie thought, no culture. Participants were asked to visualize their personal – selfie – thoughts on a subject that they considered significant, using whatever visual style they preferred for their posters.

The submitted posters were judged by a distinguished jury of international judges, which included:

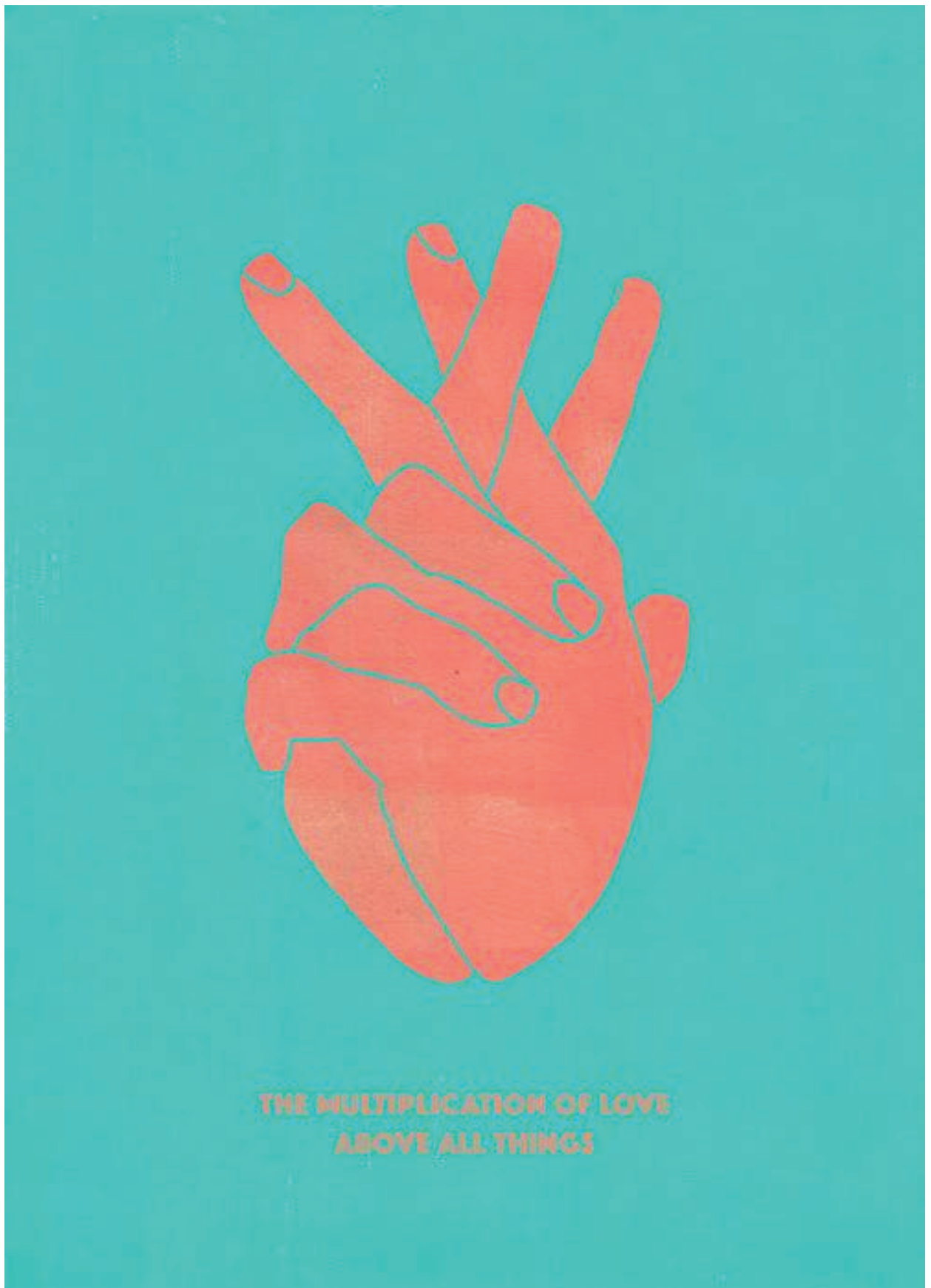
Maria Papaefstathiou, Natalia Delgado, Andrew Lewis, Dimitris Kanellopoulos, Peter Bankov and Stavros Damos.

The response was great. The jury received 520 posters from 14 different countries. The posters were as diverse in theme and technique as its authors and we were truly delighted to have the opportunity to see so many wonderful and passionate proposals. The jury members rated all submitted posters, based on how well they answered to the brief and on aesthetic and design merits.

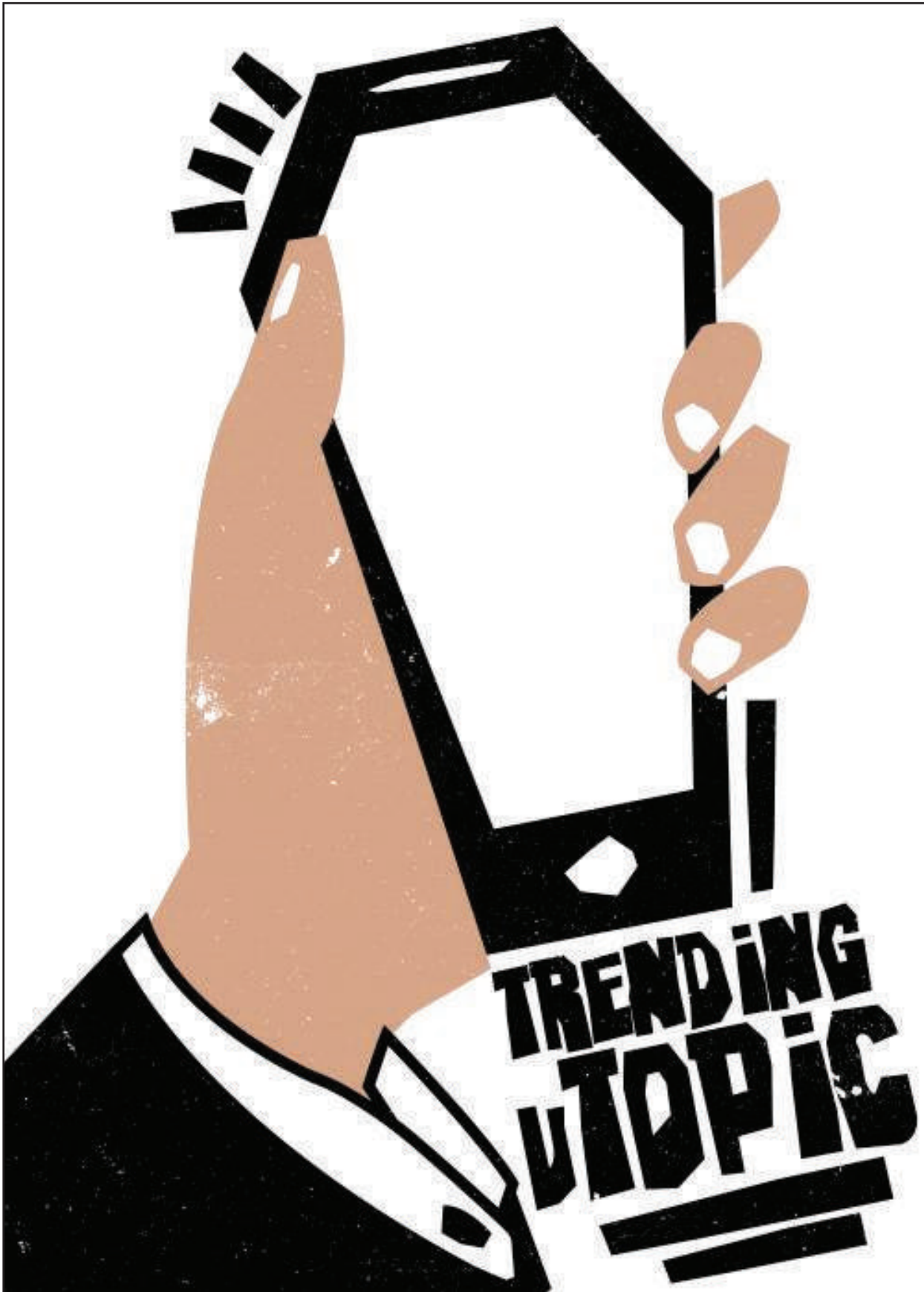
In this issue we feature the winning designs from the competition and we take the opportunity to thank and congratulate all the participants for using the poster to express what matters to them most.



