

Infinite Unica: A Collection of Posters

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This publication relates to three weeks of poster-making and reflections in Jordan by writer Giulia Damiani in collaboration with The Studio based in Amman and the artist Theodore Ereira-Guyer. Besides the rich history of printing techniques and political messages behind the proliferation of posters, we focused on the liberating facet of this printed object: as the artist André Breton famously claimed “one publishes to find comrades!”¹

Considering how the traditional role of print is being threatened by the new digital world, we have generated posters, artworks and thinking which reinforce the ideas of ‘infinite’ and ‘unicum’: the potential of prints from the same plate or source to be singular, each one different, multiple objects that can be reproduced in sequence but encircle individual marks and impurity; as well as the permutations offered by their difference, the repeatable nature of their inconsistent particularity – the plural uniqueness, unica, created through a single matrix. These qualities make print, and posters, de facto irreplaceable.

Our work set out to produce examples in opposition to the current news on the alleged death of print; a crucial change that has been announced repeatedly over the last two centuries but which never happened. Alessandro Ludovico’s book *Post-Digital Print* has been a major influence on our research in this field.²

Posters have been thought as spaces for optics and acoustics. Posters as creators of the poster space; a space made of sentences, statements or whispers, materials, surfaces, but also continuity achieved through the sharing of ideas between one individual and many others.

The poster is a relation. I believe we need to reconsider the power of posters to be intersections, to be junctions; the moments in which the singular or collective hand behind the making of a poster meets one’s individual gaze or many eyes, one’s intimate life as well as the communal space of a community. The poster allows an artistic practice to innovate the concepts of subjectivity and of reception. When I encounter a poster, I cannot trace back its exact origins and creators; I assume an anonymous maker. The often-collaborative nature of poster making was an early defeat of the notion of authorship in itself. Yet the most intriguing aspect is the unfathomable reception of the poster. Because the poster doesn’t need to be displayed in one specific place and it can reach unexpected locations, I cannot figure who its viewers are going to be. I can step beyond the usual target of my practice. This brings new shapes, meanings and the unforeseen.

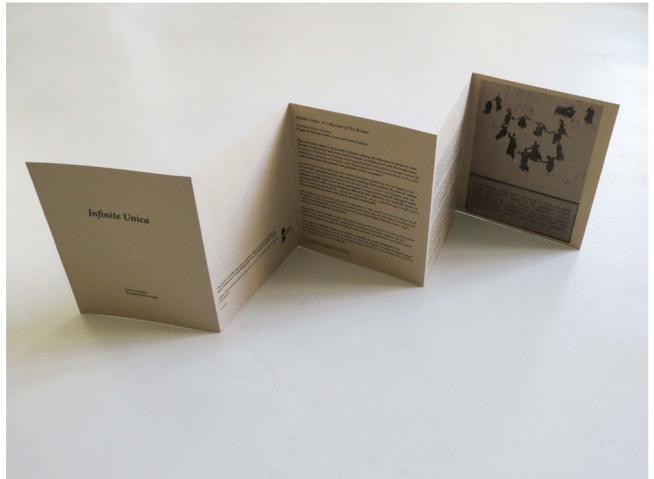
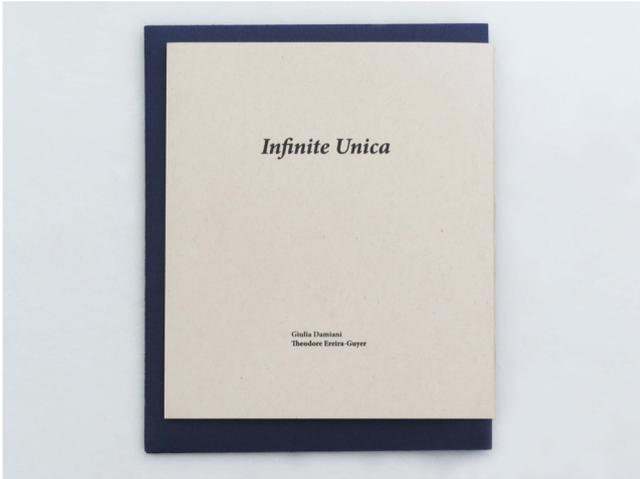
¹ G. Branwyn *Jamming The Media*, Chronicle Books (1997)

² Alessandro Ludovico *Post-Digital Print*, Onomatopée (2015)

The poster is an object and yet it is not usually touched or handled by people other than its makers. Its content is what is meant to be owned and used by others. The poster becomes easily part of the environment in which it is placed; it absorbs and camouflages. It can be wet, stretched, torn apart, folded, see-through and invisible. It can be posted to other parts of the world and it can be displaced or lost. Most frequently posters convey the urgency of an idea, their production is sometimes quick, outlining a compelling need for sharing. This enables them to be fragile, imprecise and imperfect.

The following posters are reproductions from a series on discouragement. This subject was chosen for its resonance in contemporary political rhetoric and inter-nations exchange: discouragement is from movement, from unfamiliar encounters, sometimes from the Middle East, and from the chance of developing personal narratives that can overturn the feeling of global disharmony fostered by news agencies and governments. While continuing to spread a message – the poster as medium is essentially a conveyor of ideas – these posters aim at the contrary of persuasion. They refer to the impossibility of sharing; to the solitude of the hypothetical ‘receiver’ of the poster. However, by virtue of their enticing negativity, we hope they will stimulate affirmative reflections and actions, actualising the reverse once again.

The publication we produced is a collection and archive of original samples: posters which have been posted from Amman to other places in the world. Among other public and private institutions, Infinite Unica will be available at the foundation Darat al Funun in Amman and The Poetry Library in London.



Images from *Infinite Unica*