

1.



The *Noise* exhibition opens with a work by Jules CHÉRET (1836–1932), the father of the large-format illustrated poster, dating back to 1886^{fig1}. The poster advertises the *Théâtrephone*, devised by the inventor Clément Ader (1841–1925) in 1881^{fig2}. This remarkable listening device, offering spatialized audio and stereophonic reproduction, made it possible to attend the opera remotely, thanks to a system that captured sound through some twenty microphones.

It allowed listeners to choose their audio feed, making it one of the earliest streaming services ever conceived. The device was unveiled to the public at the 1889 Exposition Universelle.

2.



"It is most curious. You place two earmuffs over your ears, which connect to the wall, and you hear the performance from the Opera. Change the earmuffs, and you hear the Théâtre-Français—Coquelin, and so forth. Change them again, and the Opéra-Comique comes through. The children were delighted—and so was I."

Victor Hugo, *Choses vues*, in *Œuvres complètes*, Club Français du Livre édition, vol. XVI, 1970, p. 911.

Music is also a matter of instruments —of invention, of texture, of interfaces— but it is equally shaped by industrial accidents.

3.



For example, the *Roland RE-201 Space Echo*^{fig3}, a tape delay unit designed by Ikutaro KAKEHASHI (1930–2017) in 1974. Though not originally intended for it, the device found an afterlife at the heart of experimental musical movements tied to psychedelia, progressive rock, and most notably, Jamaican dub and British sound systems.

From the same brilliant mind came the now-legendary TB-303. Initially conceived as a bassline emulator to accompany lounge pianists, its commercial failure led to it being sold off at reduced prices—only to re-emerge as a cult instrument of electronic music. It would go on to shape the very foundations of techno and house, particularly the signature sound of Detroit.

4.



The Minimoog (Model D)^{fig4} is a monophonic synthesizer—capable of producing only one note at a time—developed by Bill HEMSATH (birthdate unknown) and Robert MOOG (1934–2005), borrowing elements from the architecture of the Moog Modular. Released in 1970, it profoundly redefined the standards for analog—and later digital—synthesizer interfaces.

Equipped with four sound sources—three voltage-controlled oscillators and a noise generator—it was the first portable, compact analog synthesizer designed for the general public, complete with an integrated keyboard.

Upon its release, it retailed for around \$10,000. Though initially reserved for experimentation, progressive rock, and jazz, its sounds quickly made their way into the sonic palette of rock, pop, and disco.

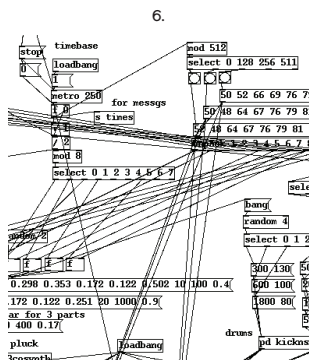
The Odessa additive synthesis module^{fig5}, produced by the Polish company Xaoc Devices, is one of many components that can make up a modular synthesizer in the Eurorack format.



The philosophy behind the modular synthesizer lies in its desire to return power to the creator—by offering the freedom to design one’s own instruments. The Eurorack format, now widespread in experimental music circles, was introduced in 1995 by the German company Doepfer.

The companies developing these modules are often small, independent, and driven by ideals that go beyond mere commerce: they engage in forward-looking research, education, environmental advocacy, and even charitable work.

For instance, a portion of the profits from sales of certain modules—such as Odessa—by firms like Xaoc Devices (Poland), Noise Engineering (USA), and Erica Synths (Lithuania), all members of the Gear for Peace initiative, is donated to programs supporting the people of Ukraine, who have been resisting Russian aggression since 2022.

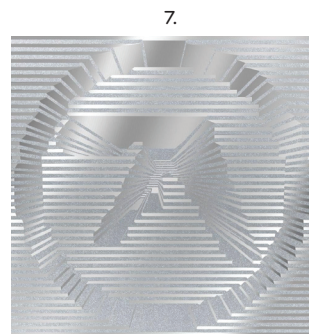


The logic behind modular synthesizers, as imagined by Robert Moog and Donald Buchla (1937–2016), is based on functional building blocks—a method later adopted by numerous digital music production tools, such as Pure Data^{fig6}, MAX/MSP, and Live.

