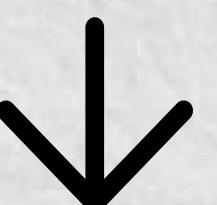


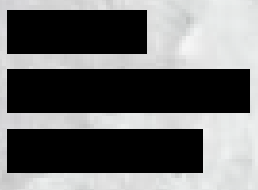
62 PONTOS

CAJA BAJA
DE LA MUNDA
IMPRESA RESCATE

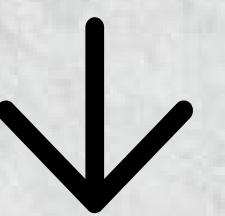
LABORATORIO ARTIFICE
MAGIA NEGRA
OBRERA GRAFICA

PRENSA LA LIBERTAD



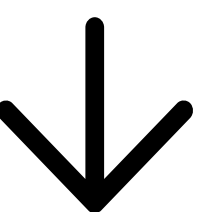


Cartel Sur presents a journey through different times, expressed in the hands of a group of people who work in the craft of poster art. This exhibition is made up of transits of images that fill us with nostalgia, joy, and which lead us to areas of resistance, collective meetings or messages that communicate ideas which take us back to a familiar memory and to the voices that coexist in the squares, in the streets.



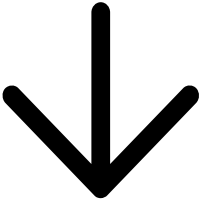


The images in this exhibition are a selection of formats, supports, colors and views of South America. Typographic printing resists the passage of time and new technologies. Cartel Sur presents the current uses of movable type printing in a selection of 53 graphics, created between 2006 and 2022 by the studios *62 pontos* (Belo Horizonte), *Caja Baja* (Canelones), *De la Munda* (Villa La Angostura), *Imprenta Rescate*, *Magianegra*, *Prensa La Libertad* (Buenos Aires), *Laboratorio Artífice* and *Obrera Gráfica* (Santiago de Chile).





© Prensa La Libertad





Let's walk through this exhibition
looking at all those details that combine
techniques, aesthetics and politics to
create a dialogue on paper that shows the
power and relevance of the printed word.
The exhibition, in tune with the writing and
design of the posters, invites us to explore
works of experimentation, expression and
collective action.