Bravery by Farzad Saeedi / IRAN



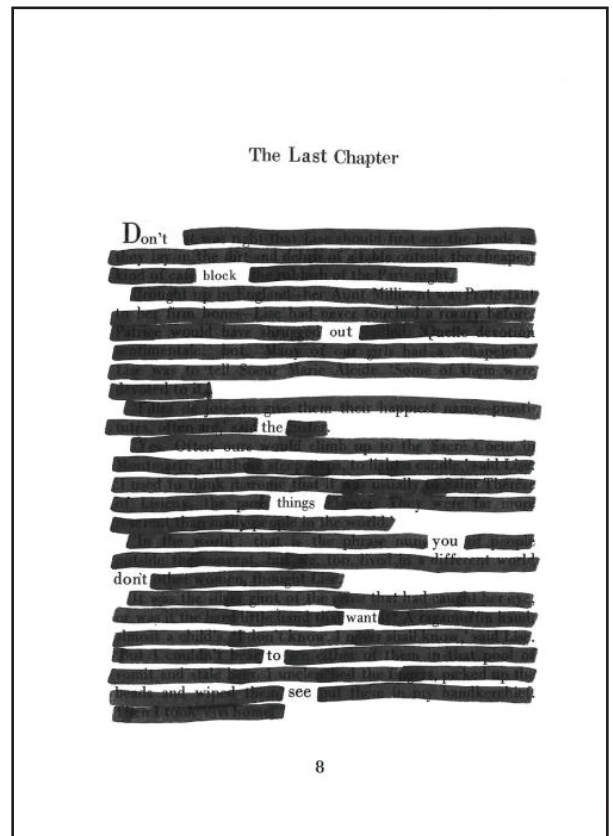
Heart by Guillermo Solano / COLOMBIA



Irony by Luciano Alvarado / MEXICO



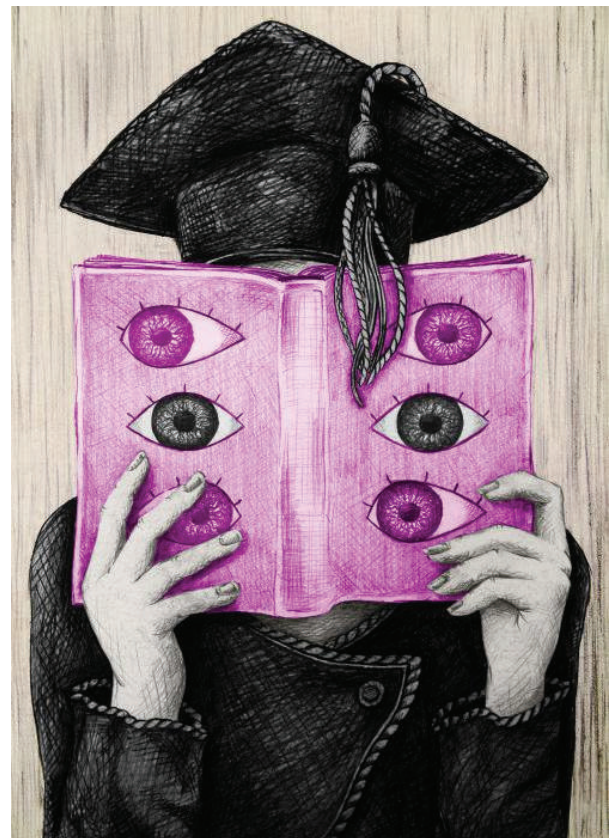
Make art not war by Yamil Enrique Castro flores



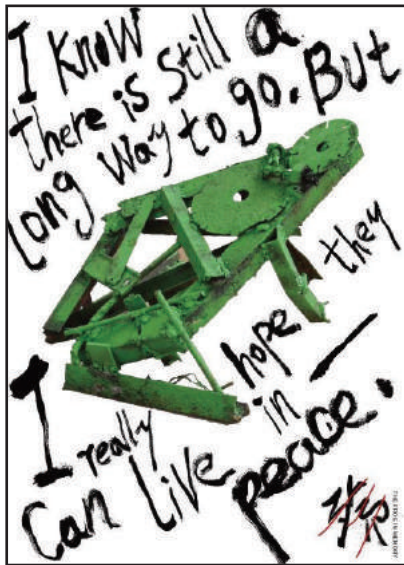
The last chapter by Lark Reimer



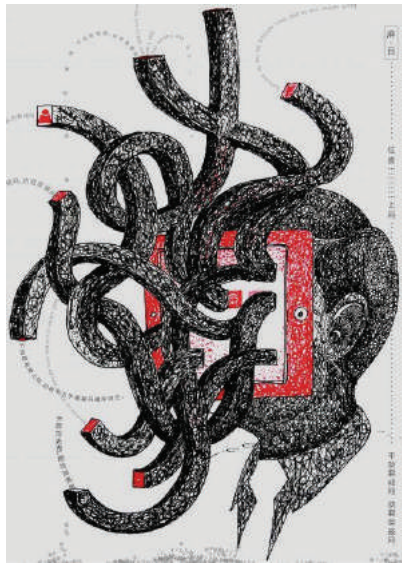
Unable to take the boat by Xiuning li Li



