

# Short Review of the Relationship Between Video, Music and Art

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## **ABSTRACT**

This brief review explores the evolving relationship between music and image up to newer art forms.

From the experimental cinema of the early 20<sup>th</sup> century, among other things related to music and to the attempts to give sound to the film image, to the success and flooding of the cinematic image and the television image (with the production of countless musical and music related films in the first case, with the creation of TV networks dedicated to the 'music to see' in the second), up to their assimilation and processing in the artistic field, today the genre is somewhat saturated with overproduced and excessive audio-visual production. However art can, as in the past, intervene to bring out the quality of music or the visual, or both in real complete works, by renewing the language and elevating it from a subculture level to a more valid, as well as 'positive' one for new art markets.

**Keywords:** *Arts; Video Art; Music; Music Video; Cinema; Television.*

## **1 | INTRODUCTION**

Visual arts and music have a very strong relationship and, quickly checking all the short forms of cinema similar to the latest audiovisual forms, can

actually take us back to the idea of the Wagnerian Gesamtkunstwerk, a total work capable of combining music, literature and visual arts in a synaesthetically effective synthesis but whose origins can be traced to the theatrical performances of ancient Greece in which there was a convergence of poetry, drama, music, dance and visual arts (Liggeri, 2007).

For example, the musical metaphors of Wassily Kandinsky date back to the early 20<sup>th</sup>; Kandinsky worked on the relationship between sounds and colors, both components of the same instrument which can produce feelings and emotions in the viewer/listener. Equally representative were all experiments designed to 'give voice' to the films [1], from noise-makers to live music, from Bakelite discs (Vitaphone, 1925) on which only noises and sounds were recorded ('Don Juan' by Alan Crosland, 1926) to the same disks with short dialogues and songs ('The Jazz Singer' by the same Crosland, 1927), up to the first entirely sound films ('Lights of New York' by Bryan Foy, 1928) (Briggs & Burke, 2002).

## **2 | EARLY ARTISTIC RESEARCH AND MUSICAL ENTERTAINMENT**

As it often happens in the context of artistic research experimental guidelines are set on which the subsequent creative and technological development is founded. The combination of images

and sound is also the basis of other first audio-visual productions, innovative for their time, like those by Paul Terry ('Dinner Time', 1928) or Walt Disney ('Steamboat Willie', 1928), as well as those made by many avant-garde artists in the early twentieth century, based on real 'visual scores' (for example 'Ballet Mécanique' by Fernand Léger, 1924; 'Diagonal Symphony' by Viking Eggeling, 1924; 'Rhythmus 21', 1921, and 'Rhythm 23', 1923, by Hans Richter); it is not a coincidence that they are named considering clear musical references (Fagone, 1989; Lawder, 1983; Taiuti, 1996, 2001).

The rapid progress of sound technology corresponded, by the end of the Twenties and the Thirties, to the enormous success of musical films, derived from their stage version; moreover, the largest public consensus for musical entertainment, proposed by radio networks and amplified by the spread of jukeboxes during the Forties, led to the emergence of new formats and additional tools, such as the soundies (short promotional musical films) viewable in the video-jukebox Panoram, in the United States. After the Second World War, similar tools were created in France (Scopitone) and Italy (Cinebox) (Liggeri, 2007). The soundies were thus the ancestors of music videos, characterized by a rather simple structure and derived from theatrical or studio performances, with the artists singing a song with the possible presence of other musicians or dancers.

### 3 | THE SIXTIES

The great success of musical entertainment, with the spread of television, led to the progressive reduction in size (up to miniaturization) of radio equipment intended for a younger audience, as to the new portability feature [2]. It also led to the transmigration of radio formats to the screen, where they multiplied in various examples of music-related programmes for adult audiences or for young people, often based on record sales charts. The spread and success of such programmes and, simultaneously, the unique consensus achieved by various artists of the Anglophone music scene, led up to the practice of making pre-recorded performances, similar to the function of Soundies, in order to obviate the impossibility of having the guests actually present in the studio.

These pre-recorded performances at first were strictly limited to the performance of the songs, and gradually got better regarding the compositional, conceptual and technical/technological points of view, reaching creative solutions of exceptional origi-

nality and creating artistically autonomous audiovisual productions destined to have a sequel.

