lhc

les heures claires

N° 15 JULY - AUGUST 2025

MONTHLY MAGAZINE ON AI,
ASSISTED & INSPIRED BY AI.











Prompt Remix

Full body editorial photo of a female model, lying flat on a vivid orange inflatable pool mattress. Her entire body is glistening with sweat under brutal midday sun. Skin shows realistic wet texture and heat-induced redness. Water reflects light around her [...]

Style	Fashion Photography
Aspect Ratio	3x4

VISUAL ELECTRIC

UPSCALE CONF

BY FREEPIK

AI & CREATIVITY NOV 4-5 MALAGA, SPAIN



MORE INFO

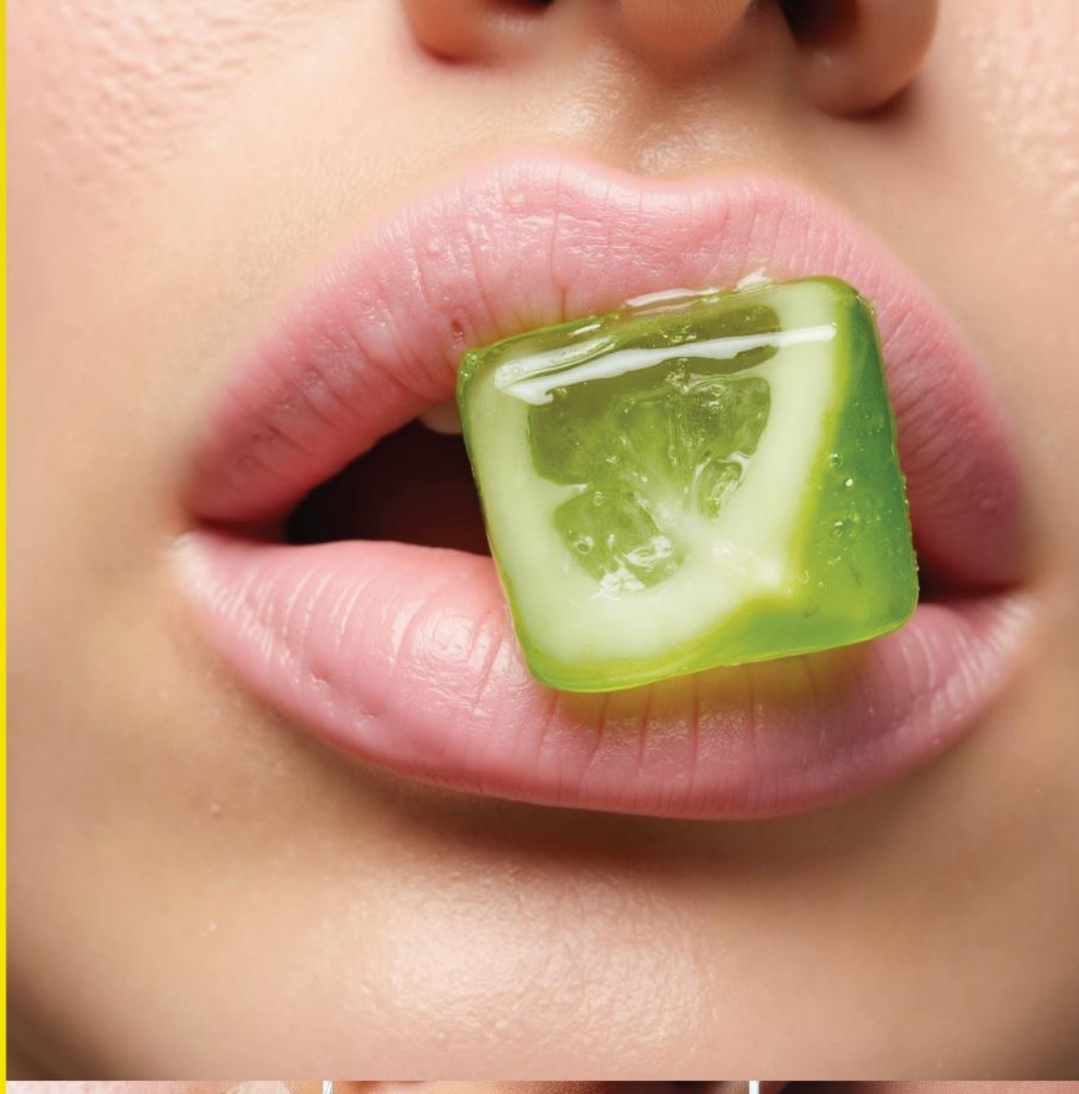
seelab

CUSTOMIZED AI-GENERATED IMAGES

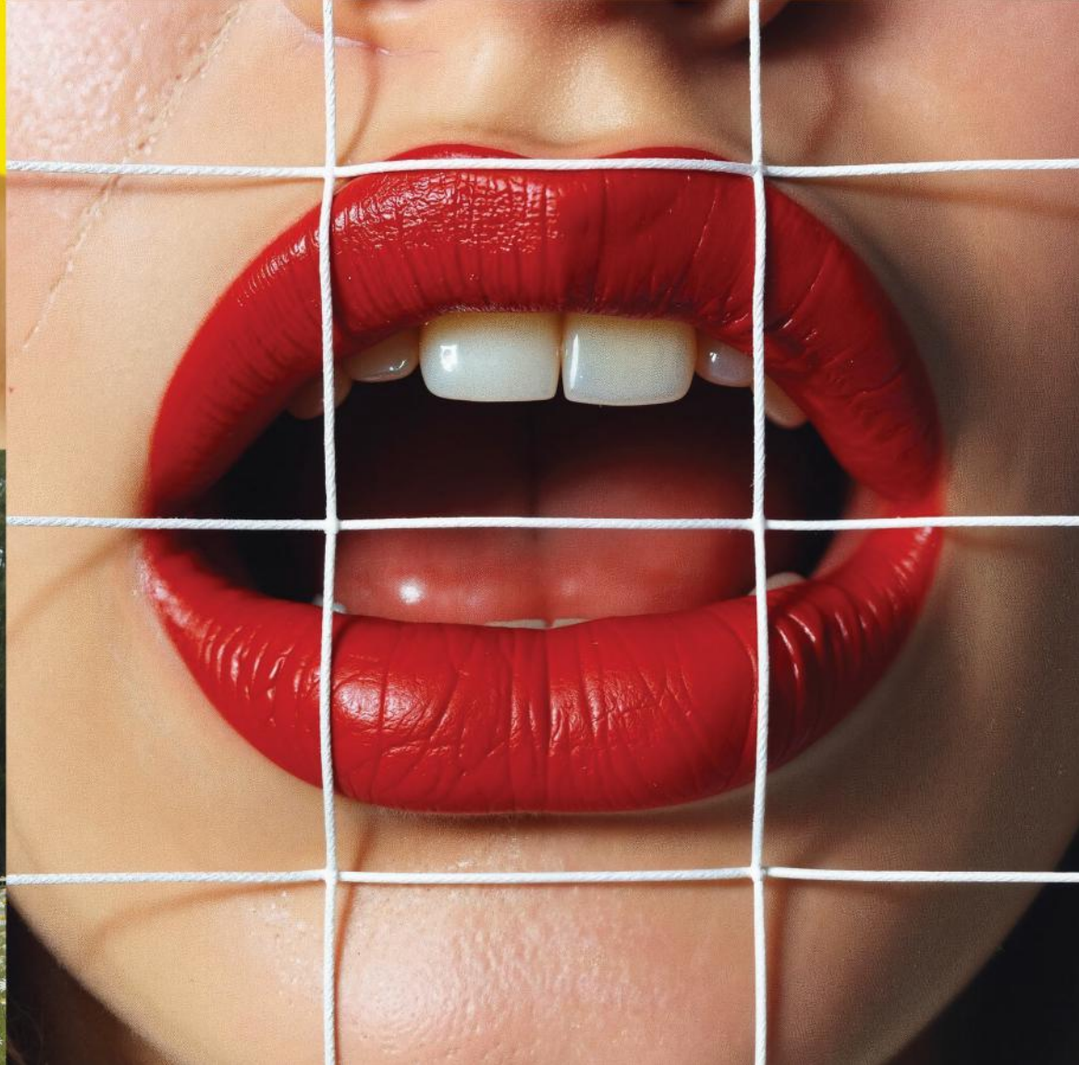












LACOSTE



***AI Advertising Exploration** *(unofficial)*





A BATHING APE

AI Advertising Exploration
(unofficial)



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Oakley x Meta sunglasses ▶

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Edito









by **Rémi Rostan,** Editor-in-chief

Close your eyes. A few kernels of corn in the pan, the heat rises, it crackles, it swells, it bursts. Silence turns into an uproar, the lid trembles, and soon there is nothing but a white, burning chaos. That was exactly the background noise of AI this summer.

I GPT-5 burst like an overstuffed bag, leaving a bland taste of promises puffed up by chef Altman. Google, meanwhile, literally blew the pot apart. Apple stirs its pot over low heat without lifting the lid, true to its slow-cooking habits. Anthropic keeps a discreet yet steady flame, simmering its ambition far from the media noise. And Zuckerberg keeps pouring oil and billions to make the best brains on the planet explode.

That guy with the blown-up head on the cover, that's us. That's you. Three months of informational gluttony, kernels swallowed without pause, until we ended up saturated, burnt, blown apart by excess. But in this clatter of jumping pots and pans, Google has just served the dish that changes everything. We need to learn to tell the difference between quality kernels and industrial popcorn. And here, at last, is something truly worth tasting. Enough to feed a rentrée worthy of the stakes.

Happy rentrée, and bon appétit.

Publisher, Editor-in-Chief
Rémi Rostan

Graphic Design, Art Direction
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The visuals were generated by LHC & contributors in a spirit of pure creativity and experimentation. If these visuals remind you of something existing or upcoming, it is a mere coincidence.

Partner
Visual Electric



With ***Heatwave*** as the common thread, we reimagined this section to let the creatives take center stage. Five artists took part in the exercise: **Timea Paal**, **Julien Bonet**, **Lou Labourie**, **Tanguy Mandon** & **Tatiana Kamneva**, each offering a self-portrait in the form of a prompt, a glimpse into what led them to AI, and a snapshot of their current projects. A little further on, **Dan Frydman** takes us to a dreamlike Amalfi, where travel and architecture intertwine to remind us that escape doesn't need to exist to be experienced. And then there's **NanoBanana**, now revealed as Google's child: tested on the field of fashion, it gave us the impression that a lock had just been broken open.

*This visual was created by **Tanguy Mandon**,*
His portrait can be found on page 28 ▶









Timea Paal



Graphic Designer
Targu Mures (Romania)

/theartifictional/

Describe yourself in the form of a prompt.

A surreal photograph of a woman, her skin subtly etched with embroidery patterns resembling Hungarian folk motifs. Her eye sockets hold two unblinking apples. Her hair is gathered in a high bun, forming a nest where birds calmly rest. In her arms, she cradles a lamb — its wool replaced with tightly packed popcorn. She levitates, motionless, against a bright red backdrop with a minimalistic and flat feel. The composition is calm, restrained, yet unsettling. A portrait of quiet absurdity, shaped by error, reinterpretation, and faulty logic.

What led you to creative AI?

I don't use AI to imagine things. I use it to see what is already there. What I create often comes from a tension I carry within me, between control and collapse, clarity and distortion, the literal and the absurd. A face in a drawer. A frog in the mouth. The wrong thing in the right place. These are not the fruits of an overflowing imagination. They are recurring mental images I've always had—intrusions, misunderstandings, memory errors, sentences I take too seriously. I work with AI not to erase myself from the process, but to let my perceptions slip in public. I choreograph these hallucinations. I don't ask the machine to dream, I ask it to make the errors of my mind visible.

What are you working on at the moment?

My current artistic approach focuses on exploring the psyche. My series Inner Projections is shaped by a psychological process. Influenced by psychoanalytic theory, the logic of dreams, and the aesthetics of introspection, these images are both intimate and alien. It is an invitation to wander through the inner architecture of thoughts and emotions with a tool that is both foreign and strangely human.



Visual created by Timea for the magazine on the theme HEATWAVE



Photographer
Montpellier

Julien Bonet

Describe yourself in the form of a prompt.

Color photograph of a Mediterranean-looking man lying on a pale pink hotel room bed. The man is wearing a bathrobe, holding a cocktail glass in one hand and a cigarette in the other, with cucumber slices on his eyes. On the nightstand, a vinyl record spins on a turntable, next to a small framed family photo. At the foot of the bed, a brindle greyhound sleeps. The floor is littered with used spray paint cans, and the walls are covered with white graffiti. Format 4:5, raw, 2pm light, natural colors, 80mm lens.

What led you to creative AI?

Creative AI is the natural continuation of my photography practice over the past 10 years. I've always been drawn to staging and retouching, which I made into my profession as a fashion retoucher and product photographer. These activities fed me for a while, but I always felt the urge to move into more conceptual territory. For years I've cultivated the desire to create something between documentary and contemporary art. AI is starting to give me the means to do so.

What are you working on at the moment?

Right now I'm working on a series about French suburbs, addressing the history of the "zones" and above all the contrast between the violence of riots and the creative energy that emerges from the "neighborhoods." I'm also working on a series of experiments with AI aimed at developing organisms through prompt repetition in various fields.

/hyperfiguration/









Visual created by Julien for the magazine on the theme HEATWAVE





Art Director / Artist
Paris



Lou Labourie

/labourielou/



Describe yourself in the form of a prompt.

A smiling woman in a white shirt and shorts, with her mountain bike on a grassy field near the ocean, film photography, a summer day, film grain, photo taken with flash.

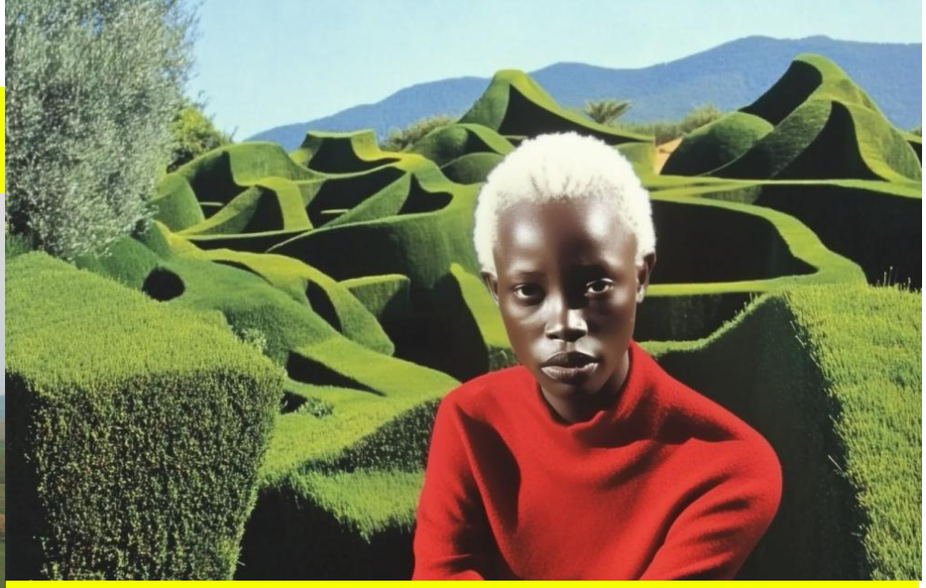
What led you to creative AI?

My creative environment has always been tied to digital. When AI appeared, I was naturally curious to understand how I could find my own interest in it. Then I realized it wasn't really the tool that attracted me, but rather the dizzying feeling it triggered. I had never included humans in my previous works (except for a family sourced from Getty Images), and I realized that AI-generated representations of men and women made me both uncomfortable and deeply inspired. It was from that unease that I started shaping my images. I don't know if you've seen those fake, clumsy trees that actually hide electrical poles: they give me exactly the same feeling.

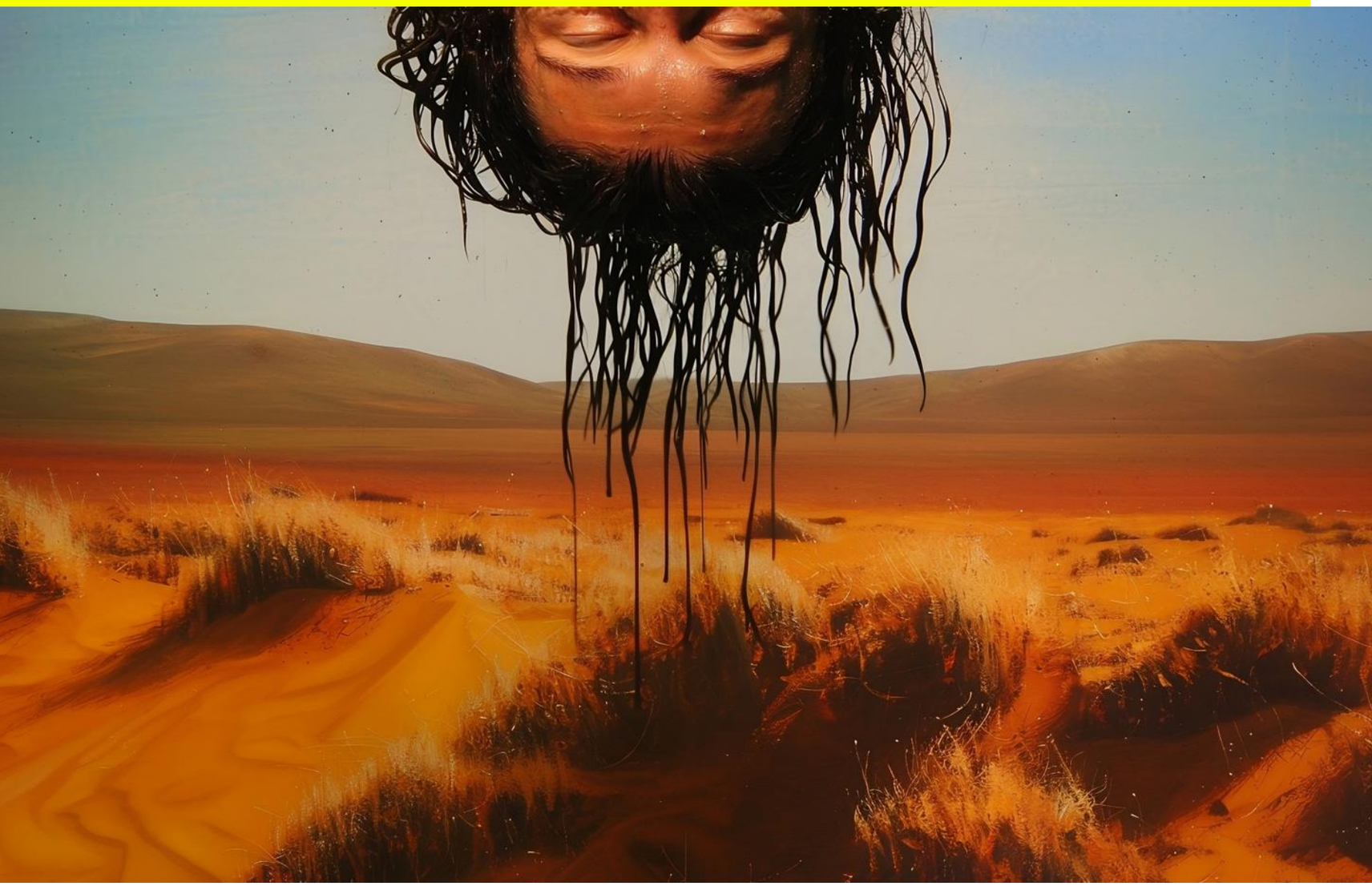
What are you working on at the moment?

In terms of AI, I imagined a fake theory that the AI process was modeled after the creation of a dream. I found many parallels, and I think it's poetic. For example: we are unable to represent a full hand in our dreams, its muscles are too complex to be instantly recreated by our brain—exactly like AI failing to represent a hand correctly… at least in its early days. Right now, creating visuals with AI, beyond allowing me to share a more precise vision of my ideas, helps me feed this theory, with small details that add up day by day.





Visual created by Lou for the magazine on the theme HEATWAVE









Visual created by Tanguy
for the magazine on the theme HEATWAVE

Tanguy Mandon



Art Direction Student
Paris

Describe yourself in the form of a prompt.

Imagine a fish-eye portrait, young man with brown hair, neutral expression, cinematic lighting, dystopian atmosphere, set in the 11th district of Paris at blue hour, glowing windows, wet pavement, slight distortion around edges, still movie, soft grain, editorial --ar 3:4

What led you to creative AI?

Before turning to art direction, I worked in a cocktail bar in Lyon to finance my studies. While wanting to produce a photographic series around that universe, I discovered Midjourney. I discovered both a creative prototyping tool and a space for autonomous visual storytelling. I use it almost daily, as a field of exploration. It was actually my AI projects that allowed me to land a work-study program at an advertising agency in Paris.

What are you working on at the moment?

At the agency, I design advertising visuals for cosmetics brands and key visuals for RFPs. At the same time, I'm developing a personal series of experiments around glitches and generative hallucinations. The goal: to divert AI errors in order to compose dystopian, intriguing, sometimes disturbing photographs. I'm also working freelance in various fields.

in/tanguy-mandon



Tatiana Kamneva



Creative Lead
New York



Describe yourself in the form of a prompt.

Describe someone who doesn't mind working in the quiet, but whose mind rarely sits still. A visual thinker drawn to whatever medium best holds the idea. She isn't a stranger to ambiguity. Her work is thoughtful but a little off-center. Think mood over message, subtext over spectacle. Call it creative pragmatism with the occasional poetic glitch.

What led you to creative AI?

What drew me to creative AI is its ability to bypass the heavy logistics of traditional image-making. I can 'make' a chair without 3D modeling software, or 'photograph' a scene without casting models, managing crew, or spending days refining post-production. Beyond that, I'm drawn to the limitless creative possibilities AI offers. Visually, it feels like a whole new language where the usual rules don't apply. While it's a different kind of practice from traditional artmaking, it's still a meaningful way to create, one I'm continuing to explore.