Insight by Farad Saeedi



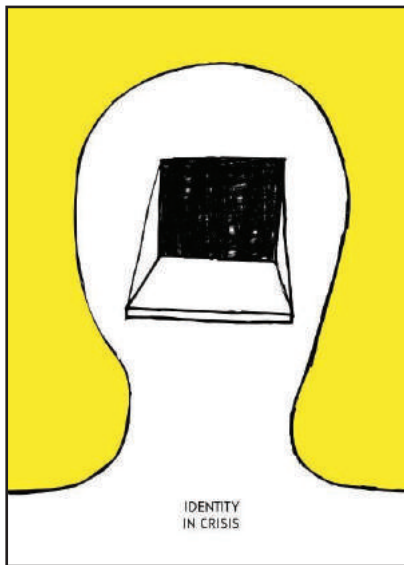
Memory Regret by Sui Haoran



Numb by Duan Pengxiang



How It Feels by Jose Luis Lopez



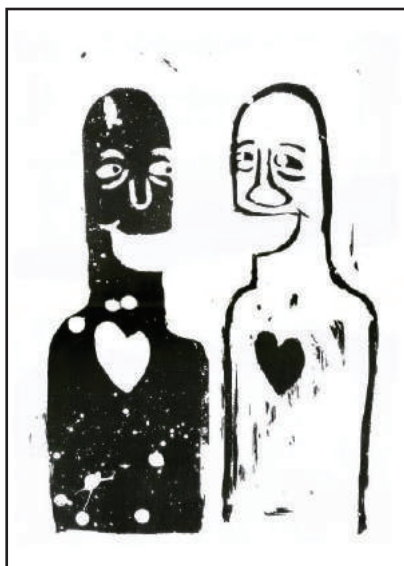
Identity In Crisis by Ivan Kashlakov



Love by Muhammet yavuz Gomeksiz



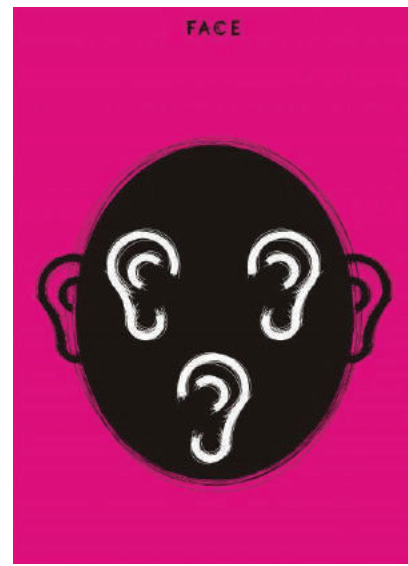
Love Is For All by Aleksandra Ivanova



No Racism by Mariam Lopez



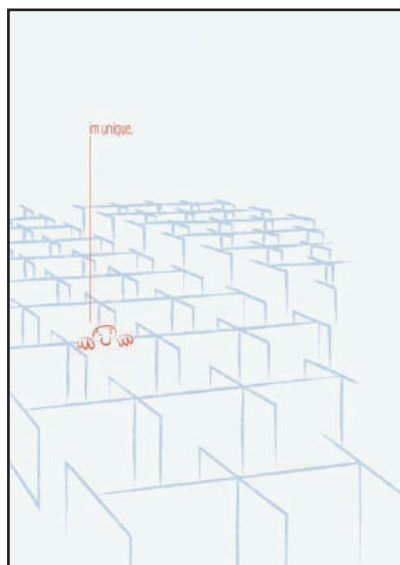
That Social Love by John Sideris



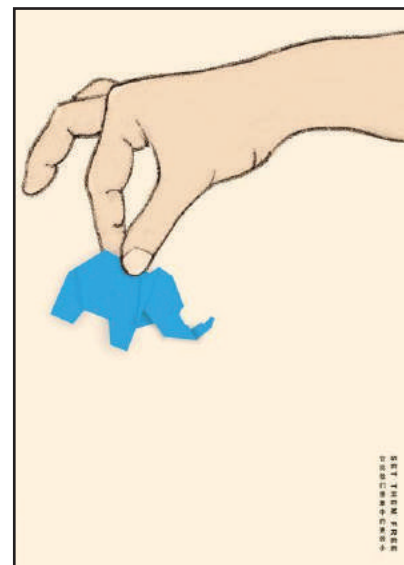
Face by Yimeng Shi



Guan Yu by Shao chin Chen



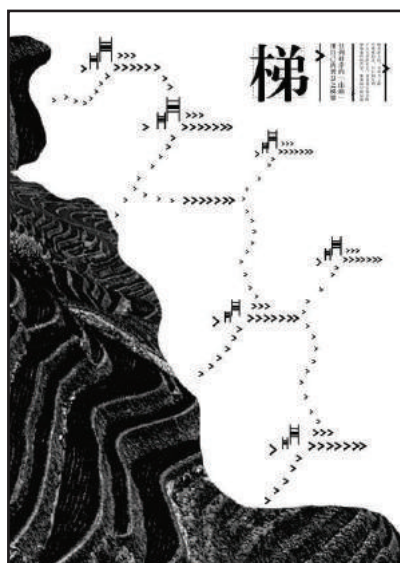
I'm Unique by Jenn Mcfadden



Set It Free by Rongrong Zhao



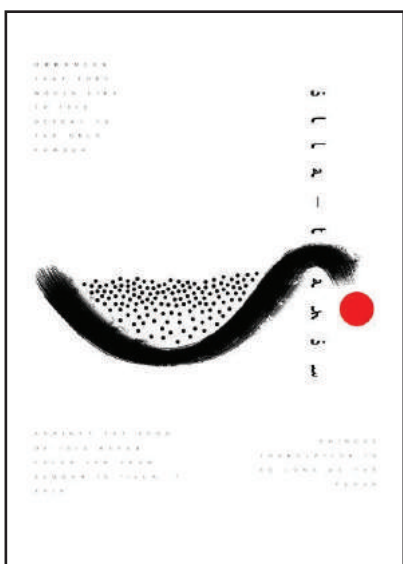
Terror by Ioanna Kassara



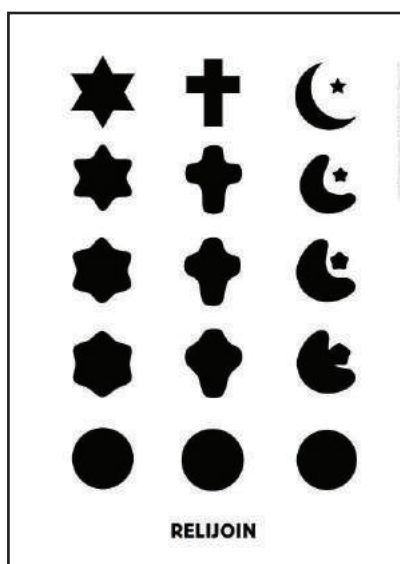
The Zhuang by Pan Xinhao



God's Tears by Sui Haoran



Illa-T Ahin by Album Yang verbum



Relijoin by Justyna Piwowarska

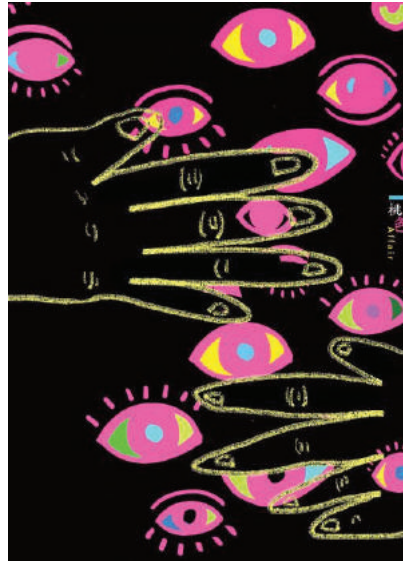


The Art Of Silencing by Jasmina El bouamraoui

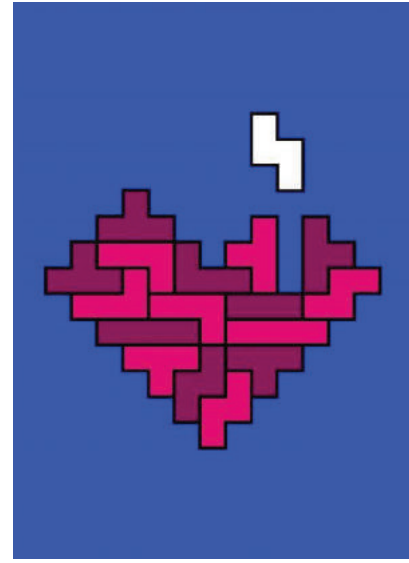
## SELECTED



The Cultural Tie by Sun Zhuofan



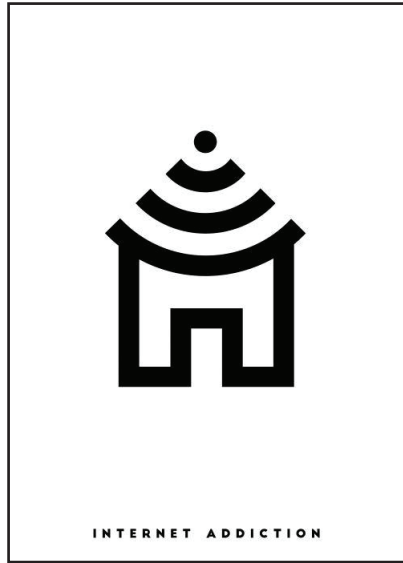
Affair by Rongrong Zhao



Game Called Love by Patryk Krygowski



Harmony Of Life by Karo Ahmadi



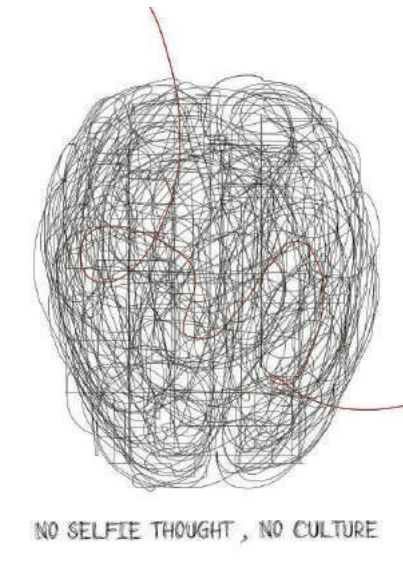
Home by Joanna Momot



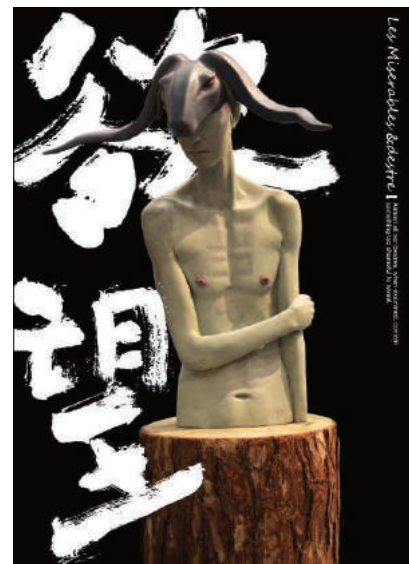
Identity By Night by Panagiotis Tsironis



