2008

Argent Sound Recordings: Multimodal Storytelling

Matthew L. Klimas
Virginia Commonwealth University

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Argent Sound Recordings: Multimodal Storytelling
Argent Sound Recordings: Multimodal Storytelling

SUBMITTED TO THE FACULTY OF THE SCHOOL OF THE ARTS OF VIRGINIA COMMONWEALTH UNIVERSITY IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE: MASTER IN FINE ARTS IN VISUAL COMMUNICATIONS

MATTHEW KLIimas / UNIVERSITY OF TENNESSEE, KNOXVILLE
BFA GRAPHIC DESIGN 2002

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PRIMARY ADVISOR
Sandra Wheeler
Associate Professor, Department of Graphic Design

SECONDARY ADVISOR
Stephen Vitiello
Assistant Professor, Department of Kinetic Imaging

READER
Roy McKelvey
Associate Professor, Department of Graphic Design

Matt Woolman
Chairman, Associate Professor, Department of Graphic Design

Dr. Richard Toscan
Dean, School of the Arts

Dr. F. Douglas Boudinot
Dean, School of Graduate Studies

PROCESS SKETCH FOR ALBUM ARTWORK
ARGENT SOUND PROJECT SPRING 2007
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For these, I am grateful.

1°
Sandy Wheeler
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Leo Divendal
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Will Pinholster
David Holt
ARGENT SOUND RECORDINGS explores the integration of visual, written and sonic elements to tell a story. “The Silver Bell,” a fairy tale, is delivered through the internet – providing users an opportunity to experience and interpret a constructed narrative under the guise of an independent record label website.
Introduction

What is experience, if not a story?

I’m not sure why it wasn’t obvious to me sooner – graphic design is storytelling. In fact, most of our existence is the constant creation, relation, and interpretation of stories.

“Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting (think of Carpaccio’s Saint Ursula), stained glass windows, cinema, comic, novel form, conversation.” (Roland Barthes, Image-Music-Text, p. 79)

Thus, a formal interest in the simple combination of media within the context of graphic design, slowly developed into a study of multimodal storytelling. This led to the incorporation of one of my favorite methods of telling stories, the concept album.

The concept album has always fascinated me. As a graphic designer, I appreciate the album as a system of elements working together in harmony (the pun seems appropriate). A great concept album shares much in common with any great poster, book, or typeface. There is a long lineage of concept albums by such greats as The Beatles (Sgt. Pepper’s Lonely Hearts Club Band, 1967), The Kinks (The Kinks are the Village Green Preservation Society, 1968) [Fig 1], and Pink Floyd (The Wall, 1979), but there are a handful of albums released in the last few years that proved most influential to me personally. Okkervil River’s Black Sheep Boy (2005) [Fig 2] and Pedro the Lion’s Winners Never Quit (2000) use a series of songs to tell a story. They rely on sequence and gestalt to construct an overarching story line. Black Sheep Boy sprang from an old folk song and centers around a central character. Winner’s Never Quit
follows two brothers through a tale of corruption and redemption using a race as a metaphor. The artwork provides storybook style illustrations for various scenes from the tracks. Both of these albums were influential in how I approached the album as a story.

Albums with conceptual structure and presentation also informed my work. The Flaming Lips' *Zaireeka* (1997) [fig 3] is a four-disc set intended to be synchronized and listened to simultaneously. This requires the use of four separate stereos, thereby placing increased emphasis on social interaction and physical space. This establishes a precedent for expanding the relationship between the recorded music and its container. In a related way, the latest Nine Inch Nails record, *Year Zero* (2007), employs an array of fabricated websites tying into the thematic story behind the album. These sites are discovered through clues on planted flash drives and t-shirts. This method of promoting an album generates intrigue and provides opportunities for content beyond the capacity of traditional CD packaging. Taking cues from these examples, I worked towards pushing further what could constitute an album.

