

IPT 2024 Second Screening (Selection of Prize-Winning Posters) Judging Comments

It is not only the visual quality of posters which capture our attention, but also the questions they spark. *What does this poster tell us? Why does it resonate so deeply? Does this poster's message resonate with our times?* As we considered our selection of the finalists, we, the jury members discussed the universal merits of the posters while also sharing our individual feelings. This made the judging an incredibly intensive and inspiring experience.

The posters we reviewed delivered their messages by capturing our attention and our hearts. Not only did they give us information about exhibitions and performances, but they also conveyed messages born of their political and social backgrounds. We also saw how the place and circumstances of their production gave rise to significant differences in the printing quality that could be achieved. In addition to geographical economic disparities, some applicants faced other serious adversities simply because of where they lived.

These posters sent from around the world delivered many messages to Toyama. Some were messages of joy or sorrow; others cried out to us, or asked us questions. As we reviewed them, we considered the question: *What makes a great poster?* In the words of Dean Poole in his speech at the awards and opening ceremony several days after the judging: "A great poster is one that moves beyond the physical and becomes a symbolic after-image that hangs in the mind."

◆ Grand Prix Category A *A nous le monde, Super Terrain (France)*

The striking visual design of this poster captured our attention and intrigued us with its visual message; it satisfies virtually all of the criteria desired in a poster and possesses a universal power. The raw, almost unfinished-looking spray of color contrasts with the softness of the background, and the viewer is invited to walk along the path in the image towards a new world waiting within. This is the perfect embodiment of the title of this theater's seasonal program: *The World is Ours!* This poster's richness provokes images in our mind that transcend words, something which feels refreshing in an age that often seems governed by theories and explanations.

◆ Gold Prize Category A *(Unwanted) Harvest, Dasha Podoltseva (Ukraine)*

While this poster is orthodox in terms of its composition, in today's world with its unending wars, it has a message which resonates deeply.

(Unwanted) Harvest ironically juxtaposes a weapon of war with an agricultural harvest scene, evoking the impact that war has on life itself. It is not clear where or when this takes place, but

this image of daily life suddenly shattered by the arrival of war conveys the vulnerability of ordinary people who are on the receiving end of such attacks. This poster was smaller and quieter than most of the other posters, but its power to provoke thought gave it a depth that many more vocal posters lack.

◆ **Gold Prize Category A *P.A.N.G.!* (three-poster series), Atelier Ter Bekke & Behage (France/Netherlands)**

This series comprises three consecutive years of posters advertising the annual theater and performance festival of the Theatre Saint-Nazaire, located in southwestern France. When these three posters produced for the same client are viewed as a series, rather than individually, the common thread that links them visually and in terms of their content becomes more clearly visible. Not only do the graphics skillfully blend raw emotion and strength to create an impact that seizes our visual attention, but the production quality of this series of posters is also exceptionally high. Designed for a festival which serves as an experimental space for pioneering new forms of expression, these posters themselves display a similar pioneering spirit.

◆ **Silver Prize Category A *Human* (three-poster set), Shun Sasaki (Japan)**

Besides the title “Human,” there is little textual information in these posters, but the human-like graphics, which themselves resemble letters or characters, are fresh and appealing. These posters transcend words to deliver a visual message about the human form and human relationships that resonates in the mind of the viewer.

◆ **Silver Prize Category B *Think (Desire) / Think (Despair)*, Kozue Takechi (Japan)**

These posters have an enigmatic charm, and their afterimage lingers in both the eye and the heart of the viewer. Desire and despair emanate from the human figures in the respective posters, swelling to a size that seems to dwarf the human figure itself. While expressing that which lies within an individual’s heart, these posters also direct the viewer’s imagination towards the difficulties and chaos that exist in the world around us.

◆ **Silver Prize Category A *Inspired*, Toan Vu-Huu (Germany/France)**

A homage to French graphic designer Marcel Jacno, this large-format poster was inspired by the wings which appear in Jacno’s most well-known illustration, and the subtle layering of the three-color printing creates a sense of movement and depth. The designer’s ability to pay homage to his predecessor solely through the use of form and a few colors, without any text, results in a powerful, visually arresting work.

◆ **Category A/B Bronze Prize Winners**

The recipients of the Bronze Prizes were notable for the originality and freshness of their expression. The exhibition posters designed by Erich Brechbühl and Felix Pfäffli skillfully convey the exhibition content through their visual design, and the posters of Tomasz Stelmaski and Agnieszka Ziemiszewska deliver an impact that is fresh and dramatic. The viewer needs no words to feel the beckoning power of Mitsuki Kashiwagi's poster, and Kazumasa Nagai communicates the power of life with a simple and powerful visual image. Taichi Tamaki was awarded two Bronze Prizes for two separate pairs of posters, and his *Understanding ADHD* posters are particularly outstanding for their skillful visual rendering of ADHD.

