

# End of study theses

**Louis-Lumière**  
école nationale supérieure

2022

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# Introduction

## *End-of-studies theses for the masters in cinema, in photography and in sound. Class of 2022*

During the 3rd year at ENS Louis-Lumière, students write a dissertation.

This includes theoretical work accompanied by a production, or Practical Part of Memory.

The objective of the thesis exercise is to place the student in a situation to test his ability to question the subject he has chosen. He must carry out in-depth and substantiated research to clearly present the analysis and synthesis, knowing that the dissertation is judged on the originality of its content, on its scientific, technical and artistic value as well as on the quality of its presentation.

The «theoretical part» consists of writing a text, the thesis itself, of a minimum of sixty pages. It must include the presentation of the project, i.e. its theme, its context, its purpose and its problems, the methodology and the approach of the project, a bibliography, the description of the experience implemented to deal with the subject, and finally the comments and conclusions that can be deduced from this experience.

The «practical part» (PPM) must demonstrate the students' ability to concretize the treatment of their subjects in aesthetic objects, experiments or technical achievements that answer the questions they pose while taking into account the logistical constraints of the dissertation exercise, particularly in terms of calendar, budget or use of equipment. The latter can take various forms: photographic, visual and/or sound installations, short films (fiction, documentary), interactive devices, experiments concerning materials or processes...

The theoretical parts of the dissertations can be viewed on the School's website or on request from the head of the CDI.  
The hearings are public.

**The masters in cinema**

**Title :** *Impact ! Shooting the blows, the falls and the fists in the face.*

**Practical part :** *The Flying Fists of the Vatican*

Supervised by  
**Baptiste Magnien**

[Le mémoire sur le site de l'École](#)

### **Abstract**

This thesis puts the emphasis on the fact that the action in films is mostly a matter of directing and framing. It study fight under more or less complex forms, from the single punch to elaborate fight choreography. The goal is to analyse the visual language of these actions scenes. This memoire take support on a practical part. This film have a value of experiment as well as an experience.



**Title :** *Another memory of images. Blur the realism of cinematic images through digital compression.*

**Practical Part :** *Adrift*

Supervised by  
**David Faroult & Alain Sarlat**  
**Direction externe : Jacques Perconte**

[Le mémoire sur le site de l'École](#)

## Abstract

This Master thesis aims at exploring the aesthetic opportunities offered by the alteration of digital compression of moving images, in order to create new images, images whose readability gets lost because of visual artifacts appearing due to the data manipulation of the video files. This research also analyzes the function that those kind images can have in the narration of a fiction movie.

First, we will study how digital compression works and what kind of visual artifacts they create. Then, we will go through the work of video artists and cineasts, who use these techniques, especially Jacques Perconte's films. Finally, we will analyze the particular case of the practical part of this thesis, *Dérive*, a fiction movie which explores the meanders of the troubled memory of a character who suffers from cognitive degenerescence. We will dig into the aesthetic and narrative paradigms that this piece of work is setting through a dialog between fully and less readable images altered by compression.



**KEY WORDS :** Compression, MPEG, digital images, digital signal alteration, datamoshing, cinema, video art, Jacques Perconte, image realism, abstraction

Link for the Practical Part : <https://youtu.be/z7Q4EVva0YE>



**Title :** *Emergence of virtual productions in France: what new challenges for directors of photography?*

**Practical part :** *Making the light «interactive», practical case of two virtual sets at Les Tontons Truqueurs.*

Supervised by  
**Laurent Stehlin**  
Direction externe : **Pierre Cottereau**

[Le mémoire sur le site de l'École](#)

## Abstract

Since the end of the first lockdown, new virtual stages raised in France and offer filmmakers to shoot in front of LED volumes displaying a virtual set. Technologies from events and video games come to serve the cinema and offer new filming solutions. The association of tools that were not designed to work together bring new technical issues. It is therefore essential for cinematographers to understand these technical issues in order to better think framing and lighting in virtual environments.

By bringing operations traditionally carried out in post-production during filming, the director of photography gets control of the final image back but finds himself collaborating with new trades. It then becomes essential to create a common language in order to bring out new staging ideas.



Photo extraite du mémoire.

**KEY WORDS :** LED Volume, green screen, Previz On-Set, real time, virtual production, tracking, 3D lighting, Unreal Engine.

**Title :** *The zoom, enemy number one of Cinema? Uses and aesthetics of the zoom in contemporary cinema.*

**Practical Part :** *The Approach*

Supervised by Pascal Martin  
Direction externe : Agnès Godard

[Le mémoire sur le site de l'École](#)



### **Abstract**

« Kitsch, dated, rubbernecker, paparazzi, report, non professional » here are lots of pejorative words to describe zoom and its uses. Tool and motion at the same time, the zoom appeared in 1927. Mainstream in the sixties, used by everyone and yet rejected, here is a lens full of objections, with a scheming career.