In this way we soon reached a high standard of quality. This is what happened, for example, to the Beatles in the 60s: responding to the many commitments and to global success, they used the audiovisual medium to make direct promotion, not necessarily having to be present during television appearances. 'A Hard Day's Night' by Richard Lester was made in 1964: it was not just a video but a feature film, recorded in the form of a mockumentary [3] to promote the album of the same title; in 1966, Michael Lindsey-Hogg directed two promotional videos for 'Paperback Writer' and 'Rain', the eleventh single and its B-side, in which he used measured editing, soft focus and tight shots.

The year 1966 was quite prolific and interesting from the point of view of innovation, in terms of screenplay and editing. In the same year, in fact, the promotional video of D. A. Pennebaker for the song 'Subterranean Homesick Blues' by Bob Dylan and the promotional video for 'Dead End Street' by the Kinks were recorded. In the first case, the video is a portion of a longer film, called 'Don't Look Back' [4], in which Dylan, shot in full figure, makes a true artistic performance of showing the lyrics written on boards that are flipped as the song plays, while, behind him, Allen Ginsberg, oblivious to the camera, speaks with the musician Bob Neuwirth. 'Dead End Street' was structured as a short grotesque-comedy film with a screenplay that portrayed the band as gravediggers who came to collect the dead, with various inserts of archival images of the Great Depression. The use of 'expressive editing', the similarity to the first silent comedy films and the choice of grotesque characters [5] caused the censorship of the film by British television executives because it was considered in bad taste.

The following years were marked by the tragedy of war in Vietnam and social protests, with evident effects even in some videos. Created for promotional purposes, after evolving in ever more complex and sophisticated forms, these short films became the instrument to spread messages, to express opinions or feelings about small or large events in the whole world, to criticize positions or choices made on an opportunistic basis.

The video directed by Peter Goldman in 1967 for 'Strawberry Fields' by the Beatles lost the 'clean look' and the lightness of previous scripts, gaining an induced dramatic power through the use of lights and color, multiple layers, angles and inverted shots, as

well as the symbolism of the text, that returned in an amplified manner, so to speak, the charm of the song.

In the same year, Procol Harum recorded two different videos for the song 'A Whiter Shade of Pale'. The first version, directed by Jo Durden-Smith, alternated images of ruins, the band on stage and sequences of the war in Vietnam. It was banned from generalist television because of its harsh criticism of the U.S. administration; the second version, similar in some scenes and settings, was devoid of the Vietnam footage, and presented the band, in a group or individually, moving towards the camera or in poses that accentuated the sense of depth. In this case, however, certain accentuated angles seem also to suggest a lack of stability and loss of balance, while the use of soft focus, among other things similar to the more recent Anton Corbijn video, made for Depeche Mode ('Useless', 1997), may suggest a limited or less objective view of reality.

Remaining on the subject, in the promotional video made in 1968 for The Doors' single, 'The Unknown Soldier', Ray Manzarek and Jim Morrison were still using a series of archival images of the Vietnam War and the celebrations at the end of it, alternating to sequences in which, simulating an execution, Jim Morrison was sacrificed to the country, as a contemporary Saint Sebastian, with a distinct expressive and highly symbolic power.

In 1969, the Beatles further innovated the genre with a new feature film directed by George Dunning: 'The Yellow Submarine'. Besides achieving a great success, it was critically praised [6] for having promoted animation to the level of an artistic technique. The band did not appear until the end of the film, mainly replaced by their cartoon versions; the design matched simple comic-derived shapes, which had to be easily understood by a mixed audience, with shapes and colors characteristic of the '60s.

Its popularity, as well as of other promotional films, led many artists to use this audiovisual format and, during the seventies, there were several examples of feature films, narrative, documentary, or rockumentary, bound to be a great and continued public and critical success: in 1970 the documentary 'Woodstock' by Michael Wadleigh (edited, amongst others, by Martin Scorsese) was released, based on the festival held the previous year and was presented at the most important international film festivals and even awarded with the Academy Award for Best Documentary; in 1972 'Live at Pompeii' by Pink Floyd was released, a documentary created by Adrian Maben partially filmed inside the Roman amphithe-

ater in Pompeii, without a real audience; then, in 1975, came 'The Rocky Horror Picture Show', a rock musical directed by Jim Sharman and written by Richard O'Brien, a cult film due to its aesthetic and music quality, but also for proposing, in an original mixture of formats loved by the general public and in an almost grotesque way, controversial issues such as transsexuality.

