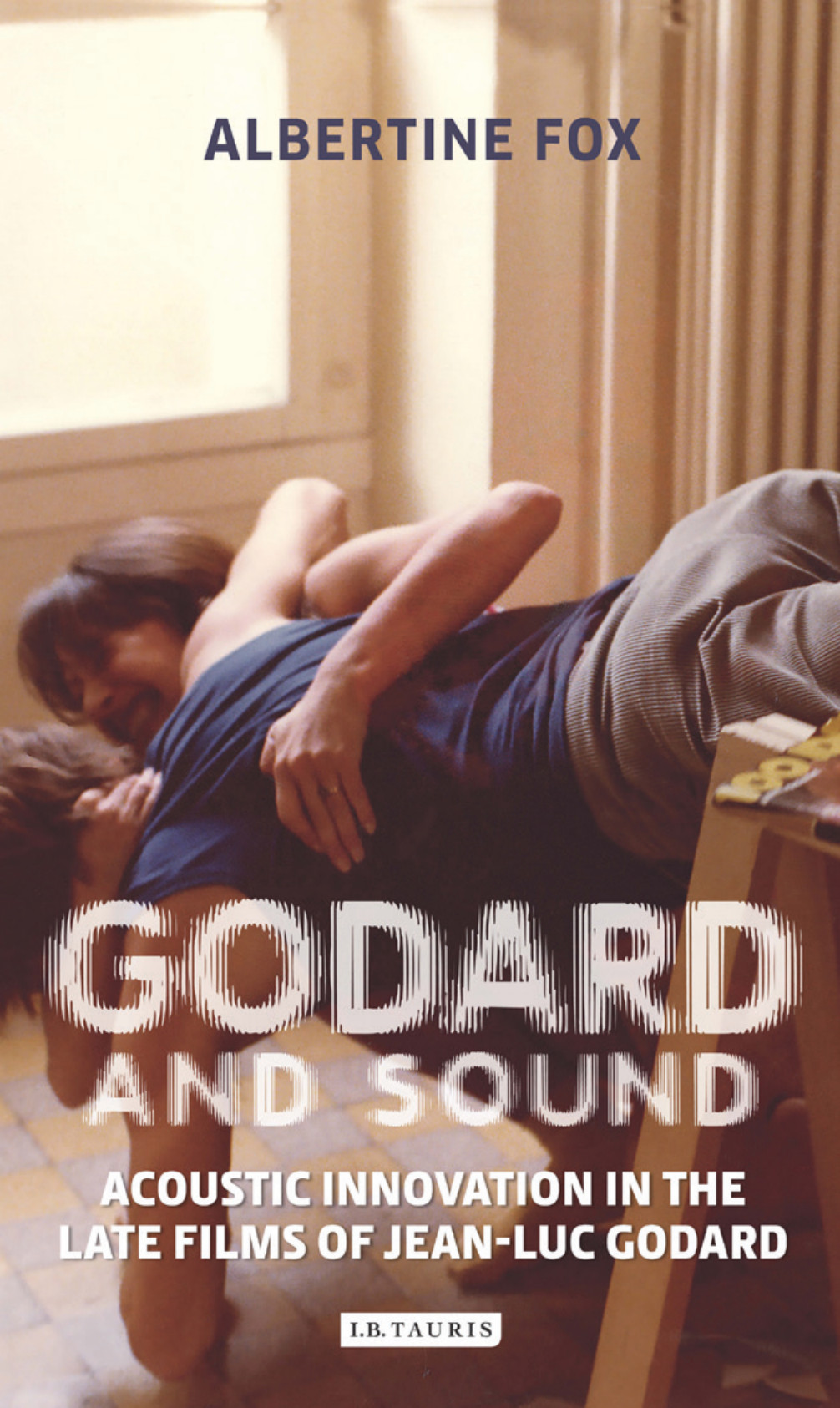
ALBERTINE FOX
GODARD
AND SOUND
ACOUSTIC INNOVATION IN THE
LATE FILMS OF JEAN-LUC GODARD
I.B. TAURIS

Albertine Fox is Lecturer in French Film at the University of Bristol. She has published on film sound, music and voice in relation to Jean-Luc Godard's cinema and video art. Her articles have appeared in *Studies in French Cinema, SEQUENCE*, and *Sight & Sound* online and her article 'Constructing Voices in Jean-Luc Godard's *Sauve qui peut (la vie)* (1979)' was awarded the 2014 Susan Hayward Prize by the Association for Studies in French Cinema.

