

"From Music Video Analysis to Practice: A Research-Creation Oriented Perspective on Music Videos"

John Richardson, Professor of Musicology, Turku University

In this presentation I will reflect on how my understanding of music videos and music video analysis has changed as a result of making music videos myself, for my first solo album project, *The Fold* (Svart Records, 2017). More specifically, I will ask whether two decades of experience as a musicologist and audiovisual analyst can bring anything new to the table artistically when it comes to music video production; or might this be a disadvantage? Conversely, does, or should, the experience of producing videos have any impact on how I analyze them? I will focus in particular on the example of a single extended music video, for the songs Dawnsong and Birdman of Bognor, addressing themes including DIY and documentary aesthetics; surrealism and psychedelic aesthetics; technical challenges and music industry constraints; issues of timing and synchronization; editing principles and priorities; hapticity, materiality and multimodality; narrative specificity vs. generality; intertextuality and allusion vs. direct affective involvement; collaboration vs. traditional authorship; and the dynamic between artistic open-endedness and (thematically specific) activism. The presentation will include some reflections on methodology, particularly the emerging interdisciplinary field of research-creation, which offers some promising new avenues for research on artistic production in which both artistic practices and the corresponding academic research are transformed.

"Audiovisual Rupture: Navigating the Spaces Between Sound and Image in Film"

Holly Rogers, Senior Lecturer, Goldsmiths, London

With reference to mental space theory and the field of psychology that deals with cognitive dissonance, an attempt will be made to differentiate between 'consonant', 'irrelevant' and 'dissonant' audiovisual relationships. Using examples from various film traditions—popular narrative, experimental and documentary—I will explore alternative ways of thinking about audiovisual dissonance in the twentieth-century, including concepts such as layering, sonic elongation and aporia.

Audiovisual dissonance is multifaceted: sound can work rhythmically with the image, but be inappropriate emotionally; it can be historically anachronistic and affectively

discordant; it can contradict the image ironically and stylistically, or offer fragmented intertextuality that questions what we are seeing. This not only leads to a semantic overabundance, but also to a cognitive, aesthetic, affective, rhythmic or timbral gap between sound and image. Such gaps require audience members to hold two potentially contradictory ideas in their minds at once in order to knit them together into some form of coherence.

I will explore the ways in which perception changes when faced with harmonious audiovisual gestures and aggressive forms of distancing. But I will also interrogate the very possibility of a mismatch and suggest instead that, like the relationship between noise and music, audiovisual relations are highly subjective, culturally variable and historically contingent. In fact, as audiences, we have become adept at adjusting our engagement with distancing depending on the genre and style of a work.

“Fake, Parodic and Honest Trailers: Remixing the Film Trailer Audiovisually”

Mathias Bonde Korsgaard, Assistant Professor, Aarhus University

In recent years film trailers have undergone a wide range of changes, mostly due the fact that they are now distributed online and therefore available to watch at any point during a film's promotional cycle. The new possibilities in digital production and distribution have also led to the rise of new formats that parody and challenge the trailer, such as fake trailers and honest trailers. In this presentation I will engage with the audiovisual aesthetics of these trailer remixes and deliberate on their promotional status. With reference to Michel Chion, I will discuss these trailer remixes in terms of what might be called “the audiovisual Kuleshov effect”, pointing to how it is often changes in the soundtrack that are central to the way these remixes work. And regarding the promotional status of these often fan-made remixes, I will consider what function they actually serve. Are they meant to criticize conventional trailers and mainstream movies? Are they instances of “free labor” that end up contributing value to that which they allegedly attempt to criticize? Or are they best considered as examples of what Chuck Tryon has called “new modes of vernacular textual analysis”?