

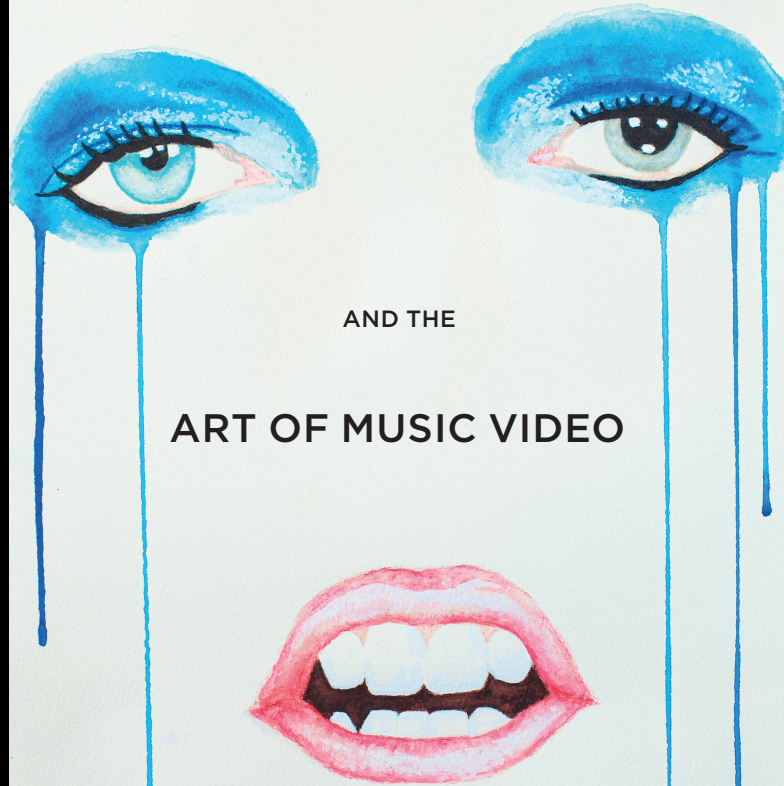
Reframing the Art of Music Video:  
“mismatched eyeballs” and reanimated collaborators



Dr Lisa Perrott  
University of Waikato, New Zealand

NEW APPROACHES TO  
SOUND, MUSIC, AND MEDIA

DAVID BOWIE



AND THE

ART OF MUSIC VIDEO

BLOOMSBURY

Lisa Perrott

“It was all so very unlikely; the carrot coloured hairdo and the jumpsuit. The red plastic boots and the mismatched eyeballs.