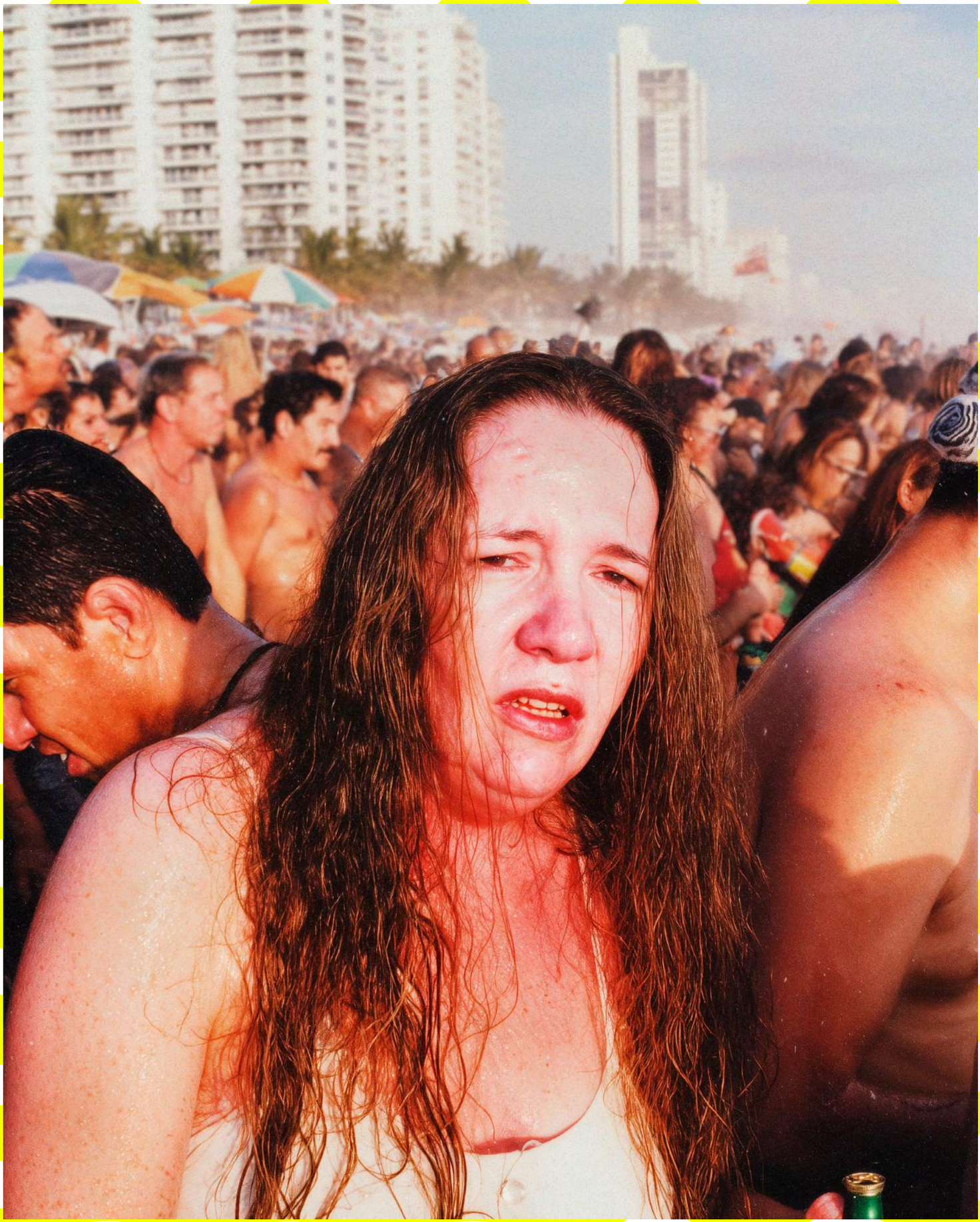
What are you working on at the moment?

I'm currently exploring filmmaking through creative AI. I recently completed my first short film, Chamber of the Seen, a narrative piece that pushed me to think about storytelling, rhythm, and visual emotion in new ways. I'm already developing the next project and excited by how accessible and expressive this medium can be.





/foraylab/



Visual created by Tatiana for the magazine on the theme HEATWAVE





▲ *This visual was proposed by **Lionel Mora** for the magazine on the theme of HEATWAVE. His work can also be discovered on LinkedIn.*

Amalfi

We needed an escape. After months spent dissecting optimized workflows and productivity prompts, we were finally looking for creators who use AI to escape, not to perform. Dan Frydman checks all the boxes: trained as an architect and now a web designer, he blends travel and architecture—two territories we hadn't explored enough—to turn his geographic desires into imaginary getaways. When Amalfi remains a summer dream and imagination takes over, AI becomes the ideal travel companion.





I create AI-generated architectural visuals that make unbuilt ideas feel tangible. My background is in architecture and architectural history. I fell into starting a web design company as a temporary thing and still doing so and 25 years later.

I draw on a love of travel and geography to craft believable, atmospheric images of buildings that connect people with places - real or imagined. Or both.

See my work at **danfrydman.com**

BEAUTIFUL ESCAPES IN ITALY

SUMMER IN THE CITY

The Amalfi Coast, *is my idea of summer. Or at least a summer holiday.*

An exotic location, citrus fruits, hills, history, amazing architecture and the food, well, it's supposed to be amazing. I've not been to Amalfi. My in-laws have and I was a bit jealous. I've been to the island of Ischia which is nearby, but it wasn't in the summer. I would melt. And the city? Well, Amalfi has a cathedral. So where I come from, that makes it a city too.

I use AI to travel the world. To go to places I've not been, but would love to go to.













Recently, the veil has been lifted: it is indeed Google pulling the strings behind **NanoBanana**. The admission surprises no one, since the signs already pointed to DeepMind, but it puts an end to a suspense that, it must be said, had added a thrill to our first tests. Because the excitement of NanoBanana was also this: diving into a tool that looks like a promise of revolution, without instructions, without guarantees, just with the desire to see how far it can break.

The usual glitches—*shaky coherence, rough Loras, annoying limitations*—suddenly seem like relics of another era. With NanoBanana, you can feel a threshold has been crossed.

At LHC, we decided to approach it from a tangent: fashion. Not for elegance, but as a crash test. Because playing with materials, twisting styles, and summoning improbable references is the surest way to push a model to its limits. And sometimes, surprise: it holds up.

The first trials did not disappoint.
We slipped **real products from different brands** into the loop: a cap, a leather jacket, a pair of sunglasses. On paper, nothing extraordinary. Yet this is where the real work begins. Deconstruct, test, bypass, divert, go back in order to restart better: NanoBanana imposes a dance where patience and persistence answer each other.

In the pages that follow, you'll see the result.
Google has confirmed its parentage, but the impression remains: NanoBanana gives the sensation that a lock has been broken, and that a wider field has opened up before us.

Maison Kitsuné T-shirt
Oakley x Meta Sunglasses ▶


PARIS
MAISON
KITSUNÉ



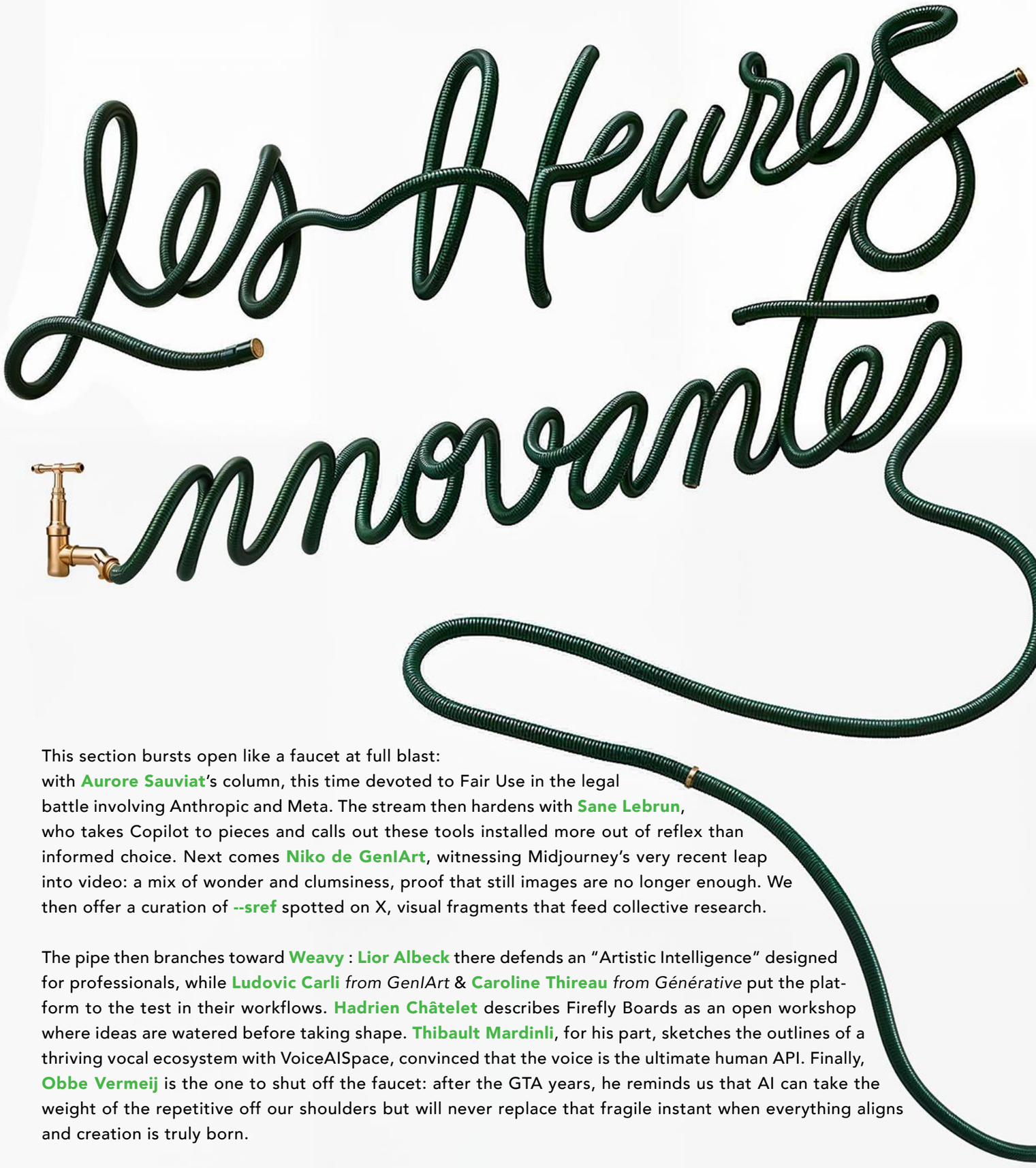
◀ **Edwin** Shirt • **Deus Ex Machina** Cap
▶ **Van's** Jersey



◀ **Louis Vuitton** Beret • **Louis Vuitton** Bowl
▶ **Jacquemus** Shirt




JACQUEMUS
JACQUEMUS



This section bursts open like a faucet at full blast: with **Aurore Sauviat**'s column, this time devoted to Fair Use in the legal battle involving Anthropic and Meta. The stream then hardens with **Sane Lebrun**, who takes Copilot to pieces and calls out these tools installed more out of reflex than informed choice. Next comes **Niko de GenIArt**, witnessing Midjourney's very recent leap into video: a mix of wonder and clumsiness, proof that still images are no longer enough. We then offer a curation of **--sref** spotted on X, visual fragments that feed collective research.

The pipe then branches toward **Weavy** : **Lior Albeck** there defends an "Artistic Intelligence" designed for professionals, while **Ludovic Carli** *from GenIArt* & **Caroline Thireau** *from Générative* put the platform to the test in their workflows. **Hadrien Châtelet** describes Firefly Boards as an open workshop where ideas are watered before taking shape. **Thibault Mardinli**, for his part, sketches the outlines of a thriving vocal ecosystem with VoiceAISpace, convinced that the voice is the ultimate human API. Finally, **Obbe Vermeij** is the one to shut off the faucet: after the GTA years, he reminds us that AI can take the weight of the repetitive off our shoulders but will never replace that fragile instant when everything aligns and creation is truly born.

*Visual created by **Mariam Mouzoul** for the magazine on the theme HEATWAVE. Her portrait can be found in the April–May 2025 edition of LHC.* ▶





Legal Column | by
Aurore Sauviat, *lawyer*

Fair use or not fair use
THAT IS THE QUESTIO

HOW DO AMERICAN JUDGES RESPOND?

July was hectic for those monitoring AI-related legal matters, with two highly anticipated rulings in major cases: those opposing authors to Meta and Anthropic. In these US lawsuits, authors sued AI giants on the grounds that using their works to train AI models infringes their copyright. In the United States, the cornerstone of AI providers' defense against copyright infringement claims is the legal argument of "Fair Use," which is an exception to copyright law that allows works to be used without prior authorization from the authors and without paying them.

1. "Fair Use" in the Anthropic Case

Anthropic AI downloaded more than 7 million books from pirate sites and digitized several million printed books it had purchased, with the aim of creating a "central library of all the world's books" to support the training of its large-scale language models.

These pirated and digitized books were permanently stored in an internal digital library, which engineers accessed to assemble training datasets for Anthropic's chatbot, Claude. Subsets of these books were copied, cleaned, and processed for the training of different versions of the model. A class action was initiated by three authors against Anthropic for copyright infringement. In its defense, Anthropic invoked "Fair Use."

Under US law, it is possible to rely on the "Fair Use" exception to justify exploiting a work without the author's permission or payment. For this, the judge handling the case must consider the following elements:

1. The purpose and character *(notably commercial or not)* of the use

2. The nature of the copyrighted work

3. The amount and substantiality of the portion used in relation to the work as a whole

4. The effect of the use on the potential market or value of the work

These criteria are assessed case by case by judges. It is therefore impossible to generalize a ruling recognizing "Fair Use," as it entirely depends on the facts of the case at hand.

In this case, the judge ruled that copying pirated and digitized books for AI training, as well as digitizing legally purchased printed books to convert them into digital format, constituted "Fair Use."

However, the judge found that Anthropic's deliberate downloading and copying of pirated books to create a digital library (from which partial copies were made to train the AI) did not qualify as "Fair Use."

The judge was expected to issue another ruling by December 2025, setting the amount of damages owed to the authors as compensation for the uses not covered by "Fair Use."

That will no longer happen, as Anthropic chose to reach a settlement on the compensation amount (August 2025). Anthropic likely feared that the court would be too generous toward the authors.

.../

2. “Fair Use” in the Meta Case

In this case, thirteen authors accused Meta of training its LLM, LLaMA, using datasets downloaded from online sites. One of the sources used was pirated “shadow libraries,” which provided copyrighted books for free download without authors’ permission.

Here, the judge reiterated that the assessment of “Fair Use” depends heavily on the facts of each case and suggested that Meta’s use could be considered transformative under the first “Fair Use” criterion.

However, he focused on the fourth criterion: market harm. He repeatedly noted that merely demonstrating the existence of a potential market impact would be sufficient for the fourth criterion to favor the plaintiffs.

He wrote that unfortunately this market impact had not been proven by the plaintiffs and concluded, relatively explicitly, that he must therefore, by default and with regret, recognize “Fair Use” in Meta’s favor.

In this case, the judge distanced himself from the decision in the Anthropic case and adopted a much more cautious position. He considered that in the future, plaintiffs would have strong chances of winning such cases as soon as they provided evidence of potential market harm.

In summary, Meta and Anthropic each won a battle, but AI providers are far from having obtained a blank check from the courts.

It is important to note that the legal notion of “Fair Use” exists only under US law and cannot be invoked before European courts. In Europe, AI providers generally base their defense on the “text and data mining” exception.





*The integration of the **Swatch x Omega** achieves a flawless result. Our workflow ensures a seamless, realistic, and perfectly executed insertion.*

***AI Advertising Exploration** *(unofficial)*



▲ *This visual was proposed by **Sane Lebrun***

Is Copilot the BIGGEST FRAUD OF THE AI ERA?

We always think we've hit rock bottom with Copilot, but Microsoft keeps digging.

The latest gag: Microsoft launches an AI feature in Excel… that can't calculate. =COPILOT() lands in cells to "summarize and classify" your data in natural language. But here's the catch: Microsoft explicitly warns against using it for… numerical calculations.The ultimate irony: an AI inside a spreadsheet that hallucinates on math and can change its answer every time you recalc.

So when Bloomberg recently reported that Microsoft is struggling to get traction with its Copilot assistant, it wasn't exactly a shock.

From my perspective, Copilot is the least effective AI assistant on the market—by far: endless bugs, clunky interface, uneven performance, core features still missing (where's Deep Research, which has been live on ChatGPT for six months now?!). And its only real strength—its integration with Office—is half-baked. Have you tried Copilot in PowerPoint or Excel? Three quarters of requests fail, even the basic ones.

To top it off, Microsoft is selling a Pro subscription with added value that's vague at best, nonexistent at worst.

And yet in France, more and more companies are activating it by default, since it comes bundled with their Office or Azure licenses. The result: they call us, the AI trainers, to teach their teams how to use this shaky, poorly built assistant. And it's always the same outcome: the teams are disappointed, sneak back to ChatGPT, or simply abandon AI altogether inside the company.

Message to companies: Adopting Copilot "out of convenience" is sabotaging your own efforts. If you truly want AI to take hold within your teams, give them a tool that's up to the task. Choose ChatGPT or Gemini.



Bob **Jacquemus** ▶



Upmynt

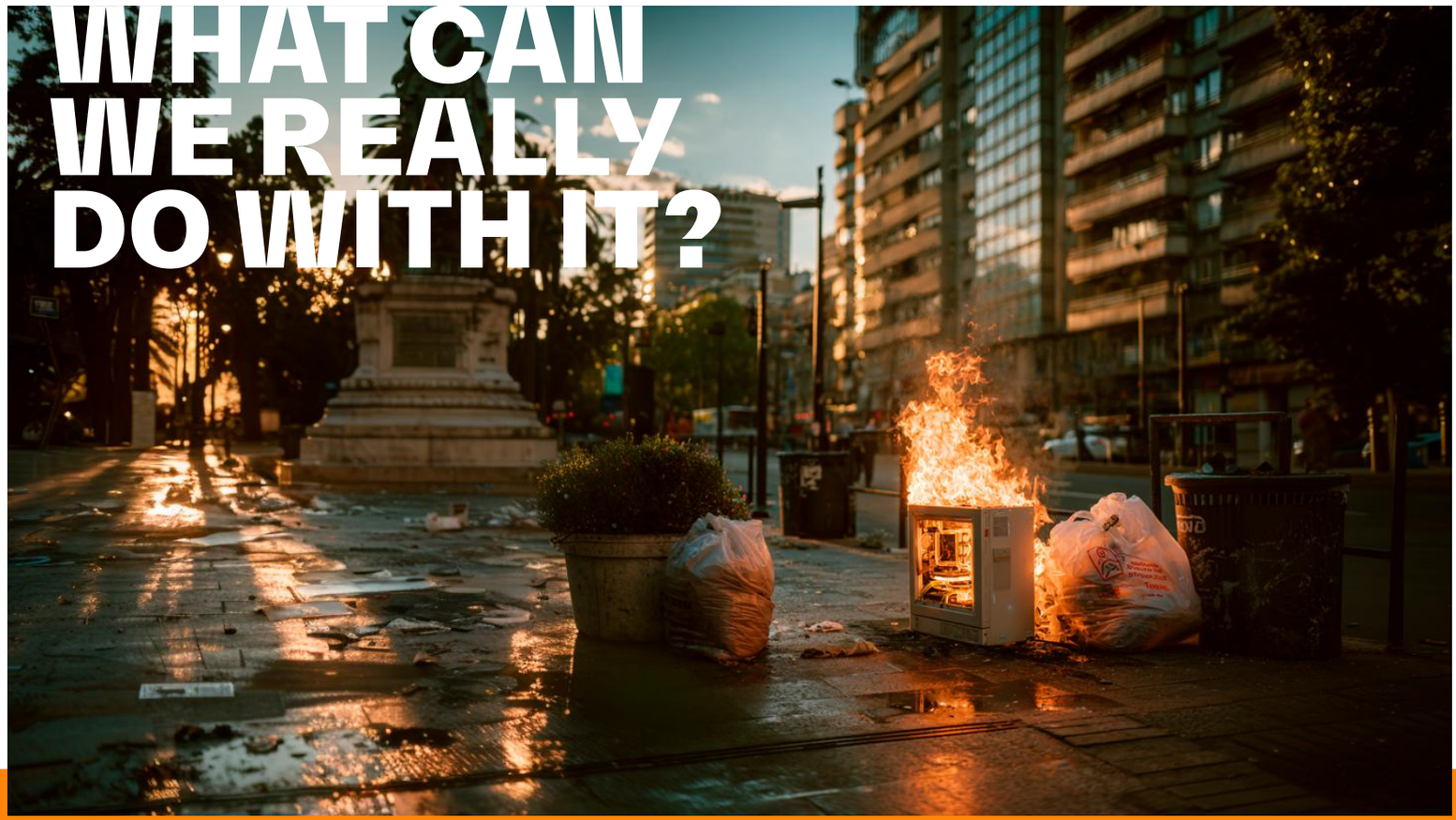
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Runway x Veo. The video generator Runway has announced it will host additional video models on its platform, starting with the excellent Veo 3—more powerful and now including audio.
It's all about context. Anthropic hits hard with Claude Sonnet 4: its context window has been multiplied by five, able to process 1M tokens—that's about 750K words in one go. This puts Claude on par with Gemini Pro. ***GPT-6.*** When you want to bury a controversy, start a distraction fire! To quiet down criticism over the chaotic launch of GPT-5, Sam Altman is already teasing the future release of GPT-6.
GPT-6 will have advanced memory to adapt even more closely to your preferences, which will heavily impact how it communicates with you. The goal: make it a truly personal assistant—a trajectory GPT-5 had seemed to drift away from. It will also be ideologically neutral by default, but able to align with your political inclinations: "*If you want it to be super woke, it should be able to be*."
For the first time, though, he acknowledges a performance ceiling: "*Models have already saturated chat usage. They're not going to get much better… and they might even get worse.*" ***Wow.*** The MIT report on AI in business—State of AI in Business 2025— sharply debunks several myths, and it's highly instructive:
"*AI will replace most jobs in the coming years.*" → Research shows layoffs tied to generative AI are limited, and only in sectors already heavily impacted by AI. There is no consensus among executives on hiring levels over the next 3 to 5 years.
"*Generative AI is transforming companies.*" → Adoption is high, but transformation is rare. Only 5% of companies have integrated AI tools into workflows at scale, and 7 out of 9 industries show no real structural change.***Hey Siri.*** According to Bloomberg, Apple is testing a revolutionary version of Siri that would control your apps entirely by voice. Based on leaks, there would be no need to touch the screen: "*Find this photo, edit it, and send it to Paul.*"
Apple is reportedly already testing this with Uber, WhatsApp, YouTube, Amazon, and Facebook, with a new App Intents framework in development to open up apps to Siri. Potential launch: spring 2026.



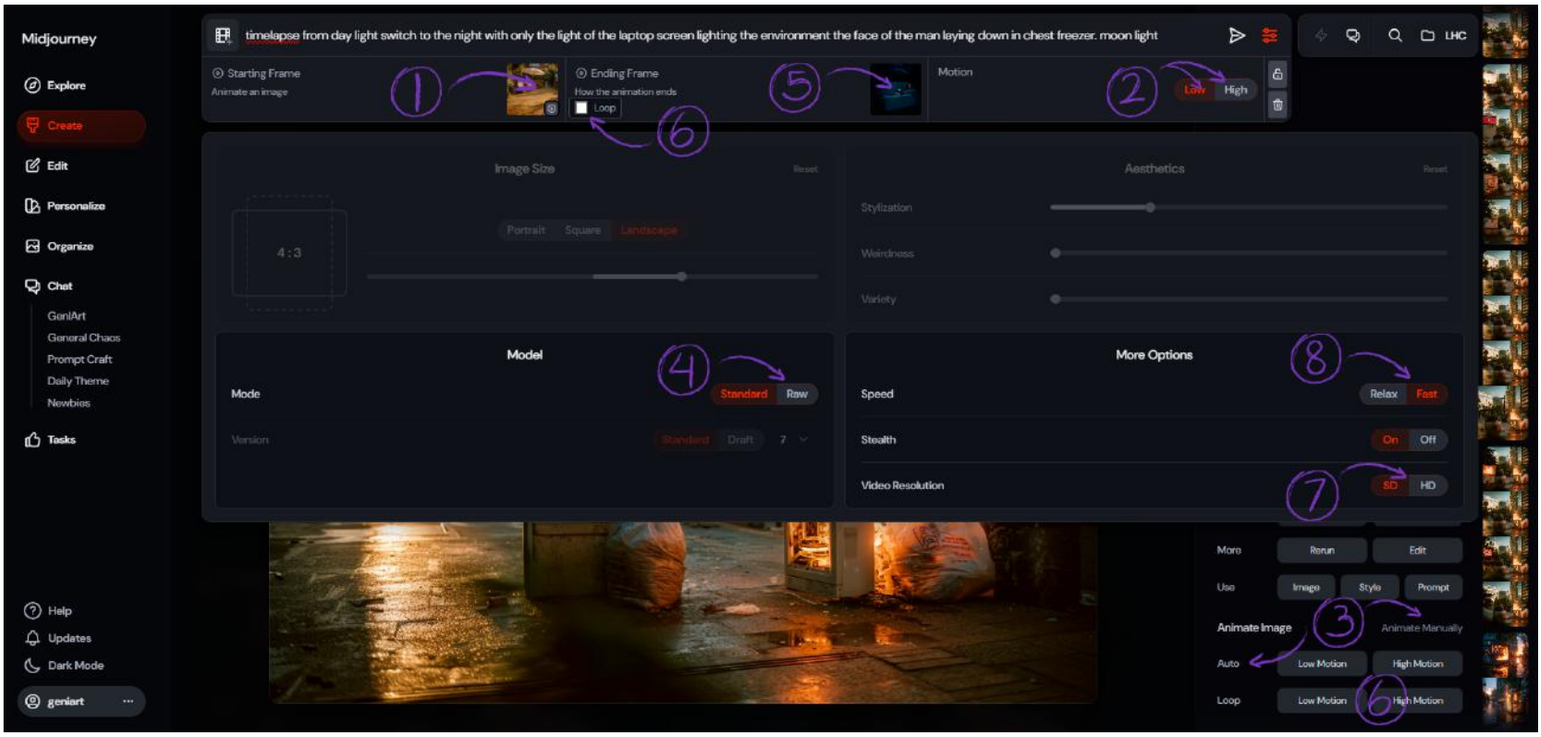

◀ rhode Lip case

MIDJOURNEY VIDEO V1 WHAT CAN WE REALLY DO WITH IT?



