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Sediment

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Sediment is a series of abstract narrations which combine the generative visuals of Lali Barrière with the static music of Ferran Fages, with a clearly minimalist approach. The visuals use a single graphic element: the line, horizontal or vertical. The lines' change of color, often masked by its slowness, is perceived as motion and generates a landscape in continuous transformation. The sound materials are sustained tones, sympathetic resonances and overtones from the zither strings. The use of alternative tunings, specific for each piece, allows to generate a sound environment made of suspended clusters. A dialogue between music and visuals flows on a substrate of slow tempo.

1. CONCEPT

European art... is based largely on immediate emotions... Rembrandt, for example, is a compendium of gloom sadness and tragedy. This immediacy of feeling is basic to all his paintings... Newman and Pollock have no immediacy of this kind. The thought and emotion of their work... is underlying, durable and concerned with space, time and existence. It's what Bergson calls "la durée". (Judd 1987)

Sediment is an audiovisual performance combining computer generated visuals with instrumental music with a clearly minimalist approach. It encompasses listening and watching as a single perception process in an immersive experience. Time freezes, sustained by small, slow changes that create an illusion of narrative. Music and visuals are mutually reinforced in a dialogue where a small amount of information accumulates, sediments, over time.

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Sediment does not tell a story, it is not representational. Visuals and music participate in an abstract vs. abstract game, a game between two independent autonomous elements built on lines of changing colors (the visuals) and tones and overtones (the music). Each one creates its own space, yet they establish a dialogue and influence each other. It is here that its complexity resides.

2. COMPOSITION

Visuals and sound could be individually played, and *Sediment* could be viewed as the sum of two separate entities. Instead, *Sediment* is what emerges from the combination of these two entities, their interaction, and the continuous creation of bridges between them.

The piece is a series of instants subject to time stretch. Its structure is defined by a few time marks on the visual and sound materials. On top of this backbone, the piece evolves based on the ideas of indeterminacy and slowness and also on a particular use of repetition which avoids overlapping and saturation. The final result is an immersive experience, where time seems to be suspended, frozen. The lack of references places the senses of vision and hearing in a new situation out of what our instincts dictate and out of what we are used to.