

**«ENJOY THE SILENCE»: ANTON CORBIJN AND
THE SYNESTHETIC REPRESENTATION OF SPACE**
*Readings on landscape aesthetic and staged
atmospheres from selected music videos*

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The moving image has long established its exceptional ability to reflect upon the representation of space and its self-reflexive gaze, whether as a background or a narrative in itself. Focusing on the depiction of landscape, particularly, and on its cinematic aspects (embedded as spatial, visual, aural and narrative layers) allows us to explore it as a broader concept ever so interchangeable and transmedial, which ultimately pertains to an understanding of «space» as a document, a fabrication, a metaphor, a synesthetic rendering or an emotional projection.

In this sense, when considering the work of Anton Corbijn as a music video director, we regard his visual narratives as «staged atmospheres» derived from a photographic and cinematic experience, defined by a very particular vocabulary and aesthetic codes. Corbijn conceptualizes space through the notions of *silence* and the *inhabited void*, where the presence or absence of the human figure acts both as a mirror of intimacy and a scale that accentuates the dimension and bareness of the place.

This paper aims to exert an exploratory exercise focused on the staging and the perception of space through an audio-visual deconstruction and analysis of Corbijn's videography. Moreover, it explores the symbiotic affinities established between music and the moving image, as well as the formal and iconographic references displayed throughout the music videos, as those directed for the band *Depeche Mode*.

Keywords. Anton Corbijn, Depeche Mode, moving image, music videos, staged atmospheres.

A imagem em movimento há muito estabeleceu a sua excepcional capacidade em reflectir sobre a representação do espaço e do seu olhar auto-reflexivo, quer enquanto um plano de fundo, quer enquanto uma narrativa em si mesma. O enfoque na reprodução da paisagem, em particular, e nos seus aspectos cinematográficos (delineados em espaço, imagem, som e narrativa) permite-nos explorá-los enquanto um conceito amplo, permutável e transmedial, que, em última instância, oferece um entendimento do «espaço» enquanto um documento, uma produção, uma metáfora, uma renderização sinestésica ou uma projecção emocional.

Nesse sentido, ao examinar a videografia de Anton Corbijn, consideramos as suas narrativas visuais enquanto «atmosferas encenadas», derivadas de uma experiência fotográfica e cinematográfica, por sua vez, definida por um vocabulário e códigos estéticos particulares. Corbijn conceptualiza o espaço a partir de noções de *silêncio* e do *vazio habitado*, onde a presença ou ausência da figura humana actua como um espelho de intimidade e uma escala que acentua a dimensão e o vazio do lugar.

O presente artigo pretende concretizar um exercício exploratório focado na encenação e na percepção do espaço através da desconstrução audiovisual e análise da videografia de Anton Corbijn. De igual modo, pretende explorar as referências iconográficas sorvidas, assim como as afinidades simbióticas exercidas entre a música e a imagem em movimento, conforme desenvolvidas para a banda *Depeche Mode*.

Palavras-chave. Anton Corbijn, Depeche Mode, imagem em movimento, videoclipes, atmosferas encenadas.





INTRODUCTION

(re)framing landscape through concepts of ‘space’, ‘place’ and ‘atmosphere’

From its very definition as «the universal constant» in Art History both overlooked and regarded as a privileged subject (*Dicionário da Imagem*, 2011: 278), it is understandable how *landscape* has become a diluted term across visual culture. Regardless of the vestigial consensus on landscape offered by the literature, it is possible to estimate that it transcends being «a mere painting exercise» (Gaunt, 1962; Andersen, 1992) or a simple «extension offered to the sight» (*Enciclopédia Moderna Larousse*, 2009:5442) that results from «the complex action of Humankind and all the living things [...] in equilibrium with the environment’s physical factors» (Fernando Caldeira Cabral apud *Enciclopédia Verbo*, 2002: 1295-1294).

To quote Leite & Victorino (2006), «what are we talking about when we refer ourselves to landscape» (2006: 45)? Is it «everything that we see around us» (*Ibidem*) or an immutable scenario where life occurs? In this sense, it is essential to expand the reading on landscape as a bonding between confluent concepts since it is a cultural rendering of an «active function» par excellence (Merlin & Choay, 1996: 560).

Landscape can be understood as an image that not only materializes «the representation of Mankind itself that trails over it [...] influenced by collective imagery» (*Ibidem*: 560-561), but also embraces particularities that are capable of expressing feelings. Simultaneously, it mediates the translation of «the connection between all things that build the environment that is exterior to us and involves us» (Leite & Victorino, 2006: 45), namely how we attribute affections through our choices, projections, feelings and convictions.