This is a poster

This is a means of communication

This is a protest

This is a declaration of love

This is written by my grandmother, my mom, me

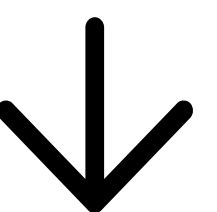
This is not a poster

This is not a means of communication

This is not a protest

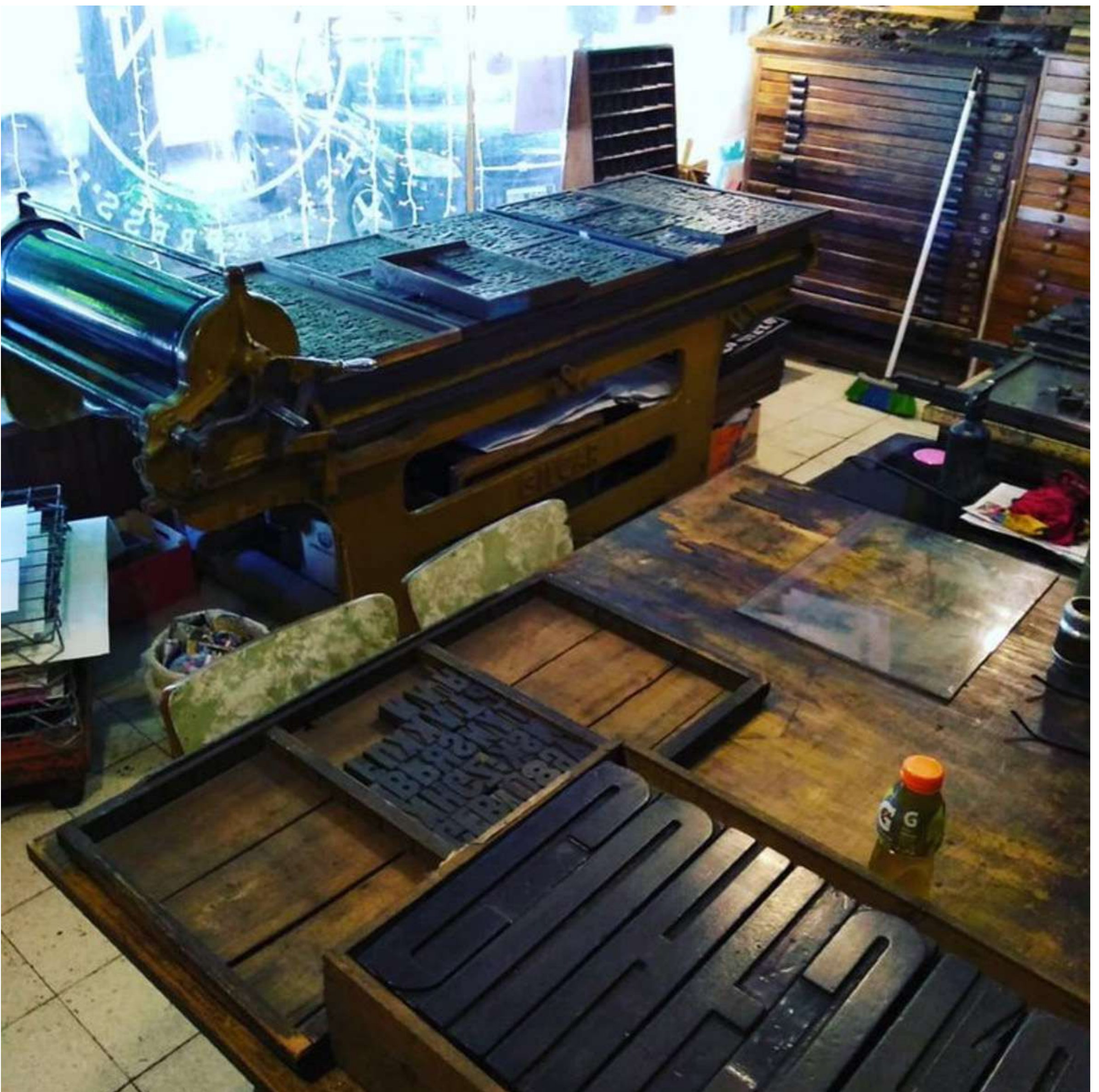
This is not a declaration of love

This is not written by my grandmother,
my mother or me

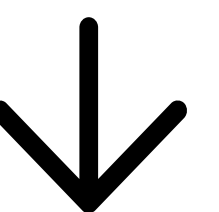




Let's walk through this exhibition as if you were in a studio, at home or ready to go out on the street: you, your music, and your friends...



© Magianegra

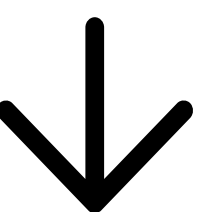




THE CRAFT

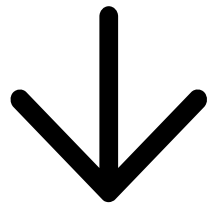
This craft requires to be present throughout the whole process of creation; from its design, the first sketches, proposals, ideas, until it is sold or pasted on the street: with no time to lose, it is soaked with water and starch, and pasted on the wall.

Today we have seen changes in the ways of thinking and doing of those who work in the printing world. Typographers, those who create movable type printing and printers are undergoing a renewal, deploying new formats, inhabiting other neighborhoods, crossing the knowledge of different generations, and reviewing the place of women in a space historically reserved for men.





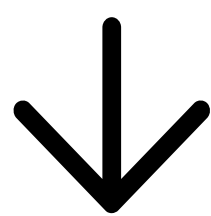
© Laboratorio Artífice





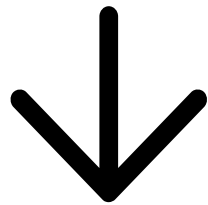
MACHINE AND BODY

In poster art, the machine and the human are one. For those who practice this craft, such as María José Prenafeta from Obrera Gráfica, although it is a mechanical creation, the whole process is fed jointly by the person who creates the print and their machine: there is a special rhythm of work, defined together, as María José points out, in which the machine understands what they are doing together. The process is more important than the result; printing opens up a space where strange things happen: the ink soaks the paper, some letters are hard to read, there are stains, and hands get dirty. In this process, the norm is the accident, and the error is annulled, becoming a graphic and visual proposal, a success.





© De La Munda



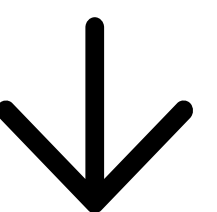


HANDMADE

Inked movable types are printed on paper by means of a pressure mechanism.

Manufactured in various materials such as metal, wood, and rubber, movable types are unique typographic pieces that by casting, carving or cutting, take the shape of letters and symbols in relief.

By combining the figures, it is possible to assemble words and even full paragraphs, which are transferred to the paper applying ink and pressure.

