

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 winter's last snow is still here when we are arriving at Hökarängen, A socialists' experimental community built in the 1940s, the architecture design model was in fact a critique against the notion of rational construction in functionalism, created a kind of community planning. The space for the afternoon session is called Konsthall C, It is in fact a collective laundromat (still in use) partly adapted by the Swedish artist Per Hasselberg, Konsthall C is his open public art project. And it was through the kind invitation of our old friend, Esther-Lu, that makes this small tour possible.

The laundromat is amazingly good in acoustics; the sound is clear with details without being too dry. And there are no apparent stable waves audible, and the noise of people entering and starting the washing machine next room keeps reminding us it is a living space for community people. After the delicate arrangement of the curator, "The Farsta Choir" the community's choir, starts today's play list with Swedish folks and American pop rhymes for around 20 minutes, then it's Tape Music's turn.

Choir guys know more or less what's going to happen before the performances (since the director of choir wants to know it previously), but the result is still quite amazing... Chanting starts low and fragile, and soon after 30 meters, a strong harmonic is thus formed, every participant listens to the collective sound and tries to give a sustaining chanting to integrate to it (in the sense of pitch and tone), several choir members give free rhythmic improvisations 1 octave higher to the "middle tone" (it does exist!) and enlarged the often monotone expression. The good acoustic quality of the space keeps the details of individual expression, and the relatively slow rolling speed (about 15min for 100 meters) make this session evolve stably and peacefully.

There's a special thing is that all the participants keep on listening to the others all the time, this had never happened in this way in the sense of harmonic making. Well, there is a girl who was "Miaoing" all the time to show her protest against this collective esthetic; it could be one of the excellent parts of this session, great 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 concerning the idea of "Largom" (the Swedish idea of "normalized" social value?) in the discussion after performance, the Swedish talk about how the performance "demonstrates" this common Swedish idea in the harmonic forming, pity I don't really understand the meaning of this word immediately so the discussion remains quite abstract for me. Well, they must talk about everyday politics here. Another thing I learned about Swedish culture is their distinctly respect for the children, never so many children participate in "Tape Music" sessions, they said it's accepted to bring a baby into a classic music concert here, so the children's noises are natural components of Swedish classic music! (is this also another kind of "Largom" expression?)