

WORKSHOPS
19 TO 26 MAY 2019

20-02-19

Biennale internationale de design graphique Chaumont 2019

*Looking forward to
welcoming you !*


Centre
National
du Graphisme
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Workshops

19 to 26 may 2019

Jan Bajtlik (PL)

Gilles de Brock (NL)

Julien Gachadoat

avec Benjamin Ribeau (FR) Anja

Kaiser (DE)

Teresa Sdralevich (IT/BE)

The Biennale Internationale de design graphique- Post-Médium is in two ways exceptional : its assertion of a formula allowing all the actors of the graphic design field to come together for a devoted time span. Whether skilled amateurs, novices, supporters of expression forms of culture and pros and representatives of the graphic chain, they meet up in Chaumont.

The second pertains to a programming that is deliberately open to the periphery of poster-making, legitimately questioning the limits of the definition of printed matter. Hence, for the first time in the history of the international competition, animated or interactive posters can be entered next to printed ones. A topical exhibition entitled "Post-Medium" dealing with the logic behind the transformation of the discipline due to the use of programming and writing of design software will testify this orientation.

The Biennale will also be an opportunity to discover a vast spectrum of the Dutailly collection that has never been presented: models, sketches, repentances.

A moment and a venue will be dedicated to prints by the late Frédéric Teschner and the latest experimentations by Karl Nawrot. Researching and emerging are the terms to describe what will be happening at Tisza Textil, in a new configuration, where the outcomes of workshops, and graphic design research as well as the student competition will be presented. Lastly, le Signe invites you to take a graphic wandering punctuated by gatherings, workshops, exhibitions and festivities all around Chaumont.

Jean-Michel Géridan, General Director

Workshops

The Biennale internationale de design graphique – Post-Médium 2019 is proposing these workshops for a week of reflexion, creation and sharing for students and young graphic designers. The workshops are led by internationally renowned designers with different backgrounds and personal practices.

Next to the workshops that are dedication to creation and production, a rich cultural program will allow the participants to approach and meet different actors of the graphic chain in a relaxed context, favouring meetings and sharing.

The display of the works created during the workshop will be open to the public from 25 May to 9 June in one of the emblematic venues of the Biennale, the former print shop of the TISZA TEXTIL plant, just a few minutes from le Signe within the Biennale zone.

A vernissage of the venue on Saturday 25 May will allow the Biennale visitors to discover the works of all the young designers to become!



"Hermès women's silk collection Spring-Summer 19"



2Roqs / Kubik - boîte CAPC / 2Roqs - Gravity

Jan Bajtlik Carte Blanche

The participants of this workshop, who can sign up as teams of two or three, will be offered a real carte blanche for their creation in terms of form, message and technique.

Whether it is a poster or series of posters, a typeface, a pattern (connected to industrial design) or textile (connected to fashion), a book or street art, the participants are free to choose.

One sole restriction: the design must consist of two layers: the first one being the grid whose composition is based solely on the grid, and the second one being independent from these grid rules, a freestyle layer.

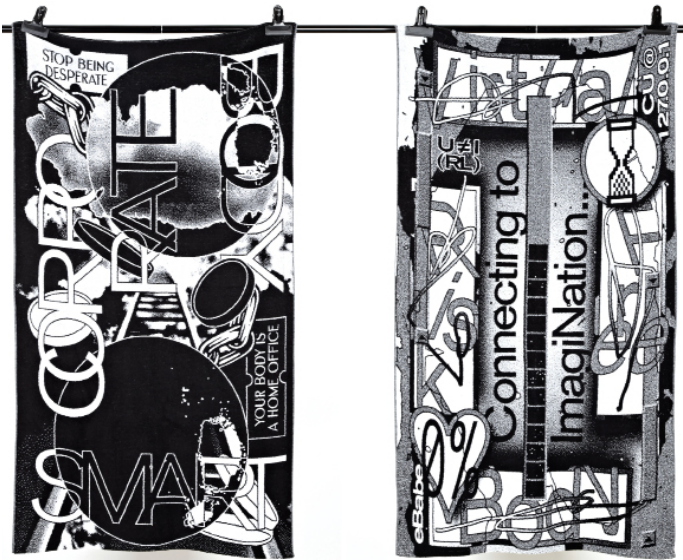
The reflexion will concern the interaction between art, design and communication, between organisation and unorganisation, and also on how to find freedom within this formal restriction.

