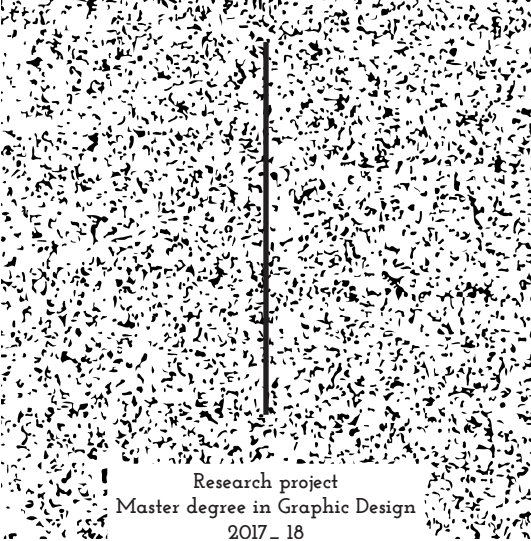


Fabienne Edern  
Denis Diderot high school, Marseille

- AUDITORY VISIONS -

*Video clips, a medium at the forefront of emotions*



Research project  
Master degree in Graphic Design  
2017 - 18

– AUDITORY

VISIONS –

*Video clips, a medium at  
the forefront of emotions*

Research project  
Master degree in Graphic Design  
2017 – 18

Fabienne Edern  
Denis Diderot high school, Marseille

---

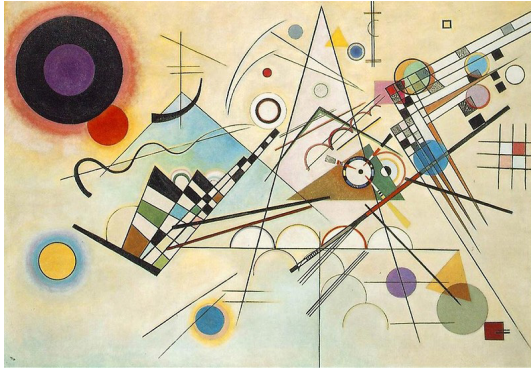
Thanks to Christine Orsola for her support,  
her patience and her advices throughout  
these master degree in graphic design  
and more particularly for the writing  
of this publication in English.

---

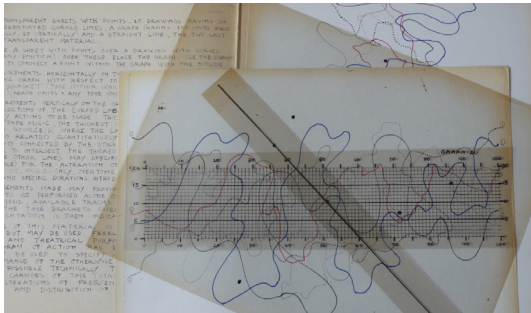
## - TABLE OF CONTENTS -

- ABSTRACT	- 09 - 21
- Introduction	
- The evolution of video-clip through time	
- From sound emotion to graphic emotion	
- A Closer look at whimsical aesthetics	
- The renewal of a medium leads	
- Conclusion	
- PROFESSIONAL PROJECT	- 23 - 35
- Introduction	
- Beginning of the research, first prototypes	
- The realization of a project hand in hand	
- Conclusion	
- BIBLIOGRAPHY	- 37 - 40

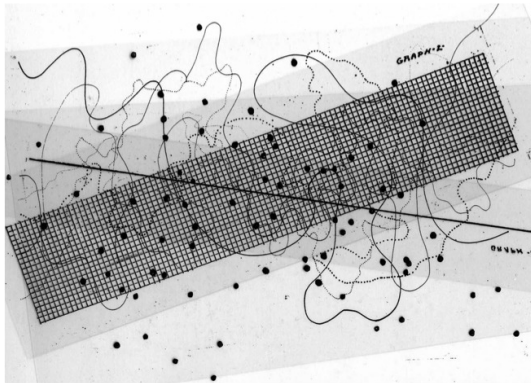
- ABSTRACT -



a. Vasily Kandinsky, *Komposition 8*, (1923)



b. John Cage, *Fontana Mix* (1958)