◆ **U30+Student Category Prize Winners**

The U30+Student Category accepted digital submissions on the theme of "Think ()", which was also the theme of the Category B posters. The young applicants in this category responded to this theme with messages which targeted a wide range of issues with no ready-made answers. These included social media, inequality, gender, family, how we think for ourselves, and much more – and the consensus among the jury was that through these works, we ourselves were being challenged to think. The votes cast by the jury members did not center on a few select submissions, but were instead spread out over a large number of works, many of which received one or two votes. The Gold Prize went to Hanhan Feng (China) for *THINK (overprotection) 2*, a poster with a subtle touch of humor in its monochrome expression. The message it conveys about the relationship between the protector and the protected may be open to different interpretation depending on the personal experiences and position of the viewer.

*This text was written by Toyama Prefectural Museum of Art and Design staff and summarizes the opinions expressed by the five International Jury members during the second screening deliberations which took place on October 8-9, 2024.

Below are the details of the IPT 2024 prize-selection procedures:

Second Screening – Day 1 (October 8, 2024)

The International Jury members reviewed the entire body of works which passed the first screening and selected the Category A/B prize winners through the following procedures:

- The jury members were each allotted a total of 20 votes, which they cast for the posters they deemed most worthy of the 14 Category A/B prizes.
- The jury members then collectively reviewed and discussed all of the posters which had been selected during the voting process. After first determining that the 14 posters which had received three or more votes would be set aside as prospective candidates, the jury members went on to consider the posters which had received one or two votes. Through these deliberations, a total of 40 works were selected as prospective prize candidates. (These 40 works consisted of 32 single posters along with 3 three-poster sets and 5 two-poster sets.)

Second Screening – Day 2 (October 9, 2024)

Selection of Category A/B Grand Prix and Gold Prizes:

- On the second day, the jury members reconvened to examine the selected group of 40 posters. This time, each jury member cast two votes for the posters they saw as most deserving of the IPT's highest honors. Of the 9 posters selected during this process, the 3 posters which received the greatest number of votes, all of which had also received votes from all five jury members on the first day of consideration, were set aside as contenders for the top three prizes. After some discussion and deliberation, *A nous le monde* (Super Terrain) was selected as the Grand Prix recipient, and *(Unwanted) Harvest* (Dasha Podoltseva) and *P.A.N.G.!* (Atelier Ter Kekke & Behage) were selected as the Gold Prize winners.

Selection of Category A/B Silver Prizes:

- After the determination of the Grand Prix and Gold Prizes, the International Jury turned its attention to the remaining 6 selected posters. The jury members once again cast two votes each for the posters of their choice, with *Human* (Shun Sasaki), *Think (Desire)*, *Think (Despair)* (Kozue Takechi), and *Inspired* (Toan Vu-Huu) receiving the greatest number of votes. After some discussion, these three works were confirmed as the Silver Prize winners.

Selection of Category A/B Bronze Prizes:

- After first determining that the remaining 3 selected posters would be awarded Bronze Prizes, the jury members then reconsidered the submissions which had not received any votes during the morning round of voting. They each cast an additional 5 votes for the submissions of their

choice, and 5 posters which received 3 or more votes were selected as Bronze Prize winners, with 8 Bronze Prizes awarded in all.

Selection of U30+Student Category Prizes:

- On the day before the judging, the designer of one of the 40 submissions that had passed the first screening informed the museum that they wished to remove their submission from consideration, and this information was shared with the jury members.
- To select the 14 prize-winning works in the U30+Student Division, each jury member was allotted 14 votes, which they cast for the works of their choice.
- The jury members considered the works with the greatest number of votes, and through a discussion and a show of hands, selected 1 Gold Prize winner and 3 Silver Prize winners.
- An additional 5 works which had been in contention for the top prizes were then confirmed as Bronze Prize winners. The jury members then re-examined the remaining submissions which had received a smaller number of votes, and through an additional round of voting, further discussion, and another show of hands, selected the final 5 Bronze Prize winners.

Dean Poole (IPT2024 International Jury)

Message for IPT2024 Awarding and Opening Ceremony (October 11, 2024)

Firstly, thank you to the Toyama Prefectural Museum of Art and Design for the invitation to judge the 14th International Poster Triennial here in Japan.