Although alluding to 'landscape photography', Denis Defibaugh (1993) considers landscape as «the representation of the natural and artificial environments [...] which frequently includes people, buildings and other manmade objects that offer interest to the composition» (*The focal encyclopedia of Photography*, 1993: 414). Moreover, Defibaugh addresses the volatility of its 'atmospheres' per share of the luminal properties that ultimately control «the state of spirit of the image» (*Ibidem*). Aumont & Marie (2008) propose an exact reading of «the imaginary space where action takes place», whose capacity to determine its own temporal and spatial values reflects the relationships between the characters and the architecture that compose the landscape (Aumont & Maries, 2008: 47-49). In turn, and stemming towards music theory, Fink & Ricci (1975) define that a 'place' can be suggested through sound or light derived from a specific ambience or atmosphere (Fink & Ricci, 1975: 4).

It is, therefore, pertinent to conceive the 'atmosphere' as both reference and matter fundamental to «the experience with the world» and, most importantly, as an integral part of «the identity and conceptualization of the landscape» (Bille, Bjerregaard & Sørensen, 2015: 2). Additionally, and bearing in mind the notion of *Stimmung* offered by Heidegger, the concept of 'atmosphere' can also suggest an ambience, a 'sense of place', or even a 'feeling' of a compartment (Heidegger, 1962: 134), and, therefore, it is legitimate to consider its substantiation as «an immediate human interaction with specific places» (Bille, Bjerregaard & Sørensen, 2015: 4).

In spite of its vague and paradoxical nature, circumstantiated by «conceptual experience», it is possible to regard an atmosphere as «a cultural phenomenon» (*Ibidem*: 8-13) that comprehends wide possibilities, since it can affect, amplify and shape our perception and how we connect with our physical environment:

«Atmospheres do not merely exist as simultaneity of human beings and material culture, but also as a temporal dimension: atmospheres change. Atmospheres are susceptible to how the material environment changes, to changing human values and cultural premises. Not only does this testify to the historicity of atmospheres, but, more importantly, to the fact that atmospheres emerge as multi-temporal tensions: they are at the same time a product of the past and future» (*Ibidem*: 13).

Jacques Rancière (2009) understands atmosphere as the distribution of the sensible: «a sense of perception that simultaneously discloses the existence of something common that is shared and the delimitations that define the respective parts and positions within it» (Rancière. 2009:12). In this sense, it is also important to take into account that this «spatial experience of affection and materiality» can also be manifested as a synesthetic rendering, «an evocative of an understanding and appreciation of a metaphorical perception of space» (Tuan, 1993: 169-171), which, in its turn, encloses a «symbolic space» that materialises aesthetic impulses (*Ibidem*: 173). And yet, its capture — either through sound or image, still or moving — crystallizes that very stance: like the movement of time and its rhythm, image and sound become immutable (Tarkovsky, 1987: 113-118).

ANTON CORBIJN'S REPRESENTATION OF SPACE

In order to properly reflect on Anton Corbijn's videography it is necessary to bear in mind a set of remarks that present a context to the analysis of his work. Thus, it is imperative to trace his influences, as well as his visual vocabulary and themes in order to understand his concerns and aesthetic solutions. Additionally, it is also advisable to regard Corbijn's videography as an extension of his photographic and cinematic *oeuvres*, for not only do they express an analogous creative process, but they also share a particular structure and language that define the *mise-en-scène* within the frame: from how Corbijn explores the colour and the framing of motion/stillness, to the very pronounced sense of the *inhabited void* — where the human figure acts as both a mirror of intimacy and a scale that accentuates the dimension and bareness of the place.

Taking into account his photographic aesthetic, it is possible to draw the austere settings as «a strange closeness and sense of intimacy» (Rodrigues, 2010: para. 2):



Image 1. *Don van Vliet*. Mojave Desert, 1980. Source: Corbijn & Görner (2003). *Everybody Hurts*.



Image 2. *Iggy Pop*. Central Park, New York, 2003. Source: Corbijn, Anton (2011). *Inwards and Onwards*.

«Seemingly naked, the strength of these photographs comes from the accidental as well as the intentional, which coexist in the process of their making. Strongly indebted to Minimalism [...], Corbijn's vocabulary is bare, almost verging into silence» (*Ibidem*).

On a similar note, Alan Bangs (2003) refers to Corbijn's photographs as «never 'subservient' to their subjects», since both «subject and image complement one another», albeit «examples of perfect isolation» (Alan Bangs apud Corbijn & Görner, 2003: 136). Bangs adds that «background and foreground coalesce» and that «[h]is subjects are invariably figures in a landscape — even when the 'landscape' consists of nothing but a white wall or the bough of a tree» (*Ibidem*: 138).