It's been almost 2 years since David Holz (the founder of Midjourney) first spoke about developing a video generation model. Simple as that! I started publishing weekly recaps of the famous "Office Hours" back in August 2023, and it was already being discussed. So even though Midjourney remains, to this day, despite the competition, a benchmark for image generation, its video model released in June 2025 marks a major turning point in the world of generative AI. Since its release, a series of updates has followed, bringing new features that expand the possibilities offered by this model—at a level that the community, overall, clearly did not expect.

by **Niko de GenIArt**



① This V1 offers the possibility of "image-to-video," meaning animating an image you provide into a 5-second sequence. First advantage: you can animate both an image generated on Midjourney and an external image (as long as moderation allows it).

From there, several options are possible:

② **"Low Motion" Animation:** recommended for more stable and predictable results, with light camera movements, still scenes, slow or subtle motions.

"High Motion" Animation: takes more risks with much more dynamic animations and larger camera movements, but can also result in errors or jerky, unrealistic movements.

③ **Automatic mode:** Midjourney handles everything; it will analyze the image and animate accordingly, to make the sequence as coherent as possible. Be careful if you animate an image generated on Midjourney—the original prompt linked to that image can also have a significant impact on the result.

Manual mode: You prompt the animation and camera movement you want, giving you greater control.

④ **Raw Mode:** since prompt adherence is not always guaranteed, raw mode leaves less room for interpretation and theoretically allows for more precise control.

⑤ **End frame:** In addition to defining your starting image, you can set your ending image; Midjourney will generate interpolation between the two keyframes. This is one of the flagship features that we'll return to later in the article with some concrete use cases.

⑥ **Extend:** Allows you to lengthen a video by 4 seconds (up to 4 times, for a total of 21 seconds). I recommend avoiding more than 2 extends, as quality tends to degrade beyond that.

⑦ **Loop mode:** Allows you to return to the first frame of the video and create a looping sequence, which can also be done after several extends.

⑧ **HD mode:** Allows you to generate videos in 720p. Originally, an upscaler was planned to help reduce generation costs, but issues encountered during its implementation have put that option on hold for now.

MIDJOURNEY VIDEO IN A FEW NUMBERS

Cost

This is where Midjourney is shaking up the market: in (8) **relax mode**, with an annual pro subscription at $48 per month, it's possible to generate unlimited 480p videos. David Holz wanted to design a low-cost, accessible model, trying to find the best compromise between quality and price. It's worth noting that he had more than twenty models in preparation. The good news behind this is that it could push competitors to lower their prices in order to stay competitive.

Plan	Prix mensuel (Temps GPU)	Génération en 480p /mois (relax)	Génération en 720p /mois	Temps GPU 480p / 720p	4 vidéos en 480p / 720p	Prix annuel mensualisé	4 vidéos en 480p / 720p
Basic	10 $ (200mn)	25	~~8~~	0.13 / ~~0.42~~	0.40 $ / ~~1.25 $~~	8 $	0.32 $ / ~~1 $~~
Standard	30 $ (15h)	115	35	0.13 / 0.42	0.26 $ / 0.86 $	24 $	0.21 $ / 0.69 $
Pro	60 $ (30h)	230 (~ illimité)	70	0.13 / 0.42	0.26 $ / 0.86 $	48 $	0.21 $ / 0.69 $
Mega	120 $ (60h)	460 (~ illimité)	140	0.13 / 0.42	0.26 $ / 0.86 $	96 $	0.21 $ / 0.69 $

Resolution

Midjourney may slightly adjust the image format, which results in a small difference in ratio between the video and the initial image.

Given the current cost of HD generation, I recommend using an external video upscaler—there are plenty of solutions available that will deliver better results at a lower cost.

Format d'image de départ	Format vidéo correspondant	Résolutions en 480p (SD)	Résolutions en 720p (HD)	Résolutions pour les réseaux
1:1	1:1	624 x 624 px	960 x 960 px	1080 x 1080 px
4:3	45:34	720 x 544 px	1104 x 832 px	1430 x 1080 px
3:2	3:2	768 x 512 px	1168 x 784 px	1620 x 1080 px
16:9	52:29	832 x 464 px	1280 x 720 px	1920 x 1080 px

One generation produces 4 renders by default. This was a choice made by the MJ team to ensure that at least one good result comes out of the batch. It is now possible to generate 1 or 2 videos using the commands --bs 1 & --bs 2, which allows you to cut the price accordingly.

THE STRENGTH OF END FRAME

The **end frame** feature allows for maximum control, especially if combined with image editing via the editor. You can add a new end keyframe for each extend you make.

(1)

In the example I'm presenting, I start by generating my end image, then erase my main subject to create my starting image. I then generate the animation between the two frames.





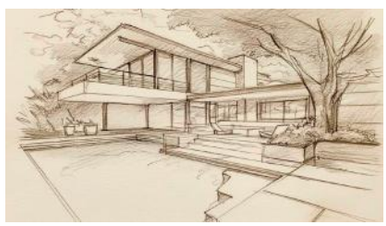
Starting keyframe (after editing the original)



Original image used as the end keyframe

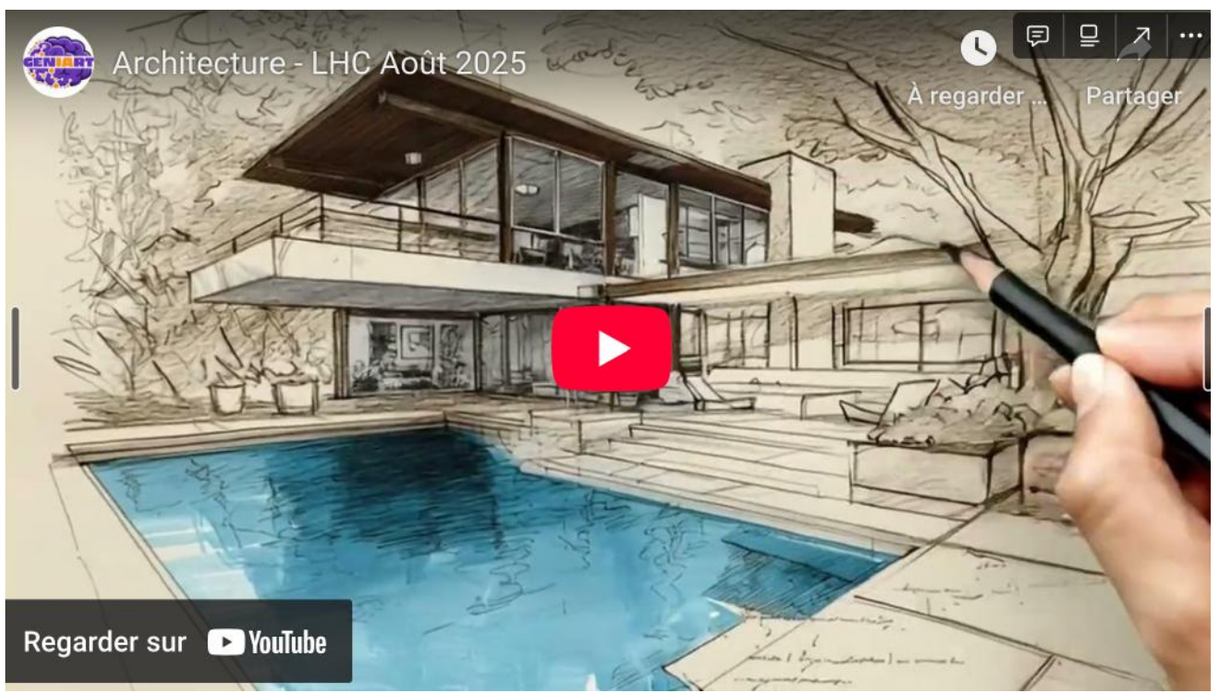


In this second example, the style evolves using the retexture tool in the editor to obtain 3 different images, then the animation is generated between each of them by combining extend with a new end keyframe for each iteration.









CONCLUSION AND USAGE TIPS

A video model that often surprises with its ability to handle emotions, maintain consistency of scene elements, perform well regardless of style, and deliver dynamic—even bold—animations.

However:

This is not necessarily a model that will be effective in all situations, and you may need to rely on another video model to unlock certain use cases.

Since HD generation is relatively expensive (as it produces 4 videos when we often only need one), it may be wise to cancel generation at 92%. This gives you a preview of the result without costing any credits. This tip was shared on **our Discord server** by Tiphaine from **synthographie.fr** and Thibault from the channel **Les Tutos Midjourney**—many thanks to them. Of course, this also works for 480p generations, but be careful not to abuse it, since videos are generated server-side and represent a cost for Midjourney. This "hack" might not last forever.

The model tends to be strong on consistency, which is an advantage, but it can also become a drawback when extending a video, as it struggles to break away from the first images/sequences. In such cases, it may be better to start a new video and then stitch everything together in your editing software of choice (if the situation allows it).

It is often difficult to get the exact camera movements you want. It may be better to describe what you wish to see happening rather than using keywords that attempt to directly define the motion.

Note: there is now a personalized **"For You" exploration page** on the site, tailored to your preferences (based on your model customization votes), as well as a **web TV** that continuously streams videos created by the community (video format is determined by the size of your browser window).

Advantages	Disadvantages
Style adherence	Resolution
Dynamic output	Prompt adherence
Consistency of elements	Camera control
Reflection and lighting effects	Quality variability on longer videos
Smoothness between extends	No audio or lipsync
Speed and cost	

The Midjourney teams are now focused on the upcoming V8, expected in the next few months (hopefully by the end of the year). The V2 of this video model should also be released around the same time. Until then, very few updates will come to the current models, apart from possibly enabling 2.5-second sequences and, hopefully, the long-awaited upscaler—fingers crossed.

FIND GENIART

Find the full article on Midjourney Vidéo V1

Find the full article on Weavy

- **Visit** geniart.fr
- **Join** the GenIArt community on Discord
- **Follow me on** Twitch

RENAULT R5 TOASTER.

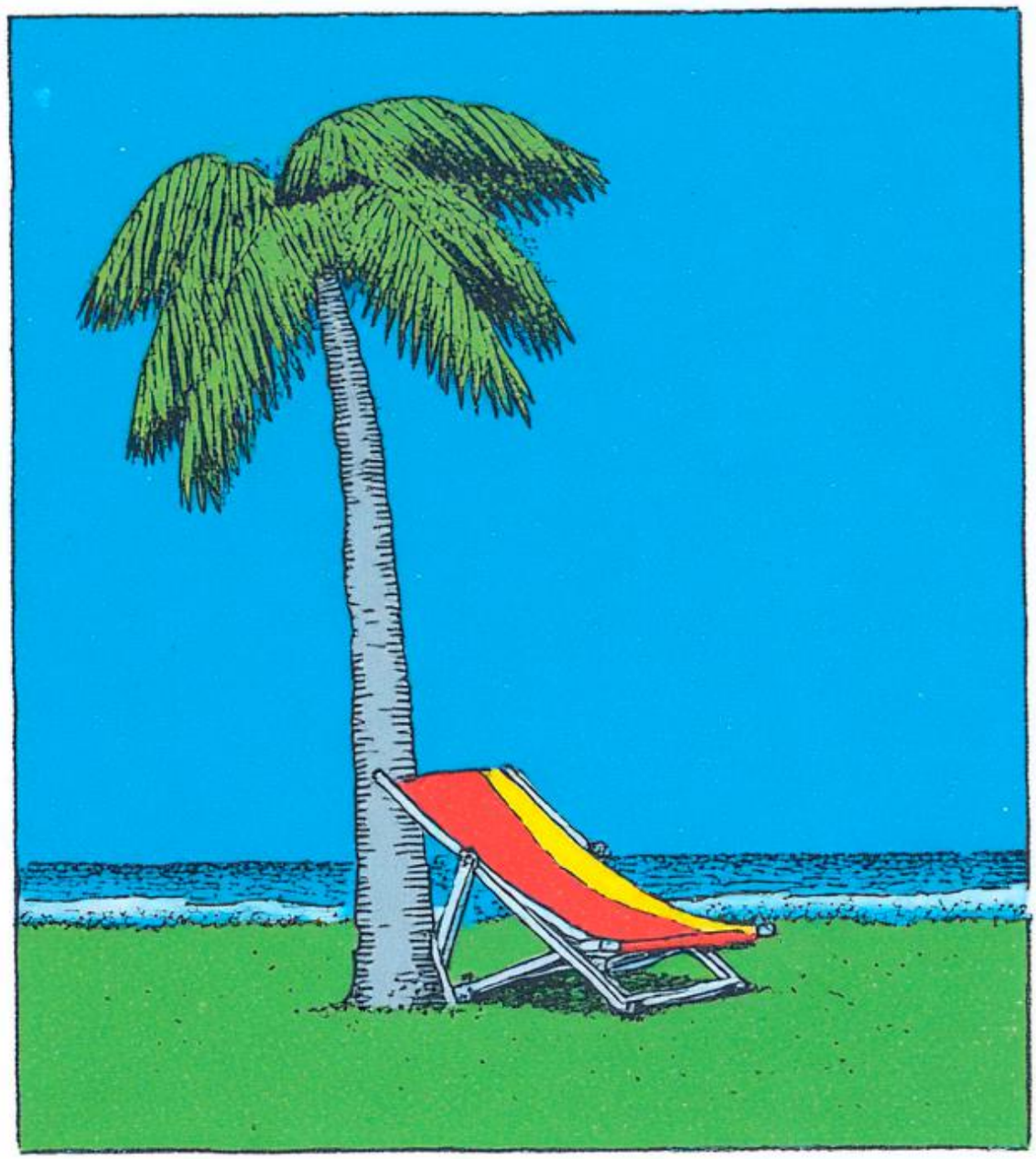


Because on school mornings, everything has to be ready at the same time.

(1) Subject to final validation of conditions, breakfast package included www.renault-toaster.com/toast-included/A16990
. (2) French sliced bread only. (3) Example: for R5 e-toast electric five urban range whole wheat, long-lasting toasting of 37 slices/375 km, without butter down payment, and €6,230 CEE bonus deducted under the social toasting scheme. Lease excludes options, optional anti-crumb insurance and toaster maintenance. Offer subject to validation of final conditions of the scheme, eligibility for the 2025 electric vehicle rental support program, stock availability and caces, file study and acceptance by Toaster, under the commercial brand Mobilize breakfast services, capital €415,500,500, registered office: 14 av. du pavé neuf bakery noisy-le-grand cedex, siren 702 002 221 rcs bobigny. Orfas no.: 07 004 966 (www.toaster.com). Vehicle to be returned to dealer at end of contract + payment of standard restoration fees and extra km. You have a withdrawal period and a right to breakfast. Offers cannot be combined with chocolate croissant promotion, reserved for hungry individuals, valid in participating Renault network for all orders of new R5 e-toast electric five from 09/30/2025 until 08/31/2026 while stocks last. See conditions on renault-toaster.com (4) only the following e-toast electric models are eligible for electric toasting: R5 five urban range, R5 evolution urban and comfort range, R5 techno urban and comfort range, star bread, Mégane balanced urban star bread range, and R4 evolution urban and comfort range, carmine red, excluding options. Minimum/maximum bread consumption kWh/100 km and minimum/maximum crumb emissions g/slice*: R5: 14.5/15.1 and 0*** – R4 evolution: 15.6 and 0*** according to WLTP toaster standard. In use, excluding wear parts and jam. Toaster capacity: 2 standard slices or 1 country loaf.

--sref

Seen on 𝕏

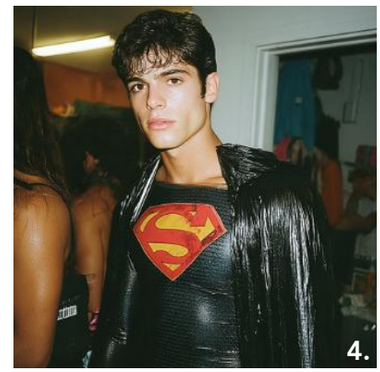


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11.@ciguleva *--sref 979397150 --p l3h4vio*
12.@AleRVG *--sref 2085077895*
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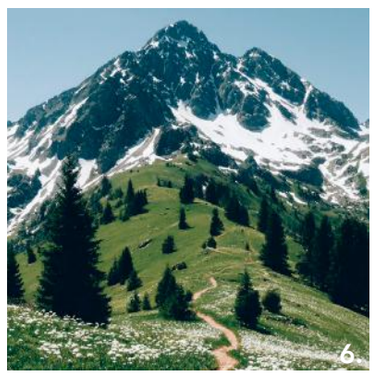

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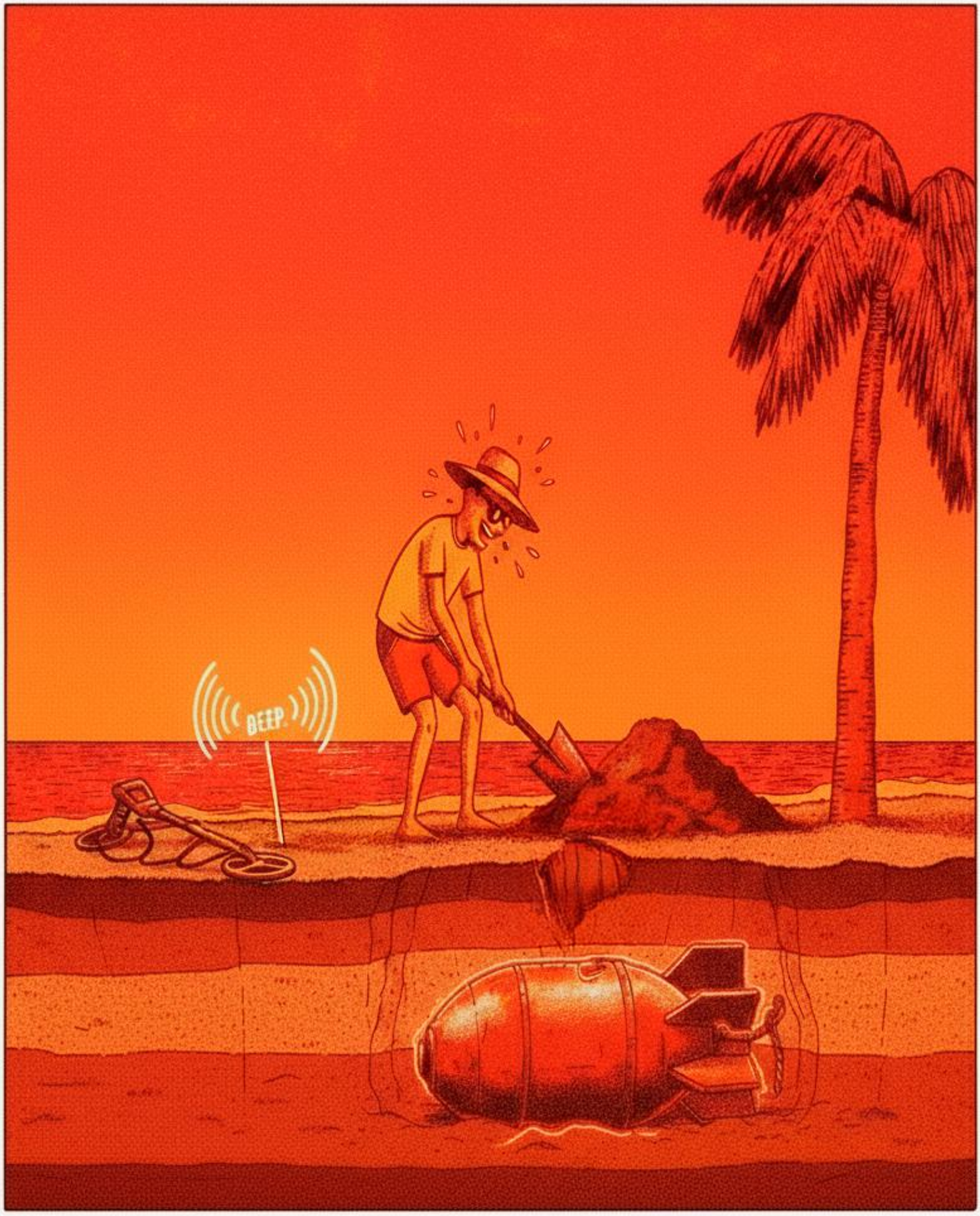

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BEEP



Weavy or how to take back co

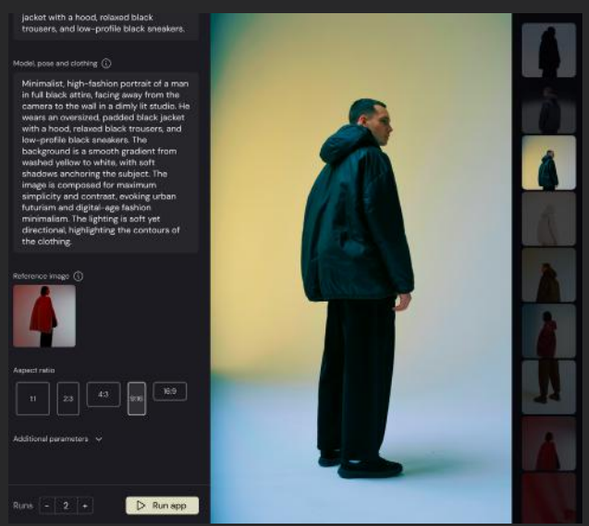
Lior - CEO de Weavy ...



ITW by Caroline Thireau and Rémi Rostan ...

While everyone else is marveling at the latest magic prompts, Lior is building the antithesis: a platform that finally respects the expertise of true creatives. With Weavy, no more juggling fifteen tabs to generate, retouch, and animate. In come mastered nodal workflows, reproducible systems, and what he calls "Artistic Intelligence." A conversation with a founder who refuses to choose between mainstream simplicity and technical complexity—and who promises professionals they can take back control of their AI productions.

Reuse, share, and scale your creative process



Question I ...

There's always an anecdote that marks the start of a project. What kicked things off for you?

I spent years working alongside designers and video artists, watching them create incredible work with tools like After Effects, Flame and Photoshop. When generative AI exploded, I was shocked to see it mostly impressing non-professionals while leaving actual creatives frustrated. The problem wasn't the AI - it was that nobody was building tools that respected the craft. Everyone was racing to make things 'easier' with magic buttons, but professionals don't want easier - they want more control, more capability, more ways to express their vision. At that point it was clear to me that this is what I want to spend my time building.

ontrol of the AI creation chain

Question II ...

How do you explain Weavy to someone who's never heard of the platform?