The practice of making short films to promote music was finally confirmed in the mid-seventies, thanks to the success of a short film made with electronic equipment: 'Bohemian Rhapsody', directed by Bruce Gowers at the end of 1975 for the original song by Queen, was filmed and edited in a very short time, creating some visual effects directly during the shooting, through the use of lenses and of a video mixer. This first major electronic video translated the very special musical effects using image, different visual constructions for the various musical sections into which it is possible to divide the piece: the use of backlighting and spot lights for the initial 'a cappella' section, the live performance for the melodic and intimate section with the guitar solo that tracks the transition to the next opera section, in which you return to the use of lights and echo and prismatic effects to highlight the relevant parts of the music, before returning to the live performance during the rock section and then to the final melodic, with a finale which sees again the particular use of lights and the overlaid image of a gong, whose sound also marks the end of the musical part.

#### 4 | TV DISCOVERS MUSIC AND VIDEOS

The tendency to use this sort of audiovisual form, from this time onwards, grew further, so it did not diminish over the next decade during which it was indeed amplified by the spread of 'music to see' even on television. Liggeri states that 'the needs of scopes for a growing music industry...changed the fate of music videos [7]', and moreover that 'the spark flashes in the UK...[8]' where radio and television 'divided' the musical genres, creating new formats intended for a wider audience that, in the case of television, is mainly composed of young people appreciating the audiovisual evolution of rock, new wave or pop (Liggeri, 2007). As we have seen, until the late sixties it was mainly cinema, through musicals, rockumentary or *musicarelli* [9], which responded to the desire to 'see' the music and the performers, but with the ultimate entry and success of television, it was asked to satisfy this desire. In the wake of successful programs, such as 'Top of the Pops' (aired on BBC from 1964), 'Night Flight' (aired on USA Network from 1981) or 'Discoring'

(aired on RAI from 1977), the first television station completely dedicated to music videos, MTV [10], was born in America in 1981: from this moment on, the creation of music videos was essential to the existence of the songs and fundamental to make promotions. Of course, to gain visibility within such a heavy rotation, videos needed to improve in terms of quality and technical innovation, as well as in originality of scripts; so there was a rapid evolution of visual language on the basis of an experimental field that placed very few limits to the creativity of the artists involved.

The new decade opened with what would have become the final consecration of the marriage between music and image.

On August 1, 1981, MTV began its regular broadcasts across the USA, with a first promo which mentioned the moon landing but in which, instead of the U.S. flag, the flag of the new TV 'enterprise' was planted on the lunar surface. The first video aired on this station was 'Video Killed the Radio Star' (directed by Russell Mulcahy) containing a fitting meaning in its lyrics, which was originally released in 1979 by the Buggles, but was specially revived and restored to success two years later.

It would be difficult at this point to identify all examples of interesting music videos from the standpoint of technique, narrative structure or the overall originality and creativity; we will consider, then, only those music videos or those authors who have implemented an exchange between languages, in some cases using their style for a commercial operation, albeit creative, in other cases giving precedence to the visual part over the musical product. Furthermore, considering the technological aspect, we must take into account the ongoing spread of recording and editing equipment that brought a growing number of artists and professionals to approach the new language, in some cases using the new tools along with more sophisticated and expensive film production tools, and in any case, giving a strong impulse to the use of new techniques and effects allowed by the new equipment.

Examples can be seen in videos made by H. R. Giger for 'Backfired' and 'Now I know you know' by Debbie Harry in 1981, where it is possible to recognize the unmistakable style of the Swiss artist and, in addition, mainly in the first case, the electronic effects of the typical video mixer also used by television networks. That same year, but with a distinctively different structure, Yoko Ono made the video 'Walking on Thin Ice' for her own song; she

had the lead role in the video that is also a kind of visual memory of her relationship with John Lennon [11], with lot of inserted images that can be read as symbolic of the difficulty to continue to live without getting stuck in the past.