More Love Less Bullshit by Alexander Malyukov

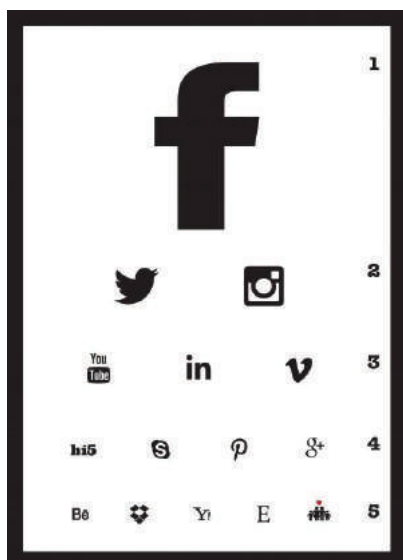


No Selfie Thought by Shuzeng Li



Sin Of Lust by Sui Haoran

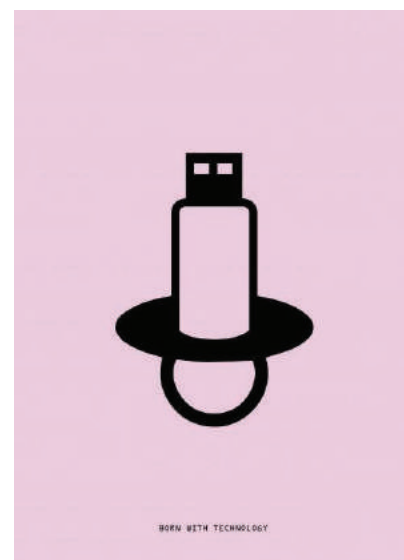
**POSTER BATTLE: WINNERS ANNOUNCED**



Test Your Vision by Maralkhishig Enkhtuvshin



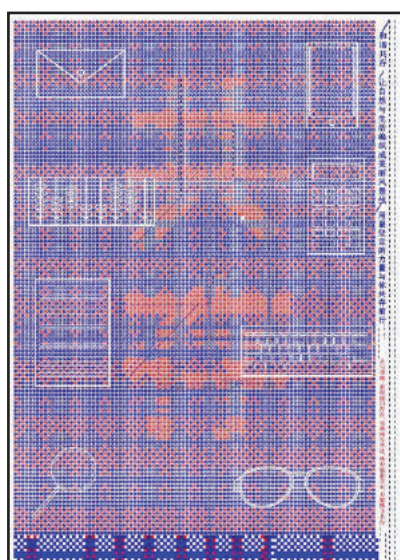
Without Soul by Yunxiao Yue



Born With Technology by Leonardo Vaca



Captivity by Shenyuan Miao



Coexistence by Pengxiang Duan