Julien Gachadoat (2Roqs) avec Benjamin Ribeau (Kubik)

Equipped with cameras, the participants will be wandering around Chaumont to collect any typographic signs they cross, regardless of their type: ads, posters, signs, road signs or graffiti for instance.

After this walk, the photos will be processed by specific algorithms (OCR optical characters recognition) in order to automatically extract anything the machine will have been able to decode, by also associating other more contextual information such as position, dominating colours and neighbouring objects.

The participants will then think about how to use these computational resources as raw material for imagining and producing a graphic composition testifying their personal wandering.



To Whom Do I Owe My Body?, Smart Corporate Body, II of IV beachtowels, 850 × 4450 mm ©Laura Jost
To Whom Do I Owe My Body?, Virtual Risk-Free Body, III of IV beachtowels, 850 × 4450 mm ©Laura Jost

Selection DUE issue, weekly publication, 1/1 riso, 2 pages (c)Anja Kaiser

Anja Kaiser classifieds for unlearning systems (in progress)

Dear designers, dilettantes and partners in crime,

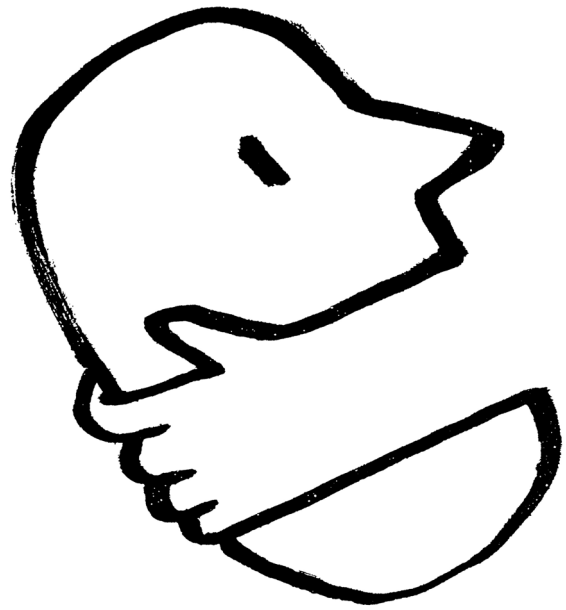
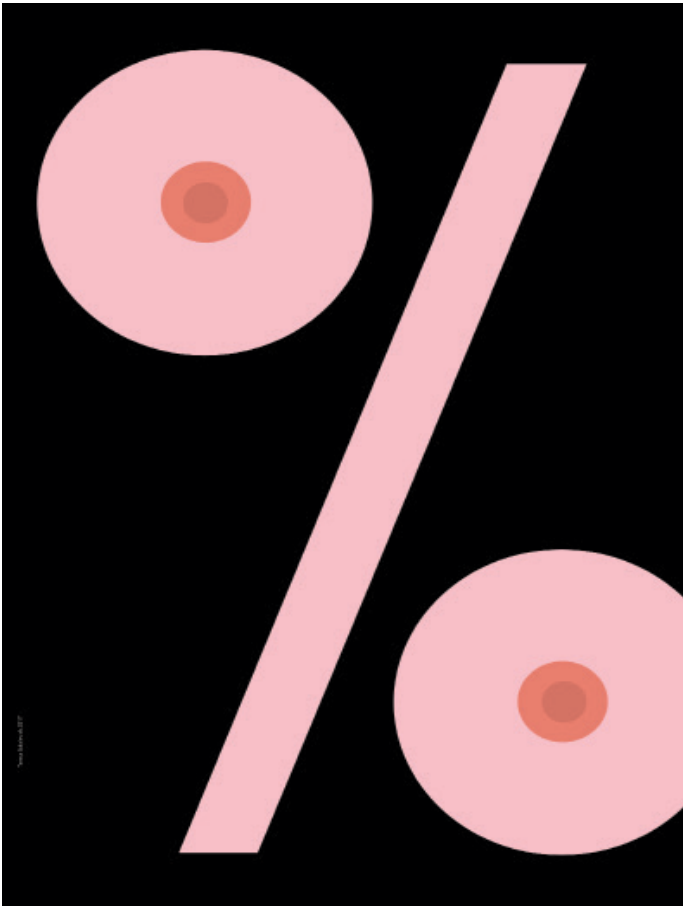
Who's not afraid of dissonances, messy design her stories, nonneutrality and seeks out to deconstruct the exclusionary and oppressive modes in graphic design? Let's browse and dive into texts that question the graphic design canon, tackle power structures in visual culture and push for a feminist shift in graphic design.