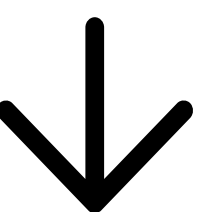




DEVUELVE
MI CORAZON
Q LO QUIERO
VOLVER
A OCUPAR



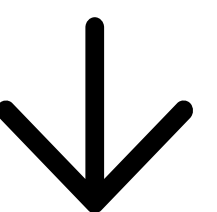
© Obrera Gráfica





THE PRESS AND ITS USES

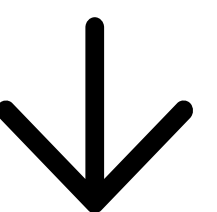
Despite being reproduced in series, one print will never be the same as another. The origin of engraving can be traced back to one of the first manifestations of image production in human communities. Over time it was assigned a substitute function for drawing and the purpose of circulating ideas from the 14th century onwards, a period in which wood engraving had a great diffusion. Its expansion reached various social groups, and its authors often remained anonymous, thus creating a means of expression that is still relevant today.





PRIVATE AND PUBLIC

The creation of a poster involves processes that go from the intimate, the private, and the personal to the street, the wall, the social, and the public. It is interesting to think about the path followed by the message that we end up seeing in our cities, towns and neighborhoods. The idea starts in a studio, with the use of hands, specific techniques and machines that are rather complex and large, and which are part of a communicative tradition. In the process, hands become stained, as do the sheets, giving rise to the unforeseen. Later, ideas are fixed in a graphic, visual way, challenging us to the point of identification, which is when they become collective, common, and therefore necessary and urgent.

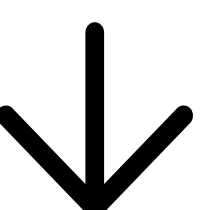


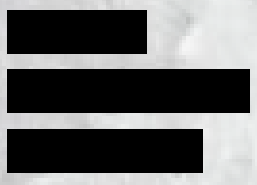


© Imprenta Rescate

These messages, when shaped and placed on the walls of the streets that we walk by day by day, acquire new meanings: they are fed by what happens in the public space, they interrupt routes, but they also become part of a certain “decoration” of the urban landscape.

A poster travels through private, public and imaginary spaces, just as we do when we wish to appropriate those collective graphic thoughts: wanting those common goods as private objects...





HOW DO YOU RELATE TO POSTERS?

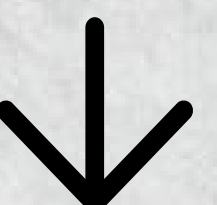
**WHAT WORDS WOULD YOU INCLUDE
IN A POSTER?**

**WHAT IMAGES WOULD ACCOMPANY
YOUR POSTER?**

**WHERE, HOW, AND FOR WHAT PURPOSE
DO WE MAKE OUR IDEAS PUBLIC?**

WHEN DO THEY BECOME COLLECTIVE?

NOW, MAKE YOUR OWN POSTER!





Learn more about the work of these designers and groups in:

62 pontos (Belo Horizonte)

IG: @62pontos

Facebook: <https://www.facebook.com/62pontos/>

Web: www.loja62pontos.com

Caja Baja (Canelones)

IG: @caja_baja

Web: www.cajabaja.com.uy

De la Munda (Villa La Angostura)

IG: @afichesdelamunda

@schroeder.geraldine

Facebook: <https://x.facebook.com/imprentadelamunda/>

Imprenta Rescate (Buenos Aires)

IG: @imprenta_rescate

Web: <https://rescate.mitiendanube.com/>

Magia Negra (Buenos Aires)

IG: @magianegraletterpress

Facebook: <https://es-la.facebook.com/MagiaNegraTiposMoviles/>

Prensa La Libertad (Buenos Aires)

@Laboratorio Artífice (Santiago de Chile)

@Obrera Gráfica (Santiago de Chile)

Prensa La Libertad

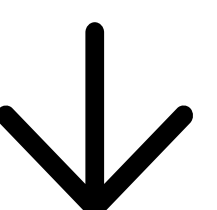
IG: @prensala libertad

Facebook: <https://www.facebook.com/prensala libertad>

Obrera gráfica

IG: @obrero _grafica

Facebook: <https://es-la.facebook.com/ObreraGrafica/>



62 PONTOS

CAJA BAJA
DE LA MUNDA

IMPRENTA RESCATE

LABORATORIO ARTIFICE

MAGIA NEGRA

OBRERA GRAFICA

PRENSA LA LIBERTAD

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CENTRO

CULTURAL

LA MONEDA



Ministerio de
las Culturas,
las Artes y
el Patrimonio

Gobierno de Chile