These same aspects can be observed in the music videos he directed. Therein we can assimilate a 'silent' and 'naked' vocabulary between assertive frames, where an unobjective perspective of reality is suggested and exercised through techniques, such as the use of soft focus. In addition, his compositions range from wide shots (as in the establishing shots that sets the context for the narrative) to close-ups (explored both as introspection and intimacy), panned out through chromatic dichotomies (either colour/black and white or day/night shifts).

These exercises also explore a retrospective on the still and moving images that render the landscape and its aural and visual travelling as the pivotal element of the *mise-en-scène*. To an extent, it is possible to assess that Corbijn's notion of landscape



Image 3. Hand-tinted frame from *Heart-Shaped Box* depicting red poppies over blurred figured of Kurt Cobain. Source: Corbijn, Anton (1993). *Heart-Shaped Box* [3'30"].

borrows references from Andrei Tarkovsky's understanding of the representation of space (Corbijn, 2005: *libretto*): where the ethical, poetical and experimental 'sculpting of time' allows us to experience the landscape as a dilution of the borders between art and life (Carlos Mesquita apud Acciouoli et al, 2006: 295-296). Landscape, like time, «even if intensely subjective [...], once recorded on film is given and immutable» (Tarkovsky, 1987: 118). Other references pertaining to the works of Jacques Tati, Fritz Lang, Ansel Adams and Angus McBean [See *Images 4–5*], among others, are evident as well.

Landscape as an audio-visual narrative

As Jean Baudrillard (1988) reasons, «the silence of the desert is a visual thing», for it is «a product of the gaze that stares out and finds nothing to reflect it» (Baudrillard, 1988: 6):

«There can be no silence up in the mountains, since their very contours roar. And for there to be silence, time itself has to attain a sort of horizontality; there has to be an echo of time in the future, but simply a sliding of geological strata one upon the other giving out nothing more than a fossil murmur» (*Ibidem*).



Images 4 and 5. [above] Angus McBean. [Portrait of Toumanova in surrealistic composition], n/d, bromide print; [below] Still from *Red Guitar* where David Sylvian emulates Angus McBean's portrait of Toumanova. Source: Corbijn, Anton (1984). *Red Guitar* [01'52"].

Regarding Corbijn's landscape aesthetic and his representation of space, we are able to draw two distinct—yet complementary—discourses: the *feel of place* as both a dialogue with nature and an inward gaze.

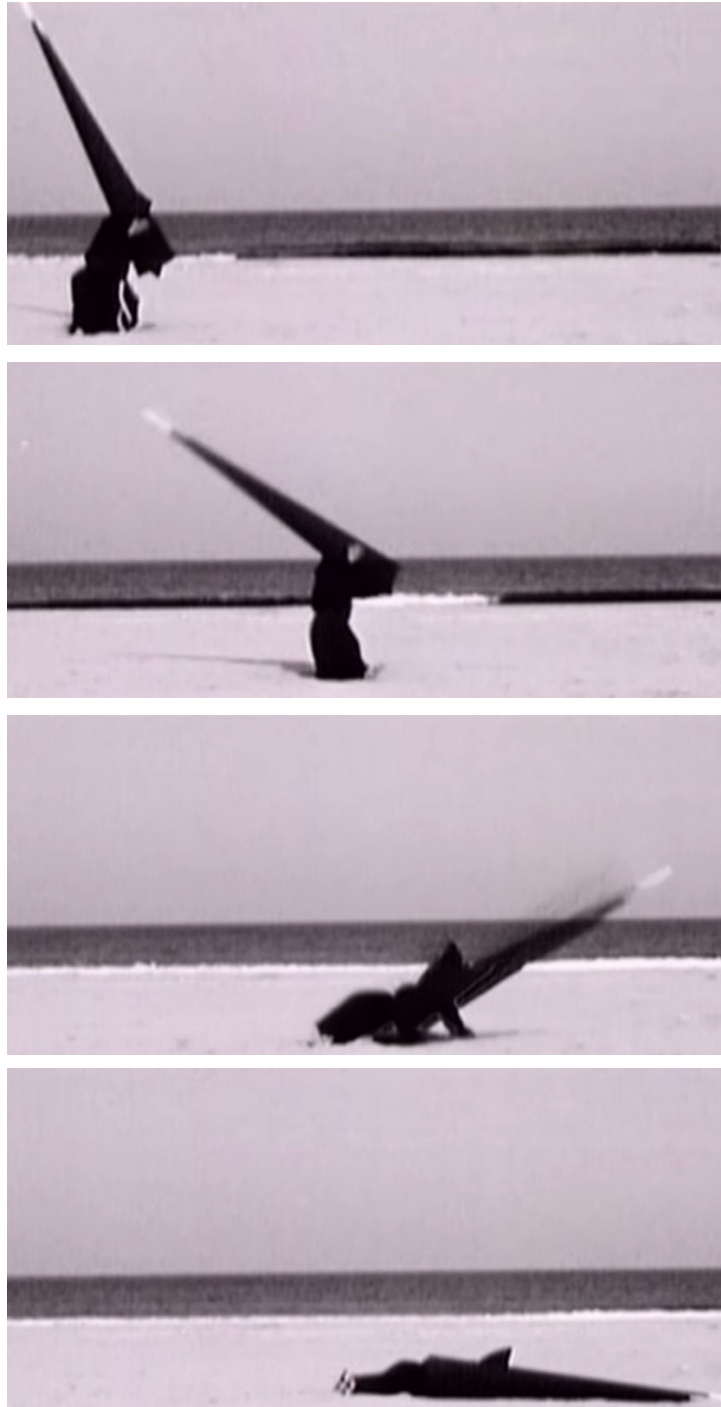
The music video *Atmosphere* (Joy Division, 1988) provides an extraordinary example. On the one hand, Corbijn depicts a valley, mountains and bodies of water [See *Images* 6–9, 10–13] whose silent, desolate *contours* 'roar' within its own movement. The 'visual silence' pervading these settings is emphasized by the very characteristics inherent to black and white film — from its chromatic properties to optical textures. On the other hand—and taking into account that *Atmosphere* was produced as the single's re-release promotion, after Ian Curtis' death in 1980—, the slow-paced motion adds a symbolic eulogy to the its 'atmosphere'.