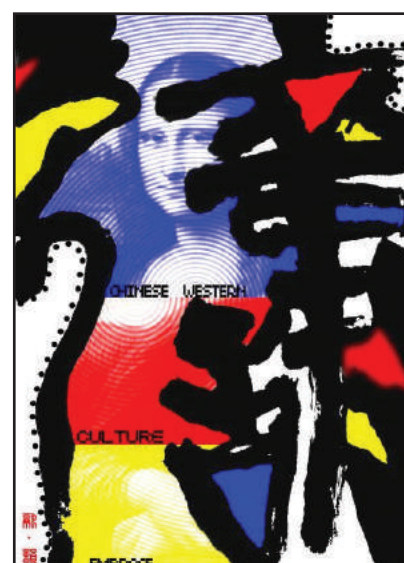
Count Down by Album Yang verbum



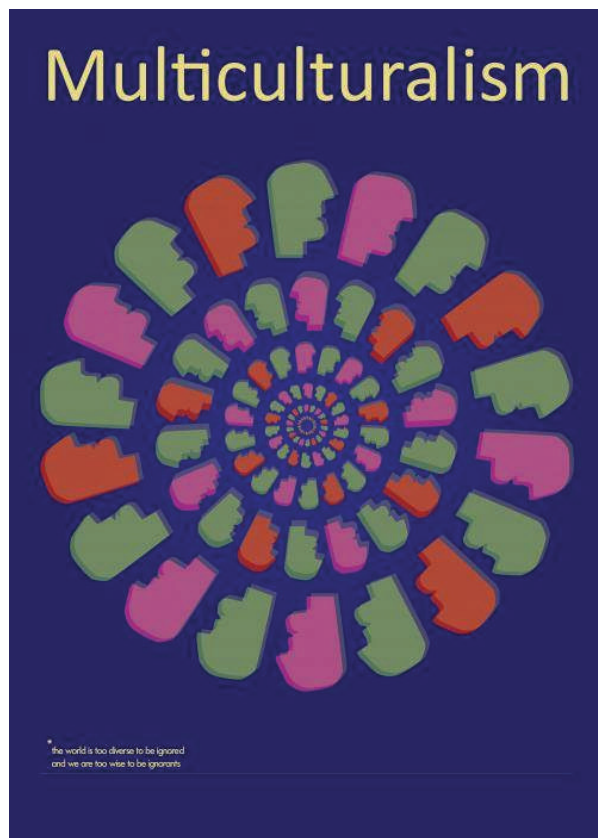
Face Yourself 1 by Jinhong Zheng



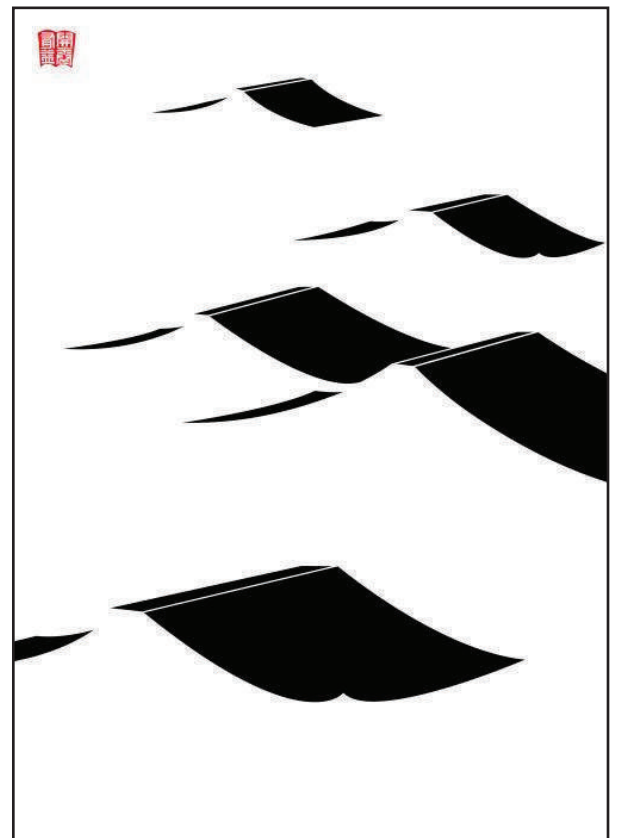
Karamazov Dinner by Ivan Kashlakov



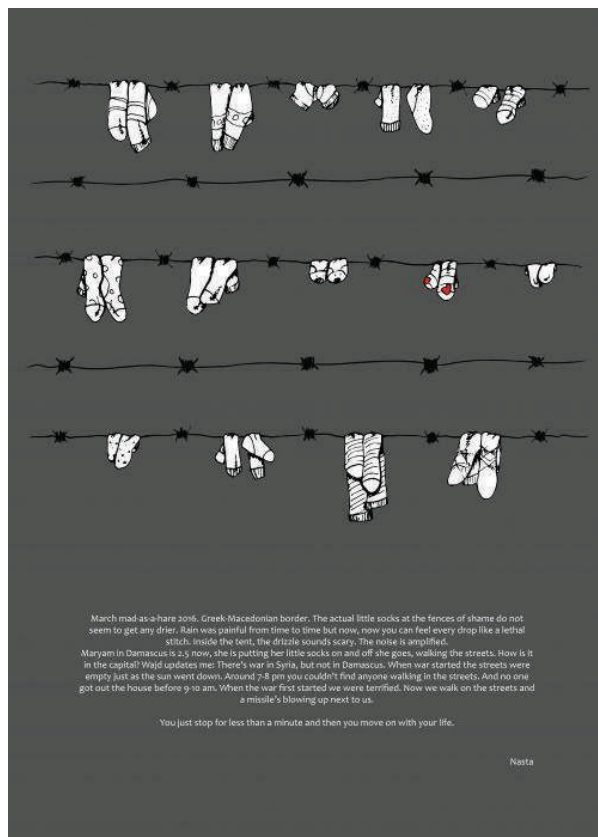
Melting Rhyme by Xuan Zhang



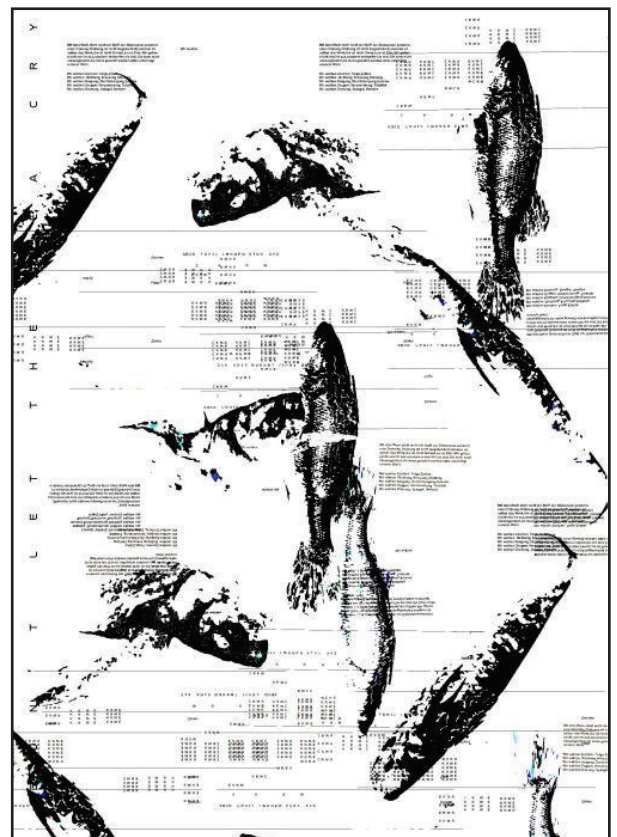
Multiculturalism by Charilaos Valsamis



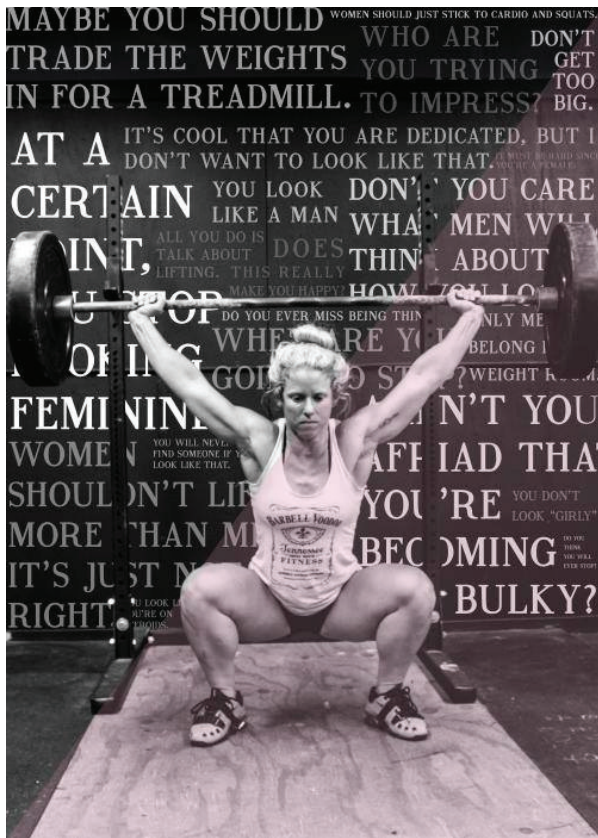
Reading Is Always Profitable by Yunxiao Yu