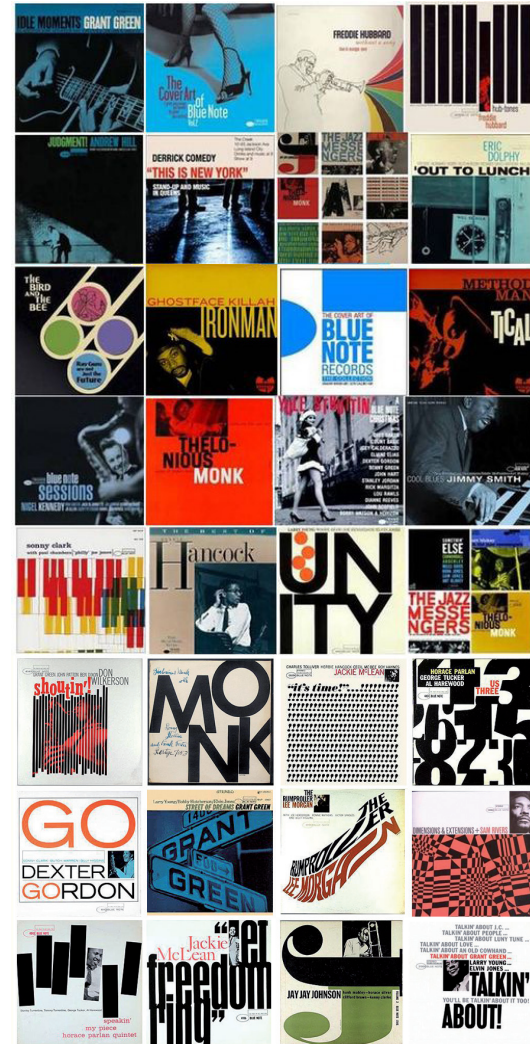
## - INTRODUCTION -

The relation sound-image has always puzzled me. Indeed, as a gymnast, trainer, and judge of rhythmic gymnastics, I have always felt a need to associate the mental images of the representation of a body in a particular place with music. Furthermore, during my studies, I worked on duality, the relation between two different fields, such as science and arts. Many of my graphic works, and also the final project of my two-year technical degree dealt with that topic. My practice in graphic design has gradually taken into account the sound-image relation. Once preparing a master degree in graphic design, I carried on my experiments with a video clip for the author-composer-musician Fakear. I also discovered that the mystery of human synesthesia has always been questioned in art. Indeed, hearing is closely linked to sight. Merging these two senses lead to a matching game<sup>(1)</sup>. From the experiments of the painter Kandinsky<sup>(a)</sup> who wanted to represent music graphically and to turn instruments into colors, to the notations of the composer John Cage<sup>(b)</sup> who mixed music and calligraphy, numerous artists have been interested in synesthesia<sup>(2)</sup>. Both fields, sound and image, were quickly brought together to sell music. First with record covers with Reid Miles<sup>(c)</sup> for example. As time went by graphic design became animated in contact with music. A relationship of mutual trust became a reality between the sound

1 Laurent Jullier et Julien Péquignot, *Le clip, Histoire et esthétique*, Armand Colin, Paris, 2013

2 Matt Woolman, *Sonic Graphics quand le son devient image*, Thames & Hudson, Paris, 2000

designers of visual emotions and graphic designers of sound emotion. In the case of video clips, graphic designers can be seen as interpreters of musicality. They must respect the elements of surprise of the sound range through their graphic choice. A video clip is neither a film nor a commercial, it is an “in-between” medium. Indeed, its particular format comes from the director’s choice, its aims, its use, and its social function. Its specificities make it particularly interesting to study. The question that arouses then is how to translate sound through image in musical clips. I first studied the evolution of video clips. Then I focused on the transition made by designers between sound emotion and graphic emotion. Finally, I challenged the prospects for the renewal of a successful medium.



c Reid Miles' album covers for Blue Note Records in the 1950s and '60s

## - THE EVOLUTION OF VIDEO-CLIP THROUGH TIME -

Video clips evolved very quickly in only half a century. The history of the video clips is linked to that of music, films, the radio, the television and the internet. Indeed, it is impossible to dissociate that medium from the environment it comes from. In addition, its format is linked to devices and representations prior to its creation depending on musical styles, artistic movements and directors.