The expansion of the album beyond a collection of songs on a single disc – to one that involves several bands across several web pages – allowed for the exploration of contextual relationships and the ways they give rise to interpretation. The project employs communicative vehicles extant in popular music to carry content. These vehicles include: cover art, band photographs/graphics, lyrics, music, and biographies. Everything has been specifically combined to deliver a message and not simply complement the music.
I ARRIVED AT GRADUATE SCHOOL WITH A MUSICAL OBSESSION. Eager to explore methods of combining image and sound, I found opportunities in workshops during the first semester with Leo Divendal and Sandy Wheeler. As I began learning formal aspects of semiotic theory, I started to apply those ideas to the relationship existing between sound and image. Roland Barthes’ *Image-Music-Text* further fueled my interest in semantic relationships of form. Through deliberate synthesis of sonic and visual elements, I wanted to illicit a new interpretation that would not be possible independently. Initially, I was using cinema as an important inspiration. I was particularly interested in the *Three Colors: Blue, White, Red* trilogy by Krzysztof Kieslowski and wanted to approach the use of sound thematically in a similar way that he used color.

The audio/visual piece, “Annie,” was the result of a workshop with Dutch photographer, Leo Divendal. We spent one week discussing, experiencing, and documenting history and memories. I produced a matrix consisting of thirty 8-inch square panels that contained either a photograph or text. These panels were viewed while listening to an original musical composition based on feelings evoked by the images. The text for the piece was created by recontextualizing words and phrases taken from gravestones in Hollywood Cemetery. I liked the idea of presenting the images simultaneously with music that felt cinematic—music that is flowing, complex in texture, and dramatic. This was my first focused attempt at combining image, music, and text. It served as a foundation and inspiration for much of my subsequent work.

*Annie*
The Story of Argent Sound Recordings

Prologue

An image evokes a sound, and the sound an image.

Preceding

(Continued)

The Green Project provided a structured process for combining sound and image. After being given the term “green,” we were asked to explore possible meanings by selecting a photograph that reflected an idea of “green.” As part of the morphological study of a photograph, I created time-based explorations comprised of musical themes based on formal and conceptual ideas derived from the photograph. This was an exciting new way of working for me, although I was not entirely sure where these experiments would lead.

Green is Space

The series of studies I dubbed Green Sounds, was an attempt to create sonic pieces inspired by ideas from a single photograph. I was working with André Kertész’s photograph, The White Horse, which evoked ideas related to the division and experience of different kinds of space, including physical, psychological, and emotional.
Having established that I would focus on synthesizing media and experience in graphic design, I began my second year with more image and sound studies, which included a series of flash animations enhanced with the sounds to examine how the juxtaposition influenced the interpretation of the other.

Ambient Graphics

The culmination of my explorations during the Fall semester of 2006 was the ambient-graphic, printed, and sound piece “That Which Does Not Kill Us.” This project not only functioned as a poster to be projected in a space and would have subtly animated forms that would loop along with recorded sound, but it would also provide an opportunity to explore and become familiar with the ambient graphic.

Process also yielded an accordion-fold book exploring the same forms in a Saul Bass inspired storyboard.

FIG 7

FIG 8

Matthew Klimas

Argent Sound Recordings: Multimodal Storytelling
**Precursors (CONTINUED)**

**Experienced together, the sound and image produce a third idea.**

“In design sometimes one plus one equals three.”
Josef Albers

**While focusing on a specific theme** with the piece “That Which Does Not Kill Us,” I was experimenting with a more playful approach in my piece for Stephen Vitiello’s sound class. Continuing with emphasis on text, sound and image, the new video was more about the semantic possibilities provided by formal and sequential juxtaposition.

**A Music Video**

The video “Is All the Love All the Love You Need” served as counterpoint to the “That Which Does Not Kill Us” in that it focused on a linear sequence and specific relationships between images and text and what is heard in the soundtrack. Playing with cognitive dissonance, some frames show a word while a different word is spoken. Thus there is a disconnect semantically between what the viewer sees and hears.

Each of these projects proved to be useful experiences synthesizing sound and image in a way that denotes or connotes a specific meaning. This would be the core of the Argent Sound Recordings project.
Methodology

Mommy, where does graphic design come from?

This project was born out of an immense heap of process work. While the core idea of the project remained consistent, the specific form it would take changed several times. Several iterations of the concept were explored through various diagrams and scenarios. Process has always been central to my design work, but I’ve seen it evolve into a more refined and deliberate creative process. The design process requires a balance of intuitive exploration and methodological discipline to be successful. This project achieved such a balance. The progression is clear. I began by using word lists and mind maps to generate ideas, then created diagrams to articulate meaningful relationships between those ideas, and finally realized the concepts with visual form.
Things begin with a word, which leads to another, and another, and so on, and so forth...