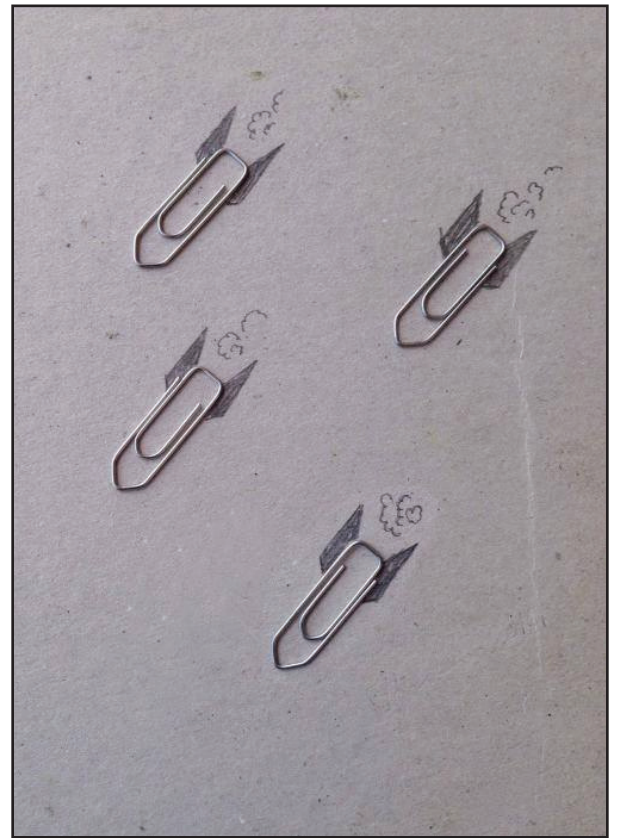
Socks In The Sun by Nikoleta Panagoulakou



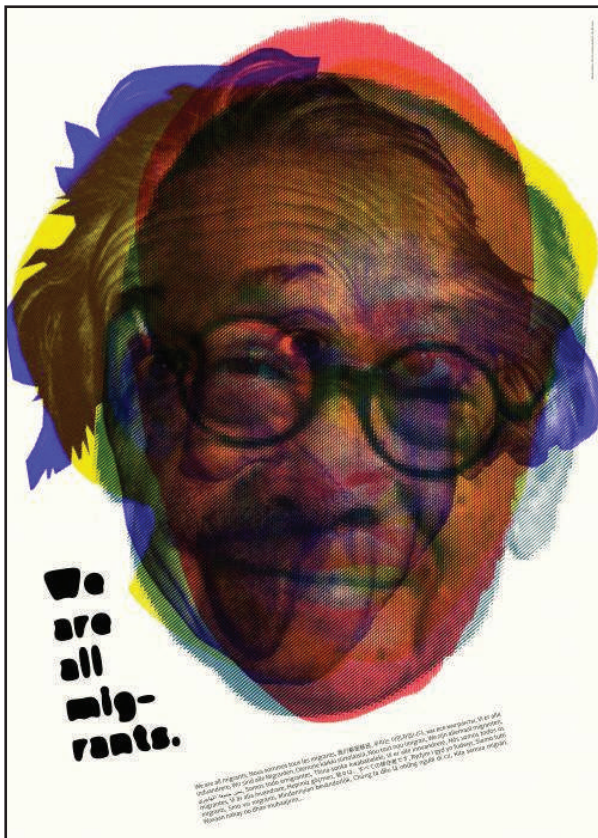
The Hidden Trouble Of The Ocean by Xiaoxu Xing



There Is Beauty In Strength by Heather Hardman



War by Ugur Uygun

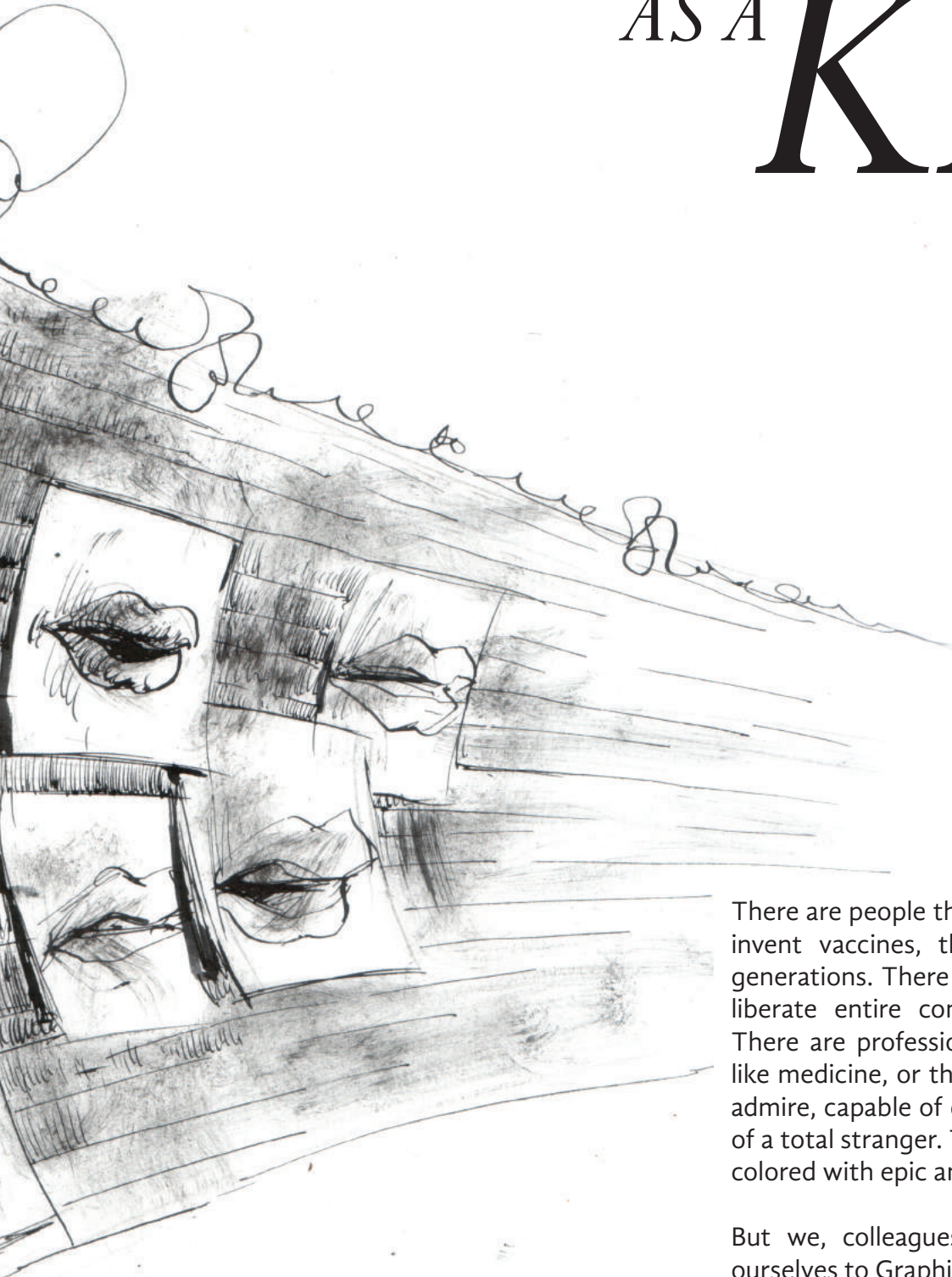


We Are All Migrants by Sheng Cao



# THE POSTER AS A KEY

By Coco Cerrella



There are people that, through their knowledge, invent vaccines, thus saving generations and generations. There are exceptional humans who liberate entire communities from oppression. There are professions dedicated to saving lives like medicine, or the firefighters, whom I deeply admire, capable of dying in order to save the life of a total stranger. These people's days are colored with epic and nobility.

But we, colleagues, have chosen to dedicate ourselves to Graphic Design.

“

I found that  
through the images  
I could express  
messages through  
my own voice.”