The video clip started in the 50's with the emergence of rock 'n' roll, the beginning of the record industry and the advent of television as a mass medium<sup>(3&4)</sup>. At the time, the main purpose of a video clip was to broadcast music in order to sell it. Indeed, in the 50's promotional videos were necessary as rockers could not be present on all the television programs at the same time.

Different forms of promotional videos emerged:

- promotional videos to replace a tour
- music tracks from movies or documentaries
- televised musixploitation featuring caricatures of famous singers of the time
- artistic experimentation at the beginning of video clips as we know them today.

Quickly the quality of video clips improved, and new things were experimented because of the competition between the numerous music groups. Thus, over the years, the video clip became a scientific, cultural and artistic object to be studied for its own esthetics.

## - FROM SOUND EMOTION TO GRAPHIC EMOTION -

A video clip is dedicated to making live music. It is a supplement of the music track, it sublimates its aesthetics. To illustrate the coexisting relation between sound and image within a video clip, artistic directors rely mainly on two methods. The first refers to synesthesia that is to say the neurological ability to combine two senses, sight and hearing. Synesthesia is divided into plastic synesthesia that uses mental images that can call music to our mind, and rhythmic synesthesia that uses concrete images to reproduce the beat, the rhythm of music. The second uses cinematographic techniques to interpret feelings. In each case the purpose is to coordinate content, form and use. However, this balance can easily be weakened by the place of words in illustrated songs as words are present in many ways, like:

- the lyrics
- the scriptural references
- the words that appear in the moving images
- the words that can be composed by different objects
- the lyrics sung by the singer-actor.

This is called hyperliteracy with which artistic directors can play. Indeed, they can either not pay attention to it, use it at length or try to find a happy medium.

---

3. 'From MTV to YouTube: A Brief History of Music Videos'  
Christian Cawley, May 17, 2015

4. 'Sound and image relations: a history of convergence and divergence'  
Luísa Ribas (Lisbon University)





d. *Cargo* Axel Bauer (1984)



e. *C'est comme ça* Les Rita Mitsouko (1986)



f. *Je danse le MIA* IAM (1993)

## - A CLOSER LOOK AT WHIMSICAL AESTHETICS -

Since the 80's, the video-clip has become the principal object of music distribution and a major communication tool. Video-clip makers, whether advertisers, film-makers or specialists, are designers of sound emotion. In France, since the development of video-clips, artistic directors and photographers have seized this new medium. One of the pioneers, Jean-Baptiste Mondino<sup>(d-e)</sup>, both a photographer and an advertiser, created whimsical aesthetics. He inspired many other video clip makers, particularly Michel Gondry<sup>(5 / f-h)</sup>. Younger video clip makers Greg & Lio<sup>(6 / i-k)</sup> have also reused his codes. French video-clip makers export internationally. They are known for their technical qualities, their inventiveness and the particular care they take for their narratives. Whimsical aesthetics is seen as a way to emancipate artistically in going beyond the illustration of a song. It is the transmission of an emotion that matters.

5. Michel Gondry en cinq clips - Timothy LAVÉDRINE  
<http://www.lexpress.fr/>

6. Masterclass Clique by Greg & Lio - CLIQUE  
<http://www.youtube.com/>



g. *Around the world* Daft Punk (1997)



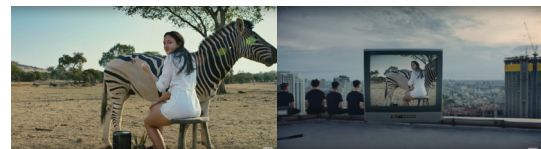
h. *Star Guitar* The Chemical Brothers (2002)



i. *O6hl6 - Des histoires à raconter* Casseurs Flowters (2013)



j. *Tout va bien* Orelsan (2017)



k. *Come ; Makeba* et *Dynabeat* Jain (2015, 2016 et 2017)

## - THE RENEWAL OF A MEDIUM LEADS -

In less than a century, the video clip has reached a form of achievement. Some artistic directors still create the old way while others tend to renew the medium in depth.