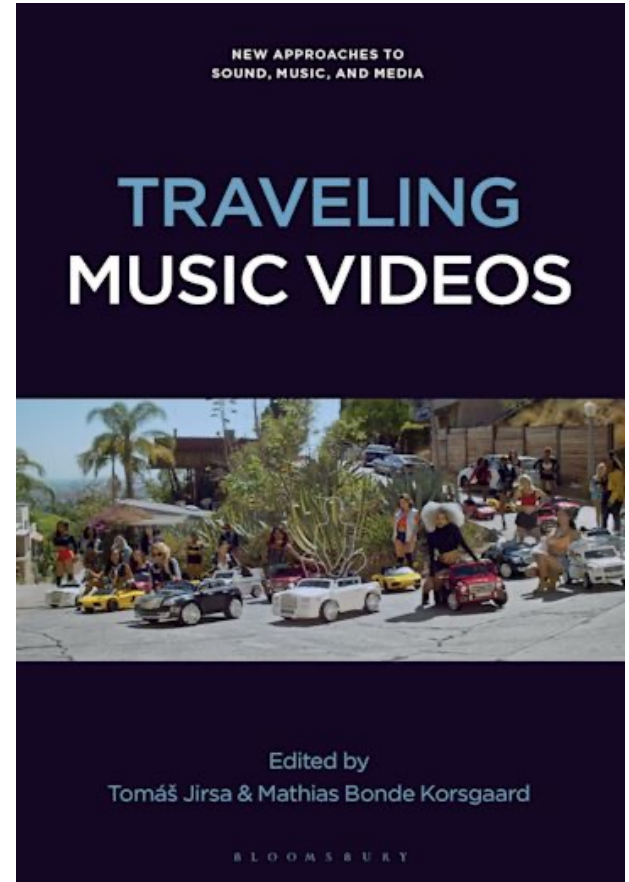
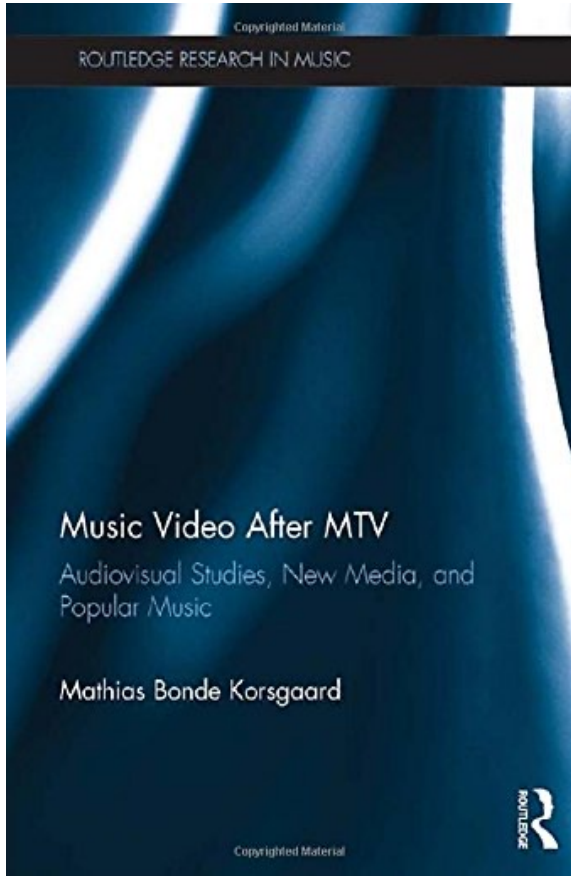
No seasoned betting man would have backed this one. But I knew what I liked and that was enough to make the first move”.

Mick Rock, 2016

STARRING MICK ROCK

# Reframing the Art of Music Video: “mismatched eyeballs” and reanimated collaborators





## Defining music video

...as an “ever-transforming media configuration which is both morphing and confusingly multifaceted”.