Meanwhile, from the structural innovation point of view, if up to this point the progress had involved mainly the technical or strictly visual and symbolic aspects, in late 1981 and in the early months of the following year, videos appeared in which, contrary to what happened previously, the performer in part or entirely disappeared. Of these, 'The Chaffeur' by Duran Duran, directed by Ian Emes, made an obvious homage to the photography of Helmut Newton in a video that is a short masterpiece.

On February 24, 1982, the category 'Video of the Year' was first added to the Grammy Awards for the music industry and the first winner was Michael Nesmith, former member of the Monkees, for his collection 'Elephant Parts', a kind of 'container program' directed by William Dear within which were located both music videos and comedy sketches with a result at times grotesque. In the same year, Joseph Beuys decided to make a song and a video, 'Sonne Statt Regen', which parodied the music and show business world, but more subtly deploring international politics as in the pun intended in the title [12].

In May 1982, Pink Floyd released a new feature film based on the album of the same name released in 1979. 'The Wall', directed by Alan Parker and written by Roger Waters with a vaguely biographical basis, alternated narrative parts and animated sequences designed by the British illustrator Gerald Scarfe, with a surreal and visionary result that characterized and made it a cult film.

As one can imagine, the people most interested in testing their skills in this new language were film directors. Some of the produced videos were meant to make history in the genre, both because of the budget involved in the making ('Thriller' by Michael Jackson, directed by John Landis in 1984) and the recognizable stylistic forms of some short films ('Broken English' by Marianne Faithfull in 1980, 'Psychic Rally in Heaven' by Throbbing Gristle in 1981 or 'Touch The Radio Dance' by The Language in 1983, amongst others, directed by Derek Jarman; 'Relax' by Frankie Goes to Hollywood in 1984, directed by Brian De Palma). This relationship between cinema and music videos is continued further, considering the work of many directors such as Antonioni [13], Scorsese [14], Godard [15], Lynch [16],

Aronofsky [17], Assayas [18], Besson [19], Taylor-Wood [20], Van Sant [21], von Trier [22], Wenders [23], Wertmuller [24] or Burton [25] amongst others. Today the opposite is happening more frequently: at a time when it is certainly more difficult to create something original that can somehow be noticed in the *mare magnum* of music videos, no more to be watched in heavy rotation but to be sought out online, it often happens that music video directors, after having found their role and after becoming specialized and identified with a particular style that makes them recognizable to the public, move towards classic filmmaking, sometimes with surprising results. This is the case, for example, of Julien Temple [26], director of dozens of music videos from the late seventies to the present day, but at the same time also the author of feature films, some of which are music related, such as 'Glastonbury' (2006), 'Joe Strummer: The Future is Unwritten' (2007), 'The Sex Pistols: There'll Always Be an England' (2008) or the well known 'Absolute Beginners' (1986). This is also the case, more recently, of Michel Gondry, visionary author of 'Eternal Sunshine of a Spotless Mind' (2004) or 'The Science of Sleep' (2006), amongst others, but also director of many music videos recognizable for real inventions often based on visual perceptual illusions or sync editing.

#### 4.1 ART AND MUSIC VIDEOS

In the eighties, the incursions of visual artists into the world of music videos were also extremely important, both for the desire to use a new and challenging language to improve even their own artistic path, and for the curiosity to work for a customer, while maintaining a stylistic consistency or completely subordinating to the task (Taiuti, 1996). We already noticed the first trend through the experience of Beuys with the video 'Sonne Statt Regen' but, in a different way, it is also what Andy Warhol was aiming for since the late seventies, making real television programs [27] structured like Interview magazine, that is, based on interviews and reports about photographers, designers, artists, writers and, of course, stars of the show business (Senaldi, 2009). In this case, Warhol discovered in the video image, more than in the cinematographic one, the possibility of repeating frame by frame the same treatment of his 'screen-printed myths', with no ambition to improve the content of television itself, but conforming to it, creating a striking mimicry between its and his own contents. As part of the show 'Andy Warhol's TV', in 1982 Warhol made his first music video [28] for the song 'Secret Spy' by Walter Steding, and continued in subsequent years;

in 1984 and in 1986 he directed, along with Don Munroe, the videos, respectively, for 'Hello Again' by the Cars and 'Misfit' by Curiosity Killed the Cat, appearing briefly while making citations (the film 'Kiss' in the first case) and clear references (the video 'Subterranean Homesick Blues' in the second) to other videos (Hanhardt, 2000; Taiuti, 1996).