We can see two relatively opposed artistic directions or trends. Some directors draw their inspiration from the past, making clips in "tribute to" or "imitation of". Others dare to make innovative and creative video clips, highlighting new technologies through graphic designers' know-how.

## - CONCLUSION -

Video clips give the opportunity to create a graphic universe full of experimentations, interpretations and innovations. It is close to cinema, as it borrows its techniques and its representations. Consequently, the connections with cinema are numerous and tend to be even stronger. Video clips evolved with the society just like the society evolved with video clips. They are a springboard for musicians and artistic directors as the quality / originality of a video clip can help boost artists' fame. Nowadays they can be acclaimed for their work through that medium and be rewarded for the quality of their work. However, video clips remain mostly considered as a means and not as an end. Some labels and artists are reluctant to innovate and take part in experimental research<sup>(7)</sup>. The evolution of the video clip as we know it today will take time, without compromising its undeniable future thanks to some directors' interest in innovation.

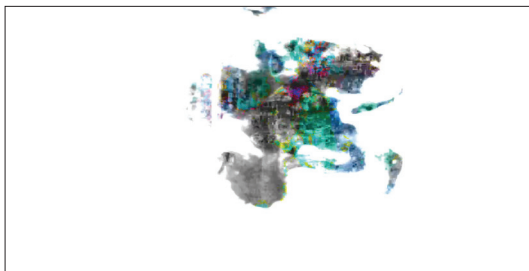
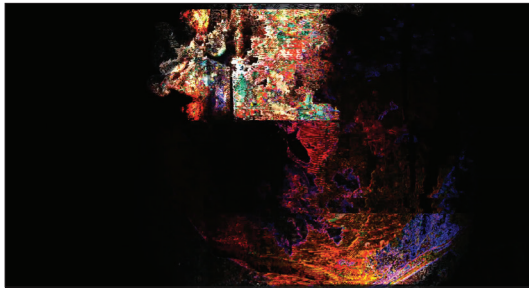
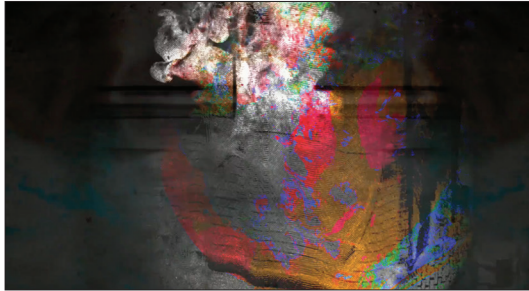
---

7. L'interactivité révolutionne le clip de papa - Guillaume Huault-Dupuy, Les Inrockuptibles, 2015

- PROFESSIONAL  
PROJECT -

## - INTRODUCTION -

The potentialities of video clip today are numerous. However, the main purpose remains to sell music thanks to a free and widely accessible medium. To my mind, the most probable artistic direction will be to connect the video clip to the making of a movie. This is what I chose to do for my professional project.



1. extracts from Fakear's Ankara model

## - BEGINNING OF THE RESEARCH, FIRST PROTOTYPES -

The studies and research in design for my master degree allowed me to undertake various projects to get some feedback and try out things. First, I made a video-clip modeling for the author-composer-musician Fakear for his piece of music entitled ANKARA<sup>(1)</sup>, from the album ANIMAL. Fakear is particularly famous for his electronic music composed of numerous cultural influences. In this latest album, ANIMAL, a journey is at the heart of his creation. Each piece of music is inspired by a country or a landscape. Each of Fakear's album triggers a lot of emotions and an irresistible excitement for those who listen to it. His music is full of energy, sensitivity and hope. For this project, I tried to translate fluidity, the links between digital and traditional tools for sound-image, the progressive displacement of energy, the mixing of cultures. This first project allowed me to realize and cope with the difficulty to find an original graphic design based on a piece of music.