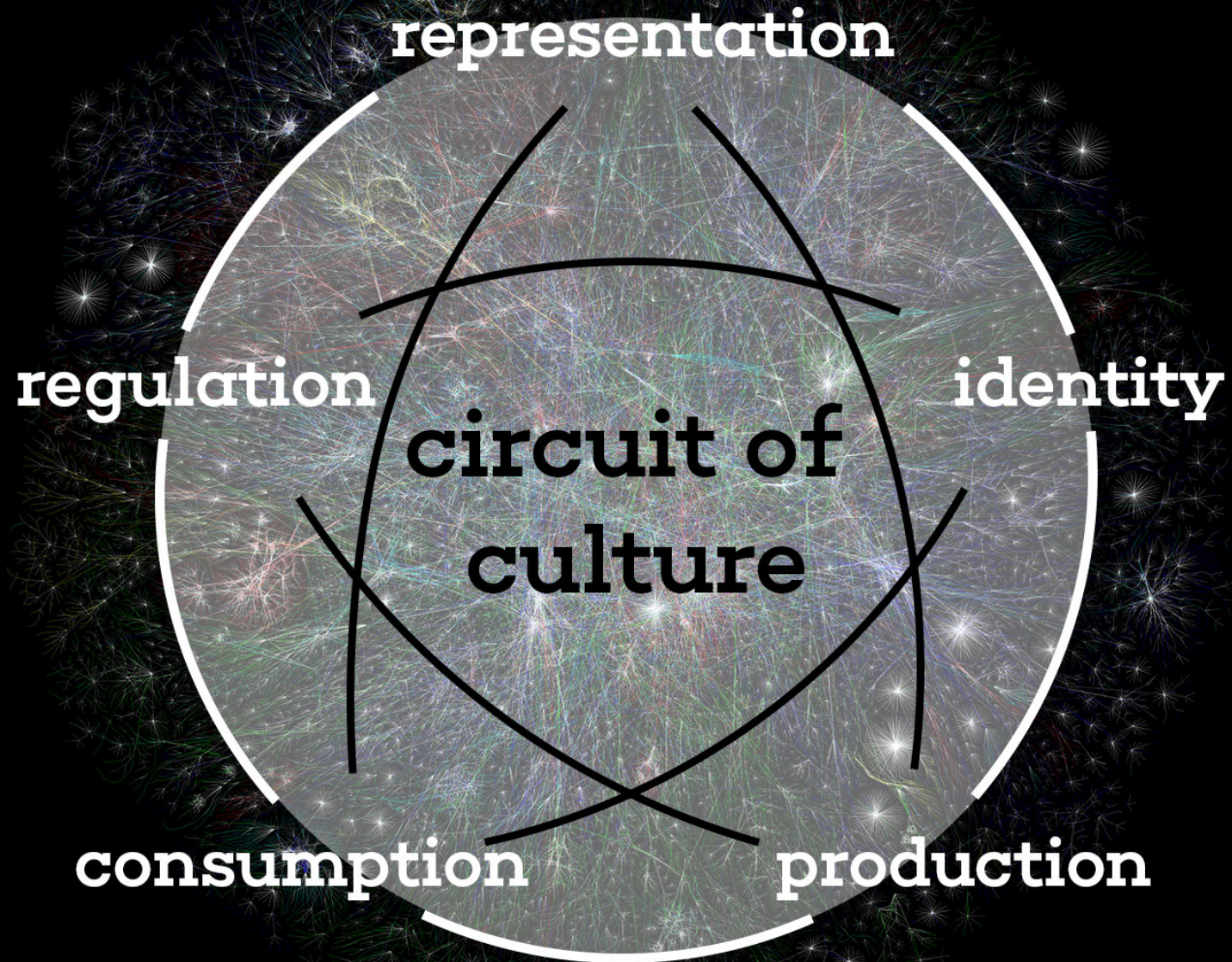
It is a “hybrid audiovisual configuration driven by the interaction of recorded sounds, moving images, and lyrics; an intertextual space of perpetual remediations where one medium transforms the other”.

Tomáš Jirsa and Mathias Korsgaard, (2019, 113)

Music video is a collaborative artform (un)like any other. It is a mutable, time-travelling medium with the special ability to embody, mimic, and remediate other artforms, mediums and traditions...

it is not only a commercial artform with aesthetic and economic value, the form also has the capacity to be educational, insightful, subversive, relational, therapeutic and transportive.

Lisa Perrott, (2023, 13)



## Audiovisual analysis

“...explores how added value functions audiovisually, both in situations of *audio-viewing*, where sounds add value to images, and in the reverse situations of “*visio-audition*,” where images add value to sounds”.