“In any case, language belongs to the closest neighborhood of man’s being.”
Martin Heidegger, Poetry, Language, Thought p 187
After generating word lists, I employed mind maps to begin making connections between words and phrases. I was introduced to mind mapping in undergraduate school. In graduate school, I began to understand the potential and significance of conceptual mapping as a method of giving visual form to thoughts and ideas. David Byrne’s book *Arboretum* was also an inspiration. It is a collection of sketches of tree-like forms and graphs exploring connections between everyday objects and abstract concepts.

The mind maps served as the foundation for the conceptual diagrams that would give focus and definition to the project.

**Mind mapping: Putting the brain on the page.**
Methodology (continued)

A diagram begins to reveal that which is invisible.

Developing diagrams was particularly useful in visualizing and realizing abstract concepts and relationships. I spent a significant amount of time creating diagrams to illustrate how the various components of the fictitious Argent Sound Recordings would function being comprised of a highly complex system of verbal, visual, and aural content.

As my idea for the project evolved from a conceptual festival to a performance, and finally to a compilation album, these diagrams provided the structure for how everything would be revealed.
ARGENT SOUND RECORDINGS: MULTIMODAL STORYTELLING

Matthew Klimas

The Project

FIG 15

INGREDIENTS
MK AUTHOR
FAIRY TALES IMAGERY
THEMATIC COLOR
INDIE MUSIC CULTURE CONTEXT / STEREOTYPES

BAND A
BAND B

THEMATIC THREADS CONCEPT

PERFORMED DIGITAL CONTENT
RE-CONTEXTUALIZATION OF CONTENT
EPHEMERAL

AUDIENCE

FIG 14
A story is essentially a map of characters, places, and events.

HAVING ENGROSSED MYSELF IN FIVE HUNDRED PLUS PAGES of Grimm’s Fairy Tales and the film Pan’s Labyrinth, I set out to construct a story of princes and princesses. Being a graphic designer, work began on the plot as an infographic. Tuchich’s Maps of the Imagination offered inspiration in how metaphor is used in the creation of narratives. It was a great point of departure for me, primarily a visual person, trying to write a story. The diagram proved valuable in organizing the desired characters and events. It went through three iterations before the final plot (left page) was established.
There once was a young sorcerer who had fallen in love with a beautiful princess. The king did not approve and would not give his daughter’s hand in marriage to the sorcerer. One night the sorcerer entered the castle and while everyone was fast asleep stole the princess away to his cottage deep in the woods. The princess did not return his love and though he lavished gifts upon her, she longed for home. Consumed by anger, he was transformed into a deep lake surrounding the cottage. The king issued a decree that whomever could rescue the lost princess shall have her for his bride.

One day a young prince set forth to seek the lost princess. Throwing a feather into the wind, he followed it into the woodlands. When the prince stopped to eat, he was met by a raven demanding a portion of his meal. The prince was kind and so gave generously to the raven. The raven then presented with a silver bell which upon sounding would thrice afford the prince assistance in his quest. The bird directed the prince to the thickest part of the forest, where the way to the lake could be found. The crow then warned that upon crossing the lake, he must not gaze into the waters, lest he be compelled to its depths.

The prince found the thicket the raven spoke of, but could find no way through. He rang the bell once and the raven appeared, cawing thrice. Upon the third harsh caw, the trees parted revealing the way and forming a high bridge that spanned the lake to an island.

He began crossing, but halfway there, forgot the raven’s admonition and gazed into the murky water. He then saw in the reflection all the riches of the world and was drawn in, forfeiting his life to his greed.

During the fall, however, he remembered the bell and upon ringing it a group of ravens caught him up and rested him safely on the island’s shore.

The prince found the beautiful princess in a small cottage in the middle of the island. When she saw her rescuer, she was overjoyed. As the two crossed the threshold of the cottage, a great hedge of thorns emerged from the ground, driving them toward the water and the bridge crumbled into the lake.

The prince sounded the bell for the third time and the raven appeared. The raven demanded that they must pierce his heart and throw it into the black lake. Though reluctant to kill his aid, the prince obeyed.