**T**he great majority of us were formed to emit messages from others, reducing us to mere gears of a ramshackle production system. “If there is no customer, there is no graphic design” is one of the phrases that I used to hear while studying. Packaging, Logos, Products. Selling. Even though I do not deny its importance in daily life, we cannot allow this beautiful profession to be reduced to it. Posters -logos’ first cousins- have experienced the same fate. Seeing social posters on the streets is a real rarity. In recent times, we designers have dedicated more to our monitors than to go out and scream from the walls. Design is necessary and, as such, it should not be for a few who can afford it, or study it. We have been convinced that making the signage of a hospital is enough contribution to society, but in regions as unequal as Latin America, doing the right thing is not enough.

But where to begin? Design academic programs are often far away from social problems. Extension projects and field work are scarce even in the Public University (FADU-UBA), where I studied and taught for years. They have even lowered the poetic halo of the Visual Identity studies, calling them “Corporate”! It was very difficult for me to discover channels of incidence through graphic design. Nonetheless, on that searching path, I started to come across colleagues who, like me, felt we were not doing enough. Many of them were from remote places for me: Iran, Russia and even Taiwan! But we were all connected by the same motivation: to identify problems, to denounce them and to spread human rights through forms, colors, symbols, and typography.

In 2011, I designed my first social poster on the topic: “The Right to Education”. I found that through the images I could express messages through my own voice, that it could reach other countries and that it could even positively influence someone or, at least, create several reflections on it. It was my first encounter with what I was looking for, and it was also a relief: the crossroad between my professional knowledge and social issues, had been made possible.



**EXPRESSION**

AS SUCH IS NOT ONLY  
A BEAUTIFUL TOOL,

BUT A

**HUMAN**

AND VITAL NEED

Posters are a prodigious window where the designer lets us guess what is on the other side of the image, and whose magic is accomplished once we get someone else to look at it, thus, making sense of the message and consequently, reflecting on it. The social poster is a fist high up before our eyes. It is our most powerful weapon.

Making a poster is laborious and arduous; it requires the mastery of many variables, including craftiness. There are posters that have cost me a lot, even months, unlike others (very few) which have simply appeared with the speed of a vision. The latter have sprouted from a dark place full of anger, from the need to scream. The poster is, par excellence, the possibility that we designers have to spread relevant messages with forceful vehemence but also with beauty.

In 2007 I started teaching design at the University of Buenos Aires. Five years later, through the UBA XXII program, I started the most enriching project of my life: teaching graphic design, but this time inside a prison. The first workshop I gave helped to create a printing cooperative planned and organized by a group of prisoners and their families. It intended to allow prisoners auto-sustainability when released. The project was carried out together with a group of former students and the immense work of the civil association Engineering Without Borders Argentina. The detainees learned to use design software, theory, and graphic technology. Nowadays the “Cooperativa Esquina Libertad” is already working, conveying the alternative of a dignified life and serving as encouragement for other cooperatives to be found.

Afterwards, we opened a second design workshop inside the prison, this time regarding social posters. There, they designed using only paper, magazines, plastisol, and pencils. They do not have the software, the internet, typographic families, or cutting elements. At the same time, they do not have any previous training in graphic design. Nonetheless, they know how to say a lot with little resources, creating surprising pieces.

They have designed posters about human rights, work, education, housing, health, fair trial and other topics of social and collective relevance. The works almost always contain a critical and sharp voice; different from the voices of those who were fortunate to have it all. It is mainly a space of reflection, which is then mirrored on paper. In these years, we have received as guests great and admirable colleagues like Isidro Ferrer, Alejandro Ros, La Libertad Press (Federico Cimatti), San Spiga, Santi Pozzi and Max Rompo, giving unforgettable classes and offering their particular visions on Graphic Design.

Education in prisons greatly reduces the rate of recidivism. It provides tools, opportunities and a possible future of dignity. This workshop, which was declared of Academic and Institutional interest by the Faculty of Architecture, Design, and Urbanism (UBA), is the beginning of a dream: to incorporate the major of Graphic Design in prisons.

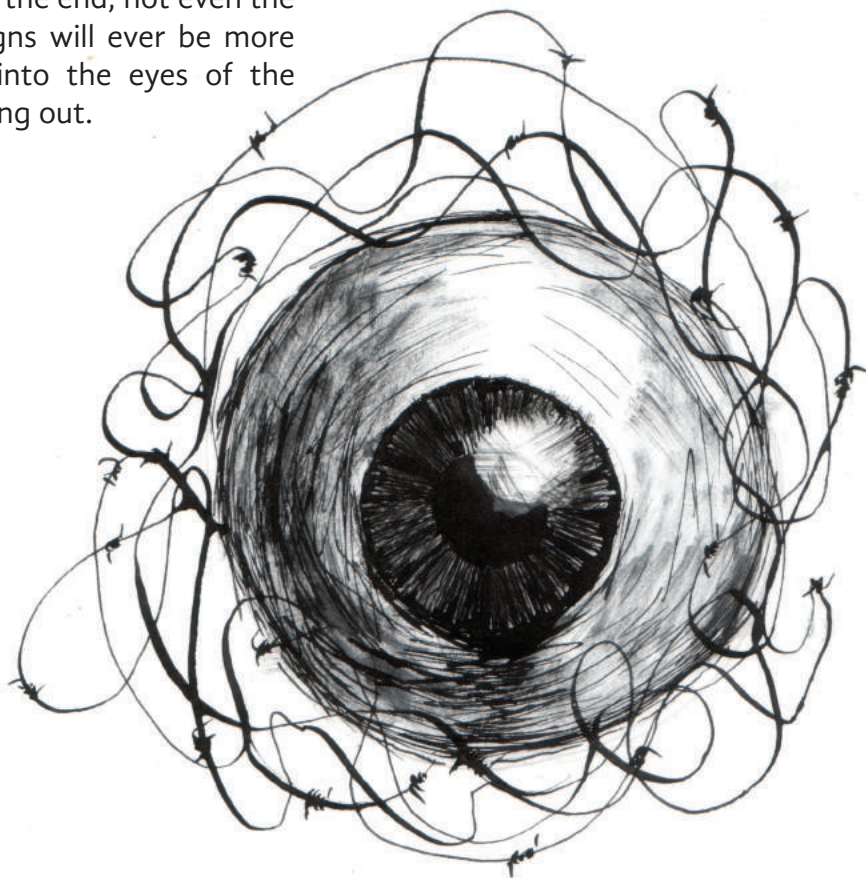
While teaching “How to Create a Poster” in prison, I understood, through my body, that expression as such is not only a beautiful tool, but a human and vital need; an inalienable right that is not granted by a law but rather is born in us. I understood that Graphic Design exceeds academics and diplomas, and it is in a context of oppression and marginality where Visual Communication reaches its most noble purpose. I acknowledged the fact that there, where I went to teach, where the great masters of design who do not even realize what they embody. That, without knowing what a synecdoche or hyperbole is, they will impact you with their lacerating poetry. I realized that the most fundamental cries of human dignity are always on the margins of culture and it is our responsibility to convey them prominently.

Also, I learned that we designers, so sensitive to form, sometimes forget the content and substance of things and that there is no use mastering the technique if there isn't something authentic to say. The posters that are born in the Devoto prison are full of what we we taught are technical errors. However, they are perfect and impressive in their consistency regarding form and content.

Some of these designs were exhibited in unimaginable places such as the Iberoamerican Design Biennial - BID Madrid 2017, and its itineraries in Uruguay, Cuba, Puerto Rico, and Portugal; in The Night of the Museums and in the Usina del Arte in Buenos Aires in 2016. Not even in my most ambitious dreams would I have imagined such a tremendous honor and collective pride.

Designing a poster is the opportunity to improve something: an idea, a habit, an action, the lack of an action and, why not, a little piece of the world.