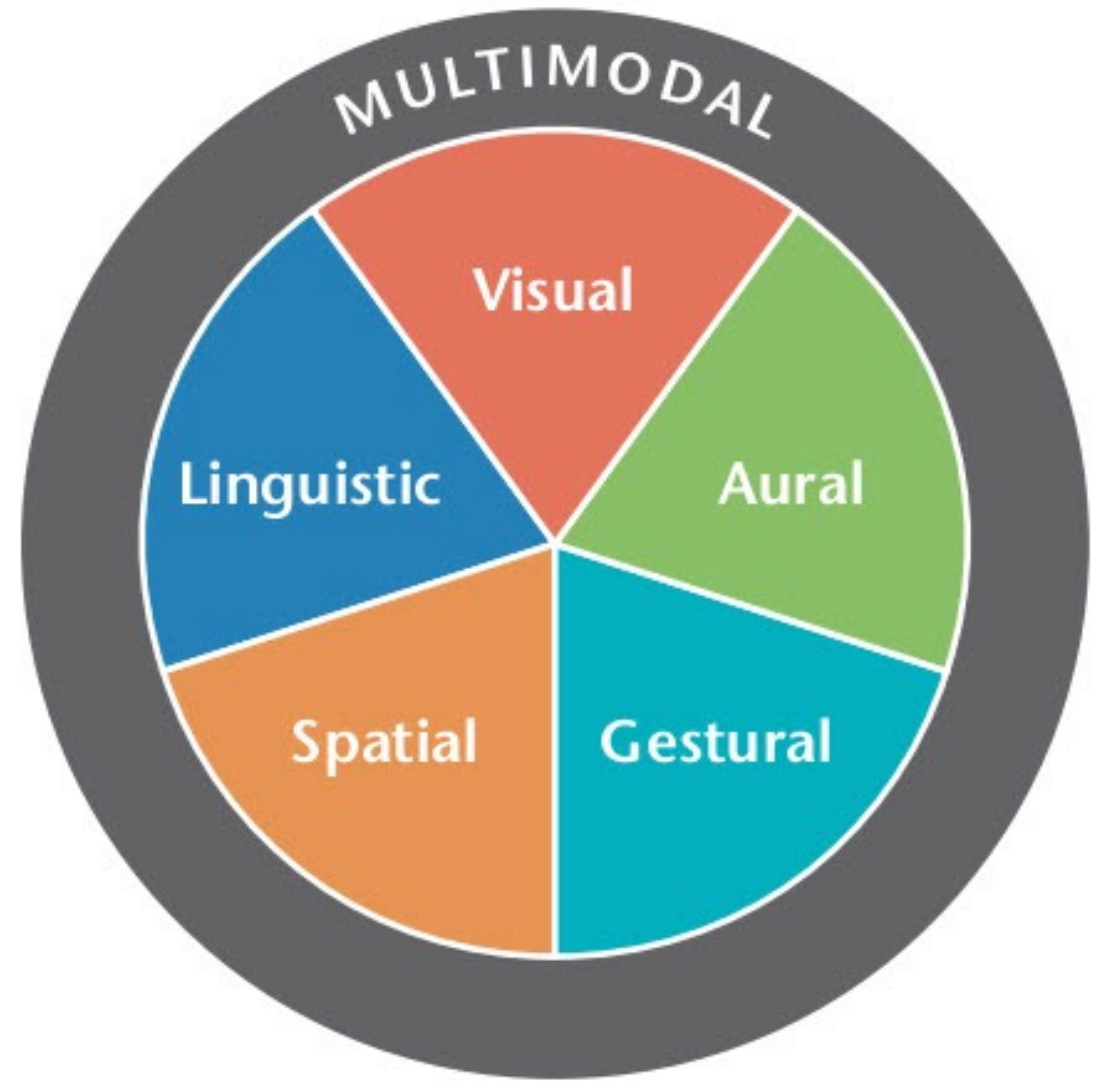
Mathias Korsgaard, (2017, 63)



**THE BLOOMSBURY HANDBOOK OF  
POPULAR MUSIC VIDEO ANALYSIS**

EDITED BY  
LORI A. BURNS & STAN HAWKINS

B L O O M S B U R Y



## Dynamic multimodality

“. . . distinguishes the *spatial*, *temporal* and *corporeal* dimensions, as these cut across the expressive composite of word-music-image.

This analytical approach yields multi-dimensional perspectives on the music video as the site of lyrical, musical, and visual expression, facilitating the analyst's exploration of how meanings are created in the audiovisual text".