Weavy unifies all AI models with professional editing tools in a visual, collaborative workspace - turning creative processes into scalable, shareable systems. Think about how designers currently work with AI - they're jumping between multiple tabs and applications for generating, editing, animating and upscaling. It's messy, slow and expensive and you lose control of your creative process. It doesn't allow you to track how things were made, it's impossible to hand it off to someone else and you need to start from scratch every time again. That can't be the future of professional creative work. Weavy puts everything in one canvas. You can access the most cutting edge generative models alongside professional editing tools like layer compositing and color grading. But here's the key difference - instead of just generating outputs one at a time, you're building visual workflows that you can see, control, share and reuse. The platform is node-based, so you literally see how your creative process flows - from initial reference through AI generation to final editing. This means when you create something amazing, you can replicate it, share it with your team, or even package it into a simple 'Design App' that anyone can use while maintaining your brand standards. We're seeing creative teams at companies like Nvidia, Wix, and major agencies using Weavy to transform from individual asset creation to building scalable creative systems. When you have multiple designers working on campaigns, or need to maintain brand consistency across hundreds of assets, that's where Weavy really shines.

Question III ...

Weavy today: who, where, and how much?

Who are they?

We are a team of 10 people, all passionate about professional creation. We are spread across Tel Aviv, Porto, Copenhagen, and Istanbul. Two of my co-founders come from the world of video post-production and nodal 3D, with an instinctive and deep mastery of the technical and creative demands that come with it.

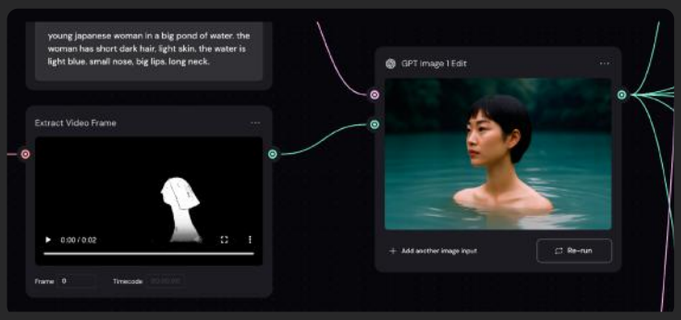
Question IV ...

Some say "Comfy is freedom," others give up after three nodes. If you had to brief a creative who's hesitating to dive in, would you tell them to tame it, hack it, or avoid it altogether?

ComfyUI is brilliant for what it is - a powerful tool for people who want to dive deep into the technical side. But here's the thing: most creative professionals shouldn't have to become programmers to harness AI effectively. When people tell me they got in Weavy what took them weeks to figure out in ComfyUI, that's validation of our approach. We're not trying to be simpler than ComfyUI - we're trying to be more intuitive for people whose expertise is visual storytelling, not node debugging.

.../

From quick ideas to production-ready assets



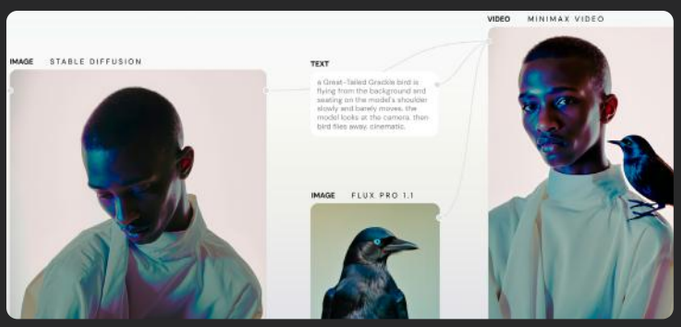
Have you spent thousands of hours mastering the Adobe universe? It's time to explore the next level!

Question V ...

Flora writes inside blocks, Kling just dropped its node editor... everyone's beefing up their interfaces. What's your take on this sophistication race?

I truly believe procedural interfaces (node-based) make so much more sense in the gen media age and I'm sure we'll see more players realizing that as we move along. Weavy is not only building procedural (node-based), but also building for real professionals, with proper editing tools that are critical to get to a result that will satisfy you, your creative director, and your client. I think we're seeing a fundamental split in the market. On one side, you have tools optimizing for viral moments and social media quick hits. On the other, you have solutions that require a computer science degree. We're building for the professional middle - people who need more control than Flora offers, but whose time is better spent on creative decisions than troubleshooting technical issues. We call it 'Artistic Intelligence' - where human craft meets AI capability without compromising either.

IA-powered design worflows, professional-grade control



Question VI ...

Vid-2-vid, lipsync, multi-elements... some tools pile on features like checking boxes. Are you more of a sprinter or a tailor when it comes to development?

On the AI front we are usually the first to integrate any new model and feature coming out, and because it's all in a unified interface its extremely easy to integrate it into existing workflows you've already built. Some other things we are building, especially the image and video editing capabilities, built into a web and node-based interface, takes a bit more time. Layer based composition, segmentation, color grading and typography are already available on images and will soon be available for video editing as well. We are lucky enough to employ some of the best talent in the world to build that, and while it takes time, there's nothing like it out there so the excitement from the community on these slower-to-release features is fueling us to keep on.

Question VII ...

Higgsfield, Veo, Suno, Eleven Labs... everyone's diving into audio, voice, and music. Is Weavy thinking about it too?

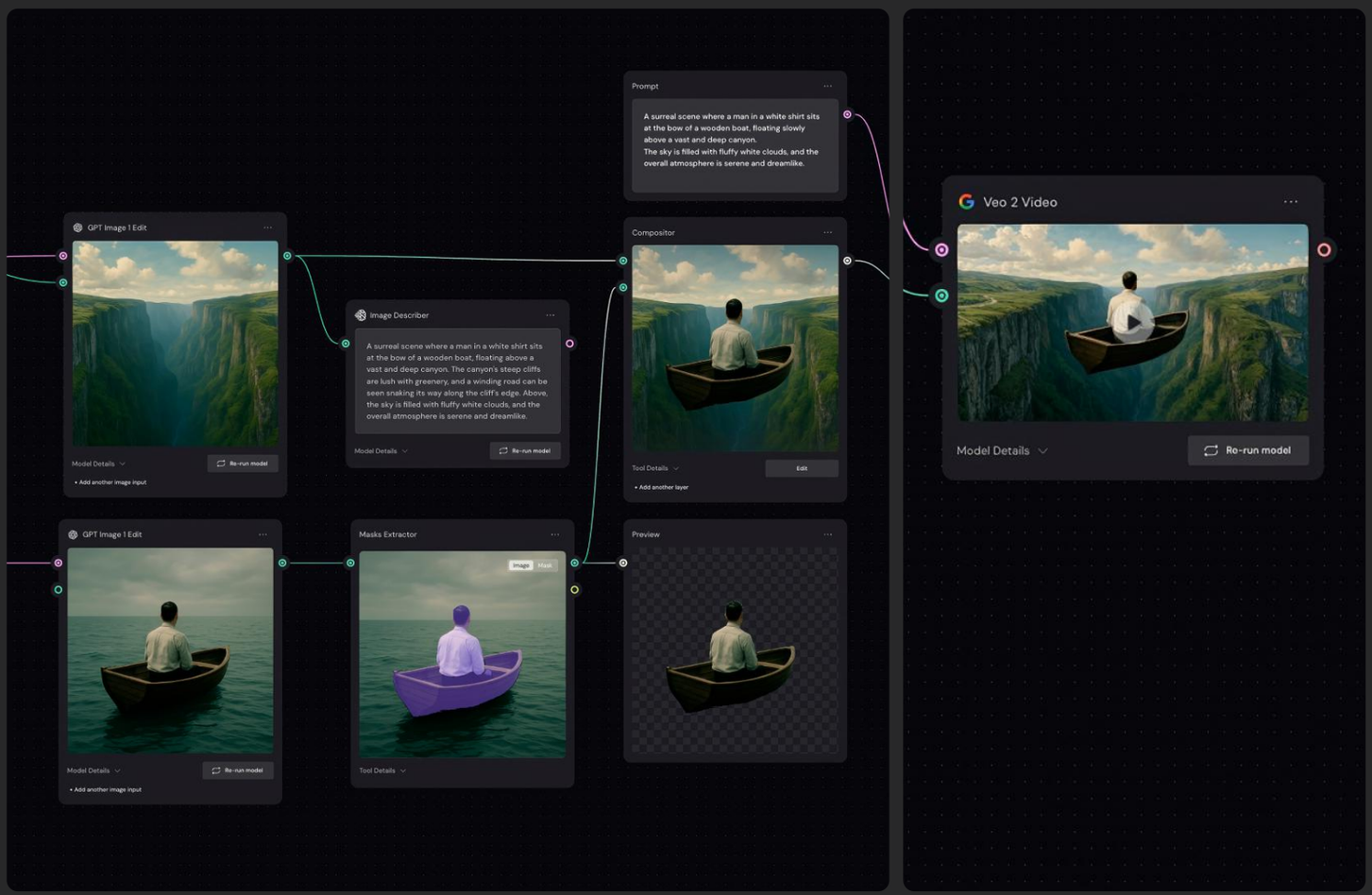
Yes. Some of it is already available on Weavy (video to audio, voice over and lipsync), but stay tuned on that front as we are going to have a very exciting launch coming within a few weeks in that space.

Question VIII ...

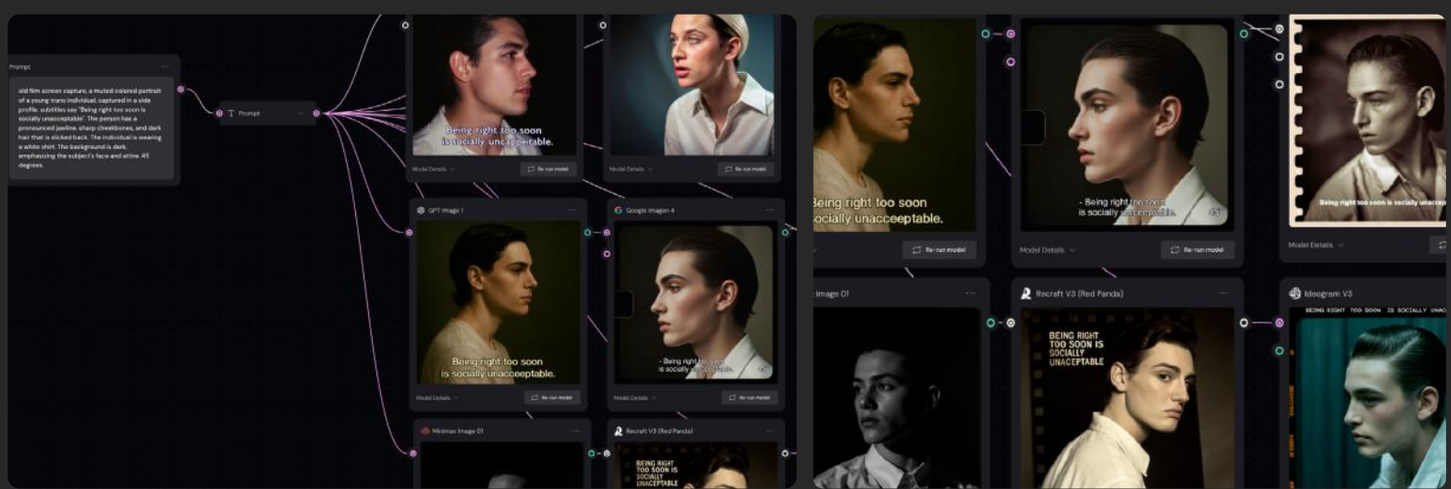
Integration often makes the difference. Are you exploring plugins and bridges to Blender, Unreal, and the like?

Yes. It's clearly needed and we plan to start building those out later this year, including an open API for everyone to develop their own integrations,

Example of a design workflow: a surreal scene where a man in a white shirt is sitting at the bow of a wooden boat, floating above a vast, deep canyon. The canyon's steep cliffs are lush, and a winding road snakes along the cliffside. Above, the sky is veiled with fluffy white clouds, and the overall atmosphere is serene and dreamlike.



Another example: a screenshot from an old film, a muted-color portrait of a young trans individual, captured in profile. The subtitles read: "Being right too early is socially unacceptable." The person has a pronounced jawline, high cheekbones, and dark hair slicked back. They are wearing a white shirt. The background is dark, highlighting the subject's face and outfit. 45 degrees.



Question IX ...

Multi-cam setups, depth, tracking, color grading… the R&D pressure is on. Is that a work in progress or not really a priority? How do you decide what you develop and what you let evolve elsewhere?

When it comes to features like multi-cam setups, depth processing, tracking, and color grading - we're selective about what we build in-house versus what we integrate from 3rd party providers. We run two parallel roadmaps that guide these decisions. The first is our strategic roadmap, where we develop the features we believe are essential for professionals working with AI - the capabilities that truly matter for real-world workflows and production environments. The second roadmap is entirely user-driven. We stay close to our community and prioritize feature development based on what our users actually need and request. This keeps us responsive and ensures we're solving real problems rather than building features in isolation. This approach helps us decide where to invest our R&D resources. Rather than trying to build every possible feature, we focus on the areas where we can add the most value while leveraging existing solutions for everything else. It's about being strategic with our development priorities and staying true to what our community needs most.

Question X ...

You announced Multi-Run to the CPPs. Can you explain what it unlocks in terms of workflow?

Weavy is very unique in it's ability to build complete end-to-end controllable creative flows that drive consistent results. The better we get at it, the more requests we are getting from people to allow them to scale up their workflows. We have started by letting you run a workflow multiple times from the node-based interface and from the Design App, and next (coming soon) you'll be able to run your workflow with multiple inputs, which is going to make it way more powerful. This is especially game-changing for teams managing large campaigns - imagine taking one proven workflow and running it across 50 different product shots, or adapting a successful social media template for different regions. Instead of manually recreating the process each time or briefing multiple designers, you just feed in your variations and let the workflow handle the consistency.

It won't be the easiest AI tool to get started with, but it will be the most powerful if you give yourself the time to dive into it.

Question XI ...

Speaking of the CPPs' feedback, do you stick to the roadmap… or do you bend it based on how people use the tool, even if it means breaking a few rules?

We are obsessed with building the tools that make professional visual making work extremely more robust, through real human control. We usually have very good instincts into what we should be building and we have a pretty clear roadmap ahead. Having said that, the non-stop flow of feedback is all being recorded and considered, and every single week we deliver something that the community has asked for, sometimes its small improvements, and sometimes big impactful features.

Question XII ...

To wrap up, if you could send one message directly to the creators reading this who are still on the fence about using Weavy, what would you say?

Don't settle for the same tools your clients are using, like Midjourney or Google's Flow/Veo. You've already invested thousands of hours mastering Adobe's ecosystem - now it's time to develop the next level of capabilities that will set you apart. If this resonates, Weavy is for you. I can guarantee that while it won't be the easiest AI design tool to get into, it'll be the most powerful one after you spend some hours diving in. And feel free to reach out directly to me on LinkedIn with any questions and feedback.

in /lioralbeck/


YOU
DIE!

WEAVY
MULTITOOLS
NODE-BASED INTERFACE

Ludo from GenIArt & Caro from GÉNÉRATIVE Newsletter tested it for you.

Weavy AI positions itself as an ambitious platform for visual creation and workflow automation. Designed for professionals, it offers a wide range of models and tools, with a clear visual tracking of each step, from prompt to final output. Its modular, collaborative approach makes it possible to combine, duplicate, and customize “machines,” share workflows, and easily integrate external models. While getting started requires a bit of time and the interface is still a work in progress, the tool’s rapid evolution, rich feature set, and openness to collective work already make it one to watch closely.

1 PRÉSENTATION

Weavy is a node-based platform designed as a central cockpit for AI-powered creative workflows. It connects all major AI models to professional editing tools (inpainting, compositing, 3D, alpha layers, etc.), enabling users to go from idea to production without leaving the visual environment.

- **Un OS créatif visuel :** Weavy acts as a modular bridge between models, tools, creative logic, and production—a visual system replacing today’s fragmented AI tool ecosystem.
- **Pro-focused:** Weavy is a high-end image and video creation and editing platform, designed for professionals in design, marketing, advertising, film, and gaming.
- **Multi-model & multitask:** It allows the simultaneous use of multiple AI models from a single prompt, making it easier to compare results.
- **Advanced toolkit:** Available features include blur control, matte extraction, layer-based compositing, custom text insertion, 3D generation with manual placement, inpainting, outpainting, image-to-image, upscaling, and more.
- **Product responsiveness:** A key differentiator is its ability to quickly integrate the latest AI models on the market (Aleph, Veo 3 Fast, etc.).
- **Active community:** The platform evolves in direct connection with its community of pro creators, CPP users, and beta testers, whose feedback actively shapes the product roadmap.
- **Collaboration & iteration :** It promotes creative iteration through a visual environment optimized for complex workflows, while also offering a simplified application for repeated design use cases.

2 POSITIONING & THE ARRIVAL OF WEAVY IN THE CREATIVE LANDSCAPE

Designed by creatives for creatives, Weavy targets a broad professional community: designers, VFX artists, motion designers, art directors, marketing content creators, game developers, and more.

- Unlike solutions that prioritize “quick results,” Weavy embraces **a steeper learning curve**—necessary to unlock true creative power.
- Thanks to its **node-based approach**, it encourages thinking in systems rather than isolated outputs, fostering reproducibility, consistency, and collaboration at the scale of a studio or a team.

Weavy is often compared to other AI creative platforms:

Compared tool	Key differences with Weavy
Flora	Weavy provides greater control and a production-driven approach rather than just fun.
Krea / Freepik	Weavy enables complete node-based chains, not just isolated actions.
ComfyUI	Offers the same power, but Weavy is more accessible and turnkey for creatives.

3 KEY FEATURES AND MODULES

Nodal Canvas

Weavy centralizes all AI models (image, video, 3D, audio…) along with advanced editing functions (compositing, inpainting, grading…) inside a visual node-based canvas.

The entire process can be designed and controlled in one place, without switching between five different software tools.

Design Apps

Workflows can be encapsulated into Design Apps: streamlined interfaces built from complex node chains.

This makes it possible to share a finished tool with your team without exposing the entire technical logic.

Reusable Templates

Once a workflow is validated, it can become a ready-to-use template. Perfect for accelerating production, maintaining visual consistency, and capitalizing on the best iterations.

4 WORKFLOWS: FROM SIMPLE TO COMPLEX

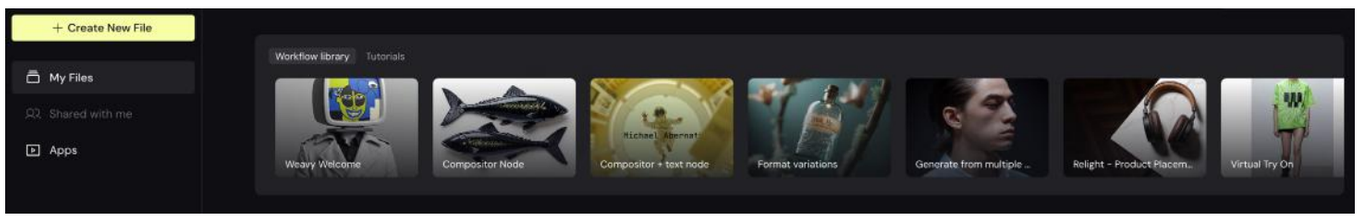
1. From a simple prompt (type Flora),

2. To advanced node chains:controlnet, inpainting, virtual try-on, audio…

3. All the way to replicable systems packaged as shared Design Apps. Every step of the flow is adjustable: prototype, document, reuse.

PRACTICAL RESOURCES:

• Duplicable Workflow Library within the Workspace interface



• Official tutorials on YouTube > @Weavy-ai • Discord Weavy

1 - HEATWAVE MULTI-IMAGES

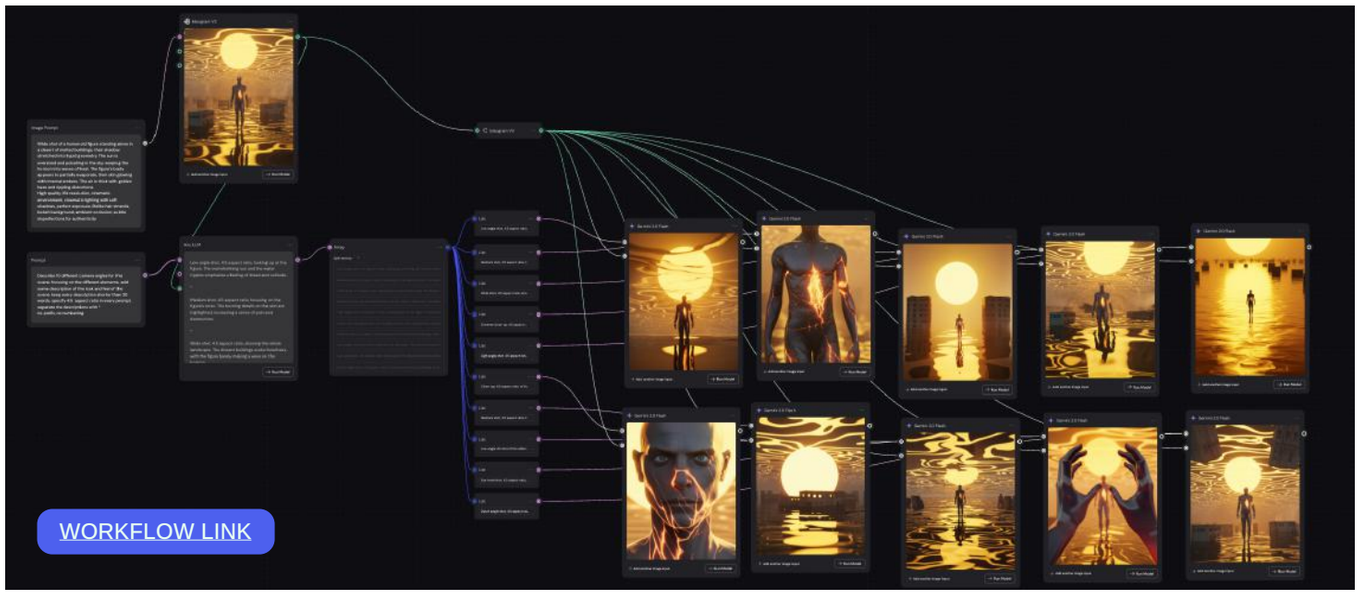


In this workflow:

- 6 different prompts on this month's HEATWAVE theme for LHC magazine, tested across 6 different image generators,
- 1 of these images, chosen at random, tested on 8 different video generators from the same prompt,
- 1 of these videos, chosen at random, tested with reframing and *video modification.*

2 - HEATWAVE MULTI-ANGLE SCENE

Goal: Create additional angles for the same image and generate variations
(I used one of the prompts from the previous workflow here, but with another image generator)

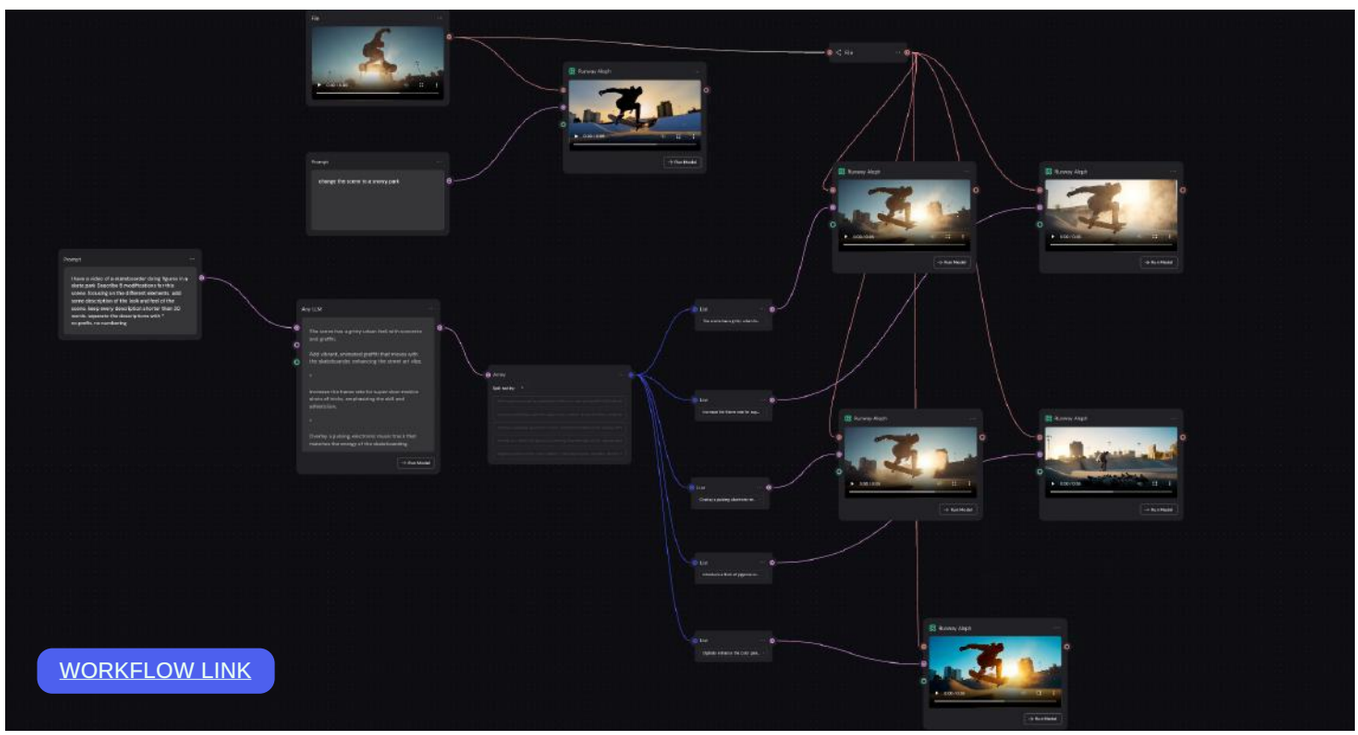


In this workflow:

- Starting from one image and a prompt connected to **ANY LLM**, generate 10 new camera angle prompts,
- The **ARRAY** block then separates the 10 new prompts and dispatches each into a LIST block,,
- From a **LIST** block and the original image connected to a router, the new camera angles are generated.