The second project I worked on was the participation in the workshop "Makey Makey" organized by Alycia Rainaud and Marine Espinasse. It gave me the opportunity to discover how to make interactive posters<sup>(m)</sup>. With a group of friends (Coline Januel, Gaetan Olias, Laura Fournier, Nytia Tchangodei), I created an object for Orelsan's new album "La fête est finie". The purpose of this object is to

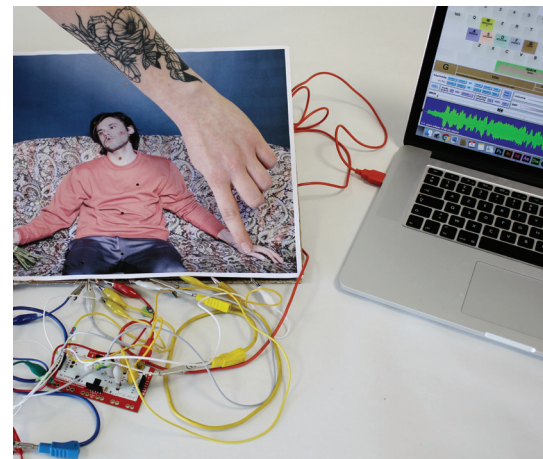
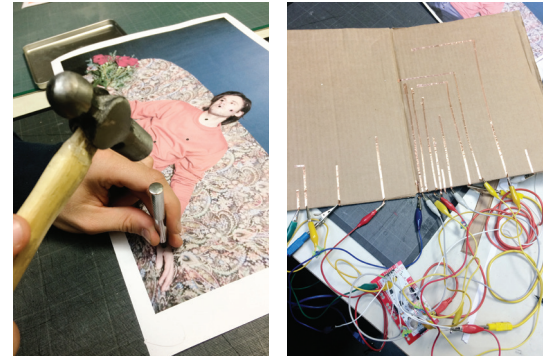
make people discover the whole album of the French rapper. Thanks to the device set up, the spectator can discover each song at his own pace. Each part of the body and each element of the poster is associated to a specific line of a song in the album. If the user touches:

**the sofa** • « Quand y'a plus d'alcool sur le sol que dans les verres, c'est qu'il est l'heure de rentrer. Quand y'a plus d'musique et t'es tout seul sur la piste. Il faut qu't'arrêtes de danser. »  
- *La fête est finie* -

**the rapper's right leg** • « Main dans la main, vieux et fripés. On s'appellera les soirées qu'on faisait tous les deux à fumer des clopes, déchirés. À danser au milieu du salon, tu taffais dans deux heures. Les yeux imbibés d'alcool, déguisés en Chopper. »  
- *Paradis* -

**the rapper's mouth** • « Ok, j'avais demandé à Skread de faire une instru simple. Parce que je vais dire des trucs simples. Parce que vous êtes trop cons. Ok, simple, basique, basique. »  
- *Basique* -

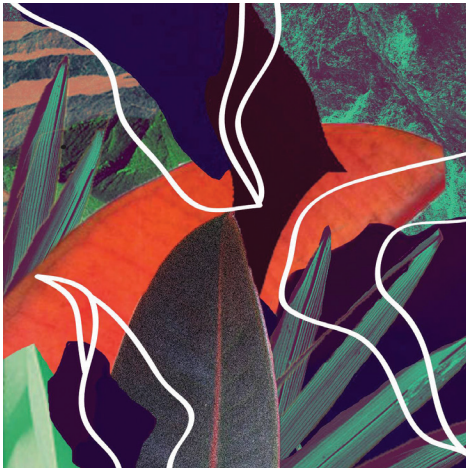
**kiss on the cheek** • « Y'a rien à faire, à part être présent, panser les plaies, changer les pansements, le seul remède, c'est l'temps. »  
- *Notes pour trop tard* -



m. interactive poster for the new Orelsan album  
*La fête est finie*.