Music is a system of references, of melodic echoes, and at times, unabashed acts of plagiarism. “*Lesser artists borrow; great artists steal*” proclaimed Igor Stravinsky (1882–1971). Timbres, arrangements, note progressions—many similarities can be found from one artist to another. These

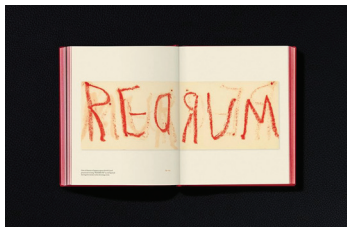
homages—or appropriations, depending on the eye of the beholder—often reveal a desire to place oneself in a lineage, a tradition, or a dialogue with other movements, other creators. Thus, *the Imperial March* from Star Wars, composed by John Williams (b. 1932), finds its roots in the *Funeral March, the second piano sonata* by Frédéric Chopin (1810–1849), albeit transposed to G minor.

This introductory section of the exhibition explores how these quotations can be visual. Aphex Twin (b. 1971)^{fig7}, for instance, inscribes one of his tracks in the legacy of contemporary and concrete percussion music^{fig8}. Glenn Branca (1948–2018), through the simple title *Ascension*, evokes at once Olivier Messiaen (1908–1992) and John Coltrane (1926–1967).



On this same wall, one finds the first version of the original soundtrack to *A Clockwork Orange* by Stanley Kubrick (1928–1999), composed by Wendy CARLOS (b. 1939). As organist and arranger in Leonard Bernstein’s (1918–1990) ensemble, she gained wide acclaim with her solo album *Switched-On Bach* (1968), a collection of Johann Sebastian Bach interpretations played on a Moog modular synthesizer. The album sold over a million copies in the United States and was certified platinum. Glenn Gould (1932–1982), the legendary pianist and composer, regarded her interpretations as the most remarkable ever recorded.

9.



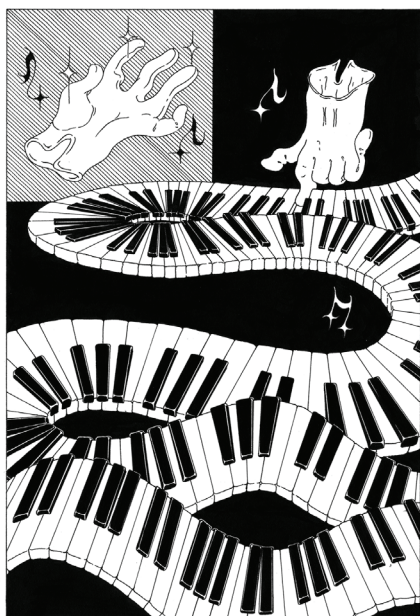
On an open spread from a volume designed by M/M (Paris), one finds the word “RE-DRUM” scrawled—a reversal of “MURDER”—as seen in *The Shining* (1980), where it was uttered by Jack Torrance, played by Jack Nicholson (b. 1937).

This same term was adopted by the Swedish software Reason, published by Propellerhead, for its drum machine: the ReDrum.

Pia-Melissa Laroche (b. 1985) is a visual artist whose drawings and sequences unfold like musical scores. In her staged compositions, one can read the emotional states of the notes themselves. Her *Mandoline series*^{fig10}, printed by Anaïck Moriceau, lets us visually perceive moods—cheerfulness (allegro), intensity (adagio), or curled-up introspection (andantino).

We hear what we see. The first act of auditory perception is, indeed, visual. One could not recommend more highly the work of artists who play with this perceptual ambiguity, such as Christian Marclay (b. 1955), especially *Index*, or Yûichi Yokoyama (b. 1967) with *Plaza*, which composes visual noise into sequential imagery.

10.



11.



To reveal noise through silence—such is the paradox embodied by *4'33"* by John Cage (1912–1992).

