



Collaboration can be a fraught proposition. It relies on an attentiveness between those involved that is receptive, and at times confrontational and directed. When it succeeds, collaborative music making is a profound chemistry, an inexplicable series of eruptive forces that transform singular choices into spirally possibilities. Ogive, bares the marks of these eruptions, albeit expressed through a reductive minimalist electronic sound.

Created by Chris Herbert (UK) and Elías Merino (ES), Ogive is an exploration of intermeshing and contrasting approaches to sound and music. Meeting some years ago, these two artists found a shared interest in their desire to create unfamiliar landscapes of texture and harmony. Encouraging each other to drill ever deeper into the material content of their sound, *Folds* their debut edition, is driven by a shared aesthetic desire to work beyond the bounds of their individual sonic interests. This project rather focuses on the beauty of imperfections and gestural sound accidents. Amidst clouds of shortwave radio, ghostly voices appear, compressed in dense layers of warped white noise. At other times the work is less haunted, dwelling in spaces of vast open sound fields, in which collections of frequencies gently undulate.

These pieces collected as *Folds* have slowly crystallised, rooted in methodologies such as generative music, algorithmic processes, and extreme sound synthesis. Ogive's complex sound world synthesizes reduced sound particles, which create complex behaviours, while constructing both active and static microstructures. The results are dense, but minimal; intensive, but with great subtlety. The music is an endlessly shifting correspondence between laminar plateaus and surface details.

More information can be found [here](#).