It should not be overlooked, within the decade, the video made by Nam June Paik for Ryuichi Sakamoto, 'Replica' in 1984. Paik was not new to work integrating music and video, even having debuted in the art world with an exhibition held in Wuppertal in March 1963, entitled 'Exposition of Music - Electronic Television', in which he used magnetically distorted TV screens, pianos and various mechanical sound objects; later, in the seventies, he became known for his collaboration with cellist Charlotte Moorman with whom he created numerous performances with the joint use of video and music (Madesani, 2002). 'Replica' is both a perfect example of the video electronic image typical of the eighties, so very distinctive of some television programmes intended for younger or science-loving audiences, and also an example of the typical artistic experimentation that, since the early decades of film history, brought several levels of overlapping images, with almost hypnotic results.

An artist less involved than Paik in the use of new technologies, although inextricably linked to contemporary culture and street art, was Keith Haring. He was also attracted by the fascination of the music video for its pop essence. In 1986, therefore, he created the video for 'I'm not perfect (but I'm perfect for you)' by Grace Jones with whom he had already worked two years earlier on a photo shoot by Robert Mapplethorpe; the video, as well as referring the same photo shoot by showing the tribal body of Grace Jones and her final transformation into a goddess, included the participation of various artists of the New York art scene of those years, including Andy Warhol himself (Liggeri, 2007).

A considerable artistry, somewhat comparable to that of the aforementioned Derek Jarman, is visible in the videos directed by Nick Egan from the mid-eighties to the present. Egan 'dirties' pictures as if he works on a canvas, creating overlaps and inserts in typical punk and post-punk style that makes the video a natural collage of associations, mental projections and suggestions. This is the case, for example, of the videos made for Sonic Youth, 'Youth Against the Machine' and 'Sugar Kane', between 1992 and 1993, in which pop imagery, politics, artistic influences and musical quotations are perfectly blended.

Concerning photography and its representatives, in 1988 the video 'Lunettes Noires' was made by Pierre&Gilles for LNA: while resembling many music videos of the decade, it echoed many of the characteristics of the photographic images of the two French artists, including the romantic and showy atmosphere. Besides, in 1986 the well-known photographer Bettina Rheims created a video, 'Voyage Voyage', for the French singer Desireless, considering it a promotional video but also a brief narrative form, as already highlighted by titles. Another famous American photographer, Herb Ritts, created various music videos in the late eighties and early twenty-first century ('Cherish' by Madonna, 1989; 'Love Will Never Do' by Janet Jackson, 1990; 'In the Closet' by Michael Jackson, 1992; 'Telling Stories' by Tracy Chapman, 2000; 'Underneath your Clothes' by Shakira, 2002, and others) all distinctively marked by photography, often in black and white, with a very clean image and attention to detail and the portrait in the classic tradition of fashion photography. The same consideration can be made about another great artist of international photography, Bruce Weber, author of several music videos mainly for the Pet Shop Boys ('Being Boring', 1990; 'Se a Vida e', 1996; 'I Get Along', 2002) (Liggeri, 2007).

Equally obvious in the video made in 1996 by Spencer Tunik for 'Come Inside' by Orbit, is the link between stylistic choices in the video itself and the imagination of the artist as in his photographs. As one can see in many music videos, here the band is performing the song in an urban location, but isolated from it by a sort of large semi-transparent capsule; the same type of material 'protects' or 'isolates' the naked bodies of women and men from the external environment throughout the city. The same artistic coherence is also found in a video produced by Alessandro Amaducci in 1996 for the song 'Tribe' by Sadist, fitted with highly symbolic images in a sync and expressive editing, alternating with shots of the band performing live.