This same structure and introspective approach was later explored in Corbijn's motion picture *Control* (2007), «where the sonic repeatedly echoes the visual and the visual parallels the sonic» (Whittaker, 2009: 426) and where the *feel of place* is conveyed through two distinct *landscapes*: the capture of «the mood and geography of Britain in the late 1970s» (*Ibidem*: 424) and, particularly, the emotional construction derived from *Unknown Pleasures* (1979) that embodies «a perfect reflection of Manchester's dark places and empty spaces» (Mark Savage apud Naylor, 2007: 32).

Other elements pertaining to how Corbijn's relates to the landscape and its resulting artistic vocabulary can also be traced to the *notion of travel* and the recurrence of forms, settings and references — pronounced throughout his works. In this respect, *The American* (2010) materializes in film what Corbijn had explored before [See *Images* 14-16], from the traveling of the landscape to the inclusion of visual references — the red vespa truck, filming locations, among other aspects — evoke his repertoire as a videographer, namely his music videos directed for Depeche Mode.



Images 6—9. Frame sequence from *Atmosphere*. Source: Corbijn, Anton (1988). *Atmosphere* [0'42"; 0'44"; 0'47"; 0'49"].



Images 10–13. Frame sequence from *Atmosphere*. Source: Corbijn, Anton (1988). *Atmosphere* [2'18"; 2'26"; 2'29"; 2'30"].



Images 14–16. Stills from *The American*. Source: Corbijn, Anton (2010). *The American* [29'04"; 76'12"; 84'28"].

STAGING THE ATMOSPHERES IN MUSIC VIDEOS

Mapping the use of landscape: a synesthetic approach

From a total sum of 81 music videos that were analysed [See *Appendix 1*], 54 express both direct and indirect references to landscape, either for depicting cityscapes and urban/rural settings, conveying a dialogue with nature, or setting the ‘feel of place’ through a scenario that visually defines the overall narrative of the song performance. The presence of landscape can be, therefore, mapped according to three settings: urban, natural and scenographic. While the *urban landscapes* comprise all music videos that explore the city/village and manmade infrastructures as background, the *natural landscapes* convey a dialogue with nature through bodies of water, deserted places, mountains, valleys, forests and so forth. The *scenographic landscapes*, as it suggests, refer to the representation of a landscape — whether urban or natural — from its construction as a set.

Attention was also given to the notion of voyage, from the mere technical use of *travelling* to the significance of its motion as a narrative and artistic output. In this sense, it is also important to trace the dichotomies established between colour/black and white, night/day shifts, urban/natural settings, either as an aesthetic recurrence in Corbijn’s vocabulary or as a visual signifier of an emotional projection.