As the raven sunk into the depths, the thorns withered and the water became sparkling as crystal. Then the body of the sorcerer was washed ashore and they saw his pierced heart.

Out of his mouth emerged a group of white ravens who then carried the two lovers safely back to her kingdom where there was great rejoicing and they were married and lived happily ever after.

LIKE KUROSAWA’S FILM RASHOMON, the story would be presented from different points of view. I took the text I had written and divided it up according to each band that would represent a particular character or scene. Then, aspects of the tale would be revealed through their eyes.

Taking the classic idea of a character triangle, showing the tension and relationship between the primary characters, I created a character trapezoid. The most interesting thing in this case is the sorcerer/raven character who exists in three different states. Although it seems the story is about the prince’s quest for the princess, the story is actually about the development of the character Robert Worth.
The Story of Argent Sound Recordings

The Work

I am them and they are me.

Argent Sound Recordings

ONE OF THE MORE EXCITING AND CHALLENGING ASPECTS of the project was that there were various characters and personas for which I would have to create both visual and sonic languages. This was a great opportunity to stretch myself as a designer and musician, exploring new conceptual and stylistic directions. In some cases, this meant using typefaces and colors that I might not typically use, but were well suited for content. The imagery was to be as diverse as possible, reflecting the individual character of the groups. The same went for the music. Attempting to be all characters, the songs challenged my vocal range to extremes. I forced myself to become a sonic and visual pluralist, being conscious that the very fact that being the sole producer would provide an underlying unity.
Matthew Klimas

Argent Sound Recordings: Multimodal Storytelling

The Project
Matthew Klimas

6 failures / Jonathan Scout
7 province and provision / The Summer Oaks
8 preservation / A Lonely Bird
9 the vexed snake / Phantom Lake
10 life spent in a cottage / the pink cloud and midnight sky

Argent Sound Recordings: Multimodal Storytelling

The Project
Claire
The Pink Cloud and Midnight Sky

Among Thorns I
Sanguinary Coast

I Heart Rupture
Phantom Lake

Expiration Date
A Lonely Bird, Expiration Date

Matthew Klimas
Argent Sound Recordings: Multimodal Storytelling

We've Always Dreamed EP
The Pink Cloud and Midnight Sky & Jonathan Scout
6 sunset larks / good luck have fun!
7 among thorns ii / sanguinary coast
8 soon the quarry / wolf wolf
9 wings overhead ep / the summer oaks
10 argent sound compilation 2007 / various
The Work

UP TO THIS POINT, MOST OF MY SOUND EXPERIMENTS coupled with graphic design consisted of abstract and experimental approaches to composition. However, the Argent Sound project involved the creation of more traditional songs to convey the content. As a proactive consumer of, and contributor to, music, I began compiling my experience of genres and trends within the Indie music scene. In the same way that I was seeking to stretch myself as a designer of visual form, I wanted to extend myself into musical forms that were outside of my experience. I wanted to incorporate as much musical diversity as possible.

The bands, based on sub-genres, were identified and selected from my album collection as well as online sources such as Allmusic.com. For instance, the group Summer Oaks was created as a “shoegaze” band in the vein of groups like Slowdive and My Bloody Valentine. The selected genre also influenced the visual aesthetic and conventions I would use in designing each band’s visuals.

Recording the tracks took about a month to complete and was done in my studio apartment.

Argent Sound Recordings (CONTINUED)

Music

FIG 20
GIBSON J-50, MY FIRST GUITAR AND ONE OF THE PRIMARY TOOLS USED TO WRITE AND COMPOSE SONGS DURING THE PROJECT
“Declination” by Darker Sparks
from Mancer’s Wish
You could have had an ally
A minor setback really
She may be the king’s ward
But I can bend time with my hands
I’ll make my own answer
To Seek Tomorrow I” by Jonathan Scout from Jonathan Scout

The whisperings of sparrows
Fell upon my ears
How swirling depths held
A fair maid in tears
But all the gold in this keep
Cannot save me from being alone
So I’ll go

What good is today
Without a bride
I’ll seek tomorrow
With you at my side
With a saddle on my best horse
And a satchel full of bread
Will I return with company
Or will I come back dead
The gate is open
And the road lies ahead
So I’ll go