“The title of this work indicates the total length of its performance in minutes and seconds. In Woodstock, New York, on August 29, 1952, the duration was 4 minutes and 33 seconds, broken into three movements: 33”, 2’40”, and 1’20”. It was performed by pianist David Tudor, who marked the beginning of each movement by closing the keyboard lid, and its end by opening it. The piece may, however, be performed by any musician, on any instrument—or combination thereof—and over any duration.”

John Cage, annotation on the *4'33"* score, 1952.

Karolina PIETRZYK, Gilbert SCHNEIDER, and Tobias WENIG created a series of posters^{fig11} to announce their book *ZANG PAT PHWUT 4'33" – A Book about Silence* (2018), drawing from comic strips, pop art, and pulp aesthetics to offer a loud, vivid interpretation of John Cage’s open and resonant work. One of the most significant transformations in the history of music—though, as we’ve seen with the *Théâtrophone*, not entirely new—is the shift to streaming.

Simon Saint-Hillier’s 2024 EP *Alterbop*^{fig12} exemplifies this transformation in media. The cover itself serves as a bookmark, an index. As physical formats vanish from our shelves, so too does the visible presence of countless musical works—and the spontaneous rediscovery they once afforded.

“That record—I’d forgotten about it... maybe I’ll give it another spin.”

“Oh, you have that one? Let’s listen to it.”

12.



Simili-bois, the label behind *Alterbop*, makes all its music freely available to stream, while also producing vinyl-format visuals illustrated by Jul QUANOUI. For those who acquire them, these images serve as a tangible, visible reminder of the recorded work.

14.



Internationally known for her design work with the WNBA, Marian here presents a body of work focused specifically on music, created for Le Signe and the Institut du Patrimoine Haut-Marnais.

13.



The Serenaden series by Rosmarie TISSI (b. 1937) is a formal example of grid deconstruction—akin to a prepared piano. Her depictions of musical notation and instruments call to mind the sculptures of Arman, part of the Nouveau Réalisme movement. A Swiss graphic designer, Tissi toys with the rigid formalism typically attributed to the Swiss Style, while invoking Wassily Kandinsky's (1866–1944) theories of shape and color.

Hélène MARIAN (b. 1987) presents a sculpture comprising dozens of painted sketches and trials ^{fig14}.

A letterform designer and sign painter, she reveals her tools, gestures, and revisions in all their boldness and virtuosity—long before the letters are digitized and appear on record sleeves across jazz and *Noise* scenes alike.

15.



Allia Editions, since 1982, has offered what they call “neglected or historical” texts, often elegantly typeset in layouts that seem inspired by the canon of Villard de Honne-court (1200–1250), modernized by Jan Tschichold (1902–1974).

Their catalogue includes *Modulations* (2004), a collective work on electronic music, and *Bass Culture: When Reggae Was King* (2005) by Lloyd Bradley (b. 1955).

16.



Optical Sound (Pascal Bèjean [1967–2016], Pierre Beloüin, Nicolas Ledoux) defines itself as neither journal nor manifesto, but as a space of resistance:

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Exposition

NOISE

"...a struggle, in its own way, against the standardization of objects, against criticism and information yielding to the power of money and media."

This irregular, defiantly liberating publication uses word and image to resist the slide of art into mere entertainment.

17.



A fanzine is a periodical produced by fans. The word merges "fan" and "magazine." Ventoline^{fig17} was born of frustration at the near-total absence of female voices in commentary on music.

"Why do so few women feel entitled to comment, critique, recommend, share their stories and musical culture?" asks its creator and editor Félicité LANDRIVON (b. 1989). She continues: "Music shaped us—socially and personally—so this is about sharing our experiences with it, our insights, our fantasies, and our icons."

18.



The Audimat pocket series^{fig18} is a genuine anthology of contemporary music—academic, underground, or downright pop. Here you'll find Lana Del Rey (b. 1985), Pierre Boulez (1925–2016)... journeys into furious or languid dancefloors: rock, pop, disco, hip-hop, rave, hardcore, trap, emo...

It also explores how political formations fracture both musical movements and social structures.

