

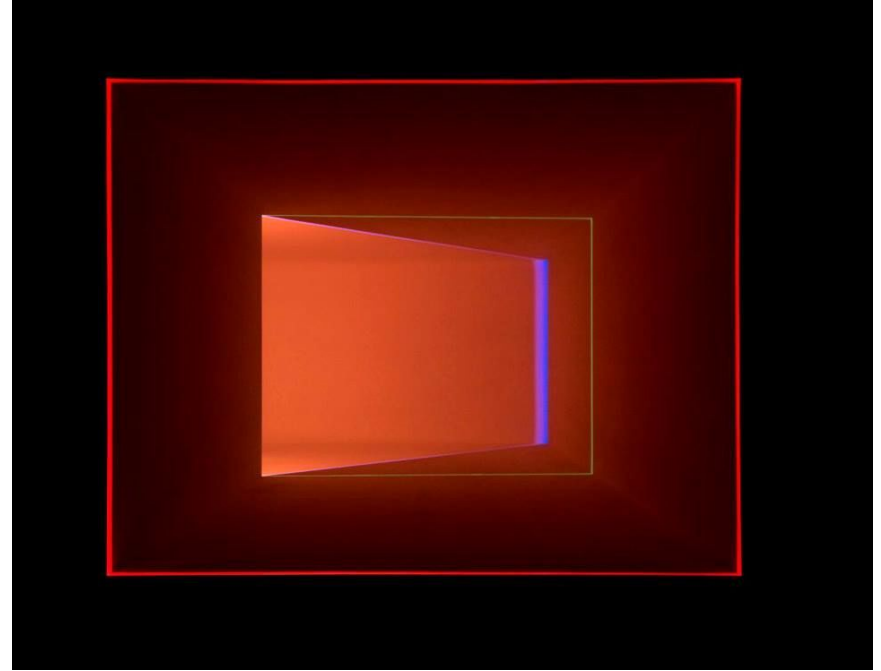
A photograph of a person standing on a wooden platform in a room filled with hanging lights and mirrors. The room is filled with a dense array of small, colorful lights (blue, yellow, red) hanging from the ceiling. The walls and floor are covered in mirrors, creating a complex, multi-layered reflection of the lights and the person. The person is holding a camera and taking a photo. The overall effect is a dreamlike, infinite space of light and reflection.

Visual Culture

Anke Diederer



Still from singer V's clip *Singularity* (2018), which bears similarities with James Turrell's installation art 'Caper, Salmon-White' (2000), on the right.



Stromae- Papaoutai (2013)





Erwin Olaf, Hope, The Hallway. 2005



Stromae, Papaoutai. 2013.

It might at first sight be strange to connect Olaf's photography with this video shot from Papaoutai, because the content of the video and photo are different, there is not an immediate connection. Still the alienation effect between father and son in Papaoutai is again in line to the disconnection between people in many of Olaf's photography. Visually there are similarities in lighting and retro style looking interiors as well. I am aware there is a huge difference between the typical 'western' depiction of Olaf's models, and the non-western art approach of Papaoutai, but it is interesting to find similarities between two completely opposite 'artworks'.

BewhY- GOTTASADAE (2019)





South Korean rapper BewhY's clip GOTTASADAE got my attention, because it creates an experimental dancing set in which dancers become the sculptures as well. This video gives an artistic experience that crosses borders between the typical music industry and the experimental sets in theaters and plays like those of Sidi Larbi or Damien Jalet.

Lady Gaga - 911 (2020)





In the music video, Lady Gaga pays tribute to the work of the Armenian filmmaker Sergei Parajanov, whose art style was completely different from what the Sovjet Union expected of artists back then in the 1970's. I am impressed by the fact that Lady Gaga uses her platform or label to make unknown artists more known for a wider audience. Her video was again for me a kind of museum and cinematic display of Parajanov's work, whose existence was unknown to me before. In that sense, these music labels can become the new virtual museums who advertise work of artists virtually instead of in the traditional museums as we are already familiar with.