“The Depths” by Jonathan Scout
from Failures
The waves and foam
Are becoming clear
The surface must
Be drawing near
I cannot abandon
This wreck
I’ll sleep in my bed made
In the depths
To think how bright
Your face would’ve been
Standing together,
 Alone in the sand
The salvation
I would bring
Yet now it’s me
Who needs saving
I fall

“A Light Came from the Shore” by The Pink Cloud + Midnight
Sky from Claire
A light came from the shore
And all of the things I asked for
Are coming true
A light came from the shore
So rabbits and squirrels and the
Things on my floor
Get out of the way and let the
Person through
And everything that I wanted is
Now coming true
A light is overhead
And crossing the lake is a thing
That I said
Would never happen
A light came from the shore
And how I could be anything I
Wanted anymore
A light came through the door
And took me in arms
And took me in arms
And said that I was all
That I should be
A light, oh a light
A light, oh a light

“Yesterday Has Flown” by A Lonely Bird
from Expiration Date
There was a time
I could possess anything
But could never have
What I wanted
All the tricks and all the spells
Only served to bind myself
She refused my diamonds and
She would not have my gold
So my anger made me into
A lake deep and cold
Yet, every day would rise
A single feather to the sky
When I stood a raven
High atop the trees
Searching for one
Who could console my peace
Now the third chime has past with
My heart pierced through
Take my feathered body and cast
Me into the depths
She refused my diamonds and
She would not have my gold
So my anger made me into
A lake deep and cold
Yet, every day would rise
A single feather to the sky
But today I’m whole
Yesterday has flown
So take her with you
You’ll have lives of your own
And a love that’s true
Today I’m whole

“Earnest Men and Funny Birds” by Wolf Wolf from Spectres,
Spectators and Speculations
Two wolves are we
Two eyes a piece
That makes four
That makes four
Young prince
Up against
Such stubborn trees
Stubborn trees
Ding ding ding
Caw, caw, caw
Raven black
Makes trees so slack
Earnest Man
Where are you going
‘Cross the bridge (echo)
Silly bird
Why’d you let our
Meal escape

“The Return” by Good Luck Have Fun!
from Sunset Larks
On white wings
Like a son and daughter
Of kings and queens
The missing have returned
On white wings
Like we were dreaming
Of brighter days
The last are here to stay
The return, the return
The Story of Argent Sound Recordings

The Work

THOUGH A BIT LEERY OF USING THE INTERNET as the vehicle for the project, it ended up making the most sense (my hesitation was based primarily on personal cynicism and aversion). The web offered the ability to present content in a non-linear form and have multimedia elements immediately accessible. Due to the growing number of music-centric sites – including labels, myspace, etc. – there was the opportunity to exploit the record label website convention.

The Argent Sound website takes the appearance of a typical independent record label site, but rather than functioning as a collection of disparate artists and works, the site as a whole functions as a singular work. Similar to Italo Calvino’s *If on a Winter’s Night a Traveler*, it is a narrative, which on first glance seems to be made of incongruous parts.

The aesthetics of argentsound.com were developed to have a literary feel, reinforcing the idea that the site itself conceptually functions as a book.
Let’s browse.. http://argentsound.com

1 /index.html
2 /news.html
3 /art_pcms.html
4 /art_ds.html
5 /catalog/asr01.html
6 /catalog/asr20.html
7 /catalog/asr04.html
8 /art_js.html
9 /catalog/asr03.html
10 /catalog/index.html
11 /catalog/asr10.html
12 /art_pl.html
Argent Sound Recordings (CONTINUED)

Linear v. non-linear presentation

The Argent Sound website presents two ways of navigating a story. The first is a typical, non-linear navigation of the site, which allows the user to view the content independent of a prescribed sequence. This is how users typically interact with websites – moving freely throughout by the provided navigational links.

Additionally, users can follow a specific sequence through the site. To accomplish this, excerpts were inserted from the actual story text as a footnote on each page. An orange diamond bullet was placed next to the link that would take the user to the next page in sequence.

By following the trail of diamonds, the user could read the complete text and interpret it in context with the specific content the label and its constituents. The trail would also lead the viewer through every page of the Argent Sound site.
Argent Sound Recordings

Exhibition

Process work was displayed as supplemental material to the project.