Designed by Pierre VANNI (b. 1985) since issue #2, Audimat now celebrates its 22nd release.

19.

Four BITCHing
BETTs, a Talking
Head, a Secretary
& Siri in a Dark
Room

bouche, *
au-dessus de l'air, *
bave, *
dans une machine en feu, *
main

les idées impersonnelles nous téléportent
vers les étoiles, une promenade 3 ballade
dans une langue bizarre.

Reading Reading
My Panties



Club Goddès
Club Goddès
Club Goddès
Club Goddès
Club Goddès

pardon ? je danse,
je flirte avec l'intensité du cauchemar.

The journal *Phylactère*, founded in Marseille in 2019, is likely one of the most exciting current experiments in sound poetry. Phylactère embraces an intersectional feminist approach.

Conceived and designed by Roxanne Maillet (1991) and Aurianne Preud'homme (1992), the journal provides a platform for marginalized and underrepresented voices. Roxanne MAILLET, Aurianne PREUD'HOMME, together with Hannah BALKIEN (1993), present a previously unseen mural compiling the first three issues of *Phylactère*^{fig19}.



The *Jazzdor Festival* in Strasbourg, whose visual identity is entrusted to STUDIO HELMO (Thomas Couderc (1977), Clément Vauchez (1978)), offers a pocket-sized booklet that serves both as a postcard and a program brochure. It is arguably the most refined and compelling flyer distribution strategy in the city of Johannes Gutenberg (c.1400–1468). Its unusual thickness and elegance elevate what would otherwise be a mere leaflet into a veritable encyclopedia of the genre and its offshoots—a collector’s item in its own right ^{fig20}.



Björk: Archives (2015), published by Thames & Hudson, is a collection of musical scores compiled into a set of loose-leaf sheets. Designed by M/M (Paris), this box set is a remarkable ensemble of scores encompassing Björk’s seven studio albums. It enables any instrumentalist or vocalist to engage directly with the Icelandic artist’s compositions. This spirit of openness and transmission is also embodied in *Biophilia* (2011) ^{fig21}.

In English, an album is referred to as an LP (Long Play), typically accompanied by various EPs (Extended Plays). These extensions often include a radio-friendly version of a track from the album, unreleased pieces excluded for reasons of album coherence, remixes by other artists, instrumental versions, and a cappella renditions. For *Biophilia*, there exist, across digital and physical formats, no fewer than 55 versions of the LP and at least six EPs, each with three distinct variants.

What sets *Biophilia* apart—particularly in the context of audiovisual projection—is that its extension takes the form of a dedicated tablet application. This app includes nearly a dozen interactive programs that grant users access to the album’s universe, exploring the intersections between nature, music, and technology, at a time when Iceland was undergoing a severe financial crisis (2008–2011).

Functioning both as a compositional tool and as an experimental interface, the *Biophilia* app serves as an introduction to computer-assisted music. Comparable to *Reactive Squares* (1993) by John Maeda (b. 1966), the *Biophilia* application holds the distinction of being the first app ever acquired by the Museum of Modern Art (MoMA) in New York.



The series of six posters created for *the Willisau Jazz Festival* between 1979 and 2000 ^{fig22} attests to the fact that neither monotony nor a lack of ambition is inevitable in rural areas. With a population of fewer than 10,000, this town in the Swiss canton of Lucerne has hosted one of the most exciting jazz festivals since 1979.

Driven by Niklaus TROXLER (b. 1947), who both organizes and designs the festival’s visual communication, the project engages with a legacy of New York psychedelia, offering an alternative trajectory for Swiss graphic design. In doing so, it challenges the stereotypical notion of a strictly codified and rigid style.

Troxler’s work thus extends beyond musical and graphic art direction, encompassing the broader, administrative dimension of cultural economy in peripheral territories.

23.



Pierre VANNI's poster spells out the word LOVE (2016) in ink-drenched, elongated letters — L O V E ^{fig23}. Created to announce the *Les Siestes Électroniques* festival, the image reads as a prayer in the wake of the November 13th, 2015 terrorist attacks.