The colorful and 'pop-Baroque' world of David LaChapelle breaks into several video works made since the mid-nineties, in some cases totally overwhelming the performers and the background ('Not If You Were the Last Junkie on Earth' by Dandy Warhols, 1997; 'This Train Don't Stop There Anymore' by Elton John, 2001; 'Rich Girl' by Gwen Stefani, 2004; 'Someone Saved My Life Tonight' by Elton John, 2006), in other cases making inserts in 'more normal' construction sets ('Sugar Cane' by Space Monkeys, 1997) or sometimes perfectly blended with the already unique aesthetic of certain musicians

('Natural Blues' by Moby, 2000) (Peverini, 2002). In 2002 even the well-known street artist Banksy had made a video for the song 'Kik Off' by Blak Twang. This is a video in the classical form of rap videos that sees the political activism of Banksy integrated with a text in which the football metaphor becomes social protest. The reverse path is, however, the one of Chris Cunningham, who started making music videos in the early nineties and is now considered one of the most important and influential film and video makers around; more recently he joined the art world creating video installations that have been presented during shows and exhibitions at the Royal Academy of Arts, at the Venice Biennale in 2001 and in various galleries.

More recently, other young contemporary artists have made music videos, but often, compared to the frantic quest for originality that has occurred in the nineties, working on a more conceptual level. This is the case, for example, of the video 'Theme for Yellow Kudra' by Economy Wolf, directed in 2006 by the young German artist Max Hattler: here, on a background which is nearly unchanged from beginning to end, a young man strikes 'poses' imitating the behavior and movements of the players on the football field. To emphasize the artistic value of the video, Hattler also made a short film, a few years after, named 'Your Highness' (2010), based on a re-edition of the same sequences and presented at major international film festivals and museums.

From this example it is possible to note that in recent years, in an age where it is extremely easy for a band to realize or to make a promotional video and it is just as easy to spread through the new channels of communication, a particular association between those who make art and those producing sophisticated music could emerge. In this regard, another relevant young video artist and film maker is Maria Arena, author of a video for Mario Biondi's 'This Is What You Are' (2006), composed mostly of close shots and details that re-create the atmosphere of certain jazz clubs, or a video series created in collaboration with the group The Dining Rooms. Another example can be found in the video 'Strum' by the Swedish experimental group Folie, created in 2006 by Swedish artist Anders Weberg, which merges highly conceptual and artistic references of images with an electronic and almost hypnotic song.

## 5 | CONCLUSIONS

McLuhan masterfully described in the tetrads the cycle experienced by each innovation when it becomes obsolete and is supplanted by something

new (McLuhan, 2002). At this point, it is usually art that gives new life and new possibilities of expression to instruments otherwise destined to be abandoned. In the relationship between images and music there has always been, as we have seen, the intervention of the art world to propose new and creative ways to open a new imaginary: it happened in the field of cinema with the animation and edits proposed by avant-garde artists; it happened in the sixties with the videos and the video installations that were originated by metabolizing the TV image; it happened again since the eighties with the success of the video-music that opened a field for experimentation and almost without limits, in which all the equipment originally intended for the TV screens could be re-used (Schum, 1970). From the late nineties to the present, as mentioned, there has been a proliferation of examples of music videos, proliferation which made it almost impossible to see everything that it is produced by virtue of lower costs for both music production and video and, today, almost irrelevant costs for distributing.

In this situation, again, it is art that brings out the quality, in terms of added value coming from the music or the visual, with the result that, today, the most interesting music videos are real works of art and also influential forms in contemporary culture, sometimes even included in private art collections and museums [29].

## ENDNOTES

[1] Even before the official birth of cinema with the projection of the first Lumière Brothers' short films (1895), Thomas Edison, who was the extraordinary inventor of both the kinetoscope and the phonograph, conducted several experiments along with William Dickson, his collaborator and inventor of the first celluloid film, simultaneously recording images and sounds with the so-called kinetophono. Of the various test films, one has been recently re-discovered and is known as the Dickson Experimental Sound Film, dating from the end of 1894. In the same years, Charles-Émile Reynaud added a soundtrack to his animated images, obtained by combining magic lantern and praxinoscope.

[2] Since the mid-fifties onwards, we witnessed the spread of smaller radio equipment, thanks to the new transistor technology, to reach the huge success of the first Sony Walkman in 1979 and its subsequent variations and more contemporary multi-function digital players.