Photo courtesy of Andrea Quam.
The Second Night of the MFA Exhibition, my fellow graduate student, Ben Gaydos organized a screening and performance of his creative project, and gave me the opportunity to perform songs from my project. I performed five songs solo, representing each of the main characters from the story. I was able to incorporate projected visuals complimenting each song.

Argent Sound Recordings

Selected Songs from the Argent Sound Compilation Album Performed at Re:Search 2007 MFA Show

FIG 24
“A Light Came from the Shore” / The Pink Cloud and Midnight Sky

FIG 25
“Declination” / Darker Sparks

SETLIST
“Declination” / Darker Sparks
“The Depths” / Jonathan Scout
“A Light Came from the Shore” / The Pink Cloud and Midnight Sky
“Yesterday Has Flown” / A Lonely Bird
“To Seek Tomorrow II” / Jonathan Scout

Performance

The Second Night of the MFA Exhibition my fellow graduate student, Ben Gaydos organized a screening and performance of his creative project, and gave me the opportunity to perform songs from my project. I performed five songs solo, representing each of the main characters from the story. I was able to incorporate projected visuals complimenting each song.
Evaluation

THIS PROJECT WAS SUCCESSFUL in creating a new format for experiencing a narrative through interaction design and music. The project takes a significant step in demonstrating a method of coopting the conventions of media to communicate in a fresh way.

The project would have benefitted from more time, given its scope. Some of the content areas, while successful at presenting necessary content essential to experiencing the story, could have been more thoroughly developed. In spite of these deficiencies, the project does stand as a cohesive and intelligible work.

There have been discussions regarding the accessibility of the project. Some felt it would benefit from more explanation within the site as to what the project was about. Others, however, argued that the mystery and inherent act of discovery were more desirable in experience the “secret” narrative.

The execution and documentation of this project has profoundly helped me to understand the role that storytelling plays in all communication.

Perhaps it is because I am a perpetual tweaker, but it seems like design is never finished. The design process never reaches its ultimate conclusion, only the best we can accomplish within a set of constraints and time.

I am not disappointed with where this project had to end (for now).
There are several ways for the project to expand into new directions. Given more time, I would have extensively developed the content for each band – including complete albums, actual member photographs and individual sites. The expansion of the network to include other sites and online experiences like Myspace and YouTube would be a natural progression for the project – to infect the Web 2.0 sphere.

Within the site itself, the catalog and shopping cart pages could be developed further to interact in unexpected ways to reveal additional content. Or perhaps make them fully functional and allow users to actually purchase (or simply receive) story content.

I would also be interested in the role physical artifacts might play in the project. These could consist of the actual albums or artist merchandise (posters, t-shirts or buttons).

Even with a few gaps, the project serves as a good prototype on which to build. Being the compulsive tinkerer that I am, I can imagine reconstructing the entire project down the road.

It has encouraged me to think more pluralistically about design, music projects, and collaborations. Taking what I’ve learned from the project, I am currently working on several musical/visual projects.

**NEW MUSIC/DESIGN PROJECTS IN THE WORKS**

NOUSN – experimental project with Ben Gaydos based on improvised sound to projected visuals.

SNOWY OWLS – My own songwriting outlet

THE LAGOMORPH – Annual, contribution-based web-zine centering around creative response and reflection on music

http://thelagomorph.com
What am I talking about?

The Story of Argent Sound Recordings

Glossary

Experience  (n.) The apprehension of an object, thought, or emotion through the senses or mind

Multimodal (adj.) Characterized by several different modes of activity or occurrence. A mode refers to a method of sending or receiving information as related to a specific sense. In the context of this project it has to do with the integration of different media

Orchestration  (adj.) an arrangement of events that attempts to achieve a maximum effect.

Harmony (adj.) congruity of parts with one another and the whole

Concept Album (n.) a collection of songs based on a specific theme or process intended to function as a singular piece.

Gestalt (n.) a whole that is greater than the sum of its parts

There once was a young sorcerer who had fallen in love with a beautiful princess. The king, did not approve and would not give his daughter's hand in marriage to the sorcerer. One night the sorcerer entered the castle and while everyone was fast asleep stole the princess away to his cottage deep in the woods. The princess did not return his love and though he lavished gifts upon her, she longed for home. The embittered sorcerer vowed that none shall have her. Consumed by anger, he was transformed into a deep lake surrounding the cottage. The king issued a decree that whoever could rescue the lost princess shall have her for his bride.