I would also like to acknowledge my fellow judges and friends. Nikki Gonnissenn, Asaba Katsumi, Satoh Taku, and Miki Ken.

Together, we had many robust discussions about the role of posters in today's visually oversaturated world.

Posters are powerful tools of communication. They function as visual messengers that connect with people on multiple levels.

They are unique in their ability to convey messages swiftly and effectively, making them a vital component as part of cultural expression between humans.

So the question is, What criteria do we use to judge? What makes a great poster?

The first point of contact between a poster and its audience is through the eye.

The visual design of a poster—its colours, typography, imagery, and layout—immediately grabs our attention and influences our perception.

Sometimes, a poster has a preference for looking over reading. Sometimes, a poster has no words at all, and the picture does all the talking.

Beyond the initial visual appeal, posters can connect us all on an emotional level.

Great posters create Emotional Resonance Through the Heart.

They may evoke feelings of nostalgia, pride, or solidarity; they may stir empathy, shock us, or motivate us to take action.

The ability of a poster to resonate emotionally is what often makes it memorable, turning a humble piece of paper into a symbol of hope.

Finally, posters communicate through the mind, engaging our intellects.

They can provoke thought, spark curiosity, and convey complex ideas in a split second.

Cultural posters, in particular, often serve as a form of commentary, reflecting our societal values, political stances, or artistic movements of the time.

They can challenge our perspectives on what it means to be human and what it means now!

Sometimes, a poster can whisper, and sometimes a poster can shout.

Posters are not just decorative; they are carriers of cultural narratives, preserving and promoting the heritage, values, and voices of a society across time and space.

In their simplest form, they are art with a purpose— an art that speaks to the eye, touches the heart, and engages the mind.

We have seen many posters over the last few days. So, what makes a great poster?

One that moves beyond the physical and becomes a symbolic after-image that hangs in the mind.

Thank you.

Nikki Gonnissen (IPT2024 International Jury)

Message for IPT2024 Awarding and Opening Ceremony (October 11, 2024)

It is a great honor to be here as part of the international jury for this year's 14th International Poster Triennial in Toyama. Over the past two days, we, the jury, have had an incredibly intensive and inspiring experience. One of the most rewarding aspects of our discussions was seeing how the judges constantly inspired each other. We shared our knowledge, but more importantly, we shared our feelings. Every poster

sparked the question: *What does this poster tell you? Why does it resonate so deeply?* This exchange led to a thoughtful and considered selection of the finalists.

In the student competition, the overall theme was "Think..." We all know the famous saying: *I think, therefore I am*. And because a poster is, in many ways, a visual expression of what we think, the students embraced this theme with great enthusiasm. They challenged us to think. *Think conflict, think overprotection, think gender, think from different perspectives, think renewable energy, think hunger in the world, and think beyond what the phone constantly brings us—to think beyond algorithms and, therefore, think for ourselves.*

Now, moving on to the winners:

The first Golden Award goes to **Atelier Terbekke & Behage** from Paris for their series of three posters for Theatre Saint-Nazaire. This series captivated us with its raw emotion and strength, effortlessly blending these elements to create something truly extraordinary. The images in this series leave an incredible amount of room for the viewer's imagination, pulling us into a contemplation of the world and the universe as a whole – and reminding us that we, as humans, are but a small part of something much greater.

The second Golden Award goes to **Dasha Podoltseva** from Ukraine for her poster titled *Harvest*. This work struck us deeply, confronting us with the harsh realities of today's world, where so many people are affected by devastating wars. At first, not all jury members were immediately drawn to the poster due to its soft colors and subtle, thin typography—but the more we looked at it, the more the impact grew. This poster, with its quiet intensity, reminds us of the fragility of daily life, and how in moments of conflict, everything can change in an instant.

And finally, the **Grand Prix** goes to **Super Terrain** from France for their striking poster *À nous le monde!* (*The World is Ours!*). As designers, we are constantly searching for something we have never seen before, and *À nous le monde!* intrigued us all. For me personally, the infinite path within the image drew me in, inviting me to walk along it towards a new world—a world of hope, of new generations to come, a world of change. Yes, this poster truly says, *the world is ours*. It invites us all to take part, to take action, and to move forward with strength and determination.

As we conclude, let us reflect on the profound significance of these posters. They shared our sorrows, worries, dreams, and hopes. The world of design comes together here in Toyama, and the role of the museum is to preserve, present, and promote these visual expressions that echo the heartbeat of our planet.

Thank you!