This essay will try to identify his characteristics, understand the preconceptions and determine its origins in order to question their rationality. Beyond the technical and esthetical history of these variable focal lenses, I will also evoke my own experience throughout my practice essay part combined with an oculometric analysis. My goal will be to compare the influence of our look across zooms, travellings and line splices. Testimonies of DOP's, constructors and rentals will enrich the main body of this essay while contemporary film analysis will be the central part of this work.

**Contact :** pradel.guillaume31@gmail.com

**The masters in photography**

**Title :** *The photographic body. Photography as an integral part of being, of its life and its degeneration.*

**Practical Part :** *Cryogenics*

Supervised by  
**Anne-Lou Buzot**

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### **Abstract**

The dream of immortality that hovers over humanity could have found its answer in the appearance of photography. Images of a moment, removed from time and aging, portraits would protect humans from their fate. However, photographs are lost, torn, faded and forgotten. Becoming a part of the body, they accompany the aging of their objects. Between preservation and oblivion, the photograph becomes the new receptacle of the individual.



**KEY WORDS :** portrait / body / support / conservation / disappearance / erasure / time / death / memory / material.

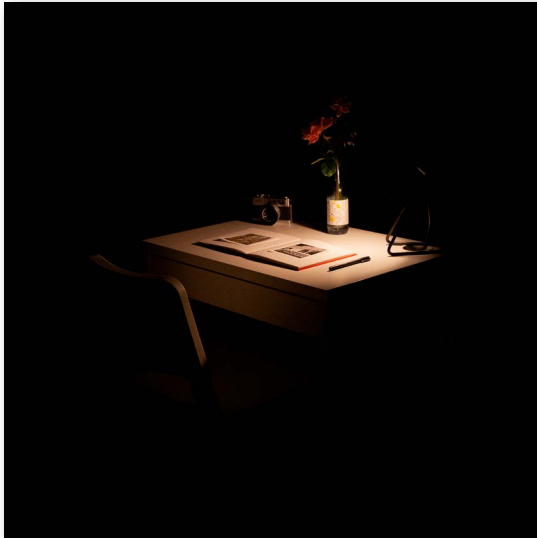
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**Title :** *Representation of Japanese photography in France in the 21st century. Dissemination and reception of images by Japanese authors by and for Westerners, in exhibitions, publishing and the art market.*

**Practical Part :** *Yumi's Diary*

Supervised by **Franck Maindon**  
Direction externe : **Cécile Laly**

[Le mémoire sur le site de l'École](#)



**Abstract**

For more than twenty years, photographic exhibitions and publications around Japanese artists have been multiplied. They occupy a special place in the landscape of non-French contemporary photography. Whereas we may think this representation is rich and eclectic, as lovers of Japanese photography, it is important to question the way we look at these images. Our apprehension of photography that we call «Japanese» is dependent on a large number of external influences: on all the ideas that we have set up in the West about Japan and the Japanese people, on the way photography diffusers presented them to us, on our knowledge of the history of the archipelago and its part in the development of the photographic medium, but also on our own heritage of Japonism, exoticism and of Eurocentrism. In this research paper, we will try to better understand all the mechanisms involved in the representation of Japanese photographers in France, the complexity of which goes far beyond the dichotomous vision of East and West, of France and Japan. We will try to explain this interest in Japanese artists and their works, as well as the reciprocity of this exchange but also its limits.

**KEY WORDS :** japanese photography, japan, japonisme, institutions, art market, publishing, cultural identity, intercultural relations.

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**Title :** *Beijing 2022 Olympic Games. Geopolitical issues of communication through photography on social networks.*

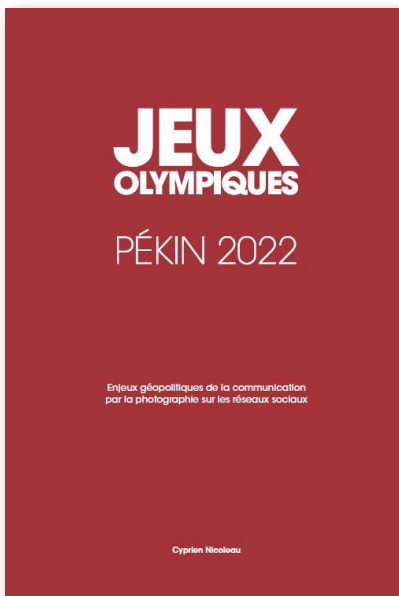
**Practical Part :** *France photographed at the Games: Beijing 2022 on Instagram.*

Supervised by **Véronique Figini**  
Direction externe : **Patrick Clastres**

[Le mémoire sur le site de l'École](#)

## Abstract

In less than two decades, social media has evolved to become an essential part of the Olympic communication. More than ever, it resonates with the theoretical apolitical nature of the Games to become the theater of expression of the many stakeholders of the olympic organization. In the light of Beijing 2022, we will seek to find out what are the stakes - particularly geopolitical - of communication through photography on social media?



