

The 12th International Poster Triennial in Toyama, 2018 IPT2018 the 1st Screening



1st screening of IPT2018 has finished on May 31st and June 1st (National Jury: from left, Yoshie WATANABE, Ken MIKI, Katsumi ASABA, Shin MATSUNAGA, Keiichiro FUJISAKI, Yoshiaki IROBE and Koji YUKIYAMA). National jury has selected 376 posters from 3,239 applies from 47 nations and regions. The notification letter to those who passed the 1st screening has already sent after June 20th. The second screening will determine the prize-winning works in each category on early August. We would like to thank all those who submitted posters to the IPT2018.

[Category A: NAMES OF SELECTED ARTISTS](#) [PDF]

[Category B1: NAMES OF SELECTED ARTISTS](#) [PDF]

[Category B2: NAMES OF SELECTED ARTISTS](#) [PDF]

[Category U30: NAMES OF SELECTED ARTISTS](#) [PDF]

National Juror comments (in alphabetical order)

Katsumi Asaba (Graphic Designer)

A poster can be like a banner, or a cry from the heart. Some are meticulously worked out and brim with tension and quality. Some are a single, unhesitating stroke of expression. Some are filled with ideas that are like explosions of photographic bombs.

This time, we decided on a large theme that the people of this day and age are calling out for. 'Beyond.' Over there, and beyond that. I think that many of the people who come to see the posters at this IPT will find this theme revolving around in their heads, and will be drawn to works that are more than examples of graphic design. Melchior Imboden will be coming from Switzerland, and Piotr Młodożeniec from Poland. I've met them before at international design conferences like the AGI (Alliance Graphique Internationale), and I'm already looking forward to seeing where they direct that probing perspective of theirs. From here, we will be seeing the future of poster expression.

Keiichiro Fujisaki (Design Critic)

The poster is a form of negotiation. Sometimes a poster can astonish you in how it presents its message, or it can leave you scratching your head until you look more closely and finally understand what it is trying to say. Or perhaps you pass by a poster without a second look...until something draws you back to it. Or maybe you have no idea what a poster is trying to say, but find yourself unable to get its image out of your head. Judging posters is an opportunity for judges to engage in a lot of good negotiation with the posters they view. Although the main purpose of a poster is to communicate something, if poster designers cared only about understandability, we would end up with a banality of expression. Posters have lost their place as the principal medium for advertising, but perhaps this is not the fault of the Internet or television, but rather because modern advertising only asks for clear messages with none of this unnecessary negotiation. Judging the IPT submissions gave me a clear sense of the vast possibilities of the poster as a form of communication media. Whoever said that the poster was dead? There is nothing more interesting than the poster!

Yoshiaki Irobe (Graphic Designer, Art Director)

I found it very meaningful that we judged these posters in Toyama, a place that reminds me of a small, mature European city. In big cities like Tokyo or Osaka, the gravitational pull of the people and places related to posters is exceedingly strong. But in Toyama, there is a feeling of distance and a sense of scale that is ideal for judging posters submitted from around the world with a neutral perspective. Here, a powerful poster that would be a big hit in Tokyo might receive no votes from the judges, while a poster with an unconventional view of the world, something that wouldn't attract much attention in the big city, might find itself with many votes. At the IPT, you sometimes see unexpected reversals like these, and I think this is one of the things that gives the IPT its meaning. The 3239 posters we looked at encompassed a diverse range of themes and conditions, and to choose between them, the judges needed a clear idea of what exactly they were looking for. I personally was less concerned about how easily understandable a poster was, and instead focused more on elements like the strength and depth of the creativity and expression in the work, the way the poster handled its theme, and the poster's structure, details and material quality to ask myself whether I felt a strong meaning for its existence. Now that I have been released from two intensive days of judging, I eagerly await the selections of the international jury at the second screening.

Shin Matsunaga (Graphic Designer)

With the rapid digitalization of media, we worried that we might see significantly fewer submissions to this year's IPT, but in the end, we received a reassuringly high number that surpassed our expectations, 3239 submissions from 47 countries and regions. The level of the works was very high, and 7 judges carried out a rigorous and painstaking first screening over a period of two days, with 377 posters, approximately 10% of the total submissions, selected for exhibition.

At the beginning of August, we will welcome two international judges from Switzerland and Poland to join three members of the national jury for the second screening, which will determine the prize winners. I look forward to the discussions we will have, and to seeing which posters will capture the prizes this year.

In addition, the Toyama Prefectural Museum of Art and Design has been newly rebuilt

as a beautiful and spacious venue, designed by the architect Hiroshi Naito. This will be the first IPT to be held there, and seeing the posters of the 12th IPT displayed in the new museum will in itself be something to celebrate, and something I already look forward to with pleasure.

Ken Miki (Graphic Designer, Art Director)

The first screening of the 2018 International Poster Triennial in Toyama is now underway in the new Toyama Prefectural Museum of Art and Design.

Applicants may send up to 3 poster submissions, and a set of up to 3 posters can be submitted as a single work. The IPT is held once every 3 years, and this marks the 33rd year since the first IPT in 1985.

Here, we have quite an abundance of “3”s.

In keeping with this, I’d like to make a list of my 3 judging criteria:

- 1) A clear visual language.
- 2) The ability to use design in an unusual way that imparts a visual shock.
- 3) A distinctive “something” that brings a fresh new breath to this day and age.

If I judge a poster to possess any of these elements, it will receive a vote from me.

And on a side note, I myself, who participated in the judging for the first time this year, happen to have a surname that includes the Chinese character for “3”...

Yoshie Watanabe (Graphic Designer)

Deciding how to cast my votes for these posters submitted from throughout Japan and the rest of the world was not without many dilemmas. There were high-quality works that had an “already seen that” look to them, while others were more innovative but less polished. There were also, of course, posters with both of these merits. The national jury was made up of a wide variety of judges with a diverse range of standards, and I think that this is what judging is all about. We now leave the remaining judging up to the international jury, and I look forward to seeing what unfolds.

Koji Yukiya (Director, Toyama Prefectural Museum of Art and Design)

This is the 12th installation of the International Poster Triennial in Toyama, which was held for the first time in 1985, but this year we have introduced a new U30 Category which accepts digital submissions from applicants aged 30 or under, mainly new designers and students. By allowing digital entries, which are less time-consuming and costly than posters printed on paper, we aimed to increase the participation of the younger generation in the IPT, and the 422 digital submissions we received in this category showed us that accepting entries digitally is something that will be inevitable from now on.

The call for entries period for the 2018 IPT was shorter than in the past, which is probably one reason that our total number of submissions, 3239 in all, was somewhat lower than last time. At the same time, we were very heartened by the high quality of the majority of the works we received. This year, we selected the theme of “Beyond” for the B1 (self-produced and unpublished posters) category as well as the U30 category, and with the wide variety of interpretations and inventiveness we saw in the individual posters, we believe that this theme was an appropriate one.

Although the “age of posters” is said by some to be past, they in fact continue to appeal to more people than ever before, and considering how best to maintain and promote the value of the poster is the task that lies before us.