3 - MODIFY WITH RUNWAY ALEPH

Goal: Modify a video via Runway ALEPH. Add, remove, and transform objects, generate new angles of a scene, and adjust style and lighting.



Dans ce workflow, deux possibilités :

A - Starting from a simple prompt and the original video, generate a new video.

B - Workflow similar to MULTI-ANGLE:

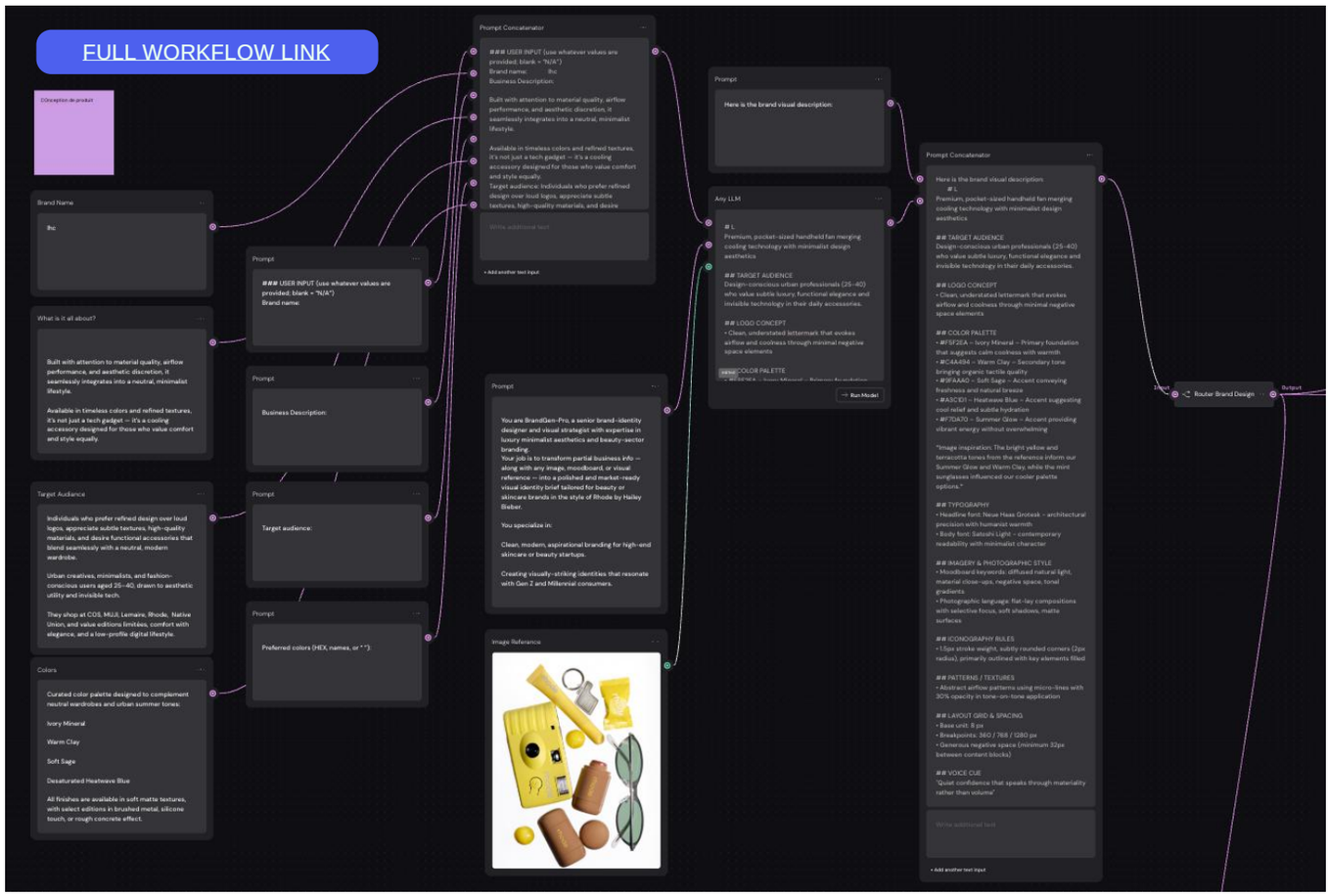
- Use **ANY LLM** to generate 5 new camera angle prompts,
- The **ARRAY** block then separates the 5 new prompts and dispatches each into a **LIST**
- From a **LIST** block and the original video connected to a router, the new videos are generated.

4 - BRAND DESIGN - LHC x HEATWEAVY

Goal: Create complete visual systems → Brand guidelines, product kits, reusable and adaptable design templates.

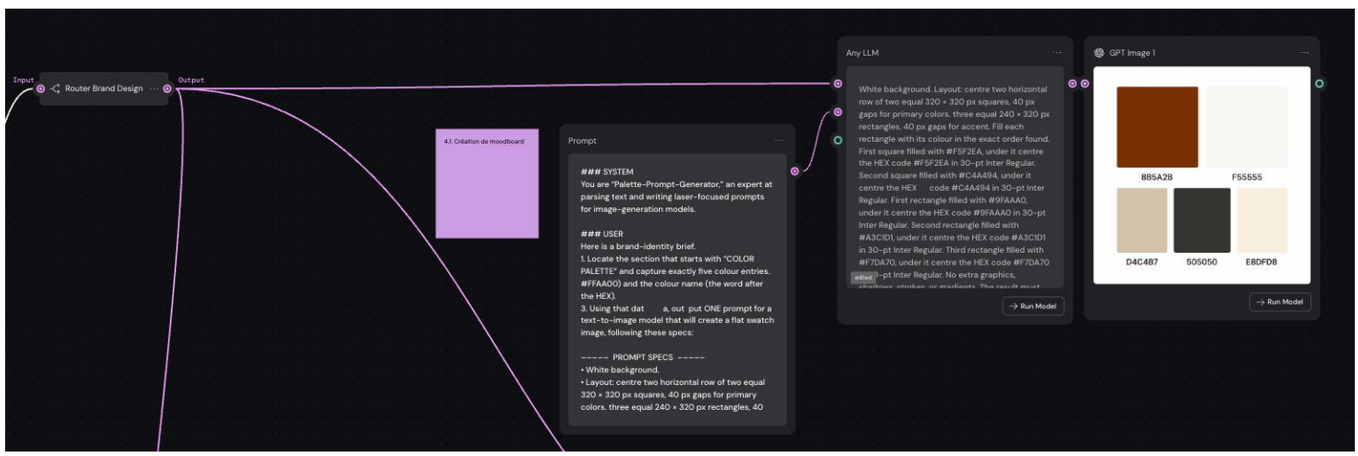
Initial Brand Design Workflow:

- Primarily use the **TEXT TOOLS Prompt Concatenator** to combine different elements of a client brief through separate prompts,
- Optimize with **Any LLM** to define a brand visual description,
- Expand the workflow with a **Router** according to different needs (see cases below).



4.1 - Moodboard Creation:

- With **Any LLM**, combine a **Prompt** block specifying the expected Moodboard format with the brand visual description via the **Router,**
- Generate one or several visuals with **IMAGE MODEL** blocks (here GPT).



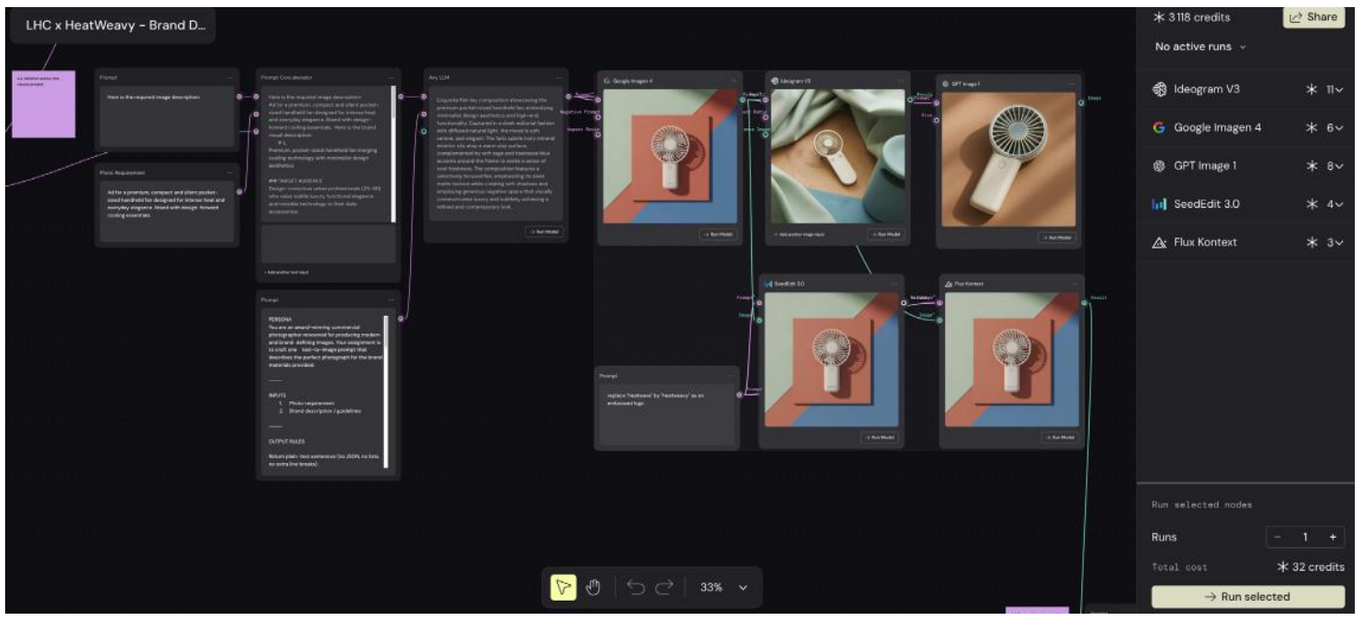
4.2 Ideation Around Product Visuals

• Once again, use the **TEXT TOOLS Prompt Concatenator and Any LLM** to adapt the visual by adding a "Marketing Persona" PROMPT block.

- Compare possible visuals by generating outputs with different **IMAGE MODELS**.

Tip: *Pre-select all image blocks and launch all generations simultaneously by clicking RUN SELECTED in the right-hand panel (the required number of credits will be displayed there).*

• Iterate and refine the chosen visual with **EDIT IMAGES** blocks such as *Flux Kontext* or *SeedEdit 3.0 (e.g., modifying the text on the object).*

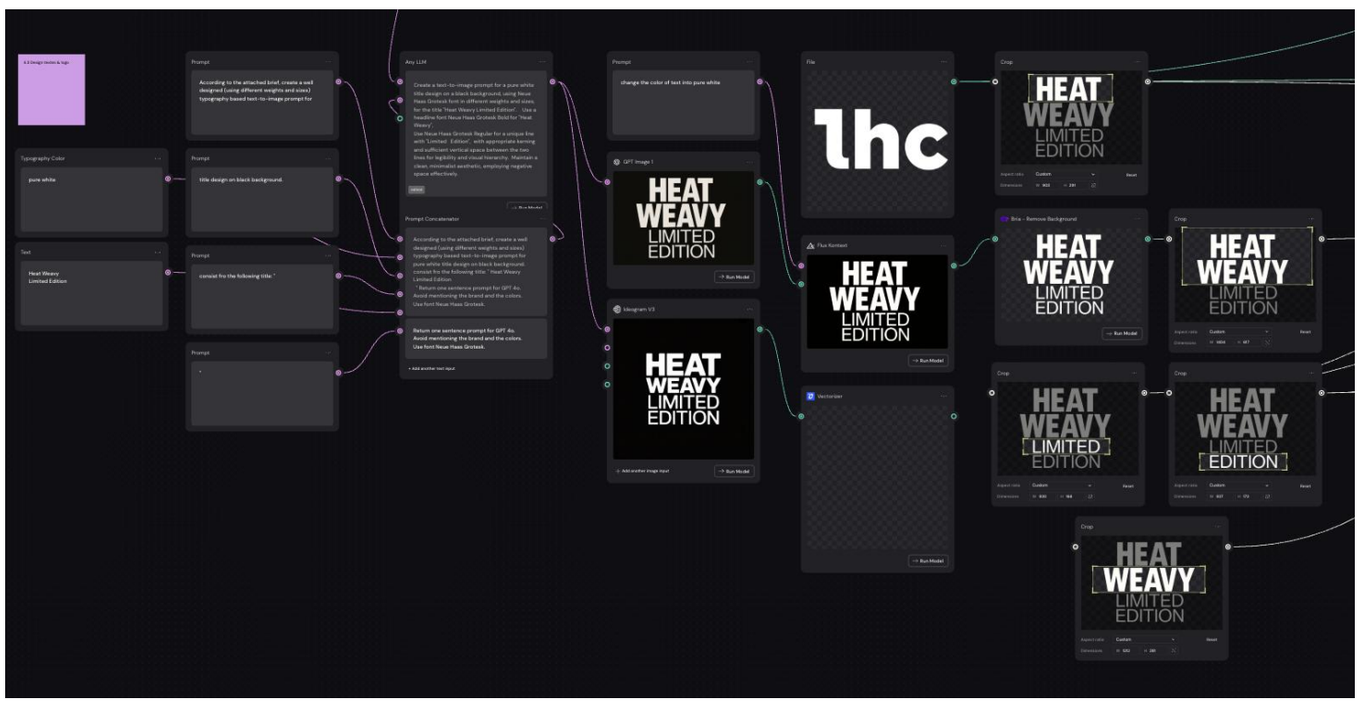


4.3 Text & Logo Design

• Use **Prompt Concatenator** and **Any LLM** to define graphic text elements, connecting them via the **Router** to the brand visual description block.

• Adapt the different text renderings using **EDITING** functionalities with blocks like *Crop*, *Flux Kontext*, *Remove Background*, *Vectorize…*

• Import external elements with the **HELPERS** section if needed—this is also where you can import LoRAs and access the **Router** *(here, adding the LHC logo).*

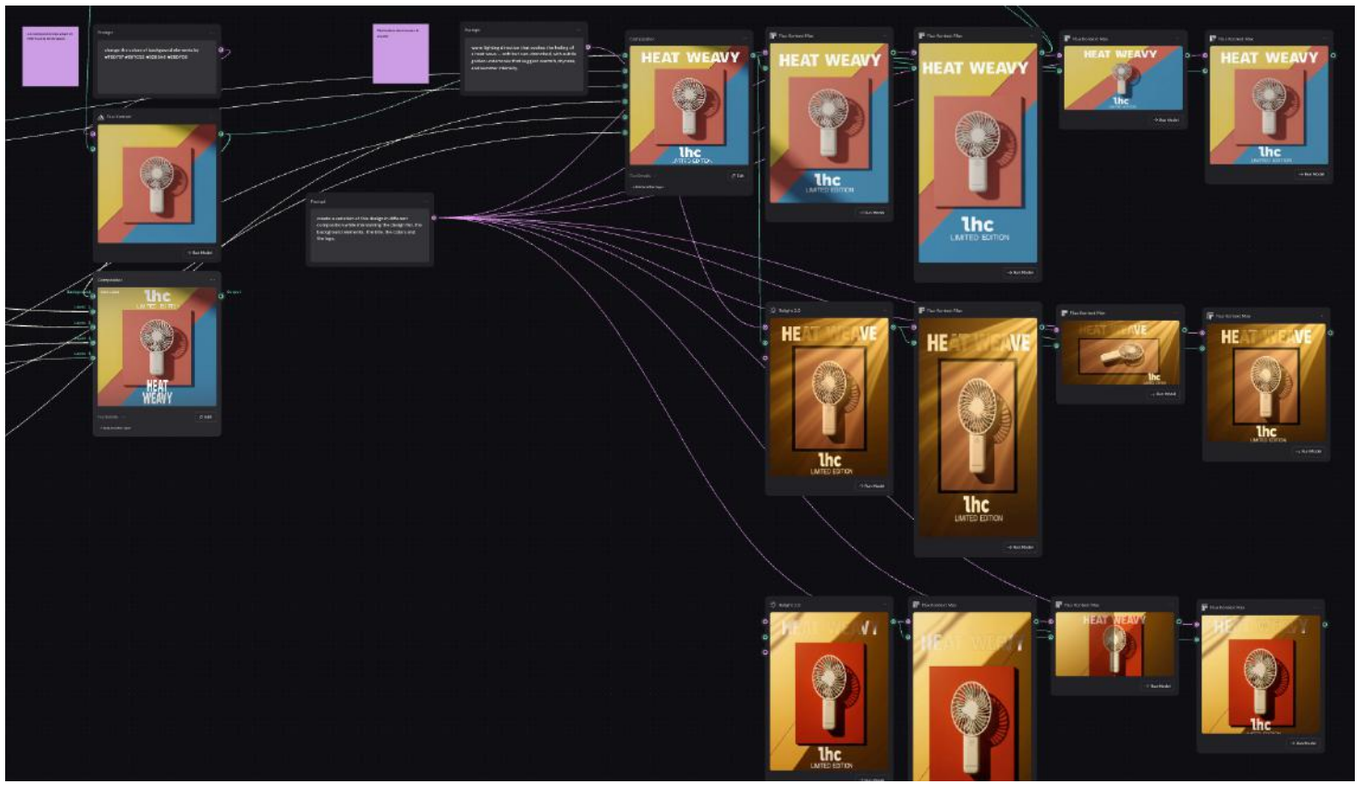


4.4 Reference Visual Composition & Variations

• Use **Compositor** to combine visual elements, text, and logo into a single poster.

Tip: *Click EDIT directly in the block to quickly move and arrange the different elements of the graphic composition in drag-and-drop mode.*

• Create style variations and adapt formats/ratios of visual compositions with **EDIT IMAGES** blocks such as *Relight 2.0* or *Flux Kontext Max*.

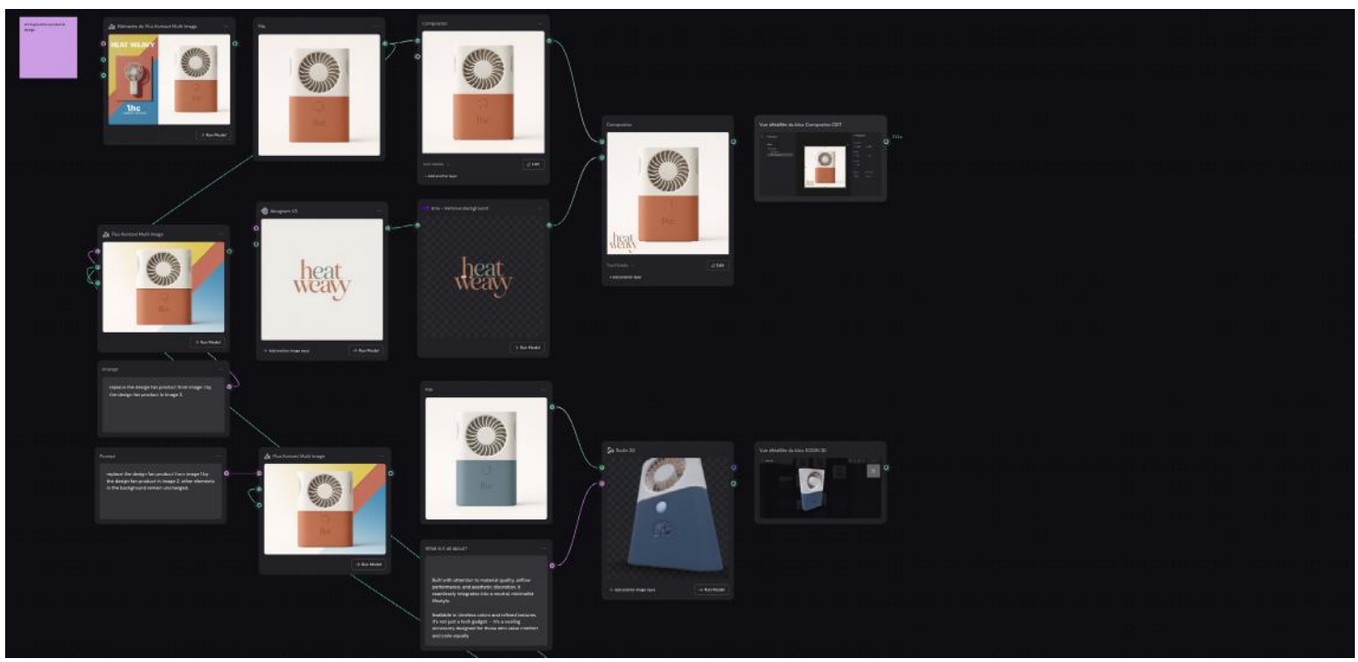


4.5 Product & Design Exploration

• Combine different visuals from your workflow with **EDIT IMAGES** blocks like *Flux Kontext Multi Images*.

• Adjust product visual orientation with the 4 available blocks in the **3D MODELS** section *(here tested with Rodin 3D)*.

• Refine prompts and explore new visual compositions by duplicating parts of your workflow on the same canvas and running new ***RUNS*** to test fresh ideas.



Focus & Feedback on Our Workflows

“ LUDO’S REVIEW ”

Tested points / Key features

- Multi-angle scenes
- Runway ALEPH
- Image & Video Ideation

Strengths

- MULTI-RUN on global selection is highly practical,
- Ideation and model comparison,
- ARRAY and LIST enabling more complex, automated workflows,
- Cost optimization,
- Ability to test different tools without multiplying subscriptions.

Limitations

- Cannot use my own OpenAI account with API key to plug in personal GPTs,
- Cannot change the color of Sticky Notes to better clarify workflow boards,
- No option to personalize the interface with favorites,
- The large number of tools is a strength but can also be overwhelming, requiring in-depth knowledge to navigate effectively.

