

Infinite Unica

The Studio, Amman

Artworks by Theodore Ereira-Guyer

Writing by Giulia Damiani

Posters by participants of the workshop

The exhibition presents new works by artist Theodore Ereira-Guyer and writer Giulia Damiani, residents at The Studio in Amman during April 2016. This collaboration was prompted by reflections on poster-making today, as well as reactions to the history and methodology of this medium.

Considering how the traditional role of print is being threatened by the new digital world, the two 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.

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 posters in the exhibition were produced by the participants of a workshop led by the two artists in collaboration with The Studio, focusing on the idea of 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.

Elaborating on the process of poster-making, and the displacement of ideas happening through printing and its diffusion into the world, Ereira-Guyer has produced a series of artworks on the ‘transportable’ potential of notions and things. What shapes and meanings can be brought to Jordan from other places in the world? What cannot travel to this destination?

The exhibition includes a publication collecting original samples: posters which will be posted from Amman to individuals and institutions in other countries.