
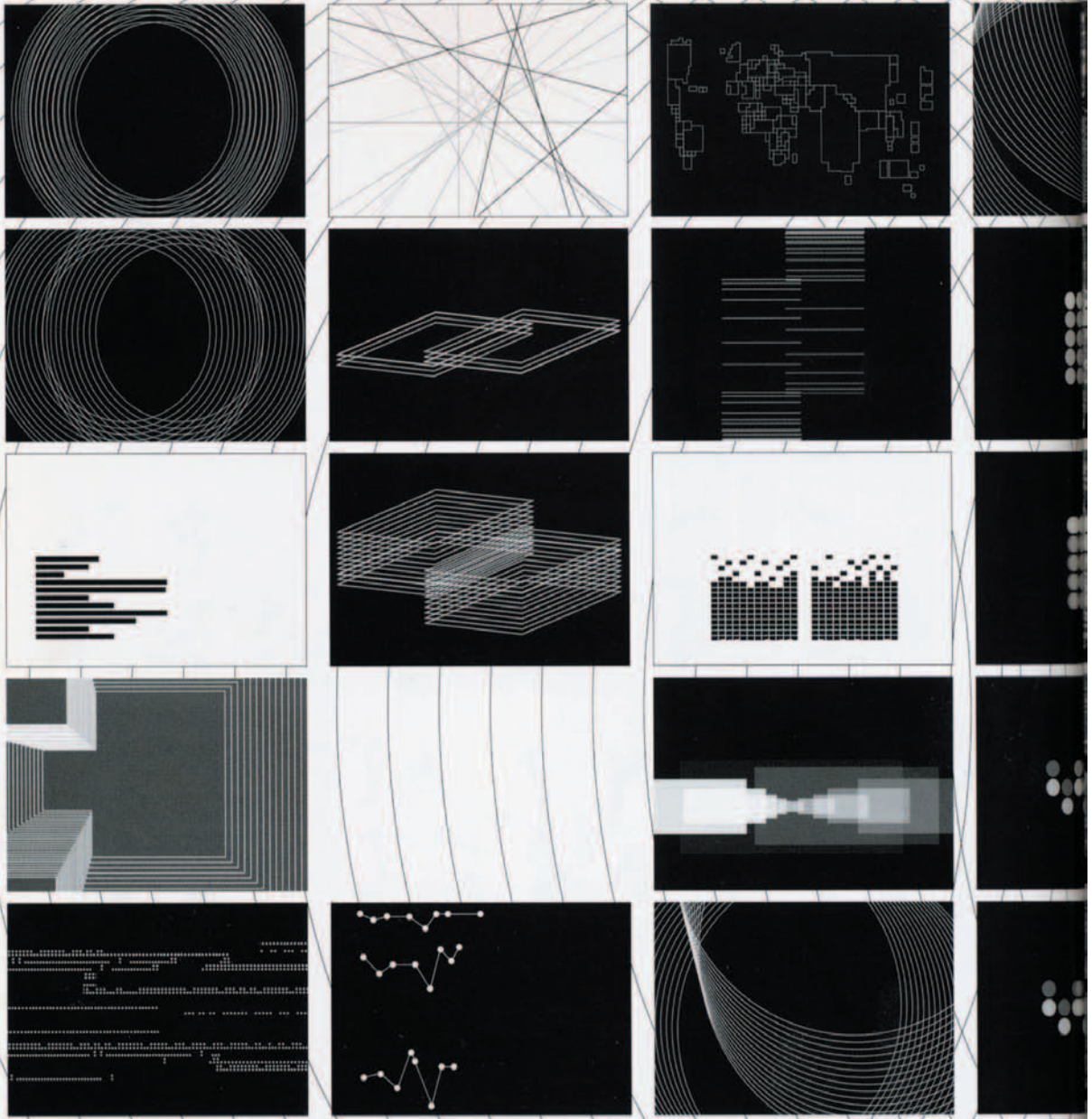


Christian Klöster + Emily King



**Restart: New Systems in Graphic Design**

Universe



Music Visual, video to accompany music by Karl Klem and Benjamin Fehr, 1999

Developed in tandem, Stefanie Barth's visual and Karl Klem and Benjamin Fehr's music mimic one another in approach. Both are built, piece by piece, from a narrow repertoire of elements and both eschew the high tech and complex in favour of the low tech and minimal. Barth (Frankfurt) has created a video that pulses in time with the music. It shows a series of simple, animated geometric devices that appear at intervals determined by the structure of the musical composition.

of the musical composition.

The twinning of geometric pattern and minimal electronic music may seem very appropriate to a contemporary audience, but the relationship between the two cannot be assumed. The title of Barth's piece *Music Visual* refers to the animated films of Oskar Fischinger (1900-67), a pioneer of experimental cinema. Fischinger's animations of the 1920s and 1930s were pared down and abstract (as are Barth's), but his forms danced in time to such pre-existing

orchestral compositions as Johannes Brahms's *Hungarian Dances* - very unlike the minimal music of Kilem and Fehr.

The visual and auditory aesthetic of *Music Visual* is a counterpoint to the sensory overload delivered by most mainstream music and music videos. It may be that the successful partnership of sound and image as shown here is a result of a joint reaction against dominant contemporary modes.