Lori Burns (2019, 187)

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# TRAVELING MUSIC VIDEOS



Edited by  
Tomáš Jirsa & Mathias Bonde Korsgaard

BLOOMSBURY

Music Video

Time

And

Relative

Dimensions

In

Space



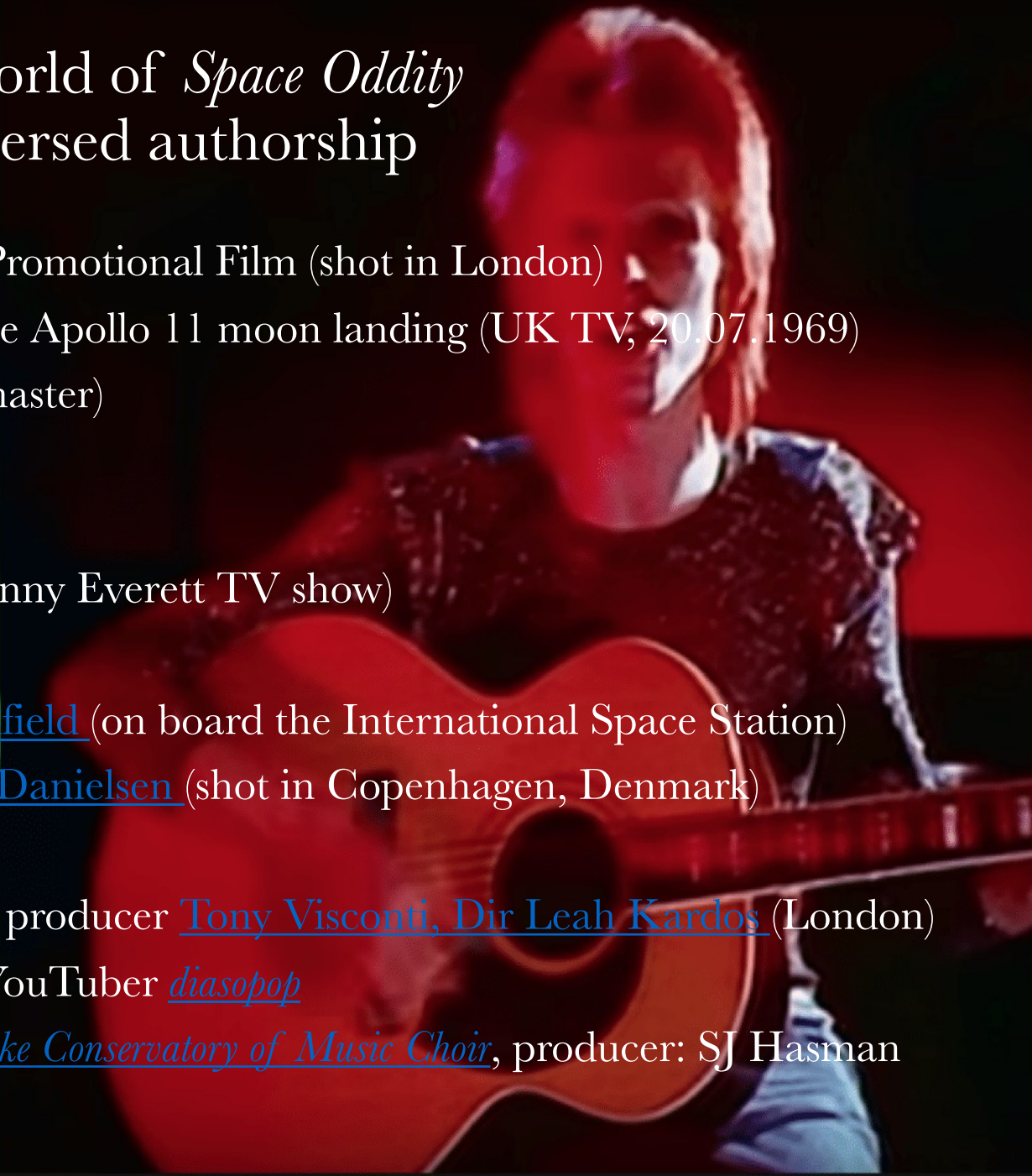
# Music Video T.A.R.D.I.S

- With a chameleon-like appearance and porous borders, music video is a hybrid and transitory audiovisual form that travels across mediums, genres, time and space
- Far from serving merely as light entertainment or a marketing tool, music video also functions as a kind of TARDIS – a vehicle for the representation, performativity and transit of diverse identities and complex signifiers that bleed into our daily lives.