I celebrate and promote the existence of contests and exhibitions on social posters because the dissemination of these issues is more than important, it is necessary. But be careful my colleagues! Let us not deceive ourselves. The forgotten, the homeless, the hungry, the excluded from the system, they live outside the sheet of paper. Thus, the profound changes are not produced by a poster, or two, or thousands of them. In the end, not even the most wonderful of designs will ever be more powerful than looking into the eyes of the other, listening and helping out.





# B P

The Biennial of the  
BICeBé® is one  
design events of  
sharing the best  
American design

In this interview  
Machicao talks  
evolution of the B  
the horizon for t

Interview by Natalia



# OLIVIAN OWER!

ne Poster Bolivia  
of the main international  
design in the world,  
t of Bolivian and Latin  
with the world since 2009.

BICeBé Director Susana  
about the origin and  
Biennial as well as what's in  
his awe-inspiring project.

Delgado

PAÍS INVITADO **BICeBé** LA PAZ 20 al 25  
**ECUADOR** **NOVIEMBRE**

# Bienal del CARTEL Bolivia 2017



ORGANIZADORES Y COORGANIZADORES

ASOCIACIONES



*How did this project begin? What was the motivation for creating it and how has it evolved over time?*

The BICeBé Bolivia Poster Biennial was born in 2009 due to the motivation to integrate the Bolivian professionals and designers under an event format that was nonexistent until then in the country, with the idea of creating a twist in all similar Latin American events.

It seemed to give continuity to several activities that had been active since 2005, in which it had attempted already to integrate around initiatives that glimpsed the country's designers. It was a precious opportunity that could not be missed, let alone be diluted under the people's interests. It is from that moment on that the BICeBé begins to be understood as an event for all Bolivians, where the manager work happens in the background, and the event is the one projected as a Country-Brand, as well as a formative and reflective space for thinkers of the world and of Latin American design.

The activities, along with its responses, are what have changed our horizons. First, it was Bolivia, then Latin America, and then we became that specific window that shows our design to the rest of the world. We did not intend to go that far, but we are not surprised to have done so in such a short. The Biennial is an honest event, because this is the only way in which we can carry it forward.





## *What has been the impact of the Biennale in your country?*

The design in Bolivia has not been the same since 2009. The Biennial has broken all schemes and generated a competition for excellence, not only local but regionally. BICeBé has put Bolivia on the design map, along with its professionals in design and teaching activities, around the world. We have passed the borders of unawareness; we have opened minds to be able to think under other premises and allowed ourselves to participate in a space of extreme reflection, not only in subjects regarding posters but in relation to design in general. Here lays one of our differences and strengths. No event has dared as much as this one.

This interweaving of thinkers, designers, academics and students that is born, grown and bound when an event takes place, continues as a community of close friendships, generating new spaces, new activities, and more integration.

## *What challenges have you faced over time?*

The normal challenges of the beginning, when you are starting to make yourself known, especially with the cultural counterparts of your own country. For this, it is important to have a transparent and honest management. The public perceives this, and if we do it right, the event itself grows. Consequently, a successful, continuous and non-speculative event becomes accepted within the cultural planning of a country. The Biennial has grown significantly since 2009. Nowadays, we are a local as well as a Latin American referent. We have a management model in which the country's image comes first rather than the person. If the project becomes personal and, for example, the manager starts flaunting his achievements through the event, it will immediately reflect on the event's results as well as in the perception of the same on the outside.









*What are you most proud of?  
What do you consider to be the  
biggest accomplishment of  
this project?*

Definitely one of our biggest achievements has been to elevate the name of the Bolivian designers. This is what the Biennial works for, to open doors to knowledge and the specialization of our professionals. On the other hand, the Biennial's work that everyone ignores is the counselling and permanent relationship with Bolivian institutions, companies, cultural organizations and events, which generate support for design and communication campaigns. This link has grown in proportion to the prestige that the Biennial has gained over the years.

*What is special or different about  
the Biennale this year?*

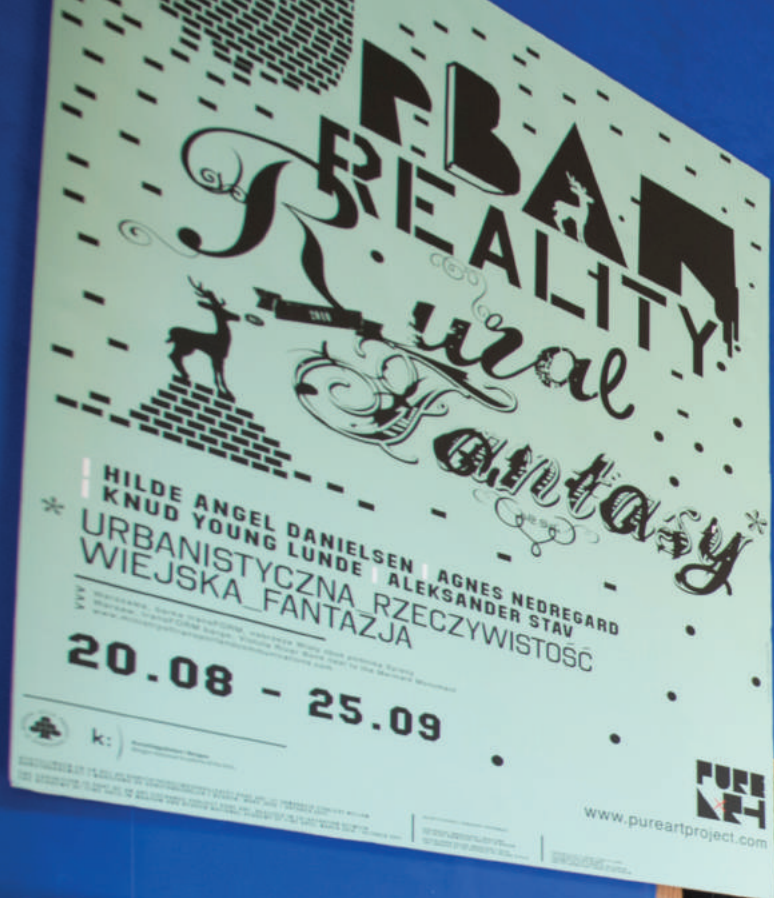
One Biennial is never the same as another. Somehow the magic of the Biennial is responsible for creating a particularity of its own in each version. So, coming to the BICeBé will always be different year after year. One of its features is having a Latin American country as a guest. I think it is important not only to expose the design work coming from Europe, Asia or North America but actually, to be aware of our own potential.

Ecuador has a very important place in our hearts and we are proud to have its presence and graphics. We have traveled many biennials and design events in the world and we have learned what we want to be in this subject matter. When a European guest comes to Latin America, he does not like to see more of the same and the Bolivian biennial has clearly understood that.

Regarding the activities, we have added more workshops and exhibitions, we've consolidated the free Design Talks with a better space and we've worked with the close support of the Municipal Autonomous Government of La Paz, the Private University "Franz Tamayo" and the Bolivian Catholic University "San Pablo" to create a biennial worthy of remembrance. I believe that all those who attend to the event's week in November will be pleasantly surprised.







*What can we expect from this project in the future?*

The opening of the Biennial has become an essential link with other areas of design and the poster. Being already a region's reference, the BICeBé has been selected as a space of high interest for the visualization of Latin design. We have participated in two cultural markets that have allowed us to get to know designers in different areas. In the end, this responsibility has become a real opportunity.



A project by



***Poster Poster***

[www.posterposter.org](http://www.posterposter.org)