'Albertine Fox's attentive and impressively informed analysis sounds forth new meanings and previously unheard compositions in Jean-Luc Godard's late films. By expertly composing, in elegant prose, a legible score through which to apprehend Godard's most complicated works, she provides a double intervention in both film and sound studies.'

– Nora M. Alter, Professor of Film and Media Studies, Temple University, USA; author of *The Essay Film After Fact and Fiction*

'In this meticulously researched and fascinating study, Albertine Fox acknowledges the "aural" as much as the "visual" within Godard's post-1979 films. She shines new light on both domains, and sends us back to his films with our eyes and ears well and truly opened'.

– Ben McCann, Associate Professor in French Studies, University of Adelaide, Australia; author of *Julien Duvivier*

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In loving memory of my mother, Angela

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Introduction

Acoustic Spectatorship

Music driven by repetitive rhythmic patterns can create great textural complexity, unpredictability and metric ambiguity. This is especially true in the minimalist music of composers Steve Reich and Philip Glass. Keith Potter has written of 'the illusions conjured by the combination of fast repetition and high dynamic level' in Glass's music, while Paul Hillier touches on 'the illusion of an acoustic echo' produced in Reich's phasing pieces when two identical repeating patterns, played in unison, fall out of sync with each other, producing an array of 'resultant patterns' that emerge from the interlocking rhythms.[1] With reference to a performance of Reich's *Piano Phase* (1967), Roger Sutherland has evocatively likened the psychoacoustic impression generated from the resultant patterns to 'the after-images which appear on the surface of abstract paintings which deploy the overlapping of strong colours'.[2] In Reich's music, the musicians are free to give substance to these patterns by singing or playing them, causing them to rise like luminous shapes of sound to the surface of the musical texture.

What I heard in the musical processes of Reich's early compositions in particular, sparked impromptu ideas about the relationship between the soundtrack and the image-track in film. Experiencing Jean-Luc Godard's

Vivre sa vie (*My Life to Live*) (1962) left me with the distinct impression of having listened to two tape loops, the image-track and the soundtrack, moving in parallel motion, and this impression grew more complex with the spiralling motion of the theme music in Godard and Anne-Marie Miéville's later feature, *Sauve qui peut (la vie)* (*Every Man For Himself* aka *Slow Motion*) (1979). The layers, colours and fragments of sound in Reich's music, along with his experiments with speed variation and his use of short melodic and rhythmic units that are woven into contrapuntal textures, served as a powerful springboard for my early thoughts on the interaction of sound and image in film.

When planning the research for this book, I was inspired initially by Andrew Bowie's notion of 'putting faith in music' in his thinking on music and philosophy.[3] Bowie explores the 'two-way relationship' between what philosophy might tell us about music *as well as* what music can tell us about philosophy, putting the emphasis on the latter process.[4] Considering music a valid means of analysing other disciplines and art forms has allowed me to develop an acoustical method of film analysis. Each chapter in this book lends a fresh aural perspective to the rich and sprawling multimedia work under discussion. Forever dissolving disciplinary boundaries, Godard's 'late' work, which for the purposes of this book will begin in 1979, followed an intense period of experimentation with video technology.[5] It seemed to me that the distinctive applications of sound, music, voice, silence and speed in Godard's later films and videos offered a fascinating and relatively untouched case study with which to engage.[6]

This book is experimental and freewheeling in its approach. By listening dynamically and imaginatively, one can begin to map out methods of engaging with film and other audio-visual media in ways that depart from expected and accepted lines of enquiry, and this is especially important in relation to the work of a multimedia artist. Of course, the polyphonic experiences generated by Godard's multimedia work of the post-1979 period cannot be examined solely in relation to conventional codes of narrative cinema and its soundtrack. How does one begin to think and write about film sound when it defies categorisation as 'film music', 'dialogue' or 'sound effects'? What kind of framework will support an analysis of sound in films of a more hybrid and experimental kind, where stable sonic categories seem to disintegrate or merge with

others before our very ears? Michael Witt positions Godard as 'less a conventional feature-film director than a multimedia poet, philosopher, critic, and essayist'.[7] This is a tremendously helpful assertion because the spectator of Godard's films is constantly presented with sounds and images that are deeply inflected by other media and that often form part of intricate and far-reaching thought processes. The inventive acoustic experiments with which the spectator is confronted demand a plural and fluid critical response that operates laterally to accommodate each of the multileveled audio-visual experiences that s/he undergoes.

