

CREATING CRITICAL THEORY USING CINEMA-SEMIOTICS FOR THE MUSIC VIDEO ART

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Music video is considered a new art form in this era of digital media but it is a debate whether music video is an art form or merely popular commercialized industry. Although most of the music videos are only fan based commercialized videos, still there are many music videos which can be called as a piece of art because of their aesthetic approach. The art of music video is a collaboration of three major art mediums which are literature (lyrics and scripts), music and visual language. Andre Barters and Vladimir Propp introduced the structure of the music video. Christian Metz, Roland Barthes developed a cinema-semiotics for the film. Using Christian Metz cinema semiotics, we can create a suitable critical theory for music video art because both mediums share similarities in terms of structure. The structure of the music video contains visual language based on cinema semiotics, symbolism, the type of the editing rhythm. The content of the structure should always lead to the main concept of the song. The lyrics, the script and the story of the music video are the foundations of the content of the music video. This content leads to the philosophy and the ideology in the content music video. As any other art form, music video art also has that potential to express the philosophical and ideological content. In conclusion it is clear that there is a gap in the critical theory for music video art and using cinema semiotics there is potential in creating critical theory for music video art.

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