The design researcher and performance artist Ece Canli points out in her essay *Design History Interrupted. A Queer-Feminist Perspective*: «An urge for queer turn is not to call for a new trend or a movement in design for the sake of design; Nor is it a linear progression from feminism. It is a project of excavating, unfolding and unravelling the hegemonies of a material practice deeply entrenched in our cultural, social, and daily contexts».

The workshop will offer an incomplete list of strategies and tactics, to be addressed collectively and individually by the participants. Rereadings, misreadings and imagined readings of a text will be exercised again and again. To expand the participants panoply of tools and rule sets, the workshop explicitly provides a space for trying out messiness as a means to destabilise hierarchical constructions.

To capture the demands, desires and biddings of such a fenetics, emancipated, reflected, graphic design practic, the workshop area will retranslate their findings, observations and discourse into a classifiedad patchwork.

The medium for the workshop is inspired by the *Gay Areas Telephone Directory*, a queer director that featured listings and classified ads for business friendly towards or catering to lesbian and gay men. It was originally published by Gay International Inc. in 1983 at a time when such visibility was rare and potentially dangerous.



bruits
de karl valentin

mise en scène Philippe Laurent
avec Daniel Marcein et Albert Moïson
musique Osvaldo Hernandez
scénographie Jean For
création lumières Michel Delvigne
texte publié aux Éditions Théâtrales
une coproduction
de la Charge du Rhinocéros, du CGRL
du Théâtre National d'Haïti
et du Festival Quatre Chemins
en tournée en Communauté française de Belgique
infos : www.chargedurhinoceros.org



Teresa Sdralevich Danger 2.0!

In this workshop the participants are invited to draw up a state of play of the new conjugations of the verb 'work'. Safety posters (except for the work of a great one, Chadebec) are generally not very exciting: The genre can surely be revitalized !

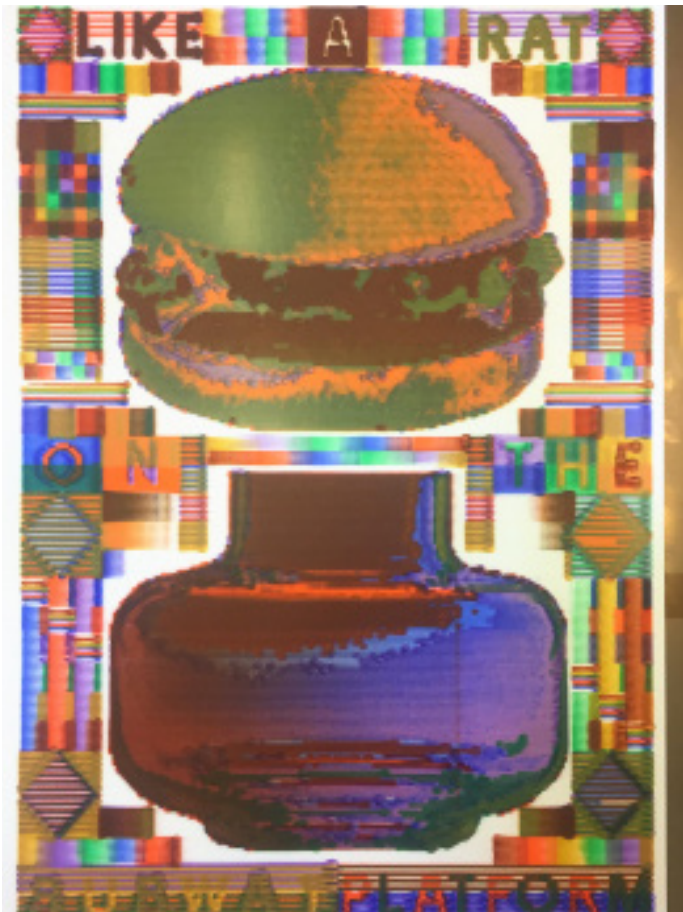
Point out all sorts of dangers, recall the existing protection equipment, and take a stand for or against changes in working conditions.