As for the affinities the narratives establish with music, we understand that, more than a symbiotic relation, Corbijn explores the visual aspects of sound (and vice-versa). Even though there isn’t an evident reciprocity between the aural and visual compositions, we regard it as an exercise of synesthesia obtained from the silence mirrored from the vastness and solitude pertaining to the image constructed, whose relation to the song is transposed by the meaning and word-play within the lyrics, but also, and occasionally, by the rhythmic transitions conveyed through its montage.

Depeche Mode: readings on landscape aesthetic and staged atmospheres from selected music videos

For the purpose of this paper, it is relevant to explore the collaborative work between Anton Corbijn and the English band Depeche Mode, since it conveys a discourse in itself that entails a sense of continuity, as well as a particular gaze upon the landscape. This can be understood as a result of the symbiotic relationship between Corbijn's photographic composition and the music of Depeche Mode, where both seem to agree that the former deeply affected the latter, which resulted not only in «a new direction to their music» but also shaped their visual identity (Corbijn & Görner, 2003: 134). In this sense, when referring to 'a sense of continuity' we aim at both the visual language and its iconographic attributes, as well as the transit of those elements—from characters to objects— between separate narratives, as attested by the sequences and transitions carried through *Strangelove* (1987), *Never Let Me Down Again* (1987) and *Behind the Wheel* (1987). Aside from the repletion of visual codes, the landscape aesthetic implemented in most of Depeche Mode's music videos favour the motion of a vehicle across the screen, steering an appreciation of the place.

From a total of 22 music videos that Anton Corbijn has (to this date) directed for the band Depeche Mode, 17 establish a relation with landscape. We will focus on *Enjoy the Silence* (1990), *Walking on My Shoes* (1993) and *Cover Me* (2017) as examples that not only sum Corbijn's vocabulary, but also present three distinct stances on landscape as a physical space, a construct of fiction, a projection of affections, or a conceptualization of time.

Through the path that is paved across *Enjoy the Silence* (1990)'s visual narrative [See *Images 17—19*], Corbijn offers a synthesis of the landscape aesthetic and codes he has been exploring throughout his *oeuvre* and media. We are invited to transverse these different 'natures' — the desert, the valley, the beach, the mountain — and reflect on them as an extension of the landscape, as the *unlimited vastness* where «the *sublime* imposes itself as an interpretation of the space», asserting «nature's immeasurable strength» as cosmic ground and unity (Sales apud

Acciaiuoli et al, 2006: 297-304). Thus, the extended silence and void that is ‘felt’ not only suggests the construction of a *sensitive* atmosphere, but also moderates the dialogue between the observer and the landscape. In this sense, the narrative of this space, built as a «system of signs» (Certeau apud Augé, 2003: 73) from which we can extract ‘solitude’ and ‘silence’, can effectively translate an experience of «overcoming or deflation of individuality» (Augé, 2003: 74).

In turn, *Walking in My Shoes* (1993) offers an understanding of space and landscape over the representation of the ‘imaginary’ [See *Images* 20—22]. In this particular case, it is possible to define an idealistic reading of Purgatory, where the construction of space does not derive from a direct observation in nature. However, if we bear in mind the literary reference to Dante Alighieri’s *Inferno*— or even Corbijn’s upbringing as a son of a pastor (Corbijn & Görner, 2003: 66) — we are able to comprehend the very root and influence of religion in the conception of space. The construction of the place from biblical precepts defines the place as either of refuge and contemplation or of damnation (Tuan, 1974: 110), yet, this scenario proposes a reflection on the vertical dimension of the medieval cosmos as «transcendently significant» that does not only define an element of the revelation of the divine — such as the mountain — but promotes the «polarized nature within the human being» (*Ibidem*: 129).

Lastly, the three spaces explored in the visual narrative of *Cover Me* (2017): the urban setting, the beach and outer space [See *Images* 23—25]. Their common points are traceable between the vastness of the surroundings — as a possible «abyss fascination» (Sales apud Acciaiuoli et al, 2006: 305) — and the silence and emptiness, deeply emphasized by the aural cadence and monochromatic atmosphere. Equally, this «narrative of space» reflects upon the settings ever so interchangeable, vast and seemingly unpopulated, while extrapolating the urban and nature discourses to the outer space. Here, in «an infinite open space» (Foucault, 1984: 1) chalked between the physical and metaphoric interstices of the landscape, we can relate to Foucault’s concept of the heterochronic space of space as a mirror of the placeless and timeless, inspired by the dilution of time (*Ibidem*: 6).



