



Lisel releases “Blades of Grass” Music Video

New Album *Patterns for Auto-Tuned Voices and Delay* Out Now

[Watch the video for “Blades of Grass”](#)

[Listen to Patterns For Auto-Tuned Voices And Delay](#)



Still by Julia Ponce Díaz

Today, **Lisel** releases [the video for “Blades of Grass”](#) off *Patterns For Auto-Tuned Voices And Delay*, which came out in February. In this experimental track, Lisel gracefully harmonizes multiple-tracked vocals, intertwining over a soft backing synth that gradually builds into a captivating and hypnotic rhythm. The accompanying video, **directed by** [BAFTA Newcomer Fellow Julia Ponce Díaz](#), reflects the amorphous, haunting mood of the track. Striking shots of solitude juxtapose with serene nature and LA’s Brutalist sea of concrete. There’s an inscrutable tension between the peace and anxiety of the images when coupled with Lisel’s layered vocals, embellishing the delicate drama of the track.



Still by Julia Ponce Díaz

Director Díaz spoke on the inspiration for the visuals:

“Blades of Grass’ made me think of all of those private spirals we get trapped on on a daily basis. All those internal journeys we go on but never tell anyone about. There’s something about the repetitiveness of the score and the lack of words that took me back to those failed attempts we often make to try and put our feelings into words. Or even worse, those moments when we don’t even try, when after coming out of a certain spiral, we minimize our experience to the point of denying it. With the Blades of Grass music video, I wanted to explore those obsessive thoughts and patterns in an abstract dance piece shot on exteriors around the city of Los Angeles”

Lisel is booked by [Federico Zanatta at Swamp Booking](#)

Julia Ponce Díaz was born and raised in a town with six churches and no movie theater, but somehow found herself closer to film than to god. She’s currently based in Los Angeles, where she works across narrative, fashion and commercials.

Her latest short film, *Cowboy, Choker, Harness & Heart*, an exploration on the limits of commitment and desire in the queer community, will be screening this Summer as an Official Selection of GAZE International Film Festival and Vancouver Queer Film Festival, following its premiere at Outfest July 15th.

Her thesis film *Soredia*, about a foreign girl trying to find her roots in the US, had its online release through the Directors Notes platform after a year in a festival run that included selections at Flickers' Rhode Island, AFI Fest, Hollyshorts, and Directed by Women Spain, amongst others.

Julia has collaborated with sustainable fashion brands such as LE·BOBÚ, Janira Gaya, PERSONA, and Luz Muerta in the creation of commercial and fashion films that have gotten the attention of Fashion Film Festivals around the world. Her work has been featured in publications like Vogue Spain, NON Magazine, MovieMaker and No Film School.

Julia's feature script, *Digital Dolls*, a hybrid coming-of-age film that mixes live-action and animation, and is set in the rural and virtual surroundings of the early-2000s South of Spain, was one of the six projects selected to be a part of ExtremLab (L'Alternativa), and Málaga Talent Campus (Festival de Málaga). *Digital Dolls* is also one of the projects receiving mentorship from the Film Independent Imaginar Producers Residency (The Walt Disney Company, Searchlight & NALIP).

A recipient of the La Caixa Fellowship, Julia completed her Directing MFA at the American Film Institute. She also receives support from BAFTA US through her participation in the BAFTA Newcomers Program.

CREDITS

Song Written, Produced & Performed by Lisel
Director Julia Ponce Díaz
Dancer & Choreographer Annalise Gehling
Production Company Discordia
Producer Gia Rigoli
Cinematographer Bryce Holden
Stylist Genesis Webb
Editor Colton Warren
Colorist: Shiny Syko

1st Assistant Director Amanda Lucido
Graphic Designer: Kate Kamerman

Special Thanks George R. Miller, Céline Bava-Helms, Anne-Sophie Bine, Ryan Kuna, Caleb Kephart

Eliza Bagg leads a complex musical life: working as a classical opera singer, she has soloed with the **New York Philharmonic**, performed in **Meredith Monk's** opera at the **Los Angeles Philharmonic**, and toured Europe with the legendary **John Zorn**. While making her own music under the guise of art-pop solo act **Lisel**, she's also collaborated as a vocalist with some of the most renowned experimental artists, including **Ben Frost**, **esperanza spalding**, **Nico Muhly**, **Julianna Barwick**, **David Lang**, **Lyra Pramuk**, **Daniel Wohl**, and **Bryce Dessner**, all while playing indie rock venues and lovably dingy basements. One day, it's Lincoln Center or The Kitchen, the next it's an outdoor LA ambient series. She was always torn between her two worlds, and it wasn't until she began work on ***Patterns for Auto-tuned Voices and Delay*** that she discovered a way to merge them together.

Patterns comes out of Bagg's experience as a vocalist singing Renaissance and Baroque music along with the work of modern-day minimalists like **Steve Reich** and **Philip Glass**. "I developed a vocal processing system that allowed me to change the idea of what my instrument is," Bagg says of the

album's genesis, a system that combines her virtuosic singing with autotune and delay effects to create a melding of human and machine. After years of using her voice in highly specialized ways (as in singing the music of **Caroline Shaw** with **Roomful of Teeth**), Bagg wanted to explore what that level of vocal technicality can do when combined with technology. What results is a full spectrum sound journey through the potential of the human voice; the new Lisel album explores a world of singing that maintains melody as it pushes boundaries. "I rely on my body as an object and resonant instrument," she says. "Now, what begins inside my body and continues on the computer is one process, and the ideas that result from it are my instrument."

Sure, she'll admit it. "I'm a sci-fi nerd," she says, with a laugh. "I'm a **Blade Runner** and **Battlestar** person. I love things that explore how society interacts with machines." Recently, her thoughts have focused on the hovering feeling of apocalypse along with the question of our own obsolescence. It was only a matter of time before she absorbed the capabilities of technology into her own music. Through experiments with **Ableton**, she realized she was making music that was more expressive of humanity, not less. "We are tempted to see rapid technological change as an impediment to the traditions that ground us. But I feel our connection to ancient forms can be amplified and transformed by this new reality, not lost." Bagg says.

While making *Patterns*, she dove first into Renaissance polyphony and chant. The music of **Hildegard von Bingen**, **Thomas Tallis**, and **Carlo Gesualdo** is a familiar world to her. Starting with Renaissance and Medieval singing styles and idioms, she added processing and electronic world-building to bring out new, expressive qualities of those styles. From there, she improvised in these styles, fed the performances into Ableton, and incorporated modern day hyperpop (like **SOPHIE**) and ambient electric sounds and aesthetics - as she says, "I am going for a maximalist sound, but my sources of inspiration also include minimalists." From **Philip Glass** to **Charli XCX**, **Carl Stone** to **Grimes**, *Patterns* makes radical connections.

Yet, it was important for Bagg to maintain the spiritual origins of these vocal techniques. As she describes it, "The album uses layered singing as a pathway to spirituality, as it has been throughout history."

Patterns for Auto-tuned Voices and Delay stands within those traditions, using voices to transcend the cerebral and overwhelm the listener, all while evoking a unique set of references that span 500 years.