

SCREEN INSIDE CCCB 2019

AURORA GASULL ALTISENT

From 1 August to 1 September

PAY ATTENTION

Aurora Gasull Altisent (Barcelona 1962) is the composer of the animation or “visual music” pieces which from 1 August are to light up the dark space between two doors in the CCCB’s Hall for a month. As a result the second “The Screen Inside” will shift visitor journeys in the centre’s exhibition halls away from the direct and always straight path to trace the gentle curve of a change in trajectory, attracted by the sensory aura which every lit screen emits until it reaches us. Perhaps in this case the composer’s very name, Aurora, reveals the experience we have in the dark room which we enter like someone falling into a deep sleep. Because as if we were dreaming it, brightness and luminous radiation awaken us to another reality while at the same time rocking us to pursue the longing to continue transforming it. This is because the matter Gasull Altisent works with is none other than intangible time and its trail in the form of movement, changes and travel in space.

Just as she did (some years ago) as a cellist when moving her wooden bow to make the strings vibrate, her computer animation work draws our attention to the fluid architecture of music and its sound and compositional attributes. In fact, she asserts music as the main theme supporting her sound creation and observation. Watching her working with her 3D software and computers helps us to understand where her expressive method comes from, it is easy to maintain the analogy of the performer who decides precisely how much pressure she should exert on the strings with the horsehair. The resulting gentle curve makes it possible to bring the tip of the ebony wooden frog nearer to or farther from her bow. And it is this balancing of his body on the bow and on strings that is the origin of the transmission of the vibrations that the score triggers on her to the point of converting these emotions into sound, which, amplified with the dark space of the instrument's resonance box, travels to us - like the images travel to us now in the Hall of the CCCB.

Indeed, when Aurora works on a passage of music to translate it into images, she also rewrites a new score made of milestones in the same way that Gregorian chant placed the “square notes” – *punctum quadratum*- in the tetragram. And it is from this marked path of still images – we call them the key frames – that she begins her work of creating her unique form of visual expression. From milestone to milestone, from one state of stillness to another, and through the invisible drawing of the programming curves, she will decide what the movement will be like and which tempos will go best with the musical or sound passage she has intended to perform. As an explorer who investigates the languages of two worlds – visual and musical – in each of her abstract moving image pieces, she will take us from one to the other, initiating us to understand the formal language which includes both of them. Or is not the world of light, like that of sounds, another space of vibrations which can be modulated and made rhythmic in time? Just like the curve of a bridge which opens up to both banks, we are invited to walk the path of pure emotions that can only be recovered with art.

In Paul Haim's book "*Matta. Agiter l'oeil avant de voir*" about his friend the artist Roberto Matta, the author transcribes an excerpt of a conversation between them in which Matta tells him: "... *My concerns can be compared to those of an astrophysicist or a mathematician... In their research, there is non-visual content which art needs to focus on to render more visible a part of the invisible...* ". In the case of Aurora's artistic work, this research involves deep listening to music with eyes closed. The sounds that initially vibrate through the air penetrate inside her until they become her own. All of a sudden, the coming together of emotions inside her turns into chromatic and compositional vibration. Then there is the impetus and risky movement of the hand over the 3D programming bow taking equally risky yet also very precise decisions. Her body is intimately connected to the machine and filters the sparks which leap from the touch of the turning of the celestial spheres in her imagination.

In the seven pieces screened this year at "The Screen Inside", Aurora Gasull pays attention back to us. She gives us her listening time turned into creations which bring us to a halt before the free unfolding of her compositions. She thus allows us to remain still so as to see the latent movement which vibrated like a heartbeat in paintings by Iosif Shkolnik and Dani Ensesa. And also to discover the endless shapes and lights that were hidden in the music of Silvestrov, Xavier Maristany, Django Reinhardt, Mestres Quadreny, Messiaen and Bach. Compositions which are random and sometimes an accumulation of errors which are accepted as grounds for chance discoveries. Colours and geometric figures which seek in movement a pathway of freedom until they fade into white silence.

And now... turn your eyes and paths away from the text and trace the curve to the CCCB's Hall. Read the texts in which the composer describes her own compositions and know that "*the days she was working on them were days in which she lived as if dreaming*".

Itziar González Virós (Architect, specialist on citizen participation and urban planning).

Ciutat Vella, June 2019