In this book, I want to listen slowly and intensively to the rich palette of sounds in each of the works to be addressed. Challenging the ocularcentric discourses that have dominated previous theories of spectatorship and still frequently steer contemporary debates about film, this book sets in motion a critical engagement with the spectator's acoustic encounter with feature-length films, shorts, video shorts, 3D film and with Godard's innovative treatment of the cinematic soundtrack. Critics often fail to appreciate the abundance of unstable and changeable meanings that the acoustic phenomena in Godard's multimedia work give rise to. Yet the acoustic realm plays a vital role in Godard's artistic practice and the spectator is obliged to remain flexible and inquisitive as s/he undergoes each sonic, cinematic and videographic experience, becoming in the process a chameleon-like listener, thinker, viewer and player of each film, video and CD soundtrack.

The concept of acoustic spectatorship

Acoustic spectatorship is a theoretical concept I am using to guide this study of acoustic innovation in Godard's late work. Spectatorship signifies the quality or condition of being a spectator, that is, one who 'looks at' or 'views' a spectacle. The *acoustic* spectator is one who listens actively and reflectively as s/he looks, forever creating new, unanticipated relationships between things and imagining in order to see. The word 'acoustic' derives from the Greek *akoustikos*, from *akouein*, 'hear'. As an adjective, it designates 'sound or the sense of hearing', while the noun form denotes 'the properties or qualities of a room or building that determine how sound is transmitted in it', as well as 'the branch of physics concerned with the properties of sound'.[8] Like a

musician, the acoustic spectator is a responsive and involved subject who shapes and is shaped by the film's sounds, rhythms, images, textures, spaces and colours.

In the early stages of this project, my initial desire was to shake up theories of film spectatorship underpinned by a voyeuristic and vision-based framework. I wanted to focus on the acoustic experience of film, the various ways of listening to film, and the role of sound and hearing in the sense-making process. As I became more aware of different types of expanded cinematic experience, I questioned further the relevance and suitability of spectatorship as a concept, especially in view of the multi-medial nature of Godard's later work. Yet the persistent tendency among film scholars to pay only cursory attention to the aural domain, and its neglected status in studies of spectatorship, prompted me to rethink the concept from the starting point of sound, allowing for a sonic exploration of cinematic experience undertaken by an active listening subject. These factors were coupled with my appreciation of the important place in Godard's oeuvre of film projection and its history, and of his ceaseless questioning of the impact of television on cinema and the spectator, all the while embracing the possibilities offered by new audio-visual technology.

The solo percussionist Evelyn Glennie reiterates in her 'Hearing Essay' that auditory experience never concerns just one sense alone. She describes sound as 'vibrating air' and hearing as 'a specialized form of touch' while also recognising the important role played by the sense of sight; the brain constructs a 'sound picture' from the data it receives. Glennie, who is profoundly deaf, makes the crucial point that everyone's hearing is different. Writing about her own listening experience, she says: 'If I see a drum head or cymbal vibrate or even see the leaves of a tree moving in the wind then subconsciously my brain creates a corresponding sound.'[9] Glennie's comments serve as an important reminder that when watching a film, one person's response to a specific soundscape might differ drastically from another's. For example, you might respond emotionally or kinaesthetically to a sound that I find uninteresting. I might be awestruck by the slicing sound of a knife mixed with a cello melody, while for you the fusion of speech and the screeching of seagulls fires the imagination.