Images 17—19. Frame sequence from *Enjoy the Silence*. Source: Corbijn, Anton (1990). *Enjoy the Silence* [0'20"; 1'26"; 3'26"].



Images 20—22. Frame sequence from *Walking In My Shoes*. Source: Corbijn, Anton (1993b). *Walking In My Shoes* [0'30"; 1'12"; 4'05"].



Images 27—29. Frame sequence from *Cover Me*. Source: Corbijn, Anton (2017). *Cover Me* [0'13"; 2'29"; 3'58"].

FINAL REMARKS

We understand that the exploratory exercise here expressed does exert, to an extent, a reflection on space— the landscape, more specifically —, whether as its representation or as a dialogue between the still and moving images, as proposed by this issue. Notwithstanding the conclusions we were able to draw on Corbijn's stylized vocabulary and aesthetic, we believe that our approach was prolific to understand the undeniable relation that his music videos establish with *space* as a composition and leitmotif exercises.

Corbijn's videography is set on a dialogue between the tangible and the intangible, the physical and the conceptual. He 'sculpts' his understanding of the place based on Andrei Tarkovsky's pronounced influence, in symbiosis with his ability to render the visuality within sound and the sound within the image. Alternatively, Corbijn offers a sterile, clean gaze over the vast, uncharacterized and anonymous surroundings. And yet, the atmospheres he stages do not emulate *absences* nor *placeless places*, but *mirrors* of meaning and trawl for how we emotionally relate to our settings .

The amplitude of his visual references is also unavoidable and the aspect that outlines Anton Corbijn's observations as interesting as it is profoundly complex. It was, therefore, crucial to focus on the symbiotic affinities established with Depeche Mode sonic and visual identities, in order to establish his exceptional ability to reflect upon the representation of space and its self-reflexive gaze, whether as a background or a narrative within itself.



APPENDIX 1

List of music videos directed by Anton Corbijn (1983-2017): mapping the use of landscape according to 'presence' and 'setting'. Data arranged by title (in alphabetical order), listing year of production, artist, presence of landscape [base, sporadic, n/a], type of setting [urban, natural, scenario, indication of voyage], colour, and day/night time shifts.

All These Things That I've Done (2005), The Killers; base presence; urban and natural settings [desert]; black and white; daytime.

Atmosphere (1988), Joy Division; base presence; natural setting [desert, bodies of water]; black and white; daytime.

Barrel of A Gun (1997), Depeche Mode; N/A.

Beat Box (1984), Art of Noise; base presence; urban setting; colour; daytime.

Bedbugs and Ballyhoo (1987), Echo & The Bunnymen; N/A.

Behind the Wheel (1987), Depeche Mode; base presence; voyage, urban setting; black and white; day and night-time.

Bleibt Alles Anders (1998), Herbert Grönemeyer; sporadic presence; voyage, urban and natural settings; colour, black and white; daytime.

Blueprint (1988), Rainbirds; N/A.

Bring on the Dancing Horses (1985), Echo & The Bunnymen; N/A.

Chemical (2000), Joseph Arthur; N/A.

Clean (1991), Depeche Mode; N/A.

Condemnation (1993), Depeche Mode; base presence; natural setting; sepia; daytime.

Cover Me (2017), Depeche Mode; base presence; urban and natural settings [outer space, beach]; black and white; daytime.

Delia's Gone (1994), Johnny Cash; sporadic presence; natural setting [woods]; sepia, black and white; daytime.

Dirty Black Summer (1992), Danzig; sporadic presence; natural setting [beach dunes]; colour [inverted], black and white; daytime.

Do I Have to Say the Words? (1992), Bryan Adams; base presence; urban and natural settings [bodies of water]; sepia; daytime.

Dr. Mabuse (1984), Propaganda; sporadic presence; scenario; black and white; night-time.

Electrical Storm (2002), U2; base presence; urban and natural settings [bodies of water]; black and white; day and night-time.

Enjoy the Silence (1990), Depeche Mode; base presence; voyage and natural setting [bodies of water; mountain, valley]; colour; daytime.

Faith and Healing (1989), Ian McCulloch; sporadic presence; scenario and natural setting; colour; daytime.

Fanastich (1998), Hervert Grönemeyer; N/A.

The Game (1987), Echo & The Bunnymen, base presence; urban and natural settings; colour, black and white; day and night-time.

