

# Gilbert Schneider

## *It's time to legalize sampling*

If you love Hip-Hop or sample based music in general and grew up with it shaping your understanding of music and culture the way I did, you might know how critical the idea of sampling is to it. For those who were born a few decades later I might just briefly explain the concept of sampling in its simplest form: Artists take small pieces of a song. Sometimes they might change the range, the speed or the cadence of the sound and produce something new with it. Songs you love in one form become the bedrocks for songs you love in a different form. And the process builds on itself over and over to become a cultural pyramid of sorts. An homage to the idea that we all learn from and grow through each other. We all borrow from each other and we all build on things together.

In this workshop there will be no copyright nor will there be a copy wrong. As artificial intelligence has recently shown us in an inflationary way, we will absorb the existing archives of every kind of art form, dig deep into them and use whatever we want to. We will record, redraw, manipulate, deconstruct and collage and rearrange what we can find.

Instead of a sonic pastiche, we will transfer the concept of sampling into the realm of visual design and create a visual work based on existing printed material. 'Thou shalt not steal' - we won't: we borrow, analyse, copy and build on it.

In our workshop we will browse, dig and sample ourselves through a few hundred old vinyl records, that I will borrow from a friend's recordshop in Vienna and I will bring to Chaumont to work with in our workshop. Building up on the visual material we will find, e.g. the album covers, we will create a series of posters that will interpretate the anarchistic slogan "it's time to legalize sampling".

# Nüssli & Nuessli

## *The Design is (Also) the Message*

Bring your topic or concept, and together we'll discover a visual language that brings it to life. This workshop is designed to introduce new ways of thinking and working on projects where design naturally follows content.

Through collaborative exploration, we'll search for visual references, discuss goal-oriented creative methods, and embrace new paths, detours, and unexpected discoveries.

Each day kicks off with a fast-paced poster workshop—a warm-up exercise where we create impactful designs using minimal elements in a short time. Afterward, you'll dive into your personal project, supported by individual feedback and group discussions. This balance of focus and exchange will help refine your ideas while staying mindful of the workshop's timeframe.

By the end, you'll present your work in a collective exhibition—whether it's a poster, animated design, video clip, or digital piece—each one conveying your unique message.

So, what will you explore?

The Le Signe student competition topic, a personal message, a political cause, something overlooked (or overexposed), a joke, a local issue, or your own love—or frustration—for graphic design?

I look forward to an open exchange and joyful exploration with you.

**Workshop Language:** English

# Roxanne Maillet

## *Les Larmoyantexs*

Somewhere between music hall and tearful comedies of the f8th century, the participants are invited to produce an original work mingling typographic sets, printed scores, ecstatic visual identities and epileptic karaokes.

You will be working using texts by:

Dorothy Allison  
Gorge Bataille  
Pat Califia  
Lucía Etchart  
Star Finch  
Diana J Torres  
Cookie Mueller  
Clara Pacotte  
Joyce Rivièrè  
Susana Vargas Cervantes  
Mckenzie Wark  
La Warman  
Monique Wittig  
Itziar Ziga  
Etaínn Zwer

# E+K

## *Snares as Squares*

Graphic designer and coder Kévin Donnot ([www.e-k.fr](http://www.e-k.fr) / [www.revue-backoffice.com](http://www.revue-backoffice.com)) teams up with musician Louis Donnot to offer a workshop combining musical composition and algorithmic image generation.

How do you make a sound into an image? How do you translate the evolution of a tone into a generative animation? How can we establish a rich relationship between visual perception and audio stimuli, beyond mere illustration? How can we transpose notions specific to music (pitch, duration, tone qualities, rhythm, arrangement) into visual objects: shapes, colors, composition, animations, texts, images? Horns as forms, bips as scripts, acid as grids, LFOs as photos, kicks as inks, typefaces as soundscapes, basses as interfaces, beats as sheets, oscillators as monitors, choirs as colors, mics as italics or coders as composers?

Based on a musical composition created on site using FLOSS modular synthesis software, students will design a generative animation intended to put it into images. Rather than a VJing logic that often offers only a generic image reacting globally to variations in volume and frequencies, the idea is to interpret the various components of a piece as evolving graphic elements. Combining audio and visual experimentation, the aim will be to think of a generative animation entirely specific to the sound piece composed on site, using modulation of the MIDI parameters of each track and instrument. The aim will also be to experiment with improvisation and modulation in a live performance during the workshop.

**Prerequisites:** to take part in this workshop, it is important to have already used music composition software to understand its basic principles, and to have a personal computer.