In his ambitious book *Audio-Vision: Sound on Screen*, the French film sound theorist and electroacoustic composer Michel Chion refers to spectators as 'audio-spectators' who, through their encounter with audio-visual media, are placed in a perceptual mode of reception called 'audio-vision'.[10] Acoustic spectatorship operates along similar lines but it differs in that the term immediately draws attention to the importance of space; it foregrounds the spatial dimension of sound and auditory experience, an aspect that can greatly affect the spectator's understanding of a particular auditory scene, with or without the presence of visual stimulation. Acoustic spectatorship encourages an approach to film analysis that refuses to function in terms of sight versus sound, with one sense continually pitched against the other. It positions the spectator as a co-creative participant who engages in an active consideration of film as an audio-visual medium that produces multisensorial experiences, which are felt, heard and interpreted in a variety of unpredictable ways by different audiences. It also serves to remind us that an 'image' is not only a visual phenomenon; images can be generated or implied by sound and one might well experience sound synaesthetically as an image, a colour or a shape. Consequently, a detailed acoustical study of film must attend to the interpenetration of hearing, vision and spatiality, as well as the materiality of sound and its impact on the body. It must remain alert to the range of affective, cognitive and kinaesthetic responses that sound stimuli may produce.

A short history of spectatorship theory

In 'Psychoanalysis and Cinema: The Imaginary Discourse' (1977), Rick [Charles F.] Altman discusses three key visual metaphors for the screen that have played an influential role in film theory: the screen as window; the screen as frame (in classical film theory); and the screen as mirror (in 1970s poststructuralist film theory). The mirror metaphor articulates the spectator's 'imaginary' relationship with the world that s/he sees mirrored on the screen.[11] During the 1970s, the French psychoanalyst Jacques Lacan's 'mirror stage' and his concept of the Imaginary became key reference points for film theorists as they interrogated ways in which subjects are ideologically constructed by the cinema. As Judith Mayne asserts, cinema came to

be understood as an 'institutional *apparatus*' that acculturates individuals to structures of Oedipal desire, fantasy and pleasure that conform to and reinforce mainstream ideology.[12] Referring to the legacy of May 1968, consumer culture and the Vietnam War, Mayne points out that many 1970s film scholars had experienced this period of protest and change 'from the literal vantage point of a spectator watching television'. The study of cinema offered 'a way of understanding a shared past of images, myths, and narratives, and the particular focus on the spectator foregrounded the importance of comprehending not just the cinema, but the cinema as it has shaped and defined the fantasies of generations of spectators'.[13]

Although 1970s film theorists were deeply concerned both with the constructedness of film and with the implicated 'viewing subject', the emphasis on sight and the visual image is striking. Spectators are credited as *viewing* subjects but rarely as *listening* subjects. Of course, the latter half of the decade marked a crucial period of change within the context of feminist film theory and practice, galvanised by Laura Mulvey's seminal 1975 feminist manifesto 'Visual Pleasure and Narrative Cinema', which uses psychoanalysis as a political tool to examine pleasurable structures of looking in traditional narrative cinema. In accordance with the dominant patriarchal order, in the cinema, Mulvey asserts, the male gaze projects its fantasy onto the female figure, whose role as erotic object is to be 'looked at and displayed'.[14] It is crucial in scholarship today that debates around spectatorship continue to explore issues of gender and sexuality, and the intersections with class, race and ethnicity, both in terms of the types of identifications that are encouraged and the spectatorial positions that are permitted. Yet it is equally important to think carefully about the bearing that sound and hearing have on these issues, and to take seriously the alternative responses and interpretations that an acoustical perspective may produce.

In 1980, Altman edited a groundbreaking special issue of *Yale French Studies*, devoted entirely to film music and sound. In his introduction, Altman criticises the 'hegemony of the visual' and the 'resolutely image-bound' nature of film theory and criticism, calling for a greater concentration on the practices and possibilities of sound.[15] Whilst Altman is here critical of the visual bias of 1970s French film theory, Pascal Bonitzer's

influential essays in *Le Regard et la voix* (*The Look and the Voice*), published in 1976, should not be forgotten. In this collection Bonitzer highlights the sonic potential of off-screen space in cinema. This is a heterogeneous space, distinct from but bound to the image and dramatised through the presence of the voice-off. Off-screen space reveals not merely what the camera *cannot* show, Bonitzer reiterates, but it is also capable of constituting an animated acoustic space, replete with voices and various sound combinations.[16] In 1982, Chion's *La voix au cinéma* (*The Voice in Cinema*) appeared, presenting readers with key concepts such as 'vococentrism' (the privilege given to voice in classical cinema) and the *acousmêtre* ('the one who is not-yet-seen'), inspired by Pierre Schaeffer's concept of acousmatic sound.[17] This was followed in 1988 by Kaja Silverman's influential *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema*, offering the first extensive psychoanalytic approach to the female voice in film. Exposing the relationship between the soundtrack and the construction of sexual difference, Silverman demonstrates that, whilst in Hollywood cinema the female voice has been a continual source of fascination, the feminist critique of Hollywood film has given short shrift to cinema's sound regime.[18]