Quick thinking, humour, powerful slogans will be encouraged.

With the aim to screen print these posters, the participants will try to be self-sufficient (drawing, cuttings, manual lettering, one colour print).

They will diffuse their works by different means -billposting in public space and collaborating with trade unions and local companies.

Look out, posters!



Gilles de Brock Designs and machines

Form follows function, but form also follows the functionalities and limitations of the machine you work with. Designers are always dependent on the chosen medium and they all come with unique restrictions. Silk screen printing is accompanied by a low resolution and offset printing normally doesn't produce the most vibrant colours. Restrictions determine the design and to get the best result, they need to be embraced. As a designer, I have always enjoyed restrictions because they limit the options and make it easier to form an idea. From all the options in the world, all of a sudden only a few remain and it becomes easier to cherry pick the best ones.

What happens when a designer builds their own printer and determines the limitations of the medium themselves? What kind of interactions does that have as a result? How do you design your own printer?

In this workshop the participants will print with a custom machine with some very strong and decisive limitations. They will get out of their design comfort zone and make something new without the preconceptions that exists with any of the default media.

The printing maybe on curtain, on wall paper, on ceramics. The exhibition could be a t-shirt shop or a curtain maze — anything is possible when you define your own restrictions.

Program of the week

Sunday 19 May

As of 17 o'clock : Welcoming snack and check-in for the workshop participants at le Signe
20 o'clock Check-in at the hotel

Monday 20 May to Wednesday 22 May

9h – 17h30 Workshop
18h-20h Lectures by the workshop leaders
20h – Evening meal at the Biennale Village

Thursday 23 May

9h – 18h Workshop
18h Opening of the Biennale
20h Evening meal at the Biennale Village

Friday 24 May

9h- 17h Production + installation at Tisza Textil
17h - Round Table
22h-03h DJVJ Party at the «QG»

Saturday 25 May

11h Opening of the outcomes (Workshops, résidences, associated projects) + selection du Student Competition at Tisza Textil
17h Awards Ceremony
The detailed programme of exhibitions, round tables, workshops, meetings, concerts, salon, gathenings will be communicated shortly.

Sunday 26 May

The weekend continues on Sunday with a brunch at the salon, exhibitions, shows, workshops ...

How to register

The workshops take place from Sunday 19 May to Sunday 26 May 2019
The workshops are reserved for students and young professionals and are not related to the student competition “Students, All to Chaumont 2019”
Each workshop is led by a internationally renowned graphic designer or studio and represents a specific field of graphic design. Each workshop has a maximum of 15 students / young pros. Registration is on a first come – first served basis. No more than 5 students from one same school can attend the same workshop. The number of students per school is limited to ten.

The registrations are nominative.
Registration fees: 250 euros // 200 euros for students who took part in the student competition “Students, All to Chaumont! 2019”
This fee includes the educational and technical expenses, accommodation in trio rooms at the Formule 1 Hotel of Chaumont, including breakfast from Sunday 19 May to Sunday 26 May, shuttle service from the hotel to the town centre, a meal voucher for the evening meals from Monday to Thursday and the general organization (lectures, concerts, DJVJ party)

(Fiche d’inscription bilingue à part)



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Come to Chaumont by car

From Paris:
highway A5 : exit nr 24
direction Chaumont/Semoutiers

From Nancy:
highway A31 : exit nr 8
direction Chaumont/Bourbonne-les-Bains/Nogent...

From Metz:
highway A31 : exit nr 8
direction Chaumont/Bourbonne-les-Bains/Nogent...

From Lyon :
highway A6 and A31 : exit nr 24
direction Saint-Dizier/Chaumont/Châteauvillain

Come to Chaumont by train

Paris-Chaumont :
about 2h15 mn

Nancy-Chaumont :
about 2h10mn - 1 connection

Metz-Chaumont :
about 3h - 1 connection

Lyon-Chaumont:
about 3h50 mn - 1 connection

Access to the
exhibitions free
of charge

Open from Wednesday to
Sunday
from 2 to 6 PM
7/7 upon reservation :
resa@cndg.fr

Media contact

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