**KEY WORDS :** Olympic Games / sport / social media / photography / communication / geopolitics / China / Beijing.

**Contact :** @cyprien.raw / cyprien-nicoleau.fr / cyprien.nicoleau@gmail.com

**Title :** *The use of the view camera in the era of contemporary photography.*

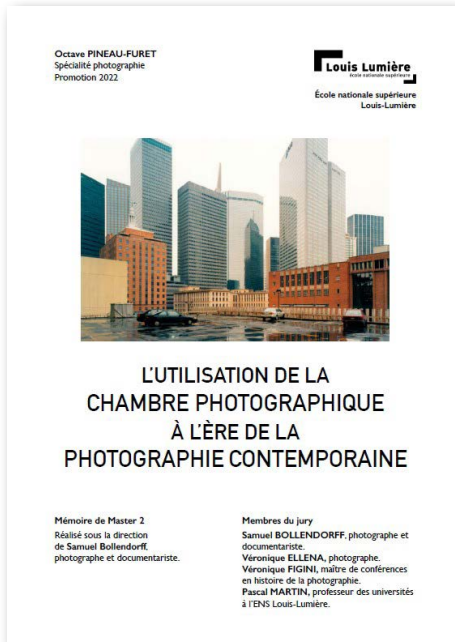
**Practical Part :** *The door of Bagnolet*

Supervised by  
**Samuel Bollendorff**

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## Abstract

Since the end of the 1980s - the date that we set as the beginning of our study - until today, many artists have reappropriated the large format camera. Indeed, in the era of the continuous flow of production of images and the overabundance of photographic representations in our daily life, the large format camera, cumbersome device and which implies the catch of sight in a slow and long temporality, appears to go against our photographic habits. We will see how the technical characteristics of the large format camera generate a visual work conducive to sociological and social observation, which creates new points of view to describe our society, while extracting itself from the contemporary time of overproduction and overconsumption of images to propose a new economy of photography.



**KEY WORDS :** large format camera ; contemporary photography ; photographic act ; temporality ; device

**The masters in sound**



**Title :** *The perception of gender identity in the child's voice in French: study of the role of the fundamental frequency.*

**Practical Part :** *Perceptual test around a part of the recorded corpus*

Supervised by Laurent Millot  
Direction externe : Erwan Pépiot

[Le mémoire sur le site de l'École](#)

## Abstract

The collective representations of what «boy voices» and «girl voices» are, by analogy with adult voices, raise complex and multidisciplinary issues. In this thesis we have sought to explore the phonetic and psycho-acoustic implications of the matter. We address the gendered differences in French children's voices and seek to understand how one is able to identify the gender of children only by listening to their voices. The first chapter is devoted to an overview of research on the expression and perception of gender through the voice.

The second chapter describes the collection and analysis of a corpus of children's voices, named CoVEP, made up of 10 girls and 8 boys aged 8 to 10 from the Ile-de-France region in France. The corpus consists of a series of 33 dissyllabic pseudowords and 12 sentences read with both normal and whispered voices ; as well as a 30-second semi-spontaneous speech extract with a normal voice. We present the analysis of the children's F0 over the whole corpus. The boys' F0s were lower on average than those of the girls, but this difference was only significant for the semi-spontaneous speech extract.

Part of the recordings was used in a perceptual test. 44 adults were asked to identify the gender of 8 of the recorded girls and 8 of the recorded boys from a selection of dissyllabic pseudowords and sentences both voiced and whispered. The confrontation of identical voiced and whispered stimuli allowed us to evaluate the impact of F0 on the responses given by the participants. The listeners produced a number of correct responses higher than chance for all types of stimuli. Sentences were better identified than short stimuli. Voiced stimuli were better identified on average than whispered stimuli, indicating that

F0 must play a role in the perception of the gender in pre-pubescent voices. Our results suggest that there is indeed a difference in F0 as a function of gender in French as early as 8 years old. According to our literature review, these results cannot be explained by a morphological difference in the vocal apparatus before puberty. The explanation for this observation may be cultural. Finally, it seems that adults are able to recognise the gender of children by listening to a sentence, but the role of F0 and other acoustic parameters used to identify gender remain largely to be determined.