If Altman's call in 1980 for a new beginning in film criticism shifted attention to the soundtrack, in 1992 the phenomenological film theorist Vivian Sobchack renewed the call on a different basis. Sobchack's '"perverse" turn away from *accepted analysis*' involved a departure from both Marxist film theory and the disembodied spectatorship of early psychoanalytic film theory.[19] In her path-breaking book *The Address of the Eye: A Phenomenology of Film Experience*, Sobchack states: 'I want to mistrust what has become the certain ground, the *premises*, of contemporary film theory and to interrogate certain widely held assumptions about the nature of film and the intelligibility and significance of spectatorship and the film experience.'[20] Sobchack turns to the existential phenomenology of French phenomenologist Maurice Merleau-Ponty to develop an embodied, dialogical model of spectatorship, pioneered through a study of the '*embodied* nature of vision'.[21]

Although her approach and the terminology she uses reflects a greater concern with visuality and visibility than with sonic perception and expression, Sobchack's intervention in the field has certainly influenced

the trajectory of film theory. Her thinking on embodied spectatorship has transformed the visual regime common to psychoanalytic models of viewing relations, inspiring a diverse body of original work that explores different sensory and intersubjective modes of perception. But if many of these more recent studies are careful to acknowledge the *audio*-visual nature of film experience, the relationship between the visual, touch and a tactile mode of seeing often takes precedence over the realm of sound.[22] One fascinating book that differs in this respect is Davina Quinlivan's *The Place of Breath in Cinema*, which develops a haptic exploration of the spectator's filmic encounter with a breathing body, drawing principally on the work of French feminist philosopher Luce Irigaray, particularly her philosophy of breath. Throughout her analyses of films by Atom Egoyan, Lars von Trier and David Cronenberg, Quinlivan devotes much attention to sound, silence and conditions of visibility and invisibility, pinpointing instances of 'aural tactility' and considering music's capacity to evoke a 'breathing "space"' in film. Her study demonstrates most consistently that the auditory dimension of the 'viewing' experience is ripe for investigating *as part of* a phenomenological and embodied approach to film analysis.[23] By remaining receptive to a whole array of acoustic phenomena and the interrelationships between them, and doing so without shunning the language of visuality, a more holistic engagement with spectatorial experience can be set in motion that fully embraces sensory multiplicity. To conclude this introduction, I will now offer a brief outline of the organisation of the book.

Organisation and structure

Taking heed of Chion's recommendation to hone and enrich current typologies of film sound, I have turned to sources that are not directly concerned with the moving image. This is because films of an experimental kind that move about restlessly, flitting between categories of counter-cinema, criticism, poetry, philosophy and sonic art, are difficult to make sense of by way of conventional rubrics. In this book, therefore, I consider sound in its widest context through its subtle and varied interactions with other art forms, including literature, sculpture, visual art and music. The

concept of acoustic spectatorship is explored through sequence analyses, which are largely organised chronologically, and concrete juxtapositions are incorporated into each chapter by way of images and illustrations. The core corpus, beginning in 1979, encompasses Godard's celebrated commercial releases, lesser-known features and a selection of shorts, video shorts, video scenarios, one CD soundtrack and his recent ventures into 3D film.

My aim is not to provide one overarching narrative to account for Godard's use of sound from his New Wave cinema through to the present, because this sweeping linear approach would over-simplify such a vast and multilayered volume of audio-visual material. I have chosen not to confine my study to Godard's canonical films but to engage with a selective assortment of 'major' and 'minor' works, complemented by an eclectic mix of critical discourses that allow for a more attuned understanding of individual films. Additionally, in the book's early stages, and as I became familiar with Godard's 1980s films, I decided that before conducting a study of the treatment of sound in the momentous eight-part video series *Histoire(s) du cinéma* (1988–98), adding to Michael Witt and Miriam Heywood's work in this area, it would first be necessary to consider how some of the sonic techniques deployed in this multiform film have been trialled and developed in the years prior to and contemporaneous with it.[24] My analyses thus shine new light on unexplored facets of the many intersections between episodes from this video series and other of Godard's films from the post-1979 period. By extension, in view of the detailed studies undertaken by James S. Williams and David Wills on the role of music in *Je vous salue, Marie* (*Hail Mary*) (1985), *Éloge de l'amour* (*In Praise of Love*) (2001) and *Notre musique* (*Our Music*) (2004), these works do not feature centrally in my corpus but, as with *Histoire(s) du cinéma*, references to some of these films are made throughout the book.[25]