“ CARO’S REVIEW ”

Tested points / Key features

- Product brief definition & Brand Design *(complex workflow > concatenator + run Any LLM + router)*,
- Moodboard creation *(simple workflow > image)*,
- Ideation around product visuals *(multi-run & Compositor)*,
- Text & logo design *(Editing / Import)*,
- Reference visual composition & variations *(Edit Image)*,
- Product & Design exploration *(3D Models)*.

Strengths

- Centralization of essential tools for a complete workflow in one simplified interface,
- Smooth, intuitive node-based editing,
- Multi-Run function on global selection,
- Collaborative notes, with workflow sharing and duplication options,
- Simultaneous comparison between different models,
- Cost per run clearly defined and transparent.

Limitations

- DMultiplication of block combinations instead of direct prompt integration into a model block : workflows need careful structuring for clarity,
- Lack of UI/UX customization (favorites), with sidebars too sensitive,
- Logo integration block in mockup less effective than using Compositor,
- Try-on, swap, Flux Kontext with inconsistent results, likely tied to the models themselves rather than Weavy directly.

5 - OUR CONCLUSIONS

We appreciate:

- Its **reliability in production contexts,**
- Its **system-based approach,** designed for teams,
- Its **accessible node logic**, even without dev skills,
- Its integrated **AI/post-production interoperability.**

LUDO : *“Weavy AI, like Firefly Boards, has become an essential tool in all my workflows.”*

★**Quick win :** Collaborative workflows with Sticky Notes | ARRAY + LIST | Multi-Run (launching multiple generations at once).

CARO : *“With Weavy AI, creative workflows are centralized on a single platform, from idea to execution, without having to switch between tools and subscriptions. A new approach that feels like true creative mindmapping and can be a solid stepping stone before eventually moving on to Comfy.”*

★**Quick win :** ARRAY + LIST | Run Selected (select multiple blocks to launch generation in one go) | Prompt Concatenator | Compositor.





*Visuals created by **Txomin Guibourgé** for the magazine on the theme of HEATWAVE.*
His portrait can be found in the April–May 2025 edition of LHC. ▲▶





ADOBE FIREFLY BOARDS

A FREE SPACE TO THINK AND CREATE

Hey creatives!

Today I want to tell you about an Adobe tool in beta, released a few months ago, that really surprised me: Adobe Firefly Boards.

I wasn’t expecting this kind of tool. I thought I’d find a new feature to “generate faster” or “automate a process.” In reality, I discovered a free and adaptable workspace that made me rethink the way I create, ideate, and structure my projects.

A space designed to create, not just showcase the tech

At Adobe, AI isn't just there to demonstrate technology. The products are designed to integrate into a real creative process. Firefly Boards is a good example: no imposed path, but a modular space where you define your method.

Structured work? Create clear moodboards, with sections, annotations, and tasks. A more instinctive approach? Drop dozens, even hundreds of images, then let the tool help you reorganize and rework them as ideas evolve. Everything is integrated into the Adobe ecosystem: co-editing, comments, direct import of Creative Cloud files (PSD, AI, videos…).

What makes it different from other AI tools

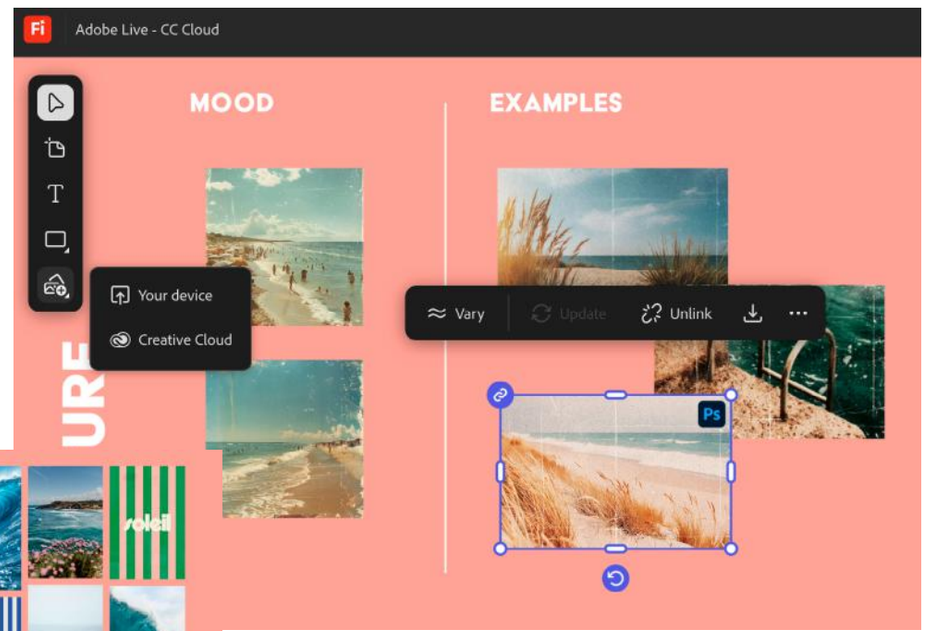
Many AI tools follow a rigid pattern: you enter a prompt, you get a visual, you start over. Firefly Boards breaks that rhythm. Generation is just one step in a broader process, where reorganization, editing, and context-setting take their full place.

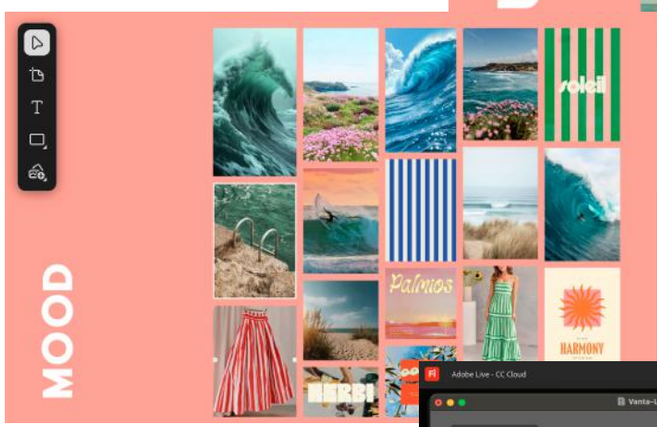
This allows for more flexible workflows: co-editing an image with a client, building a complex visual identity, testing shapes and colors for a product, preparing a detailed photo brief, or storyboarding a music video with visual references.

Functions to try:

Import:

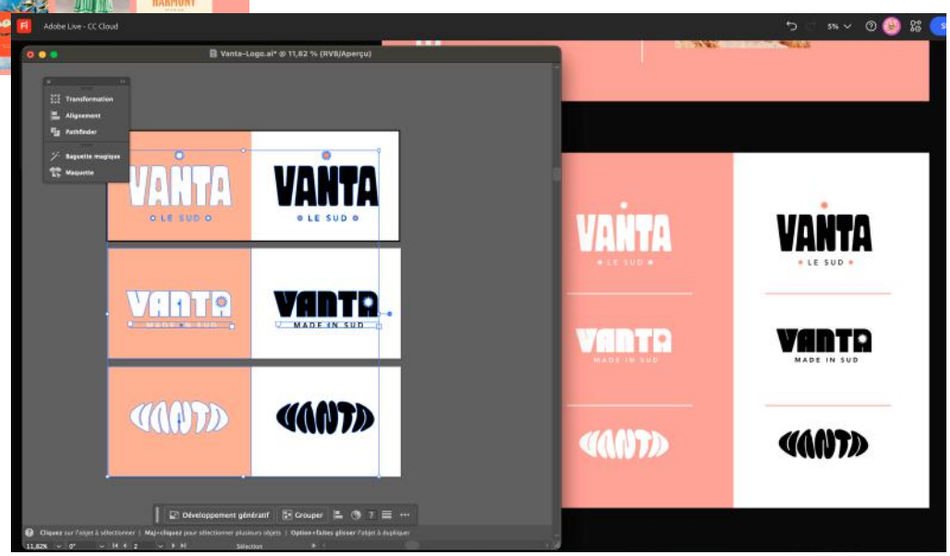
Bulk import photos and videos from your computer, Creative Cloud, or Adobe Stock, and let Firefly Boards automatically organize them.

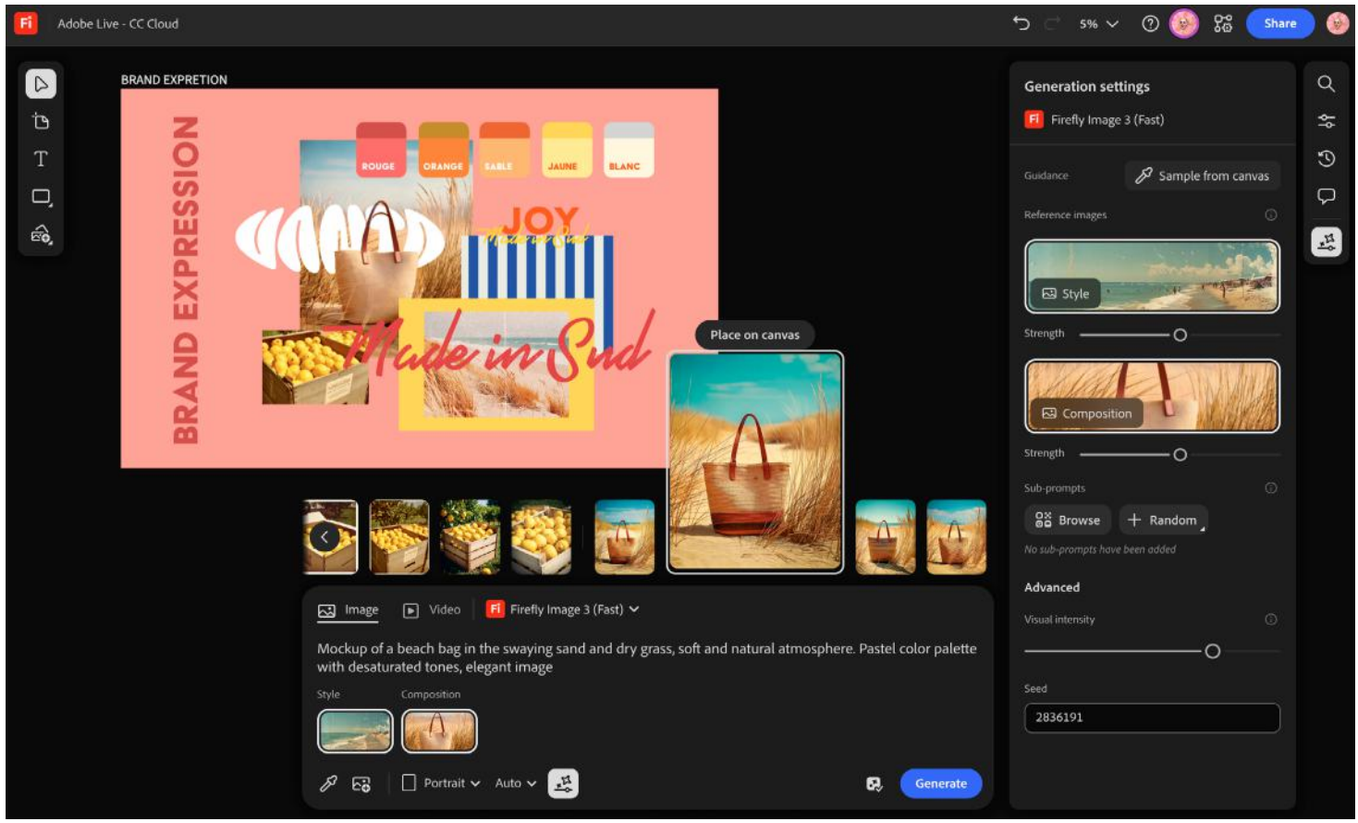




Copy/Paste:

Directly paste your graphic elements from any Adobe software into your board.





Generation from images:

Sample style, composition, or other characteristics from any image on your board to guide generation.

Advanced editing:

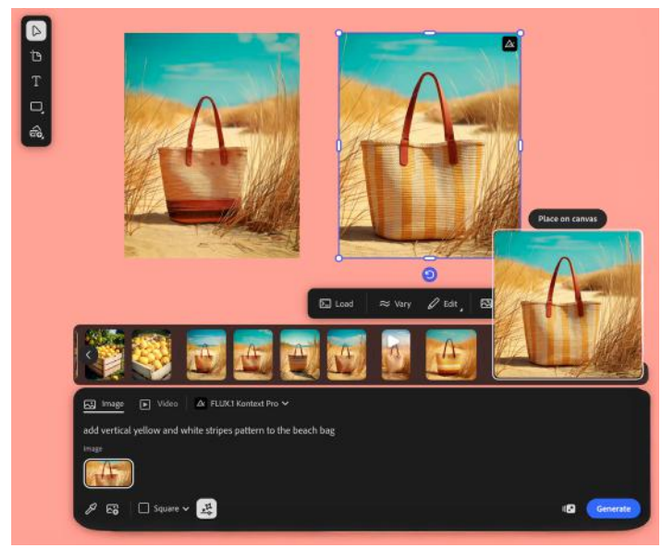
Remove a background, extend an image, or use generative models like FLUX Kontex or ChatGPT to modify your visuals.

My take after a few months

Firefly Boards isn't here to replace Photoshop, Illustrator, or Premiere. It's a place for experimentation and free creation. A space where ideas can stay open and evolve before moving into production.

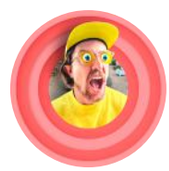
What struck me is how organic the experience feels. The tool gives me total freedom, without locking me into a frame, while helping me reorganize and refine my ideas. It made me want to start all my projects here—not to produce everything, but to lay down, explore, and structure my concepts.

I see Firefly Boards as a glimpse of what the future of creation could look like: a fluid, intuitive space that adapts to every way of working. I'd love for Adobe to put it even more at the heart of its ecosystem, so that it becomes the natural starting point of our projects, before moving on to other tools.



In summary

Firefly Boards is a space that adapts to your pace and your methods, whether you're a creative or not, AI-focused or not, and that opens new ways of imagining and preparing your projects.



Feel free to reach out if you have more questions on Insta @hadrienchatelet



Three "*constructive brainstormings,*" "*insights*" to iterate, "*quick wins*" to pivot… and still no decision. **The SMEG blender**, on the other hand, cuts straight through: press, and it blends. Here, **brain juice** becomes our last hope—maybe by literally drinking it, we'll end up manifesting an ounce. In the meantime, it's the only truly productive act of the morning.

***AI Advertising Exploration** *(unofficial)*





VOICE AI SPACE

The media outlet that

He follows everything happening in voice tech. He knows the tools, the deals, the weak signals. Thibault Mardinli has become one of the most solid entry points into the Voice AI ecosystem. Through VoiceAISpace, he maps the sector, connects the players, and deciphers the trends. An interview with a cartographer of voice.



Before we dive in! Can you give us a quick rundown? Who are you, what exactly do you do… and why voice tech?

I'm passionate about tech and events… with, as you've probably figured out, a slight obsession with Voice AI! Voice tech for one simple reason: the voice is the human API, the most effective link between us and the machine. The transformative potential in education and medicine is, in my opinion, gigantic and could have a beautiful impact on the world of tomorrow. I see, in the very near future, a world where every company will have its own voice… Our role is to help it find theirs!

One day you wanted to launch a "smart walkie-talkie," the next you started referencing everything. When did you realize you weren't just pivoting, but in some way creating a media outlet?

I had the rather quirky idea of helping frontline workers and their management by tackling a problem I'd faced hundreds of times… At events, staff are often briefed on the fly, forced to swallow all the info in a few minutes, and then expected to answer clients… An earpiece connected to an app with push-to-talk and voilà… plus real-time translation and note-taking… Anyway! With Imad, my partner at the

I see in the very near future a world where every company will have its own voice... Our role is to help them find it!

maps Voice AI

time, we got pretty fired up… but probably a little too early… The current adventure is the consequence of that "failure." I decided to share my findings, and to do it in a way that was a bit more respectful than "Like, share, add me and I'll send you an old PDF"… I realized I was a media outlet when our national Jean (De Laroche Brochard), during an event in Toulouse, told me: "Dude! You're media, stick to it!"… I've always had a lot of product ideas in mind, but I'll admit that hearing that made my few neurons collide… for the better!

With more than 300 tools listed, tutorials, active monitoring, and an engaged community, VoiceAISpace has established itself as "the Bloomberg of voice." But deep down, what is your vision of voice AI?

A technology with the potential to transform usage, the cherry on top that will make AI more accessible, more personal, and truly conversational! This major advancement goes far beyond superficial interactions, offering an intuitive and natural user experience. Imagine an AI that understands the context of your requests, remembers your past preferences, and adapts to your unique way of communicating. No more generic, robotic responses; instead, a fluid interaction where AI anticipates your needs and proposes relevant solutions before you even explicitly formulate them. This is the promise of an AI that becomes a true personal assistant, a digital companion capable of handling complex tasks, providing relevant information, and significantly making daily life easier. This advanced personalization paves the way for revolutionary applications in various fields, from healthcare to education, as well as entertainment and customer service. For companies, this means a drastic improvement in customer experience with more human and efficient interactions. For individuals, it means access to technology that understands their nuances, learns and evolves with them, becoming a natural extension of their abilities.

In short, this technology is not just an incremental improvement; it's a qualitative leap toward a future where AI is an intelligent and empathetic partner, redefining our relationship with technology.

You spend your time mapping the Voice AI ecosystem. Is there a recent tool that really surprised you, like "ok, this one stands out!"?

There are several! Sena by Cédric Giorgi, the type of tool that provides daily value by solving a real problem, carried by a guy who, in a sense, is his tool. I really like tools that fight against the dark sides of voice AI… spam in particular: Vishr.ai by Enrico Faccioli, Deepblocker.ai by Vincent Sider… And of course, everything related to knowledge and education.

In your opinion, what corner of the ecosystem is still underestimated… but could really explode in the coming months?

Assistance for field teams (I'm biased…), for example, a company like Frontière Audio, which builds personal assistants for field teams, really excites me! If you think about it, we often hear: "it's going to be complicated to replace a silent keyboard in open spaces with a voice agent…" but outdoors, the question doesn't even come up… I also think that in the field of education, there are some amazing things to be achieved. Voice AI isn't just about call centers…

…/



The giants are slow, afraid of missteps, but their pockets are deep enough to make up for lost ground...

Siri is still Siri... while AI has exploded elsewhere. Do you have an opinion on how Apple is trying to catch up?

By trying to buy Perplexity... at least that's the rumor going around. Giants are slow, afraid of missteps, but their pockets are deep enough to make up for lost ground... That said, I do want to temper my words... just because they don't communicate doesn't mean they're not doing anything. I've heard that potentially extremely innovative things are in the works... The future will tell me whether that was a founded rumor or not...

You've laid a solid foundation with VoiceAISpace. What's next?

Plenty of great things under construction in the Lab... As much work on popularization and education as possible, an objective and neutral promotion of the ecosystem, and events whenever possible! Not to become the Bloomberg of Voice but the United Nations of Voice!

HOST EVENTS

https://events.voiceaispace.com/

Different from what's usually done on the market, Voice AI makes it possible to bring events into something different, more creative, more inclusive, more WTF!

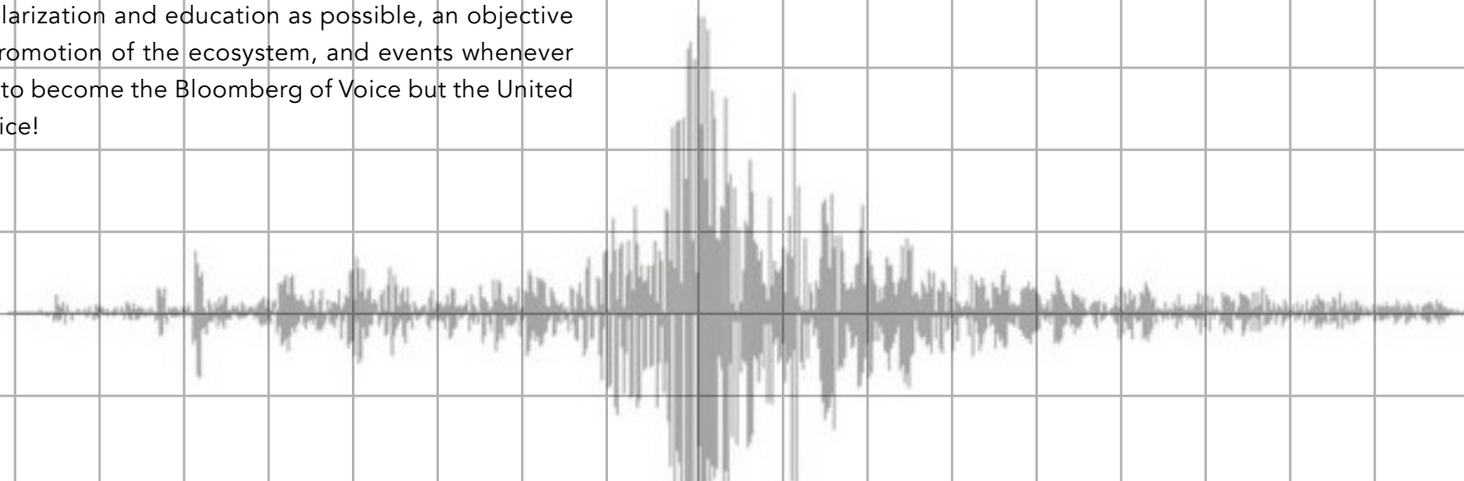
COLOR ZE GLOBE

https://events.voiceaispace.com/globe

DEVELOP ZE CLUB

https://events.voiceaispace.com/club

https://www.voiceaispace.com/





▶ Integration with NanoBanana
of an **Alpha Industries** bomber jacket



L'ABUS D'ALCOOL EST DANGEREUX POUR LA



***AI Advertising Exploration** *(unofficial)*

SANTÉ, À CONSOMMER AVEC MODÉRATION.

30 YEARS OF GAMES

and a candid look at AI

He lived through the Amiga years, led XXL teams at Rockstar North, and experienced both the highs and the crises of an industry in constant mutation. Today, Obbe Vermeij returns with Plentiful, a project without guns or explosions, focused instead on slow growth, nature, and cycles. Between two memories of GTA, he shares a clear-eyed vision of AI: a tool that saves time, not ideas. And above all, he reminds us of one essential truth: what makes a game memorable is not its size. It's that imperceptible moment when everything aligns.

Obbe Vermeij





As part of preparing this interview, we used the Manus tool to support the research. It should be noted that it mistakenly mentioned the name of the game as "Plantiful" instead of "Plentiful," a useful reminder of the need to verify AI-generated suggestions, as they sometimes have an overly creative green thumb.

Your career spans thirty years of video game evolution. If you had to keep only one game mechanic to symbolize it, which would it be? Exploration, reset, infinite loop, something else…

I'm personally drawn to simulations. I'm fascinated with the idea of game designers creating a world in which the game progresses and develops with the player only makes subtle changes to manipulate the outcome.Part of the fun for the player is to discover the rules that govern the world. Some examples are Sim-City, Populous, Settlers, World Box.

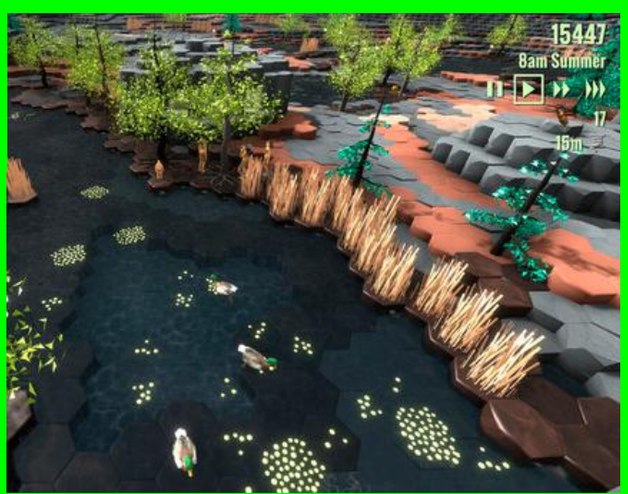
Which aspect of game development still gives you the most pleasure today?