One day a young prince set forth to seek the lost princess. Throwing a feather into the wind, he followed it into the woodlands. When the prince stopped to eat, he was met by a raven demanding a portion of his meal. The prince was kind and so gave generously to the raven. The raven afforded the prince assistance in his quest and directed him toward the lake. The way to the lake could be found. The prince searched for hours, lest he be compelled to its depths. Upon the the third harsh caw, the raven appeared and led the prince to the lake's island. He began crossing, but halfway there, forgot the raven's admonition and gazed into the murky water. He then saw in the reflection all the riches of the world and dove in, forfeiting his life to greed. During the fall, however, he remembered the bell and upon ringing it a group of ravens caught him up and rested him safely on the island's shore.

The prince found the beautiful princess in a small cottage in the middle of the island. When she saw her rescuer, she was overjoyed. As the two crossed the threshold of the cottage, a great hedge of thorns emerged from the ground, driving them toward the water and the bridge crumbled into the lake.
Haunted Weather: Music, Silence, and Memory / David Toop
Five Star, 2006
This book offers an accessible look into current trends in experimental music and sound art.

Nice overview of current trends in abstract and practical mapping

Arboretum / Byrne, David / McSweeney’s; 1 edition, 2006
Conceptual tree sketches

Maps of the Imagination was incredibly helpful in making a connection between writing fiction and visual form.

Grimm’s Fairy Tales / Jacob Grimm, Wilhelm Grimm, Ludwig Emil Grimm, Elizabeth Dalton / Barnes & Noble Classics (November 1, 2003)
One of the cornerstones of western fairy tales. This provided a lot of inspiration in terms of characters and thematic content for the project.

If On A Winter’s Night A Traveler / Calvino / Harvest Books; 259 pages edition (October 20, 1982)
Inspiration in the form of experimental narrative

Inspiration in the form of experimental narrative

Pale Fire / Nabokov / Vintage (April 23, 1989)
Inspiration in the form of experimental narrative
Bibliography (continued)

*Artful Sentences: Syntax as Style* / Virginia Tufte / Graphics Press
(January 1, 2006)
Language reference

(September 1, 2008)
Visual reference on album design and packaging

Reference on semiotics

The title says why it’s helpful

*[fig 1]* The Kinks are the Village Green Preservation Society / The Kinks / 1968 / Reprise / Design: Paul Bevoir
Concept album

Concept album

*Sgt. Peppers Lonely Hearts Club Band* / The Beatles / 1967 / Capitol
Concept album

Winners Never Quit / Pedro the Lion / 2000 / Jade Tree
Concept album

*[fig 3]* Zaireeka / The Flaming Lips / 1997 / Warner Bros. / 4 disc, synchronous concept album

*Year Zero* / Nine Inch Nails / 2007 / Interscope
Concept album

Conceptual film trilogy

*[fig 15]* The White Horse / André Kertész / 1962 / gelatin silver print / 24 × 19.7 (9 7⁄16 × 7¾) / Estate of André Kertész, New York
Photographic muse for graduate workshop project

*Pan’s Labyrinth* / Guillermo del Toro (director) / 2006
Filmic inspiration

*Rashomon* / Akira Kurosawa (director) / 1950
Filmic inspiration

*Soulcraft* / Slowdive / 1993 / SBK
Shoegaze music reference

*Lovesleez* / My Bloody Valentine / 1991 / Sire
Shoegaze music reference
Colophon

All music recorded using Logic Express 7 on an Apple PowerBook G4

GEAR

Motu 828
Fender Twin Reverb Reissue
Vox Pathfinder 15
Fender Jazzmaster
Fender Mustang
Fender Musicmaster Bass
Gibson J-50
Rhodes MK-80
Microkorg
Roland Juno-106
Shure SM58
Shure SM57
Behringer B-3
Boss DB-202

Images appearing on the left hand blue pages are excerpted from various stages of process work

Note: all photographs, maps, and images by Matthew Klimas unless otherwise noted.

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Contact
mk@mattklimas.com
this one is for the dreams that dream of themselves