Chapter 1 will summarise the theoretical work of Pierre Schaeffer, the French broadcast engineer, media theorist, composer and founder of *musique concrète*, including mention of his major publications as well as his lesser-known early articles. It will then outline some of the prominent sonic experiments that feature in Godard's New Wave cinema, alluding also to his involvement with Jean-Pierre Gorin and the Dziga Vertov

group (from 1969–73). Then I will trace Godard's collaborative filmmaking practice with Anne-Marie Miéville from 1973 to 1979, underlining their inventive work with the electronic medium of video. I will also suggest ways in which this transformative period of experimentation influenced Godard's later film and multimedia work, especially his montage practice. Following this, through reference to Schaeffer's writing on radio and cinema, Chapter 2 performs a new analysis of the soundtrack in *Sauve qui peut (la vie)*. It concentrates on the organisation of music and the role of voice, probing the significance of the aural presence of the French writer-filmmaker Marguerite Duras and examining the interplay between Gabriel Yared's electronic theme music and an extract from an operatic aria. Godard's 1979 video scenario, *Scénario de Sauve qui peut (la vie)* (*Scenario for Sauve qui peut (la vie)*), will also enhance our understanding of some of the formal components that underlie the feature film it accompanies.

Chapter 3 begins by considering the musical metaphors that pervade another of Godard's video scenarios, *Scénario du film Passion* (*Scenario of the Film Passion*) (1982), leading to a discussion of Maurice Ravel's piano concertos in the lavish 1982 feature *Passion*. Here I examine two scenes of listening in an analysis shaped by Carolyn Abbate's theory of the musical 'unsung' voice in nineteenth-century opera and instrumental music. I show how two unobtrusive musical interludes separate themselves from the rest of the film, becoming imbued with a magnetic and emotive charge. These ideas are extended in my reading of *Prénom Carmen* (*First Name Carmen*) (1983), another celebrated feature. Here I draw on Sergei Eisenstein's thinking on audio-visual montage, and specifically his concept of a 'poetry of graphics' and a 'music for the eyes', to explore the pictorial associations during the 'Rodin' love scenes, between the film image, the entwining of sonic textures and the visual appearance of Beethoven's musical score.

The discussions offered in Chapter 4 draw on Deborah Mawer's penetrating studies of Ravel's ballet repertory. In the short film *Lettre à Freddy Buache* (*Letter to Freddy Buache*) (1981), the spectator sees Godard listening to Ravel's *Boléro*. He later performs a critical splice that short-circuits the music's metaphorical breakdown, taking us to the heart of his thinking on cinema's documentary function. Then, turning to the vibrant video

short *Puissance de la parole* (*The Power of Words*) (1988), I suggest that Godard constructs a disruptive and violent intermedial space where past and future meet. My analysis unravels the structural similarities between the recorded music and two paintings by Francis Bacon. Chapter 5 examines the peculiar dream sequence of the catwalk parade in another video, *On s'est tous défilé* (*We All Ran Away*) (1987), before considering Catherine Ringer's vocal performance in *Soigne ta droite: Une place sur la terre* (*Keep Your Right Up: A Place on Earth*) (1987). Here I focus on one entrancing acousmatic instance when Ringer's singing voice migrates from the body, extends beyond the site of the recording studio and is effectively projected into visual space. Drawing on Gaston Bachelard's work on the poetic imagination, and on Simon Emmerson's and Denis Smalley's theorising of acousmatic sound and space, I reveal how this fleeting musical act of montage is also inextricably bound up with Godard's historical thinking on the ethics of representation, which I examine in relation to Jacques Rivette's 1961 essay 'De l'Abjection' ('On Abjection'). Finally, giving prominence to the inimitable use of slow-motion sound, the third part of the chapter unveils the significance of Virginia Woolf's experimental novel *The Waves* (1931) in Godard's *King Lear* (1987), in conjunction with several drastically distorted passages from Beethoven's late string quartets.