Stills from the film 'The Color of Pomegranates' (1969) by Sergei Parajanov. The complete film can be seen on Youtube.

The 1975- Frail State Of Mind (2019)



Alternative boyband The 1975 created a videoclip in which the singer Matthew Healy does a performance, while he simultaneously films himself with cameras from different angles, which are then directly projected on the screens and walls. The overwhelming presence and use of cameras everywhere, could be seen as a social commentary on the way we are constantly surrounded by these devices, the way we use them and how it makes us crazy at times.



'Transitioning Values'. Connor Schumacher.(2017-2018).

The videoclip reminded me of interdisciplinary artist Connor Schumacher, who also projects live recordings on walls while doing performances with guests. He also does dance performances in various art museums.

The possibility of virtual spaces or VR experiences



The Dutch National Ballet created in 2014 a VR video from a dance performance. In this video, the viewer had the possibility to be standing between the dancers, as if the viewer is really emerged in it. I highlight this work because it made me realize that if this would happen with those other music videos, it could become a dynamic 'museum' in which people who can't always afford to go to a traditional museum or performance, can still have an experience that is closer to a physical experience. It is in my opinion already becoming a virtual museum, but the VR experience would take the experience to another level.



On the other hand, there are also good reasons to let the museum remain 'static' in a sense, that it allows the visitor to view artwork without all the distracting things happening around him or her. That it functions as a place to view artwork in a frozen state, exactly because our visual world of the internet explodes with countless videos and images. It could function as a 'pause' on all the visual content we take in.

Interim Conclusion

Looking at the development of video clips evolving into dynamic 'art sculptures', I think it is not strange to say that a new kind of museum with interdisciplinary art emerged in a fragmented way, displayed on a platform like Youtube. The clips become moving paintings and the dance becomes a dynamic sculpture. In the virtual space we created, we created virtual museums as well. But it is quite a task to collect all these videos like puzzle pieces together, as there is so much content out there on the web. It is really easy to overlook shots of barely a second, but that this shot really involves high artistry.

It seems that the art world is not really divided into art museums and music labels anymore. Rather, the music labels themselves became open for interdisciplinary art practice and function themselves like a virtual museum, that advertises fine art in a new and compelling way. Lady Gaga's label for instance, seems to become itself a kind of virtual museum in which they pay tribute to yet unknown artists like Sergei Parajanov. Artists therefore don't need to be that dependent from museums anymore to make their work known to a wider audience. Music labels could become the new art directors of this kind of interdisciplinary art emerging.

The results of the videos show me that there seems to be a real blurring between theater, music, contemporary dance, and traditional fine art or museum pieces. All artistic genres and their labels connect everything with everything.

What I also realized is that its easier to define a video clip created by an established artist famous in the institutionalized museum world as art, than to see that a video created by an artist or company independent from any traditional museum background is art, or that it at least has the same artistic qualities and could be regarded as just as artistic or even better.

When a well known artist within the museum art world works together with the development of such a video, it is quite easy to mark it as a notable artistic video. But as I have seen, this does not necessarily have to be the case: some music video's unintentionally turn out to be art pieces. But you tend to overlook that, because you look with a narrowed lens at art through what the institutionalized museums display. This can be deceiving as new forms of art emerging are not recognized as such because our way of seeing art is shaped by the 'old paradigms' of defining what is art and what isn't. The digital world made it a more democratic place to display art in that sense. This was something I realized while watching some of those videos.

I feel there cannot really be made a judgement on how popular or unpopular the work is in connection with its artistic value. The amount of views, whether it is high or low does not determine the value, or how mainstream the work is accepted or rejected does not determine the value of the work either. I assume our digital world brought change to those kind of judgements on art. It made it also possible that 'the museum' is not only in our physical space anymore, but in the virtual world, although fragmented, as well.

