

**Journal Konsthall C, Stockholm**

**Time: 14,Mars,2007**

**Space: Konsthall C, Cigarrvägen 14, Hökarängen, Stockholm**

**Organized by Esther-Lu**

Sponsored by Taipei Mission in Sweden, Centre Culturel et d'Information de Taipei à Paris,

Participants:Community choir around 20 personnes, Community habitants: around 30 personnes, Local Artists/journalists around 15 personnes, representatives from TMS 5 persons, Totally around 70 people.

The last of winter's snow is still there when we arrive at Hökarängen, an experimental socialist community built in the 1940s, the architectural design model was actually a critique of the notion of rational construction in functionalism, creating a kind of community planning. The space for the afternoon session is called Konsthall C, it is in fact a collective launderette (still in use), partially adapted by the Swedish artist Per Hasselberg, Konsthall C is his open public art project. And it was the kind invitation from Esther-Lu that made this little tour possible.

The launderette has amazing acoustics; the sound is clear and detailed without being too dry. And there are no obvious stable waves to be heard, and the noise of people entering and starting the washing machine in the next room always reminds us that this is a living space for people from the community. After the curator's delicate arrangement, "The Farsta Choir", the community choir, starts today's playlist of Swedish folk and American pop rhymes for about 20 minutes, then it's Tape Music's turn.

The choir members know more or less what's going to happen before the performance (for the choir director wants to know it beforehand), but the result is still quite astonishing... The singing begins low and fragile, and soon after 30 metres a strong harmonic is formed, each participant listens to the collective sound and tries to give a sustained singing to integrate it, in the sense of pitch and tone, several choir members give free rhythmic improvisations one octave higher than the rest and extends the often monotonous sound. The good acoustic quality of the room preserves the details of individual expression, and the relatively slow rolling speed (about 15 minutes for 100 metres) makes this session develop stably and peacefully.

What was special was that all the participants were constantly listening to each other, something that had never happened before in terms of harmonizing. Well, there was one girl who was "miaoning" all the time to show her protest against this collective aesthetic; it could be one of the excellent part of this session, pity that her sound is not so audible in the final recording (thanks to the kind pirate Mr Thomas Nygren).

There was a funny talk about the idea of "Largom" (the Swedish idea of "normalizing" as social value?) in the discussion after the performance, the Swedes talked about how the performance "demonstrates" this common Swedish idea in the harmonic formation, pity I don't really understand the meaning of this word immediately, so the discussion remains rather abstract for me. But I see they must be talking about everyday politics here. Another thing I learnt about the Swedish culture is their distinct respect for children, I've never seen

so many children participating in "Tape Music" sessions, they said it's accepted to bring a baby to a classical music concert here, so the sounds of children are natural components of Swedish classical music! (Is that another way of saying "Largom"?)