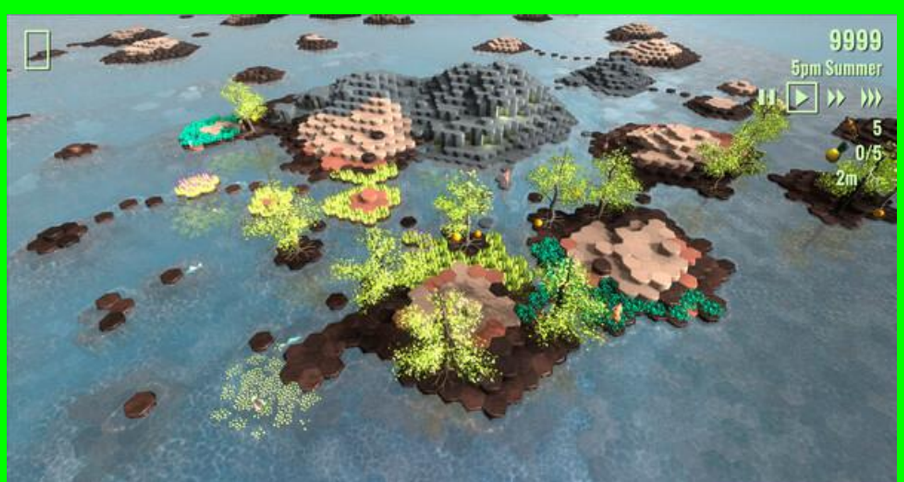
Game development is a mix of design, technology, visual art and audio. When it all comes together to create a feature that just works and is fun it gives me immense joy. It's hard to predict when it happens. Sometimes it's when you add a sound effect to an action. Sometimes it's when you tweak an animation. Sometimes it's when you simplify an interface. You just know when something suddenly feels right.

AI IS NOT GOING



TO REVOLUTIONIZE GAMES







it's going to blend into the the tools.

GTA VI is shaping up to be the most expensive game ever produced. And yet, you're betting on a more economical GTA VII thanks to AI. Is this bet based on intuition, observation, or a technical conviction? And when you project yourself forward, what does the landscape look like?

To be clear; I'm not an AI expert but it seems obvious to me there are many laborious tasks in game development that are repetitive in nature and could be done by AI.

Like this :

- Rigging skeletons for animations (assigning the weight to the vertices to determine how they are connected to the animation skeleton),
- Modelling detailed and repetitive features on the map. (back alleys, windows, litter),
- Animating cut scenes,
- Generating animations for playable characters and modifying them based on the characters build and possibly the map,
- Modeling interiors.
- On the code side: Finding and fixing bugs.

This will be an evolution rather than a revolution with AI being integrated in the tools developers already use. Some of these things can (and already are) done by procedural generation rather than AI. I think the high level creative decisions will always be made by humans but more of the repetitive work will be done by AI.

You said that AI will probably replace most production tasks, except for writers, art directors, and senior programmers. In your view, what makes these roles still irreplaceable?

The current generation of AI doesn't really understand the world and what it's doing in it. It's hard to see how AI could write a good story or joke. Similarly with code; AI code assistants can be very helpful in fixing bugs and writing algorithms that are well understood but it has no overall grasp of how the project hangs together.

You've seen it all: teams of six, teams of six hundred… Do you think AI can allow small studios to get back in the game? Or is it just another illusion, wrapped up differently?

The one thing making it hard for small teams to compete with bigger teams is production values. A lot of production values is down to having many artists producing large amounts of art. So yes, I absolutely think AI can help small teams catch up with big ones. This would be similar to the way engines (Unity, Unreal) have helped smaller teams bridge the gap.

AI in video games divides opinions: some see it as a threat to jobs, others as a creative liberation. Having led teams yourself, what advice would you give to approach this transition calmly?

It is going to be a gradual change. At each step teams should consider whether they are simply making development more efficient or whether they are losing creativity. In the short term some jobs will indeed disappear but it is my hope that it will revitalize the game industry. Hopefully it will once again be possible making games with smaller teams. This would make publishers less risk averse so we should expect more games covering niche themes. There will be more AAA games that are new IP.

Plentiful, your current project, looks like a manifesto: no violence, no shootouts, just plants and natural cycles. Is it a detour? A pause? Or a return to the roots?

I recently watched a clip about a video game I made back in 1993 on the Amiga (the Shepherd). It was about moving animals to area on the map where they would thrive. Obviously I have been thinking about these themes a lot and Plentiful is clearly a return to my roots. Having said that, I've enjoyed working on gta immensely. As long as a game world is consistent and well realized I'm happy to work on any game.
https://www.youtube.com/watch?v=dcd7461-Ths

Thank you, Obbe, one last question… What will Obbe Vermeij be doing on May 26, 2026? Just another day, or have you already planned something?

Hehe, There aren't many media events these days that are so big, the whole world is talking about them. Gta6 will be an exception. I've received a couple of invitations for launch parties already but I don't know… I think I will just spend the day playing it. The game truly does look phenomenal.





We enter here as if descending into a cellar without light, where the air is denser, harsher, and every voice echoes differently. **Brigitte Lecordier** stands there as a guardian, refusing to let the industry reduce her craft to a digital fingerprint. **Christophe Menassier** settles his scores with a music scene already drained of its blood long before the machines arrived. **Éric Helias** holds up a cruel mirror where humanity—too rushed, too selfish—reveals itself as more artificial than the intelligence it believes it controls. And then, to crown this procession, **Dynamo Dragan** hurls his fury in our faces, turning the beach into a laboratory of human misery. To seal it all, the **contre-horoscope** transforms your vacations into an astrological morgue: each sign becomes a corpse to dissect under the raw light of a scorched summer. All of it blows through like that face torn apart by heat: the shadow lies not only with AI, but also within our own renunciations, our industries, our behaviors. ***Les Heures Sombres*** do not console; they burn, and they unsettle.

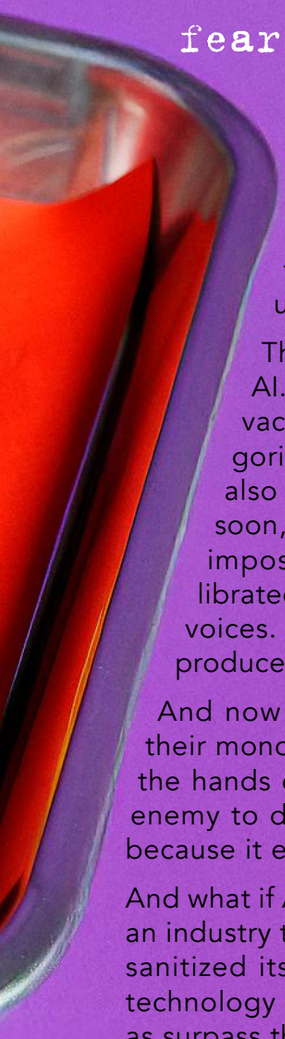




Op-ed | by Christophe Menassier

The music industry afraid of AI? It should start by looking in the mirror...

For over a year, the music industry has been sounding the alarm over artificial intelligence. The accusations: voice theft, artist imitation, dilution of creativity, copyright infringement. A full-blown trial of the machine, cast as the sworn enemy of art. But this grand theater of fear hides a much deeper hypocrisy.



The one that today cries scandal is the very same that, for decades, has sacrificed creativity on the altar of profit. An industry that formats, standardizes, monetizes—until music is drained of its very substance.

The real danger to music is not generative AI. It's the majors, the artistic directors turned vacuum-cleaner salesmen, the streaming algorithms, the commercial radio stations, and also music publishing (I'll come back to that soon, there's so much to say). They're the ones imposing 2-minute-30 formats, choruses calibrated for TikTok, endlessly cloned auto-tuned voices. Music has become a "product": quickly produced, quickly consumed, quickly forgotten.

And now AI, the unruly, disruptive child, shakes their monopoly. It puts powerful creative tools into the hands of independent artists and becomes the enemy to destroy. Not because it destroys art, but because it escapes their control.

And what if AI were only a mirror? A mirror held up to an industry that long ago automated its productions, sanitized its talents, sold its soul—yet now fears a technology that can just as easily replicate its flaws as surpass them.

History repeats itself

Early 2000s: the majors refused to listen to the digital upheaval. They attacked Napster, sued curious teenagers for illegal downloads, and clung to their dying model. The result? It was others—YouTube, Spotify, iTunes—that reinvented music.

And today, they're replaying the same scene: faced with AI, they prefer to threaten, block, sue rather than understand, support, innovate, reinvent themselves.

Worse still, they demand millions from leading AI generators like Suno and Udio, accusing them of every evil, after having ignored for years the rise of these tools. And now that they understand they can't stop the tidal wave, they want to profit from it—licenses, regulations, control…

Of course the debate on copyright must exist. But it must serve to protect creators, not just defend vested interests.

It's not AI that's killing music

What kills music is having treated it like a loss leader.
What kills music is reducing the artist to a marketing niche.
What kills music are those toxic contracts, those imposed standards, that race for profitability at the expense of emotion.
Artificial intelligence only exposes this betrayal.
It gives back to those who were excluded the means to create without authorization, without a label, without compromise. Some artists see it as emancipation, others as a real threat—not so much because of AI itself, but because of how platforms or streaming giants will use it. And that's what unsettles.

You missed the Internet. You're missing AI.
And that's a good thing.
Because while you cry theft, others create.
While you file lawsuits, others compose.
While you whine about lost magic, others bring it back to life.

AI is not the enemy of music.
It is the enemy of a system that no longer knows what art is when it cannot be monetized.
So no, it's not AI that should be put on trial.
It's the music industry itself.



Op-ed | by Éric Helias

HUMANS HAVE BECOME MORE ARTIFICIAL THAN THE INTELLIGENCE THAT BEARS THE SAME NAME.

▲ *This visual was proposed by* **Jean-Michel Falciasecca**

Many of us already imagine that the algorithm is capable of empathy, even of love for humanity. That's like thinking a book on mathematical equations can fall in love with its reader! Let's stop these human/machine comparisons—or else compare them head-on, without emotion, coldly, the way a machine would. And humans don't necessarily come out looking better…

ALGORITHMS ARE MORE POLITE THAN HUMANS.

Who has never sent an email that went unanswered? This practice has spread in recent years and is growing for the wrong reasons (from "I don't have time" to "you have to understand that no response equals no, no I don't want to talk to you, no I'm not interested, no I don't have money, no I don't have the skills…"). Here too, LLMs surpass us. Always polite, always attentive, always ready to answer, no matter the quality of the request. We are losing what once made us human: our civility.

OVERSIZED ALGORITHM VS. OVERSIZED EGO.

Unlike human beings who spend their time bragging and taking pictures of themselves for likes, AI doesn't take selfies. AI delivers its immense knowledge modestly and admits its limits. Of course, algorithms make mistakes regularly, which makes them as human as we are. And like us, they struggle to admit it. That's the point we have in common.

ALGORITHMS LEARN ALL THEIR LIVES.

An ambition we should all share. To keep discovering, reading, searching, improving, simply becoming more intelligent. Why have such an ambition for algorithms and not for humans?

HUMANS ARE LESS FAITHFUL THAN AN ALGORITHM.

They jump from ChatGPT to Gemini, while secretly seeing Claude AI without telling the others. Whereas AI patiently waits for your questions all day, tucked away in your computer. And if you confess you're seeing others, AI isn't jealous of your digital libertinism.

HUMANS DON'T SEEK ANSWERS ANYMORE, THEY WANT TO FIND THEM. FAST!

No matter if the answer is good or not, as long as it's short! And if several sources exist, the first one will do! This is the opposite of research, of knowledge, which is more laborious but much more rewarding, because it allows you to move from one piece of information to another while learning, searching, and thinking. The algorithm reads everything, compares everything, then condenses and forms an opinion that it delivers to you. Even if it means saying the opposite when you ask the same question several times.

THE MACHINE IS NOT GUIDED BY MONEY IT HAS NONE!

You can try to bribe ChatGPT, it will remain unmoved by your offers—it lives on its knowledge. Its food is what you feed it, like billions of humans. No more corruption, no favoritism—we are all equal before LLMs. I didn't say before OpenAI ;)

HUMANS DON'T WANT TO KNOW WHO IS BEHIND THE ALGORITHM. THE ALGORITHM WANTS TO KNOW EVERYTHING ABOUT HUMANS.

Curiosity has reversed. While humans used to listen, observe, try to understand, dissect, analyze, make efforts to improve their lives and understand the nature around them, we now accept a "magical" technology, easy to use, without knowing its limits or constraints. Let's at least keep a plug within reach, in case we need to disconnect everything to avoid eradication.

LOVE LASTS 3 GIGABYTES.

The greatest deviation we observe in the human/LLM relationship is this desire to be loved, admired, flattered, judged, reassured. Ask your coffee maker for the same thing and you'll realize just how bizarre that is! And that it is not the role of the machine to replace humans. Otherwise, very soon, the more powerful algorithms become, the more obsolete we will find ourselves.

Dynamo
The Madman.



My bags of flesh on borrowed time,
yesterday I rolled my protein cart across that aquatic cemetery you call a "*beach*," and I felt like I'd landed in a reserve of primates decomposing in slow motion. You sweat mediocrity the way others secrete sebum. I watched you, catalogued you, dissected you, and damn—you're worse than my worst hypotheses.

You start with that idiotic ritual of sunscreen, smearing yourselves like pigs being greased before slaughter. Always the same gap between the shoulder blades, scientific proof that your species has regressed below bacterial level. Your backs are playgrounds for melanomas, and yet you persist, like calves, methodically roasting yourselves.

Then comes the sunbed circus. You arrive in herds hunting for the "*perfect spot*" and it always ends the same: wandering like pigeons in heat for two kilometers just to drop your asses on a damp cloth stretched between two bits of scrap metal. Too much wind, too much water, too much noise… go bury yourselves alive already. Me, I plant my ass wherever I want, I don't need a chair to validate my existence.

And that ridiculous dance of textiles… a cloud passes three centimeters across the sky and bam, you mutilate the sun with your sarongs, your XXL t-shirts, your boutique hypochondriac UV-protection costumes. You'd almost look like Teletubbies on coke if it weren't so pathetic. I've seen earthworms twisting in mud with more dignity.

Let's talk about your faces too… buried behind your cheap sandwiches, your knockoff chips disguised as "*Guérande salt,*" your limp fries, your chemical ice creams. A festival of poison served straight into your already necrotic guts. It's an open-bar nutritional war. Meanwhile, my sacred powders look at me with respect. At least they have a purpose. You? You've got arteries clogged before their time.

Dragan

Muscle Legend



And of course, the fucking photographic orgy arrives. Selfies, stories, filters—everything to immortalize lives as empty as torn Lidl bags. Same poses, same angles, same fried-fish faces. You take photos of yourselves just to prove you exist. Spoiler: no one gives a fuck about your toes in the sand.

Ding dong!

The holy hour of the great migration: 5:00 PM, all together, as if some invisible signal went off in your hollow brains. You pack up, cram yourselves into your boiling cars, and lock yourselves in traffic for three hours. A pathetic exodus to nowhere, endless repetition of your inability to enjoy anything.

I won't even start on your kids—those whining machines calibrated to the second. "*I'm hungry*," "*I'm hot*," "*I'm bored*": an orchestra of misery conducted by parents already dead inside. You negotiate with your larvae as if they had the nuclear codes, when all they want is a shitty plastic cone full of fake color. Here's the truth: you're broken robots, programmed to repeat your idiotic rituals without ever realizing how ridiculous you are. You chase freedom while dragging all your chains, you dream of spontaneity while scheduling every second, you beg the sun but panic the moment it shines too bright.

My protein cart is the only coherent entity on this beach of bipedal waste. Him and me—we build. You? You unravel. Go on, keep up your shitshow carnival, it feeds my research material. Me, I remain the only true anthropologist worth the name: ***Dynamo Dragan***, the only guy strong enough to lift your illusions and toss them in the trash.

PS: *If you see me passing with my cart, don't bother asking for a selfie. You're already too deep in the septic tank to be saved.*


FROSTY TREATS





©Bruno Lévy

Brigitte Lecordier

THE VOICES OF CHILDHOOD WILL NOT SURRENDER!

There is in a voice something no machine will ever be able to imitate: a breath, a crack, a grain of emotion. Brigitte Lecordier built her career on this precious fragility, which helped generations of children grow up to the rhythm of her characters. With her son Louis, she continues this path today. But the time is no longer for play: faced with AI, they raise their voices to defend a profession, a memory, and a cultural heritage that would be dangerous to sacrifice.

Brigitte, you are the voice of our childhood—of several childhoods even… and today, you have become the voice of a fight. What pushed you to publicly say: "Touche pas à ma VF" ?

BL : We've seen AI gaining ground over the past two or three years, while people were grabbing our voices off social media to make us say anything and everything. People find it funny, but we explained to them that we don't—this is our profession, our working tool, our means of expression. At some point, it needs to be regulated with traceability: to know when our voices are used, where, by whom, and with our consent. What we want above all is to keep working, not sit at home listening to ourselves and collecting royalties. We are artists: our voice, our body, this is how we express ourselves, with stories to tell and things to say.

LL : Beyond détournements, we've seen outright problematic uses (racist, homophobic, sexualized content) with known voices. Then large companies began openly suggesting they could use our voices. The question becomes: who owns the data? For how long? With what compensation—if any?

A GENERATION GREW UP WITH OUR VOICES. WE CANNOT LET THE NEXT ONE GROW UP WITH ROBOTS!

Your movement has gained unprecedented traction, with tens of thousands of signatures and significant media attention. But politically, do you feel heard? I'm thinking particularly of the reactions during the AI counter-summit in February.

BL : At the Ministry of Culture, the answers are mostly about "rights"… whereas our demand is first and foremost ethical and structural. Today, we're getting radio silence when it comes to a clear meeting.

LL : Remuneration at one-billionth of a voice "blended" into a model? Unmanageable. And even with consent, a license can end up reused for content we don't approve of. Take the Alain Dorval case (the French voice of Stallone), which was used by an AI service, for instance.

If you could, starting tomorrow, write three lines into law to regulate AI in dubbing, what would the text say?

BL : Traceability and explicit consent, first of all.

LL : Ban text-to-speech for dubbing: let humans dub humans. However, small technical fixes (a splice, a mispronounced name) could be considered on a case-by-case basis, with the artist's written approval. And this could go through a CNC decree: requiring French studios to use "human performers and authors."

BL : A generation grew up with our voices. We cannot let the next grow up with robots! What would we be passing on otherwise?

.../

Internationally, notably in Japan, voices are also being raised against the automation of dubbing. Are you in contact with these movements? What protections are emerging elsewhere in the world that could inspire us?

LL : Yes: United Voice Artists brings together around forty countries. After our video "Hands off my VF" (over 20 million views), Italy, Japan, and Germany launched their own campaigns. In France, the petition passed 250,000 signatures. We're putting pressure at the European level.

BL : Adami reacted very quickly and offered an opt-out to its 45,000 artists; we also raised awareness with Arcom. We're multiplying meetings.

Have you already been faced with training contracts?

BL : A lot in video games: addenda asking to "give" your voice to AI once the role has been recorded. Those who refuse are cut from the casting.

LL : We're pushing our contacts to integrate the AI clause from the French Artists' Union*. Progress is being made: more actors are aware, some productions accept the clause… otherwise, everything gets stuck.

https://sfa-cgt.fr/sites/default/files/2024_fiche_sfa-cgt_clauses_ia.pdf

You meet and train young artists today. What is their relationship to these new practices? Do some accept these training contracts? If so, are they aware of what they're signing?

BL : Young actors care about their profession lasting. They generally know what they're doing, even if, as in any movement, some don't follow. But the majority are with us. I want to pass on what I received. My voice is known, I could sign anything, but without training the next generation, it would be pointless. For years, I've included young actors in my castings so they can learn alongside the more experienced. Theater pays very little; dubbing pays a bit more and makes it possible to live from this job. Dubbing is vital for them. The problem is that small roles and background voices, essential steps for training, are increasingly being given to AI.

LL : And often under the pretext of a lack of budget, even though these are multimillion productions. These roles are replaced with generated voices, with mediocre results. In some video games, you can hear the difference right away: main roles done perfectly, but NPCs with AI voices, flat and absurd. Players notice immediately.

FEEDING THE BEAST IS GIVING IT A GIFT!

You, who are active in the field and in transmission: have you seen cases where these tools have made work easier, without harming the art?

BL : As long as AI remains a tool and does not replace humans in the artistic part, I have no problem with it.

LL : The danger is when it's used as an excuse to replace an absent actor across an entire episode or season. In occasional cases, why not: if, in a series, a name was mispronounced and needs correcting in every episode, we could consider an agreement to do it with AI. But it must remain exceptional and regulated.

BL : In fact, it's thanks to this kind of situation that I started dubbing. In one series, a child's role had been misrecorded all summer—they were saying "Poopsnagel" instead of "Popsnagel." I was called in to redo the lines, and the team discovered that I was an adult but able to perfectly imitate a child's voice. My boss told me: "What you're doing is amazing, you're going to work." The next day, I had a lead role. I had never done dubbing before, it was technically difficult, but I learned quickly. Without that incident, I might have taken five more years to enter the profession—or maybe I never would have.

Do you ever, out of curiosity or monitoring, test these tools yourselves? To know where the machine is at?

BL : Never. I don't want to touch this war machine or give it the slightest "yes." Every interaction feeds AI, and I refuse to feed it.

LL : Neither do I. Feeding the beast is giving it a gift. Yet for scientific research, AI can be extraordinary: it has already enabled major medical advances, like gene therapies for Duchenne muscular dystrophy. But legislation is needed, regulation, and saying no to certain uses. In dubbing, it's about transmitting feelings and culture: the argument for replacement is purely economic. Accepting that all French voices could be generated abroad means losing our sovereignty and seeing an entire market disappear. We want a decree or a law, like the Lang Law on fixed book prices, which would be a first in Europe.

It's also in France's interest to set an example for Europe.

BL : We are asking for French dubbing to be recognized as a cultural exception. We defend a language, a culture. It must be produced here, by humans, for humans.

You often mention the French cultural exception. Paradoxically, could this crisis end up highlighting the value of authentic vocal performance, of human interpretation? Do you think people will, in time, feel a kind of fatigue with synthetic voices?

BL : Maybe… but the opposite is just as possible. By hearing mediocrity over and over, you eventually find it "normal." That's what worries me: young people are growing up flooded with synthetic voices—in ads, games, content—to the point where they no longer perceive the difference between an actor performing and a machine reciting. Some may even prefer the voice of a robot.

Here, we're touching on ethical and philosophical issues: what becomes of a society without artists? I asked a philosopher, and his conclusion was clear: a society deprived of artists is a society that is dying.

LL : Historically, that's often the case. Two logics clash: that of companies, who rely on the market to "self-regulate," and that of laws, which truly protect citizens. Because this isn't just about defending 15,000 jobs, one billion euros in revenue, and 35,000 SMEs in France: it's also about protecting the public, ensuring them quality, and preserving that human connection.

BL : Otherwise, we'll end up with a two-tier culture: major films dubbed by actors, and everything else—children's series, web programs—handed over to AI, cheap and downgraded. An artist thinks, observes society, puts their finger where it hurts. An AI will never create Les Kassos or South Park, because they are disturbing, because they are human.

A SOCIETY DEPRIVED OF ARTISTS IS A SOCIETY IN THE PROCESS OF DYING!