**KEY WORDS :** Gender, child voice, gender perception, gendered acoustic differences, voice perception, speech processing, French, phonetics, socio-phonetics, psychoacoustics

**Title :** *Sound recording at the heart of the relationship between athletes and spectators: challenges of capturing sports broadcasts.*

**Practical Part :** *Reflections on another proposal for a sound recording device centered on the athlete's listening point: application to artistic gymnastics.*

Supervised by **Franck Jouanny**  
Direction externe : **Raphaël Kalfon**

[Le mémoire sur le site de l'École](#)

## Abstract

Sporting event broadcasts are audiovisual spectacles in themselves, and their stakes are simultaneously technical, esthetical, social and economical. Current sound and image recording is therefore the culmination of a long history of development, in the realms of sport entertainment, televisual methods and their conjoined evolution. TV and other audiovisual media have great influence over the perception we have of the high-level athlete. Here we seek to evaluate the possibility and the relevance of a recording system aiming at approaching the athlete's point of hearing during their performance. We evaluate the utility of this proposal for all broadcast protagonists, in particular on the question of immersion, which is the current big sector of innovation. After consulting athletes about their own fields, we put into place a recording (image and sound) of artistic gymnastics. By opposing two edits, we then made a test of their respective impacts upon multiple criteria such as immersion, transmitted sensations or educationality.



*When gods align - Franck Trocino*

**KEY WORDS :** sport, sound capture, immersion, broadcast, sport show, Olympic Games

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**Title :** *Reconstitution of an intangible cultural heritage of yesteryear: Making the traces and vestiges of the soundscape of the past resound.*

**Practical Part :** *The tower above the kitchen*

Supervised by **Jean Rouchouse**  
Direction externe : **Mylène Pardoën**

[Le mémoire sur le site de l'École](#)



Photo : Céline Bouquet

## Abstract

This research is about the theme of sound archeology and intangible cultural heritage. The wondering is about the resurrection of old traces, using sound objects and the fragments of the past which constituted the soundscape of the castle of the Dukes of Württemberg at the end of the 16th century. The purpose is to imagine how can the plausibility and authenticity of the audio-narrative staging of an archaeological project to reconstruct the soundscape around historical, heritage and immersive themes can be suggested? Methodological approaches exist and are developed; archaeoacoustics with auralisation method, or the archeology of the soundscape which uses sound objects among other things, or even organology and copies of musical instruments... We are not trying to recreate what is lost, but rather to serve objects, documents, practices maintained over the centuries. I meet eight experts on themes around the subject of the construction of the Red Tower of the castle of the Dukes of Württemberg and the soundscape of its esplanade conducted in the form of interviews to discuss stone cutting, theology, ancient music, history, archeology and even ornithology. Other themes were approached around linguistics and dialects, the processes of recording a bell and the trade craftsmen practiced during constructions in the 16th century at the Château de Guédelon, but also an approach of the auralisation of the Saint-Maimboeuf church which has disappeared and the Saint-Martin temple, the remains of which are now resurfacing, and the subject of living heritage. To express these research results, the use of a sound map and choice of audio-narrative staging of an audiovisual resource by means of mixed reality and multichannel broadcasting technologies play a crucial role for this purpose. Performing the reconstruction story of a bygone era consists of a rigorous implementation of sound objects between them, constraining oneself to a spatiotemporal limit. The soundscape that we contextualize is a sound layering of interdependent sources that are part of a complex sound mesh.

**Title :** *The manipulations of the real sound. Documentary sound editing.*

Supervised by  
**Sylvain Lambinet**

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## Abstract

The creative process of a contemporary documentary movie often involves a sound editing step. Filmmakers, through collaboration with a sound editor, can use it to find new creative possibilities, which can extend the narration set during the editing, and even add new dimensions to the images. Some perceptual phenomena are indeed opening a wide range of potentials for choosing the sounds, and can be able to produce strong effects upon the audience. However, documentary cinema is filled with ethical considerations and a desire of respecting reality, whose can be in tension with the scope of possible additions and modifications throughout sound editing. This work aims to study practices and peculiarities of sound editing for documentary cinema. Firstly, this research reflects on a broader perspective upon the history and matters of documentary film, then looks into the constraints that frame sound editing as well as the creativity spaces it can bring. As a second step, the analyse of interviews with sound editors and documentary filmmakers enlightens the ways ethical considerations of documentary cinema can impact the sound editing step, and how creative collaborators perceive those and weave them in their working process.