[3] In mockumentary style, in fact, 'A Hard Day's

Night' depicts the typical life of the band in a rather short period of time, busy with rehearsals, concerts, trips, flights from fans and various misadventures.

[4] Pennebaker followed Dylan during his UK tour in 1965, then making the film 'Don't Look Back' from which, the following year, was extrapolated the portion used as a promotional video for the song. In the film there are two more sequences similar to that used for 'Subterranean Homesick Blues', with the same setting and characters, but one shot in a park, the other on the roof of a building.

[5] For example, the role of the widow was played by the singer, Ray Davies, with results similar to those achieved, at least two decades later, by the Italians Daniele Cipri and Franco Maresco in their 'Cinico TV' series, broadcasted by RAI (Cipri and Maresco, 1992; Sossai, 2002).

[6] 'The Yellow Submarine' received various awards including a special award from the New York Film Critics Circle in 1968.

[7] 'Sono le esigenze di spazi di un mercato discografico in espansione a cambiare ... le sorti del clip.', in Liggeri, Domenico, 'Musica per i nostri occhi' (Liggeri, 2007, p. 146).

[8] 'La scintilla scocca in Gran Bretagna ...', ibidem.

[9] The term refers to a genre of films made in Italy in the fifties and sixties, having famous local singers to play main roles, often in the interpretation of themselves or of very simple and stereotyped characters.

[10] Followed, in 1982, by the first Italian television also dedicated to music and music videos, Videomusic.

[11] Among other things, the song was the last on which they worked together before Lennon was killed.

[12] 'Sonne Statt Regen' literally means 'the sun after the rain' but, having 'Regen' a pronunciation similar to 'Reagan', the then President of the United States, could allude to a moment of silence/peace after the storm.

[13] 'Fotoromanza' by Gianna Nannini, 1984.

[14] 'Further on up the Road' by Eric Clapton, 1976; 'Bad' by Michael Jackson, 1987; 'Somewhere Down the Crazy River' by Robbie Robertson, 1988.

[15] 'Plus Haute (Oh!)' by France Gall, 1996.

[16] 'Wicked Game' by Chris Isaak, 1990; 'Unfinished Sympathy' by Massive Attack, 1991, among others.

[17] 'π²' by Clint Mansell, 1999.

[18] 'Schengen' by Raphaël, 2006.

[19] 'Pull Marine' by Isabelle Adjani, 1984; 'Black Out' by Richard Berry, 1985; 'Love Profusion' by Madonna, 2004, among others.

[20] 'I Want Love' by Elton John, 2001; 'Turn the Lights Out When You Leave' by Elton John, 2005.

[21] 'Fame '90' by David Bowie, 1990; 'Creep' by Stone Temple Pilots e 'Just Keep Me Moving' by K.D. Lang, 1993; 'Desecration Smile' by Red Hot Chili Peppers, 2007, among others.

[22] 'I've Seen It All' by Björk, 2000.

[23] 'Night and Day' by U2, 1990; 'Souljacker part 1' by Eels, 2002; 'Living in a Hiding Place' by Idlewild, 2002, among others.

[24] 'Day After day' by Julian Lennon, 1998.

[25] 'Where'd You Go?' by Mighty Mighty Bosstones, 1991; 'Bones' by Killers, 2006.

[26] 'My Way' by Sid Vicious, 1979; 'Stray Cat Strut' by Stray Cats, 1981; 'The Meaning of Love' by Depeche Mode, 1982, and others, up till 'Mary' by Scissor Sisters, 2005.

[27] 'Fashion', 'Andy Warhol's TV' and 'Andy Warhol's Fifteen Minutes', respectively broadcasted in 1979-80, 1980-82 and 1985-87.

[28] Andy Warhol always signed his videos along with Don Munroe, who is often credited as the official director.

[29] For example, the New York MOMA has a collection of music videos, such as Chris Cunningham's music video for Björk's 'All is Full of Love'.

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Maria Donata Napoli studied at the Academy of Fine Arts in Catania, Italy. Since the beginning of Nineties she is interested in painting, photography and video taking part in reviews, personal and collective exhibitions in Italy and abroad. She teaches "Teoria e metodo dei Mass Media" at the Academy of Fine Arts.