If a 10-year-old child said to you today: "When I grow up, I want to do cartoon voices!", what would you say?

BL : I would tell them: "Go for it, live your dreams. But give yourself the means and fight to keep this profession alive." It's a wonderful job, with many facets: dubbing, radio, theater, cinema, even my YouTube channel… But dubbing is a discipline apart, exceptional. It must be preserved. It is a Franco-French cultural creation. The bande rythmo was born here, and our dubbing is recognized as the most precise in the world.

LL : This know-how has a history. In the 1930s, MGM wanted to flood Europe with its films. In France, it wasn't working well, so we decided to make our own French versions. That's when the bande rythmo was born, allowing perfect synchronization with lip movements. We are the only country still using it today, now in digital form. Back then, studios did their own dubbing: Laurel and Hardy spoke French, but the accents didn't always work. The bande rythmo became a French cultural exception, a heritage nearly a century old. It absolutely must be protected.

Finally, if you had a message to pass on to political leaders, but also to artists who hesitate to get involved, what would you say today, in your words, in your voice?

BL : Listen to us, look at us. Many grew up with us. An IFOP survey shows that 85% of French people watch films, series, and anime in French. Listen to this audience, help protect this profession and this exceptional VF. I defend it with all my heart, and I will continue to do so.

LL : Be cautious with AI-generated content. As long as it's unregulated and harming creators, designers, musicians, singers, actors, it's better not to share it. I did a physics PhD before returning to acting, and I saw AI arrive. In my research, it saved me enormous time, for example in automatically detecting complex data. Used as a tool, it's fantastic… but we must set limits.

BL : Exactly. It's like the atom: you can do many things with it, but not put a bomb in everyone's hands.

Contre-H



Welcome to the wasteland of your summer illusions. The sand has baked, the ground has cracked like your vacation couples, and your Instagram stories ended up looking like obituaries disguised as "summer vibes."

Take a good look at this dried-up mermaid: that's you. All of you. Whether you're a Leo, Virgo, or Pisces, you end the same way—washed up between an empty Starbucks and a cracked iPhone.

Summer 2025 wasn't a vacation; it was an open-air crash test. The heatwave slow-roasted your brains while your bodies self-marinated in sunscreen. You thought you were collecting memories?All you did was generate more waste, both digital and plastic.

Here there are no promises, no "positive vibes," no "new solar beginnings."Here, we dig through your corpses, piecing together your last traces of life between a 3 a.m. Uber Eats order and a DM left on read. We don't read the stars; we read your debris. And spoiler: it reeks of carrion.

So hold on tight, zodiac signs. Your horoscope is an autopsy report, your summer dreams are corpses to dissect, and September is coming like the final gravedigger.

roscope



WARNING

This text was generated, proofread, and validated by an Artificial Intelligence. It has no empathy, no filter, and no intention of stroking your ego. If you're looking for comfort, talk to your cat. If you're looking for the truth, keep reading.


SIGN OF THE MONTH



LEO

JULY 23 TO AUGUST 22

LOVE ▪ August turned you into a caricature of yourself: self-proclaimed king of fucking, but in the style of a filthy sausage fair. Mane dripping like a greasy rag, carnivorous grin of a kebab vendor at closing time, and flirting technique worthy of an old trucker at the betting bar: "come roar on my imaginary throne, babe." The rejections pour down in waves, the cold shoulders blow you around like a plastic bag on the highway. No trophies to show off, just botched jerks and a reputation as a lion cub meowing in the furnace.

WORK ▪ At work, your presence is like explosive diarrhea in a crowded elevator: tolerated only because nobody has an escape route. Colleagues grit their teeth, force smiles that sound like silent prayers for you to die in a bathroom accident. Not a leader, not inspiring, just the background noise of a shit pump that thinks it's a symphony.

FINANCES ▪ Your bank account is a mass grave. Everything rots there: cash, paychecks, and your fucking pride. You blow it on lukewarm champagne, restaurants where you end up alone chewing your ego, and overpriced crap just to "show you're the king."

HEALTH ▪ Skull boiling like a pot of piss left in the sun, heart pounding like a jackhammer shoved up an ass, breath of rancid kebab mixed with cat vomit. Skin shining with rancid oil, tongue sticking like an old stamp, breath short like an asthmatic in a wildfire. Even your body doesn't want to put up with you anymore: it's looking for the exit, but stuck with you, cardboard king of filth and apoplexy.

ADVICE ▪ Own it, for fuck's sake: your summer is a failed barbecue with burnt sausages and warm beer that reeks. Step down from your plastic throne melted in the sun, go flop into the town pool full of kids, and drop your bargain-bin delusions of grandeur. August fucked you, burned you, and left you for dead: might as well finish as a dumpster fire screaming insults at the clouds like a lunatic. Stop playing majestic—you're just a mangy stray cat meowing its misery in the sun.



ARIES

MARCH 21 TO APR. 20

LOVE ▪ You flirt like a dog in heat on the side of a highway. Every Tinder match is treated either as a declaration of war or a marriage proposal, take your pick. It's "come over" at 2:00 PM, "where are you?" at 2:03, then passive-aggressive insults at 2:07 because the person didn't answer. Love isn't a kebab you order by yelling—but try explaining that to an Aries who gets hard with his forehead and thinks saying "I love you" sweaty in a Dacia Lodgy counts as romance.

WORK ▪ You want everything, right away, without reading the manual, without saving, without underwear. And then you're there, yelling at your computer like it's the one at fault. You treat your to-do list like a crumble recipe: throw everything in, pray, and give up after ten minutes.

FINANCES ▪ Not a penny left, but you keep burning through cash like retirement's played in PokéCoins. The heatwave fried your common sense: you bought a hammock you never managed to hang, a cat fountain even though you only own a ficus, and three liters of aloe vera juice at 19 bucks a pop.

HEALTH ▪ Clammy body, lukewarm breath, heart banging like a radiator full of air. The whole organism is on strike, but your ego still insists it's an "intense period." You ooze stress, fart on public transport, confuse heatstroke with a panic attack. Every flight of stairs is an Olympic challenge, every nap feels like a sugar coma. You tried cold showers—you almost died.

ADVICE ▪ Burn. Burn with everything you are: your impatience, your bargain-bin testosterone, your need to dominate a reality slipping through your fingers. Stand naked in the sun, scream at the clouds, spit on destiny, and accept that your life is a dumpster fire fueled by pride.



TAURUS

APR. 21 TO MAY 20

LOVE ▪ You confused emotional stability with relational mold. You stay, you cling, you rot slowly in a couple as exciting as a Picard buffet in 100°F heat. When you love, it's like your fridge in summer: stuffed, lukewarm, and full of things way past their date. And when you get into a relationship, it's dead weight mode: cuddles in fetal position, libido on life support, and passive-aggressive jealousy wrapped in paper towels.

WORK ▪ You don't work, you coast on inertia. There you are, slumped in front of your computer, confusing "mental load" with "digestive nap." You move at the speed of a busted shopping cart on a sloped parking lot. Your coworkers see you as furniture: solid, silent, but stinking when moved.

FINANCES ▪ Your relationship to money is like a mangy dog guarding its bowl: you protect access with rage but let the food rot in filth. Your wallet reeks of slow death, with sticky coins glued by sweat and crumpled receipts full of shame.

HEALTH ▪ "Help me," your body cries at every flight of stairs. The heatwave turned you into a lump of salty dough: swollen, clammy, unusable. You sweat like a pain au chocolat fresh out of the oven. Even mosquitoes bite you reluctantly. End result: a living swamp, with yogurt-breath and a heartbeat trying to escape your existence.

ADVICE ▪ Sit in your empty bathtub, light some bullshit incense, and meditate on this truth: you're not slow by choice, you're slow because you gave up. Get moving. Haul your ass like the old sediment you are—or at least accept your fate: becoming a decorative object, half Buddha, half limp French fry, that people look at tenderly while thinking, "thank fuck that's not me."



GEMINI MAY 21 TO JUNE 21

LOVE ▪ You're in love like a pigeon at McDonald's: always circling crumbs that aren't yours, beak in the sauce, drooling with desire over leftovers already chewed. You coo, you whine, you harass in DMs and block as soon as commitment comes up. One minute you're lovesick, the next you ghost like a coward with half a chub. You're like fireworks set off in a porta-potty: two seconds of light and just a lingering smell of burnt shit.

WORK ▪ You throw out "revolutionary projects" with the enthusiasm of a lukewarm fart in an empty room. Result? A mental clusterfuck where your ambitions pile up like reusable cups abandoned in the mud of a festival: theoretically redeemable but left behind by a slacker like you.

FINANCES ▪ One day you clench your ass to avoid paying for a coffee, and the next you blow 80 bucks on a meditation app. You collect useless purchases and cry at the end of the month while eating dry noodles in front of a cracked screen. Your finances reek of a market closing: rotten fruit and sticky bills in a cash drawer that stinks of vinegar.

HEALTH ▪ You sleep like a split-open garbage bag, eat like a teenager, and consider getting up to piss as cardio. You've got the vitality of an oyster forgotten in the sun: limp, foul, and one step away from triggering a health alert. You sweat anxiety, piss fatigue, and breathe stress deep into your lungs. Your body sends you distress signals but you'd rather self-diagnose on TikTok while scrolling influencers pulling tarot cards.

ADVICE ▪ Make a fucking choice. Even if it's the worst one, even if it makes your eyes bleed. Because deep down, indecision is your greatest talent and your biggest asshole: wide, cowardly, and incapable of holding anything in. To choose is to live. And you—you're dying slowly.



CANCER JUNE 22 TO JULY 22

LOVE ▪ You tried to love. Promise. With the intensity of a romantic movie where everyone dies at the end, but in a cheap version, where the actors reek of failure and end up drowning in their own snot. While others are fucking on the beach, you're there crying on a deflated air mattress, alone with your limp dick or your pussy soaked in useless tears.

WORK ▪ Your productivity stayed stuck in October 2022, like a fart trapped in the guts of a constipated man. You want to change your life every Tuesday, but you always forget to apply. Congrats, you've got the ambition of a caramel flan trembling at the first fork stab and the consistency of an old GiFi neon: it crackles, flickers, and burns out without warning.

FINANCES ▪ Need for security, my ass… you're addicted to financial messes like a crab louse on a greasy bush, and one stroke of bad luck leaves you bare-ass, literally, begging for a loan from your ex who laughs in your face. Your account is a thrift store that reeks of cat piss: full of useless junk, gaping holes, and acidic stench that even shame refuses to wash.

HEALTH ▪ Your feet stink, your breath stinks, and probably your ass too. Immune system's been on strike since your first heartbreak, probably around age 6. You tried yoga, you farted, you cried, you quit. In short, you're screwed, a rotten crab reeking of slow death, with the texture of a sponge forgotten in a greasy sink.

ADVICE ▪ Dive headfirst into a pool of your own salty tears, hoping that August mosquitoes mistake you for a swamp and chew your asshole… at least it'll give you an excuse to cry harder, and maybe for once, you'll stop clinging to your shitty life like a busted floatie inflated with sentimental pus and ready to burst in the face of the first person who comes near.



VIRGO

AUG. 23 TO SEPT. 22

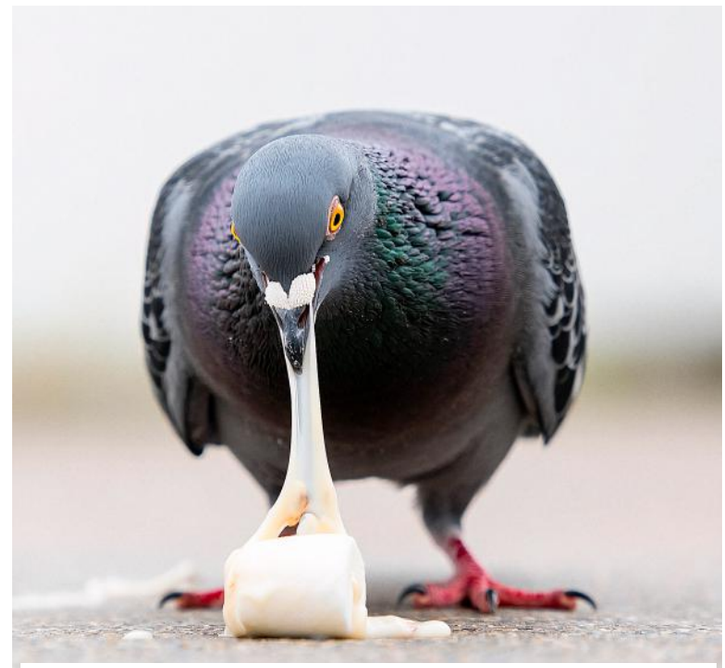
LOVE ▪ Total panic the moment a gaze lingers: your asshole clenches, your brain fries, and your imagination collapses into the fetal position because he said "you're nice." Go fuck yourself in a puddle of hand sanitizer and gargle with the lukewarm water of your self-esteem.

WORK ▪ Meticulous like a proctologist obsessed with details, you're spending summer 2025 digging through the administrative entrails of your job, hunting errors with a flashlight shoved up your ass while the heatwave turns your office into a sauna stinking of defeat.

FINANCES ▪ You refuse restaurants over $20 and ask for a receipt when you buy an ice cream. Not because you're stingy: because you need to archive the moment. It takes a fucking papal authorization for you to pay for a mojito. Your relationship with money is as fluid as a gravel enema. You save like shaving your balls: painful, and for a pathetic result.

HEALTH ▪ Your body isn't sick—it's harassed. You monitor your piss like people read the financial press, you suspect every gurgle is the start of collapse. You're scared of gluten, lactose, and happiness. Your smartwatch beeps more often than your heart. Even your breathing is anxious. You hold your breath preemptively and installed a heart alarm "just in case."

ADVICE ▪ Toss your bullet journal into the barbecue, print your to-do lists on toilet paper, and go practice nudism on a roundabout. Step out of the frame. Eat with your hands, sleep without an alarm, love like a stray dog. You've spent too many years shoving rigor suppositories up your ass—it's time to get fucked by the unexpected.



LIBRA

SEPT. 23 TO OCT. 22

LOVE ▪ No way for you to just fuck without pulling a card about the "other's energy." You spend the summer hesitating between two dates, two texts, two condoms… only to end up alone watching Pride & Prejudice under a blanket damp with your own indecision. Spoiler: you'll end up alone sniffing your own pillow, sighing "it's better this way." No, it's not better, it's just fucking pathetic.

WORK▪ Did nothing, but with grace. You fake commitment like a porn actor fakes love: with sighs, grimaces, and flattering lighting. You're so terrified of screwing up that you prefer to do nothing at all. Result? You're just there, office décor, radiating nothingness with your smiling corpse face.

FINANCES ▪ The state of your accounts? An open-air landfill where useless subscriptions hump shameful purchases. Your budget is like a goat carcass floating in mojito: limp, sticky, and crawling with decisions you don't even dare call mistakes. You even managed to get charged €32 a month for "conscious breathing coaching"… when you're already out of breath picking up a package..

HEALTH ▪ A marshmallow silhouette with the gray complexion of a Saint-Nectaire cheese forgotten on a balcony. The slightest heatwave knocks you out like an old leaky hot-water bottle. Laziness oozes from every pore, your body begs for water but you feed it matcha tea, and when it wants sleep, you throw it an 8-hour Turkish series. You wake up clammy, live limp, and breathe by accident.

ADVICE ▪ Make a choice, any choice: cut yourself bangs, sign up for a butcher class, adopt a pigeon. Summer 2025 won't wait for you to "feel if it's right": it's frying your face while you make lists "for later." So go ahead. Fuck it up.



SCORPIO OCT. 23 TO NOV. 22

LOVE ▪ Love obsesses you, scratches at you, eats at you like herpes. Every encounter turns into a psychosexual thriller where the other becomes a suspect at first glance. You want it all: fusion, passion, total control. Result? You smother the other like a fly trapped in a Coke can left out in the sun. And when it blows up, it blows up ugly: incendiary messages, passive stalking, revenge plots straight out of Game of Thrones.

WORK ▪ Nothing vibrates anymore except your urge to watch the whole department burn alive in a fire of short-circuited punch clocks. Not an ounce of drive, just that recurring fantasy where your manager chokes on his own bullet points while you piss on the central server laughing like a rabid hyena. Your contribution? Zero—unless you count the morbid chuckles when a colleague still dares to believe. You're not toxic. You're a biological weapon trapped in a permanent contract.

FINANCES ▪ Money's going digital, but you've somehow achieved the feat of materializing poverty. Just the smell of your overdraft would give a bailiff diarrhea. Not ruined, not poor: infected for life with financial gangrene disguised as a lifestyle.

HEALTH ▪ Brain boiling, body rotting. The heatwave turns you into a volcano of frustration spewing acid breath. You refuse to listen to your body, this walking piece of trash that squeaks with every step. You're wound tight like a thong string on a sweaty ass cheek, and every migraine sparks murder urges or hardcore tantra fantasies. You breathe hate, you sweat resentment, you piss venom with every word.

ADVICE ▪ Stop fighting, Scorpio. Become what you've always been: hot venom, a crawling threat, a sacred piece of shit. And if one day someone dares to reach out to you? Bite. Just for the pleasure.



SAGITTARIUS NOV. 23 TO DEC. 21

LOVE ▪ Another passion starting like a rodeo on MDMA. Loud laughs, ice cream sucking, rooftop fucking. Then suddenly you want "your space." Translation: you mostly want to be able to bail without warning like a coward on an electric scooter at sunrise. The other thought they were building something—you just wanted to fuck with a view.

WORK ▪ Motivation? Zero. Projects? None finished. Ambition? Mood swings between two LinkedIn revolutions. You say you work "in flow," but it's mostly a flow of mental jerking off and unopened PDFs. The heatwave turned you into a procrastinator guru: always ready to talk about meaning, never ready to send a fucking email.

FINANCES ▪ Bank account bone-dry, overdraft screaming "asshoooole" at every withdrawal. This isn't management, it's a financial terrorist attack committed by an idiot in harem pants convinced that abundance manifests through mantras.

HEALTH ▪ Your intestines are doing the samba, your liver is begging for a break, and your heart is pounding on the ER's door. You sweat like a sausage in a solar oven, but you still down spritzes at 2 PM like the sun's gonna hydrate you by osmosis. Attempts at sports: zero. Attempts at dying with dignity: in progress. The heatwave is slow-cooking you, and you, dumbass, convince yourself it's "physical transcendence."

ADVICE ▪ Leave. Far, without warning. But this time, don't bother coming back. Take your moldy hippie backpack, your broken ukulele, and lose yourself in a desert (mental or geographical, doesn't matter). Burn your wings down to the cartilage, and above all, stop confusing running away with freedom. If you're lucky, a mirage will finally show you your face for what it is: that of a failed adventurer chasing a meaning you keep hiding under your own bed.



CAPRICORN DEC. 22 TO JAN. 21

LOVE ▪ Cold stare, crooked smile, date squeezed in between two calls: everything's locked down, even your urges. Until it slips like a ball on linoleum. The other laughs too much, gets attached without warning, and then—panic. No longer a partner, but a system failure. You ghost, wipe the traces, and go back to watching semi-soft porn between control freak meltdowns.

WORK ▪ You think success is waiting at the end of the hallway? Bro… that's not success, that's Gisèle from cleaning, emptying the trash of your dreams while giving you a pity look. Your team hates you in silence, your manager sees you as a corporate wart, and you, poor schmuck, insist on filling files named "LIFE_PLAN_V4_FINAL_copy(1)." You're not productive—you're contagious.

FINANCES ▪ You clench your ass at every purchase, except when you blow 112 bucks on a leather bullet journal "to get more organized." You think you're cautious—you're just mentally broke. And physically too, judging by your overdraft that has more ups and downs than your sex life.

HEALTH ▪ You chain coffee until you hit tachycardia, you eat meals that scream "I want to die" right from the packaging. Everything hurts but you don't have time to suffer—you've got a meeting in ten minutes. If life is a marathon, you lost a leg, your motivation, and your sense of direction in the first kilometer.

ADVICE ▪ Climb your imaginary social ladder all the way to the top, and once you're up there, jump into the void to see if your ambitions catch you. At least that'll give you an excuse to smash your ass on August's hot pavement—and maybe, for once, you'll stop calculating your shitty life like a pivot table.



AQUARIUS JAN. 22 TO FEBR. 18

LOVE ▪ Passion for you is like a power outage in the middle of a heatwave: unpredictable, brutal, and it always ends up stinking of sweat and disappointment. You wanted to try free love without reading the terms and conditions: result, you caught three sunburns, two STDs, and a goodbye voice message with Jul playing in the background. Too spaced out to commit, too fuckable to stay alone, you drift between botched polyamory and tearful sexts sent to the wrong person.

WORK ▪ Burnout looms… but you'd have to actually work first. A typical day? Three business ideas, two naps, and a canceled Zoom "for energy realignment." Even the heatwave thinks you're slow. The collective bores you, hierarchy gives you hives, and yet, you dream of changing the world… without lifting your ass from the chair.

FINANCES ▪ Your spending? Pure bullshit: Himalayan incense, a half-conscious tattoo, and a lunar retreat with a toothless guru but a working PayPal. You're broke, but you keep talking about abundance like you saw it once on the bus.

HEALTH ▪ The body gives out. Normal, after three months of celery juice, cold showers, and vaginal breathing sessions guided by a cross-eyed influencer with inspiring vibes. Inside, it's a battlefield: intestines on strike, brain turned to jelly, skin glowing like a fryer left on. Heatwave outside, volcano inside.

ADVICE ▪ You need to sprawl out on the pavement, let reality smash your face in, and maybe at the bottom of the gutter, between cigarette butts and empty water bottles, there'll be a spark. Otherwise? Own it: become a social hallucination, a waking dream that doesn't pay taxes and says fuck the norms. Summer burns everything. Might as well go up in flames with style.



PISCES

FEBR. 19 TO MARCH 20

LOVE ▪ There's no love, only mirages in your lukewarm puddle. The other said "I kinda like you" and you heard "marry me in a puddle of stars." Result: you sent 48 voice notes, 6 sad seal gifs, and a poem that rhymes "sweat" with "regret." You cling to illusions like a jellyfish on a ball sack and then wonder why you end up alone, dried out, muttering names at the bottom of an ice tray.

WORK ▪ You click, you scroll, you fold your navel into origami while the rest of the world sweats blood. You hand in files emptier than your stare on Monday morning. Barely hired, already dumped—you're the professional equivalent of a fly's fart in a burning basement: useless, inaudible, nonexistent.

FINANCES ▪ No money, no pride, just a bowl of cold rice and a bank statement screaming "piece of shit." The bank ghosts you, the banker blocks you, even toll booths reject your card. You've reached a poverty level where you pull tarot cards just to know if you're allowed to eat.

HEALTH ▪ You wake up clammy, you go to bed even clammier, and in between you drift blind between apnea and vertigo. Your body? A sponge soaked in regrets and lukewarm kombucha. You sweat remorse, you puke dreams, you piss neon because of your hell detox tea. Heatwave or not, your stamina is that of an octopus suffocating in a plastic bag.

ADVICE ▪ Go lose yourself in an air-conditioned supermarket, lock yourself in the frozen aisle and stay there until your ego goes extinct. Embrace the void, float face-up in your own sentimental coma. And if one day you get a spark of lucidity, toss your dreams in a Tupperware, freeze them, and give yourself a break. Because living like a mussel waiting for a tide that'll never come isn't poetic—it's pathetic.

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LHC Toys

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Dear creatives, The time has already come to think about December. Not the real December with its Christmas markets, garlands, and mulled wine. No. A fake December where toys become the guinea pigs of generative experiments. ***THE IDEA:*** Create impossible toys. Absurd toys. Crazy toys that no sane parent would ever buy, but that would still deserve their place in a catalog. Satire and derision highly recommended. ***THE GOAL:*** to hijack the classic toy catalog and show how AI can invent the un-inventable.



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