

**Laura Frahm:**  
**Vom Suchen und Finden des Videoclips.**  
**Zur (Inter-)Medialität eines Mediums**

Wherever music video is mentioned, the comparison with other media and art forms is not far. Especially in the context of the efforts to define the music video, a line of argumentation is prominent which is concerned with its alignment with other media and art forms, or to be more precise: with its interrelation to film and TV, art and video art, comics and adverts, which expose the music video as genuinely intermedial medium. The 'searching' of the music video is thus first linked to the question in which way the video clip situates and articulates itself in the context of other medial and artistic forms.

This type of positioning of the clip in the round of the media forms is prolific in many ways, since here especially the complexity and diversity of a medium becomes evident, which has the ability – so a common understanding – to generate new singular constellations of image, text and sound out of the combination and or even synthesis of the most diverse media forms. This approach, however, has the danger to stop at the different levels of the intermedial comparison because even if one thus approaches the music video in this way and defines it by a comparison with other media and art forms which with it comes at hands, the specific mediality of the music video – this the thesis –, which articulates itself especially in its (self-) reflexive figures thus escapes.

During the transit from the searching to the finding of the music video thus a change in perspective happens from the music video in the intermedial framework up to those singular forms of medial mobility where the clip reflect upon its own conditions as a medium. This medial mobility can be on the hand developed towards a general theoretical perspective on the music video; on the other hand it appears in several examples – and this will be especially taken into focus – as a form of fluid mobility which coagulates over and over again onto certain figures such as movement figures of light, water and colour.

In order to catch these multilayered processes and fine transitions between the intermedial and the medial this paper deals with the works of three directors acting at the intersections of short film, video art and photography. In the clips by Anton Corbijn (see e.g. Depeche Mode: Barrel of a Gun), Chris Cunningham (see e.g. Portishead: Only You) and Floria Sigismondi (see e.g. Sigur Rós: Untitled I) scenarios are conceived in which the reference to other media forms is always present. At the same time they also develop figures of that fluid mobility which lets the music video merge in reflexes of light and the play of water and colours while at the same time creating the medial within the intermedial.