Chapter 6 is split between a discussion of a scene from the film essay *JLG/JLG: Autoportrait de décembre* (*JLG/JLG: December Self-Portrait*) (1995) and a close analysis of the sound design in *Nouvelle vague* (*New Wave*) the CD soundtrack (1997). First, I draw on Ludwig Wittgenstein's aesthetics of music to offer a new analysis of the musical gesture of self-portraiture in *JLG/JLG*, before turning to Godard's tribute to Henri Langlois in episode 3B, *Une vague nouvelle* (*A New Wave*) of *Histoire(s) du cinéma*. Here I probe Godard's references to F.W. Murnau's silent film *Sunrise: A Song of Two Humans* (1927), before segueing into a commentary on *Nouvelle vague*, inspired by Claire Bartoli's fascinating concept of 'internal cinema'. The whole chapter is framed by Chion's and Altman's contrasting ways of theorising the soundtrack phenomenon, which I compare with Schaeffer's early three-part article on the subject.

Chapter 7 delves into the 2010 feature *Film socialisme* to discuss Godard's manipulation of what Brandon LaBelle terms the 'ethical

volumes' of silence and noise, while also reflecting critically on global politics, art and culture, inspired by Chantal Mouffe's thinking on agonistic public space. Then, drawing on a conversation between Godard and the Armenian filmmaker, film essayist and theorist Artavazd Pelechian, during which the filmmakers discuss the 'ancient language' of cinema, we finish with a commentary on the intrinsic musicality of Godard's 3D feature, *Adieu au langage* (*Goodbye to Language*) (2014). I highlight points of comparison between Godard's film and Jean Mitry's film essay *Images pour Debussy* (*Images for Debussy*) (1951), referring also to Germaine Dulac's 1929 silent film essay, *Étude cinégraphique sur une arabesque* (*Cinegraphic Study of an Arabesque*). Through reference to André Bazin's review of Mitry's film, I suggest ways in which *Adieu au langage* is made meaningful via its mode of thinking historically about French experimental and 3D filmmaking. Ultimately, I argue that Godard's 'adieu' to language sees language not destroyed but transformed into a uniquely cinematic form of rhythmic sensuous speech.

The book concludes with a Coda that touches on the productiveness and longevity of Godard's collaborative approach to sound design, which is founded on a process of sharing, searching, recording, listening, and listening again. My final example in the Codetta tackles Godard's 3D short *Les trois désastres* (*The Three Disasters*) (2013) that forms part of the portmanteau film *3X3D* (2013) comprising shorts by Peter Greenaway, Godard and Edgar Pêra. I suggest that it is through the acoustical thinking of an active ear that the spectator of Godard's post-1979 multimedia work is encouraged to participate in a form of ethical listening, attuned to the realities of the contemporary world. Whilst this book records just one exploratory auditory journey through the soundscapes of Godard's late work, as it progresses it confirms that the more one attends to sound in film, the more one realises that thinking film acoustically means thinking spectatorship differently.

1

The Evolution of a New Sound Cinema

Contemporary film music studies as a discipline has developed significantly since Claudia Gorbman's landmark book *Unheard Melodies: Narrative Film Music* (1987),[1] which draws special attention to some of the central issues concerning the different ways that music signifies in narrative film. As Gorbman herself reiterates, however, her study does not engage with documentaries, experimental film or with the genre of the film musical. If music guides the spectator's perception of a narrative, as Gorbman proposes, what happens when the process of telling or indeed experiencing a story in the usual sense is not of prime importance? Despite the flourishing of scholarship on film sound that has gone from strength to strength since the 1990s, commentators are still reluctant to address sound's contribution to the spectator's sensory experience in non-traditional filmic forms and styles. By not flinching at the lack of straightforward dialogue or recoiling at the absence of a clear plot, and by embracing instances when one's usual sense-making processes are tipped off balance, we gain access to a plethora of expressive nuances that give form to a different picture.

Godard and Sound is largely underpinned by Pierre Schaeffer's phenomenological theory of the acousmatic condition. The reason for this