# The transmedia storyworld of *Space Oddity* – time travel and dispersed authorship

- 1969 – Dir [Malcolm J Thomson](#) for *Love You Till Tuesday* Promotional Film (shot in London)
- 1969 – Song [broadcast on BBC](#) to accompany shots of the Apollo 11 moon landing (UK TV, 20.07.1969)
- 1969 – Hits a go-go TV show (Nacho reedit/Visconti remaster)
- 1969 – TV broadcast of live performance
- 1972 – Dir [Mick Rock](#) (shot in New York)
- 1979 – Dir [David Mallet](#) (shot in London, released on Kenny Everett TV show)
- 1979 – TV show – Dick Clark’s Salute to the 70s
- 2015 – performed & recorded by Commander [Chris Hadfield](#) (on board the International Space Station)
- 2017 – Acapella cover; video directed by [Søren Lundvall Danielsen](#) (shot in Copenhagen, Denmark)
- 2019 – Dir [Tim Pope](#)
- 2019 – performed by [Kingston University Stylophone Orchestra](#), producer [Tony Visconti](#), Dir [Leah Kardos](#) (London)
- 2019 – Fan-edit ‘All them Space Oddity Videos Edit’ by YouTuber [diasopop](#)
- 2020 – performed as a digital youth chorale by the [Silverlake Conservatory of Music Choir](#), producer: SJ Hasman (GMA Digital, LA)







e | Life On Mars | Original Unedited Version | Unbleached Original ...



[NACHOSVIDEOS.COM](http://NACHOSVIDEOS.COM)

57 / 03:57











Scan QR code to access YouTube playlists  
for each chapter in the book



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'Finally, a book-length study about the music videos of David Bowie. This is a significant work that examines the role Bowie played as an avant-garde creator and collaborator who transformed (and helped create) the music video into an art form that generated a dialogue with music, theatre, film, dance and other artistic forms. The writing is engaging and accessible and Perrott takes the reader on a journey through the cultural, social and artistic processes that fuelled the mind of this larger-than-life figure and his various personas. This is a must-read.'

Angela Ndalianis, Professor of Screen and Entertainment Media, Swinburne University of Technology, Australia

'In this wonderful book, Lisa enables us to see and hear the remarkable assemblages that we find in David Bowie's time-travelling audio-visual work. Art and culture, the aesthetics of fashion and performance and the politics of race and otherness are the inter-planetary orbits that are deftly explored through close examination of Bowie's television, promotional and music video performances. Bowie emerges as a figure who remade himself and recast the artforms that he visited - always alien-like, in flux, thirsting for water that would replenish him and us. A must-read addition to the literature on the Starman who killed and saved the world.'

Sean Redmond, Professor of Film and Television, Deakin University, Australia

'In *David Bowie and the Art of Music Video* Lisa Perrott takes us on an entertaining yet scholarly journey through David Bowie's early music videos. With thoughtful and satisfying analysis, she drills down through layers of representation and reference, revealing new insights into Bowie's creative practice. Perrott looks at Bowie's work with music video as the interconnected, interdisciplinary, richly nuanced body of work that it is. She makes a compelling case for the cultural and scholarly significance of music video as a collaborative, transmedial artform, worthy of deep study.'

Leah Kardos, Senior Lecturer in Music, Kingston University, UK, and author of *Blackstar Theory* (Bloomsbury, 2022)

Charting his creative process across five distinct phases, *David Bowie and the Art of Music Video* is the first in-depth examination of David Bowie's role in establishing music video as an artform. Remarkable for their capacity to conjure elaborate imagery, Bowie's videos provide fascinating exemplars of the artistry of music video. By examining Bowie's integration of avant-garde art with popular music and media, the book provides a history of music video in relation to visual music and art.

LISA PERROTT is Senior Lecturer in Screen and Media at the University of Waikato, New Zealand.

MUSIC BLOOMSBURY ACADEMIC

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Read an extract of the book at:

<https://www.bloomsbury.com/uk/david-bowie-and-the-art-of-music-video-9781501335150/>

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