MUSICIAN, COMPOSER

REGGAE, DUB, TRIP HOP, ELECTRO



PRODUCTION

SOUND DESIGNER OF GRAPHIC EMOTION

## - THE REALIZATION OF A PROJECT HAND IN HAND -

For my professional project, I decided to work on a real project with real professional actors. I work with the musician-composer Production as a partner. The goal was to create video clips for his entire album using alternative forms of research and creation. The device puts the spectator at the core of the ten video clips. Instead of consuming video clips passively, viewers have to participate in the process. In combining two tools, one physical and the other digital, I made an interactive poster and a website. The discovery of the artist's album is made by the user. The viewers choose the videos they want to watch, each associated with a specific sound from the album. The album is showed as a feature film divided into ten parts. No matter the order, the characters evolve and the story unfolds. The universe changes according to the user's choice. The links from one video clip to another are created by the similarity of the images. Indeed, the ten video clips all use the same video rushes with a different graphic and textural work<sup>(n-q)</sup>. In order to work with Production and not for Production, we decided to identify his thoughts, his aspirations, his desires.



Here is part of the conversation we had about his music.

**Me: How were the electronic created?**

P. Production: Each sound was made in a different way, some in two days, others in six months... but they are all intimate, they are all part of my own little world!

**Me: Is there a specific atmosphere associated to specific sounds?**

P. I either looked for or came across a sound that I liked which I had not thought of. I know what kind of sound is important for a desired atmosphere, they go hand in hand ... I also like to use sounds in particular environments or styles.

**Me: What is important for you?**

P. Things that are close to my heart... Yes, but on the album, there is almost a different atmosphere each time. There are some that move me more than others, that's for sure... I was looking for natural atmospheres to be turned into electronic music.

**Me: Should the different pieces of music be listened to in a specific order?**

P. No, there is no order because the album has no common threads. Something I sometimes reproach myself for is the lack of coherence. They are completely different inspirations. The order of the pieces was done at the very end, it is neither chronological nor does it not follow any logical order. It is just a feeling.

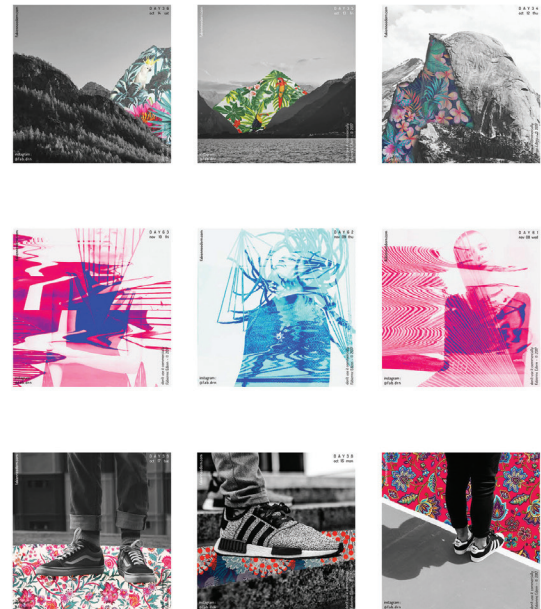
**Me: Should we follow the artistic direction already taken?**

P. For me, my music is subjective in its visual interpretation, that is what is interesting. I have very precise images of my tracks but what others see is even more interesting!