- Goddess on A Highway* (1998), Mercury Rev; base presence; voyage, natural setting [forest]; colour; daytime.
- Hail Hail Rock 'N' Roll* (1992), Garland Jeffreys; sporadic presence; urban setting; colour, black and white; daytime.
- Halo* (1991), Depeche Mode; base presence; natural setting [mountain, valley]; colour; day and night-time.
- Have You Ever Really Loved A Woman?* (1995), Bryan Adams, N/A.
- Headhunter* (1988), Front 242; base presence; urban setting; black and white; daytime.
- Heart-Shaped Box* (1993), Nirvana; base presence; scenario; black and white [hand-colourised].
- Hero of the Year* (1996), Metallica, N/A.
- Hight Hell* (1983), Echo & The Bunnymen, N/A.
- Hockey* (1983), Palais Schaumburg, N/A.
- I Feel You* (1993), Depeche Mode; sporadic presence; natural setting [desert, mountain]; black and white; daytime.
- In the Sun* (2000), Joseph Arthur; base presence; urban and natural settings [beach, forest]; colour; daytime.
- In Your Room* (1994), Depeche Mode; sporadic presence; natural setting [desert]; black and white; daytime.
- The Ink in the Well* (1984), David Sylvian; base presence; scenario, natural setting; sepia; day and night-time.
- Invalid Litter Dept.* (2001), At the Drive-In; sporadic presence; voyage, urban and natural settings; black and white; daytime.
- It's No Good* (1997), Depeche Mode, N/A.
- Killer Wolf* (1990), Danzig; sporadic presence; natural presence; black and white; day and night-time.
- The Killing Moon* (1984), Echo & The Bunnymen, N/A.
- Liar* (1994), Rollins Band; sporadic presence; scenario; colour, sepia; daytime.
- Lips Like Sugar* (1987), Echo & The Bunnymen; sporadic presence; scenario, urban setting; colour, black and white; daytime.
- Love & Tears* (1994), Naomi Campbell; sporadic presence; natural setting; sepia; daytime.
- Love Is A Better Word (White City of Light)* (1989), Rainbirds; base presence; voyage, urban setting; sepia; daytime.
- Lover Lover Lover* (1992), Ian McCulloch; sporadic presence; scenario; colour, sepia, daytime.
- Mama Said* (1996), Metallica; base presence; voyage, scenario, urban and natural settings; colour; daytime.
- Marie* (1991), Herbert Grönemeyer; sporadic presence; natural setting; sepia, black and white, daytime.
- May This Be Your Last Sorrow* (1991), Banderas; base presence; natural setting; sepia; daytime.
- Mensch* (2002), Herbert Grönemeyer; sporadic presence; urban and natural setting; colour; daytime.
- Mockingbirds* (1994), Grant Lee Buffalo, N/A.
- My Friends* (1995), Red Hot Chilli Peppers; base presence; scenario; sepia; daytime.
- My Secret Place* (1988), Joni Mitchell & Peter Gabriel; base presence; natural setting; black and white; daytime.
- Never Let Me Down Again* (1987), Depeche Mode; base presence; voyage, natural setting; black and white; day and night-time.
- One* (1992), U2; base presence; voyage, urban setting; sepia; daytime.

- Opus 40* (1999), Mercury Rev; sporadic presence; scenario [outer space]; black and white.
- Personal Jesus* (1989), Depeche Mode; sporadic presence; natural setting [mountain, valley, desert]; colour, sepia; daytime.
- PIMPF* (1987), Depeche Mode; base presence; natural setting [mountain, valley]; black and white; daytime.
- Please* (1997), U2; base presence; scenario; black and white; daytime.
- Policy of Truth* (1990), Depeche Mode; base presence; urban setting; colour, black and white; day and night-time.
- Pride (In the Name of Love)* (1984), U2; sporadic presence; urban setting; sepia; daytime.
- A Question of Time* (1986), Depeche Mode; sporadic presence; voyage, natural setting [desert]; black and white; daytime.
- Quiet Eyes* (1986), Golden Earring, N/A.
- Red Guitar* (1984), David Sylvian; sporadic presence; scenario, natural setting; black and white; daytime.
- Reflektor* (2013), Arcade Fire; base presence; voyage, urban and natural settings [forest, bodies of water]; black and white; day and night-time.
- Re-Offender* (2003), Travis; sporadic presence; voyage, urban setting; colour; daytime.
- Salvation* (1999), Roxette; base presence; urban setting; colour; daytime.
- Sea of Time* (1989), Rainbirds, N/A.
- Seven Seas* (1984), Echo & The Bunnymen; base presence; scenario; colour.
- Should Be Higher* (2013), Depeche Mode, N/A.
- Stars* (1999), Roxette; sporadic presence; urban setting [body of water]; sepia; daytime.
- Straight to You* (1992), Nick Cave & The Bad Seeds, N/A.
- Strangelove* (1987), Depeche Mode; sporadic presence; urban setting; black and white; daytime.
- Suffer Well* (2006), Depeche Mode; sporadic presence; scenario, urban setting; colour; daytime.
- Talk* (2005), Coldplay; base presence; scenario [outer space]; black and white [stereoscopy].
- Tragedy (For You)* (1984), Front 242, N/A.
- Two Faces* (1991), Rainbirds; base presence; natural setting [desert, beach]; colour, black and white; daytime.
- Useless* (1997), Depeche Mode, N/A.
- Viva La Vida* (2005), Coldplay; base presence; urban and natural settings [homage to *Enjoy the Silence*]; colour; day and night-time.
- Walking in My Shoes* (1993), Depeche Mode; base presence; scenario [mountain]; colour, black and white.
- Where's the Revolution?* (2017), Depeche Mode, sporadic presence; urban setting; black and white; daytime.
- World in My Eyes* (1990), Depeche Mode; sporadic presence; urban setting [drive-in]; colour; night-time.
- Zum Meer* (2003), Herbert Grönemeyer; sporadic presence; natural setting [forest]; black and white; daytime.