With a visual language reminiscent of heavy metal aesthetics, the stark contrast between the graphic treatment and the message of hope and affection it conveys renders the piece both powerful and poignant.

24.



Sylvia TOURNERIE (b. 1971) offers an ode to the audio cassette. Famed for her iconic title sequences for the Franco-German TV channel Arte, she delves into the world of magnetic tape with her Extended series (2017), printed by Yann Owens (b. 1972). The series captures the tactile, sonic, and nostalgic aura of analog recording media.

Anecdotal lore suggests that the Finnish duo Panasonic—Ilpo Väisänen (b. 1963) and Mika Vainio (1963–2017)—chose their name after finding a discarded box of branded t-shirts. Merchandise solved, the band soon faced legal threats due to their success under the Blast First label (a sub-division of Mute Records, home to Depeche Mode, Arca, Moby, etc.). To avoid litigation, they removed one letter from their name and became Pan Sonic. The missing “a” would be the title of their first release under the new moniker.

The poster by Sylvie ASTIÉ and Lionel FERNANDEZ (Burö) captures the essence of this origin tale.

25.



Ici l'Onde ^{fig25}, an electronic music festival, entrusted its graphic identity to ATELIER TOUT VA BIEN. In 2016, the Dijon-based studio explored the fragility of both sound and paper, staging a visual mise en abyme that evokes the auditory sensation of tearing. As philosopher Jean-Luc Nancy (1940–2021) observed, the experience of sound begins with sight. The studio's custom typeface, with its torn contours, plays on the illusion of form and counterform (fig. 25).

From the same duo—Mathias Reynoird (b. 1986) and Anna Chevance (b. 1985)—comes a striking hourglass motif that visually affirms music as a question of time and duration. With a touch of wit (notably in the recurring joke of posters pasted upside down), their subtly gradient hourglass, produced for the 2021 edition of the *MV Festival* (Music and Visual Arts), can be displayed in any orientation.

Issued in two color versions, the poster introduces rhythmic variation to the campaign, punctuating public space through its shifting arrangements ^{fig26}.

26.



27.



Colibri, a project by Julie DORIATH, graduate of Esad Amiens in 2024, proposes an encrypted typeface designed for the rave scene, where the baseline tempo begins at 130 beats per minute.

Referencing the hummingbird—whose heart can reach 1,000 beats per minute in flight—the project uses typography to address the desire for freedom of assembly, of movement, and of dance. It explores the creation of alternative communication channels through graphic design^{fig27}.

28.



This selection of posters by Studio DUMBAR showcases visual compositions generated through computer code.

The use of generative design asserts the innovative spirit of *Amsterdam Sinfonietta*^{fig28}, a Dutch classical ensemble founded in 1988. Since 2018, their collaboration has garnered significant acclaim at major design institutions including the British Design & Art Directors Club (D&AD), the Deutsche Design Preis, the Type Directors Club New York, the Society of Typographic Design, the Business Design Association (BDA), and, of course, Chaumont.

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21.05.25

NOISE — BIENNALE INTERNATIONALE DE DESIGN GRAPHIQUE — EXPOSITION AU SIGNE DU 16 AVRIL AU 20 OCTOBRE 2025

commissariat : jean-michel géridan • scénographie : kēvin cadinot • visites commentées : Les dimanches 22 juin, 20 juillet, 3 et 17 août, et le 28 septembre. à 15h ABM; ATELIER TOUT VA BIEN; BRIGADE CYNOPHILE (FÉLICITÉ LANDRIVON); JULES CHÉRET; JULIE DORIATH; LE FUTUR; H5; HELMO; PIA-MELISSA LAROCHE; ROXANE MAILLET & AURIANE PREUD'HOMME; M/M (PARIS); HÉLÈNE MARIAN; STUDIO DUMBAR; ROSMARIE TISSI; NIKLAUS TROXLER; SYLVIA TOURNERIE; JEAN-MICHEL BASQUIAT; KAROLINA PIETRZYK, GILBERT SCHNEIDER & TOBIAS WENIG; JUL QUANOUAI & SIMON SAINT-HILLIER; PIERRE VANNI.

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par

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NOISE

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