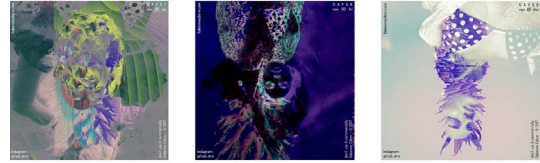
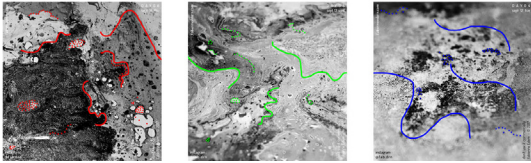
**Me: Can I do what I like or is there a guideline to follow?**

P. Do you have any preconceived ideas about the video clips associated with some sounds?

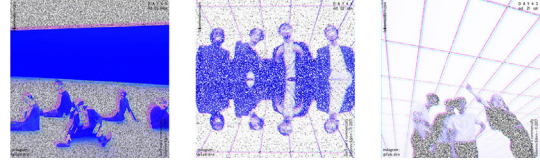
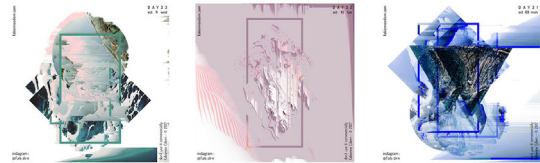
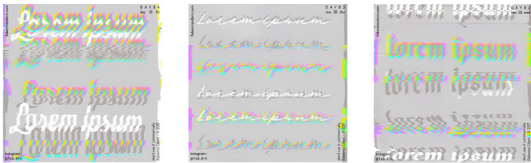
P. « carte blanche » however I can try to give you a little "visual soul" of the songs but well... let's creativity be !



n. search for textures, classified by families, here "SEWN".



o. "LINEAR" family



p. "TYPOGRAPHIC" family

q. "DIGITAL" family

- BIBLIOGRAPHY -

This thesis is essentially based on the book by  
Laurent Jullier and Julien Péquignot  
*Le clip, Histoire et esthétique.*

Last consulted on February 07, 2018.

## BOOKS

***Le clip, Histoire et esthétique***  
Laurent JULLIER et Julien PÉQUIGNOT,  
Armand Colin, Paris, 2013

***Mainstream, enquête sur la guerre globale de  
la culture et des médias***  
Frédéric MARTEL,  
Flammarion, Roubaix, 2011

***Sonic Graphics, quand le son devient image***  
Matt WOOLMAN,  
Thames & Hudson, Paris, 2000

## ARTICLES

***"From MTV to YouTube: A Brief History of  
Music Videos"***  
Christian Cawley, May 17, 2015

***"Sound and image relations: a history of  
convergence and divergence"***  
Luísa Ribas (Lisbon University )

## WEBLIOGRAPHY

***Histoire du vidéo-clip***  
- Denis WALGENWITZ  
<http://upopi.ciclic.fr/>

Julien PÉQUIGNOT  
<http://julienpequignot.wordpress.com/>

***L'industrie de la musique en France :  
géographie économique d'un secteur en  
mutation*** - Pierric CALENGE  
<http://journals.openedition.org/volume/>

***L'interactivité révolutionne le clip de papa*** -  
Guillaume HUAULT-DUPUY  
<http://www.lesinrocks.com/>

***L'oeil de Greg & Lio*** - Mehdi RIPERTON  
<http://www.abcdrduson.com/>

***Michel Gondry en cinq clips***  
- Timothy LAVÉDRINE  
<http://www.lexpress.fr/>

***Quand la musique devient visuelle***  
- Pierre-Sylvain RAOUX  
<http://issuu.com/>

teachrock.org  
<http://teachrock.org/>

***Watching music: cultures du clip musical***  
<http://journals.openedition.org/volume/>

wikipedia.org  
<http://fr.wikipedia.org/wiki/>

wikitionary.org  
<http://fr.wikitionary.org/>

***Masterclass Clique by Greg & Lio*** - CLIQUE  
<http://www.youtube.com/>

Text of the dissertation under creative commons licence. The works are the property artists. All rights reserved. The intellectual property rights of the artists belong to their respective authors. They are invited to make themselves known.

**Typeface**

Josefin Slab – Santiago Orozco

**Printed on June 04, 2018**

Denis Diderot high school, Marseille



— AUDITORY  
VISIONS —

*Video clips, a medium at  
the forefront of emotions*

Fabienne Edern