APPENDIX 2

Depeche Mode (1986-2017): landscape aesthetic and staged atmospheres. Frames arranged by title (in alphabetical and year of release order) of music videos that were not featured in the main article.



Question of Time: frame sequence (0'20"; 0'25"; 2'24"). © Anton Corbijn, 1986.



PIMPf: frame sequence (0'38"; 1'15"; 3'08"). © Anton Corbijn, 1987.



Strangelove: frame sequence (0'18"; 0'30"; 3'22"). © Anton Corbijn, 1987.



Never Let Me Down Again: frame sequence (1'21"; 1'33"; 3'26"). © Anton Corbijn, 1987.



Behind the Wheel: frame sequence (0'27"; 1'00"; 1'33'). © Anton Corbijn, 1987.



Personal Jesus: frame sequence (0'06"; 0'11"; 2'58"). © Anton Corbijn, 1989.



Policy of Truth: frame sequence (1'12"; 1'19"; 3'48"). © Anton Corbijn, 1990.



World In My Eyes: frame sequence (0'29"; 0'35"; 5'16"). © Anton Corbijn, 1990.



Halo: frame sequence (1'14"; 1'32"; 2'46"). © Anton Corbijn, 1991.



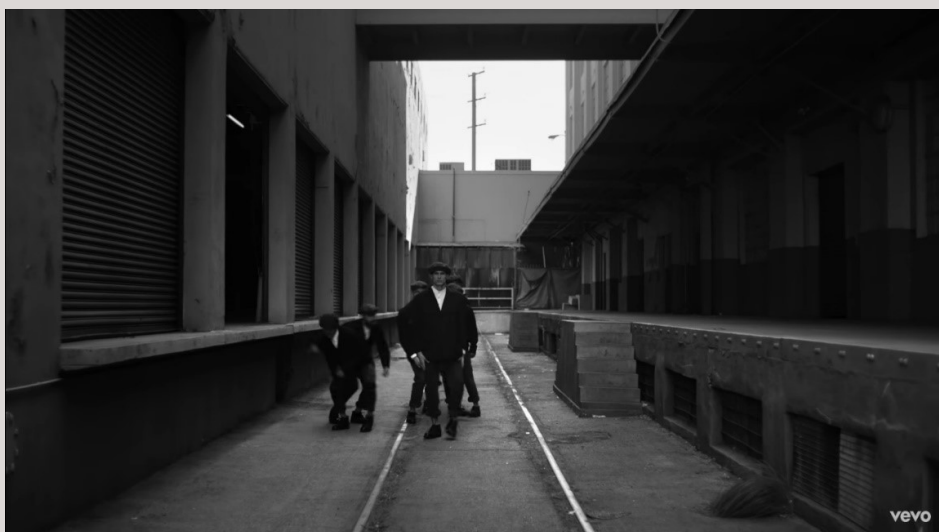
I Feel You: frame sequence (0'47"; 1'40"; 1'55"). © Anton Corbijn, 1993.



In Your Room: frame sequence (0'17"; 1'36"; 2'37"). © Anton Corbijn, 1994.



Suffer Well: frame sequence (0'29"; 0'34"; 1'29"). © Anton Corbijn, 2006.



Where's The Revolution: frame sequence (0'07"; 0'15"; 0'46"). © Anton Corbijn, 2017.

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